GENESIS
the best of
Volume primo
<table>
<thead>
<tr>
<th>Track</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCING WITH THE MOONLIGHT KNIGHT</td>
<td>2</td>
</tr>
<tr>
<td>THE BATTLE OF EPPING FOREST</td>
<td>14</td>
</tr>
<tr>
<td>BLOOD ON THE ROOFTOPS</td>
<td>26</td>
</tr>
<tr>
<td>ALONE TONIGHT</td>
<td>30</td>
</tr>
<tr>
<td>ABACAB</td>
<td>34</td>
</tr>
<tr>
<td>MAMA</td>
<td>41</td>
</tr>
<tr>
<td>THAT'S ALL</td>
<td>46</td>
</tr>
<tr>
<td>ILLEGAL ALIEN</td>
<td>50</td>
</tr>
<tr>
<td>I CAN'T DANCE</td>
<td>57</td>
</tr>
<tr>
<td>IN TOO DEEP</td>
<td>60</td>
</tr>
</tbody>
</table>

**GENESIS**

**the best of**

**Volume primo**

QUESTO ALBUM © COPYRIGHT 1992 BY NUOVA CARISCH S.p.A. - MILANO

VIRGIN DISCHI s.r.l.
Edizioni Musicali - Milano
DANCING WITH THE MOONLIGHT KNIGHT

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

Slowly

Can you tell me where my country lies? Said the uni-faun to his

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

merchandise, he trad-ed in his prize
"Paper late" cried a voice in the crowd

"Old man dies the note he left was signed "Old Father Thames"

It seems he's drowned selling England by

The pound
Citizens of hope and glory times goes by it's the time of your life
easy now sit you down chewing through your whimsy
day dreams they eat without a sound
esting England by the pound
Young man

sings "you are what you eat," eat well

old man

dsings "you are what you wear," wear well,

you

know what you are, you don't give a damn,
bursting your belt, that is your home-made sham: the captain leads his

Dance right on through the night,
Dance right on through the night,

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

mould follow on till the gold is cold dancing
out with the moon-lit knight,
knights of the green shield stamp and

Si Mi F5 m Mi Si F5 m Re Mi

shout,
shout.
(instrumental)

F5 m F5 m

Guitar Solo

La
There's a fat old lady outside the saloon, laying out the credit cards she plays fortune, the deck is un-
even right from the start, and all of their
hands are playing apart the captain leads his
you're the show off you go with
you play a hobby horse I'll play the fool we'll tease the bull ring ing
DANCING WITH THE MOONLIGHT KNIGHT

round and loud
loud and round
Follow on
with a

Sol#m
La
Do♯
Mi♯
Fa♯
Do♯
Fa♯

twist of the world we go
Follow on
till the gold is
do♯
Fa♯
Do♯
Re♯m
Fa♯
Do♯
Fa♯

Cold
dancing out
with the moon-lit knight
Si
Mi
Si
Mi
Fa♯m
Mi
Si

knights of the green shield stamp and shout
Fa♯m
Re
Mi
Fa♯m

from Ad lib.
to fade
THE BATTLE OF EPPING FOREST

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

Allegro

1. A long the for - est road, there's hun-dred,s of cars, lu - xu-ry cars,
2. There's Wil - ly Wright and his boys, one hel - lu - va noise, that's Byt-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,

each has got its load of con - ver - ti - ble bars, cu-tler - y cars
with fully fashioned 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 cheaply - ly day, the mi - nute they leave, then a visit I pay,

su - per - cars! su - pers - mugs
so they did and now af - ter work - ing hard
and does it pay,

For to - day is the day when they and his friend Li - quid Len by name,
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 sec - u - rity trade, he's got it made, the shops that need aid are those that have n't

of wine, women and Wardsworth fame, said: I'm break - ing the legs of the bastard that got me

---

1. y.
2. poor,
3. paid.
4. framed!

