

Alan Parsons - Prime Time

♩ = 117,999901

Hi-Hat

Piano

Soundtrack/Eléctrica

♩ = 117,999901



5

Hi-Hat

Bombo-rodo

Bajo

Piano

Soundtrack/Eléctrica

9

Hi-Hat

Bombo-remo

Bajo

Piano

Soundtrack/Eléctrica



13

Hi-Hat

Bombo-remo

Bajo

Piano

Soundtrack/Eléctrica

17

Hi-Hat

Bombo-remo

Crash

Bajo

Piano

Soundtrack/Eléctrica



21

Hi-Hat

Bombo-remo

Bajo

Piano

Soundtrack/Eléctrica

23

Hi-Hat

Bombo-remo

Bajo

Piano

Soundtrack/Eléctrica



25

Hi-Hat

Bombo-remo

Bajo

Piano

Soundtrack/Eléctrica

27

Hi-Hat

Bombo-remo

Crash

Acustica

Bajo

Piano

Soundtrack/Eléctrica

Detailed description: This block contains the musical notation for measures 27 and 28. It features six staves: Hi-Hat, Bombo-remo, Crash, Acustica, Bajo, and Piano. The Hi-Hat part consists of a steady eighth-note pattern. The Bombo-remo part has a similar eighth-note pattern with occasional rests. The Crash part has two vertical lines indicating a crash cymbal hit. The Acustica part is a melodic line in treble clef. The Bajo part is a bass line in bass clef with a consistent eighth-note rhythm. The Piano part is a chordal accompaniment in grand staff. The Soundtrack/Eléctrica part is a melodic line in treble clef.



29

Hi-Hat

Bombo-remo

Acustica

Bajo

Piano

Soundtrack/Eléctrica

Detailed description: This block contains the musical notation for measures 29 and 30. It features six staves: Hi-Hat, Bombo-remo, Acustica, Bajo, Piano, and Soundtrack/Eléctrica. The Hi-Hat part continues with the eighth-note pattern. The Bombo-remo part continues with the eighth-note pattern. The Acustica part continues with the melodic line. The Bajo part continues with the eighth-note bass line. The Piano part continues with the chordal accompaniment. The Soundtrack/Eléctrica part continues with the melodic line.

31

Hi-Hat

Bombo-remo

Acustica

Bajo

Piano

Soundtrack/Eléctrica

Detailed description: This musical score block covers measures 31 and 32. It features six staves. The Hi-Hat staff shows a consistent rhythmic pattern of eighth notes marked with 'x'. The Bombo-remo staff has a similar eighth-note pattern. The Acustica staff plays a melodic line with eighth notes and a sharp sign. The Bajo staff has a complex eighth-note pattern with a sharp sign at the end. The Piano staff has a melodic line with a sharp sign and a fermata. The Soundtrack/Eléctrica staff has a melodic line with a sharp sign and a fermata.



33

Melodía

Hi-Hat

Bombo-remo

Acustica

Bajo

Piano

Soundtrack/Eléctrica

Detailed description: This musical score block covers measures 33 and 34. It features six staves. The Melodía staff has a melodic line with a sharp sign and a fermata. The Hi-Hat staff shows a consistent rhythmic pattern of eighth notes marked with 'x'. The Bombo-remo staff has a similar eighth-note pattern. The Acustica staff plays a melodic line with eighth notes and a sharp sign. The Bajo staff has a complex eighth-note pattern with a sharp sign at the end. The Piano staff has a melodic line with a sharp sign and a fermata. The Soundtrack/Eléctrica staff has a melodic line with a sharp sign and a fermata.

35

Melodía

Hi-Hat

Bombo-remo

Crash

Acustica

Bajo

Piano

Soundtrack/Eléctrica

Detailed description: This musical score covers measures 35 and 36. The Melodía part is in treble clef with a key signature of one sharp (F#). The Hi-Hat part consists of a steady eighth-note pattern. The Bombo-remo part features a bass drum and snare drum pattern. The Acustica part is in treble clef, playing a melodic line. The Bajo part is in bass clef, playing a rhythmic eighth-note pattern. The Piano part is in grand staff, playing a sustained chord with some movement. The Soundtrack/Eléctrica part is in treble clef and is mostly silent.



37

Melodía

Hi-Hat

Bombo-remo

Acustica

Bajo

Piano

Detailed description: This musical score covers measures 37 and 38. The Melodía part has a rest in measure 37 and a single note in measure 38. The Hi-Hat part continues with its eighth-note pattern. The Bombo-remo part continues with its drum pattern. The Acustica part continues with its melodic line. The Bajo part continues with its eighth-note pattern. The Piano part continues with its sustained chord and movement.

