

**GENESIS**



**Invisible Touch**

2400



**INVISIBLE TOUCH, 4**  
**TONIGHT, TONIGHT, TONIGHT, 8**  
**LAND OF CONFUSION, 18**  
**IN TOO DEEP, 24**  
**ANYTHING SHE DOES, 32**  
**DOMINO**  
**PART ONE - IN THE GLOW OF THE NIGHT, 37**  
**PART TWO - THE LAST DOMINO, 46**  
**THROWING IT ALL AWAY, 54**  
**THE BRAZILIAN, 60**

# INVISIBLE TOUCH

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

♩ = 128

Fsus4
F
Bb/F
C/F
Fsus4
F

The piano introduction is in 4/4 time with a tempo of 128. It features a driving bass line in the left hand and a rhythmic accompaniment in the right hand. The chords are Fsus4, F, Bb/F, C/F, Fsus4, and F.

Bb/D

Bb/C

C

Dm

Bbmaj7

Well I've been wait - ing  
 I don't real - ly know her I  
 She don't like los - ing to

Am(add F)

F

C

F

Dm

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

Bbmaj7



Am(add F)



C



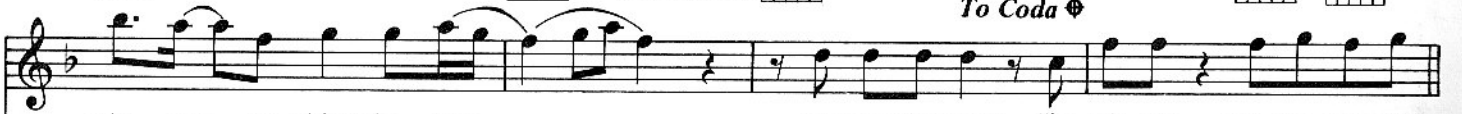
noth - ing\_\_                      noth - ing    could\_ go    wrong \_\_\_\_\_                      but  
 un - der your skin                      you're ne -    ver\_ quite    the                      same \_\_\_\_\_                      and  
 mess up your life                      you'll want    her\_ just    the                      same \_\_\_\_\_                      and



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



To Coda ♦



take eve - ry - thing she    sees \_\_\_\_\_                      and now it seems    I'm fall - ing    fall - ing for her.  
 some - thing mys - ter - i - ous \_\_\_\_\_                      and now it seems    I'm fall - ing    fall - ing for her.  
 take eve - ry - thing she    sees \_\_\_\_\_                      and now it seems    I'm





Fsus4

F

Bb/F

C/F

Fsus4

F



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



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



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

Fsus4

F

Bb/F

C/F

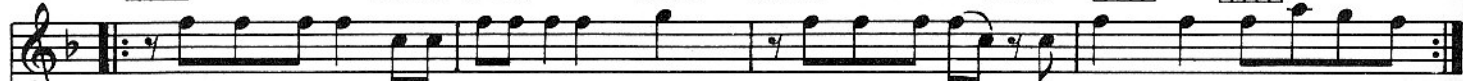
Fsus4

F

1. Bb/D

Bb/C

C



She seems to have an in-vis-i-ble touch yeah, she reach-es in\_\_ and grabs right hold of your heart.  
She seems to have an in-vis-i-ble touch yeah, it takes con-trol\_ and



D%. al Coda

⊕ CODA

2.

Bb/D

Bb/C

C

Bb

C

Gsus4

G



slow - ly tears you a - part.



fall - ing fall - ing for her. She seems to have an in -



C/G

D/G

Gsus4

G

C/E

C/D

D

Gsus4

G



- vis - i - ble touch yeah, she reach-es in\_\_ and grabs right hold of your heart. She seems to have an in-



C/G

D/G

Gsus4

G

C/E

C/D

D



- vis - i - ble touch yeah, it takes con - trol\_ and slow - ly tears\_ you a - part.



REPEAT to D FADE.

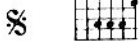


# TONIGHT, TONIGHT, TONIGHT

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

♩ = 100

B♭



Dm/A



Dm



B♭



I'm com-ing down com-ing down like a mon - key \_\_\_\_\_  
 I'm go - ing down go - ing down like a mon - key \_\_\_\_\_  
 (S) I'm com-ing down com-ing down like a mon - key \_\_\_\_\_

Dm/A



Dm



Bb



but it's al - right  
but it's al - right  
but it's al - right

like a load on your back that you  
try to pick yourself up and  
it's like a load on your back that you

Dm/A



Dm



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

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

Bb



C



try to shake it loose  
it's like a hel-ter skelter  
just try to shake it loose

cut it free \_\_\_\_\_  
going down and down  
cut it free \_\_\_\_\_

just let it go \_\_\_\_\_  
round and round  
let it go \_\_\_\_\_

just  
but  
but just




D9




get it a - way\_ from me \_\_\_\_\_ oh \_\_\_\_\_ oh \_\_\_\_\_  
 just get it a - way\_ from me \_\_\_\_\_ oh \_\_\_\_\_ oh \_\_\_\_\_  
 get it a - way\_ from me \_\_\_\_\_ oh \_\_\_\_\_ oh \_\_\_\_\_



