

# ANOTHER DAY IN PARADISE

Words and Music by  
PHIL COLLINS

Moderately

Chord diagrams: F#m7, E, Bm7, F#m7, E, Bm7

*mf*

VERSE

Chord diagrams: F#m7, E, Bm7, F#m7

1. She calls out — to the man — on the street, — “Sir — can you help —

*See lyrics for verses 2, 3 & 4 (%)*

*mp*

Chord diagrams: E, F#m7, E, Bm7

— me?” “It’s cold — and I’ve no — where to sleep, —

Chord diagrams: F#m7, E, E

1. is there some-where — you can tell — me?” — there.

2, 3, 4.



F#m7 E Bm7 F#m7 *To Coda* ◆

— it (%) Think a - bout — it.

Detailed description: This system contains the first four measures of the piece. The guitar part has chords F#m7, E, Bm7, and F#m7. The vocal line starts with a rest, then sings 'it' in the second measure, followed by a rest, and then '(%) Think a - bout' in the fourth measure, ending with a rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

1. E Bm7 2. E Bm7 E/G#

Oh Lord,

Detailed description: This system contains measures 5-7. It features a first ending (1.) with chords E and Bm7, and a second ending (2.) with chords E, Bm7, and E/G#. The vocal line has a rest in measure 5, followed by 'Oh' in measure 6 and 'Lord,' in measure 7. The piano accompaniment continues with the eighth-note bass line and chords.

F#m E A E/G#

— is there no-thing more a - ny-bo-dy can do, — oh — Lord,

Detailed description: This system contains measures 8-11. The guitar part has chords F#m, E, A, and E/G#. The vocal line has a rest in measure 8, followed by 'is there no-thing more a - ny-bo-dy can do,' in measure 9, a rest in measure 10, and 'oh — Lord,' in measure 11. The piano accompaniment features a more active eighth-note bass line.

F#m E A

— there must be some-thing you — can say. —

Detailed description: This system contains measures 12-14. The guitar part has chords F#m, E, and A. The vocal line has a rest in measure 12, followed by 'there must be some-thing you — can say. —' in measure 13. The piano accompaniment continues with the eighth-note bass line and chords.

*D.%.* *al Coda*

CODA



It's just an - oth - er day\_\_ for

you and me, \_\_ in pa - ra - dise. \_\_ It's just an -

**VERSE 2:**

He walks on, doesn't look back,  
 He pretends he can't hear her,  
 Starts to whistle as he crosses the street,  
 Seems embarrassed to be there.

**VERSE 3:**

She calls out to the man on the street,  
 He can see she's been crying,  
 She's got blisters on the soles of her feet,  
 She can't walk, but she's trying.

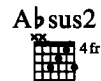
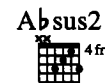
**VERSE 4: (%)**

You can tell from the lines on her face,  
 You can see that she's been there,  
 Probably been moved on from every place,  
 'Cos she didn't fit in there.

# BOTH SIDES OF THE STORY

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## Bright Pop



Eb5



Db5



Ab



Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Ab sus2



Ab



Eb/Ab



Piano accompaniment for the second system, including the vocal line with lyrics.

Find your - self in the gut - ter in a  
neigh - bour - hood peace is shat - tered, it's the

Db/Ab



Ab



Piano accompaniment for the third system, including the vocal line with lyrics.

lone - ly part of town, where death waits in the dark - ness with a  
mid - dle of the night. Young fac - es hide in the

Eb/Ab



Db/Ab



Piano accompaniment for the fourth system, including the vocal line with lyrics.

weap - on to cut some strang - er down.  
sha - dows, while they watch their moth - er and fa - ther fight.

Ab

4fr

Eb/Ab

3fr

Db/Ab

4fr

Sleep-ing with an emp - ty — bot - tle, he's a sad and an emp - ty heart - ed man.  
He says she's been un - faith - ful, she says her love for him — has gone,

Ab

4fr

Eb/Ab

3fr

All he needs is a job — and a lit - tle res - pect, so he can  
and the broth - er shrugs — to his sis - ter and says, "Looks like it's

Db/Ab

4fr

Eb

3fr

get out while — he can. } We al - ways need — to hear —  
just us from — now on." }

Db

<sup>1</sup> Ab

4fr

Eb/Ab

3fr

— both sides — of the sto - ry.

Db/Ab



Ab



Both sides of the story.

Absus2



Eb/Ab



Db/Ab



Db(add2)/Ab



The

2




ry, we need to hear both sides of the story.




{ And Well, } the lights are all on, the world is



Ab  4fr

3

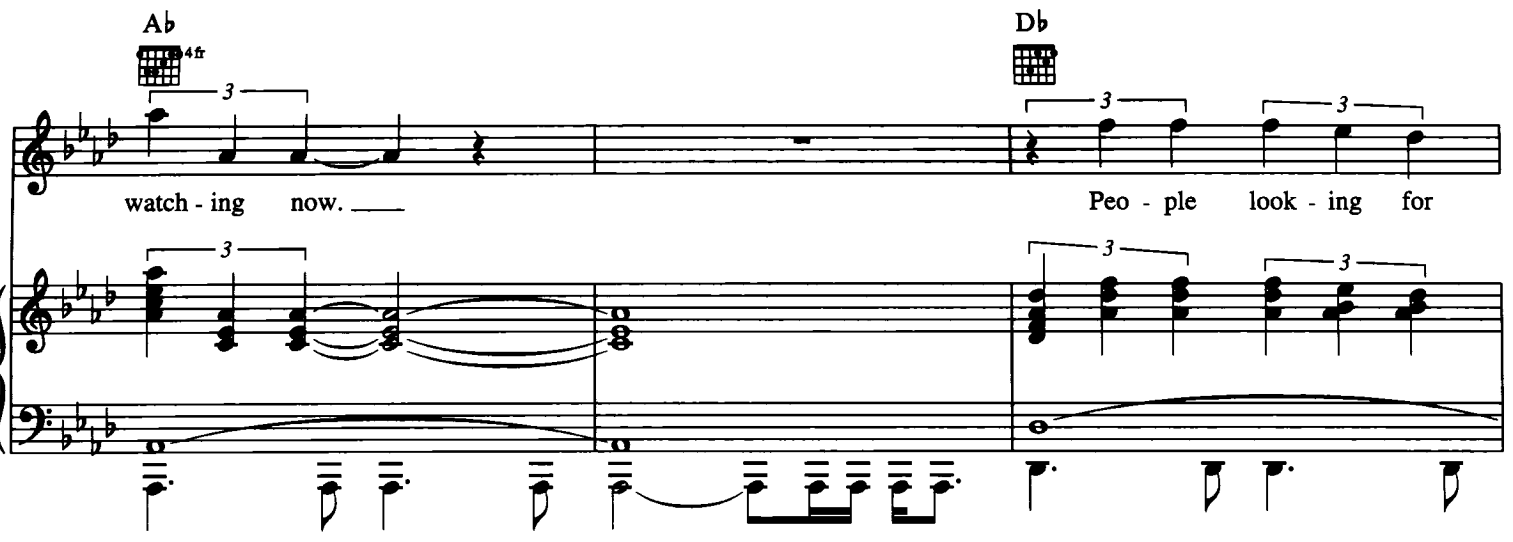
watch - ing now. \_\_\_\_\_


Db 

3

3


Peo - ple look - ing for



Ab  4fr

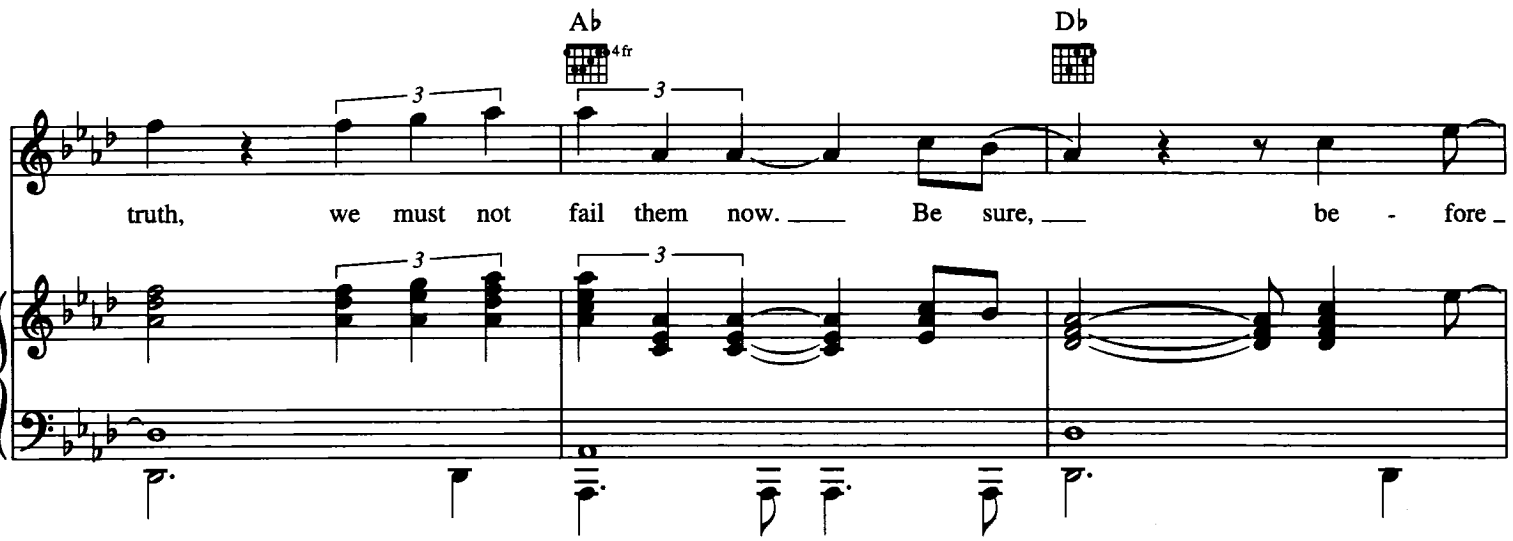
3


truth, we must not fail them now. \_\_\_\_\_

Db 

3


Be sure, \_\_\_\_\_ be - fore -



Eb  3fr


3

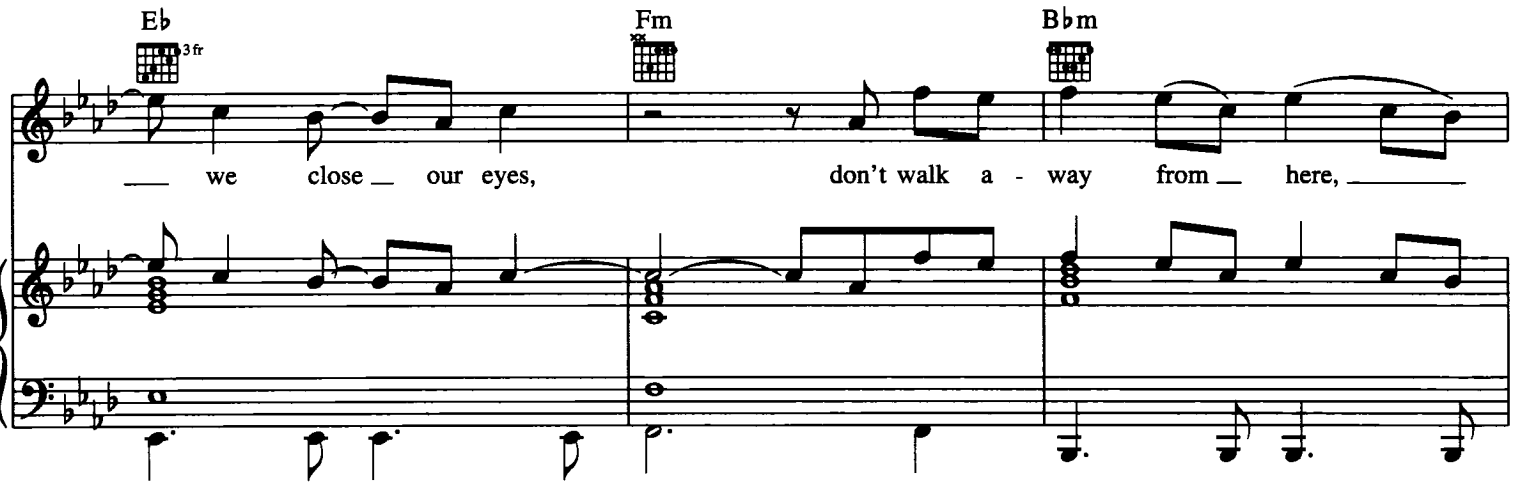
we close our eyes,


Fm 

3

don't walk a - way from here, \_\_\_\_\_

Bbm 

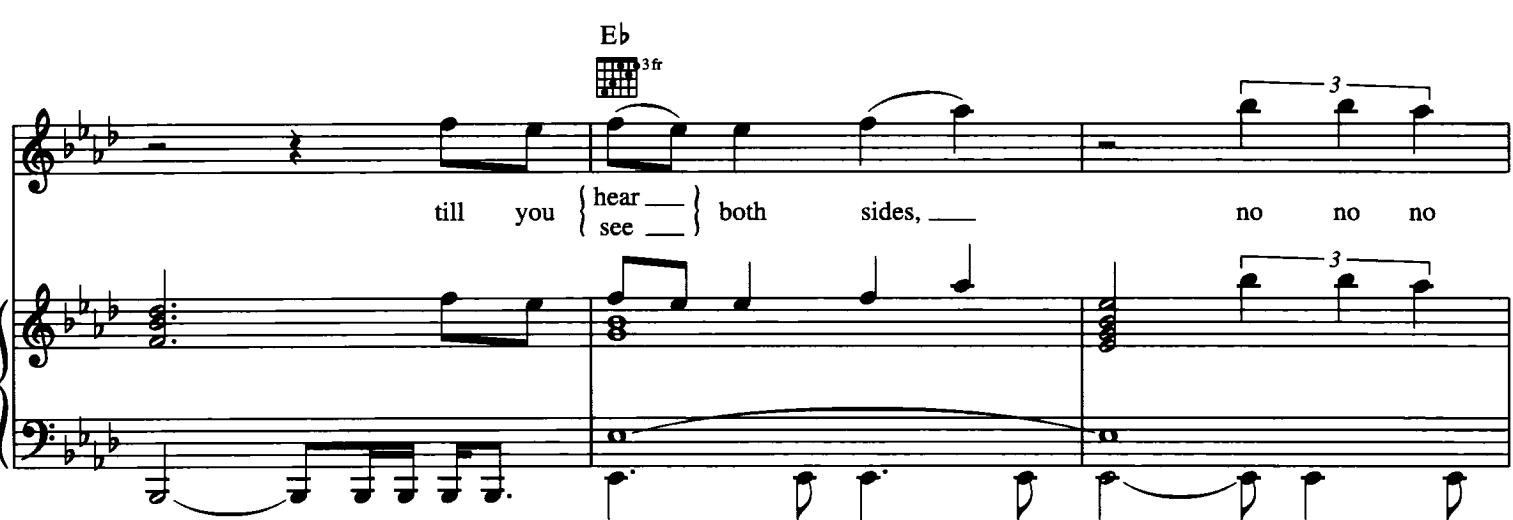


Eb  3fr

3

till you { hear \_\_\_\_\_ } both sides, \_\_\_\_\_

no no no



Ab  
4fr

Eb/Ab  
3fr

Db(add2)/Ab  
4fr

no.

Ab  
4fr

Eb/Ab  
3fr

Db(add2)  
2fr

Ab  
4fr

Here we are all gath -  
White man turns the cor -

Eb/Ab  
3fr

Db/Ab  
4fr

ered, in what seems to be the cen - ter of the storm. —  
ner, finds him - self with - in a dif - f'rent world. —

Ab



Eb/Ab



Db/Ab



3 3 3

Neigh - bors once friend - ly now stand each side — of the line that has — been drawn —  
 Ghet - to kid grabs his shoul - der, throws him up a - gainst — the wall —

3 3 3

— They've been fight - ing here — for years, — but — now there's  
 — He — says, "Would you — res - pect me if I

3

Db/Ab



Ab



kill - ing on — the streets.  
 did - n't have this gun?

While small cof - fins are lined up sad -  
 'Cause with - out it I don't get —

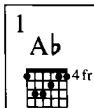
Eb/Ab



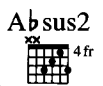
Db/Ab



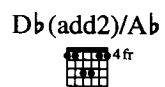
— ly, now u - nit - ed in de - feat. — } Oh, we  
 — it, and that's why I — car - ry one." — }



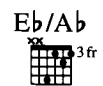
al - ways need to hear both sides of the sto - ry.



ry, both sides of the



sto - ry.



Oh, both sides of the sto - ry.

Db/Ab



1,2

3

{ Yes, } both sides of the Both sides of the sto -  
 { Oh, }

Ab



Eb/Ab



Db/Ab



ry.

Ab



Both sides of the sto - ry.

