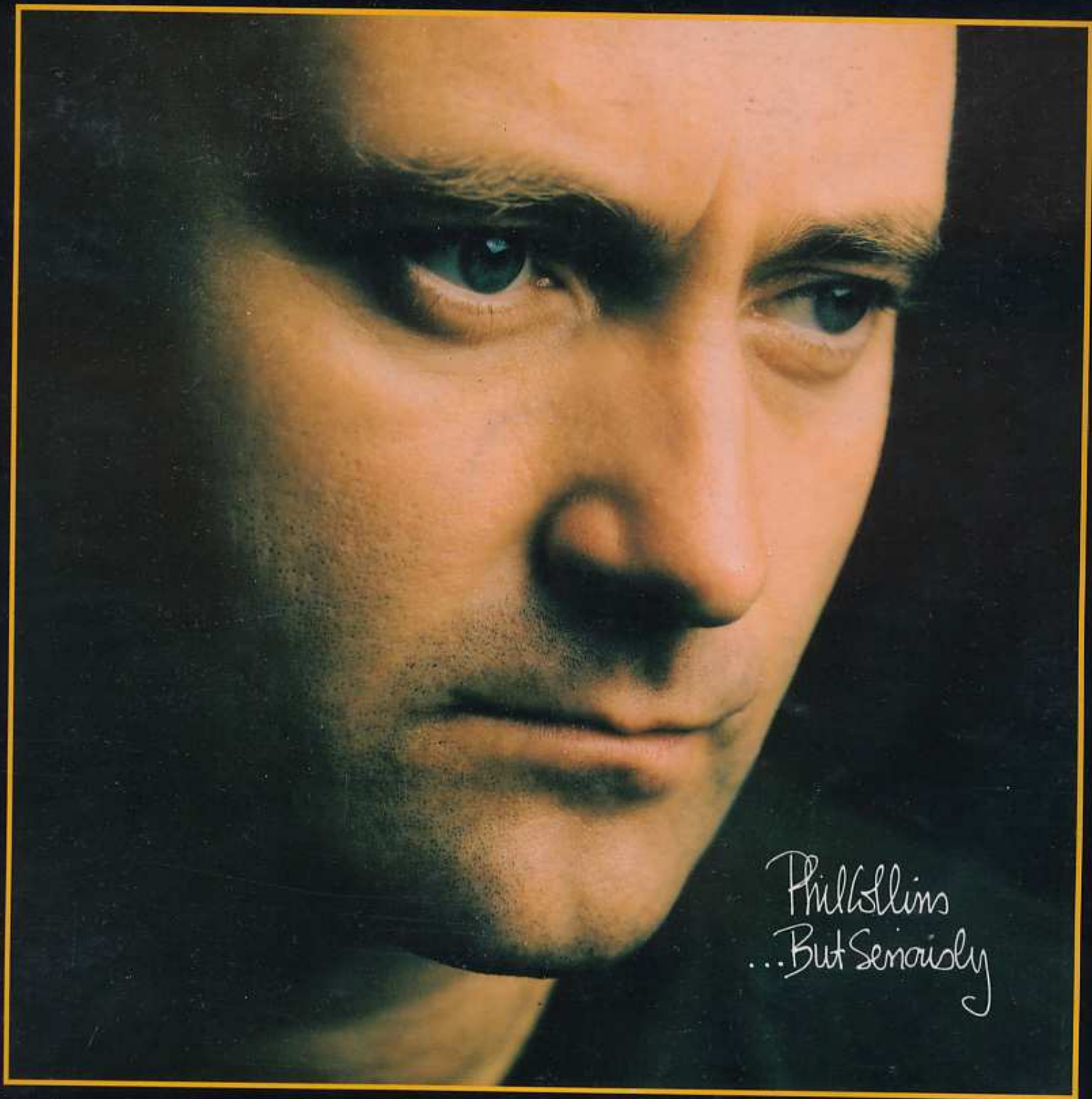


Phill Collins... But Seriously



Phill Collins
...But Seriously

Phill Collins ... But Seriously

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I.V.A. INCLUIDO

Hang In Long Enough

Words and Music by Phil Collins

♩ = 120

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

f

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

The

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

signs are get-ting clear - er, ———— clear - er than you need, —
 ask me how I know, 'cos you don't wan-na hear, —

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

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

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

see. _____ You nev - er thought you'd
 near. _____ You nev - er thought you'd

G Am7/F G

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

F G Am7/F

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

G Am G Fmaj7 C/D Dm7 C/D Dm7
 touch it's all yours. touch it's all yours. (%) If you hang in long-

C/D Dm7 C/D Dm7 C/D C Dm C/D Dm7
 - e - nough, - you'll do it,

C/D Dm7 C/D Dm7 C/D Dm7 C/D
 just hang in long- e - nough. - You're Instr. - Well they'll let you

Dm7 C/D Dm7 C/D Dm7 C/D Dm7
 down - on the ground broke, - or so you say, -
 (Instr.) out, - then pull you in, -

