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DANCING WITH THE MOONLIGHT KNIGHT

Testo e Musica di ANTHONY BANKS / PHIL COLLINS / PETER GABRIEL
STEVE HACKETT / MICHAEL RUTHERFORD

2

Slowly

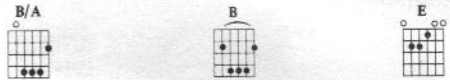
Can you tell me where— my— coun-try lies?— Said the un - i - faun — to his

true love's eyes ————— "it lies with me" cried the queen of may be — for her

merch- andise, he trad - ed in his prize

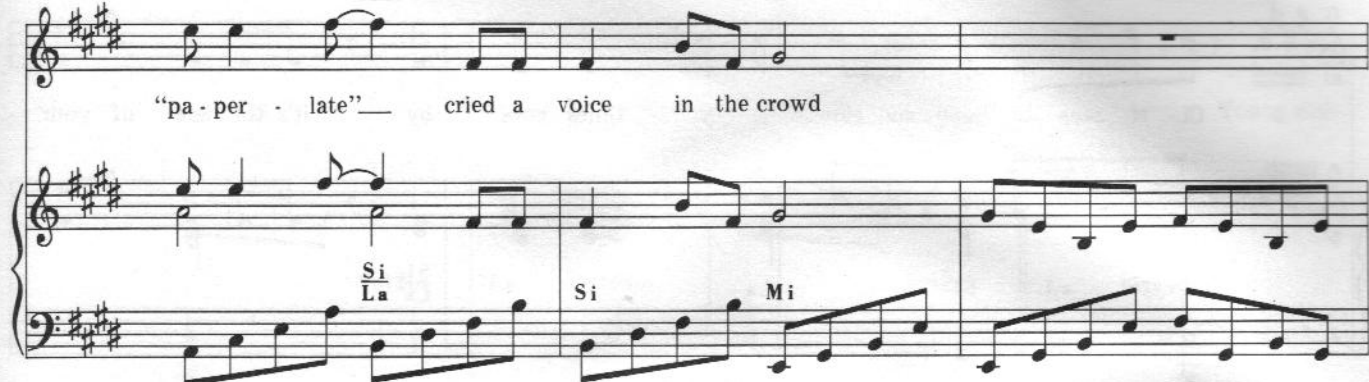
Chord diagrams: C#m, G#m, Do#m, Sol#m, A, C#m, G#m, A

B/A B E



“pa - per - late” — cried a voice in the crowd

Si La Si Mi



B



“old man dies the note he left — was signed “Old Fa - ther Thames —

Si



C#m 4Fr. B C#m 4Fr. A



— it seems he's drowned — sell - ing Eng - land by —

Do#m Si Do#m La



B C#m 4Fr. G#m 4Fr. A C#m 4Fr.



— the pound —

Si Do#m Sol#m La Do#m



B A B/A

Ci - ti - zens of hope and glor - y times goes by it's the time of your

arpeggio Si La Si La

E E4 E E4 E B/E

life eas - y now sit you down chew - ing through your wimp -

similar Mi4 Mi Mi4 Mi Si Mi

B C#m 4Fr. B

ey dreams _____ they eat with - out a sound _____ dig -

Si Do#m Si

C#m 4Fr. A B C#m 4Fr. G#m 4Fr. A C#m 4Fr.

- est - ing Eng - land by _____ the pound _____

Do#m La Si Do#m Sol#m La Do#m

G#m 4Fr. A C#m 4Fr. G#m 4Fr. A C#m 4Fr.

Young man

Sol#m La Do#m Sol#m La Do#m

Detailed description: This system contains the first two lines of music. The top line is a single treble clef staff with guitar chord diagrams for G#m (4Fr.), A, C#m (4Fr.), G#m (4Fr.), A, and C#m (4Fr.). The second line is a vocal line in treble clef with lyrics 'Young man'. The piano accompaniment consists of two staves (treble and bass clef) with lyrics 'Sol#m La Do#m Sol#m La Do#m'.

G#m 4Fr. A C#m 4Fr. G#m 4Fr. A C#m 4Fr.

says "you are — what you eat", eat well — old man

Sol#m La Do#m Sol#m La Do#m

Detailed description: This system contains the third and fourth lines of music. The top line is a single treble clef staff with guitar chord diagrams for G#m (4Fr.), A, C#m (4Fr.), G#m (4Fr.), A, and C#m (4Fr.). The second line is a vocal line in treble clef with lyrics 'says "you are — what you eat", eat well — old man'. The piano accompaniment consists of two staves (treble and bass clef) with lyrics 'Sol#m La Do#m Sol#m La Do#m'.

G#m 4Fr. A C#m 4Fr. G#m 4Fr. A C#m 4Fr.

says "you are — what you wear" wear well, — you

Sol#m La Do#m Sol#m La Do#m

Detailed description: This system contains the fifth and sixth lines of music. The top line is a single treble clef staff with guitar chord diagrams for G#m (4Fr.), A, C#m (4Fr.), G#m (4Fr.), A, and C#m (4Fr.). The second line is a vocal line in treble clef with lyrics 'says "you are — what you wear" wear well, — you'. The piano accompaniment consists of two staves (treble and bass clef) with lyrics 'Sol#m La Do#m Sol#m La Do#m'.

G#m 4Fr. A C#m 4Fr. G#m 4Fr. A C#m 4Fr.

know what you are, you don't — give a damn, —

Sol#m La Do#m Sol#m La Do#m

Detailed description: This system contains the seventh and eighth lines of music. The top line is a single treble clef staff with guitar chord diagrams for G#m (4Fr.), A, C#m (4Fr.), G#m (4Fr.), A, and C#m (4Fr.). The second line is a vocal line in treble clef with lyrics 'know what you are, you don't — give a damn, —'. The piano accompaniment consists of two staves (treble and bass clef) with lyrics 'Sol#m La Do#m Sol#m La Do#m'.



G#m 4Fr. A B

burst - ing your belt, that is — your home-made sham: the cap - tain leads his

Sol#m La Si

E F# G#4 G# C#7 4Fr.

dance right on — through the night, join the
Dance right on — through the night, join the

Mi Fa# Sol#4 Sol# Do#7

F# C# 4Fr. F# C# 4Fr. F# C# 4Fr.

dance, fol - low on, till the grail sun sets in the
dance, fol - low on, a - round ta - ble talking down we go

Fa# Do# Fa# Do# Fa# Do#

D#m F# C# 4Fr. F# C# 4Fr. B E

mould fol - low on till the gold is cold danc-ing

Re#m Fa# Do# Fa# Do# Si Mi

B E F#m E B F#m D E

out with the moon-lit knight, knights of the green shield stamp and
knight, knights of the green shield stamp and

Si Mi Fa#m Mi Si Fa#m Re Mi

F#m A F#m

shout.
shout.

(instrumental)

Fa#m Fa#m

A

Guitar Solo

La

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and quarter notes, ending with a long note. The bass staff features a rhythmic accompaniment of eighth notes. A guitar chord diagram for C major is shown above the treble staff, and the note 'Do' is written below the treble staff.

The second system of music consists of two staves. The treble staff contains a melodic line with long notes and slurs. The bass staff features a rhythmic accompaniment of eighth notes. A guitar chord diagram for A major is shown above the treble staff, and the note 'La' is written below the treble staff.

The third system of music consists of two staves. The treble staff contains a melodic line with long notes and slurs. The bass staff features a rhythmic accompaniment of eighth notes.

The fourth system of music consists of two staves. The treble staff contains a melodic line with long notes and slurs, with the text 'Synth effects' written above it. The bass staff features a rhythmic accompaniment of eighth notes.

The fifth system of music consists of two staves. The treble staff contains a melodic line with eighth and quarter notes. The bass staff features a rhythmic accompaniment of eighth notes.

First system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a half note. The bass clef staff contains a rhythmic accompaniment of eighth notes.

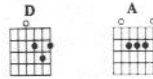
Second system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Third system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a rhythmic accompaniment of eighth notes. The system concludes with a double bar line and a fermata over the final chord in both staves.

Fifth system of musical notation. Above the treble clef staff are three guitar chord diagrams labeled A, A7+, and A7. Below the treble clef staff are three chords labeled La, La 7+, and La 7. The bass clef staff contains a rhythmic accompaniment of eighth notes. The system concludes with a double bar line and a fermata over the final chord in both staves.





Guitar Solo

Re La

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#). The piano accompaniment in the grand staff (treble and bass clefs) begins with a D major chord. The bass line consists of eighth notes. A section labeled "Guitar Solo" is indicated by a double bar line and a repeat sign. The solo is marked with a fermata over a D major chord in the treble clef. Below the solo, the notes "Re" and "La" are written, corresponding to the second and sixth degrees of the D major scale.

The second system continues the piano accompaniment from the first system. The bass line continues with eighth notes, and the treble clef staff features sustained chords with fermatas.

F#m

F#m

The third system continues the piano accompaniment. A guitar chord diagram for F#m (F# minor) is shown in the upper right corner. The piano accompaniment features sustained chords with fermatas in the treble clef and eighth notes in the bass line. The system concludes with a final chord in the treble clef labeled "F#m".

The fourth system continues the piano accompaniment. The bass line consists of eighth notes, and the treble clef staff features a melodic line with quarter notes and eighth notes.

C#m/G#

Do#m
Sol#

G#m 4Fr. A C#m 4Fr. G#m 4Fr. A C#m 4Fr.

There's a fat old la -

Sol#m La Do#m Sol#m La Do#m

G#m 4Fr. A C#m 4Fr. G#m 4Fr. A C#m 4Fr.

dy out-side the sa - loon, lay - ing out the

Sol#m La Do#m Sol#m La Do#m

G#m 4Fr. A C#m 4Fr. G#m 4Fr. A C#m 4Fr.

cre - dit cards she plays for - tune, the deck is un -

Sol#m La Do#m Sol#m La Do#m

G#m 4Fr. A C#m 4Fr. G#m 4Fr. A C#m 4Fr.

ev - en right — from the start, — and all of their

Sol#m La Do#m Sol#m La Do#m

G#m 4Fr. A B

hands are play - ing a - part the cap - tain leads his

Sol#m La Si

D#m F# C# 4Fr.

from S to C , then

— you're the show off you go with

Re#m Fa# Do#

B4 2Fr. E B C#m 4Fr. B

you play a hob - by - horse I'll play the fool we'll tease the bull ring - ing

Si4 Mi Si Do#m Si

round and loud loud and round Fol - low on with a

twist of the world we go fol - low on till the gold is

cold danc - ing out with the moon - lit knight

knight of the green shield stamp and shout

from A ad lib. to fade

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams and fret numbers, and a piano accompaniment with vocal line labels. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar chords are: C#m (4Fr.), A, C#/E# (6Fr.), F#, C# (4Fr.), F#, C# (4Fr.), F#, C# (4Fr.), F#, B, E, B, E, F#m, E, B, F#m, D, E, F#m. The piano accompaniment labels are: Sol#m, La, Do# Mi#, Fa#, Do# Fa#, Do# Fa# Do#, Re#m Fa#, Do# Fa#, Si, Mi, Si, Mi, Fa#m Mi, Si, Fa#m, Re, Mi, Fa#m.



THE BATTLE OF EPPING FOREST

Testo e Musica di ANTHONY BANKS / PHIL COLLINS / PETER GABRIEL
STEVE HACKETT / MICHAEL RUTHERFORD

14

Allegro

F# B F# B E B E B E

1. A-long the for - est road, — there's hundr - eds of cars, lu - xu - ry cars, —
2. There's Wil - ly Wright and his boys, — one hel - lu - va noise, that's Byl - ly's boys, —
3. It's five to four on William Wright, — he made his pile on Derby night, —
4. "I do my double show quick" — said Mick the Prick, fresh out the nick, —

Fa# Si Fa# Si Mi Si Mi Si Mi

F# B F# B E B E B E

each has got its load — of con - ver - ti - ble bars, — cu - tler - y cars —
with fully fashion - ed mugs — that's — Lit - tle John's thugs, — the Bark - ing slugs, —
when Billy was a Kid, — walk - ing the streets — the other kids hid, —
"I see cheap pho - ly - day, — the mi - nute they leave, — then a visit I pay, —

Fa# Si Fa# Si Mi Si Mi Si Mi

G#4 G# G#4 G# E

su - per - cars! — For to - day is the day — when they
su - pers - mugs — for to - day is the day — when they
so they did — and now af - ter work - ing hard
and does it pay, — and his friend Li - quid Len — by name,

Sol#4 Sol# Sol#4 Sol# Mi

B C# 4Fr. G A

sort it out, — sort it out, cause they di - sa - gree — on a gang - land boun - dar -
 sort it out, — sort it out, these Christ - ian sol - diers fight to prot - ect the
 in secu - rity trade, — he's got it made, — the shops that need — aid are those that have - n't
 of wine, women and Wandsworth fame, said: "I'm break - ing the legs — of the bastard that got me

Si Do# Sol La

B C# 4Fr. G A

1. y, they di - sa - gree — on a gang - land boun - dar -
 2. poor, they East End heroes — got to score in...
 3. paid.
 4. framed! "

