HOLD ON MY HEART

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

\[ J = 84 \]

\[ A|^7\]

\[ A|^7\]

\[ A|^7\]

\[ A|^7\]

\[ G^4\]

\[ G^4\]

\[ G^4\]

\[ G^4\]

Hold on my heart, just hold on to that
Hold on my heart, don't let her see you

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We both know we've been here before,
I'll keep a place for you,
No matter where I go,

we both know what can happen,
some where deep inside,
she'll always be with me,

Hold on my heart,
So hold on my heart,
Hold on my heart,

'cos I'm looking over your shoulder,
please tell her to be patient,
just hold on to that feeling.
Oh please don't rush in this time,
'Cos there has never been a time,
We both know we've been here before,

--- feel.

that I wanted something more.
If I can recall this feeling, and I know there's a chance, oh I will be there,
yes I will be there, be there for you. Whenever you want me to,

G  F/G  G  F/G

G  Cm9  F  Cm9

F  G  F/G  G
F/G

whenever you call, I will be there,

D.C. al Coda

yes I will be there.

Coda

we both know what can happen. So hold on my heart.

Repeat to Fade

just hold on my heart.
MANY TOO MANY

By
TONY BANKS

Moderately slow, in 2

\[ C\sharp m \quad G\sharp m/B \quad F\#m7 \quad G\#m7 \]

\[ C\sharp m \quad G\sharp m/B \quad F\#m7 \quad G\#m7 \]

Man - y too man - y have stood where I stand.
The part was fun, but now it's o - ver.
You said good - bye on a cor - ner.

\[ C\sharp m \quad G\sharp m/B \quad F\#m7 \quad G\#m7 \]

Man - y more will stand here too.
Why can't I just leave the stage?
that I thought led to the straight.

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But I think what I find strange is the way you built me up, then
May be that's because you securely locked me up, then
You set me on a firmly laid and simple course and

knocked me down again.

threw away the key.
then removed the road.
Oh mamma,
Oh mamma,

please would you find the key.
please help me find the way.
Oh pretty mamma,
Oh pretty mamma,
you dec-or-ate the gar-age wall
that's all you real-ly are I know__
you've fig-ured in some fan-ta-sies__
that in twen-ty years or more__

hang in ed-it__
you would__
you'll still__

peo-ple's_halls
or-i-al_dreams
not be-lieve
look the same

< live_in se-cret_drawers
they_can make you real
it's what you had to do
as you do to-day

If you could_
tell me__
life goes __
you'll still__
I won't ever no I'll never get to know her...
or be the cause of anything she does
I won't ever no I'll never get to hold her
well do you think this aching could be love.

1. C#m sus4

I won't ever no I'll never get to know her or be the cause of
LAND OF CONFUSION
By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

\( J = 120 \)

I must've dreamed a thousand dreams
Now did you read the news today
Oh superman where are you now
I won't be coming home tonight

been hunted by a million screams
but I can hear the
they say that danger's gone a way
but I can see the
well everything's gone wrong somehow
the men of steal
my generation will put it right
we're not just making

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marching feet they're moving in to the street.
fire's still alight burning
the men of power are losing con -
promises that we know

2, 3, 4.

in to the night there's too many men too many people mak-ing
trol by the hour this is the time this is the place so we
we'll ne-ver keep as 1st time

too ma-ny prob-lems look for the fu-ture
and not much love to go round

but there's not much love to go round
can't you see, this is a land of confusion.
tell me why, this is a land of confusion.

(1, 2, & 3.) This is the world we live in and these are the hands we're given. Use them and let's start trying.

stand up and let's start showing

to make it a place worth living in.

just where our lives are going to.
- go ____

oo when the sun was shining__

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

sound of your laughter as I held you tight ____

so long ago.
D.S. al Coda I

CODA I  D.S.S. al Coda II

CODA II

place worth fighting.
DUCHESS

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Times were good.
And on the road,
where all but a few fall by the way

She never thought about the future.
It wasn't so easy now, all up

ture. She just did what she would.
Ah, but she really cared a
side on the grassier verge,
she battled through a

Yes, times were hard.

bout her music.
It all seemed so important then,

gainst the others in her world
and the sleep and the odds.

Too much thinking 'bout the future and what people might want..
And she dreamed every time that she performed.

But now every time that she performed.

And then there was the time that she performed.

everyone would cry for more.

everybody cried for more.

but nobody called for more.

Soon, And

coda

everyone would start to roar.

all she had to do was step into the light, and everyone would start to roar.

all she had to do was step into the light.

soon, every time she stepped into the light, they really let her know the score.
And all the people cried, "You're the one we've waited for!"

Coda

Ah, but

But she
dreamed of the time when she sang her songs and ev'rybody cried for more.

when all she had to do was step into the light for ev-

'ry-one to start to roar. And all the people cried, “You’re the

Repeat and fade

one we’ve waited for!”
Do you see the face on the T.V. screen
I believe in the family,
Well I'm counting my blessings,
coming at you
with my ever loving
'cos I've found true
Every Sunday, see the face on the Billboard,
wife beside me. But she don't know about my girlfriend, or the
happiness, 'cos I'm getting richer.

Well that man is me, man I met last night.
On the cover of the Do you believe in God,
you can find me in the magazine, there's no question why I'm smiling.
I believe in God, 'cos that is what I'm selling.
'phone book, just call my toll-free number,
You buy a piece of paradise, you buy a piece of me.
And if you wanna go to heaven, I'll see you right away.
you can do it anyway you want, just do it right away.

I'll get you everything you wanted,
You won't even have to leave your house,
And there'll be no doubt in your mind,

I'll get you everything you need,
you don't need to believe,
or get out of your chair,
you'll believe everything I'm saying.
If you wanna get clo-
____ in here - af - ter, just be - lieve in me.____
touch that dial, 'cos I'm ev - ery - where.
- ser to Him, get on your knees and start pay - ing.

CHORUS

Gm7

'Cos
And Je - sus He knows me, and He knows I'm right.
'

Gm7

I've been talk - ing to Je - sus all my life.
Oh yes He knows me, and He knows I'm right.

and He's been telling me everything is alright.

2 and Fade

-thing's gonna be alright.
Won't find me practising

what I'm preaching,

sacrifice.

But I can get you a
NO SON OF MINE

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

\[ \text{\textbf{Em}} \quad \text{\textbf{C}} \quad \text{\textbf{D}} \quad \text{\textbf{Bsus4}} \]

\[ \text{mp} \]

1. Well the

\[ \text{\textbf{Em6}} \quad \text{\textbf{D}} \quad \text{\textbf{Bm}} \quad \text{\textbf{C}} \]

\[ \text{\textbf{Em}} \quad \text{\textbf{C}} \quad \text{\textbf{D}} \]

key to my survival was never in much doubt,

\[ \text{See block lyrics for Verses 2 & 3} \]
the question was how I could keep sane,

trying to find a way out. Things were never easy for me, peace of mind was hard to find, and I

needed a place where I could hide, someplace I could call mine.
They say that time is a heal-
-er, and now my wounds are not the same.

