

STAYIN' ALIVE

Sing

mf *fp*

Well you can tell

A

by the way I use my walk I'm a wom-an's man no time to talk The
get low and I get high and if I can't get eith-er I real-ly try Got the

mus-ic loud and wom-en warm I've been kicked a-round since I was born And now it's
wings of heav-en on my shoes I'm a dan-cin'man and I just can't lose And now it's

11

al-right it's o-kay and you may look the oth-er way We can try to un-der-stand the
al-right it's o-kay I'll live to see an-oth-er day

B

14

New York Times' ef-fect on man Wheth-er you're a broth-er or wheth-er you're a moth-er you're Stay

16

- in'A-live Stay-in'A-live Feel the cit-y shak-in' and ev-ery-bod-y break-in' and you're

18

Stay-in'A-live Stay-in'A-live Ah ha ha ha Stay-in'A-live Stay-in'A-live

Tenor Saxophone

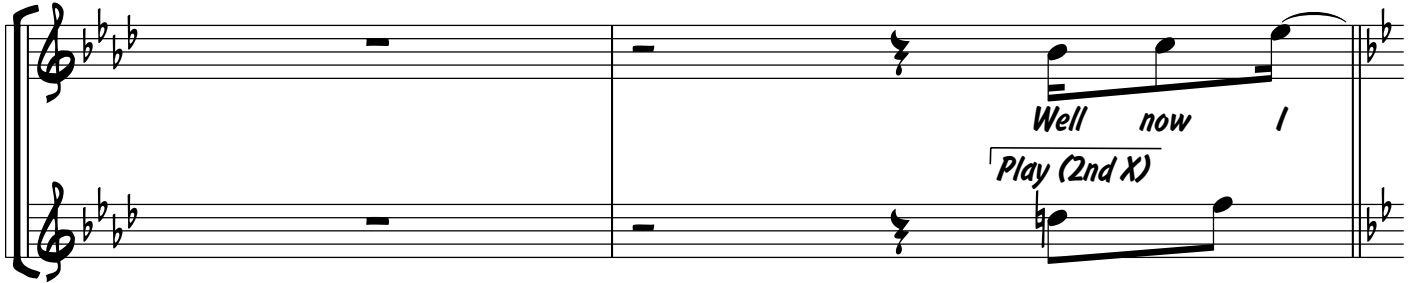
To Coda 

2 21



Ah ha ha ha Stay-in' A- live

26



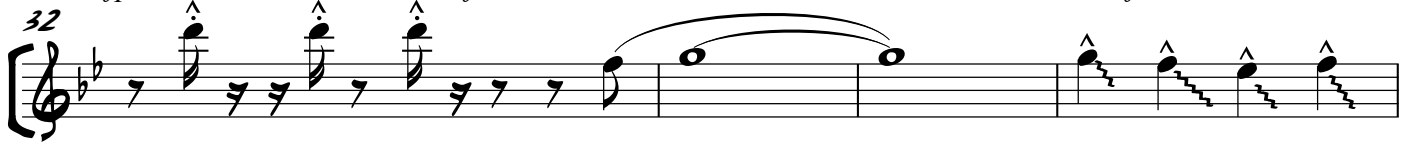
Well now I
Play (2nd X)

28 C

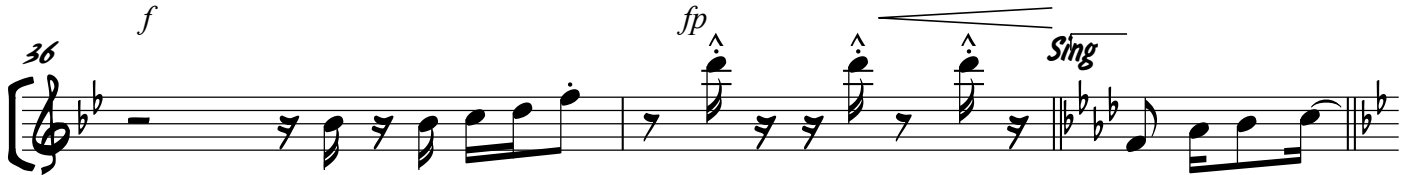


fp *f* *mf cresc.*

32



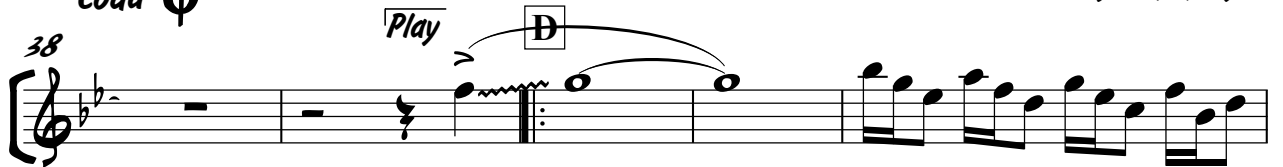
36



f *fp* Sing

Well you can tell
D.S. al Coda
(1st Verse)

