

# ANOTHER DAY IN PARADISE

Words and Music by  
PHIL COLLINS

Moderately

The sheet music consists of two systems of musical notation. The top system shows a vocal melody with a treble clef, a bass line with a bass clef, and a guitar part indicated by chord boxes above the staff. The bottom system shows a continuation of the vocal and bass lines, with lyrics written below the notes. The lyrics describe a person asking for help and a place to sleep.

**VERSE**

1. She calls out to the man on the street,  
See lyrics for verses 2, 3 & 4 (%)

"Sir can you help—  
me?" "It's cold and I've no - where to sleep,—  
is there some-where you can tell me?" — there.

1. E 2, 3, 4. E

Chords shown in the top system: F#m7, E, Bm7, F#m7, E, Bm7.

Performance instructions: *mf* (mezzo-forte) in the first measure of the verse, and *mp* (mezzo-piano) in the second measure of the verse.

F#m                          E/F#                          Dmaj7/F#

Oh think twice, 'cos it's an - oth-er day for you and me in

E/F#                          F#m                          E/F#

pa - ra - dise, oh think twice, 'cos it's a -

Dmaj7/F#                  E                  F#m                  E                  D                  F#m7

no - ther day for you, you and me in pa - ra - dise.

*mf*

E                  Bm7                  F#m7                  E                  Bm7

(%) Just think a-bout\_ it                  Think a-bout\_

The musical score consists of six staves. The top two staves are for the vocal part, with lyrics provided for each. The third staff is for the bass part. The bottom three staves are for the guitar/bass part, with chord diagrams above them. The vocal parts include melodic lines and harmonic voicings. The bass part provides harmonic support with sustained notes. The guitar/bass part includes rhythmic patterns and harmonic voicings. The score is in common time, with various key changes indicated by key signatures and specific chords. The vocal parts feature some slurs and grace notes. The bass part has a prominent eighth-note pattern in the middle section. The guitar/bass part includes a dynamic marking 'mf' in the middle section. The overall style is reminiscent of early rock or blues music.

To Coda ♦

F#m7      E      Bm7      F#m7      To Coda ♦

— it      (%) Think a - bout — it.

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

Oh      Lord,

F#m      E      A      E/G#

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

F#m      E      A

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

*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

Words and Music by  
PHIL COLLINS

**Bright Pop**



*mf*





E<sub>b</sub>5      D<sub>b</sub>5      A<sub>b</sub>

A<sub>b</sub> sus2  
x 4fr

A<sub>b</sub>  
x 4fr

E<sub>b</sub>/A<sub>b</sub>  
x 3fr

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

D<sub>b</sub>/A<sub>b</sub>  
x 4fr

A<sub>b</sub>  
x 4fr

lonely part of town,  
mid - dle of the night.

where Young death waits in the dark-ness with a  
fac - es hide in the

E<sub>b</sub>/A<sub>b</sub>  
x 3fr

D<sub>b</sub>/A<sub>b</sub>  
x 4fr

weap - on  
sha-dows, while they watch

to cut some strang - er down.  
their moth - er and fa - ther fight.

**A<sub>b</sub>**  
4fr

Sleep-ing with an emp - ty bot - tle,  
He says she's been un - faith - ful,

**E<sub>b</sub>/A<sub>b</sub>**  
3fr

he's a sad and an emp - ty heart - ed man.  
she says her love for him \_ has gone,

**D<sub>b</sub>/A<sub>b</sub>**  
4fr

**A<sub>b</sub>**  
4fr

**E<sub>b</sub>/A<sub>b</sub>**  
3fr

All he needs is a job  
and the broth - er shrugs.

and a lit - tle res - pect,  
to his sis - ter and says,

so he can  
"Looks like it's

**D<sub>b</sub>/A<sub>b</sub>**  
4fr

**E<sub>b</sub>**  
3fr

get out while \_ he can.  
just us from \_ now on."

We al - ways need \_ to hear\_

**D<sub>b</sub>**

**1 A<sub>b</sub>**  
4fr

**E<sub>b</sub>/A<sub>b</sub>**  
3fr

— both sides — of the sto - ry.

**D<sub>b</sub>/A<sub>b</sub>** 4fr

Both sides — of the sto - ry. —

**A<sub>b</sub>** 4fr

**A<sub>b</sub>sus2** 4fr    **E<sub>b</sub>/A<sub>b</sub>** 3fr    **D<sub>b</sub>/A<sub>b</sub>** 4fr    **D<sub>b</sub>(add2)/A<sub>b</sub>** 4fr

The

2    **E<sub>b</sub>** 3fr    **D<sub>b</sub>**    **A<sub>b</sub>** 4fr

- ry, we need to hear both sides of the sto - ry. —

**D<sub>b</sub>**

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



watch - ing now. —



Peo - ple look - ing for



truth, we must not fail them now. — Be sure, — be - fore -



— we close — our eyes,

don't walk a - way from — here, —



till you { hear — } both sides, —

no no no

no. \_\_\_\_\_

**A♭**  **E♭/A♭**  **D♭(add2)/A♭** 

**A♭**  **E♭/A♭** 

**D♭(add2)**  **A♭** 

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

**E♭/A♭**  **D♭/A♭** 

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



Neigh - bors once friend - ly now stand each side —  
Ghet - to kid grabs his shoul - der,

of the line that has been drawn.  
throws him up a - gainst the wall.



They've been fight - ing here — for years,  
He says, "Would you — res - pect me

but — now if there's I



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 —



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

Oh, we

**E♭**  

  
**D♭**  

  
**1 A♭**  


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

**A♭sus2**  

**A♭**  


**2 E♭**  

**D♭**  

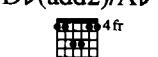

ry, both sides of the

**A♭**  

**A♭5**  

**E♭/A♭**  

**D♭6/A♭**  

**D♭(add2)/A♭**  


sto - ry. —

**Ab**  

**Eb/Ab**  


Oh, both sides of the sto - ry. —

**B**  


**D**<sub>b</sub>**/A**<sub>b</sub>****

1,2

3

{ Yes, } both sides

of the Both sides — of the sto -

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

ry.

**A**<sub>b</sub>****

Both sides — of the sto - ry.

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

Both sides, — both sides of the

A**b**

sto - ry. —

(Both sides — of the sto -

D**b/A**b****

1-3

ry.)

Both sides —

of the

4

A**b**

Must hear both sides

of the sto - ry. —

Repeat and Fade

Optional Ending

# DO YOU REMEMBER

Words and Music by  
PHIL COLLINS

Moderately slow



**VERSE**

We ne - ver talked a - bout \_ it,  
See lyrics for verses 2 & 3 (%)

but I hear the blame \_ is mine.



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



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

'Cos I

8

8

love you,

but I can't take a - ny - more, \_\_\_\_\_

there's a



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



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? \_\_\_\_)

—)

Am7 Dm Am7

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

you know people are funny 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.S. al Coda*

**CODA**

**F**

**Am7**

**Bb**

**C**

*Repeat ad lib. to Fade*

**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

The sheet music consists of four staves. The top staff is for the vocal part, indicated by a treble clef and a dynamic marking of *mp*. The second staff is for the guitar, showing chords and fingerings (e.g., E♭, A♭, E♭/G, B♭/F, E♭, B♭, E♭, A♭) above the staff. The third staff continues the guitar part. The fourth staff is for the vocal part, starting with a rest followed by a melodic line. The lyrics begin in the fifth measure:

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

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. —



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 inside will never see the light of day.  
How we feel how life goes on and that seems so strange.



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,



ev - er - y - day I fall.  
ev - er - y - day I fall. (ev - 'ry - day)  
try, try, as I may,

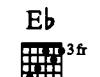
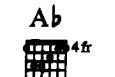
D'you ev - er won - der why,  
It makes me won - der why -  
I can't stop think - ing a - bout



(ev - 'ry - day)

why I love my life's worth It seems my life's

ev - 'ry - thing a - bout you? noth - ing with - out you. But  
worth noth - ing with - out you.



