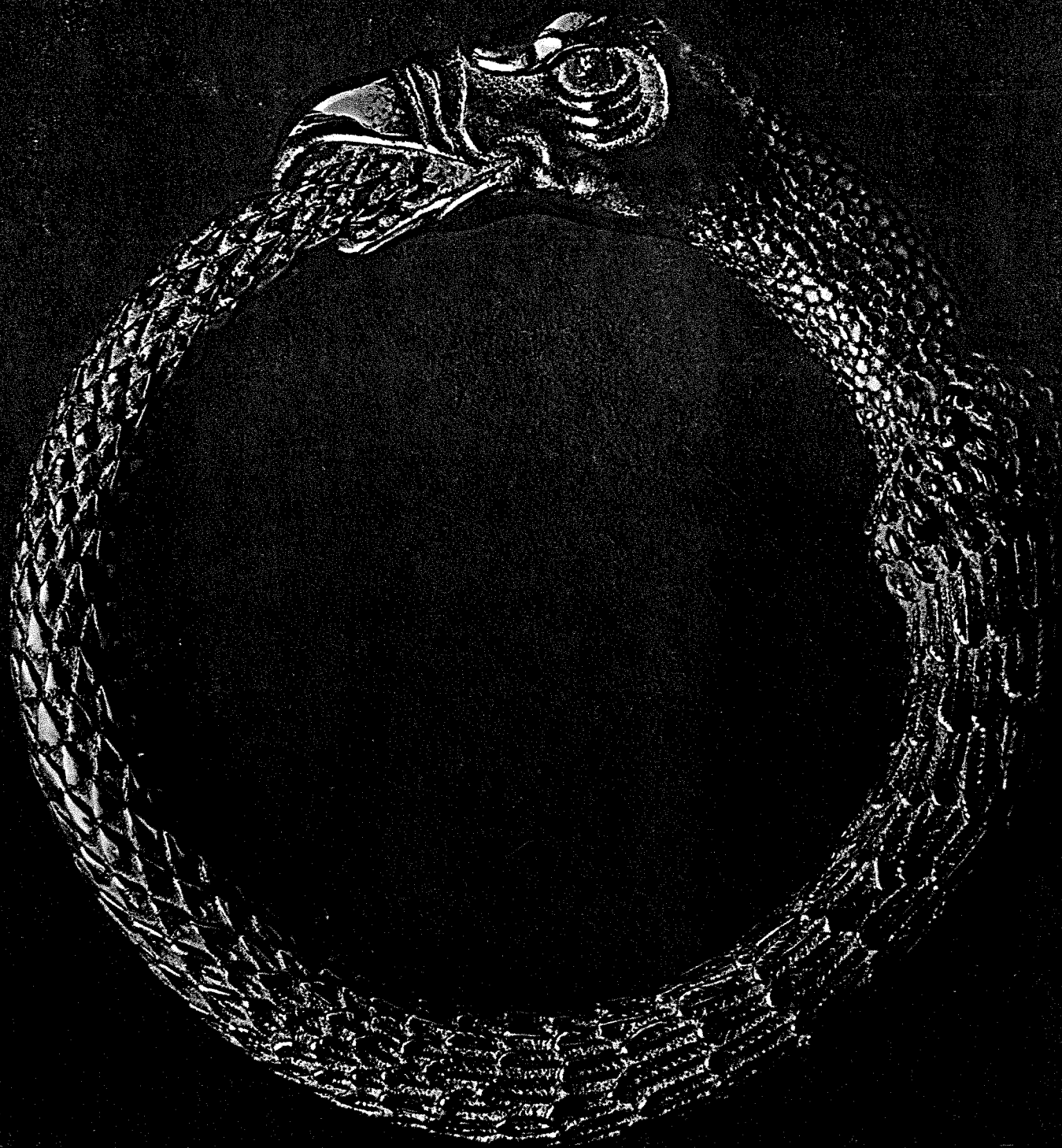


PIANO/VOCAL/CHORDS

THE ALAN PARSONS PROJECT



VULTURE CULTURE

THE ALAN PARSONS PROJECT

VULTURE CULTURE

PIANO-VOCAL ARRANGEMENT

PROFESSIONAL FAKE ARRANGEMENT

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LET'S TALK ABOUT ME

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately, with a beat ♩ = 72

Guitar Capo
3rd Fret:
Keyboard:



Cm

Em/A



Gm/C

mp

Dm/A



Fm/C

Am9



Cm9

1. Let's talk a-bout

Am



Cm

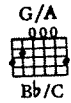
2. me for a min - ute; well, how do you think — I feel —
2. you and your prob - lems. All that I seem — to do —
3. And how do you think — I feel —

mf

Let's Talk About Me - 5 - 1

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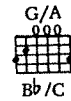




— a - bout what's — been go - ing on? Let's talk a - bout
 — is — spend — the — night, — just talk - ing 'bout
 — a - bout what's — been go - ing on? Let's talk a - bout



me for a min - ute; well, how do you think — I feel.
 you and your prob - lems; no mat - ter what — I say.
 me for a min - ute; well, how do you think — I feel.



— a-bout what's gone wrong?_Let's talk a-bout dreams. I nev-er learned to read the sign
 — I can't — get it right. — Don't think a-bout dreams. Is it all a waste of time
 — a-bout what's gone wrong?_Let's think a-bout dreams. We nev-er seem to have the time

talk a - bout
talk - ing 'bout
talk a - bout

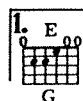
I feel
I say
I feel

learned to read the signs. —
all a waste of time? —
seem to have the time. —

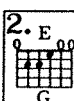


To Coda

Let's think a-bout what it all means; I nev-er seem to have the time
Don't think a-bout what it all means; if you are a friend of mine
Let's talk a-bout what it all means; if you are a friend of mine

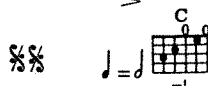


D.S.



