

## Saturday Night Fever Medly

Gibb brothers

The first system of the musical score is written for four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. Each staff begins with a whole rest followed by a '2' above it, indicating a two-measure rest. The melody is a simple eighth-note pattern: B-flat, A, G, F, E, D, C, B-flat. The lyrics are: 'Lis - ten to \_\_\_\_ the ground There is move-ment all \_\_\_\_ a - round There is'.

Lis - ten to \_\_\_\_ the ground There is move-ment all \_\_\_\_ a - round There is

Lis - ten to \_\_\_\_ the ground There is move-ment all \_\_\_\_ a - round There is

Lis - ten to \_\_\_\_ the ground There is move-ment all \_\_\_\_ a - round There is

Lis - ten to \_\_\_\_ the ground There is move-ment all \_\_\_\_ a - round There is

The second system of the musical score is written for four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is a simple eighth-note pattern: B-flat, A, G, F, E, D, C, B-flat. The lyrics are: 'some-thing go - in' down \_\_\_\_ and I can feel it On the waves of \_\_\_\_ the air, \_\_\_\_ there is'.

5

some-thing go - in' down \_\_\_\_ and I can feel it On the waves of \_\_\_\_ the air, \_\_\_\_ there is

some-thing go - in' down \_\_\_\_ and I can feel it On the waves of \_\_\_\_ the air, \_\_\_\_ there is

some-thing go - in' down \_\_\_\_ and I can feel it On the waves of \_\_\_\_ the air, \_\_\_\_ there is

some-thing go - in' down \_\_\_\_ and I can feel it On the waves of \_\_\_\_ the air, \_\_\_\_ there is

Measures 8-11 of the musical score. The score is written for four staves (three treble and one bass). The melody is in B-flat major (two flats). The lyrics are: "danc-in' out \_\_\_ there If it's some-thin' we \_\_\_ can share we can steal it." The music features a steady eighth-note rhythm in the melody and a similar pattern in the bass line.

danc-in' out \_\_\_ there If it's some-thin' we \_\_\_ can share we can steal it.

13

Measures 12-13 of the musical score. The score is written for four staves. The key signature changes to B-flat major (two flats). The lyrics are: "Well, you can tell by the way I use \_\_\_ my walk I'm a wo-man's man no time to talk \_\_\_". The music features a steady eighth-note rhythm in the melody and a similar pattern in the bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Measures 15-16 of the musical score. The score is written for four staves. The key signature changes to B-flat major (two flats). The lyrics are: "Ooh \_\_\_ Mu-sic loud \_\_\_ and wo-men warm I've been kicked a - round since I was born And now its". The music features a steady eighth-note rhythm in the melody and a similar pattern in the bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Mu-sic loud \_\_\_ and wo-men warm I've been kicked a - round since I was born And now its

17

all right It's o - kay — And you may look — the o - ther way —

all right It's o - kay — And you may look — the o - ther way —

all right It's o - kay — And you may look — the o - ther way —

all right It's o - kay — And you may look — the o - ther way —

19

We can try — to un - der - stand the New York Times ef - fect — on man

We can try — to un - der - stand the New York Times ef - fect — on man

We can try — to un - der - stand the New York Times ef - fect — on man

We can try — to un - der - stand the New York Times ef - fect — on man

21

Whe - ther you're a broth - er or whe - ther you're a - moth - er you're stay -  
Feel the ci - ty break - in' and ev' - ry - bo - dy shak - in' and your're

Whe - ther you're a broth - er or whe - ther you're a - moth - er you're stay -  
Feel the ci - ty break - in' and ev' - ry - bo - dy shak - in' and your're

Whe - ther you're a broth - er or whe - ther you're a - moth - er you're stay -  
Feel the ci - ty break - in' and ev' - ry - bo - dy shak - in' and your're

Whe - ther you're a broth - er or whe - ther you're a - moth - er you're stay -  
Feel the ci - ty break - in' and ev' - ry - bo - dy shak - in' and your're

