

THE

BEE GEES

GUITAR SONGBOOK



THE

GUITAR TAB EDITION

BEE GEES

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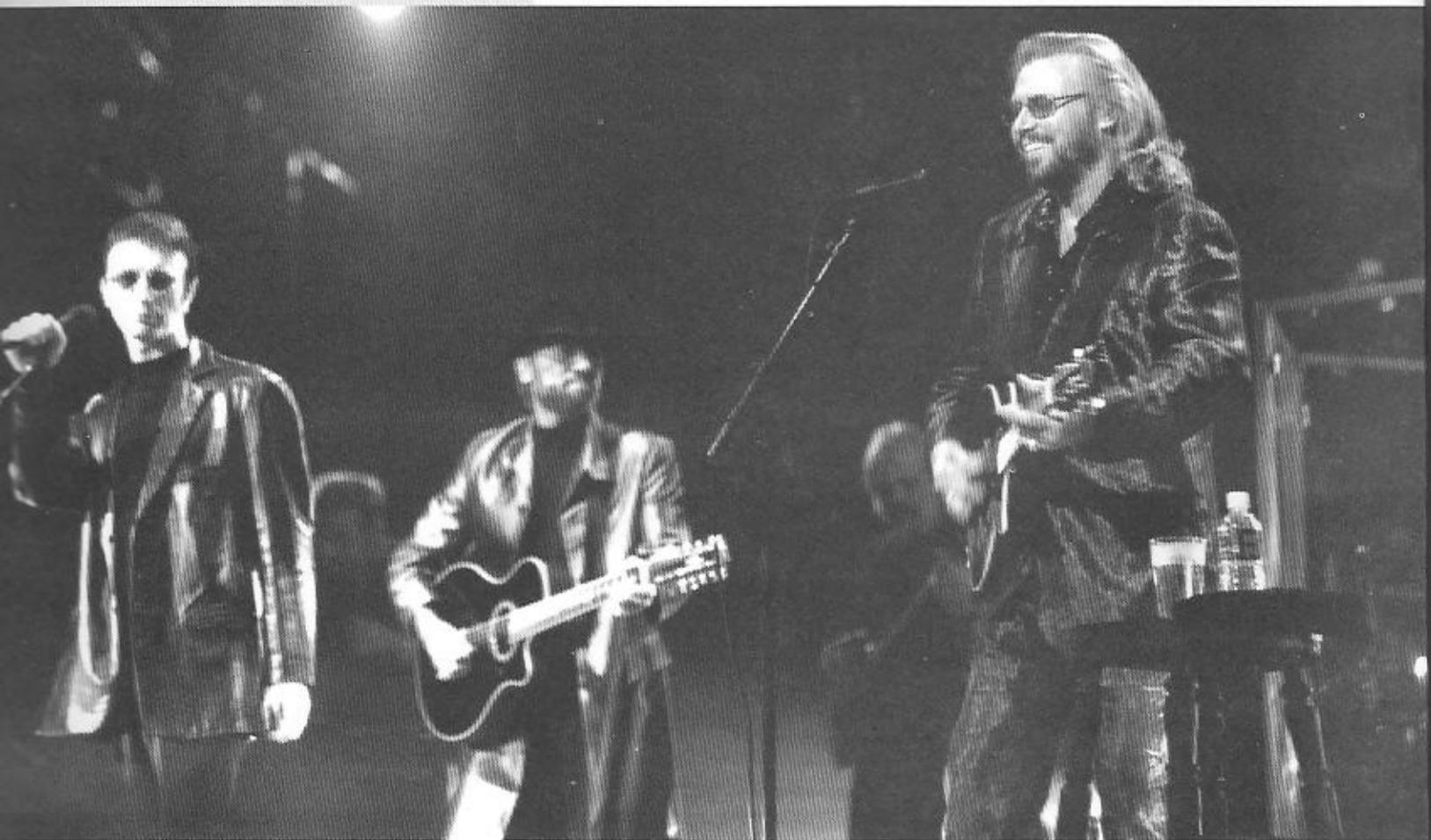
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NEW YORK MINING DISASTER 1941

Moderately slow ♩ = 88

Words and Music by
BARRY GIBB and ROBIN GIBB

Intro:

Am

134111

Elec. Gtr.

mp

Verse:

Am

134111

3

(1.3.) — of some - thing hap - pen - ing to me, there is
 (2.) strain - ing my ears to hear a sound, may - be

D7

3241

some - thing I would like you all to see. It's just a
 some - one is dig - ging un - der - ground. Or have they

1.3.

G

134211

Am

134111

D7

3241

To Next Strain
(To Chorus:)

photo - graph of some - one that I knew. Have you

2.

G

134211

Am

134111

giv - en up and all gone home to bed, think - ing

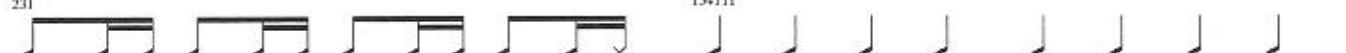
D7  3fr.
 11 

G  3fr.
 F 
 those who once ex - ist - ed must be dead. Have you

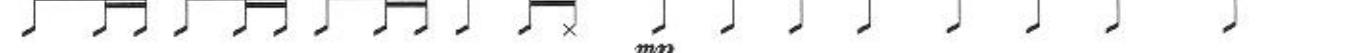
Chorus:

G  3fr.
 C  3fr.
 G  3fr.
 C 
 13 *mf* 
 seen my wife, Mis - ter Jones? Do you know what it's like on the

F 
 16 
 out - side? Don't go talk - ing too loud you'll cause a

1. E 
 Am  5fr.
 18 
 land - slide, Mis - ter Jones. 2. I keep

D.S. §

2. E 
 Am  5fr.
 21 
 land - slide, Mis - ter Jones. 3. In the e - vent

D.S. §

3. E 
 Am  5fr.
 24 
 land - slide, Mis - ter Jones.

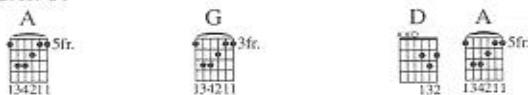
Am/D  5fr.

TO LOVE SOMEBODY

Moderately slow ♩ = 84

Words and Music by
BARRY GIBB and ROBIN GIBB

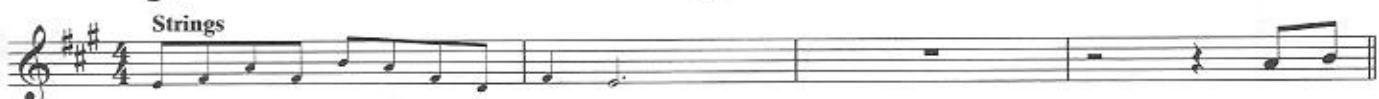
Intro:



Elec. Gtr.

mp

5fr



1. There's a

Verse:



Cont. rhy. simile

light,
brain,

a cer-tain kind of light
I see your face a-gain.

that nev-er shone on
I know my frame of



— me.
— mind.

I want my life to be.
You ain't got to be so blind

lived with
and I'm



you,
blind,

lived with you.
so, so so ver-y blind.

There's a way,
I'm a man.



ev - 'ry - bod - y say,

to do each and ev - 'ry lit - tle thing

Can't you see what I am?

I live and I breathe for

you.



But what does it bring,
But what good does it do,

if I ain't got
if I ain't got

19 E 321 D7 36fr. cresc.

you, ain't got? Hey! Hey! Hey. }

Chorus:

A 5fr. 134211 E 231 D 132

Cont. rhy. simile

21 You don't know what it's like, ba - by, you don't know what it's like

A 5fr. 134211 E 231 D 132

Elec. Gtr.

24 — to love some - bod - y, to love some - bod - y the way I

1. A 5fr. 134211 A 5fr. 134211 G 3fr. 134211 D 132 A 5fr. 134211 5 fr. ⑥

Strings

27 love you. 2. In my

2. A 5fr. 134211 E 231

cresc.

32 love you. Ah, no, You don't know what it's like, ba - by,

D 132 A 5fr. 134211 E 231

no, na. You don't know what it's like, ba - by,

36 you don't know what it's like to love some - bod - y, to love some -

D 132 A 5fr. 134211 E 231

Repeat ad lib. and fade

39 D 132 A 5fr. 134211 E 231

bod - y, the way I love you. Na na na na na —

HOLIDAY

Moderately $\text{♩} = 108$

Intro:



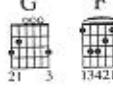
Suggested strum pattern



Verse:

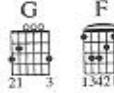
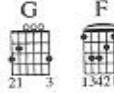


Cont. rhy. simile



1. Ooh, you're a hol - i - day,
2-4. See additional lyrics

such a hol - i - day.



