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# GENESIS

## the best of

### Volume primo



75/12187

# GENESIS

## the best of

### Volume primo

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# DANCING WITH THE MOONLIGHT KNIGHT

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

2

Slowly

Can you tell me where— my— coun-try lies?— Said the un - i - faun — to his

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

C#m 4Fr. G#m 4Fr.

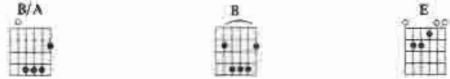
Do#m Sol#m

merch-andise, he trad - ed in his prize

C#m 4Fr. A A C#m 4Fr. G#m 4Fr. A

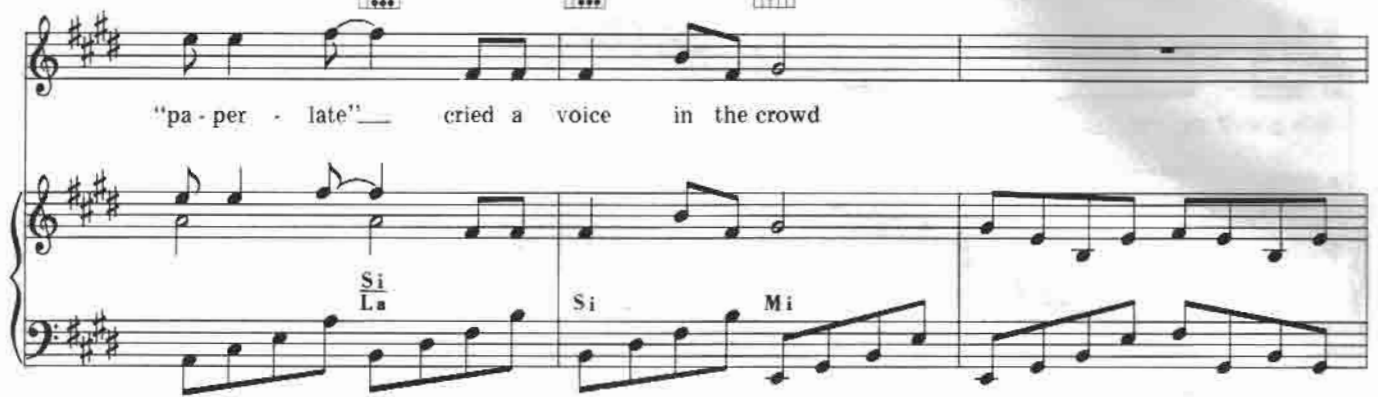
Do#m La Do#m Sol#m La

B/A B E



"pa - per - late" — cried a voice in the crowd

Si La Si Mi



B



"old man dies the note he left — was signed "Old Fa - ther Thames —

Si



C#m 4Fr. B C#m 4Fr. A



— it seems he's drowned — sell - ing Eng - land by —

Do#m Si Do#m La



B C#m 4Fr. G#m 4Fr. A C#m 4Fr.



— the pound —

Si Do#m Sol#m La Do#m



B A B/A

Ci-ti-zens of hope and glor-y times goes by it's the time of your

arpeggio Si La Si La

E E4 E E4 E B/E

life eas-y now sit you down chew-ing through your wimp-

Mi Mi4 similar Mi Mi4 Mi Si Mi

B C#m 4Fr. B

- ey dreams they eat with-out a sound dig-

Si Do#m Si

C#m 4Fr. A B C#m 4Fr. C#m 4Fr. A C#m 4Fr.

- est-ing Eng-land by the pound-

Do#m La Si Do#m Sol#m La Do#m

G#m A C#m G#m A C#m

Young man

Sol#m La Do#m Sol#m La Do#m

Sheet music for the first system, featuring a vocal line and piano accompaniment. The key signature is D major (two sharps). The piano accompaniment includes chord labels Sol#m, La, and Do#m.

G#m A C#m G#m A C#m

says "you are — what you eat", eat well — old man

Sol#m La Do#m Sol#m La Do#m

Sheet music for the second system, continuing the vocal line and piano accompaniment.

G#m A C#m G#m A C#m

says "you are — what you wear" wear well, — you

Sol#m La Do#m Sol#m La Do#m

Sheet music for the third system, continuing the vocal line and piano accompaniment.

G#m A C#m G#m A C#m

know what you are, you don't — give a damn, —

Sol#m La Do#m Sol#m La Do#m

Sheet music for the fourth system, concluding the vocal line and piano accompaniment.



G<sup>6m</sup> 4Fr.    A    B

burst - ing your belt, that is — your home-made sham: the cap - tain leads his

Sol<sup>♯</sup>m    La    Si

E    F<sup>♯</sup>    G<sup>♯4</sup>    G<sup>♯</sup>    C<sup>♯7</sup> 4Fr.

dance right on — through the night, join the  
Dance right on — through the night, join the

Mi    Fa<sup>♯</sup>    Sol<sup>♯4</sup>    Sol<sup>♯</sup>    Do<sup>♯7</sup>

F<sup>♯</sup>    C<sup>♯</sup> 4Fr.    F<sup>♯</sup>    C<sup>♯</sup> 4Fr.    F<sup>♯</sup>    C<sup>♯</sup> 4Fr.

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

Fa<sup>♯</sup>    Do<sup>♯</sup>    Fa<sup>♯</sup>    Do<sup>♯</sup>    Fa<sup>♯</sup>    Do<sup>♯</sup>

D<sup>♯m</sup>    F<sup>♯</sup>    C<sup>♯</sup> 4Fr.    F<sup>♯</sup>    C<sup>♯</sup> 4Fr.    B    E

mould fol - low on till the gold is cold dancing

Re<sup>♯m</sup>    Fa<sup>♯</sup>    Do<sup>♯</sup>    Fa<sup>♯</sup>    Do<sup>♯</sup>    Si    Mi

Chord diagrams: B, E, F#m, E, B, F#m, D, E

out with the moon-lit knight, knights of the green shield stamp and  
knight, knights of the green shield stamp and

Si Mi Fa#m Mi Si Fa#m Re Mi

Chord diagrams: F#m, A

shout.  
shout.

(instrumental)

Fa#m Fa#m

Instrumental piano accompaniment system.

