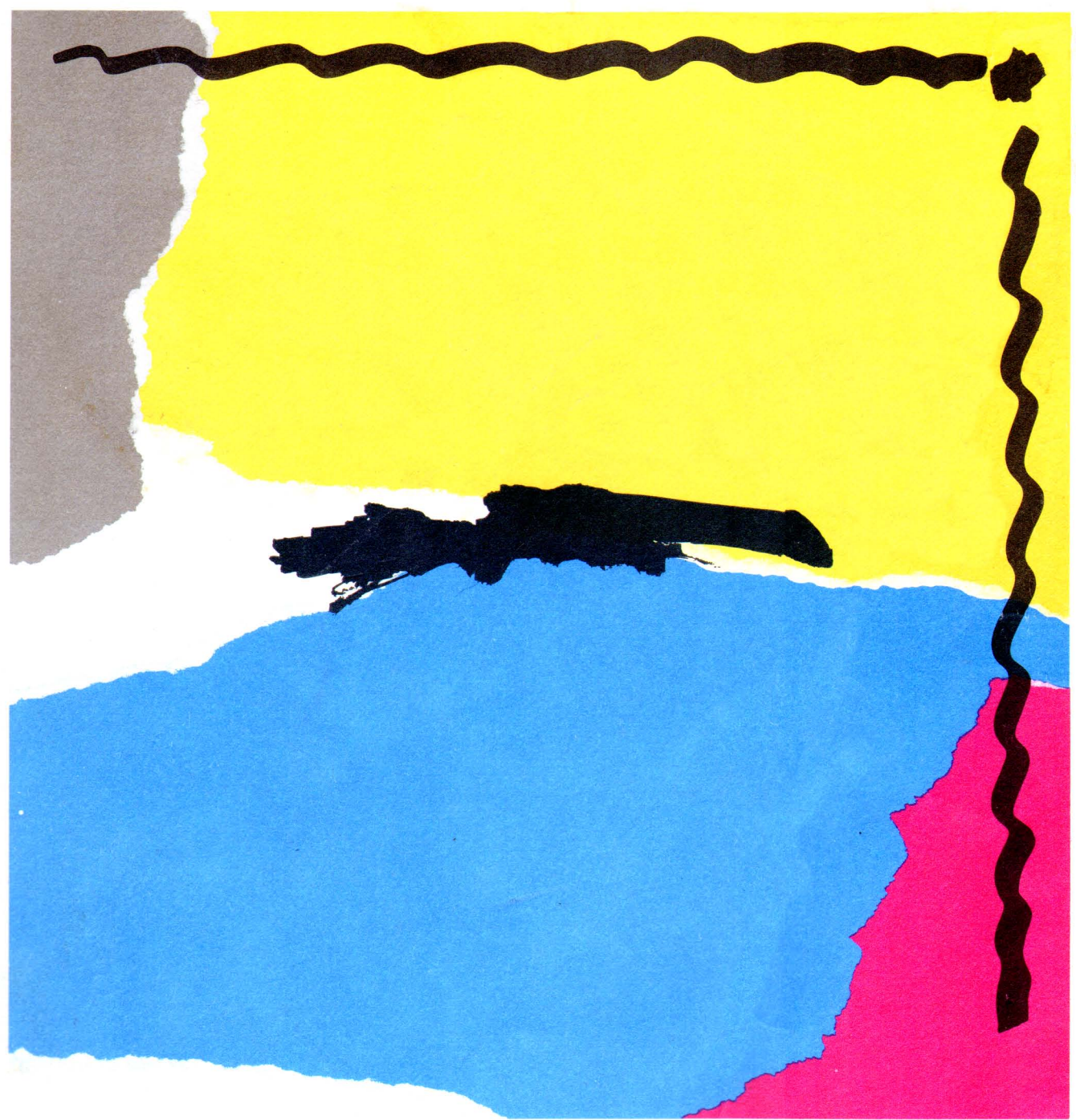


Genesis



a
b
c
a
b

Genesis

a
b
a
c
a
b



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Transcribed and Arranged by Alan Rosenthal

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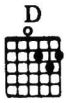
NO REPLY AT ALL

Words and Music by TONY BANKS,
PHIL COLLINS and MIKE RUTHERFORD

Moderately bright



First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The tempo is marked 'Moderately bright'.



Second system of musical notation. The vocal line begins with the lyrics: "Talk to me, — you nev - er talk to". The piano accompaniment continues with the same rhythmic pattern.

Third system of musical notation. The vocal line continues with the lyrics: "me. — Ooh, — it seems — that I — can speak. —". The piano accompaniment continues with the same rhythmic pattern.



Fourth system of musical notation. The vocal line concludes with the lyrics: "I can hear my voice shout - in' out. —". The piano accompaniment continues with the same rhythmic pattern.

F#m



Em



But there's no re - ply at all.

D



Look at me, you nev - er look at

me. Ooh, I've been sit - tin', star - in',

Bm



seems so long. But you're look - in' through me



like I was - n't here at all. No re - ply. There's no re - ply at all.

G/D



D



Dance with me, you
Be with me. Seems you're

nev - er dance with me. Ooh, it seems
nev - er here with me. Ooh, I've been

Bm



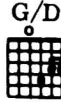
try - in' that I can move. I'm close to you, Oh, but it's
to get o - ver there.

F#m

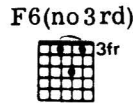
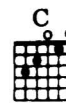
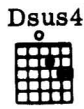


close as I can get.
out of my reach.

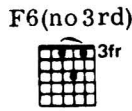
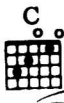
Yet } there's no re - ply at all.
And }



There's no re - ply at all.



I get the feel - in' you're tryin'



to tell me. Is there some - thin' that I should know?

F6(no 3rd)



G



C



F6(no 3rd)



Bb



What ex - cuse are you tryin' to sell me? Should I be read - in' "stop"

D/A



1. Bb/C



G/A



or "go"? I don't know.

2. Bb/C



G/A



D/F#



I don't know. May - be deep down in - side, I'm

Gsus2



D/F#



try - in' for no one else but me, too

A(no 3rd)/G



D/A



Bm7sus4



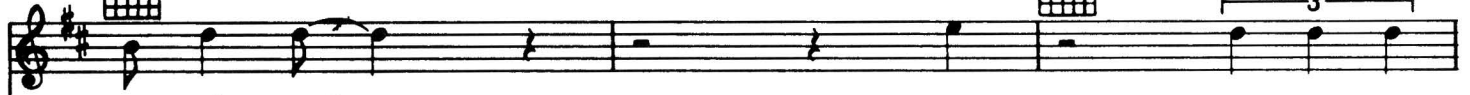
2fr



stub - born to say, — "The buck stops here. — It's not the one you're



D/F#



look - in' for." — But may - be deep



Gsus2



down in - side, — I'm ly - in' to no one else — but me. —



A(no 3rd)/G



Oh, but my back is up. I'm on my guard — with



Bm7sus4



G



all the ex - its sealed. —



Lis - ten to me, — you nev - er lis - ten to

me. — Ooh, — and it seems — there's no way out. —

Bm



I've been try - in' but we can - not con - nect. —



And there's no re - ply at all. There's



no re - ply at all. There's no re - ply at all.