Ooh, you're a hol - i - day,
C G
some - thing I think's worth - while,

such a hol - i - day.

It's



if the pup-pet makes you smile.

If not,

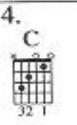


then you're throw - ing stones,

throw - ing stones,

throw - ing stones.

1.2.3.



Outro:



19



De de de de de

de de de



de de,
Verse 2:
Ooh, it's a funny game,
Don't believe that it's all the same.
Can't think what I've just said,
Put the soft pillow on my head.
Millions of eyes can see,
Yet why am I so blind.
When the someone else is me,
It's unkind, it's unkind.

De de de de de de
De de de de de de de de de de
Yet millions of eyes can see,
Yet why am I so blind.
When the someone else is me,
It's unkind, it's unkind.

de de de de de

de de de de de
Ooh, you're a holiday,
Every day, such a holiday.
Now it's my turn to say,
And I say you're a holiday.
It's something I think's worthwhile,
If the puppet makes you smile.
If not, then you're throwing stones,
Throwing stones, throwing stones.

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Words and Music by
BARRY GIBB and ROBIN GIBB

I'VE GOTTA GET A MESSAGE TO YOU

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

Moderately $\text{J} = 104$

Intro:



Elec. Gtr. 1 (*bright, clean-tone*)

mf

T 8 8 8 8 10 10 11 10 8 8 8 8 10 10 11 10
A 9 9 9 9 10 10 10 10 9 9 9 9 10 10 10 10
B 10 10 10 10 10 12 10 10 10 10 10 10 10 12 10

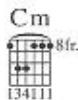
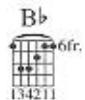
Piano (*arr. for gtr.*)

mf

Cont. in slashes

T 0 0 1 1 3 1 3 1 0 0 1 1 3 1 3 1 1
A 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 2
B 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Verse:



Piano

Cont. rhy. simile

preach-er talked to me and he smiled,
2. I told him I'm in no hur-ry.
3. See additional lyrics

said, "Come_ and walk with me, come and
but if I____ broke her heart, then won't you

Elec. Gtr. 1

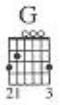
T 6 6 6 6
A 7 7 7 7
B 8 8 8 8

I've Gotta Get a Message to You - 3 - 1

B_b
6fr.
134211

Cm
8fr.
134111

7 walk one more mile. Now for once in your life you're a - lone but you
tell her I'm sor - ry. And for once in my life I'm a - lone and I've



Chorus:
C
32 1

Piano &
Elec. Gtr. 1

10 aint got a dime, there's no time for the phone." } I've just got - ta get a mes-sage to you,
got to let her know just in time be - fore I go. } I've just

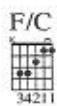
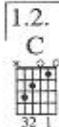


Cont. rhy. simile

13 hold on, hold on. One more



16 ho - ur and my life will be through, hold on, hold on.



Piano &
Elec.
Gtr. 1

Piano &
Elec.
Gtr. 1

19 3. Well, I I've just

Outro Chorus:

Cont. rhy. simile

22 got - ta get a mes - sage to her, _____ hold on, _____ hold on. _____

25 One more ho - ur and my life will be through, _____ hold on. _____

Fade

Verse 3:

Well, I laughed but that didn't hurt
 And it's only her love that keeps me wearing this dirt.
 Now I'm crying from deep down inside
 Well, I did it to him, now it's my turn to die.

(To Chorus:)

MASSACHUSETTS

(THE LIGHTS WENT OUT)

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

Moderately $\text{J} = 108$

Intro:

The intro section starts with an acoustic guitar part (labeled "Acous. Gtr.") in G major, marked "mp". This is followed by a string section part (labeled "Strings") in G major.

Verse:

The verse section begins with a guitar part in G major (labeled "G" with a 21-3 chord diagram). It then transitions through chords Am (labeled "Am" with a 231 chord diagram), C (labeled "C" with a 321 chord diagram), and G (labeled "G" with a 21-3 chord diagram).

Cont. rhy. simile

1. Feel I'm go - in' back_____ to Mas - sa - chu - setts,
 2. Tried to hitch a ride_____ to San Fran - cis - co,
 3. 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
 do._____ And the lights all went
 seen._____ And the lights all went

|1.2.

The bridge section begins with a guitar part in C major (labeled "C" with a 321 chord diagram). It consists of three lines of lyrics:

down in Mas - sa - chu - setts, the day I
 down in Mas - sa - chu - setts, they brought me
 down in Mas - sa - chu - setts,

17 G
21 3

D
132

G
21 3

left back her stand - ing on her own.
to see my way with you.

20 D
132

G
21 3

and Mas - sa - chu - setts is

*Outro:**rit.**a tempo***Acous. Gtr.***Resume rhy. fig. simile*

23 G
21 3

one place I have seen. I will re - mem - ber Mas - sa -

26 G
21 3

Am
231

C
32 1

G
21 3

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

chu - setts.

29 Am
231

C
32 1

G
21 3

Am
231

C
32 1

I will re - mem - ber Mas - sa -

mem - ber Mas - sa - chu - setts.

Repeat and fade

WORDS

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

Moderately slow $\text{♩} = 84$

Intro:

Piano (arr. for gtr.)

mf

TAB

Verse 1:

Elec. Gtr.

Cont. rhy. simile

Smile an ev - er - last - ing smile, a smile can bring you near to me. Don't

D7 3fr.
3241

ev - er let me find you gone, 'cause that would bring a tear to me. This

Bb 6fr.
134211

world has lost its glo - ry. Let's start a brand new sto - ry now, my love. Right

G
3 4

A
3 4

D7 3fr.
3241

21 G A

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

3. Da da da da da, da da da da da da.

D7 C/G G

25 I will give you all my life, I'm here if you should call to me. You

Da da da da da, da da da da da da.

Bb D

30 6fr. 132 Elec. Gtr.

29 think that I don't e - ven mean a sin - gle word I say. It's on - ly

G D7

33 Resume rhy. fig. simile

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

2. G Gsus G D G D7

37 way. It's on - ly words, and words are all I have to take your heart a -

Resume rhy. fig. simile

Freely

41 G Gsus D G D

way. It's on - ly words, and words are all I have to take your heart a -

Gsus G Gsus G Gsus G

45 Elec. Gtr.

way.

I STARTED A JOKE

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

Slowly $\text{♩} = 74$

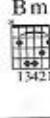
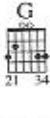
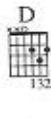


mp

TAB: 5 - 3 - 2 - 5

3

Verse:



Cont. rhy. simile

1. I start-ed a joke
2. I start-ed to cry

which start-ed the whole world_ cry-ing.
which start-ed the whole world_ laugh-ing.

3.4. See additional lyrics

To Coda ♫



But I did-n't see that the joke was on
Oh, if I'd on-ly seen that the joke was on



me. Oh, no. me.

Bridge:

17

Em
23

Bm
13421

C
32 1

Cont. rhy. simile

14 *mf*

I looked at the skies, run-ning my hands over my

G
21 34

Bm
13421

Em
23

eyes. And I fell out of bed, hurt - ing my

Am
231

D
132

D.S. §
D.S. § al Coda

20 *mp*

head from things that I'd said.

3.4. Till

Φ Coda*Cont. rhy. simile*

22

me. Oh, no, that the joke was on

G
21 34

Bm
13421

C
32 1

D
132

G
21 34

Bm
13421

C
32 1

D
132

G
21 34

me. Oh, oh,

Verse 3 & 4:
 Till I finally died,
 Which started the whole world living.
 Oh, if I'd only seen
 That the joke was on me.
(To Coda)

Gtr. tuned in Drop D: ⑥ = D
Capo at 3rd fret to match original recording

LONELY DAYS

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

Slowly ♩ = 72

Intro:



Piano (arr. for gtr.)

hold throughout

T 0 2 2 1 0 3 1 | 0 2 2 1 0 3 1 | 0 2 2 1 0 3 1 | 0 2 2 1 0 3 1 |
A 0 2 2 2 0 2 2 | 0 2 2 2 0 2 2 | 0 2 2 2 0 2 2 | 0 2 2 2 0 2 2 |
B 0 2 2 2 0 2 2 | 0 2 2 2 0 2 2 | 0 2 2 2 0 2 2 | 0 2 2 2 0 2 2 |

Verse:

Good morning, Mis - ter Sun - shine; you bright-en ed up my day.

