

PRIME TIME

Medium Fast (♩ = 126)

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

L.H. tacet 1st time

Play 4 times

p

mp

A 5fr.

mf

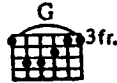
G 3fr.

1.

2.



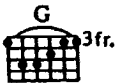
1. Well, e - ven the long - est night —
 2. e - ven the bright - est star —
 3. (Instrumental solo ad lib.)



won't — last for - ev - er;
 won't — shine for - ev - er;

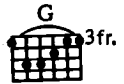


but too man-y hopes_ and dreams _____ won't_ see the
 but all of the hands_ I play _____ are work - ing out



light.
 right.

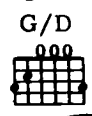
And all of the plans_ I_ made_ —
 Ev - er - y move_ I_ make_ —



won't _ come to - geth - er. } 1.2. It's some - thing in the
 feels _ like a win - ner. }



air, may-be for the on - ly time _ in my life; -
 1.2.3. some - thing in _ the air _ _ _



some - thing in the air, _ _ _ turn - ing me a -
 some - thing in _ the air _ _ _



round and guid - ing me right. _ _ _ solo ends 1.2.3. And it's a prime time;
f

Dm/C



Bb



Gm



Am



may-be the stars _____ were right. _____

I had a

Dm



Dm/C



Bb



pre-mo-ni-tion it's gon-na be my _____ turn _____ to - night.

Gm



Am



To Coda

1. Dm



D.S.

Gon-na be my _____ turn to - night.

2. Well,

2. Bbmaj7



night.

Gon-na be my _____ turn to - night.

Dm



Gon-na be my — turn to - night.

Bbmaj7



Coda

night. Gon-na be my — turn to - night.

Dm



Dm/C



Gon-na be my — turn to - night.

Bb



Gm



Am



Dm



Repeat ad lib. and fade

LET ME GO HOME

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Medium fast (♩ = 122)

Play 4 times

Piano introduction in 4/4 time, marked *f*. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady bass line of quarter notes.

Am



Vocal line musical notation for the first phrase, starting with a treble clef and a key signature of one flat.

1. Wait - ing 'til ___ the sun ___ goes down, ___
 2. Ev - 'ry way ___ I turn ___ my eyes, ___
 3. (See additional lyrics)

Piano accompaniment for the first phrase, marked *mf*. The right hand has a simple harmonic accompaniment, and the left hand continues the bass line.

Vocal line musical notation for the second phrase.

shad - ows walk ___ in the night. ___
 shad - ows pass ___ in the night. ___

Piano accompaniment for the second phrase, continuing the harmonic and bass line.

Vocal line musical notation for the third phrase.

Liv - ing in ___ a fan - ta - sy, ___
 Haunt - ed by ___ re - al - i - ty, ___

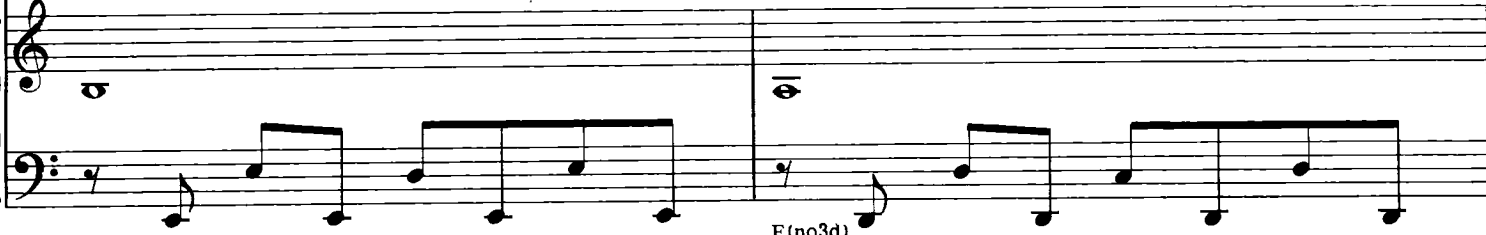
Piano accompaniment for the third phrase, concluding the piece.

E(no3d)

D(no3rd)



in and out of dreams. }
liv - ing out of dreams. }



E(no3d)



Noth - ing is the way it seems. _____



Chorus:



Dm7



Em7



Let me go home. _____ I've had a



Am



bad night, leave me a-lone. _____ Let me go home. _____



Dm7



Em7

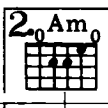


1. Am

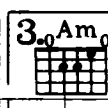


I've had a hard time bein' on my own. —

D.S. %



hard time bein' on my own. —



hard time bein' on my own. —

Repeat ad lib. and fade



Play 4 times

Let me go Instrumental solo ad lib.

The musical score consists of three systems. The first system shows guitar chords: D, Dm7, Em7, and 1. Am. The piano accompaniment features a bass line with eighth notes and a treble line with sustained chords. The second system includes a guitar chord for 2. Am and a vocal line with the lyrics '3. Well, I'm ___'. The piano accompaniment continues with a similar rhythmic pattern. The score concludes with a 'D.S.' (Da Capo) instruction and a repeat sign.


Verse 3:
 Well, I'm waiting'til the sun goes down,
 Shadows talk in the night.
 Living out a fantasy,
 Slipping into dreams,
 Nothing is the the way it seems.

Chorus:

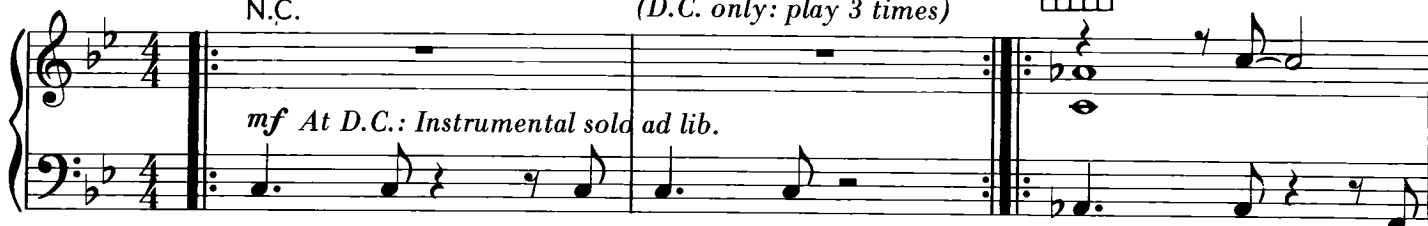
ONE GOOD REASON



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Fast and steady (♩ = 144)

N.C. (D.C. only: play 3 times) 

mf At D.C.: Instrumental solo ad lib.




  1.3.



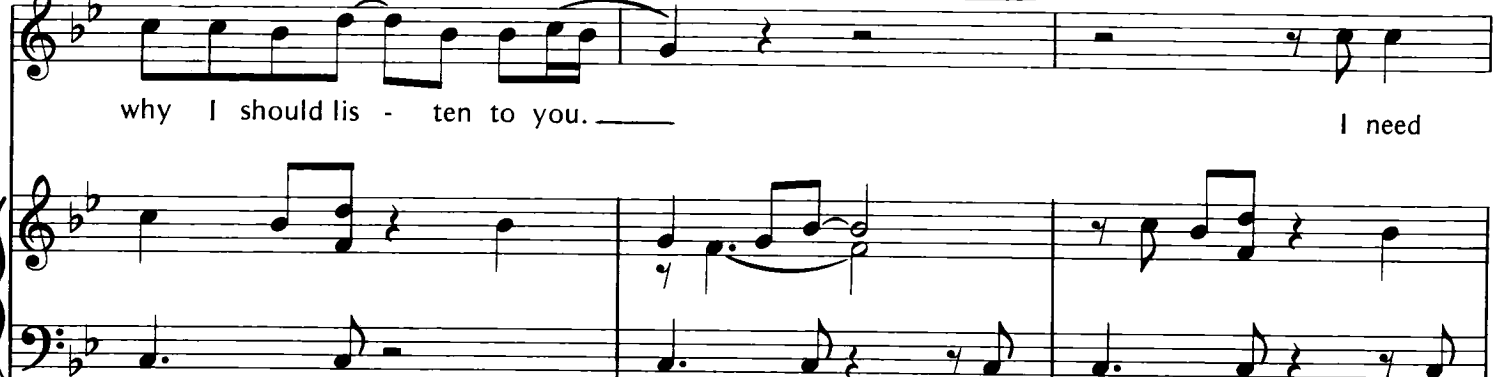
2. *To next strain* 4. *(To Chorus:) D.S.S.* 

1. Gim - me (1.) one good rea - son
2. 3. 4. (See additional lyrics)





why I should lis - ten to you. I need



C7sus



C7



one good rea - son why I should do — what you want — me to. —

Eb7



Gim- me some air, — I — can't breathe; —

F7



Ab7



I can't see, so I — can't be-lieve. — Show me just a lit - tle more;

F7



C7sus



C7



To Coda

D.S.

oh, — gim - me one. — 1. Gim - me 2. Gim - me

2.

C7sus

C7

To next strain

Gim - me one. —

Musical notation for the second strain, including vocal line and piano accompaniment. The vocal line starts with a rest followed by the lyrics 'Gim - me one.' and a dash. The piano accompaniment consists of a treble and bass clef with various notes and rests.

3.

C7sus

C7

D.C.

Gim-me one. —

Musical notation for the third strain, including vocal line and piano accompaniment. The vocal line starts with a rest followed by the lyrics 'Gim-me one.' and a dash. The piano accompaniment consists of a treble and bass clef with various notes and rests.

Chorus:

p

I keep mak - ing the same — mis - take: no win, —

Musical notation for the first part of the chorus, including vocal line and piano accompaniment. The vocal line starts with a treble clef, a key signature change to two flats, and a dynamic marking of *p*. The lyrics are 'I keep mak - ing the same — mis - take: no win, —'. The piano accompaniment consists of a treble and bass clef with various notes and rests.

— no lose, — no give, — and no take.

Musical notation for the second part of the chorus, including vocal line and piano accompaniment. The vocal line continues with the lyrics '— no lose, — no give, — and no take.' The piano accompaniment consists of a treble and bass clef with various notes and rests.

I'm just play - ing a sim - ple game, — and I don't —

1. — wan - na ask — you a - gain — and a - gain — for

D.S.

2. — and a - gain — for

D.S. al Coda

C7sus

Coda

C7

(one good

mf

rea - son,) — one good

C7sus

C7

The musical score is written in G major (one flat) and 4/4 time. It consists of three measures. The first measure has a vocal line starting with 'rea - son,' and a piano accompaniment. The second measure has a guitar chord of C7sus and a vocal line starting with '(one good'. The third measure has a guitar chord of C7 and a vocal line starting with 'rea - son,)' followed by a repeat sign. The instruction 'Repeat ad lib and fade' is written above the final measure.

C7sus

C7

Repeat ad lib and fade

rea - son, (one good rea - son,)

Verse 2:

Gimme one good reason why I should listen to you.
 I need one good reason why I should do
 What you want me to.
 Under your thumb ain't no place to hide;
 I can't choose and I can't decide.
 Gotta be a better way,
 Oh, gimme one.

*(Chorus:)**Verse 3:*

For one good reason why I should listen to you.
 Just one good reason why I should do
 What you want me to.
 Under your spell ain't no place to be;
 Don't mess around with a fool like me.
 Help me just a little more,
 Oh, gimme one, gimme one.

*Instrumental Solo, then Chorus:**Verse 4:*

For one good reason why I should listen to you.
 Just one good reason why I should do
 What you want me to.
 Pull on the string you hold in your hand;
 Making me jump like a one-man band.
 Gotta be a better way,
 Oh, gimme one.

Chorus:

SINCE THE LAST GOODBYE

Slowly (♩ = 69)

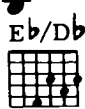
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mf

1. The

(L.H. over)



2. hours, _____ the min-utes seem to fly, _____ and since the last _____ good -
 years _____ are mo-ments pass - ing by; _____ no time to won - der _____

mp

Ebm7 -5/Db



- bye, you and I came a long way.
 _____ why you and I went the wrong way.