Chord diagram: A

Guitar Solo

La



First system of musical notation. The treble clef staff contains a melodic line with a final chord marked 'C' and a guitar chord diagram. The bass clef staff contains a rhythmic accompaniment of eighth notes. A 'Do' label is placed above the final bass note.

Second system of musical notation. The treble clef staff features a sustained chord marked 'A' with a guitar chord diagram. The bass clef staff continues with the eighth-note accompaniment. A 'La' label is placed above the first bass note.

Third system of musical notation. The treble clef staff features a sustained chord. The bass clef staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff is labeled 'Synth effects' and contains a sustained chord. The bass clef staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff continues with the eighth-note accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, a quarter note, a quarter note, a half note, a quarter note, and a half note. The bass clef staff contains a rhythmic accompaniment of eighth notes with diagonal slashes.

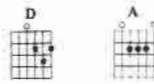
Second system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a rhythmic accompaniment of eighth notes with diagonal slashes.

Third system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a rhythmic accompaniment of eighth notes with diagonal slashes.

Fourth system of musical notation. The treble clef staff contains a series of chords, with the final two measures featuring a fermata. The bass clef staff contains a rhythmic accompaniment of eighth notes with diagonal slashes.

Fifth system of musical notation. The treble clef staff contains a series of chords, with the final two measures featuring a fermata. Above the treble staff are three guitar chord diagrams: A, A7, and A7. Below the bass staff are the labels La, La 7+, and La 7. The bass clef staff contains a rhythmic accompaniment of eighth notes with diagonal slashes.





*Guitar Solo*

Re La

This system contains the first system of musical notation. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass clef staff contains a rhythmic accompaniment of eighth notes. A section labeled "Guitar Solo" is indicated by a vertical line and a double bar line. The solo section is marked with "Re" and "La" above the staff. The guitar solo itself is written in a higher register with long, sweeping lines.

This system contains the second system of musical notation. It continues the treble and bass clef staves from the first system. The treble clef staff features long, sweeping lines, and the bass clef staff continues with eighth-note accompaniment.

F#m

F#m

This system contains the third system of musical notation. It continues the treble and bass clef staves. A guitar chord diagram for F#m is shown in the upper right corner. The treble clef staff features long, sweeping lines, and the bass clef staff continues with eighth-note accompaniment. The system concludes with a final chord marked "F#m".

This system contains the fourth system of musical notation. It continues the treble and bass clef staves. The treble clef staff features a melodic line with quarter notes, and the bass clef staff continues with eighth-note accompaniment.

C#m/G#

Do#m  
Sol#

G#m 4Fr.    A    C#m 4Fr.    G#m 4Fr.    A    C#m 4Fr.

There's a fat old la -

Sol#m    La    Do#m    Sol#m    La    Do#m

G#m 4Fr.    A    C#m 4Fr.    G#m 4Fr.    A    C#m 4Fr.

dy out-side the sa - loon, lay - ing out the

Sol#m    La    Do#m    Sol#m    La    Do#m

G#m 4Fr.    A    C#m 4Fr.    G#m 4Fr.    A    C#m 4Fr.

cre - dit cards she plays for - tune, the deck is un -

Sol#m    La    Do#m    Sol#m    La    Do#m

G<sup>7</sup>m 4Fr.    A    C<sup>7</sup>m 4Fr.    G<sup>7</sup>m 4Fr.    A    C<sup>7</sup>m 4Fr.

ev - en right — from the start, — and all of their

Sol #m    La    Do #m    Sol #m    La    Do #m

G<sup>7</sup>m 4Fr.    A    B

hands are play - ing a - part    the cap - tain leads his

Sol #m    La    Si

D<sup>7</sup>m    F#    C# 4Fr.

— you're the show    off you go with

Re #m    Fa #    Do #

from  $\otimes$  to  $\oplus$  then

B4 2Fr.    E    B    C<sup>7</sup>m 4Fr.    B

you play a hob - by - horse    I'll play the fool    we'll tease the bull ring - ing

Si 4    Mi    Si    Do #m    Si

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes guitar chord diagrams and fret numbers (4Fr.) for the vocal line. The lyrics are: "round and loud loud and round Fol - low on with a twist of the world we go fol - low on till the gold is cold danc - ing out with the moon - lit knight knights of the green shield stamp and shout". The piano accompaniment includes solfège syllables: Sol#m, La, Do#, Mi#, Fa#, Do#, Fa#, Re#m, Fa#, Do#, Fa#, Si, Mi, Si, Mi, Fa#m, Mi, Si, Fa#m, Re, Mi, Fa#m.

**System 1:**  
 Chords: C#m (4Fr.), A, C#m/E# (6Fr.), F# (4Fr.), C# (4Fr.), F# (4Fr.)  
 Lyrics: round and loud loud and round Fol - low on with a

**System 2:**  
 Chords: C# (4Fr.), F# (4Fr.), C# (4Fr.), D#m, F# (4Fr.), C# (4Fr.), F# (4Fr.)  
 Lyrics: twist of the world we go fol - low on till the gold is

**System 3:**  
 Chords: B, E, B, E, F#m, E, B  
 Lyrics: cold danc - ing out with the moon - lit knight

**System 4:**  
 Chords: F#m, D, E, F#m  
 Lyrics: knights of the green shield stamp and shout



from A ad lib.  
to fade

# THE BATTLE OF EPPING FOREST

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

14

Allegro

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/4. The tempo is marked 'Allegro'.

**System 1:**

Guitar chords: F#, B, F#, B, E, B, E, B, E.

Vocal lyrics:  
1. A-long the for - est road, — there's hundr - eds of cars, lu - xu - ry cars, —  
2. There's Wil - ly Wright and his boys, — one hel - lu - va noise, that's Byl - ly's boys, —  
3. It's five to four on William Wright, — he made his pile on Derby night, —  
4. "I do my double show quick" — said Mick the Prick, fresh out the nick, —

Piano accompaniment: Fa# Si Fa# Si Mi Si Mi Si Mi

**System 2:**

Guitar chords: F#, B, F#, B, E, B, E, B, E.

Vocal lyrics:  
each has got its load — of con - ver - ti - ble bars, — cu - tler - y cars —  
with fully fashion - ed mugs — that's — Lit - tie John's thugs, — the Bark - ing slugs, —  
when Billy was a Kid, — walk - ing the streets — the other kids hid, —  
"I see cheap ho - ly - day, — the mi - nute they leave, — then a visit I pay, —

Piano accompaniment: Fa# Si Fa# Si Mi Si Mi Si Mi

**System 3:**

Guitar chords: G#4 4Fr., G# 4Fr., G#4 4Fr., G# 4Fr., E.

