

PHIL COLLINS



SERIOUS HITS...

LIVE!

INCLUDES ALL THE GREATEST HITS

ALL THE TRACKS FROM THE ALBUM IN FULL PIANO/VOCAL ARRANGEMENTS,
COMPLETE WITH GUITAR CHORD BOXES.



SOMETHING HAPPENED ON THE WAY TO HEAVEN • AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)
WHO SAID I WOULD • ONE MORE NIGHT • DON'T LOSE MY NUMBER • DO YOU REMEMBER?
ANOTHER DAY IN PARADISE • SEPARATE LIVES • IN THE AIR TONIGHT • YOU CAN'T HURRY LOVE
TWO HEARTS • SUSSUDIO • A GROOVY KIND OF LOVE • EASY LOVER • TAKE ME HOME

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ORDER NO. AM83254



PHIL COLLINS

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 **LIVE!** 

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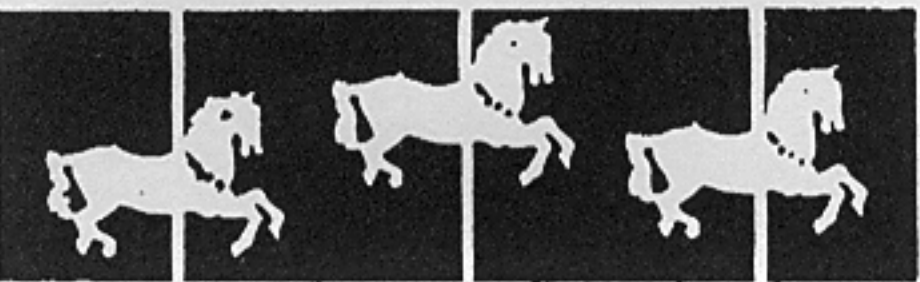
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ON THE WAY TO THE
CITY OF THE FUTURE



SOMETHING HAPPENED ON THE WAY TO HEAVEN

WORDS AND MUSIC BY
PHIL COLLINS AND DARYL STUERMER

♩ = 120

Cm



A♭maj7



B♭7sus4



1, 3.

G7♭10



2, 4. B♭7sus4



G7♭10



1st time only

A♭maj7



B♭



A♭maj7



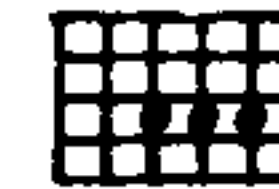
B♭



A♭maj7



B♭



A♭maj7



B♭



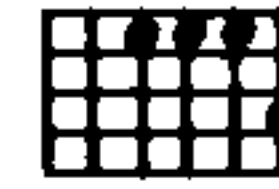
VERSE



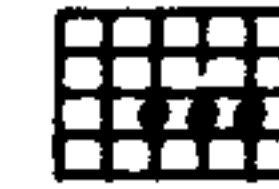
B♭



A♭maj7



B♭



Abmaj7 Bb Abmaj7 Bb



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




Abmaj7 Bb Abmaj7 Bb



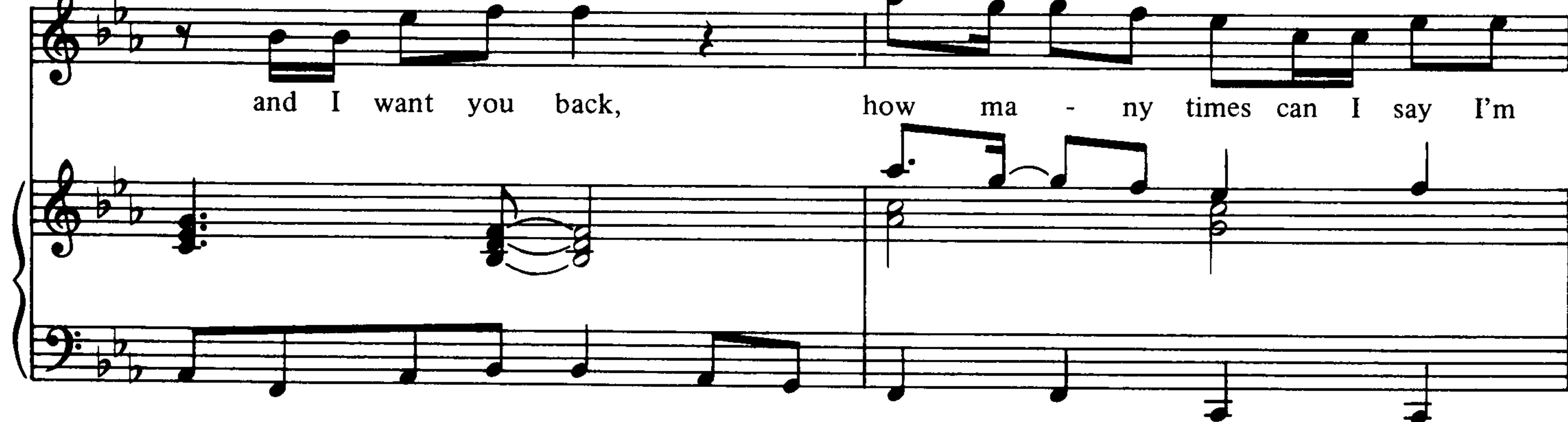
well that was then and this is now, _____




Abmaj7 Bb Fm Cm



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

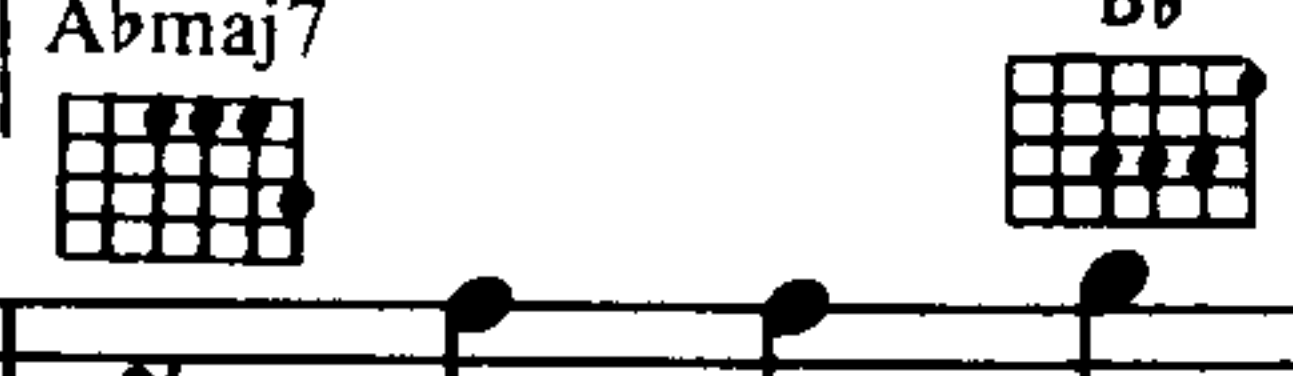



Abmaj7 Bb



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

Not 2nd time
Abmaj7 Bb

Abmaj7 Bb 1. 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

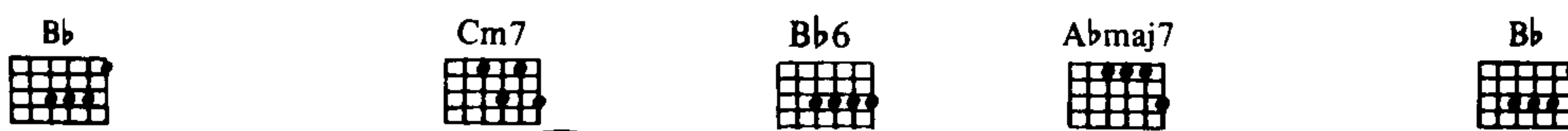
B \flat E \flat Cm Fm




on your side, ____ you're all I need, ____




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



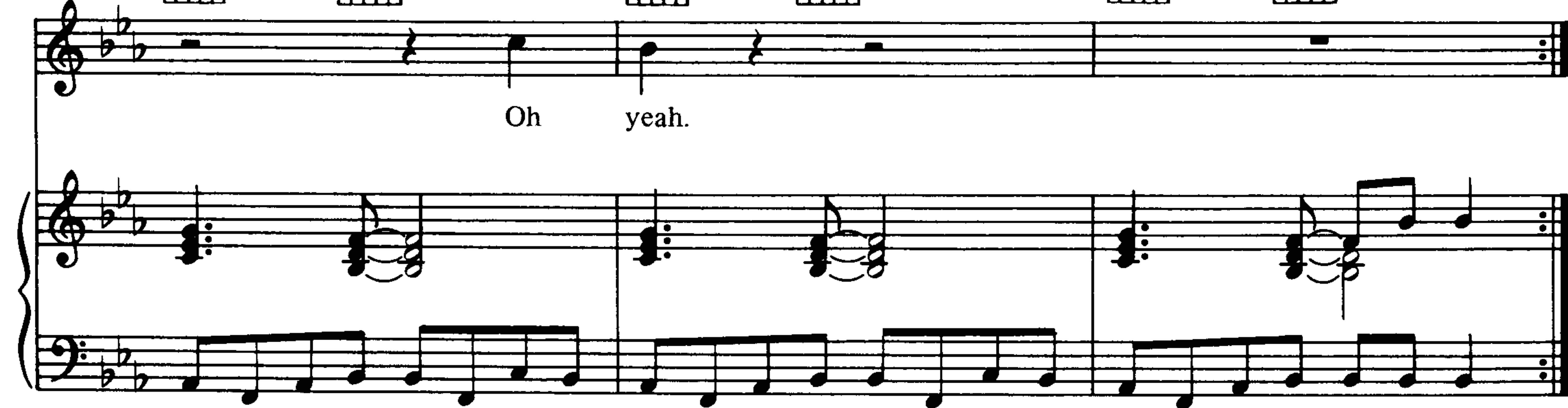
please be - lieve ____ in me.



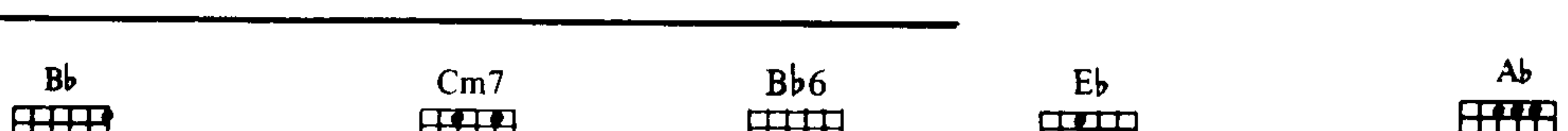
A \flat maj7 B \flat A \flat maj7 B \flat A \flat maj7 B \flat




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



Cm **Bb** **Fm**



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



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




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



Eb/Bb **Ab/Bb** **Bb7sus4** **D.C. al Coda**



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

AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)

WORDS AND MUSIC BY PHIL COLLINS

Slow rock

The piano introduction consists of two staves. The right hand plays a melodic line starting on a B-flat, moving up stepwise with some grace notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Slow rock' and the dynamics are 'mp'.