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



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



1,3

To Coda ⊕

2



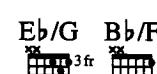
selves to sleep, — we will. —



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



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



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





## CODA



Ev - 'ry - day,

ev - 'ry - day,

A continuation of the musical staff from the previous section, showing a melodic line and harmonic progression.

**Bb E<sub>b</sub> A<sub>b</sub>** **Bb E<sub>b</sub> A<sub>b</sub>** **E<sub>b</sub>/G B<sub>b</sub>/F**

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

A continuation of the musical staff from the previous section, showing a melodic line and harmonic progression.

Repeat and Fade

Optional Ending



— ev - 'ry-day,

ooh it gets — a lit - tle hard - er.

A continuation of the musical staff from the previous section, showing a melodic line and harmonic progression.

# DON'T LOSE MY NUMBER

Words and Music by  
PHIL COLLINS

Moderately fast

The musical score consists of four systems of music. The top system shows piano chords (Cm, Gm7/C, Cm, Gm7/C) and guitar chords (Cm, Gm7/C, Cm, Gm7/C). The second system shows piano chords (Cm, Gm7/C, Bb/C, Ab/C) and guitar chords (Cm, Gm7/C, Bb/C, Ab/C). The third system shows piano chords (Cm, Gm7/C) and guitar chords (Cm, Gm7/C). The fourth system shows piano chords (Bb/C, Ab/C, Cm, Gm7/C) and guitar chords (Bb/C, Ab/C, Cm, Gm7/C). The lyrics are integrated into the music, appearing below the notes in parentheses:

(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,

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

B♭ /C



A♭ /C



they heard him cry  
they heard him shout,

and I be - lieve \_\_\_\_\_ him,  
then a blind-ing light,

well  
and

Cm



Gm7/C



Fm



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,

A♭



B♭



E♭



Fm7



waits in - to too long.  
the night.

Bil - ly,

Bil - ly don't you lose my

num - ber,

'cause you're not an - y - where

D♭



A♭



Cm





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



no. \_\_

A bass line consisting of two measures. The first measure starts with a C major chord (C-E-G) followed by a G minor 7th chord (G-B-D-F#). The second measure starts with a C major chord (C-E-G) followed by a G minor 7th chord (G-B-D-F#).

2 Gm F/G E♭/G F/G

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

Gm F/G E♭/G F/G

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

Gm F/G

— you're right. — Don't give up, — you know

E♭/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



D.S. to Fade

an - y - where \_\_\_\_\_

that I can find you,

oh

# EASY LOVER

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

Medium tempo

G<sub>b</sub>maj13-5



Fm7(add B<sub>b</sub>)



*mf*

G<sub>b</sub>maj13-5



Fm7(add B<sub>b</sub>)

D<sub>b</sub>

E<sub>b</sub>

Fm7



B<sub>b</sub>m7

Cm7

Fm7

D<sub>b</sub>

E<sub>b</sub>

Fm7

1.

4fr.

3fr.

4fr.

2. E<sub>b</sub> Fm7



B<sub>b</sub>m7 Cm7



Fm7

D<sub>b</sub>

D<sub>b</sub>



Eas - y lov - er.

She'll get a hold on you, be - lieve it,

Eb                      Fm7                      Bbm7                      Cm7                      Fm7

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

Db                      Eb                      Fm7

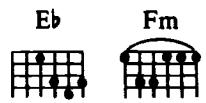
She's an eas - y lov - er. She'll take your

Bbm7              Cm7              Fm7              Db              Eb              Fm7

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

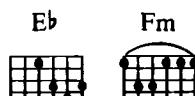
Bbm7              Cm7              Fm7              Db              Cm              Db

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



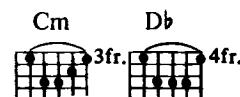
— of keep-ing hold of.  
— her and con-trol her.

Bet-ter for - get— it.  
Bet-ter for - get— it.



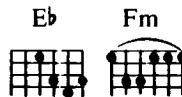
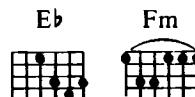
You'll nev - er get it.—  
You'll nev - er get it.—

She will play  
'Cause she'll say



— a - round and leave you,  
— that there's no oth - er

leave— you and de - ceive you.  
till— she finds an - oth - er.



Bet-ter for - get— it.  
Bet-ter for - get— it.

Oh,— you'll re -  
Oh,— you'll re -

Bbm7

gret it.—  
gret it.—No, you'll nev - er change her, so  
And don't try to change her. JustCm7  
3fr.

Fm7

Bbm7

Cm7  
3fr.

Fm7

Bbm7

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

on - ly way—

you'll ev - er know.

Cm7  
3fr.

Fm7

Gbmaj13-5

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

D<sub>b</sub>  
4fr.E<sub>b</sub>

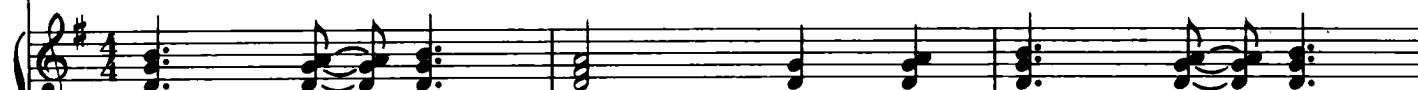
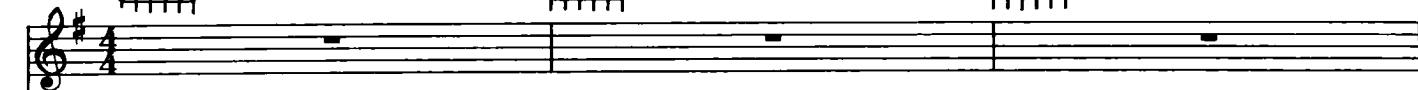
Fm7

2.  
E<sub>b</sub>D.S. and fade  
Fm7

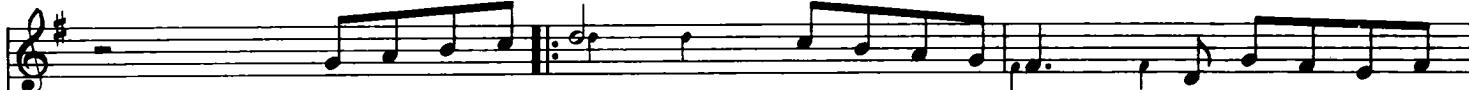
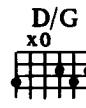
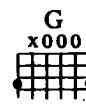
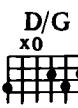
# A GROOVY KIND OF LOVE

Words and Music by TONI WINE  
and CAROLE BAYER SAGER

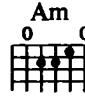
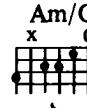
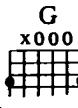
**Slowly**



*Pedal throughout*



When I'm feel - in' blue, want to, all I have to do to is take a look at you



you, want to, then I'm not so \_\_\_\_ blue.  
an - y - time at \_\_\_\_ all.

When you're close to me,  
When I kiss your lips,

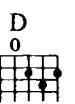
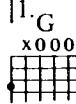
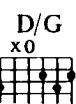
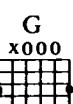
I can feel your oo, I start to



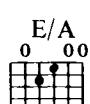
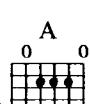
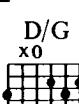
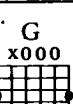
Bm 7



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



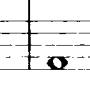
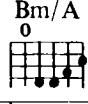
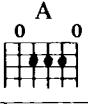
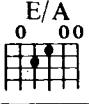
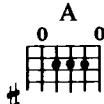
gree, ba - by, you and me got a groo - vy kind of love. An - y - time you



love.

Oh. —

mf



Bm7

C<sup>#</sup>m7

D(addE)



When I'm feel - in'

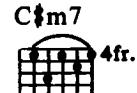
L.H.

L.H.



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

mp



— blue.