Si Do# Sol La

1. B 2. B

- y. Bat - tle of Epping For - est yes it's the bat - tle of Epping For -
 Bat - tle of Epping For - est it's the bat - tle of Epping For -

Si Si

F#

- est right out - side — your door,
 - est right out - side — your door

Fa#

B



no you ain't seen noth-ing like—
we guard your souls for pea-



— it no you ain't — seen noth-ing like — it, not since the ci - vil
— nuts and we guard — your shops and hous - es for just a lit - tle



F#




war.
more

F#



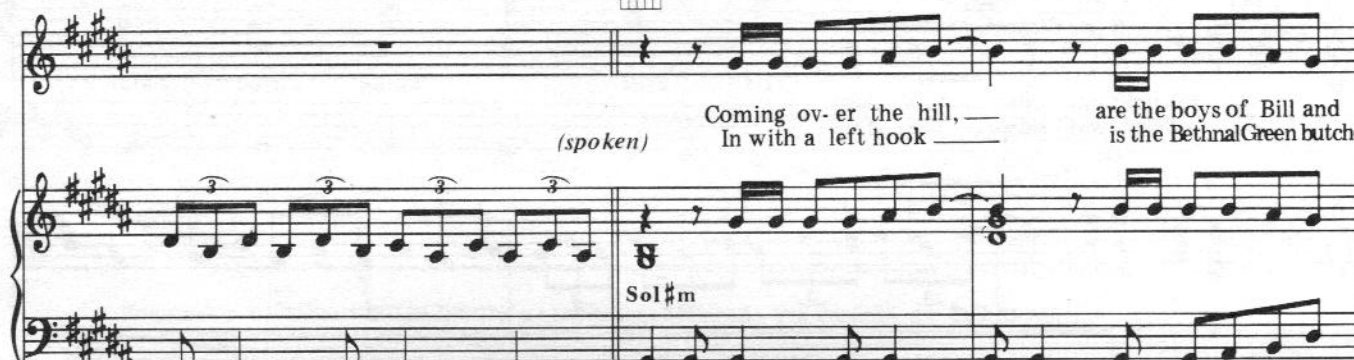
G#m 4Fr.



(spoken) Coming ov-er the hill, — are the boys of Bill and
In with a left hook — is the Bethnal Green butcher

B

Sol#m



F#m
xx

Gfm
4Fr.

John-ny's lads stand ve- ry still, with the thum- pi- re's shout— they
but he's countered on right by Mick's chain gang fight and Liquid Len with his smashed bottle-

F#m
Sol#

Sol#m

F#m
xx

all start to clout, there's no guns in this gen- tle- man's bout,
- men is lobbying Bob the Nob across the gob with his

F#m
Sol#

Gfm
4Fr.

F#m
xx

Geor- gie moves in on the out- side left, with a chain fly- ing round his
kisser in a mess Bob seems under stress but Jones the Jug hits Len right

Sol#m

F#m
Sol#

E

head, and Ha- rold De- mure— from art lit'- ra- ture—
in the mug And Ha- rold De- mure— who's still not quite sure—

Mi



D#m 6Fr. B4 2Fr.

nips up the near Est - tree. (here comes the ca - val - ry!)
 fires the a corns from out of his sling, (here comes the ca - val - ry!)

Re#m Si4

D#m 6Fr.

Re#m


B4 2Fr. D#m 6Fr.



Si4 Re#m


G# 4Fr. E/G# 5Fr.


A-midst the bat-tle road ac-countants keep the score; ten - four —
 Up up above the crowd in - side their sil-ver cloud done proud —

Sol# Mi Sol#



Sam, real ham, hand - ing out bread and jam, just like an - y pic - nic, doles out the lot a team from a sil - ver pot just like an - y pic - nic,

pic - nic pic - nic pic - nic pic - nic

Cb

F#/B B F#/B B E

pic- nic
pic- nic

Dob

Fa# Si Fa# Si Mi

B E B E F# B F# B E B E B E

Organ Solo

Si Mi Si Mi Fa# Si Fa# Si Mi Si Mi Si Mi

C#/B G#/B 2Fr. F#/B B

Repeat twice D.C. to A
(Verse 3. 4.)

(CORO)

breaking the leg's of the bastard that got me framed!" (Got me

Do# Sol# Fa# Si

A6

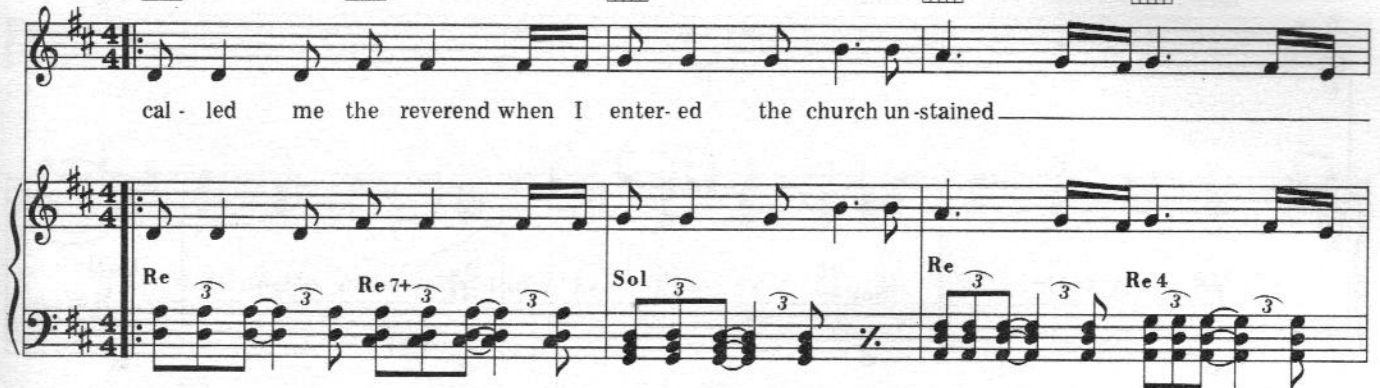
framed.) They

La 6

Moderato

B     







cal - led me the reverend when I enter - ed the church un - stained










my em - ploy - ers have changed but the name has re -



   **C**   

- mained. (talking ...)





Solm Fa Sib
Solm La La Sol Re Fa#
Sib Fa Sib
Sib Mi



Bb/F G C/E C11/E

Si b Fa Sol Do Mi Do ll Mi

B G#m/F# Bb Dm/F A

Si Sol#m Fa# Si b Rem Fa La

D D7+ G F# E/G# F#A# F#B F#7/C# Repeat from B to C. then SEGUE

slowly

Re Re 7+ Sol Fa# Mi Sol# Fa# Fa# Fa#7 La# Si Do#

CODA Moderato

D#m G#m D#m G#m E C#m G#m C#m G#m C#m G#m

1. D#m G#m D#m G#m E

Re#m Sol#m Re#m Sol#m Mi Do#m Sol#m Do#m Sol#m Do#m Re#m Sol#m Re#m Sol#m Mi

Do#m Sol#m Do#m Sol#m Do#m La Si La Si Mi Mi 7+ Mi Mi 7+ Mi Si

A-long the for-est road— it's the end of the day—and the clouds roll a-way

Fa# Si Si Fa# Do# Si Re# Mi Si Fa# Mi Si Si Do#m Si Re# Mi Si Fa#

each have got its load they'll come out for the count at the break in of day When the

Fa# Si Si Fa# Do# Si Re# Mi Si Fa# Si Si Fa# Do# Si Re# Mi Si Fa#

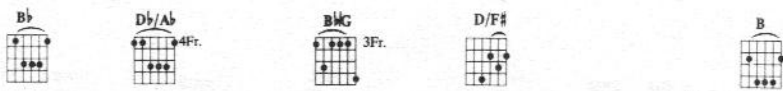
lim-os re-tun for their fi-nal re-view it's all through all they can

Sib Fam Reb Re#b Do# Sib Re#b La#b

see is the morning goo, there's no one left a - live it must be a draw

so the

black-cap ba - rons toss a coin to set - tle the score



Musical notation for the first system, including a treble clef staff and a grand staff (treble and bass clefs). The bass clef staff contains the following notes: Sib, Re b, La b, Sib, Sol, Re, Fa#, and Si. The word "Guitar Solo" is written above the treble clef staff.

Musical notation for the second system, including a treble clef staff and a grand staff. The treble clef staff contains a series of chords and notes, with some notes beamed together.

Musical notation for the third system, including a treble clef staff and a grand staff. The treble clef staff features complex chordal textures with many notes beamed together.

Musical notation for the fourth system, including a treble clef staff and a grand staff. The treble clef staff continues with complex chordal textures and some melodic lines.



BLOOD ON THE ROOFTOPS

26

Testo e Musica di PHIL COLLINS / STEVE HACKETT

Slowly

liberamente
(Gtr. Solo)

A Bm A/C# A D/A E/G# D/F# E/G# C#/G# 4Fr.

F#m D E A Bm A D/A E/G#

Em/G F# B Em6/9 Em9 Em9/G Em

Em9/G Em9/C Em

Am7 Em

La Sim La Do# La Re Mi Sol# Re Fa# Mi Sol# Do#

Fa#m Re Mi La Sim La Re La Mi Sol#

Mim Sol Fa# Si Mim 6/9 Mim 9 Mim 9 Sol Mim

Mim 9 Sol Mim 9 Do Mim

La m 7 Mim



1. Dark and Grey, an En- glish film the Wednesday
 2. Through your eyes, see shipwrecked sai - lors you're still
 3. Hy - pno-tised by Bat-man, Tar - zan still sur -
 4. Drop of wine, a glass of beer dear what's the

Mim7 Sol Mim9 similar



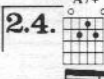
Play, we al - ways watch the Queen on
 dry: the out - look's fine though Wa - les
 prised! You've won the West in time to
 time? The grime on the Tyne is mine

Re La Mi Si Fa# Mi



Christ-mas day, — won't you stay?
 might have some rain, saved a - gain.
 be our guest, — name your prize!
 all mine, — five past mine.

La 7+ Sol 7+ Re 7+ Sol# Do# La Mi La Re# Si9 La



Mim7 Do La 7+ Lam7 Mi

E9  A  4Fr.



Mi9 Mi 7+

A7+  Am7 



La 7+ Lam7







Moderato Rock

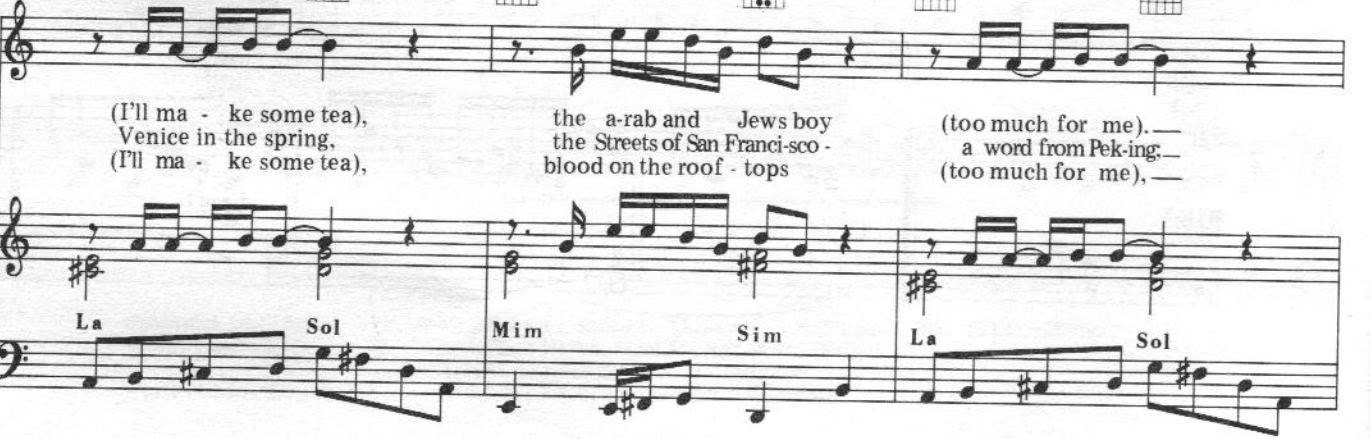
Em9  B  Bm 



Mim9 Mim Sim

(CHORUS) Let's skip the news boy
 Blood on the rooftops
 (poor) so let's skip the news boy

A  G  Em  Bm  A  G 



(I'll ma - ke some tea),
 Venice in the spring,
 (I'll ma - ke some tea),

the a-rab and Jews boy
 the Streets of San Franci-sco -
 blood on the roof - tops

(too much for me). —
 a word from Pek-ing. —
 (too much for me), —

La Sol Mim Sim La Sol

Em Bm A G

they get me con-fused boy (put me of ___ to sleep), and the thing ___
 the trou - ble was start - ed by a young Errol Flynn, bet - ter in ___
 when old Mo - ther Goose stops and they're out ___ for 23, then the rain ___

Mim Sim La Sol

F#m G F#m G#m 4Fr.