---

1. Battle of Epping For est
2. y.
3. Battle of Epping For est
4. est right outside your door.
5. est right outside your door
we guard

no you ain't

seen noth-ing

like it, not since the evil

nights and we guard

your shops and houses

for just a little

war

more

Coming over the hill,

are the boys of Bill and

is the Bethnal Green butcher
Johnny's lads stand very still,
but he's countered on right by Mick's chain gang fight
with the thumping shout... they
and Liquid Len with his smashed bottle-

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

Georgie moves in on the outside left, stress
kisser in a mess Bob seems under but Jones the Jug hits Len right

head, and Harold Demure from art literature
in the mug and Harold Demure who's still not quite sure...
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!)

A-midst the bat-tle road
Up up above the crowd
ac-countants keep the score:
in - side their sil-ver cloud
ten - four done proud...
THE BATTLE OF EPPING FOREST

Organ Solo

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

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

framed.)
Moderato

called me the reverend when I entered the church unstained

my employers have changed but the name has remained.

(talking ...)

urpaggio
Along the forest road, it's the end of the day and the clouds roll away,
each have got its load, they'll come out for the count at the break in of day.

Limos return for their final review, it's all through all they can.
see is the morning
goo,
there's no one left alive
it must be a draw
so the
black-cap barons toss a coin
to settle the score
1. Dark and Grey, an English film the Wednesday
2. Through your eyes, see shipwrecked sailors you're still
3. Hypnotised by Batman, Tarzan still sur-
4. Drop of wine, a glass of beer dear what's the

Play, dry: 
Prised! time?

we always watch the Queen on 
You've won the West though Wales
The grime on the Tyne is mine

1.5. 

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

2.4. 

1.5.
(CHORUS) Let's skip the news boy blood on the rooftops (poor) so let's skip the news boy

(I'll make some tea), Venice in the spring,
(I'll make some tea), the a-rab and Jews boy the Streets of San Francisco blood on the rooftops (too much for me),
(a word from Peking) (too much for me),
they get me confused boy
the trouble was started
when old Mother Goose stops
(put me of to sleep),
and the thing

I hate my day
oh Lord!
Is staying up late
For when we got bored
seems Helen of Troy

Slowly

to watch some debate, on some nations fate.
we'd have a world war, happy but poor,
has found a new face

Guitar arpeggio

CODA

Repeat from G to A,
from B to D twice,
then CODA

ad lib. to fade
ALONE TONIGHT

Slowly

There's nothin' here__that I can understand__
I have no name__for each and every day__

and no one cares__I'm alone__
until the year is done__fades away__

I touch your face__and I don't know why__I call your name__but your
there's a time__in between the two__the old years gone__but it's
Going by now I'm alone again.

I know that I'll be all alone again.

On my own again alone again tonight.

Oh, oh I'm alone again.

Going by now I'm alone again.
alone again tonight, oh I'm alone again, and it

seems to me that every time I try to change, say that you're, say that you'll, help me reach the

other side... And when the morning comes, the what a funny world it

sun is out, and it warms me up again, is for me, and all I'll ever be...
ALONE TONIGHT

It's not e-nough it's not e-nough this feeling I'm feeling in-
side oh I know it I know to-night that I'll be. On

CODA
help me reach the other side help me please cos I know I'm gonna be on

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

ad lib. to fade
Look up on the wall, if you're wrapping,
it's an illusion,
there on the floor, up the world, it's a game,
under the pillow, 'cos 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 the turn on the pill
When you wake in the morning,

somewhere, there's a hole in the window-pane
even when they answer the telephone
wake and find you're covered in telephone

Do you think I'm to blame?
Don't you think that by now,

(Chorus)

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

(When we do it) you're never
(When we do it) you're never

similar
(Ab-a-cab) He's in any where,
(Aba-cab) He's in any where,
(Aba-cab)
(Aba-cab)

(Aba-cab) doesn't really care

Synth. in fifth
You want it you've got it now you know you want it you've got it now you know
Well there's a hole in the somewhere.
Yeah there's a hole in the somewhere.
Baby there's a hole in the somewhere.
Now there's a hole in the somewhere.
(When we do it) you're never

ever there.
(When you show it) you stop and stare

(Sol4) Sol
(Sol4) Sol
(Sol4) Sol
(Sol4) Sol

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

(Sol4) Sol

ad lib. to fade with Synth. and Guitar Solo
MAMA
Testo e Musica di ANTHONY BANKS / PHIL COLLINS / MICHAEL RUTHERFORD

Moderato

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. I, 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.

