

Against All Odds (Take a Look at Me Now)

Words and Music by
Phil Collins

Slow Ballad (♩ = 58)

mf

E♭m7 *Absus* *A♭* *E♭m7* *A♭*

B♭m7 *Cm7* *D♭* *E♭m7(add4)*

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

G♭(add2) *A♭/G♭* *Fm7* *B♭m*

stand here tak-ing ev-'ry breath with you? Ooh. You're the

E♭m *A♭*

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

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B \flat m7 Cm7 D \flat (add2) E \flat m7(add4)

How can you just walk a - way _ from me when all I can do is watch you leave? 'Cause we've

G \flat (add2) A \flat /G \flat Fm7 B \flat m

shared the laugh - ter and _ the pain and e - ven shared _ the tears. _ You're the

E \flat m A \flat sus A \flat

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

mf - f D \flat /A \flat E \flat 7/A \flat

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

Bbm Gb Ebm Absus

left here to re-mind me, just the mem-ry of your face. { Ooh, take a look at me now. Now, take a look at me now, }

Db/Ab Eb7/Ab

Well, there's just an emp-ty space, and you com-ing back
'cause there's just an emp-ty space, but to wait

Bbm Gb To Coda ⊕ Ebm

to me is a- gainst the odds and that's what I've got to face.
for you is all I can do and that's what

Absus Ab

I

Bbm7

Cm7

Db(add2)

Ebm7(add4)

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

Gb

Ab/Gb

Fm7

Bbm

much I need to say to you, so many reasons why. You're the

Ebm

Absus

Ab

D.S. al Coda

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

cresc.

CODA

Ebm

Absus

Db/Ab

I've got - ta face. Take a good look at me now 'cause I'll still be

Eb7/Ab

Bbm

Gb

stand-ing here, — and you com-ing back — to me — is a - gainst — all odds. — It's the

The first system features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 2/4. The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand.

Ebm

Absus

Ab

chance I've got - ta take. —

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a 'decresc.' (decrescendo) marking over a sustained chord in the right hand and a moving bass line in the left hand.

Ebm7

Absus

Ab

Ebm7

Ab

Take a look at me now. —

The third system shows the vocal line and piano accompaniment. The piano accompaniment starts with a 'mf' (mezzo-forte) dynamic marking and features a more active bass line in the left hand.

Ebm7

Db(add2)

Ab(add2)/C

Gb(add2)

Ab

The fourth system concludes the piece. The piano accompaniment features a 'molto rit.' (molto ritardando) marking and ends with a final chord in the right hand and a sustained note in the left hand.