I rang the bell with my heart in my mouth, I had to hear what he’d say.
(2) but I rang that bell with my heart in my mouth.

cresc.

He sat me down to talk to me,
he looked me straight in the eyes, he said: You're no son, you're
no son of mine. You're no son, you're no son of mine.
You walked out, you left us behind, and you're no son, you're
no son of mine.
Oh his words they hurt me, I'll never forget it,

and as the time it went by, I lived to regret it. You're no son, you're no son of mine. But where should I go,

and what should I do? You're no son, you're no son of mine.
But I came here for help, oh I came here for you.

D.8. al Coda

3. Well the

Coda

oh I was looking for you. You're no son, you're no son of mine.
Verse 2:
I didn't think much about it
'Til it started happening all the time.
Soon I was living with the fear everyday
Of what might happen that night.
I couldn't stand to hear the crying
Of my mother, and I remember when
I swore that, that would be the last they'd see of me,
And I never went home again.

Verse 3: (D.S.)
Well the years passed so slowly,
I thought about him everyday,
What would I do if we passed on the street,
Would I keep running away?
In and out of hiding places,
Soon I'd have to face the facts,
That we'd have to sit down and talk it over,
And that would mean going back.
I CAN'T DANCE

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

\[ \frac{d}{d} = 106 \]

1. Hot sun, beating down, burning

See block lyrics for Verses 2 & 3

- ing my feet just walking around

Hot sun,

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making me sweat, 'gator's getting close, hasn't got me yet. I

CHORUS

can't dance, I can't talk, the only thing about me is the

way I walk. I can't dance, I can't sing. I'm
just standing here selling everything.

just standing here selling. Oh, and check -

- ing ev-ery-thing is in place, you ne-ver know who's look-ing on.
know who's__ looking on.

A perfect body, with a perfect face.
Now, I can't dance, I can't talk, the only thing about me is the way I walk. No, I can't dance, I can't sing, I'm
Verse 2:
Blue jeans sitting on the beach,
Her dog's talking to me but she's out of reach.
She's got a body under that shirt,
But all she wants to do is rub my face in the dirt.
'Cos...

Verse 3:
Young punk spilling beer on my shoes,
Fat guy's talking to me trying to steal my blues.
Thick smoke, see her shining through,
I never thought so much could happen just shooting pool.
But...
NO REPLY AT ALL

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Moderately bright

D

Talk to me, you never talk to me.
Ooh, it seems that I can speak.

I can hear my voice shoutin' out.

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But there's no reply at all.

Look at me, you never look at me.

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

seems so long.

But you're look-in' through me...
like I wasn't here at all. No reply.

There's no reply at all.

Dance with me.

Seems you're never here with me.

Ooh, it seems that I can move.

I'm close to you, Oh, but it's
close as I can get.
out of my reach.

Yet there's no reply at all.

There's no reply at all.

I get the feelin' you're tryin'

to tell me. Is there some thin' that I should know?
What excuse are you tryin' to sell me? Should I be readin' "stop"?

or "go"? I don't know.

I don't know. Maybe deep down inside, I'm tryin' for no one else but me, too.
stub-born to say, "The buck stops here. It's not the one you're lookin' for."

But maybe deep down inside, I'm lyin' to no one else but me.

Oh, but my back is up. I'm on my guard with
Bm7sus4

all the exits sealed

Listen to me,
you never listen to me.

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

I've been tryin' but we cannot connect.
And there's no reply at all.
There's no reply at all.

No reply at all.

Repeat and fade
an' body lis'tnin'? Oh, there's no reply at all.
DRIVING THE LAST SPIKE

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

\[ \text{\textbf{C/G}} \quad \text{\textbf{G}} \quad \text{\textbf{C/G}} \quad \text{\textbf{G}} \]

\[ \text{\textbf{C/G}} \quad \text{\textbf{G}} \quad \text{\textbf{C/G}} \quad \text{\textbf{D/G}} \]

\[ \text{\textbf{G}} \quad \text{\textbf{D/F#}} \quad \text{\textbf{Cmaj7/E}} \quad \text{\textbf{D7}} \quad \text{\textbf{Bm}} \]

1. Leaving my family behind me, not knowing what lay ahead,
2. gave every thing they wanted, but still they wanted more,
3. smoke cleared, the dust it settled, no one knew how many had died.

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We waving goodbye as I left them in tears. I
All around there were broken men. I

I looked to the sky. I
You could hear the cries. You could

offered my prayers, I asked him for guidance and strength, but the
sold them my soul, I gave every thing I had. Ah, but
smell the fear, but good fortune that day was mine. And it oc-
simple belief's of a simple man lay in his hands and on my head,
they couldn't break my spirit, my dignity fought back,
curred to me the heart of a good man it seems is hard to find.

1.

my head.

2. I fight.
Can you hear me? Can you see?

Don't you hear me? Don't you see?
We worked in gangs for all we were worth, the young boys pulling the wagons. We were digging the tunnel, shifting the earth, it was then that it happened. Well, no one knew how the cracks appeared, but as it fell they all
We worked, how we worked like the devil for our pay,
blasting and cutting thro' God's country like a knife,
driving the last spike, lifting and laying the track.

through the wind, through the snow and through the
sweat stinging my eyes, there has to be a
with blistering hands, the sun burning your
rain.
bet - ter life.
back.

Ah! but I can hear my
Oh! but I can hear my

child - ren's cry,
child - ren's cry,

I can see the tears in their eyes.
I can see the tears in their eyes.

Mem - or - ies of those I've left be - hind,
Mem - or - ies of those I've left be - hind,

still ring - ing in my
still ring - ing in my.
Will I ever go back again?

Will I ever see her face again?