E \flat /D \flat

Life's too short to fill with sleep, or fall - ing in too
Days, too short to fill with dreams, or ques - tion what it

E \flat m7 -5

D \flat

deep; seems so far a-way now.
means; are a part of me now. Re -

Em6

Bm/D

1. 3. Mem - 'ries all we share be-tween us; ev - 'ry-thing we
2. mem - ber, all the leaves were fall - ing; walk - ing hand in

G \flat /B \flat

G \flat m/B $\flat\flat$

D \flat /A \flat

were, all that we re-main. But
hand, stand - ing in the rain. Re -

Abm 4 fr. Elm

mem - 'ries — some - how came be-tween — us, — break - ing up — two
 mem - ber — dis - tant voic - es call - ing, — whis - pers in — the

Db/Ab Gbm/Ab

minds that were one — and the same. 2. The
 dark; I can hear — them a -

2. Db To next strain 3. Db

gain. same.

Chorus: Gb Ab/Gb

Since the last — good-bye, — it's all — the wrong —

f

Cb m6

Gb

way ——— 'round. Since the last ——— good-

Ab/Gb

Cb m6

bye, ——— it's all ——— the wrong ——— way ———

1. Gb

D.S.

2. Gb

3. Gb

Ab m7-5/Gb

'round. 'round. 'round.

Gb

p

Repeat ad lib. and fade

DON'T ANSWER ME

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS


Moderately (♩ = 120)

C  Am7 



Dm7  Gsus  G 



C 

1. If you be - lieve in the pow-er of mag - ic, —
 2. lieve in the pow-er of mag - ic, — it's
 3. *Instrumental solo ad lib.*



Am7  Dm7 

I can change- your mind; — and if you need to be - lieve in
 all a fan - tas - y; — so if you need to be - lieve in



Gsus



G



Musical staff with lyrics: some - one, turn and look _ be - hind. _ _ _
some - one, just pre - tend _ it's me. _ _ _

When we were
It ain't e -

Piano accompaniment for the first system, including treble and bass clefs.

C



Am7



Musical staff with lyrics: liv - ing in a dream _ _ _ world,
nough that we meet as stran - gers;

clouds got in the way; _
I can't set you free; _

Piano accompaniment for the second system, including treble and bass clefs.

Dm7



Musical staff with lyrics: we gave it up in a mo - ment of mad - ness, _ _ and on
so will you turn your back for - ev - er _ _ on

Piano accompaniment for the third system, including treble and bass clefs.

Gsus




G



Musical staff with lyrics: threw it all _ _ a - way. _ _
what you mean _ _ to me? _ _ }

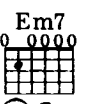
Don't

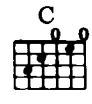
Piano accompaniment for the fourth system, including treble and bass clefs.

Chorus: 

an - swer me, — don't break the si - lence; don't —

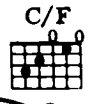


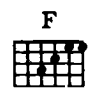
Em7 

C 

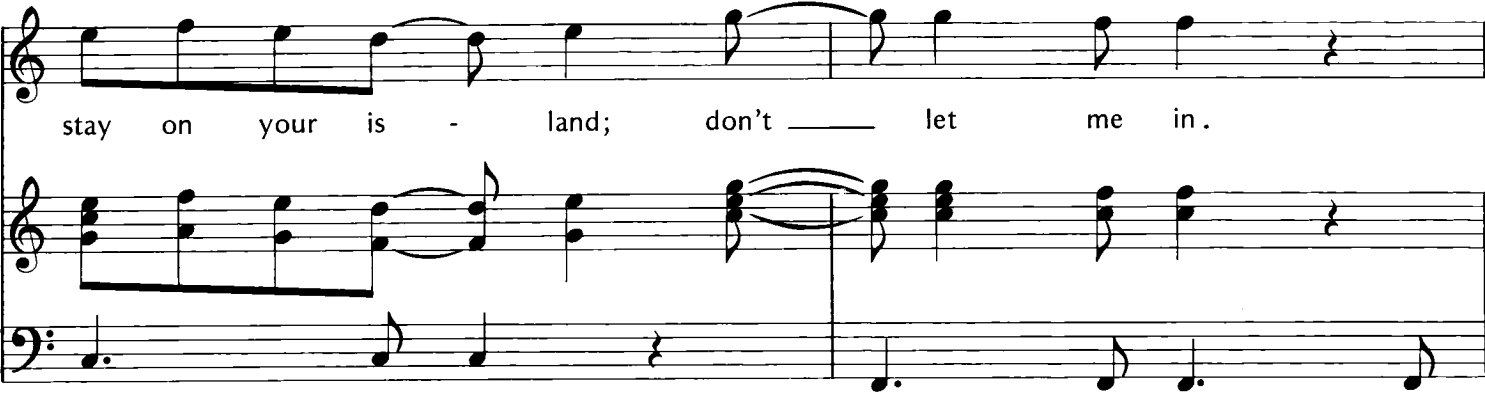
— let me win. — Don't an - swer me, —



C/F 

F 

stay on your is - land; don't — let me in .



Fm7/Bb 

Run a - way — and hide —



from ev - ery - one.

C

Can you change the things

Fm7/Bb

we've said and done? 1. D.S. 2. If you be -

C

2. D.S. 3. Repeat ad lib. and fade Don't

DANCING ON A HIGH WIRE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Medium fast (♩ = 120)

Gsus/D 3fr. G/D 3fr. Gm/D 3fr.

mp

D Gsus/D 3fr. G/D 3fr.

mf

Gm/D 3fr. 1. D 2. D

N.C.

Dm9

1. We're liv - ing in a dif - f'rent re - al - i - ty; we're
 2. same with no sim - i - lar - i - ty; we
 3. *Instrumental solo ad lib.*

Gm9 Am9 Dm9

toe - ing the same — line. We give in; _____ we
 talk at the same — time. We be - lieve _____ in

Gm9

call it neu - tral - i - ty, a joke with no punch — line.
 free - dom and char - i - ty, as long as I get — mine.

Am9 Bb (add9) (no 3rd) C (add9) (no 3rd)

The sil - ver - plat - ed he - ro meets a gold - en heart - ed —
 The i - vor - y ma - don - na is walk - ing through the —

Dm9



Bb(add9)
(no3rd)



whore. _____ The odds - 'll give you ze - ro;
 door. _____ You watch her from a win - dow;

C
(add9)
(no3rd)



Dm



Am11



she'll be leav - ing in a few days - more... }
 it does - n't mat - ter an - y - more. }

solo ends

Gsus/D
3fr.



G/D
3fr.



Gm/D
3fr.




Mov - ing on for - ev - er, may - be she don't care. _____



Gsus/D
3fr.

G/D
3fr.

_____ Hold - ing on to - geth - er,

Gm/D 

D 

Bb 

may-be it just — ain't there. — You're danc - ing on a high — wire;



C 

Dm7 


you need to be so — sure. There used to be a



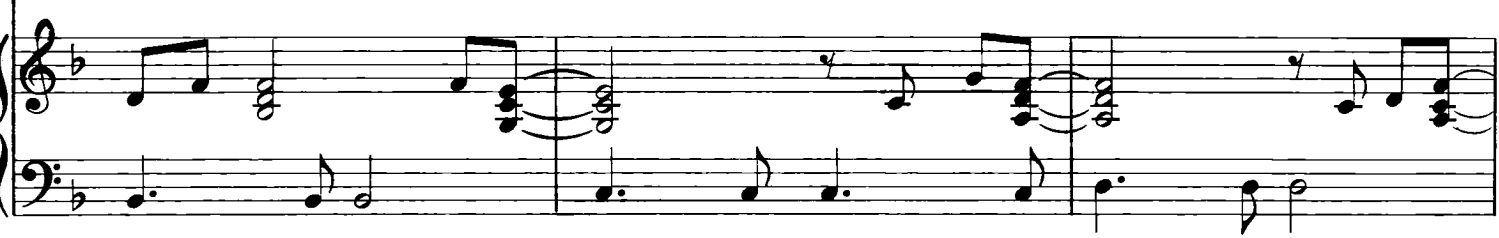
Bb 

C 

Dm7 

To Coda 

life - line; there is - n't an - y - more.



1.  D.S. 

2.  D.S. al Coda 

2. We are the

 Coda 

Danc - ing on a




Bb C Dm7

high wire; you need to be so sure.

f

Bb C

There used to be a life - line; there is - n't an - y -

Dm Bb

more.

mf

C Dm

dim. Repeat and fade

YOU DON'T BELIEVE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate Rock (♩ = 124)

Cno3rd

B♭no3rd

E♭no3rd

Cno3rd

Cno3rd

B♭no3rd E♭no3rd

Cno3rd

1. My eyes — with your — vi- sion; —
 2. 3. (See additional lyrics)

E♭no3rd

my choice, — but

Fno3rd

Cno3rd



al - ways — your de - ci - sion. —

Bbno3rd Ebno3rd



My play, — your — di-rec -

Cno3rd



Eb no3rd



- tion; — Well, it's my lead, — but

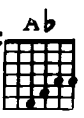
Fno3rd

Cno3rd

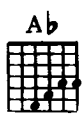


al - ways your — con-nec - tion. — But when I

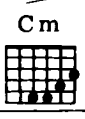
Chorus:



look in - to — your eyes — you don't — be - lieve — in me. —

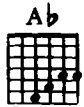
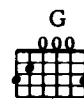
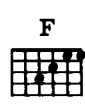


I can see — it in — your eyes — you don't — be - lieve. —



1. *D.S.* 2.3. *To next strain* 4. *Repeat ad lib and fade*

And the face — But when I



— I see be - fore — me is both sides — of a mir -

Bb Ab Bb Ab Bb

-ror. You real - ly know _ you got a hold _ on me._

Cm F G

And the face _ you're look - ing in - to is

Ab Bb Ab

both sides of a win - dow. An - y - way _ you

Bb Ab Bb Cm

look you see _ through _ me. But when I

1. D.S. % 2. D.S.S. %

2nd Verse:

My words, but your expression
 My land, but always your possession.
 My song, your production;
 My expense is always your conduction.

(To chorus)

3rd Verse:

My face, your reflection;
 My weakness, always your protection.
 Well, it's my terms, on your conditions;
 And they're my tunes, but they're your compositions.

(To chorus)

PIPELINE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

With a steady beat (♩ = 88)

Dm7



At first D.C.: Instrumental solo ad lib.
mf

G7sus



Dm7



Bbmaj7



A7sus



A7



Dm7



To Coda 1.

D.C.

First system of music with treble and bass staves. The treble staff contains a melodic line with eighth notes and quarter notes. The bass staff contains a simple accompaniment with quarter notes. A first ending bracket is shown above the treble staff.

2.3.

Dm7



f

Second system of music. It features a repeat sign with first and second endings. The second ending leads to a section marked with a forte (*f*) dynamic. The treble staff has a more complex melodic line with sixteenth notes and eighth notes.

C/D



Dm7



Third system of music. The treble staff features a series of chords with eighth notes. The bass staff continues with a simple accompaniment.

C/D



C/Bb



Bb



C/Bb



Bb



Fourth system of music. The treble staff features a series of chords with eighth notes. The bass staff continues with a simple accompaniment.

Gm7



A/G



Gm7



A/G



Fifth system of music. The treble staff features a series of chords with eighth notes. The bass staff continues with a simple accompaniment.

Dm7

C/D

Dm7

C/D



Musical notation for the first system, including treble and bass staves with chords.

C/Bb

Bb

C/Bb

Bb



Musical notation for the second system, including treble and bass staves with chords.

1. Gm7

A/G

Gm7

A/G

D.C.



Musical notation for the third system, including treble and bass staves with chords.

