

Bee Gees - Stayin Alive

♩ = 104,000015

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Percussion:** Features a steady 4/4 drum pattern with snare and hi-hat.
- Jazz Guitar (1):** Plays a complex, syncopated chordal accompaniment.
- Jazz Guitar (2):** Plays a melodic line with eighth notes and rests.
- Jazz Guitar (3):** Remains silent throughout the piece.
- Fretless Electric Bass:** Provides a simple bass line with eighth notes and rests.
- Electric Piano:** Plays a syncopated chordal accompaniment.
- Synth Voice:** Remains silent.
- Orchestra Hit:** Remains silent.
- Pad 1 (New Age):** Remains silent.
- Viola:** Remains silent.
- Violoncello:** Remains silent.

♩ = 104,000015

3

Musical score for measures 3-4. The score includes staves for Percussion (Perc.), two Electric Guitars (J. Gtr.), Electric Bass (E. Bass), Electric Piano (E. Piano), Pad 1, and Violoncello (Vc.). The Percussion part features a complex rhythmic pattern with many accents. The J. Gtr. parts have a mix of chords and melodic lines. The E. Bass part has a steady bass line. The E. Piano, Pad 1, and Vc. parts provide harmonic support with sustained chords and notes.



5

Musical score for measures 5-8. The score includes staves for Percussion (Perc.), two Electric Guitars (J. Gtr.), Electric Bass (E. Bass), Electric Piano (E. Piano), Syn. Voice, Pad 1, and Viola (Vla.). The Percussion part continues with its complex rhythmic pattern. The J. Gtr. parts have a mix of chords and melodic lines. The E. Bass part has a steady bass line. The E. Piano part has a melodic line. The Syn. Voice part has the lyrics "Well, you can tell". The Pad 1 and Vla. parts provide harmonic support.

7

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

by the way I use my walk, I'm a we-man: no time to talk.



9

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Music loud and we men warm, I've been kicked around Since I was born, And how it's

11

Perc. *H*

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

all right. It's O.K. And you may look the other way.. We



13

Perc. *H*

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

can try. to understand. The New York Times, of feet on man. Whe

15

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice
 thou're bath'rou'whe thou're moth'ou stay in' a live, stayin' a live. Feel'

Vla.



17

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice
 the o' t' breakin' eye ry bo dyshakin' de' stay in' a live, stayin' a live. Ah,'

Vla.

19

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

ha, ha, ha, stay in' a live, stayin' a live, Ah,



21

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

ha, ha, ha, stay in' a live

23

Perc.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.



25

Perc.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

26

Musical score for measures 26-27. The score includes staves for Percussion, two J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Piano (Electric Piano), Syn. Voice (Synthesizer Voice), and Vla. (Viola). The key signature is three flats (B-flat major/D minor). The percussion part features a complex rhythmic pattern with many accents. The guitar parts have a driving, syncopated feel. The bass line is simple and follows the harmonic structure. The piano part provides harmonic support with chords and single notes. The synthesizer voice part has a melodic line with a triplet of eighth notes in measure 26 and a phrase starting with 'Wellow,' in measure 27. The viola part has a melodic line with a triplet of eighth notes in measure 26.



28

Musical score for measures 28-29. The score includes staves for Percussion, two J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Piano (Electric Piano), Syn. Voice (Synthesizer Voice), Vla. (Viola), and Vc. (Violoncello). The key signature is three flats. The percussion part continues with the same complex rhythmic pattern. The guitar parts maintain their driving feel. The bass line is consistent. The piano part provides harmonic support. The synthesizer voice part has a melodic line with lyrics: 'slow and get high. And if I can't geither, I really try Got wings'. The viola part has a melodic line with a triplet of eighth notes in measure 28. The cello part has a simple bass line.

30

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

of hea ven on my shoes. I'm a dan cimhan and I just can't lose. You know!



32

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

right. It's O.K. I'll live to see a no-ther day We

34

Perc.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

can try to unders tand ThNew YorkTimes' el fleet on man.) Whe



36

Perc.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

thou're bathero whe thou're mthou'stay in' a live, stayin' a live. Feel

38

Perc.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

the e-t breakin' and e-ve ry bo dy shakin' we stay in' a live, stayin' a live. Ah,



40

Perc.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

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

42

Perc.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

ha, ha, ha, stay in' a line.



44

Perc.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

stay in' a line.

46 13

Perc.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.



47

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Vla.

Vc.

49

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

Life goin' no where . Some bo dy help me.

Detailed description: This is a page of a musical score, page 14, starting at measure 49. The score is arranged in a grand staff format with seven staves. The Percussion staff (Perc.) features a complex rhythmic pattern with multiple beams and accents. The first and second J. Gtr. (Jazz Guitar) staves show intricate chordal and melodic lines. The E. Bass (Electric Bass) staff provides a steady bass line. The E. Piano (Electric Piano) staff has a sustained chordal texture. The Syn. Voice (Synthesizer Voice) staff contains the vocal line with lyrics: "Life goin' no where . Some bo dy help me." The Vla. (Violin) and Vc. (Violoncello) staves provide harmonic support with sustained notes and melodic fragments.

51

Musical score for Percussion (Perc.), J. Gtr., E. Bass, E. Piano, Syn. Voice, Orch. Hit, Vla., and Vc. The score is in 4/4 time and features a complex arrangement of instruments. The Percussion part includes a snare drum and cymbals. The J. Gtr. part features a complex rhythmic pattern with many beamed notes. The E. Bass part has a simple bass line. The E. Piano part has a few chords. The Syn. Voice part has the lyrics "Some bo dy help meyeah .". The Orch. Hit part has a few notes. The Vla. part has a triplet of notes. The Vc. part has a complex rhythmic pattern with many beamed notes.

Some bo dy help meyeah .

3

53



Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Orch. Hit

Vla.

Vc.

Life goin' no where.

Detailed description: This is a page of a musical score, page 16, starting at measure 53. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Piano (Electric Piano), Syn. Voice (Synthesized Voice), Orch. Hit (Orchestral Hit), Vla. (Viola), and Vc. (Violoncello). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Percussion staff features a complex rhythmic pattern with many 'x' marks above the notes. The J. Gtr. staves have a mix of chords and single notes. The E. Bass staff has a simple melodic line. The E. Piano staff has chords in the first measure and sustained notes in the second. The Syn. Voice staff has the lyrics 'Life goin' no where.' starting in the second measure. The Orch. Hit staff has a few notes in the first measure and a single note in the second. The Vla. staff has a melodic line starting in the second measure. The Vc. staff has a few notes in the first measure and sustained notes in the second.

55

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

Some body help me.



56

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

Stay a'live

57

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Orch. Hit

Vla.

Vc.

Well, you can tell

Detailed description: This is a page of a musical score, page 18, starting at measure 57. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), J. Gtr. (Jazz Guitar), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Piano (Electric Piano), Syn. Voice (Synthesizer Voice), Orch. Hit (Orchestral Hit), Vla. (Viola), and Vc. (Violoncello). The Percussion staff shows a complex rhythmic pattern with various notes and rests. The J. Gtr. staves feature intricate chordal and melodic lines. The E. Bass staff has a simple, steady bass line. The E. Piano staff provides harmonic support with chords. The Syn. Voice staff contains the vocal line with the lyrics 'Well, you can tell'. The Orch. Hit staff has a rhythmic pattern. The Vla. and Vc. staves have long, sustained notes with some movement.

59

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

by the way I use my walk, I'm a we-man: no time to talk. Mu



61

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

she loud and we men warm, I've been kicked around since I was born. Andowit's all

63

Musical score for measures 63-64. The score includes parts for Percussion, two J. Gtr. (Jazz Guitar), E. Bass, E. Piano, Syn. Voice, Vla. (Violin), and Vc. (Violoncello). The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The Percussion part features a complex rhythmic pattern with many accents. The J. Gtr. parts have a driving, syncopated rhythm. The E. Bass part provides a steady bass line. The E. Piano part has a sustained chord. The Syn. Voice part has lyrics: "right. It's O.K. And you may look the other way. We". The Vla. and Vc. parts have a melodic line with triplets.