2. Let's talk a-bout

Talk a-bout



me for a min-ute; I'm the one who's los -
me for a min-ute; I'm the one who's al -

1. 3. G
Bb

2. G
Bb

D.S. al Coda

4. G
Bb

To next strain

- ing. Talk a - bout - ways los - ing out. - ways los - ing out.

5. 6. etc.
Bb

Repeat ad lib.
and fade

Am
Cm

G/A
Bb/C

- ing. Talk a - bout

mp-mf

Dm/A
Fm/C

1. Am9
Cm9

2. Am9
Cm9

C
Eb

Fmaj7
Ab maj7

G
Bb

f
(Instrumental solo ad lib.)

Let's Talk About Me - 5 - 4

To next strain

los - ing _ out. _

Am Cm G6 Bb 6 Dm Fm Em Gm

I'm the one _ who's los-ing out. _ I'm the one _ who's los -

mf

Dm Fm Em Gm Am Cm

- ing out. _ I'm the one _ who's los-ing out, los-ing out. Talk _ a-bout

Coda E G Am G6 Bb 6

Let's talk a-bout me. I'm the one _ who's

mf

Dm Fm Em Gm Dm Fm Em Gm Am Cm

los-ing out. _ I'm the one.who's los - ing out. _ I'm the one _ who's los-ing out, los-ing out. Talk _a-bout

D.S.S.

SEPARATE LIVES

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately fast (♩ = 120)

mf

Play 4 times

G/A Bm7-5/A A 1.2.3.

4.

G/A Bm7-5/A A

1. It's been a long — road. — We've
2. share the same — thoughts. — We
3. *Instrumental solo ad lib.*

G/A Bm7-5/A A G/A Bm7-5/A

walked the last — mile. — We reach the same — con - clu -
read the same — lines. — We meet on sad — oc - ca -

A G/A

sion, and we stop — for a while. — To -
sions, and in hap - pi - er times. — A
(solo ends) 3. And

Separate Lives - 4 - 1

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Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

G/A Bm7-5/A A

geth - er we know
spok - en good - bye,
al - ways good - bye,

G/A Bm7-5/A A

the way we must go.
and both of us try.
but heav - en knows why.

G/A Bm7-5/A A

We're leav - ing an il - lu - sion,
to walk a - way in si - lence,
I can't e - raise the mem - 'ry, } that's for

Bm/A A

us to share. On - ly for us to share.

1.2. To next strain 3. Bm/A

We On - ly for us to share, -

Separate Lives - 4 - 2

E7/A A

On - ly for us to share. We

Chorus: D A/B

live our sep - a - rate lives, — and go our dif - f'rent ways, —

mf

Bm7 Gmaj7

'cause we don't — see eye to eye, — and we can't —

Em7 A7 D

— stand face to face. We live our sep - a - rate lives, —

We

dif - f'rent ways, -

and we can't -

sep - a - rate lives, -

A/B

while count - ing all the days, -

Bm7

Gmaj7

till the two of us ar - rive -

Em7

1. A7 D.S.

in an - oth - er time and place. 2. We

2. A7 D.S.

3. A7 Repeat and fade

We

Separate Lives - 4 - 4

SOONER OR LATER

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

With a steady beat (♩ = 132)

mf

1. Oh, what a price we pay for the things we say, —
2. — I could - 've told you so, —
3. *Instrumental solo ad lib.*

and the clos - er I get to you, — the
but the mo - ment I think it o - ver, the

Sooner Or Later - 4 - 1

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Words and Music by
RIC WOOLFSON and
ALAN PARSONS

A **G** **D**

fur - ther you move — a - way. — All the lies — we
fur - ther there is — to go. — just a lit - tle

Bm7

tell word, in the games — we play; —
such an eas - y way;

G **A** **G**

and the long - er I think it o - ver, the hard - er it is — to stay. —
but the long - er I think a - bout it the hard - er it is — to stay. —

D **p**

Chorus:

Soon - er or lat - er I'll —

(solo ends)

Sooner Or Later - 4 - 2



 — be free to leave the past — be - hind. —





 Soon - er or lat - er you're — gon - na be the last — thing on — my mind. —




 — Lit - tle by lit - tle, I'm — find - ing out the




 truth be - hind — your — eyes. — May - be if I — don't show —

on my mind.

ng out the

I don't show

E7/G#

D/A

E7

p

G/A

p

1. D.S. 2. D.S. 3. Repeat and fade

2. You did - n't want to know.

VULTURE CULTURE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate funk (♩ = 138)

1.-11. 12.

Gm9 3fr mf

Gm G#m7 Am7

Dm7 Am7

1. Some - how you made it in the big wide world, and you're ab - so-lute - ly home and dry. —
2. No - where to turn a - round and catch your breath; it's all rel - a - tive - ly trou - ble free. —

You got a - way — from a one - horse town, — and the on -
No need to both - er with the bot - tom line, — or a

ly way out was to fly. — You heard a lot a - bout an
mon - ey back guar - an - tee. — You sign a deal — that's been

Vulture Culture - 6 - 1

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

G#m7 Am7

Am7

easy street, and it seems like the place to be.
etched in stone; it's absolute ly cut and dry.

Dm7 Am7

You heard some talk a-bout a slip-per-y slope, but you think it can't hap-pen to me.
That's when they got you in the dan-ger zone, and the on-ly way out is to die.

E7(#9)

Chorus:

Vul - ture cul - ture, use it or you

f

lose it. Vul - ture cul - ture,

D7sus D7 Am7

Vulture Culture - 6 - 2




choose — it or re - fuse it. —




Hol - ly - wood is call - ing; won't you join the dance? Mov - ing on to Wall Street;
 Hol - ly - wood is wait - ing, strik - ing up the band. Ev - 'ry-one on Wall Street




why not take a chance. — It's a } vul - ture cul - ture. Nev - er lend a los - er a hand. —
 shakes you by the hand. Such a




Just a vul - ture cul - ture,

Vulture Culture - 6 - 3

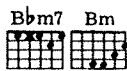


1.

liv-ing off the fat of the land. —

mp

2.

*Instrumental Solo ad lib.**f*

1.



2.






Use — it or you lose it. —
 Choose — it or re - fuse it. —

1. 
 2. 