Oh! I'll never forget.
I'll always remember.

that night, as they waved goodbye to their Fathers.

that night, as they waved goodbye to their Fathers.
We came from the North, and we came from the South, with

We followed the rail, we slept under the stars,

picks and with spades and a new kind of order. Showing no fear of what
digging in darkness and living with danger. Showing no fear of what

lies up ahead, they'll never see the likes of us again.
lies up ahead, they'll never see the likes of us a-
We came from the North, and we came from the South, with
followed the rail, we slept under the stars,

picks and with spades and a new kind of order. Showing no fear of what
digging in darkness and living with danger. Showing no fear of what

lies up ahead, they'll never see the likes of us again.
lies up ahead, they'll never see the likes of us again.
Can you hear me? Can you see? Don't you hear me? Don't you see?
IN TOO DEEP

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

\[ J = 104 \]

All that time I was search-ing
Oh I know you're going

with no-where to run — to
but I can't be-lieve —

it
it's the

start-ed me — think-ing
way that you're leav-ing

wondering what I — could make — of my life-
it's like we never knew each oth-er at all-

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and who’d be waiting
it may be my fault
I gave you too many reasons
ions
to myself
being alone
but never finding the answers
I thought you’d always be there
crying at the top of my voice
and
no one listening
almost believed you
it seems I’ve spent too long
all this time
all this time
I still needed
I still needed
member every-thing you said oh oh ______ there's so much
member every-thing you said oh oh ______ there's so much
thinking about myself oh oh ______ and now I want to spend

you promised how could I ever forget. Listen
you promised how could I ever forget.
my life just caring 'bout somebody else.

CHORUS
you know I love you but I just can't take this

you know I love you but I'm playing for keeps although I need you I'm
not gonna make this you know I want to but I'm in too deep.

So listen listen to me

oh you must believe me I can feel your eyes go through

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

D.S. and Repeat
Chorus to FADE
MAMA

By
TONE BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Moderately

No chord

Em7

I can't see you,
I can't keep you,

ma-ma,
mama,

but I can hardly wait,

ooh, to

r

A/E

ma-ma,
mama,

but I know you're always there.

You

A/E

touch and to feel you, ma-ma.

Oh, I just can't keep away.

listen;
you teach me, ma-ma.

and I know inside you can.

A/E

Em7

A/E

D/E

D/E

A/E

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D/E
Can't you see

here, mama, mama, mama, mama?

Please.

Can't you feel my heart?
Oh, can't you feel my heart?

Can't you feel my heart?

Now listen to me, mama, mama,

You're taking away my last chance.

Don't take it away.

Can't you feel my heart?

It's
Em7

hot, too hot
I can't see
for me mama,
but I know.

A/E

D/E

can hardly wait. My
you're always there.
You

Em7

eyes, they're burning mama,
and I can feel my body shake.

A/E

don't stop me mama.
Oh, oh, make the

D/E

don't stop the steam of the city.
Oh, oh, got me
pain, make it go away. No, I won't hurt you, ma-
running, and I just can't break. So stay, don't leave me, ma-

ma, ma, but it's getting so hard. oh. oh.
cause it's getting so hard. oh. oh.

Repeat (vocal ad lib) and fade

Now,
NEVER A TIME

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

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live our lives, haunted by: All the things we say
find out something we both know. Can't you see what's go-
all played out, we've lost our way. Oh, I'd hoped that you

and do, keep on missing, when I'm alone with you.
ing on, it's so sad, that a love so strong has gone.
would be, oh so understanding, and by now you'd see, but oh no.

1.

To Coda

2.

No there's
All I know is what is true.

All I ask, is for you to just look around and see.

You live your life locked in a dream, where nothing is real and not what it seems.
We can't go on another day, just being afraid to say.

'Cos it's a

So sad, oh so sad, that's the way it goes, I know.

I'm gonna tell you right now.
THROWING IT ALL AWAY

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

\( \text{Db} \) \( \text{Gb/Db} \) \( \text{Db} \)

\( \text{mf} \)

\( \text{Gb/Db} \) \( \text{Ab/Db} \) \( \text{Fm/D} \)

\( \text{Db} \) \( \text{Gb/Db} \) \( \text{Db} \)

\( \text{Fm} \)

\( \text{Db} \) \( \text{Gb/Db} \) \( \text{Db} \)

\( \text{FB} \) \( \text{Gb/Db} \) \( \text{Db} \)

\( \text{Fm} \)

\( \text{Db} \) \( \text{Gb/Db} \) \( \text{Db} \)

\( \text{Fm} \)

\( \text{Db} \) \( \text{Gb/Db} \) \( \text{Db} \)

\( \text{Fm} \)

Need I say I love you
we cannot live a part
Someday you'll be sorry
someday when you're free

need I say I care
that's the situation I've
memories will remind you that

something we don't share
known it from the start

our love was meant to be

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I don't want to be sitting here
every time that I look at you
late at night when you call my name
you know I know baby
you know I know baby
sound of your voice calling after me.

I don't wanna go.
I don't wanna go.
Just throwing it all away.
Just throwing it all away.
Is there nothing that I can say
And there's nothing that
make you change your mind
I watch the world go
round and round
and you see mine turning up
side down oo oo oo oo oo oo oo oo oo
throwing it all away

Now who will light up the darkness and who will hold your hand

who will find you the answers when you don't understand
why should I have to be the one who has to convince you

you know I know baby that I don’t wanna go.

I can say ay ay oo oo oo, oo oo oo oo
classic Latin rhythm

we’re throwing it all away.
TELL ME WHY

By

TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

\[ J = 120 \]

Em7

Em6

Em7

mf

Em6

Bm

Bm9

Bm

G

A/G

G

Em7

Mothers crying in
People sleeping in

Instrumental

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the street, children dying at their feet. Tell me why,
the streets, no roof above, no food to eat. Oh tell me why?

People starving everywhere, there's nothing you can do,
See the questions in their eyes, is there
too much food but there's none to spare. Tell
listen to their children's cries. Tell
one rule for them and one for you. Tell

me why, me why, oh tell me why?
me why, please tell me why?
me why, just tell me why?

Can you see that shaft of sunlight,
If there's a God, is He watching,
Can you see that shaft of sunlight,
can you see it in my eyes? 
I can feel the fire

can He give a ray of hope? 
So much pain and so

can you see it in my eyes? 
I can feel the fire

that's burning, anger and hope so deep. 
So deep with

much sorrow, Tell me what does He see, 
So deep when He

that's burning, anger and hope so deep. 
So deep with

-in my heart, but before my eyes, 
looks at you, when He looks at me,

-in my heart, but before my eyes, 

oh for some it's too late,
what would He say?
for some it's too late,
Who would think _ it still_ could happen, _ even in_ this time_

_and place? _ Politicians, they _ may save themselves._

_ah, but they _ won't save their face._
So hope against hope, it’s not too late

Hurry for me, hurry for me, and
hurry for me, hurry for me, they cry.

Repeat and Fade
ONE FOR THE VINE

By
TONY BANKS

Moderately

Am    Dm6/A
0 0 0 0 0 0

Am    Dm6/A
0 0 0 0 0 0

A     Dm6/A
0 0 0 0 0 0

Am    Dm6/A
0 0 0 0 0 0

Bbmaj7/D
00 0 0 3fr.

