

AGAINST ALL ODDS

Words and Music by
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Moderato

mf

Em7 A Em7 A

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords. The tempo is marked 'Moderato' and the dynamics are 'mf'. The key signature has two sharps (F# and C#) and the time signature is 4/4. The chords are Em7, A, Em7, and A.

mf

Bm C#m D

How can I just let— you walk a—way? — Just let you leave with—out— a trace,—
How can you just walk— a—way from me? — When all I can do is watch you leave,—

The first line of the song features a vocal melody and piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The chords are Bm, C#m, and D. The lyrics are: "How can I just let— you walk a—way? — Just let you leave with—out— a trace,— How can you just walk— a—way from me? — When all I can do is watch you leave,—"

Emsus4 Em G A/G F#m 8

When I stand here tak—ing ev—'ry breath— with you, — Ooh.—
'Cos we shared the laugh—ter and—the pain— and e— ven shed the tears.—
much I need— to say— to you— so man— y rea—sons why,

The second line continues the vocal melody and piano accompaniment. The piano part features a more complex accompaniment with some chords held for longer durations. The chords are Emsus4, Em, G, A/G, F#m, and 8. The lyrics are: "When I stand here tak—ing ev—'ry breath— with you, — Ooh.— 'Cos we shared the laugh—ter and—the pain— and e— ven shed the tears.— much I need— to say— to you— so man— y rea—sons why,"

Bm Em7 A

You're the on—ly one — who real—ly knew me — at all. —

The final line of the song features a vocal melody and piano accompaniment. The piano part has a steady accompaniment. The chords are Bm, Em7, and A. The lyrics are: "You're the on—ly one — who real—ly knew me — at all. —"

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So take a look at me now,

Asus4 A D

Well there's just an emp-ty space, And there's noth- ing

D E7/A

left— here— to re-mind— me Just the mem— o-ry of— your face.— {Well} take a look at me now—
 {Now}

Bm G Em7 A

{ Well } there's just an emp-ty space — { And you com-ing back—
 { Cos } But to wait—

D E7/A

TO CODA

— to me, is a-against the odds, — } And that's what I've got to face. —
 — for you is all I can do, }

Bm7 G Em7

Asus4 A

D. $\frac{3}{8}$. al CODA
(no repeat)

wish I could just make-you turn a-round, — Turn around and see me cry. — There's so

mf *f*
Bm C#m D Emsus4 Em

CODA

— Take a good look at me — now — 'Cos I'll — still be stand-ing here, —

Asus4 D/A E7/A

And you com-ing back — to me is a-gainst — all odds, — It's the chance I've got — to take —

Bm G Em

Asus4 A

Take a look at me now. —

Em7 A Em7 A

Em7 D A G A