Proprietà per l'Italia: VIRGIN DISCHI s.r.l. Edizioni Musicali - Via Porpora, 26 - 20131 Milano.
© Copyright 1983 by ANTHONY BANKS LTD / PHIL COLLINS LTD / MICHAEL RUTHERFORD LTD.
HIT & RUN MUSIC PUBLISHING LTD - 26 Ives Street, Londra SW3 2ND - Inghilterra.
Tutti i diritti di esecuzione, traduzione e trascrizione sono riservati.
mam-a  mam-a   please   can't you feel my heart

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

now listen to me mam-a mam-a mam-a you're taking away my last

can't you feel my heart?
It's from ♫ to ♩ 2 times, then CODA

Coda

go

no, no, don't go

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

don't go —
don't
ad lib. to fade
THAT'S ALL

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

Moderato

Just as I thought - it was going alright I find out I'm wrong,
turning me off, making me feel -

when I thought I was right 's always the same - it's just a shame that's all
like I want too much living with you's just putting me through it all of the time

I could say day running 'round

and you'd say night tell me it's black when I know that it's white's always the same
staying out all night taking it all instead of taking one bite living with you's
it's just a shame and that's all. just put-ting 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  

heart might tell me so ______ I can't feel a thing... from my head down to my toes  
 1. Easier I know ______ I can't feel a thing... from my head down to my toes  
 2. Easier I know ______ I can't feel a thing... from my head down to my toes  

always seem to be ______ me looking at you ______ you looking at me it's always the same ______ it's just a shame, that's all...  

1. Easier I know ______ I can't feel a thing... from my head down to my toes  
2. Easier I know ______ I can't feel a thing... from my head down to my toes  

1. Em 2. 3. Em  

— — —  

Turning me on. 2. 3.  

Truth is ______ I love you  
Truth is ______ I love you  

1. Em 2. 3. Em  

— — —
more than I wanted to there's no point in trying to pretend
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

(Coda)
ILLEGAL ALIEN

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

Rock

Got out of my bed wasn't
I got a cousin and
Down at the office had to

feeling to 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
fill out the forms a pink one a red one the colours you choose

Proprietà per l'Italia: VIRGIN DISCHI s.r.l. Edizioni Musicali - Via Porpora, 26 - 20131 Milano.
© Copyright 1983 by ANTHONY BANKS LTD / PHIL COLLINS LTD / MICHAEL RUTHERFORD LTD /
HIT & RUN MUSIC PUBLISHING LTD - 25 Ives Street, Londra SW3 2ND - Inghilterra.
Tutti i diritti di esecuzione, traduzione e trascrizione sono riservati.
the sun is shining so I head for the park with a bottle of tequila and a
at this apart-ment I knocked on the door he wouldn't come out un-
up to the counter to see what they think they said "it doesn't count man it ain't

new pack of cigarettes 'til he got paid, written in ink?"

Now Now

don't tell anybody what I wanna do if

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

SEGUE from ♫ to ♩, then SEGUE
Illegal Alien

It's no fun

Being an illegal alien

An illegal alien

O.K.
Consideration for your fellow man—
Keep your suspicions I've seen that look before—

would not hurt anybody any—
I ain't done nothing wrong now—
I CAN'T DANCE

ILLEGAL ALIEN

- sure fits in with my plan
is that such a surprise?

But I've got a sister there

lies the promised land
willing to oblige

where everything is easy
she will do anything now

you just hold out your hand

help me get to 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

CHORUS ad lib. to fade
I CAN'T DANCE

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

Rock

1. Hot sun beating down just
2. Blue jeans sitting on the beach,
3. Young punk spilling beer on my shoes,

walking around.
She's out of reach.
Steal my blues.

