

ALIVE

Words and Music by BARRY GIBB
and MAURICE GIBB

Slowly



mp
R.H.



May - be you talk_ too



high, man.

May - be I talk_ too



slow.

But you've got to live a

C#m

F#

A



lit - tle bit fast - er _____ 'cause you've got a lit - tle less time to go. -

E

A

E

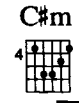
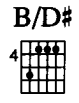
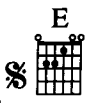
A

I ain't lost _____ and I ain't search - ing,

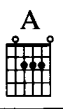
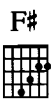
E

A

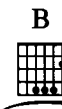
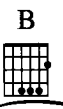
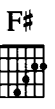
but then you know me ver - y well. _____



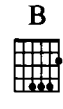
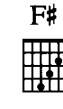
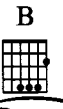
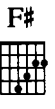
And I can't change the wind_ and make it blow the oth - er way. }
 And I can't change the world_ and make it go the oth - er way. }



I'm a fool_ and I can tell _ that I'm a



live_ and that's all, _ that I can get up just as fast as I fall. _ And I can



walk and run but I'll nev-er crawl. _ And in the end it does-n't mat-ter at all. I _ don't



know a - bout_ the peo - ple that I read_ a - bout_ in books. And the kings_



_ and queens_ a - round_ my room_ with their quiet dir - ty looks._ I know_



_ I should_ be go - ing some-where, I just can't ar - rive._ There's a



To Coda ⊕

rea - son for be - liev - ing that I've nev - er been_ a - live._

A E

Musical notation for the first system, including guitar chords A and E, and piano accompaniment.

A E

I ain't lost — and I ain't

Musical notation for the second system, including guitar chords A and E, and piano accompaniment.

A E

search - ing, but then you know me ver - y

Musical notation for the third system, including guitar chords A and E, and piano accompaniment.

A

D.S. al Coda

well.

Musical notation for the fourth system, including guitar chord A and piano accompaniment.

B A

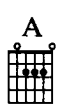
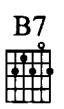
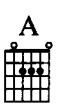
CODA

nev - er been — a - live. — I know

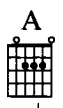
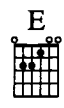
Musical notation for the fifth system, including guitar chords B and A, and piano accompaniment.



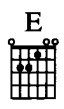
— I should_ be go - ing some-where, I just can't ar-rive._ There's a



rea - son for be-liev - ing that I've nev - er been_ a - live.



A - live, a -



live.

BODYGUARD

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Cmaj9



Bm7



D/E



Am7



G



Bm7



G



Bm7



Cmaj7



Cm



G Em Am7 /D G

And so I beg you please stay _____ yeah. _____ Dan-ger in _ the night, _

Bm7 G Bm7

_____ a flame that nev - er dies _____ in a

C D Em Bm7 C Am7

world of lone-ly fa - ces you need some-one to sur-vive, _ a love like yours should nev-er live a -

/D 1. Cmaj9

lone. _____ Let me be your bo - dy-guard, _____ (I can be use-ful to you _____)

Bm7  Cmaj9 




we can just get ex - ci - ted, stop be-fore we go too far. — Let me be your bo - dy-guard.



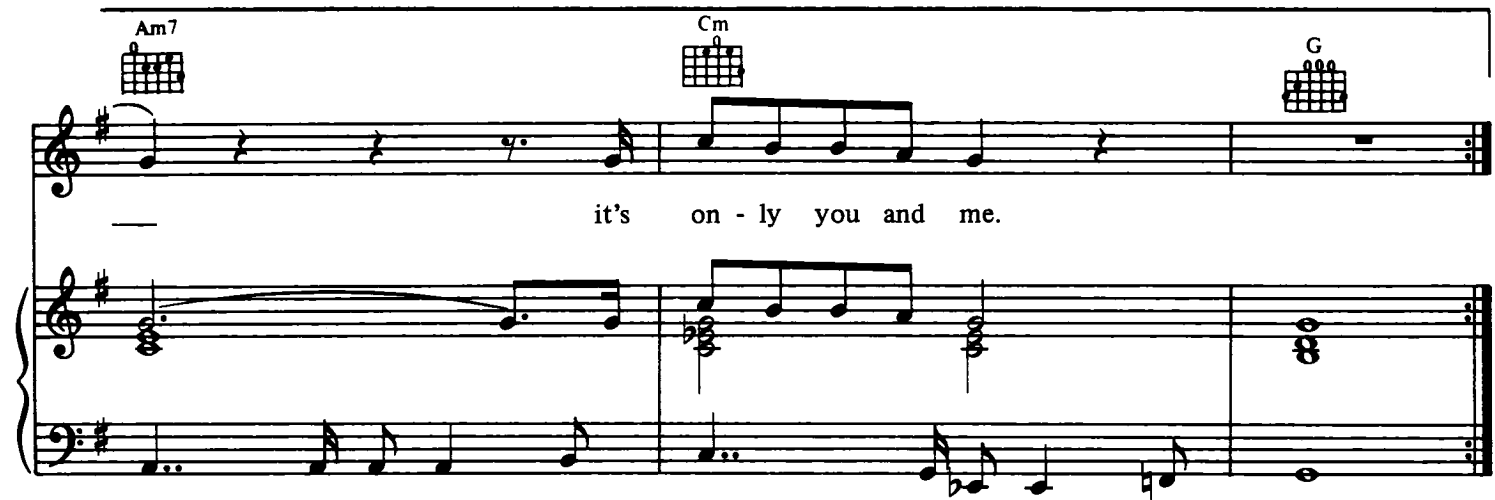
Bm7  E 

(liv-ing in my pro - tec - tion —) we can just get ig - ni - ted, lost in - side —



Am7  Cm  G 


— it's on - ly you and me.



2. Bm7  Em 



I know the signs and I'm tell-ing you you're liv - ing on bor-rowed time, but a



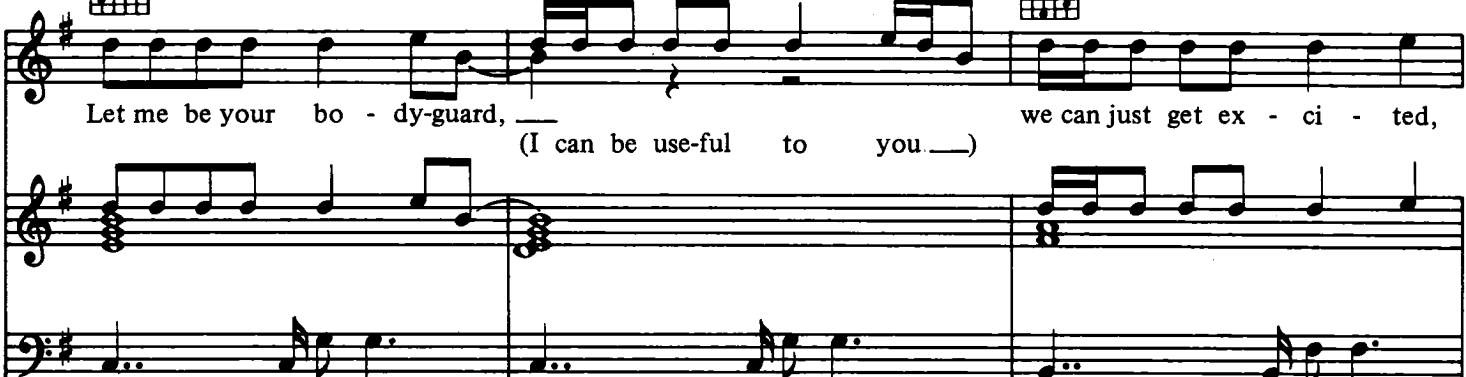
Am7  /D

heart needs love like a flo - wer needs rain, like I'm mak - ing you mine. —



Cmaj9  Bm7 



Let me be your bo - dy-guard, — we can just get ex - ci - ted,
(I can be use - ful to you. —)



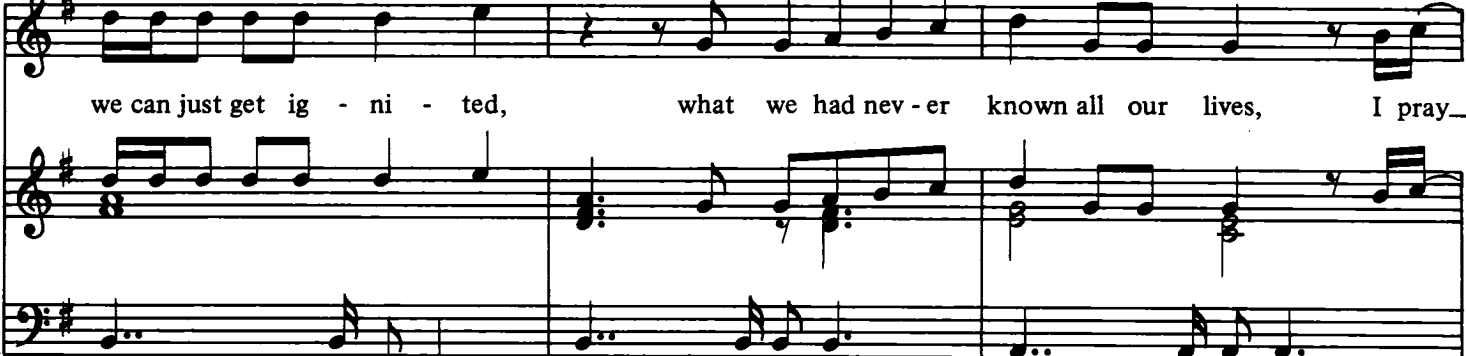
Cmaj9 

stop be - fore we go too far. — (liv - ing in my pro - tec - tion. —)
Let me be your bo - dy-guard —



Bm7  Am7 

we can just get ig - ni - ted, what we had nev - er known all our lives, I pray —



Cm G Bm7 C

— it's not too late, — I would die by your side my love I'm the life that you

Cm A C#m7 A

save. — (Instr.)

C#m7 D E F#m7 C#m7

In this world of pain and sor-row eve-ry wish is your com-mand, — a

Bm7 G D/E C#m7

heart like yours should nev-er live a - lone. — I used to dream of a spe-cial one and

F#m7



Bm7



now I feel it com-ing true,

but I could-n't let go, I'm a jea - lous guy

Dmaj7



/E

what you're put-ting me through. —

Let me be your bo - dy - guard —

C#m7



E



(I can be use-ful to you —)

we can just get ex - ci - ted, stop be-fore we go too far, —

Dmaj7



C#m7



let me be your bo - dy-guard —

(liv-ing in my pro - tec - tion —)

we can just get ig - ni - ted, —

1. F#m7

stop be - fore we go too far. _____

2,3. Dmaj7

Segue

stop be - fore we go too far. _____ (I can be use - ful to you _____)

Let me be your bo - dy guard _____

C#m7 Dmaj9

we can just get ex - ci - ted, stop be - fore we go too far. _____

VERSE 2:
 There's things you shouldn't do
 You lose your self-control
 Should the eyes of a perfect stranger
 Take you down to a new sensation
 Just turn back to me
 Don't wait till it's gone
 Don't go where you don't belong
 In a world of pain and sorrow
 Every wish is your command
 A heart like yours
 Should always find a home

BOOGIE CHILD

Moderately, with a funky beat
Tacet

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

The first system of music features a treble clef staff with a 'Tacet' instruction, indicating that the vocal line is silent. Below it is a piano accompaniment consisting of two staves (treble and bass clef) in 4/4 time. The piano part begins with a melodic line in the right hand and a bass line in the left hand, marked with a mezzo-forte (*mf*) dynamic. The key signature is two sharps (F# and C#).

The second system of music includes guitar chord diagrams for B7 and A7. The B7 chord diagram shows the fretboard with notes on strings 2, 3, 4, and 5. The A7 chord diagram shows the fretboard with notes on strings 1, 2, 3, and 4. The lyrics for this system are: "Boo-gie, ah, you sex-y, sex-y boo-gie child." The piano accompaniment continues with the same melodic and bass lines as in the first system.

The third system of music includes guitar chord diagrams for B7 and A7, identical to the second system. The lyrics for this system are: "Boo-gie; the sit-u-a-tion wrecks me." The piano accompaniment continues with the same melodic and bass lines as in the previous systems.

