

## **Orchestrations**

PRESENTING THE MUSIC OF THE PHIL COLLINS BIG BAND

# **AGAINST ALL ODDS**

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POWERHOUSE ORCHESTRATIONS PRESENTS THE MUSIC OF THE PHIL COLLINS BIG BAND

AGAINST ALL ODDS

SLOW ROCK BALLAD

$\text{♩} = 60/80$

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

**A** SOULFULLY

Solo Dm1 Em5

F

Gm1

B $\flat$

F7 G/B

Am $\flat$

G Dm $\flat$

Gm $\flat$

F

Gsus

C

F

Dm $\flat$

Fm $\flat$

Fm $\flat$

Gm $\flat$

Gm $\flat$

**B** (TAKE MORE LIBERTIES)

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
T. Sax. 3  
Bar. Sax.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tpt. 5

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4

Dr.  
Perc.

Guit.  
Pro.

Db.

Chords: Fm $\flat$ , Gm $\flat$ , Am $\flat$ , Bm $\flat$ , E $\flat$ /B $\flat$ , Cm $\flat$ , Fm $\flat$ , Bm $\flat$ , Esus $\flat$ , E $\flat$ , Fm $\flat$ , Gm $\flat$ , Am $\flat$ , Bm $\flat$

2nd Tpt. only

A. Sax. 1 *pp* *mf* 13 *C/B* *Am*<sup>7</sup> 14 *Dm*<sup>7</sup> 15 *Gm*<sup>7</sup> *Csus* *hc* (A5 15) *C* *F/C* (CHORUS) 17 *G/C* 18 *Dm* 19 *B*

A. Sax. 2 *mf*

T. Sax. 1 *mf*

T. Sax. 2 *mf*

T. Sax. 3 *mf*

Bar. Sax. *mf* *Play*

Tpt. 1 *mf* *open*

Tpt. 2 *mf* *open*

Tpt. 3 *mf* *open*

Tpt. 4 *mf* *open*

Tpt. 5 *mf* *open*

Tbn. 1 *mf* *open*

Tbn. 2 *mf* *open*

Tbn. 3 *mf* *open*

Tbn. 4 *mf* *open*

Dr. *mf*

Perc. *mf*

Cuit. *mf*

Pno. *mf*

Db. *mf*

Musical notation includes various notes, rests, and dynamics such as *pp*, *mf*, *f*, *dim*, *open*, *smoothly*, and *cresc.*

A. Sax. 1 *Gm7* *Csus 9/2* *C* *21* *22* *G/C* *Dim* *Bb3* *Gm7* *24* *Csus* *25* *26*  
 A. Sax. 2 *mf*  
 T. Sax. 1 *mf*  
 T. Sax. 2 *mf*  
 T. Sax. 3 *mf*  
 Bar. Sax. *mf* *unfs*  
 Tpt 1 *mf* *unfs*  
 Tpt 2 *mf* *unfs*  
 Tpt 3 *mf* *unfs*  
 Tpt 4 *mf* *unfs*  
 Tpt 5 *mf* *unfs*  
 Tbn. 1 *mf*  
 Tbn. 2 *mf*  
 Tbn. 3 *mf*  
 Tbn. 4 *mf*  
 Dr. *mf*  
 Perc. *Bm7* *Esus4* *E* *A/E#* *Bb/Eb* *Fm7* *b* *Bm7* *Esus4* *E*  
 Guit. *Bm7* *Esus4* *E* *A/E#* *Bb/Eb* *Fm7* *b* *Bm7* *Esus4* *E*  
 Pro *f* *f* *f* *mf* *mf* *mf* *mf* *mf* *mf*  
 Db. *f* *f* *f* *mf* *mf* *mf* *mf* *mf* *mf* *No Dim* *No Dim* *No Dim*

Solo Fill / Tom Toms



A. Sax. 1

46 *f* E/G# F/E# Bb/A# 1-2

47 *f* F/C opt. *sm.* 1-2

48 *f* 1 G/C 1-2

49 *f* Dm/B 1-2

50 *f* Bb 1-2

51 *f* 1-2

52 *f* 1-2

A. Sax. 2

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

T. Sax. 1

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

T. Sax. 2

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

T. Sax. 3

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

Bar. Sax.

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

Tpt. 1

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

Tpt. 2

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

Tpt. 3

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

Tpt. 4

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

Tpt. 5

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

Tbn. 1

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

Tbn. 2

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

Tbn. 3

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

Tbn. 4

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

Dr.

46 *f* *cresc.* fill

47 *f* *cresc.*

48 *f* *cresc.*

49 *f* *cresc.*

50 *f* *cresc.*

51 *f* *cresc.*

52 *f* *cresc.*

Perc.