Bbsus4 with pedal Bbm7

Cm7

Db

Absus4 Ebm7

1. How can I just let you walk a-way, just let you leave with-out a trace? When I
(2. 3. see additional lyrics)

1st & 2nd time mp
3rd time mf

Gb

Ab

Fm7

Bbm7

stand here tak - ing ev - 'ry breath with you; Ooh, You're the

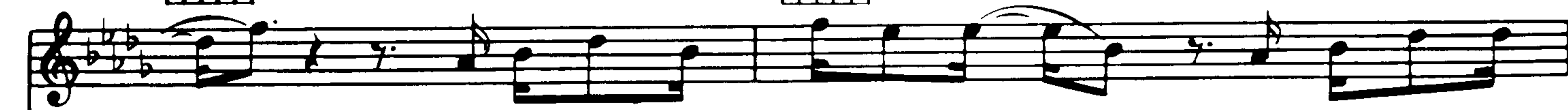
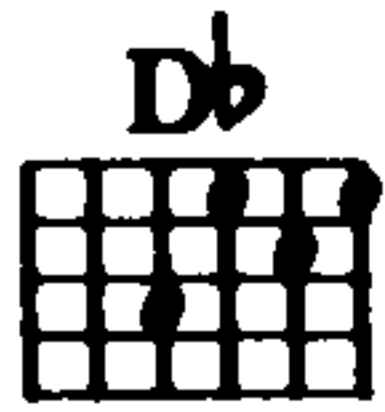
Ebm7

1. Ab

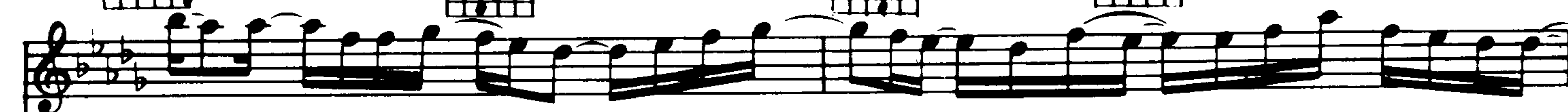
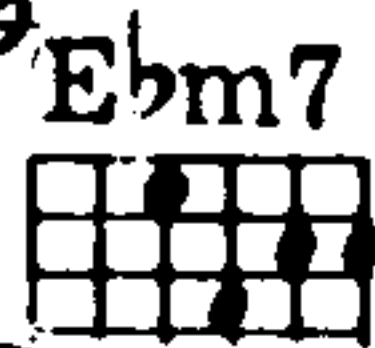
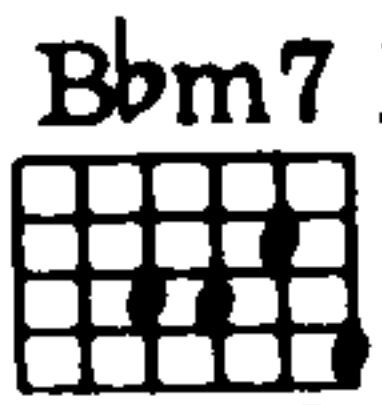
2. 3. Absus4 Ab

on-ly one who real-ly knew me at all.

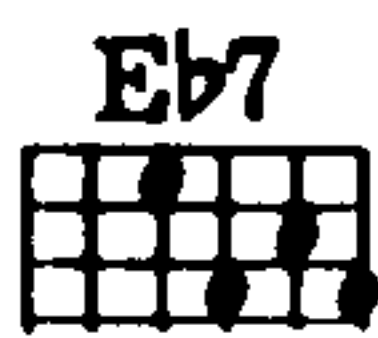
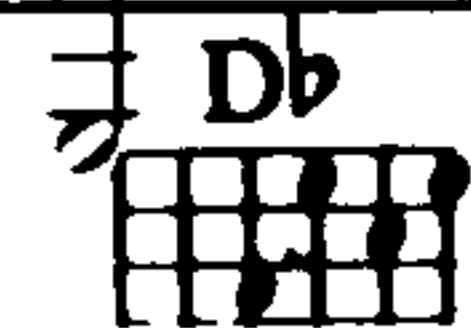
So take a look at me now,



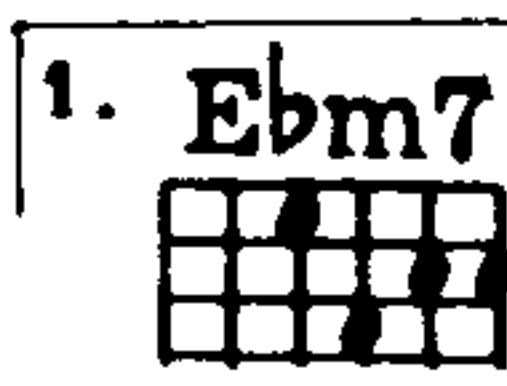
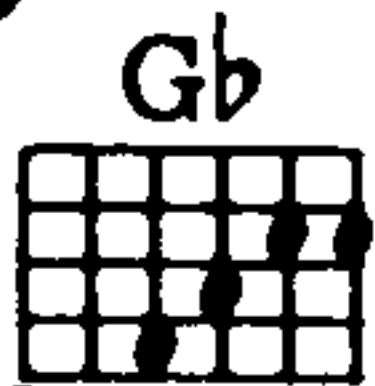
Well there's just an emp-ty space, — And there's nothing



left here — to remind — me, — just the mem - 'ry of — your face, — Well take a look at me now. —



Well there's just an emp-ty space, — And you com - in' back —



— to me — is a - gainst — the odds, — and that's what — I've got — to face. —



The musical score is written for guitar and piano. It consists of three systems of music. The first system includes guitar chords: Absus4, Ab, D.S. (D.S. is a double bar line with a repeat sign), Ebm7, Absus4, Ab, and D.S.S. (D.S.S. is a double bar line with a repeat sign and a fermata). The piano part has a melody line and a bass line. The second system includes guitar chords: Ebm7, Absus4, Ab, Absus4, and Ab. The piano part has a melody line and a bass line. The third system includes guitar chords: Absus4, Gb, and Ab. The piano part has a melody line and a bass line. The lyrics are: "I _ I've got _ to face..Take a good look at me now._", "_ I've got _ to take. _", and "Take a look at me now. _". The tempo markings are: *mp*, *f*, *dim.*, *mp*, *rall. e dim.*, and *molto rit.*

Absus4 Ab D.S. Ebm7 Absus4 Ab D.S.S.

I _ I've got _ to face..Take a good look at me now._

3. Ebm7 Absus4 Ab Absus4 Ab

_ I've got _ to take. _

f *dim.* *mp*

Absus4 Gb Ab

Take a look at me now. _

rall. e dim. *molto rit.*

2. How can you just walk away from me
 When all I can do is watch you leave?
 'Cause we shared the laughter and the pain,
 And even shared the tears.
 You're the only one who really knew me at all.

3. I wish I could just make you turn around,
 Turn around and see me cry.
 There's so much I need to say to you,
 So many reasons why.
 You're the only one who really knew me at all.

WHO SAID I WOULD

WORDS AND MUSIC BY PHIL COLLINS

F Bb F C

F Bb F C

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

F Bb F C

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

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

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

she says _____ who said I would.

She _____ Tell me, who said I would, _____

F Bb F C

Db/Eb Eb Db/Eb

1 F Bb F C

2 F Bb F C

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 my

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

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










But she's got a





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



2        

she says who said I would.

D.S. al Coda  *CODA*     *Ad lib. to Fade*

Now she

ONE MORE NIGHT

WORDS AND MUSIC BY PHIL COLLINS

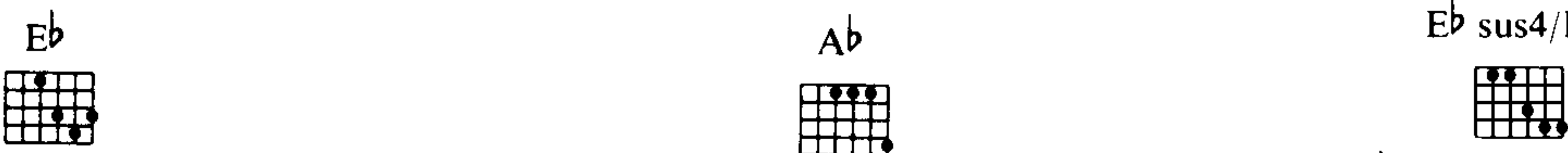
Chord diagrams for guitar are provided above the vocal line. The first system shows chords Bb and Eb. The second system shows chords Bb and Eb. The third system shows chords Ab, Eb sus4/Bb, and Fm.

One more night, —

one more night. —

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

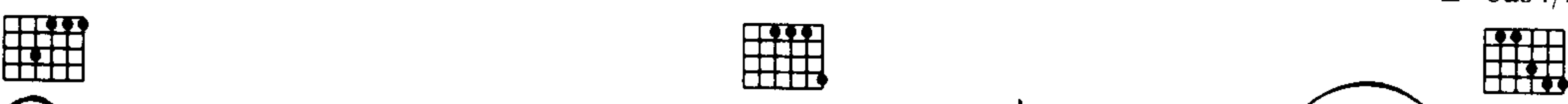
E \flat **A \flat** **E \flat sus4/B \flat**



let you know, —
 wast - ing time, —
 feel the same, —

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

Fm **A \flat** **E \flat sus4/B \flat**




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 \flat** **A \flat**




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

E \flat sus4/B \flat **Fm** **B \flat** **E \flat**




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 \flat E \flat B \flat E \flat



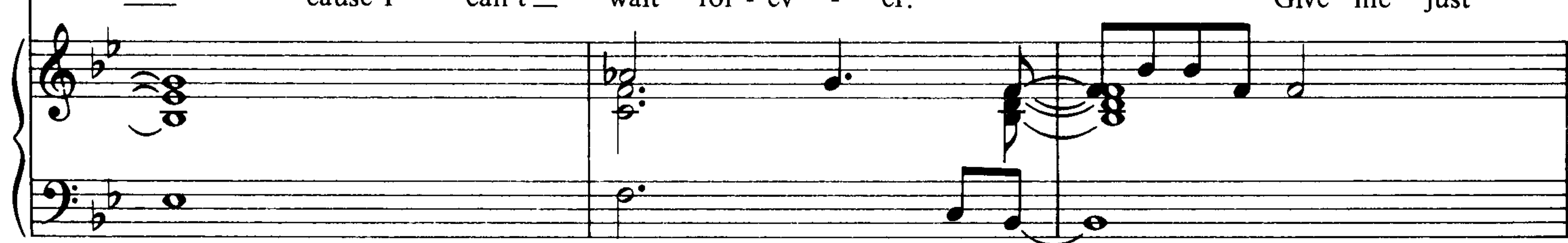
— give me one more night. — One more night,
 — give me just one more night. — One more night,
 — give me just one more night. — One more night,




Fm B \flat




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




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



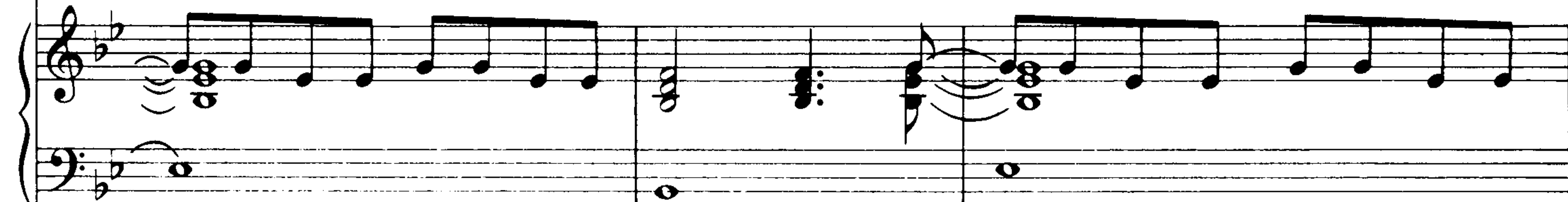
one more night, — oh just one more night,
 one more night, — oh just one more night,
 one more night, — give me just one more night,