Eb7sus4
A7
0 0 0 0 0 0
0 0 0

Dm
Ebmaj7/F
8fr.

Fifty thousand men were sent to

do the will of one.

His claim was phrased quite sim-

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But nothing was his fright compared with
Then they crossed the mountain range and
more were sure he lied.
those who saw him appear.
saw the final plain.

But they'll fight the terror filled their
still he urged the

battle on.

Then one whose faith had died

minds with awe.

Then one whose folk who lived

people on.

Then on a distant slope.

fled back up the mountain side.

But before the

up on this frozen wave.

So not surprising

he observed one without hope.

flee back up the
top was made, was their thought:

moun - tain - side. 

This is - he, He thought he rec - og -

ized him by his

foot-fall made him

Gm7

Gm7/F

F(addG)/Eb

Db

stray from the path one who's come to prepare for him

pre - pared for him the way he fell,

do - off of all our op - 

wak and by walk and by the way he fell,

Fm

Bbm

Dbmaj7

moun - tain, pres - sors. way he on to a wil - der - ness of

on shall be kings' on this

We stood up and vanished in - to
ice. This world.

Follow me!

I’ll play the game you want me until I find a way back home.
Follow me!

I give you strength inside you,
courage to win your battles. No, no, no. This

can't go on.

This will be all

that I fled from. Let me rest for a while.
Slowly

He walked into the valley

all alone.

There he talked with water
and then with the vine.
They leave me no choice. I must
lead them to glory or most likely to death.
TRICK OF THE TAIL

By
TONY BANKS

Moderate 8 feeling (\(\text{\textfrac{4}{4}}\) = 3\(\frac{3}{4}\))

\(\text{F\#m7} \quad \text{Bm(add C\#)} \quad \text{F\#m sus4} \quad \text{Bm(add C\#)}\)

Bored...

\(\text{F\#m7} \quad \text{Bm(add C\#)} \quad \text{C\#m7} \quad \text{4 fr.}\)

—as they led him away to a cage— he’d
— of the life — of the city of gold, — he’d
so we set out with the beast and his horns — and his

left and let no—body know. — Beast that can talk”— read the sign —
crazy description of — Gone — were the tow’rs — he had known —

The creatures, they pushed — and they prod —
After many days’ journey, we came —

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from a child, alone with the dream of a life.
He ded his frame and questioned his story again.
But to a peak where the beast gazed abroad and cried out.
We travelled the wide open road, the beast that can talk.
Soon they grew bored of their prey, that maybe we saw.
Followed his gaze and we thought the blinkered arcade.

in search of another to share in his life.
More like a freak or publicity stunt.
No a spire of gold; no, a trick of the eye.
Oh, that's
where.

Ev'-ry-one looked so strange to him.

no.

But the beast was gone and a voice was heard:

"They've got no horns and they've got no tail.

They don't even know of our existence.

Am I wrong to believe in a city of gold

that lies in the deep distance?" he cried, and wept—— he cried, and broke—
down the door of the cage and marched on out.

He grabbed a creature by the scruff of his neck, pointing out:

"There, beyond the bounds of your weak imagination lie the noble towers of my
city, bright and gold. Let me take you there and

show you a living story.

Let me show you others such as me. Why did I

ever leave?

They've
Ebm7

... got no horns and they've got no tail. They don't even know of our existence. Am I wrong to believe in a city of gold... that lies in the deep distance? He cried and wept...
TURN IT ON AGAIN

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Medium Rock beat

E/B  B  F#/B  G/B  D/B  A/B

All I need is a TV show,
Can't you do anything for me?

that and the radio.
Can I touch you for a while?

Down on my
Can I meet you on an
luck again.
other day,
Down on my luck again,
and we will fly away?

I can show you,
I can show you some of the people in my life.
I can show you,
I can show you

some of the people in my life.
It's drivin' me mad.
Just another way of passing the day.

get so lonely when she's not there.
You're just another face

that I know from the TV show.

I have known you for so very long.

I feel you like a friend.

Turn it on, turn it on, turn it on again.
PAPERLATE

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Moderately bright

\(\text{D} \quad \text{C}(\text{add D}) \quad \text{G} \quad \text{Dsus2} \quad \text{D} \quad \text{C}(\text{add D}) \quad \text{G} \quad \text{Dsus2} \quad \text{D}\)

\text{Pa-per-late, pa-per-late...}

\(\text{C}(\text{add D}) \quad \text{G} \quad \text{Dsus2} \quad \text{D} \quad \text{Bm7} \quad \text{G6} \quad \text{Am7(add D)} \quad \text{C}(\text{add D}) \quad \text{D}\)

\text{Pa-per-late, pa-per-late...}

\(\text{D} \quad \text{C}(\text{add D}) \quad \text{G} \quad \text{Dsus2} \quad \text{D} \quad \text{C}(\text{add D}) \quad \text{G} \quad \text{Dsus2} \quad \text{D}\)

\text{Pa-per-late... Ooh, I'm sorry, but there's no one on the line.}

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Paper-late.
Ooh, I'm sorry, but rest easy.
No_

news is good news.
{Oh, it's too easy to live like clockwork. Tick-
(tick, watchin' the world go by. Ooh, and a change would take_
in' no risks and playin' too safe. Any change would take_

---

too long, so dry your eyes.
---
Ooh, it's too easy to live in a cold sweat,
Ooh, it's too easy to talk a-bout rock-in' the boat,
just sit-tin', drip-pin' in pools be-low,
mak-in' chang-es and chang-in' track.

You can wipe your face,
Oh, but you bet-ter not
kill the pain, but the fe-ver won't go,
look that door,'cause you'll be com-in' back.

Pa-per-late. Pull it to-geth-er now.
Put your feet back on the ground. Paper-late.

Don’t worry now. You’re not alone. Look around you.

Ah, you’re breathing faster.

Silence the only sound. There’s no need to be
nice on the way up,  'cause you're not com-in' down.

Repeat and fade

Paper-late, paper-late.

Paper-late, paper-late.
HEATHHAZE

By
TONY BANKS

Medium Rock beat

E9                      E7-9                          Bm                          Em7

No

Bmaj7                  E/G#                          Amaj7/G#

cloud.                  A sleepy calm.       Sun-baked earth.     that's

F#m7                    G#m/B                      F #(no 3rd)/B

cooled by gentle breeze.  And trees
all those things they feel give life some meaning,
then addicted to a perfumed poison be-

trayed if they're dull. It's time to stop this dream-
ing. Must re-join the real world as re-
der, and find nothing in return. Man-y are the sub-
ange lights, but they're power-less on their own. 