C/D  Dm7  C/D 

Dm7  C/D  Dm7  C/D  Dm7 

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



To Coda ♦

1. C/D  Dm7  C/D  Dm7  C/D 

2. C/D  Dm7  C/D  G 




Don't They al - ways say,



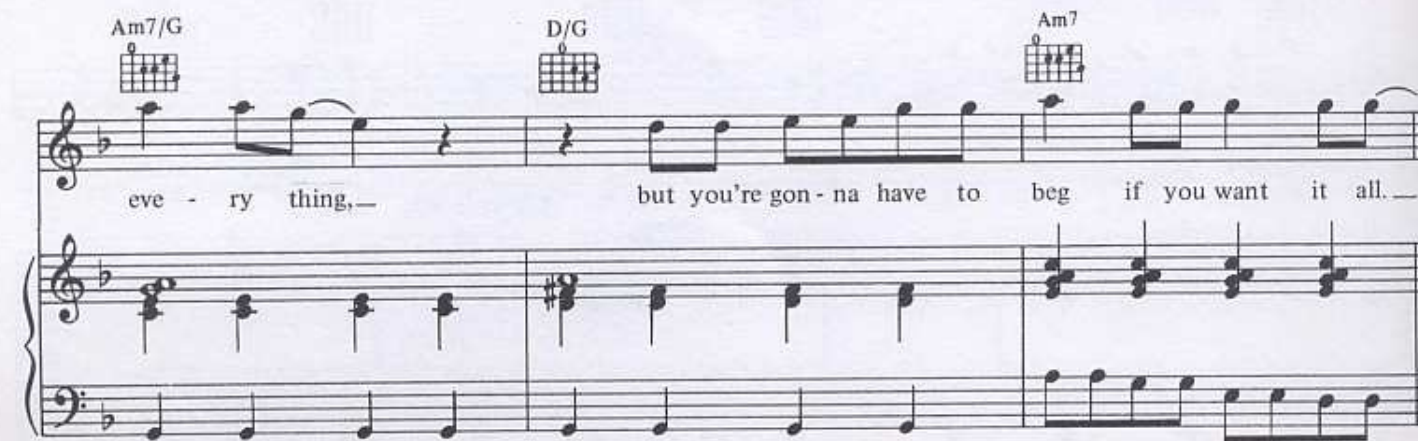
Am7/G  D/G  C/G  G 

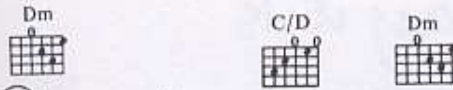
the best things in life are free, but you want to have




Am7/G  D/G  Am7 

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

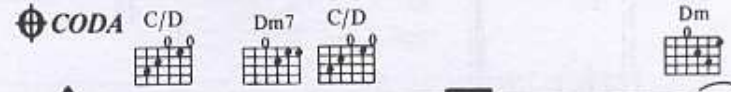




 (You're gon - na have to beg — so hang in long —


D.%. at Coda

 — e - nough. —


⊕ CODA

 So just hang in long —



 — e - nough, — and you'll do it.


 1, 2, 3. **Last time**

 Just hang in long —

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

(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 1. 2.

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

Don't They al - ways say,

Am7/G D/G C/G G

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

Am7/G D/G Am7

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

That's Just the Way it Is

Words and Music by Phil Collins

$\text{♩} = 100$

F C/F Bb/F F Bb/F

The first system of music features a guitar part with five chords: F, C/F, Bb/F, F, and Bb/F. The piano accompaniment is in 4/4 time, starting with a mezzo-piano (mp) dynamic. The melody is written in the treble clef, and the piano accompaniment is in the bass clef.

F C/F Bb/F

All day long he was fight - ing for — you, and he
They've been wait - ing for word — to come — down, they've been

The second system continues the guitar part with chords F, C/F, and Bb/F. The piano accompaniment continues with the same melodic line in the bass clef.

F Bb/F F C/F

did - n't ev - en know your — name, — young men come and young —
wait - ing for you night and — day, — they won't wait a - ny long -

The third system continues the guitar part with chords F, Bb/F, F, and C/F. The piano accompaniment continues with the same melodic line in the bass clef.

Bb/F  F  Bb/F 


— men go, — but life goes on just the same. — And I don't know
 — er for — you, it may al - rea - dy be too late. — And I don't know