___ I hate ___ oh Lord! Is stay - ing up late ___
 ___ my day ___ oh Lord! For when we got bored ___
 ___ at Lord ___ stopped play, seems Helen of Troy ___

Fa#m Sol Fa#m Sol#m

C#m 4Fr. E Slowly Em A Em A Em7/9

___ to watch some de-bate, on so - me na-tions fate.
 ___ we'd have a world war, hap - py but poor,
 ___ has found a new face a -

Do#m Mi Mim Flute La Mim similar La Mim 7/9

Guitar arpeggio

CODA Em7 A Em7/9 A Em7/9

- gain.

Mim7 La Mim7/9 La Mim7/9

Repeat from S to A,
 from B to C twice,
 then CODA

ad lib. to fade



ALONE TONIGHT

30

Testo e Musica di MICHAEL RUTHERFORD

Slowly

There's noth-ing here — that I can un - der - stand, —
I have no name — for each and ev - 'ry day, —

and no one cares — I'm a - lone - ly man, —
until the year is done — and fades — a - way, —

I touch your face — and I don't know — why — I call your name — but your
there's a time — in be - tween the — two — the old years gone — but it's

Chords:
Bm7, 1. E, Em, Em7/A, 2. Em7/A, F#m/A, G/A, D, Em/D, F#m/D, Em/D, A11, D, Em/D

Vocal Lyrics:
go - ing — by — now I'm a - lone — a - gain. —
not the — new — and
I — I — I — I know that I'll — be — all —
a - lone a - gain — a - lone — a - gain — to-night —
my own a - gain — a - lone — a - gain — to-night,
oh — I'm — a - lone a - gain, — a -
oh — I'm — a - lone a - gain, — a -

Piano Accompaniment:
Sim7, Mi, Mim, Mim7 La, Mim7 La, Fa#m La, Sol La, Re, Mim Re, Fa#m Re, Mim Re, La11, Re, Mim Re













lone — a - gain — to-night, — oh — I'm — a - lone a - gain, — and it
 lone — a - gain — to-night, — oh — I'm — a - lone a - gain, — and it













Re Re La ll Re Re









seems — to me — that ev - 'ry time — I try to change, say that you're, say that you'll, help me reach the
 seems — to me — that ev - 'ry time — I try to change, say that you're, say that you'll,


Re Sim Mim Sim Sim La Mi





oth - er side — And when the morn - ing comes — the
 what a fun - ny world — it

Synth.


La ll Fa Mi b Fa






sun is out, — and it warms me up a - gain, —
 is for me, — and all I'll ev - er be. —






Fa Mi b Fa Fa Mi b Fa

Em7 Bm Bm/A

It's not e - nough it's not e - nough this feel - ing I'm feel - ing in -

Mim7 Sim Sim
La

Em7 A6 Em7 Em7/A A11

- side oh I know it I know to - night that I'll be. On

Mim7 La 6 Mim7 Mim7
La La 11

CODA Em7 A11 Em7/A from \otimes to \oplus
then CODA

help me reach the oth - er side help me please cos I know I'm gon - na be on

Mim7 La 11 similar Mim7
La

D Em/D F#m/D Em/D

my own a - gain a - lone a - gain to - night Oh

Re similar Mim Re Fa#m Re Mim
Re

ad lib. to fade



ABACAB

34

Testo e Musica di ANTHONY BANKS / PHIL COLLINS / MICHAEL RUTHERFORD

Rock

C4

Synth.

Do 4

Fm

Fa m

G4

Sol 4

Detailed description: This musical score is for the song 'ABACAB'. It is divided into three systems. The first system includes a guitar part labeled 'Rock' with a C4 chord diagram, a synth part labeled 'Synth.' with a Do 4 chord diagram, and a piano part. The second system features a guitar part with an Fm chord diagram, a synth part, and a piano part with an Fa m chord diagram. The third system includes a guitar part with a G4 chord diagram, a synth part, and a piano part with a Sol 4 chord diagram. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand.

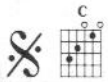


Musical notation for the first system, including piano accompaniment and organ part.

Do (Root) Organ

Musical notation for the second system, including guitar part.

Gtr



Look up on the wall, ————— there on the floor, —
if you're wrap - ping ————— up the world, —
It's an ill - u - sion, ————— it's a game, —

Do (Root)

un - der the pil - low, —
'cos you've ta - ken —
or re - flect - ion —

G4 G G4 G

- er there —
- er there —

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

Sol4 Sol Sol4 Sol

G4 G

(Ab - a - cab) He's in an - y where, — (Ab - a - cab)
(Ab - a - cab) He's in an - y where, — (Ab - a - cab)

Sol4 Sol

1.

A

(Ab - a - cab) doesn't real - ly care —

La

2.

Synth. in fifth



The first system of music consists of three staves. The top staff is a treble clef staff containing three measures of whole rests. The middle and bottom staves form a grand staff for piano accompaniment. The middle staff has a treble clef and contains eighth-note chords and single notes. The bottom staff has a bass clef and contains a steady eighth-note bass line.

The second system continues the piano accompaniment from the first system. It features the same three-staff structure with a treble clef staff at the top and a grand staff below. The piano part continues with eighth-note patterns and chords.



The third system introduces vocal lines. The top staff is a treble clef staff with lyrics: "You want it you've got it now you know you". The middle staff is a treble clef staff with piano accompaniment, including a chord diagram for E major and a sharp sign (#) above the staff. The bottom staff is a bass clef staff with piano accompaniment. The word "Mi" is written below the bass staff.

The fourth system continues the vocal and piano accompaniment. The top staff has lyrics: "want it you've got it now you know". The middle and bottom staves continue the piano accompaniment with eighth-note patterns and chords. A sharp sign (#) is present above the middle staff.

Tutti

CODA



from ♩ to ♩
then CODA

Well there's a hole in the some- where. Yeah there's a hole in the some-

Do

- where. Ba - by there's a hole in the some - where.



Guitar: G4, G

Now there's a hole in the some- where. (When we do it) you're nev-

Sol4 Sol similar

Guitar: G4, G

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

Sol4 Sol Sol4 Sol

Guitar: G4, G

(Ab - a - cab) He's in an - y where — (Ab - a - cab)

Sol4 Sol

Guitar: C

ad lib. to fade with Synth. and Guitar Solo

Do

MAMA

Testo e Musica di ANTHONY BANKS / PHIL COLLINS / MICHAEL RUTHERFORD

41

Moderato

The musical score is written for piano and voice. It begins with a tempo marking of 'Moderato'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef and the same key signature. The time signature is common time (C). The score is divided into several systems. The first system includes a guitar chord diagram for Em7 and a shaker part labeled 'Shaker' with a 'Mim7' rhythm. The second system continues the piano accompaniment. The third system shows the vocal line with lyrics. The fourth system continues the piano accompaniment and includes a guitar chord diagram for D/E and a vocal line with lyrics. The fifth system shows the piano accompaniment with a 'Re Mi' vocal line.

Em7

Shaker Mim7 similar

1. I can't see you mam-a but I can hardly wait
2. I can't keep you mam-a but I know you're always there
3. hot, too hot for me mam-a but I can hardly wait
4. I can't see you mam-a but I know you're always there

Em7 D/E

Mim7 similar Re Mi


Em7




oh to touch and to feel you mam-a oh I
 you listen you teach me mam-a and I
 my eyes they're burn - ing mam-a and I can
 you taunt, you tease me mam-a but I



D/E

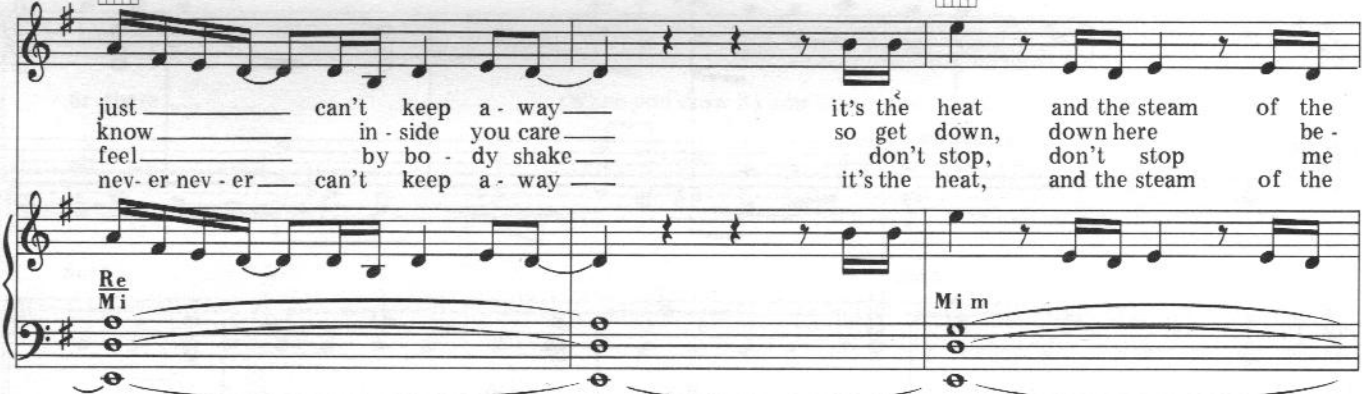


Em



just can't keep a-way it's the heat and the steam of the
 know in - side you care so get down, down here be -
 feel by bo - dy shake don't stop, don't stop me
 nev - er nev - er can't keep a-way it's the heat, and the steam of the

Re
Mi



D/E




Re
Mi


cit - y oh it's got me run - ning and I just can't brake so
 - side me oh you ain't going now - here no
 ma - ma make the pain make it go a - way no
 cit - y oh got me run - ning, and I just can't brake so




C/E



F#m7/5m/E



E

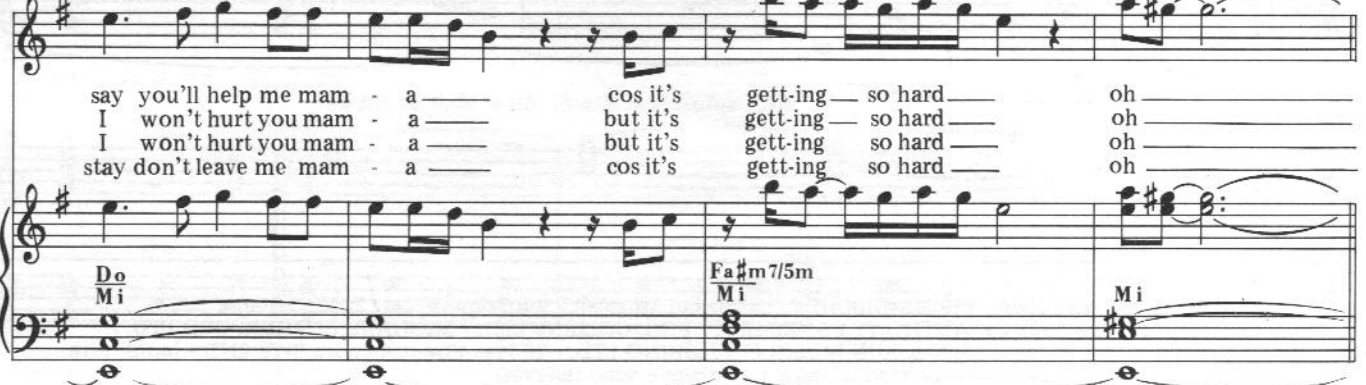


say you'll help me mam - a cos it's gett - ing so hard oh
 I won't hurt you mam - a but it's gett - ing so hard oh
 I won't hurt you mam - a but it's gett - ing so hard oh
 stay don't leave me mam - a cos it's gett - ing so hard oh

Do
Mi

Fa#m7/5m
Mi

Mi



1.3. 2.4.

now
now
don't

Em7

Mi Mim7 similar

A/E

Can't you

La Mi similar

G/E D/E C7+ C6

see me here mam - a mam - a

Sol Mi Re Mi Do 7+ Do 6



G/D D A/E G/E D/E

mam - a mam - a please can't you feel my heart

Sol Re Re La Mi Sol Mi Re Mi

Em Am/E

oh can't you feel my heart can't you feel my heart oh

Mi m La m Mi

D/E C7+ C6 G/D D

now list- en to me mam-a mam-a mam-a you're tak- ing a- way my last


Re Mi Do 7+ Do 6 Sol Re Re

Em D/E C7+ C6 E

chance don't ta- ke it a- way can't you feel my heart?

Mi m Re Mi Do 7+ Do 6 Mi

It's

CODA   from \times to \oplus 2 times, then CODA

go no, no, don't go

Mi m7 Re Mi

no, no, no, no, no, don't go

Mi m7

don't go don't

Re Mi

ad lib. to fade

THAT'S ALL

46

Testo e Musica di ANTHONY BANKS / PHIL COLLINS / MICHAEL RUTHERFORD

Moderato

Em D6/E Em D6/E

Mim Re6 Mi Mim Re6 Mi

Em C D6 Em Em D6/E

Just as I thought... It was going al-right I find out I'm wrong,
turn-ing me off, - making me feel -

Mim Do Re6 Mim Mim Re6 Mi

Em D6/E Em C6 D Em

— when I thought I was right 's' al-ways the same — it's just a shame that's all I could say day —
— like I want too much liv-ing with you's — just putt-ing me through it all of the time run-ning a round —

Mim Re6 Mi Mim Do 6 Re Mim

Am7 D Am7 D

— and you'd say night tell me it's black — when I know that it's white's' al-ways the same —
— staying out all night tak-ing it all — instead of tak-ing one bite liv-ing with you's' —

Lam7 Re Lam7 Re



Musical staff with treble clef and key signature of one sharp (F#).