2. Gm7

A

Bb

A7

D.C. al Coda



Musical notation for the fourth system, including treble and bass staves with chords.

Dm7

Coda



Repeat ad lib and fade

Musical notation for the fifth system, including treble and bass staves with chords.

AMMONIA AVENUE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately (♩ = 76)

Ebm/Gb

Ab/C

Db/F

Gb/Bb

1. Ebm

F/A

Bbm

F7/C

Bbm/Db

2. Ebm

Fm/Ab

Bbm

Eb

Bbm

Bbm

F7/A

F7/C

1. Is there no sign of light as we stand in the dark - ness
 2. call for the proof, and we ques - tion the an - swers,
 3. (See additional lyrics)

Bbm/Db **F7/C** **Bbm** **F7/C** **Bbm/Db** **F7/C**

watch - ing the sun - rise? Is there
on - ly the doubt will grow. Are we

Bbm **F7/A** **F7/C**

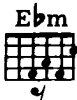
no blind sign of life... as we gaze at the wa - ters,
to the truth... or a sign to be - lieve in?

Bbm **Fm/Ab** **Bbm** **F7/C** **Bbm/Db** **Bbm**

in - to the stran - ger's eyes? And
On - ly the wise will know. And

Ebm/Gb **Ab/C** **Db/F** **Gb/Bb**

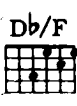
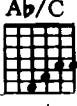
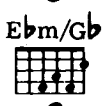
— who are we — to crit - i - cize, —
— word by word — they hand - ed down — the



Musical staff with treble clef and key signature of three flats. Lyrics: or scorn the things that they do? light that shines to - day.

For And

Piano accompaniment for the first system, including treble and bass staves.

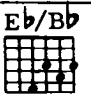
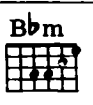
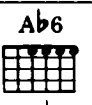
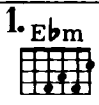


To Coda

Musical staff with treble clef. Lyrics: we shall seek, and we shall find those who came and at first to scoff

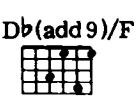
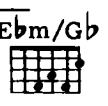
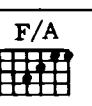
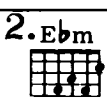
Am-

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef. Lyrics: mo - nia Av - e - nue. 2. If we

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef. Lyrics: re-mained - be - hind to pray.

Piano accompaniment for the fourth system, including treble and bass staves.

Dbm(add 9)/Fb



Ab/Eb



Ebm/Gb



Ab/C



And those who came at first

Db/F



Gb/Bb



Ebm



F/A



to scoff remained behind to pray.

Bbm



Ebm/Bb



Bbm



D.S. al Coda

3. When you

Coda

Ebm



Ab6

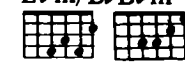


(3.) mo-nia Av-e-

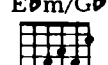
Bbm



Ebm/BbBbm



Ebm/Gb



Db(add 9)/F



- nue. Through all the doubt,

Dbm(add9)/Fb



Ab/Eb



some- how — they knew;

cresc.

Ebm/Gb



Ab/C



and stone — by stone, — they built —

ff

Db/F



Gb/Bb



Ebm



F/A



— it — high, — un - til the sun — broke —

ff

Bbm



F7/C



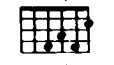
Bbm/Db



Bbm



Ebm/Gb



Ab/C





through. — A ray of hope, — a

ff

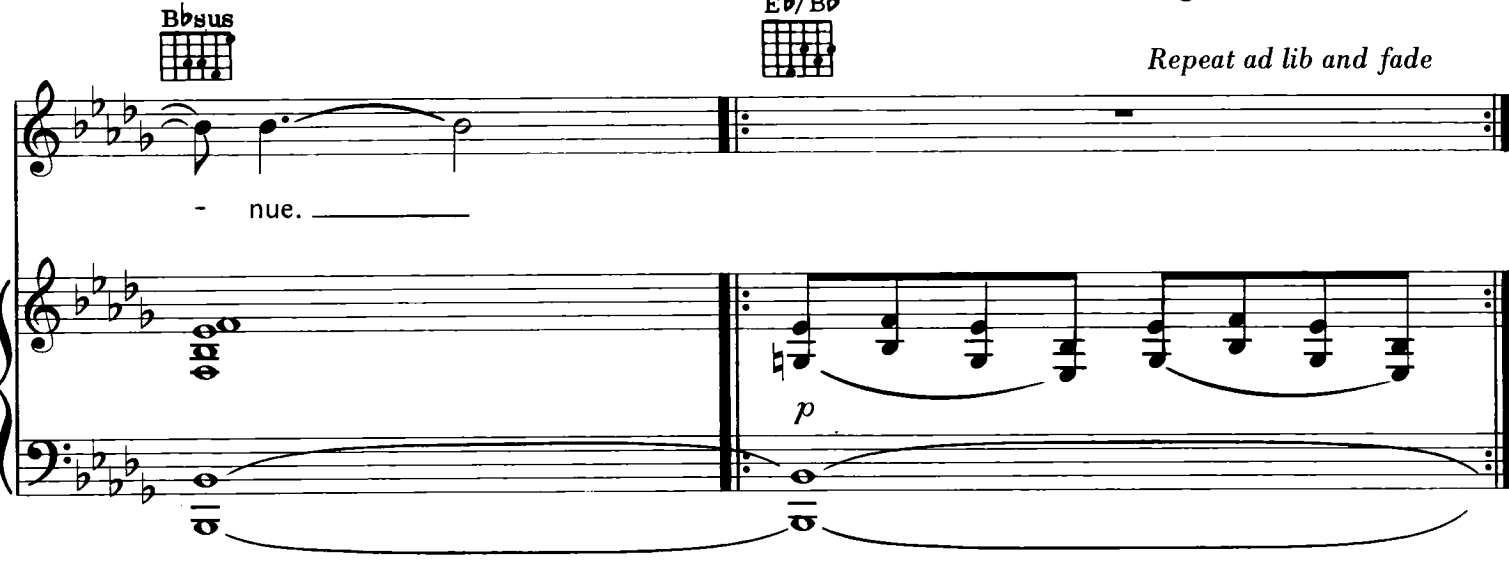
Db/F  Gb/Bb  Ebm  Fm6 



shin - ing — light: — Am - mo - nia Av - e -

Bbsus  Eb/Bb  *Repeat ad lib and fade*

- nue. —



Verse 3:
 When you can't hear the rhyme and you can't see the reason,
 Why should the hope remain?
 For a man will be tired, and his soul will grow weary,
 Living his life in vain.
 And who are we to justify the right in all we do?
 Until we seek, until we find Ammonia Avenue.

To Coda :

CHILDREN OF THE MOON

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Moderate with a steady beat ♩ = 88

The first system of musical notation consists of a grand staff with a treble and bass clef. The music is in 4/4 time. The right hand starts with a quarter rest followed by eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is placed below the first measure.

The second system continues the piece. Above the right-hand staff, two guitar chord diagrams are provided: A(add6) and G/A. The notation shows the right hand playing chords and the left hand continuing its accompaniment.

The third system features four guitar chord diagrams above the right-hand staff: A(add6), G/A, A(add6), and G/A. The right hand plays chords and the left hand continues its accompaniment.

The fourth system includes three guitar chord diagrams above the right-hand staff: A(add6), G/A, and Am7(add11). The right hand plays chords, and the left hand continues its accompaniment. A dynamic marking of *dim.* is placed below the right-hand staff in the final measure.

1. Pay no at-ten - tion to the writ - ing on — the wall. —

mp

The words — seem emp - ty 'cause there's noth - ing there at all. —

Dm7(add11)



We let the wise — men beat the drums — too — soon;

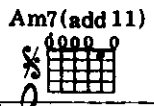
Am7(add11)



we were just chil - dren of — the moon. —



No one to turn — to, — no where to run — to — e - ven if we could. —

2. Too late to save — us, but try to un - der-stand, —
 3. (See additional lyrics)

the seas — were emp - ty, there was hun - ger in — the land. —

Dm7



(opt. 8 va) -

We let the blind man lead the way too long;

Am7(add11)

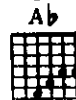


eas- y to see where we went wrong. } Noth- ing to live for,

Eb7 sus



Eb7



noth- ing to die for. We're lost in the mid- dle of a

Ab



Ab6



Ab9sus



cb



cb6



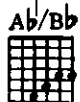
cb9sus



hope- less world; lost in the mid- dle of a



hope - less — world. — Chil - dren, chil - dren of —

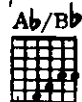
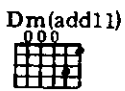


— the moon, — watch the world — go by. —

To Coda



Chil - dren, chil - dren of — the moon — are hid - ing from the sun and the sky. —



— Chil - dren, chil - dren of — the moon —

Ab/Bb

watch it all go by. Children, children of

Am

Am (add 11)

the moon are blind-ed by the light in their eyes.

Em7

E7sus

Dm7

D7sus

No one to turn to, no where to run to e-ven if we could.

A(add6)

G/A

A(add6)

G/A

D.S. al Coda

Coda

the moon, — hid - ing from — the sky. —

Am



(Instrumental Solo ad lib.)

Dm



(End Solo)

Am 9



Em



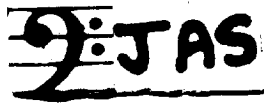
E7 sus



The musical score for Verse 3 consists of several systems. The first system shows guitar chords: Dm7, D7sus, and Am. The piano accompaniment begins with a *mf* dynamic. The second system includes guitar chords: Am7, Bm/A, Am, Bm/A, Am7, Bm/A, G/A, Am7, Bm/A, Am, Bm/A. The vocal line features two instances of "ooh" with a "Vocal 2nd time only" instruction. The piano accompaniment continues with a *mp* dynamic. The third system includes guitar chords: Am7, Bm/A, G/A, Am7, Bm/A, Am, Bm/A, Am7, Bm/A, G/A. The vocal line has another "ooh". The piano accompaniment includes the instruction "(Inst. fade)". The final system shows the vocal line with two more "ooh"s and the piano part marked "a cappella".

Verse 3:
 Follow the pilgrim to the temple of the dawn.
 The altar's empty and the sacrifice is gone.
 We let the mad men write the golden rules;
 We were no more than mortal fools.