B7

A7
0 0 0

Boo-gie; I can't stand the way you do it, boo-gie child.

B7

A7
0 0 0

B7

Boo-gie; bad girl, don't put me through this. Boo-gie; right to the lim -

A7
0 0 0

B7

A7
0 0 0

it, boo-gie child. Boo-gie; you're a bad girl, you got me in it.

B7

A7
0 0 0

Boo-gie; a man could die for the way I'm think-ing, boo-gie child.

B7 A7 G7
 0 0 0 3 fr.

To Coda

Boo-gie; and I'm in too deep and I just keep sink-ing. When you move it

A7 G7
 0 0 0 3 fr.



like you real-ly know_ how to move me, I'll fol - low you wher-ev-er you go._

D C G D C
 0 0 0 x000 0 0


I just wan-na lay_ my love on you._ That boo-gie child, she can




B7 A7 B7
 0 0 0

boo-gie._ Ah, you sex- y, sex- y boo-gie child. Boo-gie;_ the sit - u -


A7  B7 

a - tion wrecks me. Boo-gie; I can't stand



A7  B7  A7 

the way you do it, boo-gie child. Boo-gie; bad girl, don't put me through this.



G7  3 fr. A7 

Boo-gie child, she's hon-ey sweet. She's got hun-gry love;



G7  3 fr. D  C 

it's good e-nough to eat. You can't touch her 'cause you know



G x000 D 0 C 0 0 G x000

she's mine. Come on, boo-gie child, let your love light shine.

D 0 C 0 0 G x000 D 0 C 0 0

I just wan-na lay my love on you. That boo-gie child, she can.

No chord F#7+9 8 fr. N. C.

F7+9 7 fr. F#7+9 8 fr. Gm 3 fr.

Bbm



C#m



4 fr.

A7



G#7



4 fr. Tacet

Musical notation for the first system, including treble and bass clefs, a grand staff, and a guitar staff with chord diagrams.

B7



A7



B7



Boogie, ah you sex-y, sex-y boogie child. Boogie; the sit-u-

Musical notation for the second system, including lyrics and piano accompaniment.

A7



B7



A7



a-tion wrecks me. Boogie; I can't stand the way you do it, boogie child.

Musical notation for the third system, including lyrics and piano accompaniment.

B7



A7



D



C



Boogie; bad girl, don't put me through this. You can't touch her, 'cause you know.

Musical notation for the fourth system, including lyrics and piano accompaniment.

G x000 D 0 C 0 0 G x000

— she's mine. — Come on, boo-gie child, let your love_ light shine. —

D 0 C 0 0 G x000 D 0 C 0 0

I just wan-na lay_ my love on you. — That boo-gie child, she can.

D. S. al Coda

Coda

E^b7 6fr. E7 0 0 00 F7 F#7 G7 3 fr. G#7 4fr. A7 0 0 0 B^b7 B7 C7 3 fr.

(spoken) just keep sink-ing.

Repeat and fade

B7 A7 0 0 0

Boo - gie, — boo - gie child. Come on, boo - gie, boo - gie.

Repeat and fade

COME ON OVER

Moderately

Tacet

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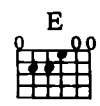
The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a treble clef staff containing a whole rest. The left hand starts with a series of chords and eighth notes, marked *mf*. The melody in the right hand consists of eighth notes and quarter notes, featuring two triplet markings over the eighth notes.



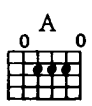
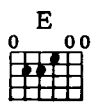
If my life gets like a jig - saw



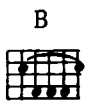
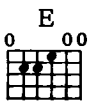
with the piec - es out of place, come on o - ver,



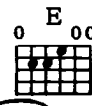
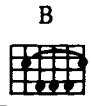
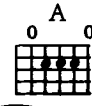
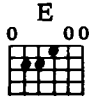
put a smile — back on — my face. — And if



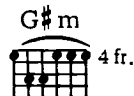
all my bad — days came at once you would know just what to
 can-not see — in front of me and I know my dark-est



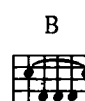
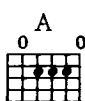
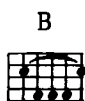
do. Come on o - ver; ba - by, you — will see me through, —
 day, come on o - ver; you can take — it all — a - way. —



And if — you think — I need — you, come on o -



ver. Bring your love - a - round; ——— you can dry a - way - my tears. —



— And if — you think — I need — you, come on o -

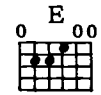


ver. Lay your bod - y down; ——— you know —



To Coda ⊕

— I will - be here. ——— So bring your love a-round.

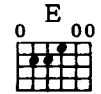


Musical notation for the first system, including treble and bass staves with guitar accompaniment. The treble staff contains a melodic line with triplets. The bass staff provides harmonic support with chords and moving lines.

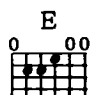


D. S. $\frac{3}{4}$ al Coda

Coda



Musical notation for the second system, including treble and bass staves. The lyrics "When I" are written below the treble staff. The music features a melodic line in the treble and accompaniment in the bass.



Musical notation for the third system, including treble and bass staves. The lyrics "Come on o" are written below the treble staff. The music continues with a melodic line and accompaniment.



Musical notation for the fourth system, including treble and bass staves. The lyrics "ver here." are written below the treble staff. The music concludes with a melodic line and accompaniment, including a *rit.* (ritardando) marking.

EDGE OF THE UNIVERSE

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

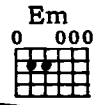
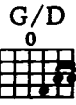
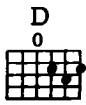
Moderately

Tacet

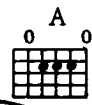
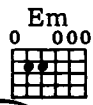
Just my dog —

— and I — at the edge of the u - ni - verse. —

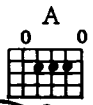
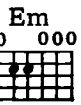
Well, I did - n't wan - na bring her and I know it -'ll make her worse. —



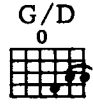
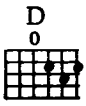
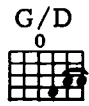
Now I look — out on — for - ev -



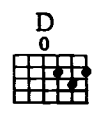
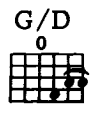
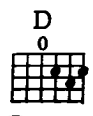
er and it must — be nice — down there. — And they call —



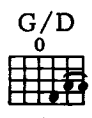
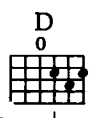
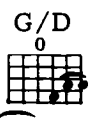
me Shen - an - do - ra in — the air. —



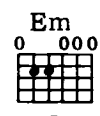
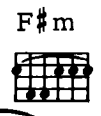
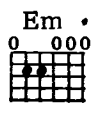
Well, I'm ten — feet tall, — but I'm on — ly three — feet wide. —
est jour - ney and I've come through the black of night. —



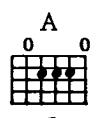
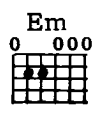
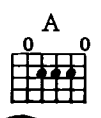
And I live — in - side an o - cean that flows —
I was tired — and hun - gry when I



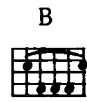
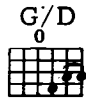
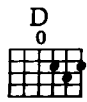
— saw on the oth - er side, — If I came —
saw your dis - tant light. — Well, I know —



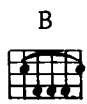
— back down — to - mor - row, would it all be far — too soon? —
— this may — sound cra - zy, but I'm sure I got — here first. —



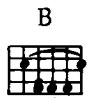
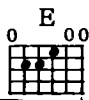
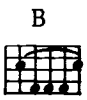
— And it looks — like it's gon-na be a love - ly af - -ter - noon. — }
— I'm just me, — Shen - an - do - ra, at the edge of the u - ni - verse. — }



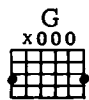
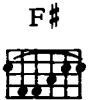
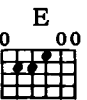
I thought that I was go -



ing home, and all the way I kept — on pray - in'.



I could - n't stop to turn — a - round; well, here I am and here —



— I'm stay - in'.



1.

2.

D. S. al Coda

It's been my long -

Just my dog -

Coda



Repeat and fade



At the edge of the u - ni - verse...

Repeat and fade

G/D



D



G/D



At the edge of the u - ni -

FANNY (BE TENDER WITH MY LOVE)

Moderately

Tacet

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

mf

E 0 00 B11 x 0 E maj7 0 0 B11 x 0 E 0 00 B11 x 0

First I — rise, — then I — fall; — seems like you don't — want the love —
say to your- self, — boy, you're out of your brain; — do you think I'm gon-na stand here all —

E maj7 0 0 F#m7 B11 x 0 F#m7

— of this man — at — all. — And — it's
— night — in the rain? — And it's the

C#m

B

G#

F#m7

G#7



sure been a lone - ly time -
start of a love - af - fair -

right up - - to the time - I met -
the mo - ment when I - - first met -

C#m7

C#m

B

G#



- you. So if you take a love - like mine - }
- you. And if you want I'll take - you there; - } be ten -

Amaj7

G#m7

F#m7

G#7



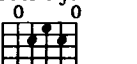
der - with my - love; -

you know how eas - y it is - to { hurt -
break -

C#m7

Amaj7

G#m7



- me. Fan - ny, be ten - der - with my - love, - 'cause it's all -

F#m7



B11



1.

— that I've got — and my love — won't { de - sert - } me. So you
 { for - sake - }

2.

Tacet



With my — love,

G#m



4 fr.



our love will seal it — to - geth - er. Oh, with our — love,

B



D. S. $\frac{3}{4}$ and fade

you made — a prom - ise — you'll al - ways — love me — for - ev - er. Be ten -

FIRST OF MAY

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Slowly
Tacet

D

F#m

When I was small and Christ-mas trees were tall, we
ap-ple tree that grew for you and me, I

G

D

A

D

used to love while oth - ers used to play. Don't ask me why, but time has
watched the ap - ples fall - ing one by one. And I re - call the mo - ment

F#m



G



D



A



passed us by;
of them all,

some-one else moved in from far a - way.
the day I kissed your cheek and you were gone.

Now

G



D



Em7



we are tall and Christ-mas trees are small,

and you don't ask the time of

D



D7



G



D



day. But you and I, our love will nev - er die, but

Em7



G



1. D



A



2. D



*D. S. $\frac{3}{4}$ (lyric 1)
and fade*

guess who'll cry come first of — May.

The May. When

HE'S A LIAR

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Driving beat

First system of musical notation, piano accompaniment. It consists of a grand staff with treble and bass clefs. The music is in 4/4 time and features a driving beat with frequent triplets. The right hand plays chords and single notes, while the left hand plays a rhythmic bass line with triplets. Dynamics include a forte (*f*) marking.

Second system of musical notation, piano accompaniment. It continues the driving beat with triplets in both hands. The right hand features more complex chordal patterns and melodic lines.

Third system of musical notation, including a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "I was stood by the light as I". The piano accompaniment continues with triplets and chords. Chord diagrams for Am and Dm are provided above the vocal line. Dynamics include a mezzo-forte (*mf*) marking.

Fourth system of musical notation, including a vocal line and piano accompaniment. The vocal line continues with lyrics: "looked through the win - dow with the great - est in - ten - tion, not mean - ing to see. I was". The piano accompaniment features triplets and chords. Chord diagrams for Am, Dm, D, Bm, and Am are provided above the vocal line.

Dm **Am** **D** **G** **D**

there in the dark and I saw you to - geth - er, - you were up in his arms, I was down on my

Am **D** **Am**

knees. Get the cards on the ta - ble, no need to pre - tend, You've got to be cruel to be

D **Am** **D** **C** **F** **G** **Chorus**

kind. He can sell you his love and you know you will pay 'cause. He's A Li - ar

F **G** **A** **F#m** **D** **F** **G**

He's A Li - ar And I should know Li - ar

cresc.

F **G** **A** **F#m** **D** **Am**

He's A Li - ar And I should know Ahh

cresc. *mf*

First system of musical notation, featuring piano accompaniment with triplets in both hands.

Second system of musical notation, including a *cresc. poco a poco* instruction.

Dm

Dm/C

Bm7-5

To Coda

Third system of musical notation, including a **Bb7** chord diagram.