Eb/Ab



Db/Ab



Both sides, — both sides of the

Ab



sto - ry. (Both sides of the sto -

Db/Ab



ry.) Both sides of the

1-3

4

Ab



Must hear both sides of the sto - ry. —

3

Repeat and Fade

Optional Ending

# DO YOU REMEMBER

Words and Music by  
PHIL COLLINS

Moderately slow

Chord diagrams: F, Am7, Bb, C



VERSE

Chord diagrams: F, Am7, Bb

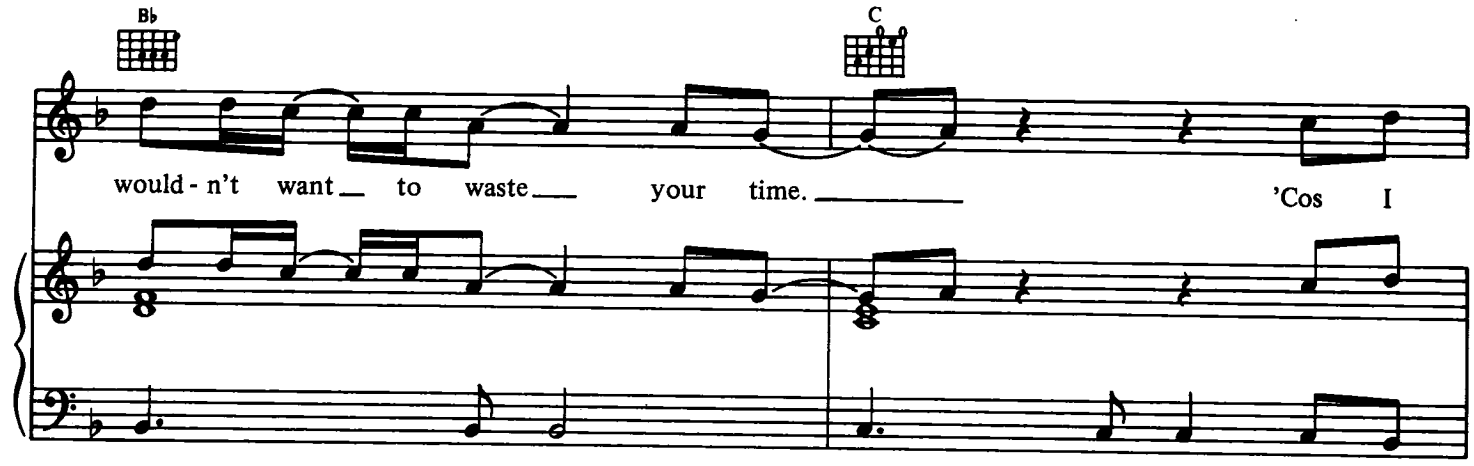
We ne - ver talked a - bout — it, but I hear the blame — is mine, —  
See lyrics for verses 2 & 3 (%)

Chord diagrams: C, F, Am7

I'd call you up to say I'm sor - ry — but I

Bb  C 



would - n't want\_\_ to waste\_\_ your time. \_\_\_\_\_ 'Cos I



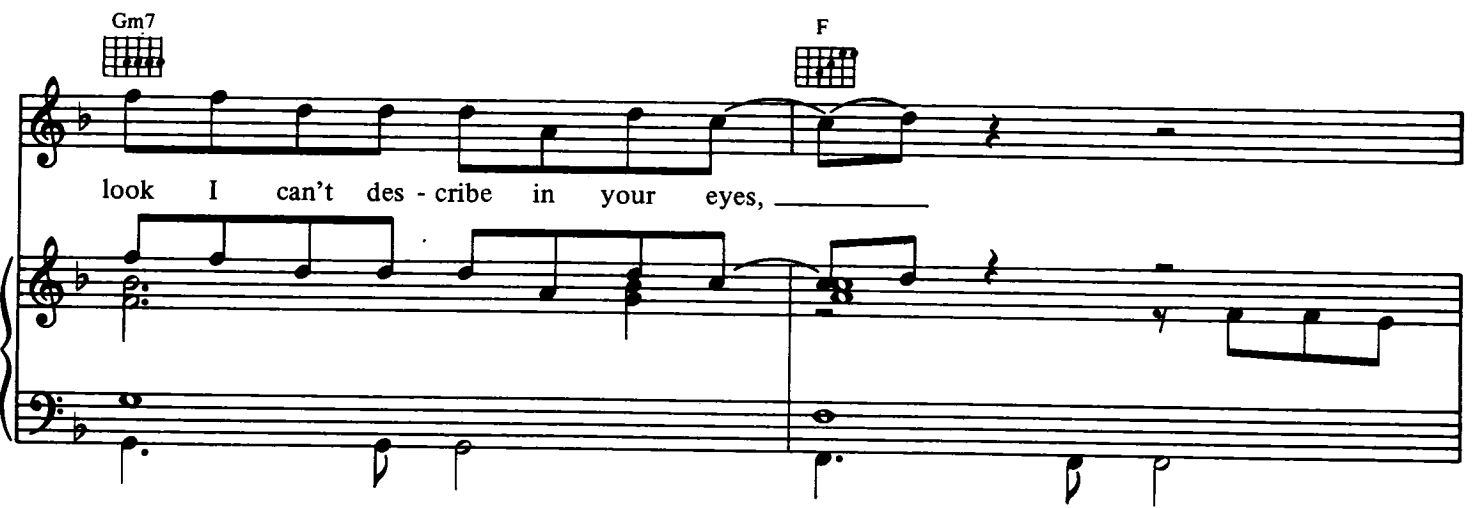
Gm7  F 



love you, but I can't take a - ny - more, \_\_\_\_\_ there's a



Gm7  F 

look I can't des - crite in your eyes, \_\_\_\_\_



Gm7  Am7 

if we could try like we tried be - fore





Gm7

To Coda ♦

would you keep on tell - ing me \_\_\_ those lies \_\_\_\_\_ (tell - ing me lies. \_\_\_

F

Am7

Bb

\_\_\_\_\_ ) (Do you re - mem - ber? \_\_\_\_\_

C

F

Am7

—) Do you re - mem - ber? \_\_\_\_\_

Bb

1. C

2. C

(Do you re - mem - ber? \_\_\_\_\_) \_\_\_\_\_



Through all of my life, \_\_\_\_\_ in spite of all the pain, \_\_\_\_\_



\_\_\_\_\_ you know peo-ple are fun - ny some-times, \_\_\_\_\_ they



just can't wait, to get hurt a - gain. \_\_\_\_\_ Tell me do you re -



mem-ber? \_\_\_\_\_ (Do you re - mem - ber? \_\_\_\_\_)

C


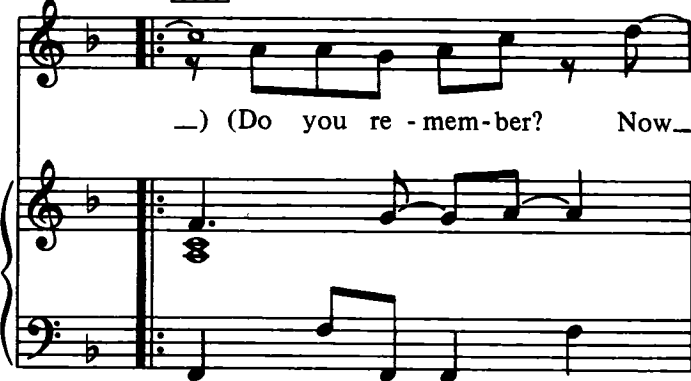


*D.% al Coda*



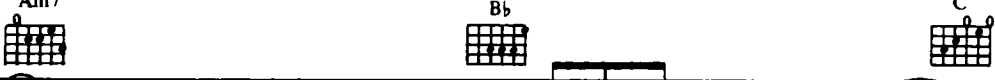
—) There are

⊕ CODA F

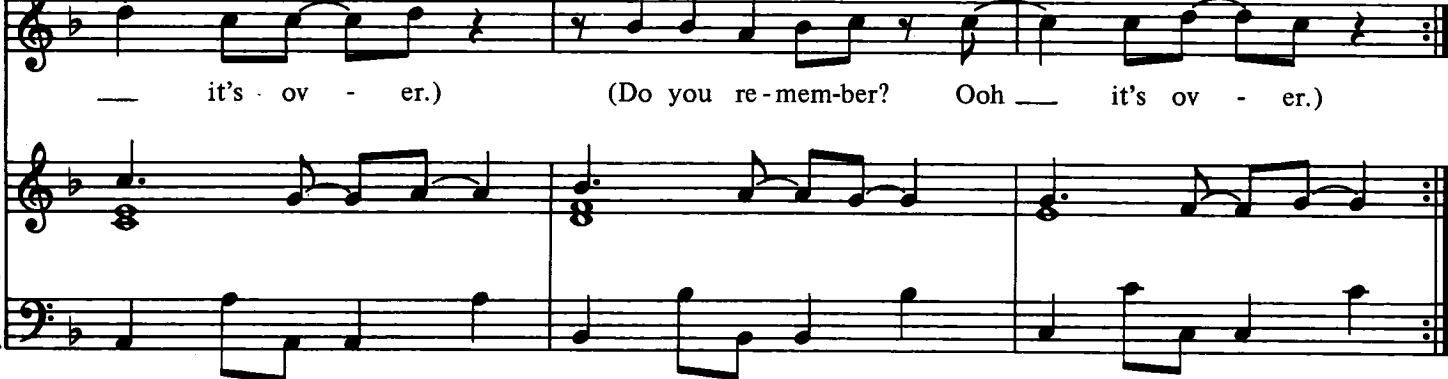



—) (Do you re - mem - ber? Now\_

Am7 Bb C



*Repeat ad lib. to Fade*



— it's ov - er.) (Do you re - mem - ber? Ooh — it's ov - er.)

**VERSE 2:**

There seemed no way to make up,  
 'Cos it seemed your mind was set,  
 And the way you looked it told me.  
 It's a look I know I'll never forget.

You could've come over to my side,  
 You could've let me know,  
 You could've tried to see the distance between us,  
 But it seemed too far for you to go.

(So far to go)  
 (Do you remember?)  
 Do you remember?  
 (Do you remember?)

**VERSE 3: (%)**

There are things we won't recall,  
 And feelings we'll never find,  
 It's taken so long to see it,  
 'Cos we never seemed to have the time.

There was always something more important to do,  
 More important to say,  
 But "I love you", wasn't one of those things,  
 And now it's too late.  
 (Now it's too late)

*To Coda*

# EVERYDAY

Words and Music by  
PHIL COLLINS

Moderately

E♭ 3fr    A♭ 4fr    E♭/G 3fr    B♭/F 3fr    E♭ 3fr    B♭    E♭ 3fr    A♭ 4fr

*mp*

B♭    E♭ 3fr    A♭ 4fr    E♭/G 3fr    B♭/F 3fr    E♭ 3fr

B♭    E♭ 3fr    A♭ 4fr    B♭    E♭ 3fr    Fm7

I got lost could - n't  
It picked me up, knocked me  
The book clos - es and we

B♭    E♭ 3fr    B♭

find my way, — and I guess there's noth - ing more to say, —  
off my feet — I've got no way to ex - plain. —  
try to for - get but I know — that — things won't change. —

E<sub>b</sub> 3fr Fm7 B<sub>b</sub> E<sub>b</sub> 3fr Fm

Love can make you blind, make you act so strange, but I'm here, — and here I will stay. —  
 Still I love you, love you, love you, but this fire in - side will nev - er see the light of day. —  
 How we — feel how — life goes on and that seems so strange..

B<sub>b</sub> Fm7 E<sub>b</sub>/G 3fr A<sub>b</sub> 4fr

— So ev - er - y - day — I cry, — yes,  
 — So ev - er - y - day — goes by — (ev - 'ry - day) and  
 — And so the light fades — a - way. — Try,

Fm7 E<sub>b</sub>/G 3fr A<sub>b</sub> 4fr Fm7 E<sub>b</sub>/G 3fr A<sub>b</sub> 4fr

ev - er - y - day — I fall. — D'you ev - er won - der why, —  
 ev - er - y - day — I fall. — (ev - 'ry - day) It makes me won - der why —  
 try, try, — as — I may, — I can't stop think - ing a - bout

B<sub>b</sub> Gm 3fr Cm 3fr A<sub>b</sub> 4fr B<sub>b</sub>

— (ev - 'ry - day) why I love — ev - 'ry - thing a - bout you?  
 you. my life's worth — noth - ing with - out you. But  
 It seems my life's worth noth - ing with - out you.)

E<sup>b</sup> 3fr    A<sup>b</sup> 4fr    E<sup>b</sup>/G 3fr    B<sup>b</sup>/F 3fr    E<sup>b</sup> 3fr    B<sup>b</sup>    E<sup>b</sup> 3fr

ev - er - y - day — I say — I'll try — to make my heart — be still, —

B<sup>b</sup>    E<sup>b</sup> 3fr    A<sup>b</sup> 4fr    E<sup>b</sup>/G 3fr    B<sup>b</sup>/F 3fr    E<sup>b</sup> 3fr

{ 'til then } ev - 'ry way — there — is — to — cry, — our —

{ 'Cos —

1,3    To Coda ⊕    2

B<sup>b</sup>    E<sup>b</sup> 3fr    A<sup>b</sup> 4fr    B<sup>b</sup>    A<sup>b</sup> 4fr    B<sup>b</sup>

selves to sleep, — we will. —

B<sup>b</sup>6    C    F    B<sup>b</sup>6

You'll nev - er know,    no, no, no, no, no, —    you'll nev - er know just

C F Bb6 C F

how — close we were, you'll nev - er know, no, no, no, no, no, —

Bb6 Ab Eb Ab Eb/G Bb/F

— you'll nev - er know, no you'll nev - er see —

Eb Bb Eb Ab

Bb Eb Ab Eb/G Bb/F

Chord diagrams: Eb (3fr), Bb, Eb (3fr), Ab (4fr), Bb

CODA



Chord diagrams: Eb (3fr), Ab (4fr), Eb/G (3fr), Bb/F (3fr), Eb (3fr)

Ev - 'ry - day, ev - 'ry - day,

Chord diagrams: Bb, Eb (3fr), Ab (4fr), Bb, Eb (3fr), Ab (4fr), Eb/G (3fr), Bb/F

you know - I try - so - hard. - Ev - 'ry - day, -

Repeat and Fade

Optional Ending

Chord diagrams: Eb (3fr), Bb, Eb (3fr), Ab (4fr), Bb, Eb (3fr)

- ev - 'ry-day, ooh it gets - a lit - tle hard - er.



# DON'T LOSE MY NUMBER

Words and Music by  
PHIL COLLINS

Moderately fast

Cm Gm7/C Cm Gm7/C  
 mf

Cm Gm7/C Bb/C Ab/C

(1.3) They came at night leav- ing fear be- hind, — shad-ows all on — the ground.  
 (2) Search- ing through the day and in- to the night, — they would- n't stop till they

— found him. No- bo - dy knew — where to find — him  
 They did - n't know him and they did- n't un- der- stand,

Bb/C Ab/C Cm Gm7/C

no ev - i - dence was found. — I'm nev - er com- ing back,  
 they nev - er asked him why. — Get out my way,

they heard him cry and I be - lieve him, well  
 they heard him shout, then a blind-ing light, him, and

he nev - er meant to do an - y-thing wrong but it's gon - na get worse if he  
 all they could see was him, run - ning down the street, out of the sha-dows and

waits too long.} Bil - ly, Bil - ly don't you lose my  
 in - to the night.}

num - ber, 'cause you're not an - y - where

that I can find you. Oh, now

B $\flat$  D $\flat$

Bil - ly\_\_\_ Bil - ly don't you lose my\_\_\_ num-ber, 'cause you're not

E $\flat$  Fm7 D $\flat$  A $\flat$

an - y - where\_\_\_ that I can find you, oh

Cm B $\flat$  D $\flat$

no. \_\_\_

1 Cm Gm7 Cm Gm7

2 Gm F/G Eb/G F/G

Don't give up, \_\_\_\_\_ keep run - ning, keep hid - ing. \_\_\_\_\_

Gm F/G Eb/G F/G

Don't give up, \_\_\_\_\_ Bil - ly if \_\_\_\_\_ you know

Gm F/G

\_\_\_\_\_ you're right. \_\_\_\_\_ Don't give up, \_\_\_\_\_ you know

Eb/G F/G Gm F/G

\_\_\_\_\_ that I \_\_\_\_\_ am \_\_\_\_\_ on \_\_\_\_\_ your side. \_\_\_\_\_ Don't give up, \_\_\_\_\_

E♭/G

F/G



oh Bil - ly, you bet - ter, you

G



bet-ter, you bet-ter run for your life.

Cm

Gm7

Cm

Gm7



E♭

Fm7

D♭



Bil - ly, Bil - ly don't you lose my num - ber,



'cause you're not an - y - where\_ that I can



find you. Oh, now Bil - ly\_ Bil -



ly don't you lose my\_ num - ber, 'cause you're not



an - y - where\_ that I can find you, oh

*D.S. to Fade*

# EASY LOVER

Words and Music by PHIL COLLINS,  
PHILLIP BAILEY and NATHAN EAST

Medium tempo

Gbmaj13-5



Fm7(add Bb)



*mf*

Gbmaj13-5



Fm7(add Bb)



Db



Eb



Fm7



Bbm7

Cm7

Fm7

Db

Eb

Fm7

2.

Eb

Fm7

Bbm7

Cm7

Fm7

Db



Eas - y lov - er. She'll get a hold on you, be - lieve - it,

E<sub>b</sub> F<sub>m</sub>7 B<sub>b</sub>m7 C<sub>m</sub>7 F<sub>m</sub>7

like no oth - er. Be - fore you know it, you'll be on your knees..

D<sub>b</sub> E<sub>b</sub> F<sub>m</sub>7

She's an eas - y lov - er. She'll take your

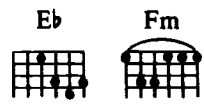
B<sub>b</sub>m7 C<sub>m</sub>7 F<sub>m</sub>7 D<sub>b</sub> E<sub>b</sub> F<sub>m</sub>7

heart, but you won't feel — it. She's like no oth - er, and I'm just

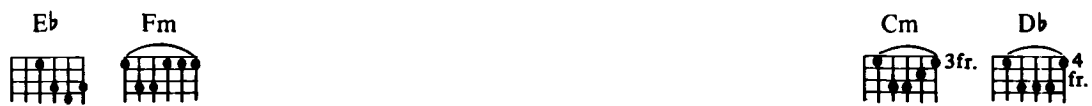
B<sub>b</sub>m7 C<sub>m</sub>7 F<sub>m</sub>7 D<sub>b</sub> C<sub>m</sub> D<sub>b</sub>

try'ng to make you see. — { She's the kind of girl you dream of, dream. You're the one that wants to hold her, hold —

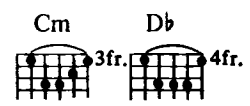




— of keep - ing hold of.      Bet - ter for - get — it.  
 — her and con - trol her.      Bet - ter for - get — it.



You'll — nev - er get it. —      She will play.  
 You'll — nev - er get it. —      'Cause she'll say —



— a - round and leave you,      leave — you and de - ceive you.  
 — that there's no oth - er      till — she finds an - oth - er.



Bet - ter for - get — it.      Oh, — you'll re -  
 Bet - ter for - get — it.      Oh, — you'll re -

Bbm7



gret it. — No, you'll nev - er change her, so  
 gret it. — And don't try to change her. Just

Cm7 3fr.

Fm7

Bbm7

Cm7 3fr.

Fm7

Bbm7

leave her, leave her. Get out quick 'cause see - ing is be - liev - ing.  
 leave her, leave her. You're not the on - ly one, and see - ing is be - liev - ing. } It's the

Cm7 3fr.

Fm7

Gbmaj13-5

on - ly way — you'll ev - er know —

1. Db 4fr.

Eb

Fm7

2. Eb

Fm7

*D.S. and fade*

she's — an eas - y lov - — an eas - y lov -

# A GROOVY KIND OF LOVE

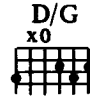
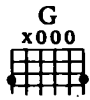
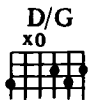
Words and Music by TONI WINE  
and CAROLE BAYER SAGER

Slowly



*mp*

*Pedal throughout*



When I'm feel - in' blue, all I have to do is take a look at  
want to, you can turn me on to an - y - thing you



you, then I'm not so blue. When you're close to me, I can feel your  
want to, an - y - time at all. When I kiss your lips, oo, I start to

Bm7

C

D

heart beat, I can hear you breath - ing in my ear. } Would-n't you a -  
shiv - er, can't con-trol the quiv - er - ing in - side }

G

D/G

1. G

D

gree, ba - by, you and me got a groo - vy kind of love. An - y - time you

2.

G

D/G

A

E/A

love. Oh. -

*mf*

A

E/A

A

Bm/A

Bm7

C♯m7

D(addE)

4fr.

2fr.

When I'm feel - in'

L.H. L.H.

A

E/A

A

blue, all I got to do is take a look at you, then I'm not so—

*mp*

Bm/A

Bm7

C♯m7

4fr.