— it's just a shame and that's all. —
— just putt-ing me through of the time. —

1. I could leave but I — won't go though my
2. I could leave but I — won't go it'd — be
3. leave but I — won't go it'd — be

Piano accompaniment staff with bass clef. Chords: Lam 7, Re, Mim, Sol /Si /Re /Si



Musical staff with treble clef and key signature of one sharp (F#).

heart might tell me so — I can't feel a thing_ from my head down to my toes so why does it al -
eas - i - er I know — I can't feel a thing_ from my head down to my toes but why does it al -
eas - i - er I know — I can't feel a thing_ from my head down to my toes but why does it al -

Piano accompaniment staff with bass clef. Chords: Lam/Sol /Si, Re/La/Re, Sol /Si, Sol 7+ /Si, Lam/Sol Re/La /Re



Musical staff with treble clef and key signature of one sharp (F#).

- ways seem to be me looking at you — you — look-ing at me it's al-ways the same, — it's just a shame, that's all. —
- ways seem to be me looking at you — you — look-ing at me it's al-ways the same, — it's just a shame, that's all. —
- ways seem to be me looking at you — you — look-ing at me it's al-ways the same, — it's just a shame, that's all. —

Piano accompaniment staff with bass clef. Chords: Mim, Re6 Mi, Mim, Re6 Mi, Mim, Do 6 Re



Musical staff with treble clef and key signature of one sharp (F#).

Turn-ing me on,

2. —
3. —

Truth is — I love you —
Truth is — I love you —

Piano accompaniment staff with bass clef. Chords: Mim, Mim, Do



more than I want - ed to there's no point in try - ing to pre - tend
 more than I want - ed to there's no point in try - ing to pre - tend

Em

Mim

there's been no - one who makes me feel like you do say we'll be to - ge - ther
 there's been no - one who makes me feel like you do say we'll be to - ge - ther

C

Do

(Coda)

till the end

Em D6/E Em Em D6/E

Mim Mim Re6 Mi Mim Re6 Mi

Em C D Em Am7 D6

Mim Do Re Mim La m7 Re6



Am7 D Am7 D Em

A I could

La m7 Re La m7 Re Mim

CODA



from \otimes to \oplus , then CODA

'till the end — but just as I thought — it was go-ing alright I find out I wrong — when I thought I was right it's always the same, —

Mim Mim Re 6 Mi Mim Re 6 Mi



— it's just a shame, that's all — I could say day — and you say night, tell me it's black —

Mi Do 6 Re Mim La m7 Re



— when I know that it's white it's always the same, — it's just a shame, that's all — that's all —

La m7 Re La m7 Re Mim

ad lib. to fade instrumental

ILLEGAL ALIEN

50

Testo e Musica di ANTHONY BANKS / PHIL COLLINS / MICHAEL RUTHERFORD

Rock

B♭

Sib

G

D

Got out of my bed was - n't
I got a cou - sin and
Down at the of - fice had to

Sol Re

B♭ F C Cm 3Fr. B♭

feel - ing to good with my wal - let and my pass - port a new pair of shoes
she got a friend who — thought that her — aunt knew a man who could help
fill out the forms a — pink — one a red one — the co - lours you choose

Sib Fa Do Dom Sib



the sun is shin-ing so I head for the park with a bot-tle of te-qui-la and a
at this a-part-ment I knocked on the door he wouldn't come out un-
up to the counter to see what they think they said "it does-n't count man it ai-n't

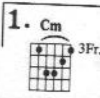
Sol

Re

Si b

Fa

Do



new pack of ci-garettes - til he got paid.
writ-ten in ink?"

Now
Now

Do m

Si b

Do m

Si b

Si b
Fa

Mi b
Fa



don't tell an-y-bo-dy what I wan-na do if
don't trust an-y-bo-dy least not a

Si b
Fa

Mi b
Fa

Si b
Fa

Mi b
Fa

Si b
Fa

Mi b
Fa



they find out you know that they'll nev-er let me through cos

Si b
Fa

Mi b
Fa

Si b
Fa

Mi b
Fa

Si b
Fa

Mi b
Fa



cos it's no fun be - ing an il -

- le - gal al - ien no it's no fun

be - ing an il - le - gal al - ien

Piano accompaniment includes notes: Sib, Fa, Mi b, Sib, Sib, Mi b, Sib, Fa, Sib, similar, Mi b, Sib, Sib, Mi b, Sib, Sib, Mi b, Sib, Sib, Mi b, Fa

SEGUE

CHORUS

 -round here cos it's no fun be - ing an il -

from ♯ to ⊕, then SEGUE

Piano accompaniment includes notes: Sib, Mi b, Sib, Sib, Mi b, Sib, Sib, Mi b, Sib, Sib, Mi b, Sib

Bb Eb/Bb Bb Eb F Bb Eb/Bb

- le - gal al - ien _____ it's no fun -

Sib similar Mi b Sib Sib Mi b Fa Sib Mi b Sib

Bb Eb/Bb Bb Eb/Bb Bb Eb F

_____ be - ing an il - le - gal al - ien. _____

Sib Mi b Sib Sib Mi b Sib Sib Mi b Fa

Bb Ab 4Fr.

_____ an il - le - gal al - ien _____

Sib La b

G

_____ O. K. _____

Sol

G/F 3Fr.

Sol
Fa

Do

E \flat B \flat /D F

Mi \flat

Si \flat
Re

Fa

D G

Con - sid - er - a - tion for your fel - low man —
Keep your sus - pi - cions I've seen that look be - fore —

Re

Sol

C

— would not hurt an - y - bod - y a -
I ain't done noth - ing wrong — now

Do

I CAN'T DANCE

Testo e Musica di ANTHONY BANKS / PHIL COLLINS / MICHAEL RUTHERFORD

57

Rock

Guitar chords: B \flat , E \flat B \flat , E \flat , B \flat , A \flat 4Fr., D \flat 4Fr., E \flat

Piano accompaniment: Sib, Mi \flat Sib, Mi \flat , Sib, La \flat , Re \flat Mi \flat

Guitar chords: B \flat , E \flat B \flat , E \flat , B \flat , A \flat 4Fr.

Vocal lines:

- Hot sun beat - ing down bur - ning my feet just
- Blue jeans sit - ting on the beach, her dog's talking to me, but
- Young punk spil - ling beer on my shoes, fat guy's talking to me, trying to

Piano accompaniment: Sib, Mi \flat Sib, Mi \flat , Sib, La \flat

Guitar chords: D \flat 4Fr., E \flat , B \flat , E \flat B \flat , E \flat , B \flat , A \flat 4Fr.

Vocal lines:

walk - ing ar - ound. Hot sun mak - ing me sweat — 'Ga - tors get - ting close, hasn't
 she's out of reach. She's got a body und - er that shirt, — but all she wants to do is rub my
 steal my blues. Thick smoke, see her smil - ing through. — I never thought so much could happen just

Piano accompaniment: Re \flat Mi \flat , Sib, Mi \flat Sib, Mi \flat , Sib, La \flat

got — me yet. — I — can't dance I — can't talk onl - y thing about me is the
 face in the dirt. — Cos, I — can't dance I — can't talk onl - y thing about me is the
 shoot - ting pool. — But I — can't dance I — can't talk onl - y thing about me is the

Re^b Mi^b Si^b Mi^b Si^b Mi^b Si^b La^b

way — I walk. — I — can't dance I — can't sing I'm — just standing here
 way — I walk. — I — can't dance I — can't sing I'm — just standing here
 way — I walk. — I — can't dance I — can't sing I'm — just standing here

Re^b Mi^b Si^b Mi^b Si^b Mi^b Si^b Mi^b La^b

1. sel - lin ev - ery - thing sel - ling. Oh and check -
 sel - ling. Oh and check -

Mi^b La^b Mi^b Si^b Mi^b La^b Mi^b La^b Si^b

ing ever - y - thing is in place you nev - er know who's look - ing on
 ing ever - y - thing is in place you nev - er know who's look - ing on

Sol^b Fa Mi^b

SEGUE



Musical staff with lyrics: a perf-ect bod-y with a perf-ect fa - ce

Piano accompaniment for the first system, including bass line and chords: Re b, Do b, La b



Musical staff with lyrics: Now I -

Piano accompaniment for the second system, including bass line and chords: Si b, Mi b Si b, Mi b, Si b, La b, Re b Mi b



Musical staff with lyrics: I -

Piano accompaniment for the third system, including bass line and chords: Si b, La b, Re b Mi b, Re b



Musical staff with lyrics: can't walk I -

Piano accompaniment for the fourth system, including bass line and chords: Si b similar, Mi b Si b, Mi b, Si b, La b, Re b Mi b, Re b


ad lib. to fade





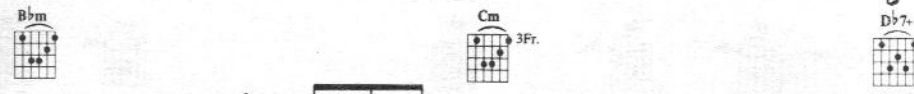
- tions to my- self but nev- er find- ing the ans- wers cry- ing at the
 - sons being a- lone when I didn't want to I thought you'd always

Re b Si b m Mi b Fa m 7



top of my voice and no one lis- ten - ing
 be there I al - most be - lieved you

Re b Si b m 7 Mi b



3. It seems I've spent too long I still re - mem - ber eve - ry - thing you
 on - ly think - ing a - bout my

Si b m Do m similar Re b 7+



said oh oh there's so much you pro - mised
 - self oh oh now I want to spend my life

Mi b Si b m Do m

Chorus

how could I ev - er for - get. Lis - ten you know I love you but I
 just caring bout some-bo - dy else. Lis - ten

Re b Mi b La b

just can't take this you know I love you but I'm play - ing for keeps

Re b Do m La b Re b Do m

althought I need you I'm not gon - na make this you know I want to but I'm in too deep

La b Re b Do m La b Re b Do m

1.
 So lis - ten lis - ten to me oh you must be - lieve

Si b m7 Mi b Si b Si b m7 Mi b Si b Si b m7

E \flat /B \flat B \flat m7 E \flat /D \flat 3Fr.

I can feel your eyes go thru me but I don't know why

Mi \flat Si \flat Si \flat m7 Mi \flat Re \flat

2. B \flat m7 E \flat /D \flat 3Fr. F B \flat

to me I can feel your eyes go thru me,

Si \flat m7 Mi \flat Re \flat Fa Si \flat

E \flat A \flat F

Mi \flat La \flat Fa

E \flat A \flat 4Fr. Cm6 3Fr.

Mi \flat La \flat Do m6



from ♩ to ♩ ,
then from CHORUS to
ad lib. to fade

MP
939
(10)

GENESIS

the best of

Volume secondo



75/12200

GENESIS

the best of

Volume secondo

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AYUNTAMIENTO DE MADRID

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THE LAMB LIES DOWN ON BROADWAY

Testo e Musica di ANTHONY BANKS / PHIL COLLINS / PETER GABRIEL
STEVE HACKETT / MICHAEL RUTHERFORD

2

Rock

D#

Re#

F#

A#7

Fa#

similar

La#7

B4

E

Si 4

Mi

And the lamb

lies down on Broadway.



Ear - ly morn - ing Man - hat - tan. —
 Night-time's fly - yers feel their pains. —
 Su - zanne tired, — her work — all done — Thinks:

similar

Mi



Oc - ean winds blow on the land. — The Mo - vie - Pa - lace is
 Drug - store takes — down the chains. — Me - tal mo - tion
 "mo - ney ho - ney be on neon?" — Cab - mans vel - vet glove

Sol#m



now un - done, — the all - night watch - men have had their fun. —
 comes in bursts, — but the gas sta - tion can — quench that thirst. — Sus -
 sounds the horn, — and the saw - dust King spits out — his scorn. —

similar

La



Sleep - ing cheap - ly on the mid - night show, — it's the same old end - ing,
 - pen - sion cracked — on un - made road, — the truck - ers's eyes read
 Won - der women — draw your blind! — Don't look at — me!

Sol#m

La



E



time to go — Get out! — it
 "over - load!" — And out of the sub - way
 I'm not your kind. — I'm Rael! —

Mi

D#



F#/D#



seems they can-not leave — their dreams — There's something mo - ving in the side-walk steam. — And the
 Rael Im-pe - rial Aer - o - sol Kid — e - xist in - to daylight, spraygun hid, — and the
 Some - thing in - side me has — be - gun, — lord knows what — I have done. — And the

Re #

Fa #
Re #

A#7



B4



lamb — lies down — on
 lamb — lies down — on
 lamb — lies down — on

La #7

Si 4

E



1.

Broad - way.
 Broad - way.
 Broad - way.

Mi

2.

The lamb seems right out of place, yet the

Broad - way street scene finds a fo - cus in its face some-how its ly - ing

there, brings a still - ness to the air. Though man - made light at

night is ve - ry bright, — there's no white - wash vic - tim as the

La similar

E7+ **A7+** **F#m**

Mi 7+ **La 7+** **Fa #m**

C# **C#m**

D



Re

A  

neons — dim — to the coat of white.