Come sit be - side me in your way.

To Coda ♩

G#dim7

Come sit be - side me in your way.

13 *Cont. rhy. simile*

I see you ev - ry morn - ing out - side the res - tau - rant.

F Dm G G[#]dim7

17 3 421 421 4 2 1

The mu - sic plays— so non - cha - lant, ah.

Moderate rock $\text{♩} = 96$

Am

21 231

—

poco accel.

Cont. in slashes

T 2 2 1 2 3 1 0 1 | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 ||

A 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 ||

B 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 ||

Chorus:

Am

25 231

G D G

25 4 1 132 4 1

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

A A6 A

28 111 311 111

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

Cont. rhy simile

G D A

31 4 1 132 111

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

G D G

34 4 1 132 4 1

- ly nights;— where would I be with - out my wom-an?— Lone-

37

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

Tempo I ♩ = 72

Am

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

D.S. § al Coda

44 Cont. in notation

wom - an?

T A B

0 2 3 2 | 2 0 3 1 0 5 0 3 | 1 0 1 0 2 2 0 2

① Coda

G

way, ah.

Cont. in slashes

T A B

0 0 0 0 | 0 0 0 1 | 2 2 2 2 | 1 2 2 0

F#m7(5)

Am

50

A

Cont. rhy. simile

Lone - ly days, lone - ly nights;

54

nights tacet 1st time

56 A G D
 where would I be with - out my wom - an?

58 A G D
 Lone - ly days, Lone - ly days, lone - ly nights; lone - ly

60 A
 where would I be with - out my wom - an? Lone - ly days, lone - ly

62 G D
 nights. Lone - ly days, Lone - ly lone days, lone - ly nights; lone - ly

64 A
 where would I be with - out my wom - an? Lone - ly days, lone - ly

66 G D
 nights. Lone - ly days, Lone - ly lone days, lone - ly nights; lone - ly

68 G A
 where would I be with - out my wom - an? Lone - ly days, lone - ly

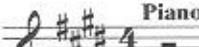
HOW CAN YOU MEND A BROKEN HEART

Moderately slow $\text{J} = 70$ ($\text{C} = \text{F}^{\#}$)

Intro:



231



mp

Piano

Verse:

E



231

Cont. rhy. simile



213

1. I can think of young - er days when
2. I can still feel the breez - ing for my life -

F#m11



341

was ev - ry - thing - a man could want to do.



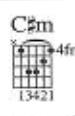
231

G#7



131211

I We could nev - er see to to mor - row, but



13421

F#7



3341

B



134211

I was nev - er told a - bout the sor - rows. } And
No one said a word a - bout the sor - row. }

Chorus:

E



231



341

Cont. rhy. simile

14 how can you mend -

a bro - ken heart? -

How can you stop the rain - from

17 A 5fr. 134211 B 7fr. 134211 A 5fr. 134211 B 7fr. 134211

fall - ing down? How can you stop the sun from shin - ing?

20 A 5fr. 134211 B 7fr. 134211 E 231

What makes the world go 'round? How can you mend this

23 F#m11 341

bro-ken man? How can a los - er ev - er win? Please

26 A 5fr. 134211 B 7fr. 134211 A 5fr. 134211 B 7fr. 134211 A 5fr. 134211 B 7fr. 134211

help me mend my bro - ken heart and let me live a -

1. E 231 decresc.

2. E 231 cresc. f

29 gain. La la la la la la la la la la

33 F#m11 341

la la

A 5fr. 134211 B 7fr. 134211

Please help me mend my

37 A 5fr. 134211 B 7fr. 134211 A 5fr. 134211 B 7fr. 134211 E 231

bro - ken heart and let me live a - gain. decresc. Da da da

40 mp rit. Emaj7 6fr. 213

da da



RUN TO ME

Moderately slow $\text{♩} = 76$

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

Intro:



Piano

Cont. in slashes

Verse:



Acous. Gtr.



Cont. rhy. simile

1. If ev - er you got rain in your heart,
(2nd time) me.
2. And when you're out in the cold,



some - one has hurt you and torn you a - part,
no one be - side you and no one to hold,



am I un - wise to o - pen up your eyes to love
am I un - wise to o - pen up your eyes to love

me? And let it be like they said it would be,
me? And when you've got nothing to lose,

F#m D
me loving you girl, and you loving me,
nothing to pay for, and nothing to choose,

Bm E
am I un-wise to open up your eyes to love }
am I un-wise to open up your eyes to love }

Chorus:

A C#m D
Run to me when ever you're lonely, To love run to me if
me? me?

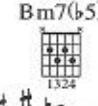
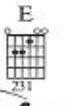
Dm A G
you need a shoul - der. Now and then, you

To Coda Θ D.S. § al Coda

F# Bm7(5) E
need some - one old - er, so, dar - ling, you run to

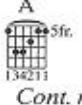
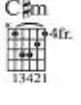
Acous. Gtr.

Coda

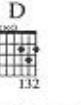
Bm7(b5) 23 E



dar - ling, you run to

Chorus:

A 25 C#m



Cont. rhy. simile
Run to me when - ev - er you're lone - ly,
me.

D 27 Dm


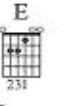

run to me if you need a shoul - der.

A G F#




Now and then, you need some - one old - er, so,

Bm7(b5) 31 E



dar - ling, you run to

Repeat and fade

MY WORLD

Moderately slow ♩ = 86

Words and Music by
BARRY GIBB and ROBIN GIBB

Intro:

A
234
Acous. Gtr.
mf
Piano

Verses 1 & 3:

A
234
Cont. rhy. simile
D
132
E
231

5
Don't shed a tear for me, no, it's not your style.

9
If you're not here by me, then it's not worth while.

Chorus:

A
13421
Bm
13421
E
231

13
My world is our world and this world is your world. And

17
your world is my world and my world is my world is your world is mine.

Verses 2 & 4:

A
234
C#m
13421

21
I've been cry - ing, I'm lone - ly, what

25 Bm E A C#m

do I do to have you to stay?— I've need - ed you to cry on, I've

Chorus:

29 Bm E A

writ-ten to you near-ly ev - ry day.— My world is our world and

To Coda ♀

33 Bm E A

this world is your world. And your world is my world and

D.S. § al Coda

37 Bm E A

my world is your world is mine.—

♀ Coda

41 Bm F#

my world is your world.

Chorus:

43 B C#m F#

My world is our world and this world is your world. And

Repeat ad lib. and fade

47 B C#m F#

your world is my world and my world is your world is...

JIVE TALKIN'

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

Moderately $\text{♩} = 104$

Intro:

N.C.

Drums enter
Synth.

8^{th} throughout

Elec. Gtr. 1

mf



8 Elec. Gtr. 1 & Synth. cont. simile

It's just your

Elec. Gtr. 2

mf

Chorus:

C



II

jive talk - in', you're tell - ing me lies.

Elec. Gtr. 2

T
A
B



13

Jive talk - in', you wear a dis - guise.

T
A
B

15

Jive talk - in', so mis - un - der - stood, yeah.

T
A
B



17

Jive talk - in', you're real - ly no good.

T
A
B

Verse:

G **F**

19 3211 3211

1. Oh, my child,____ you'll nev - er know____
 2. Oh, my love,____ you're so good,

Elec. Gtr. 1

T 3 3 3 1 1 1 1 1
A 3 3 3 1 2 2 2 2
B 4 4 4 2 3 3 3 3

E **Am**

21 21 3111 5fr.

just what you mean to me.
 treat - ing me so cru - el.

T 0 0 0 0 5 5 5 5 5
A 1 1 1 1 5 5 5 5 5
B 2 2 2 2 7 7 7 7 7

G **F**

23 3211 3211

Oh, my child,____ you got so much,
 There you go____ with your fan - cy lies,

T 3 3 3 1 1 1 1
A 3 3 3 1 2 2 2
B 4 4 4 2 3 3 3

C **B♭** **F** **G**

25 3211 3211 3211 3211

you're gon - na take a - way____ my en - er - gy with all your
 leav - ing me look - ing like a dumb - struck fool with all your

T 8 6 6 1 3
A 6 7 2 4
B 10 8 3 5

Chorus:

Band tacet 2nd time, drums and vocal only.



Elec. Gtr. 2 resume chorus fig. simile

27 jive talk - in', you're tell - ing me lies,___ yeah.
jive talk - in', you're tell - ing me lies,___ yeah.