Bb7

Dm

Fourth system of musical notation, including a *ff* dynamic marking and a vocal line starting with "Well they".

Well they

Fifth system of musical notation, including lyrics and various chord diagrams.

told me I fell but I just don't re - mem - ber... I was stand - ing face down, they were

mf

C

Bb

Am

Bb

C

there at my feet. There was smoke in the air and the sweet smell of leather, I was

out through the win - dow and down in the street. Well I'm cold and I'm hun - gry but

I'm still a - live, And it's not how I want it to be. There's a hand on my shoul - der, he

said I'll sur - vive, but He's a

D.S. al Coda

CODA

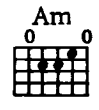
Was it not for the man that was block - ing the drive, Was it not for the red lim - o -

musical score with lyrics and guitar chords. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "sine. I'd be mil - lions of miles from the scene of the crime, And some - how in this mad - ness be - lieve she was mine. But I'm a li - ar He's A Li - ar And I should know li - ar. He's A Li - ar and I should know Ahh He's A". The guitar chords are: D, Am, D, C, F, G, A, F#m, D, F, G, F, G. The score includes triplets and other musical notations.

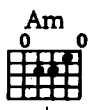
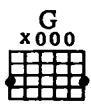
HOLIDAY

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

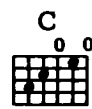
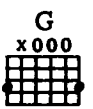
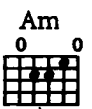
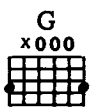
Moderately
Tacet



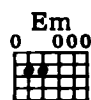
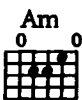
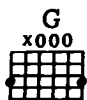
Oo, you're a hol - i -



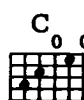
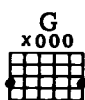
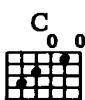
day, such a hol - i - day. Oo, you're a hol - i -



day, such a hol - i - day. It's some-thing I think's worth -



while, if the pup - pet makes you smile; if



not, then you're throw - ing stones, throw - ing stones, — throw - ing stones. —



Oo, it's a fun - ny game; don't be - lieve that it's all the same.
Oo, you're a hol - i - day, ev - 'ry day such a hol - i - day.



Can't think what I've just said; put the soft pil - low on my head.
Now it's my turn to say, and I say you're a hol - i - day. It's

C 0 0
 G x000
 Am 0 0
 Em 0 000

Mil-lions of eyes can see, yet why am I so blind? When the
 some-thing I think's worth-while, if the pup-pet makes you smile; if

F
 C 0 0
 G x000
 C 0 0

some-one else is me, it's un-kind, it's un-kind,
 not, then you're throw-ing stones, throw-ing stones, throw-ing stones...

Am 0 0
 G x000
 F
 Am 0 0

Dee dee dee dee dee dee dee dee dee dee dee dee,

G x000
 F

dee dee dee dee dee dee dee dee dee dee dee dee.

HOW CAN YOU MEND A BROKEN HEART

Words and Music by BARRY GIBB, MAURICE GIBB and ROBIN GIBB

Slowly (♩ = ♩³)
Tacet

E

E maj7

I can think of young - er days when liv - ing for my life was
I can still feel the breeze that rus - tles through the trees and

F#m7

E

G#

4 fr.

ev - 'ry - thing a man could want to do. I could nev - er see to -
mist - y mem - o - ries of days gone by. We could nev - er see to -

C#m



F#



B



mor - row, but I was nev - er told a - bout the sor - row.
 mor - row; no one said a word a - bout the sor - row.

Emaj7



And how can you mend a bro - ken heart?

mp

F#m7



How can you stop the rain from fall - ing down?



B



How can you stop



the sun from shin - ing?

What makes the world go 'round?

E maj7
 0 00

F#m7

How can you mend _ this bro-ken man?_ How can a los-er ev-er

win? Please help me mend my bro - ken heart

A B A B

and let me live a - gain.

F#m7 B 1. E

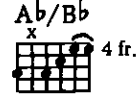
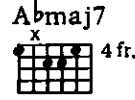
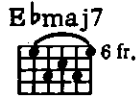
gain.

2. E E maj7

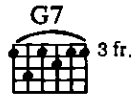
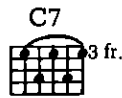
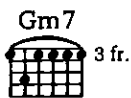
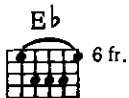
HOW DEEP IS YOUR LOVE

Moderately

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

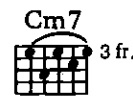
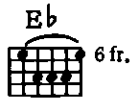
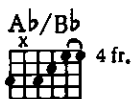


I know your



eyes in the morn - ing sun, —
I be - lieve in you. —

I feel you touch — me in the pour - ing rain. —
You know the door — to my ver - y soul. —



— And the mo - ment that you wan - der far — from me, — I wan - na
— You're the light — in my deep - est, dark - est hour; — you're my

Fm7



Ab/Bb



4 fr.

Abmaj7



4 fr.

feel you in my arms a - gain. —
sav - ior when I fall. —

And you come — to me — on a sum -
And you may — not think — I — care —

Gm7



3 fr.

Fm7



mer breeze; — keep me warm — in your love, — then you soft -
for you — when you know — down in - side — that I real -

Db9



3 fr.

Gm7



3 fr.

Ab/Bb

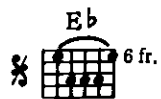


4 fr.

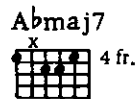
how deep is your love.

ly leave. — }
ly do. — } And it's me you need — to show: —

How deep —

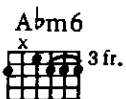
E^b
 6 fr.

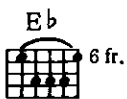
E^bmaj7
 6 fr.

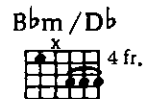
A^bmaj7
 4 fr.

— is your love?— How deep — is your — love? I real-ly mean — to learn. —




A^bm6
 3 fr.

E^b
 6 fr.

B^bm / D^b
 4 fr.

— 'Cause we're liv-ing in a world of fools, — break-ing us

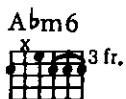


C7
 3 fr.

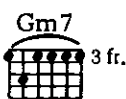
Fm7

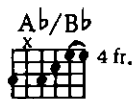

down when they all — should let us be. — We be - long —



A^bm6
 3 fr.

E^b
 6 fr.

Gm7
 3 fr.

A^b/B^b
 4 fr.

D. S. $\frac{3}{4}$ and fade

— to you — and me. How deep



I CAN'T SEE NOBODY

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately

Em 0 000 D 0 A 0 0

I walk the lone-ly streets; - I watch the peo - ple
I used to have a brain; - I used to think - of

mf

E 0 00 Em 0 000 D 0

pass-ing by. - I used to smile and say - hel - lo. Guess
man - y things.. I watched the fall - ing rain and

3

A 0 0 E 0 00 Em 0 000 D 0

I was just - a hap - py guy. - Then you hap-pened, girl, this
lis-tened to - the sweet birds sing.. Don't ask me why, lit-tle girl. I

feel - ing that — po - sess - es me. — I just can't
 love you and — that's all I can say. You're ev - 'ry, ev - 'ry

move my - self. — I guess it all — just had to be. —
 breath that I take. You are my nights; — my night and day. — }

I can't see — no - bod - y. No, I can't see — no - bod - y.

My eyes can on - ly look — at you. — You. —

Em D A

Ev -'ry sin - gle word you hear, girl, is com - ing from _ this

E Em D

heart of mine. _ { I nev - er felt like this be - fore; _ a
I lost you such a long time a - go.

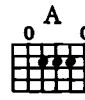
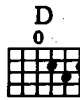
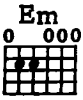
A E Em

To Coda

love like yours, _ so young and fine. _ And now as I try _
Don't know why. _ Said I don't know why. _

D A E

to for - get _ you, _ it does - n't work out an - y way.



I lost you such a long time a - go. But in my heart, _ you'll



D. S. al Coda

Coda

al-ways stay. _

Ba - by. _



I can't see _ no - bod - y. No, I can't see _



_ no - bod - y.

My eyes can on - ly look _ at you. _







IF I CAN'T HAVE YOU

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB


Medium Rock beat





Cm  3 fr. 




Gm  3 fr.     

Don't know



F    



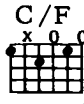

why— I'm sur - viv - ing ev - 'ry lone - ly day, — when there's got —



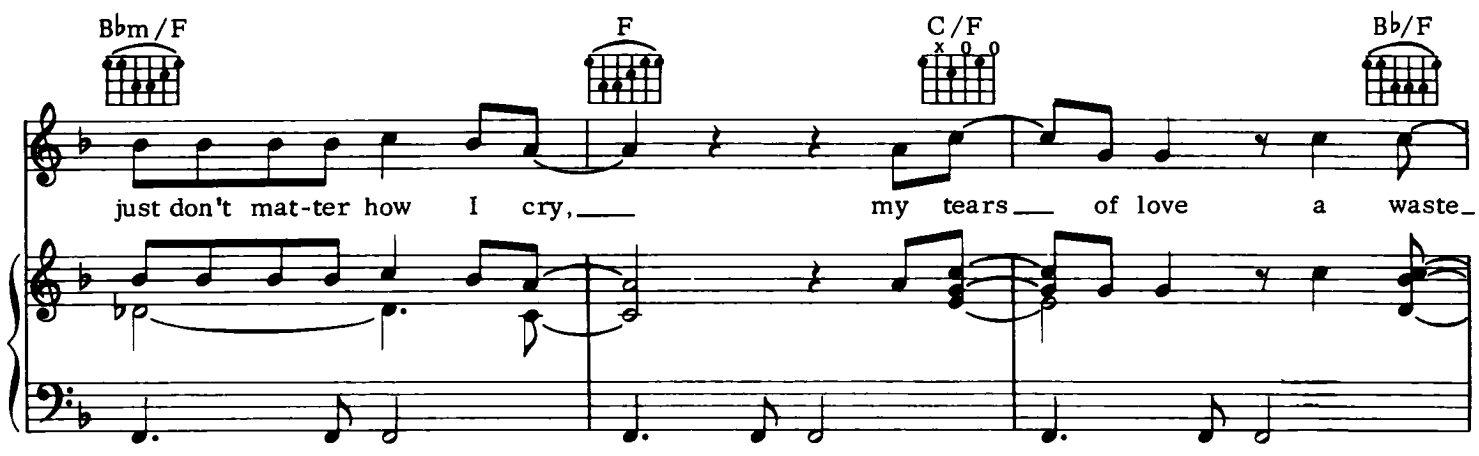
Bb/F  F 

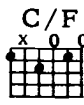
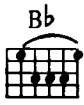
— to be no chance — for me. My life would end. — And it



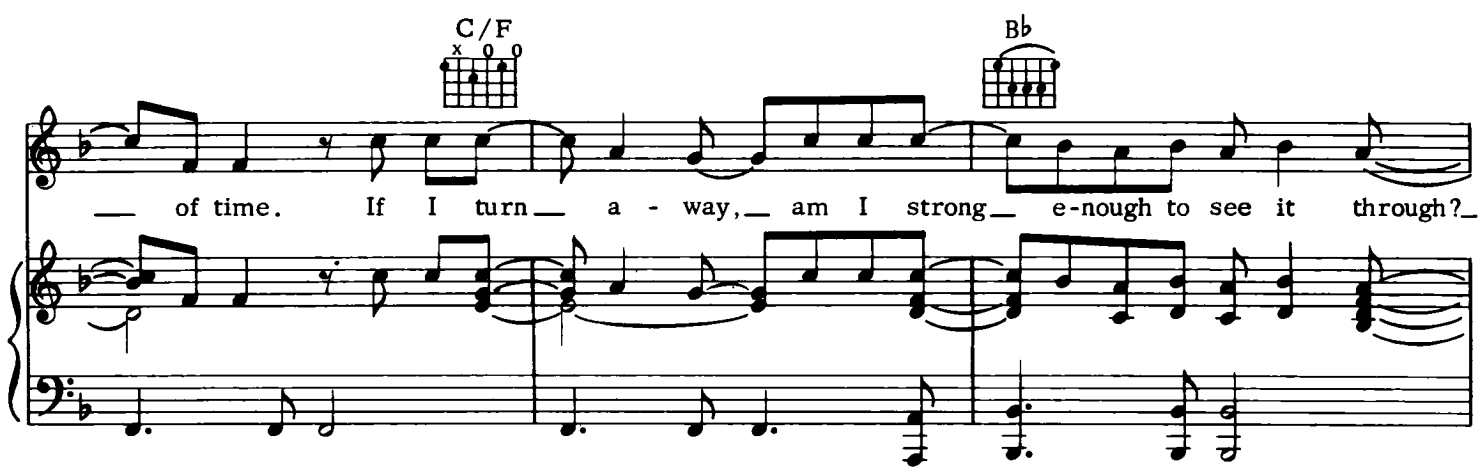
Bbm/F  F  C/F  Bb/F 

just don't mat-ter how I cry, — my tears — of love a waste —



C/F  Bb 

— of time. If I turn — a - way, — am I strong — e-nough to see it through? —




Gm7  3 fr.  C 11 


— Go cra - zy is what I will do — if I can't have you.