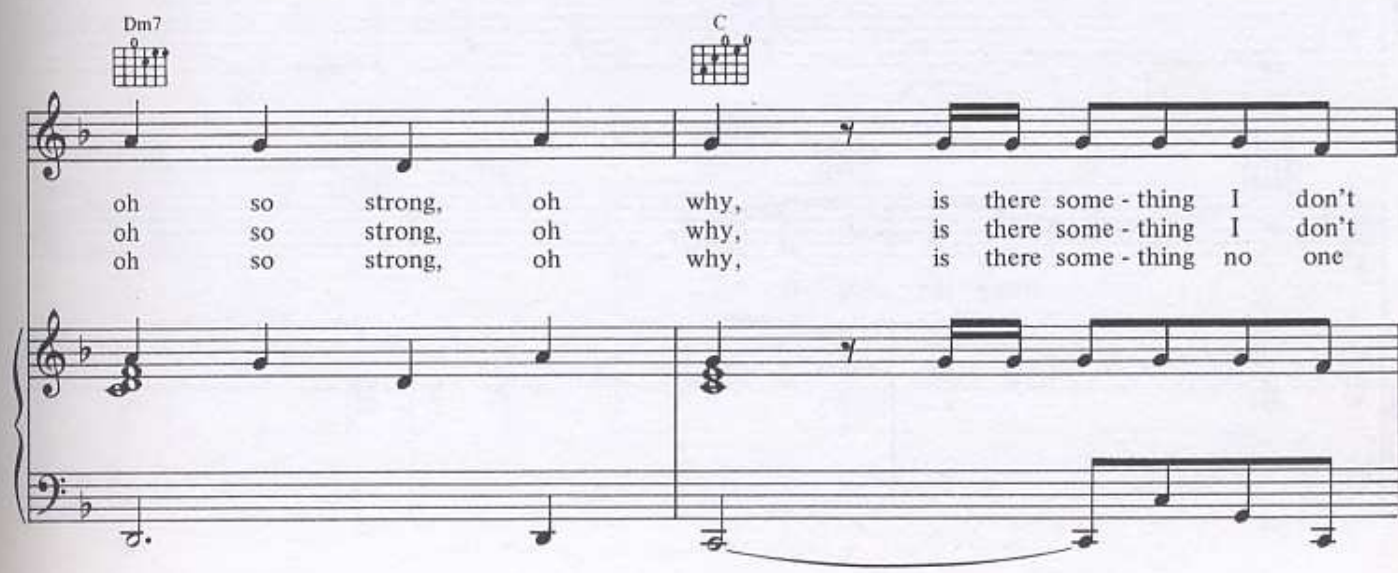
C  Dm7  C 

why, why do we keep hold - ing on, — I don't know why, pre-tend - ing to be,
 why, why do we keep hold - ing on, — I don't know why, pre-tend - ing to be,
 % why, why do we keep hold - ing on, — I don't know why, pre-tend - ing to be,



Dm7  C 

oh so strong, oh why, is there some - thing I don't
 oh so strong, oh why, is there some - thing I don't
 oh so strong, oh why, is there some - thing no one






know, or some - thing ve - ry wrong, — with you and
 know, or some - thing ve - ry wrong, — with you and
 told me some - thing ve - ry wrong, — with you and













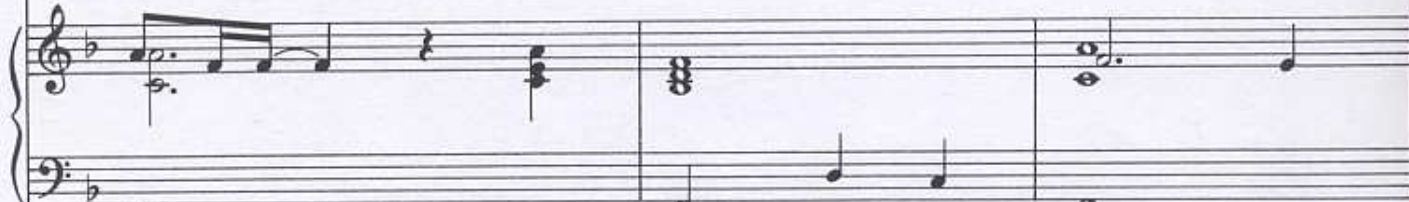
me. }
 me. } Or may - be that's the
 me. }





To Coda ♦ way it is, —








that's the way it is. —



Gm

E \flat

You see the dy - ing, you feel _____ the pain, _____

B \flat

Cm7

what have you got _____ to say, _____

Gm

E \flat

if we a - gree that we can dis - a - gree, _____ we could

B \flat

Cm7

stop all of this _____ to - day. _____

F C/F

It's been your life for as long —
'Cos all day long he was fight —

Bb/F F

— as you can re - mem - ber, but you can - not fight — no more, —
— ing for — you, and he did - n't ev - en know your name, —



Bb/F F C/F


— — — — — you must want — — — — — to look your
— — — — — young men come and young —

Bb/F F

son in the eyes, — — — — — when he asks you what you did it for. — — — — —
— — — — — men go, — — — — — but life goes on just the same. — — — — —

D.S. al Coda

1.  2. 