When you're in my arms,

noth - ing seems to mat - ter, my whole world could

mf

shat - ter, I

don't— care.—

Would-n't you a - gree,—

ba - by, you and



E/A  
0 0 0

A  
0 0 0

E/A  
0 0 0

me got a groo-vy kind of love.

We got a groo-vy kind of\_

A  
0 0 0

E/A  
0 0 0

D(addE)/F\$  
0 0 0

— love.

We got a groo-vy kind of love.

E7sus4  
0 0 0 0

D(addE)/F\$  
0 0 0

E7sus4  
0 0 0 0

Wo. —

D(addE)/F\$  
0 0 0

E7sus4  
0 0 0 0

E7  
0 0 0

A  
0 0 0

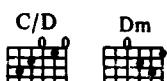
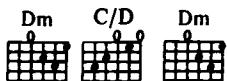
We got a groo-vy kind of love.

*mp rit.*

# HANG IN LONG ENOUGH

Words and Music by  
PHIL COLLINS

Moderately



A musical score for a voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is B-flat major (two flats). The tempo is moderately. The vocal line starts with a piano introduction consisting of eighth-note chords. The vocal entry begins with a forte dynamic (f) on a sustained note.

1. C/D Dm C/D C Dm      2. C/D Dm C/D C Dm

A diagram showing two variations of a four-chord progression: 1. C/D, Dm, C/D, C, Dm; 2. C/D, Dm, C/D, C, Dm.

The vocal line continues with eighth-note chords. The piano part provides harmonic support with sustained notes and eighth-note chords.

Dm7 C/D Dm7 C/D Dm7      C/D Dm7

A diagram showing a five-chord progression: Dm7, C/D, Dm7, C/D, Dm7, followed by a final C/D and Dm7.

signs are get-ting clear - er, \_\_\_\_\_  
ask me how I know, \_\_\_\_\_

'cos clear - er than you need, \_\_\_\_\_  
you don't wan-na hear, \_\_\_\_\_

The vocal line concludes with a final piano chord. The piano part ends with a sustained note.

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


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

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

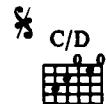
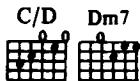

see. \_\_\_\_\_  
 near. \_\_\_\_\_  
 You nev-er thought you'd  
 You nev-er thought you'd

G      Am7/F      G  

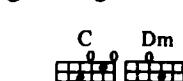
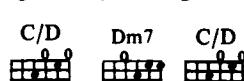

ev - er get \_\_\_\_\_ the taste, \_\_\_\_\_  
 ev - er get \_\_\_\_\_ the chance, \_\_\_\_\_  
 you nev-er thought that it could be \_\_\_\_\_ this  
 you nev-er thought your break would come \_\_\_\_\_ a -

F      G      Am7/F  


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

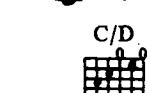
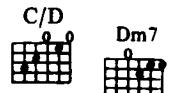


touch it's all yours.  
touch it's all yours. (%) If you hang in long-



— e - nough, —

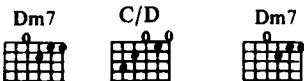
you'll do it,



just hang in long— e - nough.—

You're  
Instr.

Well they'll let you

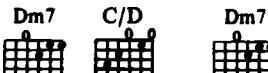
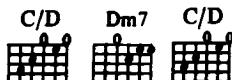


down - on the ground broke, —  
(Instr.)

or so you say, —

out, —

then pull you in, —

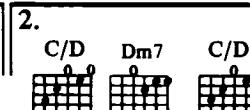
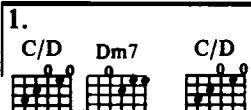
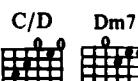


(Instr.) you'd sell the hole \_ in your pock-et, \_\_\_\_\_ if you could find a way..

play - ing hell with \_ your e - mo - tions, \_\_\_\_\_

you feel like giv - ing in..

**To Coda ♦**



Don't

They al - ways say,,-



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



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 —

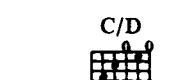
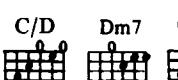
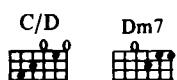


*D.%. al Coda*

— e - nough. —)



So just hang in long —



— e - nough, —

and you'll do it.

1,2,3.



Last time

Just hang in long —

# I CANNOT BELIEVE IT'S TRUE

Words and Music by  
PHIL COLLINS

Moderately

Fmaj7 Em7 Dm7 Fmaj7 Em7 Dm7

Fmaj7 Em7 Dm7 C Dm7

When I

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

**INSTRUMENTAL**

Fmaj7 Em7 Dm7

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

C o o

Dm7

Fmaj7

Em7 Dm7

think it must have slipped your mind—  
be - ing too cru - el to be kind.—

But I re - mem - ber not so long a-go—  
An - y kind of feel - ing that I had is gone— 'Cos

F

G o o o

Em o o o

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)

Am o o o

G o o o

F#m7<sup>5</sup>

Fmaj7

Em7

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

Dm7

Fmaj7

Em7

Dm7

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

Fmaj7



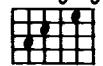
Em7



Dm7



C



1.

I can-not be-lieve it's you— real-ly you—

Oh these

2. &amp; 3.

B♭



C



Dm



B♭



C



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

Dm



B♭



C



Dm

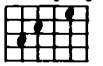


— I'm gon-na make up— (but) O-ver and o— ver I know — it's real-ly happening And there's

B♭



C



G



B♭



C



noth-ing that I— can say —

'Cos noth-ing can change— all the things—

Dm                              B♭                              C                              G

— that — you've done to — me. Noth-ing can make — me stay. —

Sheet music for piano and voice. The vocal line starts on a note, moves down to a lower note, then up to another, followed by a sustained note. The piano accompaniment consists of eighth-note chords.

Fmaj7                              Em7                              Dm7

Oh, 'Cos you know — I can-not be-lieve it's true — Are you real-ly

Sheet music for piano and voice. The vocal line has a melodic line with eighth and sixteenth notes. The piano accompaniment features eighth-note chords.

Fmaj7                              Em7                              Dm7                              Fmaj7                              Em7                              Dm7

do-ing the things — you do. — No, I can-not be-lieve it's you, — real - ly you —

Sheet music for piano and voice. The vocal line continues with eighth and sixteenth notes. The piano accompaniment provides harmonic support with eighth-note chords.

C                                      Eb                                      F / Eb

I know it's a cry-ing shame, — it's  
It seems all so well laid out — but

Sheet music for piano and voice. The vocal line concludes with a melodic phrase. The piano accompaniment ends with a final chord.

A♭



B♭



C



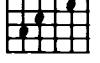
all the same— to you.—  
I can - not— get through—

Never meant it to show—

F



C



F

D. ~~S~~ al

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

CODA



Repeat and fade

Fmaj7



Em7



Dm7



C



# I DON'T CARE ANYMORE

Words and Music by  
PHIL COLLINS

Moderately  
3 times

**Piano Part:**

- Chords:** Gsus4, G, Em, Asus4, A, G, Em7, Em.
- Lyrics:**
  - "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
  - "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 }

**Guitar Part:**

- Chords:** Asus4, A, Gsus4, G, Em.

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

B:

B:

A

G

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.

Em7

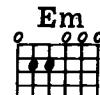
Em

D

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

what — you — say —

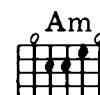
I don't — play the same — games  
 We nev-er played by the same rules  
 I nev-er did be-lieve you much



you play.—  
an - y-way.—  
an - y-way.—

'Cos I've been

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



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



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



TO CODA

care { an - y-more  
no — more

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

G

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

A

F

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

G

1

Em

2

3 times

D Em

D. al CODA

'Cos I know.— 'Cos I re -

Asus4 A Gsus4 G

CODA Repeat and fade

# I MISSED AGAIN

Words and Music by  
PHIL COLLINS

Moderately



*mf*

Am7                    Dm7                    Am7                    Dm7                    Em7

3

So, you final - ly came right out and said — it, girl. —

3

Am7                    Dm7                    Em7                    Am7                    Dm7

What took you so long? —

It was in —

Em7                    Am7                    Dm7

— your eyes; —

that look's been there for far too long. —

3

**Eb/Bb**

**Fm7**

I'm wait-ing in line. Would you

**Eb/Bb**

**Fm7**

say if I was wast-ing my time?

