

STREISAND

GUILTY



6	Guilty
43	Life Story
31	The Love Inside
57	Make It Like A Memory
50	Never Give Up
25	Promises
19	Run Wild
37	What Kind Of Fool
14	Woman In Love

Photos: Mario Casilli Photography

GUILTY

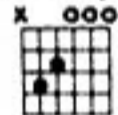
Words and Music by BARRY GIBB,
ROBIN GIBB & MAURICE GIBB

Moderately

mf

The piano introduction consists of two staves in 4/4 time. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line with eighth notes.

Cmaj7

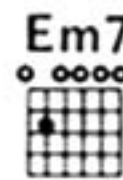
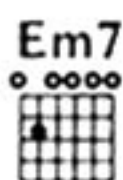
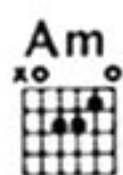


Shad - ows__ fall - ing ba - by We stand a - lone__

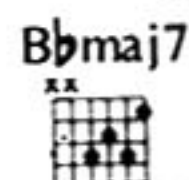
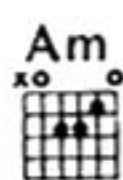
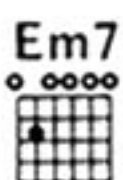
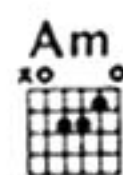
The vocal melody is written on a single staff in 4/4 time. The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line. The lyrics are placed below the vocal staff.

Out on the street__ an - y bod - y you meet__ got a heart - ache of their own.

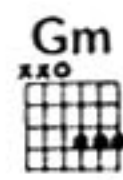
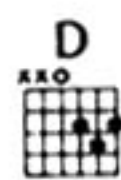
The vocal melody continues on a single staff. The piano accompaniment consists of two staves. The right hand features a triplet of eighth notes in the final measure of the phrase. The lyrics are placed below the vocal staff.



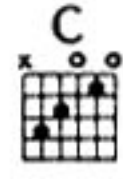
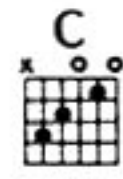
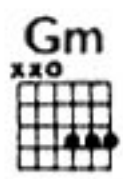
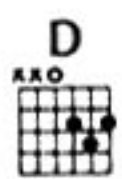
Make it a crime — to be lone - ly or sad



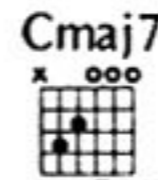
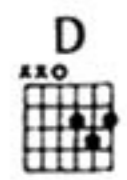
You got a rea - son for liv - in' you bat - tle — on — with the



love you're liv - in' on — you got - ta be mine. — We take it a - way —



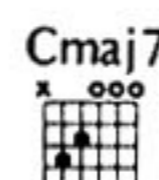
It's got - ta be night — and day just a mat - ter of time —



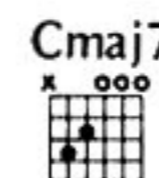
And we got noth - ing to be Guil - ty of our love



will climb an - y moun - tain near or far we are

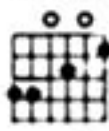


and we nev - er let it end. We are de - vo -



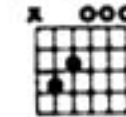
tion. And we got noth - ing to be sor - ry for our love

G11

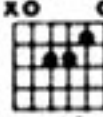


_____ is one in a mil - lion Eyes can see that we _____ got a high - way to the

Cmaj7

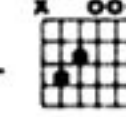


Am



To Coda

Cmaj7

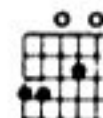


sky. _____ I don't wan-na hear your _____ good - bye. _____

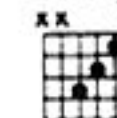
Dm7



G11



Fmaj7



Pul - se's _____ rac - ing dar - ling how grand we are _____

Lit - tle by lit - tle we meet_ in the mid - dle there's dan - ger in_ the dark

Dm Am Dm Am

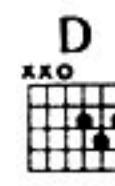
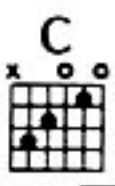
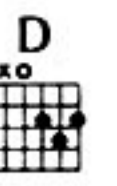
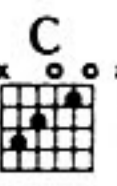
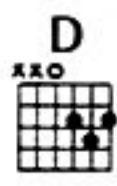
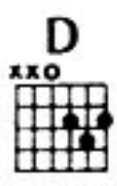
Make it a crime_ to be out_ in the cold.