Dm C




I don't want no - bod - y, ba - by, if I



Am Dm



can't have you, ah, ah, if I




C



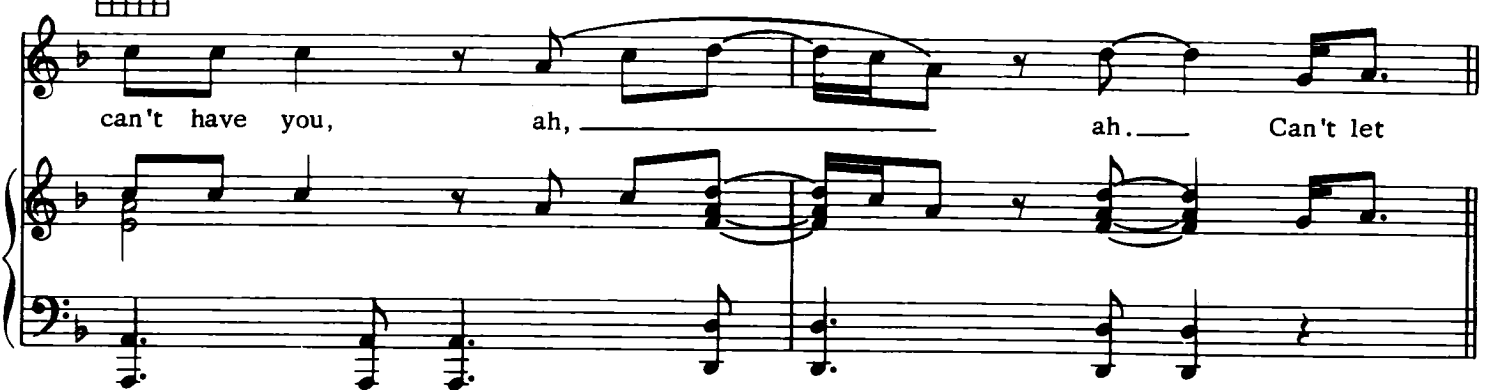
can't have you. I don't want no - bod - y, ba - by, if I



Am Dm



can't have you, ah, ah. Can't let



F Bbm/F F C/F

go, — and it does-n't mat-ter how I try. — I gave —

Bb/F C/F

— it all so eas - i - ly to you, — my love, to dreams —

Bb Gm7 3 fr. Bb

— that nev-er will come true. — Am I strong — e-nough to see it through? —

Gm7 3 fr. Bb C11

Go cra - zy is what I will do — if I can't have you.

D. S. $\frac{3}{4}$ and fade

I STARTED A JOKE

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

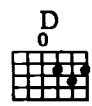
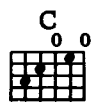
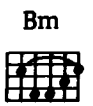
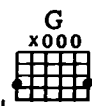
Moderately slow, in 2

Tacet

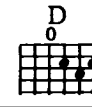
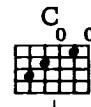
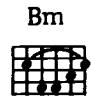
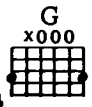
The first system of the musical score consists of two staves. The top staff is a vocal line in G major, starting with a 'Tacet' instruction. The bottom staff is a piano accompaniment in 2/4 time, featuring a steady bass line and chords in the right hand.

The second system includes guitar chord diagrams for G (x000), Bm, C (000), and D (0). The lyrics are: "I start - ed a joke which start - ed the whole world". The musical notation includes triplets and a piano accompaniment.

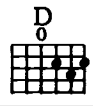
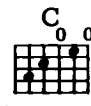
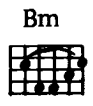
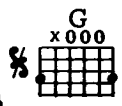
The third system includes guitar chord diagrams for G (x000), Bm, C (000), and D (0). The lyrics are: "cry - ing, but I did - n't". The musical notation includes triplets and a piano accompaniment.



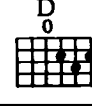
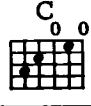
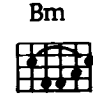
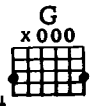
see that the joke was on



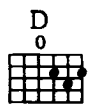
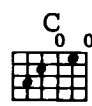
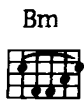
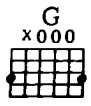
me oh, no.



I start - ed to cry which start - ed the whole world
 I fi - nal - ly died which start - ed the whole world

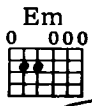
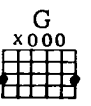


laugh - ing; }
 liv - ing; } oh, if I'd on - ly



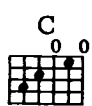
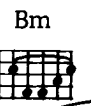
To Coda

seen that the joke was on

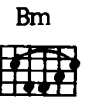
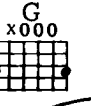


me. I looked at the

cresc. *f*



skies, run - ning my hands o - ver my



eyes; and I fell out of

Em
0 000

Em/D
0 000

Am
0 0 0

D
0

1.

bed, hurt - ing my head from things that I said. Till

2. D. S. $\frac{3}{4}$ (lyric 2) al Coda

Coda

G
x000

Bm

C
0 0 0

Till me, oh, _____ no, _____ that the

mf

gradual cresc.

D
0

G
x000

Bm

C
0 0 0

D
0

joke was on me, _____

G
x000

Bm

C
0 0 0

D
0

G
x000

oh. _____

f

I'VE GOTTA GET A MESSAGE TO YOU

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately slow, with a beat

Tacet

The

mf

Bb

Cm 3 fr.

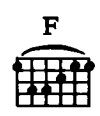
preach - er talked with me and he smiled, — said, —
 I told him I'm in no hur - ry, but if
 laughed but that did - n't hurt, — and it's

(mf)

F

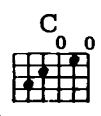
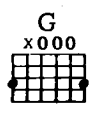
Bb

"Come and walk with me, come and walk one more mile. — Now for
 I broke her heart, then won't you tell her I'm sor - ry. And for
 on - ly her love that keeps me wear - ing this dirt. — Now I'm



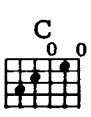
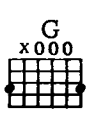
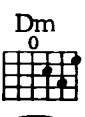
once in your life_ you're a - lone, but you ain't got a dime, - there's no
 once in my life_ I'm a - lone, and I got - ta let her know just in
 cry-ing, but deep_ down in- side, well, I did it to him, - now it's

cresc.

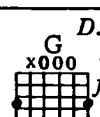
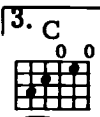
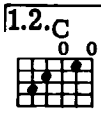
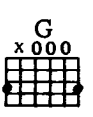
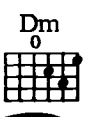


time for the phone."_ } I've just got - ta get a mes-sage to you; -
 time be - fore I go. }
 my turn to die. }

f



hold on, hold on. One more hour and my life will be through; -



D. S. and fade

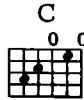
hold on, hold on. { Well, I I've just

JIVE TALKIN'

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

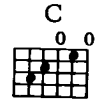
Moderately, with a strong beat

Tacet



It's just your jive talk - in', you're

mp *mf*



tell - in' me lies, — yeah; jive talk - in', you wear a dis - guise. —

Jive talk - in', so mis - un - der - stood, — yeah; jive talk - in', you're

F C

gets in my eyes. — No - bod - y be - lieves what you say; — it's just your
wear a dis - guise. — Jive talk - in', so mis - un - der - stood, — yeah;

Bb C C

jive talk - in' that gets in the way. — Love talk - in' is
jive talk - in', you just ain't no good. —

F C

all ver - y fine, — yeah; jive talk - in' just is - n't a crime. — And if there's

some - bod - y you'll love till you die, — then all that jive talk - in' just



No chord

gets in your eye.

Do be lu bu loop do be lu bu loop

do do do do doot doot, do be lu bu loop do be lu bu loop

Repeat and fade



do doot. do. Jive talk - in'

Repeat and fade

JUMBO

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately



Jum-bo said — to say — good - night. — See you in — the morn-
"Play no games," he'd say — to me, — "when my life — is gone."


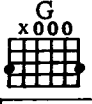
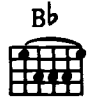
mf



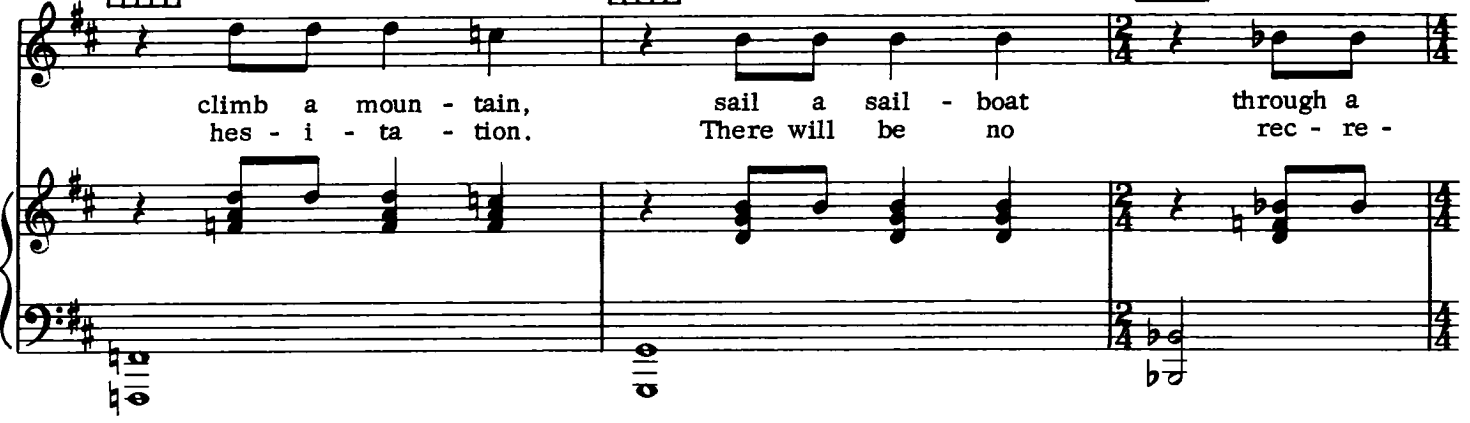
ing. Please don't lose — your ap - pe - tite. —
"He is right," he'd say — to me. —

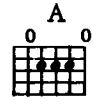
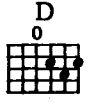


He knows who — is yawn - ing. To - mor - row you can
We know who — is wrong. — So please don't make no


F  G  Bb 

climb a moun - tain, sail a sail - boat through a
hes - i - ta - tion. There will be no rec - re -




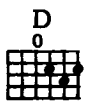
A  D 

foun - tain. } Jum - bo said _ to say _ good - night, _ and
a - tion. }




he's a friend - of yours. _



D 

Lis - ten to the tune; and if it's loud, it's up to you. It's on - ly



Dsus4



sound - er than a spar - row, and it shoots a bow 'n' ar - row through a

D7



song that's like a pow - der with a gun that's e - ven loud - er. And it's

G/D



sad e - nough to hear you must - a lis - ten with your ear in or - der to

D7



get to you.

Repeat and fade

D7



Repeat and fade

LIVING EYES

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderate Rock

Piano introduction in 4/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics range from *f* (forte) to *mf* (mezzo-forte).