46 *f* E/G# A/G# Cm/E

47 *f* A/E#

48 *f* B/E#

49 *f* Fm#

50 *f* Bm#

51 *f* Ebuss#

52 *f* B

Guit.

46 *f* E/G# A/G# Cm/E

47 *f* A/E#

48 *f* B/E#

49 *f* Fm#

50 *f* Bm#

51 *f* Ebuss#

52 *f* B

Pno.

46 *f* E/G# A/G# F/A# Dm/F#

47 *f* A/E#

48 *f* B/E#

49 *f* Fm#

50 *f* Bm#

51 *f* Ebuss#

52 *f* B

Db.

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

SOLO T/T/TH

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

un poco dim.

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

poco dim.

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

poco dim.

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

poco dim.

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

poco dim.

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

poco dim.

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

poco dim.

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

poco dim.

46 *f* 1-2

47 *f* 1-2

48 *f* 1-2

49 *f* 1-2

50 *f* 1-2

51 *f* 1-2

52 *f* 1-2

A. Sax. 1

A. Sax. 2

T. Sax. 1

Lead

T. Sax. 2

T. Sax. 3

Bar. Sax.

Tpt 1

To Flugel

Tpt 2

To Flugel

Tpt 3

To Flugel

Tpt 4

To Flugel

Tpt 5

Cup Mute

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Bucket

Dr.

Perc.

Cult.

Pno

Db.

Orch bells

(Sax Cue)

(Sax Cue)



Alto Sax 1-Solo

# AGAINST ALL ODDS

Arranged by: DAVID STOUT

Music by: PHIL COLLINS

**SLOW ROCK BALLAD**

**SOULFULLY**

$\text{♩} = 50$  **4** **A** *Dmi solo Emi* *F Gmi*

*mp* *B<sup>b</sup> C/B<sup>b</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup>*

*Csus C* **B** (TAKE MORE LIBERTIES) *Dm<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> Gm<sup>7</sup>*

*B<sup>b</sup> maj<sup>7</sup> C/B<sup>b</sup> mf Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup>*

*Csus C* (AS IS) **C** *F/C* (CHORUS) *G/C*

*Dmi B<sup>b</sup> Gm<sup>7</sup> Csus C G/C*

*Dmi B<sup>b</sup> Gm<sup>7</sup> Csus* **D** **5**

Melody **E** (VERSE)

Improvisation *mf* *f*

*Fmaj<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup> maj<sup>7</sup> C/B<sup>b</sup>*

# Alto 1

Am7 Ebm9/Ab Gm7

F/Eb Troms Bbm6/Db F/C

G/C Dm. Bb

*mp* *mf* *ff*

Gm Csus F/C G/C

C/Bb Db/Ab Eb/G D<sup>b</sup>/F F/Eb B<sup>b</sup>m/D<sup>b</sup>

*mf* *f*

F/C opt. G/C Dmi Bb

*ff*

I 2

FLUTE CUE PLAY

RITARO *p*

POWER HOUSE ORCHESTRATIONS PRESENTS

# AGAINST ALL ODDS

ALTO SAX 2

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

**SLOW ROCK BALLAD**  
♩ = 60

**A** 1-4

**B** 5-10

**C** 11-12 13 *mf* 14 15 16 17-19 20 *f*

**D** 21 22 23 24 25 *ppp* 26 27-30

**E** 31 32 33-36

**F** 37 38 39 40

ALTO SAX 2

2

AGAINST ALL ODDS

Handwritten musical score for Alto Sax 2, measures 41-56. The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). Measure numbers 41, 42, 47, 48, 49, 50, 51, and 52 are indicated below the notes. A circled 'G' is written above measure 47, and a circled 'A' is written above measure 48. A circled 'I' is written above measure 53. A circled '2' is written above measure 53. The dynamic marking 'ff' is written below measure 48. The dynamic marking 'f' is written below measure 51. The dynamic marking 'R.V.T...' is written below measure 55. The dynamic marking '53-54' is written below measure 53. The dynamic marking '55' is written below measure 55. The dynamic marking '56' is written below measure 56. The score includes various musical notations such as notes, rests, and slurs.

Five sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).

# AGAINST ALL ODDS

Tenor 1

♩ = 60/50

SLOW ROCK BALLAD

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

To Flute

(Tenor)

**A** **B**

6 2

(Tenor)

**C**

3

**D**

4

**E**

4

**F**

**G**

Tenor 1

2

*cresc..*

**H**

*ff*

**I** "Lead"

*f* *mf*

To Flute

*mp* *mp* *p*

(on Tenor)

RIT

Tenor 2

$\text{♩} = 60/50$

SLOW ROCK BALLAD

# AGAINST ALL ODDS

Music by: PHIL COLLINS

Arranged by: DAVID STOUT

To Flute

(Tenor)

A 5 B 2

(Tenor)

mf

C 3

mf

D

4

ppp

E 4

F

G

Tenor 2

2

musical staff 1: Tenor 2 part, first line. It features a melodic line with a slur over the first four measures and a *cresc.* marking below the fifth measure.