No re - ply at all. Is

Repeat and fade



an - y - bod - y lis - t'nin'? Oh, there's no re - ply at all. Is

ABACAB

Words and Music by TONY BANKS,
PHIL COLLINS and MIKE RUTHERFORD

Moderately bright

Cm^{sus4}
sus2



Fm7



mf

G7sus4



Bb/C



C



Bb/C



C



Bb/C



C



Bb/C



C



Look up on the wall, _____ there on the floor, _
 If you're wrap - pin' _____ up the world _
 It's an il - lu - sion. _____ It's a game, _

Bb/C



C



Bb/C



un - der the pil - low, ___
'cause you've tak - en ___
or re - flec - tion ___

be - hind the door. ___
some-one else - 's girl, ___
of some-one else - 's name. -

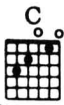
There's a crack in the mir -
when they turn on the pil -
When you wake in the morn -

ror.
low,
in',

Some-where there's a hole in a win - dow-pane.
e - ven when they an - swer the tel - e - phone,
wake and find you're cov - ered with cel - lo - phane,

To Coda

Bb/C



Do you think I'm to blame? ___
don't you think that by now... ___
well, there's a hole in there some -

Tell ___
Tell ___

F/G

G

F/G



Musical staff with treble clef and notes.

— me, do you think I'm to blame? — }
— me, don't you think that by now... — } (When we do it) you're nev -

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef and notes.

er there. (When you show it) you stop — and stare. —

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef and notes.

(Ab - a - cab) he's in an - y - where. (Ab - a - cab.)

Piano accompaniment for the third system, including treble and bass staves.

2.

Am(no 3rd)



Musical staff with treble clef and notes.

(Ab - a - cab) does - n't real - ly care. —

Piano accompaniment for the fourth system, including treble and bass staves.

Am(no 3rd)



The first system of musical notation. It consists of a vocal line (treble clef) with whole rests, and a piano accompaniment (grand staff) with a melody in the right hand and a bass line in the left hand. The piano accompaniment features a steady eighth-note bass line and a melodic line with eighth and sixteenth notes.

The second system of musical notation, continuing the piano accompaniment from the first system. The vocal line remains silent.

No chord

The third system of musical notation, continuing the piano accompaniment. The vocal line remains silent.



The fourth system of musical notation. It includes a vocal line with lyrics: "Do you want it? You got it. Now you know. Do you". The piano accompaniment continues with the same bass line and melodic line, now including chords that correspond to the lyrics.

N. C.

want it? You got it. Now you know. —

D. S. $\frac{3}{8}$ *al Coda*

Bb/C
x

Coda

C

Bb/C
x

C

where.

Yeah, there's a hole in there some - where.

Ba -

Bb/C
x

C

F/G
x

by, there's a hole in there some - where. —

Now, there's a hole in there some -



Musical notation for the first system, including a treble clef staff with a melody and a grand staff with piano accompaniment.

where.

(When we do it) you're nev - er there.

Musical notation for the second system, including a treble clef staff with a melody and a grand staff with piano accompaniment.



Musical notation for the third system, including a treble clef staff with a melody and a grand staff with piano accompaniment.

(When you show it) you stop — and stare. —

(Ab - a - cab) he's in an -

Musical notation for the fourth system, including a treble clef staff with a melody and a grand staff with piano accompaniment.



Repeat and fade

Cm7

3fr



Musical notation for the fifth system, including a treble clef staff with a melody and a grand staff with piano accompaniment.

y - where.

(Ab - a - cab.)

Musical notation for the sixth system, including a treble clef staff with a melody and a grand staff with piano accompaniment.

Fm7/C



Musical notation for the seventh system, including a treble clef staff with a melody and a grand staff with piano accompaniment.

Musical notation for the eighth system, including a treble clef staff with a melody and a grand staff with piano accompaniment.

ME AND SARAH JANE

Words and Music by
TONY BANKS

Moderately bright

F#m



G



The fires are burn-ing

Bm



C



in an - oth - er land. _

Don't start count-ing, don't start count-ing.

Bm



Cold-er and cold-er, the ice _ is mov-ing clos-er

E7



Em7



Em7b5



and it gets me down. ___ Go - ing round and round and _

D



E7



Em7



___ down the ___ same old ___ track, pack on my

B



B7



back. Go - ing swift - ly no - where, heart in my ear ___ beat - ing

C#m
4fr

C#m9

F#9
3fr

All by your - self. (Hah, _____)

C#m9

F#9
3fr

C#m9

hah, _____ hah, _____ hah, _____

F#9
3fr

C#dim7

Dm

hah, _____ hah.) _____ Jane. _____

Am

G

Dm

Am

G

And now I'm stand - ing on the cor - ner, wait - ing in
It was a time _ of love and laugh - ter. It would - n't come

Dm



Am



G



Dm



the rain.
a - gain.

But then in sun - light, with-out warn - in',
We had our round _ of joy - ful laugh - ter.

Am



G



Bb



C



F



I in - vent a name. _ }
Then be - gan the pain. _ }

Bb



C



F



Me and Sar - ah Jane, _____ we had a spe - cial thing go - in'.

Dm



Am



Me and Sar - ah Jane. _____ Sar - ah

G



Am



C/G



G#



Am



C/G



G#



Am



C/G



G#



Jane. _____

Am



Eb/Bb



Eb+/B



Cm



Eb7/Db



Eb maj7/D



Ab/Eb



Ab+/E



Fm



Ab7/Gb



Ab maj7/G



C7



Fm



Cm



I'm _____

search - ing for a

Db



Bbm



Cm

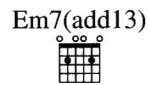


clue,

trac - es on the sand. _____



Musical notation for the first system, featuring piano accompaniment with triplets in the bass line and chords in the treble line.



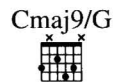
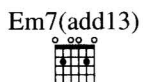
First I'm fly - ing, go - ing round, round, round. _

Musical notation for the second system, including vocal melody and piano accompaniment.



Then I'm slid - ing, go - ing

Musical notation for the third system, including vocal melody and piano accompaniment.



down, down, down. _ Does - n't mat -

Musical notation for the fourth system, including vocal melody and piano accompaniment.