— blue. When you're in my arms, noth - ing seems to mat - ter, my whole world could




*mf*

D

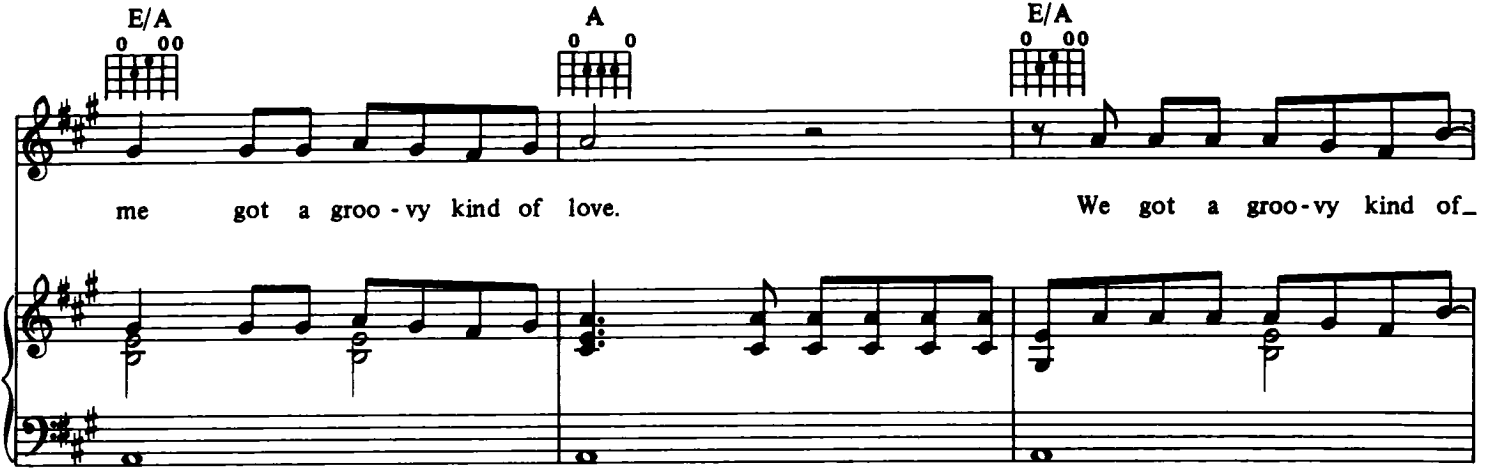
E




A

shat - ter, I don't— care.— Would-n't you a - gree,— ba - by, you and

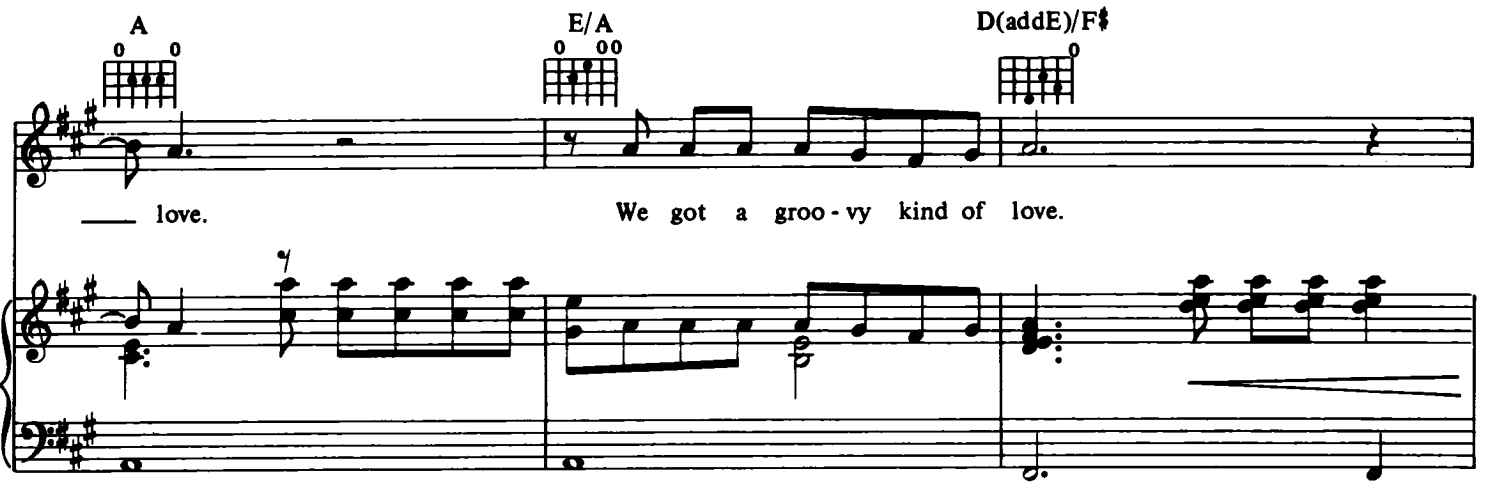
E/A  A  E/A 




me got a groo - vy kind of love. We got a groo-vy kind of\_



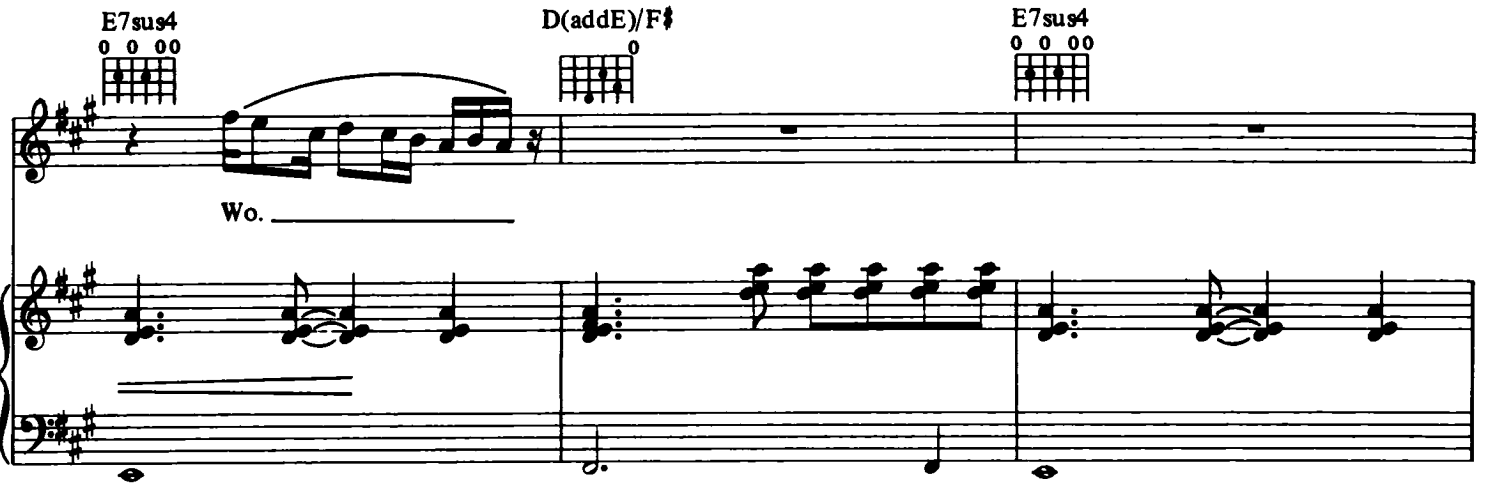
A  E/A  D(addE)/F# 





— love. We got a groo - vy kind of love.



E7sus4  D(addE)/F#  E7sus4 

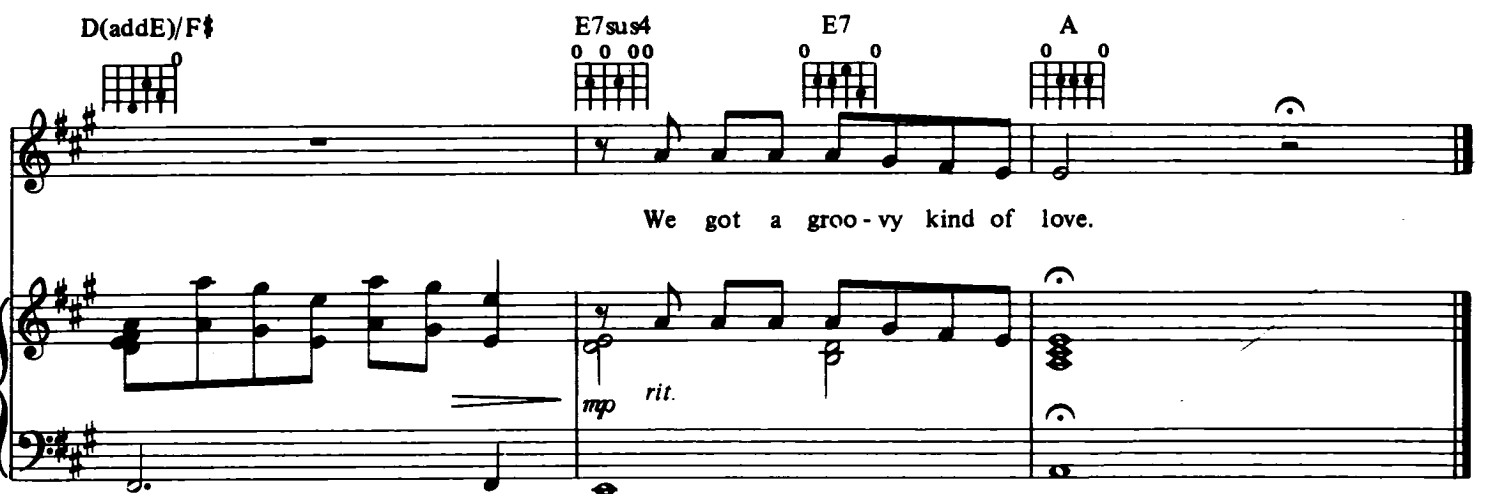
Wo. \_\_\_\_\_



D(addE)/F#  E7sus4  E7  A 

We got a groo - vy kind of love.

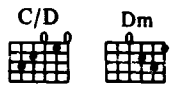
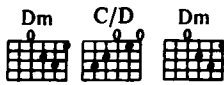
*mp rit.*



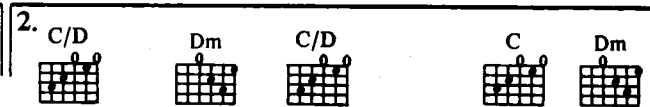
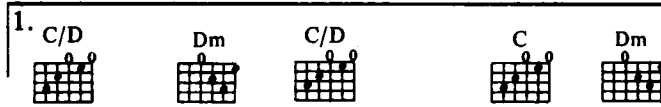
# HANG IN LONG ENOUGH

Words and Music by  
PHIL COLLINS

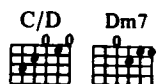
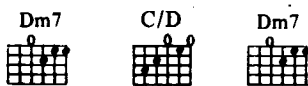
Moderately




First system of musical notation. The guitar part consists of a single whole note chord in each measure. The piano part features a bass line of quarter notes and a treble part with chords and melodic lines. A dynamic marking 'f' is present in the piano part.






Second system of musical notation. It includes two alternative endings for the guitar part. The piano part continues with chords and a bass line. The word 'The' is written above the piano part in the second measure of the second ending.



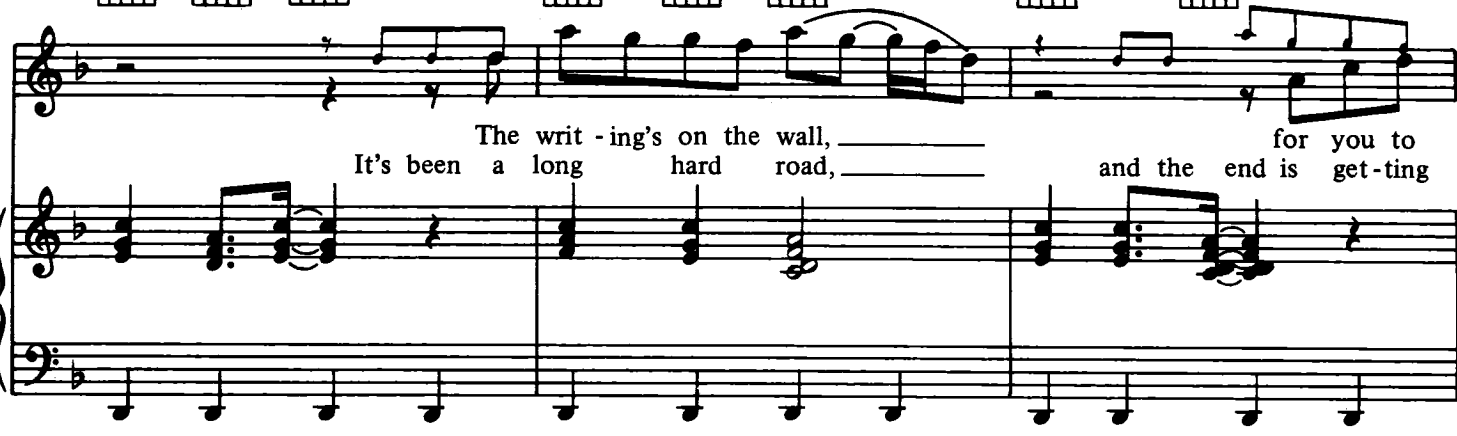
Third system of musical notation. The guitar part has a melodic line with some grace notes. The piano part provides accompaniment. The lyrics are: 'signs are get-ting clear - er, ask me how I know, 'cos clear - er than you need, you don't wan-na hear, -'.



C/D  Dm7  C/D 




Dm7  C/D  Dm7 

C/D  Dm7 

The writ - ing's on the wall, \_\_\_\_\_ for you to  
 It's been a long hard road, \_\_\_\_\_ and the end is get - ting



C/D  Dm7 

C/D  Dm7  C/D 

F 

see. \_\_\_\_\_ You nev - er thought you'd  
 near. \_\_\_\_\_ You nev - er thought you'd

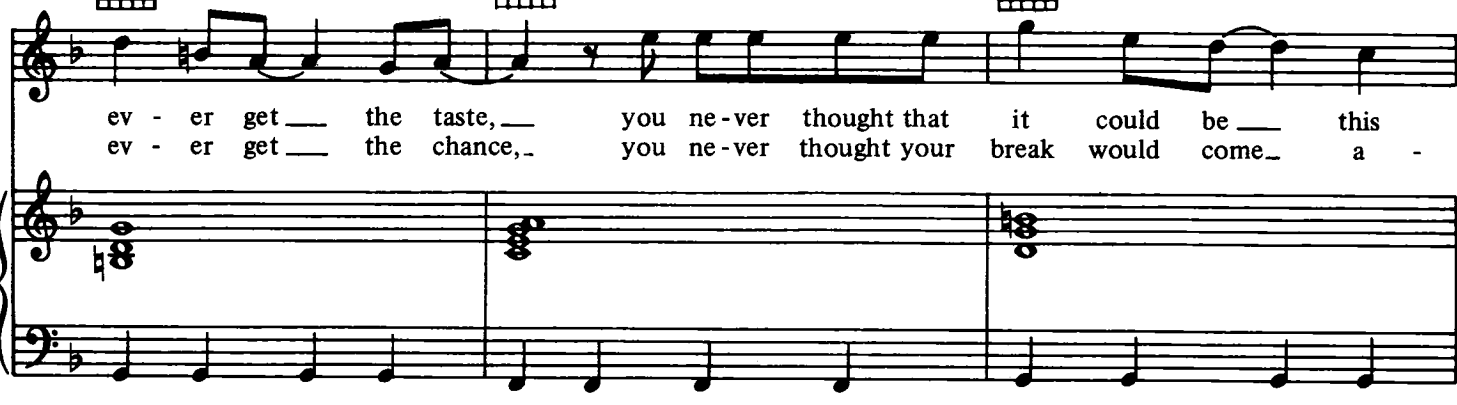


G 

Am7/F 

G 

ev - er get \_\_\_\_\_ the taste, \_\_\_\_\_ you ne - ver thought that it could be \_\_\_\_\_ this  
 ev - er get \_\_\_\_\_ the chance, \_\_\_\_\_ you ne - ver thought your break would come \_\_\_\_\_ a -



F 

G 

Am7/F 

good, just tell me what you want and I'll find the key, \_\_\_\_\_ just reach out and  
 long, if you tell me what you want I'll find the key, \_\_\_\_\_ just reach out and





48

G Am G Fmaj7 C/D Dm7 C/D Dm7

touch it's all yours. touch it's all yours. (\*) If you hang in long\_

C/D Dm7 C/D Dm7 C/D C Dm C/D Dm7

\_ e - nough, \_ you'll do it,


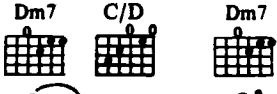
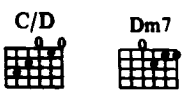
C/D Dm7 C/D Dm7 C/D Dm7 C/D

just hang in long\_ e - nough. \_ You're Instr. Well they'll let you

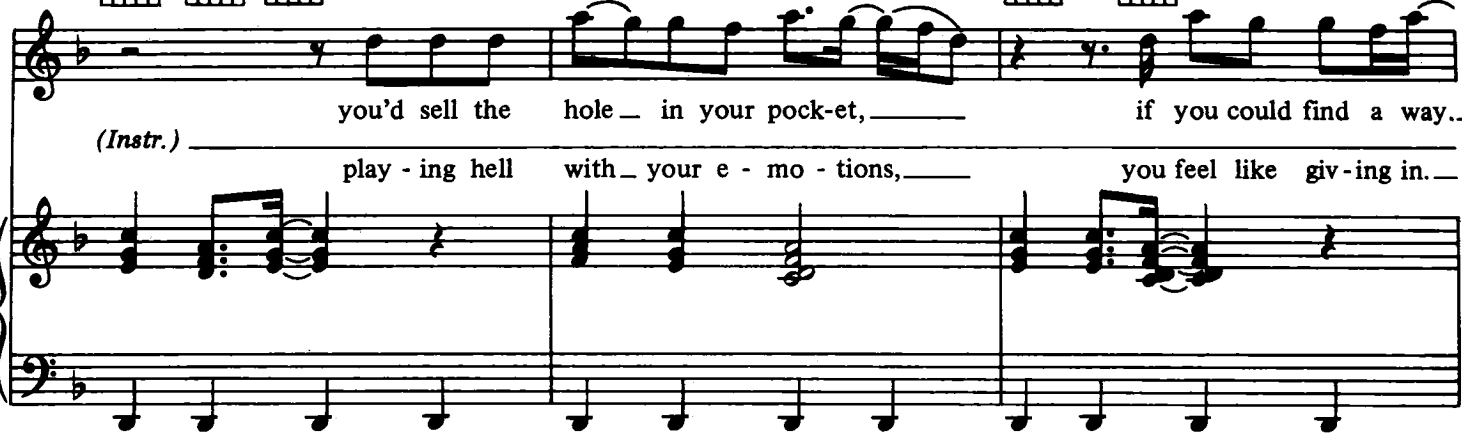
Dm7 C/D Dm7 C/D Dm7 C/D Dm7

down\_ on the ground broke, \_ or so you say, \_  
 (Instr.) out, \_ then pull you in, \_

C/D Dm7 C/D Dm7 C/D Dm7 C/D Dm7

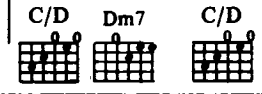
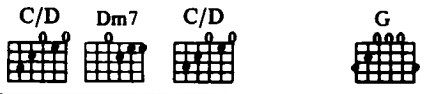




you'd sell the hole in your pock-et, if you could find a way.  
 (Instr.) play - ing hell with your e - mo - tions, you feel like giv - ing in.