H

musical staff 2: Tenor 2 part, second line. It starts with a *ff* dynamic marking and includes a first ending bracket labeled **I**.

musical staff 3: Tenor 2 part, third line. It features a rest followed by a melodic phrase with *f* and *mf* dynamic markings.

To Flute

musical staff 4: Tenor 2 part, fourth line. It shows a transition to the flute with *(on Tenor)* and includes *p* and *pp* dynamic markings.

RIT - - - - -



POWER HOUSE ORCHESTRATIONS PRESENTS

# AGAINST ALL ODDS

TENOR SAX 3 (OPTIONAL)

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

**SLOW ROCK BALLAD**

1-4

A

5-10

B

11-12

13

14

15

16

C

17-19

20

21

22

23

24

25

26

ppp

D

27-30

31

32

E

33

34

37

38

TENOR SAX 3)

(2)

"AGAINST ALL ODDS"

**F**

39 40 41 42

**G**

43 44

45 *acc. . .*

45 46

**H**

47 *ff* 48 49

50 51-52

**I**

53 *mf* 54 55 RIT. 56

Baritone Saxophone

# Against All Odds

To Clarinet

Musical staff for Clarinet, measures 1-4. Dynamics: *mp*, *p*.

**A**

**B**

5 To Baritone Sax

**C**

Musical staff for Baritone Sax, measures 12-17. Dynamics: *mf*.

Musical staff for Baritone Sax, measures 18-22. Dynamics: *cres*, *f*, *mf*, *mf*.

**D**

Musical staff for Baritone Sax, measures 23-29. Dynamics: *ppp*.

**E**

**F**

Musical staff for Baritone Sax, measures 36-41. Dynamics: *f*.

**G**

**H**

Musical staff for Baritone Sax, measures 42-47. Dynamics: *cres.*

**I**

To Clarinet

Musical staff for Clarinet, measures 53-56. Dynamics: *mf*, *p*, *rit.*, *pp*.

POWER HOUSE ORCHESTRATIONS PRESENTS

# AGAINST ALL ODDS

## TRUMPET 1

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

**SLOW ROCK BALLAD**  
♩ = 60 **CL. MR. SOLO - (CLASSICAL)** **TO FLUGEL**

**A** 5-10

**B** (2ND TRPT CUE)

**C** (FLUGEL) (TRPT)

**D** (TO TRUMPET)

**E** (TO FLUG.)

12 *mf* 14 15 16 17 *mf* 18 *CRESC.* 19 *f* *dim* 20 *mf* 21 22 *Et* 23 24 25 26 27 28 29 30 *f* 31 32 33

The score is written on five systems of a single staff. System 1 (measures 1-10) includes a tempo marking of 60 and a dynamic of *p*. System 2 (measures 11-14) is marked with *mf*. System 3 (measures 15-18) includes a *CRESC.* marking. System 4 (measures 19-26) includes a *f* marking, a *dim* marking, and a *UNIS.* marking. System 5 (measures 27-33) includes a *f* marking. The score is annotated with section letters A through E, performance instructions like 'TO FLUGEL', 'TO TRUMPET', and 'TO FLUG.', and various dynamics and articulation marks.

(TRUMPET 1)

2

(AGAINST ALL ODDS)

**F** *f* *UNIS.* *(TO TRPT.)*

40 41 42 *f*

**G** *f*

44 45 *cresc* 46

**H** *QUICK*

48 49 50

**I** (CUP MUTE) 2

51-52

CUP *p* *RIT. ...*

55 56

# AGAINST ALL ODDS

## TRUMPET 2

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

**SLOW ROCK BALLAD** "LEAD"  
♩ = 60 **FLUGA**

**A** 1 2 3 4  
p mp p

**B** 5-10 11 12 13 14  
mf p

**C** 15 16 17 18 19 20 21 22  
mf cresc.

**D** 23 24 25 26 27 28 29 30  
mf f dim mf f

**E** 31 32 33-38  
mf f

UNIS.  
NO TRPT.