Dm

Bb

Vocal line: "Would you be-lieve me if I told you your to-mor-row is my".
Piano accompaniment includes an 8va melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*.

Dm

F

Vocal line: "yes-ter-day? But be a-live I know that we will The".
Piano accompaniment continues with the same rhythmic pattern. Dynamics include *mf*.

E

F

Dm

Vocal line: "world keeps on mov-in' but I'm hold-in' still. In the be-gin-ning I was When I been o-ver I been".
Piano accompaniment includes a *(mf)* dynamic marking.

Bb

Dm

F



far a - way and pray - ing for my des - ti - ny that would ar - rive the mo - ment
un - der I don't own a dream to an - a - lyse But Liv - in' Eyes you know that

E

F

— you're born For we will — be here when the mir - a - cle of comes. — Liv - ing
I do Be - lieve in the soul and the ma - gic of you. — Liv - ing

A

D

A

Eyes when un - der the sun don't cry — No

war in my mind the state of my heart Liv - ing Eyes when

out in the rain will fall — The day I de - ny the

Dm **Bb** **F**

face of my love We are of age we are in time we are for - ev - er Right

Gm **Dm** **Bb**

now when the pow - er is mine I leave you hea - ven and the earth I leave you

F **Gm** **A** **Dm** **To Coda**

nev - er And liv - in' to love is the rea - son we shine

Bb **Eb** **Ebm**

D.S. al Coda **CODA**

Liv - ing Eyes when un - der the sun don't

Bb **Eb** **Ebm** **Repeat and Fade**

cry No war in my mind the state of my heart Liv - ing

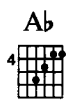
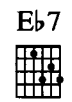
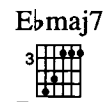
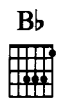
LONELY DAYS

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

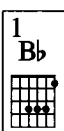
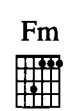
Slowly
Cm




Good morn-ing Mis - ter Sun - shine,
I see you ev - 'ry morn - ing



you bright-en up my day. Come sit be - side
out - side the res - tau - rant. The mu - sic plays



me in your way.
so non - cha-lant.

2 **Bb** **Bdim** **Cm**

Ah.

Faster

Moderate Rock

C **Bb** **F** **Bb**

Lone - ly days, - lone - ly nights, - where ³would I be with - out my

C **Bb** **F**

wom - an? Lone - ly days, - lone - ly nights, -

1 C Bb F

Where would I be with-out my wom - an?

Detailed description: This system contains the first line of music. It features a vocal line with a triplet of eighth notes and lyrics. The piano accompaniment consists of a treble and bass clef with chords and moving lines. Chord diagrams for C, Bb, and F are shown above the staff. A '3' indicates a triplet.

2 Bb C Cm Slowly

where would I be with-out my wom-an? — Lone - ly days, —

Detailed description: This system contains the second line of music. The tempo is marked 'Slowly'. It features a vocal line with a triplet and lyrics. The piano accompaniment continues with chords and moving lines. Chord diagrams for Bb, C, and Cm are shown above the staff. A '3' indicates a triplet.

F Bb Cm

lone - ly nights, where would I be with-out my wom - an?

Detailed description: This system contains the third line of music. It features a vocal line with a triplet and lyrics. The piano accompaniment continues with chords and moving lines. Chord diagrams for F, Bb, and Cm are shown above the staff. A '3' indicates a triplet.

Detailed description: This system contains the final line of music, primarily piano accompaniment. It features a treble and bass clef with chords and moving lines. The piano part concludes with a final chord and a fermata.

LOVE SO RIGHT

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Slowly
Tacet

mp

Musical notation for the piano introduction, featuring a treble and bass clef with a 4/4 time signature. The music is in F# major and begins with a piano (mp) dynamic. The introduction consists of several measures of chords and moving lines.

E

0 2 2 0 0 0

F#m7

2 3 4 5 4 3

She came on like the night — and she

Amaj7

0 2 2 0 0 0

G#m7

4 fr.

F#m7

Emaj7

0 2 2 0 0 0

held on — tight, — and the world was right when she made love to me. We were

F#m7

F#m7/B

E

0 2 2 0 0 0

F#m7

free. She moved in like a friend, — start-ed

Amaj7



G#m7



4 fr.

F#m7



Emaj7



lov - ing me. And I thought I'd found the heav-en in her eyes. But the

F#m7



B7



G#7



4 fr.

C#m



4 fr.

morn- ing when I _ woke up, I was here and _ she was gone; _ now I'm

F#m7



F#m7/B



hang- ing on. May- be you can tell _ me how a

cresc.

Amaj7



G#m7



4 fr.

C#m7



4 fr.

F#m7



love so right can turn out to be so wrong, _ oh, my dar -

mf

F#m7/B



Amaj7



G#m7



4 fr.

C#m7



4 fr.

ling. How _____ a love so right can turn out to be so wrong. _

F#m7



F#m7/B



E



F#m7



Where _____ did she go _____ when I need her

dim. *mp*

Amaj7



G#m7



4 fr.

F#m7



Emaj7



close to me?_ And the per-fect sto-ry end-ed at the start. I

F#m7



B7



G#7



4 fr.

C#m



4 fr.

thought you came _____ for - ev - er, and you came to break my _____ heart. _ Now I'm

F#m7



F#m7/B



hang-ing on

on the chance that you'll come back to me. How a

cresc.

Amaj7



G#m7



4 fr.

C#m7



4 fr.

F#m7



love so right

can turn out to be

so wrong,

oh, my dar-

mf

F#m7/B



Amaj7



G#m7



4 fr.

C#m7



4 fr.

ling.

How

a

love so right

can turn out to be

so wrong, -

F#m7



F#m7/B



oh, my dar - ling.

I could take it in my stride, start

Am
0 0

G#m7 4 fr.

liv - ing for the mo - ment. May - be half the things - we sought were

C#7 4 fr.

F#m7

nev - er there. Sim - ply o - pen up our eyes and break it down to size. It

F#m7/B

Repeat and fade
Amaj7 0 0 G#m7 4 fr.

is - n't real - ly fair _____ how a love so right can

Repeat and fade

C#m7 4 fr.

F#m7

F#m7/B

turn out to be so wrong, _____ oh, my dar - ling. How _____ a

LOVE YOU INSIDE OUT

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately

mf

The first system of musical notation shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The music is marked 'Moderately' and 'mf' (mezzo-forte). The melody in the treble staff is a series of eighth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system of musical notation continues the piano introduction. It follows the same two-staff format as the first system, with a treble clef staff and a bass clef staff. The melody and accompaniment continue in the same style.

Em9

A guitar chord diagram for the Em9 chord. The diagram shows the fretboard with the following fingerings: index finger on the 2nd fret of the 5th string, middle finger on the 2nd fret of the 4th string, ring finger on the 2nd fret of the 3rd string, and pinky finger on the 2nd fret of the 2nd string. The 1st and 6th strings are open.

Ba - by, I can't fig - ure it out, — your kiss - es taste like hon - ey.

The third system of musical notation includes the first line of lyrics. It features a vocal line in the treble clef staff and piano accompaniment in the bass clef staff. The lyrics are: "Ba - by, I can't fig - ure it out, — your kiss - es taste like hon - ey." The piano accompaniment continues with the same eighth-note pattern.

Dmaj7

A guitar chord diagram for the Dmaj7 chord. The diagram shows the fretboard with the following fingerings: index finger on the 2nd fret of the 4th string, middle finger on the 2nd fret of the 3rd string, ring finger on the 2nd fret of the 2nd string, and pinky finger on the 2nd fret of the 1st string. The 5th and 6th strings are open.

Sweet lies don't gim - me no rise on; oh, what you try - ing to do? — Liv - in' on — your

The fourth system of musical notation includes the second line of lyrics. It features a vocal line in the treble clef staff and piano accompaniment in the bass clef staff. The lyrics are: "Sweet lies don't gim - me no rise on; oh, what you try - ing to do? — Liv - in' on — your". The piano accompaniment continues with the same eighth-note pattern.

Am7

B7



cheat - in', and the pain___ grows in - side me; it's e - nough___ to leave me

Em9

A7sus4



cry - ing in the rain.____ Love you for - ev - er but you're

Dmaj7

B7(b9)



driv - ing me in - sane___ and I'm hang - ing on.____ Oh,_____

Em9



Oh, I'll win, I'll nev - er give in,___ our love has got the pow - er,____
Wrap my - self up___ and take me home a - gain,___

too man - y lov - ers in one life - time ain't good for you. —
too man - y heart - aches in one life - time ain't good for me. —

Dmaj7



Am7



— You treat me like a vi - sion in the night, — some - one
I fig - ure it's the love that keeps you - warm, — let this

B7



Em7



there to stand be - hind you when your world ain't work - in' right. — }
mo - ment be for - ev - er we won't ev - er feel the storm. — }

A7sus4



Em7



A7



Em7



F#m7



I ain't no vi - sion, I'm the man who loves you

Bm7

A7sus4

Dmaj7



in - side and out, _ back - wards and for - wards with my heart hang - ing out. _

Em7

F#m7

Bm7

Em7



I love no oth - er way. _ What am I gon - na do if we

A7sus4

D7



lose that fire? _ Don't try to tell _ me it's all o - ver, _

I can't hear a word, _ I can't hear a line. _

No man could love you more_ and that's what I'm cry - in' for. —



You can't change the way_ I feel_ in - side._ You are the rea - son for my

F

Em7

A7



laugh-ter and my sor - row, — Blow out the can - dle I will burn a - gain to - mor - row. —

Dmaj7

Am7



No man on earth_ can stand be - tween my love and I, and no

B7



Em9



A7sus4



mat-ter how you hurt_ me I will love you till I die... I ain't no vi - sion, I'm the

Repeat and fade



man who loves you in - side and out, —

A7sus4



Dmaj7



Em7



F#m7



back-wards and for - wards with my heart hang - ing out... I love

Bm7



Em7

A7sus4



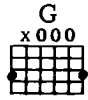
no oth - er way... What am I gon - na do if we lose that fire? —

MASSACHUSETTS

(THE LIGHTS WENT OUT)

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

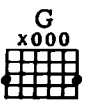
Moderately
Tacet



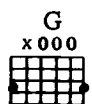
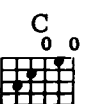
Feel I'm go - ing back _____ to Mas - sa - chu - setts;
 Tried to hitch a ride _____ to San Fran - cis - co;
 Talk a - bout the life _____ in Mas - sa - chu - setts;



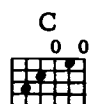
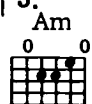
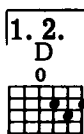
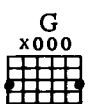
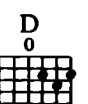
some - thing's tell - ing me _____ I must go
 got - ta do the things _____ I wan - na
 speak a - bout the peo - ple I have



home. — And the lights all went out in Mas - sa -
do. — And the lights all went out in Mas - sa -
seen. — And the lights all went out in Mas - sa -

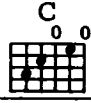
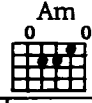
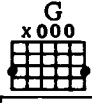
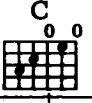
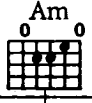
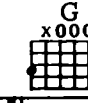


chu - setts the day I left her
chu - setts; they brought me back to
chu - setts; and Mas - sa - chu - setts is



stand - ing on her own.
see my way with you.
one place I have seen.

Repeat and fade



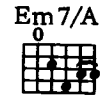
I will re - mem - ber Mas - sa - chu - setts.

Repeat and fade

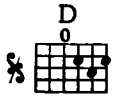
MELODY FAIR

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

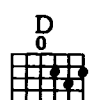
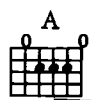
Moderately



The first system of music features a piano accompaniment in 4/4 time with a melody line. The piano part starts with a *mp* (mezzo-piano) dynamic. The guitar chords are D and Em7/A.



The second system contains the vocal melody and piano accompaniment. The lyrics are: "Who is the girl with the crying face, / Who is the girl at the window pane,". The piano accompaniment continues with the same melodic pattern.



The third system continues the vocal melody and piano accompaniment. The lyrics are: "look - ing at mil - lions of signs? / watch - ing the rain fall - ing down?". The piano accompaniment concludes the phrase.