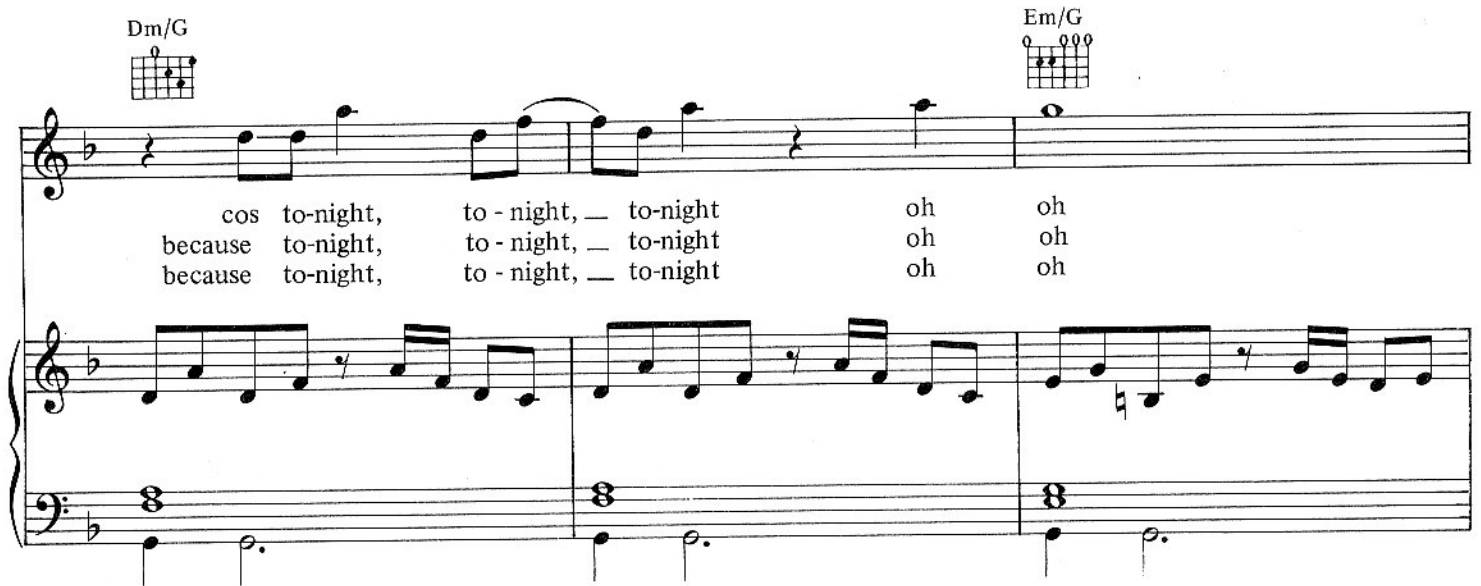
Dm/G




Em/G



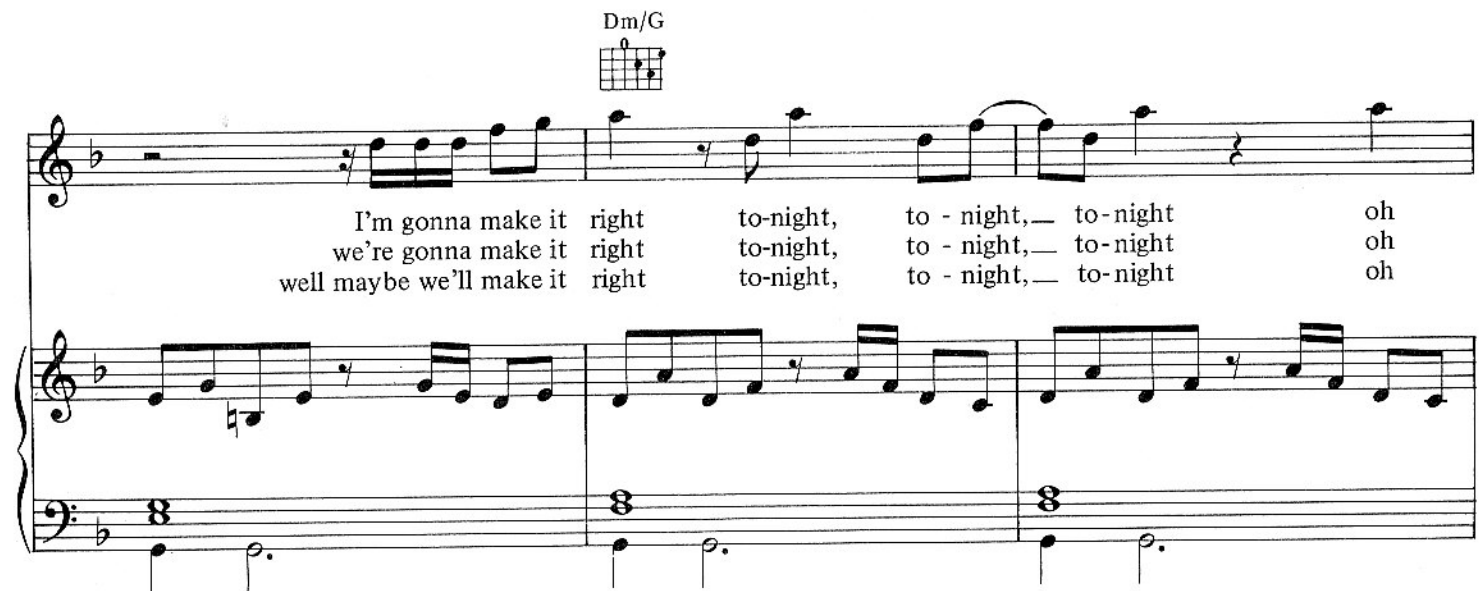
cos to-night, to - night, — to-night oh oh  
 because to-night, to - night, — to-night oh oh  
 because to-night, to - night, — to-night oh oh



Dm/G



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



Em/G



To Coda I ⊕

1.

Bb



oh.  
oh.  
oh.

Dm/A



Dm



2.



I got some mo - ney in my pock - et a - bout rea - dy to burn\_



I don't re - mem - ber where I got it I got - ta get it to you\_



F



Gm7



So please \_ ans-wer the phone.

cos I keep call - ing\_ but you're ne-ver home \_ what am I gon-na do..

To - night, to - night,

to-night oh oh

I'm gonna make it

Em/G



Dm/G



Em/G



right to-night, to night, — to-night oh oh. \_\_\_\_\_

11x N.C.

11x

11x

11x

Bb Fmaj7/A F Dm

Well you keep tell - ing me — I've got eve - ry - thing — you say I've got

Gsus4 G

eve - ry - thing I want —

Bb Fmaj7/A F Dm Gsus4

and you keep telling me you're gonna help me — you're gon-na help me but you don't

G Bb Fmaj7/A F Dm Gsus4

— but now I'm in too deep — you see it's got me



Bb Fmaj7/A F Dm **SS** Bb/C Am/C

so that I just can't sleep oo\_ get me out of here \_  
 please\_ get me out of here \_

*ff*

Bb/C Am/C Bb/C

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

Am/C Bb/C Am/C *To Coda II* ⊕ ⊕

an-y - thing, \_ an-y - thing \_ if you'll just help get me out of  
 an-y - thing, \_ an-y - thing \_ if you'll just help get me out of

Dsus4

here.

D.S. al Coda I ⊕

⊕ CODA I Em/G

D.S.S. al Coda II ⊕ ⊕

⊕ ⊕ CODA II Dm/G

here yes to - night, to night, — to - night, to - night oh oh  
*Ad lib to FADE*

Em/G

Dm/G

oh oh I'm gonna make it right to-night, to night, —

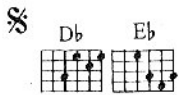
Em/G

— to-night oh oh.