6  
6

TRUMPET 2

2

AGAINST ALL ODDS

**F** *f* *TO TRPT.* *UNIS.*

**G** *f* *UNIS.*

**H** *QUICK* *QUICK* *SO*

**I** *(SOLO)* *f* *NO FLUG.* *mp*

*p* *pp* *RIT.*

POWER HOUSE ORCHESTRATIONS PRESENTS

# AGAINST ALL ODDS

TRUMPET 3

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

**SLOW ROCK BALLAD**  
♩ = 60  
FLWBEL

1 2 *p* 3 *mp* 4 *p*

A 6  
5-10

B 11 12 *mf* 13 14

C 15 16 17 *mf* 18 *CRESL.*

19 *f* *dim* 20 *mf* 21 22

23 *mf* 24 25 26

D (No TRPT.) 27 28 *f* 29 30 *f*

E (u/saxes) 31 32 33-37 38



TRUMPET 3

2

AGAINST ALL ODDS

**F** *f* *UNIS.* (To Trpt.)

37 40 41 42

**G** *f* *CRESC. ...*

43 44 45 46

**H** *QUICK*

47 48 49 50

**I** (To F.G.) *mp*

51-52 53 54

*p* *RIT. ...* *pp* *SAX*

55 56

# AGAINST ALL ODDS

## TRUMPET 4

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

**SLOW ROCK BALLAD**  
♩ = 60  
**FLUGEL**

**A** 5-10

**B** 12 *mf* 14

**C** 15 16 17 *mf* 18 *CRES.*

(b) *f* *dim* 20 *mf* **UNIS.** 21 22

(3RD TRPT. CUE)

**D** **1st TRPT.** **FLAY** 24 25 26 *f*

**E** **TO FLUG.** 31 32 33

TRUMPET 4

2

AGAINST ALL ODDS

**F** (F) (TO TRPT) (UNIS.)

39 40 41 42

**G**

43 44 45 46

**H** QUIX 1 QUIX 2

47 48 49 50

**I** (TO FLOG.)

51-52 53 54 mp

**J**

55 p Ris. ... 56 pp

POWER HOUSE ORCHESTRATIONS PRESENTS

# AGAINST ALL ODDS

TRUMPET 5 (OPTIONAL)

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

SLOW ROCK BALLAD

A

B

C

FLUGEL

TO TRUMPET

D

TRUMPET 5

(2)

"AGAINST ALL ODDS"

TO FLUGEL

5

33-37

18

f

TO TRUMPET

39

40

41

42

43

44

45 cresc. ...

46

47

48

49

rit.

50

51-52

53-54

55

rit.

56

POWER HOUSE ORCHESTRATIONS PRESENTS

# AGAINST ALL ODDS

TROMBONE 1

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

**SLOW ROCK BALLAD**  
♩ = 60 (evp mt.)

The score is written for Trombone 1 and consists of several staves. It begins with a tempo marking of ♩ = 60 and a performance instruction '(evp mt.)'. The first staff shows a melodic line with notes on measures 1, 2, 3, 4, and 5. Below this, a second staff shows a fingering diagram for the first six notes, with '5-10' written below it. The third staff starts with a 'B' section marker and contains notes for measures 6 through 11. The fourth staff contains notes for measures 12 through 17, with a 'C' section marker above measure 13 and the instruction 'SMOOTHLY' above measures 13-14. The fifth staff contains notes for measures 18 through 22, with a 'dim.' instruction above measure 19 and a 'mf' instruction above measure 21. The sixth staff contains notes for measures 23 through 26, with a '2' above measure 25-26. The seventh staff starts with a 'D' section marker and contains notes for measures 27 through 32, with a 'f solo' instruction above measure 27, a '(8va ENS.)' instruction above measure 28, and a 'LOCO' instruction above measure 32. The eighth staff contains notes for measures 30 through 32.

TROMBONE 1

2

(AGAINST ALL ODDS)

Handwritten musical score for Trombone 1, consisting of six staves. The score includes various musical notations such as notes, rests, and dynamic markings.

- Staff 1:** Starts with a circled 'E' in a box. A large '2' is written above the staff. Measure numbers 33-34, 35, and 36 are indicated. Dynamic markings include *mf*.
- Staff 2:** Measure numbers 37, 38, 39, and 40 are indicated. Includes a circled 'Bva' and a circled 'F'.
- Staff 3:** Measure numbers 41, 42, 43, and 44 are indicated. Includes a circled 'Loco' and a circled 'G'.
- Staff 4:** Measure numbers 45, 46, 47, and 48 are indicated. Includes a circled 'Bva' and a circled 'A'. Dynamic markings include *f*, *ff*, and *cresc*.
- Staff 5:** Measure numbers 49, 50, 51, and 52 are indicated. Includes a circled 'Loco' and a circled 'A'.
- Staff 6:** Measure numbers 53, 54, 55, and 56 are indicated. Includes a circled 'I' in a box, a circled 'cupmt', and the marking 'RIT.'.