39

Melodía

Hi-Hat

Bombo-remo

Acustica

Bajo

Piano



41

Melodía

Hi-Hat

Bombo-remo

Acustica

Bajo

Piano



43

Melodía

Hi-Hat

Bombo-redo

Acustica

Bajo

Piano

Detailed description: This musical score block covers measures 43 and 44. The Melodía part (treble clef) features a sequence of eighth notes, a triplet of eighth notes, and a quarter note. The Hi-Hat part (percussion clef) shows a steady eighth-note pattern. The Bombo-redo part (percussion clef) has a simple eighth-note bass line. The Acustica part (treble clef) plays a series of chords and single notes. The Bajo part (bass clef) has a consistent eighth-note bass line. The Piano part (grand staff) provides harmonic support with chords and melodic lines.



45

Melodía

Hi-Hat

Bombo-redo

Acustica

Bajo

Piano

Detailed description: This musical score block covers measures 45 and 46. The Melodía part (treble clef) has a quarter rest in measure 45 and a quarter note in measure 46. The Hi-Hat part (percussion clef) continues with an eighth-note pattern. The Bombo-redo part (percussion clef) maintains its eighth-note bass line. The Acustica part (treble clef) plays chords and single notes. The Bajo part (bass clef) has an eighth-note bass line. The Piano part (grand staff) continues with harmonic support.

47

Melodía

Hi-Hat

Bombo-redo

Crash

Bajo

Piano

Coros

Coros 2

50

Melodía

Hi-Hat

Bombo-redo

Crash

Bajo

Piano

Coros

Coros 2

The musical score is arranged in a vertical stack of staves. The Melodía staff is in treble clef and begins at measure 50 with a quarter note, followed by eighth notes, a triplet of eighth notes, and a quarter note. The Hi-Hat staff shows a consistent eighth-note pattern. The Bombo-redo staff also shows a consistent eighth-note pattern. The Crash staff has a single crash cymbal hit in measure 51. The Bajo staff is in bass clef and features a steady eighth-note pattern. The Piano part consists of two staves with complex chordal structures. The Coros and Coros 2 parts are in treble clef and feature melodic lines.

53

Melodía

Hi-Hat

Bombo-redo

Crash

Bajo

Piano

Coros

Coros 2

Detailed description of the musical score: The score is for measures 53 and 54. The Melodía part is in treble clef with a key signature of one flat. It starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note G4 with a fermata. The Hi-Hat part has a steady eighth-note pattern of 'x' marks. The Bombo-redo part has a rhythmic pattern of quarter notes G2, A2, B2, C3, B2, A2, G2. The Crash part has a single crash symbol in measure 54. The Bajo part has a steady eighth-note pattern of quarter notes G1, A1, B1, C2, B1, A1, G1. The Piano part has a chord progression: G2-B2-D3 in measure 53 and G#2-A2-C3 in measure 54. The Coros and Coros 2 parts have single notes: G2 in measure 53 and G#2 in measure 54.

55

Melodía

Hi-Hat

Bombo-rodo

Crash

Distorsión

Bajo

Piano

Coros

Detailed description: This is a multi-stem musical score for a rock or pop track. The score is divided into eight parts: Melodía (Melody), Hi-Hat, Bombo-rodo (Snare), Crash, Distorsión (Distortion), Bajo (Bass), Piano, and Coros (Chorus). The Melodía part is in treble clef and features a melodic line with eighth and sixteenth notes. The Hi-Hat part consists of a rhythmic pattern of 'x' marks. The Bombo-rodo part shows a steady snare drum pattern. The Crash part has a few initial notes followed by rests. The Distorsión part is in treble clef and features a distorted guitar line with eighth notes. The Bajo part is in bass clef and shows a complex bass line with many sixteenth notes. The Piano part is in grand staff and features a piano accompaniment with chords and moving lines. The Coros part is in treble clef and shows a simple melodic line.

58

Melodía

Hi-Hat

Bombo-redo

Crash

Distorsión

Bajo

Piano

Coros



61

Melodía

Hi-Hat

Bombo-redo

Crash

Distorsión

Bajo

Piano

64

Melodía

Hi-Hat

Bombo-redo

Crash

Acustica

Distorsión

Bajo

Piano

Detailed description: This musical score covers measures 64 and 65. The Melodía part (treble clef) starts with a quarter rest in measure 64, followed by a quarter note G4 in measure 65. The Hi-Hat part (percussion clef) plays a steady eighth-note pattern of 'x' marks. The Bombo-redo part (percussion clef) plays a quarter-note bass drum pattern. The Crash part (percussion clef) has a crash symbol in measure 65. The Acustica part (treble clef) has a whole rest in measure 64 and a quarter-note melody in measure 65. The Distorsión part (treble clef) has a whole rest in measure 64 and a quarter-note melody in measure 65. The Bajo part (bass clef) plays a quarter-note bass line in measure 64 and a sixteenth-note pattern in measure 65. The Piano part (grand staff) features a complex chordal texture in measure 64 and a sustained chord in measure 65.