Coda 



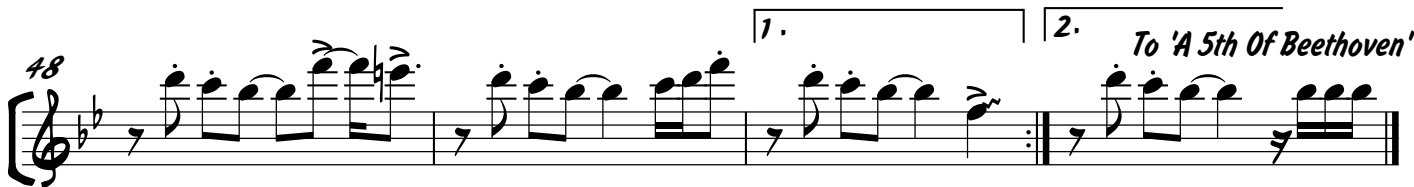
38 Play D *fp*

43



fp

48



1. 2. To 'A 5th Of Beethoven'

STAYIN' ALIVE

Fm⁷ B^{b7}

mf

4 Fm⁷

7 **A** Fm⁷ Eb Fm⁷

10 Eb Fm⁷ B^{b7}

13

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

15 **B** Fm⁷

Wheth-eryou're a broth-er or whetheryou're a moth-eryou're Stay-in'A-live Stay-in'A-live

f

Bass

2 17

Feel the ci - ty break - in' and ev - ery - bod - y shak - in' and 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

22

To Coda

Stay - in' A - live

Fm E^b/Fm Fm⁷ C⁷

ff

26

Fm⁷

mf

28

C

Life go - in' no where_ Some - bod - y help me_ Some - bod - y help me yeah_

B^b7

mf

Bass

31

Life go - in' no where

f *mf*

Fm7 B^b7

34

Some - bod - y help me Some - bod - y help me yeah

36

Fm7

D.S. al Coda

Coda

38

Fm7

40

D

Life go-in' no where Some-bod-y help me Some-bod-y help me yeah

B^b7

Bass

4 43

Life go - in' no where

Fm7 B^b7

46

Some - bod - y help me yeah

Fm7

49

1. 2. To 'A 5th Of Beethoven'

Fm7

Bb7

mf

4

Fm7

7

A *Fm7* *Eb* *Fm7*

10 *Eb* *Fm7* *Bb7*

13

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

15

B

Fm7

f

17

Wheth - eryou're a broth - er or wheth - eryou're a moth - eryou're Stay - in' A - live Stay - in' A - live

Feel the cit - y shak - in' and ev - ery - bod - y break - in' and we're Stay - in' A - live Stay - in' A - live

Guitar

2 19

Ah ha ha ha Stay-in' A- live_ Stay-in' A- live_ Ah ha ha ha

22

To Coda



Stay - in' A - live

Fm Eb/Fm Fm7 C7

ff

26

Fm7

mf

28

C

Life go-in' no- where_ Some-bod-y help me_ Some-bod-y help me yeah

Bb7

mf

31

f

Fm7

Life go - in' no - where_

Bb7

f mf

Guitar

4 46

Some-bod-y help me yeah

Fm7

49

1.

2. To 'A 5th Of Beethoven'

STAYIN' ALIVE

Bee Gees
arr. Shaun Evans

4 *mf* (4) (6) *sim...*

7 **A** (4) *sim...*

11 (6) (8)

15 **B** (4) *f* *sim...*

19 (6) (8)

23 (10) *ff* **To Coda** *Fill*

26 **C** (4) (6) *mf* *sim...*

30 *f* *Fill* *f*

2
34

Drums

(8) Fill — x

Drum staff with 8 measures of diagonal slashes representing a fill.

D.S. al Coda

Coda

Musical staff with notes and rests, starting at measure 38. Includes a 'D+' box above the staff.

41

Musical staff with notes and rests, starting at measure 41. Includes a 'Fill' label and a 'D+' box above the staff.