65

Musical score for measures 65-66. The score includes parts for Percussion, two J. Gtr. (Jazz Guitar), E. Bass, E. Piano, Syn. Voice, Vla. (Violin), and Vc. (Violoncello). The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The Percussion part continues with the same complex rhythmic pattern. The J. Gtr. parts continue with their driving rhythm. The E. Bass part continues with its bass line. The E. Piano part has a sustained chord. The Syn. Voice part has lyrics: "can try to understand The New York Times' effort on man. Whe". The Vla. and Vc. parts continue with their melodic line and triplets.

67

Perc.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

thou're bathin' where thou're motha' stay in' a live, stayin' a live. Feel'



69

Perc.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

the ci to break in' eye ry bo dyshakin' and'e stay in' a live, stayin' a live. Ah,'

71

Perc.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

ha, ha, ha, sta yin' a live, stayin' a live, Ah,



73

Perc.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

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

75

Musical score for measures 75-76. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Piano (Electric Piano), Syn. Voice (Synthesizer Voice), Vla. (Viola), and Vc. (Violoncello). The Percussion part features a complex rhythmic pattern with repeated eighth notes and accents. The J. Gtr. part has a melodic line with a trill. The E. Bass part has a sustained note. The E. Piano part has a sustained chord. The Syn. Voice part has a melodic line with a trill. The Vla. part has a sustained chord. The Vc. part has a sustained chord.



77

Musical score for measures 77-80. The score includes staves for Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Piano (Electric Piano), Syn. Voice (Synthesizer Voice), Vla. (Viola), and Vc. (Violoncello). The Percussion part features a complex rhythmic pattern with repeated eighth notes and accents, including triplets and sextuplets. The J. Gtr. part has a melodic line with a trill. The E. Bass part has a melodic line with a trill. The E. Piano part has a sustained chord. The Syn. Voice part has a sustained chord. The Vla. part has a sustained chord. The Vc. part has a melodic line with a trill.

78

Musical score for measures 78-79. The score includes staves for Percussion, two J. Gtr. (Jazz Guitar), E. Bass, E. Piano, Vla. (Violin), and Vc. (Violoncello). The key signature is three flats (B-flat major or D-flat minor). The percussion part features a complex rhythmic pattern with many accents. The guitar parts are highly rhythmic and syncopated. The bass line is sparse with some syncopation. The piano part has some sustained chords. The violin and cello parts are mostly silent in this section.



80

Musical score for measures 80-81. The score includes staves for Percussion, two J. Gtr., E. Bass, E. Piano, Syn. Voice, Vla., and Vc. The key signature remains three flats. The percussion part continues with its complex rhythmic pattern. The guitar parts are highly rhythmic. The bass line is sparse. The piano part has some sustained chords. The Syn. Voice part has the lyrics: "Life go in' er where Some bo dy help me." The violin and cello parts are mostly silent in this section.

82

Musical score for Percussion (Perc.), J. Gtr., E. Bass, E. Piano, Syn. Voice, Orch. Hit, Vla., and Vc. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The Percussion part consists of a complex rhythmic pattern with accents. The J. Gtr. part features a dense, rhythmic accompaniment with many beamed notes. The E. Bass part provides a steady bass line. The E. Piano part has a sparse accompaniment with some chords. The Syn. Voice part includes the lyrics "Some bo dy helpme, yeah." The Orch. Hit part features a rhythmic pattern with accents. The Vla. part has a melodic line with many beamed notes. The Vc. part has a rhythmic accompaniment with many beamed notes.

84

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Orch. Hit

Vla.

Vc.

Life go in' no where.

Detailed description: This is a page of a musical score, page 26, starting at measure 84. The score is arranged in a vertical stack of staves. The top staff is for Percussion (Perc.), showing a complex rhythmic pattern with many notes and rests. Below it are two staves for J. Gtr. (Jazz Guitar), with the upper staff containing chords and the lower staff containing a melodic line. The E. Bass (Electric Bass) staff follows, showing a simple bass line. The E. Piano (Electric Piano) staff has a few chords in the first measure and a long, sustained chord in the second. The Syn. Voice (Synthesizer Voice) staff has a melodic line with the lyrics "Life go in' no where." underneath. The Orch. Hit (Orchestra Hit) staff has a few notes in the first measure and a single note in the second. The Vla. (Viola) staff has a melodic line starting in the second measure. The Vc. (Violoncello) staff has a few notes in the first measure and a long, sustained chord in the second. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

Perc.
 J. Gtr.
 J. Gtr.
 E. Bass
 E. Piano
 Syn. Voice
 Orch. Hit
 Vla.
 Vc.

Some bo dy help me, yeah

This musical score is for a multi-instrumental piece. It includes parts for Percussion (Perc.), two J. Gtr. (Jazz Guitar) parts, E. Bass (Electric Bass), E. Piano (Electric Piano), Syn. Voice (Synthesizer Voice), Orch. Hit (Orchestral Hit), Vla. (Violin), and Vc. (Violoncello). The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are "Some body help me, yeah".

88

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Orch. Hit

Vla.

Vc.

Detailed description: This is a page of a musical score, page 28, starting at measure 88. The score is arranged in a grand staff format with eight staves. The top staff is for Percussion (Perc.), showing a complex rhythmic pattern with many notes and rests. The second and third staves are for J. Gtr. (Jazz Guitar), with the second staff showing a more melodic line. The fourth staff is for E. Bass (Electric Bass), showing a simple bass line. The fifth staff is for E. Piano (Electric Piano), showing chords and single notes. The sixth staff is for Syn. Voice (Synthesizer Voice), showing a long, sustained note. The seventh staff is for Orch. Hit (Orchestral Hit), showing a rhythmic pattern. The eighth staff is for Vla. (Viola), showing a melodic line. The ninth staff is for Vc. (Violoncello), showing a melodic line. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature.

90

The musical score consists of eight staves. The Percussion staff (top) features a complex rhythmic pattern with 'x' marks above the notes. The J. Gtr. staff (two) shows a dense, rhythmic accompaniment with many beamed notes. The E. Bass staff (three) has a simpler, more melodic line. The E. Piano staff (four) includes chords and a long, sustained note in the right hand. The Syn. Voice staff (five) contains the vocal line with the lyrics "Life go in' no where". The Orch. Hit staff (six) has a few initial notes followed by a rest. The Vla. staff (seven) and Vc. staff (eight) provide harmonic support with various chordal and melodic fragments.

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Life go in' no where

Orch. Hit

Vla.

Vc.

92

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

Some body help me.



93

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Vla.

Vc.

Stay in' alive.

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Orch. Hit

Vla.

Vc.

96

The musical score consists of eight staves. The Percussion staff (top) features a complex rhythmic pattern with 'x' marks above the notes. The J. Gtr. staff (top two) shows a mix of chords and melodic lines. The E. Bass staff (third) has a sparse, rhythmic bass line. The E. Piano staff (fourth) contains sustained chords in both hands. The Syn. Voice staff (fifth) has a melodic line with some rests. The Orch. Hit staff (sixth) has a few notes followed by a rest. The Vla. staff (seventh) has a melodic line with some slurs. The Vc. staff (bottom) has a melodic line with some slurs and rests.

Musical score for Percussion (Perc.), J. Gtr., E. Bass, E. Piano, Syn. Voice, Orch. Hit, Vla., and Vc. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The Percussion part features a complex rhythmic pattern with various accents and dynamics. The J. Gtr. part consists of two staves, with the upper staff playing a dense, rhythmic chordal texture and the lower staff playing a melodic line. The E. Bass part provides a steady, rhythmic accompaniment. The E. Piano part features a melodic line in the right hand and a supporting bass line in the left hand. The Syn. Voice part features a melodic line with a long, sustained note. The Orch. Hit part features a melodic line with a long, sustained note. The Vla. part features a melodic line with a long, sustained note. The Vc. part features a melodic line with a long, sustained note.