# LAND OF CONFUSION

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

♩ = 120

I must've dreamed a thou - sand dreams —  
 Now did you read the news to - day —  
 Oh su - per - man where are you now —  
 I won't be com-ing home to - night —



been hunted by a mil - lion screams — but I can hear the  
 they say that dan-ger's gone a - way — but I can see the  
 well everything's gone wrong some - how — the men of steal  
 my gen-er-a-tion will put it right — we're not just making



Ebm 1. Db

march - ing feet — they're moving in - to the street. —  
 fire's still alight — burning  
 the men of power — are los-ing con -  
 pro - mi - ses — that we know

2, 3, 4. Db Ebm Ebm7 Ab

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

Db Ebm Ebm7 Db Db Ebm

too ma-ny pro - blems and not much love to go — round —  
 look for the fu - ture but there's not much love to go — round —

Ebm7

Ab

Db

Ebm7

Ebm7

Db



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

§§

Ebm7

Cb

Db

Bbm

Ebm

Cb



(1. 2. & 3.)

This is \_ the world we live in and these are \_ the

§§ For

Db

Bbm

Ebm

Cb

Db

Bbm



hands we're gi - ven

use them\_ and let's start try - ing  
§§ stand up \_ and let's start show - ing

To Coda I ⊕

Ebm

Cb

Db

Bbm

Ab



to make it \_ a place worth liv - ing in.  
just where \_ our lives are go - ing to.

To Coda II ⊕ ⊕

Abm



1.

Db



First system of musical notation, including vocal line and piano accompaniment.

Cm



2.

Second system of musical notation, including vocal line and piano accompaniment.

F/C



Abmaj7/C



Third system of musical notation, including vocal line and piano accompaniment.

Eb



Gm/D



Cm



F



3

I remem - ber \_ long a -

Fourth system of musical notation, including vocal line and piano accompaniment.



Cm F/C

- go — oo when the sun was shin - ing —

Abmaj7/C

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

Eb Gm/D Cm F Ab

sound of — your laugh - ter as I held you tight —

Cb

so long - a - go.

Cb

Db



Cb

Db

Cb

Db



Cb

Db

Db

Ebm

Db



*D.S. al Coda I* ⊕

⊕ CODA I

*D.S.S. al Coda II* ⊕⊕

⊕⊕ CODA II

Db

Bbm



place worth fight - ing.

Abm

Db

Ebm



# IN TOO DEEP

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

♩ = 104

Bbm7 Cm7

*mp*

Dbmaj7 Eb

Fm Db Bbm7

All that time I was search-ing with no-where to run — to it  
 Oh I know you're going but I can't be-lieve — it's the

Eb Fm

start-ed me — think-ing wondering what I — could make — of my life —  
 way that you're leav-ing it's like we never knew each oth-er at all —



Db Bbm Eb Fm

and who'd be wait-ing it may be my fault I ask - ing all kinds of quest - gave you too ma - ny rea -

Db Bbm Eb

ions to my - self \_\_\_\_\_ but ne - ver find - ing the ans - wers -  
sons be - ing a - lone \_\_\_\_\_ when I did - n't want to \_\_\_\_\_

Fm7 Db

cry - ing at the top of my \_\_\_\_\_ voice and  
I thought you'd al - ways be there I

Bbm7 Eb Bbm7 Cm7

no - one list - ening \_\_\_\_\_ all this time \_\_\_\_\_ I still re -  
almost be - lieved you \_\_\_\_\_ all this time \_\_\_\_\_ I still re -  
it seems I've spent too long \_\_\_\_\_ on - ly

**D<sup>b</sup>maj7** **E<sup>b</sup>** **B<sup>b</sup>m7**

member eve-ry-thing you said oh oh — there's so much  
 member eve-ry-thing you said oh oh — there's so much  
 thinking a - bout my - self oh oh — and now I want to spend

**Cm7** **D<sup>b</sup>** **E<sup>b</sup>**

— you pro - mised how could I ev - er for - get. Lis - ten  
 — you pro - mised how could I ev - er for - get.  
 — my life — just car - ing 'bout somebody else.

**A<sup>b</sup>** **CHORUS** **D<sup>b</sup>** **Cm7**

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

**A<sup>b</sup>** **D<sup>b</sup>** **Cm7** **A<sup>b</sup>**

you know I love you but I'm play-ing for keeps al-though I need you I'm

Db Cm7 Ab Db Cm7

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

Bbm7 Eb/Bb Bbm7 1.

So — lis - ten lis - ten — to — me

Eb/Bb Bbm7 Eb/Bb Bbm7

oh you must be - lieve — me — I can feel your eyes go through

Bbm7 Eb/Db 2.

— me but I don't know why. — me I can

Bbm7 Eb/Db F Bb

feel your eyes go — through me.

Eb Ab F Bb

Eb Ab F

*D.S. and Repeat Chorus to FADE*

Eb Ab Fm7/C Cm7



# ANYTHING SHE DOES

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

♩ = 168

The musical score is written for piano in the key of D major (indicated by two sharps) and 4/4 time. It consists of four systems of music. The first system includes guitar chord diagrams for C/D, G/D, and D. The second system includes diagrams for Am/D, G/D, and D. The third system includes diagrams for C/D and D, and features first and second endings. The fourth system includes diagrams for E, E, and A/E. The right-hand part (R.H.) contains the melody, and the left-hand part (L.H.) provides the harmonic accompaniment. The lyrics are: 'Oh You You know know know'.



you dec - or - ate the gar - age wall — hang in  
 that's all you real - ly are I know — ed - it -  
 you've fig - ured in some fan - ta - sies — you would  
 that in twen - ty years or more — you'll still



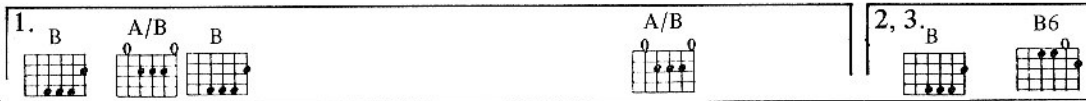
peo - ple's — halls live — in se - cret — drawers  
 or - ial — dreams they — can make you — real  
 not be - lieve it's what — you had to — do  
 look the — same as — you do to - day