To Coda

1. C/D Dm7 C/D Dm7 C/D 2. C/D Dm7 C/D G

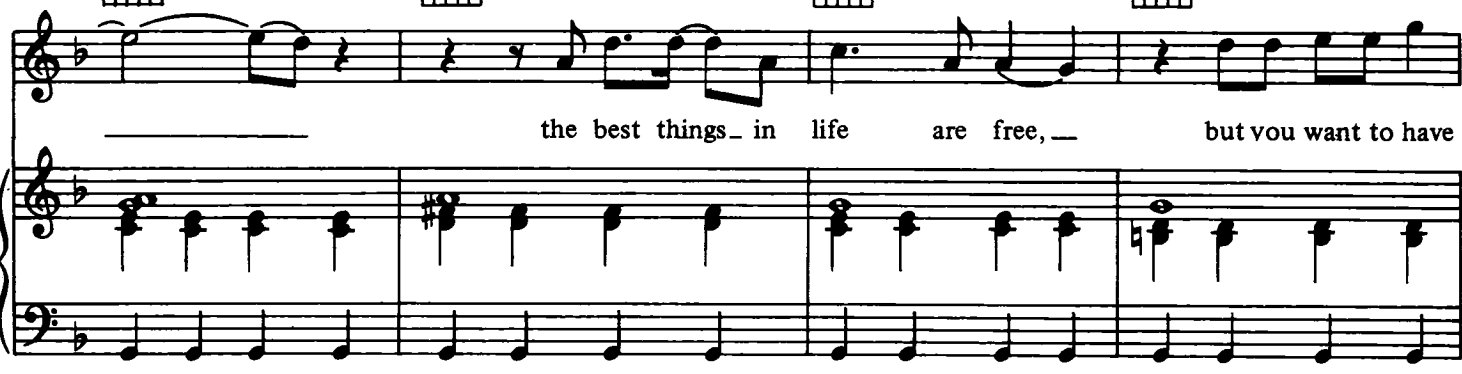
Don't They al - ways say,



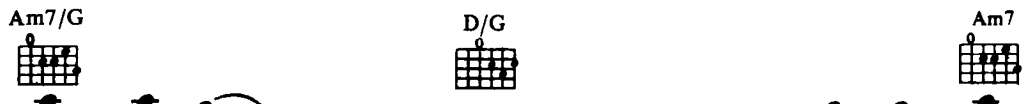
Am7/G D/G C/G G



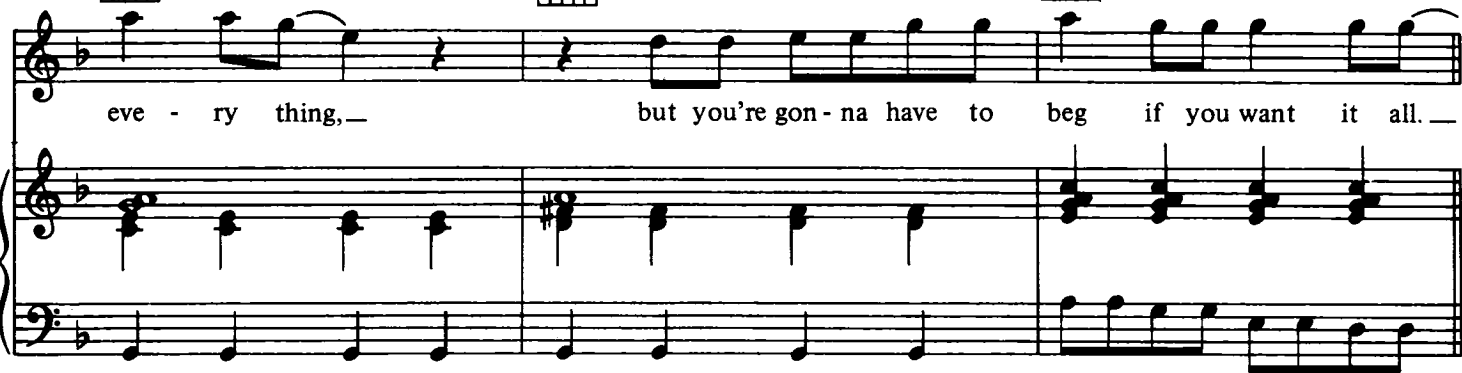
the best things in life are free, but you want to have




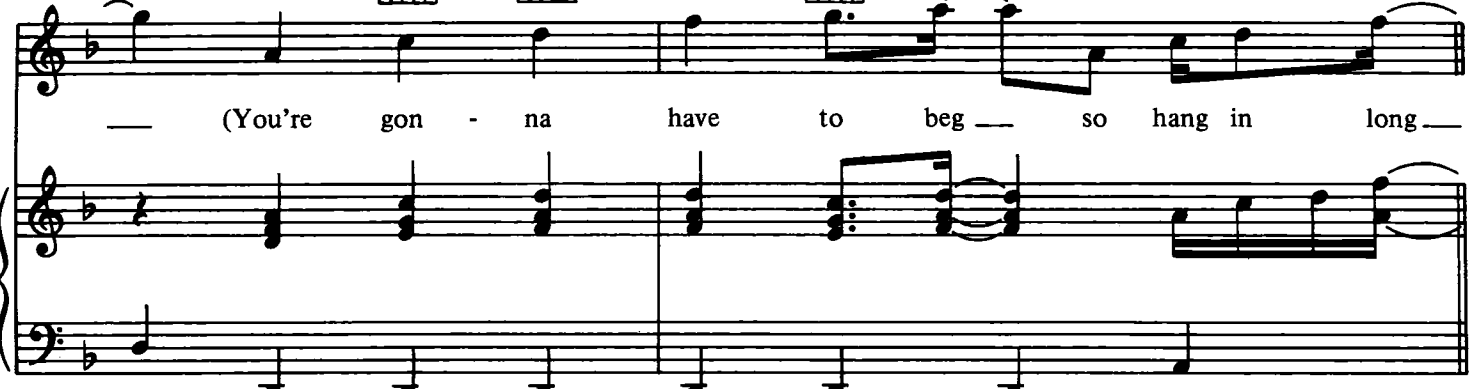
Am7/G D/G Am7

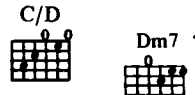



eve - ry thing, but you're gon - na have to beg if you want it all.

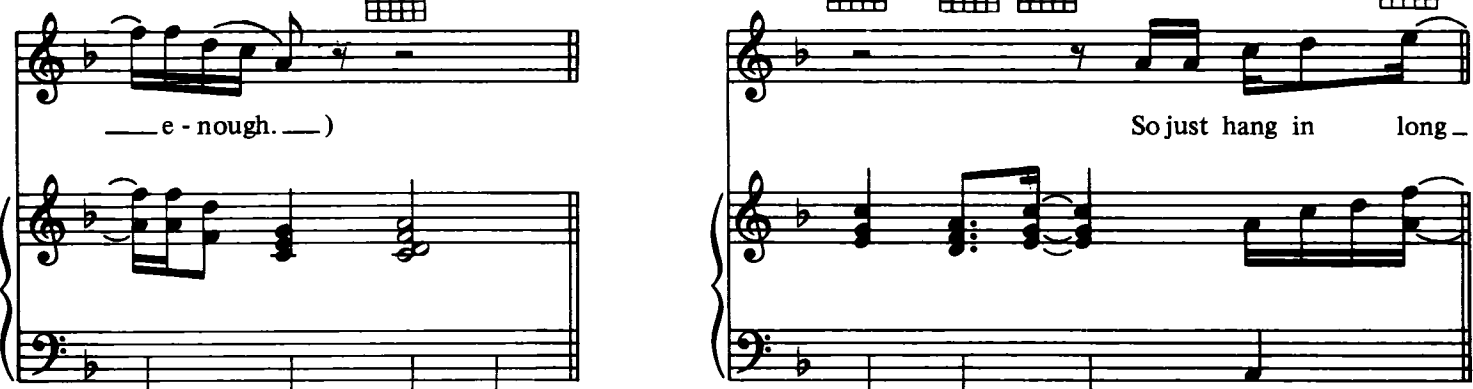


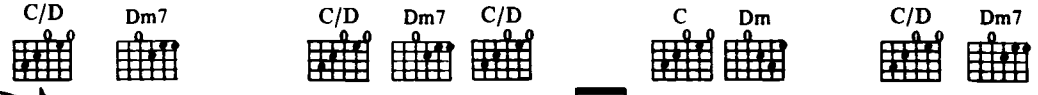

  
 (You're gon - na have to beg — so hang in long —

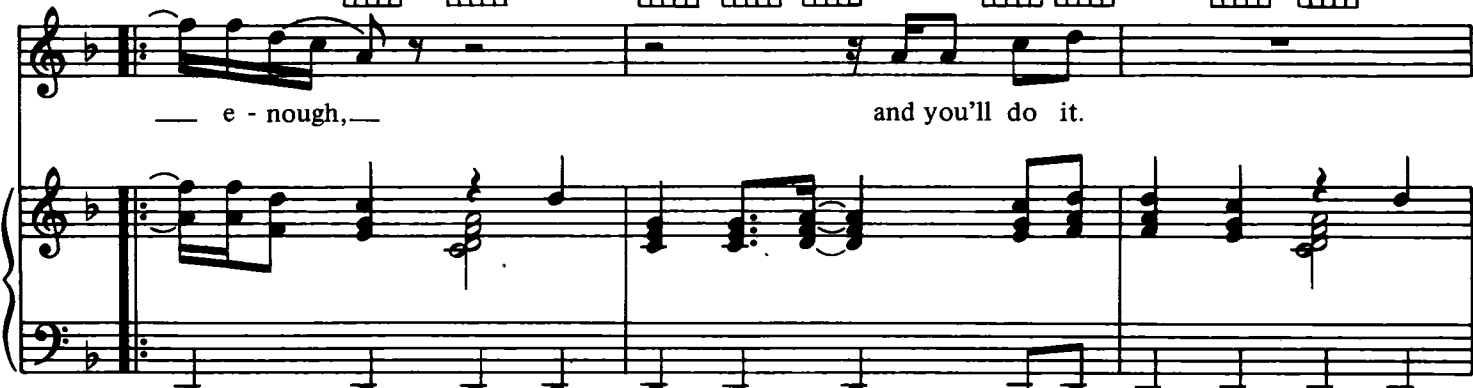


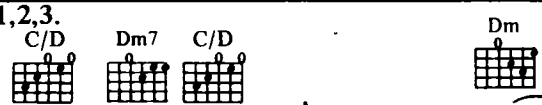

*D.%. al Coda*
  
 — e - nough. — )


**CODA**
  
 So just hang in long —

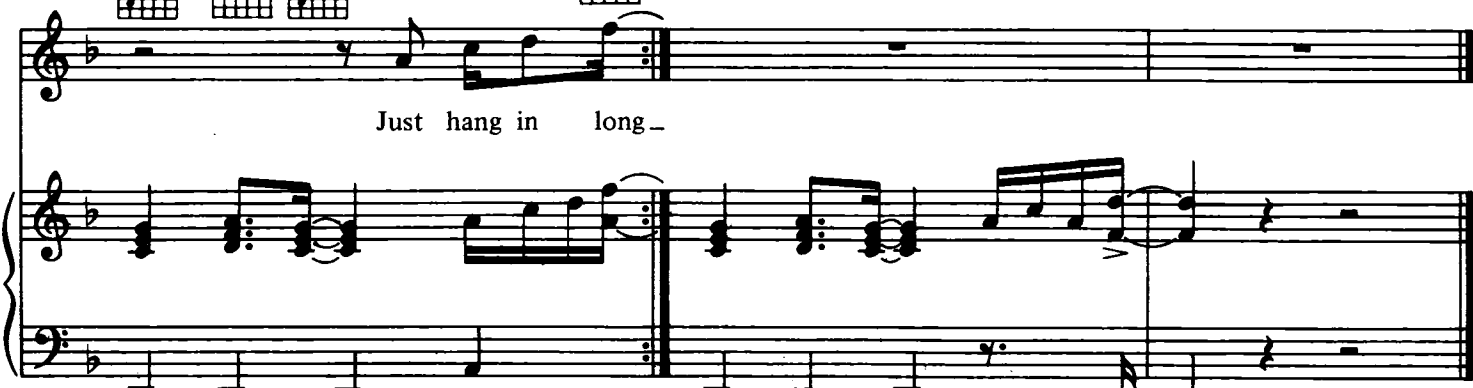



  
 — e - nough, — and you'll do it.




  
 Just hang in long —

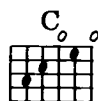
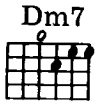
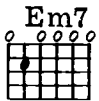
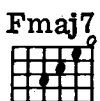
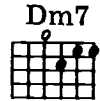
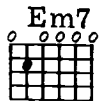
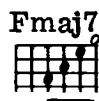
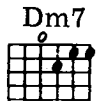
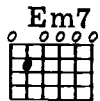
**Last time**



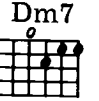
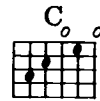
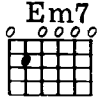
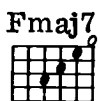
# I CANNOT BELIEVE IT'S TRUE

Words and Music by  
PHIL COLLINS

Moderately

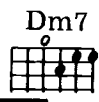
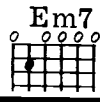


When I

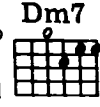
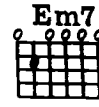
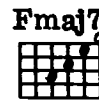
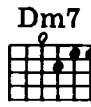
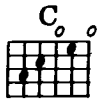


o-pened your let-ter yes ter-day, I could not be-lieve my eyes  
peo-ple I'm talk-ing to don't un-der-stand, They don't seem to re-a-lize

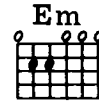
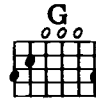
*INSTRUMENTAL*



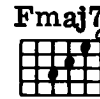
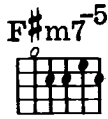
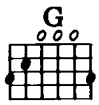
'Cos I've al-read-y giv-en all I have to give And I  
They're-lis-ten-ing but they're not hearing me They're-



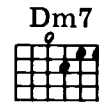
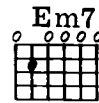
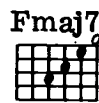
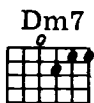
think it must have slipped your-mind— But I re-mem-ber not so long a-go—  
be-ing too cru-el to be kind.— An-y kind of feel-ing that I had is gone— 'Cos)



I gave it all— it's gone— And I gave it all to you— Now I'm liv-ing on bor-rowed time—  
(3rd x)



— but—it's mine.— Oh,—d'you hear me?— I can-not be-lieve it's true—



— Are you real-ly do-ing the things— you do.— No

Fmaj7



Em7



Dm7



C<sup>o</sup>



1.

I can't believe it's you — real-ly you — Oh these

2. & 3.

B<sup>b</sup>



C<sup>o</sup>



Dm



B<sup>b</sup>



C<sup>o</sup>



O-ver and o-ver I keep — on — tell-ing my-self — O-ver and o-ver I hope —

Dm



B<sup>b</sup>



C<sup>o</sup>



Dm



— I'm gon-na make up — (but) O-ver and o-ver I know — it's real-ly happening And there's

B<sup>b</sup>



C<sup>o</sup>



G



B<sup>b</sup>

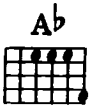


C<sup>o</sup>



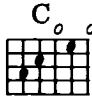
noth-ing that I — can say — 'Cos noth-ing can change — all the things —





all the same— to you. —  
I can - not— get through—

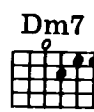
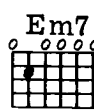
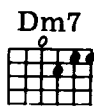
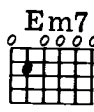
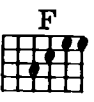
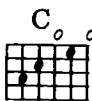
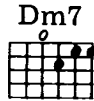
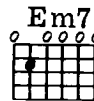
Nev-er meant it to show—



— It start-ed hap-pen-ing, that's all you know. —

D.  $\frac{3}{4}$  al  $\text{♩}$

CODA

Repeat and fade



# I DON'T CARE ANYMORE

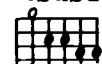
Words and Music by  
PHIL COLLINS

Moderately

3 times

Asus4

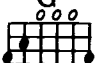
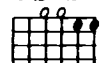
A



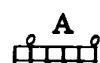
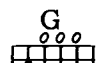
Gsus4

G

Em



Asus4



Well you can

tell ev-'ry-one I'm a down— dis— grace.—

talk-ing to the peo-ple that you call your friends— and it

- mem-ber all the times I tried— so hard— and you

G

Em7

Em

Drag my— name all— o-ver the place.— I don't  
seems to— me there's a means to an end.— They don't } care an-y-more.  
laughed in my face 'cos you held all the cards.— I don't }

Asus4





You can tell ev - 'ry - bo - dy 'bout the  
 And as for me I can sit here and  
 And I real - ly ain't both-ered what you

state I'm in— You won't— catch me cry-ing 'cos I just can't— win.—  
 bide my time— I got noth-ing to lose— if I speak my mind.— } I don't  
 think of me— 'Cos all I want of you is just— a let me— be.—

care an-ymore — { I don't care an-ymore }  
 { D'you hear? I don't care no—more } I don't— care—  
 I don't care no—more }

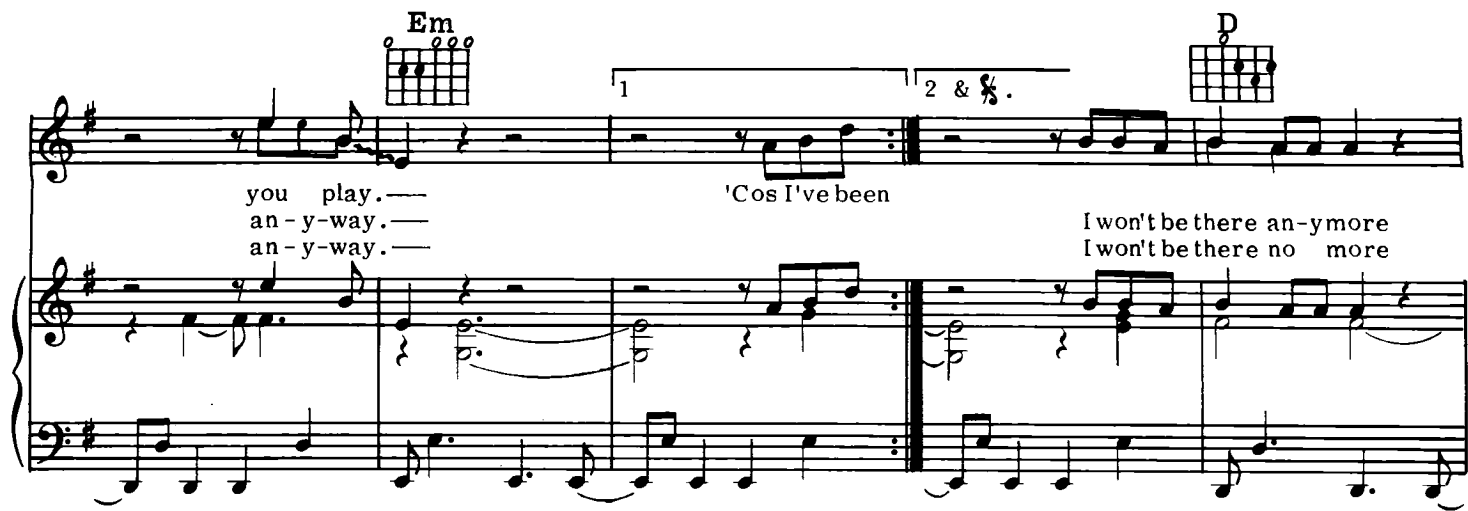
what— you— say — { I don't— play the same— games  
 We nev-er played by the same rules  
 I nev-er did be-lieve you much

