

Against all odds

Words/Music: Phill Collins
Arr: Jetse Bremer

1 $\text{♩} = 60$ *pp*

S. doo doo doo

Ms. *pp* doo doo doo doo doo

A. *pp* doo - n doo doo doo doo doo - n doo doo doo doo

T. *pp* doo doo doo

B. doo doo

5 *mp*

How can I just let you walk a-way, just let you leave with-out a trace

mp How can I just let you walk a-way, just let you leave with-out a trace

mp How can I just let you walk a-way, just let you leave with-out a trace

mp How can I just let you walk a-way, just let you leave with-out a trace When I

mp How can I just let you walk a-way, just let you leave with-out a trace When I

How can I just let you walk a-way, just let you leave with-out a trace doo doo

9

ooh ooh

ooh ooh

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

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

doo doo etc.

25

You're the on-ly one at all

You're the on-ly one at all

on-ly one who real - ly knew me at all So take a look at me now,

on-ly one who real - ly knew me at all So take a look at me

Well

29

f take a look Well there's just an emp - ty space there's no - thing

f take a look Well there's just an emp - ty space there's no - thing

f Well there's just an emp - ty space And there's no-thing

f take a look Well there's just an emp - ty space And there's no-thing

take a look just an emp - ty space

33

left here to re-mind me, just the me - m'ry of your face Well take a look at me

left here to re-mind me, just the me - m'ry of your face Well take a look at me

left here to re-mind me, just the me - m'ry of your face Well take a look at me now,

left here to re-mind me, just the me - m'ry of your face Well take a look at me

just the me - m'ry of your face well

49

a-round, turn a-round and see me cry— ah—

a-round, turn a-round and see me cry— ah—

a-round, turn a-round and see me cry— There's so much I need to say—

a-round, turn a-round and see me cry— There's so much I need to say—

a-round, turn a-round and see me cry— doo doo doo doo—

53

ah— You're the on-ly one—

ah— You're the on-ly one—

- to you, so ma-ny reas-ons why— You're the on-ly one who real-

- to you, so ma-ny reas-ons why— You're the on-ly one who real-

etc.

57

at all— take a

at all— take a

ly knew me— at all— So take a look at me now, *f*

ly knew me— at all— So take a look at me take a

Well take a

73

I can and that's what I've got to face— Well take a look at me now,—
 I can and that's what I've got to face— Well take a look at me now,—
 I can do and that's what I've got to face— Well take a look at me now,—
 I can do and that's what I've got to face— Well take a look at me now,—
 me - m'ry— of your face Well take a

77

— cos I'll still be stan-ding here— And you com-ing back— to me is a-against—
 — cos I'll still be stan-ding here— you com - ing back— to me is a-against—
 cos— I'll still— be stan-ding here— And you com-ing back— to me is a-against—
 — cos I'll still be stan-ding here— you com - ing back— to me is a-against—
 look just— an emp - ty— space just— the—

81

— all odds It's the chance I've got - ta take
 — all odds It's the chance I've got - ta take
 — all odds— It's the chance I've got - ta take
 — all odds It's the chance I've got - ta take
 me - - - m'ry of your face of your