## Saturday Night Fever Medly

- in' a-live — stay-ing a live —  
stay-in'-a-live — stay-in' a-live —

Ah ha ha ha stay-in' a-live — stay-ing a live —

- in' a-live — stay-ing a live —  
stay-in'-a-live — stay-in' a-live —

Ah ha ha ha stay-in' a-live — stay-ing a live —

- in' a-live — stay-ing a live —  
stay-in'-a-live — stay-in' a-live —

Ah ha ha ha stay-in' a-live — stay-ing a live —

- in' a-live — stay-ing a live —  
stay-in'-a-live — stay-in' a-live —

Ah ha ha ha stay-in' a-live — stay-ing a live —

Ah ha ha ha Stay-in' a-live (hi) (ve) stay-in' a-live

Ah ha ha ha Stay-in' a-live (hi) (ve) stay-in' a-live

Ah ha ha ha Stay-in' a-live (hi) (ve) stay-in' a-live

Ah ha ha ha Stay-in' a-live (hi) (ve) stay-in' a-live

Ah ha ha ha Stay-in' a-live (hi) (ve) stay-in' a-live

Ah ha ha ha Stay-in' a-live (hi) (ve) stay-in' a-live

Ah ha ha ha Stay-in' a-live (hi) (ve) stay-in' a-live

Ah ha ha ha Stay-in' a-live (hi) (ve) stay-in' a-live

32

(♩ = 96)

Oh, oh

Oh, oh

Oh, oh

Oh, oh

*mf* Girl I've known you ve - ry well - I've Of  
There are stor - ies old and true

*mf* Girl I've known you ve - ry well - I've Of  
There are stor - ies old and true

33

seen you grow in' ev - 'ry day I ne - ver real - ly looked be - fore but  
 peo - ple so in love like you and me, and I can see my - self let

35

now you take my breath a - way sud - den - ly you're in my life  
 his - to - ry re - peat it - self Re - flect - ing how I feel for you

37

part of ev - 'ry thing I do You got me work - ing day - and night just  
 think - in' 'bout those peo - ple then I know that in a thou - send years I'd

tryin' to keep a hold on you — *p* Here in your arms — I found my par-a - dise —  
fall in love with you a - gain This is the on - ly - ly way that we should fly —

tryin' to keep a hold on you — *p* Here in your arms — I found my par-a - dise —  
fall in love with you a - gain This is the on - ly - ly way that we should fly —

tryin' to keep a hold on you — *p* Here in your arms — I found my par-a - dise —  
fall in love with you a - gain This is the on - ly - ly way that we should fly —

my on - ly chance fo hap - pi - ness go And if — I lose you now I  
This is the on - ly way to go And if — I lose your love I

my on - ly chance fo hap - pi - ness go And if — I lose you now I  
This is the on - ly way to go And if — I lose your love I

my on - ly chance fo hap - pi - ness go And if — I lose you now I  
This is the on - ly way to go And if — I lose your love I

think I would die — *mf* Oh. say you'll al - ways be — my ba-by we can make it shine  
know I would die —

think I would die — *mf* Oh. say you'll al - ways be — my ba-by we can make it shine  
know I would die —

48

Musical score for measures 48-50. The score is written for four staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "We can take for e - ver just a min - ute at \_\_\_ a time \_\_\_".

We can take for e - ver just a min - ute at \_\_\_ a time \_\_\_

51

Musical score for measures 51-53. The score is written for four staves. The key signature is three sharps. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Ooo \_\_\_ doo ooo \_\_\_" and "More than a wo - man".

More than a wo - man

More than a wo - man to me

54

Musical score for measures 54-56. The score is written for four staves. The key signature is three sharps. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Doo doo doot doo-dle oo ah \_\_\_", "ooh ooh ooh oh \_\_\_", and "More than a wo - man".

More than a wo - man

Oh \_\_\_

2.

ah —

ah —

oh —

More than a wo-man to me

oh —

More than a wo-man to me

2

2

2

2

63

*f* It's just your

*f* It's just your

*f* It's just your

jive jive talk - ing talk - ing

jive jive talk - ing talk - ing

jive jive talk - ing you're so

yeah, yeah,

yeah, yeah,

tel - ling me lies yeah  
mis - un - der - stood yeah,

It's just your jive jive talk - ing you're tel - ling me lies yeah  
jive jive talk - ing so mis - un - der - stood yeah,

64

68

66

jive jive talk - ing talk - ing

jive jive talk - ing talk - ing

jive jive talk - ing you're wear a dis - guise  
jive jive talk - ing you're real - ly no good

Oh my child

Oh my child

Oh my child

you'll ne - ver know

you'll ne - ver know

you'll ne - ver know

jive jive talk - ing you're wear a dis - guise  
jive jive talk - ing you're real - ly no good