D9
x 4fr

ter where I start. I always end up

This system features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes for 'ter', 'where', and 'I', a quarter note for 'start.', another quarter rest, eighth notes for 'I', 'al-', 'ways', and 'end', and a quarter note for 'up'. The piano accompaniment consists of a treble clef with chords and a bass clef with a steady eighth-note bass line. A bracket under the piano accompaniment indicates a measure rest.

F#m6
x x x

A \flat 11
x x

crawl - ing through those same old crowd - ed

This system continues the vocal and piano accompaniment. The vocal line has eighth notes for 'crawl - ing', a quarter note for 'through', eighth notes for 'those', a quarter note for 'same', eighth notes for 'old', and a quarter note for 'crowd - ed'. The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note bass line. A bracket under the piano accompaniment indicates a measure rest.

D \flat
x x

C \flat /D \flat
x x x 8fr

E \flat m/D \flat
x x

rooms.

This system shows the vocal line with a long note for 'rooms.' followed by a measure rest. The piano accompaniment continues with chords in the treble clef and a bass line in the bass clef.

D \flat
x x

C \flat /D \flat
x x x 8fr

E \flat m/D \flat
x x

This system shows the piano accompaniment for the final part of the piece, consisting of chords in the treble clef and a bass line in the bass clef.

Db
Eb m/Db
Db maj7
Cb/Db

Me and Sar - ah Jane, — we had it com - ing, all the
 Me and Sar - ah Jane — in si - lence walk a - long the

3

Eb m/Db
Db
Eb m/Db

pain, walk - in' down the streets — and find - in'
 shore. Tears of joy and mock - in' laugh - ter.

Db maj7
Cb/Db
Eb m/Db
Db
Bb m/Db

noth - ing is the same. — And now the cit - y lights — are dim - in'
 Words lost in the wind. — The tide was ris - in', but



Eb m/Db
Cb/Db
Db
Bb m/Db
Eb m/Db
Cb/Db

one by one. — It costs too much mon - ey to keep them on. —
 there we stayed. — We had no fear of dy - ing. We weren't a - fraid. —




E/D \flat A/D \flat F \sharp m/D \flat D/D \flat Bm/D \flat E/D \flat C \sharp m/D \flat F \sharp m/D \flat D \flat

The first system of music features a guitar part in the upper staff and a piano accompaniment in the lower staff. The guitar part begins with a melodic line in the key of D \flat major, marked with a repeat sign. Above the staff are eight guitar chord diagrams, each labeled with a chord name and '4fr' (4th fret). The piano accompaniment consists of a bass line of quarter notes and a treble line of chords and eighth notes. The system concludes with a double bar line and a repeat sign.

The second system continues the piano accompaniment. The bass line features a steady eighth-note pattern with triplets. The treble line contains chords and melodic fragments. The system ends with a double bar line.

E \flat m7  D \flat maj7 

The third system includes two guitar chord diagrams: E \flat m7 and D \flat maj7. The piano accompaniment continues with the same rhythmic patterns as the previous systems. The system concludes with a double bar line.

C \flat (add2)  E \flat m7  D \flat 

The fourth system features three guitar chord diagrams: C \flat (add2), E \flat m7, and D \flat . The piano accompaniment continues with the same rhythmic patterns. The system concludes with a double bar line.

ANOTHER RECORD

Slowly*

Words and Music by
TONY BANKS, PHIL COLLINS and MIKE RUTHERFORD

C#7sus4

A#m/C#

C#7sus4

A#m/C#

C#7sus4

A#m/C#



mf

C#7sus4

A#m/C#

B/D#

D#msus2

B/D#

D#msus2



B/D#

D#msus2

B/D#

D#msus2

C#7sus4

A#m/C#



C#7sus4

A#m/C#

C#7sus4

A#m/C#

Bsus2

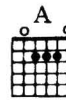
A#m(add B#)



4fr

Moderately bright

A/C#



The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The vocal line is mostly rests in this system.

The second system continues the musical notation. The piano accompaniment features a more active bass line with eighth notes. The vocal line remains mostly rests.

The third system includes guitar chord diagrams for G, A, Em, and A/C# above the vocal staff. The vocal line begins with the lyrics "It's fun - ny, you know, -".

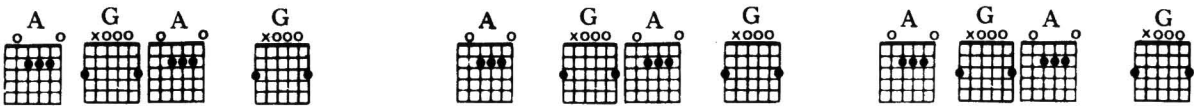
It's fun - ny, you know, -

The fourth system shows the piano accompaniment with a rhythmic pattern of eighth notes in both hands. The vocal line is mostly rests.

The fifth system includes guitar chord diagrams for A, G, and A/C# above the vocal staff. The vocal line continues with the lyrics "'cause there's an old rock 'n' roll - er. He's got no-where to go. -".

'cause there's an old rock 'n' roll - er. He's got no-where to go. -

The sixth system shows the piano accompaniment continuing with the same rhythmic pattern. The vocal line is mostly rests.



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Did you ev - er think of tak - in' him in? _____ Some - bod - y help him. Some -

Piano accompaniment for the first system, including both treble and bass staves. The bass line features a steady eighth-note accompaniment.



Musical staff with treble clef, key signature of two sharps, and a 4/4 time signature. The melody continues with quarter and eighth notes.

bod - y, please. _____ Put an - oth - er _____ rec - ord on,

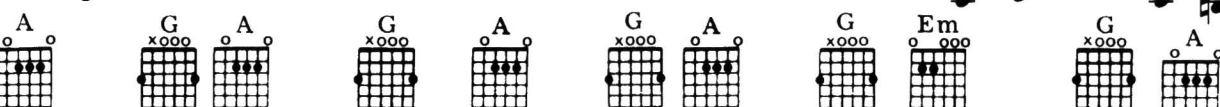
Piano accompaniment for the second system, including both treble and bass staves. The bass line continues with eighth notes.



Musical staff with treble clef, key signature of two sharps, and a 4/4 time signature. The melody includes a quarter rest.

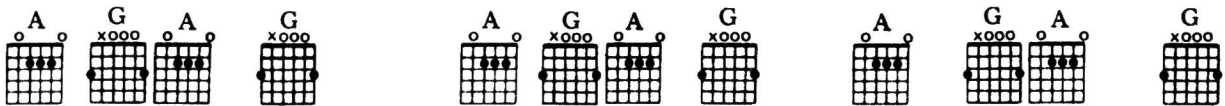
'cause he likes _____ that song. _____

Piano accompaniment for the third system, including both treble and bass staves. The bass line continues with eighth notes.