Em/D
0000

She knows that life — is a run - ning race. — Her
Mel - o - dy, life — is - n't like — the rain; — it's

A
0 0 0 0

G
x000

face should - n't show — an - y lines. — }
just like a mer - ry - go - round. — }
Mel - o - dy Fair, — won't you comb -

Em
0 0 0 0

— your hair? — You can be beau - ti - ful too. —

G
x000

Mel - o - dy Fair, — re -

mem - ber you're on - ly a wom - an.

D
0

Mel - o - dy Fair, re -

G
x000

mem - ber you're on - ly a girl.

D
0

1. Em7/A
0

2. Em7/A
0

Ah. Ah.

D. S. $\frac{3}{4}$ (lyric 1) and fade

MORE THAN A WOMAN

Paroles anglaises et Musique de
BARRY GIBB, ROBIN GIBB
 et **MAURICE GIBB**

Medium Disco beat

Dbmaj7



Bb/C



Oh. _____

Fmaj7



Girl, I've known you ver - y well. I've seen you grow - in' ev - 'ry day. I nev -
 There are sto - ries old and true of peo - ple so in love like you and me,

Bb/C



er real - ly looked be - fore, but now you take my breath a - way,
 and I can see my - self let his - to - ry re - peat it - self. Re -

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Fmaj7

Sud - den - ly you're in my life, part of ev - 'ry - thing I do. You
 flect - ing how I feel for you, think - in' 'bout those peo - ple then, I

Bb/C

got me work - ing day and night just tryin' to keep a hold on you.
 know that in a thou - sand years I'd fall in love with you a - gain.

Ab 4 fr.

Bb

Ebmaj7

Cm 3 fr.

Here in your arms I found my par - a - dise,
 This is the on - ly way that we should fly.

Ab 4 fr.

Bb

Gm 3 fr.

my on - ly chance for hap - pi - ness,
 This is the on - ly way to go.

Ab 4 fr. Bb Ebmaj7 Cm 3 fr.

And if — I lose — you now, — I think I would die. — } Oh,
 And if — I lose — your love, — I know I would die. — }

Dbmaj7 4 fr.

say you'll al - ways be — my ba - by. We can make it shine. —

Bb/C

We can take for - ev - er just a min - ute at — a time. — Oh. —

Dbmaj7 4 fr. Ab 4 fr.

More than a wom - an. More than a wom - an to me. —

Bbm

Dbmaj7 4 fr.

More than a wom - an.

Ab 4 fr.

Bbm

Dbmaj7 4 fr.

More than a wom-an to me. _____

Bb/C

Oh. _____

Repeat and fade

Dbmaj7 4 fr.

More than a wom - an.

Repeat and fade

Ab 4 fr.

Bbm

More than a wom-an to me. _____

MORE THAN A WOMAN

INSTRUMENT Sib

Paroles et Musique de:
Barry GIBB, Robin GIBB
and Maurice GIBB

Musical score for instrument Sib, consisting of six staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score includes various rhythmic patterns, rests, and fingerings. A '5' is written above the fourth staff, and a '2' is written above the sixth staff.

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MORE THAN A WOMAN

INSTRUMENT Mib

Paroles et Musique de:
Barry GIBB, Robin GIBB
and Maurice GIBB

Musical score for instrument Mib, consisting of six staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score includes various rhythmic patterns, rests, and fingerings. A '5' is written above the fourth staff, and a '2' is written above the sixth staff.

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MR. NATURAL

Medium beat

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB



Burn - ing em - bers. I still re - mem - ber
Just when I think I'm get - ting it o - ver,

mf

Dm / C



all of those lit - tle things. _____ But I don't feel it so much 'cause I am
an old friend I should see. _____ He said he knew you well, and, ba - by,



so out of touch with my heart, _____ and it won't sing. _____
I could tell. — You know he knew you more than me. _____

Rust - y rain - bows. That's how the pain — goes,
 I went home laugh - ing, and in - side I'm cry - ing.

Dm/C

G

turn-ing me in - side out. Well, I come home at night — and you are
 We had a spe - cial thing. You know I loved you so much.. But, girl, I'm

F

out of my sight. — Yes, I'm dy - ing and there ain't no doubt. —
 so out of touch — with my heart, — and it won't sing. —

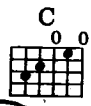
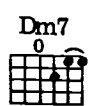
C

Dm7

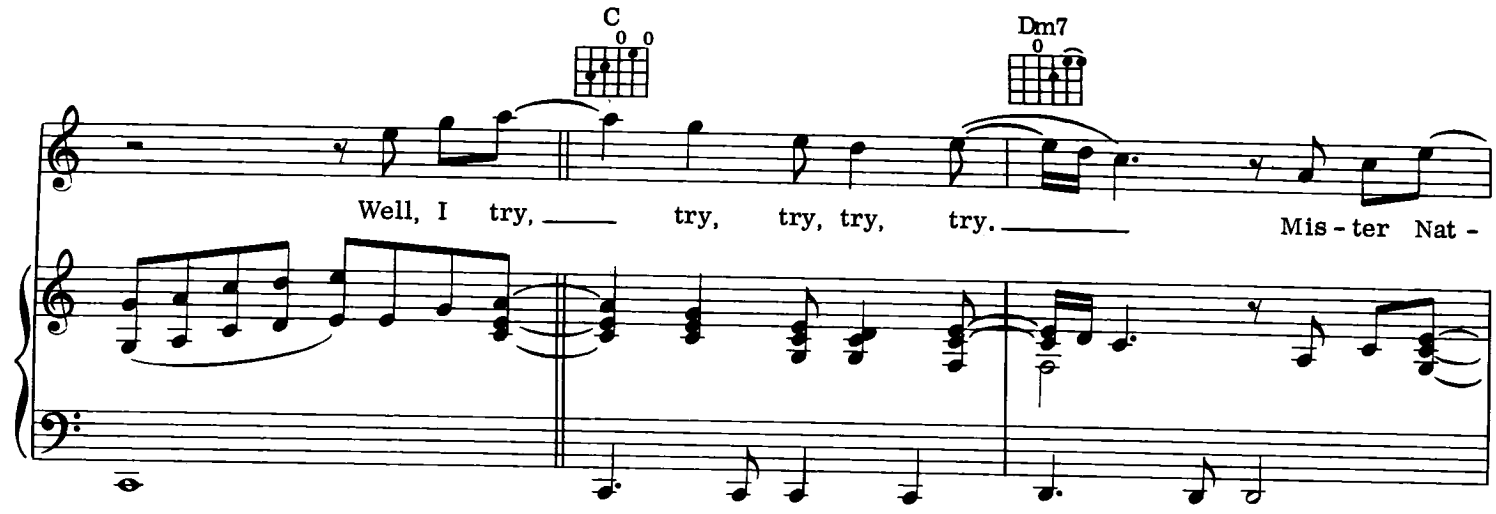
F

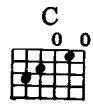


C

Well, I'm dy - ing and there's no way out. — }
 You know my — heart just won't sing. — }

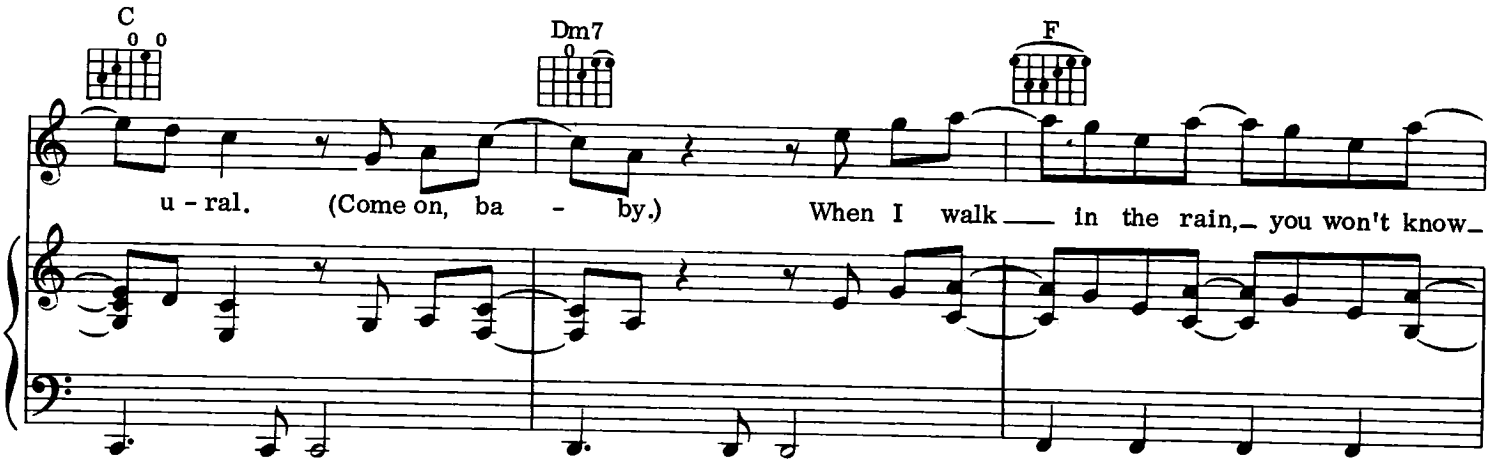
C  Dm7 

Well, I try, — try, try, try, try. — Mis - ter Nat -



C  Dm7  F 

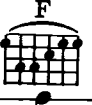
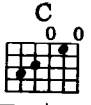

u - ral. (Come on, ba - by.) When I walk — in the rain, — you won't know —



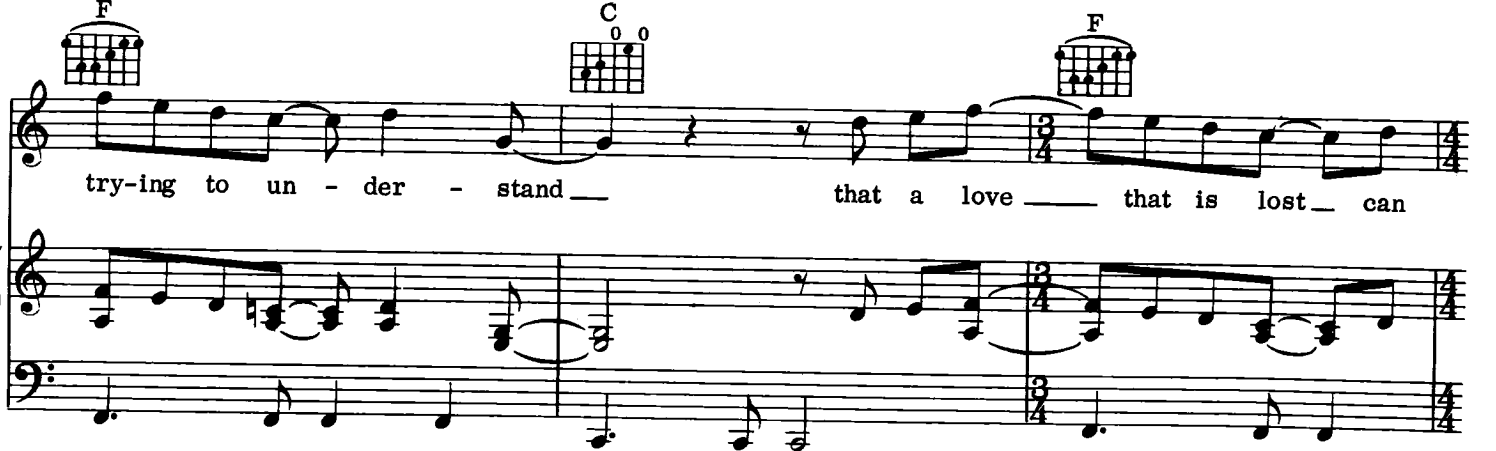
G  A 

— that I'm cry - ing: a smile on my face. — And I'm try - ing, I'm



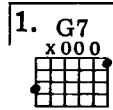
F  C  F 

try - ing to un - der - stand — that a love — that is lost — can

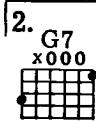




nev - er be found - a - gain. _____ And you can



see me dance. - I look like a hap - py man. _____



look like a hap - py man. _____ Still, I try, -

Repeat and fade



- try, try, try, try. _____ Mis-ter Nat - u - ral. (Come on, ba - by.) Well, I try, -

Repeat and fade

MY WORLD

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately

mp

The piano introduction consists of two staves. The right hand plays a melodic line in 4/4 time, starting with a quarter rest followed by eighth and quarter notes. The left hand plays a steady bass line with a low octave A note in the bass clef.