Good____ lov - in' still
Jive____ talk - in', you

F 30 C
3121 3211

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

To Coda ♫

33 jive_____ talk - in' that gets in the way.____ O - kay.||

Interlude:

1.2.3.

4.

D.S. ♭ al Coda

Elec. Gtr. 1

Synth. (arr. for gtr.)

35

T A B ||: 5 8 5 8 5 7 5 7 | 5 7 5 7 :| 5 7 5 7 5 8 |

♩ *Coda*

N.C.

38 Jive talk - in', you just ain't no good. Well, all that

Chorus:

40 *Elec. Gtr. 2 resume chorus fig. simile*

love____ talk - in' is all ver - y fine,___ yeah.

Jive____ talk - in' just

F C
3211 3211

43 is - n't a crime. And if there's some - bod - y you'll love till you die, then all that

B♭ C
3211 3211

46 jive talk - in' just gets in your eye, Whoo!

Interlude:

C B♭
3211 3211

1.2.3. | 4.

Elec. Gtr. 1
Synth. (arr. for gtr.)

48

TAB: 5 8 5 8 5 7 5 7 | 5 7 5 8 . | 5 5 7

Elec. Gtr. 2

TAB: - - - | 4 - - - | : - - - | 8 8 8 8 8

51

TAB: 8

Chorus:

C
3211

Elec. Gtr. 2 resume chorus fig. simile

54 Jive talk - in', you're tell - ing me lies, yeah. Good lov - in' still

F C
 57 3211

gets in my eyes. No - bod - y be - lieve what you say, it's just your

F C
 3121 3211

jive talk - in' that gets in the way. Well, all that love talk - in' is

F C
 3121 3211

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

Outro:

F C
 3121 3211

Elec. Gtr. 2 cont. chorus fig. simile

69

gets in your eye, yeah, yeah. Oh,

Begin fade

F C
 3121 3211

jive talk - in'. Jive talk - in'.

Fade out

F C
 3121 3211

75

Oh, jive talk - in'.

NIGHTS ON BROADWAY

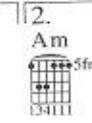
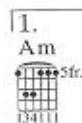
Moderately slow ♩ = 94

Intro:



Piano (arr. for gtr.)

Drums



1. Here _____

Verse:



Elec. Gtr. (w/wah)



(2.) — we are — in my place

in a room full of
there are so man - y



8 Cont. rhy. simile

strang - ers,
oth - ers

stand - ing in____ the dark
stand - in' in____ the line.

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

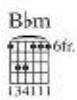
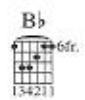


11

where your eyes could - n't see me. }
How long will they stand be - tween us? }

Well, I have to

Pre-chorus:



14 Cont. rhy. simile

fol - low_ you, though you did_ not want me to. But that won't stop_ my



18

lov - in' you,

I can't stay_ a - way.

Blam-ing it all_

Chorus:



21 Cont. rhy. simile

— on the nights_ on Broad - way. Sing - in' them

(Blame it all.)

(Blame_ it on the nights on Broad - way.)

*Bkgd. vocal 2nd time only.



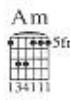
23

love songs,

sing - in' them

straight to the heart_ songs.

Blam-ing it all_



25

— on the nights_ on Broad - way.

Sing - in' them

(I blame it all.)

(Blame_ it on the nights on Broad - way.)

1 2.

Bb Bbm

134211 134111

27

sweet sounds... to that cra-z-y, cra-z-y town. 2. Now... cra-z-y, cra-z-y town.

(All those nights.)

Interlude:

Dm



Elec. Gtr.

30

—)

Piano (arr. for gtr.)

Am

*Cont. in notation*

33

I will wait,

TAB

Bridge:



35

Elec. Gtr. (w/o wah)

mp
hold throughout

TAB

e - ven if it takes for -

G

3fr.

134211

Em

23

38

ev - er. I will wait,

Cont. in slashes

TAB

G

3fr.

134211

Em

23

38

ev - er. I will wait,

Cont. in slashes

TAB

Am

5fr.

134111

Elec. Gtr.

41

e [redacted] if it takes a life - time. Some - how I feel in - side you nev-er, ev-er

C

134211

45

left m side. Make it like it was be - fore,

F

134211

49

e - ven if it takes a life - time, takes a life - time. *cresc.*

*Bass plays G.

Blam - ing it all—

Chorus:

53

Resume chorus fig. simile (w/wah)

on the nights on Broadway. *Sing-in' them*

mf

(Blame it all.) (Blame it on the nights on Broadway.)

55

love songs, sing-in' them straight to the heart songs. Blam-ing it all—

57

on the nights on Broadway. *Sing-in' them*

(I blame it all.) (Blame it on the nights on Broadway.)

Repeat and fade

59

sweet sounds to that cra - zy, cra - zy town. Blam-ing it all—

FANNY

(BE TENDER WITH MY LOVE)

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

Moderately ♩ = 96

Intro:

Chords shown: E, A/B, Emaj7, A/B, E, A/B, Emaj7, A/B.

Acous. Gtr. (Acoustic Guitar) part: A rhythmic pattern of eighth and sixteenth notes.

Vocal line: Ah.

Verse:

Chords shown: E, A/B, Emaj7, A/B, E, A/B.

Cont. rhy. simile (Continuing rhythm similarity): A section where the guitar and vocal parts continue in a similar rhythmic pattern.

Vocal lyrics: 1. First I rise, then I fall. Seems like you don't want the love...
2. See additional lyrics

Chords shown: Emaj7, F#m7.

Vocal lyrics: — of this man at all. And it's

Chords shown: C#m, B, G#7, F#m7, G#7.

Vocal lyrics: sure been a lone - ly time, right up to the time I met

Chords shown: C#m, B, G#7.

Vocal lyrics: — you. So if you take a love like mine... Ooh, be ten -

Chorus:

Chords shown: Amaj7, G#m7, F#m7, G#7.

Vocal lyrics: — der with my love; you know how eas - y it is to { hurt break }

20 C[#]m Amaj7 G[#]m7

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

23 F[#]m7 A/B

 that I've got and my love won't { de - sert me, } 1.
 for - sake me, 2. So, you

26 Acous. Gtr.

 ooh, with my

Bridge:

28 A G[#]m

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

32 A B

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

Chorus:

36 Amaj7 G[#]m7 F[#]m7 G[#]7

 - der with my love; you know how eas - y it is to { break -
 hurt }

39 C[#]m Amaj7 G[#]m7

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

42 1. 2.





— that I've got and my love won't for - sake me. Be ten . — won't for - sake me.

45 Bb/C



Ooh.———— Ooh.———— Ooh.———— Ooh.————

49 B/C#



Ooh.———— Ooh.———— Fan - ny, be ten .

Chorus:

51 Bmaj7 A#m7 G#m7 A#7






- der———— with my love;———— you know how eas - i - ly you can hurt—

54 D#m Bmaj7 A#m7





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

57 G#m7 B/C#




that I've got and my love won't de - sert me. Be ten .

Repeat ad lib. and fade

Verse 2:

So, you say to yourself, boy,
You're out of your brain.
Do you think I'm gonna stand here
All night in the rain?
And it's the start of a love affair,
The moment when I first met you.
And, if you want, I'll take you there...
(To Chorus:)

YOU SHOULD BE DANCING

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

Moderate disco beat $\text{♩} = 120$

Intro:

Gm



Bass Gtr.

Elec. Gtr. 1 (*clean-tone*)

mf

1. My

Rhy. Fig. 1

Elec. Gtr. 2 (*clean-tone*)

mf

TAB

15 15 15 15 15 15 15 15 15

Elec. Gtr. 1

TAB

3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3 |

S Verse:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 4 times

Gm



Bass Gtr. cont. simile

9

(1.3.) ba - by moves_ at mid - night, goes right on 'til the dawn. My
 (2.) juic - y and she's trou - ble, she gets it to me good. My

Elec. Gtr. 3

(3rd time only, end of interlude gtr. fills)

T | :.
 A | :.
 B | 3

13

wom-an takes me high - er, my wom - an keeps_ me warm. } What you
 wom-an gives me pow - er, goes right down to_ my blood. }

Cm



17

do-in' on your back? Ah. What you do-in' on your back? Ah. You should be

Rhy. Fig. 2
Elec. Gtr. 1

T 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 |

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times

Gm



1.

21

danc - ing, yeah, danc - ing, yeah...

T 3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3 |

[2.3.]