66

Melodía

Hi-Hat

Bombo-redo

Acustica

Bajo

Piano

Detailed description: This musical score covers measures 66 and 67. The Melodía part (treble clef) has a quarter note G4 in measure 66 and a quarter rest in measure 67. The Hi-Hat part (percussion clef) plays a steady eighth-note pattern of 'x' marks. The Bombo-redo part (percussion clef) plays a quarter-note bass drum pattern. The Acustica part (treble clef) has a quarter-note melody in measure 66 and a quarter-note melody in measure 67. The Bajo part (bass clef) plays a sixteenth-note pattern in measure 66 and a sixteenth-note pattern in measure 67. The Piano part (grand staff) features a complex chordal texture in measure 66 and a sustained chord in measure 67.

68

Melodía

Hi-Hat

Bombo-redo

Acustica

Bajo

Piano

Detailed description: This musical system covers measures 68 and 69. The Melodía part (treble clef) starts with a whole rest in measure 68, followed by a quarter note G4 in measure 69. The Hi-Hat part (percussion clef) plays a steady eighth-note pattern with 'x' marks above the notes. The Bombo-redo part (percussion clef) plays a steady quarter-note pattern. The Acustica part (treble clef) plays a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Bajo part (bass clef) plays a steady eighth-note pattern: G2, A2, B2, C3, B2, A2, G2. The Piano part (grand staff) features a sustained chord in measure 68 and a melodic line in measure 69.



70

Melodía

Hi-Hat

Bombo-redo

Acustica

Bajo

Piano

Detailed description: This musical system covers measures 70 and 71. The Melodía part (treble clef) starts with a quarter note G4 in measure 70, followed by a quarter rest in measure 71. The Hi-Hat part (percussion clef) continues with the eighth-note pattern. The Bombo-redo part (percussion clef) continues with the quarter-note pattern. The Acustica part (treble clef) plays a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Bajo part (bass clef) continues with the eighth-note pattern. The Piano part (grand staff) features a sustained chord in measure 70 and a melodic line in measure 71.



72

Melodía

Hi-Hat

Bombo-remo

Crash

Acustica

Bajo

Piano

Detailed description: This musical score covers measures 72 and 73. The Melodía part (treble clef) starts with a whole rest in measure 72, followed by a quarter note G4 in measure 73, which is part of a triplet of eighth notes (G4, A4, B4). The Hi-Hat part (percussion clef) plays a steady eighth-note pattern of 'x' marks. The Bombo-remo part (percussion clef) plays a quarter-note bass drum pattern. The Crash part (percussion clef) has a single crash symbol in measure 73. The Acustica part (treble clef) plays a quarter-note melody. The Bajo part (bass clef) plays a quarter-note bass line with a key signature change to one sharp (F#) in measure 73. The Piano part (grand staff) features a complex chordal accompaniment with a key signature change to one sharp in measure 73.



74

Melodía

Hi-Hat

Bombo-remo

Acustica

Bajo

Piano

Detailed description: This musical score covers measures 74 and 75. The Melodía part (treble clef) starts with a quarter note G4 in measure 74, followed by a quarter note A4 in measure 75. The Hi-Hat part (percussion clef) continues with the eighth-note 'x' pattern. The Bombo-remo part (percussion clef) continues with the quarter-note bass drum pattern. The Acustica part (treble clef) continues with the quarter-note melody. The Bajo part (bass clef) continues with the quarter-note bass line. The Piano part (grand staff) continues with the complex chordal accompaniment.

76

Melodía

Hi-Hat

Bombo-redo

Crash

Acustica

Bajo

Piano

Coros

Coros 2

79

Melodía

Hi-Hat

Bombo-redo

Crash

Bajo

Piano

Coros

Coros 2

82

Melodía

Hi-Hat

Bombo-rodo

Crash

Bajo

Piano

Coros

Coros 2

Detailed description of the musical score: The score is for page 82 and features eight staves. The Melodía staff (treble clef, 7/8 time) begins with a quarter rest followed by a melodic line of eighth and quarter notes. The Hi-Hat staff shows a consistent eighth-note pattern with 'x' marks above the notes. The Bombo-rodo staff has a pattern of quarter and eighth notes. The Crash staff contains a single crash symbol in the second measure. The Bajo staff (bass clef) plays a steady eighth-note bass line. The Piano staff (grand staff) features a melodic line in the right hand and a bass line in the left hand. The Coros and Coros 2 staves (treble clef) provide harmonic support with simple melodic phrases.

84

Melodía

Hi-Hat

Bombo-redo

Crash

Distorsión

Bajo

Piano

Coros

Coros 2

Detailed description: This block contains the musical score for measures 84 and 85. It features eight staves: Melodía (treble clef), Hi-Hat (drum notation), Bombo-redo (drum notation), Crash (drum notation), Distorsión (treble clef), Bajo (bass clef), Piano (grand staff), Coros (treble clef), and Coros 2 (treble clef). The score includes various musical notations such as notes, rests, and drum symbols.



