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EVE
THE JANE FONDA PRODUCTION

Alan Parsons Project

Eve.

Lucifer

You lie down with dogs

I'd rather be a man

You won't be there

Winding me up

Damned if I do

Don't hold back

Secret garden

If I could change your mind

LUCIFER

Music by
ERIC WOLFSON
and ALAN PARSONS

Bright Rock (♩=132)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with a common time signature (C) and contains a continuous eighth-note accompaniment. The dynamic marking *pp cresc.* is placed above the first few notes of the lower staff.

The second system of musical notation continues the piece. It features two staves. The upper staff includes guitar chord diagrams: a Dm chord, followed by a G (D bass) chord, a (sus 4) G (D bass) chord, and another G (D bass) chord. The lower staff continues the eighth-note accompaniment. A dynamic marking *f* is placed above the first chord in this system.

The third system of musical notation continues the piece. It features two staves. The upper staff includes guitar chord diagrams: a Dm chord, a G (D bass) chord, a (sus 4) G (D bass) chord, another G (D bass) chord, and a final Dm chord. The lower staff continues the eighth-note accompaniment.

The fourth system of musical notation concludes the piece. It features two staves. The upper staff includes guitar chord diagrams: a G (D bass) chord, a (sus 4) G (D bass) chord, another G (D bass) chord, a Gm (A bass) chord, an A (sus 4) chord, and a final A chord. The lower staff continues the eighth-note accompaniment.

Choir (on D.S. ff only)

Dm

Ah, ah, ah,

Ah. ah, ah,

This system contains the first system of music. It features a vocal line in the upper staff with the lyrics 'Ah, ah, ah,' and a piano accompaniment in the lower staff. A guitar chord diagram for Dm is shown above the vocal line. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

C (D bass)

ah, ah, ah,

ah, ah, ah,

This system contains the second system of music. It features a vocal line with the lyrics 'ah, ah, ah,' and a piano accompaniment. A guitar chord diagram for C (D bass) is shown above the vocal line. The piano accompaniment continues with the same eighth-note pattern in the bass and chords in the treble.

Dm C (D bass)

ah, ah,

ah, ah,

This system contains the third system of music. It features a vocal line with the lyrics 'ah, ah,' and a piano accompaniment. Guitar chord diagrams for Dm and C (D bass) are shown above the vocal line. The piano accompaniment continues with the same eighth-note pattern in the bass and chords in the treble.

ah, ah, ah,

ah, ah, ah,

Dm

ah, ah, ah,

ah, ah, ah,

C (D bass)

Dm

Both times

G (D bass)

ah, ah,

ah,

Chord diagrams: **D^b (D bass)** and **Em7-5 (D bass)**

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

Chord diagrams: **A (sus 4)** and **A7**

To Coda ◆

Musical notation for the second system, including vocal line with "ah," and piano accompaniment.

Chord diagrams: **Dm**, **G (D bass)**, **G (sus) (D bass)**, **G (D bass)**, and **Dm**

Musical notation for the third system, including piano accompaniment.

Chord diagrams: **G (D bass)**, **G (sus) (D bass)**, **G (D bass)**, and **Dm**

Musical notation for the fourth system, including piano accompaniment.

G (D bass) G (D bass) (sus) G (D bass) Gm (A bass) 1. A (sus 4) A7

Dm 2. Gm (A bass) A (sus 4) A7 *D.S. al Coda*

Coda Dm G (D bass) G (D bass) (sus) G (D bass) Dm

G (D bass) G (D bass) (sus) G (D bass) Dm G (D bass) G (D bass) (sus) G (D bass)

Gm (A bass) A (sus) A7 Dm *Repeat and fade*

YOU LIE DOWN WITH DOGS

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Moderately Funky

mf



You're such a cool wom - an, but I love you. Such a
find your-self — an - oth - er lov - er. Why don't you



cruel wom - an, but I love you. O - pen up your eyes and re-al -
find your-self — an - oth - er lov - er? O - pen up your eyes and re-al -

ise, — you're such a fool wom - an, but I love you.
 ise, — you don't mean noth-ing to me, — I'm not your moth-er.

