

# SATURDAY NIGHT FEVER (A MEDLEY)

NIGHT FEVER • STAYIN' ALIVE • MORE THAN A WOMAN  
JIVE TALKIN' • HOW DEEP IS YOUR LOVE  
for SATB Chorus and Piano  
with optional Guitar, Bass and Drums\*

Duration: ca. 8:45

Words and Music by  
BARRY GIBB, ROBIN GIBB  
and MAURICE GIBB  
Arranged by Paris Rutherford

Medium Rock beat (♩ = 108)

## 3 NIGHT FEVER

Soprano  
Alto  
Tenor  
Bass

Lis - ten to the ground... There is

Lis - ten to the ground... There is

Lis - ten to the ground... There is

Lis - ten to the ground... There is

S  
A  
T  
B

move-ment all a-round... There 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... There 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

S  
A  
T  
B

waves of the air, there is danc-in' out there... If it's some-thin' we can share, we can

waves of the air, there is danc-in' out there... If it's some-thin' we can share, we can

waves of the air, there is danc-in' out there... If it's some-thin' we can share, we can

waves of the air, there is danc-in' out there... If it's some-thin' we can share, we can

JIVE TALKIN' Words and Music by BARRY GIBB, ROBIN GIBB and MAURICE GIBB  
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11 A little slower (♩ = 100)

S  
steal it.

A  
steal it.

T  
steal it. *f* Well, you can tell...

B  
steal it. *f* Well, you can tell...

13 STAYIN' ALIVE

S

A

T  
8 — by the way I use my walk, I'm a wom-an's man: no time to talk.

B  
— by the way I use my walk, I'm a wom-an's man: no time to talk.

S *mf*  
Ooh.

A *mf*  
Ooh.

T  
8 Mu-sic loud and wom-en warm. I've been kicked a-round since I was born. And now it's

B  
Mu-sic loud and wom-en warm. I've been kicked a-round since I was born. And now it's

S *f* all right. — It's O. K. — And you may look the oth - er way. —

A *f* all right. — It's O. K. — And you may look the oth - er way. —

T *f* all right. — It's O. K. — And you may look the oth - er way. —

B *f* all right. — It's O. K. — And you may look the oth - er way. —

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

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

T *f* We can try — to un - der - stand — the New York Times' ef - fect — on man. —

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

21

S Wheth - er you're a broth - er or wheth - er you're a moth - er, you're stay -  
Feel the cit - y break - in' and ev - 'ry - bod - y shak - in', and we're —

A Wheth - er you're a broth - er or wheth - er you're a moth - er, you're stay -  
Feel the cit - y break - in' and ev - 'ry - bod - y shak - in', and we're —

T *f* Wheth - er you're a broth - er or wheth - er you're a moth - er, you're stay -  
Feel the cit - y break - in' and ev - 'ry - bod - y shak - in', and we're —

B Wheth - er you're a broth - er or wheth - er you're a moth - er, you're stay -  
Feel the cit - y break - in' and ev - 'ry - bod - y shak - in', and we're —

S  
in' a - live, — stay - in' a - live — Ah, ha, ha, ha,  
stay - in' a - live, — stay - in' a - live —

A  
in' a - live, — stay - in' a - live — Ah, ha, ha, ha,  
stay - in' a - live, — stay - in' a - live —

T  
8 in' a - live, — stay - in' a - live — Ah, ha, ha, ha,  
stay - in' a - live, — stay - in' a - live —

B  
in' a - live, — stay - in' a - live — Ah, ha, ha, ha,  
stay - in' a - live, — stay - in' a - live —

S  
stay - in' a - live, — stay - in' a - live — Ah, ha, ha, ha, stay - in' a - live —

A  
stay - in' a - live, — stay - in' a - live — Ah, ha, ha, ha, stay - in' a - live —

T  
8 stay - in' a - live, — stay - in' a - live — Ah, ha, ha, ha, stay - in' a - live —

B  
stay - in' a - live, — stay - in' a - live — Ah, ha, ha, ha, stay - in' a - live —

S  
(hi) ————— (ve) stay - in' a - live! —

A  
(hi) ————— (ve) stay - in' a - live! —

T  
8 (hi) ————— (ve) stay - in' a - live! —

B  
(hi) ————— (ve) stay - in' a - live! —

30

S Oh, oh.

A Oh, oh.

T Oh, oh.

B Oh, oh.