24

2. She's danc - ing, yeah. What ya

end Rhy. Fig. 2

TAB

w/Rhy. Fig. 2 (Elec. Gtr. I)**To Coda ♫**

27

do-in' on your back?

Ah. What you do-in' on your back?

Ah. You should be

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times



31

danc - ing, yeah.

danc - ing, yeah.

Interlude:**w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times****Horns (arr. for gtr.)**

35

3 3 1 1 5 5 1 1 1 2 3 3 3 1 5 1 3 3 3 1 1 5 5 1 1 1 2 3 3 3 1 5 1 3

TAB

Am**Gm****Elec. Gtr. 3 (w/light dist.)**

39

mf

10 10 10 (10) 15 18 18 10 (10) 15 10 10 (10) 10 (10) 15 10 15 17 17 (17) 15 17

TAB

43

Am Gm

(134111) 5fr. (134111) 3fr.

(8va) - - - - -

3. My

T 20 (20) 18 2020 T 20 (20) 1820 G (3) 5 5 3 5 3 5 3 5 4 3 1 3 1
A B

① Coda

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times

Gm



47

danc - ing, _____ yeah, _____ danc - ing, _____ yeah, _____

Band tacet, drums and percussion only.

N.C.

51

You should be

55

danc - ing, _____ yeah, _____ You should be

59

danc - ing, _____ yeah, _____ You should be

63

danc - ing, _____ yeah, _____ Ah! _____ You should be

Outro:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times

Full band re-enters

Gm



67

danc - ing, _____ yeah, _____ You should be

Elec. Gtr. 1*Repeat and fade*

T 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 |
A .
B .

STAYIN' ALIVE

Moderately = 102

Intro:

Fm



13421

Rhy. Fig. 1
*Elec. Gtr. (clean-tone)

Words and Music by

BARRY GIBB, MAURICE GIBB
and ROBIN GIBB

B57



131211

end Rhy. Fig. 1

*Composite arrangement.

Fm



13421

8th throughout

1. Well you can tell...

Verse:

Fm



13421

E♭



1333

Fm



13421

(3.) — by the way I use my walk, I'm a woman's man; no time to talk.
(2.) — get low and I get high, and if I can't get ei-ther, I real-ly try. Got the



1333



13421

Music loud and woman warm, I've been kicked a-round since I was born. And now it's
wings of heavy and on my shoes, I'm a dancin' man and I just can't lose. You know it's

I

B^b7
131211

al - right., it's o - kay, and you may look the oth - er way.
al - right., it's o - kay, I'll live to see an - oth - er day.

T
A
B

1 1 3 | 1 1 3

13

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

T
A
B

1 1 3 | 1 1 3

Cont. in slashes

Chorus:**Elec. Gtr.**

15

Wheth-er you're a broth-er or wheth - er you're a moth-er, you're stay - in' a - live, stay-in' a - live.

Cont. rhy. simile

17

Feel the cit - y break-in' and ev - 'ry-bod - y shak-in', when we're stay-in' a - live, stay-in' a - live..

19

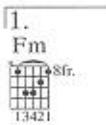
Ah, ha, ha, ha, stay-in' a - live, stay-in' a - live. Ah, ha, ha, ha,

**To Coda ♪***Cont. in notation*

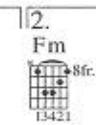
22

stay-in' a - live.

50



Elec. Gtr.



2. Well, now I

Elec. Gtr.

T
A
B

1 3 x 1 1 3 1 3 1 : 1 3 x 1 1 3 1 3 1

Bridge:

Elec. Gtr. resume intro fig. simile (use riff from either Bb7 or Fm chord on intro)

30

Life go - in' no - where, some-bod - y help me, some-bod - y help me, yeah...



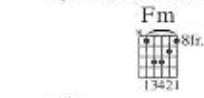
Life go - in' no - where, some-bod - y help me, yeah...

D.S. § al Coda



I'm stay-in' a - live. 3. Well, you can tell

Φ Coda w/Rhy. Fig. 1 (Elec. Gtr. I)

**Bridge:**

Elec. Gtr. resume Bridge fig. simile

40

Life go - in' no - where,

43

some - bod - y help me, some - bod - y help me, yeah.



Life go - in' no - where, some - bod - y help me, yeah.



Repeat ad lib. and fade

46

Life go - in' no - where, some - bod - y help me, yeah.

49

I'm stay-in' a - live.

HOW DEEP IS YOUR LOVE

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

Moderately $\text{♩} = 112$

Intro:

E \flat



Acous. Gtr.

mp

E \flat maj7



A \flat maj7



A \flat /B \flat



Ah.

E \flat

1333

E \flat maj7

13241

A \flat maj7

1342

A \flat /B \flat

3 421

Cont. rhy. simile

Elec. Gtr.

mp

1. I know your

T 3 4 5
A 3 4 5
B 3 4 5

Verse:

E \flat

1333

G \flat

134111

F \flat

134111

C7

3241

F \flat

134111

G7

131211

eyes in the morn - ing sun._____
I feel you touch me in the pour - ing rain.
2. I be - lieve in you._____
You know the door_____
to my ver - y soul.
3. Na na na na na_____
na na na na_____
na na na na na_____

T 3 4 5
A 3 4 5
B 3 4 5

12

Ab/Bb Eb Gm Cm

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
 Na na

TAB

15

Fm Ab/Bb

feel you in my arms a - gain. And you come
 sav - iour when I fall. And you may
 na na na na na na na na

TAB

Pre-chorus:

Elec. Gtr. tacet

Abmaj7

D9 Gm Ab/Bb

- ly leave. } And it's me you need to show; how deep is your love.
 - ly do. }
 - ly leave.

S Chorus:

23 E_b 6fr.

 1333

E_bmaj7

 13241

A_bmaj7

 1 342

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

Elec. Gtr.

T 4 3 8
 A 3 3 8
 B 5 8

A_bm6

 2 1333

E_b 6fr.

 1333

D_b 4fr.

 1333

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

T 4 11 9
 A 4 11 9
 B 4 12 10

C7

 3241

Fm

 134111

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

T 8 8 8
 A 9 9 9
 B 8 8

1.2. ||3.4. D.S. S and fade

A_bm6

 2 1333

A_bm6

 2 1333

E_b 6fr.

 1333

Gm 3fr.

 134111

A_b/B_b 4fr.

 3 421

— to you and me. — to you and me. Na na na na na. How deep

T 9 9 9
 A 8 8 8
 B 9 9

32 ||

9 9 9
 8 8 8

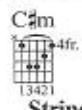
NIGHT FEVER

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

Moderate disco beat $\text{♩} = 112$

Intro:

N.C.

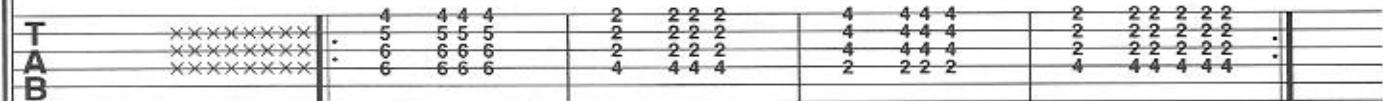


Strings



*Elec. Gtr.

mf

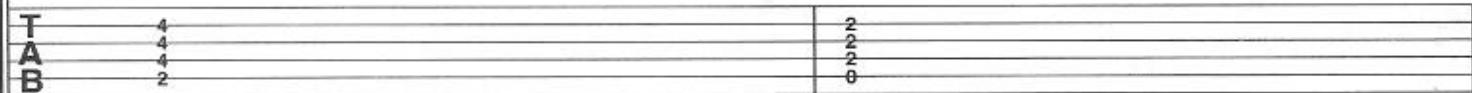


*Composite arrangement.

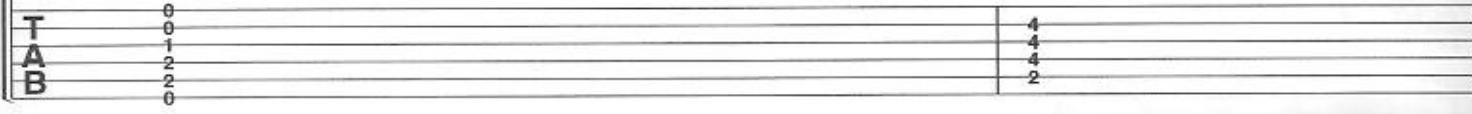
§ Verse:



1. Lis - ten to the ground, there is move - ment all a-round. There is
(2.) heat of our love, don't need no help for us to make it. Gim - me



some - thing go - in' down, and I can feel it. On the
just e - nough, tak - in' us to the morn - ing. I got



C[#]m
13421

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

T 4 A 4 B 2 4 5 6 6 4

E 21 A B 1333

some - thing we can share, we can steal it. } And that
glow - in' in the dark, I give you warn - in'. }

T 0 A 2 B 2 0 2 4 4 2

Pre-chorus:

G[#]m 134111
A 134111

sweet cit - y wom - an, she moves through the light, con - trol - ling my mind and my soul...