100

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Orch. Hit

Vla.

Vc.

Detailed description: This page of a musical score, numbered 34, contains measures 100 through 103. The score is arranged in a grand staff format with eight staves. The top staff is for Percussion (Perc.), featuring a complex rhythmic pattern with many sixteenth notes and rests, marked with 'x' above the notes. The second staff is for J. Gtr. (Jazz Guitar), showing a series of chords and melodic lines. The third staff is another J. Gtr. part, with a more melodic and rhythmic line. The fourth staff is for E. Bass (Electric Bass), with a simple bass line. The fifth staff is for E. Piano (Electric Piano), with chords and melodic fragments. The sixth staff is for Syn. Voice (Synthesizer Voice), with a melodic line. The seventh staff is for Orch. Hit (Orchestra Hit), with a rhythmic pattern. The eighth staff is for Vla. (Viola), with a melodic line. The ninth staff is for Vc. (Violoncello), with a melodic line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked '100'.

This musical score is arranged in a vertical staff format. The instruments and their parts are as follows:

- Perc.**: Features a complex rhythmic pattern with multiple layers of notes and rests, indicated by 'x' marks above the staff.
- J. Gtr.**: The top guitar part consists of dense, multi-measure chords and arpeggiated figures.
- J. Gtr.**: The bottom guitar part features a melodic line with various rhythmic values and rests.
- E. Bass**: Provides a bass line with a mix of quarter and eighth notes.
- E. Piano**: Shows a sustained chord in the right hand and a similar chord in the left hand, both held across the measures.
- Syn. Voice**: A vocal line with a melodic contour and some syncopation.
- Orch. Hit**: A single orchestral hit sound at the beginning of the first measure.
- Vla.**: A violin part with a melodic line and some slurs.
- Vc.**: A single bass note in the first measure.

104

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Orch. Hit

Vla.

Vc.

Detailed description: This is a page of a musical score, page 36, numbered 104. It features seven staves of music. The Percussion staff (top) shows a complex rhythmic pattern with 'x' marks above the notes. The J. Gtr. (Jazz Guitar) staff has two parts: the top one with dense chordal textures and the bottom one with a more melodic line. The E. Bass (Electric Bass) staff has a simple, rhythmic line. The E. Piano (Electric Piano) staff features block chords. The Syn. Voice (Synthesizer Voice) staff has a melodic line. The Orch. Hit (Orchestra Hit) staff has a rhythmic pattern. The Vla. (Viola) and Vc. (Violoncello) staves have complex, rhythmic patterns.

Musical score for Percussion (Perc.), J. Gtr., E. Bass, E. Piano, Syn. Voice, Orch. Hit, Vla., and Vc. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The Percussion part features a complex rhythmic pattern with many 'x' marks above the notes. The J. Gtr. part consists of two staves, with the upper staff playing a dense chordal texture and the lower staff playing a melodic line. The E. Bass part provides a steady bass line. The E. Piano part has a melodic line in the right hand and a sustained chord in the left hand. The Syn. Voice part has a melodic line with some rests. The Orch. Hit part has a melodic line with some rests. The Vla. part has a melodic line with some rests. The Vc. part has a melodic line with some rests.

108

The musical score consists of eight staves. The Percussion staff (top) features a complex rhythmic pattern with 'x' marks above the notes. The J. Gtr. (top two staves) includes a dense chordal texture in the upper staff and a melodic line in the lower staff. The E. Bass staff shows a simple bass line. The E. Piano staff has a sparse accompaniment. The Syn. Voice staff contains a melodic line. The Orch. Hit staff has a rhythmic pattern. The Vla. and Vc. staves (bottom two) feature a melodic line with a double bar line in the middle of the system.

Musical score for Percussion (Perc.), J. Gtr., E. Bass, E. Piano, Syn. Voice, Orch. Hit, Vla., and Vc. The score is written in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The Percussion part consists of a rhythmic pattern of eighth notes with 'x' marks above them. The J. Gtr. part features a complex rhythmic pattern with many beamed eighth notes and chords. The E. Bass part has a simple bass line with eighth notes. The E. Piano part has a sparse accompaniment with chords and eighth notes. The Syn. Voice part has a long, sustained note. The Orch. Hit part has a rhythmic pattern of eighth notes. The Vla. part has a long, sustained note. The Vc. part has a complex rhythmic pattern with many beamed eighth notes and chords.

112

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Orch. Hit

Vla.

Vc.

Detailed description: This is a page of a musical score, page 40, starting at measure 112. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Percussion (Perc.), two staves of J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Piano (Electric Piano), Syn. Voice (Synthesizer Voice), Orch. Hit (Orchestral Hit), Vla. (Viola), and Vc. (Violoncello). The Percussion staff shows a complex rhythmic pattern with many 'x' marks above the notes, indicating specific drum hits. The J. Gtr. staves feature a mix of chords and melodic lines. The E. Bass staff has a simple, steady bass line. The E. Piano staff shows chords in the left hand and a melodic line in the right hand. The Syn. Voice staff has a melodic line. The Orch. Hit staff has a few notes. The Vla. staff has a melodic line. The Vc. staff has a melodic line. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).

114

Musical score for measures 114-115. The score includes parts for Percussion, two J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Piano (Electric Piano), Syn. Voice (Synthesizer Voice), Vla. (Viola), and Vc. (Violoncello). The key signature is three flats (B-flat major or D-flat minor). The percussion part features a complex rhythmic pattern with accents. The guitar parts consist of chords and melodic lines. The bass line provides a steady accompaniment. The piano part has a sustained chord. The synthesizer voice part has a melodic line. The viola and cello parts have melodic lines with some triplets.



115

Musical score for measures 115-116. The score includes parts for Percussion, two J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), E. Piano (Electric Piano), Syn. Voice (Synthesizer Voice), Vla. (Viola), and Vc. (Violoncello). The key signature is three flats (B-flat major or D-flat minor). The percussion part continues with a complex rhythmic pattern. The guitar parts consist of chords and melodic lines. The bass line provides a steady accompaniment. The piano part has a sustained chord. The synthesizer voice part has a melodic line. The viola and cello parts have melodic lines with triplets.

116

Perc.

J. Gtr.

J. Gtr.

E. Bass

E. Piano

Syn. Voice

Orch. Hit

Vla.

Vc.

Detailed description: This is a page of a musical score, page 42, starting at measure 116. The score is arranged in a grand staff format with eight staves. The top staff is for Percussion (Perc.), showing a complex rhythmic pattern with various note values and rests. The second staff is for J. Gtr. (Jazz Guitar), featuring a melodic line with many slurs and ties. The third staff is for J. Gtr. (Jazz Guitar), showing a more rhythmic accompaniment with many slurs and ties. The fourth staff is for E. Bass (Electric Bass), with a simple melodic line. The fifth staff is for E. Piano (Electric Piano), with a few chords and notes. The sixth staff is for Syn. Voice (Synthesizer Voice), with a few notes and rests. The seventh staff is for Orch. Hit (Orchestra Hit), with a few notes and rests. The eighth staff is for Vla. (Viola), with a few notes and rests. The ninth staff is for Vc. (Violoncello), with a few notes and rests. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature.

Musical score for Percussion (Perc.), J. Gtr., E. Bass, E. Piano, Syn. Voice, Orch. Hit, Vla., and Vc. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The Percussion part features a complex rhythmic pattern with multiple beams and accents. The J. Gtr. part consists of two staves, with the upper staff playing a dense, rhythmic chordal texture and the lower staff playing a melodic line with slurs. The E. Bass part features a simple, rhythmic bass line. The E. Piano part consists of two staves with long, sustained notes and chords. The Syn. Voice part features a melodic line with slurs. The Orch. Hit part features a single note with a hit effect. The Vla. part features a melodic line with slurs. The Vc. part features a melodic line with slurs.