B \flat E \flat



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



To Coda ♯ 1 2

Fm Bb

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

Give me

Bb Eb Bb Eb

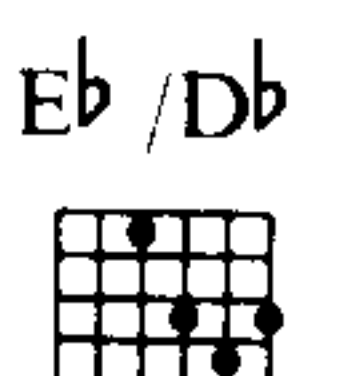
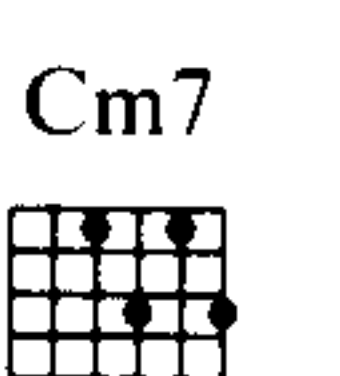
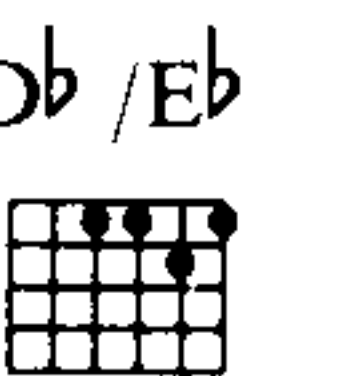
one — more night, — give me just one more night —

Bb Eb


— just one more night — 'cause I —

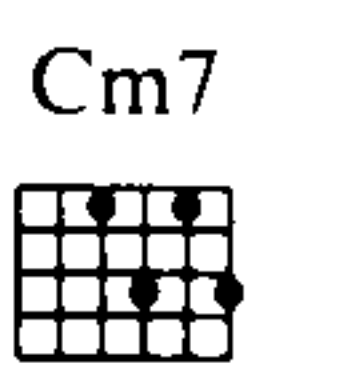
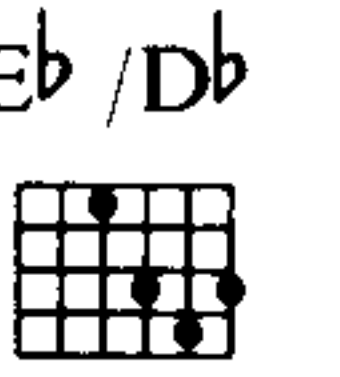
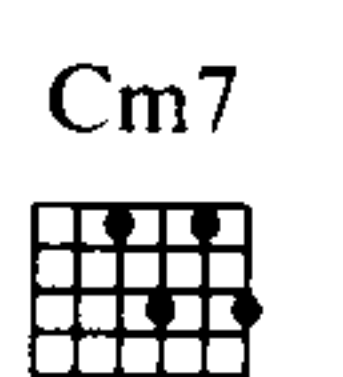
Fm Bb Cm7

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

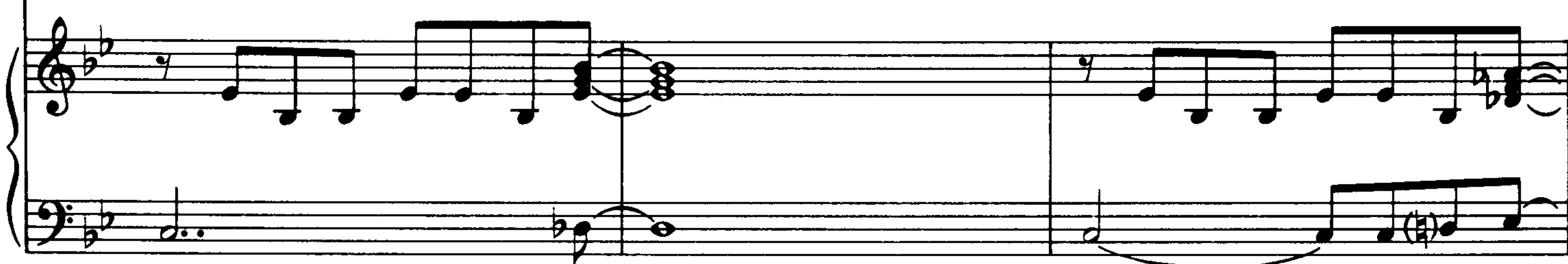




er to the sea, I will al - ways be with



you, and if you sail a - way I will fol -

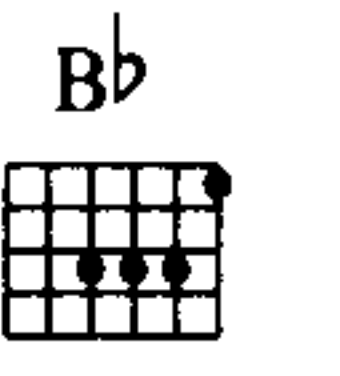
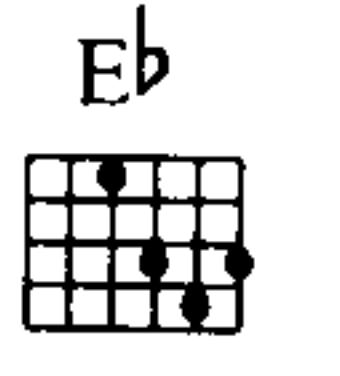







low you give me one more night,



give me just one more night, oh



B \flat E \flat Fm B \flat *D.S.*

one more night ___ 'cause I can't_ wait for ev - er.

CODA B \flat E \flat

Ooh ooh ooh ___

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

ooh ooh ooh ___ ooh ooh ooh _

Fm B \flat

ooh ooh ooh ___

DON'T LOSE MY NUMBER

WORDS AND MUSIC BY PHIL COLLINS

Cm Gm7/C Cm Gm7/C

Cm Gm7/C Bb/C Ab/C

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

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

Bb/C Ab/C Cm Gm7/C

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

they heard him cry
they heard him shout,

and I be - lieve _____ him,
then a blind-ing light, _____ well
and

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

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

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

Chords:

- Bb / C
- Ab / C
- Cm
- Gm7/C
- Fm
- Ab
- Bb
- Eb
- Fm7
- Db
- Ab
- Cm

that I can find you. Oh, now

Bb Db

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

Eb Fm7 Db Ab

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

Cm Bb Db

no. _____

1 Cm Gm7 Cm Gm7

2 Gm F/G Eb/G F/G

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

Gm F/G Eb/G F/G

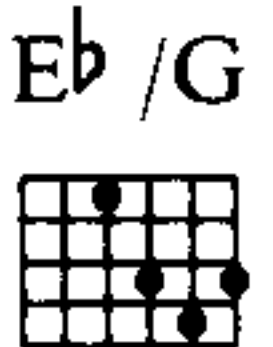
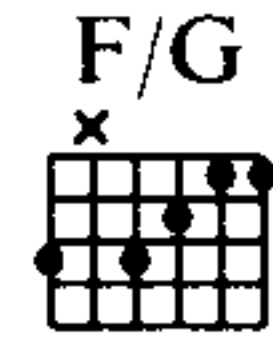
Don't give up, _____ Bil - ly if _____ you know

Gm F/G

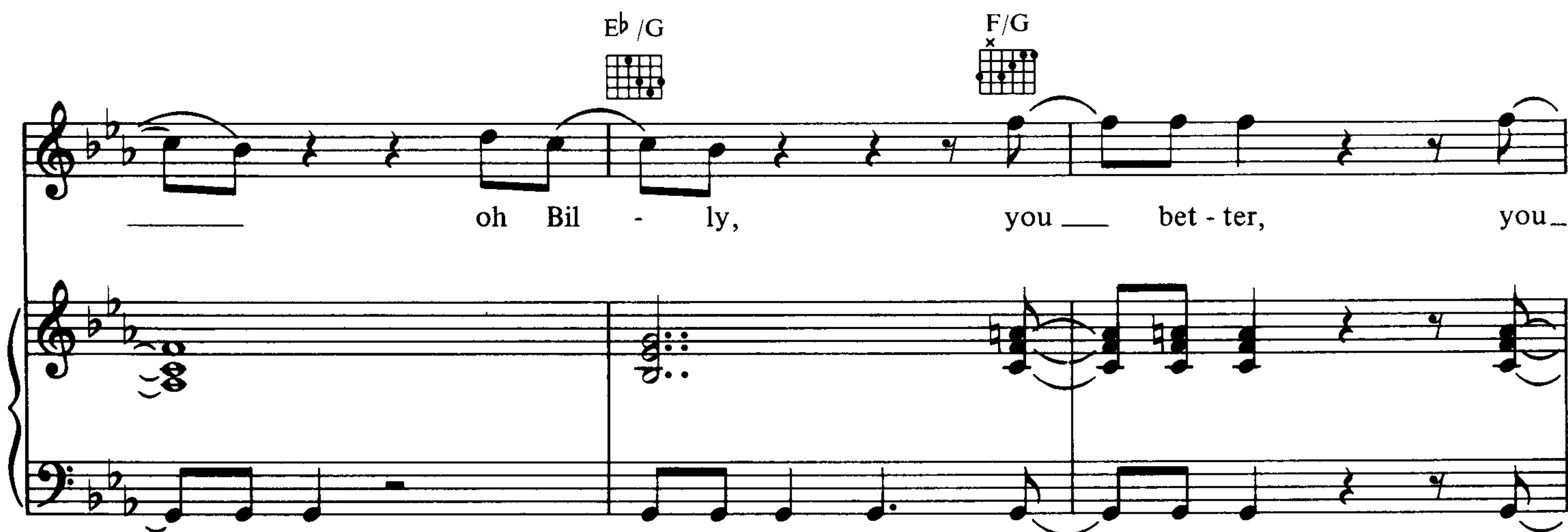
_____ you're right. _____ Don't give up, _____ you know

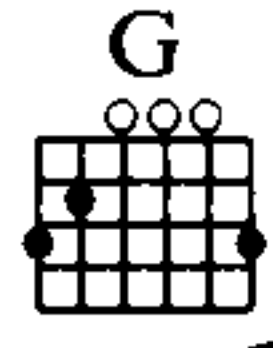
_____ that I _____ am _____ on _____ your side. _____ Don't give up, _____