32 MORE THAN A WOMAN  
(♩ = 96)

S

A

T *mf*  
8 Girl, I've known you ver - y well. I've seen you grow - in' ev - 'ry day. I  
There are sto - ries old and true or peo - ple so in love like you and

B *mf*  
8 Girl, I've known you ver - y well. I've seen you grow - in' ev - 'ry day. I  
There are sto - ries old and true or peo - ple so in love like you and

S *mf*  
Re -

A *mf*  
Re -

T 8 nev - er real - ly looked be - fore, but now you take my breath a - way. Re -  
me, and I can see my - self let his - to - ry re - peat it - self.

B 8 nev - er real - ly looked be - fore, but now you take my breath a - way. Re -  
me, and I can see my - self let his - to - ry re - peat it - self.

S  
A  
T  
B

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

S  
A  
T  
B

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.

40

*p*  
S  
A  
T  
B

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

S  
my on - ly chance\_ for hap - pi - ness.      And if\_\_ I lose\_ you now,\_\_ I  
This is the on - ly way to go.      And if\_\_ I lose\_ your love,\_\_ I

A  
my on - ly chance\_ for hap - pi - ness.      And if\_\_ I lose\_ you now,\_\_ I  
This is the on - ly way to go.      And if\_\_ I lose\_ your love,\_\_ I

T  
8  
my on - ly chance\_ for hap - pi - ness.      And if\_\_ I lose\_ you now,\_\_ I  
This is the on - ly way to go.      And if\_\_ I lose\_ your love,\_\_ I

B  
my on - ly chance\_ for hap - pi - ness.      And if\_\_ I lose\_ you now,\_\_ I  
This is the on - ly way to go.      And if\_\_ I lose\_ your love,\_\_ I

S  
think I would die.\_\_\_\_ }  
know I would die.\_\_\_\_ }

A  
think I would die.\_\_\_\_ }  
know I would die.\_\_\_\_ }

T  
8  
think I would die.\_\_\_\_ }      *mf* Oh, say you'll al - ways be\_\_ my ba - by,  
know I would die.\_\_\_\_ }

B  
think I would die.\_\_\_\_ }      *mf* Oh, say you'll al - ways be\_\_ my ba - by,  
know I would die.\_\_\_\_ }

S  
*mf*  
We can take for - ev - er just a min - ute at\_\_ a time\_\_

A  
*mf*  
We can take for - ev - er just a min - ute at\_\_ a time\_\_

T  
8  
we can make it shine...      We can take for - ev - er just a min - ute at\_\_ a time\_\_

B  
we can make it shine...      We can take for - ev - er just a min - ute at\_\_ a time\_\_

51

*div.*

S Ooh, Ooo doo - ooh.

A Ooh, Ooo doo - ooh.

T More than a wom - an.

B More than a wom - an.

*unis.*

S Doo doo doot, doo-dle-ee-oh Ooh

A Doo doo doot, doo-dle-ee-oh Ooh

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

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

1. *mf* 2.

S ooh ooh. Oh, oh.

A ooh ooh. Oh, oh.

T Oh, oh. More than a wom-an to me.

B Oh, oh. More than a wom-an to me.



60 Rock beat (♩ = 132)

S it's just your

A it's just your

T it's just your

B it's just your

64 JIVE TALKIN'

S jive talk - in', yeah, jive talk - in'.  
Jive talk - in', yeah, jive talk - in'.

A jive talk - in', yeah, jive talk - in'.  
Jive talk - in', yeah, jive talk - in'.

T jive talk - in', you're tell - in' me lies, — yeah. Jive talk - in', you're  
Jive talk - in', so mis - un - der - stood, — yeah. Jive talk - in', you're

B jive talk - in', you're tell - in' me lies, — yeah. Jive talk - in', you're  
Jive talk - in', so mis - un - der - stood, — yeah. Jive talk - in', you're

68

S Oh, my child, — you'll nev - er know —  
div.

A Oh, my child, — you'll nev - er know —

T wear a dis - guise. — Oh, my child, — you'll nev - er know —  
real - ly no good. —

B wear a dis - guise. — Oh, my child, — you'll nev - er know —  
real - ly no good. —

S just what you mean to me. \_\_\_\_\_ Oh, my child, \_\_\_\_\_

A *unis.* just what you mean to me. \_\_\_\_\_ *div.* Oh, my child, \_\_\_\_\_

T <sub>8</sub> just what you mean to me. \_\_\_\_\_ Oh, my child, \_\_\_\_\_

B just what you mean to me. \_\_\_\_\_ Oh, my child, \_\_\_\_\_

S you got so much \_\_\_\_\_ with all your *ff*

A *ff unis.* you got so much \_\_\_\_\_ you're gon-na take a way \_\_\_\_\_ my en - er - gy with all your