T 4 4 4 4 A 5 5 5 5 G[#]m 134111
A 4 4 4 4 B 6 6 6 6 T 4 4 4 4
B 6 6 6 6

D[#]mG[#]mC[#]mG[#]

16

TAB

*Chorus:*C[#]mF[#]m

Emaj7



19

TAB

F[#]mC[#]mF[#]m

22

TAB

Emaj7

F[#]m

25

TAB

Bridge:



27

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

TAB

2	5	2
3	6	3
4	6	4
4	4	4
2		2

To Coda θ



30

Liv - in' on the mu - sic so fine,____ borne on the wind,____ mak - in' it mine...

TAB

4	2	4	2	4
5	2	5	2	5
6	3	6	3	6
6	4	6	4	6
4	4	4	4	4
	2		2	



33

The

TAB

2	2	2	2	6	6	6	6
3	3	3	3	6	6	6	6
4	4	4	4	6	6	6	6
4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2

Chorus:

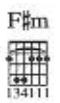


Resume chorus fig. simile

35

night fe - ver, night fe - ver, we know how to do it.

38



Gim-me the night fe - ver, night fe - ver, _____ we know how to show_

D.S. % al Coda

41



it. 2. In the

Coda

43



The

T A B

2	2	2	2	6	6	6	6
3	3	3	3	6	6	6	6
4	4	4	4	6	6	6	6
4	4	4	4	4	4	4	4
2	2	2	2	4	4	4	4

Chorus:

45



Resume chorus fig. simile

night fe - ver, night fe - ver, _____ we know how to do_ it.

48



Gim-me the night fe - ver, night fe - ver, _____ we know how to show_

Repeat and fade

51



it. The

MORE THAN A WOMAN

Moderate disco beat $J = 112$

Intro:

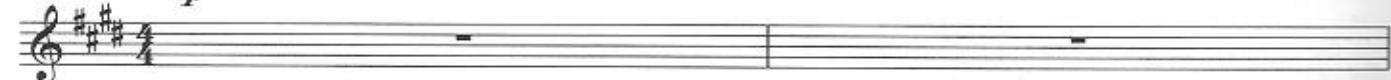
Cmaj7



Elec. Gtr.



mp



A/B



Verse:

Emaj7



Cont. rhy. simile



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



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 -



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



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

Pre-chorus:

13

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



15

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



17

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



19

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



21

We can take for - ev - er just a min - ute at a time, oh.

Chorus:

24

More than a wom - an, more than a wom - an to me.



27

More than a wom - an,

more than a wom - an to me.





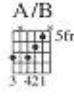
1.
A/B
3 421

Oh.



2.
A/B
3 421

Oh.

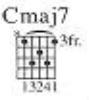
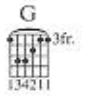


Chorus:

Cmaj7
13241

G
134211

More than a wom - an, more than a wom - an to me.

Am
134111

Cmaj7
13241

More than a wom - an,

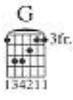



Repeat and fade

G
134211

Am
134111

more than a wom - an to me.




EMOTION

Moderately ♩ = 96

Intro:

Dmaj7



G/A



Elec. Gtr. (clean-tone)

mp



1. It's

Verse:

Dmaj7



D6



F♯m



Cont. rhy. simile

o - ver and done,
(2.) here at your side,

but the heart-ache lives on
I'm part of all things

in - side,
you are,

D♯dim7



Em7



G/A



And who is the one you're cling - ing to
And you had a part of some-one else

in - stead of me to -
you're gon - na find your

*Gtr. fills 2nd time only.

Dmaj7



- night?
shin - ing star. }

And where are you

rake



9

10

11

Pre-chorus:

13

now, now that I need you. Tears on my pillow, where-ever you go.



10/12/10
10/12/10

T
A
B



16

I cry me a river that leads to your ocean. You never see me



10/12/10
10/12/10

T
A
B



36.
321

19

fall apart. In the words of a broken heart, it's just e -

rake
V - - - - -

7 8 7 7

T
A
B

Chorus:

21

mo - tion that's tak - en me o - ver, tied up in sor - row, lost in my soul.

F#m



G



F#m



Bm



And if you don't come back, come home to me, darling, you know that there'll be

G/A



Dmaj7



1.



no - bod - y left in this world to hold me tight, no - bod - y left in this world to kiss

good - night.

good - night.

good - night.

2. I'm

Good - night,

good - night,

2.
G/A

good - night.

In the words of a bro - ken heart, it's just e -

Bm



F#m



Bm



mo - tion that's tak - en me o - ver,

tied up in sor - row,

lost in my soul.

F#m



G



F#m



And if you don't come back, come home to me, dar -

Bm



G/A



- ling,

you know that there'll be

no - bod - y left in this world to hold

me tight,

Repeat and fade

no - bod - y left in this world to kiss good - night.

It's just e -

TOO MUCH HEAVEN

Moderately ♩ = 84

*Intro:

G/A



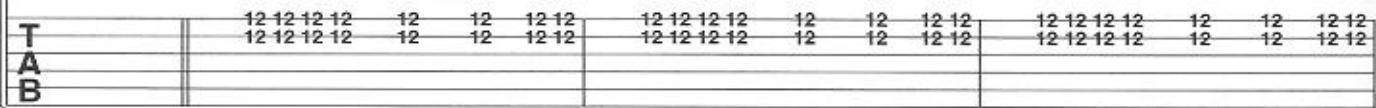
321
Acous. Gtr.



Horns



Elec. Gtr.



*Recording sounds a half step lower than written.

B m

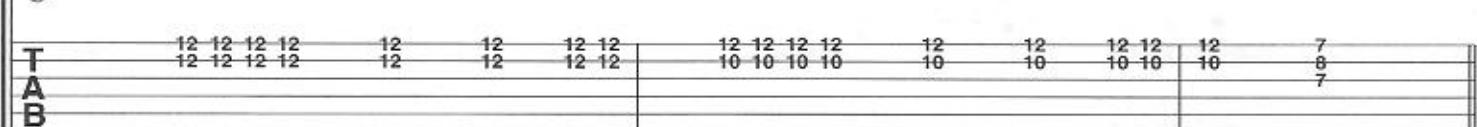


13421

G/A



321



Chorus:

D



132

F#m



134111

Acous. Gtr.

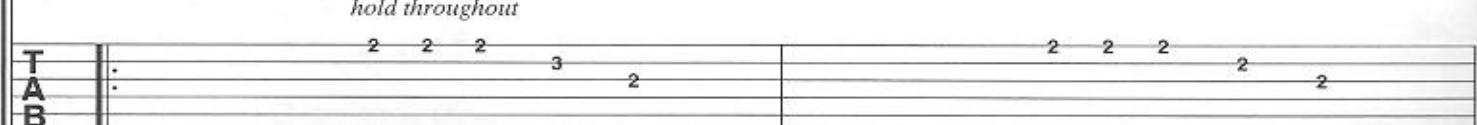
Cont. rhy. simile



No - bod - y gets too much heav - en no more, it's much

*Elec. Gtr.

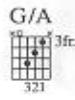
mp
hold throughout



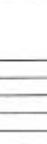
*Elec. Gtr., 2nd time only.

Too Much Heaven - 5 - 1

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hard - er to come by, I'm wait - ing in line.



12 Elec. Gtr. cont. simile, 2nd time only

No - bod - y gets too much love an - y - more, it's as



high as a moun - tain and hard - er to climb. { 1.Oh,

Verse:



Acous. Gtr.

Cont. rhy. simile

— you and me, girl, got a lot of love in store. And it
— you and me, girl, got a high-way to the sky. We can

Elec. Gtr.

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

19 flowthrough you and it flows through me and I love you more and more than my
turn a - way from the night and day and the tears we had to cry, you're my

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Dmaj7



21

life.
life.

I can see be - yond for - ev - er,
I can see a new to - mor - row,

T
A
B

9 9 9

10 10 10



23

ev - 'ry - thing we are will nev - er die.
ev - 'ry - thing we are will nev - er die.