G7
C7
Fm
To Coda ◆

But give me all that you've got to give, — 'cause it sure feels good to me. —
 You gave me all that you had to give — but there's a whole lot - ta fish in the sea. —

— I'm not your on - ly man, — I'm just a lov - er. Not your

on - ly man, just an - oth-er. O - pen up your eyes and re-al-

E^b7

ise, I'm gon - na take what I can — like an - y

Fm

oth-er. I'll say an - y damn thing that you want — me to, 'cause it don't

G7 **C7**

mean a thing — to me. — Well, you lie down with dogs, — you

Fm **Chorus** **B^b7**

Fm

fall in with thieves. ——— You're gon - na catch some - thing, but you

This system contains a guitar chord diagram for Fm (F major minor) and a musical score with three staves: vocal line, piano right hand, and piano left hand. The key signature has three flats (B-flat, E-flat, A-flat).

Bb7

do as you please. ——— You're scratch-in' an itch ——— that noth-ing can ease. ———

This system contains a guitar chord diagram for Bb7 (B-flat dominant seventh) and a musical score with three staves: vocal line, piano right hand, and piano left hand. The key signature has three flats.

Fm

You lie down with dogs ——— you get up with fleas. ———

This system contains a guitar chord diagram for Fm and a musical score with three staves: vocal line, piano right hand, and piano left hand. The key signature has three flats.

D.S. $\frac{5}{8}$ at Coda

Get out and

This system contains a musical score with three staves: vocal line, piano right hand, and piano left hand. The key signature has three flats. The system concludes with a Coda symbol.

♠ Coda



Well, you lie down with dogs,— you fall in with thieves.—



You're gon - na catch some - thing, but you do as you please.— You're



scratch-in' an itch.— that noth-ing can ease.— You lie down

Repeat and fade

with dogs— you get up with fleas.—

I'D RATHER BE A MAN

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Moderate Rock



You don't fool me with your
don't fool me with your

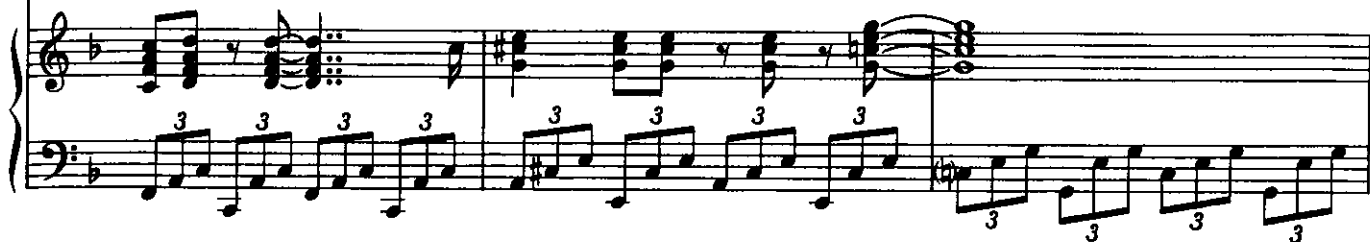
tint - ed eyes and make - up. —
eas - y lies and fab - les. — You

F

Fire - bird hides in shad - ow when you wake - up. —
won't see me in ten - buck furs and sab - les. —



Your gold - en hair is black, — your
You spark - le like a snake, — the



jeans are tight, but your hide is slack. — Try it on the com - pa - ny, —
wine is real, but the glass is fake. — Blame it on the ap - ple tree, —



— but you don't fool — me. — } Well, I'd
— but you don't fool — me. — }



Gm

rath - er be a man than play — my role like you — do. —

A

I'd rath - er be a man than sin — my soul like you —

Dm **Gm**

do. — (Well,) I'd rath - er be a man than slave —

— the way that you — do. — I'd

A Dm To Coda

rath - er be a man, 'cause a man don't crawl like you _____ do. _____

D.S. rit 2nd time: (1st verse) al Coda

You
Your

Coda

I'd rath - er be a man, 'cause a

F A Bb C Dm

man don't crawl like you _____ I'd

A C G Bb F A Bb C Dm

rath - er be a man 'cause I would - n't wan - na be like you.