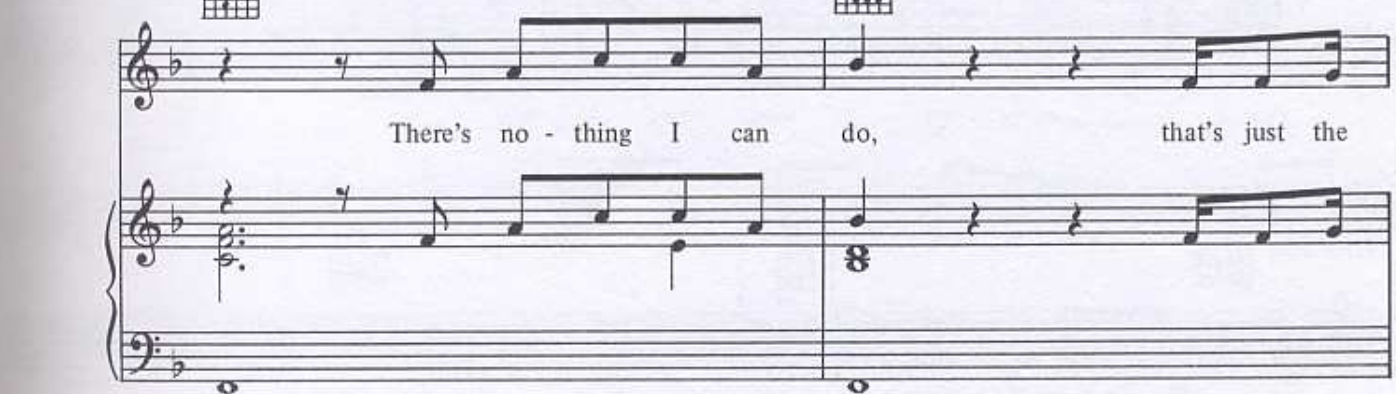


And I don't know

♠ CODA







There's no - thing I can do, that's just the

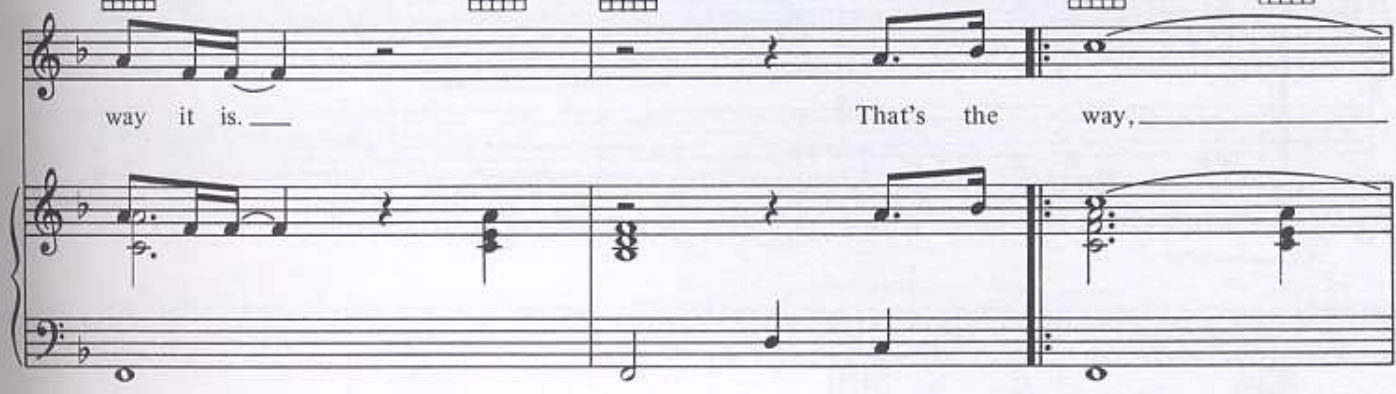












way it is. — That's the way, —











that's the way it is. That's the

Do You Remember?

Words and Music by Phil Collins

♩ = 94

Chord diagrams: F, Am7, Bb, C

The first system of the score features a guitar part with four measures of chords: F, Am7, Bb, and C. Below this, a piano accompaniment is shown in 4/4 time, starting with a mezzo-forte (mf) dynamic. The piano part consists of a treble and bass line with eighth and quarter notes.

VERSE

Chord diagrams: F, Am7, Bb

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

The verse section begins with a treble clef and a key signature of one flat. It includes guitar chord diagrams for F, Am7, and Bb. The vocal line is written in a treble clef with lyrics. The piano accompaniment is in 4/4 time, with a treble and bass line.

Chord diagrams: C, F, Am7

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

The second system continues the verse with guitar chord diagrams for C, F, and Am7. The vocal line continues with the lyrics "I'd call you up to say I'm sor - ry — but I". The piano accompaniment continues in 4/4 time.

B \flat C

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics 'would - n't want to waste your time. 'Cos I'. The second line is the guitar accompaniment, featuring a bass line and a treble line with chords. Chord diagrams for B \flat and C are shown above the guitar staff. The bass line consists of quarter notes, and the treble line has a mix of eighth and quarter notes.

Gm7 F

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

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'love you, but I can't take a - ny - more, there's a'. The second line is the guitar accompaniment with chord diagrams for Gm7 and F. The bass line continues with quarter notes, while the treble line features a more active melody with eighth and quarter notes.

Gm7 F

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics 'look I can't des - cribe in your eyes,'. The second line is the guitar accompaniment with chord diagrams for Gm7 and F. The bass line remains simple with quarter notes, while the treble line has a melodic line with eighth and quarter notes.

Gm7 Am7

if we could try like we tried be - fore

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics 'if we could try like we tried be - fore'. The second line is the guitar accompaniment with chord diagrams for Gm7 and Am7. The bass line continues with quarter notes, and the treble line has a melodic line with eighth and quarter notes.

To Coda

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

(Do you re - mem - ber? —

(Do you re - mem - ber? —

Do you re - mem - ber? —

Do you re - mem - ber? —

(Do you re - mem - ber? —)

(Do you re - mem - ber? —)

Am7 Dm Am7

Through all of my life, — in spite of all the pain, —

Dm Am7 Dm

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

Gm7 Bb C

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

F Am7 Bb

mem-ber? — (Do you re - mem - ber? —

C

D.% at Coda

—) There are

⊕ CODA **F**

—) (Do you re - mem - ber? Now -

Am7 **Bb** **C** *Repeat ad lib. to Fade*

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

VERSE 2:

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

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

VERSE 3: (%)

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

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

To Coda

Something happened on the way to Heaven

Words and Music by Phil Collins and Daryl Stuermer

♩ = 120

Chords: Cm, Abmaj7, Bb7sus4

Chords: G7b10, Bb7sus4, G7b10

Chords: Abmaj7, Bb, Abmaj7, Bb

Chords: Abmaj7, Bb

VERSE

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

Chords: Abmaj7, Bb

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Abmaj7 Bb Abmaj7 Bb

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

Abmaj7 Bb Abmaj7 Bb

well that was then and this is now, _____

Abmaj7 Bb Fm Cm

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

Abmaj7 Bb *Not 2nd time* Abmaj7 Bb

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

Abmaj7 Bb

I. Abmaj7 Bb

sor - ry.

2,3,4. CHORUS

Abmaj7 Bb Eb Ab

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

Bb Eb Eb Ab

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

Bb Cm7 Bb6 Eb Ab

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

B \flat E \flat Cm Fm

on your side, — you're all I need, —

1. B \flat Cm7 B \flat 6 A \flat maj7 B \flat

please be - lieve — in me.