Man-y are the sub-

Oh, we shall lose the won-
The trees and I are shak-

en by the same wind. But where-as the

ers wind leaves, and I just can't seem to let

to a dried-up river-bed. But don't try to tell him, 'cause he won't
them loose… believe you.
And they can’t refresh me, those hot
Throw some bread to the ducks instead. It’s eas-

winds of the south.
Oh, I feel like an alien,

a stranger in an alien place.
I feel like an alien,
a stranger in an alien place.

D.S.8 (instrumental) and fade
BEHIND THE LINES

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Medium Rock beat

I held the book so tightly in...

Instrumental

It's hotter than I've known...

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my hands. But I saw your picture, heard you call...

my name. I don't.

There was something strange. I could not look a way.

But if the fire within your heart can beat the storm,

Oh, so many times since then I've read those words.

I wanted to be there. I wanted to go.

then I really believe you could make it right.

just waiting to see you. Can you see me?
You gave me no warning.
The time has come now.

You gave no reason.
We must show our feelings.
But I'm looking right with you, through you, and your heart is empty.

Just give me the strength, and I will help you.
Whatever happened to you, it's too late to change now.
And they can try their hardest, no place to hide.
There's no-where you can run to, 'cause they don't fright en me.
Oh, you let me down...

It's writ ten in the book.

But wait a minute, I don't un der stand...
I'm get ting strong ers, so
grab my hand... Don't want to leave you, don't want to go...

but I'm losing all control... Can't you see me? I'm slippin' away... I can only stay if you've the will to keep me here...
It's written in the book.
MAN ON THE CORNER

By

PHIL COLLINS

Moderately bright

Db    Ebm    Dbsus9/F    Gbsus2    Gb

Db    Ebm    Dbsus9/F    Gbsus2    Gb

See he's the lonely man there on the corner. What he's waiting for

Db    Ebm    Dbsus9/F    Gbsus2    Gb

I don't know... But he waits every day now...

Db    Ebm    Dbsus9/F    Gb

He's just waiting for something to show... And nobody knows.

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him, and no-body cares, ’cause there’s no hid-in’ place,

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

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

when he shouts no-body lis-tens. Where he leads no one will go. Oh,
Coda

for you and me. Are we just

like all the rest?

We're lookin' too hard for some-

thin' he's got, or movin' too fast to rest.

But like a

monkey on your back, you need it. But do you love it enough to leave.
it all? Just like the lonely man there on the corner.

What he's waiting for I don't know... But he waits every day now... He's just waiting for some-thin' to show...

Repeat and fade some-thin' to show...
ILLEGAL ALIEN

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Moderately fast

Got out of bed, wasn't I got a cousin and

feeling too good, with my wallet and my passport, a new pair of shoes, she got a friend who thought that her aunt knew a man who could help.

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The sun is shining so I head for the park _ with a bottle of Tequila and a_
At his apartment I knocked on the door _ He wouldn't come out un_
new pack of cigarettes til he got paid. Now,
don't tell anybody what I want to do.

they find out, you know that they'll never let me through...
It's no fun being an illegal alien.
No, it's no fun being an illegal alien.

Down at the office, had to fill out the forms.
A pink one, a red one, the
colours you choose. Up to the counter to see what they think. They said, "It doesn't count, man; it ain't written in ink."

I don't trust anybody, least not around here.

It's no fun being an illegal alien...
It's no fun being an illegal alien.

An illegal alien.

O.K.
Consideration
Keep your suspicions. I've

for your fellow man
would not hurt anybody wrong

now. Sure fits in with my plan.

Is that such a surprise?
But I've got a sister who'd be willing to oblige,

where every thing comes easy.

She will do anything now,

You just hold out your hand.

No chord

You just help me get to the outside.
So don't tell anybody what I wanna do.
If they find out, you know that they'll never let me through.
Because a
Look up on the wall,
If you're wrap-pin' there on the floor,
It's an illu-sion.
up the world.
It's a game.
Under the pillow, 'cause you've taken or reflection
Behind the door, someone else's girl, of someone else's name.

There's a crack in the mirror when they turn on the pillow.
When you wake in the morning, somewhere there's a hole in a window-pane.

Even when they answer the telephone, wake and find you're covered with cellulose.

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

Tell
me, do you think I'm to blame?
me, don't you think that by now...}

(When we do it) you're ner-
er there.
(When you show it) you stop and stare.

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

2.

(Ab-a-cab) doesn't really care.
want it? You got it. Now you know...

where. Yeah, there's a hole in there somewhere.

by, there's a hole in there somewhere. Now, there's a hole in there some-

D.S. al Coda
where. 
(When we do it) you're never there.

(When you show it) you stop and stare. 
(Ab-a-cab) he's in another y where. 
(Ab-a-cab.)

Repeat and fade
Cm7

Fm7/C
LIVING FOREVER

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

\[ \begin{align*}
    & \text{I'm feeling so confused today,} \\
    & \text{I heard it on the radio,} \\
    & \text{I think I'll change my life today,} \\
\end{align*} \]
they've gone and changed the rules again,
too much of what they said wasn't so,
gone are the times of taking care.

'Cos in my life I'm trying hard to do it all, so I
And now we've got to do those things,
And I really don't need a reason why,
'cos all I need is all.

can remain healthy and sane,
i'll live for
were so wrong, to be healthy and strong:
And live for
in a day, survive in a way, or just 'til to -
ever, always one more tomorrow.

ev er, always one more tomorrow.

Living forever,
always one more to-

Living forever,
always one more to-

1.

mor row.
mor row.
Well I know we don’t need you, I know we don’t believe you,

you don’t really have the answers. You think you know better,

you think it really matters, you just want to rule over

ev - ery - bod - y’s lives.

D.8 al Coda
Do you really want to live forever?

Repeat ad lib.
FADING LIGHTS

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

\[ \text{Music notation as shown in the image.} \]

1. Another time it might have been so different,

See block lyrics for verses 2&3

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Oh if only we could do it all again.

But now it's just another fading memory,

out of focus, though the outline still remains.

Chorus: A\textsuperscript{maj7/Bb} A\textsuperscript{b/Bb} Fm/Bb

Far away, away.
Fading distant lights,
leaving us all behind.

Lost in a changing world,
and you know, that these are the days
Verse 2:
Like the story that we wished was never ending,
We know sometime we must reach the final page.
Still we carry on just pretending,
That there'll always be one more day to go.