120

The musical score consists of eight staves. The Percussion staff (top) features a complex rhythmic pattern with various note values and rests, including a measure with a double bar line and a star symbol. The J. Gtr. (Jazz Guitar) staff has two parts: the upper part plays a dense, rhythmic chordal accompaniment, while the lower part plays a melodic line. The E. Bass (Electric Bass) staff provides a simple, steady bass line. The E. Piano (Electric Piano) staff has two parts: the upper part plays a melodic line, and the lower part plays a chordal accompaniment. The Syn. Voice (Synthesizer Voice) staff features a melodic line with a long, sustained note. The Orch. Hit (Orchestra Hit) staff has two parts: the upper part plays a melodic line, and the lower part plays a chordal accompaniment. The Vla. (Viola) staff has two parts: the upper part plays a melodic line, and the lower part plays a chordal accompaniment. The Vc. (Violoncello) staff has two parts: the upper part plays a melodic line, and the lower part plays a chordal accompaniment.

Musical score for Percussion (Perc.), J. Gtr., E. Bass, E. Piano, Syn. Voice, Orch. Hit, Vla., and Vc. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The Percussion part features a complex rhythmic pattern with multiple layers of notes and rests. The J. Gtr. part consists of two staves, both in treble clef, with a mix of chords and single notes. The E. Bass part is in bass clef, featuring a simple melodic line. The E. Piano part is in treble clef, with a focus on chords and arpeggios. The Syn. Voice part is in treble clef, showing a melodic line with a long sustain. The Orch. Hit part is in treble clef, with a rhythmic pattern of notes and rests. The Vla. part is in bass clef, with a melodic line and a long sustain. The Vc. part is in bass clef, with a complex rhythmic pattern of notes and rests.

124

Musical score for measures 124-125. The score includes staves for Percussion, two Electric Guitars (J. Gtr.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer Voice (Syn. Voice), Orchestral Hit (Orch. Hit), Viola (Vla.), and Violoncello (Vc.). The key signature is three flats (B-flat major/D minor). The percussion part features a complex rhythmic pattern with accents. The guitar parts consist of chords and melodic lines. The bass line provides a steady accompaniment. The piano part has a long, sustained chord. The violoncello part has a melodic line with a triplet. The viola part has a melodic line with a triplet. The synthesizer voice part is silent. The orchestral hit part has a single note. The viola part has a melodic line with a triplet. The violoncello part has a melodic line with a triplet.



125

Musical score for measures 125-126. The score includes staves for Percussion, two Electric Guitars (J. Gtr.), Electric Bass (E. Bass), Electric Piano (E. Piano), Synthesizer Voice (Syn. Voice), Orchestral Hit (Orch. Hit), Viola (Vla.), and Violoncello (Vc.). The key signature is three flats (B-flat major/D minor). The percussion part features a complex rhythmic pattern with accents. The guitar parts consist of chords and melodic lines. The bass line provides a steady accompaniment. The piano part has a complex melodic line with triplets. The violoncello part has a melodic line with a triplet. The viola part has a melodic line with a triplet. The synthesizer voice part is silent. The orchestral hit part has a single note. The viola part has a melodic line with a triplet. The violoncello part has a melodic line with a triplet.

126

Perc.

J. Gtr.

E. Bass

E. Piano

Vc.

Bee Gees - Stayin Alive

Percussion

♩ = 104,000015

1

3

5

7

9

11

13

15

17

19

V.S.

Percussion

21

Musical notation for measure 21, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes. Above the staff, there are four groups of eighth notes, each with an 'x' above it, indicating a specific rhythmic pattern.

23

Musical notation for measure 23, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes. Above the staff, there are four groups of eighth notes, each with an 'x' above it, indicating a specific rhythmic pattern.

25

Musical notation for measure 25, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes. Above the staff, there are three groups of eighth notes, each with a bracket and a number above it: '3' for the first group and '6' for the second and third groups, indicating a specific rhythmic pattern.

26

Musical notation for measure 26, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes. Above the staff, there are four groups of eighth notes, each with an 'x' above it, indicating a specific rhythmic pattern.

28

Musical notation for measure 28, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes. Above the staff, there are four groups of eighth notes, each with an 'x' above it, indicating a specific rhythmic pattern.

30

Musical notation for measure 30, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes. Above the staff, there are four groups of eighth notes, each with an 'x' above it, indicating a specific rhythmic pattern.

32

Musical notation for measure 32, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes. Above the staff, there are four groups of eighth notes, each with an 'x' above it, indicating a specific rhythmic pattern.

34

Musical notation for measure 34, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes. Above the staff, there are four groups of eighth notes, each with an 'x' above it, indicating a specific rhythmic pattern.

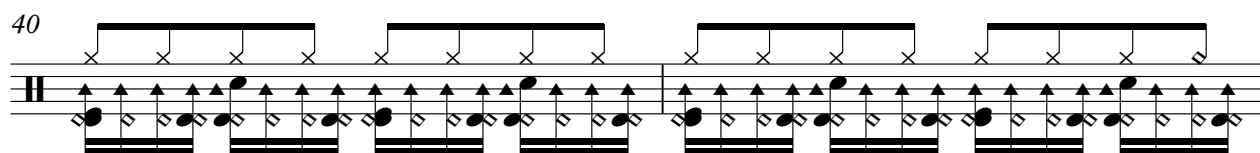
36

Musical notation for measure 36, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes. Above the staff, there are four groups of eighth notes, each with an 'x' above it, indicating a specific rhythmic pattern.

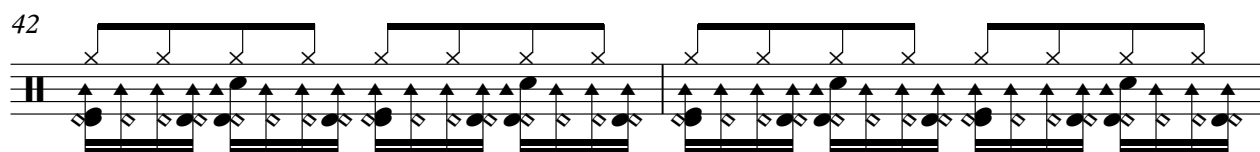
38

Musical notation for measure 38, featuring a drum staff with a snare drum and a bass drum. The snare drum part consists of a series of eighth notes, while the bass drum part consists of a series of quarter notes. Above the staff, there are four groups of eighth notes, each with an 'x' above it, indicating a specific rhythmic pattern.