86

Melodía

Hi-Hat

Bombo-redo

Distorsión

Bajo

Piano

Detailed description: This block contains the musical score for measures 86 and 87. It features six staves: Melodía (treble clef), Hi-Hat (drum notation), Bombo-redo (drum notation), Distorsión (treble clef), Bajo (bass clef), and Piano (grand staff). The score includes various musical notations such as notes, rests, and drum symbols.

88

Melodía

Hi-Hat

Bombo-redo

Crash

Distorsión

Bajo

Piano

Coros



90

Melodía

Hi-Hat

Bombo-redo

Crash

Distorsión

Bajo

Piano

92

Melodía

Hi-Hat

Bombo-remo

Crash

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

Detailed description: This musical score is for a rock band. It consists of eight staves. The top staff, 'Melodía', is in treble clef and shows a melodic line with a repeat sign. The second staff, 'Hi-Hat', uses a drum notation with 'x' marks for hits. The third staff, 'Bombo-remo', is in drum notation with vertical stems for bass and snare. The fourth staff, 'Crash', is in drum notation with asterisks for crash cymbal hits. The fifth staff, 'Distorsión', is in treble clef and shows a distorted guitar line with a long sustain. The sixth staff, 'Bajo', is in bass clef and shows a bass line with a steady eighth-note pattern. The seventh staff, 'Piano', is in grand staff (treble and bass clefs) and shows piano accompaniment with chords and moving lines. The eighth staff, 'Soundtrack/Eléctrica', is in treble clef and shows a clean electric guitar line. The score is divided into three measures by vertical bar lines.

95

Melodía

Hi-Hat

Bombo-remo

Crash

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

Detailed description of the musical score: The score is for a guitar track, page 24, starting at measure 95. It consists of eight staves. The Melodía staff (treble clef) begins with a half note, followed by eighth notes, and a long note. The Hi-Hat staff (percussion clef) has a rhythmic pattern of 'x' marks. The Bombo-remo staff (percussion clef) has a rhythmic pattern of eighth notes. The Crash staff (percussion clef) has a pattern of 'x' marks with a long note. The Distorsión staff (treble clef) has a melodic line with a long note. The Bajo staff (bass clef) has a rhythmic pattern of eighth notes. The Piano staff (grand staff) has a complex chordal structure. The Soundtrack/Eléctrica staff (treble clef) has a melodic line with a long note.



98

Melodía

Hi-Hat

Bombo-remo

Crash

Acustica

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

Detailed description: This is a multi-stem musical score for a rock or pop track. The score is divided into two measures. The Melodía part is in treble clef with a dotted quarter note followed by a whole rest. The Hi-Hat part shows a steady eighth-note pattern with 'x' marks above the notes. The Bombo-remo part features a rhythmic pattern of quarter and eighth notes. The Crash part has two symbols representing crash cymbal hits. The Acustica part has a quarter rest followed by a quarter-note melody. The Distorsión part has a quarter rest followed by a sustained note. The Bajo part has a bass line with eighth notes and a walking bass pattern. The Piano part has a complex chordal structure with a sustained chord. The Soundtrack/Eléctrica part has a melody with a sharp sign and a slur.

100

Hi-Hat

Bombo-redo

Acustica

Distorsión

Bajo

Piano

Soundtrack/Eléctrica



102

Hi-Hat

Bombo-redo

Acustica

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

104

Hi-Hat

Bombo-rodo

Acustica

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

Detailed description: This musical score is for a 7-piece ensemble. The Hi-Hat part consists of a steady eighth-note pattern with 'x' marks above the notes. The Bombo-rodo part features a simple eighth-note bass line. The Acustica part has a melodic line with a sharp sign and a 7-measure rest. The Distorsión part shows a sustained low note with a tremolo effect. The Bajo part is a complex eighth-note bass line with a sharp sign. The Piano part has a complex chordal texture with many notes. The Soundtrack/Eléctrica part has a melodic line with a sharp sign and a 7-measure rest.

106

Hi-Hat

Bombo-remo

Crash

Acustica

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

Detailed description: This is a musical score for a drum set and guitar. The score is divided into two measures. The drum set parts include Hi-Hat, Bombo-remo (kick drum), and Crash. The guitar parts include Acustica (acoustic), Distorsión (distorted), Bajo (bass), Piano (piano), and Soundtrack/Eléctrica (electric guitar). The score is written in a 4/4 time signature. The Hi-Hat part consists of a steady eighth-note pattern. The Bombo-remo part has a pattern of quarter notes. The Crash part has a single crash symbol in the second measure. The Acustica part has a melody of quarter notes. The Distorsión part has a sustained note in the second measure. The Bajo part has a steady eighth-note pattern. The Piano part has a melody of quarter notes. The Soundtrack/Eléctrica part has a melody of quarter notes.

108

Hi-Hat

Bombo-rodo

Acustica

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

The musical score consists of seven staves. The Hi-Hat staff shows a rhythmic pattern of eighth notes with 'x' marks above them. The Bombo-rodo staff shows a simple drum pattern. The Acustica staff has a melodic line with a sharp sign. The Distorsión staff has a few notes with a long sustain line. The Bajo staff has a complex bass line with many notes and accidentals. The Piano staff has a complex chordal and melodic structure. The Soundtrack/Eléctrica staff has a melodic line with various notes and accidentals.