Vocal lyrics:  
su - per - cars! — For to - day is the day — when they  
su - pers - mugs — for to - day is the day — when they  
so they did — and now af - ter work - ing hard  
and does it pay, — and his friend Li - quid Len — by name,

Piano accompaniment: Sol#4 Sol# Sol#4 Sol# Mi

B C# 4Fr. G A

sort it out, — sort it — out, cause they di - sa - gree — on a gang - land boun - dar -  
 sort it out, — sort it — out, these Christ - ian sol - diers fight to prot - ect the  
 in secu - rity trade, — he's got it made, — the shops that need — aid are those that have - n't  
 of wine, women and Wandsworth fame, said: "I'm break - ing the legs — of the bastard that got me

Si Do# Sol La

B C# 4Fr. G A

1. y. they di - sa - gree — on a gang - land boun - dar -  
 2. poor, they East End heroes — got to score in ...  
 3. paid.  
 4. framed! "

Si Do# Sol La

1. B 2. B

- y. Bat - tle of Epping For - est yes it's the bat - tle of Epping For -  
 Bat - tle of Epping For - est it's the bat - tle of Epping For -

Si Si

F#

- est right out - side — your door,  
 - est right out - side — your door

F# 3 3 3 3



B

no you ain't seen noth-ing like—  
we guard — your souls for pea-

— it no you ain't — seen noth-ing like — it, not since the ci - vil  
— nuts and we guard — your shops and hous - es for just a lit - tle

F#

war.  
more

F#

Gbm

(spoken) Coming ov-er the hill, — are the boys of Bill and  
In with a left hook — is the BethnalGreen butcher

B

Sol #m

**F#m/G#**

**G#m**

John-ny's lads stand ve- ry still, with the thum- pi- re's shout— they  
but he's countered on right by Mick's chain gang fight and Li- quid Len with his smashed bot- tle-

**F#m**  
**Sol#**

**Sol#m**

**F#m/G#**

all start to clout, there's no guns in this gen- tle- man's bout,  
- men is lobby- ing Bob the Nob across the gob with his

**F#m**  
**Sol#**

**G#m** 4fr.

**F#m/G#**

Geor- gie moves in on the out- side left, with a chain fly- ing round his  
kisser in a mess Bob seems under stress but Jones the Jug hits Len right

**Sol#m**

**F#m**  
**Sol#**

**E**

head, — and Ha- rold De- mure — from art lit'- ra - ture —  
in the mug And Ha- rold De- mure — who's still not quite sure —

**Mi**



D#m  B4 

nips up the near Est - tree. (here comes the ca - val - ry!)  
 fires the a corns from out of his sling. (here comes the ca - val - ry!)

Re#m  Si4 



D#m 

Re#m 



B4  D#m 

Si4  Re#m 



G#  E/G# 

A-midst the bat-tle road ac-countants keep the score: ten - four—  
 Up up above the crowd in - side their sil-ver cloud done proud—

Sol#  Mi Sol# 



**B $\flat$**

they've nev - er been a lone af - ter  
 the bold and bra - zen brass Seen

**Sib**

**C** **B $\flat$ /F** **Fm**

get - ting a ra - di - o phone, the blue - bells are ring - ing for sweet meal  
 dark - ly through the glass the but - ler's got jam on his rolls Roy

**Do** **Sib** **Fa** **Fa m**

**D $\flat$**  **D $\flat$ /C** **B $\flat$**  **D $\flat$ /A $\flat$**  **B $\flat$ /G** **D/F $\flat$**  **Fm**

Sam, real ham, hand - ing out bread and jam, just like an - y pic - nic,  
 doles out the lot a team from a sil - ver pot just like an - y pic - nic,

**Re $\flat$**  **Re $\flat$**  **Sib** **Re $\flat$**  **Sib** **Re $\flat$**  **Fa $\sharp$**  **Fa m**

**Do** **La $\flat$**  **Sol** **Fa $\sharp$**

**Cm** **Fm**

pic - nic pic - nic  
 pic - nic pic - nic

**Do m** **Fa m**

Chords: C<sup>b</sup>, F<sup>#</sup>/B, B, F<sup>#</sup>/B, B, E

pic- nic  
pic- nic

Do<sup>b</sup> Fa<sup>#</sup> Si Fa<sup>#</sup> Si Mi

Chords: B, E, B, E, F<sup>#</sup>, B, F<sup>#</sup>, B, E, B, E, B, E

*Organ Solo*

Si Mi Si Mi Fa<sup>#</sup> Si Fa<sup>#</sup> Si Mi Si Mi Si Mi

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

Chords: C<sup>#</sup>/B, G<sup>#</sup>/B, F<sup>#</sup>/B, B

(CORO)

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

Do<sup>#</sup> Sol<sup>#</sup> Fa<sup>#</sup> Si Si

Chord: A6

framed.) They

La 6

Moderato

**B** 

cal - led me the reverend when I enter - ed the church un - stained

my em - ploy - ers have changed but the name has re -

- mained. (talking ...)

**C** 

arpeggio Solm Fa Solm Mi

Sib Fa Solm La Sol Re Fa# Sib Fa Sib Mi




B $\flat$ /F G C/E C11/E

Si $\flat$  Fa Sol Do Mi Do11 Mi

B G $\sharp$ m/F $\sharp$  B $\flat$  Dm/F A

Si Sol $\sharp$ m Fa $\sharp$  Si $\flat$  Re $\sharp$ m Fa La

D D7 $\sharp$  G F $\sharp$  E/G $\sharp$  F $\sharp$ /A $\sharp$  F $\sharp$ /B F $\sharp$ 7/C $\sharp$  Repeat from B to C. then SEGUE

Re Re 7 $\sharp$  Sol Fa $\sharp$  Mi Sol $\sharp$  Fa $\sharp$  Fa $\sharp$  Fa $\sharp$ 7 La Si Do $\sharp$