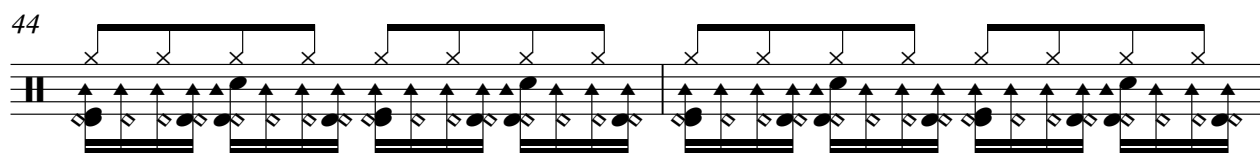
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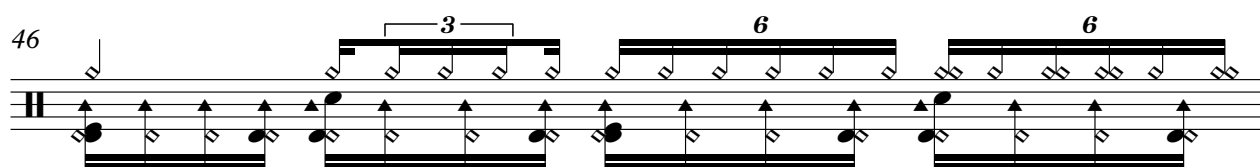
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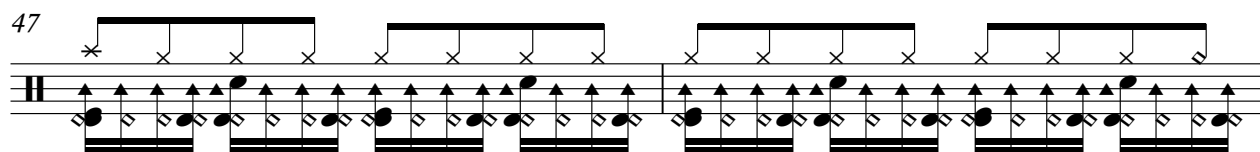
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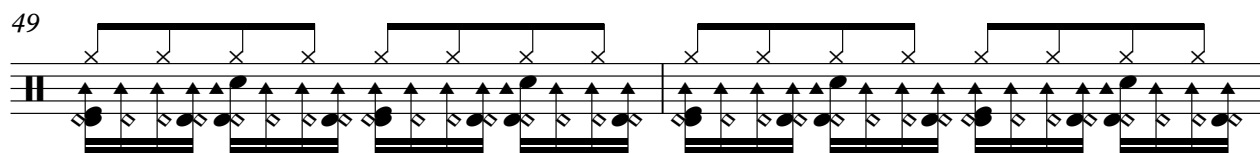
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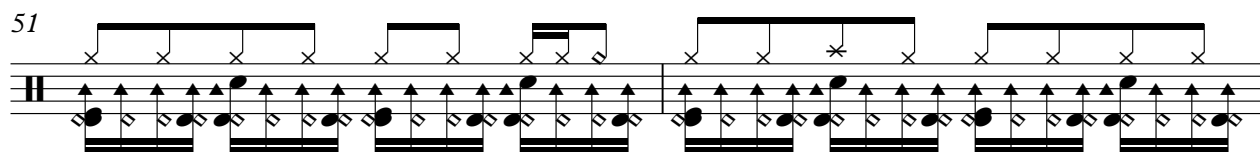
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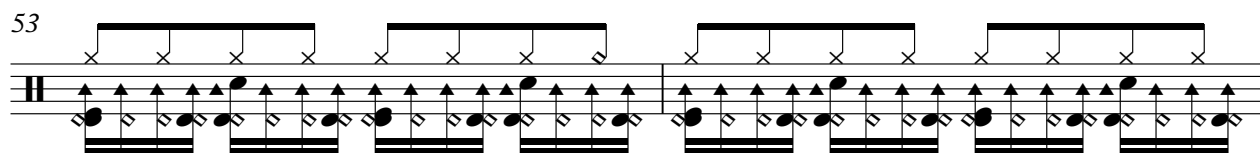
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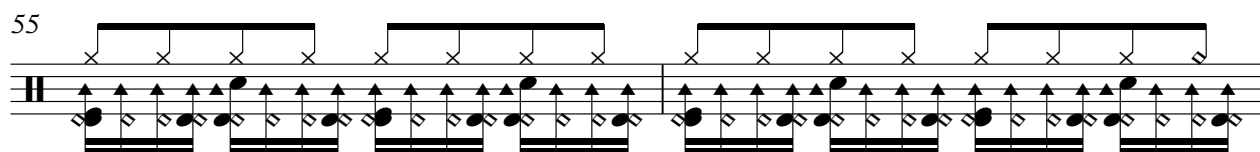
51



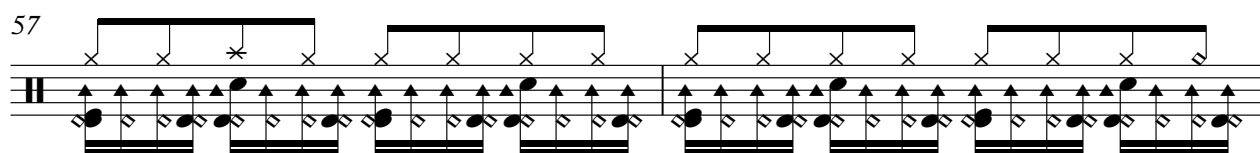
53



55



57



V.S.

Percussion

59

61

63

65

67

69

71

73

75

77

3

6

6

78

Musical notation for measure 78, featuring a drum staff with a snare drum and a guitar staff with a bass line. The snare drum part consists of a series of eighth notes with 'x' marks above them, indicating a specific playing technique. The guitar staff shows a bass line with eighth notes and a double bar line.

80

Musical notation for measure 80, featuring a drum staff with a snare drum and a guitar staff with a bass line. The snare drum part consists of a series of eighth notes with 'x' marks above them. The guitar staff shows a bass line with eighth notes and a double bar line.

82

Musical notation for measure 82, featuring a drum staff with a snare drum and a guitar staff with a bass line. The snare drum part consists of a series of eighth notes with 'x' marks above them. The guitar staff shows a bass line with eighth notes and a double bar line.

84

Musical notation for measure 84, featuring a drum staff with a snare drum and a guitar staff with a bass line. The snare drum part consists of a series of eighth notes with 'x' marks above them. The guitar staff shows a bass line with eighth notes and a double bar line.

86

Musical notation for measure 86, featuring a drum staff with a snare drum and a guitar staff with a bass line. The snare drum part consists of a series of eighth notes with 'x' marks above them. The guitar staff shows a bass line with eighth notes and a double bar line.

88

Musical notation for measure 88, featuring a drum staff with a snare drum and a guitar staff with a bass line. The snare drum part consists of a series of eighth notes with 'x' marks above them. The guitar staff shows a bass line with eighth notes and a double bar line.

90

Musical notation for measure 90, featuring a drum staff with a snare drum and a guitar staff with a bass line. The snare drum part consists of a series of eighth notes with 'x' marks above them. The guitar staff shows a bass line with eighth notes and a double bar line.

92

Musical notation for measure 92, featuring a drum staff with a snare drum and a guitar staff with a bass line. The snare drum part consists of a series of eighth notes with 'x' marks above them. The guitar staff shows a bass line with eighth notes and a double bar line.

94

Musical notation for measure 94, featuring a drum staff with a snare drum and a guitar staff with a bass line. The snare drum part consists of a series of eighth notes with 'x' marks above them. The guitar staff shows a bass line with eighth notes and a double bar line.

96

Musical notation for measure 96, featuring a drum staff with a snare drum and a guitar staff with a bass line. The snare drum part consists of a series of eighth notes with 'x' marks above them. The guitar staff shows a bass line with eighth notes and a double bar line.

V.S.

The image displays ten systems of musical notation for a percussion instrument, numbered 98 through 116. Each system consists of two staves. The upper staff uses a rhythmic shorthand with 'x' marks and beams to indicate the timing of hits. The lower staff uses a more traditional notation with eighth and sixteenth notes, stems, and flags to represent the same rhythmic pattern. The notation is consistent across all systems, showing a complex, syncopated rhythm. A small asterisk is present in the upper staff of measures 98, 104, and 116.

Percussion

118

Musical notation for measure 118, featuring a double bar line on the left and a series of rhythmic patterns on a five-line staff. The notation includes a sequence of eighth notes with stems pointing up, and a sequence of eighth notes with stems pointing down. Above the staff, there are four groups of three 'x' marks, each connected by a horizontal line, indicating specific fret positions for a guitar.

120

Musical notation for measure 120, featuring a double bar line on the left and a series of rhythmic patterns on a five-line staff. The notation includes a sequence of eighth notes with stems pointing up, and a sequence of eighth notes with stems pointing down. Above the staff, there are four groups of three 'x' marks, each connected by a horizontal line, indicating specific fret positions for a guitar.

122

Musical notation for measure 122, featuring a double bar line on the left and a series of rhythmic patterns on a five-line staff. The notation includes a sequence of eighth notes with stems pointing up, and a sequence of eighth notes with stems pointing down. Above the staff, there are four groups of three 'x' marks, each connected by a horizontal line, indicating specific fret positions for a guitar.