Proprietà per l'Italia: VIRGIN DISCHI s.r.l. Edizioni Musicali - Via Porpora, 26 - 20131 Milano.
© Copyright 1991 by ANTHONY BANKS LTD. / PHIL COLLINS LTD. / MICHAEL RUTHERFORD LTD. / HIT & RUN MUSIC PUBLISHING LTD. - 28 Ives Street, Londra SW3 2ND - Inghilterra.
Tutti i diritti di esecuzione, traduzione e trascrizione sono riservati.
I CAN'T DANCE

I can't dance, I can't talk,
Only thing about me is the,
Face in the dirt, shooting pool,
But I can't dance, I can't talk.

Way I walk, I can't dance,
Way I walk, I can't talk.
Way I walk, I can't dance,
Way I walk, I can't talk.

Selling everything,
Selling, selling.
Oh and checking,
Oh and checking.

Looking everything is in place,
You never know who's looking on.

D.C., then SEQUE
a perfect body, with a perfect face

Now I...

can't walk

ad lib. to fade
IN TOO DEEP
Testo e Musica di ANTHONY BANKS / PHIL COLLINS / MICHAEL RUTHERFORD

Slowly

All that time I was searching
I know you're going

win now here to run
to
it

Fam arpeggio similar

started me

way that your

thinking

leaving

wondering what I could make of my life
it's like we never knew each other at all

Mib

and who'd be waiting
it may be my fault

asking all kinds of ques-

tions
I gave you too many rea-

Reb

Fam
IN TOO DEEP

1. I've been too close to my heart and
not finding the answers when I didn't want to
I thought you'd always

2. I whispered to myself being alone
and no one listening to me
I almost believed you

3. It seems I've spent too long
I still remember everything you said

now I want to spend my life
how could I ever forget. Listen 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 to me oh you must believe
I can feel your eyes go thru me but I don't know why
to me I can feel your eyes go thru me,

from § to Ø,
then from CHORUS to
ad lib. to fade
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE LAMB LIES DOWN ON BROADWAY</td>
<td>2</td>
</tr>
<tr>
<td>MAD MAN MOON</td>
<td>8</td>
</tr>
<tr>
<td>A TRICK OF THE TAIL</td>
<td>14</td>
</tr>
<tr>
<td>ALL IN A MOUSE'S NIGHT</td>
<td>19</td>
</tr>
<tr>
<td>SCENES FROM A NIGHT'S DREAM</td>
<td>26</td>
</tr>
<tr>
<td>BEHIND THE LINES</td>
<td>30</td>
</tr>
<tr>
<td>INVISIBLE TOUCH</td>
<td>38</td>
</tr>
<tr>
<td>LAND OF CONFUSION</td>
<td>42</td>
</tr>
<tr>
<td>ME AND SARAH JANE</td>
<td>48</td>
</tr>
<tr>
<td>NO SON OF MINE</td>
<td>57</td>
</tr>
</tbody>
</table>
THE LAMB LIES DOWN ON BROADWAY
Testo e Musica di ANTHONY BANKS / PHIL COLLINS / PETER GABRIEL
STEVE HACKETT / MICHAEL RUTHERFORD

Rock

And the lamb lies down on Broadway.
Early morning Manhattan,
Night-time's flyers feel their pains.
Suzanne tired, her work all done.
Thinks:

Ocean winds blow on the land,
The Movie Palace is mortal motion,
Drug store takes down the chains,
Cab-mans velvet glove.

Now undone, the all-night watchmen have had their fun.

Sleeping cheaply on the midnight show,
It's the same old ending.

Wonder women, draw your blind!
Don't look at me!
THE LAMB LIES DOWN ON BROADWAY

"over - load!"
I'm not your kind... I'm Rae!
And out of the sub - way it seems they can - not leave their dreams.
Rael _ Impe - rial Aer - o - sol Kid____ There's something mov - ing in the side - walk steam, And the lord knows what I have done. And the
Some - thing in - side me has be - gun, e - xist in - to daylight, spraygun hid, and the
lamb____ lies____ down____ on
lamb____ lies____ down____ on
lamb____ lies____ down____ on

Broad - way.

Broad - way.

Broad - way.
2.

The lamb seems right out of place, yet the

Broadway street scene finds a focus in its face somehow its 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
neons dim to the coat of white.