YOU WON'T BE THERE

Words and Music by
ERIC WOLFSON
and ALAN PARSONS

Slow Rock

Chord diagrams: D, A (D bass), G (D bass), A (D bass), D, A (D bass), G (D bass), A (D bass)

mf

Chord diagrams: D, A (D bass), G (D bass), A (D bass), D, A (D bass)

Show me a promised land — and I will go an - y - where.
Ask me to prove my love — and I will do an - y - thing.

Chord diagrams: G (D bass), A (D bass), D, A (D bass), G (D bass), A (D bass)

And if you ask me to take my time — I'll wait — for
So, if they turn off the light of the sun why should — I

D A (D bass) G (D bass) A (D bass) Bm Bm (A bass)

years. care? I'll hold I'll hold

Gmaj7 A (C bass) F#m7 B7 (sus 4) B7

on though the whole world tells me I'm wrong. on though the whole world tells me I'm wrong.

F (C bass) C F (C bass) C C (Bb bass) Bb

Some day, some day,

C (B \flat bass) B \flat Gm7 A7 (sus 4) A7

but it seems so long.

2. G D (F \sharp bass) Em7 D G D (F \sharp bass)

Then in the morning as you leave me, you touch my hand to

Em7 D (F \sharp bass) G \sharp m7-5

show how much you care. But

G D (F \sharp bass) Em7 G (A bass) D A (D bass)

just when I need you, you won't be there. **Guitar Solo**

G (D bass) A (D bass) D A (D bass) G (D bass) A (D bass) D A (D bass)

This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It features a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff are eight guitar chord diagrams corresponding to the notes: G (D bass), A (D bass), D, A (D bass), G (D bass), A (D bass), D, and A (D bass). The piano accompaniment is shown in two staves (treble and bass clefs) with a grand staff brace. The piano part consists of chords and single notes in the bass line.

G (D bass) A (D bass) D A (D bass) G (D bass) A (D bass)

Vocal
Oh

This system contains the third and fourth staves of music. The top staff continues the vocal line with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4. Above the staff are six guitar chord diagrams: G (D bass), A (D bass), D, A (D bass), G (D bass), and A (D bass). The word "Vocal" is written above the staff, and "Oh" is written below it. The piano accompaniment continues in the grand staff.

Bm7 Bm7 (A bass) Gmaj7 A (G bass) F#m7

I'll hold on, but I need a shoul - der to lean

This system contains the fifth and sixth staves of music. The top staff has the lyrics "I'll hold on, but I need a shoul - der to lean" under the notes. Above the staff are five guitar chord diagrams: Bm7, Bm7 (A bass), Gmaj7, A (G bass), and F#m7. The piano accompaniment continues in the grand staff.

B7 (sus 4) B7 G D (F# bass) Em7 D

on. Why, if you love me, must you leave me?

This system contains the seventh and eighth staves of music. The top staff has the lyrics "on. Why, if you love me, must you leave me?" under the notes. Above the staff are six guitar chord diagrams: B7 (sus 4), B7, G, D (F# bass), Em7, and D. The piano accompaniment continues in the grand staff.

G D (F#bass) Em7 D G D (F#bass)

Why are you go - ing an - y - where?_ Why must our love_ be

Em7 D G#m7-5

some-thing in_ the air?_ 'Cause

G D (F#bass) Em7 G (A bass) D A (D bass)

just when I need_ you, you won't be_ there...

G (D bass) A (D bass) D A (D bass) D

You won't be_ there.