_____ F/G Gm F/G

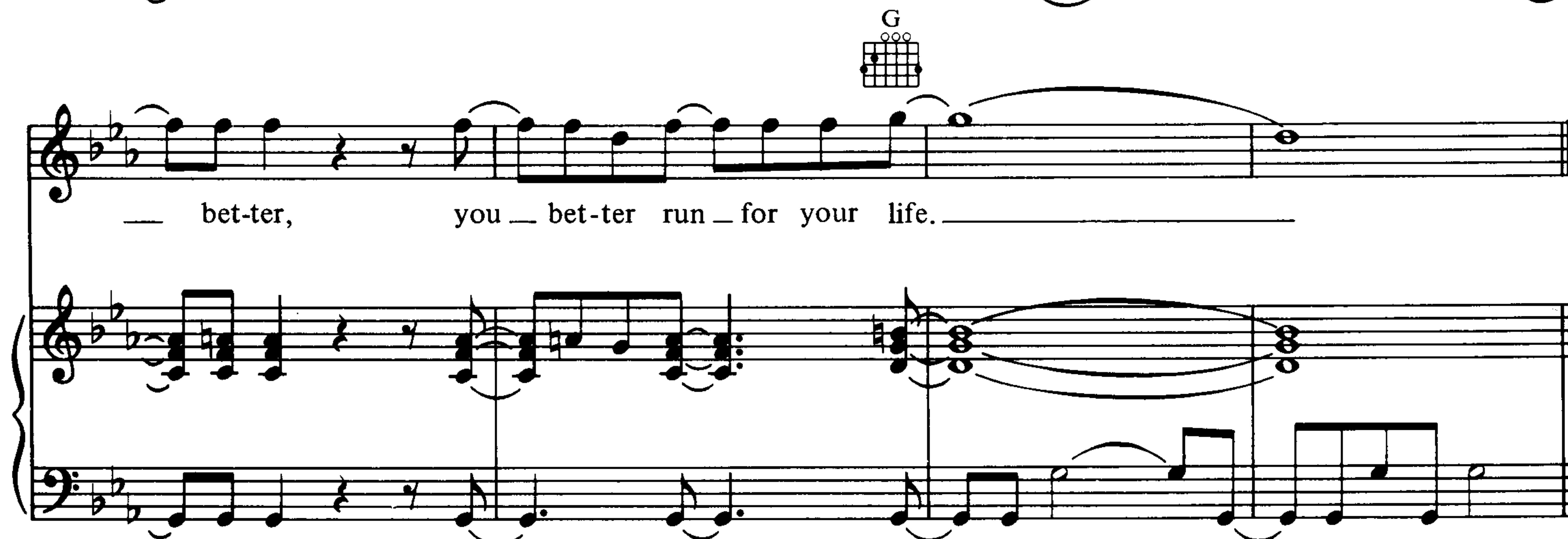



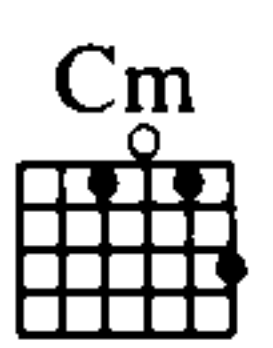
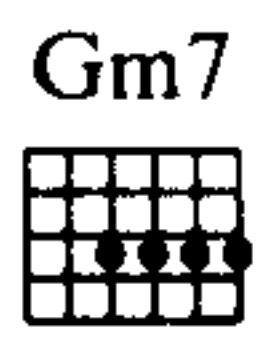
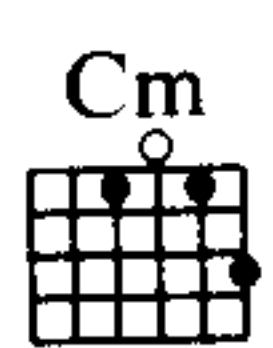
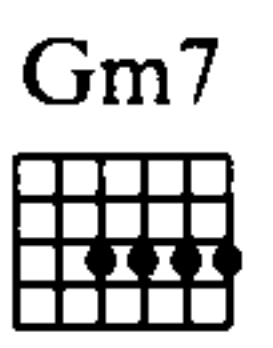
oh Bil - ly, you — bet - ter, you —

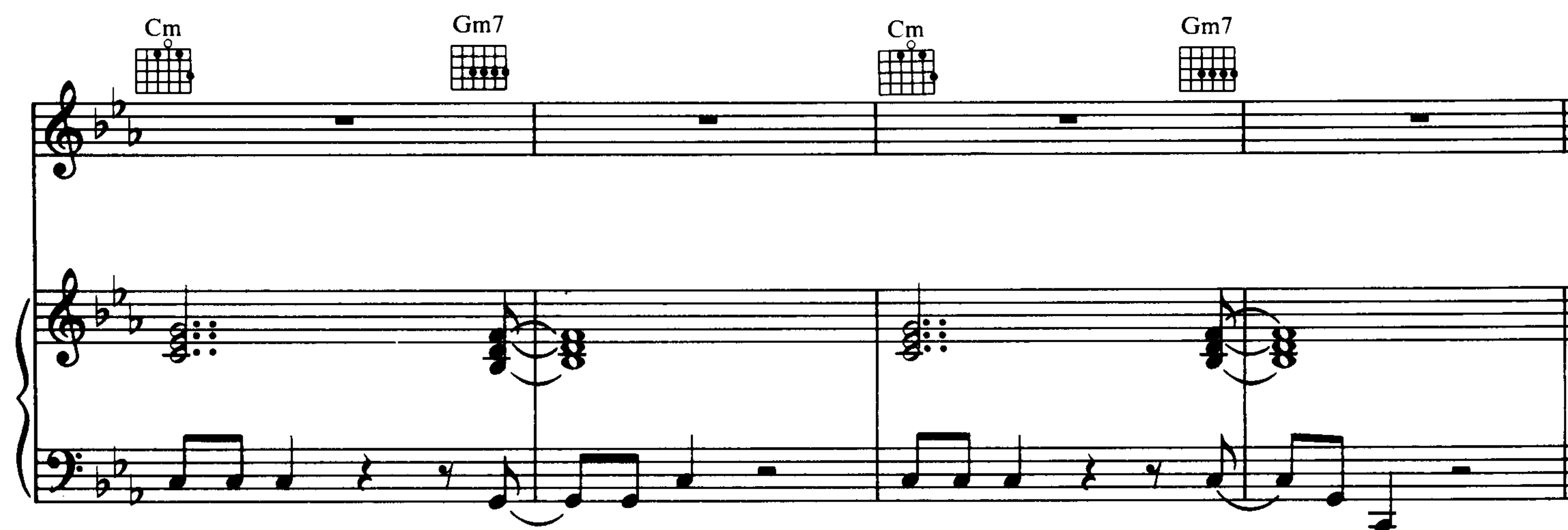


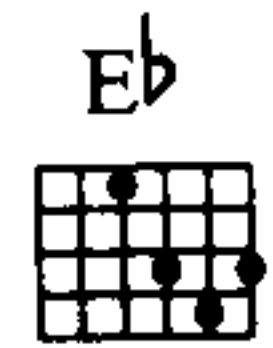
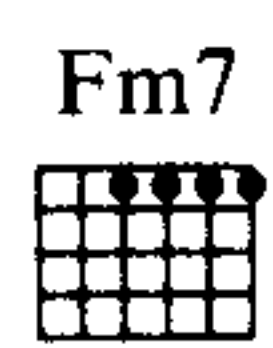
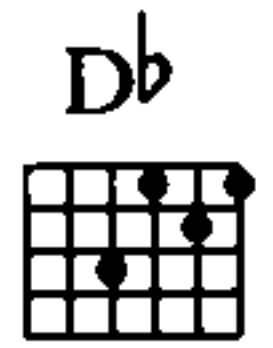


— bet-ter, you — bet-ter run — for your life. —

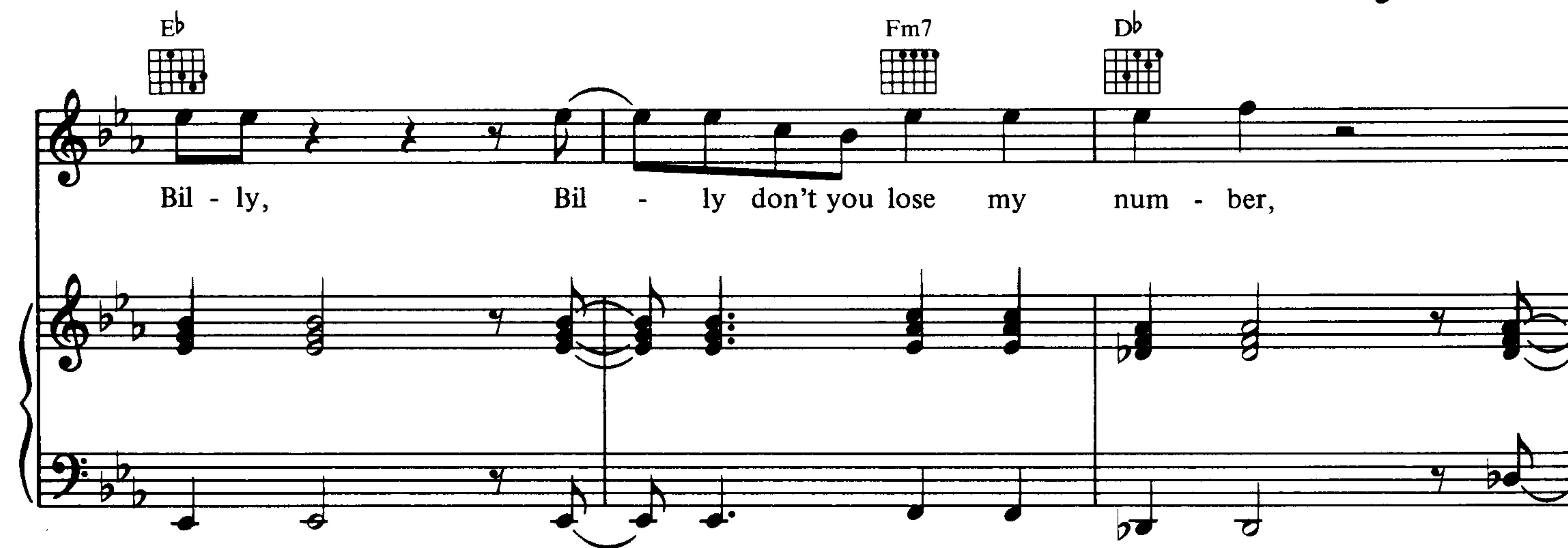




Bil - ly, Bil - ly don't you lose my num - ber,



Ab Cm

'cause you're not an - y - where__ that I can

Bb Db Eb

find you. Oh, now Bil - ly__ Bil -

Fm7 Db Ab

- ly don't you lose my__ num - ber, 'cause you're not

Cm Bb Db D.S. to Fade

an - y - where__ that I can find you, oh

DO YOU REMEMBER?

WORDS AND MUSIC BY PHIL COLLINS

♩ = 94

Chord diagrams: F, Am7, Bb, C

The first system of the musical score is in 4/4 time. It features a piano introduction with a treble and bass staff. The treble staff has a whole rest in the first measure, followed by eighth-note patterns in the subsequent measures. The bass staff plays a steady eighth-note accompaniment. Chord diagrams for F, Am7, Bb, and C are shown above the staff. The piano part is marked with a mezzo-forte (mf) dynamic.

VERSE

Chord diagram: F

Chord diagram: Am7

Chord diagram: Bb

The first line of the verse is written in 4/4 time. The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are: "We ne-ver talked a-bout it, but I hear the blame is mine,,". A note indicates to see lyrics for verses 2 & 3.

Chord diagram: C

Chord diagram: F

Chord diagram: Am7

The second line of the verse continues the melody and accompaniment. The lyrics are: "I'd call you up to say I'm sor-ry but I".

Bb C

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

Gm7 F

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

Gm7 F

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

Gm7 Am7

if we could try like we tried be - fore

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? _____) _____)

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.% al Coda

_____) There are

⌘ CODA F

_____) (Do you re - mem - ber? Now_

Am7 Bb C

Repeat ad lib. to Fade

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

VERSE 2:

There seemed no way to make up,
 'Cos it seemed your mind was set,
 And the way you looked it told me.
 It's a look I know I'll never forget.
 You could've come over to my side,
 You could've let me know,
 You could've tried to see the distance between us,
 But it seemed too far for you to go.
 (So far to go)
 (Do you remember?)
 Do you remember?
 (Do you remember?)

VERSE 3: (%)

There are things we won't recall,
 And feelings we'll never find,
 It's taken so long to see it,
 'Cos we never seemed to have the time.
 There was always something more important to do,
 More important to say,
 But "I love you", wasn't one of those things,
 And now it's too late.
 (Now it's too late)


To Coda

WORDS AND MUSIC BY PHIL COLLINS

F#m7

E


Bm7



F#m7

E

Bm7




A 4x4 grid representing a guitar fretboard. The bottom row (4th fret) has a black dot in the 1st and 3rd positions. The second row from the bottom (3rd fret) has a black dot in the 2nd position. The top two rows (2nd and 1st frets) are empty.

F#m7

E

Bm7

F#m7



"Sir___ can you help__

See lyrics for verses 2, 3 & 4 (§)


mp

E

F#m7

E

Bm7




A fretboard diagram for the Bm7 chord. The diagram shows a 5-fret section of a guitar neck. The notes are: 1st fret (F#), 2nd fret (G), 3rd fret (A), 4th fret (B), and 5th fret (D). The strings are numbered 1 to 5 from right to left.

me?"