Verse

A

0 2 2 2 0

1. Don't shed a tear for me,
3. Don't shed a tear for me,

mp

The verse begins with a guitar chord diagram for A major. The vocal line has two verses. The piano accompaniment features a steady bass line and chords in the right hand.

D

0 2 3 2 0

E

0 2 2 0 0

A

0 2 2 2 0

no, it's not your style. } If you're not
that's not your style. }

The second system of the verse includes guitar chord diagrams for D, E, and A major. The vocal line features a triplet of eighth notes. The piano accompaniment continues with a steady bass line and chords.

F#7

Bm7

E7

0 2 2 0 0

here by me then it's not worth while.

The final system of the verse includes guitar chord diagrams for F#7, Bm7, and E7. The vocal line continues with the lyrics. The piano accompaniment concludes with a steady bass line and chords.

Chorus

0 A 0

Bm

My _____ World is our _____ world and this _____ world is

mf

0 E7 0

0 A 0

your _____ world and your _____ world is My _____ World and

Bm

0 E7 0

E11

0 E7 0

0 A 0

My _____ World is your world is mine. _____

Verse

0 A 0

C#m7 4 fr.

2. I've been cry - ing, I'm lone - ly. What

mp

Bm7



E7



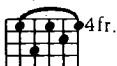
A



do I do to have you to stay. —

I've need - ed you to —

C#m7



Bm7



E7



cry — on,

I've writ - ten to you near - ly ev - 'ry day. —

Chorus



Bm



E7



My — World is our — world and this — world is your — world and

mf

A



Bm



your — world is My — World and My — World is

1 E7 A

your world is mine.

2. F#7 B

your world. My World is our world and

f Repeat and fade

C#m F#7 B

this world is your world and your world is

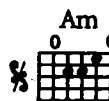
C#m F#7 C#m7 F#7

My World and My World is your world is

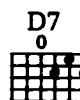
NEW YORK MINING DISASTER 1941

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately
Tacet



In the e - vent of some - thing hap - pen - ing to



me, there is some - thing I would like you all to see. It's just a



pho - to - graph of some - one that I knew. Have you seen my wife, Mis - ter

G x000

C 0 0

F

Jones? Do you know what it's like on the out - side? Don't go

E 0 00

To Coda

Am 0

talk - ing too loud, you'll cause a land - slide, Mis - ter Jones.

Am 0 0

I keep strain - ing my ears to hear a sound; may - be

D7 0

G x000

some - one is dig - ging un - der - ground. Or have they giv - en up and all gone home to

Am D7 G F

bed think - ing those who once ex - ist - ed must be dead? Have you

G C G C

seen my wife, Mis - ter Jones? Do you know what it's like on the

F E

out - side? Don't go talk - ing too loud, you'll cause a land - slide, Mis - ter

Am Coda Am/D

Jones. In the e - Jones.

NIGHT FEVER

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Medium Rock beat

Dm7
0 2 3 2 1 0

Gm7 3 fr.
3 2 1 0 2 3

Fmaj7
x 0 2 3 2 1

Gm7 3 fr.
3 2 1 0 2 3

C
0 0 0 2 3 3

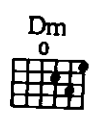
Bb
3 2 1 0 2 3

Lis - ten to_ the ground:_ there is move-ment all_ a - round._ There is
heat of our_ love,_ don't need no help for us_ to make_ it. Gim-me

F
1 1 2 3 4 3 2 1

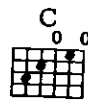
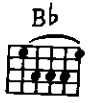
C
0 0 0 2 3 3

some-thing go - in' down,_ and I can feel it. On the
just e - nough_ to take_ us to the morn - in'. I got



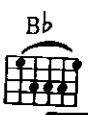
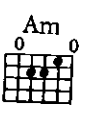
waves of the air, fire in my mind. there is I got danc - in' out high - er in there. my walk - in'. And I'm

If it's

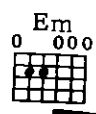
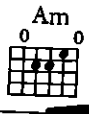


some - thin' we can share, glow - in' in the dark; I we can steal it. warn - in'. And that




I give you




sweet cit - y wom - an, she moves through the light, con -





trol - ling my mind and my soul. When you


Am  Dm  A 



reach out for me, — yeah, and the feel - in' is — bright, then I get




Dm7  Gm7  3 fr.



night fe - ver, night fe - ver. — We know how to do —




Fmaj7  Gm7  3 fr.

— it. Gim - me that



Dm7  Gm7  3 fr.

night fe - ver, night fe - ver. — We know how to show —



Fmaj7



Gm7



— it.

G



Dm



G



Here I am, pray-in' for this mo-ment to last, —

Dm



G



Dm



liv - in' on the mu - sic so fine, — borne on the wind, —

G



Dm



G



D (no 3rd)



— mak - in' it mine. —

Dm7



Gm7



Night

fe - ver, night

fe - ver. —

We know

how to do —

Fmaj7



Gm7



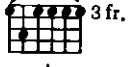
it.

Gim-me that

Dm7



Gm7



Fmaj7



night

fe-ver, night

fe - ver. —

We know

how to show — it.

1.

Gm7



2.

Gm7



D. S. ♯ and fade

In the

Gim-me that

NIGHTS ON BROADWAY

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately slow (in 2), with a strong beat

Tacet

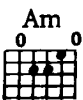
The first system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written for two staves (treble and bass clefs) with a key signature of one flat. The tempo is 'Moderately slow (in 2), with a strong beat'. The piano part begins with a dynamic marking of *mf*. The vocal line is silent, indicated by the 'Tacet' instruction.

The second system continues the musical notation. The vocal line has a note on the final measure with a long horizontal line underneath it, labeled 'Here _____'. The piano accompaniment continues with chords and a bass line.

Dm



The third system includes the vocal line with lyrics. The piano accompaniment continues. The lyrics are: 'in we are in a room full of / my place there are so man - y'. The piano part features chords and a bass line.



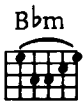
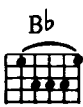
stran - gers,
oth - ers



stand - ing in — the dark where your eyes could - n't
stand - ing in — the line; how long will they stand be -



see tween me. } Well, I have — to
us? }



fol - low you though you did — not

F

want me to. But that won't stop my

Gm 3 fr.

lov - in' you; I can't stay a -

A

F

way. Blam-in' it all on the nights on

cresc. *f*

Am

Bb

Broad - way, sing - in' them love songs,

Bbm



sing-in' them straight - to - the - heart_ songs. Blam - in' it all_

F



Am



— on the nights_ on Broad - way, — sing-in' them

Bb



sweet sounds_ to that cra - zy, cra - zy town._

1. Bbm



2. Bbm



— Now_ cra - zy, cra - zy town._

mf

Dm
0

Dm
0

No chord

mf

N.C.

Am
0 0 0

I will wait, —

mp

Dm
0

F




(♩ = ♩)