Hol-ly-wood's a no go, not a sec - ond chance.




No - bod - y on Wall Street gives a sec - ond glance. — It's a vul - ture cul - ture;




mov - ing to the beat of the band. — It's a



vul - ture cul - ture; nev - er lend a los - er a hand. _____

chance.



It's a vul - ture cul - ture, liv - ing off the fat of the land. _

ture;



Repeat ad lib. and fade

It's a

HAWKEYE

Music by
ERIC WOOLFSON and
ALAN PARSONS

Fast funk beat (♩ = 144)
Guitar Capo
3rd Fret:
Piano: N.C.

Am
Cm

mf

G/A
Bb/C

Am
Cm

G/A
Bb/C

Am
Cm

G/A
Bb/C

D
F

1.3.
E/D
G/F

2.4
E/D
G/F

Am
Cm

Am11
Cm11

f

Hawkeye - 3 - 1

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Music by
RIC WOOLFSON and
ALAN PARSONS

Am
Cm

Am11
Cm11

D7sus
F7sus

D7
F7

1.3. Am
Cm

Am11
Cm11

2.4 Am
Cm

Am11
Cm11

1. D
F

E/D
G/F

F/D
Ab/F

E
C

D.S.
%

2. D
F

Hawkeye - 3 - 2

E/D

 G/F

F/D

 Ab/F

E

 G

Am

 Cm

G/A

 Bb/C

D

 F

Play 3 times

E/D

 G/F

Am

 Cm

G/A

 Bb/C

Play 3 times

D

 F

E/D

 G/F

E/D

 G/F

1.2.

3.

D.S.S.

D.S.S.

Repeat and fade

DAYS ARE NUMBERS (The Traveler)

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately, with a beat (♩ = 88)

C

mp

sim.

Am7

F6(add9)

Gsus

G

Gsus

G

1. The

C

3

tray - el - ler — is al - ways — leav - ing town. He
2. trav - el - ler — is al - ways — leav - ing home; the
3. trav - el - ler — a - waits — the morn - ing tide. He
4. trav - el - ler — is on - ly — pass - ing through. He

Days Are Numbers - 3 - 1

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A
IC Play 3 times

D.S.S.
Repeat and fade



nev - er has — the time — to ——— turn a - round. ——— And
 on - ly kind — of life — he's ——— ev - er known. ——— When
 does - n't know — what's on — the ——— oth - er side. ——— But
 can - not un - der-stand — your ——— point of view. ——— A

3

F6(add9)



if the road — he's tak - en is - n't lead - ing an - y-where, — he
 ev - 'ry mo - ment seems — to be a race a-against — the time, — there's
 some-thing deep — in - side — of him keeps tell - ing him — to go; — he
 ban - don - ing — re - al - i - ty, un - sure of what — he'll find, — the

Gsus



1.3.



D.S.



seems to be — com - plete - ly ——— un - a - ware. ——— 2.4. The
 al - ways one — more moun - tain ——— left to climb..
 has - n't found — a rea - son ——— to say no..
 trav - el - ler — in me ——— is ——— close be-hind..

2.4. Gsus



Chorus:



1.3.6. Days — are num - bers; —
 2.5. Days — are num - bers; —
 4. Instrumental solo ad lib.

And
When
But
A -

watch — the stars.
 count — the stars.

We can on - ly see so — far. Some —
 We can on - ly go so — far. One —

he
there's
he
the

day
day

you'll know where — you are.
 you'll know where — you are.

2. Re-mem-ber:
 4. (Instrumental solo)

D.S.



2.4. The

2.



D.S. %

4.

(solo ends)



5.

Repeat and fade



3. The

5. Re - mem - ber: —

6. Re-mem-ber: —

SOMEBODY OUT THERE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately, with a beat $\text{♩} = 87$

mp

mf

1. May-be I'm im-ag-i-ning the things they say a-bout me.
2. Wish that I could run a-way and leave it all be-hind me.
3. *Instrumental solo ad lib.*

May-be there is real-ly noth-ing there at all.
Wish I was -n't hurt by all the things they say.

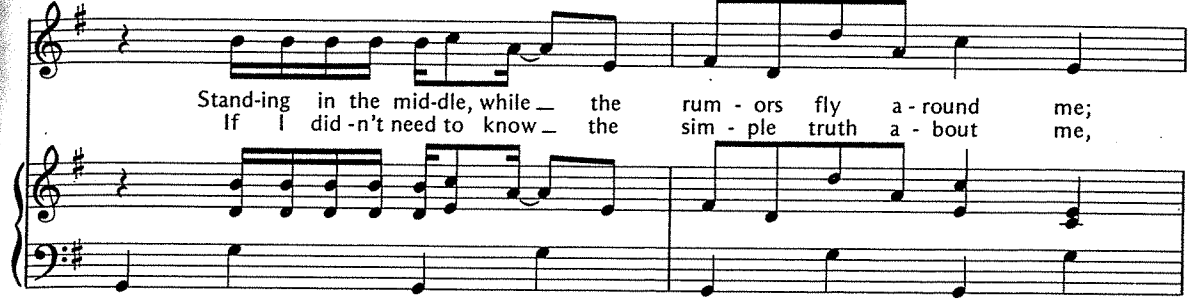
Somebody Out There - 4 - 1

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Lyrics and Music by
C WOOLFSON and
LAN PARSONS