Four empty musical staves, each consisting of five lines, provided for additional notation or rehearsal.

# AGAINST ALL ODDS

## TROMBONE 2

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

**SLOW ROCK BALLAD**

$\text{♩} = 60$

**BUCKET**

Musical staff 1: Bass clef, B-flat key signature. Measure 1 has a handwritten '3' above it with '1-3' below. Measure 4 has a handwritten '4' below and a 'p' dynamic marking.

Musical staff 2: Bass clef, B-flat key signature. Measure 5 has a handwritten '6' above it with '5-10' below.

Musical staff 3: Treble clef, B-flat key signature. Measure 11 has a handwritten 'A' in a box. Measure 13 has a handwritten 'OPEN' above it. Measure 15 has a handwritten 'SMOOTHLY' above it. Measure 14 has a handwritten 'pp' above it.

Musical staff 4: Treble clef, B-flat key signature. Measure 15 has a handwritten 'mf' below. Measure 16 has a handwritten 'mf' below. Measure 17 has a handwritten 'mf' below. Measure 18 has a handwritten 'A' above it. Measure 21 has a handwritten 'mf' below.

Musical staff 5: Treble clef, B-flat key signature. Measure 19 has a handwritten 'mf' below. Measure 20 has a handwritten 'dim.' and 'mf' below. Measure 21 has a handwritten 'mf' below. Measure 22 has a handwritten 'cres...' above it.

Musical staff 6: Treble clef, B-flat key signature. Measure 23 has a handwritten 'f' below. Measure 24 has a handwritten 'f' below. Measure 25-26 has a handwritten '2' above it.

Musical staff 7: Treble clef, B-flat key signature. Measure 27 has a handwritten 'D' in a box and 'f' below. Measure 28 has a handwritten 'f' below. Measure 29 has a handwritten 'mf' below.

Musical staff 8: Treble clef, B-flat key signature. Measure 30 has a handwritten 'f' below. Measure 31 has a handwritten 'f' below. Measure 32 has a handwritten 'mf' below.



(TROMBONE 2)

2

(AGAINST ALL ODDS)

**E**

33-34 35 *mf* 36

37 38 *f* 39 40

41 42 43 44

45 *cresc.* 46 47 48 49 50 51 52

**F**

**G**

**H**

**I**

53-54 55 *Rit.* 56

POWER HOUSE ORCHESTRATIONS PRESENTS

# AGAINST ALL ODDS

## TROMBONE 3

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

[SLOW ROCK BALLAD]  
♩ = 60 (BUCKET)

The score is written on a single staff in bass clef with a key signature of one flat (Bb). It includes several sections marked with letters in boxes: A, B, C, and D. Section A (measures 1-3) features a triplet of notes. Section B (measures 4-14) includes dynamics like *mf* and *pp*, and the instruction "SMOOTHLY". Section C (measures 15-22) contains a melodic line with slurs and dynamics like *mf* and *dim.*. Section D (measures 23-32) includes a fortissimo (*f*) section with a tremolo effect and a final melodic phrase. Handwritten notes include "OPEN" above measure 13, "SMOOTHLY" above measure 16, and "cres..." above measure 21. Measure numbers 1-32 are indicated below the staff.

TROMBONE 3

2

(AGAINST ALL ODDS)

Handwritten musical score for Trombone 3, titled "AGAINST ALL ODDS". The score is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The music is divided into measures, with measure numbers 33-34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, and 56 marked. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large "2" is written above measures 33-34, and another "2" is written above measures 53-54. A circled "E" is written above measure 33, and a circled "I" is written above measure 53. The score concludes with a double bar line at measure 56, followed by the word "Rit." (Ritardando) and a fermata over the final measure. The score is written in a clear, legible hand.

Four sets of empty musical staves, each consisting of five lines, provided for additional notation or rehearsal.

POWER HOUSE ORCHESTRATIONS PRESENTS

# AGAINST ALL ODDS

TROMBONE 4

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

**SLOW ROCK BALLAD**  
♩ = 60 (BUCKET)

The score consists of seven staves of music. The first staff is a bass clef with a handwritten '2' above it and '1-2' below. The second staff is an alto clef with a handwritten '5' above it and '5-9' below. The third staff is a soprano clef with a handwritten 'OPEN' above it and '11' below. The fourth staff is a soprano clef with a handwritten 'C' above it and '15' below. The fifth staff is a soprano clef with a handwritten 'dim.' below it and '20' below. The sixth staff is a soprano clef with a handwritten '2' above it and '25-26' below. The seventh staff is a soprano clef with a handwritten 'D' above it and '27' below. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *f*, *pp*, and *dim.*. There are also handwritten annotations like 'BUCKET', 'OPEN', and 'C'.