e - ven if it takes for -

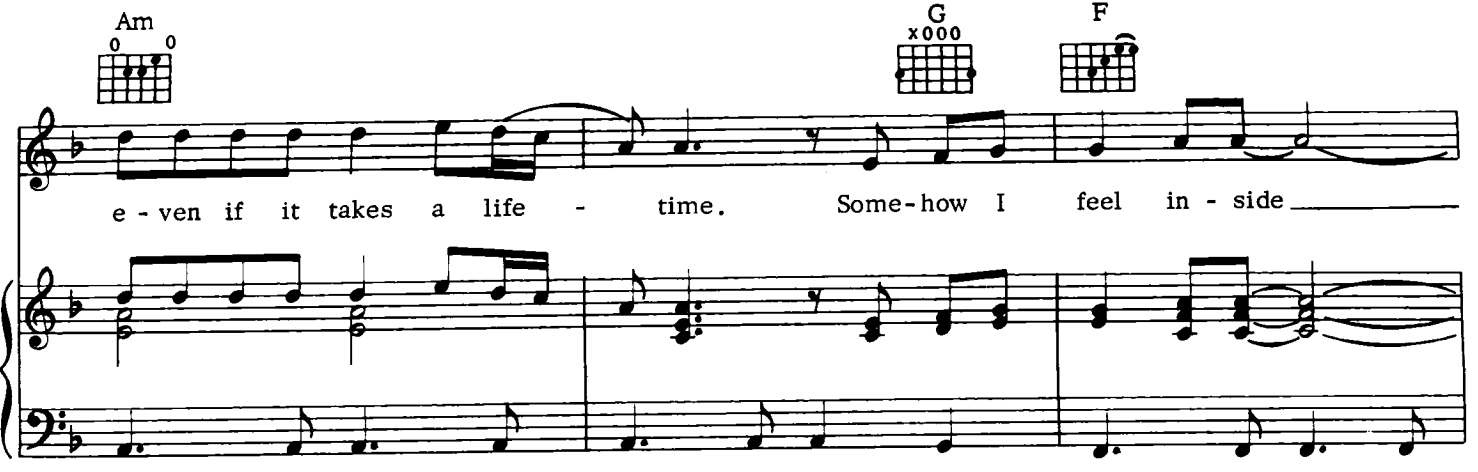
G
x000


Em
0 0 0 0

ev - er; I will wait, —

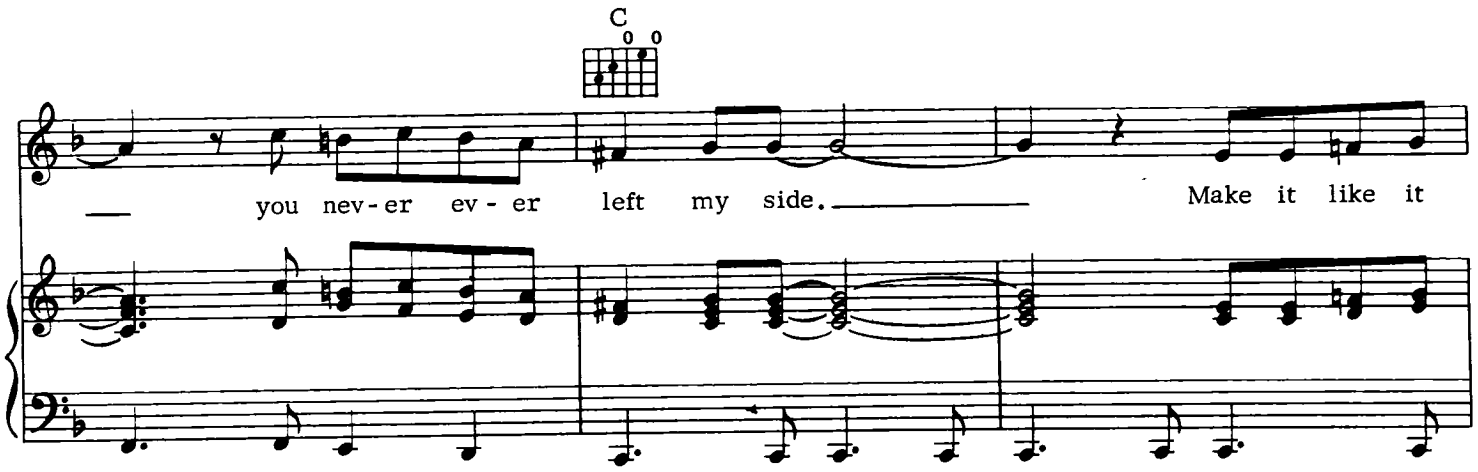
Am   



e - ven if it takes a life - time. Some-how I feel in - side _____



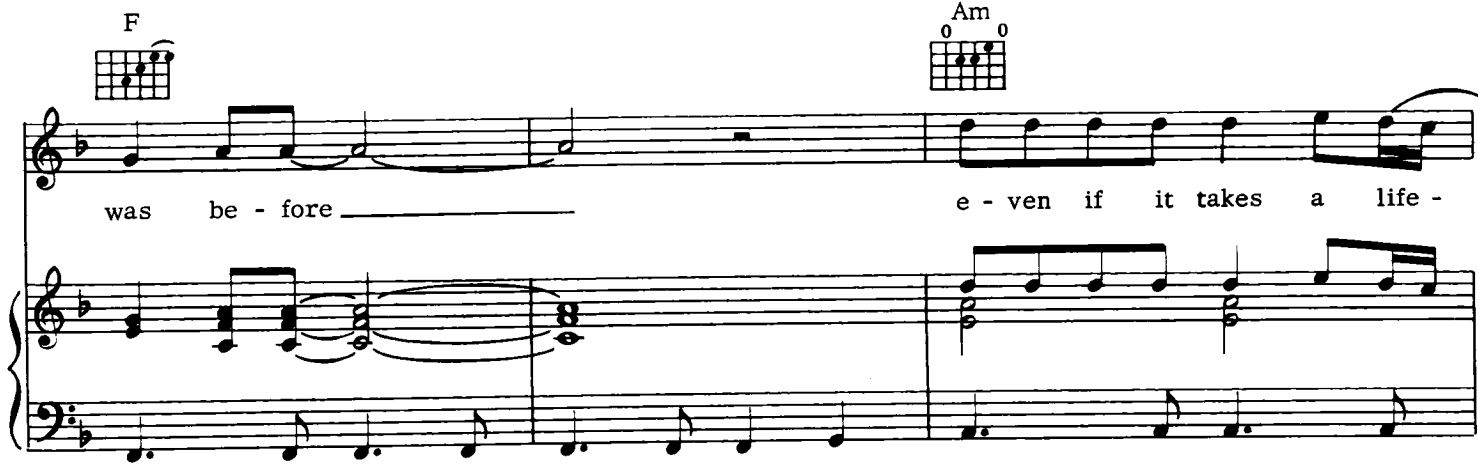
C 



— you nev - er ev - er left my side. _____ Make it like it



F  Am 

was be - fore _____ e - ven if it takes a life -

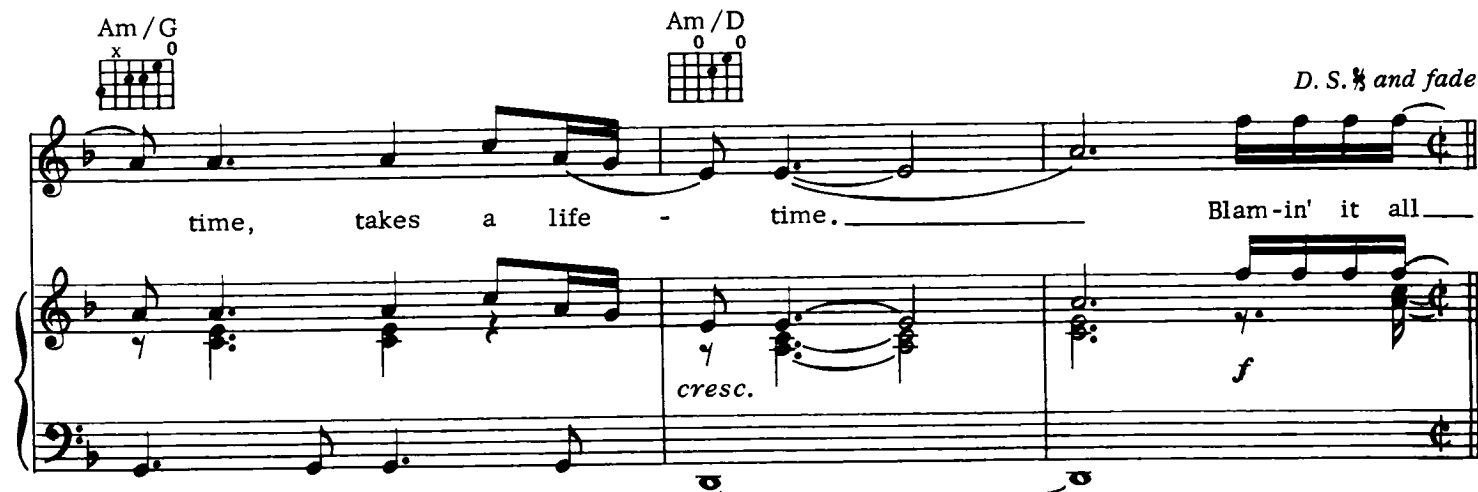


Am/G  Am/D 

time, takes a life - time. _____ Blam-in' it all _____

cresc. *f*

D. S. ½ and fade



WORDS

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately slow
Tacet

mp legato

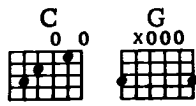
G
x000

Smile an ev - er - last - ing smile; a smile could bring you

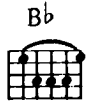
A
0 0

D
0

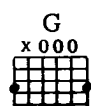
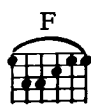
near to me. Don't ev - er let me find you



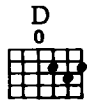
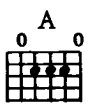
gone 'cause that would bring a tear to me. This



world has lost its glo - ry; let's start a brand - new sto - ry



now, my love. Right now, there'll be no oth - er



time, and I can show you how, my love. —

G x000 A 0 0

Talk in ev - er - last - ing words and ded - i - cate them all to me.

D 0

And I will give you all my life, I'm here if you should

C 0 0 G x000 Bb

call to me. You think that I don't e - ven

D 0 Tacet

mean a sin - gle word I say. It's on - ly

G x000 D 0

words, and words are all I have to take your heart a -

G x000 D 0 G x000 Tacet

way. It's on - ly words, and words are all I

D 0 G x000 D 0 Tacet

have to take your heart a - way. It's on - ly

G x000

words, and words are all I have to take your heart a - way.

rit.

WORLD

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Moderately slow

G x000 A 0 0 D 0





Now I've found that the world is

Bm G x000 A 0 0


round, and of course it rains ev - 'ry






Dsus4 0 D 0 D 0

day. Liv - ing to -
If I re -

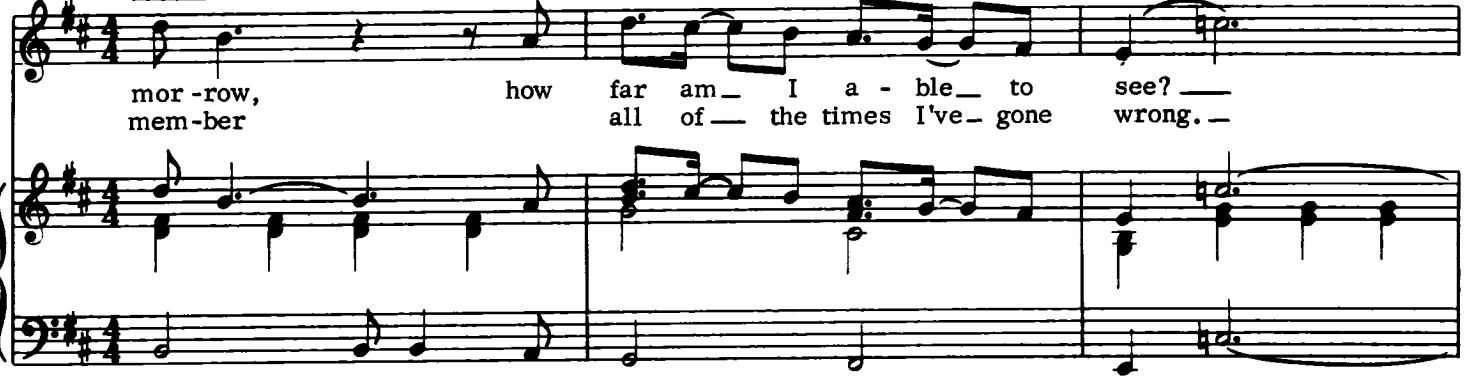
Bm  G  F#m  Em 

mor-row, mem-ber where in the world will I be? To -
all of the things I have done, I'd re -



Bm  G  F#m  Em  C 

mor-row, mem-ber how far am I a - ble to see? -
all of the times I've gone wrong. -




G  F 

Or am I need - ed here?
Why do they keep me here?

decresc.



G  A  D 

Now I've found that the world is



Bm

G
x000

A
0 0

round,

and of course

it

rains

ev - 'ry

1.

Dsus4
0

D
0

Dsus4
0

A
0 0

day.

day.

And

cresc.

Repeat and fade

D
0

E
0 00

A
0 0

F#m

now

I've

found

that the world

is

round,

and of

Repeat and fade

D
0

E
0 00

A sus4
0 0

A
0 0

course

it

rains

ev-'ry

day.

And

YOU SHOULD BE DANCING

Moderately, with a beat
Tacet

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

The first system of the score shows a vocal line that is tacet (silent) and a piano accompaniment. The piano part consists of a treble and bass clef. The treble clef has a *mf* dynamic marking and contains sustained chords. The bass clef has a rhythmic pattern of eighth notes.

The second system includes a guitar chord diagram for Gm, labeled "3 fr." (3 frets). The lyrics for this system are: "My ba-by moves at mid-night, goes juic-y and she's trou-ble, she".

The third system continues the lyrics: "right on till the dawn; gets it to me good; my wom-an takes me high - er, my wom-an gives me pow - er,".

my wom - an keeps_ me warm._ } What you
 goes right down to_ my blood._ }

Cm 3 fr. Cm(maj7) 3 fr. Cm7 3 fr. Cm(maj7) 3 fr.

do - in' on your back, aah, what you

Cm 3 fr. Cm(maj7) 3 fr. Cm7 3 fr. Cm(maj7) 3 fr. Gm 3 fr.

do-in' on your back, aah? You should be danc - in', yeah, -

1.

danc - in', yeah. She's

2. Cm 3 fr. Cm(maj7) 3 fr.

What you do - in' on your back,

Cm7 3 fr. Cm(maj7) 3 fr. Cm 3 fr. Cm(maj7) 3 fr.


what you do - in' on your back,

Cm7 3 fr. Cm(maj7) 3 fr. Gm 3 fr.


aah? You should be danc - in', yeah,


To Coda

danc - in', yeah.


Gm
 3 fr.




Am
 0 0

Gm
 3 fr.



Am
 0 0



Gm
 3 fr.

D. S. X
(lyric 1-no repeats)
al Coda X

Coda X

My



YOU STEPPED INTO MY LIFE

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Medium Disco beat

Tacet



Bm7



You stepped in - to my life — and I'm oh, — so hap - py.



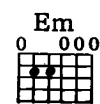
Bm7



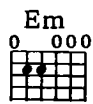
You stepped in - to my life — and I'm oh, — so hap - py.



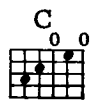
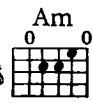
You stepped in - to my life, — stepped in - to my life, — stepped in - to my



life _____ and I'm oh, so hap - py. —



You stepped in - to my life — and I'm oh, — so. Be - fore you



came my — way I al - ways checked this — out; so much
nev - er — know what you have done, my — love. You gave me

B7



Em -



pain in — love and so a - lone in - side. I nev - er thought —
 so much — more my love is wor - thy — of. Be - neath my ver -

Am



C



— that I'd — be - lieve in love so much. But dar - ling
 y soul — I kneel be - fore your touch. Your touch is

B7



when you came — close to me, — sud - den - ly, — sud - den - ly — }
 ec - sta - sy, — close to me. — Sud - den - ly, — sud - den - ly — }

Em



Bm7



you stepped in - to my life — and I'm oh, — so hap - py.

Em
0 0 0 0

Bm7

You stepped in - to my life — and I'm oh, — so hap - py.

Am
0 0 0

Em
0 0 0 0

To Coda

You stepped in - to my life, — stepped in - to my life, — stepped in - to my life.

Bm7

Em
0 0 0 0

C
0 0

Bm7

Em
0 0 0 0

C
0 0

Bm7

C
0 0

B7



Em



You stepped in - to my life — and I'm

Bm7



Em



oh, — so hap - py. You stepped in - to my life — and I'm

Bm7



Coda

D. S. al Coda

Em7



oh, — so. You will life. —

Repeat and fade

Am



Em7



Repeat and fade