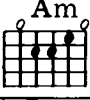
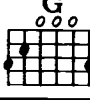
Em  1 2 & 3/4. D 

you play.—  
an-y-way.—  
an-y-way.—

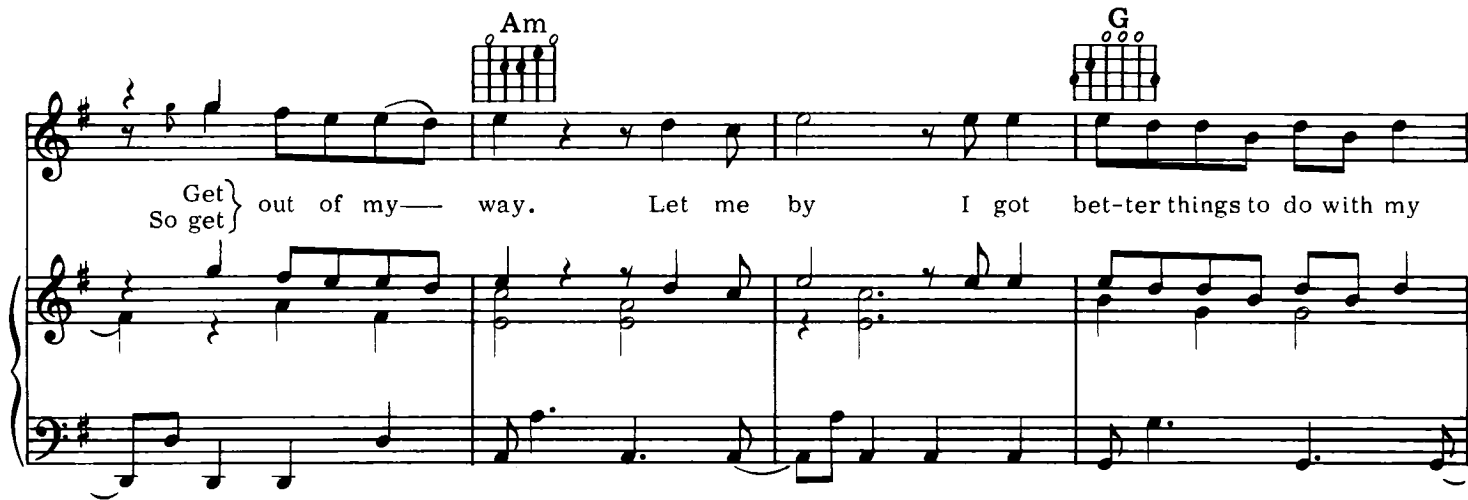
'Cos I've been





I won't be there an-y-more  
I won't be there no more



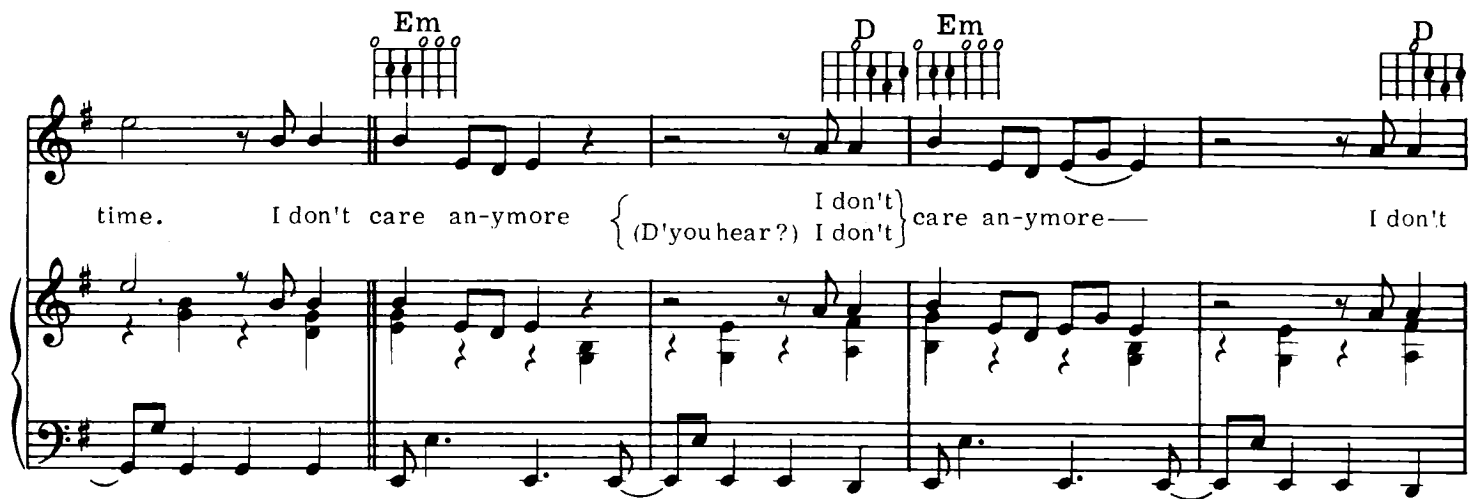
Am  G 

Get } out of my— way. Let me by I got bet-ter things to do with my  
So get }



Em  D  Em  D 

time. I don't care an-y-more { (D'you hear?) I don't } I don't } care an-y-more— I don't



Em  D  Em  TO CODA

care { an-y-more I don't care an-y-more.—  
no— more (You listening?) I don't care no— more.—



G A

Well, } I don't care now what you say ————— 'Cos ev-'ry  
 And }

F G

day ————— I'm feel - ing fine with my - self.  
 Hey ————— I'll do al - right by my - self.

Em D Em

2 3 times

'Cos I know.— 'Cos I re -

D.  $\frac{3}{4}$ . al  $\oplus$  CODA

Asus4 A Gsus4 G

$\oplus$  CODA

Repeat and fade

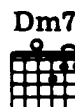
# I MISSED AGAIN

Words and Music by  
PHIL COLLINS

Moderately

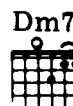
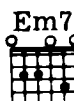


*mf*



3

So, you fi-nal-ly came right out and said \_ it, girl. \_



What took you so long? \_

It was in \_



\_ your eyes; \_

that look's been there for far too long. \_

Eb/Bb



Fm7



3

Musical staff with treble clef and lyrics: I'm wait-ing in line. ————— Would you

3

Musical staff with piano accompaniment for the first system

Eb/Bb



Fm7



Musical staff with treble clef and lyrics: say if I was wast - ing my time? —————

Musical staff with piano accompaniment for the second system

Am7



Dm7



Em7



Am7



Dm7



3

Musical staff with treble clef and lyrics: Did I miss — a- gain? — I think I missed a-gain, oh. —

Musical staff with piano accompaniment for the third system

Em7



Am7



Dm7



Em7



3

Musical staff with treble clef and lyrics: I think a -bout it from time — to time, —

Musical staff with piano accompaniment for the fourth system

Am7



Dm7



Em7



Am7



Dm7



when I'm lone - ly — and on my own. —

I try to for - get, —

— and yet — still rush — to the tel - e - phone. —

Eb/Bb



Fm7



But I'm wait - ing in line. —

But would you

Eb/Bb



Fm7



Am7



Dm7



say if I was wast - ing my time? —

Or did I miss —

3

Em7 Am7 Dm7 Em7

a-gain? I think I missed a-gain, oh. Oh, I

Am7 Dm7 Em7 Am7 Dm7

missed a-gain, oh. I think I missed a-gain, oh.

Em7

Well, it feels like some-thing you want - so bad.

Dm7 Em7

3

And then you think you've got it, but it's some-



Dm7



thing you al-read - y had. —

And you can

feel it all a-round you, but it's some-thing you just \_can't touch. —

And I can feel it com - ing at — me.

Ab/Bb 4fr.



Yes, I can feel it com - ing at — me.

*D.S.  $\frac{3}{4}$  and fade*

# I WISH IT WOULD RAIN

Words and Music by  
PHIL COLLINS

Moderately

Ab Eb/G

*f*

Fm7 Eb/G

Ab VERSE Eb/G

You know I ne - ver meant to see you a - gain, — and I  
See lyrics for verses 2 & 3 (8)

*mf*

Fm7

on - ly passed by as a friend, —

E $\flat$ /G



A $\flat$



E $\flat$ /G



all this time I stayed out of sight, —

Fm7



I start - ed won - der - ing why? —

D $\flat$



Now I, — ooh now I wish it would rain. —

E $\flat$ sus4



E $\flat$



D $\flat$



— down, down on me, — ooh yes I wish it would rain, —



rain down on me now.



Ooh yes I wish it would rain down, down on me,



ooh yes I wish it would rain down on

1,3. *To Coda* 2.

me. me. 'Though your hurt

Bb/Ab



Db/Ab



— is gone, —

mine's hang - ing on, —

Db/Eb



Ab



Ab



— in - side, —

and I know, —

oh it's eat -

Bb/Ab



ing me, it's eat - ing me through eve-ry night — and day, —

I'm just

Db/Ab



Db/Eb



Ab

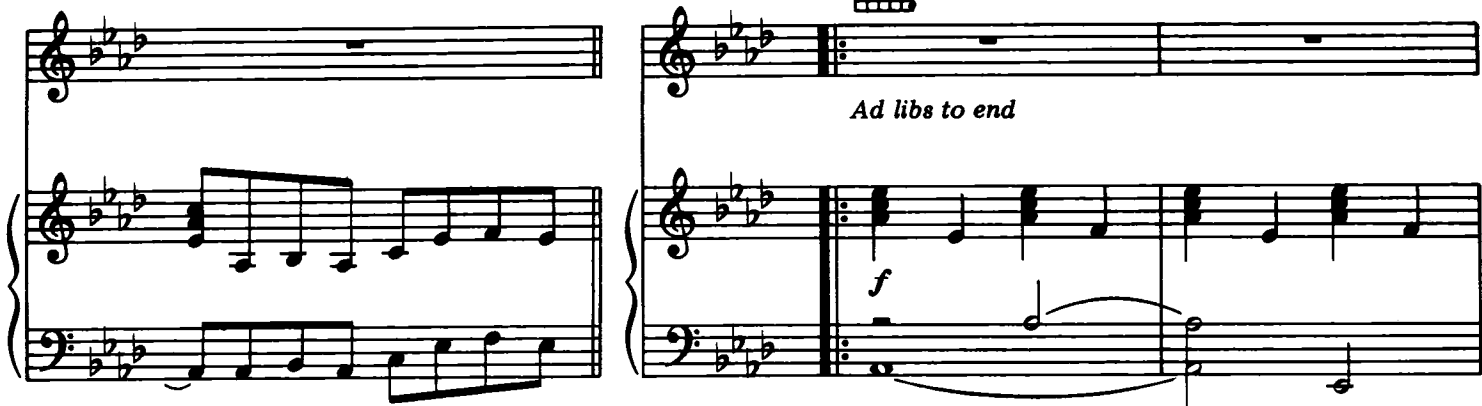


wait - ing on —

your sign. —

*D.%. al Coda*  CODA

Ab

*Ad libs to end*

Eb/G



Fm



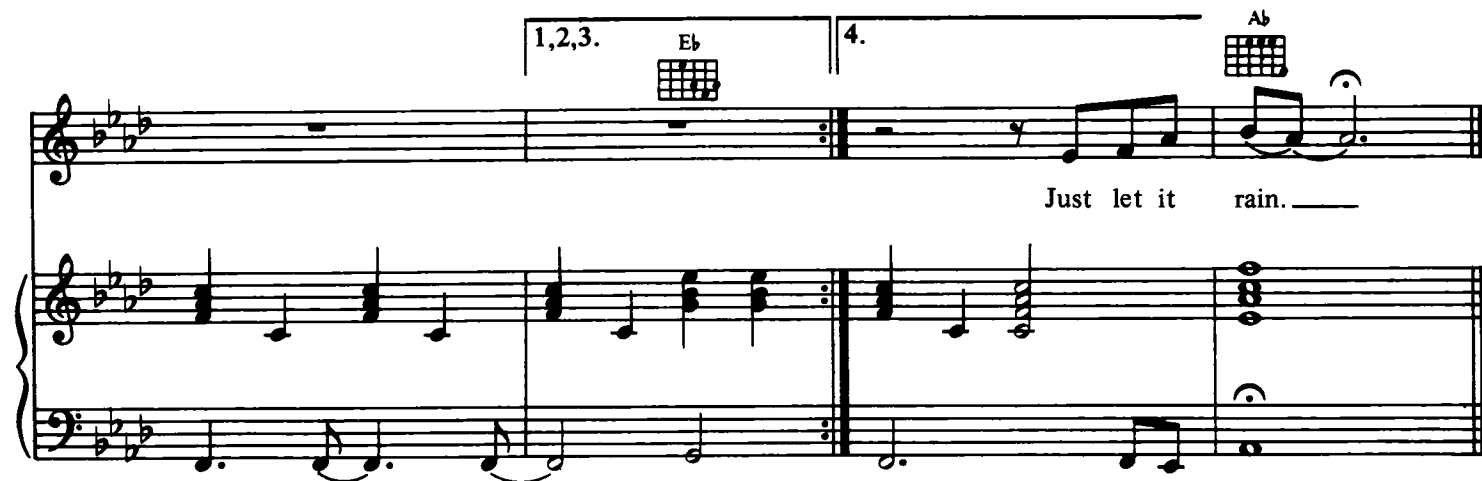

1,2,3.

Eb



4.

Ab

Just let it rain. —

**VERSE 2:**

You said you didn't need me in your life,  
 Oh I guess you were right,  
 Ooh I never meant to cause you no pain,  
 But it looks like I did it again.

**VERSE 3:**

'Cos I know, I know I never meant to cause you no pain,  
 And I realise I let you down,  
 But I know in my heart of hearts,  
 I know I'm never gonna hold you again.

# IN THE AIR TONIGHT

Words and Music by  
PHIL COLLINS

Moderately

The piano introduction consists of four measures in 4/4 time. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line of quarter notes. The tempo is marked 'Moderately' and the dynamics are 'mf'.

### CHORUS

1. I can feel it com - ing in the air to - night — oh Lord —  
 (2,3) And I can feel it com - ing in the air to - night — oh Lord —

Chord diagrams: Dm, C/D, Bb/D, C/D

And I've been wait - ing for this mo - ment for all my life — oh Lord. —  
 Well, I've been wait - ing for this mo - ment for all my life — oh Lord. —

Chord diagrams: Dm, C/D, Bb/D, C/D

Can you feel it com - ing in the air to - night — oh Lord, — oh Lord.  
 I can feel it com - ing in the air to - night — oh Lord, — oh Lord.

Chord diagrams: Dm, C/D, Bb/D, C/D

Well, if  
Well, I re -

Chord diagram: Dm

To Coda

**Dm** **C6/D**

you told me — you were drown-ing I would not lend — a hand. I've  
 mem-ber, I re - mem-ber, don't wor-ry how could I — ev - er for - get, — it's the first —

**Bb6/D** **Dm7**

seen your face — be - fore, my — friend, but I don't know if you know — who I am. —  
 time — the last time — we ev - er met.

**Dm**

Well, I was there — and I saw — what you did, I  
 But I — know the rea - son — why — you keep the si - lence up

**C6/D** **Bb/D**

saw it with my own two eyes. — So you can wipe off that grin  
 No you don't fool me. The hurt does - n't show but the

**Dm7**

know where you've been, — it's all been a pack of lies.  
 pain — still grows, — it's no stran-ger to you — or me.

1 2 *D.S. al Coda*



**CODA**

Dm C/D B $\flat$ /D C/D

I can feel it — in the air — to-night oh Lord — oh Lord. —

Dm C/D B $\flat$ /D C/D

Well, I've been wait-ing for this mo-ment for all my life — oh Lord. —

Dm C/D B $\flat$ /D C/D

and I can feel it com- ing in the air to- night — oh Lord, —

Dm C/D B $\flat$ /D C/D

well, I've been wait-ing for this mo-ment for all my life — oh Lord. —

*(Fade on repeat)*

# THE ROOF IS LEAKING

Words and Music by  
PHIL COLLINS

Freely

*mf*

Moderately

The roof is leak-ing and the wind is howl-ing, kids are cry-ing 'cause the  
Ma and Pa lived here and theirs be-fore them, they tried their hardest to

sheets are so cold. I woke this morn-ing, found my hands were fro-zen  
make it a home. seems so long now since they passed ov-er

I've tried to fix the fire but you know the damn thing's too cold  
hope my child-ren 'll try to make it their own.

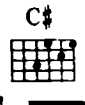
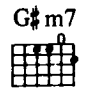
it's been months now since we heard from our Ma - ry, I wonder if she ev - er  
 my roof is leak - ing and the wind is howl - ing, kids are cry - ing 'cause the

made the coast - well she and her young man - they both moved out - there  
 sheets are so - - - cold I woke this morn - ing, found my hands were fro - zen

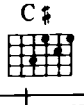
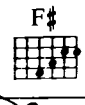
I sure hope they write just to let us - know. And }  
 Oh I've tried to fix the fi - re but you know - the damn' thing's too cold. But }

me, I'm - get - ting strong - er by - the min - ute - my Wife's ex - pec - ting but I hope -

B G#m7 F# C# B G#m7



— she can wait,— 'cause this win - ter looks like it's gon-na be an - oth - er bad - one



but spring-'ll soon be here \_\_\_\_\_ oh \_\_\_\_\_

*poco rit.*

1 2

{ But } I hope it's not late. \_\_\_\_\_  
 { God }



# ONE MORE NIGHT

Words and Music by  
PHIL COLLINS

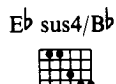
Moderately slow



One more night, —



one more night. —



I've been try - ing for\_\_ so long \_\_\_\_\_ to  
I've been sit - ting here\_\_ so long \_\_\_\_\_  
I know there'll nev - er be\_\_ a time \_\_\_\_\_ you'll ev - er

E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> sus4/B<sup>b</sup>

let you know, let you know how I feel  
 wast-ing time, just star-ing at the phone  
 feel the same, and I know it's on-ly right.

F<sup>m</sup> A<sup>b</sup> E<sup>b</sup> sus4/B<sup>b</sup>

and if I stumble, if I fall  
 and I was won-d'ring should I call  
 but if you'll change your mind,

F<sup>m</sup> E<sup>b</sup> A<sup>b</sup>

just help me back, so I can  
 you you know that then I thought may-be you're  
 I'll be here, and may-be we


E<sup>b</sup> sus4/B<sup>b</sup> F<sup>m</sup> B<sup>b</sup> E<sup>b</sup>

make you see, Please give me one more night,  
 not a lone, Please give me one more night,  
 both can learn, Give me just one more night.




— give me one more night. — One more night,  
 — give me just one more night. — One more night,  
 — give me just one more night. — One more night,






— 'cause I can't wait for - ev - er. Give me just  
 — 'cause I can't wait for - ev - er. Please give me  
 — 'cause I can't wait for - ev - er. Give me just






one more night, — oh just one more night,  
 one more night, — oh just one more night,  
 one more night, — give me just one more night,





— oh — one more night, — 'cause I can't —  
 — oh — one more night, — 'cause I can't —  
 — oh — one more night, — 'cause I can't —



To Coda

Fm



Bb



1

2



wait for - ev - er.  
 wait for - ev - er.  
 wait for - ev - er.

Give me

Bb



Eb



Bb



Eb




one — more night, — give me just one more night —

Bb



Eb




— just one more night — 'cause I —

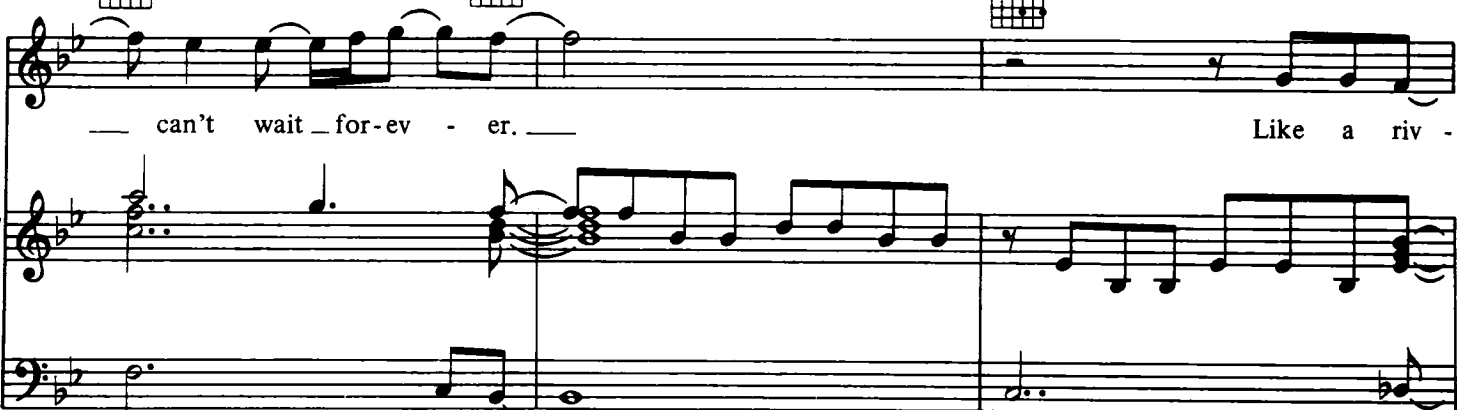
Fm



Bb



Cm7

— can't wait — for - ev - er. — Like a riv -



Eb / Db



Cm7



Db / Eb



er to the sea,

I will al - ways be with

Cm7



Eb / Db



Cm7



you,

and if you sail a - way

I will fol -

Db / Eb



low you

give me one more night,

Bb



Eb



Bb



Eb



give me just one more night,

oh



D.S.

one more night\_\_ 'cause I can't\_ wait for ev - er.