(TROMBONE 4)

2

(AGAINST ALL ODDS)

**E**

33-34 35 mf 36

**F**

37 38 f 39 40

**G**

41 42 43 44

**H**

45 cresc... 46 47 48

49 50 51 52 f

**I**

**BUCKET**

53-54 55 R.T. 56 pp

# AGAINST ALL ODDS

Drums

SLOW ROCK BALLAD

Music by: PHIL COLLINS

Arranged by: DAVID STOUT

Brushes/ Tom Toms

♩ = 60/50

Soft Mallets on Cymbal (Aux Perc Cue) Orchestra Bells (perc)

Staff 1: Musical notation in bass clef, 4/4 time. It begins with a half note chord marked *p*, followed by a whole note chord marked *pp*. The notation includes various rhythmic values and accents.

**A** snare

Section A: Snare part. Musical notation in bass clef, 4/4 time, featuring eighth notes with accents and dynamic markings.

**B**

Section B: Musical notation in bass clef, 4/4 time, featuring eighth notes with accents and dynamic markings.

**C** Closed Hi-Hat

Section C: Closed Hi-Hat part. Musical notation in bass clef, 4/4 time, featuring eighth notes with 'x' marks indicating hi-hat closure and dynamic markings.

To Sticks

Section D: Rock Ballad (8th note). Musical notation in bass clef, 4/4 time, featuring eighth notes with dynamic markings *f* and *mf*.

**D** Rock Ballad (8th note)

Solo Fill / Tom Toms

**E** Sax Solo

Section E: Sax Solo. Musical notation in bass clef, 4/4 time, featuring a series of diagonal lines representing a saxophone solo.

*mf*

Fill

Section F: Musical notation in bass clef, 4/4 time, featuring a series of diagonal lines representing a fill.

Simile

Fill

Section G: Musical notation in bass clef, 4/4 time, featuring a series of diagonal lines representing a fill, with dynamic markings and a *cresc.* instruction.

*cresc.*

**H**

Section H: Musical notation in bass clef, 4/4 time, featuring a series of diagonal lines representing a fill, with dynamic markings *ff* and *un poco dim.*

*ff*

*un poco dim. . . . .*

**I**

RIT

Section I: Musical notation in bass clef, 4/4 time, featuring a series of diagonal lines representing a fill, with dynamic marking *f* and a *RIT* instruction.

*f*

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Published by POWER HOUSE ORCHESTRATIONS

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# AGAINST ALL ODDS

## PERCUSSION

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

**SLOW ROCK BALLAD** 2=60  
SOFT MALLETS ON CYM.

ORCH BELLS

**A**

**B**

**C** CHORUS

**D**

**E**

**F**

**G**

(PERCUSSION)

2

(AGAINST ALL ODDS)

**A**

47 *ff*

48-49

50

51

52 *p*

**B**

53

54

55

56 *pp* ORCH. BELLS

NON CRESC.

RITARD. . .

Empty musical staves for percussion.



# AGAINST ALL ODDS

## BASS

Tune bottom string to E $\flat$   
if you do not have a 5 string bass

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

*SLOW ROCK BALLAD*  $\downarrow=60$

First line of bass notation, starting with a treble clef and a key signature of two flats. It features a triplet of eighth notes on the first beat, marked with a '3' above and '1-3' below. The piece concludes with a fermata and a 'p' dynamic marking.

Second and third lines of bass notation. The second line begins with a boxed 'A' and a '5' above the staff, followed by a 'mp' dynamic. The third line contains a boxed 'B' and measures 11 and 12.

Fourth line of bass notation, containing measures 13 through 16.

Fifth line of bass notation, starting with a boxed 'C' and a 'mf' dynamic. It includes a fermata and a 'f dim...' dynamic marking. Measure 20 is marked with a 'mf' dynamic.

Sixth line of bass notation, containing measures 21 through 24.

Seventh line of bass notation, starting with a boxed 'D' and a 'mf' dynamic. It includes a 'No DIM...' instruction. Measure 27 is marked with a 'mf' dynamic.

Eighth line of bass notation, containing measures 29 through 32. It includes a 'w/FRB' instruction above the staff.