T
A
B

9 9 9

7

Pre-chorus:



21 34



2 111



134111



13421

Acous. Gtr. cont. rhy. simile

25

1. Lov - ing's such a beau - ti - ful thing. _____ Oh, you
2. Lov - ing's such a beau - ti - ful thing. _____ when you

Elec. Gtr.

11/2

T
A
B

11 10 12

12 (12) 10 12



3fr.

321

28

make my world _____ a sum - mer day, _____ are you just a dream _____ to
are to me _____ the light a - bove, _____ there for all to see _____ our

T
A
B

12

12

12

12

12

12

1. | 2.

31

fade a - way.

33

Elec. Gtr. & Acous. Gtr. resume chorus fig. simile

No - bod - y gets too much heav - en no more, it's much

35

hard - er to come by, I'm wait - ing in line.

38

No - bod - y gets too much love an - y - more, it's as high as a moun - tain and

41

hard - er to climb. Oh.

Pre-chorus:

46

Elec. Gtr. & Acous. Gtr. resume pre-chorus fig. simile

Lov-ing's such a beau - ti - ful thing. Oh, you make my world a sum-mer day. Are you

50

just a dream to fade a - way.

Chorus:*Acous. Gtr. resume chorus fig. simile*

54

No - bod - y gets too much heav - en no more, it's much

Elec. Gtr.

T
A
B

5 5 5 6 5 5 5 5



56

hard - er to come by, I'm wait - ing in line.

T
A
B

6 6 6 7 8 5 5 6 7 8

*Elec. Gtr. cont. simile*

59

No - bod - y gets too much love an - y - more, it's as

*Repeat and fade*

61

high as a moun - tain and hard - er to climb.

TRAGEDY

Moderately ♩ = 120

Intro:

Bm



Em



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

Elec. Gtr. 2 (w/light dist.)

Elec. Gtr. 1 (w/light dist.)

Synth. (arr. for gtr.)

mf

mf

mf

mf

F#m

G

A

D

(8th)

TAB

14 *14 15* *17 19 15* *17* *17*

TAB

10 *10* *7* *9 10 7* *9* *10*

TAB

4 *5* *2* *4 5* *2*

II

Elec. Gtrs. 1 & 2 tacet
Synth.

T
A
B

5 5

Verse:

D

 132

*Elec. Gtr. 3 (clean-tone)

 *mf*

Cont. rhy. simile

15

1. Here I lie in a lost and lone - ly part of town.
 2. Night and day, there's a burn - ing down in - side of me.

*Suggested strum pattern.

19

Held in time, in a world of tears, I slow - ly drown.
 Burn - ing love with a yearn - ing that won't let me be.

E

 231

F#

 134211

23

Go - in' home, I just can't make it all a - lone. I
 Down I go, and I just can't take it all a - lone. I

E

 231

26

real - ly should be hold - ing you, hold - ing you,
 real - ly should be hold - ing you, hold - ing you,

G

 134211 3fr.

N.C.

29

lov - ing you, lov - ing you, you. }

Bm

 13421

F#m

 134111

Cont. rhy. simile

33

Trag - e - dy, when the feel - ing's gone and you can't go on. It's

Bm

F#m

35 tra - ge - dy, — when the morn - ing cries and you don't know why. It's
 G/A

Bm

G F#

37 hard to bear, — with no one to love you, you're go - ing no - where.

Bm

F#m

41 Tra - ge - dy, — when you lose con - trol and you got no soul. It's
 Bm

F#m

43 tra - ge - dy, — when the morn - ing cries and you don't know why. It's

G/A

Bm

45 hard to bear, — with no one be - side you, you're go - ing no - where.

1. D.C. || 2.
 G F#
 134211 134211
 G F#
 134211 134211

Oh!

Interlude:

Bm

Em

F#

50 Cont. rhy. simile
 Synth.

T A B

2 4 5 | 2 4 5 | 2 5 | 4 2 1 4

Bm

Em

F#

G

54

T A B

2 4 5 | 2 4 5 | 2 5 4 | 3 4 2 3

Chorus:



Cont. rhy. simile

61

Tra - ge - dy, _____ when the feel - ing's gone and you can't go on. It's

*Elec. Gtr. 1

(begin 2nd time)

*Composite arrangement of Elec. Gtr. 1 throughout repeats.



63

tra - ge - dy, _____ when the morn - ing cries and you don't know why. It's



65

hard to bear, _____ with no one to love you, you're go - ing no - where.

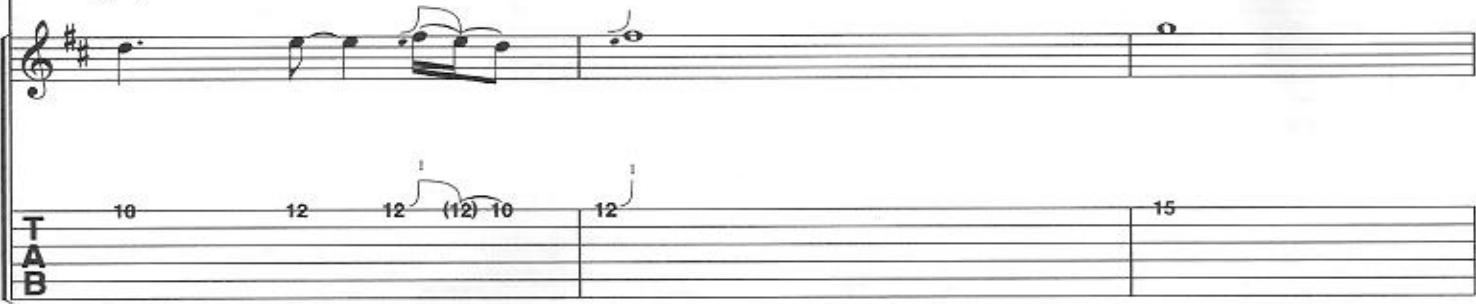


69

Tra - ge - dy, _____ when you lose con - trol and you got no soul. It's



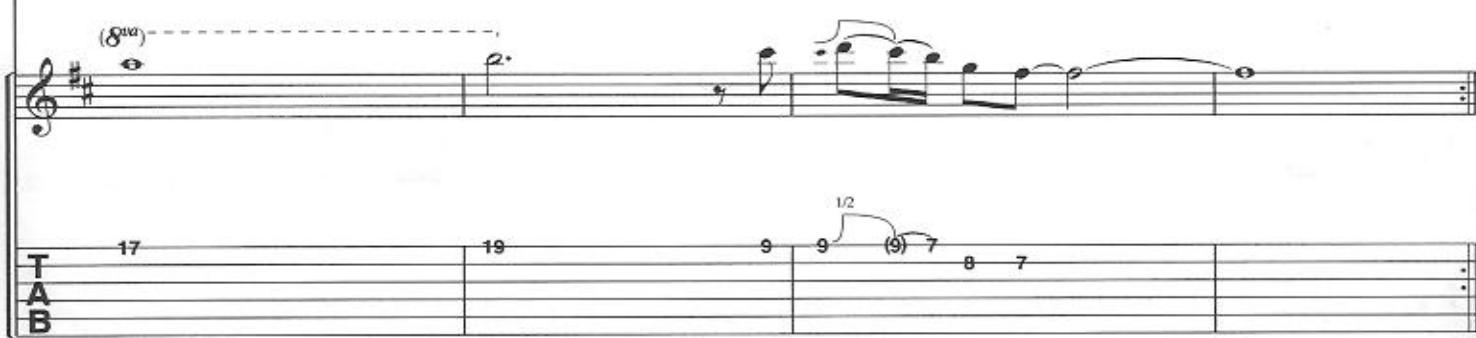
Bm F#m G/A

 tra - ge - dy, — when the morn - ing cries and your heart goes numb. It's hard to bear, — with
 (8^{va})


Repeat and fade

Bm G F#

 no one be - side you, you're go - ing no - where. Oh! —
 Elec. Gtr. 2



ONE

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

Moderately $\text{J} = 108$

Intro:



N.C.