Oh my child

you'll ne - ver know



70

just what you mean to me — Oh my child you got so much

just what you mean to me — Oh my child you got so much

just what you mean to me — Oh my child you got so much

just what you mean to me — Oh my child you got so much

76

74

**ff** you're gon - na take a - way my en - er - gy with all your jive talk - ing

**ff** you're gon - na take a - way my en - er - gy with all your jive talk - ing you're

**ff** you're gon - na take a - way my en - er - gy with all your jive talk - ing you're

77

yeah, good love - in' still gets in my eyes — No bo - dy be -

yeah, good love - in' still gets in my eyes — No bo - dy be -

tel - lin' me lies — yeah, good love - in' still gets in my eyes — No bo - dy be -

tel - lin' me lies — yeah, good love - in' still gets in my eyes — No bo - dy be -

lievs what you say — it's just your jive talk - in' that gets in the way — *mp* Doo doot doo — doot

lievs what you say — it's just your jive talk - in' that gets in the way — *mp* Doo doot doo — doot

8 lievs what you say — it's just your jive talk - in' that gets in the way — *mp* Doo doot doo — doot

lievs what you say — it's just your jive talk - in' that gets in the way — *mp* Doo doot doo — doot

Doo doo doo doot Doo doot doo — doot Doo doo doot

Doo doo doo doot Doo doot doo — doot Doo doo doot

8 Doo doo doo doot Doo doot doo — doot Doo doo doot

Doo doo doo doot Doo doot doo — doot Doo doo doot

Doo - dle doo - dle doot doo - dle doo - dle doot doo doo doo doot doot

Doo - dle doo - dle doot doo - dle doo - dle doot doo doo doo doot doot

8 Doo - dle doo - dle doot doo - dle doo - dle doot doo doo doo doot doot

Doo - dle doo - dle doot doo - dle doo - dle doot doo doo doo doot doot

90

Doo-dle doo-dle doot doo-dle doo-dle doot

Doo-dle doo-dle doot doo-dle doo-dle doot

Doo-dle doo-dle doot doo-dle doo-dle doot

Doo-dle doo-dle doot doo-dle doo-dle doot

93

Soft Rock Ballad (♩ = 112)

97

I know your eyes in the morn - ing sun I feel you touch

I know your eyes in the morn - ing sun I feel you touch

I know your eyes in the morn - ing sun I feel you touch

I know your eyes in the morn - ing sun I feel you touch

99

me in the pour-ing rain and he mo - ment that you wan-der far from me I wan-na

me in the pour-ing rain and he mo - ment that you wan-der far from me I wan-na

me in the pour-ing rain and he mo - ment that you wan-der far from me I wan-na

me in the pour-ing rain and he mo - ment that you wan-der far from me I wan-na

And you came to me on a sum -  
feel you in my arms a - gain And you came to me on a sum -  
feel you in my arms a - gain And you came to me on a sum -

keep me warm in your love then you soft - ly leave And it's  
- mer breeze keep me warm in your love you soft - ly leave And it's  
- mer breeze keep me warm in your love then you soft - ly leave And it's  
- mer breeze keep me warm in your love then you soft - ly leave And it's

111

me you need to show how deep is your love  
me you need to show How deep is your love how deep  
me you need to show how deep is your love  
me you need to show How deep is your love how deep

112

I real-ly mean to learn \_\_\_\_\_ 'cause we're liv-ing in a world of fools

\_\_\_\_\_ is your love I real-ly mean to learn \_\_\_\_\_ 'cause we're liv-ing in a world of fools

I real-ly mean to learn \_\_\_\_\_ 'cause we're liv-ing in a world of fools

\_\_\_\_\_ is your love I real-ly mean to learn \_\_\_\_\_ 'cause we're liv-ing in a world of fools

116

\_\_\_\_\_ break-ing us down when they all \_\_\_\_\_ should let us be \_\_\_\_\_ we be - long

\_\_\_\_\_ break-ing us down when they all \_\_\_\_\_ should let us be \_\_\_\_\_ we be - long

\_\_\_\_\_ break-ing us down when they all \_\_\_\_\_ should let us be \_\_\_\_\_ we be - long

\_\_\_\_\_ break-ing us down when they all \_\_\_\_\_ should let us be \_\_\_\_\_ we be - long

123

♩ Medium Rock Beat (♩ = c. 108)