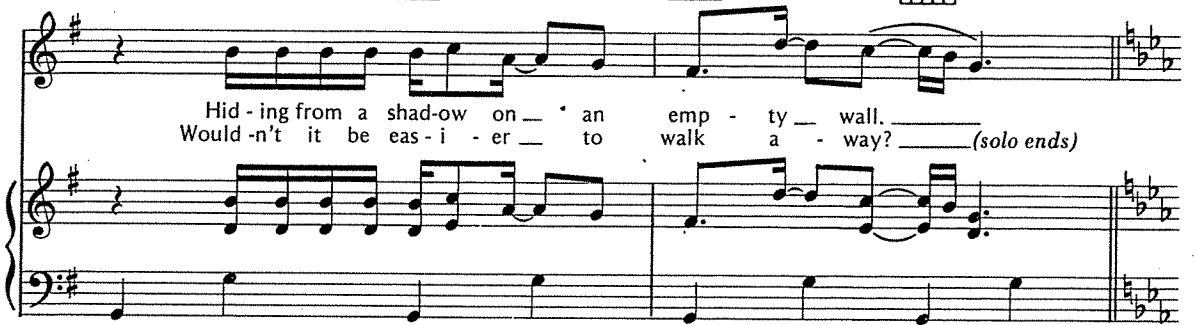
C/G  D/G  C/G 

Stand-ing in the mid-dle, while — the rum - ors fly a - round me;
If I did -n't need to know — the sim - ple truth a - bout me,



G  C/G  D/G  G 

Hid - ing from a shad-ow on — an emp - ty — wall. —
Would -n't it be eas - i - er — to walk a - way? — (solo ends)



Fm/Ab 

(1.) When my back is turned, he's up — to some - thing else. —
(2.3.) And I don't need more con - fu - sion in my life; —

mf



Cm/G 

And I must not stop be - liev - ing in my - self. —
No more pain and dis - il - lu - sion in my life. —



F#dim

Am I dream - ing; will the night - mare just go on — and nev - er
 If I'm dream - ing, will the night - mare just go on — and nev - er

G **G/F#** **Cm/Eb** **G/D#** **Cm** **Chorus:** **Cm** Double Time (♩ = 174)

end?
end?

Some-bod-y out — there,
Some-bod-y out — there,

Gm/Bb

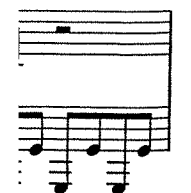
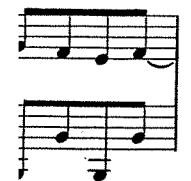
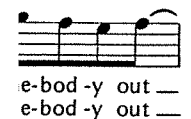
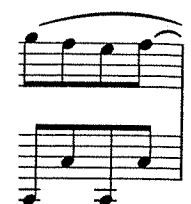
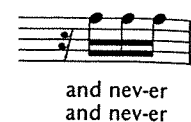
(1.) Says that he's you. — Some-bod-y out —
 (2.) us - ing your name. — Some-bod-y out —
 3.4.5. See additional lyrics

Abmaj7 **Gaus**

— there,
— there;

talks like you do. —
 you get the blame. —

Somebody Out There - 4 - 3



Fm6/Ab

Gsus

He calls up your num - ber,
There's doubt and sus - pi - cion; and you can't get
it's hard to ex -

1.2. G/B

Cm

through. Some - bod - y out there.
plain. Some - bod - y out there.

mp

D.S.

3.4.5. G/B

fade last time

(3.) place.
(4.) line. 4.5.6. Some-bod-y out
(5.) to

Verse 3:
Somebody out there
Stolen you base.
Somebody out there,
Parked in your space.
You've no reservation;
He's taken your place.

Verse 4:
Somebody out there,
Wasting your time.
Somebody out there,
Using your dime.
Your friends think you're crazy;
They're way out of line.

Verse 5:
Somebody out there
Say's that he's you.
Somebody out there
Thinks like you do.
You stare at the mirror;
You're looking into

Verse 6:
Somebody out there.
Somebody out there.
(fade)

SAME OLD SUN

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately (♩ = 90)

Guitar Capo 1st Fret: C/D A/C# C/D A/C# Em/B

Piano: Db/Eb Bb/D Db/Eb Bb/D Fm/C C/D

1. Tell me what to do now the light in my life is
2. Tell me what to do now there's no - bod - y watch - ing

gone from me. — Is it al - ways the same; — is the night —
o - ver me. — If I seem to be calm, — well it's all —

— nev - er end - ing. Tell me what to do.
— an il - lu - sion. Tell me what to do,

Same Old Sun - 4 - 1

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and Music by
COLFSON and
PARSONS

Em/F# Fm/G

All the hopes and the dreams went wrong for me. — There's a
when the fear of the night comes o - ver me. — There's a

Bm6/D Cm6/Eb C#7sus D7sus C#7/E# D7/F#

smile on my face, — but I'm on - ly pre - tend - ing. }
smile on my face, — just to hide the con - fu - sion. }

F#m Bm E A D/F# Bm/D
Gm Cm F Bb Eb/G Cm/Eb

Tak-ing my life — one day — at a time, — 'cause I can't think what else — to do.

C#7sus C#7/E# F#m Bm E A
D7sus D7/F# Gm Cm F Bb

Tak - ing some time — to make — up my mind, — when there's

Same Old Sun - 4 - 2

D/F# Eb/G Bm/D Cm/Eb E7sus F7sus E7 F7 Chorus: A Bb A/C# Bb/D

no one to ask — but you. — 1.2. The same old sun — would shine —
 3. own. (*Instrumental solo and fade*)

Dmaj7 Eb maj7 E/D F/Eb A Bb A/C# Bb/D Dmaj7 Eb maj7 E/D F/Eb

— in the morn-ing. — The same bright eyes — would wel-come me home. And the

A Bb A/C# Bb/D C/D Db/Eb A/C# Bb/D G/B Ab/C

moon would rise — way o - ver my head, — and get through the night — a-lone. —

D/E Eb/F A Bb A/C# Bb/D Dmaj7 Eb maj7 E/D F/Eb

And the same old sun — will shine — in the morn-ing. — The

would shine —
solo and fade)

And the

a-lone.

rn-ing. — The

same bright stars — will wel-come me home. And the clouds will rise — way o -

ver my head. — I'll get through the night — on my my
get through my life — on my my

own. own. 2nd time only: On my own.