EYE IN THE SKY



Word and Music by ALAN PARSON
and ERIC WOOLFSON

Moderately

mp

D(add9)

D

D(add9)

D



1. Don't think —
2.,3. (See additional lyrics)





sor - ry's eas - i - ly said.

mf

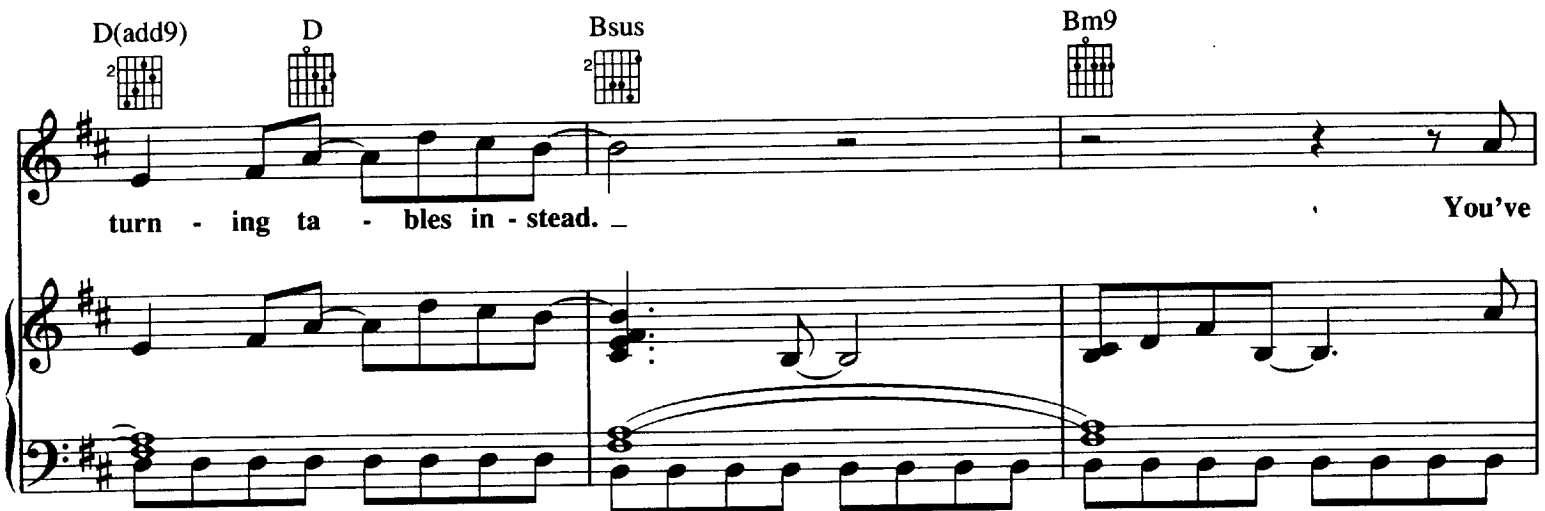
Bm9  D(add9)  D 




don't try



D(add9)  D  Bsus  Bm9 

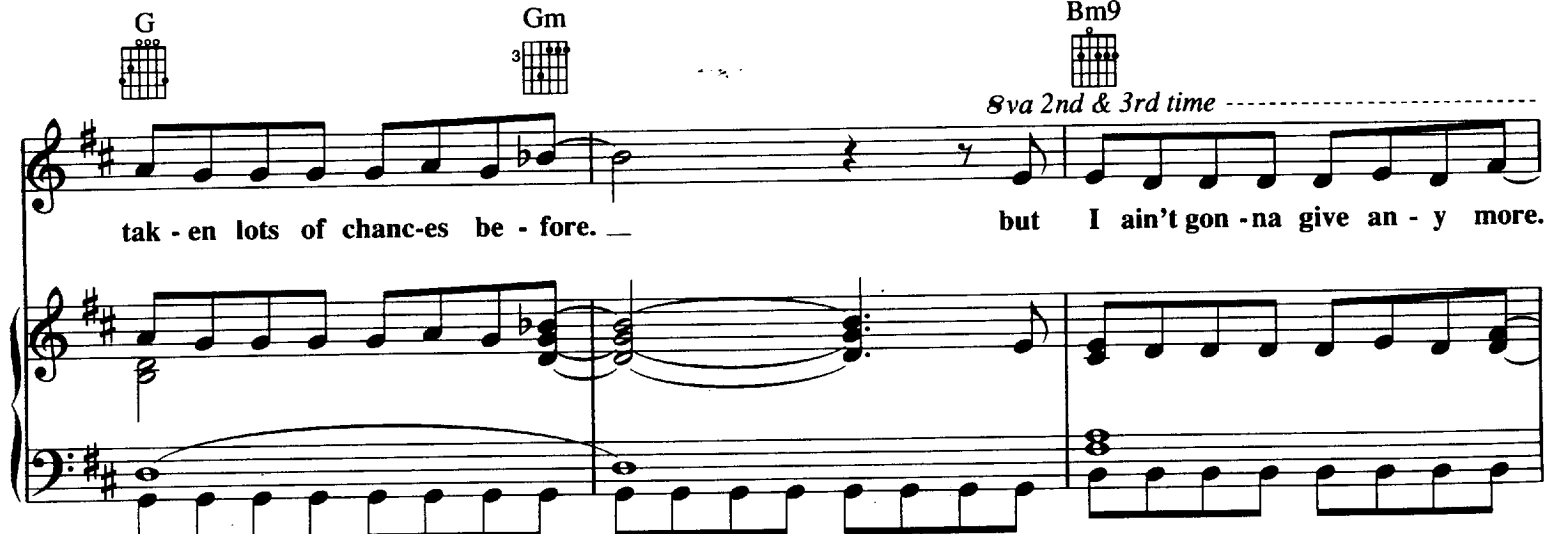
turn - ing ta - bles in - stead. _ You've





G  Gm  Bm9 

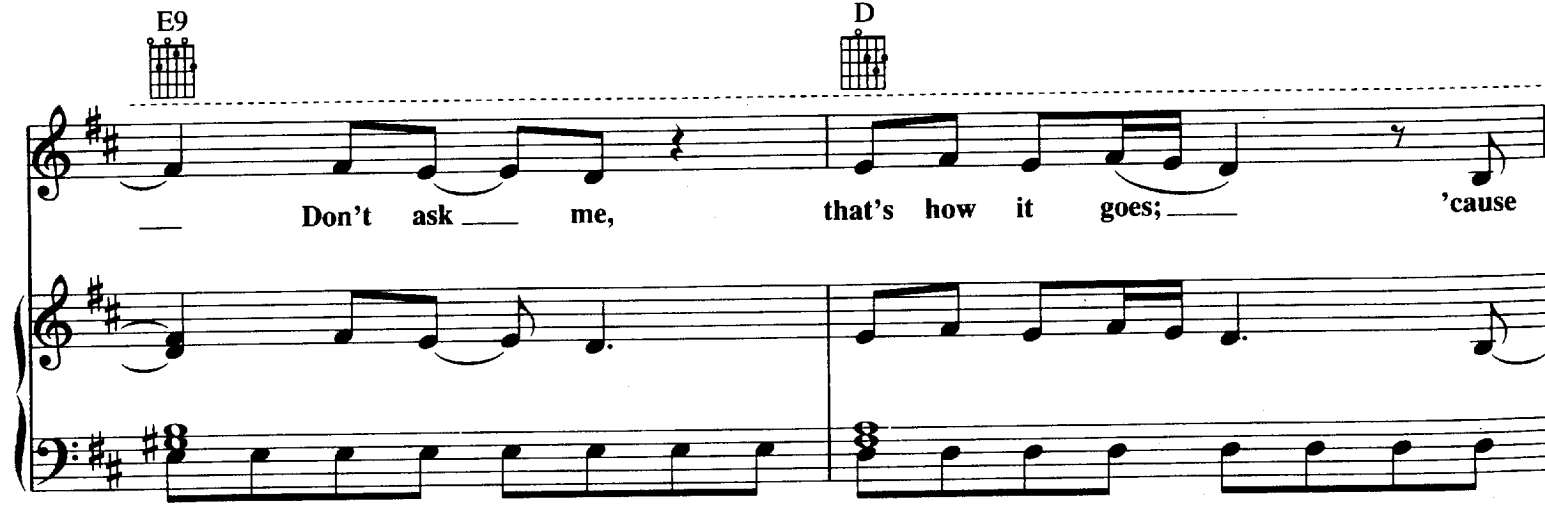
tak - en lots of chanc-es be - fore. _ but I ain't gon - na give an - y more. _

8va 2nd & 3rd time -----



E9  D 

Don't ask me, that's how it goes; 'cause



G



D



part of me knows what you're think - ing.

1

2,3

I am the

D(add9)



D



D9



D



eye in the sky, — look - ing at you;

F#m7



D(add9)



D



I can read your mind. — I am the mak - er of rules —

D(add9)



D



F#m7



deal-ing with fools; _____ I can cheat - you blind. _____ And

G



Gm



Bm7



I don't need to see an - y more _____ to know - that I can read _____ your mind. _____

G



_____ I can read _____ your mind. _____
(Look-ing at you. _____ Look-ing at you. _____

Bm7



G



I can read _____ your mind. _____ I can read _____ your mind. _____
Look-ing at you. _____)

1 D.S. 2

I am the

3 Bm9

(Begin instrumental solo, ad lib.)

G Repeat ad lib. and Fade

Additional Lyrics

2. Don't say words you're gonna regret.
 Don't let the fire rush to your head.
 I've heard the accusation before,
 And I ain't gonna take any more,
 Believe me.
 The sun in your eyes
 Made some of the lies worth believing.
(To Chorus:)

3. Don't leave false illusions behind.
 Don't cry 'cause I ain't changing my mind.
 So find another fool like before,
 'Cause I ain't gonna live anymore believing
 Some of the lies, while all of the signs are deceiving.
(To Chorus:)

GEMINI

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately Slow, with expression ♩ = 72

Chord diagrams: C, Bb/C, C, D/C

(Lead vocal) Watch - ing, wait - ing, ris - ing, fall - ing,

Chord diagrams: C, Bb/C, C, Bb/C, C, Bb/C

lis - t'ning, call - ing, drift - ing. ——— (Bckgrd.) I see your
(Lead) Touch - ing, feel - ing,

Chord diagrams: C, D/C, C, Bb/C, C, Bb/C



shad - ow com - ing clos - er ev - 'ry day.
be - ing, be - liev - ing, hop - ing, send - ing, leav - ing.

Gemini - 3 - 1

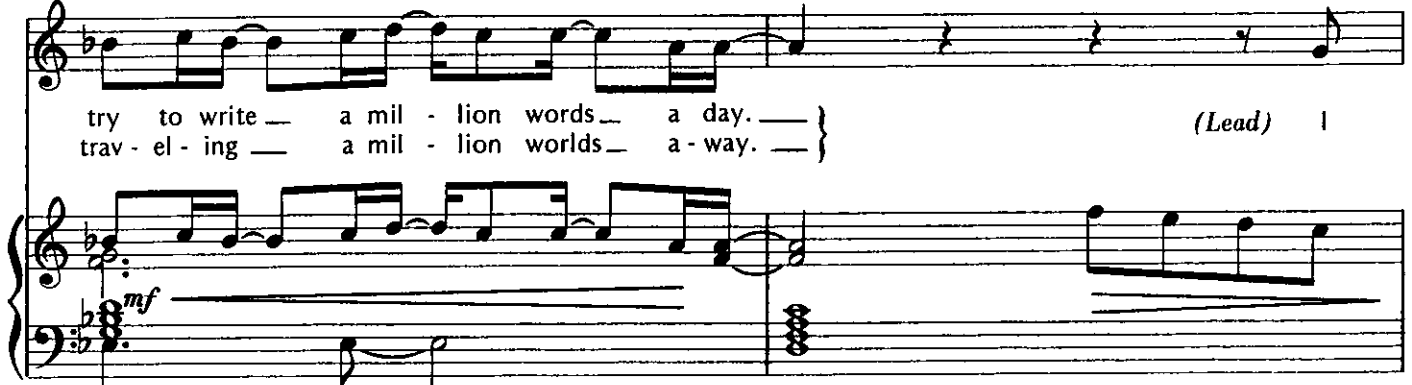
Dm7  **Em7** 





(lead) I could -n't say — why you and I are Gem-i - ni, — { if I
we are




Ebmaj9(add13)  **Dm7** 







try to write — a mil - lion words — a day. — } (Lead) I
trav - el - ing — a mil - lion worlds — a - way. — }



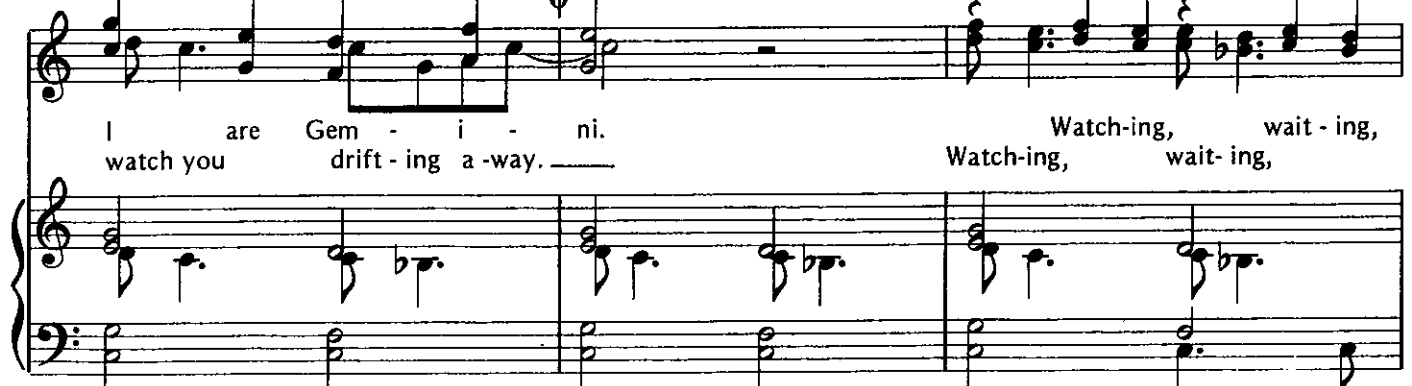
C  **Bb/C**  **C**  **D/C** 

(Bckgrd.) I can - not say why you and
see your shad - ow com - ing clos - er and



C  **Bb/C**  *To Coda* **C**  **Bb/C**  **C**  **Bb/C** 

I are Gem - i - ni. Watch - ing, wait - ing,
watch you drift - ing a - way. — Watch - ing, wait - ing,



C D/C C Bb/C

ris - ing, ris - ing, fall - ing, fall - ing, lis - t'ning, list - t'ning, call - ing, call - ing,

C Bb/C D.S. al Coda Coda C Bb/C

drift - ing, drift - ing, drift - ing. ni. Call - ing, call - ing, call - ing.