T <sub>8</sub> you got so much \_\_\_\_\_ *ff* you're gon-na take a way \_\_\_\_\_ my en - er - gy with all your

B *ff* you got so much \_\_\_\_\_ you're gon-na take a way \_\_\_\_\_ my en - er - gy with all your

76

S jive talk - in', yeah. Good lov - in', still

A jive talk - in', yeah. Good lov - in', still

T <sub>8</sub> jive talk - in', you're tell - in' me lies, yeah. Good lov - in', still

B jive talk - in', you're tell - in' me lies, yeah. Good lov - in', still

S  
gets in my eyes. — No - bod - y be - lieves what you say; — it's just your

A  
gets in my eyes. — No - bod - y be - lieves what you say; — it's just your

T  
8 gets in my eyes. — No - bod - y be - lieves what you say; — it's just your

B  
gets in my eyes. — No - bod - y be - lieves what you say; — it's just your

84 *mp*

S  
jive talk - in' that gets in the way. — Doo doot doo — doot.

A  
*mp*  
jive talk - in' that gets in the way. — Doo doot doo — doot.

T  
*mp*  
8 jive talk - in' that gets in the way. — Doo doot doo — doot.

B  
*mp*  
jive talk - in' that gets in the way. — Doo doot doo — doot.

S  
Doo doo doo doot. Doo doo doo — doot. Doo doo doot.

A  
Doo doo doo doot. Doo doo doo — doot. Doo doo doot.

T  
8 Doo doo doo doot. Doo doo doo — doot. Doo doo doot.

B  
Doo doo doo doot. Doo doo doo — doot. Doo doo doot.

S  
Doo-dle doo-dle doot doo-dle doo-dle doot. Doo doo— doo— doo doot doot.

A  
Doo-dle doo-dle doot doo-dle doo-dle doot. Doo doo— doo— doo doot doot.

T  
Doo-dle doo-dle doot doo-dle doo-dle doot. Doo doo— doo— doo doot doot.

B  
Doo-dle doo-dle doot doo-dle doo-dle doot. Doo doo— doo— doo doot doot.

*sim.*  
S  
Doo-dle doo-dle doot doo-dle doo-dle doot. Doo doo— doo— doo doot doot. Doo ruh dah baht.

*sim.*  
A  
Doo-dle doo-dle doot doo-dle doo-dle doot. Doo doo— doo— doo doot doot. Doo ruh dah baht.

*sim.*  
T  
Doo-dle doo-dle doot doo-dle doo-dle doot. Doo doo— doo— doo doot doot. Doo ruh dah baht.

*sim.*  
B  
Doo-dle doo-dle doot doo-dle doo-dle doot. Doo doo— doo— doo doot doot. Doo ruh dah baht.

93  
Soft Rock Ballad (♩ = 112)

S  
I know your

A  
I know your

T  
I know your

B  
I know your

## HOW DEEP IS YOUR LOVE

S  
eyes in the morn - ing sun. I feel you touch me in the pour - ing rain.

A  
eyes in the morn - ing sun. I feel you touch me in the pour - ing rain.

T  
8 eyes in the morn - ing sun. I feel you touch me in the pour - ing rain.

B  
eyes in the morn - ing sun. I feel you touch me in the pour - ing rain.

S  
And the mo - ment that you wan - der far.

A  
And the mo - ment that you wan - der far.

T  
8 And the mo - ment that you wan - der far from me I wan - na

B  
And the mo - ment that you wan - der far from me I wan - na

S

A  
And you came to me on a sum -

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

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

S Keep me warm\_\_\_ in your love\_\_\_ then you soft - ly leave\_\_\_ And it's

A mer breeze, keep me warm\_\_\_ in your love\_\_\_ you soft - ly leave\_\_\_ And it's

T 8 mer breeze, keep me warm\_\_\_ in your love\_\_\_ then you soft - ly leave\_\_\_ And it's