If you could —  
 tell me —  
 life goes —  
 you'll still —

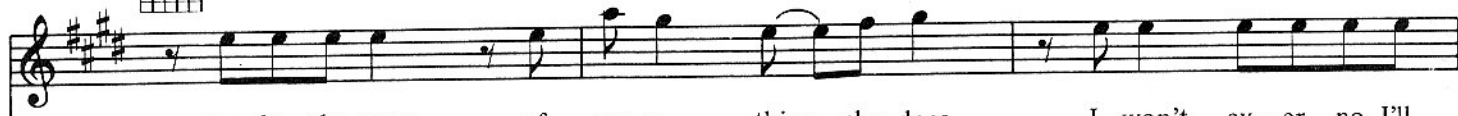


look a - round \_\_\_\_\_ you I won - der what \_\_\_\_\_ you'd see  
 where you came \_\_\_\_\_ from and where you're go - ing \_\_\_\_\_ to  
 on a round \_\_\_\_\_ you and be - cause of \_\_\_\_\_ you  
 be a young \_\_\_\_\_ girl when I'm old and \_\_\_\_\_ grey




CHORUS

I won't ev - er no I'll ne - ver get to know her \_\_\_\_\_



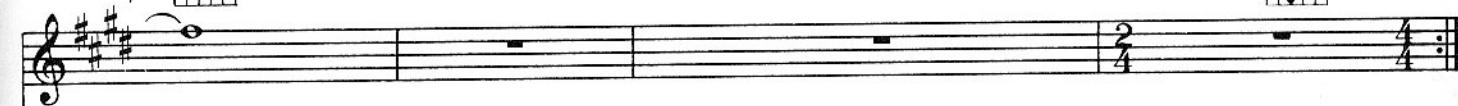
or be the cause of an - y - thing - she does I won't ev - er no I'll



ne-ver get to hold her — well do you think this ach - ing could be love.



1. C#m sus4



2, 3.



— I won't ev - er no I'll ne-ver get to know her — or be the cause of





A B E A B

an - y - thing - she does I won't ev - er no I'll ne - ver get to hold her -

To Coda II ⊕ ⊕ C#m sus4

E A B

do you think this ach - ing could - be love. \_\_\_\_\_

D.S. al Coda I ⊕  
With Repeat of INTRO.  
F#m F#msus4

⊕ CODA I B

D.S.S. al Coda II ⊕ ⊕

no -

⊕ ⊕ CODA II E

B. Vox  
(No you'll ne - ver)  
Ad lib. to END

A B E A B

B. Vox  
(No you'll ne - ver)

# DOMINO, PART ONE IN THE GLOW OF THE NIGHT

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

$\text{♩} = 88$

Em A Em A G A Em A Em

SYNTH.

*mp*

A G A G Em A Em A Em

G A Em A Em A Em G A Em A Em

D Em D Em D Em D Em D

The grey of eve - ning fills the room —

13

Em D Em D Em D Em D Em D Em

there's no need to look out side —

D Em D Em D Em A Em A

to see or feel — the rain. — *SYNTH.*

G A Em A Em A Em A G A Em A Em

D Em D Em D Em D Em D

And I reach a - cross to touch her but I know —

Em D Em D Am

— that she's — not — there. —

F C

Rain keeps run - ning —

D

down the win - dow — pane — time is

C D

run - ning — out for — me.





Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and piano accompaniment.



Musical notation for the second system, including treble and bass clefs, a key signature of one sharp (F#), and piano accompaniment.



Musical notation for the third system, including treble and bass clefs, a key signature of one sharp (F#), and piano accompaniment. Lyrics: Sheets of Can't you see what you are — dou - ble glaz - ing help to —



Musical notation for the fourth system, including treble and bass clefs, a key signature of one sharp (F#), and piano accompaniment. Lyrics: do - ing — to the me — keep outside the night — only foreign can't you ci - ty

G Am G/A Am

see what you have done. —  
si - rens can cut through. —

*ff*

Dm C G F G

As I try — to pass — an - oth - er — lone - ly sleep - less night  
Ny - lon sheets — and blan - kets help to — min - i - mise the cold

*mp*

Am Dm C G

— — A hun - dred cra - zy voi - ces call my name  
— — But they can't keep out — the chill - ing sounds

Am Dm C

— — — — — As I try — to pass —  
— — — — — Will the night - mare soon —

*ff* *mp*

G F D F

— them by — I al - most — can be - lieve that she is here..-  
 — give way — to dream-ing — that she is here with me. —