C Bb/C C D/C Eb/C F/C

Watch you I can - not say why you and I are Gem - i - List - t'ning, call - ing,

cresc.

Bb/C *f* *Fade* *ppp*

ni. call - ing, call - ing, call - ing, call - ing, call - ing, call - ing, call - ing, call - ing.

f dim.

OLD AND WISE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately Slow, with expression ♩ = 60

Am Em/G Fmaj7

1. As — far as my eyes — can see, —
far as my eyes — can see, —

Em7 Fmaj7 Em7 Dm

there are there are

Am Em/G Fmaj7 Em7

shad - ows sur - round - ing me. shad - ows sur - round - ing me.

Fmaj7 Em7 Dm Cm

And to those I left be - hind, And to those I leave be - hind,

G/B Gm/Bb F(add9)/A

I want - ed you to know you've I want you all to know you've

Fm/Ab



Cm/G



al - ways shared — my deep dark - est thoughts; — you
 al - ways shared — my dark - est hours; — I'll

Dsus



D



G7sus



G



fol - low where — go. — } And .oh, —
 miss you when — go. — }

cresc.

Chorus: Cm



Gm/Bb



Ab



when I'm old — and wise; —

mf

Cm/G



Fm



Cm/G



{ bit - ter words mean lit - tle to — me;
 heav - y words that tossed and grilled — me,

D7sus **D13** **G7sus** **G7**

like au - tumn winds will blow right through me and
 au - tumn winds, will blow right through me and

cresc.

Cm **Gm/Bb** **Ab**

some - - - day in the mist - of time,
 some - - - day in the mist - of time,

mf

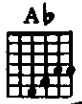
Cm/G **Fm** **Cm/Eb**

when they ask me if I knew you, I'd
 when they ask you if you knew me, re -

D7sus(b9) **D7** **G7sus** **G7**

smile and say you were a friend of
 mem - ber that you were a friend of

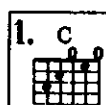
cresc.



mine. _____ And the sad - ness would - be
mine. _____ As the fi - nal cur - tain

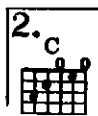


lift - ed from - my eyes, } oh,
falls be - fore - my eyes, }



when I'm old - and - wise. _____ 2. As _____

mp



As - far as my eyes - can see. -

mp

Fmaj7



Em7



Fmaj7



Em7



Dm7



Em7



cresc. *a tempo* *f* *mf* *poco a poco rit.* *dim.*

A(no3rd)



Ab



Bb/Ab



1st time Instrumental Solo
2nd, 3rd, 4th, etc. Instrumental Solo ad lib.

f *3*

Gm7



Cm



Gm7/Bb



Ab



Bb/Ab



C



1.	2.3.4. etc. Repeat ad lib and fade
----	------------------------------------

PSYCHOBABBLE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate Rock ♩ = 120

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music begins with a repeat sign. The upper staff contains a melodic line starting on G4, moving up stepwise to D5, then down to C5, B4, A4, G4, F4, E4, D4. The lower staff has a whole rest followed by a half rest, then a quarter note G3, a quarter note F3, and a quarter note E3. Dynamics include *mp* (mezzo-piano) and *p* (piano).

D.C.

The second system continues the piece. The upper staff has whole rests. The lower staff continues the bass line with a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, and a quarter note E2. A slur covers the last three notes (G2, F2, E2).

The third system continues the piece. The upper staff has whole rests. The lower staff continues the bass line with a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, and a quarter note E2. A slur covers the last three notes (G2, F2, E2).

The fourth system continues the piece. The upper staff has whole rests. The lower staff continues the bass line with a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, and a quarter note E2. A slur covers the last three notes (G2, F2, E2). Dynamics include *mp* (mezzo-piano).

The fifth system continues the piece. The upper staff has whole rests. The lower staff continues the bass line with a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, and a quarter note E2. A slur covers the last three notes (G2, F2, E2).

Psychobabble - 7 - 1

N.C.

Tell you 'bout a dream — that I have ev - 'ry night. —

(No vocal 2nd time)

mf

N.C.

1. Tell you 'bout a dream — that I
2. (See additional lyrics)
3. (Instrumental Solo ad lib.)

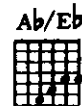
mf

have ev - 'ry night; — it ain't — Kod - a - chrome — and it is -

mf

- n't black and white. — Take me for a fool — if you

N.C.



feel that's right; — well, I'm nev - er on my own but there's no -

Gb(add2)



- bod - y in sight. — I don't know — why I'm scared —

Ab(add2)



— of the light - ning — try'n — to reach me. — *(end solo 3rd time)*

cresc. *dim.*

Gb(add2)



Ab(add2)



I can't turn — to the left — or the right. — I'm

3. (See additional lyrics)

cresc.

Dbsus
4th fret

D \flat

G \flat sus

G \flat

too scared to run, — and I'm too — weak to fight. But

A \flat 7sus

B \flat 7sus

I don't care; — it's all psych-o - bab - ble rap to me. —

cresc.

1. E \flat

D \flat /E \flat

G \flat /E \flat

E \flat

D \flat /E \flat

(Bckgrd.) Psych - o - bab - ble. —

G \flat /E \flat

E \flat

2.3. E \flat

D \flat /E \flat

G \flat /E \flat

E \flat



N.C.

Psych - o - bab - ble; all — psych - o - bab - ble.

mf *sempre staccato* *f*



N.C.

To Coda

Psych - o - bab - ble; all — psych - o - bab - ble.

mf *sempre staccato*



I don't — care; — it's all psych - o - bab - ble rap to me. —

cresc.



N.C.

f *sempre staccato*

N.C.

p-f

D.S. al Coda

Play 6 times

Coda

Ab7sus

psych - o - bab - ble. You're light - ing a scene — that's fad -


Bb7sus

Ab7sus


- ed to black. — I threw it a - way — 'cause I don't —

cresc.

Bb7 sus




Ab7 sus



— want it back. — But I don't care; — it's all

Bb7 sus



psych - o - bab - ble rap. _____

f

Verse 2:

Tell you 'bout a dream that I have ev'ry night;
 It's in dolby stereo, but I never hear it right.
 Take me for a fool, well, that's all right.
 Well, I see the way to go, but there isn't any light.
 I don't know why I'm scared of the lightning
 Tryin' to reach me.
 Help me find what I don't wanna know.
 You're taking me there, but I don't wanna go.
 I don't care it's all psychobabble rap to me.

Verse 3:

You're reading my mind; you won't look in my eyes.
 You see lots of things that I don't realize.
 But I don't care; it's all psychobabble rap to me.

• THE ALAN PARSONS PROJECT •

• EYE IN THE SKY •



Alan Parsons Project

Eye in the sky

Sirius

Eye in the sky

Children of the moon

Gemini

Silence and I

You're gonna get your fingers burned

Psychobabble

Mammagamma (instrumental)

Step by step


Old and wise

SIRIUS

Music by
ERIC WOLFSON and
ALAN PARSONS

Moderate Rock ♩ = 112

B7sus



mf

Play 4 times

8va bassa

sim.
f

B7sus/G



ff

B7sus/E



B7sus



Musical notation system 1: Treble and bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a sustained bass note with a vibrato line. A bracket spans the first two measures.

Bm7



Gmaj7



Musical notation system 2: Treble and bass clefs. Treble clef contains a melodic line with eighth notes, marked *poco staccato* and *f*. Bass clef contains a sustained bass note with a vibrato line. A bracket spans the first two measures, and another bracket spans the last two measures.

G6



Em7



Em6



Musical notation system 3: Treble and bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a sustained bass note with a vibrato line. A bracket spans the last two measures.




Bm7






Musical notation system 4: Treble and bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a sustained bass note with a vibrato line. A bracket spans the first two measures.



Instrumental Solo 2nd time

Musical notation system 5: Treble and bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a sustained bass note with a vibrato line.

Gmaj7  G6  Em7 

Em6  Bm7  *sim.

Bm7 

Gmaj7  G6  Repeat ad lib and fade

EYE IN THE SKY

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Moderately, with a steady beat ♩ = 108

mp

The piano introduction consists of two staves. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line. The tempo is marked as 'Moderately, with a steady beat' at 108 beats per minute.

The first system of piano accompaniment features a melodic line in the right hand and a steady eighth-note bass line in the left hand. The music is in D major and 4/4 time.

Verse:

D(add9) D D(add9) D Bm9

Four guitar chord diagrams are provided for the first system of the verse. The first four are D(add9) and the fifth is Bm9.

The vocal melody for the first system is written on a single staff in D major. It begins with a quarter rest followed by a series of eighth and quarter notes.

1. Don't think___ sor - ry's eas - i - ly said.___
 2.3.(See additional lyrics)

The second system of piano accompaniment continues the melodic and bass lines from the first system. The right hand has a melodic line with some slurs, and the left hand maintains the steady eighth-note bass line.

D(add9) D D(add9) D

Four guitar chord diagrams are provided for the second system of the verse. The first three are D(add9) and the fourth is D.

The vocal melody for the second system continues the melodic line from the first system.

Don't try___ turn - ing ta - bles in - stead..

The third system of piano accompaniment concludes the piece with a final melodic flourish in the right hand and a steady bass line in the left hand.



You've tak - en lots of chanc - es be - fore,



8va 2nd & 3rd time

but I ain't gon - na give an - y more. Don't ask me,



that's how it goes; 'cause part of me knows what you're think -



1.	2.3.
----	------

ing. I am the

cresc.