⊕ CODA



Ooh ooh ooh\_\_



ooh ooh ooh\_\_ ooh ooh ooh\_\_



ooh ooh ooh\_\_

# SEPARATE LIVES

Love Theme from WHITE NIGHTS

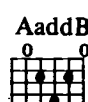
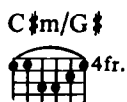
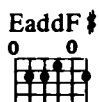
Words and Music by  
STEPHEN BISHOP

Freely, in 2

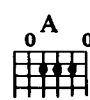
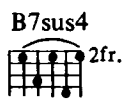
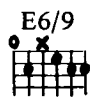
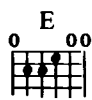


You called me from\_ the room\_ in your ho - tel, \_

*mp*



all full of ro - mance for some-one that you



met. And tell - ing me\_ how sor - ry you were\_

C#m7

G#m

A

leav - ing so soon, and that you miss me some - times

AaddB

F#m7/A

B7/D#

Esus4

when you're a - lone in your room. Do I feel lone - ly too?\_

E

EaddF#

G#m+5

C#m7

Am9/C

You have\_ no right\_

*sfz* *f*

E

B7/A

E

F#m7-5/E

to ask me how I feel. You have\_ no right\_

E F#m7/A B7

to speak to me so kind.

A/C# G#m/B F#m/C# E/G# A Bm7sus4 B7

I can't go on — just hold - ing on — to ties.

C#m7sus4 C#m7 G#m7 E/G# F#m7

now that we're liv - ing

*mf*

B7sus4 E A/E

sep - 'rate lives.

E

A

C#/G#

B C7+5/Bb D7/A

E

B7/A

Well, I held on — to let — you go —

E

F#m7-5/E

E

and if you lost — your — love — for me —

G#m+5

F#m7/B

A/C#

G#m/B

F#m/C#

E/G#

will you nev - er let it show. — There was no way —

A B7sus4 B7 C#m7sus4 C#m7 G#m7 E/G#

to com - pro - mise \_\_\_\_\_ so now \_\_\_\_\_ we're

*mf*

F#7 B7sus4 E

liv - ing \_\_\_\_\_ sep - 'rate lives. \_\_\_\_\_

AaddB G#m7+5 F#7 C#m7/G# AaddB/E

Ooo, it's so ty - pi - cal \_\_\_\_\_ love leads to is - o - la - tion.

*mp*

F#m7 G#m+5 A

So you build that wall, \_\_\_\_\_ yes, you build that wall \_\_\_\_\_

*f*

B7sus4



C#m7



D9



A6 B7sus4/G#



and you make it strong-er. Well, you have no right.

E



B7/A



E



F#m7-5/E



to ask me how I feel. You have no right.

E



F#m7/A



B7



to speak to me so kind.

A/C#



G#m



F#m7



E



A



Freely

Some-day I might find my self

subito mf



Bm7sus4

B7

E

G#m7

F#m7



look - ing in\_ your eyes,

but for now we'll go on liv -

*mp*

B7

E

F#m7

C#m7

Freely



ing sep - 'rate lives.

Yes, for now we'll go on

*rit.*

*mf*

F#m7-5/C

B7-9

C#m7

AaddB

E



liv - ing sep - 'rate lives.

Ha ha ha

*mf a tempo*

AaddB/E

G#m+5

F#m7/A

B7sus4

E



ha\_

Ha ha ha\_ ha ha.

Sep - 'rate liyes.

*molto rit.*

|||

# SOMETHING HAPPENED ON THE WAY TO HEAVEN

Words and Music by PHIL COLLINS and DARYL STUERMER

Moderately

Chord diagrams: Cm, Abmaj7, Bb7sus4

1, 3. Chord diagrams: G7b10, Bb7sus4, G7b10

2, 4. Chord diagrams: Bb7sus4, G7b10

1st time only

Chord diagrams: Abmaj7, Bb, Abmaj7, Bb, Abmaj7, Bb

## VERSE

Chord diagrams: Abmaj7, Bb, Abmaj7, Bb, Abmaj7, Bb

1. & 4. We had a life, we had a love,  
See lyrics for verses 2 & 3

Abmaj7



Bb



Abmaj7



Bb



but you don't know what you've got \_\_\_\_\_ 'til you lose \_\_\_\_\_ it,

Abmaj7



Bb



Abmaj7



Bb



well that was then and this is now, \_\_\_\_\_

Abmaj7



Bb



Fm



Cm



and I want you back, how ma - ny times can I say I'm

Abmaj7



Bb

*Not 2nd time*

Abmaj7



Bb



sor - ry, \_\_\_\_\_ (how ma - ny times) yes I'm

Abmaj7      Bb      1. Abmaj7      Bb

sor - ry.

2,3,4.      CHORUS      Ab

Abmaj7      Bb      Eb

(How ma - ny times)  
(Sor - ry) Oh you know you can run, and  
(Yes I'm sor - ry)

Bb      Eb      Eb      Ab

you can hide, but I'm not leav - ing 'less

Bb      Cm7      Bb6      Eb      Ab

you come with me, we've had our prob - lems but I'm



on your side, — you're all I need, —

1.



please be - lieve — in me.



Oh yeah.

2.



please be - lieve — me. You can run, — and

Bb Eb Eb Ab

you can hide, — but I'm not leav - ing 'til —

Bb Cm7 Bb6 Eb Ab

it's all ov - er, we've had our prob - lems but I'm

Bb Eb Cm Fm *To Coda* ◆

on your side, — you're all I need, —

Bb Cm7 Bb6 Fm

let me show — you. They say — you

Ebmaj7/G

Gm7

Ab

can't take it with you when you go, and

Cm

Bb

Fm

I believe it, but taking what I've

Ebmaj7/G

Gm7

Ab

got or being here with you, you know,

Eb/Bb

Ab/Bb

Bb7sus4

I'd, I'd rather leave it.

D.C. al Coda

N.C.

**♣ CODA**



please be - lieve in me.

*Instrumental to Fade*





**VERSE 2:**

How can something so good, go so bad,  
 How can something so right, go so wrong,  
 I don't know, I don't have all the answers,  
 But I want you back,  
 How many times can I say I'm sorry.  
 (How many times.)

**VERSE 3:**

I only wanted you as someone to love,  
 But something happened on the way to heaven,  
 It got a hold of me, and wouldn't let go,  
 And I want you back,  
 How many times can I say I'm sorry.  
 (How many times) yes I'm sorry (sorry.)



# SON OF MAN

from Walt Disney Pictures' TARZAN™

Words and Music by  
PHIL COLLINS

Moderately fast

*mf*

D

Bm7

G(add2)

2fr

A(add4)

A(add4)

Oh, the

D

Bm7

2fr

pow - er to — be strong — and the wis - dom to — be wise: —

G(add2)



all these things will come to you in time.

A



G



On this jour - ney that you're mak -  
no one there to guide

D



A



ing you, there'll be no an - swers to that you'll seek,  
you, no one to take your hand.

Bm



Bm/A



G



and But it's you who'll climb the moun -  
But with faith and un - der - stand -

D A

tain, ing it's you who'll reach the peak.  
 you will jour - ney from boy to man.

Bm A G

Son of man, look to

D A G D A

the sky. Lift your spir - it, set it free.

G D A G

Some-day you'll walk tall with pride. Son of man, a man

1

D A D

in time you'll be.

Detailed description: This system contains the first line of music. It features a vocal line with lyrics 'in time you'll be.' and a piano accompaniment. Above the vocal line, three guitar chord diagrams are shown: D (x02321), A (x02020), and D (x02321). The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

Bm7 G(add2)

Detailed description: This system contains the second line of music. It features a piano accompaniment. Above the treble clef staff, two guitar chord diagrams are shown: Bm7 (x21232) and G(add2) (x23232). The piano accompaniment continues with chords and melodic lines in both treble and bass clefs.

A

Though there's

Detailed description: This system contains the third line of music. It features a piano accompaniment. Above the treble clef staff, one guitar chord diagram is shown: A (x02020). The piano accompaniment continues with chords and melodic lines in both treble and bass clefs.

2

D A E

in time you'll be.

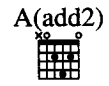
Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics 'in time you'll be.' and a piano accompaniment. Above the vocal line, three guitar chord diagrams are shown: D (x02321), A (x02020), and E (x22202). The piano accompaniment continues with chords and melodic lines in both treble and bass clefs.



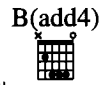
In



learn-ing you \_ will teach, \_ and in teach-ing you \_ will learn. \_



You'll find your place \_ be - side \_ the ones \_ you love. \_



Oh, and all the things \_ you've dreamed. \_

E B C#m B

of, the vi - sions that you saw. Well, the

A/E E B

time is draw - ing near now; it's yours to claim it all.

C#m B A E B(add4)

Son of man, look to the sky.

A E B(add4) A

Lift your spir - it, set it free. Some-day you'll walk tall

E B(add4) A E B(add4)

with pride. Son of man, a man in time you'll

E C#m7

be. Ee - yeah, \_\_\_

A(add2)

ee - yeah, \_\_\_ ee - yeah. \_\_\_ Son of man, \_\_\_

B(add4) E

son of man's a man for all to see. \_\_\_

# SUSSUDIO

Words and Music by  
PHIL COLLINS

Moderate Dance beat

C Dm7 Bb/C C

*mf*



Dm7 Bb/C Gm/C F/C C

Dm7 Bb/C C

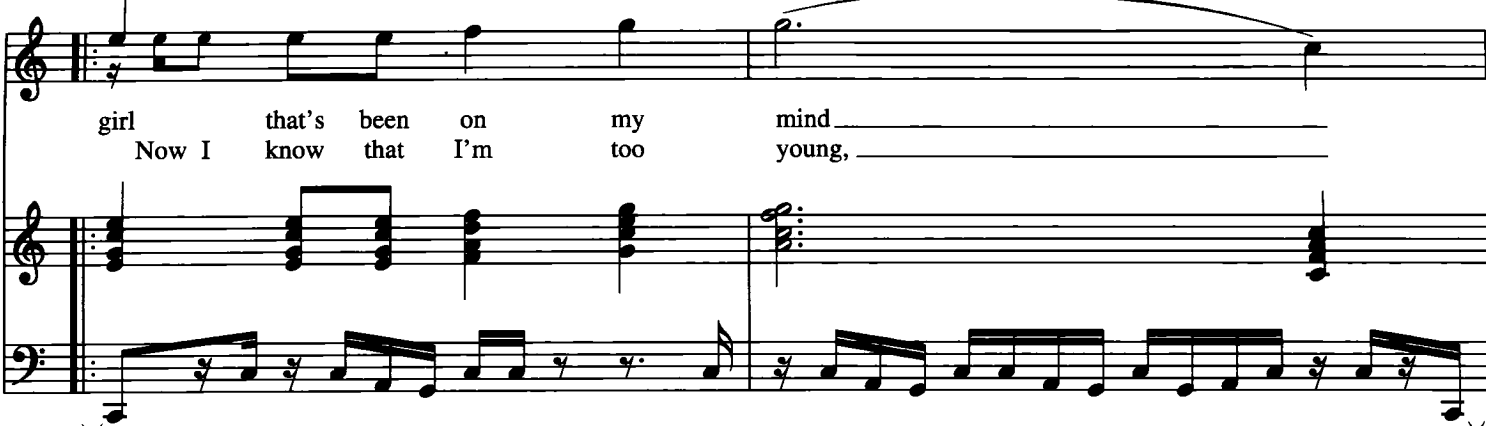
Dm7 Bb/C Gm/C F/C



There's a




C  Dm7 



girl that's been on my mind  
Now I know that I'm too young,




Bb/C  F/C 




my life has all just the time, Su Sus - su -  
be - gun, Su Sus - su -




C  Dm7 

- di - o, oh  
- di - o, oh



C  Bb/C  F/C 

oh.  
oh. Now  
Ooh,



C



Dm7



she don't e - ven know my name, \_\_\_\_\_ but I  
 give me a chance, \_ give me a sign, \_\_\_\_\_

Bb/C



F/C



think she likes me just the same, \_\_\_\_\_ Su Sus - su -  
 I'll show her an - y - time, \_\_\_\_\_ Su Su Sus - su -

C



Dm7



- di - o, \_\_\_\_\_ oh  
 - di - o, \_\_\_\_\_ oh

C



Bb/C



F/C



oh.  
oh.

Am G/A Fmaj7/A

Ah, if she called me I'd be there, —  
Ah, I've got to have her, have her now. —

Am G/A Fmaj7/A

— I've got to get run - ning  
— I've got to get clos - er but I don't know how. —

Am G/A Fmaj7/A

— She's all I need, all my life. —  
— She makes me ner - vous and makes me scared, —

Am G/A Fmaj7/A

— I feel so good — } if I just say the word, —  
— but I'll feel so good — }



Su Sus - su -





- di - o. Just say the

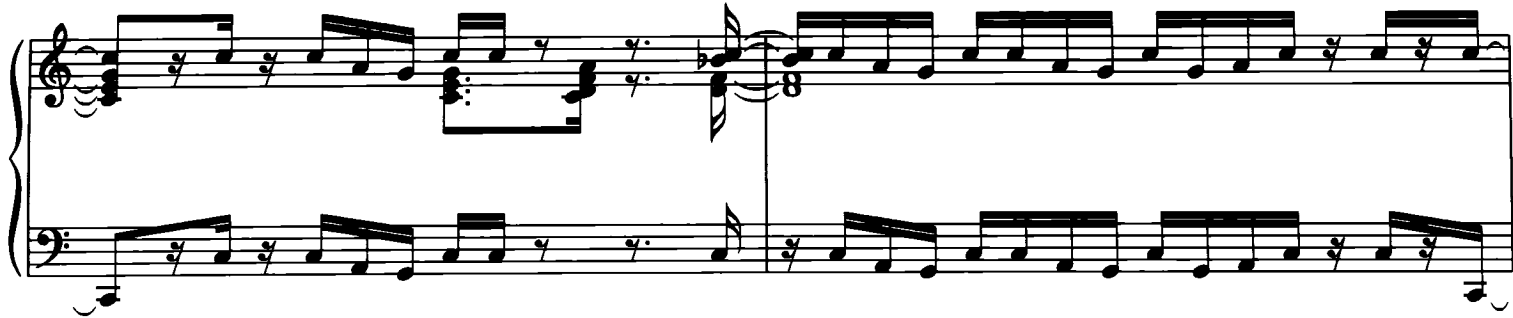








word, oh, Su Sus - su -

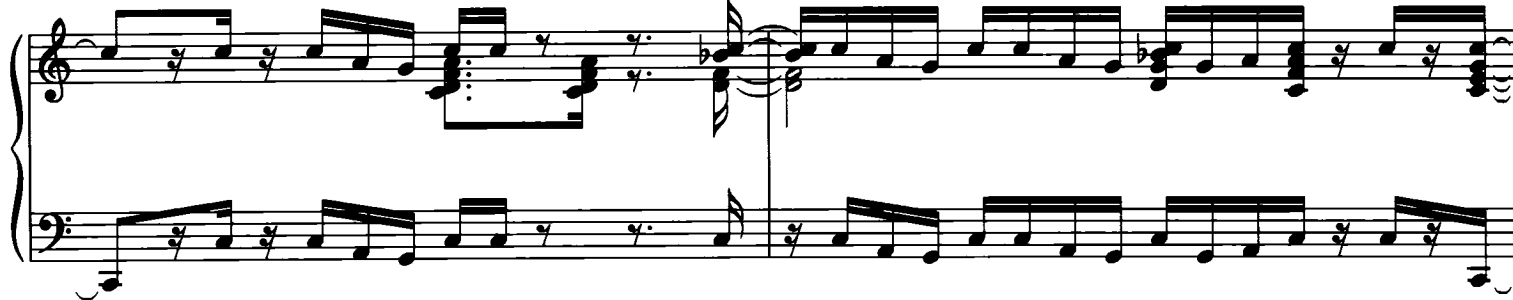




- di - o.

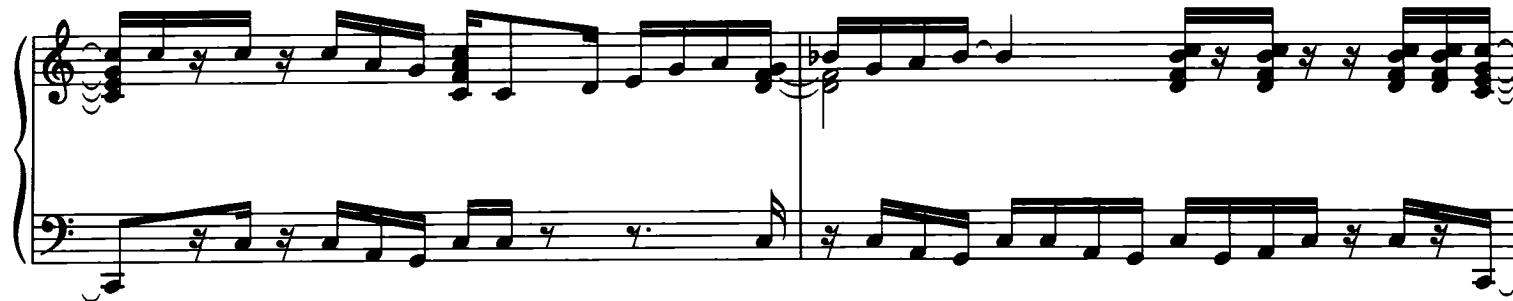










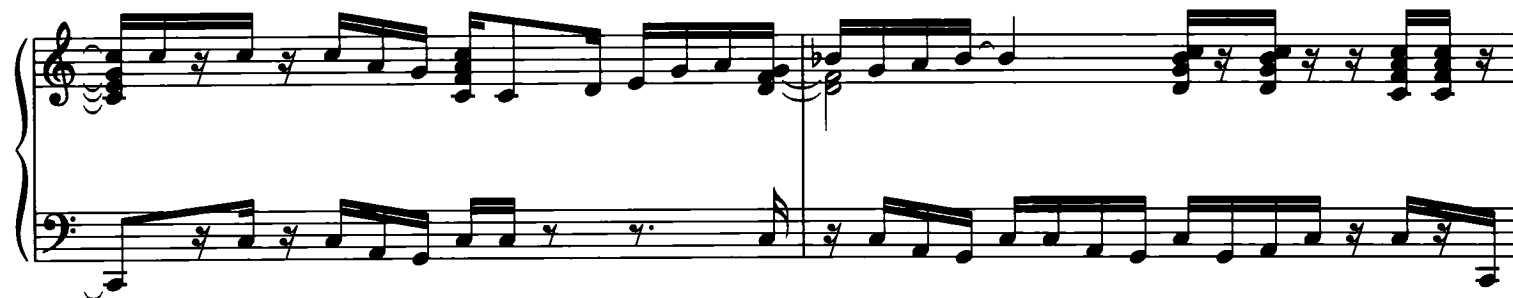













Am G/A Fmaj7/A Am G/A

Ah, she's all I need, all of my life. I feel so good.

Fmaj7/A C Dm7 Bb/C

if I just say the word,

C Dm7 Bb/C

Su Sus - su di - o

Gm/C 3fr F/C C F/C Bb/C

I'll just say the word, oh,

C F/C Bb/C

Su Su Sus - su - di - o.

Detailed description: This system contains the first line of music. The vocal line (treble clef) has a whole rest followed by a melodic phrase: quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, quarter notes F4, E4, D4. The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and moving lines. Chord diagrams for C, F/C, and Bb/C are shown above the staff.

1,2 3

Gm/C F/C Gm/C F/C C

I'll just say the

Detailed description: This system contains the second line of music. The vocal line (treble clef) has a whole rest followed by a melodic phrase: quarter notes G4, A4, B4, quarter notes C5, B4, A4. The piano accompaniment (grand staff) continues with similar rhythmic patterns. Chord diagrams for Gm/C (3fr), F/C, Gm/C (3fr), F/C, and C are shown above the staff.