Elec. Gtr. 1

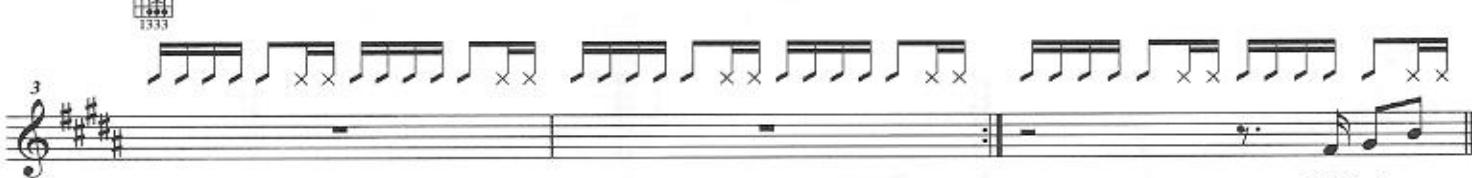
mf

Drums



|1.

|2.



1. I feel my

Verse:



Elec. Gtr. 1 cont. rhy. simile

heart_____ beat_____ when you run_____ your fin - gers through my

2.3. See additional lyrics



hair,_____ oh, yeah._____ I can tell_____ you,_____



I can feel____ you by____ my side when you're____ not there,____ oh, yeah.____

Pre-chorus:*Elec. Gtr. 1 cont. rhy. simile*

14 Just as my life fades to dark-ness you made me see the light.

2.3. See additional lyrics

Elec. Gtr. 2

mp

T	4	5	5	5	7
A	5	6	6	6	8
B	6	6	7	7	9



18 Show me that my search is o-ver, I pay the price, I pay the price. I tell you

T	4	2	4	0	0
A	5	2	4	0	0
B	6	3	4	1	1
	6	4	6	2	2
	4	4	6	2	2
		2	4	0	0

Chorus:

22 *Elec. Gtr. 1 cont. rhy. simile*

some - day, ba - by, you and I should be one, one. Do it

*To Coda θ*

26 al - ways, bright - er than the eye can see, we hide the sun.

1.



29 The taste of love is sweet, like hon - ey on the vine. Like the



32 wind that feeds the fire, two souls be - come en - twined. Some - day

35 2.

ba - by, you and I should be one, one. 2. So, I'm

Interlude:

Bmaj9

*Elec. Gtr. I cont. rhy. simile*

39 Ah, we are one, we are

D.S. § al Coda

43 one. 3. I will

© Coda

47 I tell you some day,



49 ba - by, you and I should be one, one.

Bridge:*Elec. Gtr. I cont. rhy. simile*

52 To make some-bod - y mine I'd go down on my knees. You say love can be blind,

Elec. Gtr. 2

mf

T 4
A 5
B 6
G 6
D 4

T 5
A 6
B 6
G 5
D 4

T 0
A 0
B 2
G 2
D 0

F#
1321
G#m
134111

55 You know my life is in your hands, and ev'ry breath
it's that hun - ger you feed. You know we must be strong.

TAB: 2 2 3 4 4 6 6 2

D#m
13421
C#m
13421
F#
3121

57 — you take is planned, and all this love goes on for-ev - er. I tell you
we go in - to the night, and so now we are one.

TAB: 8 8 6 5 6 6 4 2 2 2 2 2 2

Chorus:



60 Elec. Gtr. 1 cont. rhy. simile
some - day, ba - by, you and I should be one, one... Do it

Repeat ad lib. and fade



64 al - ways, ba - by, you and I should be one, one... I tell you

Verse 2:

So I'm standing 'round this corner,
Tall enough to touch the New York sky, oh, yeah.
My love is so blind,
I just cannot hear or see the world go by, oh, yeah.

Verse 3:

I will follow,
Count on me, I'll never let you down, oh, yeah.
My devotion,
If love is like an ocean, I will surely drown, oh, yeah.

Pre-chorus 2:

Someone can love so completely,
One kiss should break the seal.
Truth can be stranger than fiction,
This love is real,
This love is real.
(To Chorus:)

Pre-chorus 3:

You'll be my only possession,
I'll be a slave to you.
We hold the power together,
Just me and you,
Just me and you.
(To Chorus:)

GUITAR TAB GLOSSARY

TABLATURE EXPLANATION

TAB illustrates the six strings of the guitar.

Notes and chords are indicated by the placement of fret numbers on each string.

String (6), 3rd fret String (1), 12th fret
String (3), 13th fret

A "C" chord C chord arpeggiated

BENDING NOTES

Half Step:
Play the note and bend string one half step (one fret).

Whole Step:
Play the note and bend string one whole step (two frets).

**Slight Bend/
Quarter-Tone Bend:**
Play the note and bend string sharp.

Prebend (Ghost Bend):
Bend to the specified note before the string is plucked.

Prebend and Release:
Play the already-bent string, then immediately drop it down to the fretted note.

Unison Bends:
Play both notes and immediately bend the lower note to the same pitch as the higher note.

Bend and Release:
Play the note and bend to the next pitch, then release to the original note. Only the first note is attacked.

Bends Involving More Than One String:
Play the note and bend the string while playing an additional note on another string. Upon release, relieve the pressure from the additional note allowing the original note to sound alone.

Bends Involving Stationary Notes:
Play both notes and immediately bend the lower note up to pitch. Return as indicated.

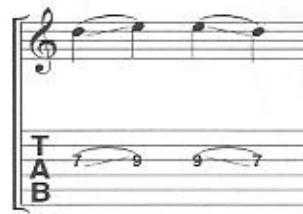
ARTICULATIONS



Hammer On:
Play the lower note, then "hammer" your finger to the higher note. Only the first note is plucked.



Pull Off:
Play the higher note with your first finger already in position on the lower note. Pull your finger off the first note with a strong downward motion that plucks the string—sounding the lower note.



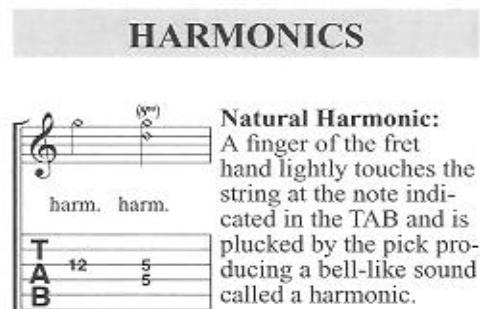
Legato Slide:
Play the first note and, keeping pressure applied on the string, slide up to the second note. The diagonal line shows that it is a slide and not a hammer-on or a pull-off.



Muted Strings:
A percussive sound is produced by striking the strings while laying the fret hand across them.



Palm Mute:
The notes are muted (muffled) by placing the palm of the pick hand lightly on the strings, just in front of the bridge.



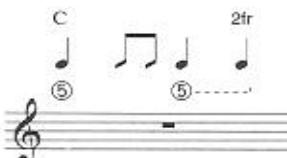
Natural Harmonic:
A finger of the fret hand lightly touches the string at the note indicated in the TAB and is plucked by the pick producing a bell-like sound called a harmonic.

RHYTHM SLASHES



Strum Marks/ Rhythm Slashes:

Strum with the indicated rhythm pattern. Strum marks can be located above the staff or within the staff.



Single Notes with Rhythm Slashes:

Sometimes single notes are incorporated into a strum pattern. The circled number below is the string and the fret number is above.



Artificial Harmonic:
Fret the note at the first TAB number, lightly touch the string at the fret indicated in parens (usually 12 frets higher than the fretted note), then pluck the string with an available finger or your pick.

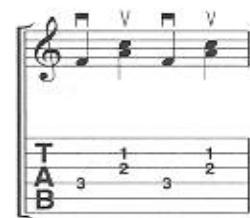
TREMOLO BAR



Specified Interval:
The pitch of a note or chord is lowered to the specified interval and then return as indicated. The action of the tremolo bar is graphically represented by the peaks and valleys of the diagram.



Unspecified Interval:
The pitch of a note or chord is lowered, usually very dramatically, until the pitch of the string becomes indeterminate.



Downstrokes and Upstrokes:
The downstroke is indicated with this symbol (■) and the upstroke is indicated with this (▽).

PICK DIRECTION

EMOTION
FANNY (BE TENDER WITH MY LOVE)
HOLIDAY
HOW CAN YOU MEND A BROKEN HEART
HOW DEEP IS YOUR LOVE
I STARTED A JOKE
I'VE GOTTA GET A MESSAGE TO YOU
JIVE TALKIN'
LONELY DAYS
MASSACHUSETTS (THE LIGHTS WENT OUT)
MORE THAN A WOMAN
MY WORLD
NEW YORK MINING DISASTER 1941
NIGHT FEVER
NIGHTS ON BROADWAY
ONE
RUN TO ME
STAYIN' ALIVE
TO LOVE SOMEBODY
TOO MUCH HEAVEN
TRAGEDY
WORDS
YOU SHOULD BE DANCING