A \flat maj7 B \flat A \flat maj7 B \flat A \flat maj7 B \flat

Oh yeah.

2. B \flat Cm7 B \flat 6 E \flat A \flat

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

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

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

B \flat Cm7 B \flat 6 E \flat A \flat

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

B \flat E \flat Cm Fm

on your side, — you're all I need, —

To Coda ◆

B \flat Cm7 B \flat 6 Fm

let me show — you. They say — you

Ebmaj7/G **Gm7** **Ab**

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

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line starts with a quarter note on G4, followed by quarter notes on A4, B-flat4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Cm **Bb** **Fm**

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

The second system continues the piece. The vocal line has a dotted quarter note on G4, followed by quarter notes on A4, B-flat4, and C5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

Ebmaj7/G **Gm7** **Ab**

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

The third system shows the vocal line with a quarter note on G4, a quarter rest, and then quarter notes on A4, B-flat4, and C5. The piano accompaniment continues with the same rhythmic pattern.

Eb/Bb **Ab/Bb** **Bb7sus4**

I'd, _____ I'd ra - ther leave it. _____

D.C. al Cod.
N.C.

The fourth system concludes the piece. The vocal line has a dotted quarter note on G4, followed by quarter notes on A4, B-flat4, and C5. The piano accompaniment features a more complex chordal texture in the right hand, including a suspended fourth chord. The system ends with a double bar line and the instruction 'D.C. al Cod. N.C.'.

♣ CODA



please be - lieve in me.

Instrumental to Fade





VERSE 2:

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

VERSE 3:

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

Colours

Words and Music by Phil Collins

$\text{♩} = 66$

System 1: Ebmaj7, Cm7, Eb/Bb, Bb

System 2: Cm7, Bb/D, Eb, Fm, Eb

System 3: Fm, Gm, Fm7, Ebno3rd

System 4: Eb, Cm7, Eb/Bb, Bb, Cm7

Deep in - side the bor - der, child - ren are
 All a - long the road - side, peo - ple are
 All a - round the town - ship, young men are

Bb/D Eb Fm Eb/G Fm7

cry - ing, stand - ing, dy - ing, fight - ing watch - ing hun - ger for the and food, sun, thirst, the hold - ing their shield - ing their well has run heads, - eyes, - dry, - the

Gm Fm Bb7 Ebno 3rd

1. 2,3.

break - ing their bread with a stone. brush - ing the flies from their face. tears from her eye feeds her son.

Eb Fm7 Eb Ab Eb

Tell me, what can you say, tell me,

mf

Fm7 Eb Ab Eb Fm7

who do you blame, like a mir - ror you

Eb
Ab
Eb
Fm7
Eb
Ab

see your - self, these peo - ple — each have a name.

Twice as fast (♩ = 132)

Eb
Fm/Eb
Eb

Eb
1. & 3.
2. & 4.

Bbm7

Eb



You say you're pull - ing back, we
Peo - ple liv - ing with - out rights, with -
(%) What makes you so high and mighty,



Bbm7

Fm

Eb



see the pic - tures eve - ry - where, — but what we don't see is what's go - ing on —
out their dig - ni - ty, — but how loud does one man — have.
what makes you so qua - li - fied, — you can sit there and say, how — ma -



Db/Eb

Ab/Eb

Eb



— be - hind the closed doors, and you don't — seem — to care. —
— to shout, to earn his — right — to be free. —
— ny have their free - dom, but how ma - ny — more have died. —



Bbm7 Eb

do you ex - spect me to be - lieve you, —
 you can keep your toy sol - diers, — to
 you de - cide to sit in judge - ment, —

Bbm7 Fm Eb

how can you real - ly think, — that you can take your horse
 seg - re - gate the black and white, — but when the dust set - tles, and the
 try - ing to play God your - self, — some - day soon

Db/Eb Ab/Eb Eb

down to the wa - ter, hold a gun at his head, and make him drink. —
 blood stops run - ning, how do you sleep at night. —
 the buck is gon - na stop, stop with you and no - one else. —

To Coda

CHORUS



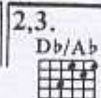
No mat - ter what you say, it ne - ver gets a - ny



bet - ter, no mat - ter what you do, we



ne - ver see a - ny change.



change.

Db/Eb Ab/Eb Eb

No mat - ter what you — say, — it ne - ver gets a - ny

Db/Ab Db/Eb Ab/Eb

bet - ter, — no mat - ter what you — do, — we

Eb D1/Ab D%. *al Coda*

ne - ver see a - ny change.