La Mi




E5m  D# 

Rael Im - pe - ri - al Ae - ro - sol Kid,

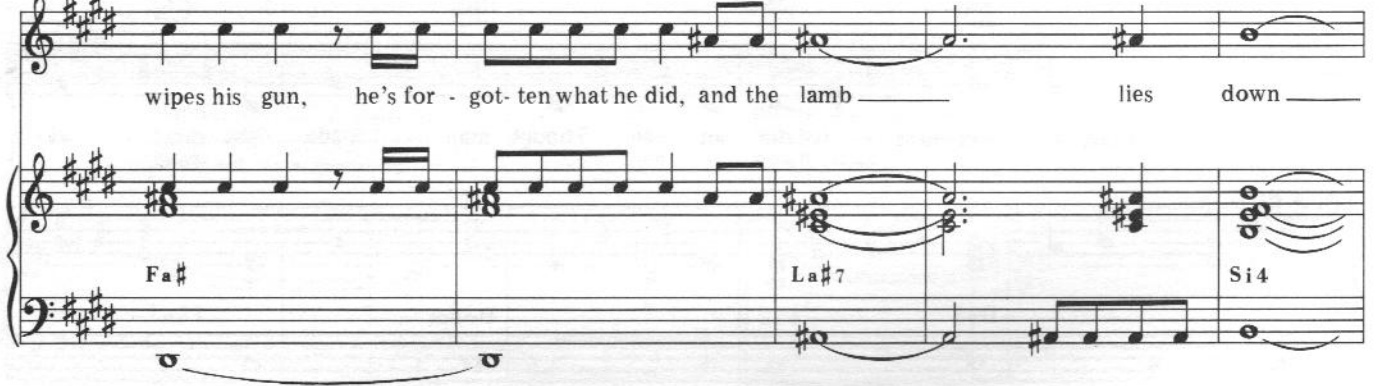
Mi 5m Re #



F#  A#7  B4  2fr.

wipes his gun, he's for - got - ten what he did, and the lamb — lies down —

Fa # La #7 Si 4





E 

on Broad - way.

Mi



from  to 
and CODA

CODA



on Broad way on

Mi



SOLO Broad way al - ways bright on Broad way

(they say the lights are on Broad way)

Mi

on Broad way

(they say are al - ways

ma-gic in the air) on Broad way on

(to fade)



MAD MAN MOON

8

Testo e Musica di ANTHONY BANKS

Moderato

The musical score is written in G major and 4/4 time. It includes guitar chord diagrams for C, D, Em, Em/D, D/C, B4, B, E, and D/C. The vocal line consists of three verses. The piano accompaniment features a steady bass line and a melodic line in the right hand. The lyrics are as follows:

1. Was it sum-mer when the riv-er ran— dry,— or was it just an-oth-er
 2. So I pretended to have wings for my— arms,— and took off in the
 3. Whit-in the val-ley of shad-ow-less— death,— they pray for thund-er-clouds and

dawn,
 air,
 rain,

when the ev-il of a snow-flake— in June could
 I flew to pla-ces with the clouds nev-er see too
 but for the multi-tu-de who stand in— the rain

G/B C Em9 Em

still be a source of re - lief, oh how I love you I once
 close to the deserts of sand, where a thousand mir - ag - es the
 heaven is whe - re the sun shines, the grass will be green - er until the

Sol Si Do Mim9 Mim

Em7 A/E Em9 Em Em7 A/E

cried long a - go but I was the one who dec - id - ed to go I
 shep - herds of lies forced me to land and take a dis - guise
 stem turn to brown and thoughts will fly higher till the earth brings them down

Mim7 La Mi Mim9 Mim Mim7 La Mi

Am9 Dm7 Fdim. Em7

to search be - yond the fin - al crease, though I'd heard it said just birds could
 would welcome a hor - se's kick to send me back, if I could find a house not
 for - ev - er caught in the des - ert lands one has to learn to dis - be -

Lam9 Rem7 Fa dim Mim7

Bm7 C 1. D C 2.3. D

dwell so high
 made of sand
 lieve the sea

Sim7 Do Re Do Re

E F#m F#dim 4Fr.

If this des-ert's all there'll ev-er be — then tell me what be-
 If this des-ert's all there'll ev-er be — then tell me what be-

Mi Fa#m Fa#dim

F C D/C Bb/C 3Fr. F Fdim.

- comes of me — a fall of rain? That must have been — an -
 - comes of me — a fall of rain? That must have been — an -

Fa Do Re Do Sib Do Fa Fa dim

Bb F E9/A E11 2Fr. E13 D/E

- oth-er of your dreams — a dream of mad man moon.
 - oth-er of your dreams — a dream of mad man moon.

Sib Fa Mi⁹ La Mi¹¹ Mi¹³ Re Mi

E A/D D E/D

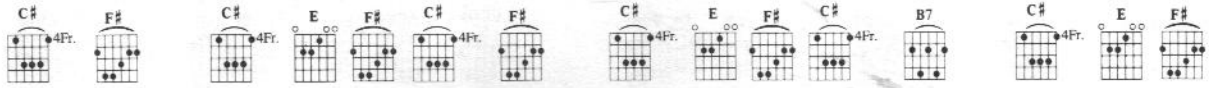
7 8

Mi La Re Re Mi Re

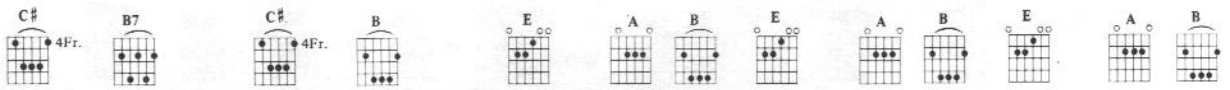
7 8

p p p p p

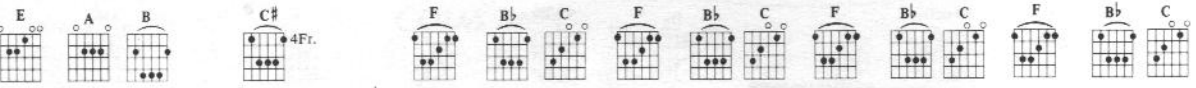
Fast



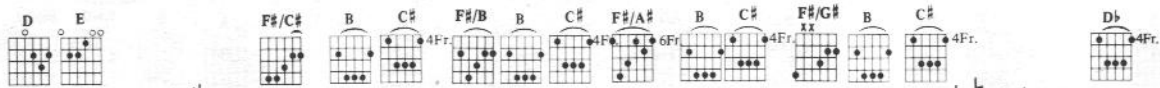
First system of musical notation including a treble clef staff with a 7/8 time signature, a grand staff with piano accompaniment, and vocal lines with lyrics: Do# Fa# Do# Mi Fa# Do# Fa# Do# Mi Fa# Do# Si7 Do# Mi Fa#



Second system of musical notation including a treble clef staff with a 7/8 time signature, a grand staff with piano accompaniment, and vocal lines with lyrics: Do# Si7 Do# Si Mi La Si Mi La Si Mi La Si



Third system of musical notation including a treble clef staff with a 7/8 time signature, a grand staff with piano accompaniment, and vocal lines with lyrics: Mi La Si Do# Fa Si b Do Fa Si b Do Fa Si b Do Fa Si b Do



Fourth system of musical notation including a treble clef staff with a 4/8 time signature, a grand staff with piano accompaniment, and vocal lines with lyrics: Re Mi Fa# Si Do# Fa# Si Do# Fa# Si Do# Fa# Si Do# Re b

piano improvisations ad lib., then SEGUE



SEGUE

Chord diagrams: Db (4Fr), Gb/Db, Db (4Fr), Cb/Db, Gb/Db, Db (4Fr), Gb/Db

Hey man I'm the sand man and boy have I news for

Reb Solb Reb Reb Do, Reb Solb Reb Reb Solb Reb

Chord diagrams: Db (4Fr), Cb/Db, Gb/Db, Db (4Fr), Gbm/Db, Db (4Fr), Cb/Db

you they're gon - na throw you in goal and you know they can't fail 'cos

Reb Do, Reb Solb Reb Reb Solbm Reb Reb Do, Reb

Chord diagrams: Db (4Fr), Gbm/Db, Db (4Fr), Cb/Db, E, A/E

sand is thick-er than blood— but a pris - on in sand is a

Reb Solbm Reb Reb Do, Reb Mi La Mi

Chord diagrams: E, B/E, A/E, E, A/E, E, A, B, Db/Gb, Eb/Ab

hav-en in hell for a goal can give you a goal— and a goal can find you a

Mi Si La Mi Mi La Mi Mi La Si Reb Mi Solb La

F Bb/F C/F F Bb/F C/F F Bb/F C/F

sole on a mud - dy pitch in New cas - tle where it rains so much you can't

Fa Si^b Do Fa Fa Fa Fa Fa Fa Fa

F Bb/F C/F Eb/G F/Ab Gb/E Slow

wait for a touch of sun and sand sun and

Fa Si^b Do Mi^b Fa Sol^b Fa Fa La^b Mi

E^b4 CODA C D/C C

sand

rall. to Tempo I from \otimes to \otimes then CODA

Mi^b 4 Do Re Do Do

C/D 3Fr. D C/D 3Fr. Cm 4Fr.

Do Re Re Do Re Do #m

A TRICK OF THE TAIL

14

Testo e Musica di ANTHONY BANKS

Moderato

1. Bored — of the life — in the cit — y of gold, — He'd
 2. — as they led — him aw - ay — to a cage, — and
 3. so we set out — with the beast — and his horns, — and

left and let no — bod - y know, — gone were the towers — he had know —
 Beast that can talk: — read the sign, — the creat - ures they pusched and they prod -
 his crazy descr - i - tion of home, — after ma - ny days yourn - ey we came —

C#m 4Fr. E F#m B6/9 4Fr.

— from a child, — a lone with the dream — of a life, — he
 — ded his frame, — and ques-tioned his stor - y ag - ain, — but
 — to a peak, — where the beast gazed a-broad — and cried out, — we

Do#m Mi Fa#m Si6/9

C# 4Fr. F# G# 4Fr. Fm

travel- led the wide — op- en road, — the blink-ered arc- ade, — in search of an - oth -
 — soon they grew bored — of their prey, — beast that can talk? — More like a freak
 fol- lowed his gaze — and we thought, — may- be we saw, — a spice of gold, —

Do# Fa# Sol# Fam

A# 4Fr. G# Fm Fm/Eb Bb/D Db 4Fr.

er to share in his life, — no — where. —
 or publ - i - cit - y stunt, — oh —
 no a trick of the eye — that's all, — but the

La# similar Solb Fam Fam Sib Re Reb

D#m F#/C# G#/B# 3Fr. G# 4Fr. D#m

CHORUS

Ever - y - one looked so strange to him. — They've 1. got no horns and they've
 no — They've 2. got no horns and they've
 beast was gone and a voice was heard —

Re#m Fa# Sol# Sol# Re#m



G#m 4Fr. D#m

got no tail,— they don't ev - en know of our ex - ist-ence,— am I wron to be-lieve in a
 got no tail,— they don't ev - en know of our ex - ist-ence,— am I wron to be-lieve in a

Sol#m similar Re#m

G#m 4Fr. 1.

cit - y of gold,— that lies in the deep dist-ance,— he cried.— 2. And wept
 cit - y of gold,— that lies in the deep dist-ance,—

Sol#m

2. G#m 4Fr. Eb

— he cried.— And broke down the door of the cage and marched on out,—

Sol#m Mi b similar

G7/D# Ab 4Fr.

— he grabbed a creat - ure by the

Sol b Reb La b

scuff of his neck, point-ing out; — these bey-ond the

Chord diagrams: D^b 4Fr., F, B^b

Piano accompaniment chords: Re^b, Fa, Si^b

bounds of your weak im - ag - in - a - tion, lie the noble tor -

Chord diagrams: F/A, Cm 3Fr., B^b

Piano accompaniment chords: Fa, La, Dom, Si^b

ches of my cit - y bright and gold — let me take you there and

Chord diagrams: F, Cm 3Fr., F, G

Piano accompaniment chords: Fa, Dom, Fa, Sol

show you a liv - ing stor - y — let me show — you — oth -

Chord diagrams: Dm/G, C, E^b, B^b/D

Piano accompaniment chords: Rem, Sol, Do, Mi^b, Si^b, Re

Db 4Fr. Eb

ers such as me why did I—

Reb Mi b

SEGUE

Repeat from CHORUS to ⊕, then SEGUE

G#m 4Fr. C# 4Fr.

ev - er leave? They've

Sol#m Do#

Repeat from CHORUS to ⊕ then SEGUE

F#m7 Bm7/F# C#m/F# 4Fr. Bm7/F#

And

Fa#m7 Sim7 Fa# Do#m Fa# Sim7 Fa#

CODA

Repeat from ⊗ to ⊕ then CODA

F#m7 Bm7/F# C#m/F# 4Fr. Bm7/F#

Fa#m7 Sim7 Fa# Do#m Fa# Sim7 Fa#

ad lib. to fade

ALL IN A MOUSE'S NIGHT

Testo e Musica di ANTHONY BANKS

19

Allegro

Slowly

no rhythm Do

La b

Do # *a tempo*

Si
Do #

1. I can't see you but I know you're there, got to get beside you 'cos it's
 2. Come up close to me you'll soon be warm, hold me tight-ly like we're
 3. Come on ba-by let the poor thing go, I'm not sleep-ing with that
 4. All right then I'll fetch a box from below, guard him careful-ly, they're

similar

real-ly cold out there, Ah Ah
 sheltering from a storm.
 thing a-round here, no,
 ve-ry quick you know.