"It's cold — and I've no — where to sleep, —

F#m7



A 4-string guitar fretboard diagram for the F#m7 chord. The strings are numbered 1 to 4 from right to left. The frets are numbered 1 to 4 from left to right. The notes are: 1st string, 2nd fret (D#); 2nd string, 2nd fret (E#); 3rd string, 2nd fret (F#); 4th string, 2nd fret (G#).

1.

E

2, 3, 4.

E

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 —

CODA

40

SEPARATE LIVES

WORDS AND MUSIC BY STEPHEN BISHOP

Freely, in 2

A

0 0

E

0 00

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

mp

EaddF#

0 0

C#m/G#

4fr.

AaddB

0 0

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

E

0 00

E6/9

B7sus4

2fr.

A

0 0

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

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

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

You have_ no right_

sfz *f*

to ask me how I feel. You have_ no right_

3

E F#m7/A B7

to speak to me so kind.

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

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

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

now that we're liv - ing

B7sus4 E A/E

sep - 'rate lives.

E A C \sharp /G \sharp

B C7+5/B \flat D7/A E B7/A

Well, I held on__ to let__ you go__

E F \sharp m7-5/E E

and if you lost__ your love__ for me__

G \sharp m+5 F \sharp m7/B A/C \sharp G \sharp m/B F \sharp m/C \sharp E/G \sharp

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

A 0 0
 B7sus4 2fr.
 B7
 C#m7sus4
 C#m7 4fr.
 G#m7 4fr.
 E/G# x 0 0

to com - pro - mise _____ so now _____ we're

mf

F#7
 B7sus4 2fr.
 E 0 0 0

liv - ing _____ sep - 'rate lives. _____

AaddB 0 0
 G#m7+5
 F#7
 C#m7/G# 4fr.
 AaddB/E 0 0

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

mp

F#m7
 G#m+5
 A 0 0

So you build that wall, _____ yes, you build that wall _____

f

B7sus4 2fr. C#m7 4fr. D9 4fr. A6 B7sus4/G#

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

ff

E 0 00 B7/A 0 0 E 0 00 F#m7-5/E

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

3

E 0 00 F#m7/A B7

to speak to me so kind.

A/C# x x0 G#m 4fr. F#m7 E 0 00 A 0 0

Some-day I might find my - self

Freely

subito mf

Bm7sus4 B7 E G#m7 F#m7

look - ing in — your eyes, but for now we'll go on liv -

mp

3

B7 E F#m7 C#m7

ing sep - 'rate lives. Yes, for now we'll go on

rit. *mf*

4fr.

F#m7-5/C B7-9 C#m7 AaddB E

liv - ing sep - 'rate lives. Ha ha ha

mf a tempo

4fr.

3

AaddB/E G#m+5 F#m7/A B7sus4 E

ha. Ha ha ha — ha ha. Sep - 'rate lives.

molto rit.

3

2fr.

IN THE AIR TONIGHT

WORDS AND MUSIC BY PHIL COLLINS

Moderately

The piano introduction consists of four measures in 4/4 time. The melody is in the right hand, starting on a D4 half note, followed by eighth notes: E4, F4, G4, A4, B4, A4, G4, F4, E4. The left hand provides a steady bass line with half notes: D3, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1.

CHORUS

The first system of the chorus features a vocal melody line with lyrics and a piano accompaniment. The piano part includes guitar chord diagrams for Dm, C/D, Bb/D, and C/D. The lyrics are: "1. I can feel it com - ing in the air to - night — oh Lord — (2,3) And I can feel it com - ing in the air to - night — oh Lord —".

The second system continues the chorus with the same musical structure. The lyrics are: "And I've been wait - ing for this mo - ment for all my life — oh Lord. — Well, I've been wait - ing for this mo - ment for all my life — oh Lord. —".

The third system continues the chorus. The lyrics are: "Can you feel it com - ing in the air to - night — oh Lord, — oh Lord, — I can feel it com - ing in the air to - night — oh Lord, — oh Lord, —".

The fourth system concludes the chorus. The lyrics are: "Well, if Well, I re -". The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand.

To Coda ♦

Dm C6/D

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

Bb6/D Dm7

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

Dm

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

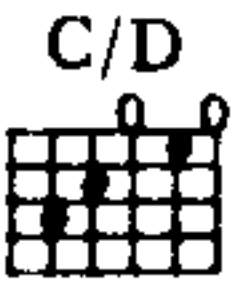
C6/D Bb/D

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

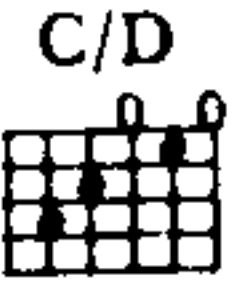
Dm7

1 2 D.S. al Coda

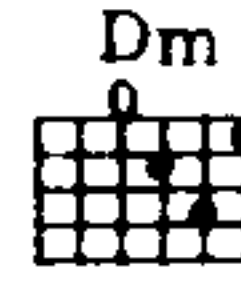
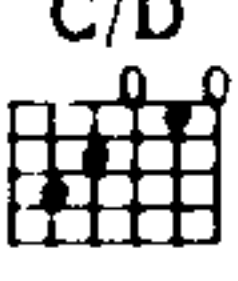
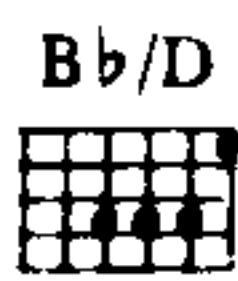
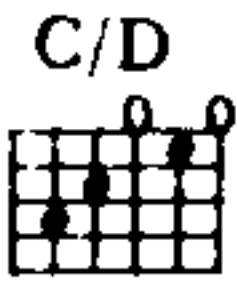
know where you've been, — it's all been a pack of lies.
pain — still grows, — it's no stran-ger to you — or me.

CODA    



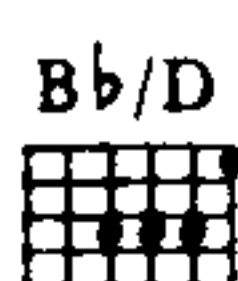

I can feel it — in the air — to-night oh Lord — oh Lord. —

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. —

YOU CAN'T HURRY LOVE

WORDS AND MUSIC BY
EDDIE HOLLAND, LAMONT DOZIER AND BRIAN HOLLAND.

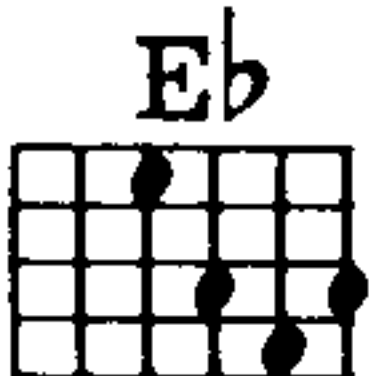
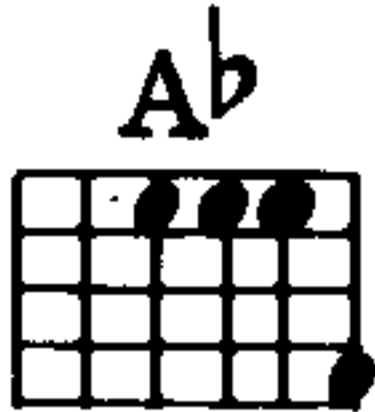
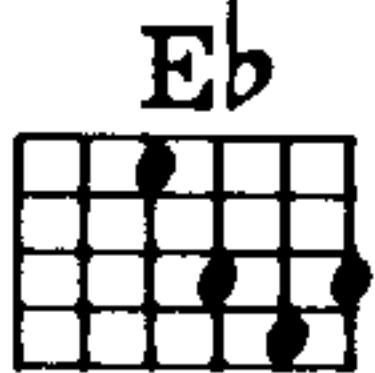
Slow Rock

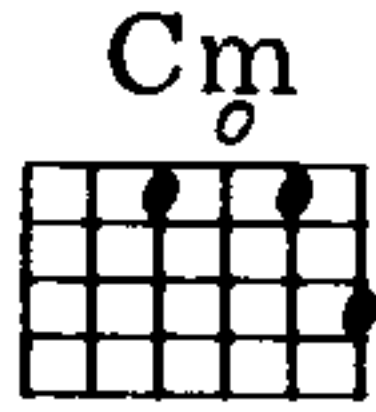
The musical score is written for a vocal melody and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Slow Rock'. The score begins with a piano introduction in the right hand, marked *sfz* (sforzando), consisting of a descending eighth-note scale. The vocal melody enters in the second measure with the lyrics 'I need love, love ooh, ease my mind, and I need to'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for guitar are provided above the vocal line for various chords: E^b, A^b6, E^b, G^m, C^m7, F^m, B^b7, E^b, A^b, E^b, G^m, C^m, F^m, and B^b7. The lyrics continue: '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'. The score concludes with a final piano flourish in the right hand.

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

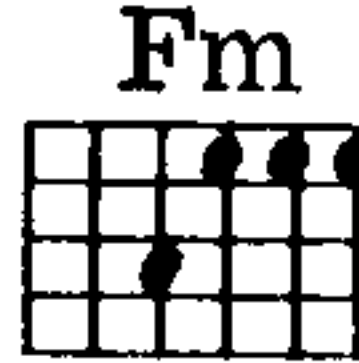
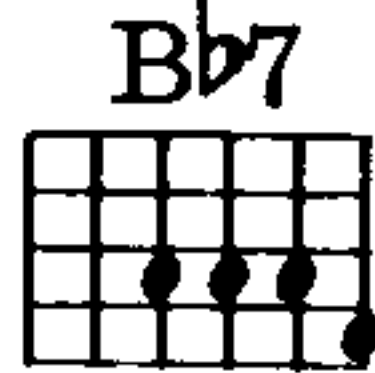
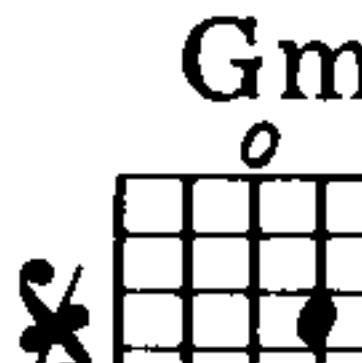
find time, — some-one to call mine; My ma - ma said, — You can't hur-ry love, — no, you'll

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

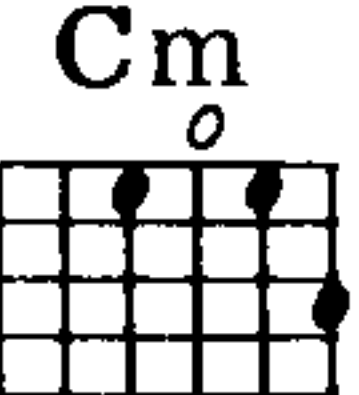






can't hur-ry love,— no, you'll just have to wait,— just trust on a good—time, no

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



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



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

B \flat 7 A \flat B \flat 9

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

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

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

mf

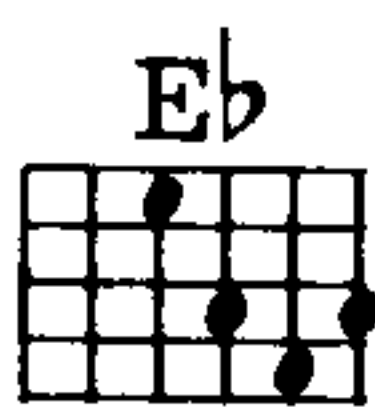
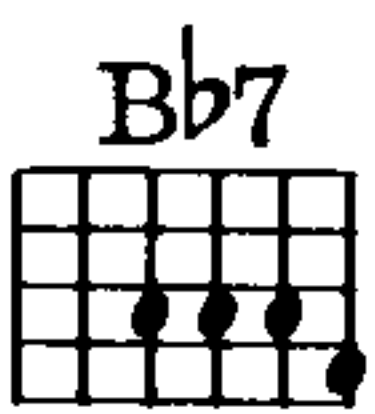
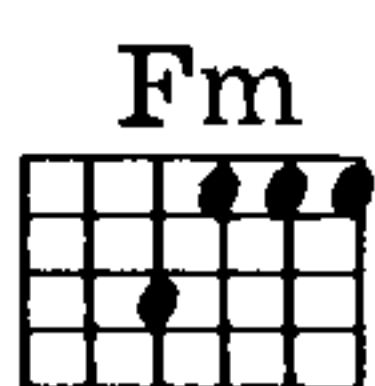
Fm B \flat 7 E \flat