F/C Bb/C C

Detailed description: This system contains the piano accompaniment for the third line of music. The grand staff shows the bass and treble lines with chords and moving lines. Chord diagrams for F/C, Bb/C, and C are shown above the staff.

Dm7 Bb/C Gm/C F/C

Just say the word. Ooh, just just

Detailed description: This system contains the fourth line of music. The vocal line (treble clef) has a whole rest followed by a melodic phrase: quarter notes G4, A4, B4, quarter notes C5, B4, A4. The piano accompaniment (grand staff) continues with similar rhythmic patterns. Chord diagrams for Dm7, Bb/C, Gm/C (3fr), and F/C are shown above the staff.

C Dm7 Bb/C C

just say the word.

Detailed description: This system contains the first line of music. It features a vocal line with lyrics 'just say the word.', a piano accompaniment in the right hand, and a bass line in the left hand. Chord diagrams for C, Dm7, Bb/C, and C are provided above the vocal line.

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

Just say the word. Su Su Sus - su -

Detailed description: This system contains the second line of music. The vocal line continues with 'Just say the word. Su Su Sus - su -'. The piano accompaniment and bass line continue. Chord diagrams for F/C, Bb/C, Gm/C, F/C, and C are provided above the vocal line.

Dm7 Bb/C

- di - o. Su Sus - su -

Detailed description: This system contains the third line of music. The vocal line continues with '- di - o. Su Sus - su -'. The piano accompaniment and bass line continue. Chord diagrams for Dm7 and Bb/C are provided above the vocal line.

C Dm7 Bb/C Gm/C F/C C

- di - o. Su Sus - su -

Detailed description: This system contains the fourth line of music. The vocal line continues with '- di - o. Su Sus - su -'. The piano accompaniment and bass line continue. Chord diagrams for C, Dm7, Bb/C, Gm/C, F/C, and C are provided above the vocal line.



Dm7

Bb/C

C



- di - o.

Su

Sus - su -

Dm7/C

Bb/C

Gm/C

F/C

C



- di - o,

su - di - o,

Su

Sus - su -

N.C.

- di - o.

F/C



Just say the

C Dm7 Bb/C C

word. Su Sus - su -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'word. Su Sus - su -'. Above it are four guitar chord diagrams: C, Dm7, Bb/C, and C. The bottom two staves are piano accompaniment, with a treble clef staff containing chords and a bass clef staff containing a rhythmic pattern of eighth notes.

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

- di - o. Say the

Detailed description: This system contains the next two staves of music. The top staff has lyrics '- di - o. Say the'. Above it are four guitar chord diagrams: F/C, Bb/C, Gm/C (with a 3fr extension), and F/C. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

Repeat and Fade

C Dm7 Bb/C

word. Just say the

Detailed description: This section is enclosed in a box and labeled 'Repeat and Fade'. It contains two staves of music. The top staff has lyrics 'word. Just say the'. Above it are three guitar chord diagrams: C, Dm7, and Bb/C. The bottom two staves are piano accompaniment, ending with a double bar line.

Optional Ending

C Dm7 Bb/C Gm/C F/C C

word.

Detailed description: This section is enclosed in a box and labeled 'Optional Ending'. It contains two staves of music. The top staff has the lyric 'word.'. Above it are six guitar chord diagrams: C, Dm7, Bb/C, Gm/C (with a 3fr extension), F/C, and C. The bottom two staves are piano accompaniment, ending with a double bar line.

# TAKE ME HOME

Words and Music by  
PHIL COLLINS

Moderately

Eb
Bb/Eb
Db/Eb
Ab/Eb

Eb
Bb/Eb
Db/Eb

Take that look of wor - ry, I'm an or - di - na - ry man  
 Seems so long I've been wait - ing still don't know what for  
 Take that look of wor - ry mine's an or - di - na - ry life

Ab/Eb
Eb
Bb/Eb

they don't tell me no - thing so I  
 there's no point es - cap - ing I don't  
 work - ing when it's day - light and

Db/Eb



Ab/Eb



Eb



find out all I can. There's a fire that's been  
 wor-ry an-y-more. I can't come out to  
 sleep-ing when it's night. I've got no far hor-

Bb/Eb



Db/Eb



Ab/Eb



burn-ing right out-side my door.  
 find you I don't like to go out-side  
 iz-ons I don't wish up-on a star.

Eb



Bb/Eb



Db/Eb



I can't see but I feel it and it helps to keep me warm.  
 They can turn off my feel-ings like they're turn-ing off the light.  
 They don't think that I lis-ten oh but I know who they are.

Ab/Eb



Abadd9/Eb



Ab/Eb



So\_ But\_ And\_ } I, I don't\_

Eb



Abadd9/Eb



mind, no\_ I,

Ab/Eb



Eb



1

I\_ don't\_ mind.\_

Dbadd9/Eb



Db/Eb



2

oh\_ I, I don't mind..

continue pattern (opt.)

E $\flat$

D $\flat$ add9/E $\flat$



Musical staff with vocal line and piano accompaniment. The vocal line includes the lyrics "No I," with a long note on "I,".

No I,

Musical staff with piano accompaniment, including treble and bass clefs.

D $\flat$ /E $\flat$

E $\flat$



Musical staff with vocal line and piano accompaniment. The vocal line includes the lyrics "I don't mind. So".

I don't mind.

So

Musical staff with piano accompaniment, including treble and bass clefs.

E $\flat$

A $\flat$ /E $\flat$



Musical staff with vocal line and piano accompaniment. The vocal line includes the lyrics "take, take me home".

take,

take me home

Musical staff with piano accompaniment, including treble and bass clefs.

E $\flat$



Musical staff with vocal line and piano accompaniment. The vocal line includes the lyrics "'cause I don't re-mem - ber. Take, take me".

'cause I don't re-mem - ber.

Take, take me

Musical staff with piano accompaniment, including treble and bass clefs.

Ab/Eb



Eb



Musical staff with lyrics: home 'cause I don't re - mem - ber.

Piano accompaniment for the first system.

Ab/Eb



Bb/Eb



To Coda

Musical staff with lyrics: Take, take me home oh no

Piano accompaniment for the second system.

Fm



Eb/G



Db/Ab



Musical staff with lyrics: 'cause I've been a prison-er all my life and I can

Piano accompaniment for the third system.

Fm



D.% al Coda

Musical staff with lyrics: say to you,

Piano accompaniment for the fourth system.

CODA

Musical staff with lyrics: 'cause I don't re - mem -

Piano accompaniment for the fifth system.

E♭

A♭/E♭

ber, \_\_\_ take, take \_\_\_ me home

B♭/E♭

Fm

E♭/G

oh no, \_\_\_ 'cause I've been a prison-er all \_\_\_ my life \_\_\_

D♭/A♭

Fm

E♭

\_\_\_ and I can say to you, \_\_\_ but I don't re - mem - ber \_\_\_

A♭/E♭

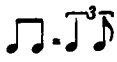
*Repeat to Fade*

take, take \_\_\_ me home 'cause I don't re - mem-




# TWO HEARTS

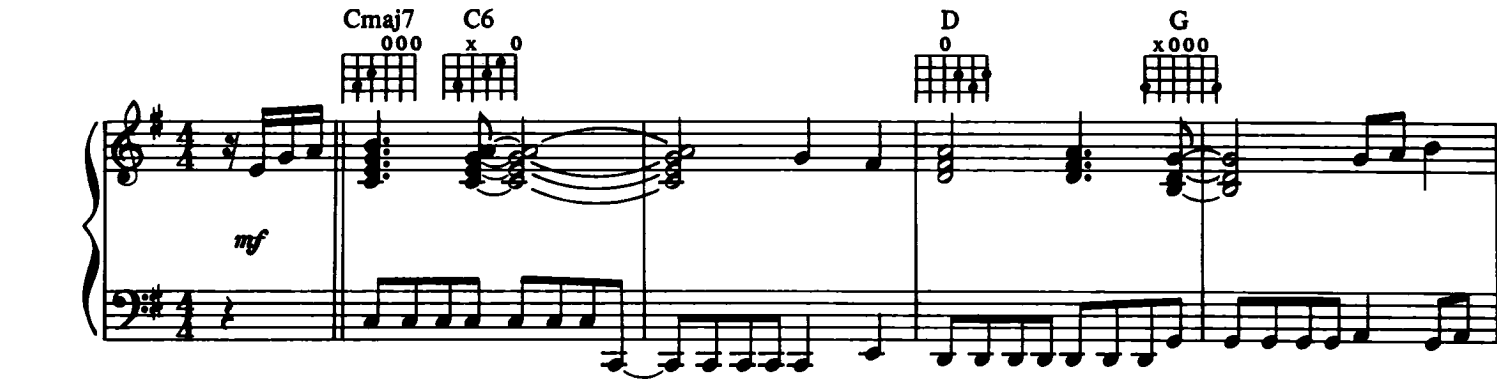
Words and Music by PHIL COLLINS  
and LAMONT DOZIER

Medium fast shuffle 


**Cmaj7** **C6** **D** **G**

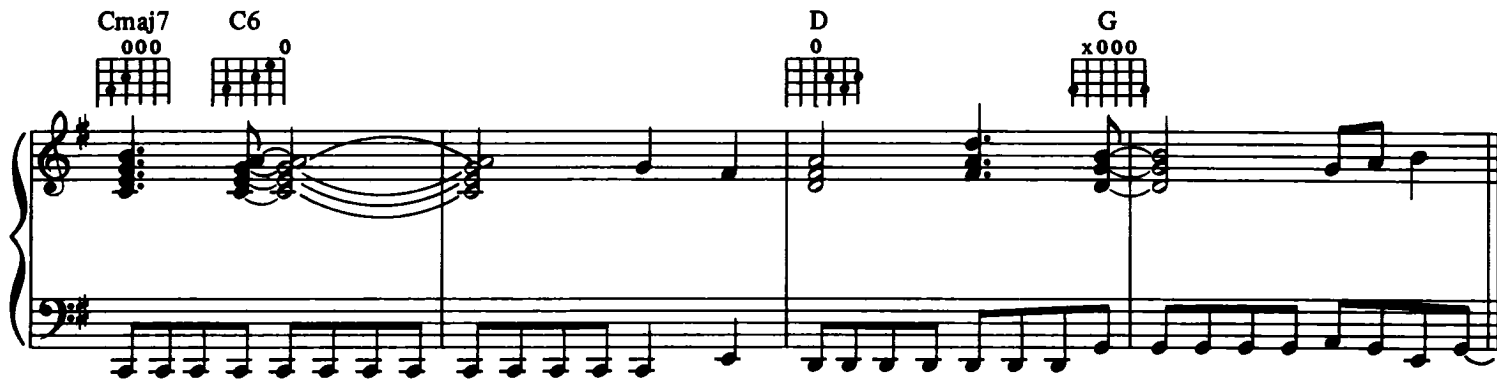


*mf*




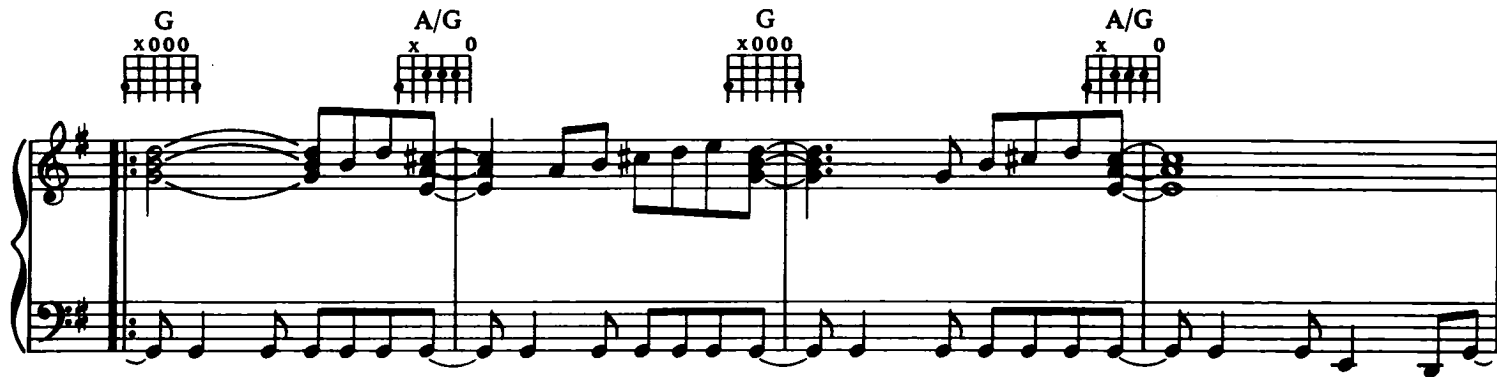
**Cmaj7** **C6** **D** **G**






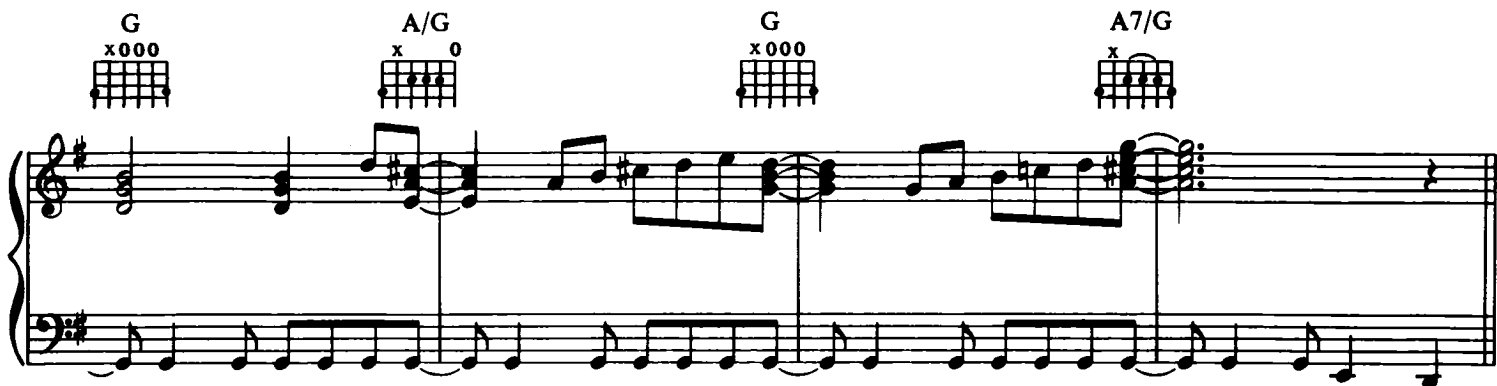
**G** **A/G** **G** **A/G**

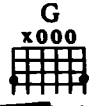
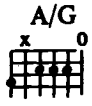
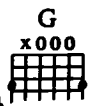




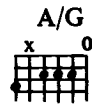
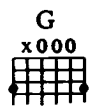
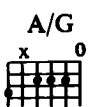
**G** **A/G** **G** **A7/G**



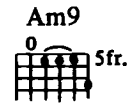
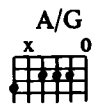
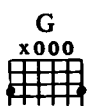




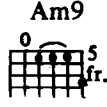
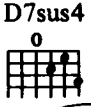
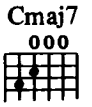
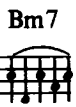
There was no rea - son to be - lieve... she'll al - ways  
 (See additional lyrics)



be there... But if you don't put faith in what you be -



lieve in, it's get - ting no - where... 'Cause it



helps, you nev - er give up, — don't look down, — just look up...

Bm7



Cmaj7



D7sus4



'Cause she's al - ways there\_ be - hind\_ you,\_ just\_ to re - mind\_ you.

Cmaj7



C6



D



G



Two hearts\_ liv - ing in just one mind\_ { You know we're  
Beat - ing to -

Cmaj7



C6



D



G



two hearts\_ liv - ing in the just end one of mind\_ —  
geth - er\_ 'til the end of time\_ .

2.

Cmaj7



C6



You know we're two hearts\_ liv - ing in

D 0  
G x000  
Cmaj7 000  
C6 x 0

just one mind, to - geth - er for - ev - er

This system contains the first system of music. It features a vocal line with lyrics, a piano accompaniment, and four guitar chord diagrams: D (0), G (x000), Cmaj7 (000), and C6 (x 0). The lyrics are "just one mind, to - geth - er for - ev - er".

D 0  
G x000

'til the end of time.

This system contains the second system of music. It features a vocal line with lyrics, a piano accompaniment, and two guitar chord diagrams: D (0) and G (x000). The lyrics are "'til the end of time.".

Eb/G x  
Ab 4fr.  
F/A 0  
Bb Ab/C x

This system contains the third system of music, primarily piano accompaniment. It features four guitar chord diagrams: Eb/G (x), Ab (4fr.), F/A (0), and Bb Ab/C (x). There is a triplet of eighth notes in the bass line.

Bmaj7  
G#m7 4fr.  
A#m7

She knows, there'll al - ways be a

This system contains the fourth system of music. It features a vocal line with lyrics, a piano accompaniment, and three guitar chord diagrams: Bmaj7, G#m7 (4fr.), and A#m7. The lyrics are "She knows, there'll al - ways be a".

D#7sus4



G#m7



spe - cial place\_ in my heart\_\_\_\_\_ for her,\_\_\_\_

A#m7



G#/A#



Bmaj7



she knows, - she knows, - she knows.\_\_\_\_ Yeah,\_\_\_\_ she knows

G#m7



A#m7



D#7sus4



— no mat - ter how far a - part\_\_\_\_ we are, -

G#m7



Am7



she knows\_\_\_\_\_ I'm al - ways right

Repeat and fade

Am7/D  
00 0



Cmaj7  
000



C6  
x 0



there be - side \_\_\_\_\_ her. Two hearts \_\_\_\_\_  
two hearts \_\_\_\_\_

D  
0



G  
x000



liv - ing in just one mind, \_\_\_\_\_ beat - ing to -  
liv - ing in just one mind, \_\_\_\_\_ to - geth - er for -

Cmaj7  
000



C6  
x 0



D  
0



G  
x000



geth - er \_\_\_\_\_ un - til the end of time... You know we're  
ev - er \_\_\_\_\_ 'til the end of time...

Additional Lyrics

Well there's no easy way to, to understand it.  
 There's so much of my life in her  
 And it's like I planned it.  
 And it teaches you to never let go,  
 There's so much love you'll never know.  
 She can reach you no matter how far,  
 Wherever you are.

# TWO WORLDS

from Walt Disney Pictures' TARZAN™

Words and Music by  
PHIL COLLINS

Moderately

Bb5



The first system of music consists of two measures. The treble clef staff contains a whole note chord of Bb5 in the first measure, followed by a whole rest in the second measure. The bass clef staff contains a rhythmic pattern of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The dynamic marking *mp* is placed below the first measure.

The second system of music consists of two measures. The treble clef staff contains a whole note chord of Bb5 in the first measure, followed by a whole rest in the second measure. The bass clef staff continues the rhythmic pattern of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

C5



The third system of music consists of two measures. The treble clef staff contains a whole note chord of C5 in the first measure, followed by a whole rest in the second measure. The bass clef staff continues the rhythmic pattern of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

The fourth system of music consists of two measures. The treble clef staff contains a whole note chord of C5 in the first measure, followed by a whole rest in the second measure. The bass clef staff continues the rhythmic pattern of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

F5

Bb sus2



Put your faith in what you  
Soft - ly tread the sand be -

C

F

Bb sus2

C

F



most be - lieve\_ in. Two worlds, one fam - i - ly.  
low your\_ feet\_ now. Two worlds, one fam - i - ly.

C(add4)/Bb

Bb(add2)

Eb sus2

Dm



Trust your heart, let fate de - cide to guide these\_ lives\_ we see.  
Trust your heart, let fate de - cide to guide these\_ lives\_ we see.