**Am7**      **Dm7**      **Em7**      **Am7**      **Dm7**

Did I miss a-gain? I think I missed a-gain, oh.

**Em7**      **Am7**      **Dm7**      **Em7**

I think a-bout it from time to time,

3

3

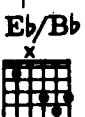


when I'm lone - ly and on my own. —

I try to for - get, —

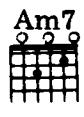
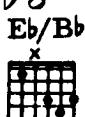


— and yet — still rush — to the tel - e - phone. —



But I'm wait - ing in line. —

But would you



say if I was wast-ing my time? —

Or did I miss —

3

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

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

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

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

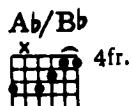


thing you al-read - y had. —

And you can



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



4fr.

D.S. and fade

Yes, I can feel it com - ing at — me.



# I WISH IT WOULD RAIN

Words and Music by  
PHIL COLLINS

Moderately

Piano part: C major (f), A flat major.

Guitar part: A flat, E flat/G.

Piano part: F major 7 (Fm7).

Guitar part: E flat/G.

Piano part: C major.

Guitar part: A flat, E flat/G.

VERSE

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

Piano part: C major.

Guitar part: A flat, E flat/G.

*mf*

Piano part: F major 7 (Fm7).

Guitar part: E flat/G.

on - ly passed by as a friend, —

Piano part: F major 7 (Fm7).

Guitar part: E flat/G.



all this time I stayed out of sight, —



I start - ed won - der - ing why? —



Now I, —

ooh now I wish it would rain

*f*



— down,

down on me, —

ooh yes I wish it would rain,

Eb<sup>4</sup>  
  
 rain down \_\_\_\_\_ on \_\_\_\_\_ me now. \_\_\_\_\_

Eb  
  
 Ooh yes I wish it would rain \_\_\_\_\_ down, down on me, \_\_\_\_\_

Eb<sup>4</sup> D<sup>b</sup>  
  
 ooh yes I wish it would rain \_\_\_\_\_ down on \_\_\_\_\_

1.3. To Coda ♦ 2.  
 Eb/G Eb<sup>4</sup>/Ab Eb/B<sup>b</sup> Eb/G Eb<sup>4</sup>/Ab Eb/B<sup>b</sup> Ab  
  
 me. me. 'Though your hurt \_\_\_\_\_

B<sub>b</sub>/A<sub>b</sub>D<sub>b</sub>/A<sub>b</sub>

— is gone, —

mine's hang - ing on, —

D<sub>b</sub>/E<sub>b</sub>A<sub>b</sub>

— in - side, —

and I know,—

oh it's eat -

B<sub>b</sub>/A<sub>b</sub>

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

I'm just

wait - ing on —

your sign. —

D<sub>b</sub>/A<sub>b</sub>D<sub>b</sub>/E<sub>b</sub>A<sub>b</sub>

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 sheet music features a treble clef for the vocal part and a bass clef for the guitar/bass part. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The vocal part starts with a sustained note followed by eighth-note chords. The guitar/bass part consists of eighth-note chords. The lyrics are written below the vocal line, with some variations in parentheses. Chords indicated above the vocal line are Dm, C/D, Bb/D, and C/D. The section labeled 'CHORUS' begins with the first two measures. The vocal line continues with the lyrics 'I can feel it coming in the air to-night — oh Lord —' and '(2,3) And I can feel it coming in the air to-night — oh Lord —'. This is followed by a section where the vocal line is 'And I've been wait-ing for this mo-ment for all my life — oh Lord.' and 'Well, I've been wait-ing for this mo-ment for all my life — oh Lord.' A 'To Coda ♫' instruction leads to the final section, which includes the lyrics 'Can you feel it com-ing in the air to-night — oh Lord, —' and 'I can feel it com-ing in the air to-night — oh Lord, —' and 'oh Lord, —'. The music concludes with a coda section.

Dm

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

C6/D

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.

Bb6/D

Dm7

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

Dm

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

C6/D

Bb/D

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.

D. S. al Coda

1 | 2

**CODA**

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

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

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

(Fade on repeat)

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

# THE ROOF IS LEAKING

Words and Music by  
PHIL COLLINS

**Freely**

Musical score for 'The Roof Is Leaking'. The key signature is A major (three sharps). The tempo is marked 'Freely'. The vocal line consists of eighth-note chords and eighth-note pairs. The bass line provides harmonic support.

**Moderately**

The roof is leak-ing and the wind is howl - ing,  
Ma and Pa lived here and theirs be - fore them,

kids are cry-ing 'cause the  
they tried their hardest to

sheets are so cold.  
make it a home.

I woke this morn - ing, found my hands were fro - zen  
seems so long now since they passed ov - er

I've tried to fix the fire but you know  
hope my child-ren 'll try

the damn thing's too cold  
to make it their own.

it's been months now since we heard from our Ma - ry,  
my roof is leak- ing and the wind is howl - ing,

I wonder if she ev - er  
kids are cry - ing 'cause the

made the coast -  
sheets are so cold

well she and her young man they both moved out there  
I woke this morn - ing, found my hands were fro - zen

I sure hope they write  
Oh I've tried to fix the fi - re but you know -

just to let us know.  
the damn' thing's too cold.

And  
But

me, I'm — get-ting strong-er by the min-ute -

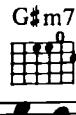
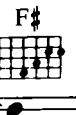
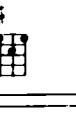
my Wife's ex-pec-ting but I hope -



D#m

— 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.



( ) ( ) ( ) ( )

# ONE MORE NIGHT

Words and Music by  
PHIL COLLINS

Moderately slow

Music score for the first section of "One More Night". The key signature is B-flat major (two flats). The melody is in the treble clef, and the bass line is in the bass clef. Chords shown above the staff include B-flat, E-flat, B-flat, and E-flat. The lyrics "One more night," are written below the staff.

Continuation of the musical score for "One More Night". The key signature remains B-flat major. The melody continues in the treble clef, and the bass line in the bass clef. Chords shown above the staff include B-flat, E-flat, B-flat, and E-flat. The lyrics "one more night." are written below the staff.

Continuation of the musical score for "One More Night". The key signature remains B-flat major. The melody continues in the treble clef, and the bass line in the bass clef. Chords shown above the staff include B-flat, E-flat, B-flat, and E-flat. The lyrics "one more night." are written below the staff.

Final section of the musical score for "One More Night". The key signature changes to A-flat major (one flat). The melody is in the treble clef, and the bass line is in the bass clef. Chords shown above the staff include A-flat, E-flat sus4/B-flat, and F minor (Fm). The lyrics "I've been try - ing for so long \_\_\_\_\_ to" and "I've been sit - ting here so long \_\_\_\_\_" are followed by "I know there'll nev - er be a time \_\_\_\_\_ you'll ev - er". The bass line continues with a bass clef and a bass staff.

E♭ A♭ E♭ sus4/B♭

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

Fm A♭ E♭ sus4/B♭

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

Fm E♭ A♭

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

E♭ sus4/B♭ Fm B♭ E♭

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,

B♭                      E♭                      B♭                      E♭

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

Fm                      B♭

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

B♭                      E♭                      B♭                      E♭

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

B♭                      E♭

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

Fm

To Coda ♫  
B♭

1

2

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

Give me

B♭

E♭

B♭

E♭

one more night, give me just one more night

B♭

E♭

just one more night 'cause I

Fm

B♭

Cm7

can't wait for-ev - er.