110

Hi-Hat

Bombo-redo

Crash

Acustica

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

Coros

Coros 2

Detailed description: This is a multi-stem musical score for a band. The score is divided into two measures. The top three staves are for percussion: Hi-Hat (marked with 'x' symbols), Bombo-redo (drum notes), and Crash (a single crash symbol in the second measure). The next three staves are for guitar: Acustica (acoustic guitar), Distorsión (distorted guitar), and Bajo (bass guitar). The piano part consists of two staves. The Soundtrack/Eléctrica part is a single staff. The Coros and Coros 2 parts are vocal staves. The Coros part has a triplet of eighth notes in the second measure. The Coros 2 part has eighth notes in the second measure.

112

This musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Hi-Hat, Bombo-remo, Distorsión, Bajo, Piano, Soundtrack/Eléctrica, Coros, and Coros 2. The Hi-Hat staff uses a drum notation with 'x' marks. The Bombo-remo staff uses a drum notation with vertical stems. The Distorsión staff is in treble clef with a single melodic line. The Bajo staff is in bass clef with a rhythmic pattern of eighth notes. The Piano staff is in treble and bass clefs with chords and sustained notes. The Soundtrack/Eléctrica staff is in treble clef with a melodic line. The Coros and Coros 2 staves are in treble clef with melodic lines. The score is divided into three measures by vertical bar lines.

115

Hi-Hat

Bombo-remo

Crash

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

Coros

Coros 2

Detailed description: This is a musical score for measures 115 and 116. The score is arranged in a vertical stack of staves. The top three staves are for percussion: Hi-Hat (measures 115-116), Bombo-remo (measures 115-116), and Crash (measure 115). The next staff is for Distorsión (guitar), showing a sustained note in measure 115. The fifth staff is for Bajo (bass), featuring a rhythmic pattern of eighth notes with slurs. The sixth staff is for Piano, with a complex chordal structure and a long slur across both measures. The seventh staff is for Soundtrack/Eléctrica (guitar), showing a melodic line with a long slur in measure 115 and a more active line in measure 116. The eighth and ninth staves are for vocal parts, labeled Coros and Coros 2, with lyrics written below the notes.



117

Melodía

Hi-Hat

Bombo-redo

Crash

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

Coros

Coros 2

Detailed description: This is a multi-stem musical score for a rock band. The score is divided into two measures. The Melodía stem (treble clef) shows a rest in the first measure and a quarter note followed by an eighth note in the second. The Hi-Hat stem (percussion clef) has a series of 'x' marks indicating hits. The Bombo-redo stem (percussion clef) shows a rhythmic pattern of quarter notes. The Crash stem (percussion clef) features three crash symbols with stems. The Distorsión stem (treble clef) has a flat key signature and a whole note chord in the first measure, and a whole note chord in the second. The Bajo stem (bass clef) has a bass line of eighth notes with a slash through each note. The Piano stem (grand staff) shows a chord in the first measure and a chord with a sharp sign in the second. The Soundtrack/Eléctrica stem (treble clef) has a melodic line with a sharp sign in the second measure. The Coros stem (treble clef) has a whole note chord in the first measure and a whole note chord in the second. The Coros 2 stem (treble clef) has a quarter note followed by a half note in the first measure and a whole note chord in the second.

119

Melodía

Hi-Hat

Bombo-remo

Crash

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

Coros

121

Melodía

Hi-Hat

Bombo-rodo

Crash

Distorsión

Bajo

Piano

Coros

Detailed description: This musical score is arranged in a vertical stack of eight staves. The top staff, labeled 'Melodía', is in treble clef and shows a melodic line starting with a whole rest, followed by eighth and quarter notes. The second staff, 'Hi-Hat', uses a drumstick symbol and 'x' marks to indicate a steady eighth-note pattern. The third staff, 'Bombo-rodo', is in a drumset clef and shows a consistent eighth-note bass drum pattern. The fourth staff, 'Crash', is in a drumset clef and features occasional crash cymbal hits. The fifth staff, 'Distorsión', is in treble clef and contains a distorted guitar line with a low E note and various rhythmic patterns. The sixth staff, 'Bajo', is in bass clef and shows a bass guitar line with a driving eighth-note pattern. The seventh staff, 'Piano', is a grand staff with treble and bass clefs, showing a piano accompaniment with chords and moving lines. The eighth staff, 'Coros', is in treble clef and shows a vocal line with rests and a few notes at the end of the phrase.

