

Land of Confusion
As sung by **Genesis**

Capo **IV** for original key

Intro

Drum opens on 3 | E | | em | | |

Written by
Mike Rutherford • Tony Banks
Phil Collins

This version released 1986

Transcribed by [Mark W. Black](#)

(All Verses: Drums, one guitar, crazy synth bass only)

Verse 1

	A <bm	I must've dreamed a thousand dreams.	D >E	\ \ \ G
	>A \ \	But I can hear the marching feet.	>bm	
	A <bm	Now did you read the news today?	D >E	\ \ \ G
	>A \ \	But I can see the fires still alight,	>bm	

\ \ \ D |>E
| \ \ \ G|
| \ \ \ D |>E
| \ \ \ G|
| \ \ \ bm \ \ |

Bridge 1

	A \ <bm \	D \ <E \	There's too many men, too many people,
	A \ <bm \	D \ <A \	\ \ \ bm \ \
	D \ <E \	A \ <bm \	D \ <A \

|A \ <bm \
|D \ <E \
|D \ <A \
\ \ \ bm \ \ |

Can't you see, 'tis is a land of confusion?

Chorus 1

	bm \ G \	A \ f#m \	bm \ G \	A \ f#m \
	bm \ G \	A \ f#m \	bm \ G \	A \ f#m \

|A \ f#m \
|bm \ G \
|A \ f#m \ |

Well, this is the world we live in. (Ooh) And these are the hands we're given. (Ooh)

Use them and lets start trying (Ooh) to make it a place worth li -- ving in.

Break 1

LICK

| E | | em | | |

Verse 2

	bm	Oo Superman, where are you now,	D >E	\ \ \ G
	>A \ \	The men of steel, the men of power	>bm	

| \ \ \ G|

when everything's gone wrong somehow?

are losing control by the hour.

Bridge 2

	A \ <bm \	D \ <E \	This is the time, this is the place. So we
	A \ <bm \	D \ <A \	\ \ \ bm \ \
	D \ <E \	A \ <bm \	D \ <A \

|A \ <bm \
|D \ <E \
|D \ <A \
\ \ \ bm \ \ |

look for the future, but there's not much love to go round.

Tell me why, this is a land of confusion?

Chorus 2

|bm \ G \ |A \ f#m \ |bm \ G \ |A \ f#m \ |
 this is the world we live in. (Ooh) And these are the hands we're given. (Ooh)

|bm \ G \ |A \ f#m \ |bm \ G \ |A \ f#m \ |
 Use them and lets start trying (Ooh) to make it a place worth li - ving in.

Interlude 1

LICK
 |E | |em | | (groove change)
 |g#m | |a#m⁷/g# | |a#⁰⁷/g# | |B \ F#/A# \ |g#m \ C# \ | |
 I remember long a-

Break 2

|g#m | |a#m⁷/g# | |a#⁰⁷/g# | |
 -go, Oh, when the sun was shining. Yes, and the stars were bright all through the night.

|B \ F#/A# \ |g#m \ C# \ |E | |so long a-
 And the sound of your laughter as I held you tight,

Interlude 2

|G⁵ | |G⁵ | |G⁵ | |G⁵ | |
 |G A D C# B A |G A D C# - A - |G A D C# B A |G A D C# - A - |
 -go

|G⁵ \ A⁵ \ |G⁵ \ A⁵ \ |G⁵ \ A⁵ \ |G⁵ \ A⁵ \ |
 |G A D C# B A |G A D C# - A - |G A D C# B A |G A D C# - A - |

|A<bm \ \ \ \ \ \ \ \ | (return to original groove)

Verse 3

|A <bm \ \ \ \ \ \ \ \ D |>E | \ \ \ \ G |
 I won't be coming home to - night. My generation will put it right.

|>A \ \ \ \ \ \ \ \ |>bm | |
 We're not just making promises that we know we'll never keep.

Bridge 3

|A \ <bm \ \ \ \ |D \ <E \ \ \ |
 too many men, there's too many people,

|A \ <bm \ \ \ \ |D \ <A \ \ \ \ | \ \ \ \ bm \ \ |
 making too many problems, and not much love to go 'round.

|D \ <E \ \ \ \ |A \ <bm \ \ \ \ |D \ <A \ \ \ \ |
 Can't you see, this is a land of confusion?

Key: **bm**, original in **ebm**
 Meter: **4/4**
 Tempo: quarter = **116**
 Strum = **choke**
 Piano Rhythm Pattern: **BLRL**

Chorus 3

|bm \ G \ |A \ f#m \ |bm \ G \ |A \ f#m \ |
 Well, this is the world we live in. (Ooh) And these are the hands we're given. (Ooh)

|bm \ G \ |A \ f#m \ |bm \ G \ |A \ f#m \ |
 Use them and lets start trying (Ooh) to make it a place worth fight - ing

|bm \ G \ |A \ f#m \ |bm \ G \ |A \ f#m \ |
 for. this is the world we live in. (Ooh) And these are the hands we're given. (Ooh)

|bm \ G \ |A \ f#m \ |bm \ G \ |A \ f#m \ |
 Stand up and lets start showing (Ooh) just where our lives are go - ing to-.

Outro

LICK
 |E | |em | \ \ \ \ A |>bm (HOLD)

Key: **ebm**

Meter: **4/4**

Tempo: quarter = **116**

Strum = **Choke** Piano Rhythm Pattern: **BLRL**

Legend: reading a chord chart

Unless otherwise indicated, chords start at the beginning of the measure.

| - indicates a new measure with the previous chord continuing.

| - just like with written music, the bar at the end of a line is the same bar as the beginning of the next line. These are not 2 measures but the end of one measure and the beginning of the next.

\ - indicates individual beats of a measure when needed. So if a chord lasts for less than a full measure, the slash mark (\) will indicate the different beats of the measure and the written chord name will also take up one of those beats.

Thus |A \ \ E | would mean to play an A for 3 beats and an E for the 4th beat. Note: normally, in jazz and pop notation, beat slashes face forward (/). We're reversing the direction to separate this from the forward slash (/) used for indicating a changing bass note (see below)

< - indicates the chord comes in 1/2 beat earlier than written. Thus |A \ \ <E | would mean to play an A for 2 and a half beats and E would start on the 'and' of beat 3.

> - indicates the chord comes in 1/2 beat later than written. Thus |A \ \ E> | would mean to play an A for 3 and a half beats and E would start on the 'and' of beat 4.

/X - indicates a specific bass note, rather than a chord type, usually while the previous chord is playing; i.e., E /F# /G# A - would mean play the E chord, then F# and G# as single bass notes during the E chord (in the right hand of a piano or bass strings of the guitar or on the bass, for example).

Chords and measures bars are almost exactly over the words where they occur, so you should be able to follow the words and thus know where the chords change.

Single notes – exact pitches for a specified instrument

Harmony – with the lead voice

BGV – parts that are rhythmically distinct from the lead vocal, with or without harmony

Attention

Lyric changed

A

Rehearsal Letters