Esus4

D

Here in the glow of the night —

C D

Do you know — what you — have — done —

C D

Do you know\_ what you\_ have be - gun \_\_\_\_\_

F C G F D

Do you see we shall ne - ver\_\_ be to - geth - er a - gain\_\_



F Am9 D

All of my life

C D

Oh the love - ly peo - ple emp - ty rooms \_\_\_\_\_



C  D 





And all the point-less vio - lence si - lent tombs



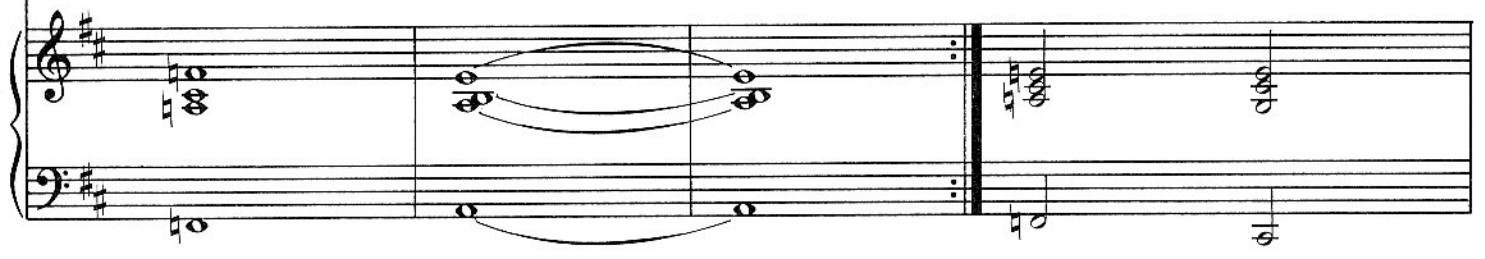
F  C  G  F  D 


Could it be — that — we shall be to - geth - er a - gain. —



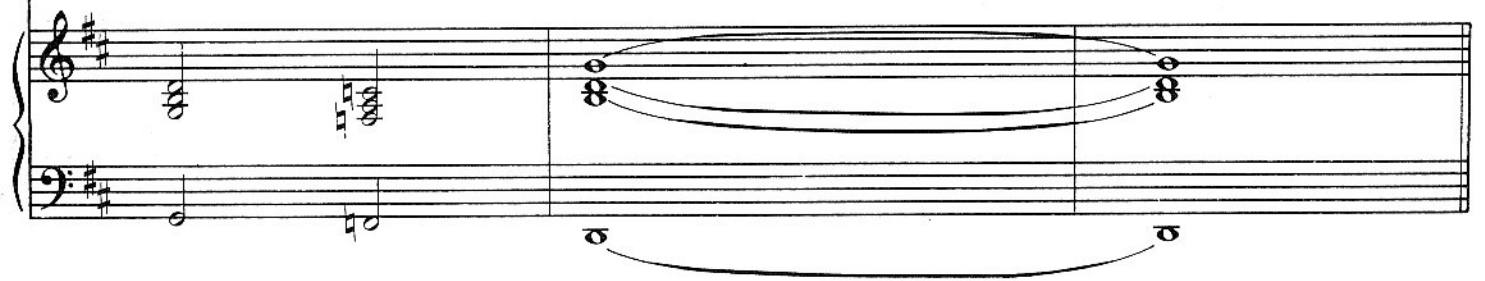
F  1. Am  2. F  C 

Could it be — that



G  F  G/D 

we shall be to - geth - er a - gain. —



Slow and with expression

Bb

Bb-5

Bb

In si - lence and dark - ness

*colle voce*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. A triplet of eighth notes (A4, Bb4, A4) is marked with a '3' above it. The piano accompaniment consists of a series of chords: Bb, Bb-5, and Bb. The piano part includes a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

F

Bb

we held each oth - er

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment features chords F and Bb. The piano part includes a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

C11

near that — night we prayed it — would

The third system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment features chord C11. The piano part includes a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

Dm

Bb

last for ev - er.

The fourth system concludes the vocal line with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment features chords Dm and Bb. The piano part includes a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

# DOMINO, PART TWO THE LAST DOMINO

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

♩ = 132  
5x

*f*

Ab/D**b**

B/D

Ab/D**b**

B/D

G/D

D

Gm/D

C/D

Blood on the win - dows  
The liqu - id sur - rounds me

mil - lions of or - din - ary  
I fight to rise from this

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a piano accompaniment and a vocal line. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line includes lyrics and is supported by piano chords. Chord diagrams are provided for several chords: Ab/D**b**, B/D, G/D, D, Gm/D, and C/D. A '5x' marking indicates a five-finger stretch. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

D D Gm/D

peo - ple \_ out there \_ they gaze at the sce - ne - ry \_ they  
ri - ver \_ of hell \_ I stare round a - bout me and

C/D D F/D

act as if \_ it is per - fect - ly clear take a look at \_ the  
child - ren are swimming and play - ing \_ with boats their fea - tures are



E/D G/D A/D

moun - tain chang - ing take \_ a look at \_ the beau - ti - ful ri - ver \_ of  
their \_ bodies \_ dis - solve \_ and I am \_ a -

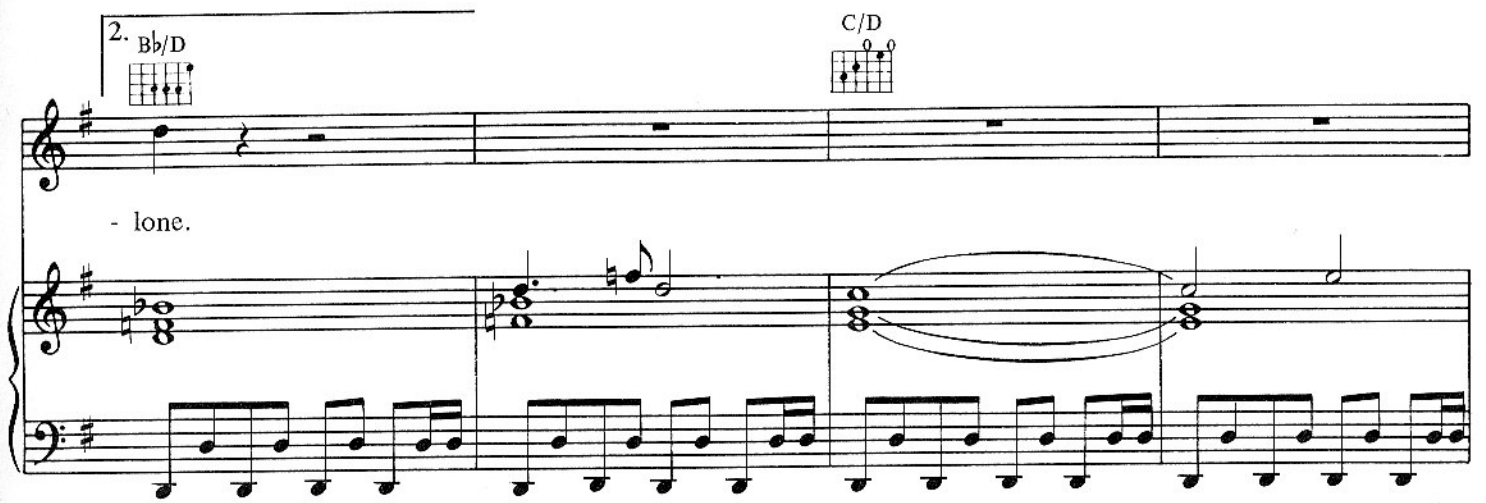
1. Ab/D





blood.