124

Musical notation for measure 124, featuring a double bar line on the left and a series of rhythmic patterns on a five-line staff. The notation includes a sequence of eighth notes with stems pointing up, and a sequence of eighth notes with stems pointing down. Above the staff, there are two groups of three 'x' marks, each connected by a horizontal line, indicating specific fret positions for a guitar.

125

Musical notation for measure 125, featuring a double bar line on the left and a series of rhythmic patterns on a five-line staff. The notation includes a sequence of eighth notes with stems pointing up, and a sequence of eighth notes with stems pointing down. Above the staff, there are two groups of three 'x' marks, each connected by a horizontal line, indicating specific fret positions for a guitar. The measure concludes with a half note and a quarter note.

Bee Gees - Stayin Alive

Jazz Guitar

♩ = 104,000015

3

5

7

9

11

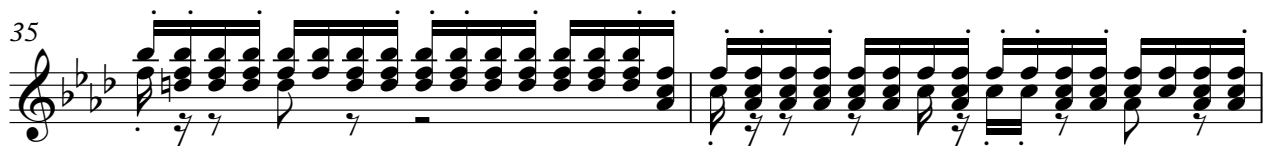
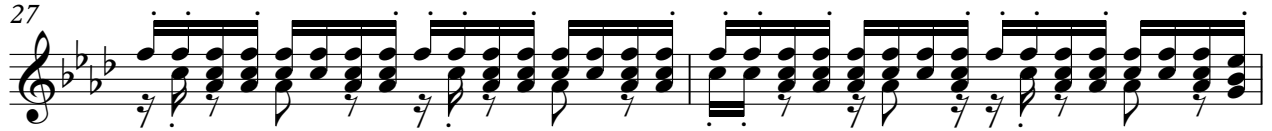
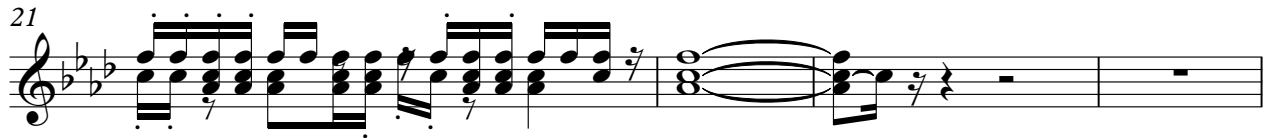
13

15

17

19

V.S.



45

48

50

52

54

56

58

60

62

64

The image displays ten staves of jazz guitar notation, numbered 45 through 64. The music is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and complex chord voicings. A triplet of eighth notes is explicitly marked with a '3' and a bracket in measure 45. The piece concludes with a double bar line at the end of measure 64.

V.S.

66

Musical staff 66: Treble clef, key signature of three flats, 4/4 time. Measures 66-67 show a sequence of chords with rhythmic patterns. Measure 68 has a whole rest.

68

Musical staff 68: Treble clef, key signature of three flats, 4/4 time. Measures 68-69 show a sequence of chords with rhythmic patterns.

70

Musical staff 70: Treble clef, key signature of three flats, 4/4 time. Measures 70-71 show a sequence of chords with rhythmic patterns.

72

Musical staff 72: Treble clef, key signature of three flats, 4/4 time. Measures 72-73 show a sequence of chords with rhythmic patterns. Measure 74 has a whole rest.

76

Musical staff 76: Treble clef, key signature of three flats, 4/4 time. Measures 76-77 show a sequence of chords with rhythmic patterns. Measure 78 has a triplet of eighth notes.

79

Musical staff 79: Treble clef, key signature of three flats, 4/4 time. Measures 79-80 show a sequence of chords with rhythmic patterns.

81

Musical staff 81: Treble clef, key signature of three flats, 4/4 time. Measures 81-82 show a sequence of chords with rhythmic patterns.

83

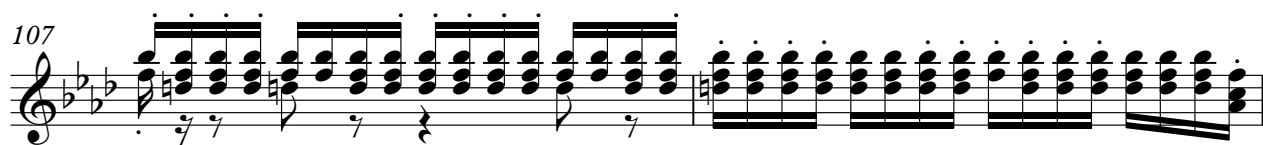
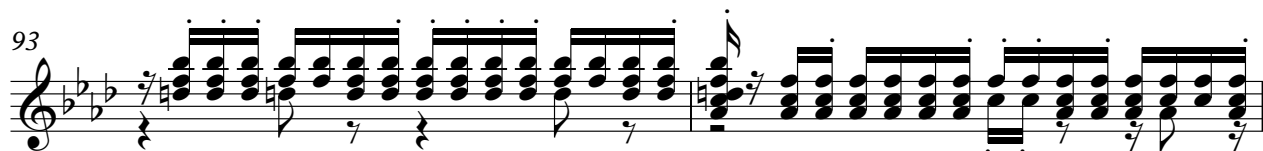
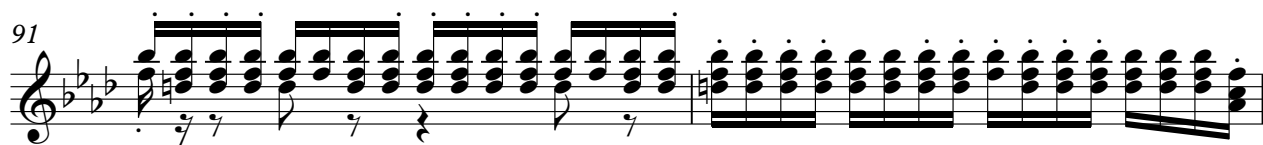
Musical staff 83: Treble clef, key signature of three flats, 4/4 time. Measures 83-84 show a sequence of chords with rhythmic patterns.

85

Musical staff 85: Treble clef, key signature of three flats, 4/4 time. Measures 85-86 show a sequence of chords with rhythmic patterns.

87

Musical staff 87: Treble clef, key signature of three flats, 4/4 time. Measures 87-88 show a sequence of chords with rhythmic patterns.



109

111

113

115

117

119

121

123

125

♩ = 104,000015



47



50



53



56



59



62



65



78



81



84





V.S.

114



117



120



122



124



♩ = 104,000015

14

Musical notation for measures 14-16. Measure 14 is a whole rest. Measures 15 and 16 contain eighth-note chords and single notes.

17

Musical notation for measures 17-18. Measure 17 contains eighth-note chords and single notes. Measure 18 contains eighth-note chords and single notes.

19

Musical notation for measures 19-20. Measure 19 contains eighth-note chords and single notes. Measure 20 contains eighth-note chords and single notes.

21

105

Musical notation for measures 21-105. Measure 21 contains eighth-note chords and single notes. Measures 22-105 are a whole rest.

♩ = 104,000015



5



9



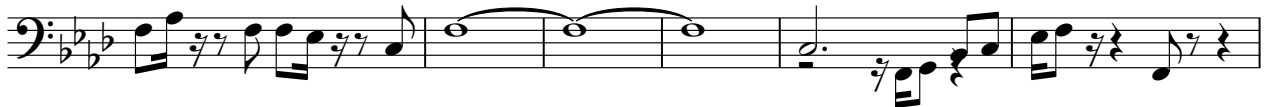
13



17



21



27



31



35



39



V.S.

87



91



95



99



103



107



111



115



119



123



Electric Piano

Bee Gees - Stayin Alive

♩ = 104,000015

5

8

13

18

22

28

31

V.S.