WINDING ME UP

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Light Rock

The musical score is written in C major, 4/4 time, and consists of four systems. Each system includes a vocal line with lyrics and a piano accompaniment with guitar chords indicated above the staff. The piano part is marked *mf* (mezzo-forte).

System 1: Chords: C, Dm, G, C, Am, Dm. Lyrics: Well, it was on - ly a game, she was mine for the ask - ing and I'd on - ly a game, she was on - ly a num - ber, but I

System 2: Chords: Dm7, Em7, Am. Lyrics: fig - ured the whole thing out. When she told me her name it was more fig - ured it out all wrong. Ev - ry time that I said I'll move on

System 3: Chords: Em7, Dm7, Em7. Lyrics: than a feel - ing, there was - n't an - y doubt. Well, it felt to - mor - row, I hung a - round too long. Well, it felt

ic by
SON
SONS

C F (C bass)

so good, it was too hard to break it, too
so good, it was too hard to break it, too

'd
I

Em7 Am

much for me to ex-plain. But in a mat-ter of time I'm
much be-fore me to face. Now I got no-where to run, she

ore-
n

Em7 Am

gon-na be my-self a-gain. You've been
knows my ev-ry hid-ing place.

T

C G (B bass) F (A bass)

wind-ing me up too long. I'm o-ver my head, is it day

G (B bass) C G (B bass)

— or night?— 'Cause wom-an you ain't so— strong,— but you caught—

Dm7 Am7

— me by sur-prise. Oh, oh,— oh. Burned— me with your eyes.

To Coda \diamond F

Oh, oh,— oh. Cut— me down to size. Oh, oh,— oh. Saw—

Dm7 Em7 G

— through my dis - guise. — Well, it was You've been

1. 2. D.S. $\frac{3}{4}$ at Coda

Coda

Dm7 *Am7*

— me down to size. Oh, oh, oh. Beat — me to the prize.

Dm7

Oh, oh, oh. Hurt — me with your lies. Oh, oh, oh. Burned —

Am *F*

— me with your eyes. Oh, oh, oh. Cut — me down to size.

Dm7 *Em7* *Am*

Oh, oh, oh. Saw — through my dis - guise. —

DAMNED IF I DO

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Moderately Fast

1.

2.

1. I

Verse



F (G bass)



Gm



Cm7



ain't got a heart of stone;
don't want a tie you down;

I'm hurt-in' more now than
don't need a reason to

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Gm F (G bass) Gm

I've ev - er known. _____ If you mean the things you said, _____
 have you a - round. _____ But each time you walk a - way, _____

Chorus
 Ebmaj7 Eb6

I'm gon-na wind up out - a my head. _____ } Can't sleep a -
 don't be sur- prised if I ask you to stay. _____ }

Ebmaj7(b9) Eb6 D7 Gm (D bass) D7 Gm (D bass)

lone at night;— I just can't seem to get it right...

Cm7 Eb Gm



Damned if I do;— (I'm) (and I'm) damned if I don't, but I love you.—

To Coda


1.  

2. I I said, "I'm damned if I do — and I'm damned —



  *D.C. (3rd Verse) at Coda*

— if I don't, 'cause I love — you."



 *Coda*   

Can't seem to see — the light. — I've



done ev - 'ry - thing, — but I can't — get it right. — Damned — if I do; — damned —



— if I don't, — but I love you. —

Repeat and fade

3rd Verse—

I ain't got a heart of stone;
 you haven't left me a mind of my own.
 But it's got such a hold on me,
 I don't think I could ever be free.

Last chorus

How can I survive?
 I'm fighting to keep myself alive.
 I'm damned if I do; damned if I don't,
 but I love you.
 (To Coda)

DON'T HOLD BACK

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Driving Rock

Introduction for piano. The music is in D major, 4/4 time, and marked *mf*. The right hand features a driving rock rhythm with chords G (D bass), P, Dm7, G (D bass), and P. The left hand plays a simple bass line.