Musical staff with treble clef, key signature of two sharps, and a 4/4 time signature. The melody continues with quarter notes.

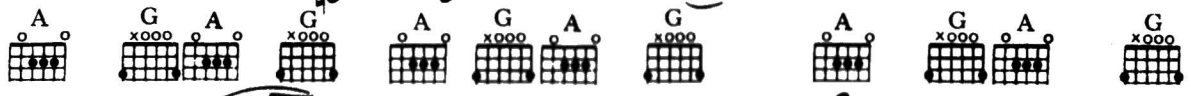
Piano accompaniment for the fourth system, including both treble and bass staves. The bass line continues with eighth notes.



Musical staff with treble clef and key signature of two sharps (F# and C#).

It's fun - ny, you know. — He nev - er done — noth - in', done
Well, late - ly I've seen — him walk - in' down the street, kind - a

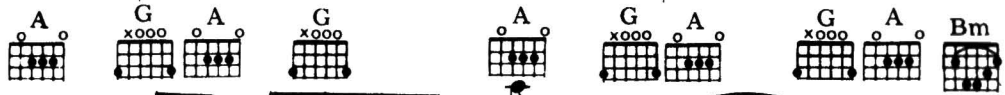
Piano accompaniment for the first system, including grand staff and bass clef.



Musical staff with treble clef and key signature of two sharps (F# and C#).

no - bod - y wrong. — Did - n't think a - bout chang - in' his name. — But I'm —
mov - in' his feet. — Ev - 'ry - one I know looks the oth - er way. — Some -

Piano accompaniment for the second system, including grand staff and bass clef.



Musical staff with treble clef and key signature of two sharps (F# and C#).

— gon - na tell him it's the same old game. — Put an - oth - er —
bod - y help him. Some - bod - y say: — }

Piano accompaniment for the third system, including grand staff and bass clef.



Musical staff with treble clef and key signature of two sharps (F# and C#).

rec - ord on. Round, round, round and a - round, —

Piano accompaniment for the fourth system, including grand staff and bass clef.

C7



D



G/D



A/D



G/D



oh. _____

Oh, — see him smile. _____



1.



2.

D. S. al Coda



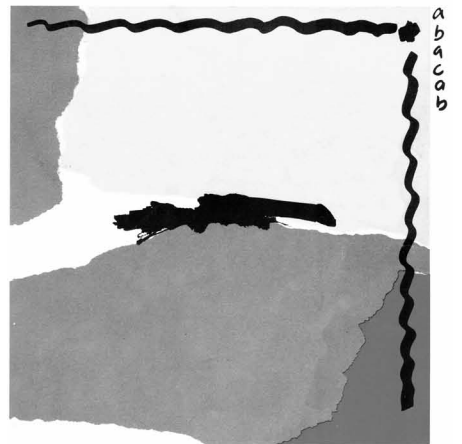
Coda Repeat and fade



Just put an - oth - er _____

rec - ord on.

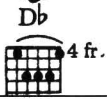
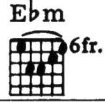




DODO

Moderately, in 2

Words and Music by
TONY BANKS, PHIL COLLINS and MIKE RUTHERFORD

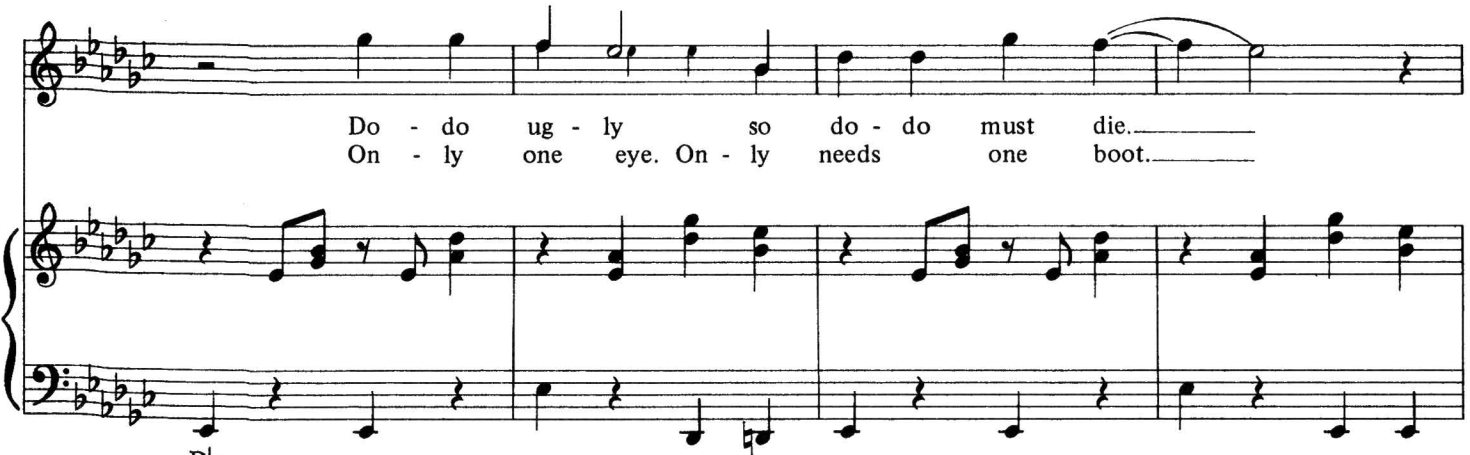



E♭ m
 6fr.

Too big _____ to fly. _____
 Care - tak - er, hor - ror mov - ie.



Do - do ug - ly so do - do must die. _____
 On - ly one eye. On - ly needs one boot. _____



D♭
 4 fr.

Dog go, _____ with fear on its side, _____
 Sweet la - dy, she knows she looks good. _____



can't change, _____ can't change the tide. _____
 Vac - uum com - ing for the bright and the brute. _____



Ebm



6fr.

Dog bait - er, ag - i - ta - tor,
 Big noise. — Black smoke. —

ask - ing ques - tions. Says he wants to know — why. —
 So pig - head - ed, could - n't see the — joke. —

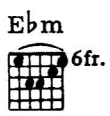
Db



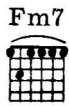
4 fr.