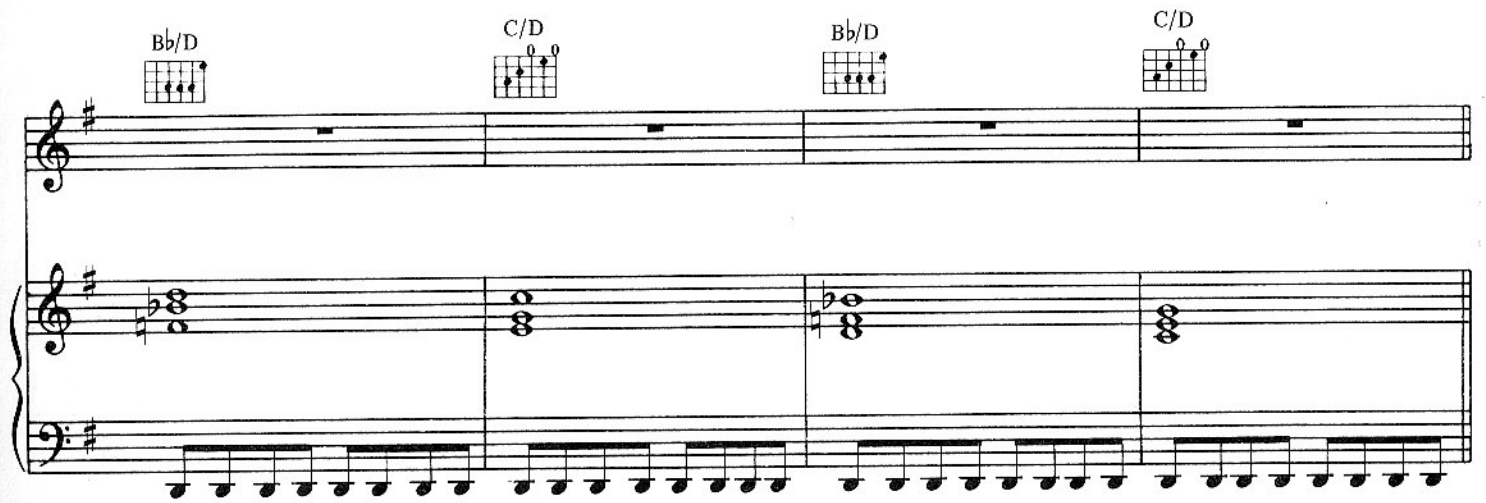


2.  

- lone.





Now \_ see what you've gone and done. \_



1.  2.  



Chord diagrams: G (000), Gsus4 (00), C (000), D (000), G (000)

Chord diagrams: Gmaj7 (000), C6 (000), D (000), G (000), Bm (000)

Chord diagrams: C (000), D/C (000), D (000), G/D (000), Gmaj7 (000), C (000)

Chord diagrams: D7sus4 (000), D7 (000), G (000), D7 (000)

Well now you

ne-ver did see such a ter - ri - ble thing — as you seen last night on the  
 one with the liv - ing and I'm feel-ing just fine — I know just what I gotta




T. V. — may - be if we're luck-y they will show it a - gain — such a  
 do — play — the game of hap - pi - ness and nev - er let on — that it

C/D

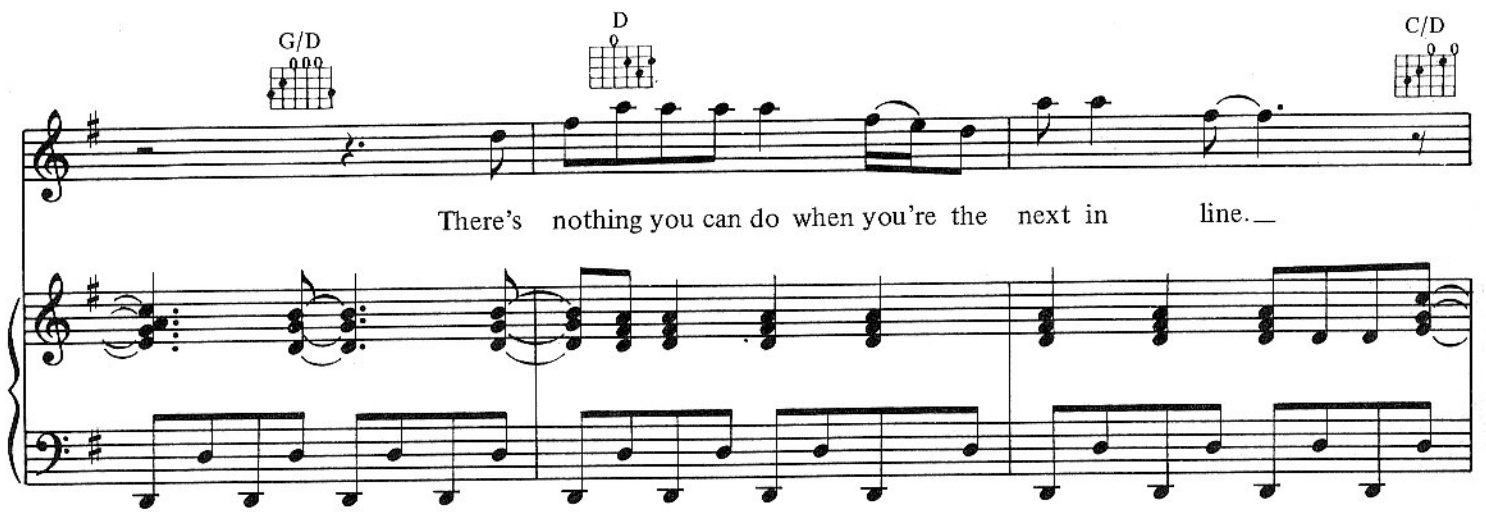
D7


ter - ri - ble thing to see. —  
 on - ly lives on in a song. —

C/D

G/D  D  C/D 




There's nothing you can do when you're the next in line. —



G/D  D 



You've got to go



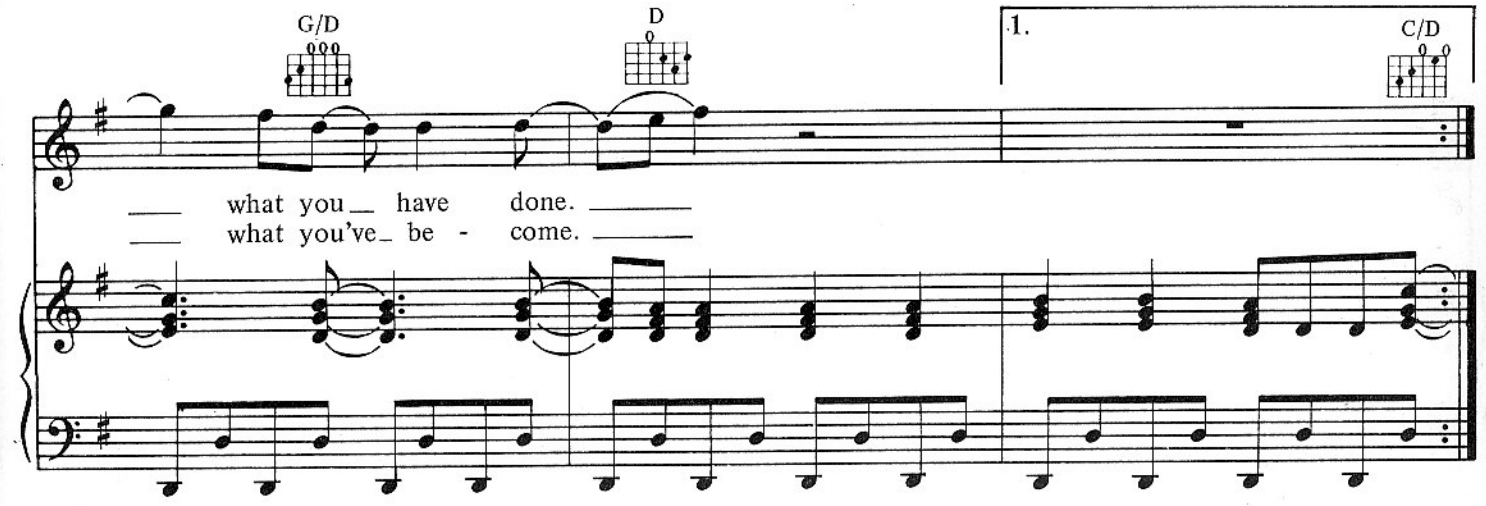
1. D  2, 3. D  To Coda  C/D  C/D 

do - mi - no. Now I'm do - mi - no. Do you know  
Do you know



G/D  D  1. C/D 

— what you — have done. —  
— what you've — be - come. —





2.