On my own. 3. On — my —

Repeat and fade

Same Old Sun - 4 - 4

LET'S TALK ABOUT ME

Moderately, with a beat $\text{♩} = 72$ ($\text{♩} = \text{♩}$)Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Chorus: $\text{♩} = \text{♩}$

1. Let's talk a - bout me for a min - ute; well, how do you think I feel
 2. you and your prob - lems. All that I seem to do
 3. And how do you think I feel

— a - bout what's been go - ing on? Let's talk a - bout me for a min - ute; well, how do you think I feel
 — is — spend — the — night, — just talk - ing 'bout you and your prob - lems; no mat - ter what I say
 — a - bout what's been go - ing on? Let's talk a - bout me for a min - ute; well, how do you think I feel

— a - bout what's gone wrong? Let's talk a - bout dreams. I nev - er learned to read the signs.
 — I can't — get it right. — Don't think a - bout dreams. Is it all a waste of time?
 — a - bout what's gone wrong? Let's think a - bout dreams. We nev - er seen to have the time.

To Coda $\text{♩} = \text{♩}$ 1. G D.S. $\text{♩} = \text{♩}$

Let's think a - bout what it all means; I nev - er seem to have the time. 2. Let's talk a - bout
 Don't think a - bout what it all means; if you are a friend of mine.
 Let's talk a - bout what it all means; if you are a friend of mine.

2. G Chorus: $\text{♩} = \text{♩}$ Eb Abmaj7

Talk a - bout me for a min - ute; I'm the one who's los -
 me for a min - ute; I'm the one who's al -

1. 3. Bb 2. Bb D.S. al Coda $\text{♩} = \text{♩}$ 4. Bb To next strain 5. 6. etc. Bb Repeat ad lib. and fade

- ing. Talk a - bout - ways los - ing out. - ways los - ing out. - ing. Talk a - bout

Cm Bb/C Fm/C Cm9 Eb Abmaj7 Bb

(Instrumental solo ad lib.)

Cm Bb6 Fm Gm Fm Gm

I'm the one who's los - ing out. I'm the one who's los - ing out. I'm the one who's

Cm D.S.S. $\text{♩} = \text{♩}$ Coda G Cm Bb6

los - ing out, los - ing out. Talk a - bout — Let's talk a - bout me. I'm the one who's

F#m Gm Fm Gm Cm D.S.S. $\text{♩} = \text{♩}$

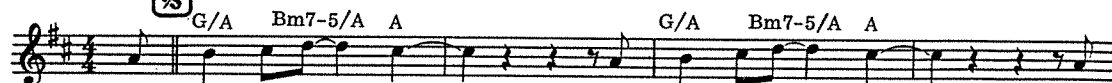
los - ing out. I'm the one who's los - ing out. I'm the one who's los - ing out, los - ing out. Talk a - bout

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

SEPARATE LIVES

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately Fast ♩ = 120



1. It's been a long road. _____
2. share the same thoughts. _____
3. Instrumental solo ad lib.

We've walked the last mile. _____ We
We read the same lines. _____ We

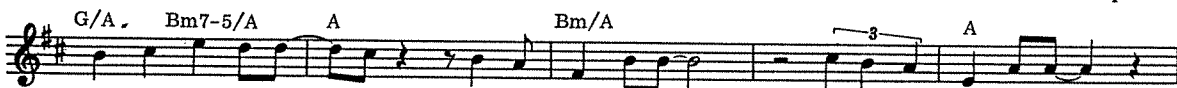


reach the same con-clu - sion, and we stop for a while. _____ To -
meet on sad oc - ca - sions, and in hap - pi - er times. _____ A

(solo ends) 3. And



geth - er we know the way we must go. _____ We're
spok - en good - bye, and both of us try _____ to
al - ways good - bye, but heav - en knows why. _____ I

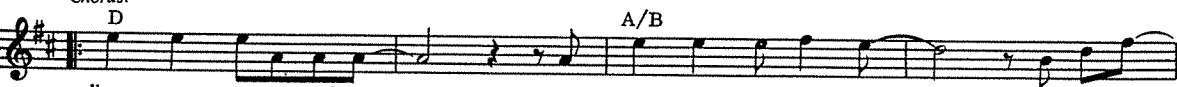


leav - ing an il - lu - sion, that's for us to share. _____ On - ly for us to share, _____
walk a - way in si - lence, }
can't e - rase the mem - 'ry }



1.2. To next strain 3. We On - ly for us to share, _____ on - ly for us to share. _____ We

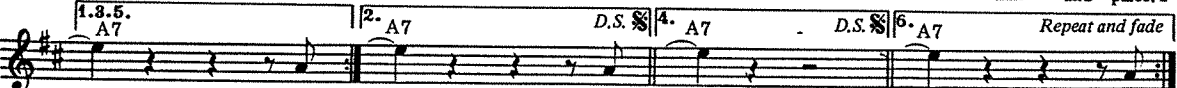
Chorus:



live our sep - a - rate lives, _____ and go our dif - f'rent ways, _____ 'cause we don't _____
live our sep - a - rate lives, _____ while count - ing all the days, _____ till the two _____



see eye to eye, _____ and we can't _____ stand face to face, _____
of us ar - rive _____ in an - oth - er time and place. _____



1.3.5. A7 2. A7 D.S. 4. A7 D.S. 6. A7 Repeat and fade
We 2. We We

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SOONER OR LATER

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

With a steady beat ♩ = 132

1. Oh, what a price we pay for the things we say,
2. I could've told you so,

and the closer I get to you, the further you move away.
but the moment I think it's over, the further there is to go.

All the lies we tell in the games we play; and the longer I
Just a little word, such an easy way; but the longer I

Chorus:
think it over, the harder it is to stay.
think about it, the harder it is to say. Soon-er or lat-er I'll
be free to leave the past behind. Soon-er or lat-er you're
gon-na be the last thing on my mind. Lit-tle by lit-tle, I'm
find-ing out the truth be-hind your eyes. May-be if I don't show
I thought you might like to know, you're gon-na be the last
thing on my mind. 1. D.S. 2. Repeat and fade
2. You did-n't want to know

VULTURE CULTURE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate funk ♩ = 138

1. Some-how you made it in the big wide world, and you're ab - so - lute - ly home and dry.
2. No-where to turn a - round and catch your breath; it's all rel - a - tive - ly trou - ble free.