37

Musical staff for measures 37-40. The key signature has three flats (B-flat, E-flat, A-flat). The melody consists of eighth-note chords with a rhythmic pattern of eighth notes followed by a quarter note. The bass line is mostly rests.

41

Musical staff for measures 41-46. Measures 41-42 continue the previous pattern. Measures 43-44 feature a sustained bass line with a melodic line in the treble clef. Measures 45-46 show a melodic line in the treble clef with a sustained bass line.

47

Musical staff for measures 47-51. Measures 47-48 continue the previous pattern. Measures 49-51 feature a sustained bass line with a melodic line in the treble clef.

52

Musical staff for measures 52-56. Measures 52-53 continue the previous pattern. Measures 54-56 feature a sustained bass line with a melodic line in the treble clef.

57

Musical staff for measures 57-59. Measures 57-58 continue the previous pattern. Measure 59 features a melodic line in the treble clef with a sustained bass line.

60

Musical staff for measures 60-64. Measures 60-61 continue the previous pattern. Measures 62-64 feature a sustained bass line with a melodic line in the treble clef.

65

Musical staff for measures 65-68. Measure 65 features a sustained bass line with a melodic line in the treble clef. Measures 66-68 continue the previous pattern.

70

74

78

83

87

90

95

Measures 95-98: Treble clef contains a sequence of chords and notes. Measure 95: G4, Bb4, D5, F5. Measure 96: G4, Bb4, D5, F5. Measure 97: G4, Bb4, D5, F5. Measure 98: G4, Bb4, D5, F5. Bass clef: Measure 95: G2, Bb2, D3, F3. Measure 96: G2, Bb2, D3, F3. Measure 97: G2, Bb2, D3, F3. Measure 98: G2, Bb2, D3, F3.

99

Measures 99-102: Treble clef contains a sequence of chords and notes. Measure 99: G4, Bb4, D5, F5. Measure 100: G4, Bb4, D5, F5. Measure 101: G4, Bb4, D5, F5. Measure 102: G4, Bb4, D5, F5. Bass clef: Measure 99: G2, Bb2, D3, F3. Measure 100: G2, Bb2, D3, F3. Measure 101: G2, Bb2, D3, F3. Measure 102: G2, Bb2, D3, F3.

103

Measures 103-106: Treble clef contains a sequence of chords and notes. Measure 103: G4, Bb4, D5, F5. Measure 104: G4, Bb4, D5, F5. Measure 105: G4, Bb4, D5, F5. Measure 106: G4, Bb4, D5, F5. Bass clef: Measure 103: G2, Bb2, D3, F3. Measure 104: G2, Bb2, D3, F3. Measure 105: G2, Bb2, D3, F3. Measure 106: G2, Bb2, D3, F3.

109

Measures 109-111: Treble clef contains a sequence of chords and notes. Measure 109: G4, Bb4, D5, F5. Measure 110: G4, Bb4, D5, F5. Measure 111: G4, Bb4, D5, F5. Bass clef: Measure 109: G2, Bb2, D3, F3. Measure 110: G2, Bb2, D3, F3. Measure 111: G2, Bb2, D3, F3.

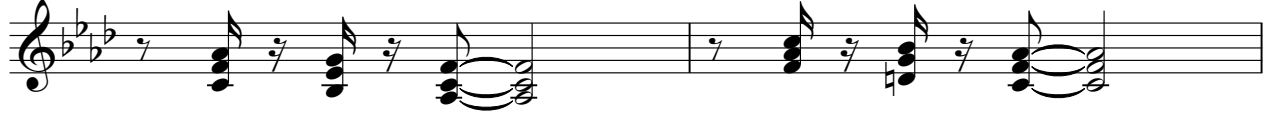
112

Measures 112-115: Treble clef contains a sequence of chords and notes. Measure 112: G4, Bb4, D5, F5. Measure 113: G4, Bb4, D5, F5. Measure 114: G4, Bb4, D5, F5. Measure 115: G4, Bb4, D5, F5. Bass clef: Measure 112: G2, Bb2, D3, F3. Measure 113: G2, Bb2, D3, F3. Measure 114: G2, Bb2, D3, F3. Measure 115: G2, Bb2, D3, F3.

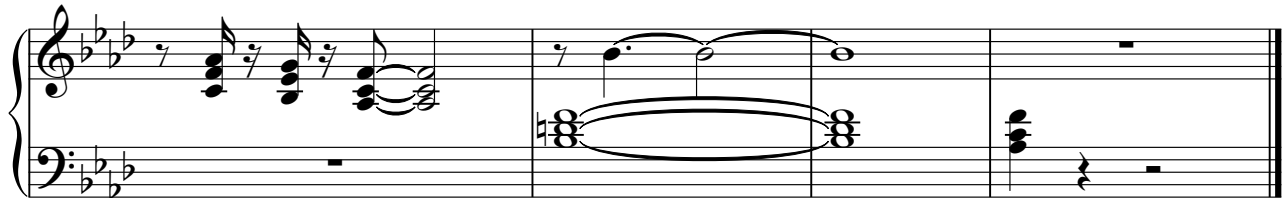
117

Measures 117-120: Treble clef contains a sequence of chords and notes. Measure 117: G4, Bb4, D5, F5. Measure 118: G4, Bb4, D5, F5. Measure 119: G4, Bb4, D5, F5. Measure 120: G4, Bb4, D5, F5. Bass clef: Measure 117: G2, Bb2, D3, F3. Measure 118: G2, Bb2, D3, F3. Measure 119: G2, Bb2, D3, F3. Measure 120: G2, Bb2, D3, F3.

121




123



27

 We bow and I get high, and I can't get together, I really try to get things

30

 of heaven on my shoes. I'm a dancer and I just can't lose. You know it

32

 right. It's O.K. I'll live to see another day. We

34

 can try to understand The New York Times' effect on man. We

36

 you're a brother or where you're a mother, stay in a live, stay in a live. Feel

38

 the city break and everybody's kicking, stay in a live, stay in a live. Ah,

40

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

43

 in a live.

49

 Life in the city. Somebody help me. Somebody help me, ah.

53

 Life in the city. Somebody help me. Stay in a live.

58

Wellyouartell bythway I use mywalk,I'ma wo maninndtime ttalk. Mu

61

sitoud ando mwarml'beekickeroundinced watornAndw'all right. It'sO K. Andyou

64

maylook the o therway. We can try to undestand ThNew

66

YorTimes' ef fect onman. Whe theyou'ra broherorwhe theyou'ra mchoyustay

68

in' a live, stayin' a live. Feel the ci tybrekinandve rybo dyshkinme'stay

70

in' a live, stayin' a live. Ah, ha, ha, ha, sta

72

yin'alive, stayin' alive. Ah, ha, ha, ha, stay in'a live.

75

Lifego in'nøwhere.

81

Sombo dyhelpme. Sombdy helpme, yeah.

Synth Voice

85



Lifgo in'nowhere. Sombodhelp me, yeah

90



Lifgo in'nowhere Sombodhelpme. Stajn' alive.