Rael Imperial Aerosol Kid,

wipes his gun, he's forgotten what he did, and the lamb lies down

on Broadway.

from $\$ to $\+$ and CODA
CODA

on Broadway

SOLO (they say the lights are always bright on Broadway)

on Broadway (they say are always)

magic in the air) Broadway

(to fade)
MAD MAN MOON
Testo e Musica di ANTHONY BANKS

Moderato

1. Was it summer when the river ran dry,
or was it just another in the er-clouds and

2. So I pretended to have wings for my arms,
and took off

3. Whiten the valley of shadow-less death,
they pray for thunder

dawn, air, when the evil of a snowflake in June could
rain, I flew to places with the clouds never see too
still be a source of relief,
close to the deserts of sand,
heaven is where the sun shines,

how I love you once I
miracles the
grass will be green-er until the

cried long ago but I was the one who decided to go
shepherds of lies forced me to land and take a disguise
stem turn to brown thoughts will fly higher till the earth brings them down

I to search beyond the final crease, though I'd heard it said just
could welcome a horse's kick to send me back, if I could find a horse
does not

forever caught in the desert lands one has to learn to
dwell so high made of sand believe the sea
If this desert's all there'll ever be—
If this desert's all there'll ever be—
then tell me what be-
then tell me what be-

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

-o other of your dreams—
-o other of your dreams—
a dream of mad man moon.
a dream of mad man moon.
Hey man I'm the sand man and boy have I news for you
they're gonna throw you in goal and you know they can't fail 'cos
sand is thicker 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
sole on a muddy pitch in New castle where it rains so much you can't
wait for a touch of sun and sand

CODA

rail. to Tempo I

from to then CODA
Moderato

1. Bored of the life in the city of gold, He'd
2. as they led him away to a cage,
3. so we set out with the beast and his horns, and

left and let no body know,
Beast that can talk, read the sign,
his crazy description of home,

Proprietà per l'Italia: VIRGIN DISCHI s.r.l. Edizioni Musicali - Via Porpora, 26 - 20131 Milano.
© Copyright 1976 by ANTHONY BANKS LTD / HIT & RUN MUSIC PUBLISHING LTD.
25 Ives Street, Londra SW3 2ND - Inghilterra.
Tutti i diritti di esecuzione, traduzione e trascrizione sono riservati.
from a child, alone with the dream of a life,

he ded his frame, and questioned his stor y again,

to a peak, where the beast gazed a broad and cried out,

we

travel-led the wide open road,

soon they grew bored of their prey,

followed his gaze and we thought,

the blink-ered arc ade, in search of an oth-

beast that can talk? More like a freak

a spice of gold,

no where.

no a trick of the eye.

but the

CHORUS

Everybody looked so strange to him. They've 1. got no horns and they've

no beast was gone and a voice was heard. They've 2. got no horns and they've
got no tail, they don't ev - en know of our ex - ist - ence, am I wrong to believe in a
city of gold, that lies in the deep dis - tance, he cried. 2. And wept
he cried. And broke down the door of the cage and marched on out,
he grabbed a creat - ure by the
scuff of his neck, pointing out; these beyond the bounds of your weak imagination, lie the noble torches of my city bright and gold let me take you there and show you a living story let me show you other
A TRICK OF THE TAIL

SEGUE

CODA

ad lib. to fade
ALL IN A MOUSE'S NIGHT
Testo e Musica di ANTHONY BANKS

Slowly

Allegro

1. I can't see you but I know you're there, ah
   got to get beside you 'cos it's likely we're

2. Come up close to me you'll soon be warm,
   hold me tightly with that

3. Come on baby let the poor thing go,
   I'm not sleep-ing they're

4. All right then I'll fetch a box from below,
   guard him carefully, ah

really cold out there,
sheltering from a storm.
thing a-round here, no,
very quick you know.

Ah       Ah
(MOUSE) 1. Think I
2. The door's been
might go out for a stroll
opened, my chance to escape,
in to the night, and out of this role,
must run out quick, better sorry than late,
may be find me a
I'm out on the
meal stairs,
walking along this new shag pile,
They won't catch me now I've the run of the house now,

presents a problem all the while,
I'll make it down-stairs and into the bread-bin. nearly the

that would be

door, nice.