N.C.

The first system consists of a treble clef staff with four measures of whole rests. Below it is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chordal textures and moving lines.

Bb

A diagram of a guitar fretboard showing the fingering for a Bb chord: index on the 2nd fret of the 5th string, middle on the 2nd fret of the 4th string, ring on the 3rd fret of the 3rd string, and pinky on the 3rd fret of the 2nd string.

Bb-5

A diagram of a guitar fretboard showing the fingering for a Bb-5 chord: index on the 2nd fret of the 5th string, middle on the 2nd fret of the 4th string, ring on the 3rd fret of the 3rd string, and pinky on the 3rd fret of the 2nd string.

The second system features a treble clef staff with four measures of whole rests. The piano accompaniment continues, with the right hand playing a sustained chord in the first measure and a melodic line in the following measures. The bass line provides harmonic support with moving bass notes.

Bb

A diagram of a guitar fretboard showing the fingering for a Bb chord: index on the 2nd fret of the 5th string, middle on the 2nd fret of the 4th string, ring on the 3rd fret of the 3rd string, and pinky on the 3rd fret of the 2nd string.

F

A diagram of a guitar fretboard showing the fingering for an F chord: index on the 1st fret of the 1st string, middle on the 2nd fret of the 2nd string, ring on the 3rd fret of the 3rd string, and pinky on the 3rd fret of the 4th string.

In si - lence\_ and dark - ness \_

The third system includes a treble clef staff with lyrics: "In si - lence\_ and dark - ness \_". The piano accompaniment features a melodic line in the right hand that follows the vocal line, and a bass line in the left hand. The piano part has a sustained chord in the first measure and a melodic line in the following measures.

Bb



A diagram of a guitar fretboard showing the fingering for a Bb chord: index on the 2nd fret of the 5th string, middle on the 2nd fret of the 4th string, ring on the 3rd fret of the 3rd string, and pinky on the 3rd fret of the 2nd string.

Gm

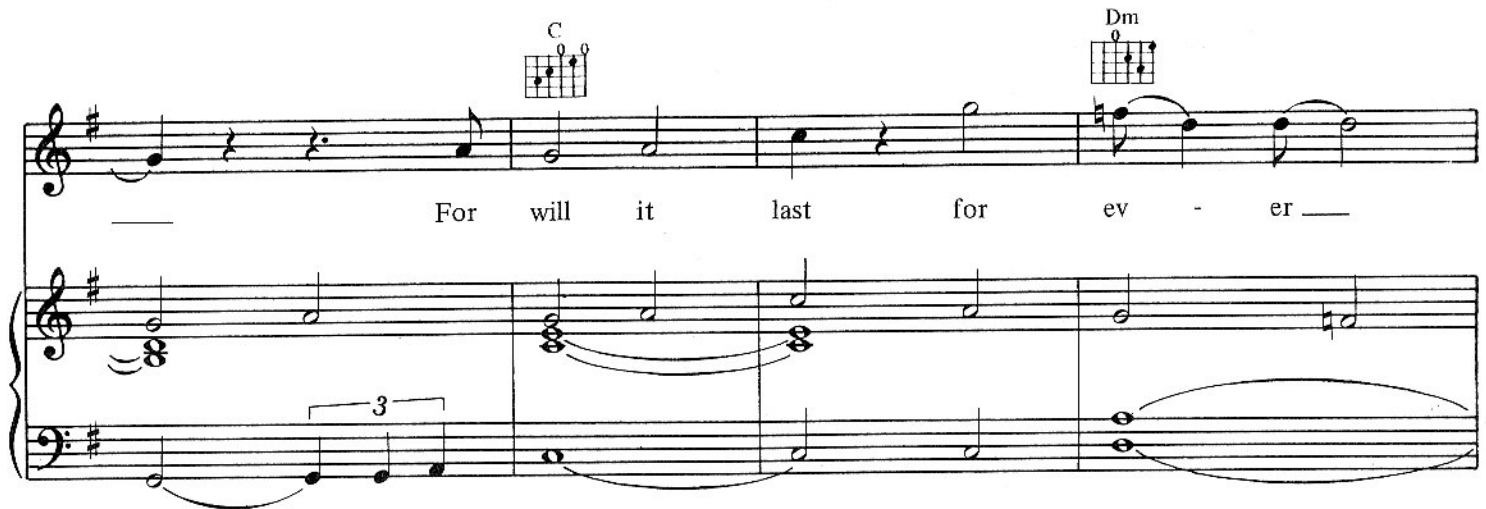
A diagram of a guitar fretboard showing the fingering for a Gm chord: index on the 2nd fret of the 5th string, middle on the 2nd fret of the 4th string, ring on the 3rd fret of the 3rd string, and pinky on the 3rd fret of the 2nd string.



Hold each oth - er \_ near to - night\_

The fourth system includes a treble clef staff with lyrics: "Hold each oth - er \_ near to - night\_". The piano accompaniment features a melodic line in the right hand that follows the vocal line, and a bass line in the left hand. The piano part has a sustained chord in the first measure and a melodic line in the following measures.