Ain't no rea - son that mon - ey can't buy. —
 But it ain't fun - ny. Ask the fly on the wall. —

Mink, he pret - ty, so mink, he must die. — must
 It's on - ly liv - ing. It don't mat - ter at all. — at



die, — must die. —
all, — at all. —




Sun, he giv - ing life in his light, — part of the sys -
Pimp, he make you drool and grunt. — He got an an -

tem. _____
 swer. _____

Friend to man and friend to the trees, — no friend to the snow -
 One, he got a dream of love — deep as the o -

man. _____
 cean. _____

Cm7

Where does he go? — What does he do? — Does he
 Where does he go? — What does he do? — Will the

To Coda 

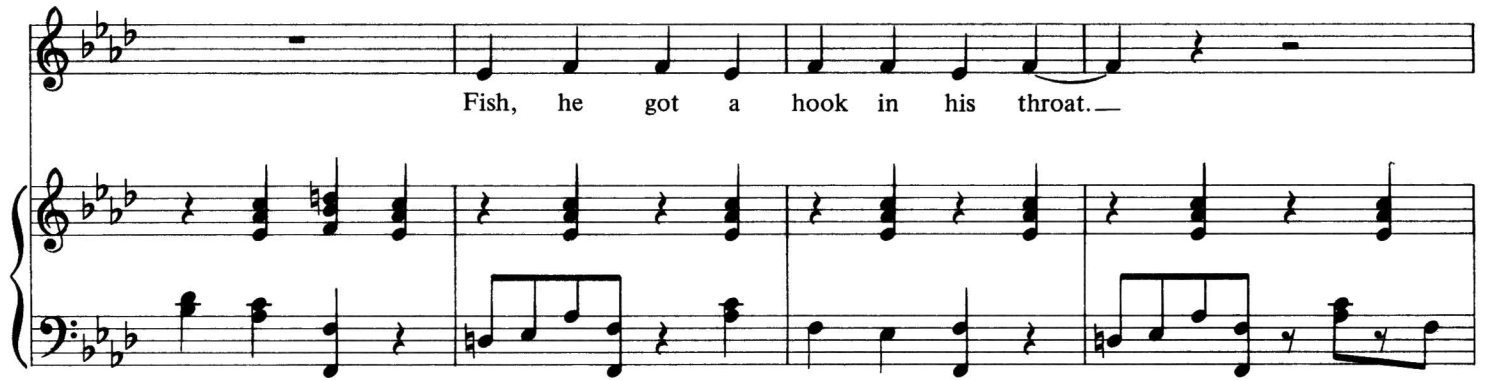


meet with the mole, the stream, the cloud, and
si - ren team with Da - vy Jones and

Fm7



end up at the bot-tom of the sea?—



Fish, he got a hook in his throat.—



Fish, he got prob - lems.—

Cm7



Where does he go? _____ What does he do? _____

Does he hope he's too small, too poor a haul, who'll

Am7



Em/A



F/A



Em/A



Dm/A



Em/A



end up be - in' thrown back in the sea? _____

F/A



G/A



Am7



Em/A



F/A



Em/A



F/A



Em/A



Dm/A



Em/A



I'm back in the sea. _____

F/A



G/A



A/Eb



First system of musical notation. The vocal line is mostly rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D. S. al Coda

F/Eb



Gb/Eb



Ab/Eb



Second system of musical notation. The vocal line continues with rests. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Coda

Am7



Em/A



F/A



Em/A



Dm/A



Em/A



Vocal line for the first phrase of the Coda section: "trap him at the bot-tom of the sea?_"

trap him at the bot-tom of the sea?_

Piano accompaniment for the first phrase of the Coda section, featuring sustained chords and a rhythmic bass line.

F/A



G/A



3

Am7



Em/A



F/A



Em/A



Dm/A



Em/A




Vocal line for the second phrase of the Coda section: "I'm back in the sea." with a fermata over the final note.

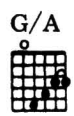
I'm back in the sea.

Piano accompaniment for the second phrase of the Coda section, concluding with sustained chords and a rhythmic bass line.

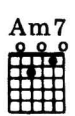
F/A



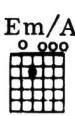
G/A



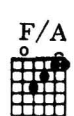
Am7



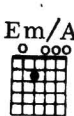
Em/A



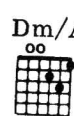
F/A



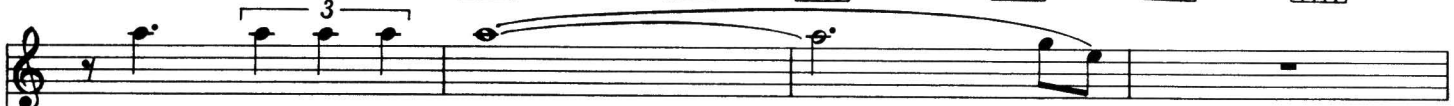
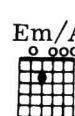
Em/A



Dm/A



Em/A



I'm back in the sea.



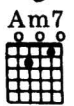
F/A



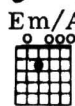
G/A



Am7



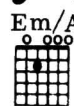
Em/A



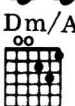
F/A



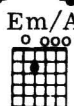
Em/A



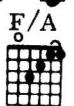
Dm/A



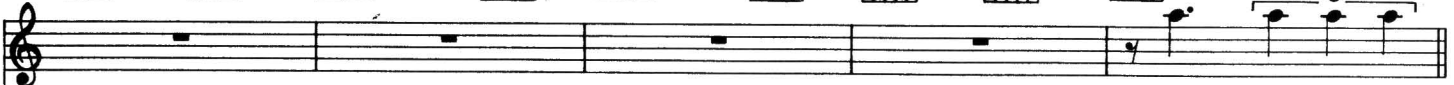
Em/A



F/A



G/A

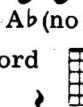


I'm back in the

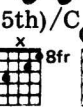


No chord

Ab (no 5th)/C

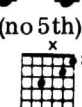


Gb-5/C

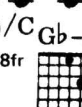


N. C.

Ab (no 5th)/C

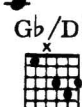


Gb-5/C

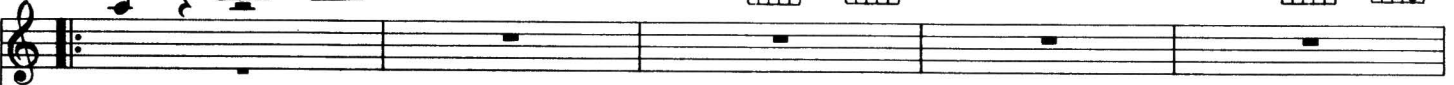
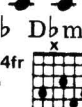


N. C.

Gb/Db



Dbm6

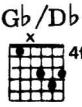


sea.

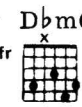


N. C.

Gb/Db

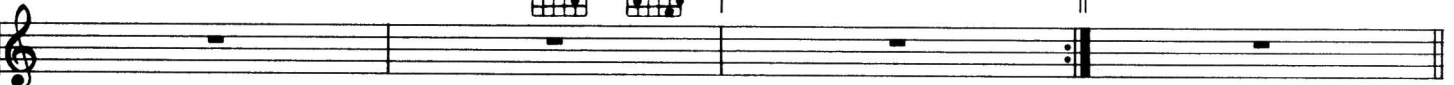


Dbm6



1.