*slowly*

**Moderato**

**CODA**

D $\sharp$ m G $\sharp$ m D $\sharp$ m G $\sharp$ m E C $\sharp$ m G $\sharp$ m C $\sharp$ m G $\sharp$ m C $\sharp$ m G $\sharp$ m D $\sharp$ m G $\sharp$ m D $\sharp$ m G $\sharp$ m E

Re $\sharp$ m Sol $\sharp$ m Re $\sharp$ m Sol $\sharp$ m Mi Do $\sharp$ m Sol $\sharp$ m Do $\sharp$ m Sol $\sharp$ m Do $\sharp$ m Re $\sharp$ m Sol $\sharp$ m Re $\sharp$ m Sol $\sharp$ m Mi

C#m 4Fr. G#m 4Fr. C#m 4Fr. G#m 4Fr. C#m 4Fr. A B/A A B/A E E7- E E7- E B

Do#m Sol#m Do#m Sol#m Do#m La Si La Si Mi Mi 7+ Mi Mi 7+ Mi Si

2. F#m B F#m/C# B/D# E B/F# E/B B C#m B/D# E B/F#

A-long the for-est road— it's the end of the day—and the clouds—roll a-way

F#m Si F#m Si Mi Si Mi Si Si Do#m Si Mi Si

F#m B F#m/C# B/D# E B/F# F#m B F#m/C# B/D# E B/F#

each have got its load— they'll come out for the count at the break in— of day— When the

F#m Si F#m Si Mi Si F#m Si Si Do#m Si Mi Si

Bb Fm D# Db/C Bb Db/Ab

lim-os re-tum for their fi-nal re-view it's all through all they can

Sib F#m Reb Reb Do Sib Reb La b



see is the morning goo. there's no one left a - live it must be a draw

B/C 3Fr. D/F# D#/F# B F#

Si b Sol Re Fa# Re Fa# Si Fa#

so the

B F#

Si Fa#

black-cap ba - rons toss a coin to set - tle the score

B F#

Si Fa#

B Bb Bb/C 3Fr. Fm/Eb D+ 4Fr. D+/C

Si Si b Do Fa m Mi b Re b Do

B♭      D♭/A♭<sup>4Fr.</sup>      B♭M7<sup>3Fr.</sup>      D/F#      B

*Guitar Solo*

Sib      Re♭      Si♭      Re      Si

La♭      La♭      Sol      Fa#

3      3      3      7



# BLOOD ON THE ROOFTOPS

26

Testo e Musica di PHIL COLLINS / STEVE HACKETT

Slowly

*liberamente*  
(Gtr. Solo) La Sim La Do# La Re Mi La Re Mi Do#  
Fa#m Re Mi La Sim La Re La Mi Sol#  
Mim Sol Fa# Si Mim 6/9 Mim 9 Mim 9 Sol Mim  
Mim 9 Sol Mim 9 Do Mim  
La m 7 Mim

Guitar Chords: A, Bm, A/C#, A, D/A, E/G#, D/F#, E/G#, C#/G# 4FL, F#m, D, E, A, Bm, A, D/A, E/G#, Em/G, F#, B, Em6/9, Em9, Em9/G, Em, Em9/G, Em9/C, Em, Am7, Em.

Em7/G

Em9

1. Dark and Grey, an English film the Wednesday  
 2. Through your eyes, see shipwrecked sailors you're still  
 3. Hypnotised by Batman, Tarzan still sur-  
 4. Drop of wine, a glass of beer dear what's the

Mim7 Sol

Mim9

similar

D/A

E

B/F#

E

Play, we al-ways watch the Queen on  
 dry: the out-look's fine though Wa-les to  
 prised! You've won the West in time  
 time? The grime on the Tyne is mine

Re La

Mi

Si Fa#

Mi

A7+

G7+

1,3, D7+

G#/C#

A/E

A/D#

B9/A

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

La 7+

Sol 7+

Re 7+

Sol Do#

La Mi

La Re#

Si9 La

Em7/C

A7+

Am7/E

Mim7 Do

La 7+

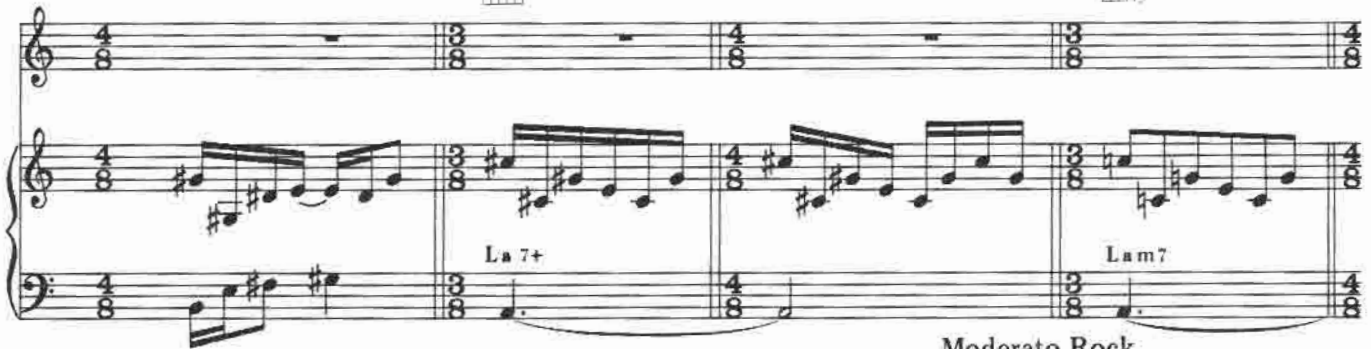
La m7 Mi

E9  **A** E7+ 



Mi 9 Mi 7+

A7+  Am7 









La 7+ La m7


**B** Em9  *Moderato Rock* Bm 



(CHORUS) Let's skip the news boy  
Blood on the rooftops  
(poor)so let's skip the news boy

Mim9 Mim Sim

A  G  Em  Bm  A  G 



(I'll ma - ke some tea), the a-rab and Jews boy (too much for me). —  
Venice in the spring, the Streets of San Franci-sco - a word from Pek-ing. —  
(I'll ma - ke some tea), blood on the roof - tops (too much for me). —

La Sol Mim Sim La Sol

Em Bm A G

they get me con-fused boy (put me of to sleep), and the thing—  
 the trou - ble was start - ed by a young Errol Flynn, bet - ter in —  
 when old Mo - ther Goose stops and they're out — for 23, then the rain —

Mim Sim La Sol

F#m G F#m G#m 4Fr.