(VERSE) Suddenly he bumps into wood, the door is closed a

Sudd - den ly he bumps into fur, that's very unwise,
voice from the bed he'll be exposed which way to run must
a cat is much quicker than men end their eyes, the chase that ensues

make for the hole, the light's been turned on he's blind as a mole in
can have only one end, unless outside help in for our friend in

coal, needed.

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

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

Hard luck mouse, this is end of your road,
But it's not to be, that final pounce,
Knocks a jar upon his

bear your heavy load,
Ah — Ah — Ah — Ah —

decreasing speed
But it's
all in a mouse's night, to take on all

those who would fight. There I was with my

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

match, it only took one blow.
SCENES FROM A NIGHT'S DREAM

Testo e Musica di PHIL COLLINS / ANTHONY BANKS

Little Nemo rubbed his eyes and got out of bed,

trying hard to piece together a broken dream.
his visions life-like and
Eating all kinds of
Once he went to the

full of imagination
food so close to bedtime
"Carnival of Nations"

it's strange to think they come
always made him have these nightmares, it seemed
from such a tiny head

Dragons breathing fire but friend in the garden
Helped young Washington
Found themselves on a moving platform

D minor F#
SCENES FROM A NIGHT'S DREAM

mushrooms
cut the
ten
ton
weights
as
hous-es
tail
cher ry
tree
down
above
now
them
seek ing
audience
and
know
with

Giant Nymphs

that's not
King
history
Morpheus

poor little Nemo!

scenes from a night's dream,

"Ne- mo get out of bed!"

"Don't tell me sto- ries

and
I don't want to know!"  "Come on you sleepy head we're waiting to go!"

CODA

ad lib. to fade
BEHIND THE LINES

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

Proprietà per l’Italia: VIRGIN DISCHI s.r.l. Edizioni Musicali - Via Porpora, 26 - 20131 Milano.
© Copyright 1980 by PHIL COLLINS LTD. / ANTHONY BANKS LTD. / MICHAEL RUTHERFORD LTD. /
HIT & RUN MUSIC PUBLISHING LTD. - 25 Ives Street, Londra SW3 2ND - Inghilterra.
Tutti i diritti di esecuzione, traduzione e trascrizione sono riservati.
1. I held the book so tight
   in my hands.

2. It's hotter than I've known before
   since then.

3. Oh so many times
   I've read those words.

I saw your picture
   heard you call my name.

but I feel so cold,
   you don't know why.

just waiting to see you
   can you see me?
but if there was something strange,
the fire within

I could not look away,
I wanted to be

your cane beat the storm,
then I really believe

there, I wanted to go,
you could make it right

You gave me no warning now,
The time has come now,
we
you gave no reason,
but I war
but I'm looking right

with you.
right by your side,
empt·y.

just give me the strength,
and I will help you,
now,

and they can try their hardest,
there's no where you can run to,
no place to hide

we've come to the end of the line,
and we're at the end of the road,
there's no way back,
no place to go.
It's written in the book.

It's written in the book.

But wait a minute, I don't understand, you don't wanna go

It's getting stronger, so grab my hand, can't you

It's getting stronger, so grab my hand, can't you
written in the book.

CODA

(instrumental)

to fade
INVISIBLE TOUCH

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

Rock

Well I've been waiting
I don't really like losing

She doesn't like losing

but thinking

I only know her name

waiting here so long

It's still a game

trovata. Tutti i diritti di esecuzione, traduzione e trascrizione sono riservati.
nothing under your skin
nothing could go wrong
you're never quite the same
you'll want her just the same
but and

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

It's something mysterious
to take everything she sees

Fa  Do  Fa  Sib  Fa  Do  Fa
and now it seems I'm 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
CODA