Si
Do #

Do #

Si
Do #

La



B/C# A D9/C D9 F#m

Ah _____ Ah _____

(MOUSE) 1. Think I
2. The door's been

Si Do# La Re9 Do Re9 Fa#m

might go out for a stroll
opened, my chance to esc - ape,

Bm

in - to the night, and out of this role, may - be find me a
must run out quick, better sor - ry than late, I'm out on the

Si m similar

C#m 4Fr.

meal
stairs,

Do#m



walk - ing a - long this new shag pile,
They won't catch me now I've the run of the house now,

F#m

F#m



pre - sents a pro - blem all the while, near - ly the
I'll make it down - stairs and into the bread - bin, that would be

Bm

Bm



door.
nice.

C#m 4Fr

Do#m



(VERSE) Sud - den - ly he bumps in - to wood the door is closed a
Sud - den - ly he bumps in - to fur, that's very un - wise,

C G/B Am G Am

Do Sol Si Lam Sol Lam similar

voice from the bed he'll be ex - posed which way to run must
a cat is much quicker that men end their eyes, the chase that en - sues

Fm

F a m

make for the hole, the light's been turned on he's blind as a mole in
can have only one end, Un - less out - side help in for our friend in

coal.
need.

G

Em

Sol

Mim

Now I can see they're com - ing at me, they've blocked off my door, I
But now the cat comes in for the kill, his paw is raised, soon

Eb

Mib

similar

haven't a chance in hell.
blood will spill, yes it will.

Re Re 6

Repeat from ♪ to ⊕

Hard luck mouse, this is end of your road,
But it's not to be, that fi - nal pounce,

The sign-post say in-side me, let me
Knocks a jar u - pon his

Do#

bear your hea-ry load,
head, and lays him out.

Ah — Ah — Ah — Ah —

Si Do# Do# La Si Do# La

decreasing speed

But it's

Do Re Do Re



Ab 4Fr. F G Ab 4Fr.

all in a mous - e's night, _____ to take on all _____

La b Fa Sol La b

F G Slow C F/C

those who would fight. _____ There I was with my

Fa Sol Do Fa Do

Bb/C 3Fr. C' F/C Bb/C 3Fr. Eb/C Fm/C Db7/C 3Fr.

back to the wall, then comes this monster mouse he's ten feet tall, with teeth and claws to

Sib Do Fa Do Sib Do Mib Do Fam Do Re b7+ Do

F#C# Eb/C Cm7 3Fr. G G6 3Fr. G7 G.

match, it on - ly took one blow.

Fa Do Mib Do Dom7 Sol Sol 6 Sol 7 Sol

C F/C Bb/C C C7+ F/C Bb/C Eb/C Fm Db7/C

Do Fa Do Sib Do Do Do 7+ Fa Do Sib Do Mi b Do Fa m Re b 7+ Do

Gb/C Cdim Cm7 G G6 G7 G C6 C7+

Sol b Do Do dim Do m 7 Sol Sol 6 Sol 7 Sol Do 6 Do 7+

Guitar Solo

C B7 Em9 C Bm

Do Si 7 Mi m 9 Do Sim

A D Dm C

La Re Re m Do

G G/F# E7 A G

Sol Sol Fa # Mi 7 La Sol

march time

(Repeat to fade)

SCENES FROM A NIGHT'S DREAM

26

Testo e Musica di PHIL COLLINS / ANTHONY BANKS

Rock

The score consists of four systems of music. The first system is a piano introduction in C major, 4/4 time, with guitar chords Em, C, D, B7, and Em. The second system continues the piano introduction with chords B7, Em, C7+, and B7. The third system is the vocal entry in D major, 4/4 time, with chords E, B/E, A/E, E, and B. The fourth system continues the vocal line with chords A/E, E, B/E, and A/E.

Rock

Mim Do Re

Si 7 Mim

Sol Do Re

Si 7 Mim

Do 7+

Si 7

Lit - tle Ne - mo rubbed his eyes and got out of bed

Mi Si La Mi Mi Si

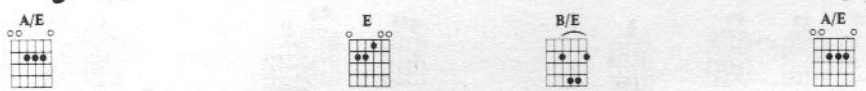
try - ing hard to piece to - geth - er a brok - en dream

La Mi Mi Si La Mi




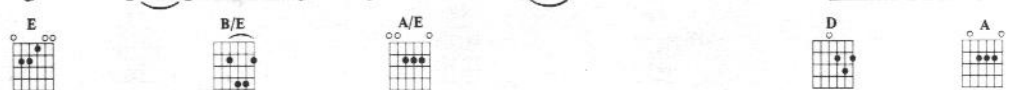
his vis - ions life-like and
 Eat - ing all kinds of
 Once he went to the






full of im - a - gin - a - tion
 food so cloese to bed - time
 "Car - ni - val of Na - tions"





it's strange to think they come from such a tin - y head
 always made him have these night-mares. it seemed
 dancing with the prin - cess through the night





Dra - gons breat-ing fire but friend - ly
 Helped young Washing - ton in the gar - den
 Found them - selves on a moving plat - form





F# G# A#m F#

mush - rooms tall as hous - es
cut the cher - ry tree - down
ten ton weights a - bove - them

Gi - ant Nymphs — and
now we all — know
seek - ing audience — with

F#m Sol# La#m F#

A#m B D A

gob - lins play - ing. }
that's not his - tory. }
King — Mor - pheus } scenes from a night's — dream, poor lit - tle Ne - mo!

La#m Si Re La


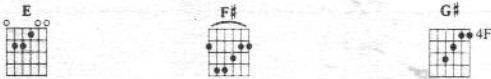
A#m B D A

A#m B D A

“Ne - mo get out of bed!” “Don't tell me sto - ries

A#m B D A


E F# G#



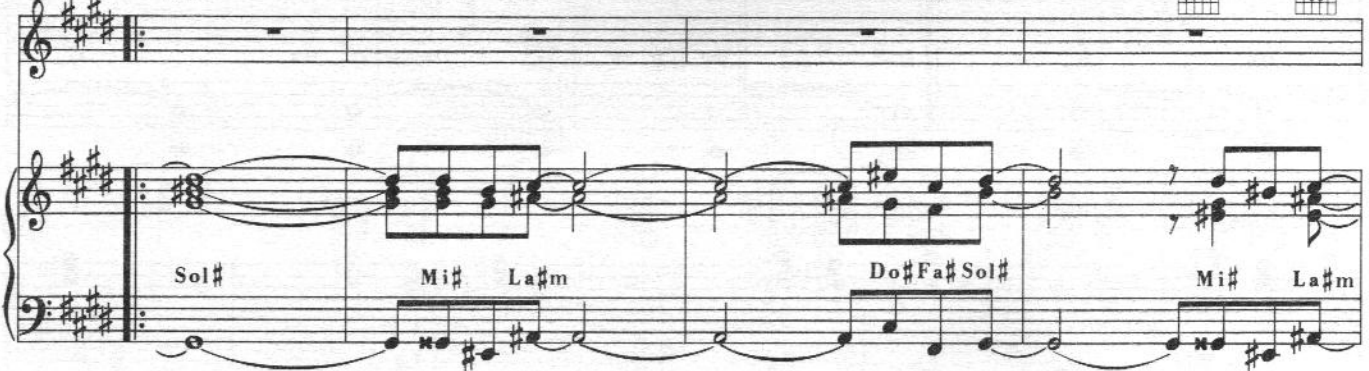
I don't want to know!" "Come on you sleep-y head we're wait-ing to go!"

Mi Fa# Sol#



CODA



from § to ⊕, then CODA



Sol# Mi# La#m Do# Fa# Sol# Mi# La#m



F# Mi# Sol#



ad lib. to fade

BEHIND THE LINES

30

Testo e Musica di PHIL COLLINS / ANTHONY BANKS / MICHAEL RUTHERFORD

Rock

The score is divided into six systems, each with a guitar chord chart above a piano accompaniment. The piano part consists of two staves (treble and bass clef). The guitar chords are indicated by letters and symbols (e.g., C, F/C, Bb7/C, etc.) with diagrams showing fingerings on the strings. The piano accompaniment includes notes, rests, and dynamic markings. The first system is marked 'Rock'. The second system has a first ending bracketed and a second ending starting with a double bar line. The final system includes vocal line notation with lyrics: 'Do Si b Do', 'La Sol La', 'Sol La Sim Sol', and 'La Sol La Sol'.

1. C F/C C 2. C F/C C Bb/C G/C C F/C C Bb7/C

Do Fa Do Do Si b7+ Do Si b7+ Do Fa Do Do Fa Do

Do Fa Do Do Do Si b Sol Do Do Fa Do Do Si b7+ Do

Do Si b7+ Do Fa Do Do Do Fa Do Do Fa Do Do Fa Do

Fa Do Si b7+ Do Si b7+ Do Fa Do Do Fa Do Do Fa Do

Do Si b La Sol La Sol La Sim Sol La La Sol La Sol

The musical score is presented in five systems, each with a guitar part (top staff) and a voice part (bottom staff). The guitar part includes chord diagrams and chord names. The voice part includes lyrics and solfège syllables. The key signature is one sharp (F#), and the time signature is 4/4.

System 1:
Guitar: G, A, G, A, Bm, Em7, D/F#, G6, A, G, A.
Voice: Sol La Sol, Sol, La Sim, Mim7, Re Fa#, Sol 6, La Sol La, La.

System 2:
Guitar: G/A, A, Bm, Em7, D/F#, G6, B.
Voice: Sol La, La Sim, Mim7, Re Fa#, Sol 6, Si.

System 3:
Guitar: A/B, B, Em/B, B, Em/B, B, G7/B, A/B, G/B, B, Em/B, G/B, A/B.
Voice: La Si, Si, Mim Si, Si Mim Si, Si, Sol 7+ Si, La Sol Si, Si, Mim Si, Sol La Si.

System 4:
Guitar: B, B7-, B, B7-, E/B, G/B, C5m, C.
Voice: Si, Si 7+, Si, Si 7+, Mi Si, Sol Si, Do 5m, Do.

System 5:
Guitar: C5m, C, C5m, C, C5m, C.
Voice: Do 5m, Do, Do 5m, Do, Do 5m, Do.

System 6:
Guitar: Bm7, Bm7/A, G7-, F#7, G.
Voice: Sim7, Sim7 La, Sol 7+, Fa# 7, Sol.



D.C. to A, then

C. Bb/C 3Fr. G C F C F C Bb

Do Si b Do Sol Do Fa Do Fa Do Si b

G Em G7 Am Dm F Bb G C

Sol Mim Sol 7 Lam Rem Fa Si b Sol Do

F C/G C F C/G Dm/A G/C 3Fr.

1. I held the book so tight - ly in my hands, —
 2. It's hotter than I've known before —
 3. Oh so man - y times since then I've read those words, —

Fa Do Sol Do Fa Do Sol Rem La Sol Do

F Em Dm/G Am Dm F

I saw your pic - ture heard you call my name, —
 but I feel so cold, and I don't know why, —
 just wait - ing to see you can you see me? —

Fa Mim Rem Sol Lam Rem Fa

B \flat /F G C F C/G

but if there was some - thing strange, -
the fire with - in

Sib Fa Sol Do Fa Do Sol

C F C/G Dm/A G/C F Em

I could not look a way I want-ed to be -
your can beat the storm, then I real - ly belie -

Do Fa Do Sol Rem La Sol Do Fa Mim

Dm/G Am Dm F

there, I want-ed to go. -
ve, you could make it right. -

Rem Sol La m Rem Fa

B \flat /F G E \flat B \flat /F E \flat /G A \flat B \flat A \flat

You gave me no warn - ing
The time has come now, we

Sib Fa Sol Mi b Sib Mi b La b Sib La b



you gave no rea - son, but I war
 must show our feel - ings, but I'm looking right



with you, ——— right by your side,
 through you, ——— and your heart is empt - y.



just give me the strength, and I will help you,
 What-ever happened to you, it's too late to change now,



and they can try their hard - est, ——— cos they don't ———
 there's no where you can run to, ——— no place to hide ———

Musical notation includes treble and bass staves with lyrics, guitar chord diagrams, and piano accompaniment.

1.

frigh - ten me. It's writ-ten in the book.
oh you let me down!

Si b7 Do *Si b Do* *Fa Do* *Sol Do* Do

2.