You got a - way from a one-horse town, and the on - ly way out was to fly.
No need to both - er with the bot - tom line, or a mon - ey back guar - an - tee.

You heard a lot a - bout an eas - y street, and it seems like the place to be.
You sign a deal that's been etched in stone; it's ab - so - lute - ly cut and dry.

You've heard some talk a - bout a slip - per - y slope, but you think it can't hap - pen to me.
That's when they got you in the dan - ger zone, and the on - ly way out is to die.

Chorus:

Vul - ture cul - ture, use it or you lose it. Vul - ture cul - ture, choose it or re -

fuse it. Hol - ly - wood is call - ing; won't you join the dance? Mov - ing on to Wall Street;
Hol - ly - wood is wait - ing, strik - ing up the band. Ev - 'ry - one on Wall Street
Hol - ly - wood's a no go, not a sec - ond chance. No - bod - y on Wall Street

why not take a chance: It's a (1.2.) Nev - er lend a los - er a hand. Just a
shakes you by the hand. Such a } vul - ture cul - ture.
gives a sec - ond glance. It's a (3.) mov - ing to the beat of the band. It's a

vul - ture cul - ture, liv - ing off the fat of the land.
vul - ture cul - ture; nev - er lend a los - er a hand.

It's a vul - ture cul - ture, liv - ing off the fat of the land.

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HAWKEYE

Music by
ERIC WOOLFSON and
ALAN PARSONS

Fast funk beat ♩ = 144

Play 3 times

1.3. D.C. 2.4.

Cm Bb/C F G/F G/F

Cm Cm11 Cm Cm11 F7sus

F7 1.3. Cm Cm11 2.4. Cm Cm11

1. F G/F Ab/F G D.C. 2. F

G/F A/F G Cm Bb/C *Play 3 times*

F G/F Cm Bb/C *Play 3 times*

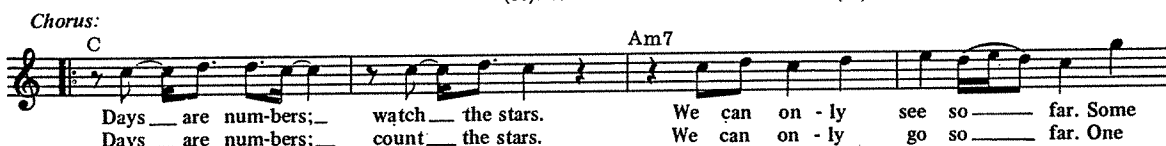
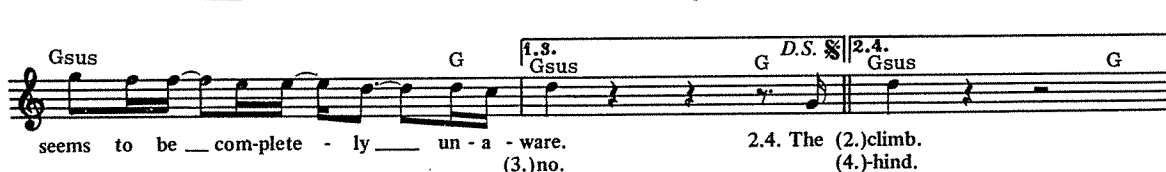
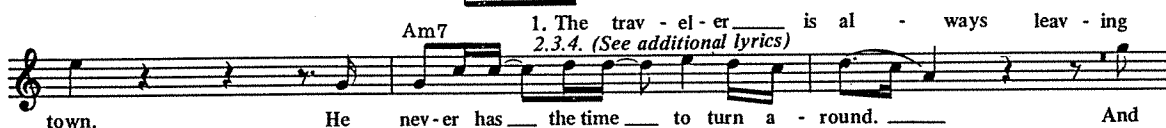
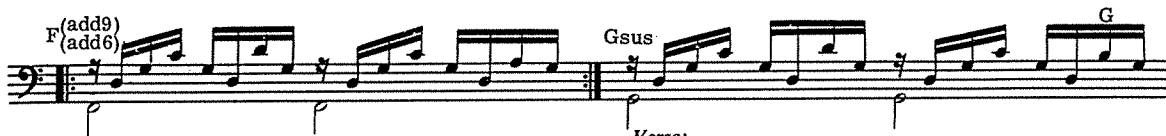
1.2. D.S. 3. D.S. Repeat and fade

F G/F G/F

DAYS ARE NUMBERS (The Traveler)

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately ♩ = 88



Verse 2:
The traveller is always leaving home;
The only kind of life he's ever known.
When ev'ry moment seems to be a race against the time.
There's always one more mountain left to climb. (To Chorus:)

Verse 4:
The traveller is only passing through.
He cannot understand your point of view.
Abandoning reality, unsure of what he'll find.
The traveller in me is close behind. (To Chorus:)

Verse 3:
The traveller awaits the morning tide.
He doesn't know what's on the other side.
But something deep inside of him keeps telling him to go;
He hasn't found a reason to say no.

42 SOMEBODY OUT THERE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately ♩ = 87

G C/G D/G C/G

1. May - be I'm im - ag - in - ing the things they say a - bout me.
2. Wish that I could run a - way and leave it all be - hind me.
3. *Instrumental solo ad lib.*

G C/G D/G G C/G

May - be there is real - ly noth - ing there at all. Stand - ing in the mid - dle, while the
Wish I was - n't hurt by all the things they say. If I did - n't need to know the

D/G C/G G C/G D/G G (solo ends)

rum - ours fly a - round me. Hid - ing from a shad - ow on an emp - ty wall.
sim - ple truth a - bout me, would - n't it be eas - i - er to walk a - way?