46

Musical staff with diagonal slashes, starting at measure 46. Includes a 'sim...' label and a 'Fill' label.

49

Musical staff with diagonal slashes, starting at measure 49. Includes first and second endings and the text 'To 'A 5th Of Beethoven''.

STAYIN' ALIVE

7

mf *fp*

14

A *Tacet 1st X*

mp *mf cresc.*

15

B

mf

19

f

21

ff *sfz*

To Coda

26

C

mp *fp* *f*

31


mf cresc. *f* *fp*

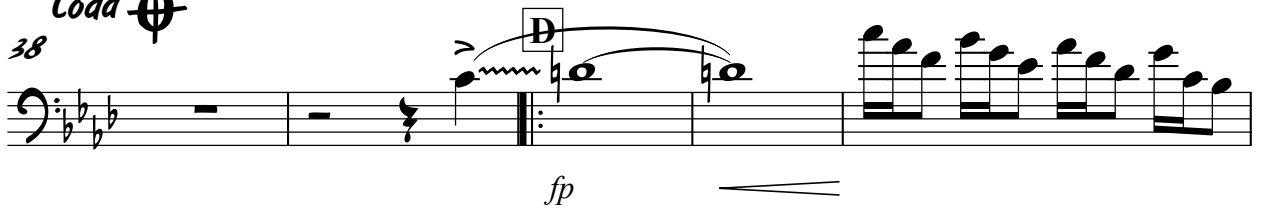
35

f

D.S. al Coda

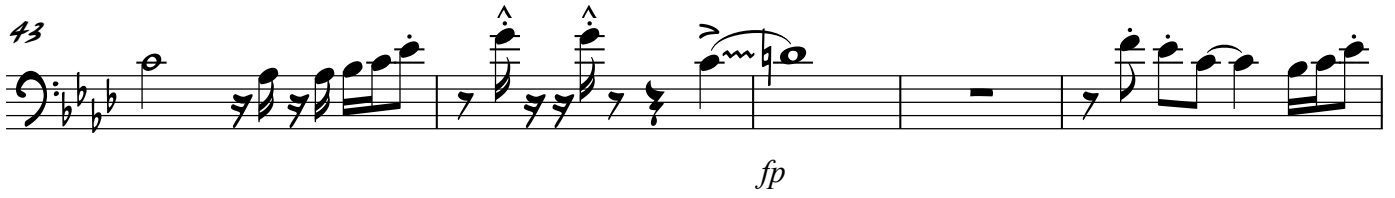
Trombone

38 *Coda* 



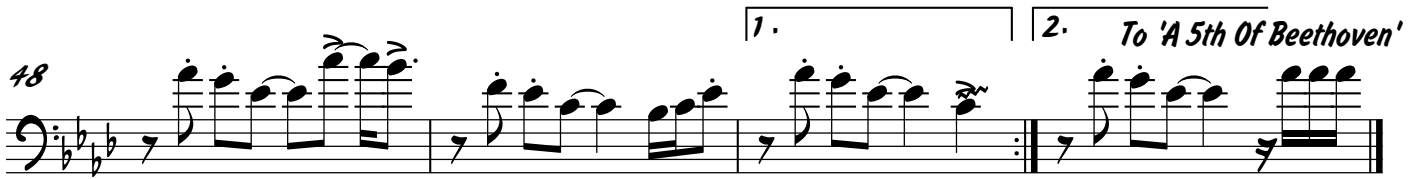
fp

43



fp

48



1. | 2. *To 'A 5th Of Beethoven'*

Trumpet in B \flat

Coda \oplus

38

D

fp

43

fp

48

1. | 2. To 'A 5th Of Beethoven'

STAYIN' ALIVE

Musical score for Rhodes instrument, featuring chords like Fm7, Bb7, Eb, and C7, and dynamic markings like mf and f.

1 *mf* Fm7 Bb7

4 Fm7

7 **A** Fm7 Eb Fm7 Eb Fm7

11 Bb7

15 **B** Fm7 *f*

19

21 Fm Eb/Fm Fm7 C7 *To Coda* \oplus

26 Fm7 *mf*

28 **C** Bb7 Fm7 *f*

Rhodes

2 33 *B^{b7}* *Fm⁷*
mf
D.S. al Coda

Coda \oplus
38 *Fm⁷* **D** *B^{b7}*

42 *Fm⁷* *B^{b7}*

47 *Fm⁷*

50 1. 2. *(To Clav)*
To 'A 5th Of Beethoven'