⊕ CODA Fm/Eb

Eb

Repeat to Fa

I Wish it Would Rain Down

Words and Music by Phil Collins

♩ = 126

Ab Eb/G

f

Fm7 Eb/G

Ab VERSE Eb/G



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

mf

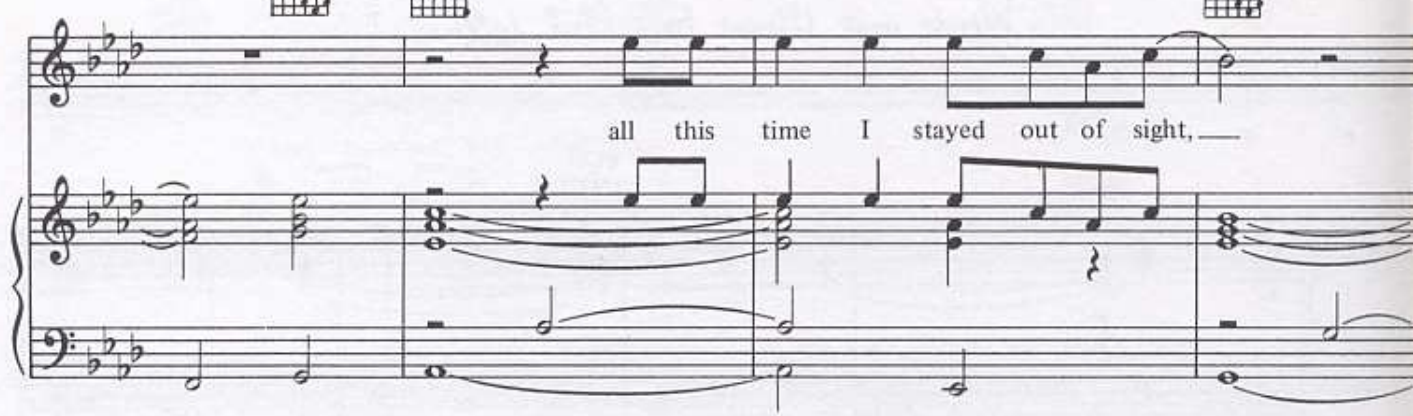
Fm7


on - ly passed by as a friend, —

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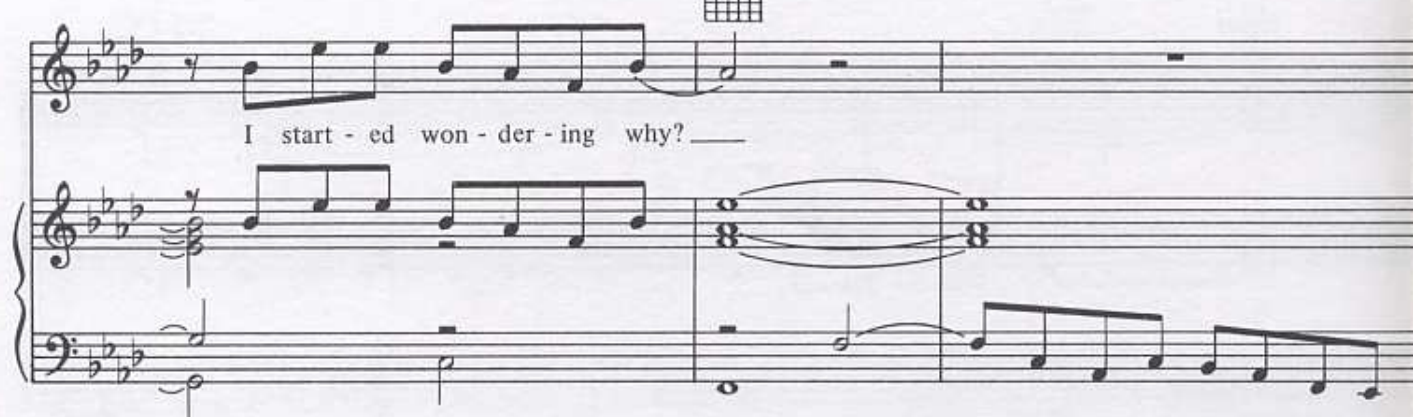
Eb/G  Ab  Eb/G 

all this time I stayed out of sight, —



Fm7 

I start - ed won - der - ing why? —



Db 

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



Ebsus4  Eb  Db 

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



Ebsus4

Db

rain down on me now.

Eb

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

Db

Ebsus4

Db/F

ooh yes I wish it would rain down on

1,3. **To Coda** 2.

Eb/G Ebsus4/Ab Eb/Bb Eb/G Ebsus4/Ab Eb/Bb Ab

me. me. 'Though your hurt

Bb/Ab  Db/Ab 

— is gone, — mine's hang - ing on, —



Db/Eb  Ab  Ab 

— in - side, — and I know, — oh it's eat -



Bb/Ab 

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



Db/Ab  Db/Eb  Ab 

wait - ing on — your sign. —



D.S. al Coda \diamond 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.

Another Day In Paradise

Words and Music by Phil Collins

$\text{♩} = 104$

mf

VERSE

1. She calls out _ to the man _ on the street, _ "Sir _ can you help _

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

mp

_ me?" "It's cold _ and I've no _ where to sleep, _

is there some-where _ you can tell _ me?" _ there.

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 —





To Coda ◆

— it (8) Think a - bout — it.




1.  
 2.   

Oh Lord, —








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







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



D.S. 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.

Heat on the Street

Words and Music by Phil Collins

♩ = 132




Well

VERSE



you've got - ta shout — if you've got some - thing to say, — I
 See lyrics for verses 2 & 3 (%)

Fm Bbm7 Cm7

know it's get - ting bad — you read it ev - e - ry day, — and —

Fm Bbm7 Cm7 Fm

you, you can try your best to fight — it, — but you won't

Bbm7 Cm7 F Db

make it on your own. — Oh some - one bet - ter tell the

Eb/Db Fm/Db

peo - ple up there, — I think they ought to know, — the bub -

Ab/Eb Eb Db Eb/Db

- ble's just a - bout to burst, tell them they'd bet - ter be - ware, — the

Fm/Db Eb/Db Fm/Db Ab/Eb 1. Eb

word is on the street, — get — up on your feet and shout

Fm Bbm7 Cm7 Fm Bbm7 Cm7

out. The

CHORUS

2,3. Eb Fm Cm7

— up on your feet and shout. Stop, (stop) — look down, — eve -

B♭m7 Ab Eb/G

ry - bo - dy do you see what's go - ing on a - round you,

Fm Cm7

Stop (stop _) look down, eve -

B♭m7

1. Ab Eb/G

ry - bo - dy do you see what's go - ing on a - round you.