BASS

2

(AGAINST ALL ODDS)

(SAX SOLO)

33 **E**  $Fm_i^7$   $Gm_i^7$   $A^b MA^7$   $B^b m_i^7$   $D^b MA^7$   $E^b/D^b$   $Cm_i^7$   $F^{\sharp 9}/B$   $F^{\sharp 7}/B$

37  $B^b m_i^7$   $A^b/G^b$   $C^{\sharp 4}/E$  **F**  $A^b/E^b$   $B^b/E^b$

38 *cresc. ...*

41  $Fm_i^7$   $D^b$   $B^b m_i^7$   $E^b$   $E^b$  **G**  $A^b/E^b$   $B^b/E^b$

45  $E^b/D^b$   $E^b/B$   $G^b/B^b$   $F^b/A^b$   $A^b/G^b$   $D^b/F^b$  **H**  $A^b/E^b$   $B^b/E^b$

46 *cresc. ...* *ff*

49  $Fm_i$   $D^b 2$   $B^b m_i^7$

51 *un poco dim. ...* *f*

53-54 **2**

55 *Rit. ...* *p*

(SAX CUE)

Empty musical staves for continuation.

POWER HOUSE ORCHESTRATIONS PRESENTS

# AGAINST ALL ODDS

GUITAR

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

Slow Rock Ballad ♩=60

The score is written on a single treble clef staff in B-flat major (two flats). It consists of several systems of music with various annotations:

- System 1:** Starts with a treble clef and two flats. A measure contains a whole note chord with a box around it and the number '1-4' below it.
- System 2:** Labeled 'A Play B (All 6 Bars)'. It contains a measure with a box around it and '5-8' below it.
- System 3:** Labeled 'B'. It contains a sequence of notes with a '2' above the first measure and '9-10' below it. Further notes are marked with '11', '12', and 'mf'.
- System 4:** Chords:  $D^{\flat}ma^7$ ,  $E^{\flat}/D^{\flat}$ ,  $Cmi^7$ ,  $Fmi^7$ ,  $B^{\flat}mi^7$ ,  $E^{\flat}sus$ ,  $E^{\flat}$ . Measure numbers 13, 14, 15, 16 are indicated.
- System 5:** Labeled 'C'. Chords:  $A^{\flat}/E^{\flat}$ ,  $B^{\flat}/E^{\flat}$ ,  $Fmi$ ,  $D^{\flat}$ ,  $B^{\flat}mi^7$ . Measure numbers 17, 18, 19, 20 are indicated. Dynamics include 'f', 'dim.', and 'mf'.
- System 6:** Chords:  $A^{\flat}/E^{\flat}$ ,  $B^{\flat}/E^{\flat}$ ,  $Fmi^7$ ,  $D^{\flat}$ ,  $B^{\flat}mi^7$ . Measure numbers 21, 22, 23, 24 are indicated.
- System 7:** Labeled 'D'. Chords:  $E^{\flat}sus$ ,  $E^{\flat}$ ,  $Fmi^7$ ,  $Gmi^7$ ,  $A^{\flat}ma^7$ ,  $B^{\flat}mi^7$ . Measure numbers 25, 26, 27, 28 are indicated. Dynamics include 'f' and 'mf'. A note at measure 25 is marked 'NO DIM...'. A note at measure 27 is marked 'w/TRPTS'.
- System 8:** Chords:  $D^{\flat}$ ,  $E^{\flat}/D^{\flat}$ ,  $Cmi^7$ ,  $Fmi^7$ ,  $B^{\flat}mi^7$ ,  $E^{\flat}sus$ ,  $E^{\flat 2}$ ,  $E^{\flat}$ . Measure numbers 29, 30, 31, 32 are indicated. A note at measure 31 is marked 'w/TRPTS'.

GUITAR

2

(AGAINST ALL ODDS)

(SAX SOLO)

Musical score for guitar with chord progressions and performance markings:

- Measure 33:** Chords: Fmi7, Gmi7
- Measure 34:** Chords: AbMA7, Bbmi7
- Measure 35:** Chords: DbMA7, Eb/Db
- Measure 36:** Chords: Cmi7, F#9/B, F#7/B
- Measure 37:** Chord: Bbmi7
- Measure 38:** Chords: Ab/Gb, C#mi/E
- Measure 39:** Chord: F, A#m/Eb
- Measure 40:** Chord: Bb/Eb
- Measure 41:** Chords: Fmi7, Db
- Measure 42:** Chords: Bbmi7, Esus Eb
- Measure 43:** Chords: G, A#m/Eb
- Measure 44:** Chord: Bb/Eb
- Measure 45:** Chords: Eb/Db, E2/B
- Measure 46:** Chords: Gb/Bb, E/G#
- Measure 47:** Chords: A#m/Eb, C#m/E
- Measure 48:** Chord: H, A#m/Eb
- Measure 49:** Chords: Fmi, Db2
- Measure 50:** Chords: Bbmi7, Esus
- Measure 51:** Chord: Eb
- Measure 52:** Chords: (SAX W/), p

Performance markings include: *CRASC.*, *CRESL.*, *vn poco dim.*, *ff*, *f*, *Rit.*, *p*, and *53-54*.