Like a riv

E♭ /D♭ Cm7 D♭ /E♭

- er to the sea, I will al - ways be with you,  
and if you sail a - way I will fol -  
low you give me one more night,  
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

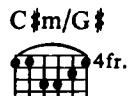
Words and Music by  
STEPHEN BISHOP

**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<sup>#</sup>m7G<sup>#</sup>m

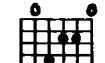
A



leav - ing so soon,

and that you miss me some-times

AaddB

F<sup>#</sup>m7/AB7/D<sup>\$</sup>

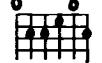
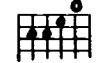
Esus4



when you're a - lone in your room.

Do I feel lone - ly too?.

E 00

EaddF<sup>\$</sup>G<sup>#</sup>m+5C<sup>#</sup>m7

Am9/C



You have no right.

E 00



B7/A

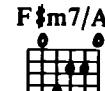


E 00

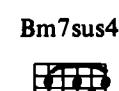
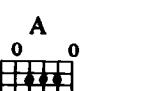
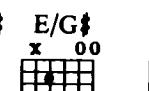
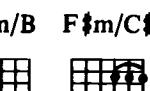
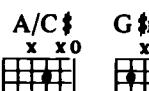
F<sup>#</sup>m7-5/E

to ask me how I feel.

You have no right.



to speak to me so kind.



I can't go on —

just hold - ing on — to ties.

C#m7sus4



C#m7



C#m7



E/G#



F#m7



now that we're liv - ing —

— 3 —

*mf*

B7sus4



E



A/E



sep - 'rate lives.

— 3 —

— 3 —

E  

  
 A  

  
 C#7/G  


B C7+5/BbD7/A  

  
 E  

  
 B7/A  


Well, I held on — to let you go —

f

E  

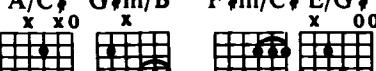
  
 F#m7-5/E  

  
 E  

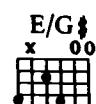
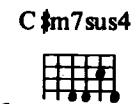
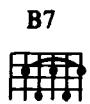
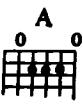

and if you lost — your love — for me —

G#m+5  

  
 F#m7/B  

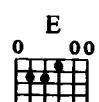
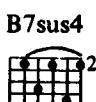
  
 A/C# x x 0 G#m/B x F#m/C# E/G 0  


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



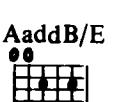
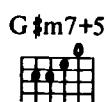
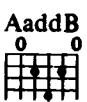
to com - pro - mise

so now — we're



liv - ing —

sep - 'rate lives.



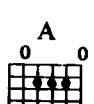
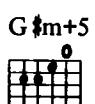
Ooo,

it's so ty - pi - cal —

love leads

to is - o - la - tion.

*mp*



So you build that wall,—

yes, you build that wall —

*f*

B7sus4



C\$ m7



D9

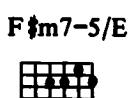


A6 B7sus4/G\$



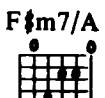
and you make it strong - er.

Well, you have no right.

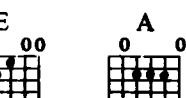


to ask me how I feel.

You have no right.



to speak to me so kind.



Freely

Some-day I might

find my - self

subito mf

Bm7sus4

B7

E  
0 00

G ♮m7

F ♯m7

look - ing in— your eyes,

but for now we'll go on liv-

B7

E  
0 00

F ♯m7

C ♮m7

Freely

ing sep - 'rate lives.

Yes, for now we'll go on

rit.

F ♯m7-5/C

B7-9

C ♮m7

AaddB  
0 0E  
0 00

liv - ing sep - 'rate lives.

Ha ha ha

mf a tempo

AaddB/E

G ♮m+5

F ♯m7/A

B7sus4

E  
0 00

ha..

Ha

ha ha

ha

Sep - 'rate lives.

molto rit.

# SOMETHING HAPPENED ON THE WAY TO HEAVEN

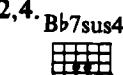
Words and Music by PHIL COLLINS  
and DARYL STUERMER

Moderately



A musical score for a guitar or piano. It features a treble clef staff and a bass clef staff. The key signature is A♭ major (three flats). The time signature changes from common time to 2/4 and then back to common time. Chords shown include Cm, A♭maj7, and B♭7sus4. Dynamics like 'f' (fortissimo) and eighth-note patterns are indicated.

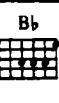
1, 3.



2, 4.

A continuation of the musical score. It includes a treble clef staff and a bass clef staff. The key signature remains A♭ major. The time signature changes between common time and 2/4. Chords shown include G7b10, B♭7sus4, and G7b10. The '2, 4.' marking indicates a repeat of the previous section.

*1st time only*



A musical score for a guitar or piano. It features a treble clef staff and a bass clef staff. The key signature is A♭ major. The time signature is common time. Chords shown include A♭maj7, B♭, A♭maj7, B♭, A♭maj7, and B♭. The '1st time only' marking indicates this is the first time through the verse.

VERSE



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

*Not 2nd time*

Abmaj7

Bb

Abmaj7

Bb

sor

ry, \_\_\_\_\_

(how ma - ny times) yes I'm

1.  
  
 sor - ry. —————

2,3,4.  
  
 (How ma - ny times)  
 (Sor - ry) Oh you know  
 (Yes I'm sor - ry) you can run, ————— and

 
  
 you can hide, ————— but I'm not leaving 'less —————

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

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

on your side, — you're all I need, —

1. B<sub>b</sub>                    C<sub>m7</sub>                    B<sub>b6</sub>                    A<sub>b</sub>maj7                    B<sub>b</sub>

please be - lieve — in me.

A<sub>b</sub>maj7                    B<sub>b</sub>                    A<sub>b</sub>maj7                    B<sub>b</sub>                    A<sub>b</sub>maj7                    B<sub>b</sub>

Oh yeah.

2. B<sub>b</sub>                    C<sub>m7</sub>                    B<sub>b6</sub>                    E<sub>b</sub>                    A<sub>b</sub>

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

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

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

B<sub>b</sub>      Cm7      B<sub>b</sub>6      E<sub>b</sub>      A<sub>b</sub>

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

B<sub>b</sub>      E<sub>b</sub>      Cm      Fm      **To Coda ♫**

on your side, — you're all I need, —

B<sub>b</sub>      Cm7      B<sub>b</sub>6      Fm

let me show — you. They say — you

8

 E♭maj7/G Gm7 A♭

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

 Cm B♭ Fm

I \_\_\_\_\_ be - lieve it, \_\_\_\_\_ but tak - ing what I've

 E♭maj7/G Gm7 A♭

got or be - ing here with you, you know, —

I'd, \_\_\_\_\_

I'd ra - ther leave it. \_\_\_\_\_

N.C.

*D.C. al Coda* E♭/B♭ A♭/B♭ B♭7sus4

**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*

G(add2)



A(add4)

Oh, the

Bm7

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 there — to mak - no one guide

D

A

- ing you, there'll be no an - swers that — you'll seek, — hand.

Bm

Bm/A

G

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

- 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.

Musical notation for piano and guitar. The piano part consists of eighth-note patterns. The guitar part shows chords D, A, and D.

Bm7                    G(add2)

Musical notation for piano and guitar. The piano part consists of eighth-note patterns. The guitar part shows chords Bm7 and G(add2).

A

Though there's

Musical notation for piano and guitar. The piano part consists of eighth-note patterns. The guitar part shows a single A chord.

2

D                    A                    E

— in time — you'll — be.

Musical notation for piano and guitar. The piano part consists of eighth-note patterns. The guitar part shows chords D, A, and E.

A/E                      F#m7/E                      D/E

In

Musical score for two voices (treble and bass) and piano. The key signature is F# major (one sharp). The vocal parts enter at measure 1.

E                      C#m7

*learn-ing you — will teach, — and in teach-ing you — will learn.*

*3*

Musical score for two voices (treble and bass) and piano. The vocal parts continue from the previous section. The piano accompaniment features eighth-note patterns.

A(add2)

*You'll find your place — be - side — the ones — you love.*

Musical score for two voices (treble and bass) and piano. The vocal parts continue from the previous section. The piano accompaniment features eighth-note patterns.