First line of lyrics: "Some are born to lose their heads and and Some you win and some you lose, and". The music is in D major, 4/4 time, and marked *mf*. The right hand has a melody line with lyrics underneath. The left hand provides piano accompaniment. Chords above the staff include Dm7, C (D bass), A, Bm7, A, and Bm7.

Second line of lyrics: "some are born to use them. And some will never know some will bring you sorrow. And some are born to lead". The music is in D major, 4/4 time, and marked *mf*. The right hand has a melody line with lyrics underneath. The left hand provides piano accompaniment. Chords above the staff include P, Em7, P, Em7, A, and Bm7.

A Bm7 D Em7 D F#m (Cbass)

— their ends — and some are born — to choose — them.
 — the rest — and some are born — to fol - low.

Bm G

Don't you let your fan - ta - sies — be blind - ed by the light. —
 Don't re - ly on mir - a - cles — to o - pen an - y door. —

F#7 Bm

— You don't have — to save — your wild - est
 — and don't you let — a sha - dow be — your

A Chorus G (D bass) D

dreams guide for the night. — } Don't hold back, —
 an - y - more. — }














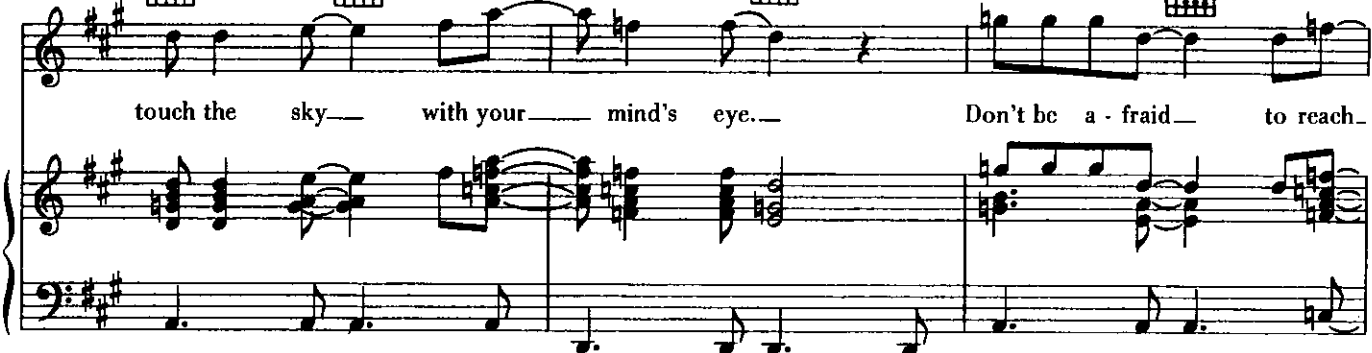
don't hold back. — Don't hold back, — reach out,