124

Melodía

Hi-Hat

Bombo-remo

Crash

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

127

Melodía

Hi-Hat

Bombo-remo

Crash

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

Detailed description: This is a multi-stem musical score for a rock or jazz-influenced piece. The score is divided into two measures. The Melodía stem uses a treble clef and shows a melodic line starting with a quarter rest, followed by eighth and quarter notes. The Hi-Hat stem uses a double bar line and contains a series of 'x' marks indicating a steady eighth-note pattern. The Bombo-remo stem uses a double bar line and shows a rhythmic pattern of eighth notes. The Crash stem uses a double bar line and contains two crash symbols. The Distorsión stem uses a treble clef and shows a distorted guitar line with a flat key signature and a melodic line. The Bajo stem uses a bass clef and shows a bass line with a rhythmic pattern of eighth notes. The Piano stem uses a grand staff (treble and bass clefs) and shows a piano accompaniment with chords and moving lines. The Soundtrack/Eléctrica stem uses a treble clef and shows a guitar line with a melodic line.

129

Melodía

Hi-Hat

Bombo-remo

Crash

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

131

Melodía

Hi-Hat

Bombo-redo

Crash

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

Detailed description: This is a multi-stem musical score for a rock or jazz-influenced piece. The score is divided into eight parts: Melodía (Melody), Hi-Hat, Bombo-redo (Snare), Crash, Distorsión (Distortion), Bajo (Bass), Piano, and Soundtrack/Eléctrica (Electric guitar). The Melodía part features a long, sweeping line starting with a half note and followed by a dotted half note. The Hi-Hat part consists of a steady eighth-note pattern. The Bombo-redo part has a consistent eighth-note rhythm. The Crash part shows a single crash cymbal hit at the beginning and end of the first measure. The Distorsión part includes a triplet of eighth notes followed by a quarter note and a half note. The Bajo part has a complex eighth-note bass line. The Piano part features a series of chords and arpeggios in the right hand and a sustained chord in the left hand. The Soundtrack/Eléctrica part is mostly silent, with a final chord at the end of the piece.

134

Hi-Hat

Bombo-redo

Crash

Distorsión

Bajo

Piano

Soundtrack/Eléctrica



137

Hi-Hat

Bombo-redo

Crash

Distorsión

Bajo

Piano

Soundtrack/Eléctrica



140

Hi-Hat

Bombo-remo

Crash

Distorsión

Bajo

Piano

Soundtrack/Eléctrica



143

Hi-Hat

Bombo-remo

Crash

Distorsión

Bajo

Piano

Soundtrack/Eléctrica

146

Hi-Hat  
Bombo-redo  
Crash  
Distorsión  
Bajo  
Piano  
Soundtrack/Eléctrica

This musical score covers measures 146 to 148. It features a drum kit with Hi-Hat, Bombo-redo (snare), and Crash. The guitar parts include Distorsión (distortion) and Bajo (bass). The piano part is also present. A triplet of eighth notes is marked with a '3' in measure 147. The Soundtrack/Eléctrica part features a melodic line with a triplet of eighth notes in measure 147.



149

Hi-Hat  
Bombo-redo  
Crash  
Distorsión  
Bajo  
Piano  
Soundtrack/Eléctrica

This musical score covers measures 149 to 151. It continues the instrumentation from the previous section. A triplet of eighth notes is marked with a '3' in measure 150. The Soundtrack/Eléctrica part features a melodic line with a triplet of eighth notes in measure 150.

152

This musical score is arranged in a vertical stack of six staves, each representing a different instrument or sound source. The staves are labeled on the left side: Hi-Hat, Bombo-redo, Distorsión, Bajo, Piano, and Soundtrack/Eléctrica. The Hi-Hat staff uses a drum notation system with 'x' marks on a five-line staff. The Bombo-redo staff uses a similar drum notation system with vertical stems. The Distorsión staff is a single treble clef staff with a distorted guitar line. The Bajo staff is a single bass clef staff with a bass line. The Piano staff consists of two staves (treble and bass clefs) with piano accompaniment. The Soundtrack/Eléctrica staff is a single treble clef staff with an electric guitar line. The score is divided into four measures by vertical bar lines. The first three measures contain active musical notation, while the fourth measure is mostly empty, indicating the end of the phrase.