2. Ab Eb/G B♭m7 Cm7

Link

go - ing on a-round. Shout out shout it out shout

Fm

1. 2.

loud. Shout There are

BRIDGE

Bbm7sus4 Ab/Eb

3

peo - ple who give and there are peo - ple who take, oh

Eb/G Fm7

3

and I be - lieve it's gon - na get bet - ter,

Ab Eb/G

3 3

re - a - lise what a diff - erence you make, and don't turn

Fm7 Db Eb Fm

a - way, hey I'm talk - ing to you. _____

Bbm7 Cm7 Fm Bbm7 Cm7

*D.%.
Rpt. Chorus to Fade*

Bbm7 Cm7 Fm Bbm7 Cm7

VERSE 2:

The kids out there don't know how to react,
The streets are getting tough and that's a matter of fact,
And I, I can't take this any longer,
But we can't make it on our own.

The people up there find it hard to relate,
They don't know how it feels to be standing there on your own,
Believe me, it's never too late,
It's time to make a move, get up up on your feet and shout.

VERSE 3: (%)


So there's only the one solution,
Stop and think what's going on,
And you can draw your own conclusion.
But we won't make it on our own.

Someone better tell the people up there,
I think they ought to know, the bubble's just about to burst,
Tell them, they'd better beware,
The word is on the street, get up on your feet and shout.

All of my Life

Words and Music by Phil Collins

♩ = 88

G  D 

Sax. solo

mp



Em  Am  G 

3



D  G  D 

All of my



VERSE

life, I've been search-ing, for the words to say how I feel...

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

Chords: G, D, Em

I'd spend my time — think - ing too much, and leave too

Chords: Am7, G, D

lit - tle to say — what I mean, — but I try to un - der - stand — the best

Chords: Em, Am7, G

To Coda ♦

I can all of my life. — All of my

Chords: D, G, 1. D

2, 3.

G C/G F C/E G/D

Set 'em up, I'll take a drink with you,

F C/E G/D F C/E

pull up a chair, I think I'll stay hey, set 'em up, 'cos

G/D Am7 Bm7(addG)

I'm go - ing no - where, there's too much I need to re - mem - ber, and there's

Cadd9 1. Csus2 2. Csus2

too much I need to say. All of my

mp

Guitar solo

mp

G D Em

Am G D

D.S. al Coda CODA

All of my huh huh...

G

Sax. solo - ad lib. to Fade

D G D

The musical score is written for guitar and piano. It is in the key of G major (one sharp) and 4/4 time. The score is divided into two systems, each containing three measures. Above the treble clef staff of each measure is a guitar chord diagram. The first system features chords Em, Am, and G. The second system features chords D, G, and D. The piano accompaniment is shown in the grand staff, with the right hand playing a melody of eighth and quarter notes and the left hand providing a simple harmonic accompaniment.

VERSE 2:

All of my life, I've been saying sorry,
 For the things I know I should have done,
 All the things I could have said come back to me,
 Sometimes I wish that it had just begun,
 Seems I'm always that little too late,
 All of my life.

VERSE 3:

All of my life, I've been looking,
 But it's hard to find the way,
 Just reaching past the goal in front of me,
 While what's important just slips away,
 And it doesn't come back but I'll be looking,
 All of my life.

VERSE 4: (§)

All of my life, there have been regrets,
 That I didn't do all I could,
 Playing records upstairs, while he watched TV,
 I didn't spend the time I should,
 And that's a memory I will live with,
 All of my life.

Saturday Night and Sunday Morning

Music by Phil Collins and Thomas Washington

$\text{♩} = 142$

N.C.

The first system of music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 142. The music is in non-chordal (N.C.) style. The treble clef staff begins with a forte (*f*) dynamic and contains a complex, rhythmic melody of eighth and sixteenth notes. The bass clef staff is empty, indicated by a horizontal line.

The second system continues the melody in the treble clef staff, featuring a mix of eighth and sixteenth notes. The bass clef staff remains empty.

The third system continues the melody in the treble clef staff. The bass clef staff remains empty.

The fourth system continues the melody in the treble clef staff. The bass clef staff remains empty.

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First system of musical notation. The treble clef staff contains a complex melodic line with eighth and sixteenth notes, including a sharp sign. The bass clef staff contains rests.

Second system of musical notation. The treble clef staff contains a complex melodic line with eighth and sixteenth notes. The bass clef staff contains rests.

Third system of musical notation. The treble clef staff contains a complex melodic line with eighth and sixteenth notes. The bass clef staff contains rests.

Jazz quavers $\text{♩} = 88$

Fourth system of musical notation. The treble clef staff contains chords and some melodic fragments. The bass clef staff contains notes, including a double bar line and a fermata.

To Coda ☉

Fifth system of musical notation. The treble clef staff contains chords and some melodic fragments. The bass clef staff contains notes, including a double bar line and a fermata.

1. 2.

D.S. al Coda

⊕ CODA

Father to Son

Words and Music by Phil Collins

♩ = 80

E♭

Fm7sus4/E♭

E♭

mp

Fm7sus4/E♭

E♭

Some-where down _ the road, _ you're gon- na
 Some-times you _ may feel _ you're the
 When you find _ your heart, _ you'd bet- ter
 heart is beat - ing fast, _ then you

Fm7sus4/E♭

E♭

find a place, _ it seems _ so far, _ but it
 on - ly one, _ 'cos all the things you thought were safe, _ oo
 run with it, _ 'cos when she comes _ a - long, _ she could be
 know she's right, _ if you don't know what _ to say, _ well

Fm7sus4/Eb

Fm7

Bb



ne - ver is, — and you won't need — to stay — but
now they're gone, — but you won't be — a - lone, — 'cos
break - ing it, — oo no there's no - thing wrong, — you're
that's al - right, — you don't know what — to do? — Re -



Gm7

To Coda

1.

