

# Turn It On Again

Words & Music by Tony Banks, Phil Collins & Mike Rutherford

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Moderately (m.m. ♩ = 130)

The first system of the score consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a piano accompaniment starting with a rest, followed by a series of chords and eighth notes. The middle staff is labeled "(Drums)" and shows a rhythmic pattern of eighth notes with 'x' marks indicating hits. The bottom staff is a bass clef staff with a key signature of three sharps and a 4/4 time signature, containing a simple bass line. Dynamics include *p* (piano) and *cresc.* (crescendo).

The second system continues the piano accompaniment from the first system. It consists of three staves: a grand staff at the top, a middle staff with a bass clef, and a bottom staff with a bass clef. The music features a steady eighth-note accompaniment in the bass and chords in the treble. The time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics include *f* (forte).

The third system continues the piano accompaniment. It features a grand staff at the top, a middle staff with a bass clef, and a bottom staff with a bass clef. Above the grand staff, there are guitar chord diagrams for C#/B and D/B. The piano accompaniment continues with eighth-note patterns and chords. Dynamics include *f* (forte).

The fourth system continues the piano accompaniment. It features a grand staff at the top, a middle staff with a bass clef, and a bottom staff with a bass clef. Above the grand staff, there are guitar chord diagrams for E/B, B, F#/B, G/B, D/B, A/B, and G/B. The piano accompaniment continues with eighth-note patterns and chords. Time signature changes include 3/4 and 4/4.

The fifth system continues the piano accompaniment. It features a grand staff at the top, a middle staff with a bass clef, and a bottom staff with a bass clef. Above the grand staff, there are guitar chord diagrams for E/B, B, F#/B, G/B, D/B, A/B, and G/B. The piano accompaniment continues with eighth-note patterns and chords. Time signature changes include 2/4, 3/4, and 4/4.

E/B      B      F#/B      G/B      D/B      A/B

All I need is a T. \_\_\_\_\_ V. show, \_\_\_\_\_ that \_\_\_\_\_ and the

G/B      E/B      B      F#/B      G/B      D/B      A/B

rad - i - o.      Down\_ on my luck a - gain      down\_ on my

G/B      D/C      C      D/C      C

luck a - gain.      I can show\_ you, I \_\_\_\_\_ can show\_ you

F/C      G/C      Bb/C      F/C      G/C      D/C      C      D/C

some of the peo - ple in my \_\_\_\_\_ life.      I can show\_ you, I \_\_\_\_\_

C D/C C F/C G/C Bb/C F/C G/C B

— can show — you some of the peo - ple in my — life. —

A/B B A/B F#m B





It's driv - ing me mad — just a - noth - er way of pass-ing the day..

A/B B Em7




tacet — — — — — I — — — — — I — — — — —








D/C C

— get so lone - ly when she's — not there..

tacet .....  tacet .....  tacet .....  








I \_\_\_\_\_ I \_\_\_\_\_ I \_\_\_\_\_ I \_\_\_\_\_ I \_\_\_\_\_

You're just an-oth - er face \_\_\_\_\_ that I know from the T. V. show

*Instrumental 2x*

       *To Coda* ♠

I have known you for so ve-ry long I feel you like a friend.

E/B      B      F#/B      G/B      D/B      A/B

Can't you do an-y - thing for me      can I touch you for —

G/B      E/B      B      F#/B

— a - while      can I meet you on an - oth - er day

G/B      D/B      A/B      G/B      D% at Coda      CODA      E/B      B      F#/B

and we — will fly — a-way.      Turn it on —

G/B      D/E      A/B      G/B      (Repeat to Fade)

—      turn it on,      turn it      on a - gain.