touch the sky — with your — mind's eye. — Don't be a - fraid — to reach —

To Coda 





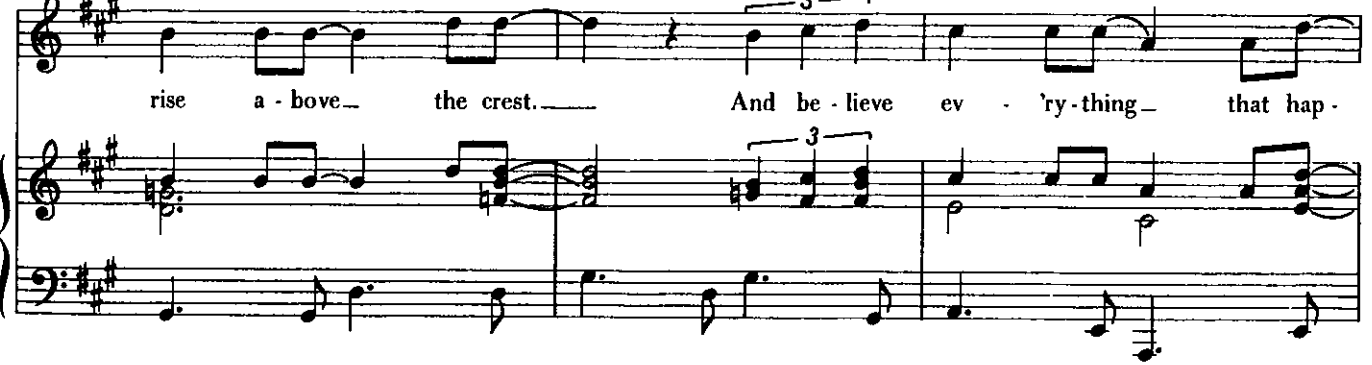


— out. Ride the wave of des - ti - ny and






rise a - bove — the crest. — And be - lieve ev - 'ry - thing — that hap -



pens to— you, hap - pens for the best. —

Don't al - low— the world — of men — to turn your head no more, —

— 'cause if you can't let your-self go — what are you sav -

ing your - self for? — Don't hold back, —

Dm7 G (D bass) D Dm7 C (D bass)

don't hold back... Don't hold back, reach out

G (A bass) A (sus 4) F (D bass) C (D bass) G (A bass) A7 (sus 4)

touch the sky with your mind's eye. Don't be afraid to reach

F (C bass) C A Bm7 A Bm7

out.

D Em7 D Em7 A Bm7

D.S. $\frac{3}{4}$ (1st verse) at Coda

A Bm7 D Em7 D F#m(C#bass)

Well,

\diamond Coda

F (C bass) C G (A bass) A (sus 4) F (D bass) C (D bass)

— out touch the sky — with your — mind's eye —

G (A bass) A (sus 4) F (C bass) C G (A bass) A (sus 4)

Don't be a - fraid — to reach — out. Touch the sky — with your —

F (D bass) C (D bass) G (A bass) A (sus 4) F (C bass) C

— mind's eye — Don't be a - fraid — to reach out.

SECRET GARDEN

Music by
ERIC WOOLFSON
and ALAN PARSONS

Moderate Shuffle

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The dynamic marking *mf* is placed above the first measure of the upper staff. The music is written in a shuffle rhythm.

The second system of musical notation includes guitar chord diagrams. Above the upper staff, there are four chord diagrams: Dm7 (G bass), G, Dm7 (G bass), and G. The notation shows the corresponding chords being played in the upper staff, while the lower staff continues with the melodic line.

The third system of musical notation includes guitar chord diagrams. Above the upper staff, there are four chord diagrams: Dm7 (G bass), G, Dm7 (G bass), and G. The notation shows the corresponding chords being played in the upper staff, while the lower staff continues with the melodic line.

The fourth system of musical notation includes guitar chord diagrams. Above the upper staff, there are four chord diagrams: Em7 (A bass), A, Em7 (A bass), and A. The notation shows the corresponding chords being played in the upper staff, while the lower staff continues with the melodic line.

Am7(D bass) P Am7(D bass) P

The first system of music consists of two staves. The upper staff is in treble clef and contains four measures of chords. Above the first and third measures are chord diagrams for Am7(D bass), and above the second and fourth measures are diagrams for P. The lower staff is in bass clef and contains a melodic line with eighth and quarter notes, including rests in the second and fourth measures.

Dm7(G bass) G Dm7(G bass) G

The second system of music consists of two staves. The upper staff is in treble clef and contains four measures of chords. Above the first and third measures are chord diagrams for Dm7(G bass), and above the second and fourth measures are diagrams for G. The lower staff is in bass clef and contains a melodic line with eighth and quarter notes.

Dm7(G bass) G Dm7(G bass) G

The third system of music consists of two staves. The upper staff is in treble clef and contains four measures of chords. Above the first and third measures are chord diagrams for Dm7(G bass), and above the second and fourth measures are diagrams for G. The lower staff is in bass clef and contains a melodic line with eighth and quarter notes.