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

S me you need\_\_\_ to show:\_\_\_ How deep is your love?\_\_\_

A me you need\_\_\_ to show:\_\_\_ How deep\_\_\_ is your love?\_\_\_ How deep\_

T 8 me you need\_\_\_ to show:\_\_\_ How deep is your love?\_\_\_

B me you need\_\_\_ to show:\_\_\_ How deep\_\_\_ is your love?\_\_\_ How deep\_

S I real - ly mean\_\_\_ to - learn\_\_\_ 'cause we're

A \_\_\_ is your\_\_\_ love? I real - ly mean\_\_\_ to learn\_\_\_ 'cause we're

T 8 I real - ly mean\_\_\_ to learn\_\_\_ 'cause we're

B \_\_\_ is your\_\_\_ love? I real - ly mean\_\_\_ to learn\_\_\_ 'cause we're

S liv - ing in a world of fools, break - ing us down when they all

A liv - ing in a world of fools, break - ing us down when they all

T 8 liv - ing in a world of fools, break - ing us down when they all

B liv - ing in a world of fools, break - ing us down when they all

S *mp* should let us be. we be - long to you and me,

A *mp* should let us be. we be - long to you and me,

T 8 *mf* should let us be. we be - long to you and me,

B *mf* should let us be. we be - long to you and me,

*molto rit.* 123 NIGHT FEVER  
Medium Rock beat ( $\text{♩} = 108$ )

S oo. Lis - ten to the ground. There is move - ment all a - round. There is

A oo. Lis - ten to the ground. There is move - ment all a - round. There is

T 8 oo. Lis - ten to the ground. There is move - ment all a - round. There is

B oo. Lis - ten to the ground. There is move - ment all a - round. There is

S some - thing go - in' down and I can feel it. On the

A some - thing go - in' down and I can feel it. On the

T some - thing go - in' down and I can feel it. On the

B some - thing go - in' down and I can feel it. On the

## To Coda

S waves of the air, there is danc - in' out there. If it's

A waves of the air, there is danc - in' out there. If it's

T waves of the air, there is danc - in' out there. If it's

B waves of the air, there is danc - in' out there. If it's

S some - thin' we can share, we can steal it. And that

A some - thin' we can share, we can steal it. And that

T some - thin' we can share, we can steal it. And that

B some - thin' we can share, we can steal it. And that



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

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

T  
8  
sweet cit - y wom - an, she moves through the light, \_\_\_\_\_ con -

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

S  
trol-ling my mind\_ and my soul. \_\_\_\_\_ When you reach out for me, \_ yeah, and the

A  
trol-ling my mind\_ and my soul. \_\_\_\_\_ When you reach out for me, \_ yeah, and the

T  
8  
trol-ling my mind\_ and my soul. \_\_\_\_\_ When you reach out for me, \_ yeah, and the

B  
trol-ling my mind\_ and my soul. \_\_\_\_\_ When you reach out for me, \_ yeah, and the

**f** 137  
S  
feel - ing is\_ bright, then I get night fe - ver, night fe - ver, \_\_\_\_\_ { we know how to do\_ we know how to show.

**f** A  
feel - ing is\_ bright, then I get night fe - ver, night fe - ver, \_\_\_\_\_ { we know how to do\_ we know how to show.

**f** T  
8  
feel - ing is\_ bright, then I get night fe - ver, night fe - ver, \_\_\_\_\_ { we know how to do\_ we know how to show.

**f** B  
feel - ing is\_ bright, then I get night fe - ver, night fe - ver, \_\_\_\_\_ { we know how to do\_ we know how to show.

1. 2.

S *it* } *it* } Gim-me that

A *it* } *it* } Gim-me that

T *it* } *it* } Gim-me that

B *it* } *it* } Gim-me that

142

*f* Here I am, pray - in' for this mo - ment to last, \_\_\_\_\_

*f* (long diphthongs)

A Wye wye wye

*f* (long diphthongs)

T Wye wye wye

*f* (long diphthongs)

B Wye wye wye

S liv - in' on the mu - sic so fine, \_\_\_\_\_ borne on the wind, \_\_\_\_\_ mak - in' it mine. \_\_\_\_\_

A wye wye wye wye

T wye wye wye mak - in' it mine. \_\_\_\_\_

B wye wye wye wye

S

A

T

B

mak - in' it mine.

mak - in' it mine.

151

*mp*

S

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

*mp*

A

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

*mp*

T

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

*mp*

B

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

S

Gim-me that night fe - ver, night fe - ver, — we know how to show.

A

— it. Gim-me that night fe - ver, night fe - ver, — we know how to show.

T

— it. Gim-me that night fe - ver, night fe - ver, — we know how to show.

B

Gim-me that night fe - ver, night fe - ver, — we know how to show.

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

S — it. I get

A — it. I get

T — it. I get

B — it. I get

*Coda*

*cresc.*

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

*cresc.*

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

*cresc.*

T danc - in' out — there — and there's some - thing we share — call it:

*cresc.*

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

*div. ff*

S night fe - ver. —

*ff*

A night fe - ver. —

*ff*

T night fe - ver. —

*ff*

B night fe - ver. —