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

Repeat CHORUS, from $S$ to $G$, then CODA

Repeat to fade
Land of Confusion

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

Rock

I must've dreamed a thousand dreams
Now did you read the news today

Super-man where are you now

been haunted by a million screams
They say the danger's gone away

Everything's gone wrong somehow

but I can hear the
but I can see the

the man of steel

Proprietà per l'Italia: VIRGIN DISCHI s.r.l. Edizioni Musicali - Via Porpora, 26 - 20131 Milano.
© Copyright 1986 by ANTHONY BANKS LTD./PHIL COLLINS LTD./MICHAEL RUTHERFORD LTD./HIT & RUN MUSIC PUBLISHING LTD.-25 Ivus Street, Londra SW3 2ND- Inghilterra.
Tutti i diritti di esecuzione, traduzione e trascrizione sono riservati.
1. Marching feet...

they're moving
in to the street

2. into the night...

There's too many men...

This is the time...

Making so we

too many problems...

and not much love to go round

Look for the future...

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

Can't you see this is a land of confusion

tell me why this is a land of confusion
This is the world we live in and these are the hands we're given use them and let's start trying to make it a place worth living in

from $ to $ then
I remember long ago
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

from $G$ to $A$, then CODA
for This is the world we live in and these are the
names we're given stand up and let's start showing just where our
lives are going to
ME AND SARAH JANE

Testo e Musica di ANTHONY BANKS

Moderato

The fires are burning

in a-

Don't start counting

Proprietà per l'Italia: VIRGIN DISCHI s.r.l. Edizioni Musicali - Via Forpora, 26 - 20131 Milano.
© Copyright 1981 by ANTHONY BANKS LTD. / HIT & RUN MUSIC PUBLISHING LTD.
25 Ives Street, Londra SW3 2ND - Inghilterra.
Tutti i diritti di esecuzione, traduzione e trascrizione sono riservati.
Don't start counting.

Colder and colder the ice is moving closer

and it gets me down.

Going round and round and

...down the same old track.

Pack on my...
Me and Sarah Jane

back, going swiftly nowhere heart in my ear beating like a drum.

Where will you go?
All by yourself
Hah

hah
hah
hah

hah
hah
Jane
And now I'm standing on a corner,
it was a time of love and laughter.
Waiting for it wouldn't come

Rem
Lam Sol
Rem
Lam Sol

Dm
Am
G
Dm
Am
G

the rain, again,
but then in sunlight without warning,
we had our round of joy but after,

Rem
Lam Sol
Rem

Am
G
F

I invented a name,
then began the pain,

Lam Sol
Sib
Do
Fa

Me and Sarah Jane
Me and Sarah Jane
we had a special thing going.
Me and Sarah

Me and Sarah Jane
Me and Sarah Jane
we had a special thing going.
Me and Sarah

Sib
Do
Fa
Jane (Sarah) Jane

I'm searching for a clue.

Traces on the sand.
First I'm fly-
Then I'm slid-

Sol

M17+

-ing, going round round round
Does n't matt-

M1m

Do

er where I start I always and up

Re9

 crawling through those same old crowded rooms

Fa5 m6

La b11

Re5
ME AND SARAH JANE

1. Me and Sarah Jane we had it
2. Walking down the streets and finding
3. Me and Sarah Jane in silence
4. Tears of joy and mocking in laughter

1. coming all the pain
2. nothing is the same and
3. walk along the shore wind.
4. words lost in the The
1. now the city lights are dimming one by one it cost
2. tide was rising but there we stayed we had no

1. too much mon-ey to keep them on.
2. fear of dy-ing we weren't afraid.
1. key to my survival was never in much doubt
2. I didn't think much about it till it started happening all the time
3. years they passed slowly I thought about him every day

the question was how soon I was living what would I do if we passed on the street,

try to find a way out of what might happen at night would I keep running away

Things were never easy I couldn't stand in and out of hid.
easy for me, peace of mind was hard to find and I swore
hear the crying of my mother, and I remember when
soon I'd have to face the facts, that we'd

needed a place where I could hide
that, that would be the last
have to sit down and talk

They say that time is a healer,
and now my
wounds are not the same.
I rang the bell with my heart

and I never went home again
and that would mean going back

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

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 how 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.
3. Well the

CODA

Oh I was looking for you. You're no son, you're no son of mine.

ad libitum with Voice improvisations