2.



LURKER

Words and Music by
TONY BANKS, PHIL COLLINS and MIKE RUTHERFORD

No chord

(spoken) *Meanwhile, lurking by a stone in the mud, two eyes looked to*

mf

This system contains the first three measures of the piece. The vocal line is written in a single treble clef staff with a flat key signature and a common time signature. The lyrics are: "(spoken) Meanwhile, lurking by a stone in the mud, two eyes looked to". The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a steady bass line of quarter notes in the left hand and a melody of half notes in the right hand, with a dynamic marking of *mf*. The piano part is bracketed across the three measures.

see what I was. And then something spoke, and this is what

This system contains the next three measures. The vocal line continues with the lyrics: "see what I was. And then something spoke, and this is what". The piano accompaniment continues with the same rhythmic pattern as the first system, with a dynamic marking of *mf*. The piano part is bracketed across the three measures.

N. C.

it said to me:

This system contains the final three measures. The vocal line has the lyrics: "it said to me:". The piano accompaniment continues with the same rhythmic pattern. The piano part is bracketed across the three measures.

System 1: Treble clef with whole rests. Grand staff with piano accompaniment. Bass line: quarter notes C4, E4, G4, A4, B4, C5. Treble line: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

N. C.

System 2: Treble clef with whole rests. Grand staff with piano accompaniment. Bass line: quarter notes C4, E4, G4, A4, B4, C5. Treble line: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A double bar line with repeat dots is placed after the second measure.

System 3: Treble clef with whole rests. Grand staff with piano accompaniment. Bass line: quarter notes C4, E4, G4, A4, B4, C5. Treble line: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

System 4: Treble clef with whole rests. Grand staff with piano accompaniment. Bass line: quarter notes C4, E4, G4, A4, B4, C5. Treble line: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

First system of musical notation, featuring a treble staff with rests and a grand staff (treble and bass) with a rhythmic accompaniment of eighth notes.

Chord diagrams for C and Csus2. The C diagram shows a standard C major chord (x02321). The Csus2 diagram shows a C major suspended 2nd chord (x02321).

Second system of musical notation, featuring a treble staff with notes and rests, and a grand staff with a rhythmic accompaniment of eighth notes.

Chord diagram for Bb/C (B-flat over C), showing a C major chord with a flat on the second string (x12321).

Chord diagram for F/C (F over C), showing a C major chord with a flat on the first string (12321x).

Chord diagram for Csus4 (C suspended 4th), showing a C major chord with the fourth string muted (x02341).

Chord diagram for C (C major), showing a standard C major chord (x02321).

Vocal line for the first part of the lyrics, starting with a whole note followed by a half note.

"Clothes of brass _____ and hair of

Piano accompaniment for the first part of the lyrics, featuring sustained chords in the treble and bass staves.

Chord diagram for Csus2 (C suspended 2nd), showing a C major chord with the second string muted (x02321).

Chord diagram for Bb/C (B-flat over C), showing a C major chord with a flat on the second string (x12321).

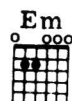
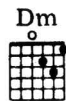
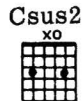
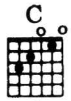
Chord diagram for F/C (F over C), showing a C major chord with a flat on the first string (12321x).

Chord diagram for Csus4 (C suspended 4th), showing a C major chord with the fourth string muted (x02341).

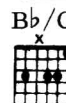
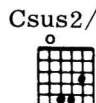
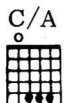
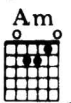
Vocal line for the second part of the lyrics, starting with a half note followed by a whole note.

brown. _____ Sel - dom needs to breathe. _ Don't

Piano accompaniment for the second part of the lyrics, featuring sustained chords in the treble and bass staves.



need no wings to fly. _____ Oh, a heart of _____



stone _____ and a fear _____



To Coda

N. C.

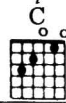
2. D. S. (instrumental) al Coda

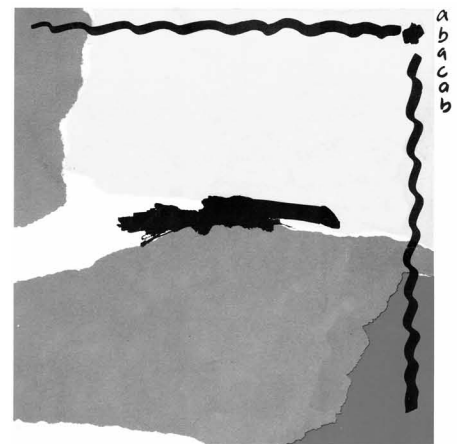


_____ of fire _____ and wa - ter. Who am I?" _____

Coda

Repeat and fade





KEEP IT DARK

Words and Music by TONY BANKS,
PHIL COLLINS and MIKE RUTHERFORD

Moderately bright, in 6

The musical score is written for guitar and piano. It begins with a guitar chord diagram for C5 (3rd fret) and a piano accompaniment starting with a mezzo-forte (*mf*) dynamic. The piano part features a steady eighth-note bass line in the left hand and a melodic line in the right hand. The guitar part consists of a single melodic line. The lyrics are: "Found that man — re - port - ed miss - ing. He wan - dered in his home. —". The score includes four guitar chord diagrams: F5, E5, A5 (5th fret), and G5 (3rd fret). The piano accompaniment continues throughout the piece, providing a rhythmic and harmonic foundation for the guitar and vocal lines.

F5

E5



It don't seem too bad _ if you _ con - sid -

A5

G5

C5

5 fr

3 fr

3 fr



- er just what he's been through. _

Am



It seems he met _ up with _ a gang _

_ of thieves _ who mis - took _ him for _ a man _

Dm

Em



of means. — They locked him up, — then found — he had —

F

Ab

G



— no mon - ey, and so they let him

C5



go a - gain. —

F5

E5



Now he's back — at home — and hap -

A5
5 fr

G5
3 fr

C5
3 fr

- py just to see the kids. _

Cmaj7

I wish that I ___ could real -

Dm/C

Cmaj7

ly ___ tell you

Dm/C

Fmaj7/C

all the things _ that hap - pen to me and

Em7/C



Fmaj7/D



Em7/D



(♩ = ♩)

all that I have seen: a world full of people, their hearts

Dm7



Em7/D



Fmaj7/D



Em7/D



full of joy, cities of light with no

Dm7



Em7/D



Fmaj7/D



Em7/D



fear of war, and thousands of creatures with

Dm7



Em7/D



Dm7



Em7/D



To Coda

happier lives, and dreams of a future with mean-

Dm7



Em7/D



(♩ = ♩)



ing and no need to hide. Oh,

The first system of the score features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line consists of eighth and quarter notes with lyrics: "ing and no need to hide. Oh,". The piano accompaniment includes a bass line with quarter notes and a treble line with chords and moving lines.