94



97



102



105



108



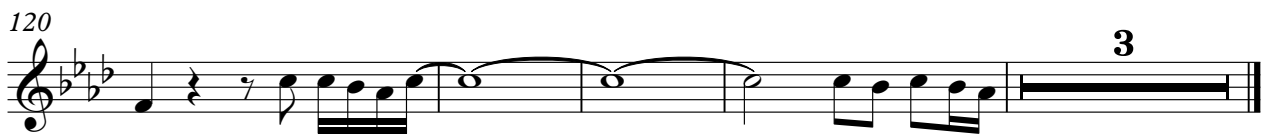
113



117



120



3

♩ = 104,000015

51

54

2

59

24

85

89

3

94

98

101

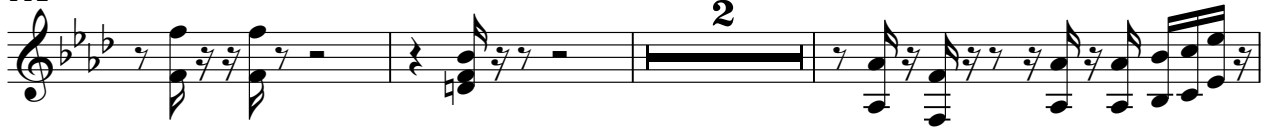
2

105

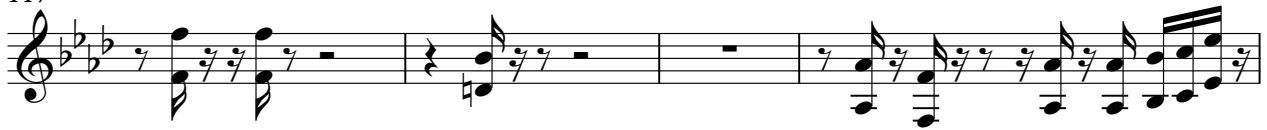
109



112



117



121



123



Pad 1 (New Age)

Bee Gees - Stayin Alive

♩ = 104,000015

2 **122**

Bee Gees - Stayin Alive

Viola

♩ = 104,000015
5

8

11

14

16

18

21

26

29

31

3 3 3

V.S.

2

Viola

34

Musical staff 34: Viola part, measures 34-35. The staff is in bass clef with a key signature of two flats. It contains eighth notes and a triplet of eighth notes.

36

Musical staff 36: Viola part, measures 36-37. The staff contains sixteenth notes and eighth notes.

38

Musical staff 38: Viola part, measures 38-39. The staff contains sixteenth notes and eighth notes.

40

Musical staff 40: Viola part, measures 40-41. The staff contains eighth notes and sixteenth notes.

44

Musical staff 44: Viola part, measures 44-45. The staff features a half note and eighth notes.

49

Musical staff 49: Viola part, measures 49-50. The staff contains eighth notes and a triplet of eighth notes.

53

Musical staff 53: Viola part, measures 53-54. The staff contains eighth notes and sixteenth notes.

58

Musical staff 58: Viola part, measures 58-59. The staff contains eighth notes and sixteenth notes.

61

Musical staff 61: Viola part, measures 61-62. The staff contains eighth notes and a triplet of eighth notes.

64

Musical staff 64: Viola part, measures 64-65. The staff contains eighth notes and triplets of eighth notes.

Viola

3

67

69

71

75

80

84

89

93

96

101

V.S.

4

Viola

104

Musical notation for Viola, measures 104-106. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 104 begins with a quarter rest, followed by eighth notes. Measure 105 continues with eighth notes and a quarter rest. Measure 106 features eighth notes and a quarter rest.

107

Musical notation for Viola, measures 107-109. Measure 107 starts with eighth notes. Measure 108 continues with eighth notes and a quarter rest. Measure 109 features eighth notes and a quarter rest.

112

Musical notation for Viola, measures 112-114. Measure 112 begins with a half note. Measure 113 continues with eighth notes and a quarter rest. Measure 114 features eighth notes and a quarter rest.

115

Musical notation for Viola, measures 115-117. Measure 115 starts with eighth notes. Measure 116 features a half note with a slur. Measure 117 continues with eighth notes and a quarter rest.

118

Musical notation for Viola, measures 118-120. Measure 118 begins with eighth notes. Measure 119 continues with eighth notes and a quarter rest. Measure 120 features eighth notes and a quarter rest.

121

Musical notation for Viola, measures 121-123. Measure 121 features a half note with a slur. Measure 122 continues with eighth notes and a quarter rest. Measure 123 ends with a double bar line and a fermata, with the number 3 written below the staff.

Violoncello

Bee Gees - Stayin Alive

♩ = 104,000015

6

14

10

25

3

26

2

35

39

42

46

3

47

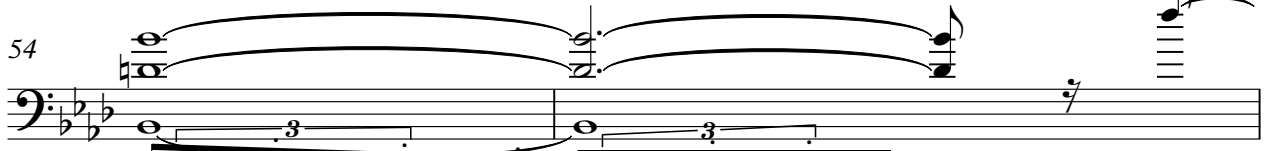
2

Violoncello

48



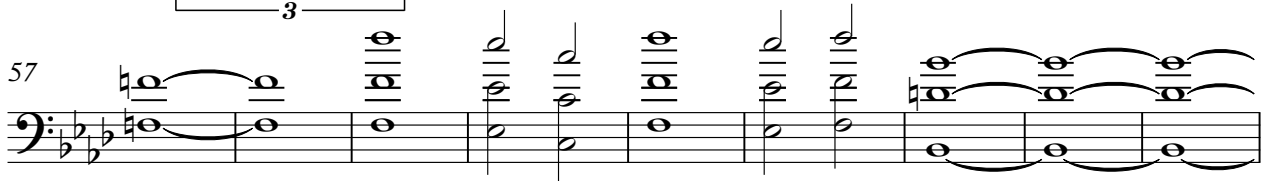
54



56



57



66



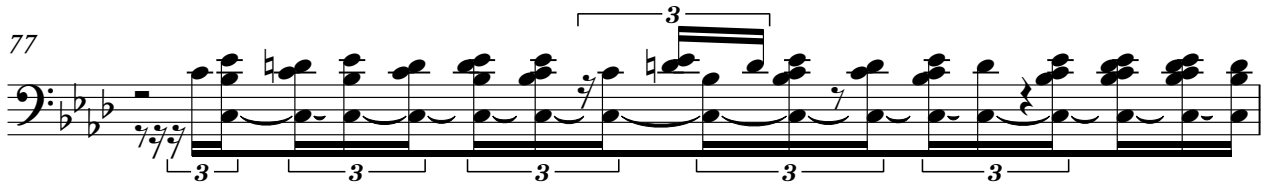
70



73



77



78



84



Violoncello

88

Measures 88-91: Bass clef, key signature of three flats. Measure 88 starts with a triplet of eighth notes. Measures 89-91 continue with rhythmic patterns of eighth and sixteenth notes.

92

Measure 92: Bass clef, key signature of three flats. Measure 92 contains a triplet of eighth notes.

93

Measures 93-95: Bass clef, key signature of three flats. Measures 93-95 feature a complex rhythmic pattern with triplets and sixteenth notes.

94

Measures 96-98: Bass clef, key signature of three flats. Measures 96-98 show a continuation of the rhythmic patterns from the previous measures.

99

Measures 99-103: Bass clef, key signature of three flats. Measures 99-103 continue the rhythmic and melodic development.

104

Measures 104-108: Bass clef, key signature of three flats. Measures 104-108 show a continuation of the rhythmic patterns.

109

Measures 109-111: Bass clef, key signature of three flats. Measures 109-111 continue the rhythmic and melodic development.

112

Measure 112: Bass clef, key signature of three flats. Measure 112 contains a triplet of eighth notes.

115

Measures 113-115: Bass clef, key signature of three flats. Measures 113-115 feature a complex rhythmic pattern with triplets and sixteenth notes.

116

Measures 116-120: Bass clef, key signature of three flats. Measures 116-120 continue the rhythmic and melodic development.

4

121

Violoncello

Musical score for Violoncello, measures 121-125. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several rests and dynamic markings throughout the passage.

125

Musical score for Violoncello, measures 125-126. This section continues the complex rhythmic pattern from the previous measures, featuring prominent triplets of sixteenth notes. The notation includes many beamed notes and rests, with a final measure ending in a double bar line.

126

Musical score for Violoncello, measure 126. This measure shows a few notes in the bass clef, followed by a long rest, and ends with a double bar line.