Dm Am Dm Ebmaj7

You got a rea - son for liv - in' you bat - tle_ on with the love_

D Gm

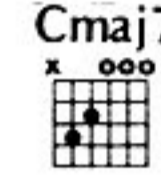
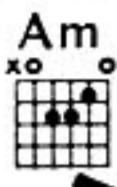
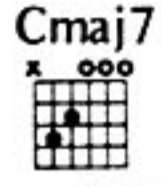
_ you're build - in' on_ you got - ta be mine. We take it a - way.



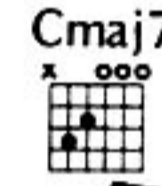
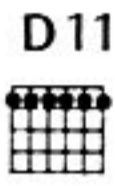
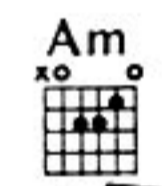
D.S. al Coda

It's got - ta be night — and day just a mat - ter of time. — And we got noth - ing to be

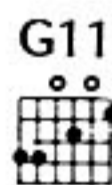
CODA



bye. — Don't wan - na hear — your — good - bye. I don't wan - na hear —

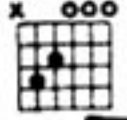


— your — And we got noth - ing, and we got noth - ing to be Guil - ty — of our love —

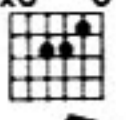


— will climb an - y moun - tain near or — far we are — and we nev - er let — it

Cmaj7

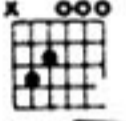


Am



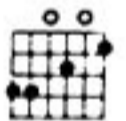
end. _____ We are de - vo - tion _____ and we got noth - ing to be

Cmaj7



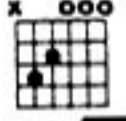
sor - ry _____ for our love _____ is one in a mil - lion

G11

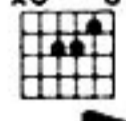


Eyes can _____ see _____ that we _____ got a high - way to the

Cmaj7



Am



Repeat and Fade

sky. _____ I don't wan - na hear _____ your _____ And we got noth - ing to be

WOMAN IN LOVE

Words and Music by
BARRY GIBB and ROBIN GIBB

Moderately Slow

The first system of piano accompaniment consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with dotted rhythms. The key signature is one sharp (F#) and the time signature is 4/4.

The second system of piano accompaniment also consists of four measures, continuing the melodic and harmonic themes established in the first system. It concludes with a final chord in the right hand.

Em Am Em Am Cmaj7 D7 G

Life is a mo-ment in space, — when the dream is gone — it's a lone-li - er place. —
With you e - ter - nal - ly mine, — in love there is — no meas-ure of time. —

The vocal melody is written on a treble clef staff with a key signature of one sharp. The piano accompaniment continues on both treble and bass clef staves. The lyrics are placed below the vocal line, with dashes indicating where the melody continues.

Dm

C

Em7

Am7

B7



I kiss the morn-ing good-bye, but down in - side you know we nev-er know why.
 We planned it all at the start, that you and I live in each oth-ers heart.



Em

Am

Em

Am

Cmaj7

D7

G



The road is nar-row and long when eyes meet eyes and the feel-ing is strong.
 We may be o-ceans a-way you fed my love I hear what you say.



Dm

G

C

G

C

B7



I turn a-way from the wall. I stum-ble and fall, but I give you it all.
 The truth is ev-er a lie. I stum-ble and fall, but I give you it all.



Em

B

Em

B

Em

B



I am a Wom-an In Love and I'd do an-y-thing to, get you in-to my world,



Em B Em D Am

and hold you with-in It's a right I de-fend o-ver and o-ver a-

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#). The time signature changes from 2/4 to 4/4. Chord diagrams for Em, B, Em, D, and Am are shown above the staff. The lyrics are: "and hold you with-in It's a right I de-fend o-ver and o-ver a-".

G Em Cmaj7

To Coda D.S. al Coda

gain. What do I do?

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. Chord diagrams for G, Em, and Cmaj7 are shown above the staff. The lyrics are: "gain. What do I do?". The section ends with "To Coda" and "D.S. al Coda".

CODA Em C9

What do I do?

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. Chord diagrams for Em and C9 are shown above the staff. The lyrics are: "What do I do?".

Fm C Fm C Fm C

I am a Wom-an In Love and I'm talk-ing to you. I know how you feel,

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature changes to three flats (Bb, Eb, Ab). The time signature is 4/4. Chord diagrams for Fm and C are shown above the staff. The lyrics are: "I am a Wom-an In Love and I'm talk-ing to you. I know how you feel,".