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Melodía

♩ = 117,999901

33

37

42

47

51

56

60

65

70

75

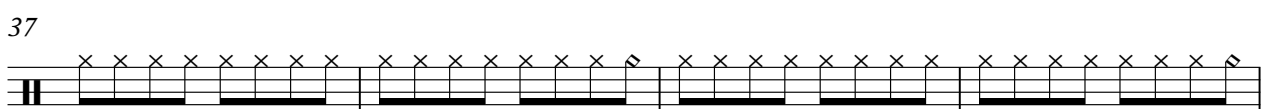
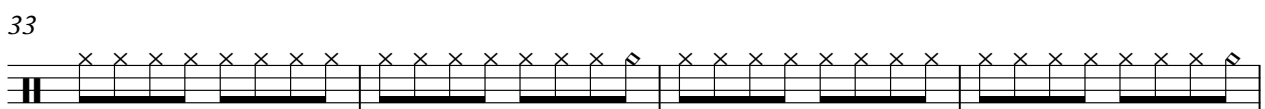
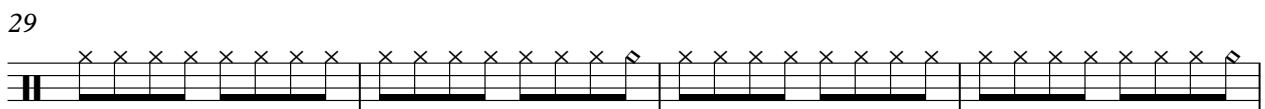
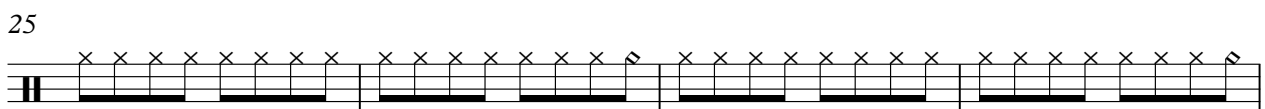
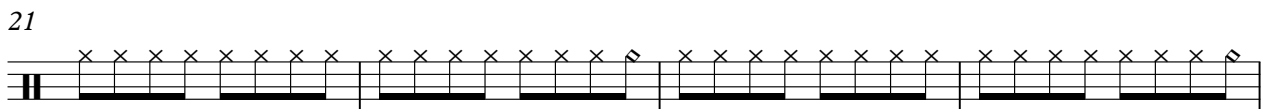
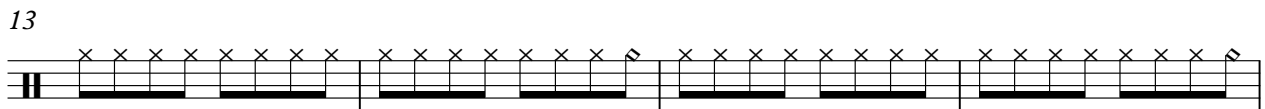
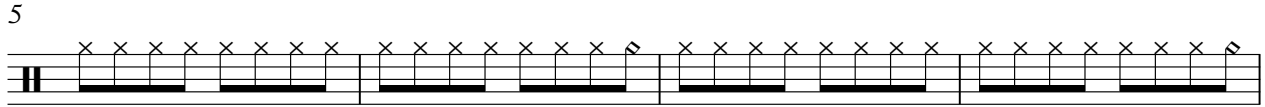
V.S.



# Alan Parsons - Prime Time

## Hi-Hat

♩ = 117,999901



V.S.



81



85



89



93



97



101



105



109



113



117



V.S.



Hi-Hat

121



125



129



133



137



141



145



149



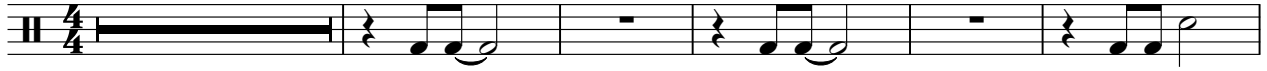
152



Bombo-redo

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♩ = 117,999901  
**6**



12



17



22



27



32



37



42



47



52



V.S.



107



112



117



122



127



132



137



142



147



151



# Alan Parsons - Prime Time

Crash

♩ = 117,999901

18 7 6

35 11 3 2

55 2 2

64 7 3 3

81 2

90

98 7 3 3

115

123

130 2 3

2

Crash

139

A guitar tab for measures 139 through 145. Measure 139 starts with a double bar line and a chord symbol. Measure 140 contains a thick black bar with the number '2' above it. Measure 141 has a chord symbol. Measure 142 has a chord symbol and the word 'Crash' above it. Measure 143 has a chord symbol and a slur over it. Measure 144 has a chord symbol and a slur over it. Measure 145 has a chord symbol and a slur over it.

146

A guitar tab for measures 146 through 152. Measure 146 has a chord symbol. Measure 147 has a chord symbol. Measure 148 has a chord symbol. Measure 149 contains a thick black bar with the number '2' above it. Measure 150 has a chord symbol. Measure 151 has a chord symbol. Measure 152 contains a thick black bar with the number '4' above it.

♩ = 117,999901

26

30

34

38

42

46

18

67

71

75

22





Distorsión

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♩ = 117,999901

54

58

63

20

88

93

99

108

117

123

128

3

V.S.



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Bajo

♩ = 117,999901

6



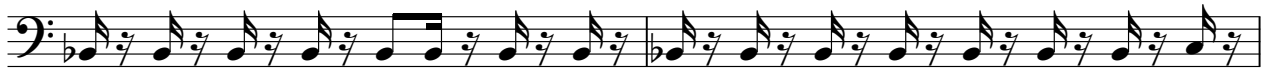
12



17



21



23



25



27



29



31



33



V.S.

35



37



39



41



43



45



47



50



52



54





80



82



84



86



88



90



93



95



98



100



102



104



106



108



110



112



115



117



119



121



V.S.