Em7(A bass) A Em7(A bass) A

The fourth system of music consists of two staves. The upper staff is in treble clef and contains four measures of chords. Above the first and third measures are chord diagrams for Em7(A bass), and above the second and fourth measures are diagrams for A. The lower staff is in bass clef and contains a melodic line with eighth and quarter notes.

Am7(D bass) P Am7(D bass) P

The fifth system of music consists of two staves. The upper staff is in treble clef and contains four measures of chords. Above the first and third measures are chord diagrams for Am7(D bass), and above the second and fourth measures are diagrams for P. The lower staff is in bass clef and contains a melodic line with eighth and quarter notes.

Dm7 (G bass) **G** **Dm7 (G bass)** **G**

Strgs.

This system contains the first four measures of music. The top staff is a single treble clef line with a melodic line. Above it are four guitar chord diagrams: Dm7 (G bass), G, Dm7 (G bass), and G. The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

Dm7 (G bass) **G** **Dm7 (G bass)** **G**



This system contains the next four measures of music, following the same format as the first system with guitar chord diagrams and piano accompaniment.


Em7 (A bass) **A** **Em7 (A bass)** **A**



This system contains the next four measures of music, featuring guitar chord diagrams for Em7 (A bass) and A.


Am7 (D bass) **D** **Am7** **D**

This system contains the final four measures of music, featuring guitar chord diagrams for Am7 (D bass), D, Am7, and D. The piano accompaniment concludes with a sustained chord in the final measure.

Dm7 (G bass)  C (G bass) 




Dm7 (G bass)  C (G bass) 



Dm7 (G bass)  C (G bass) 


Voices Ah. _____ doo doo doo un doot doot doo _____



Dm7 (G bass) 

Doo ee oo. _____

_____ bah bah dah bah dah bah ah. _____ ah. _____



C (G bass)



oo.

Dm7 (G bass)



doo doo doo un doo bah doo bah doo bah_

doo doo doo un doo bah doo bah doo bah_

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a long note on 'oo.' followed by a melodic phrase: 'doo doo doo un doo bah doo bah doo bah_'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C (G bass)



bah bah dah bah dah bah dah. doo ee

Ah.

The second system continues the musical piece. The vocal line has 'bah bah dah bah dah bah dah.' followed by a long note on 'doo ee'. Below the vocal line, the text 'Ah.' is written. The piano accompaniment continues with chords and a bass line.

Dm7 (G bass)



oo

Cmaj7 (G bass)



doop - un doo doo doo doot bah bah bah_

ah. doo be doo un doo bah doo bah doo bah_

The third system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line starts with 'oo' followed by 'doop - un doo doo doo doot bah bah bah_'. Below the vocal line, the text 'ah. doo be doo un doo bah doo bah doo bah_' is written. The piano accompaniment continues with chords and a bass line.

(Voices fade to background)

Dm7 (G bass)



doo be doo be doo be Guitar

The first system of music features a vocal line in the treble clef with the lyrics "doo be doo be doo be" and a guitar accompaniment in the grand staff. The guitar part consists of a steady eighth-note accompaniment in the right hand and a melodic line in the left hand.

Cmaj7 (G bass)



Dm7 (G bass)



The second system of music continues the vocal and guitar accompaniment. The guitar part maintains the same rhythmic pattern and melodic line as in the first system.

Cmaj7 (G bass)



Dm7 (G bass)



The third system of music continues the vocal and guitar accompaniment. The guitar part maintains the same rhythmic pattern and melodic line.

Cmaj7 (G bass)



Dm7 (G bass)



The fourth system of music concludes the vocal and guitar accompaniment. The guitar part maintains the same rhythmic pattern and melodic line.