B(add4)                      A/E

*Oh, and all the things — you've dreamed —*

Musical score for two voices (treble and bass) and piano. The vocal parts continue from the previous section. The piano accompaniment features eighth-note patterns.

C#m  
B  
E  
B  
A/E  
E  
B  
C#m  
B  
A  
E  
B(add4)  
A  
E  
B(add4)  
A  
Lift your  
Someday

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

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

Son of man, — look to — the sky.

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, —                    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

**Moderate Dance beat**

**Piano Part:**

- Measures 1-2: Treble staff: C major chords. Bass staff: 16th-note patterns.
- Measures 3-4: Treble staff: Dm7 chord. Bass staff: 16th-note patterns.
- Measures 5-6: Treble staff: Bb/C chord. Bass staff: 16th-note patterns.
- Measures 7-8: Treble staff: C major chords. Bass staff: 16th-note patterns.

**Guitar Part:**

- Measures 1-2: C major chords.
- Measures 3-4: Dm7 chord.
- Measures 5-6: Bb/C chord.
- Measures 7-8: C major chords.

**Vocal Line:**

- Measures 1-2: Rests.
- Measures 3-4: Rests.
- Measures 5-6: Rests.
- Measures 7-8: "There's a" (in C major).



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

B♭/C

F/C

my life has all the time,  
just be - gun,

Su Su Sus - sus - su -



- di - o,  
- di - o,

oh  
oh

B♭/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, \_\_\_\_\_

B♭/C

F/C

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

C

Dm7

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

B♭/C

F/C

oh.  
oh.



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



I've I'd got to come run - ning but I an - y - where. —  
got to get clos - er don't know how. —



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



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

C Dm7 B♭/C

Su Sus - su -

C Dm7 B♭/C Gm/C F/C

- di - o. Just say the

C Dm7 B♭/C

word, oh, Su Sus - su -

C F/C B♭/C Gm/C F/C C

- di - o.

Dm7  
B♭/C

Musical score for measures 106-107. The top staff shows the piano part with eighth-note chords and the guitar part with a Dm7 chord. The bottom staff shows the bass line. Measures 106 and 107 end with a vertical bar line.

C  
Dm7  
B♭/C  
Gm/C  
F/C  
C

Musical score for measures 108-109. The top staff shows the piano part with eighth-note chords and the guitar part with a C chord. The bottom staff shows the bass line. Measures 108 and 109 end with a vertical bar line.

F/C  
B♭/C

Musical score for measures 110-111. The top staff shows the piano part with eighth-note chords and the guitar part with a B♭/C chord. The bottom staff shows the bass line. Measures 110 and 111 end with a vertical bar line.

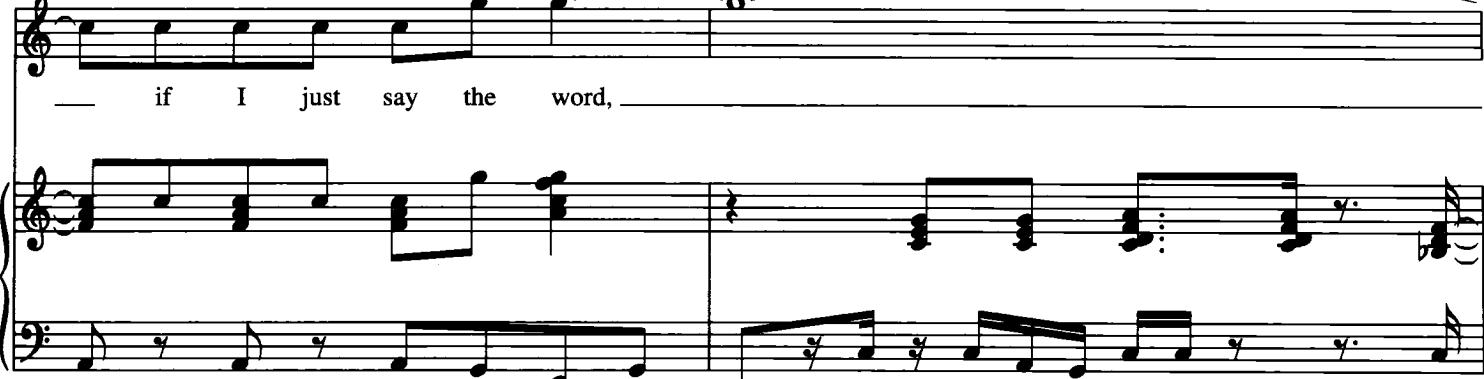
C  
F/C  
B♭/C  
Gm/C  
F/C

Musical score for measures 112-113. The top staff shows the piano part with eighth-note chords and the guitar part with a Gm/C chord. The bottom staff shows the bass line. Measures 112 and 113 end with a vertical bar line.

Am                    G/A                    Fmaj7/A                    Am                    G/A  

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

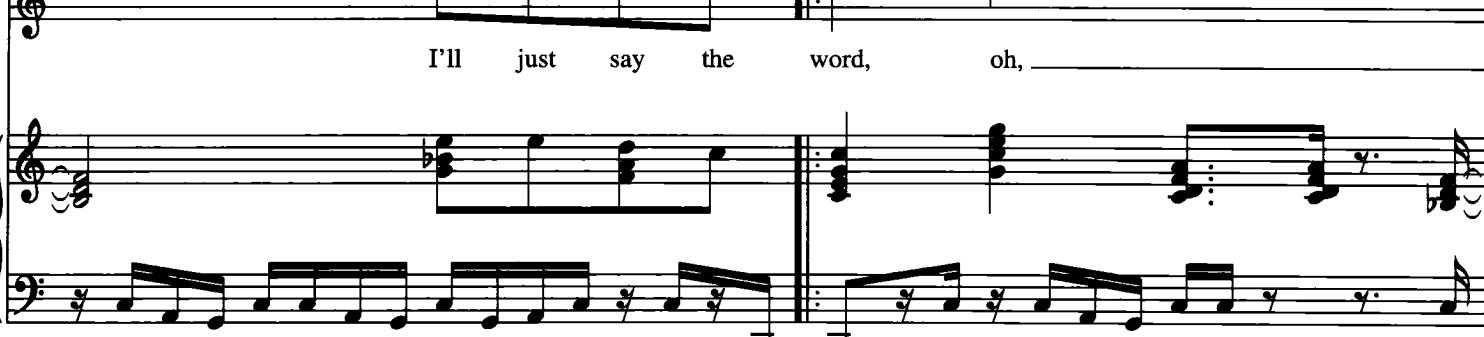

Fmaj7/A                    C                    Dm7                    Bb/C  

 — if I just say the word,  


C                    Dm7                    Bb/C  

 — Su Sus - su di - o  


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

 I'll just say the word,                oh,  


C                      F/C                      B♭/C

Su    Su — Sus - su - di - o. ——————

**1,2**

Gm/C              F/C

I'll just say the

**3**

Gm/C              F/C              C

F/C              B♭/C

Just say the word.

Dm7              B♭/C              Gm/C              F/C

Just    say    the    word.              Ooh,    just    just

C Dm7 B♭/C C

just say the word.

F/C B♭/C Gm/C F/C C

Just say the word. Su Su Sus - su -

Dm7 B♭/C

- di - o. Su Sus - su -

C Dm7 B♭/C Gm/C F/C C

- di - o. Su Sus - su -

Dm7  
xxoB♭/C  
xC  
x

- di - o.

Su Sus - su -

Dm7/C  
xB♭/C  
xGm/C  
x 3frF/C  
xC  
x

- di - o,

su - di - o,

Su Sus - su -

N.C.

- di - o.

F/C  
x

Just say the

C Dm7 B♭/C C

word. Su Sus - su -

F/C B♭/C Gm/C F/C

- di - o. Say the

**Repeat and Fade**

C Dm7 B♭/C

word. Just say the

**Optional Ending**

C Dm7 B♭/C Gm/C F/C C

word.