120

\_\_\_\_\_ to you and me \_\_\_\_\_

Lis-ten to the ground there is

\_\_\_\_\_ to you and me \_\_\_\_\_

Lis-ten to the ground there is

\_\_\_\_\_ to you and me \_\_\_\_\_

Lis-ten to the ground there is

\_\_\_\_\_ to you and me \_\_\_\_\_

Lis-ten to the ground there is

## Saturday Night Fever Medley

move-ment all a-round Ther is some-thing go - in' down and I can feel it On the

move-ment all a-round There is some-thing go - in' down and I can feel it On the

move-ment all a-round Ther is some-thing go - in' down and I can feel it On the

move-ment all a-round There is some-thing go - in' down and I can feel it On the

## To Coda

waves of the air there is danc-ing out there If it's some-thing we can share we can

waves of the air there is danc-ing out there If it's some-thing we can share we can

waves of the air there is danc-ing out there If it's some-thing we can share we can

waves of the air there is danc-ing out there If it's some-thing we can share we can

steel it And that sweet ci - ty wom - an she moves through the night co -

steel it And that sweet ci - ty wom - an she moves through the night co -

steel it And that sweet ci - ty wom - an she moves through the night co -

steel it And that sweet ci - ty wom - an she moves through the night co -

133

trol-ling my mind and my soul When you reach out for me yeah and the

trol-ling my mind and my soul When you reach out for me yeah and the

trol-ling my mind and my soul When you reach out for me yeah and the

trol-ling my mind and my soul When you reach out for me yeah and the

137

136

feel-ing is bright then I get night fe-ver night fe-ver We know how to do We know how to show

feel-ing is bright then I get night fe-ver night fe-ver We know how to do We know how to show

feel-ing is bright then I get night fe-ver night fe-ver We know how to do We know how to show

feel-ing is bright then I get night fe-ver night fe-ver We know how to do We know how to show

142

139

it it Gim-me that Here I am

it it Gim-me that

it it Gim-me that

it it Gim-me that

it it Gim-me that

16  
143

## Saturday Night Fever Medly

praying for this moment to last — li - vin' on the music so fine

This block contains the musical notation for measures 143 to 145. It features a vocal line with lyrics and three piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 143 contains the lyrics 'praying for this moment to last'. Measure 144 contains a double bar line. Measure 145 contains the lyrics 'li - vin' on the music so fine'.

borne on the wind mak-in' it fine *mp*

mak-in' it fine *mp*

mak-in' it mine *mp*

mak-in' it fine *mp*

This block contains the musical notation for measures 146 to 150. It features a vocal line with lyrics and three piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 146 contains the lyrics 'borne on the wind'. Measure 147 contains the lyrics 'mak-in' it fine'. Measure 148 contains the lyrics 'mak-in' it mine'. Measure 149 contains the lyrics 'mak-in' it fine'. Measure 150 contains the lyrics 'mak-in' it fine'. The dynamic marking *mp* (mezzo-piano) is present at the end of each measure.

151

Night fe-ver night fe-ver — we know how to do — it

Night fe-ver night fe-ver — we know how to do — it how to do — it gim-me that

Night fe-ver night fe-ver — we know how to do — it how to do — it gi, - me that

Night fe-ver night fe-ver — we know how to do — it

This block contains the musical notation for measures 151 to 155. It features a vocal line with lyrics and three piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 151 contains the lyrics 'Night fe-ver night fe-ver — we know how to do — it'. Measure 152 contains the lyrics 'Night fe-ver night fe-ver — we know how to do — it how to do — it gim-me that'. Measure 153 contains the lyrics 'Night fe-ver night fe-ver — we know how to do — it how to do — it gi, - me that'. Measure 154 contains the lyrics 'Night fe-ver night fe-ver — we know how to do — it'. Measure 155 contains the lyrics 'Night fe-ver night fe-ver — we know how to do — it'.



# Saturday Night Fever Medly

17

155

1.

<sup>2</sup>D.S. al Coda

Night fe-ver night fe-ver we know how to show it I get

Night fe-ver night fe-ver we know how to show it I get

Night fe-ver night fe-ver we know how to show it I get

Night fe-ver night fe-ver we know how to show it I get

160

## Coda

danc - in' out there and there's some - thing we share call it

danc - in' out there and there's some - thing we share call it

danc - in' out there and there's some - thing we share call it

danc - in' out there and there's some - thing we share call it

162

**ff** Night fe - ver

**ff** Night fe - ver

**ff** Night fe - ver

**ff** Night fe - ver