Do *Sol Do* Do *Sol Do* Do *Sol Do*


...But wait a mi - nute I — don't un - der-stand,
don't wan-na leave you — don't wan-na go

Do *Sol Do* Do *Sol Do* *Fa Do* Do

it's get - ting stron-ger so grab — my hand, — can't you
but I'm a los - ing — all — con- troll, —

Mim7 *La* *La m* (Ilv.) *Re Do* Do





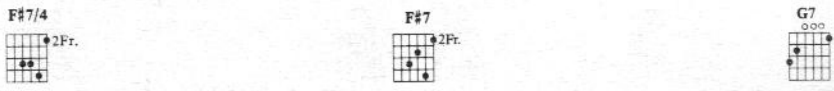
 see me I'm slip - ping a - way? ———

Re Do Re Do Re Do



 I can on - ly stay ——— if you've — the will — to keep — me here. —

Si m La Sol 7+



Fa # 7/4 Fa # 7 Sol 7



 It's

Do Si b Fa 7+

G C F C/G F C/G Dm

writ-ten in the book. —

Sol Do Fa Do Sol Fa Do Rem

G Em Dm Am Dm F Bb G C

Sol Mim Rem Lam Rem Fa Sib Sol Do

CODA C F C F C Bb G Em

Repeat from ♪ to ♪ then CODA

(instrumental)

Do Fa Do Fa Do Sib Sol Mim

Dm Am F Bb G C

Rem Lam Fa Sib Sol Do

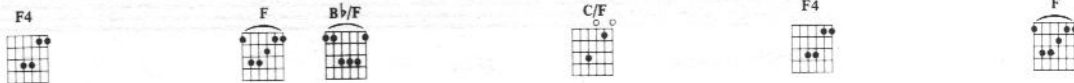
to fade

INVISIBLE TOUCH

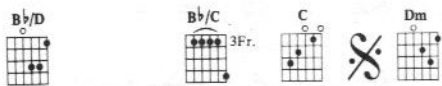
38

Testo e Musica di ANTHONY BANKS / PHIL COLLINS / MICHAEL RUTHERFORD

Rock



Musical notation for the first system, including treble and bass clefs, a key signature of one flat, and a common time signature. The piano accompaniment features chords labeled Fa 4, Fa, Si b Fa, Do Fa, Fa 4, and Fa.



Musical notation for the second system, including lyrics: "Well I've been wait - ing / I don't real - ly know her / She don't like los - ing". The piano accompaniment features chords labeled Si b Re, Si b Do, Do, Rem, and Si b 7+.



Musical notation for the third system, including lyrics: "wait - ing here so long / I on - ly know her name / To her it's still a game / but think - ing / but she crawls / and though she'll mess". The piano accompaniment features chords labeled Lam, Fa, Do, Fa, and Rem.

Bb7+ Am C

noth - ing — under your skin up your life noth - ing could — you're nev - er — you'll want her — go wrong — quite the same — just the same — but and and

Si b 7+ La m Do

G Bb

now I know — she has a built in — a - bi - li - ty —
 now I know — she's got — some - thing — you just can't trust —
 now I know — she has a built in — a - bi - li - ty —

Sol Si b



F C F Bb F C F

— — — to take ev - ery - thing she sees —
 — — — it's some - thing — my - ste - rious —
 — — — to take ev - ery - thing she sees —

Fa Do Fa Si b Fa Do Fa

B \flat B \flat /C C F4 F

CHORUS

and now it seems I'm fall - ing fall - ing for her She seem to have an in -

Sib Si \flat Do Do Fa 4 Fa

B \flat /F C/F F4 F B \flat /D B \flat /C C

- vis - i - ble touch, yeah she reaches in— and grabs right hold of your heart

Sib Fa Do Fa Fa 4 Fa Sib Re Si \flat Do Do

F4 F B \flat /F C/F

she seem to have an in - vis - i - ble touch, yeah

Fa 4 Fa Sib Fa Do Fa

F4 F B \flat /D B \flat /C C E \flat 4

it takes con - trol— and slow - ly tears— you a - part

Fa 4 Fa Sib Re Si \flat Do Do

Mi \flat 4 Sequencer

similar

CODA *Repeat CHORUS, from ♪ to ♪, then CODA*

She seems to have an in - vis - i - ble touch, yeah she reaches in — and

Sol 4 Sol D₀ Sol Re Sol Sol 4 Sol

grabs right hold of your heart she seems to have an in - vis - i - ble touch, yeah

D₀ Mi D₀ Re Re Sol 4 Sol D₀ Sol Re Sol

it takes con - trol — and slow - ly tears — you a - part

Sol 4 Sol D₀ Mi D₀ Re Re

Repeat to fade

LAND OF CONFUSION

42

Testo e Musica di ANTHONY BANKS / PHIL COLLINS / MICHAEL RUTHERFORD

Rock

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef), a piano accompaniment (grand staff), and guitar chord diagrams. The key signature is one sharp (F#) and the time signature is common time (C). The guitar part is marked 'Rock'.

System 1: The piano accompaniment features a rhythmic pattern of eighth notes. Chords are indicated as **A** and **Am**.

System 2: The vocal line begins with the lyrics: "I must've dreamed a thousand dreams— / Now did you read the news to-day— / Su-per - man where are you now—". The piano accompaniment includes chords **La**, **Lam**, **D**, **Em**, and **G**. Bass notes are labeled **Re**, **Mim**, and **Sol**.

System 3: The vocal line continues with: "been haunted by a mil - lion screams— / they say the dan - ger's gone a - way— / e-very thing's gone wrong some- how— / but I can hear the / but I can see the / the man of steel". The piano accompaniment includes chords **G**, **A**, **C**, **C**, and **D**. Bass notes are labeled **Sol**, **La**, **Do**, and **Do Re**.

1.

march - ing feet — they're moving in - to the street
 fire's still alight burning
 men of power are losing con-

Re Re Mim Re

2.

in - to the night — There's too man - y men — to man - y people mak - ing
 - trol by the hour — This is the time — this is the place so we

Mim Re Mim Sol La

too man - y problems and not much love to go — round —
 look for the fu - ture but there's not much love to go — round —

Re Mim Sol Re Mim

can't you see — this is a land of con - fu - sion —
 tell me why — this is a land of con - fu - sion —

Sol La Re Mim Sol Re



Em C D Bm Em C

This is the world we live in and these are the

Mim Do Re similar Sim Mim Do

D Bm Em C D Bm

hands we're giv - en use them and let's start try - ing

Re Sim Mim Do Re Sim

Em C D Bm A

to make it a place worth liv - ing in

Mim Do Re Sim La

Am

similar Lam

from ♯ to ⊕, then

C#m 4Fr. F# / C#

Guitar

Do#m Fa#
Do#

A/C# E G#m/D# C#m F#

I re-mem-ber — long a-

La Do# Mi Sol#m Re# Do#m Fa#

C#m 4Fr. F# / C#

- go — uh when the sun was shin - ing

Do#m Fa#
Do#

A7+

yes and the stars were bright — all through — the night — and the

La 7+

E B C#m F# A

sound of — your laught - er as I held you tight —

Mi Si Do#m Fa# La

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics "sound of — your laught - er as I held you tight —". The piano accompaniment includes a bass line with notes labeled "Mi", "Si", "Do#m", "Fa#", and "La". Above the vocal line, five guitar chord diagrams are provided: E, B, C#m (4Fr.), F#, and A.

C

so long a - go

Do

The second system continues the vocal line with the lyrics "so long a - go". The piano accompaniment features a bass line with a note labeled "Do". Above the vocal line, a guitar chord diagram for C is provided. The piano accompaniment includes triplets in the right hand and sustained chords in the left hand.

C D C D

Do Re Do Re

The third system continues the vocal line with the lyrics "Do Re Do Re". The piano accompaniment features a bass line with notes labeled "Do" and "Re". Above the vocal line, four guitar chord diagrams are provided: C, D, C, and D. The piano accompaniment includes triplets in the right hand and sustained chords in the left hand.

C D C D Em

Do Re Do Re Mim

The fourth system continues the vocal line with the lyrics "Do Re Do Re Mim". The piano accompaniment features a bass line with notes labeled "Do", "Re", and "Mim". Above the vocal line, five guitar chord diagrams are provided: C, D, C, D, and Em. The piano accompaniment includes triplets in the right hand and sustained chords in the left hand.

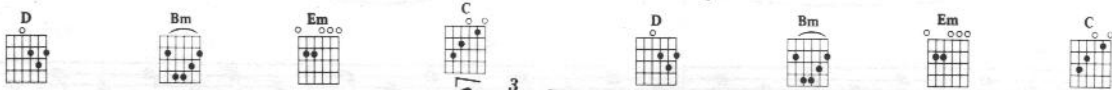
from X to A ,
then CODA

CODA



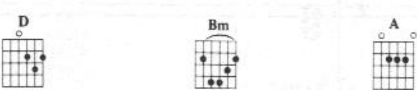
for This is the world we live in and these are the

Mim Do Re similar Sim Mim Do



names we're giv - en stand up and let's start show - ing just where our

Re Sim Mim Do Re Sim Mim Do



lives are go - ing to

Re Sim La



La m Re Mim



ME AND SARAH JANE

48

Testo e Musica di ANTHONY BANKS

Moderato

The musical score is written in G major (one sharp) and common time (C). It features a guitar part with chords D, G, C/D, C, and Bm. The piano accompaniment includes a vocal line with lyrics: "The fires are burn- ing in a - no - ther land Don't start count- ing". The piano part includes a bass line with notes labeled Re, Sol, Do, and Sim. The tempo is marked "Moderato".

Don't start count-ing.—

Bm

Sim

Col - der and col - der the ice is mo - ving clo - ser

and it gets me down.— Go - ing round and round and—

E9 Em Em7/5b

Mi9 Mim Mim7/5b

— down the same old — track.— Pack on my—

D E9 Em7

Re Mi9 Mim7

B  A/B 

back, go-ing swift-y no - where heart in my ear — beat-ing like a drum.

Si  La Si 



Cdim  F#m6  Ab  4fr.

Where will you go?

Do dim  Fa#m6  La b 



Flute



Fm6 

Fa m 6 



Piano introduction for the first system, showing treble and bass staves with musical notation.

Vocal and piano accompaniment for the first system, including lyrics "All by your - self" and "Hah".

Vocal and piano accompaniment for the second system, including lyrics "hah".

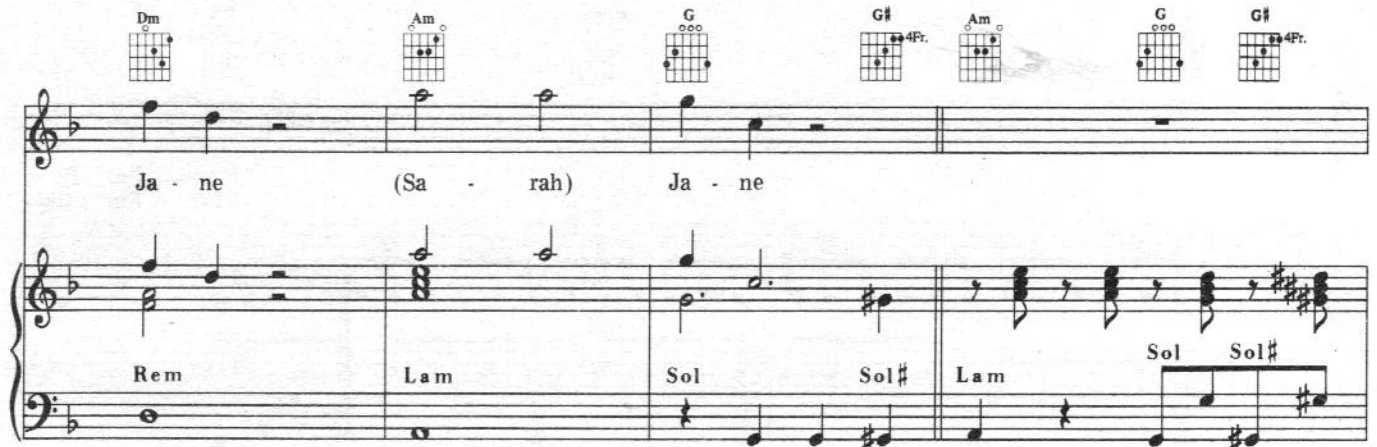
Vocal and piano accompaniment for the third system, including lyrics "hah".



Chord diagrams: Dm, Am, G, G#4Fr, Am, G, G#4Fr.