Cmaj9 (G bass)



Dm7 (G bass)



Cmaj7 (G bass)



Dm7 (G bass)



Cmaj7 (G bass)



Dm7 (G bass)



G



Dm7 (G bass)



G Dm7 (G bass)

G Dm7 (G bass) G Em7 (A bass)

A Em7 (A bass) A Am7 (D bass)

P Am7 (D bass) D Dm7 (G bass) *Repeat and fade*

IF I COULD CHANGE YOUR MIND

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Slow Rock

The musical score is written for guitar and piano. It begins with a piano introduction in the key of B-flat major, 4/4 time, marked 'Slow Rock'. The introduction consists of three measures of piano accompaniment with the following guitar chords: Dm7, G9 (with a triplet), Cm7, F9 (with a triplet), Bbm7, and Eb9 (with a triplet). The piano part starts with a mezzo-forte (mf) dynamic. The main melody is introduced in the second system, with guitar chords F, Bbm7, F, Dm7, G9, Cm7, and F9. The lyrics are: 'I pre-fer to spend my time / I re-mem-ber wind-y shores'. The third system continues the piano accompaniment with chords Bbm7, Eb9, F, Dm7, and G9. The lyrics are: 'in sol-i-tar-y ways,- / on mel-an-chol-y days,-'. The fourth system continues the piano accompaniment with chords Dm7, G9, Dm7, and G9. The lyrics are: 'keep-ing my-self to my-self.- / drift-ing a-long with the tide.-'. The piano part continues with chords Bbm7, Eb9, F, Dm7, and G9.

Dm7 G9 Cm7 F9 Bbm7 Eb9

F Bbm7 F Dm7 G9 Cm7 F9

Bbm7 Eb9 F Dm7 G9

Dm7 G9 Dm7 G9

I pre-fer to spend my time
I re-mem-ber wind-y shores

in sol-i-tar-y ways,-
on mel-an-chol-y days,-

keep-ing my-self to my-self.-
drift-ing a-long with the tide.-

Dm G9 Db Eb (Db bass) Db Eb (Db bass)

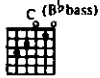
Can't pre-tend that it's been eas - y since you went a - way,
 And the joy of sim - ple things— and or - di - nar - y ways,

Db Eb F Bb (C bass) C

liv - ing with some - bod - y else. — If you should change your mind, —
 tak - ing it all — in my stride. — If you should change your mind, —

F Bb (C bass) C F

if you would turn a - round — and look be - hind. If you could
 if I could let you see — what lies be - hind. If you could



see me the way I used to be.
need me the way it used to be,

At the risk of bring-ing back the
e-ven for a mo - ment of the



sor - row and dis - pair,
hap - py times we shared.

I would do it all a - gain.
Liv-ing in my dreams since then.



Hold-ing on to mem - o - ries and pre - tend-ing not to care,
At the risk of los - ing on - ly

know - ing that— the show—
come with me and



Bbm *To Coda* **Bbm7** **E^b (B^bbass)** **A^b**

_____ was soon_____ to end._____ If on - ly I could change your mind, -
 we can try_____ a -

Bbm7 **E^b (B^bbass)** **A^b** **D^b** **E^b (D^bbass)**

if on - ly you would change. If I had the chance, I'd

Fm **Bbm7** **Bbm7-5** **A^b** *D.S. $\frac{3}{4}$ al Coda*

do it all a - gain. I would do it all a - gain.

♣ *Coda*

Bbm7 (Ebbass)

E♭

Bbm7 (Ebbass)

E♭

Bbm7 (Ebbass)

E♭

gain. _____ Oh. _____ Oh, if I could change your

F

E♭7 (sus 4)

E♭7

E♭7 (sus 4)

E♭7

mind. Can't pre-tend it's not been lone-ly since you went a - way.

E♭7 (sus 4)

F

Dm7

G9

Oh, if on - ly I could change your mind.

Cm7

F9

Bbm7

E♭9

F

Repeat and fade

If I could change your mind.