# TAKE ME HOME

Words and Music by  
PHIL COLLINS

Moderately

Sheet music for piano and guitar. The piano part is in C minor (two flats) with a dynamic of *mf*. The guitar parts are labeled E♭, B♭/E♭, D♭/E♭, and A♭/E♭. The vocal line begins with "Take that look of wor - ry," followed by "Seems so long I've been wait-ing" and "Take that look of wor - ry".

Take that look of wor - ry,  
Seems so long I've been wait-ing  
Take that look of wor - ry

I'm an or - di - na - ry man  
still don't know what for -  
mine's an or - di - na - ry life -

A♭/E♭

E♭

B♭/E♭

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

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

find out all I can.  
wor - ry an - y - more.  
sleep-ing when it's night.

There's a fire that's been  
I — can't come out to  
I've — got no far hor -

3

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

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.

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

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

3

A♭/E♭

A♭add9/E♭

A♭/E♭

So  
But  
And } I,

I don't \_\_\_\_\_

E♭

A♭add9/E♭

mind,

no \_\_\_\_\_ I,

A♭/E♭

E♭

1

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

D♭add9/E♭

D♭/E♭

2

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

continue pattern (opt.)

E<sup>b</sup>

D<sup>b</sup>add9/E<sup>b</sup>

No \_\_\_\_\_ I, \_\_\_\_\_

D<sup>b</sup>/E<sup>b</sup>

E<sup>b</sup>

I don't mind.

So

E<sup>b</sup>

A<sup>b</sup>/E<sup>b</sup>

take,

take me home

E<sup>b</sup>

'cause I don't re-mem - ber. —

Take, take me

A**b**/E**b**

home

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

E**b**A**b**/E**b**B**b**/E**b***To Coda ♫*

Take, take me home

oh

no

Fm

E**b**/GD**b**/A**b**

'cause I've been a prisoner all my life and I can

Fm

*D.%, al Coda*

say to you,

**CODA**

'cause I don't re - mem-



ber, — take, take me home



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



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

*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 



The sheet music consists of four staves of musical notation for a guitar and bass. Above each staff is a corresponding guitar tab. The tabs indicate chords and specific fingerings (e.g., '000', 'x 0', 'x000') for each string. The music is in 4/4 time with a key signature of one sharp. The first staff includes a dynamic marking 'mf'. The tabs show the following chord progressions:

- Staff 1:** Cmaj7 (000), C6 (x 0), D (0), G (x000)
- Staff 2:** Cmaj7 (000), C6 (0), D (0), G (x000)
- Staff 3:** G (x000), A/G (x 0), G (x000), A/G (x 0)
- Staff 4:** G (x000), A/G (x 0), G (x000), A7/G (x)

G x000 A/G x 0 G x000  
 There was no rea - son to be - lieve she'll al - ways  
*(See additional lyrics)*

A/G x 0 G x000 A/G x 0  
 be there... But if you don't put faith in what you be -

G x000 A/G x 0 Am9 0 5fr.  
 lieve in, it's get - ting no - where.. 'Cause it

Bm7 Cmaj7 000 D7sus4 0 Am9 0 5fr.  
 helps, you nev - er give up, don't look down, just look up...

Bm7

Cmaj7  
000D7sus4  
0

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

Cmaj7  
000C6  
x 0D  
0G  
x000

— 3 —

Two

hearts\_

liv - ing in just

one

mind..

{ You know we're  
Beat - ing to -Cmaj7  
000C6  
x 0D  
0G  
x000

1.

two  
geth - hearts..

liv - ing in the just

one  
ofmind.\_\_\_\_\_  
time..

2.

Cmaj7  
000C6  
x 0

— 3 —

You know we're two hearts..

liv - ing in

D  

 G  

 Cmaj7  

 C6

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

D  

 G

'til the end of time...

E♭/G  

 A♭  

 F/A  

 B♭ A♭/C

—————— 3 ——————

Bmaj7  

 G♯m7  

 A♯m7

She knows... there'll al - ways be a

D<sup>#</sup>7sus4G<sup>#</sup>m7

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

A<sup>#</sup>m7G<sup>#</sup>/A<sup>#</sup>

Bmaj7



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

G<sup>#</sup>m7A<sup>#</sup>m7D<sup>#</sup>7sus4

no mat - ter how far a - part we are, -

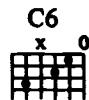
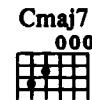
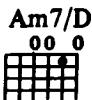
G<sup>#</sup>m7

Am7



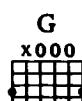
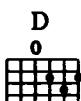
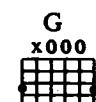
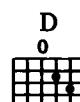
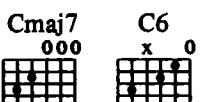
she knows \_\_\_\_\_

I'm al - ways right

*Repeat and fade*

there be - side \_\_\_\_\_ her.

Two two hearts \_\_\_\_\_ hearts \_\_\_\_\_

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

mp

18



C5

3fr



ff





F5

B $\flat$ sus2  
6fr

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

C

F

B $\flat$ sus2  
6fr

C

F

most be - lieve \_ in.  
low your \_ feet \_ now.

Two worlds, \_  
Two worlds, \_

one fam - i - ly.  
one fam - i - ly.

C(add4)/B $\flat$ B $\flat$ (add2)E $\flat$ sus2  
3fr

Dm

Trust your heart, \_  
Trust your heart, \_

let fate de - cide \_

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

Csus  
xx 3fr

C  
xx

Fm7  
xx

Eb/F  
xx

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

Fm  
xx

Fm7  
xx

Eb/F  
xx

Fm  
xx

— by man  
— the trees,

with-in this world blessed with love.  
on - ly — love can en - ter here.

Fm7  
xx

Eb/F  
xx

Fm  
xx

Fsus  
xx

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

Eb  
xx 3fr

Ab  
xx 4fr

Bb  
xx

Eb  
xx 3fr

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

$A\flat$        $B\flat$        $E\flat$

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

Musical score for two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature is B-flat major (two flats). The music consists of eighth and sixteenth note patterns.

$E\flat$   
  
 new life — is wait - ing; but dan - ger's — no — stran - ger

Musical score for two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature changes to A-flat major (one flat). The music consists of eighth and sixteenth note patterns.

$C5$   
  
 here. N.C.

Musical score for two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature changes to C major (no sharps or flats). The music consists of eighth and sixteenth note patterns.

$\frac{5}{4}$        $\frac{3}{4}$

Musical score for two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature changes to G major (one sharp). The music consists of eighth and sixteenth note patterns.

$\frac{3}{4}$

Musical score for two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature changes to F major (one sharp). The music consists of eighth and sixteenth note patterns.

Fm7



No words de - scribe — a

E♭sus2/G



E♭/G



Fm/A♭



moth-er's tears.

No words can — heal a bro -



Fm7



E♭/G



Fm/C



Fsus

ken heart.

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

B<sup>7</sup>sus2

C

B<sup>7</sup>sus2

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

Two worlds, \_ one

C

F

C(add4)/B<sup>b</sup>B<sup>b</sup>(add2)E<sup>b</sup>sus2

fam - i - ly. \_

Trust your \_ heart, \_

let fate de - cide \_

to

Dm

C5

D5

B<sup>b</sup>5/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

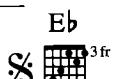


Play 4 times



1-3

4



Oh — we stand,  
wait  
grets,

hang — our heads  
and — we won - der  
no — for - give-ness,

dis - be -  
how - this  
no — com -



liev - ing, —  
hap - pened; —  
pas - sion. —

then — not know - ing —  
kill - ing the old, —  
These brave he - roes —

how — could  
the  
on - ly

B<sub>b</sub>

A<sub>b/C</sub>  
x 3fr

such in know - a thing no - cent, to hit and run. —

Oh we While sons Slow - ly

E<sub>b</sub>  
x 3fr

B<sub>b</sub>

A<sub>b/C</sub>  
x 3fr

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

E<sub>b</sub>  
x 3fr

B<sub>b</sub>

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

A<sub>b/C</sub>  
x 3fr

Fm7

Gm7  
x 3fr

young. — wrong. — said and done. }

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



To Coda ⊕

how soon?

