

Against all odds

Words/Music: Phill Collins

Arr: Jetse Bremer

1 $\text{♩} = 60$ *pp*

S.I. doo doo— doo—

S.II *pp*
doo doo— doo— doo doo—

A.I *pp*
doo - n doo doo— doo doo— doo - n doo doo— doo doo—

A.II *pp*
doo— doo doo—

A.III
doo doo—

5 *mp*

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*

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 -

57

at all— take a

at all— take a

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

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-gainst—
 — cos I'll still be stan-ding here— you com - ing back— to me is a-gainst—
 cos— I'll still— be stan-ding here— And you com-ing back— to me is a-gainst—
 — cos I'll still be stan-ding here— you com - ing back— to me is a-gainst—
 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