I hate — oh Lord! Is stay - ing up late —  
 my day — oh Lord! For when we got bored —  
 at Lord — stopped play, seemes Helen of Troy —

F#m Sol F#m Sol#m

C#m 4Fr. E Slowly Em A Em A Em7/9

— to watch some de-bate, on so - me na-tions fate.  
 — we'd have a world war, hap - py but poor,  
 — has found a new face a -

Do#m Mi Mim Flute La Mim similar La Mim7/9

Guitar arpeggio

CODA Em7 A Em7/9 A Em7/9

- gain.

Mim7 La Mim7/9 La Mim7/9

Repeat from ♯ to A,  
 from B to ⊕ twice,  
 then CODA

ad lib. to fade



# ALONE TONIGHT

30

Testo e Musica di MICHAEL RUTHERFORD

Slowly

There's noth-ing here — that I can un - der - stand, —  
I have no name — for each and ev - 'ry day, —

and no one cares — I'm a - lone - ly man, —  
until the year is done — and fades — a - way, —

I touch your face — and I don't know — why — I call your name — but your  
there's a time — in be - tween the — two — the old years gone — but it's

Chords: D, D7+, G, Em7, Bm7, Mim7, Sim7

Piano: Re, Re7+, Sol

**1.** **Bm7** **E** **Em** **Em7/A**

go - ing — by — now I'm a - lone — a - gain. —  
not the — new — and

**Sim7** **Mi** **Mim** **Mim7**  
**La**

**2.** **Em7/A** **F#m/A** **G/A**

I — I — I — I know that I'll — be — all —

**Mim7** **F#m** **Sol**  
**La** **La**

**D** **Em/D** **F#m/D**

(on) a - lone a - gain — a - lone — a - gain — to-night —  
my own a - gain — a - lone — a - gain — to-night, —

**Re** **Mim** **F#m**  
**Re** **Re**

**Em/D** **All** **D** **Em/D**

oh — I'm — a - lone a - gain, — a -  
oh — I'm — a - lone a - gain, — a -

**Mim** **La** **Re** **Mim**  
**Re** **Re**





lone — a - gain — to - night, — oh — I'm — a - lone a - gain, — and it  
 lone — a - gain — to - night, — oh — I'm — a - lone a - gain, — and it





seems — to me — that ev - 'ry time — I try to change, say that you're, say that you'll, help me reach the  
 seems — to me — that ev - 'ry time — I try to change, say that you're, say that you'll,





oth - er side — *Synth.* And when the morn - ing comes — the  
 what a fun - ny world — it





sun is out, — and it warms me up a - gain, —  
 is for me, — and all I'll ev - er be. —



Em7 Bm Bm/A

It's not e - nough it's not e - nough this feel - ing I'm feel - ing in -

Mim7 Sim Sim La

Em7 A6 Em7 Em7/A A11

- side oh I know it I know to - night that I'll be. On

Mim7 La 6 Mim7 Mim7 La La 11

**CODA** Em7 A11 Em7/A from  $\otimes$  to  $\oplus$   
then CODA

help me reach the oth - er side help me please cos I know I'm gon - na be on

Mim7 La 11 similar Mim7 La

D Em/D F#m/D Em/D

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

Re similar Mim Re Fa#m Re Mim Re

ad lib. to fade



# ABACAB

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

Rock

The musical score is divided into three systems. The first system includes a guitar staff with a C4 chord diagram, a piano staff with a synth line, and a bass staff with a D04 chord diagram. The second system features a guitar staff with an Fm chord diagram, a piano staff with an Fa m chord diagram, and a bass staff. The third system includes a guitar staff with a G4 chord diagram, a piano staff with a Sol 4 chord diagram, and a bass staff. The score is written in common time (C) and includes various musical notations such as rests, notes, and chord diagrams.

C4

Synth.

D04

Fm

Fa m

G4

Sol 4



Musical notation for the first system, including piano accompaniment and organ part.

*Do (Root)* *Organ*

Musical notation for the second system, including guitar part and piano accompaniment.

*Gtr*

Musical notation for the third system, including lyrics and piano accompaniment.

*Do (Root)*

Look up on the wall, ——— there on the floor, —  
 if you're wrap - ping ——— up the world, —  
 It's an ill - u - sion, ——— it's a game, —

Musical notation for the fourth system, including lyrics and piano accompaniment.

un - der the pil - low,  
 'cos you've ta - ken  
 or re - flect - ion

beh-ind the door, — there's a crack in the mir-  
 some-one el - ses girl, — when the turn on the pil -  
 of some- one el - ses name. — When you wake in the mor-

-ror, some-where, there's a hole in the win - dow-pane. —  
 -low e - ven when they an - swer the tel - e - phone. —  
 -ning, wake and find you're co-vered in cell - o - phane. —

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

— me do you think I'm to blame? — (CHORUS)  
 — me don't you think that by now. — (When we do it) you're nev-  
 (When we do il) you're nev-

Sol 4 Sol similar

G4 G G4 G

- er there — (When you show it) you stop and stare, —  
 - er there — (When you show it) you stop and stare, —

Sol4 Sol Sol4 Sol

G4 G

(Ab - a - cab) He's in an - y where, — (Ab - a - cab)  
 (Ab - a - cab) He's in an - y where, — (Ab - a - cab)

Sol4 Sol

1.

A

(Ab - a - cab) doesn't real - ly care —

La

2.

Synth. in fifth



The first system consists of a treble clef staff with three measures of whole rests. Below it is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a steady eighth-note bass line in the bass clef and a melody in the treble clef.

The second system continues the piano accompaniment from the first system, with the same treble clef staff of rests and grand staff accompaniment.

The third system includes a guitar chord diagram for E major (E) above the first measure of the vocal line. The lyrics are: "You want it you've got it now you know you". The piano accompaniment continues with the same rhythmic pattern.

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "want it you've got it now you know". The piano part features a consistent eighth-note bass line.

*Tutti*

**CODA**



from  $\text{♩}$  to  $\text{♩}$   
then CODA

Well there's a hole in the some-where.      Yeah there's a hole in the some-

Do

where.      Ba - by there's a hole in the some - where.