# Alan Parsons - Prime Time

Piano

♩ = 117,999901

Musical notation for measures 1-9. The piece is in 4/4 time. The right hand has whole rests. The left hand plays a sequence of chords: C major (C4, E4, G4), F major (F4, A4, C5), G major (G4, B4, D5), and C major (C4, E4, G4). Each chord is held for two measures.

10

Musical notation for measures 10-18. The right hand has whole rests. The left hand continues the chord sequence from the previous system: C major (C4, E4, G4), F major (F4, A4, C5), G major (G4, B4, D5), and C major (C4, E4, G4), each held for two measures.

19

Musical notation for measures 19-26. The right hand has whole rests. The left hand continues the chord sequence: C major (C4, E4, G4), F major (F4, A4, C5), G major (G4, B4, D5), and C major (C4, E4, G4), each held for two measures.

27

Musical notation for measures 27-32. The right hand has a melodic line in G major: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter). The left hand has a bass line: C4 (half), F4 (half), G4 (half), C5 (half), C4 (half), F4 (half), G4 (half), C5 (half).

33

Musical notation for measures 33-37. The right hand has a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter). The left hand has a bass line: C4 (half), F4 (half), G4 (half), C5 (half), C4 (half), F4 (half), G4 (half), C5 (half).

38

Musical notation for measures 38-41. The right hand has a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter). The left hand has a bass line: C4 (half), F4 (half), G4 (half), C5 (half), C4 (half), F4 (half), G4 (half), C5 (half).

V.S.

44

Musical score for measures 44-47. The piece is in G major (one sharp). Measure 44 starts with a treble clef and a key signature of one sharp. The bass line features a long, low note. The treble line has a complex melodic line with many beamed notes and rests.

50

Musical score for measures 50-53. The bass line continues with long, low notes. The treble line has a complex melodic line with many beamed notes and rests.

57

Musical score for measures 57-61. The key signature changes to F major (one flat). The bass line continues with long, low notes. The treble line has a complex melodic line with many beamed notes and rests.

62

Musical score for measures 62-66. The bass line continues with long, low notes. The treble line has a complex melodic line with many beamed notes and rests.

67

Musical score for measures 67-71. The key signature changes to G major (one sharp). The bass line continues with long, low notes. The treble line has a complex melodic line with many beamed notes and rests.

72

Musical score for measures 72-75. The bass line continues with long, low notes. The treble line has a complex melodic line with many beamed notes and rests.

77

Musical notation for measures 77-82. The piece is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with half notes and quarter notes, some of which are beamed across bar lines.

83

Musical notation for measures 83-88. The right hand continues with a melodic line, incorporating some rests. The left hand accompaniment remains consistent with the previous system.

89

Musical notation for measures 89-92. Measure 89 begins with a triplet of eighth notes in the right hand. The right hand has a more active melodic line with many sixteenth notes. The left hand accompaniment continues.

93

Musical notation for measures 93-98. The right hand features a series of chords and dyads, often beamed together. The left hand accompaniment consists of quarter and half notes.

99

Musical notation for measures 99-103. The right hand has a melodic line with some rests. The left hand accompaniment continues with quarter and half notes.

104

Musical notation for measures 104-107. The right hand has a melodic line with some rests. The left hand accompaniment continues with quarter and half notes.

109

Musical score for measures 109-114. The piece is in a minor key. Measure 109 features a complex chordal texture in the right hand with eighth-note patterns, while the left hand plays a simple bass line. Measures 110-114 continue this texture with various chordal and melodic developments.

115

Musical score for measures 115-119. Measure 115 shows a shift in the right-hand melody with more active eighth-note patterns. Measures 116-119 feature a more active bass line with eighth-note accompaniment.

120

Musical score for measures 120-123. Measure 120 introduces a new melodic motif in the right hand. Measures 121-123 show a continuation of this motif with a steady bass line.

124

Musical score for measures 124-127. Measure 124 features a complex chordal texture in the right hand. Measures 125-127 continue with similar textures and a steady bass line.

128

Musical score for measures 128-131. Measure 128 features a complex chordal texture in the right hand. Measures 129-131 continue with similar textures and a steady bass line.

132

Musical score for measures 132-135. Measure 132 features a complex chordal texture in the right hand. Measures 133-135 continue with similar textures and a steady bass line.

136

Musical score for measures 136-139. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady accompaniment with a mix of eighth and quarter notes.

140

Musical score for measures 140-143. This system continues the musical material from the previous system, maintaining the same rhythmic and harmonic structure.

144

Musical score for measures 144-147. The musical notation continues with consistent phrasing and accompaniment.

148

Musical score for measures 148-151. The piece continues with the established melodic and harmonic lines.

152

Musical score for measures 152-155. The final system on the page concludes the musical phrase with a double bar line.

# Alan Parsons - Prime Time

Soundtrack/Eléctrica

♩ = 117,999901

2

10

18

25

31

36

57

96

101

106

110

V.S.