C  Dm 





For will it last for ev - er —



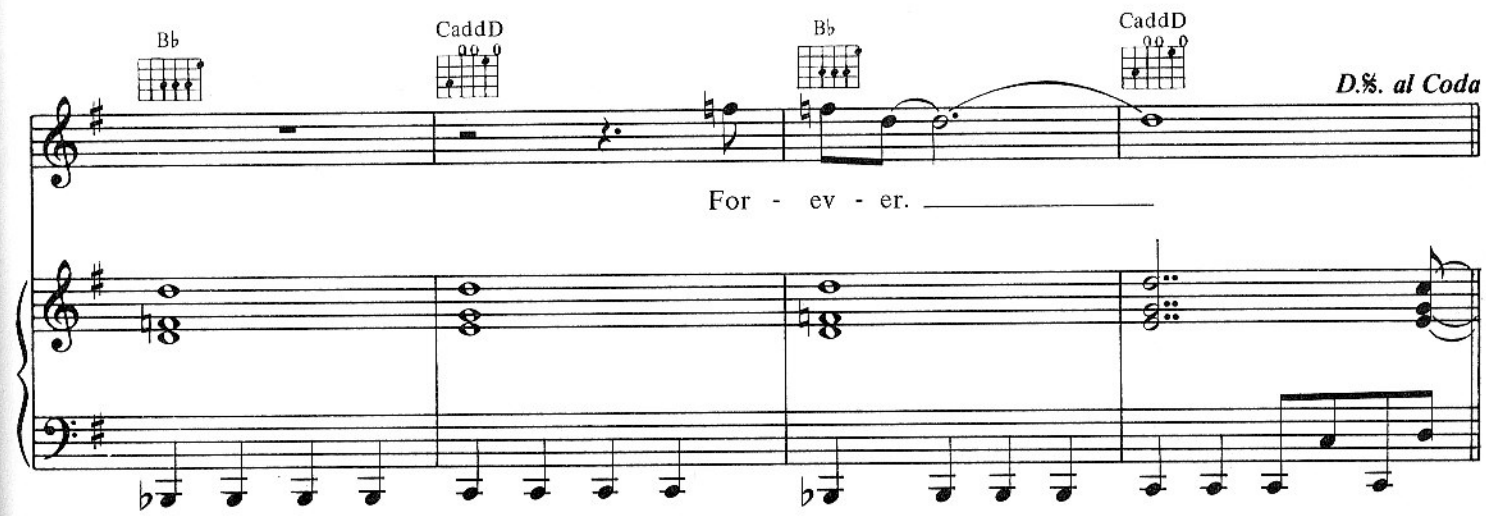
Bb  CaddD  Bb  CaddD 



Will it last for ev - er —



Bb  CaddD  Bb  CaddD  *D.% al Coda*

For - ev - er. —



**♩ CODA**  *To FADE*   



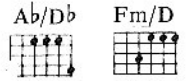
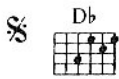
# THROWING IT ALL AWAY

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

♩ = 88



*mf*

Need I say I love you  
can-not live to- geth - er  
Someday you'll be sor - ry

need I say I care  
we cannot live a - part  
someday when you're free



need I say that e - mo - tion's  
that's the sit - u - a - tion I've  
memories will re - mind you that

something we don't share  
known it from the start  
our love was meant to be

Bbm

Gb

Gb

Db/F

Ebm7

I don't want\_ to be sit-ting here \_ try-ing to de - ceive\_ you cos  
 eve-ry time\_ that I look at you \_ I can't see the fu - ture cos  
 late at night when you call my name\_ the on - ly sound you'll hear\_ is the

Db

Ebm/Db

1. Gb

Db

you know I know ba - by that I don't wan-na go. We  
 you know I know ba - by  
 sound of your voice call - ing

2, 3. Gb

Db

Dbmaj7

I don't wan - na go.  
 call-ing af - ter me.

Cbadd9

Gbadd9

Absus4

Just throwing it all \_ a - way\_ throwing it all \_ a - way. \_  
 Just throwing it all \_ a - way\_ throwing it all \_ a - way. \_



D $\flat$ maj7



C $\flat$ add9



To Coda  $\diamond$  G $\flat$ add9



3

Is there nothing that I can say to  
And there's nothing that

A $\flat$ sus4



C $\flat$ add9



make you change your mind \_\_\_\_\_

I watch the world — go

G $\flat$ maj7



C $\flat$ add9



round and round —

and you see — mine turn - ing up —

G $\flat$ maj7



D $\flat$



G $\flat$ /D $\flat$



— side down oo oo oo —

oo oo oo —

oo oo

Ab/D**b**                      C**b**/D**b**                      D**b**

oo \_\_\_\_\_ oo oo oo oo \_\_\_\_\_ oo oo oo \_\_\_\_\_ oo oo

throwing it all — a-way —

G**b**/D**b**                      A**b**/D**b**                      C**b**/D**b**

oo \_\_\_\_\_ oo oo oo \_\_\_\_\_ oo oo oo \_\_\_\_\_ oo

Now

D**b**                      G**b**/D**b**                      D**b**

who will light up the dark - ness and who will hold \_ your hand \_\_\_\_\_

G**b**/D**b**                      D**b**                      F**m**

who will find you the ans - wers \_\_\_\_\_ when you don't un - der - stand \_\_\_\_\_

Bbm7

Gb

Db/F

Ebm

Ebm/Ab

why should I — have to be the one — who has to con - vince — you cos

Db

Gb/Db

Gb

Db

*D.S. al Coda*

you know I know ba - by that I don't wan - na go.

**CODA**

Gbadd9

Absus4

Db

I can say — ay ay — oo oo oo — Ad lib to FADE oo oo

Gb/Db

Ab/Db

Cb/Db

oo — oo oo oo — oo oo oo — we're throwing it all a - way.

# THE BRAZILIAN

Music: Tony Banks, Phil Collins & Mike Rutherford.

♩ = 120

B



B no 3rd



4x

4x

1.

2.



G

A

G

A

E

B

F#m

D
G
B
F#m

This system contains four measures of music. The treble clef staff features a melodic line with eighth and quarter notes. The bass clef staff provides a harmonic accompaniment with chords. Above the staff, chord diagrams are provided for D, G, B, and F#m.

D
G
A
G

This system contains four measures of music. The treble clef staff features a melodic line with eighth and quarter notes. The bass clef staff provides a harmonic accompaniment with chords. Above the staff, chord diagrams are provided for D, G, A, and G.

A
B

*To Coda* ◆

This system contains four measures of music. The treble clef staff features a melodic line with quarter notes. The bass clef staff provides a harmonic accompaniment with chords. Above the staff, chord diagrams are provided for A and B. The text "To Coda" with a diamond symbol is centered above the second measure.

This system contains three measures of music. The treble clef staff features a melodic line with quarter notes. The bass clef staff provides a harmonic accompaniment with chords.

C
Am
B

This system contains three measures of music. The treble clef staff features a melodic line with quarter notes. The bass clef staff provides a harmonic accompaniment with chords. Above the staff, chord diagrams are provided for C, Am, and B.



B

Percussion 8 D.% al Coda

♩ CODA B F#m

D G B

G A B G A

B F#m D G To FADE