G G

Now there's a hole in the some- where. (When we do it) you're nev-

Sol4 Sol similar

G4 G G4 G

- er there (When you show it) you stop and stare

Sol4 Sol Sol4 Sol

G4 G G4 G

(Ab - a - cab) He's in an - y where (Ab - a - cab)

Sol4 Sol

C

*ad lib. to fade with Synth. and Guitar Solo*

Do

# MAMA

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

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Moderato



Musical notation for the first system, including a guitar chord diagram for Em7 and piano accompaniment with a shaker part.

Musical notation for the second system, including piano accompaniment.

Musical notation for the third system, including piano accompaniment.



Musical notation for the fourth system, including lyrics and piano accompaniment.

1. I can't see you mam-a but I can hardly wait  
2. I can't keep you mam-a but I know you're always there  
3. hot, too hot for me mam-a but I can hardly wait  
4. I can't see you mam-a but I know you're always there

Em7

oh to touch and to feel you mam-a oh I  
 you listen you teach me mam-a and I  
 my eyes they're burn - ing mam-a and I can  
 you taunt, you tease me mam-a but I

Mi m7

D/E

just can't keep a-way it's the heat and the steam of the  
 know in-side you care so get down, down here be-  
 feel by bo-dy shake don't stop, don't stop me  
 nev-er nev-er can't keep a-way it's the heat, and the steam of the

Re  
Mi

Em

D/E

cit-y oh it's got me run-ning and I just can't brake so  
 -side me oh you ain't going now-here no  
 ma-ma make the pain make it go a-way no  
 cit-y oh got me run-ning, and I just can't brake so

Re  
Mi

C/E

say you'll help me mam - a cos it's gett-ing so hard oh  
 I won't hurt you mam - a but it's gett-ing so hard oh  
 I won't hurt you mam - a but it's gett-ing so hard oh  
 stay don't leave me mam - a cos it's gett-ing so hard oh

F#m7/5m/E

E

Do  
Mi

F#m7/5m  
Mi

Mi

1.3. 2.4.



now  
now  
don't

Mi Mim7 similar

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including piano accompaniment.

A/E

Can't you

La Mi similar

Musical notation for the third system, including vocal line and piano accompaniment.

G/E D/E C7+ C6

see me here mam a mam a

Sol Mi Re Mi Do 7+ Do 6

Musical notation for the fourth system, including vocal line and piano accompaniment.



The musical score is arranged in four systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#).

**System 1:**  
 Guitar chords: G/D, D, A/E, G/E, D/E.  
 Lyrics: mam - a mam - a please can't you feel my heart  
 Piano accompaniment notes: Sol Re, Re, La Mi, Sol Mi, Re Mi.

**System 2:**  
 Guitar chords: Em, Am/E.  
 Lyrics: oh can't you feel my heart can't you feel my heart oh  
 Piano accompaniment notes: Mi m, La m Mi.

**System 3:**  
 Guitar chords: D/E, C7+, C6, G/D, D.  
 Lyrics: now list - en to me mam - a mam - a mam - a you're tak - ing a - way my last  
 Piano accompaniment notes: Re Mi, Do 7+, Do 6, Sol Re, Re.

**System 4:**  
 Guitar chords: Em, D/E, C7+, C6, E.  
 Lyrics: chance don't ta - ke it a - way can't you feel my heart?  
 Piano accompaniment notes: Mi m, Re Mi, Do 7+, Do 6, Mi.

It's

*from ♩ to ♩ 2 times, then CODA*

**CODA**

go no, no, don't go

Mim7 Re Mi

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

Mim7

don't go don't

Re Mi

*ad lib. to fade*

# THAT'S ALL

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

Moderato

Em D6/E Em D6/E

Mim Re6 Mi Mim Re6 Mi

Em C D6 Em Em D6/E

Just as I thought - It was going al-right I find out I'm wrong,  
turn-ing me off, - making me feel -

Mim Do Re6 Mim Mim Re6 Mi

Em D6/E Em C6 D Em

— when I thought I was right 's' al-ways the same — it's just a shame that's all I could say day —  
— like I want too much liv-ing with you's — just putt-ing me through it all of the time run-ning a round —

Mim Re6 Mi Mim Do 6 Re Mim

Am7 D Am7 D

— and you'd say night tell me it's black — when I know that it's white's' al-ways the same —  
— staying out all night tak - ing it all — instead of tak - ing one bite liv - ing with you's —

Lam7 Re Lam7 Re

Am7 D Em G

— it's just a shame and that's all. —  
 — just putt-ing me through of the time. —

1. I could leave but I — won't go though my  
 2. I could leave but I — won't go it'd — be  
 3. leave but I — won't go it'd — be

Lam7 Re Mim Sol /Si /Re /Si

Am/G D/A G G/B G7+ G7+/B Am/G D/A

heart might tell me so — I can't feel a thing — from my head down to my toes so why does it al -  
 eas - i - er I know — I can't feel a thing — from my head down to my toes but why does it al -  
 eas - i - er I know — I can't feel a thing — from my head down to my toes but why does it al -

Lam/Sol /Si Re/La /Re Sol /Si Sol 7+ /Si Lam/Sol Re/La /Re

Em D6/E Em D6/E Em C6 D

- ways seem to be me looking at you — you — look-ing at me it's al-ways the same, — it's just a shame, that's all. —  
 - ways seem to be me looking at you — you — look-ing at me it's al-ways the same, — it's just a shame, that's all. —  
 - ways seem to be me looking at you — you — look-ing at me it's al-ways the same, — it's just a shame, that's all. —

Mim Re6 Mi Mim Re6 Mi Mim Do 6 Re

1. Em 2,3. Em C

— Turn-ing me on, — Truth is — I love you —  
 — Truth is — I love you —

Mim Mim Do





more than — I want - ed — to there's — no point in try - ing to pre - tend —  
 more than — I want - ed — to there's — no point in try - ing to pre - tend —

Em

Mim

there's — been no - one — who makes — me feel like — you do — say — we'll be to - ge - ther  
 there's — been no - one — who makes — me feel like — you do — say — we'll be to - ge - ther

C

(Coda)

Do

till the end —

Em D6/E Em Em D6/E

Mim Mim Re6 Mi Mim Re6 Mi

Mim Do Re Mim La m7 Re6

Em C D Em Am7 D6



A I could

La m7 Re La m7 Re Mi m

CODA



from  $\text{♩}$  to  $\text{♩}$ , then CODA

'till the end — but just as I thought — it was going alright I find out I wrong — when I thought I was right it's always the same, —

Mi m Mi m Re 6 Mi Mi m Re 6 Mi



— it's just a shame, that's all — I could say day — and you say night, tell me it's black —

Mi Do 6 Re Mi m La m7 Re



— when I know that it's white it's always the same, — it's just a shame, that's all — that's all —

La m7 Re La m7 Re Mi m

ad lib. to fade instrumental

# ILLEGAL ALIEN

50

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

Rock

The musical score is presented in three systems. Each system consists of a vocal line (treble clef), a piano accompaniment (grand staff), and guitar chord diagrams. The key signature is B-flat major (two flats) and the time signature is common time (C).