Csus 3fr

C

Fm7

Eb/F

A par - a - dise un - touched  
Be - neath the shel - ter of

Fm

Fm7

Eb/F

Fm

— by man with - in this world blessed with love.  
— the trees, on - ly love can en - ter here.

Fm7

Eb/F

Fm

Fsus

A sim - ple life they live in peace.  
A sim - ple life they live in peace.

Eb 3fr

Ab 4fr

Bb

Eb 3fr

Raise your head up; lift high the load. Take strength from those that need

Ab 4fr Bb Eb 3fr Ab 4fr Bb

— you. Build high the walls, — build — strong the beams.. A

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with a rest followed by the lyrics '— you. Build high the walls, — build — strong the beams.. A'. Above the vocal staff, five guitar chord diagrams are provided: Ab 4fr, Bb, Eb 3fr, Ab 4fr, and Bb. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Eb 3fr Ab 4fr Bb

new life — is wait - ing; but dan - ger's — no — stran - ger

The second system continues the musical score. The vocal line has the lyrics 'new life — is wait - ing; but dan - ger's — no — stran - ger'. Above the vocal staff, three guitar chord diagrams are shown: Eb 3fr, Ab 4fr, and Bb. The piano accompaniment maintains the same rhythmic pattern as the first system.

C5 3fr N.C.

here.




The third system shows the vocal line with the word 'here.' and a double bar line. Above the vocal staff, a guitar chord diagram for C5 3fr is shown. The piano accompaniment includes a section marked 'N.C.' (No Chords) with a key signature change to C major (no sharps or flats) and a time signature change to 3/4. The piano part features a sequence of chords in the right hand and a bass line in the left hand.

3

The fourth system shows the piano accompaniment for the final part of the piece. It features a triplet of chords in the right hand and a bass line in the left hand. The time signature is 3/4.

Fm7 

No words de - scribe a

Ebsus2/G  Eb/G  3fr Fm/Ab 

moth-er's tears. No words can heal a bro -

Bb5  Fm7  Eb/G  3fr Fm/C  Fsus 

ken heart. A dream is gone; — but where there's hope,

Bbsus2

C

F

Bbsus2

some - where, \_ some - thing is call - ing \_ for \_ you. Two worlds, \_ one

C

F

C(add4)/Bb

Bb(add2)

Ebsus2

fam - i - ly. \_ Trust your \_ heart, \_ let fate de - cide \_ to

Dm

C5

D5

Bb5/D

guide these \_ lives \_ we see. \_

C5/D

C6/D

D5

*fp* *ff*

# WE WAIT AND WE WONDER

Words and Music by  
PHIL COLLINS

Moderately

Play 4 times

**Eb5**

*mf*

**Eb5** **Bb** **Ab/C** <sup>3fr</sup> 1-3

4 **Eb** <sup>3fr</sup> **Bb**

Oh — we stand, hang — our heads dis — be —  
wait and — we won — der how — this  
grets, no — for — give — ness, no — com —

**Ab/C** <sup>3fr</sup> **Eb** <sup>3fr</sup>

liev — ing, — then — not know — ing — how — could  
hap — pened; — kill — ing the old, — the  
pas — sion. — These — brave he — roes — on — ly

Bb



Ab/C



such a thing be wrong. — Oh we  
 in no - cent, the young. — While sons  
 know to hit and run. — Slow - ly



won - der — just what they must — be think - ing, —  
 fol - low in fa - ther's foot - steps, not un - der - stand - ing —  
 my sad - ness turns to rage and — we won - der —



oh — to take a life — of one — so  
 that what they do — could some - how be  
 how can these scars ev - er heal, when all — is



young. — }  
 wrong. — }  
 said and done. — } So tell — me, — when will it — be o - ver now,

Fm7



To Coda ⊕

how soon? How far must they go

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics "how soon?" followed by a short rest, then "How far must they go". The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand, with a long melodic line in the right hand that spans across the first two measures.

Gm7



Fm7



1

to prove to you? Oh we

The second system continues the vocal line with the lyrics "to prove to you?" followed by a long horizontal line, and then "Oh we". The piano accompaniment features a similar bass line and chords, with a long melodic line in the right hand that spans across the first two measures. A first ending bracket is shown above the vocal line for the final measure.

2

Eb



So we will wait and we'll wonder.

The third system features the vocal line with the lyrics "So we will wait and we'll wonder." The piano accompaniment continues with a steady bass line and chords, with a long melodic line in the right hand that spans across the first two measures.

The final system shows the piano accompaniment for the last few measures of the piece, featuring a steady bass line and chords in the left hand, and a melodic line in the right hand.

1-3 4 Eb 3fr

Bb Ab/C 3fr 1-3 4 D.S. al Coda No \_ re -

CODA Fm7 Gm7 3fr Fm7

man - y tears \_ must fall to prove to you?

Gm7 3fr

Please \_ tell \_ me, when will it be o - ver now,



Fm7



how soon?

And how far must\_ they go,

Gm7



to prove to you?

Fm7



So\_ we wait and\_ we

Eb



Bb



Ab/C



Play 3 times

won - der.

Yes, \_ we wait and\_ we

Eb



Bb



Ab/C



won - der.

E $\flat$   
3fr



B $\flat$



A $\flat$ /C  
3fr

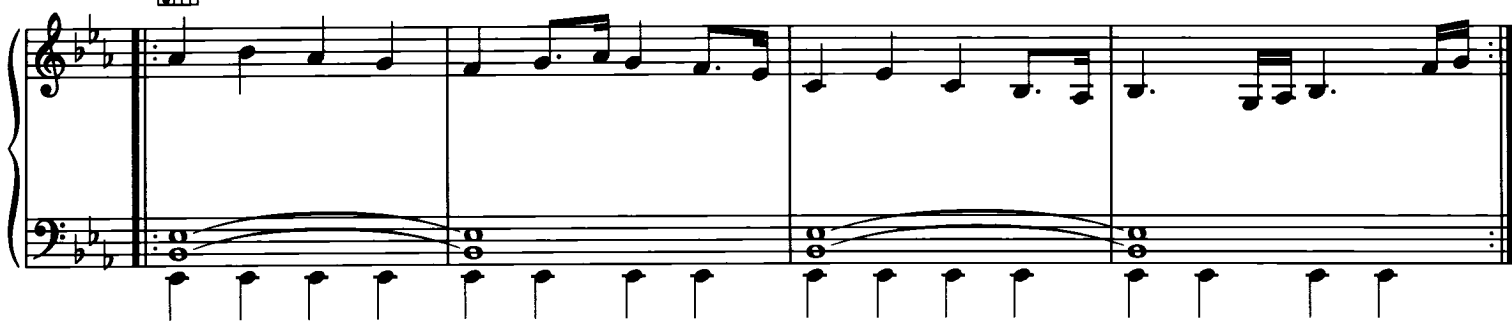


Musical notation for the first system, measures 1-4. The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a bass line with chords and moving lines. A slur covers the final two notes of the treble line in measure 4.

E $\flat$   
3fr




Play 5 times



Musical notation for the second system, measures 5-8. The treble clef continues the melodic line. The bass clef features a long slur across measures 5 and 6, and another slur across measures 7 and 8.

1



Musical notation for the third system, measures 9-12. The treble clef continues the melodic line. The bass clef contains sustained chords. A first ending bracket labeled '1' spans measures 11 and 12.

2



Musical notation for the fourth system, measures 13-16. The treble clef continues the melodic line. The bass clef contains sustained chords. A *rit.* marking is present in measure 14. A second ending bracket labeled '2' spans measures 15 and 16.

# WHO SAID I WOULD

Words and Music by  
PHIL COLLINS

Moderately

Chord diagrams: F, Bb, F, C

*mf*

Chord diagrams: F, Bb, F, C

2

I know she says she wants me \_\_\_\_\_ I hear it ev - 'ry time  
 knows it ain't ea - sy \_\_\_\_\_ for a sim - ple boy like me  
 knows when she calls me \_\_\_\_\_ I'll come run - ning ev - 'ry time.

Chord diagrams: F, Bb, F, C

And I know she knows it keeps me, \_\_\_\_\_  
 And she fills me full of lov - ing, \_\_\_\_\_  
 And she knows she keeps me hot and \_\_\_\_\_ she'll

F Bb F C

well there ain't no oth - er way. \_\_\_\_\_  
 And then she sets me free. \_\_\_\_\_  
 know it's her bo - dy not her mind. \_\_\_\_\_

But she's got a  
 'Cause she's got a  
 And she's got a

Db/Eb Eb Db/Eb

heart, must be made of stone \_\_\_\_\_ 'cause when I tell her that she'll miss me when I'm gone,

Eb

F Bb F C

1 F Bb F C

she says \_\_\_\_\_ who said I would.

F Bb F C

2

She \_\_\_\_\_ Tell me, who said I would, \_\_\_\_\_

F B $\flat$  F C

F B $\flat$  F C

To Coda ♦

Who said I would, who said I would.

F F<sup>sus4</sup> add9 F E $\flat$

F F<sup>sus4</sup> add9 F E $\flat$

I'm not the on - ly one but I'll do fine, I suit her pur - pose and I'm just her  
You're not the on - ly one but you'll do fine, You suit my pur - pose and you're just my

G G<sup>sus4</sup> add9 G F

G G<sup>sus4</sup> add9 G F

kind, I don't\_ own her and I nev - er could, don't think I do, - don't think I should.  
kind, you don't\_ own me and you nev - er could, don't think you do, - don't think you should.

F B $\flat$  F C

F B $\flat$  F C

Tell \_ me, who said I would, who said I would.

F Bb F C

F Bb F C

But she's got a

Db/Eb Eb Db/Eb

heart, must be made of stone \_\_\_\_\_ 'cause when I tell her that she'll miss me when I'm gone,

2 F Bb F C F Bb F C

she says \_\_\_\_\_ who said I would.

*D.%.* *al Coda*

Now she

**CODA** F Bb F C *Ad lib. to Fade*

# YOU'LL BE IN MY HEART

(Pop Version)

from Walt Disney Pictures' TARZAN™

Words and Music by  
PHIL COLLINS

Moderately

F#5



*mf*

Come stop your cry - ing; - it will be all right.

Just take my hand, hold it tight. I will pro- tect you from

B5

all a - round \_ you. I will be here; don't you \_ cry.

G#m 4fr

C#



For one so small you seem so strong. —  
 Why can't they un - der - stand the way we — feel? —



My arms will hold you, — keep you safe and — warm. —  
 They just don't trust — what they can't ex - plain. —

B(add2)



This bond be - tween us can't be bro - ken.  
 I know we're dif - f'rent, but deep in - side — us



I will be here; don't you — cry. 'Cause }  
 we're not that dif - fer - ent at all. — And }



**E<sub>b</sub>** **A<sub>b</sub>/E<sub>b</sub>** **B<sub>b</sub>** **B<sub>b</sub>/A<sub>b</sub>**

you'll be in my heart, yes, you'll be in my

**G<sub>m</sub>7** **C<sub>m</sub>** **A<sub>b</sub>**

heart from this day on now and for - ev - er -

**D<sub>b</sub>** **To Coda** **B<sub>b</sub>** **E<sub>b</sub>**

more. You'll be in my

**A<sub>b</sub>/E<sub>b</sub>** **B<sub>b</sub>** **B<sub>b</sub>/A<sub>b</sub>** **G<sub>m</sub>7**

heart no mat - ter what they say. You'll

Cm

Ab(add2)

Db

be here in my heart al - ways.

Bb7sus

Ab

Bb

D.S. al Coda

CODA

Bb

Ab sus

Ab

Don't lis - ten to them, 'cause  
 des - ti - ny calls - you you

Ab sus2

Ab

Ab sus/F

Fm7

What do they know? — We need each oth - er to  
 Got - ta be strong. — It may not be with you, but you've  
 what do they know? — We need each oth - er to  
 must be strong. — It may not be with you, but you've

Absus2/F

Fm7

Cm7

3fr

have, to hold. } They'll see in time,  
got to hold on. }

1  
Db

I know. When

2

Db

Eb

3fr

Bb

know. We'll show them to - geth - er, 'cause

F

Bb/F

you'll be in my heart. Be - lieve me,

C C/B $\flat$  Am7

you'll be in \_\_\_\_\_ my \_\_\_\_\_ heart. I'll be there from

Dm B $\flat$  Eb<sup>3fr</sup>

this day on, \_\_\_\_\_ now \_\_\_\_\_ and for - ev - er - more. \_\_\_\_\_

C F

You'll be in \_\_\_\_\_ my \_\_\_\_\_

B $\flat$ /F C C/B $\flat$

heart (You'll be here \_\_\_\_\_ in my heart.) \_\_\_\_\_ no mat - ter what \_\_\_\_\_ they \_\_\_\_\_

Am

Dm

say. (I'll be with you.) You'll be here in \_\_\_\_\_ my \_\_\_\_\_

Bb(add2)

Eb

C

heart (I'll be there.) al - ways. Al -

Bb maj9

F(add2)

ways \_\_\_\_\_ I'll be with you.

Bb maj9

I'll be there for \_\_\_\_\_ you al - ways,

F(add2)



al - ways - and al - ways. —

Just look o -

Bbmaj9



F(add2)



- ver your shoul-der.

Just look o - ver your shoul-der.

Bbmaj9



Just look o - ver your shoul - der;

F



F(add2)



I'll be there — al - ways. —

# YOU CAN'T HURRY LOVE

Words and Music by EDWARD HOLLAND,  
LAMONT DOZIER and BRIAN HOLLAND

Slow Rock

*mf*

The piano introduction consists of a series of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. The key signature is B-flat major (two flats) and the time signature is 4/4.

E<sub>b</sub> Ab<sub>6</sub> E<sub>b</sub>

I need love, love ooh, ease my mind, and I need to

The first system of the vocal melody is written in a single treble clef. It features a melodic line with some ties and a piano accompaniment in the grand staff. Chord diagrams for E<sub>b</sub>, Ab<sub>6</sub>, and E<sub>b</sub> are provided above the staff.

G<sub>m</sub> C<sub>m</sub>7 F<sub>m</sub> B<sub>b</sub>7 E<sub>b</sub>


find time, — some-one to call mine; My ma - ma said, — You can't hur-ry love, — no, you'll

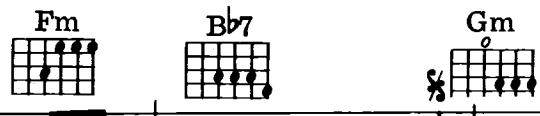
The second system of the vocal melody continues the melodic line. The piano accompaniment provides harmonic support. Chord diagrams for G<sub>m</sub>, C<sub>m</sub>7, F<sub>m</sub>, B<sub>b</sub>7, and E<sub>b</sub> are provided above the staff.

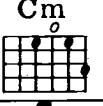
A<sub>b</sub> E<sub>b</sub> G<sub>m</sub> C<sub>m</sub> F<sub>m</sub> B<sub>b</sub>7

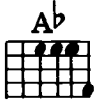
just have to wait. — She said, love don't come eas - y, — but it's a game of give and take. You

The third system of the vocal melody concludes the phrase. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A<sub>b</sub>, E<sub>b</sub>, G<sub>m</sub>, C<sub>m</sub>, F<sub>m</sub>, and B<sub>b</sub>7 are provided above the staff.


  
 can't hur-ry love,— no, you'll just have to wait,— just trust on a good—time, no


  
 mat-ter how long it takes. How ma-ny heart - aches must I stand be-fore I  
 I can't bear— to live my life a - lone.— I grow im-


  
 find the love to let me live a - gain? — Right now the  
 - pa - tient for a love to call my own. — But when I


  
 on - ly thing — that keeps me hang - in' on, — when I  
 feel that I, — I can't go on, — well these



B $\flat$ 7      A $\flat$       B $\flat$ 9

feel my strength      ooh, is al - most gone, I re - mem - ber ma - ma said, You  
pre - cious words      keep me hang - ing on,

E $\flat$       A $\flat$       E $\flat$       Gm      Cm      To Coda ◆


can't hur - ry love, — no, you'll just have to wait. — She said, love don't come eas - y, — Well

Fm      B $\flat$ 7      E $\flat$

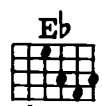
It's a game of give and take. — How long must I wait, — how much

A $\flat$       E $\flat$       Gm      Cm7      Fm      B $\flat$ 7      D.  $\frac{3}{8}$  al Coda

more must I take — be - fore lone - li - ness — will cause my heart, heart to break? No,

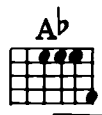
♣ CODA 

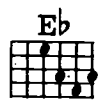


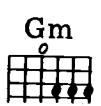


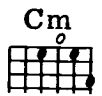
it's a game of give and take. — You can't hur - ry love, — no you'll

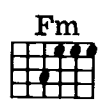








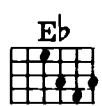


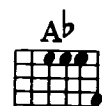


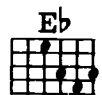


just have to wait, — just trust on a good time, no mat-ter how long it takes, now



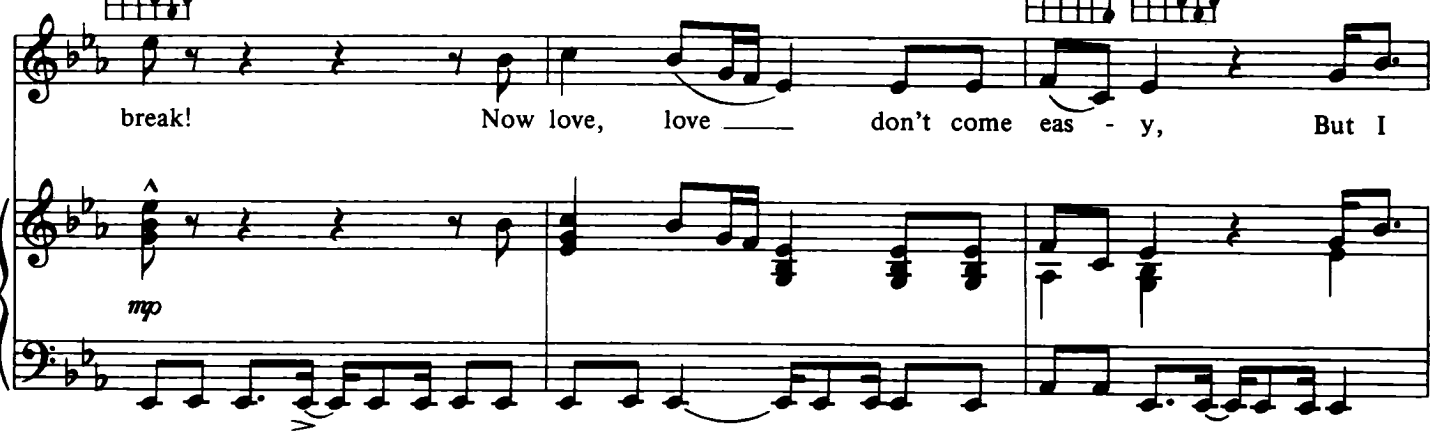


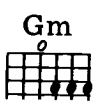


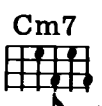


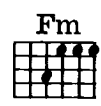
break! Now love, love — don't come eas - y, But I

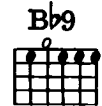
*mp*

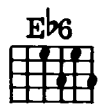


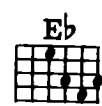












keep on wait - ing, an - tic - i - pat - ing for that soft voice to talk to



me at night, — For some ten-der arms — hold — me tight. — I keep

*mf*

wait - ing Ooh — till that day — But it ain't eas - y no, — you know it ain't  
(Love don't come eas - y —)

eas - y. — My ma - ma said, You can't hur - ry love, — no, you'll

2nd time fade out

just have to wait. — She said, Love don't come eas - y, it's a game of give and take. You