Fm7



you might lose — your strength — on — the way. —
I'll be here — to car - ry you — a - long, —
learn - ing to — be strong, — don't look back, —
mem - ber she — is just — as scared. as you. —



2, 3.


Fm7


Gm7



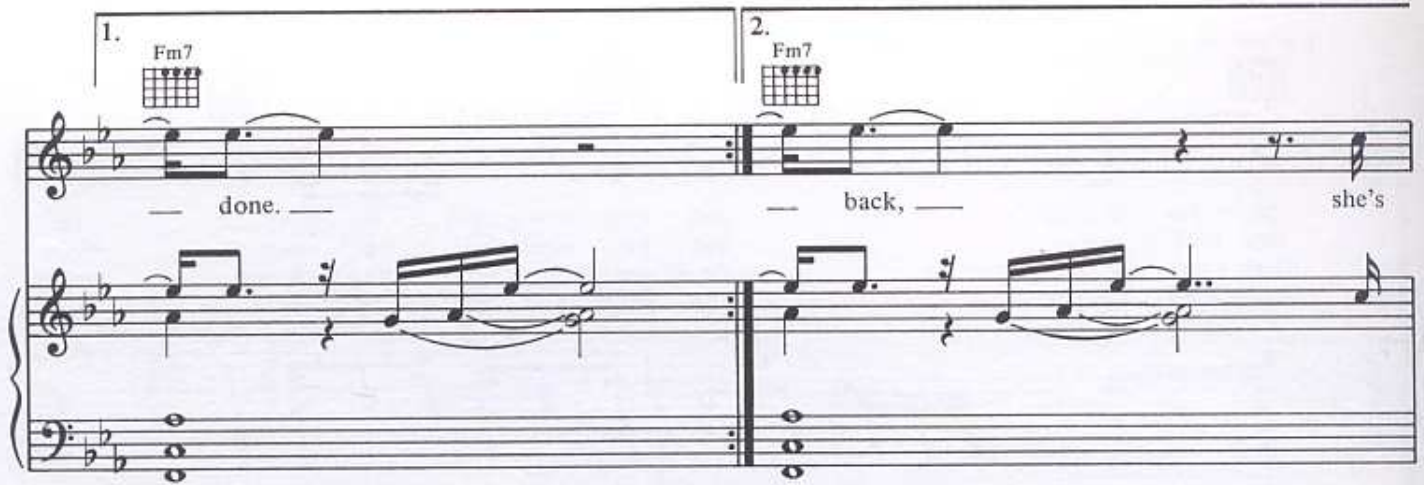
— — — — —
— — — — —
Watch - ing you — 'til all — your work — is —
And she may soon — be gone, — so don't look —



1. **Fm7** 

2. **Fm7** 

done. back, she's



Gm7  **Fm7** 

not the on - ly one, re - mem - ber that. If your

D. al Coda



CODA **Fm7**  **Bb7**  **Eb** 

Don't be shy, e - ven when it



Fm7sus4/Eb  **Eb** 

hurts to say, re - mem - ber, you're gon - na get hurt some - day



Fm7sus4/Eb



Fm7



Bb



a - ny - way,

then you must lift _ your head, _ and

Gm7



Fm7



keep it there, _ re - mem - ber what _ I said, _

Gm7



Fm7



I'll al - ways _ be with _ you don't _ for - get,

Gm7



Fm7



just look o - ver your shoul - der I'll _ be there. _

E_b  Fm7sus4/E_b 



E_b  Fm7sus4/E_b 



E_b  Fm7sus4/E_b 

If you look — be - hind you, —



E_b  Fm7sus4/E_b 

I will — be there. —

Repeat to Fade



Find A Way to My Heart

Words and Music by Phil Collins

$\text{♩} = 122$

C Gsus4 F 1. Gsus4 2. Gsus4

Find a way

CHORUS

C G Fmaj7

to my heart, and I will always be with you,

G C G Fmaj7

from wherever you are, I'll be waiting,

G11 C G

I'll keep a place _____ in _____ my heart, _____ you will

Am F C

see it _____ shin - ing through, _____ so find a way _____ to _____ my heart

Am Fmaj7 G

_____ and I will, I _____ will _____ fol - low you.

C Am7

(%) (Oh find a) This jour - ney's _____ not
Time may come, _____ and

Fmaj7



ea - sy — for you, I — know, —
time may — go, I — know, —

Am7



Fmaj7



if — your foot - steps — get too faint — to hear, I'll — go, —
and if you — should call out — for me, I'll — go, —

G




F




'cos you know, — ques - tions — are ne - ver — that ea - sy,
'cos you know, — there is — a code to — be bro - ken,


G



F



G



and ne - ver — the same,
I wrap it — a round, well you have — the
with out — a

F G 1. F

ans - wer, — be - lieve me, if you have — the faith, To find a way —
word be - ing spo - ken, with - out — a

2. F Dm7 Em7

sound. There's a rea - son I hide my heart,

F Em7 Dm7

out of sight, — out of mind — and when I find out just who

Em7 F Gsus4 G Chorus to Fade

you are, — the door will — be o - pen — for you to find a