Chorus:

D(add9)

D

D(add9)

D

eye in the sky, ——— look - ing at you; ———

F#m7

— I can read ——— your mind. ——— I am the

D(add9)

D

D(add9)

D

mak - er of rules ——— deal - ing with fools; ———

F#m7

— I can cheat ——— you blind. ——— And



I don't need to see an - y more _____ to know _____ that




I can read _____ your mind. _____ (Look - ing at you. _____



I _____ can read _____ your mind. _____ Look - ing at you. _____




I can read _____ your mind. _____ Look - ing at you. _____

1. D.S.  2.

I can read your mind. I am the

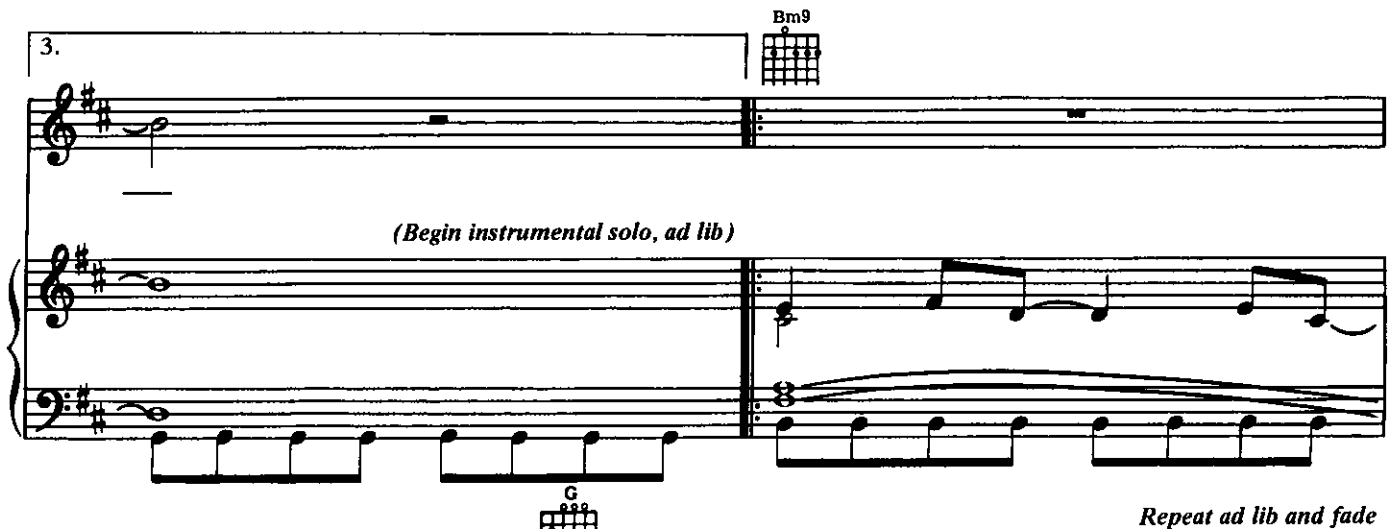
cresc.



3.

(Begin instrumental solo, ad lib)

Repeat ad lib and fade



Repeat ad lib and fade


Verse 2:

Don't say words you're gonna regret.
 Don't let the fire rush to your head.
 I've heard the accusation before,
 And I ain't gonna take any more,
 Believe me.
 The sun in your eyes
 Made some of the lies worth believing.
 (To Chorus:)

Verse 3:

Don't leave false illusions behind.
 Don't cry cause I ain't changing my mind.
 So find another fool like before,
 'Cause I ain't gonna live anymore believing
 Some of the lies, while all of the signs are deceiving.
 (To Chorus:)

CHILDREN OF THE MOON

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Moderate with a steady beat ♩ = 88

The first system of musical notation consists of a grand staff with a treble and bass clef. The music is in 4/4 time. The tempo is marked 'Moderate with a steady beat' with a quarter note equal to 88 beats per minute. The dynamic marking is *mf*. The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment starts with a quarter note G2, a quarter note A2, and a quarter note B2.

The second system of musical notation continues the piece. It includes guitar chord diagrams for A(add6) and G/A. The A(add6) chord diagram shows the notes G, A, B, C, D, E, F# on the strings. The G/A chord diagram shows the notes G, A, B, C, D, E, F on the strings. The melody in the treble clef continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass clef accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2.

The third system of musical notation continues the piece. It includes guitar chord diagrams for A(add6), G/A, A(add6), and G/A. The A(add6) chord diagram shows the notes G, A, B, C, D, E, F# on the strings. The G/A chord diagram shows the notes G, A, B, C, D, E, F on the strings. The melody in the treble clef continues with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2.

The fourth system of musical notation concludes the piece. It includes guitar chord diagrams for A(add6), G/A, and Am7(add11). The A(add6) chord diagram shows the notes G, A, B, C, D, E, F# on the strings. The G/A chord diagram shows the notes G, A, B, C, D, E, F on the strings. The Am7(add11) chord diagram shows the notes G, A, B, C, D, E, F, G on the strings. The melody in the treble clef continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass clef accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2. The piece ends with a *dim.* marking.

1. Pay no at-ten - tion to the writ - ing on — the wall. —

mp

The words — seem emp - ty 'cause there's noth - ing there at all. —

Dm7(add11)



We let the wise — men beat the drums — too — soon;

Am7(add11)



we were just chil - dren of — the moon. —

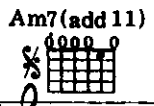


No one to turn — to, — no where to run — to — e - ven if we could. —

mf



dim.



2. Too late to save — us, but try to un - der-stand, —
3. (See additional lyrics)

mp

the seas — were emp - ty, there was hun - ger in — the land. —

Dm7



(opt. 8 va) -----

We let the blind man lead the way too long;

Am7(add11)

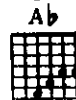


eas- y to see where we went wrong. } Noth- ing to live for,

Eb7 sus



Eb7



noth- ing to die for. We're lost in the mid- dle of a

Ab



Ab6



Ab9 sus



cb



cb6



cb9 sus



hope- less world; lost in the mid- dle of a



hope - less — world. — Chil - dren, chil - dren of —

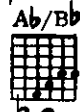
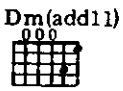


— the moon, — watch the world — go by. —

To Coda



Chil - dren, chil - dren of — the moon — are hid - ing from the sun and the sky. —



— Chil - dren, chil - dren of — the moon —

Ab/Bb



watch it all go by. Children, children of

Am



Am (add 11)



the moon are blind-ed by the light in their eyes.

Em7



E7sus



Dm7



D7sus



No one to turn to, no where to run to even if we could.

A(add6)



G/A



A(add6)



G/A



D.S. al Coda



mf *dim.*

Coda

the moon, — hid - ing from — the sky. —

The Coda section consists of two systems of music. The first system has a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "the moon, — hid - ing from — the sky. —" with a long note on "the" and a rest on "moon,". The piano accompaniment features a steady bass line and chords in the right hand.

Am



(Instrumental Solo ad lib.)

The Instrumental Solo section is a piano solo. It begins with a treble clef staff containing a whole note chord. The main part of the solo is on a grand staff, with the right hand playing a melodic line and the left hand providing harmonic support with chords and a bass line.

Dm



(End Solo)

The End Solo section continues the piano solo. It features a treble clef staff with a whole note chord, followed by a grand staff with a melodic line in the right hand and a bass line in the left hand.

Am 9



Em



E7 sus



The final section of the piece consists of two systems of music. The first system has a treble clef staff with a whole note chord. The second system is on a grand staff, featuring a melodic line in the right hand and a bass line in the left hand.

The musical score for Verse 3 consists of several systems. The first system shows guitar chords: Dm7, D7sus, and Am. The piano accompaniment begins with a *mf* dynamic. The second system includes guitar chords: Am7, Bm/A, Am, Bm/A, Am7, Bm/A, G/A, Am7, Bm/A, Am, Bm/A. The vocal line features two 'ooh' harmonies, with the second one marked '(Vocal 2nd time only)'. The piano accompaniment continues with a *mp* dynamic. The third system includes guitar chords: Am7, Bm/A, G/A, Am7, Bm/A, Am, Bm/A, Am7, Bm/A, G/A. The vocal line has another 'ooh' harmony. The piano accompaniment includes the instruction '(Inst. fade)'. The final system shows the piano accompaniment playing 'a cappella' while the vocal line has two more 'ooh' harmonies.

Verse 3:
 Follow the pilgrim to the temple of the dawn.
 The altar's empty and the sacrifice is gone.
 We let the mad men write the golden rules;
 We were no more than mortal fools.

GEMINI

Words and Music by
ERIC WOLFSON and
ALAN PARSONS

Moderately Slow, with expression ♩ = 72

(Lead vocal) Watch - ing, wait - ing, ris - ing, fall - ing,

lis - t'ning, call - ing, drift - ing. ——— (Bckgrd.) I see your
(Lead) Touch - ing, feel - ing,



shad - ow com - ing clos - er ev - 'ry day.
be - ing, be - liev - ing, hop - ing, send - ing, leav - ing.

Gemini - 3 - 1

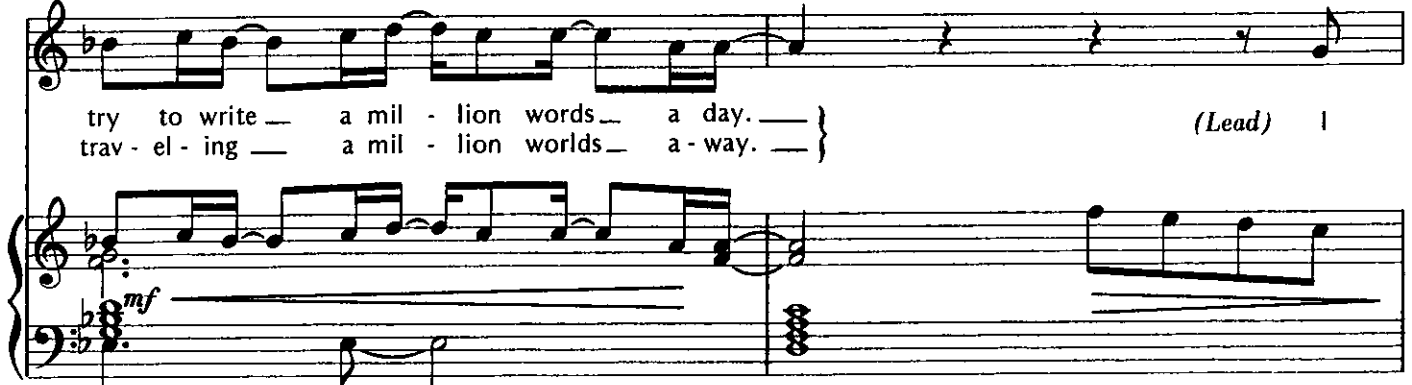
Dm7  **Em7** 





(lead) I could -n't say — why you and I are Gem-i - ni, — { if I
we are




Ebmaj9(add13)  **Dm7** 







try to write — a mil - lion words — a day. — } (Lead) I
trav - el - ing — a mil - lion worlds — a - way. — }



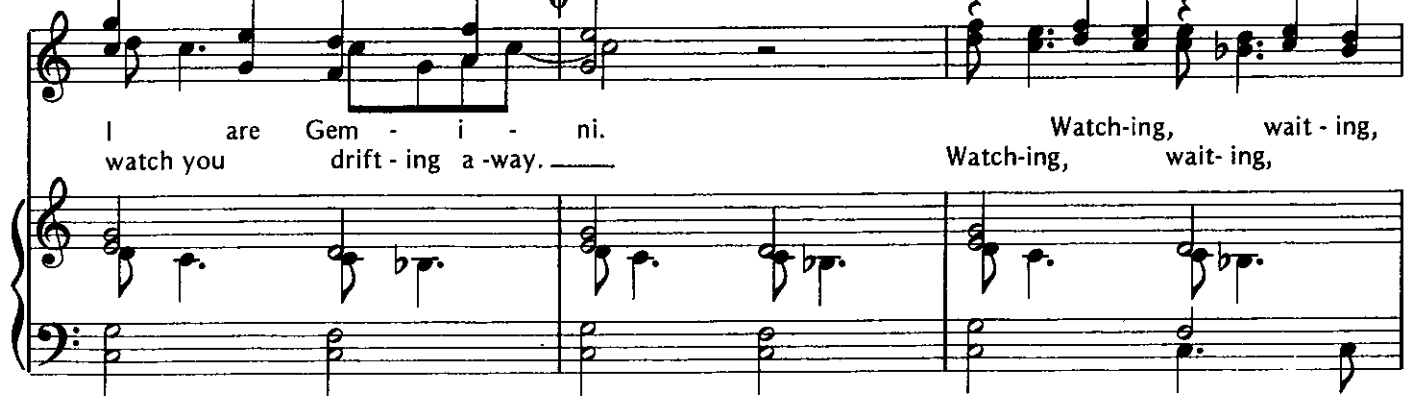
C  **Bb/C**  **C**  **D/C** 

(Bckgrd.) I can - not say why you and
see your shad - ow com - ing clos - er and



C  **Bb/C**  *To Coda* **C**  **Bb/C**  **C**  **Bb/C** 

I are Gem - i - ni. Watch - ing, wait - ing,
watch you drift - ing a - way. — Watch - ing, wait - ing,



C D/C C Bb/C

ris - ing, ris - ing, fall - ing, fall - ing, lis - t'ning, list - t'ning, call - ing, call - ing,

C Bb/C D.S. al Coda Coda C Bb/C

drift - ing, drift - ing, drift - ing. ni. Call - ing, call - ing, call - ing.