Five empty musical staves for additional notation.

Piano

# AGAINST ALL ODDS

Music by Phil Collins

Slow Rock Ballad

Arr: by David Stout

Fm7 / Gm7 /

AbΔ7 / Bbm7 / Db / Eb / Cm7 / Fm7 /

Bbm7 / / / Ebsus4 / Eb / Fm7 / Gm7 /

AbΔ7 / Bbm7 / Db Eb Cm7 / Fm7 /

Bbm7 / / / Ebsus4 / Eb / Ab / Bb / Fm7 / Db /

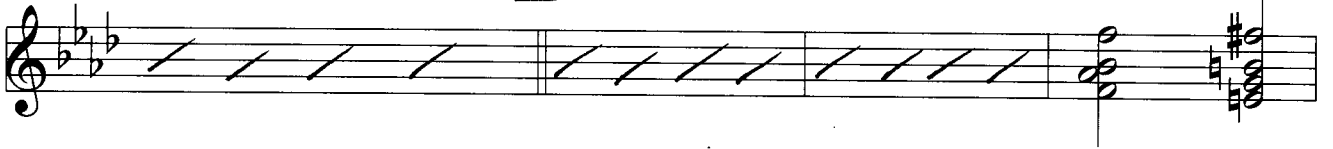
Bbm7 / Ebsus4 Eb Ab / Bb / Fm7 / Db /

2/4

Bbm7 / Eb sus4 / / / Eb / / / Bb / / / Eb / / / Fm7 / Db /



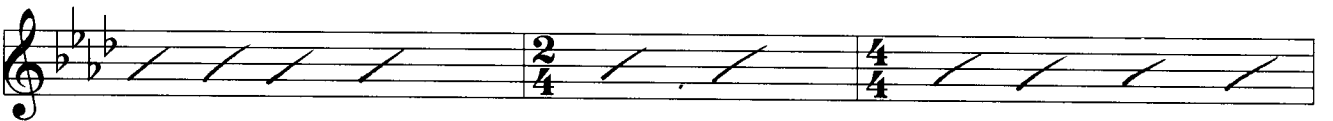
Bbm7 / Eb sus4 Eb G Ab / / / Bb / / / Eb / / / E / / / B add F#



Gb / Bb E / G# Ab / Gb C#m / E Ab / Eb Bb / Eb / / /



Fm7 / D-9 / Bbm7 / Eb sus4 / / /



Eb / / /

8va

Sax Cue



# AGAINST ALL ODDS

PIANO

Music by: PHIL COLLINS  
Arranged by: DAVID STOUT

SLOW ROCK BALLAD ♩ = 60

The musical score is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of a melody line in the upper staff and a bass line in the lower staff. The score is divided into four sections labeled A, B, C, and D. Section A (measures 1-8) begins with a melody line starting on a whole note G4, followed by quarter notes. The bass line starts with a half note chord Fmi7, followed by quarter notes. Section B (measures 9-12) continues the melody and bass line. Section C (measures 13-24) features a more active melody line with eighth notes and sixteenth notes. Section D (measures 25-32) concludes the piece. Dynamics include *mp*, *f*, *dim.*, and *mf*. Chords are written in a shorthand notation, such as Fmi7, Gmi7, A7ma7, B7mi7, Eb, Ebsus, and Bb/Eb. The score ends with a double bar line and a repeat sign.

PIANO

2

(AGAINST ALL ODDS)

(SAX SOLO)

33  $F_{mi}^7$   $G_{mi}^7$   $A^b_{MA}^7$   $B^b_{mi}^7$   $D^b_{MA}^7$   $E^b/D^b$   $C_{mi}^7$   $F^{\sharp 9}/B$   $F^{\sharp 7}/B$

34  $B^b_{mi}^7$   $A^b/G^b$   $C^{\sharp 4}/E$  **F**  $A^b/E^b$   $B^b/E^b$

37  $F_{mi}^7$   $D^b$   $B^b_{mi}^7$   $E^b_{sus}$   $E^b$  **G**  $A^b/E^b$   $B^b/E^b$

41  $E^b/D^b$   $E^b/B$   $G^b/B^b$   $E/G^{\sharp}$   $A^b/E^b$   $D^b_{mi}^7$   $F^b$   $A^b/E^b$   $B^b/E^b$

44  $F_{mi}$   $D^b$   $B^b_{mi}^7$   $E^b_{sus}$   $E^b$

49 *vn poco dim<sup>o</sup>*  $B^b$   $A^b$   $E^b$   $E^b$  *f* **SAX W/ E**  $G^b2$   $A^b2$   $N^o 7/10$

R.V. ...

Empty musical staves for piano accompaniment.