C5



keep it dark.

The second system continues the vocal line with the lyrics "keep it dark." and includes a guitar chord diagram for C5 (3fr). The piano accompaniment continues with a steady bass line and treble accompaniment.

F5



E5



It seems strange to have to lie

The third system features the vocal line with lyrics "It seems strange to have to lie" and includes guitar chord diagrams for F5 and E5. The piano accompaniment continues with a consistent bass line and treble accompaniment.



a - bout a world so bright. _



Tell in - stead _ a made - up sto - ry from the



D.S. al Coda

world of night. _ I

CODA



- ing and no need to lie, no need to hate,



(♩ = ♩)

no need to hide.



3fr

Oh, keep it dark.

Repeat and Fade

MAN ON THE CORNER

Words and Music by
PHIL COLLINS

Moderately bright

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It includes guitar chord diagrams and piano accompaniment. The guitar part is in the upper register, and the piano accompaniment is in the lower register. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are: "See the he's a lone-ly man there on the cor-ner. What he's wait-ing for I don't know... But he waits ev-er-ry day now... He's just wait-ing for some-thing to show... And no-bod-y knows."

System 1: Chords: Db (4 fr), Ebm (6 fr), Dbsus9/F, Gbsus2, Gb. Tempo: Moderately bright.

System 2: Chords: Db (4 fr), Ebm (6 fr), Dbsus9/F, Gbsus2, Gb, Db (4 fr), Ebm (6 fr). Lyrics: See the he's a lone-ly man there on the cor-ner. What he's wait-ing for

System 3: Chords: Dbsus9/F, Gb, Db (4 fr), Ebm (6 fr), Dbsus9/F, Gbsus2, Gb. Lyrics: I don't know... But he waits ev-er-ry day now...

System 4: Chords: Db (4 fr), Ebm (6 fr), Dbsus9/F, Gb, Gb/Ab. Lyrics: He's just wait-ing for some-thing to show... And no-bod-y knows.

Db/Ab

Gb/Ab

Gb/Db

Abm/Db 4 fr



— him, and no-bod-y cares, — 'cause there's no hid - in' place, —

Eb/Db

Abm/Db 4 fr

To Coda

Db 4 fr Ebm 6fr

there's no hid - in' place — for you... Look-in' ev - 'ry -

Db sus9/F Gb sus2

Gb

Db 4 fr

Ebm 6fr

Db sus9/F

Gb

where at no — one, — he sees ev - 'ry - thin' and noth - in' at all. — Oh, —

Db 4 fr

Ebm 6fr

Db sus9/F

Gb sus2

Gb

Db 4 fr

Ebm 6fr

Db sus9/F

Gb

D. S. $\frac{3}{4}$ al Coda

when he shouts no-bod-y lis - tens. — Where he leads no one will go. — Oh, —

Coda

Cb

Db/Cb Cbmaj7



for you — and me. — Are we just —

Bbm

Ab/Bb Bbm7

Cb

Db/Cb Cbmaj7



— like all — the rest? — We're look - in' too hard — for some -

Bbm

Ab/Bb Bbm7



thin' he's got, — or mov - in' too fast — to rest. — But like a

Db/Cb

Abm7/Cb



mon - key on your back, you need — it. But do you love it e - nough — to leave —

Db Ebm Dbsus9/F Gbsus2 Gb

it all? Just like the lone-ly man there on the cor - ner.

Db Ebm Dbsus9/F Gb Db Ebm

What he's wait - ing for I don't know... But he waits

Dbsus9/F Gbsus2 Gb Db Ebm 1.2. Dbsus9/F Gb

ev - er - y day now... He's just wait - ing for some-thin' to show...

3. Repeat and fade Db Ebm Dbsus9/F Gbsus2 Gb Db Ebm Dbsus9/F Gb

some-thin' to show...

WHO DUNNIT

Moderately bright

Words and Music by
TONY BANKS, PHIL COLLINS and MIKE RUTHERFORD



Was it you or was it me? Or was it he or she?

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with a double bar line and a repeat sign. The piano accompaniment starts with a *mf* dynamic marking. The key signature is one sharp (F#) and the time signature is 4/4.

Was it A or was it B? Or was it X or Z?

The second system continues the musical piece with the same vocal and piano parts. The lyrics are "Was it A or was it B? Or was it X or Z?". The piano accompaniment maintains the same rhythmic pattern as the first system.

Was it you or was it me? Or was it he or she? Was it A or was it B?

The third system concludes the piece with the lyrics "Was it you or was it me? Or was it he or she? Was it A or was it B?". The vocal line and piano accompaniment follow the same structure as the previous systems.

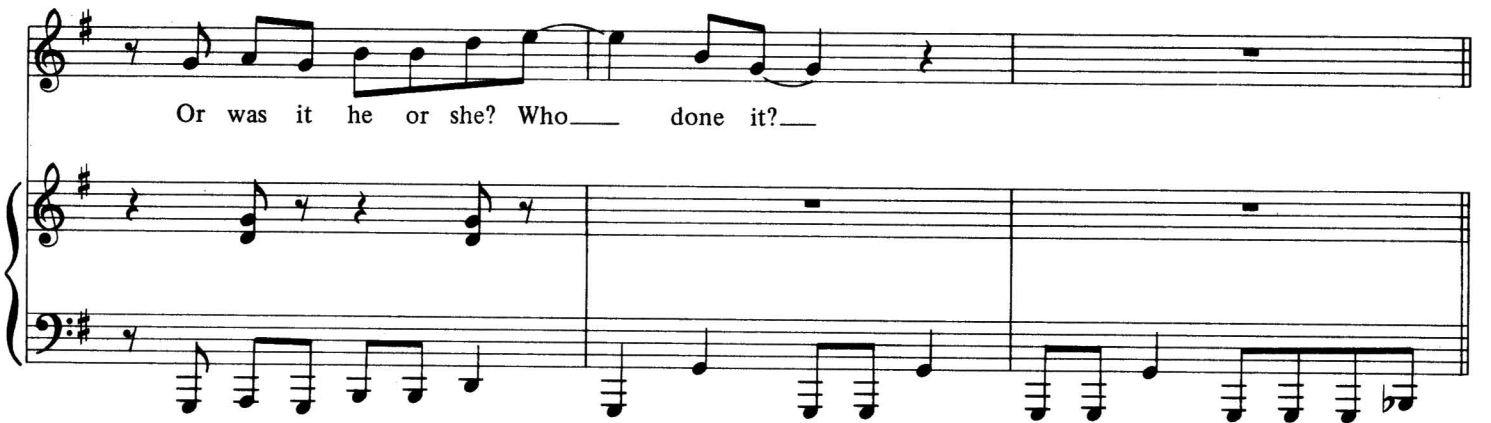
Or was it X or Z? Was it you or was it me? Or was it he or she?