C Bb/C C D/C Eb/C F/C

Watch you I can - not say why you and I are Gem - i - List - t'ning, call - ing,

Bb/C f Fade ppp

ni. call - ing, call - ing, call - ing, call - ing, call - ing, call - ing, call - ing, call - ing.

SILENCE AND I

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately Slow ♩ = 80

f
(Instrumental Solo 2nd time)

mf

This system contains the first two staves of music. The top staff is a vocal line in 4/4 time, starting with a whole note chord and followed by a melodic line. The bottom staff is a piano accompaniment in 4/4 time, featuring a bass line with long notes and a treble line with chords and moving lines. The key signature has four flats (Bb, Eb, Ab, Db).

1. | 2.

(End solo) (Vocal) 1. If I'

dim. *3.* *dim.* *3.*

This system contains the third and fourth staves. The vocal line has two first endings. The first ending leads back to the beginning of the system, and the second ending leads to the vocal line. The piano accompaniment features a triplet of eighth notes in the treble clef, marked with *dim.* and *3.* The bass clef has a whole note chord.

Bbm Fm7

cried out loud — for the sor-rows — I've know —
2.3. (See additional lyrics)

mp

This system contains the fifth and sixth staves. The top staff shows guitar chords for Bbm and Fm7. The vocal line continues with the lyrics. The piano accompaniment features a melody in the treble clef and a bass line with chords. The dynamic marking is *mp*.



and the se-crets I've heard, it would ease my mind;— some-one



shar - ing the load, but I won't breathe a word.

Chorus:







Whoa. We're two of a kind, — si-lence and I, —



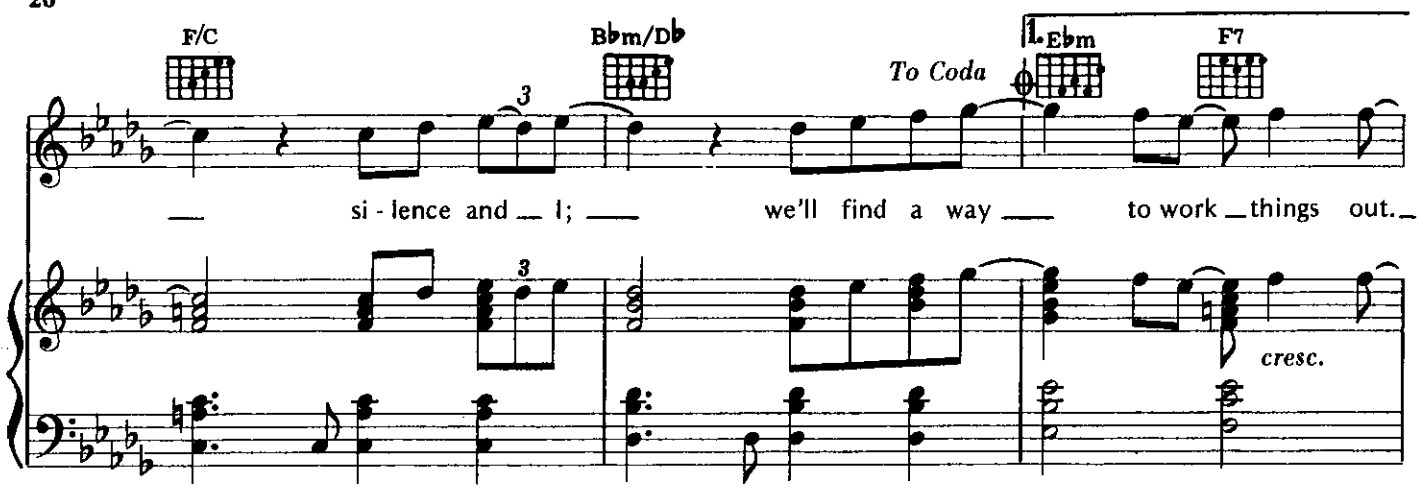
We need a chance — to talk — things o - ver. Two of a kind, —


20

F/C  Bbm/Db  To Coda  F7 

— si - lence and — l; — we'll find a way — to work — things out. —

cresc.






Db/F  Cm/Eb 

(Instrumental Solo)

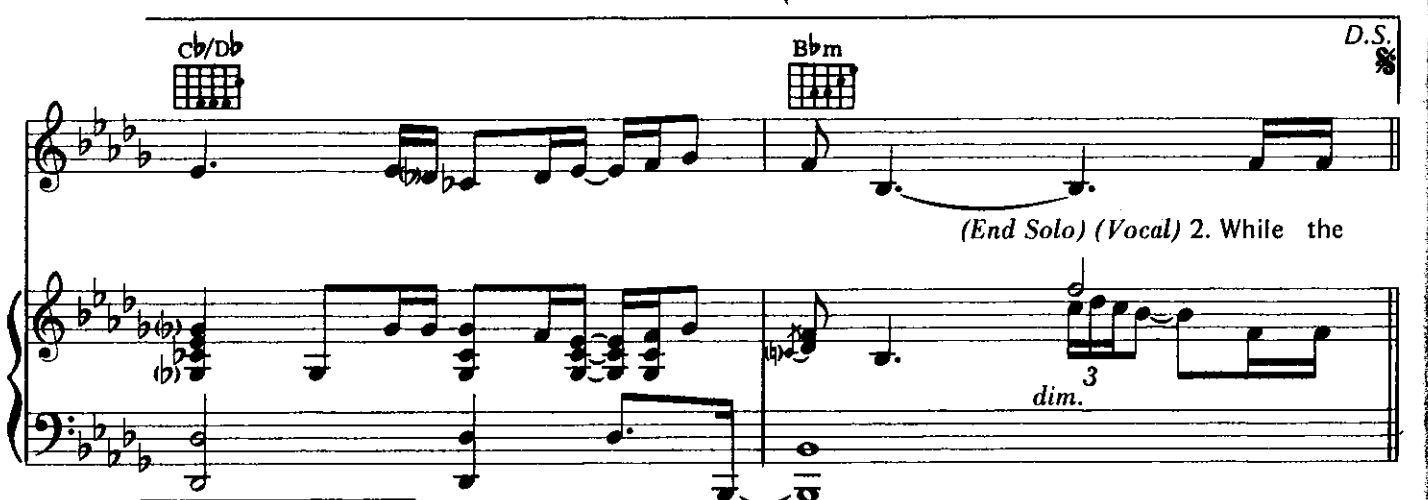
f






cb/db  Bbm  D.S. 

(End Solo) (Vocal) 2. While the

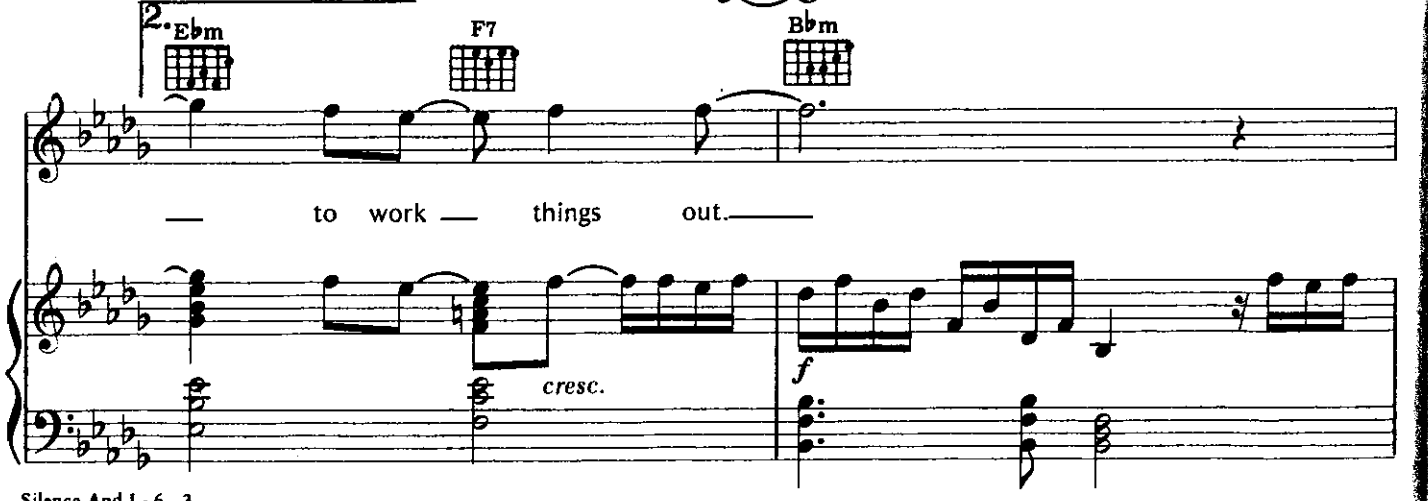
dim. *3*



2. Ebm  F7  Bbm 

— to work — things out. —

cresc. *f*



F/C



Bbm/Db



out.

Ebm



F7



Bbm



F/C



Bbm/Db



D.S.

8va-----

Ebm



F7



Db/F



8va-----

(Instrumental Solo)

Cm/Eb



cb/Db



Musical notation for the first system, including vocal line and piano accompaniment.



D.S. al Coda $\frac{3}{4}$

(End Solo) (Vocal) 3.1 can

dim. 3

Coda



to work — things out. —

cresc.



Musical notation for the second system, including piano accompaniment.

Bbm/Db



Ebm



F7



Musical notation for the third system, including piano accompaniment.

B♭m  **F/C** 

(Instrumental Solo)

B♭m/D♭  **E♭m**  **F7** 

*Repeat ad lib.
and fade*

Verse 2:

While the children laughed,
I was always afraid
Of the smile of the clown.
So I close my eyes
Till I can't see the light,
And I hide from the sun, whoa. *(To Chorus:)*

Verse 3:

I can hear the cry
Of the leaf on a tree
As it falls to the ground.
I can hear the call
Of an echoing voice,
And there's no one around. *(To Chorus:)*

YOU'RE GONNA GET YOUR FINGERS BURNED

Words and Music by
ERIC WOLFSON and
ALAN PARSONS

Moderately Fast Rock ♩ = 132

1. 3. 2. 4. Cm7

1. Watch me close - ly,
2. 3. (See additional lyrics)

catch my eye; — if you do — I'll beg — you to re - mind —

— me — who is strong - er,

You're Gonna Get Your Fingers Burned - 5 - 1

Bb/D Eb F7sus

who is weak _ of those who seek _ and don't _ know _ where to find _

Eb/Bb Bb Eb/Bb Bb Ab/Bb Eb/Bb

me. Ask me why;

Bb Eb/Bb Bb Ab/Bb

I don't know. Ask me why;

Eb/Bb Bb

and I say, "Now you see _ me,

E♭/B♭

B♭

Cm7

F7sus



now you don't. — I thought by now — you'd learn — you're gon-na get your

Chorus:

E♭/B♭

B♭

E♭/B♭

B♭



fin - gers burned. —
 (Bckgrd.) You know you're gon - na get, you know you're gon - na get,

E♭/B♭

B♭

E♭/B♭



you know you're gon - na get burned. — You're gon - na get your

E♭/B♭

B♭

E♭/B♭

B♭



fin - gers burned. —
 You know you're gon - na get, you know you're gon - na get,



1.