Verse 3:
Another chance hello, another goodbye,
And so many things we'll never see again.
Days of life that seemed so unimportant,
They seem to matter and to count much later on.
God, you've got to go faster than that to get to the top. Help me, help me, help me. (Theme)

Holy Mother of half-way up and you're music's playing; the pack on your back is turning you around. Notes are right. Put your left foot first, and move into the light. The
Dirty old mountain all covered in smoke, she can turn you to stone, so you
Throw it away, you won't need it up there. And remember: you don't look
edge of this hill is the edge of the world, and if you're gonna cross, you

Better start doing it right, better start doing it right,
Buck, whatever you do,

Bet you better start doing it right,

You're
On your left and on your right, crosses are green and crosses are blue. Your friends didn't make it through.
Out of the night, and
out of the dark, into the fire, and into the fight, well,
that's the way the heroes go. Ho, ho, ho.

Through a crack in Mother Earth,
blazing hot, the molten rock spills out over the land.
And the lava's the lover who licks your boots away. Hey, hey, hey.
If you don't want to boil as well,
F7
F7sus4     F7
b-b-bet-ter start the dance._
D-d-do you

F7sus4     F7
want to dance with me?

Bb     Ab     Eb     Ab
6 fr.    4 fr.    6 fr.    4 fr.
You bet-ter start do-ing it right.

Ebd     Ab     Bb     Ab     Eb     Ab
6 fr.    4 fr.    6 fr.    4 fr.    6 fr.    4 fr.
D.S. al Coda

The
You better start doing it right.

Let the dance begin.
I KNOW WHAT I LIKE  
(IN YOUR WARDROBE)  

By  
TONY BANKS, PHIL COLLINS,  
MIKE RUTHERFORD, STEVE HACKETT  
and PETER GABRIEL  

Moderately  
A(no 3rd)  

(spoken) It's one o'clock and time for lunch.  
When the sun beats down and I lie on the bench, I can  

mf  
always hear them talk.  
There's always been Ethel:  

"Ja-cob, wake up... You've got to ti - dy your room... now."
And then Mister Lewis: "Isn't it time that he was out on his own?"

Over the garden wall, two little love-birds Cuck-oо to you.

Keep them mowing blades sharp. I know what I like, and I

like what I know: getting better in your
wardrobe, stepping one beyond your show.

Sun-day night, Mis-ter Farm-er called, said,

"List-en, son, you’re wast-ing time. There’s a fu-ture for you in the fire es-cape trade.

Come up to town."

But I re-mem-bered a voice from the past:
"Gambling only pays when you're winning." I had to thank old Miss Mort... for school-ing a fail-
ure. Keep them mow-ing blades sharp. I

(spoken) When the sun beats down and I lie on the bench. I can always hear them talk. Me, I'm just a lawnmower. You can

Repeat and fade
tell me by the way I walk.
Since I Lost You

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

It seems in a moment,
It's all too easy to take so much for grant-

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Like morning dreams,
but it's so hard to

they just disappear,
like dust in

your hand falling to the floor,
in the sand the water takes away,
tightly that I couldn't let it go,
oh how can life ever be the same.
but how can life ever be the same.
now how can life ever be the same.

A

To Coda ♯

'Cos my heart is broken in
'Cos my heart is broken in
'Cos my

F♯m7

pieces.

Em7

A6

A

F♯m7

Yes my heart
Yes my heart
pieces.
is broken in pieces, since you've been
since I've lost

gone. you.

Oh now you'll

never see, oh you'll never know, all the things I
planned for you,
things for you and me, oh.

heart is broken in pieces.

Ad Libs to End

Yes my heart is broken in pieces,
since you've been gone.
but it's al - right
like a load on your back that you
try to pick yourself up and
it's like a load on your back that you

but it's al - right

but don't you know it's al - right

oo don't you know that it's al - right

can't see carry that weight that you can't see
can't see

oo but it's al - right

try to shake it loose
cut it free - just let it go -
cut it free - just

it's like a hel - ter skelter going down and down round and
just try to shake it loose let it go -
just but

but just
just get it away from me
get it away from me
get it away from me

oh
oh

Dm/G

cos to-night, to-night, to-night
because to-night, to-night, to-night

oh oh

Em/G

Dm/G

I'm gonna make it right to-night, to-night, to-night
we're gonna make it right to-night, to-night, to-night
well maybe we'll make it right to-night, to-night, to-night

oh oh oh
I got some money in my pocket about ready to burn

I don't remember where I got it I gotta get it to you
F

Gm7

So please answer the phone.

cos I keep calling but you're never home what am I gonna do.

Dm/G

D

Dm/G

Tonight, tonight

to-night oh oh

Em/G

I'm gonna make it
Well you keep telling me — I've got every thing — you say I've got every thing I want.

and you keep telling me, you're gonna help me — you're gonna help me — but you don't.

but now I'm in too deep — you see it's got me.
so that I just can't sleep
please, get me out of here

please get me out of here
just help me I'll do

anything, anything
if you'll just help get me out of here

anything, anything
if you'll just help get me out of here

here.
here

Ad lib to FADE

I'm gonna make it right

to-night, to-night

oh oh oh oh

---

to-night oh oh
THAT'S ALL

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Moderately

Just as I thought.

—it was going alright, I find out I'm wrong—when I thought I was right. S'always the same.
it's just a shame, that's all. I could say "day" and you'd say "night". tell me it's black.

when I know that it's white. S'always the same; it's just a shame and that's all. I could

leave but I won't go, though my heart might tell me so. I can't:

feel a thing— from my head down to my toes. So why does it al-
-ways seem to be me look-ing at you, you look-ing at me. S'al-ways the same;

it's just a shame, that's all. Turning me on,

turn-ing me off, mak-ing me feel like I want too much. Liv-ing with you's.

just-a put-ting me through it all of the time... Run-ning a-round...stay-ing out all night, tak-ing it all.
'stead of taking one bite. Living with you's just a putting me through it all of the time....

I could

Coda

No chord

Truth is, I love you more than I wanted to.

There's no point in trying to pretend....

There's been no one who

makes me feel like you do.... Say we'll be together till the end... Just as I thought.
it was going all-right, I find out I'm wrong—when I thought I was right. S'al-ways the same;

it's just a shame, that's all.___
I could say "day."

and you'd say "night"; tell me it's black—when I know that it's white. S'al-ways the same;

it's just a shame, that's all, that's all.___

D.S. (instrumental) and fade
TAKING IT ALL TOO HARD

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Medium tempo

E/B₀₀      B/F#   A/B₀   E/B₀₀      B/F#   A/B

mf

E/B₀₀      B/F#   A/B₀      C♯m

G♯m       F♯m7   E/B₀₀      B/F#   A/B

No,... not this...

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confused again
No, not the same mistakes again.

You're taking it all to heart.
You're taking it all too hard.

Why can't you see
Now that it's dark, what's all
going on
of your fears.

I know you'd never admit
like shadows creeping around.

You're mad.

er be to blame.

Every thing's a game,
And it's lonely out.

to you.

