

# Against All Odds (Take A Look At Me Now)

Words & Music by Phil Collins

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$\text{♩} = 59$

Musical score for the first section of the song. The key signature is B-flat major (two flats). The time signature is 4/4. The melody starts in E-flat minor (E-flat, G, B-flat), followed by a rest, then A-flat (A-flat, C, E-flat), another rest, then E-flat minor, and finally A-flat. The bass line consists of eighth-note patterns.

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

Musical score for the first verse. The key signature changes to B-flat minor (B-flat, D, F, A-flat). The melody starts in B-flat minor (B-flat, D, F), followed by a rest, then A-flat/C (A-flat, C), another rest, then D-flat (D-flat, F, A-flat), and finally D-flat/E-flat (D-flat, E-flat, G). The bass line consists of eighth-note patterns.

Musical score for the second section of the song. The key signature is B-flat major (two flats). The melody consists of sustained notes (chords) on the G string. The bass line consists of eighth-note patterns.

— stand here tak-ing ev'-ry breath with you? Ooh, \_\_\_\_\_ you're the

Musical score for the second verse. The key signature changes to G-flat sus 2 (G-flat, B-flat, D, E-flat). The melody starts in G-flat sus 2 (G-flat, B-flat, D, E-flat), followed by a rest, then A-flat/G-flat (A-flat, C, E-flat), another rest, then F major (F, A-flat, C), and finally B-flat minor 7 (B-flat, D, F, A-flat). The bass line consists of eighth-note patterns.

Musical score for the third section of the song. The key signature is B-flat major (two flats). The melody consists of sustained notes (chords) on the G string. The bass line consists of eighth-note patterns.

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

2. How can you just walk a-way from me\_ when all I can do is watch you leave? 'Cause we've  
*(Verse 3 see block lyric)*

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

D<sup>b</sup>/A<sup>b</sup>

E<sup>b</sup>/A<sup>b</sup>

3

'cause there's just an emp - ty space. There's no - thing

B<sup>b</sup>m<sup>7</sup>

G<sup>b</sup>

E<sup>b</sup>m<sup>7</sup>

A<sup>b</sup>

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

D<sup>b</sup>/A<sup>b</sup>

E<sup>b</sup>/A<sup>b</sup>

— well, there's just an emp - ty space. And you com - in' back

To Coda

B<sup>b</sup>m<sup>7</sup>

G<sup>b</sup>

E<sup>b</sup>m<sup>7</sup>

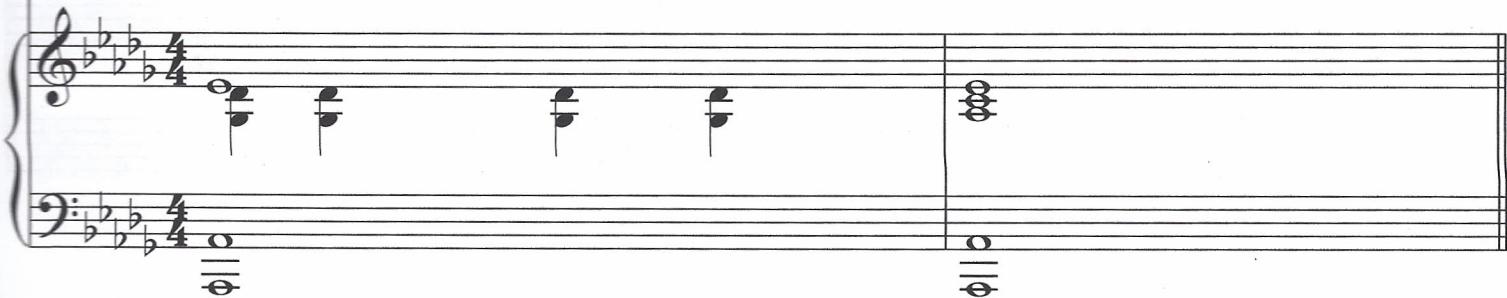
— to me is a - gainst the odds; and that's what I've got to face.

A<sup>b</sup>sus<sup>4</sup>

A<sup>b</sup>

D.  al Coda

3. I



Piano accompaniment for measure 3.I. The treble clef staff shows a bass note followed by two chords: A<sup>b</sup>m7 and E<sup>b</sup>m7. The bass clef staff shows a bass note followed by a double bar line.

 CODA

E<sup>b</sup>m<sup>7</sup>

A<sup>b</sup>

D<sup>b</sup>/A<sup>b</sup>

E<sup>b</sup>/A<sup>b</sup>

— I've got to face. Take a good look at me now,  
\_\_\_\_\_  
'cause I'll still be stand - ing here. And you com - in' back



Piano accompaniment for the end of the verse. The treble clef staff shows a bass note followed by two chords: D<sup>b</sup>/A<sup>b</sup> and E<sup>b</sup>/A<sup>b</sup>. The bass clef staff shows a bass note followed by a double bar line.

B<sup>b</sup>m<sup>7</sup>

G<sup>b</sup>

E<sup>b</sup>m<sup>7</sup>

— to me is a - gainst all odds. That's the chance I've got to take,



Piano accompaniment for the chorus. The treble clef staff shows a bass note followed by a double bar line. The bass clef staff shows a bass note followed by a double bar line.

A<sup>b</sup>sus<sup>4</sup>

A<sup>b</sup>

yeah.

E<sup>b</sup>m      A<sup>b</sup>      E<sup>b</sup>m      A<sup>b</sup>

Take a look at me now. \_\_\_\_\_ Take a look at me now..

rit.

E<sup>b</sup>m      D<sup>b5</sup>      A<sup>b</sup>/C      G<sup>b</sup>/B<sup>b</sup>      A<sup>b</sup>

Take a look at me now. \_\_\_\_\_

*Verse 3:*

I wish I could just make you turn around  
 Turn around and see me cry.  
 There's so much I need to say to you  
 So many reasons why.  
 You're the only one  
 Who really knew me at all.

So take a look at me now  
 Well, there's just an empty space.  
 There's nothing left here to remind me  
 Just the memory of your face.  
 Oh, take a look at me now.  
 So there's just an empty space.  
 But to wait for you is all I can do  
 And that's what I've got to face.