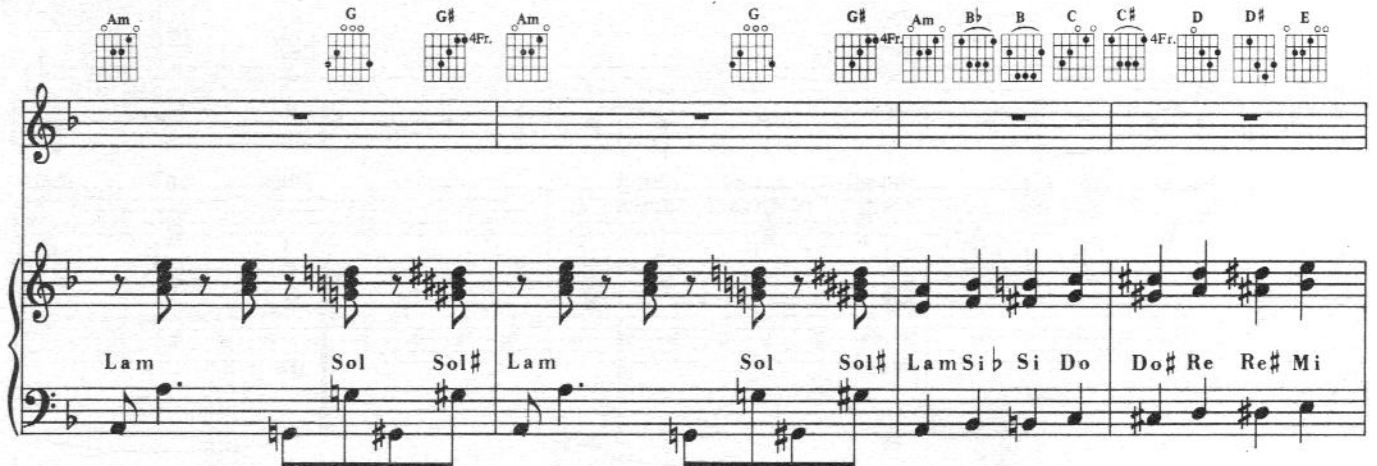
Ja - ne (Sa - rah) Ja - ne

Rem Lam Sol Sol# Lam Sol Sol#



Chord diagrams: Am, G, G#4Fr, Am, G, G#4Fr, Am, Bb, B, C, C#4Fr, D, D#, E.

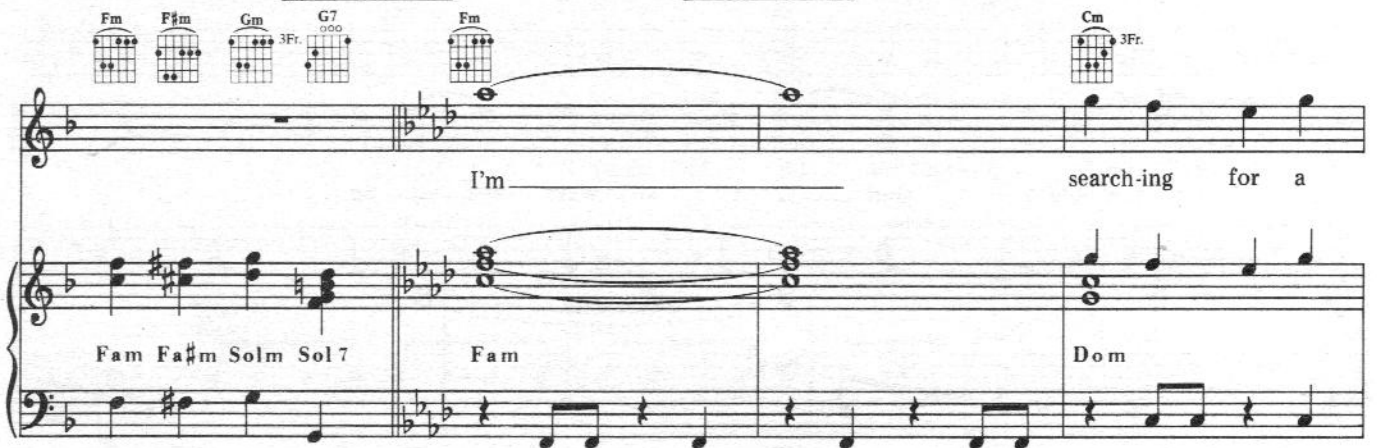
Lam Sol Sol# Lam Sol Sol# Lam Si b Si Do Do# Re Re# Mi



Chord diagrams: Fm, F#m, Gm, G7, Fm, Cm.

I'm _____ search-ing for a

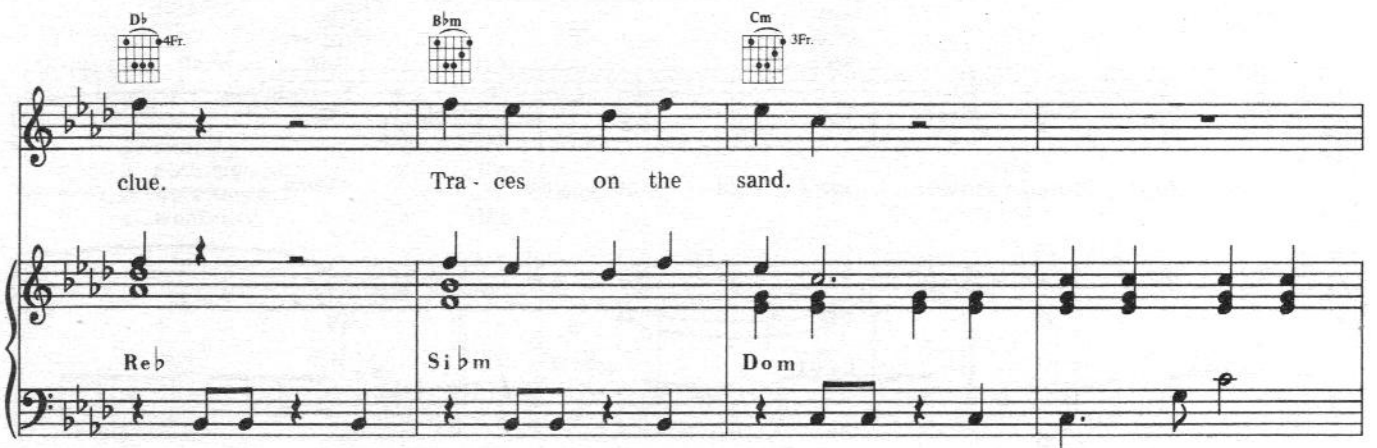
Fam Fa#m Solm Sol 7 Fam Dom



Chord diagrams: Db4Fr, Bbm, Cm.

clue. Tra - ces on the sand.

Reb Sibm Dom





G  E7+ 



First I'm fly -
Then I'm slid -

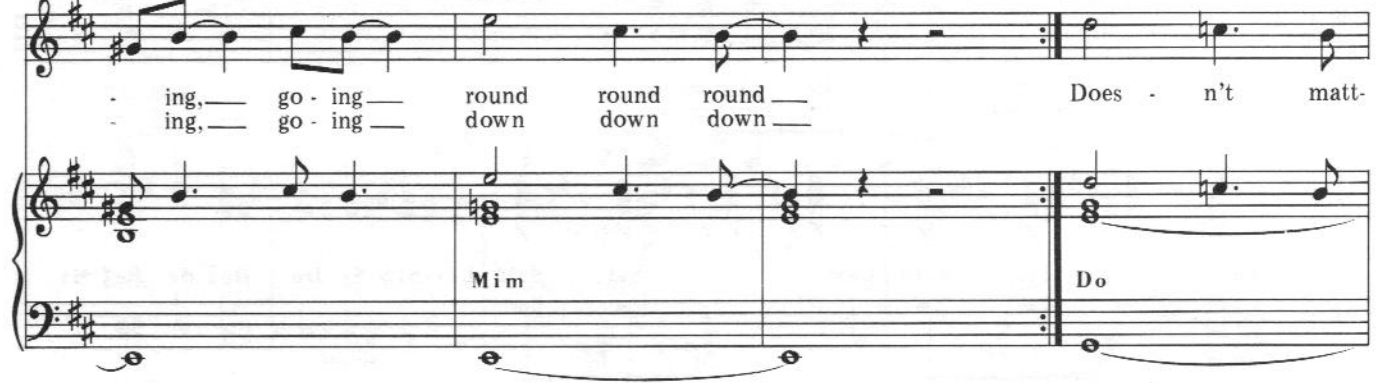
Sol  Mi 7+ 




Em  C 


- ing, go - ing round round round
- ing, go - ing down down down Does - n't matt-


Mi m  Do 



D9 


- er where I start I al - ways and up

Re 9 



F#m6  Ab11  Db 

crawl - ing through those same old crow - ded rooms

Fa #m 6  La b11  Reb 



Chord diagrams: Cb/Db, Gb

Chord labels: Do^b, Reb, Sol^b

Chord diagrams: Db, Cb/Db

Chord labels: Reb, Do^b, Reb

Chord diagrams: Gb/Db, Db, Gb

Lyrics:

1. Me	and	Sarah	Ja - ne	we had	it
2. Walk -	ing	down	the streets	and find -	ing
3. Me	and	Sarah	Ja - ne	in si -	lence
4. Tears	of	joy	and mocking -	in laugh -	ter

Chord labels: Sol^b, Reb, Reb, Sol^b

Chord diagrams: Ab/Db, Abm, Ebm

Lyrics:

1. com - ing	all	the	pain	same	and
2. noth - ing	is	the	shore	wind.	The
3. walk along	in	the	shore		
4. words lost	in	the	shore		

Chord labels: La^b, Reb, La^b m, Mi^b m



Db 4Fr. Bbm/Db Ebm/Db Cb/Db

1. now the cit - y lights — are dim - ming one by one — it cost
 2. tide was ris - ing — but the - re we stayed — we had no

Reb Si b m Reb Mi b m Do b

Db 4Fr. Bbm/Db Ebm/Db Cb/Db E A F#m D Bm E A/F# F#m/G#

1. too much mon - ey to keep them on. _____
 2. fear of dy - ing we weren't a - fraid. _____

Reb Si b m Reb Mi b m Do b Mi La Fa#m Re Si m Mi La Fa#m Do# Do# Fa# Sol#

Db 4Fr. Db6 6Fr. Db 4Fr. Gb6/Eb

from S to D , then

Reb Reb6 Reb Sol b6 Mi b

Fm Cb7. Ebm Db 4Fr.

Fam Dob 7+ Mi b m Reb

NO SON OF MINE

Testo e Musica di ANTHONY BANKS / PHIL COLLINS / MICHAEL RUTHERFORD

57

Moderato Rock

The musical score is divided into three systems, each with a guitar part (top staff), piano accompaniment (middle and bottom staves), and a vocal line (bottom staff).

System 1:

- Guitar: Em, D/E, D/E
- Piano: Mim, Do Mi, Re Mi
- Vocal: (Silence)

System 2:

- Guitar: Bm4/E, Em6
- Piano: Sim 4 Mi, Mim 6
- Vocal: (Silence)

System 3:

- Guitar: D/E, Bm/E, C/E
- Piano: Re Mi, Sim Mi, Do Mi
- Vocal: 1. Well the

Em C D

1. key to my sur - vi - val was ne - ver in much doubt
 2. I didn't think much about it til it started happening all the time
 3. years they passed slow - ly I thought about him ever - y - day

Mim Do Re

Bm4 Em D




the question was how I could keep sane,
 soon I was living with the fear every-day
 what would I do it we passed on the street,

Sim4 Mim Re

Bm C Em

try - ing to find a way out. Things were ne - ver ea -
 of what might hap - pen at night. I coul - dn't stand to
 would I keep run - ning a - way in and out of hid -

Sim Do Mim

- sy for me, — peace of mind was hard, to find, — and I
 hear the cry - ing of my mother, and I remeb - er when — I swore
 - ing plac - es — soon I'd have to face the facts, — that we'd

Do Re Si m 4





need - ed a place — where I — could hide — some - where I — could call mine. —
 that, that would be — the last — they'd see of me, and I never went — home ag - ain. —
 have to sit down — and talk — it over, — and that would — mean going back. —


Re La Do





They say that time is a heal - er, and now my

Sol Re Mi Mi


wounds are not the same. I rang the bell with my heart —

Re Mi Mi Re Mi



E D/E E

— in my mouth, I had to hear what he'd say.

Mi Re Mi Mi

C/G G D/A

He sat me down to talk — to me, he looked me straight in the eyes, —

Do Sol Sol Re La

Am7 G/D C/D Bm/D C/D

he said: You're no son, — you're no son — of mine. —

La m 7 Sol Re Do Re Sim Re Do Re

D C/D Bm/D C/D G D/G

You're no son, — you're no son — of mine. — You walked out, — you

Re Do Re Sim Re Do Re Sol Re Sol

C/G G D/G C/G D/G

left us — be - hind, and you're no son, — you're no son — of mine. —

Do Sol Re Sol Do Sol Re Sol

G D/G C/G G D/G C/G

Oh his words how — they

Sol Re Sol Do Sol Sol Re Sol Do Sol

D/G Em7 D/E C/D D

hurt me, I'll ne - ver for - get it,

Re Sol Mi m 7 Re Mi Do Re Re

C D/C C D/C Em7

and as the time it — went by, I lived to re - gret it. You're no son, — you're

Do Re Do Do Re Do Mi m 7

C D C/D 3Fr. D

no son — of mine but where should I go, — and what should I do? —

Do Re Do Re

Em7 C D (Coda)

— You're no son, — you're no son, — of mine — but I came here for help, —

Mim7 Do Re

C/D 3Fr. D Em6 C/E

— oh I came here — for — you.

Do Re Re Mim6 Do Mi

D/E B4/E 2Fr. Em6

Re Mi Si4 Mi Mim6

3. Well the

D/E Bm/E C/E

Re
Mi

Sim
Mi

Do
Mi

CODA

— Oh I was look - ing — for you. You're no son, — you're no son — of mine. —

from X to O ,
then CODA

D C/D 3Fr. D Em C

Re Do
Re Re Mim Do

ad libitum with Voice improvisations

D B4 2Fr. Em

Re Si 4 Mim

C D B4 2Fr.

Do Re Si 4