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

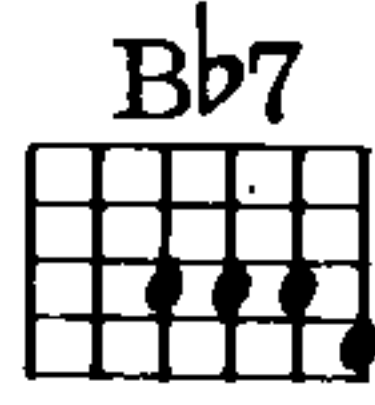
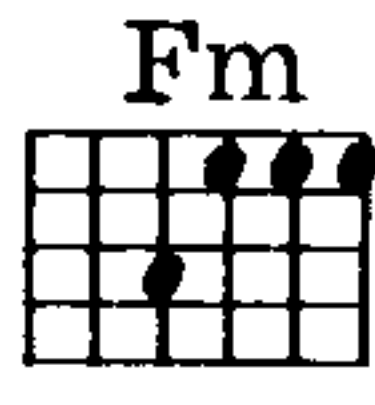
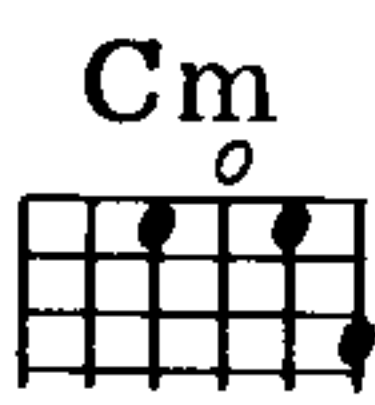
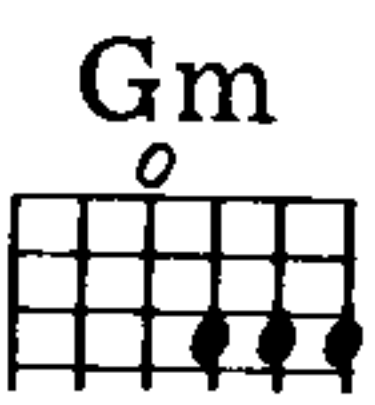
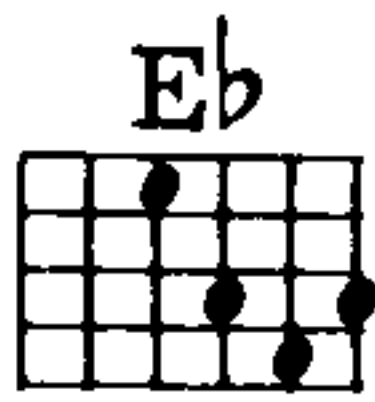
A \flat E \flat Gm Cm7 Fm B \flat 7 D. $\frac{3}{4}$ al Coda

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

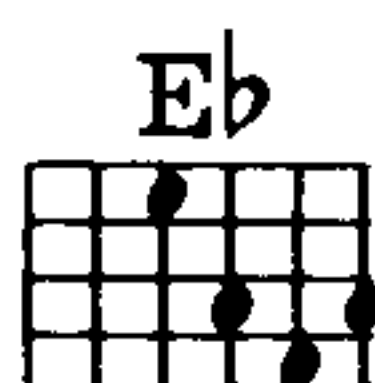
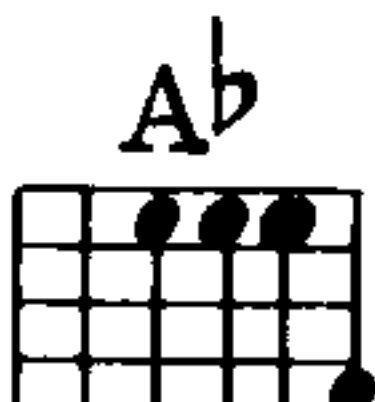
♯ CODA



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



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



break!

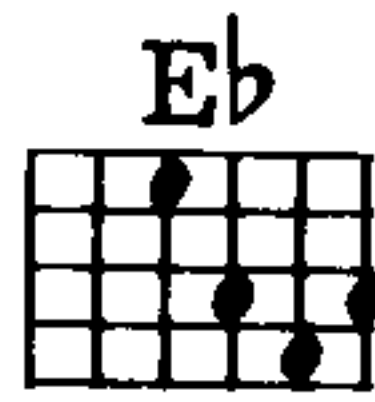
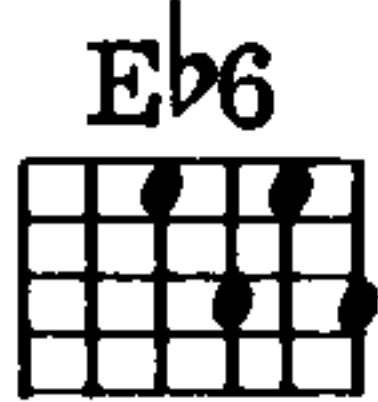
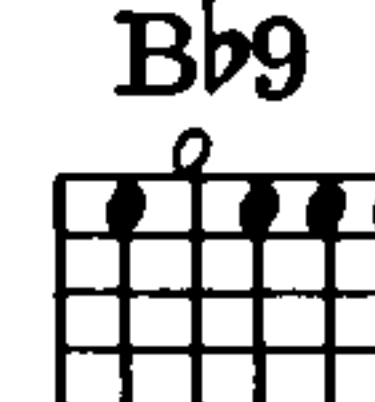
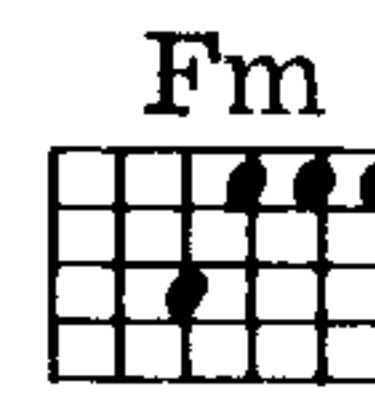
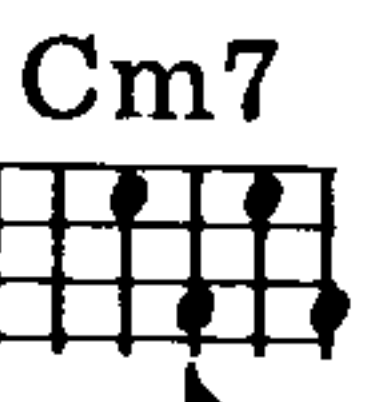
Now love,

love —

don't come eas - y,

But I

mp



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

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

mf

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

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

2nd time fade out

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

TWO HEARTS

WORDS BY PHIL COLLINS.
MUSIC BY LAMONT DOZIER.

Medium fast shuffle $\text{♩} = \text{♩}^3$

System 1: Treble staff begins with a whole rest, then a half note F#4, followed by a half note G4. Bass staff starts with a whole rest, then a half note F#3, followed by a half note G3. Chord diagrams: Cmaj7 (000), C6 (x 0 0), D (0), G (x 0 0 0). Dynamic: *mf*.

System 2: Treble staff continues with a half note A4, then a half note B4. Bass staff continues with a half note A3, then a half note B3. Chord diagrams: Cmaj7 (000), C6 (x 0 0), D (0), G (x 0 0 0).

System 3: Treble staff continues with a half note C5, then a half note B4. Bass staff continues with a half note C4, then a half note B3. Chord diagrams: G (x 0 0 0), A/G (x 0 0 0), G (x 0 0 0), A/G (x 0 0 0).

System 4: Treble staff continues with a half note A4, then a half note G4. Bass staff continues with a half note A3, then a half note G3. Chord diagrams: G (x 0 0 0), A/G (x 0 0 0), G (x 0 0 0), A7/G (x 0 0 0).

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 D7sus4

'Cause she's al - ways there_ be - hind_ you,_ just_ to re - mind_ you.

Cmaj7 C6 D G

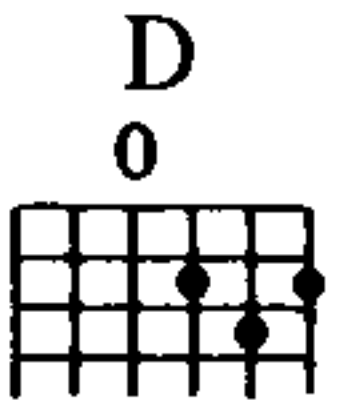
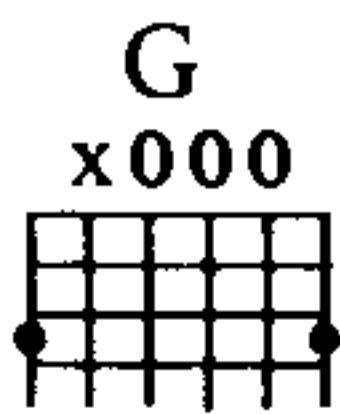
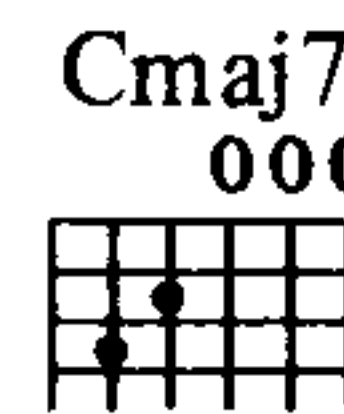
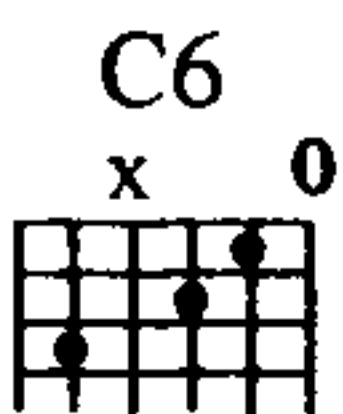
Two hearts_ liv - ing in just one mind_ { You know we're Beat - ing to -

Cmaj7 C6 D G

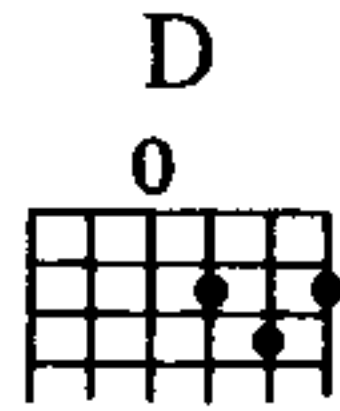
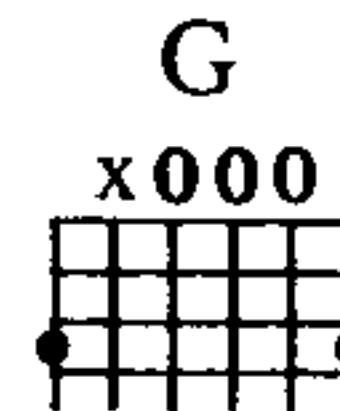
two hearts_ liv - ing in just one mind_ geth - er_ 'til the end of time_