Fm/A♭ Cm/G

(1.) When my back is turned, he's up to some - thing else. And I must not stop be - liev -
(2.3.) And I don't need more con - fu - sion in my life. No more pain and dis - il - lu -

F#dim

- ing in my - self. Am I dream - ing; will the night - mare just go on and nev -
- sion in my life. If I'm dream - ing, will the night - mare just go on and nev -

G G/F Cm/E♭ G/D Chorus: Double Time ♩ = 174 Cm Gm/B♭

end? (1.) Some - bod - y out there, (1.) says that he's you. Some - bod - y out -
end? (2.) Some - bod - y out there, (2.) us - ing your name. Some - bod - y out -

A♭maj7 3.4.5. See additional lyrics Fm6/A♭ 3

- there, talks like you do. He calls up your num - ber,
- there; you get the blame. There's doubt and sus - pi - cion;

Gsus 3 1.2. G/B Cm D.C. 3.4.5. G/B Fade last time

and you can't get through. Some - bod - y out there. (3.) place. 4.5.6.
it's hard to ex - plain. Some - bod - y out there. (4.) line. Some - bod - y out -
(5.) to. (5.)

Chorus 3:
Somebody out there
Stolen your base.
Somebody out there,
Parked in your space.
You've no reservation;
He's taken your place.

Chorus 4:
Somebody out there,
Wasting your time.
Somebody out there,
Using your dime.
Your friends think you're crazy;
They're way out of line.

Chorus 5:
Somebody out there
Says that he's you.
Somebody out there
Thinks like you do.
You stare at the mirror;
You're looking into.

Chorus 6:
Somebody out there,
Somebody out there.
(Fade)

SAME OLD SUN

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately ♩ = 90

Gm Fm/G

1. Tell me what to do now the light in my life is gone from me. Is it
2. Tell me what to do; now there's no-bod-y watch-ing o-ver me. If I

Cm6/Eb D7sus D7/F# Gm

al-ways the same; is the night nev-er-end-ing. Tell me what to do.
seem to be calm, well, it's all an il-lu-sion. Tell me what to do,

Fm/G Cm6/Eb

All the hopes and the dreams went wrong for me. There's a smile on my face, but I'm on-
when the fear of the night comes o-ver me. There's a smile on my face, just to hide.

D7sus D7/F# Gm Cm F Bb

ly pre-tend-ing. } Tak-ing my life one day at a time, 'cause I
the con-fu-sion.

Eb/G Cm/Eb D7sus D7/F# Gm Cm F Bb

can't think what else to do. Tak-ing some time to make up my mind, when there's

Eb/G Cm/Eb F7sus F7 Chorus: Bb Bb/D Ebmaj7 F/Eb

no one to ask but you. The same old sun would shine in the morn-ing. The
same old sun will shine in the morn-ing. The

Bb Bb/D Ebmaj7 F/Eb Bb Bb/D Bb/D Ab/C

same bright eyes would wel-come me home. And the moon would rise way o-ver my head. I'll get through the night a-
same bright stars will wel-come me home. And the clouds will rise way o-ver my head. I'll get through my life

1. 3. Eb/F F 2. Eb/G F Bb F/A Eb/G F/A Bb F/A Eb/G F/A D.C.

lone. And the on my own.

Repeat ad lib. and fade

4. Eb/G F Bb F/A Eb/G F/A Bb F/A Eb/G F/A

on my own. On my own. On my

LET'S TALK ABOUT ME

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately, with a beat ♩ = 72

Guitar Capo
3rd Fret:
Keyboard:



Cm



Gm/C

mp

Dm/A
Fm/C

Am9
Cm9

1. Let's talk a-bout

Am
Cm

2. me for a min - ute; well, how do you think I feel
you and your prob - lems. All that I seem to do
3. And how do you think I feel

mf

Let's Talk About Me - 5 - 1

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THE ALAN PARSONS PROJECT

With each new achievement, the very distinctive mystique surrounding The Alan Parsons Project takes on new dimensions. Their most recent LP, *Ammonia Avenue*, another gold LP for the Project, also won attention for its innovative videos, with the first, "Don't Answer Me," nominated in the first annual MTV awards. Now, the Parsons Project follow up with an album that is among their most challenging, musically striking, and intriguing. *The Vulture Culture* takes an unsparing look at modern society, at contemporary relationships and the business of popular culture, and it does so with songs and production that are a further progression of Parsons' instantly identifiable sound.

Well before the first APP LP, *Tales Of Mystery And Imagination*, brought Alan Parsons to the attention of the general public, he was involved in making dozens of now-classic records with a variety of artists. After showing early promise as a musician — learning the piano, flute and guitar as a child — he became more active as a listener than a player. Then exposure to the songs of The Beatles rekindled the desire to participate. "I started saying, 'How the hell did they do that?'," he told an interviewer. "When I left school I got a job at EMI, and found my interest didn't lie in television camera research. I moved to the tape-duplication department and one of the first things I heard was *Revolver*, on the first good hi-fi system I'd ever set eyes upon. And I thought, 'Hey, what's going on?' Within a year and a half of that I started working at Abbey Road."

He served as an assistant engineer on The Beatles' *Abbey Road* LP, starting a long association both with the studio, and with Paul McCartney. When The Beatles split up, Parsons went on to engineer McCartney's *Wings* albums *Wildlife* and *Red Rose Speedway*, as well as such hit singles as "Hi, Hi, Hi." In addition to his work with McCartney, Parsons worked with The Hollies on five of their albums (and two of the group's biggest chart hits, "He Ain't Heavy, He's My Brother" — on which Elton John played piano — and "The Air That I Breathe").