The old days are gone
and they're

on your own.

The old days are gone
and they're

better left alone.

But I can't still
help you.
miss you.
It's much too late.
I keep it to myself.

Oh no, not this confused again.
Oh no, not the same.

mistsakes again.
You're taking it all to heart.
You're

G#m
F#m7
To Coda $\Phi$

taking it all too hard.
There's always a rea-
son why it happened. You never, never did anything wrong, but it,

it just seemed to fall apart. You're taking it all too hard.

Oh no, not this

confused again. Oh no, not the same.
YOUR OWN SPECIAL WAY

By
MIKE RUTHERFORD

Moderately fast, in 3

C C6 Cmaj7 C6 C

Go far e-nough, _ and

Cmaj7 C6 C C6 Cmaj7 C6

you will reach

C C6 Cmaj7 C6 C

place where the sea runs un-der-neath._
And we'll see our shadow high in the sky,
dying away in the night.

I've sailed the world, Who's seen the wind?
What mean the dreams, for seven years
Not you or I, night after night?

and left all I love, be-
But when the ship moves, she's a
Cmaj7
C6
C
C6
Cmaj7
C6

hind in tears, passing by,
blind-ing light.

Ab
G

Won't you come here,
wherever you are?
I've

Won't you come out,
wherever you are?
You've

F♯m7-5
F

been all alone long enough,
knows where she's going at all.

followed me quite long enough.
Moderately slow, in 2

C

You, you have your own special way
You, you have your own special way

F

of holding my hand. Keep it way 'bove the wa-ter. Don't ev-er let
carrying me twice round the world, nev-er clos-er to home than the
of holding my hand.

Em7

oh, no, no. no. go, day,
the day I start-ed.
Don't ev-er let go.
You, you have your own special way of turning the world so it's facing the way that I'm going. Don't hold on to my hand, keep it way 'bove the water. Don't ever let of turning the world so it's facing the way that I'm going. Don't ever stop. No, no, no. Don't ever leave me.

To Coda 1.

2.
DOMINO PART I
IN THE GLOW OF THE NIGHT

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

\[ \textbf{SYNTH.} \]

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there's no need to look out side

to see or feel the rain

And I reach across to touch her

but I know
that she's not there.

Rain keeps running down the window pane time is running out for me.
Sheets of double glazing help to do-
ning to me night only foreign can’t you
keep outside the night
see what you have done.

sirens can cut through.

As I try to pass
another lonely sleepless night

Nylon sheets and blankets help to minimise the cold

A hundred crazy voices call my name
But they can't keep out the chilling sounds

As I try to pass

Will the nightmare soon
them by give way
I almost can believe that she is here.

to dreaming that she is here with me.

Here in the glow of the night

Do you know what you have done
Do you know what you have begun

Do you see we shall never be together again

All of my life

Oh the lovely people empty rooms
And all the point-less violence silent tombs

Could it be that we shall be together again.

Could it be that we shall be together again.
Slow and with expression

In silence and darkness

colle voce

we held each other

near that night we prayed it would

last forever.
DOMINO PART II
THE LAST DOMINO

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Blood on the windows
The liquid surrounds me
I fight to rise from this

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people out there
river of hell
they gaze at the scenery
I stare round about me and

act as if it is perfectly clear
children are swimming and playing with boats
take a look at the their features are

mountain
changing
take a look at the beautiful river of
their bodies dissolve and I am a

blood.
- lone.

Now... see what you've gone and done...
Well now you
never did see such a terrible thing
one with the living and I'm feeling just fine
I know just what I gotta

C/D
D7

T. V. maybe if we're lucky they will show it again such a
play the game of happiness and never let on that it

c/D

terrible thing to see.
only lives on in a song.
There's nothing you can do when you're the next in line.

You've got to go do-mi-no. Now I'm do-mi-no.

Do you know what you've become.
In silence and darkness

Hold each other near tonight
For will it last for ev - er

Will it last for ev - er

For - ev - er.

CODA To FADE
DREAMING WHILE YOU SLEEP

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

\[ J = 100 \]

N.C.

\[ \text{In and out of darkness,} \]
\[ \text{I can never understand} \]
\[ \text{I heard it on the radio,} \]
\[ \text{I saw it on T. V.,} \]

\[ \text{trying to keep my hands up on the wheel,} \]
\[ \text{I didn't stop to see what I had done.} \]
\[ \text{should I take my secret to the grave?} \]

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Em

never saw the corner in the driving rain, I
had to keep on driving deep into the night, the
If I had another chance, would I do the same?

Am7

never saw her step into the street.
miles between would somehow put it right.
Would I still deny that it was me?

G/B

Dreaming while you sleep.
Dreaming while you sleep.
Dreaming while you sleep.
Dreaming while you sleep.
Dreaming while you sleep.
All my life, you lie silently there. All my life, I'll be haunted by. All my
_life, in a world so unfair. All my life, and
_life, just one moment in time. All my life, un-

in C

on - ly I'll know why, and it will live inside of me,
-til the day I die, and it will live inside of me,

Bm7

in Em

in G/D

in C

in Bm7

in C

in C

I will never be free. All my life, trapped in
I will never be free. All my life, trapped in
her memory. All my life, till the day that you open your
her memory. All my life, till the day that you open your

1.

eyes.
Please, ah, ah, ah, open your

C

Dreaming while you sleep.
Dreaming while you sleep.

Em7

2 and Fade

G Em C/G G D/F# Em7 G/D

All of my
INVISIBLE TOUCH

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Well I've been waiting
I don't really know her
She don't like losing
I to

wait-ing here so long
but think-ing
on-ly know her name
but she crawls
her it's still a game
and tho' she will

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Nothing under your skin
mess up your life

Nothing could go wrong
you'll want her just the same

but and

now I know she has a built-in ability to
now I know she's got something you just can't trust it's
to

now I know she has a built-in ability to

To Coda

take everything she sees
and now it seems I'm falling for her.

something mysterious
and now it seems I'm falling for her.

take everything she sees
and now it seems I'm falling for her.
She seems to have an invisible touch yeah,

she reaches in and

grabs right hold of your heart. She seems to have an invisible touch yeah.

it takes control and slowly tears you apart.
She seems to have an invisible touch yeah, she reaches in and grabs right hold of your heart. She seems to have an invisible touch yeah, it takes control and

slowly tears you apart.

falling falling for her. She seems to have an invisible touch yeah, she reaches in and grabs right hold of your heart. She seems to have an invisible touch yeah, it takes control and slowly tears you apart.
MISUNDERSTANDING

By

PHIL COLLINS

Moderately, in 4

C

Dm  Em7  F6  Am  G

There must be some misunderstanding.

mf

Dm  Em7  F6  Am  G

There must be some kind of mistake.