2. Cmaj7 C6

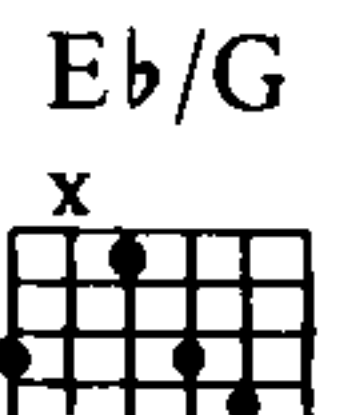
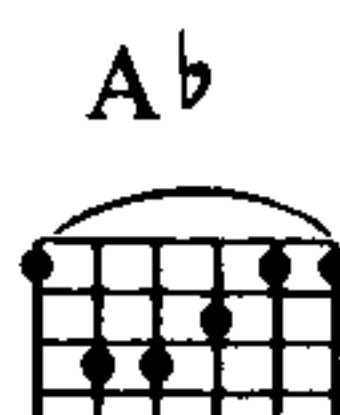
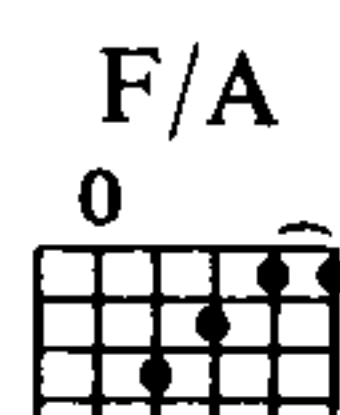
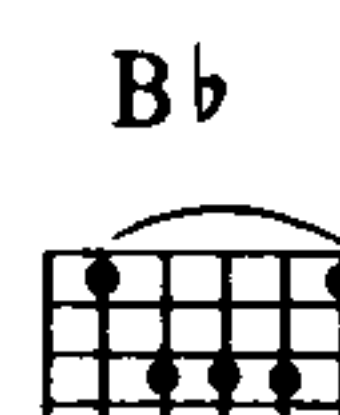
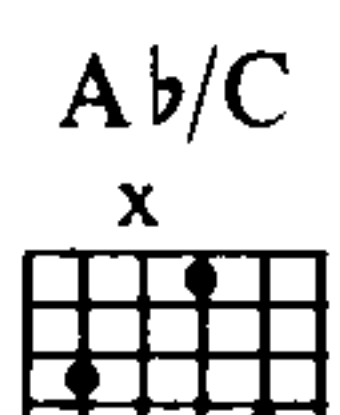
You know we're two hearts_ liv - ing in

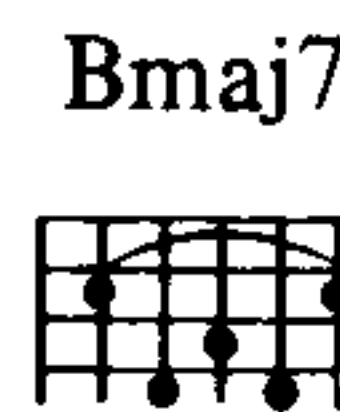

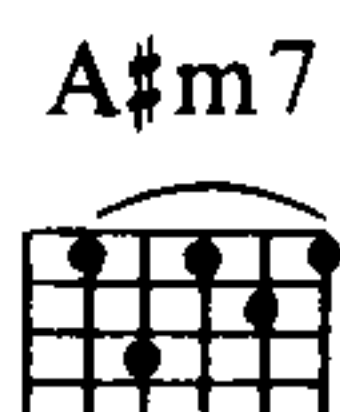





just one mind, to - geth - er for - ev - er

'til the end of time.

She knows there'll al - ways be a

D#7sus4



G#m7

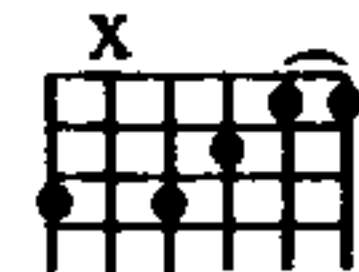


spe - cial place_ in my heart_ for her,___

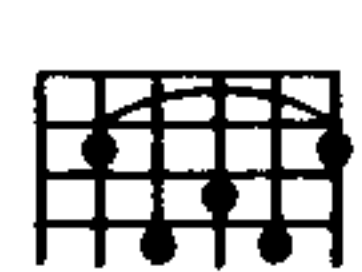
A#m7



G#/A#

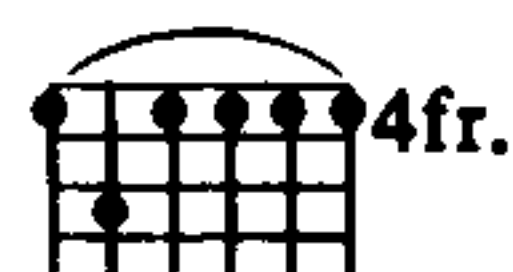


Bmaj7

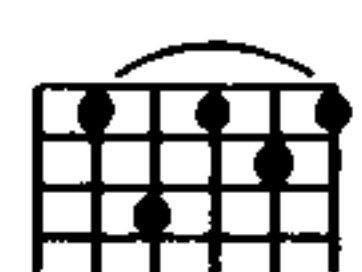


she knows,_ she knows,_ she knows.____ Yeah,___ she knows

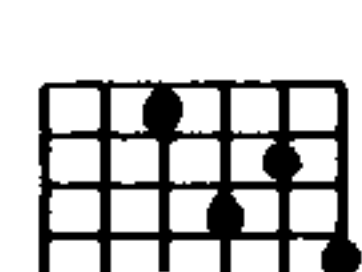
G#m7



A#m7



D#7sus4

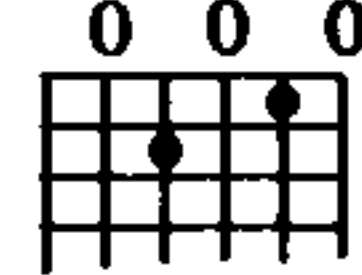


no mat - ter how far a - part_ we are, -

G#m7



Am7



she knows_____ I'm al - ways right

Repeat and fade

Am7/D 00 0

Cmaj7 000

C6 x 0

there be - side her. Two two hearts hearts

D 0

G x000

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

Cmaj7 000 C6 x 0

D 0

G x000

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

Additional Lyrics

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

SUSSUDIO

WORDS AND MUSIC BY PHIL COLLINS

C Dm/C Bb/C C Dm/C Bb/C

F/C C Dm/C Bb/C

C Dm/C Bb/C F/C C Dm/C

There's a girl that's been on my
Now I know that I'm too

mind
young

all the time
my life has just be - gun

sus - sus - sud-
sus - sus - sud-

Gm/C F/C







- i - o.
 - i - o.

Oh oh.
Oh oh.




Now she don't ev - en know my name _____ but I
 Ooh give me a chance, give me a sign _____






think she likes me just the same _____ sus - sus - sud - i - o _____
 I'll show her an - y time _____ sus - sus - sud - i - o _____





oh oh oh.
oh oh oh.

Am G/A F maj 7/A Am G/A F maj 7/A

Oh if she called me I'd be there, I'd come run-
 Ah I've got to have her, have her now, I've got to get clos-

Am G/A Fmaj 7/A

- ning an - y - where (1,3) She's all I need all of my life
 - er but I don't know how. (2) She makes me ner-vous and makes me scared.
 (§ Ah)

Am G/A Fmaj 7/A C Dm/C Bb/C

I feel so good if I just say the word.
 but I feel so good if I just say the word.

C Dm/C Bb/C F/C C

Sus - sus - sud - i - o (I'll) just say the

Dm/C Bb/C C Dm/C *To Coda* 
Bb/C

word oh _____ sus - sus - sud - i - o _____

1 F/C C 2 F/C C Dm/C Bb/C
 C Dm/C Bb/C F/C C
 Dm/C Bb/C C Dm/C Bb/C

D.% al Coda

CODA

F/C

F/C

C

I'll just say the

word oh

sus - sus - sud - i - o.

I'll say the

Repeat ad lib. to fade

A GROOVY KIND OF LOVE

WORDS AND MUSIC BY
TONI WINE AND CAROLE BAYER SAGER

Slowly

G x000

D/G x0

G x000

mp

Pedal throughout

D/G x0

G x000

D/G x0

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

G x000

Am/G x 0

Am 0 0

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

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Bm7 C D

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

G D/G 1. G D

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

2. G D/G A E/A

love. Oh. _

mf

A E/A A Bm/A

Bm7 C#m7 D(addE)

When I'm feel - in'

L.H.

A E/A A

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

mp

Bm/A Bm7 C#m7

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

mf

D E A

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

E/A A E/A

me got a groo - vy kind of love. We got a groo-vy kind of_

A E/A D(addE)/F#

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

E7sus4 D(addE)/F# E7sus4

Wo. _____

D(addE)/F# E7sus4 E7 A

We got a groo - vy kind of love.

mp rit.

EASY LOVER

WORDS BY PHIL COLLINS.

MUSIC BY PHILIP BAILEY, PHIL COLLINS AND NATHAN EAST

Medium tempo

Gbmaj13-5

Fm7(add Bb)



The first system of musical notation for 'Easy Lover'. It consists of a grand staff with a treble and bass clef. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The tempo is marked 'Medium tempo' and the dynamics are marked 'mf'. The melody is in the treble clef, and the bass line is in the bass clef. The first two measures are marked with the chord Gbmaj13-5, and the next two measures are marked with Fm7(add Bb). The bass line features a long, sustained note in the first two measures and a more active line in the last two measures.

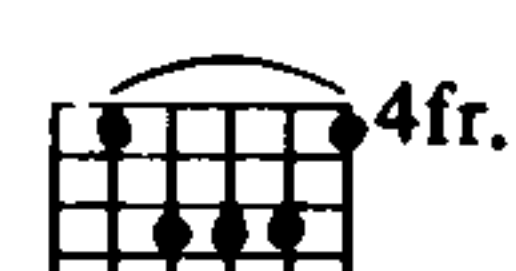
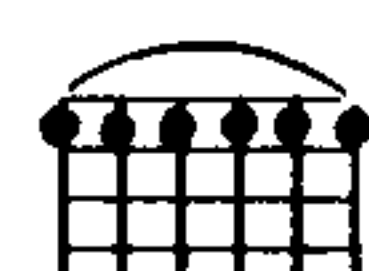
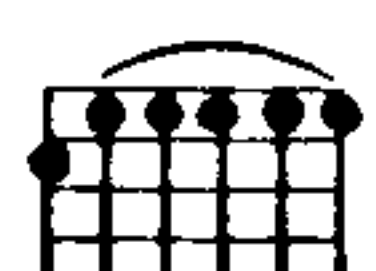
Gbmaj13-5

Fm7(add Bb)

Db

Eb

Fm7



The second system of musical notation for 'Easy Lover'. It continues the melody and bass line from the first system. The first two measures are marked with Gbmaj13-5, and the next two measures are marked with Fm7(add Bb). The last two measures are marked with Db, Eb, and Fm7. The bass line features a long, sustained note in the first two measures and a more active line in the last two measures.

