

PIANO • VOCAL • GUITAR

# BEST ROMANCE SONGS

49 Timeless Love Classics



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# AGAINST ALL ODDS

(Take a Look at Me Now)

Words and Music by  
PHIL COLLINS

Slow rock ♩ = 56

E♭m7                      A♭                      E♭m7                      A♭

The first system of music features a guitar part with four chords: E♭m7, A♭, E♭m7, and A♭. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, both in 4/4 time. The melody starts with a half note rest, followed by a series of eighth and quarter notes. The piano part is marked *mp*.

Verse:

B♭7sus                      B♭m7                      C♯m7                      D♭2                      E♭m11                      E♭m7

The second system of music includes guitar chords: B♭7sus, B♭m7, C♯m7, D♭2, E♭m11, and E♭m7. The lyrics are: "1. How can I just let you walk a-way, just let you leave with-out a trace? When I". The piano accompaniment is marked "1st & 2nd time *mp*" and "3rd time *mf*".

G♭2                      A♭/G♭                      Fm                      B♭m7

The third system of music includes guitar chords: G♭2, A♭/G♭, Fm, and B♭m7. The lyrics are: "stand here tak-ing ev-'ry breath with you; ooh. You're the". The piano accompaniment continues with the same melodic and bass lines.

Ebm7 1. Ab

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

2.3. Chorus 1 & 2:  
Absus Ab Db/Ab

So take a look at me now, well, there's just an

*mf*

Eb7/Ab Bbm Gb

emp - ty space. And there's noth - ing left here to re - mind me, just the mem -

Ebm7 Absus Db/Ab

'ry of your face. { Well, take a look at me now, well, there's just an  
Now, take a look at me now, 'cause there's just an

E $\flat$ 7/A $\flat$



B $\flat$ m



G $\flat$



emp-ty space. And you com-in' back to me is a - gainst the odds, and that's what  
 emp-ty space. But to wait for you is all I can do, and that's what

1.

E $\flat$ m7



A $\flat$ sus



A $\flat$



D.S.  $\text{\textcircled{R}}$

I've got to face. 3. I

2.

E $\flat$ m7



A $\flat$ sus



A $\flat$



Chorus 3:

D $\flat$ /A $\flat$



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

E $\flat$ 7/A $\flat$



B $\flat$ m



G $\flat$



stand-ing here. And you com-ing back to me is a - gainst all odds, it's the chance.