Dm  Em7  F6  Am  G

I waited in the rain for hours.

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C

and you were late.

Now, it's

not like me to say the right thing,

but you

There

must be some misunderstanding.

could have called to let me know.

I

must be some kind of mistake.

I

checked your number twice. Don't understand it.

So I went home.

waited in the rain for hours,
Well, I'd been waiting.
Since then, I've been running around
for this weekend.
I thought that maybe we could
trying to find you.
I went to the places that you
see a show.
Never dreamed I'd have this
always go.
I rang your house, but got no

feeling.
Ah, but seeing you is be-
answer.
Jumped in my car.
FOLLOW YOU, FOLLOW ME

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Medium beat

Stay with me. My love, I hope you'll al-

ways be_. right here by my side if ev-
er I need you_

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oh, my love.
In your arms
I feel so safe.
and
fading away.
I can say
the night is long.
but

so secure.
Every day is such a
perfection
you are here.
Close at hand.
I'm better for the
day to spend
a lone with you.
And while I live,
I will follow you.
Will you

follow me all the days and nights that we know will be?
I will
stay with you. Will you stay with me just one single tear in each
passing year? passing year there will be.

1. C D 2. C D G Gmaj7

C/G D/G G Gmaj7 C/G D/G

G Am7 D B7 Em7 D6 C D

I will
MAD MAN MOON

By
TONY BANKS

Moderately slow

Was it summer when the river ran dry,
So I pretended to have wings for my arms,
Shadows less, death,

or was it just another dam?
And took off in the air,
They pray for thunderclouds and rain.

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Em(add F#) Dm
When the evil of the snowflake in June could not
I flew to places which the clouds never see,
But to the multitude who stand in the rain,

g/B Bm C(add D)
still be a source of relief.
close to the deserts of sand,
heaven is where the sun shines.
where a heaven is where a

"Oh, thou sand mi-raq-es, how I love you," I once cried long ago,
grass will be green-er will be green-er till the stems turn to brown,
but herds of lies and
I forced thoughts to fly higher till the earth brings them down.

Am9 5th.

Dm7 16th.

F97

to search beyond the final crest, though I'd heard it said just welcome a horse's kick to send me back if I could find a forever caught in desert lands, one has to learn to

Em7 Bm C(add D)

birds could dwell so high, horse not made of sand, disbeleave the sea.
If this desert's all there'll ever be,
then tell me what becomes of me,
A fall of rain?
That must have been another

er of your dreams,
a dream of Mad Man
Moon.

Brighter tempo

Hey man,

gradual accel. e cresc.

I'm the sand man, and boy, have I news for you. They're gonna

throw you in gaol, and you know they can't fail, 'cause sand is thick-er than blood.
But a prison in sand is a haven in hell, for a

goal can give you a goal, and a goal can find you a

role on a muddy pitch in Newcastle where it rains so much you can't

wait for a touch of sun and sand,
WAY OF THE WORLD

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

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from crying eyes, will the hurt just disappear?
from a spinning wheel and watch it stop.

Put a weapon in the hands of a frightened man, will he show no fear?
Take the danger out of a naked flame, and what have you got?

And so we stand and we watch as the city lights, If you take the anger out of a broken heart,

they go out one by one. you feel no pain. Mother nature Could you swear, if you
sits on the other side,

had a second chance,

with a loaded gun.

you wouldn't do it again.

Why is there blue sky?

Why is there red sky?

Now's the time to ask

the reason.

Should the blue sky meet the red sky,
should the rules have to change at all?

We all know, what-

ever they say,
time is on our side.

Oh this world has been here before,
just going round and round.

CHORUS:

We all agree,
as far
as we can see, it's just the way of the world,

that's how it's meant to be. There's right,

and there's wrong, there's weak, oh and there's strong,

it's just the way of the world, and that's how
it's meant to be.

D. F. and Repeat
Chorus To Fade

We all
THE LAMB LIES DOWN ON BROADWAY

By
TONY BANKS, PHIL COLLINS,
MIKE RUTHERFORD, STEVE HACKETT
and PETER GABRIEL.

Moderately bright

And the lamb lies down

on Broadway.

Early morning Manhattan,

Night-time's flyers feel their pains,

Su-zanne tired, her work all done, thinks

ocean winds blow

Drug store takes

money, honey,

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on the land.__ The Movie Palace is now undone.__ The
down the chains.__ Metal motion comes in bursts.__
be on, neon.__ Cab-man's velvet glove sounds the horn.__
and the

all-night watchmen have had their fun.__ Sleeping cheaply on the
gas station can quench that thirst.__ Suspension cracked on
sawdust spits out his scorn.__ Wonder women,

midnight show.__ it's the same old ending.__ time to go.__ Get out!
unmade road.__ The trucker's eyes read "overload.__"
draw your blind.__ Look at me! I'm not your kind.__ I'm real!
And out of the subway,
It seems they cannot leave.
Real Imperial
Something inside me has

Ebm7

their dream. There's something moving in the sidewalk steam.
Aerosol Kid exits into daylight, spray gun hid.
just begun. Lord knows what I have done.

Bb

lamb lies down.
on Broadway.

Broadway.

The lamb seems right out of place, yet the Broadway street

scene finds a focus in its face. Somehow it's lying...
there, brings a stillness to the air. Though man-made

light at night is very bright, there's

no white-wash victim as the neon's dim to the coat of

white. Real Imperial
Aerosol Kid wipes his gun. He's forgotten what he did. And the lamb lies down on Broadway.

Repeat and fade

On Broadway...
KEEP IT DARK

By
TONY BANKS, PHIL COLLINS
and MIKE RUTHERFORD

Moderately bright, in 6

C(no 3rd)

F(no 3rd) E(no 3rd) Am(no 3rd) G(no 3rd)

Found that man reported missing. He wandered

C(no 3rd)

in his home.

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It don't seem too bad if you consider just what he's been through.

It seems he met up with a gang of thieves who mistook him for a man.
Am(no3rd) G(no3rd) C(no3rd)
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 happen to me and
all that I have seen: a world full of people, their hearts

full of joy, cities of light with no

fear of war, and thousands of creatures with

happier lives, and dreams of a future with mean-

To Coda
ing and no need to hide. Oh,

keep it dark.

It seems strange to have to lie.
Am\(no\text{3rd}\)  G\(no\text{3rd}\)  C\(no\text{3rd}\)

about a world so bright.

F\(no\text{3rd}\)  E\(no\text{3rd}\)  Am\(no\text{3rd}\)  G\(no\text{3rd}\)

Tell instead a made-up story from the

world of night.

D. S. \(\frac{3}{4}\) al Coda