**System 1:** The piano accompaniment begins with a bass line starting on Si<sup>b</sup> (B-flat). The guitar part has a chord diagram for B<sup>b</sup> (B-flat).

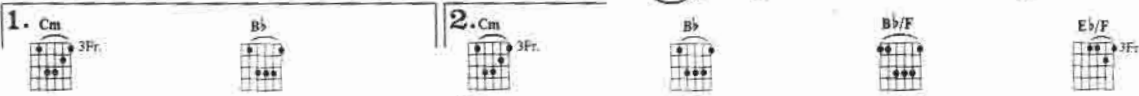
**System 2:** The vocal line begins with the lyrics: "Got out of my bed was - n't / I got a cou - sin and / Down at the of - fice had to". The piano accompaniment has a bass line starting on Sol (G) and Re (D). The guitar part has chord diagrams for G and D.

**System 3:** The vocal line continues with: "feel - ing to good with my wal - let and my pass - port a new pair of shoes / she got a friend who thought that her aunt knew a man who could help / fill out the forms a pink one a red one the co - lours you choose". The piano accompaniment has a bass line starting on Si<sup>b</sup>, Fa (F), Do (C), Dom (D), and Si<sup>b</sup>. The guitar part has chord diagrams for B<sup>b</sup>, F, C, Cm (C minor), and B<sup>b</sup>.



the sun is shin-ing so I head for the park— with a bot-tle of te- qui-la and a  
 at this a- part-ment I— knocked on the door— he wouldn't— come out un-  
 up to the counter to— see what they think— they said "it does- n't count man it ai- n't

Sol Re Si b Fa Do



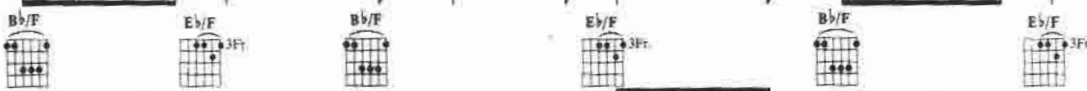
new pack of ci- garettes - til he got paid. Now  
 writ-ten in ink? Now

Dom Si b Dom Si b Si b Fa Mi b Fa



don't tell— an- y - bo - dy what I wan - na do if  
 don't trust— an- y - bo - dy least not a

Si b Fa Mi b Fa Si b Fa Mi b Fa Si b Fa Mi b Fa



they find out— you know that they'll nev- er let me through cos—

Si b Fa Mi b Fa Si b Fa Mi b Fa Si b Fa Mi b Fa



cos it's no fun — be - ing an il -

- le - gal al - ien — no it's no fun —

— be - ing an il - le - gal al - ien —

Sib Fa, Mi b Fa, Sib, Mi b Sib, Sib, Mi b Sib, Sib similar, Mi b Sib

Sib, Mi b Sib, Sib, Mi b Sib, Sib, Mi b Fa

**SEGUE**

**CHORUS**

-round here cos it's no fun — be - ing an il -

Sib, Mi b Sib, Sib, Mi b Sib, Sib, Mi b Sib

*from ♩ to ♪, then SEGUE*

B $\flat$  E $\flat$ /B $\flat$  B $\flat$  E $\flat$  F B $\flat$  E $\flat$ /B $\flat$

- le - gal al - ien \_\_\_\_\_ it's no fun -

Sib similar Mi $\flat$  Sib Sib Mi $\flat$  Fa Sib Mi $\flat$  Sib

B $\flat$  E $\flat$ /B $\flat$  B $\flat$  E $\flat$ /B $\flat$  B $\flat$  E $\flat$  F

\_\_\_\_\_ be - ing an il - le - gal al - ien. \_\_\_\_\_

Sib Mi $\flat$  Sib Sib Mi $\flat$  Sib Sib Mi $\flat$  Fa

B $\flat$  A $\flat$

\_\_\_\_\_ an il - le - gal al - ien \_\_\_\_\_

Sib La $\flat$

G

\_\_\_\_\_ O. K. \_\_\_\_\_

Sol

G/F

Sol  
Fa

Do

E<sup>b</sup>   
B<sup>b</sup>/D   
F

Mi<sup>b</sup>   
Si<sup>b</sup>   
Re   
Fa

D   
C

Re   
Sol

Con - sid - er - a - tion for your fel - low man -  
Keep your sus - pi - cions I've seen that look be - fore -

C

Do

would not hurt an - y - bod - y a -  
I ain't done noth - ing wrong - now



- sure fits in — with my — plan  
is that such — a sur — prise?      ov — er the bor — der there  
But I've got a sis — ter who'd be

Re



lies the promised land —      where ev — ery — thing is eas — y  
wil — ling to o — blige —      she will — do an — y — thing — now      to

Sol      Do      Do  
Re



you just hold out your — hand  
help me get to out — side

Re      Sim



Mim      Re      La      Sim





Em D A

Mim Re La

Bb Eb/Bb Bb Eb/Bb Bb Eb/Bb

So don't tell an - y - bod - y what I wanna

Si b Mi b Si b Si b Mi b Si b Si b Mi b Si b

Bb Eb/Bb Bb Eb/Bb

do if they find out

Si b Mi b Si b Si b Mi b Si b

Bb Eb/Bb Bb Eb/Bb Bb Eb F

you know that they'll nev-er let me through be-cause a

Si b Mi b Si b Si b Mi b Si b Si b Mi b Fa

CHORUS *ad lib.* to fade

# I CAN'T DANCE

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

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## Rock

Chords: B $\flat$ , E $\flat$  B $\flat$  E $\flat$  B $\flat$ , A $\flat$  D $\flat$  E $\flat$