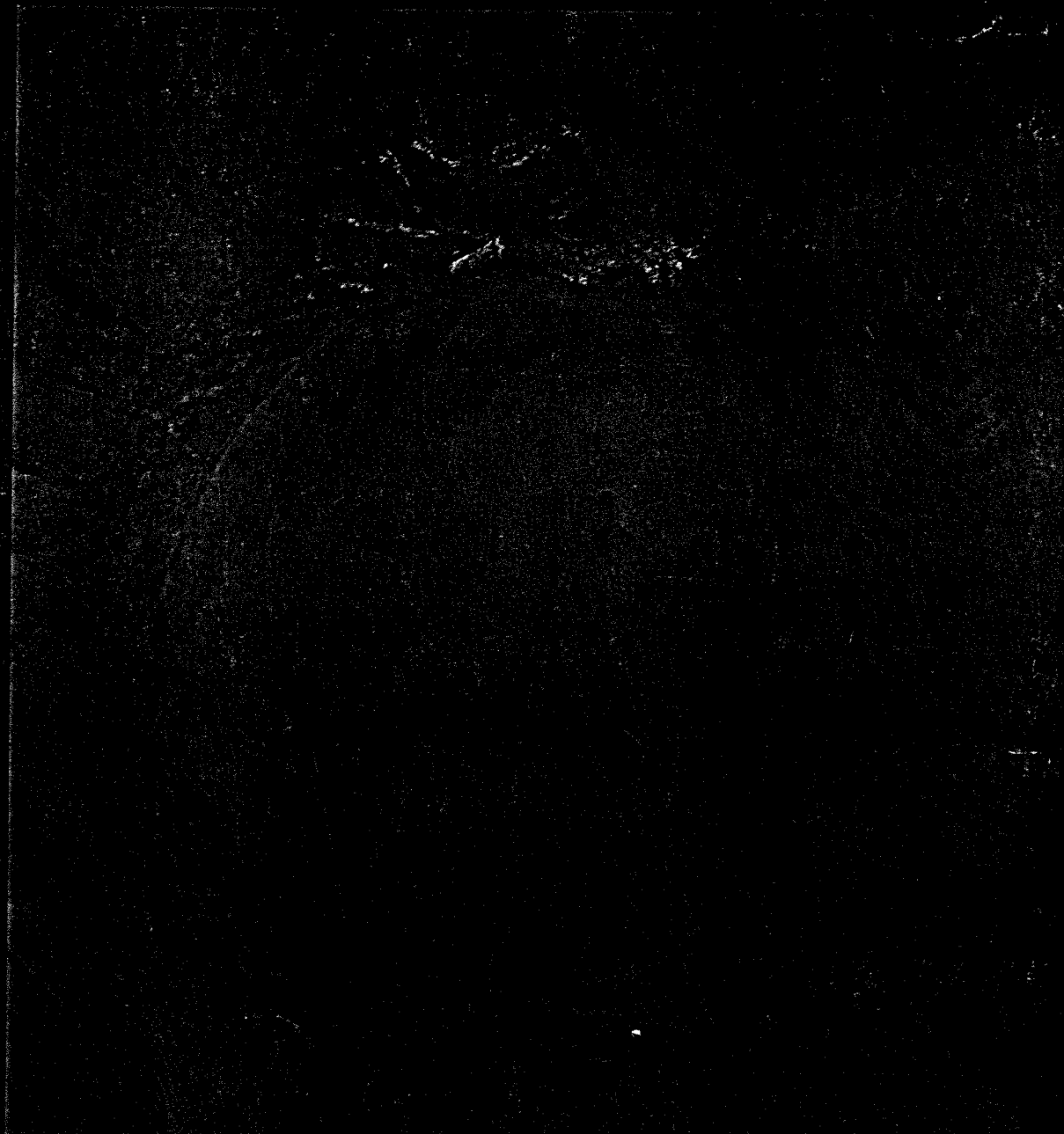
But the band that provided the greatest scope for Parsons' inventive approach to engineering was Pink Floyd: he earned a Grammy nomination for *Dark Side Of The Moon*. "Later, the Floyd wanted me to set up their studio and continue to go on the road — I'd done three American tours with them, and it was they who brought me to America. But touring with Pink Floyd was a grueling experience." (Perhaps his experiences on the road with Floyd are one reason why The Alan Parsons Project have never attempted to take their music on the road.)

Parsons then became a producer, and among the artists he helped steer to acclaim in that capacity were Al Stewart, John Miles, Steve Harley and Cockney Rebel, Ambrosia, and Pilot. "I was working at EMI," Parsons has recounted, "around the time that I'd produced hits for Cockney Rebel. Eric offered to manage me, and from a business arrangement it moved into a creative one. When we decided to start, we observed that the public was very interested in terror entertainment — things like *Towering Inferno*, *Jaws*, *Earthquake*, etc. — so we proceeded on that basis." Woolfson had had the idea of creating an album based on the writing of Edgar Allan Poe, and in the spring of 1976, *Tales Of Mystery And Imagination*, which took two years to produce, was released as the first album by The Alan Parsons Project.

It was followed by an even grander concept album, *I Robot*, a science-fiction allegory that went on to sell over a million copies in America and top charts all over the world. *Pyramid* (a look at the past from a contemporary viewpoint), *Eve* (a sometimes bitter examination of the battle of the sexes), *The Turn Of A Friendly Card* (an exploration of chance and risk-taking), and *Eye In The Sky* (a cautionary tale about the loss of individualism) continued the Parsons Project phenomenon. Each assembled a stellar cast of vocalists and instrumentalists and set them in stunning landscapes of sound.

The Best Of The Alan Parsons Project summed up their first series of Arista albums. Compiled from their 1977-1983 period, the record painted a convincing picture of the Parsons Project as a force that has continually taken its music into adventurous areas. It was followed by *Ammonia Avenue*, the first album to be recorded at the newly-refurbished Abbey Road studios. Containing such strong Parsons tracks as "Don't Answer Me," "Prime Time," "One Good Reason" and "Since The Last Goodbye," the LP represented a new peak in their musical evolution.

The Vulture Culture features, in addition to Alan Parsons and Eric Woolfson, the Project's stable of musical participants, including vocalists David Paton, Chris Rainbow, Lenny Zakatek, and Colin Blunstone. Among the highlights are the LP's first three tracks, "Let's Talk About Me," "Separate Lives," and "Days Are Numbers." The album is a state-of-the-art effort by what has become more than simply another musical group: no one else does what The Alan Parsons Project does, and their unique contribution to the story of contemporary music continues with their new album.



LET'S TALK ABOUT ME
SEPARATE LIVES
DAYS ARE NUMBERS (THE TRAVELLER)
SOONER OR LATER

VULTURE CULTURE
HAWKEYE
SOMEBODY OUT THERE
THE SAME OLD SUN

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