D.S.

you know you're gon - na get burned, — burned."

2. To next strain 3.4. etc. Repeat ad lib and fade



— burned." — "You're gon - na get your burned." Instrumental Solo ad lib.




Chord diagrams for the first system: A, E/A, Am7.

Chord diagrams for the second system: D/A, A, E/A.

Chord diagrams for the third system: Am7, D/A.

end Solo D.C.

Verse 2:

Watch me closely; understand
 That what you see is only an illusion.
 If I'm wrong and you are right,
 Then I will light your darkness with confusion.
 Ask me why; I don't know.
 Ask me why, and I say,
 "Chances are you're playing with fire.
 I thought by now you'd learn. . .

*(To Chorus:)**Verse 3:*

Watch me closely; be aware
 All I do is only to surprise you.
 Every move is sleight of hand,
 And ev'ry word is planned to mystify you.
 You've asked me why; I don't know.
 You've asked me why, and I say,
 "Don't get fooled a second time.
 I thought by now you'd learn. . .

(To Chorus:)

PSYCHOBABBLE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate Rock ♩ = 120

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music begins with a repeat sign. The upper staff contains a melodic line starting on G4, moving up stepwise to D5, then down to G4, and finally to E4. The lower staff has a whole rest for the first two measures, followed by a quarter rest, and then a quarter note G3 in the third measure. Dynamics include *mp* (mezzo-piano) in the first measure and *p* (piano) in the third measure.

D.C.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 4/4. The upper staff contains whole rests for all four measures. The lower staff contains a melodic line starting on G3, moving up stepwise to D4, then down to G3, and finally to E3. The music ends with a fermata over the final note.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 4/4. The upper staff contains whole rests for all four measures. The lower staff contains a melodic line starting on G3, moving up stepwise to D4, then down to G3, and finally to E3. The music ends with a fermata over the final note.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 4/4. The upper staff contains whole rests for all four measures. The lower staff contains a rhythmic pattern of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. The music ends with a fermata over the final note. Dynamics include *mp* (mezzo-piano) in the first measure.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 4/4. The upper staff contains whole rests for all four measures. The lower staff contains a rhythmic pattern of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. The music ends with a fermata over the final note.

Psychobabble - 7 - 1

N.C.

Tell you 'bout a dream — that I have ev - 'ry night. —

(No vocal 2nd time)

mf

N.C.

1. Tell you 'bout a dream — that I
2. (See additional lyrics)
3. (Instrumental Solo ad lib.)

mf

have ev - 'ry night; — it ain't — Kod - a - chrome — and it is -

E \flat *D \flat /E \flat* *A \flat /E \flat*

- n't black and white. — Take me for a fool — if you

E \flat N.C.



feel that's right; — well, I'm nev - er on my own but there's no -

Gb(add2)



- bod - y in sight. — I don't know — why I'm scared —

Ab(add2)



— of the light - ning — try'n — to reach me. —

(end solo 3rd time)

cresc. *dim.*

Gb(add2)



Ab(add2)



I can't turn — to the left — or the right. — I'm

3. (See additional lyrics)

cresc.

Dbsus
4th fret

D \flat

G \flat sus

G \flat

too scared to run, — and I'm too — weak to fight. But

A \flat 7sus

B \flat 7sus

I don't care; — it's all psych-o - bab - ble rap to me. —

cresc.

1. E \flat

D \flat /E \flat

G \flat /E \flat

E \flat

D \flat /E \flat

(Bckgrd.) Psych - o - bab - ble. —

G \flat /E \flat

E \flat

2.3. E \flat

D \flat /E \flat

G \flat /E \flat

E \flat



N.C.

Psych - o - bab - ble; all — psych - o - bab - ble.

mf *sempre staccato* *f*



N.C.

To Coda

Psych - o - bab - ble; all — psych - o - bab - ble.

mf *sempre staccato*



I don't — care; — it's all psych - o - bab - ble rap to me. —

cresc.



N.C.

f *sempre staccato*

N.C.

p-f

D.S. al Coda

Play 6 times

Coda

Ab7sus

psych - o - bab - ble. You're light - ing a scene — that's fad -


Bb7sus

Ab7sus


- ed to black. — I threw it a - way — 'cause I don't —

cresc.

Bb7 sus




Ab7 sus



— want it back. — But I don't care; — it's all

Bb7 sus



psych - o - bab - ble rap. _____

f

Verse 2:

Tell you 'bout a dream that I have ev'ry night;
 It's in dolby stereo, but I never hear it right.
 Take me for a fool, well, that's all right.
 Well, I see the way to go, but there isn't any light.
 I don't know why I'm scared of the lightning
 Tryin' to reach me.
 Help me find what I don't wanna know.
 You're taking me there, but I don't wanna go.
 I don't care it's all psychobabble rap to me.

Verse 3:

You're reading my mind; you won't look in my eyes.
 You see lots of things that I don't realize.
 But I don't care; it's all psychobabble rap to me.

MAMMAGAMMA

Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate Rock ♩ = 104

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a whole rest. The bass staff contains a rhythmic pattern of eighth notes, starting with a quarter rest followed by eighth notes on G2, A2, B2, C3, D3, E3, F3, and G3. The dynamic marking *mf* is placed above the first measure.

The second system of music continues the piano introduction. It features a treble clef staff with a Dm chord diagram above it. The treble staff has a rhythmic pattern of eighth notes with slurs and ties. The bass staff continues with eighth notes. The dynamic marking *mf* is present.

The third system of music continues the piano introduction. The treble staff has a rhythmic pattern of eighth notes with slurs and ties. The bass staff continues with eighth notes.

The fourth system of music continues the piano introduction. It features two chord diagrams: G(add9 no3rd) and F(add9 no3rd). The treble staff has a rhythmic pattern of eighth notes with slurs and ties. The bass staff continues with eighth notes.

Mammamma - 5 - 1

Dm



1.

Musical notation system 1: Treble and bass clefs with piano accompaniment.

2. 3.

G(no3rd)



Musical notation system 2: Treble and bass clefs with piano accompaniment.

Dm



Musical notation system 3: Treble and bass clefs with piano accompaniment.

G(no3rd)



Musical notation system 4: Treble and bass clefs with piano accompaniment.

Bb/G



A(no3rd)



G(no3rd) A



Bb(no3rd)/A



C(no3rd)/A



Musical notation system 5: Treble and bass clefs with piano accompaniment.

1. N.C. 1. S. % 2. N.C.

Dm Dsus(add9) Dsus

mp

D7sus D9sus Dm9

cresc. poco a poco

Dsus Dsus(add9) Bb(add9)(add#11)

mf



Bb(add9)/D Dm

Em





f


A (add 9 no3rd)


G (add9)




Em




To Coda



1.



2.



Ano3rd




Em

A(no3rd)

C(no3rd)/A

B(no3rd)

A(no3rd)/B

C(no3rd)/B

D(no3rd)/B

N.C.

D.S.S. al Coda % %

Coda

Gsus

Asus

Em

STEP BY STEP

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately ♩ = 126

Cm7



The piano introduction consists of two staves. The right hand plays a series of chords, with the first chord being Cm7. The left hand plays a steady eighth-note bass line. The tempo is marked as Moderately with a quarter note equal to 126 beats per minute.

Cm7



The vocal line begins with the lyrics: "1. I was just a jok - er in a se - ri - ous game; — |". The melody is in a minor key and features a mix of eighth and quarter notes.

1. I was just a jok - er in a se - ri - ous game; — |
2. (See additional lyrics)
3. (Instrumental Solo ad lib.)

The piano accompaniment for the first system. The right hand plays chords, and the left hand plays a bass line. The dynamic marking is *mp*.

Fm7



Gm7



The vocal line continues with the lyrics: "did - n't have a heart to play. — But soon - er or lat - er".

The piano accompaniment for the second system, continuing the chordal and bass line patterns.

G7/B



Cm7



Cm7(add4)



The vocal line concludes with the lyrics: "I'll find a rea - son to throw — it a - way. —".

The piano accompaniment for the third system, ending with a final chord.

Step By Step - 4 - 1

Cm7



Rid - ing on the crest of a nat - u - ral wave — that

Fm7



Gm7



nev - er seems to break my way, — I'm liv - ing with - out — it,

G7/B



Cm7



but I got — to do some - thing a - bout — it

cresc.

Chorus

Fm7



Gm7/F



Abmaj7/F



Cm7



Step by step, — lit - tle by lit - tle;
 (Bckgrd.) Move a lit - tle clos - er to —

Fm7



Gm7



Abmaj7



me. step by step, tak - ing line by line.

Cm



Fm7



Gm7/F



Abmaj7/F



One day at a time. Move, move, move,

Cm7



move a lit - tle clos - er. Move a lit - tle clos - er to me.

Fm7



Gm7



Abmaj7



1.2.

Cm7



Step by step { you're feel - ing fine. the deal is mine. } *dim.*

D.S.

2. 1

3.

Cm7

oh, the deal is mine.

dim.

Cm7

mp

Repeat ad lib and fade

Verse 2:
 I was just a runner in a one horse race,
 Living on the don't pass line.
 But sooner or later, I've got to lose
 'Cause I'm wasting my time.
 Lady luck must have been a wonderful girl;
 She's never been a friend of mine.
 I'm living without her,
 But I still got that mountain to climb.

(To Chorus:)

OLD AND WISE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately Slow, with expression ♩ = 60

mp *cresc.*
with pedal

mf *mp*

cresc. *f* *mf* *dim.*
poco a poco rit.

Am Em/G Fmaj7

1. As — far as my eyes — can see, —
far as my eyes — can see, —

p *a tempo* *mp*

Em7 Fmaj7 Em7 Dm

there are there are

Am Em/G Fmaj7 Em7

shad - ows sur - round - ing me. shad - ows sur - round - ing me.

Fmaj7 Em7 Dm Cm

And to those I left be - hind, And to those I leave be - hind,

G/B Gm/Bb F(add9)/A

I want - ed you to know you've I want you all to know you've

Fm/Ab



Cm/G



al - ways shared — my deep dark - est thoughts; — you
 al - ways shared — my dark - est hours; — I'll

Dsus



D



G7sus



G



fol - low where — go. — } And .oh, —
 miss you when — go. — }

cresc.

Chorus: Cm



Gm/Bb



Ab



when I'm old — and wise; —

mf

Cm/G



Fm



Cm/G



{ bit - ter words mean lit - tle to — me;
 heav - y words that tossed and grilled — me,

D7sus



D13



G7sus



G7



like

au - tumn winds, will blow

right right

through - me and

cresc.

Cm



Gm/Bb



Ab



some
some

day
day

in the mist - of time,
in the mist - of time,

mf

Cm/G



Fm



Cm/Eb



when they ask me if I knew you, I'd
when they ask you if you knew me, re -

D7sus(b9)



D7



G7sus



G7



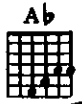
smile
mem - ber

and say
that

you were
you were

a friend - of
a friend - of

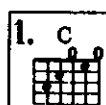
cresc.



mine. _____ And the sad - ness would - be
mine. _____ As the fi - nal cur - tain

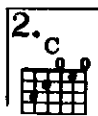


lift - ed from - my eyes, } oh,
falls be - fore - my eyes, }



when I'm old - and - wise. _____ 2. As _____

mp



As - far as my eyes - can see. -

mp

Fmaj7



Em7



Fmaj7



Em7



Dm7



Em7



cresc. *a tempo* *f* *mf* *poco a poco rit.* *dim.*

A(no3rd)



Ab



Bb/Ab



1st time Instrumental Solo
2nd, 3rd, 4th, etc. Instrumental Solo ad lib.

f *3*

Gm7



Cm



Gm7/Bb



Ab



Bb/Ab



C



1.	2.3.4. etc. Repeat ad lib and fade
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