Was it A or was it B? Or was it X or Z? Was it you or was it me?



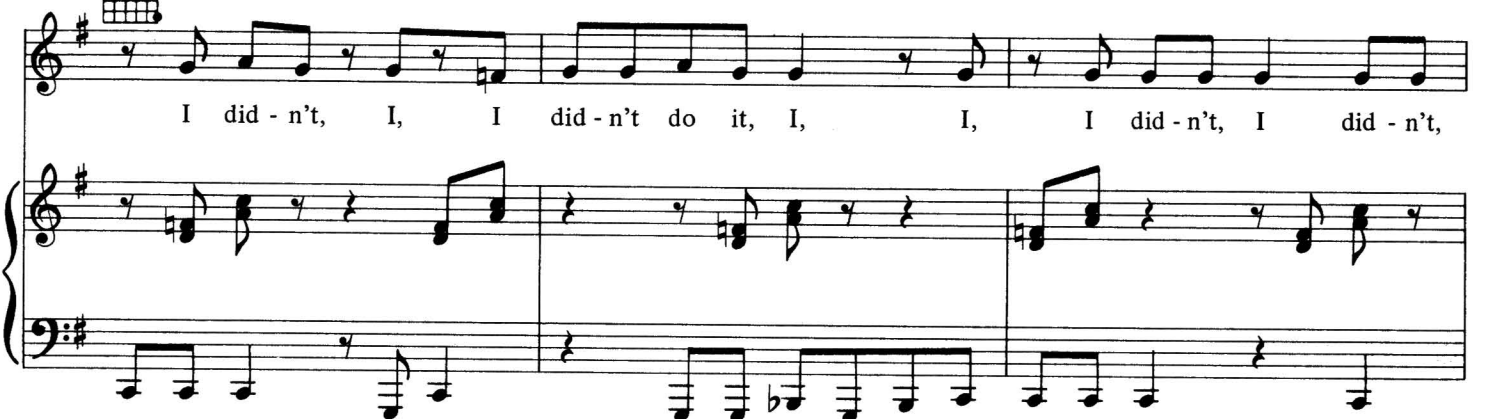
Or was it he or she? Who— done it?—



C13



I did - n't, I, I did - n't do it, I, I, I did - n't, I did - n't,



I did - n't do it, I, I, I did - n't, I, I did - n't do it, I,

I did - n't, I did - n't, I, I did - n't do it, I did - n't do it, I

did - n't do it. (Oh!) We know, we know, we know, we know, -

E9

we know, - we know, - we know, we know, - we know, we know,

we don't know yeah, we don't know yeah, we don't know yeah, we know, we know, we know,

we know, we know, we know, we know, we know, we know,

1.
we know, we know. We know who did it.

2.
(So!)

LIKE IT OR NOT

Moderately, in 2

Words and Music by
MIKE RUTHERFORD

D (add G)



The first system of piano accompaniment. The right hand plays a melody of eighth notes in a 6/8 time signature. The left hand plays a simple bass line with half notes. The dynamic marking *mf* is present.

Oh, don't you know I've been on my own? — But

The second system of piano accompaniment, corresponding to the first line of lyrics. The right hand continues the melody, and the left hand provides harmonic support.

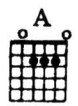
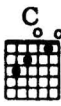
I'm com-ing home, — and I'd like you to be there. —

The third system of piano accompaniment, corresponding to the second line of lyrics. The right hand continues the melody, and the left hand provides harmonic support.

I feel a lit - tle cold in the air, — and you're

The fourth system of piano accompaniment, corresponding to the third line of lyrics. The right hand continues the melody, and the left hand provides harmonic support.

F#m7



not

an - y - where. _____

You're just

an - oth - er face _____

I used to know. _

D



Em7/D

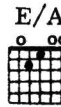


But there

is still a chance _____

to

Em7/D



hold

on _____ to our

love,

'cause

I gave you

D/A



ev - 'ry - thing, _

ev - 'ry - thing I

had. _____

E7



Musical notation for the first system, including treble and bass staves with piano accompaniment.

D/E



E7



Musical notation for the second system, including treble and bass staves with piano accompaniment.

D/E



Musical notation for the third system, including vocal line and piano accompaniment.

Ooh, — like it or not, — you have
like it or not, — you are

E7

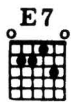


D/E

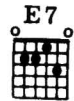


Musical notation for the fourth system, including vocal line and piano accompaniment.

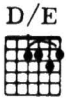
done it this time. — And like it or not, —
out on the street. — And like it or not, —



I've had e - nough. _____ Ooh,
 that's where you'll stay. _____ Oh,



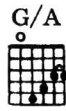
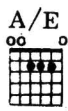
like it or not, _____ there's a lot I _____ could _____
 like it or not, _____ there's an - oth - er thing, dar - ling:



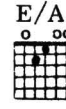
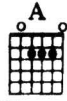
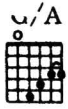
say, 'cause _____ I've got a lot _____ on my _____ mind. _____
 well, I just could not stand _____ an - oth - er day. _____



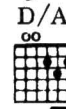
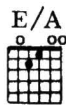
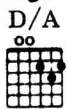
It won't _____ be ver - y long. _____
 'Cause if _____ you want to know, _____



You're just an - oth - er face that
there is still a chance to



I once used to know. And I gave you
hold on to our love, 'cause I gave you



ev - 'ry - thing, but what have I got to show?
ev - 'ry - thing, ev - 'ry - thing I had,

1.



Oh! Oh! Oh,

2.

Bm7

Em/B

F#m/B



ev - 'ry - thing I had.

Bm7



Em/B



F#m/B



Bm7



Repeat and fade

D



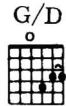
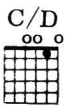
A/D



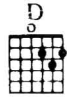
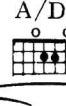
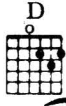
G/D



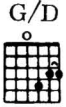
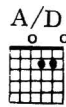
It's been a long, been a long, long time



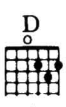
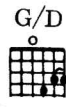
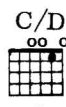
since I held an - y - bod - y, since I




loved an - y - one. Oh, it's been a



long, been a long, long, long time. But if I'm



right or if I'm wrong, does it mat - ter an - y - way?



ABACAB
NO REPLY AT ALL
ME AND SARAH JANE
KEEP IT DARK

DODO
LURKER
WHO DUNNIT?
MAN ON THE CORNER
LIKE IT OR NOT
ANOTHER RECORD



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