Sib      Mi $\flat$  Si $\flat$  Mi $\flat$       Si $\flat$       La $\flat$       Re $\flat$  Mi $\flat$

Chords: B $\flat$ , E $\flat$  B $\flat$  E $\flat$  B $\flat$ , A $\flat$


1. Hot sun beat - ing down bur - ning my feet just  
 2. Blue jeans sit - ting on the beach, her dog's talking to me, but  
 3. Young punk spil - ling beer on my shoes, fat guy's talking to me, trying to

Sib      Mi $\flat$  Si $\flat$       Mi $\flat$       Si $\flat$       La $\flat$

Chords: D $\flat$  E $\flat$ , B $\flat$ , E $\flat$  B $\flat$  E $\flat$  B $\flat$ , A $\flat$


walk - ing ar - ound.      Hot sun      mak - ing me sweat —      'Ga - tors get - ting close, hasn't  
 she's out of reach.      She's got a body      und - er that shirt, —      but all she wants to do is rub my  
 steal my blues.      Thick smoke, see her      smil - ing through. —      I never thought so much could happen just

Re $\flat$  Mi $\flat$       Si $\flat$       Mi $\flat$  Si $\flat$       Mi $\flat$       Si $\flat$       La $\flat$



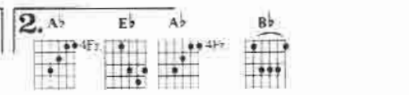
got — me yet. — I — can't dance I — can't talk onl - y thing about me is the  
 face in the dirt. — Cos, I — can't dance I — can't talk onl - y thing about me is the  
 shoot - ting pool. — But I — can't dance I — can't talk onl - y thing about me is the

Re<sup>b</sup> Mi<sup>b</sup> Si<sup>b</sup> Mi<sup>b</sup> Si<sup>b</sup> Mi<sup>b</sup> Si<sup>b</sup> La<sup>b</sup>



way — I walk. — I — can't dance I — can't sing I'm — just standing here  
 way — I walk. — I — can't dance I — can't sing I'm — just standing here  
 way — I walk. — I — can't dance I — can't sing I'm — just standing here

Re<sup>b</sup> Mi<sup>b</sup> Si<sup>b</sup> Mi<sup>b</sup> Si<sup>b</sup> Mi<sup>b</sup> Si<sup>b</sup> Mi<sup>b</sup> La<sup>b</sup>

1. 
 2. 

sel - lin ev - ery - thing sel - ling. Oh and chech -  
 sel - ling. Oh and chech -

Mi<sup>b</sup> La<sup>b</sup> Mi<sup>b</sup> Si<sup>b</sup> Mi<sup>b</sup> La<sup>b</sup> Mi<sup>b</sup> La<sup>b</sup> Si<sup>b</sup>



- ing ever - y - thing is in place you nev - er know who's look - ing on  
 - ing ever - y - thing is in place you nev - er know who's look - ing on

So<sup>b</sup> Fa Mi<sup>b</sup>

D.C., then SEGUE

SEGUE



Musical staff with lyrics: a perfect bod-y with a perf-ect fa - ce

Piano accompaniment for the first system, including bass line and chords: Re b, Do b, La b



Musical staff with lyrics: Now I -

Piano accompaniment for the second system, including bass line and chords: Sib, Mi b Sib, Mi b, Sib, La b, Re b Mi b



Musical staff with lyrics: I -

Piano accompaniment for the third system, including bass line and chords: Sib, La b, Re b Mi b, Re b



Musical staff with lyrics: can't walk

Piano accompaniment for the fourth system, including bass line and chords: Sib similar, Mi b Sib, Mi b, Sib, La b, Re b Mi b, Re b

ad lib. to fade



# IN TOO DEEP

60

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

Slowly

**Chords:** Bbm7, Cm7, D97, Eb, Fm, D97, Bbm

**Piano Accompaniment:** Sibm7, Dom7, Reb7+, Mi b, Fm arpeggio similar, Reb7+, Sibm

**Vocal Lines:**

All that time I was search - ing win now - here to run — to it  
 I know you're go - ing — but I can't be - lieve — it's the

start - ed me think - ing wondering what I — could make — of my life —  
 way that your leav - ing it's like we ne - ver knew each o - ther at all, —

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

**Chords:** Eb, Fm, D97, Bbm, Eb, Fm

**Piano Accompaniment:** Mi b, Fm, Reb, Sibm, Mi b, Fm



- tions to my-self but nev-er find-ing the ans-wers cry-ing at the  
- sons being a-lone when I didn't want to I thought you'd always

Reb Sibm Mib Fa m7



top of my voice and no one lis-ten-ing  
be there I al-most be-lieved you

Reb Sib m7 Mib



3. It seems I've 1.2. all this time I still re-mem-ber eve-ry-thing you  
spent too long on-ly think-ing a-bout my

Sibm Dom similar Reb 7+



said oh oh there's so much you pro-mised  
-self oh oh now I want to spend my life

Mib Sibm Dom

*CHORUS*

how could I ev - er for - get. Lis - ten you know I love you but I  
 just caring bout some-bo - dy else. Lis - ten

just can't take this you know I love you but I'm play - ing for keeps

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

So lis - ten lis - ten to me oh you must believe

The musical score is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams and fretting information, and a piano accompaniment with treble and bass staves. The first system is labeled 'CHORUS' and contains the first two lines of lyrics. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final line of lyrics and includes a first ending bracket. Chord diagrams are provided for various chords, including Db, Eb, Ab, Cm, and Bbm7, with fretting instructions like '4Fr.' and '3Fr.'. The piano accompaniment features a steady bass line and chords that support the vocal melody.

E♭/B♭ B♭m7 E♭/D♭

I can feel your eyes go thru me but I don't know why

Mi♭ Si♭ Si♭m7 Mi♭ Re♭

2. B♭m7 E♭/D♭ F B♭

to me I can feel your eyes go thru me,

Si♭ m7 Mi♭ Re♭ Fa Si♭

E♭ A♭ F

Mi♭ La♭ Fa

E♭ A♭ Cm6

Mi♭ La♭ Do m6

from ♯ to ⊕.  
then from CHORUS to  
ad lib. to fade