How far must they go

Gm7



Fm7



1

to prove to you? —

Oh we

2

E♭



So we will wait and we'll won - der.

This block contains the bottom staff of the musical score, showing the continuation of the melody and bass line from the previous page. The staff begins with a treble clef, a key signature of one flat, and a common time signature. It features eighth-note patterns and sustained bass notes.

1-3

4

E♭  
3fr

B♭  
3frA♭/C  
3fr

1-3

4

D.S. al Coda

No — re -

## CODA

Fm7  
3frGm7  
3frFm7  
3fr

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



Fm7



to prove to you?

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♭                    B♭                    A♭/C

3fr

E♭

3fr

Play 5 times

1

2

rit.

# WHO SAID I WOULD

Words and Music by  
PHIL COLLINS

Moderately

Musical score for "Who Said I Would" featuring piano/vocal/guitar parts. The score includes three staves: a treble clef piano staff, a bass clef piano staff, and a guitar staff. Chord boxes for F, B<sub>b</sub>, F, and C are provided above the guitar staff. The vocal part includes lyrics:

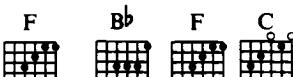
**1**

I know she says she wants me \_\_\_\_\_  
 knows it ain't ea - sy \_\_\_\_\_  
 knows when she calls me \_\_\_\_\_

I hear it ev - 'ry time  
 for a sim - ple boy like me  
 I'll come run-ning ev - 'ry time.

**2**

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 \_\_\_\_\_



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

D<sub>b</sub>/E<sub>b</sub>E<sub>b</sub>D<sub>b</sub>/E<sub>b</sub>

heart, must be made of stone

'cause when I tell her that she'll miss me when I'm gone,

E<sub>b</sub>

F

B<sub>b</sub>

F

C

1

F

B<sub>b</sub>

F

C

she says

who said I would.

2

F

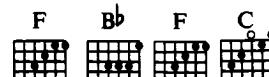
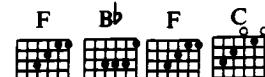
B<sub>b</sub>

F

C

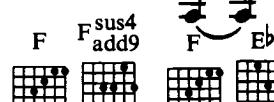
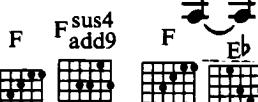
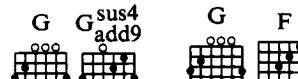
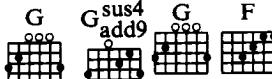
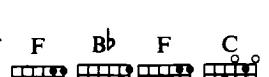
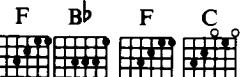
She

Tell me, who said I would,

*To Coda ♦*

Who said I would,

who said I would

I'm not the on - ly one but I'll do fine,  
You're not the on - ly one but you'll do fine,I suit her pur-pose and I'm just her  
You suit my pur-pose and you're just mykind, I don't own her and I nev - er could,  
kind, you don't own me and you nev - er could,don't think I do, — don't think I should.  
don't think you do, — don't think you should.

Tell \_ me, who said I would,

who said I would.

F B $\flat$  F C

F B $\flat$  F C

But she's got a

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

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

E $\flat$

**2** F B $\flat$  F C

F B $\flat$  F C

she says who said I would.

*D.S. al Coda*

**CODA**

F B $\flat$  F C

*Ad lib. to Fade*

Now she

# 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.

B5

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

G#m

C#

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

4fr

S F#

C#/F#

F#

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

C#/F#

F#

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

G#m

C#

Bb

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

'Cause  
And }



you'll be in my heart,

yes, you'll be in my



heart

from this day

on

now

and for - ev

- er



To Coda



more.

You'll be in my



heart

no mat - ter

what \_

they \_ say.

You'll

Cm  3fr

A♭(add2)  4fr

D♭ 

be here in \_\_\_\_\_ my \_\_\_\_\_ heart al - ways.

B♭7sus  3fr

A♭  4fr

B♭ 

D.S. al Coda

(# # # #)

B♭7sus  3fr

A♭  4fr

B♭ 

(# # # #)

CODA

B♭ A♭sus  3frA♭  4frDon't lis - ten to them, \_\_\_\_\_ 'cause  
des - ti - ny calls - you you

A♭sus2  4fr

A♭  4fr

A♭sus/F  3fr

Fm7 

What do they know? \_\_\_\_\_  
Got - ta be strong. \_\_\_\_\_what do they - know? - must - be - strong. - We need each other to  
It may not be with you, but you've

A**sus**2/F

Fm7

Cm7

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

1  
D**b**

I know. —

When

2  
D**b**E**b**B**b**

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

F

B**b**/F

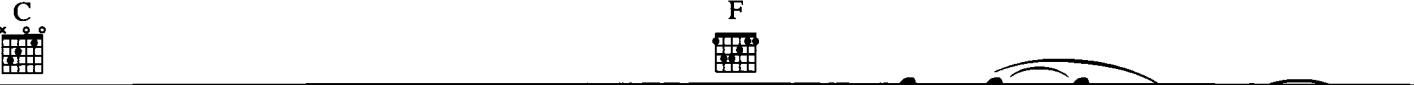
you'll be in my heart. Be - lieve me,

C                            C/B♭                            Am7  

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

Dm                            B♭                            Eb  

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

C                            F  

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

B♭/F                            C                            C/B♭  

 (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 \_\_\_\_\_

B♭(add2)

E♭  
3fr

C

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

Al

B♭maj9

F(add2)

ways \_\_\_\_\_

I'll be with you.

B♭maj9

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

F(add2)



al - ways \_ and al - ways. —

Just look o -

B♭maj9



- ver your shoul-der.

F(add2)



Just look o - ver your shoul-der.

B♭maj9



Just look o - ver your shoul - der;

F



I'll be there \_\_\_\_\_ al - ways. —

F(add2)



# YOU CAN'T HURRY LOVE

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

**Slow Rock**

The musical score consists of four staves. The top staff is for the piano, showing mostly rests and occasional harmonic notes. The second staff is for the bass, providing a steady rhythmic foundation. The third staff features a guitar part with chords indicated above the staff: Eb, Ab6, Eb, Gm, Cm7, Fm, Bb7, and Eb. The lyrics are integrated into this staff. The bottom staff is for another guitar part, with chords indicated above the staff: A♭, E♭, Gm, Cm, Fm, and Bb7. The lyrics for this part are also included.

**Slow Rock**

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

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

just have to wait. She said, love don't come eas - y, but 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. How ma-ni heart - aches must I stand be-fore I

*I* can't bear— to live my life a - lone.— I grow im-


  
 f

find the love to let me live a - gain?— Right now the

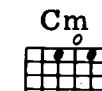
pa - tient for a love to call my own.— But when I


  
 on - ly thing — that keeps me I hang - in' on, — when I

feel that I, — I can't go on, — well these



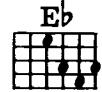
feel my strength  
pre - cious words      ooh, is  
keep me      al - most gone, I re-mem-ber ma - ma said, You



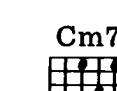
*To Coda ♦*

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

*mf*



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



*D. ♫ al Coda*

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

$\Phi$  CODA Fm

B $\flat$ 7

E $\flat$

it's a game of give and take. You can't hurry love, no you'll

A $\flat$

E $\flat$

Gm

Cm

Fm

B $\flat$ 7

just have to wait, just trust on a good time, no matter how long it takes, now

E $\flat$

A $\flat$

E $\flat$

break!

Now love, love

don't come eas - y,

But I

Gm

Cm7

Fm

B $\flat$ 9

E $\flat$ 6

E $\flat$

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

A<sup>b</sup> E<sup>b</sup> Gm Cm Fm B<sup>b7</sup>

me at night, — For some tender arms — hold me tight. — I keep

mf

E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> Gm Cm

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

A<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> 2nd time fade out

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

A<sup>b</sup> E<sup>b</sup> Gm Cm Fm B<sup>b7</sup>

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