Bbm7

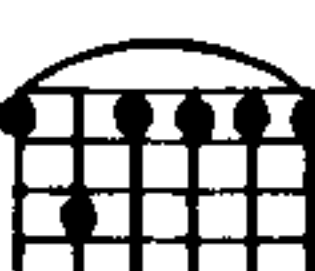
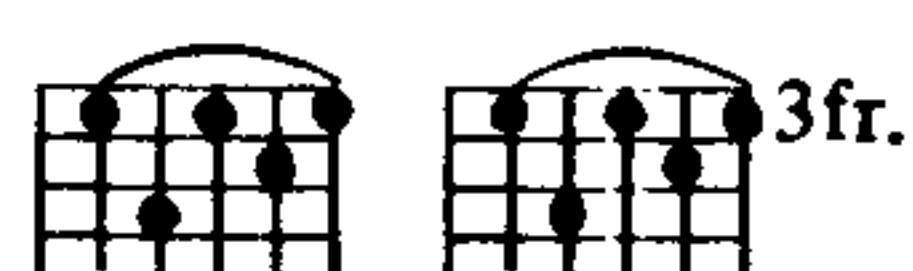
Cm7

Fm7

Db

1. Eb

Fm7



The third system of musical notation for 'Easy Lover'. It continues the melody and bass line from the second system. The first two measures are marked with Bbm7, Cm7, and Fm7. The last two measures are marked with Db, Eb, and Fm7. The bass line features a long, sustained note in the first two measures and a more active line in the last two measures.

2.

Eb

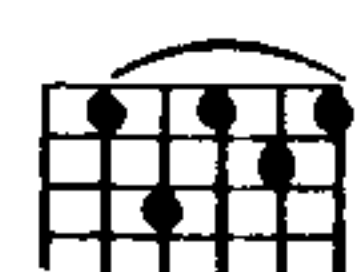
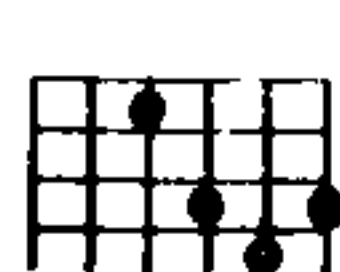
Fm7

Bbm7

Cm7

Fm7

Db



The fourth system of musical notation for 'Easy Lover'. It continues the melody and bass line from the third system. The first two measures are marked with Eb and Fm7. The last two measures are marked with Bbm7, Cm7, and Fm7. The bass line features a long, sustained note in the first two measures and a more active line in the last two measures.

Eas - y lov - er.

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

The fifth system of musical notation for 'Easy Lover'. It continues the melody and bass line from the fourth system. The first two measures are marked with Eb and Fm7. The last two measures are marked with Bbm7, Cm7, and Fm7. The bass line features a long, sustained note in the first two measures and a more active line in the last two measures.







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





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







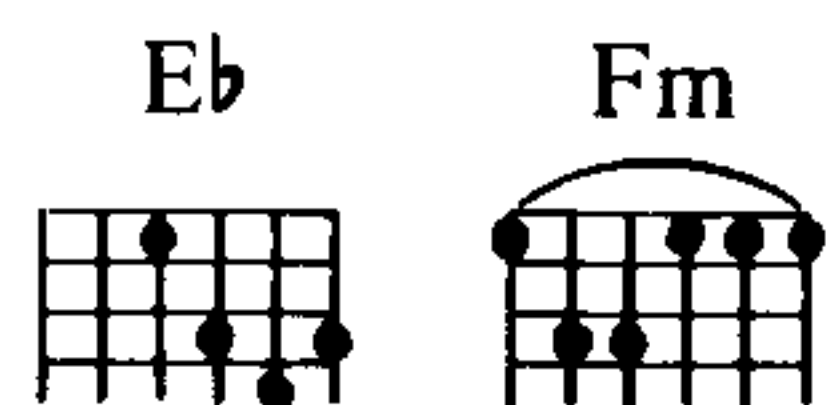

heart, but you won't feel — it. She's like no oth - er, and I'm just





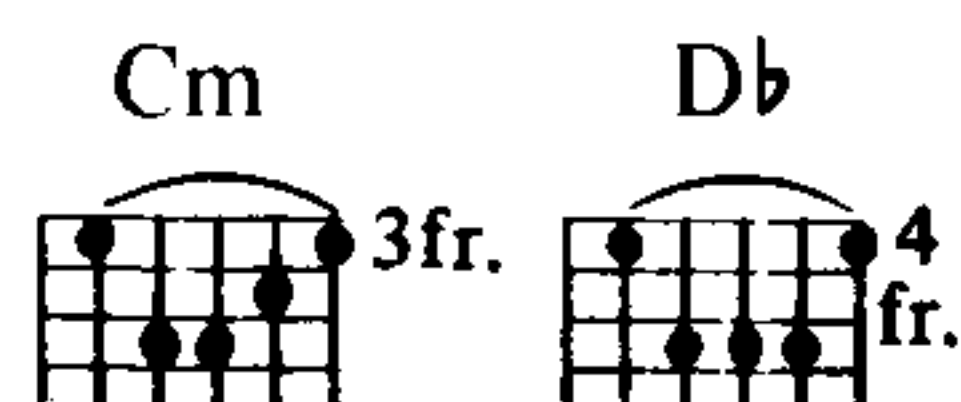
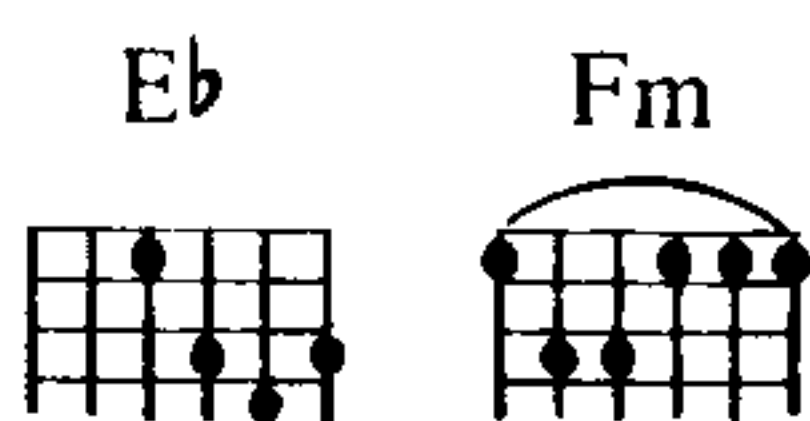



try'ng to make you see. — { She's the kind of girl you dream of, dream.
 You're the one that wants to hold her, hold —



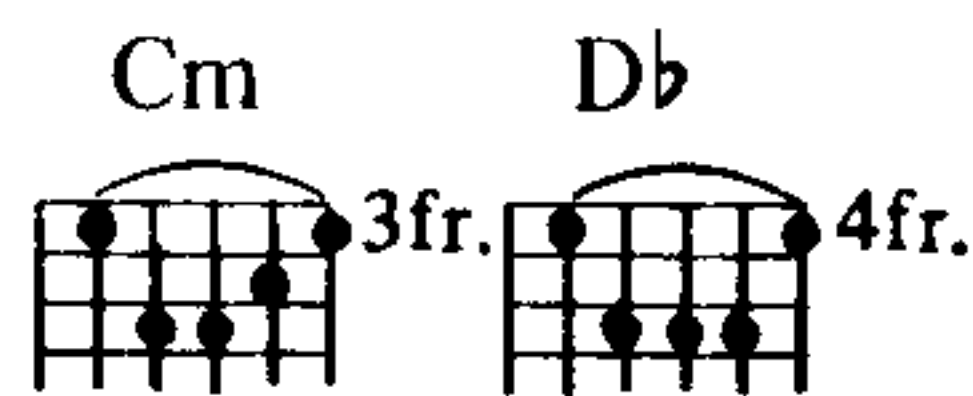
— of keep - ing hold of.
— her and con - trol her.

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



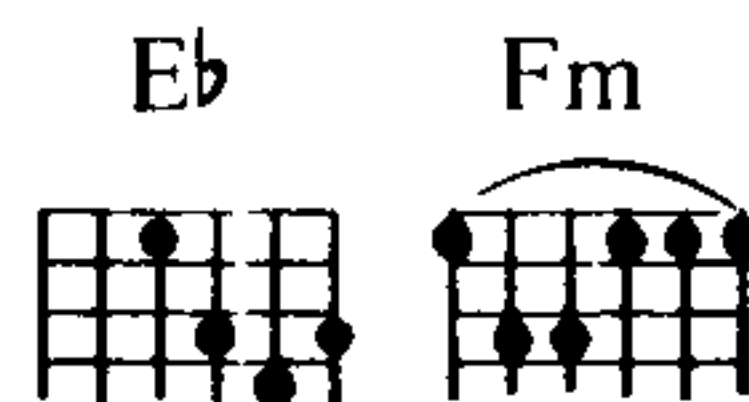
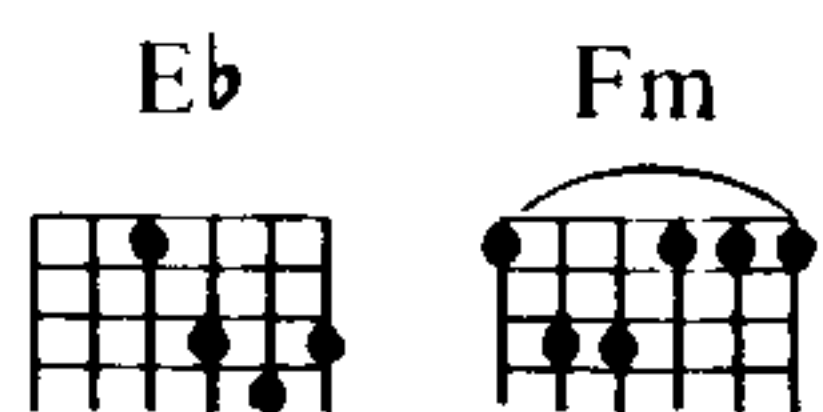
You'll — nev - er get it. —
You'll — nev - er get it. —

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

Cm7 3fr. Fm7 Bbm7 Cm7 3fr. Fm7 Bbm7

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

Cm7 3fr. Fm7 Gbmaj13-5

on - ly way — you'll ev - er know —

1. Db 4fr. Eb Fm7 2. Eb D.S. and fade Fm7

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

TAKE ME HOME

WORDS AND MUSIC BY PHIL COLLINS

Chord Diagrams:

- E \flat** :
- B \flat /E \flat** :
- D \flat /E \flat** :
- A \flat /E \flat** :


Vocal Lyrics:

Take that look of_ wor - ry, I'm an or - di - na - ry man_
Seems so long I've_ been wait-ing still don't know_ what for_
Take that look of_ wor - ry mine's an or - di - na - ry life_
they_ don't tell_ me_ no - thing so I
there's no point_ es - cap - ing I don't
work - ing when_ it's_ day - light and

Db/Eb Ab/Eb Eb



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




Bb/Eb Db/Eb Ab/Eb




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



Eb Bb/Eb Db/Eb



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



Ab/Eb

Abadd9/Eb

Ab/Eb

So_ } I,
But_
And_

I don't____

Eb

Abadd9/Eb

mind,

no__ I,

Ab/Eb

Eb

1

I__ don't__ mind.__

Dbadd9/Eb

Db/Eb

2

oh__ I, _____ I don't mind..

continue pattern (opt.)

Eb

Dbadd9/Eb

No I,

I don't mind. So

take, take me home

'cause I don't re-mem - ber. Take, take me

Ab/Eb

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

Eb

Ab/Eb

Take, take me home oh no

To Coda

Bb/Eb

Fm

3

3

Eb/G

Db/Ab

'cause I've been a prison-er all my life and I can

Fm

D.% al Coda

say to you,

CODA

'cause I don't re - mem-

E \flat **A \flat /E \flat**

ber, — take, take — me home

B \flat /E \flat **Fm** **E \flat /G**

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

D \flat /A \flat **Fm** **E \flat**

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

A \flat /E \flat

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

Repeat to Fade