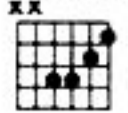
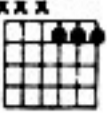
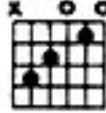
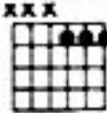
Fm

C

Fm

Eb

Bbm

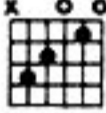
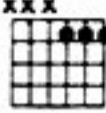
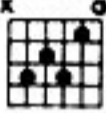


what a wom-an can do. It's a right I de - fend

C7

Fm

C



o - ver and o - ver a - gain. I am a Wom - an In Love,

Fm

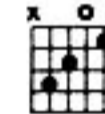
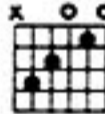
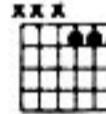
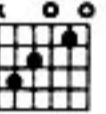
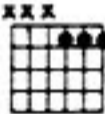
C

Fm

C

Fm

C



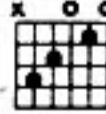
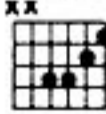
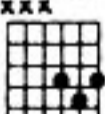
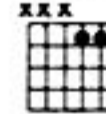
and I'd do an - y - thing to get you in - to my world, and hold you with - in.

Fm

Eb

Bbm

C



It's a right I de - fend o - ver and o - ver a - gain.

Repeat and Fade

RUN WILD

Words and Music by
BARRY GIBB & ROBIN GIBB

Moderately Slow

The piano introduction is in 4/4 time, marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature is one sharp (F#).

Em

Am

B7

The first system of the song features a vocal line and piano accompaniment. The vocal line includes triplets and is accompanied by piano chords (Em, Am, B7) and a bass line. The lyrics are: "I wan-dered in - to your won-der - land with eyes o - pen I may be bro - ken but un - der - stand my love we'll get".

Em

Am

The second system continues the vocal and piano accompaniment. The vocal line includes triplets and is accompanied by piano chords (Em, Am) and a bass line. The lyrics are: "wide. by. You turned me in - to your yes - ter - day but There will be oth - ers a - long the way my".

B7 Em B7

you will re - main in - side of me like I
 love they will try to care for me like I

A7 C#m A7

care for you. Oh I care for you.
 care for you. Oh I care for you.

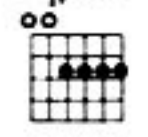
E C#m G#m A F#m

mf
 1. Run Wild out on the edge of time child
 2. Run Wild out on the edge of time child

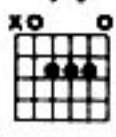
B B/A G#m C#7

car - ry your dreams a - way love no one can hold you
 car - ry your dreams a - way love no one can hold you

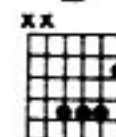
F#m7



A



B

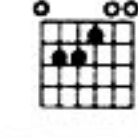


now for you are an is -
now for you are an is -

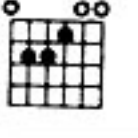
The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a melodic phrase in 2/4 time, then continues in 4/4 time. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

1

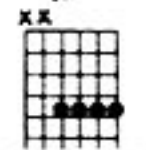
E



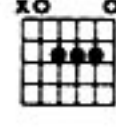
E



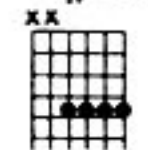
G#m7



A



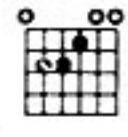
G#m7



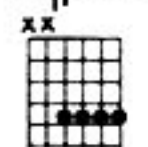
land.

The second system continues the musical piece. The vocal line has a rest for the word 'land.' The piano accompaniment features a steady bass line and chords in the right hand.

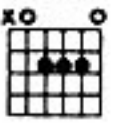
E



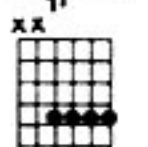
G#m7



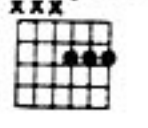
A



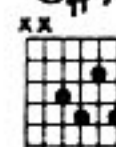
G#m7



F#m

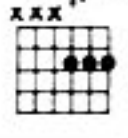


C#7

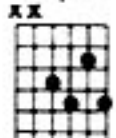


The third system shows the vocal line with a melodic line and the piano accompaniment with chords and a bass line.

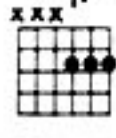
F#m



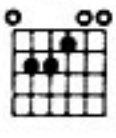
C#7



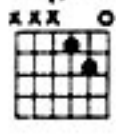
F#m



E



C#m



The fourth system concludes the piece with a final vocal phrase and piano accompaniment.

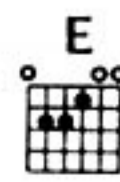
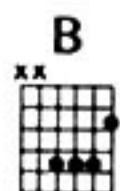
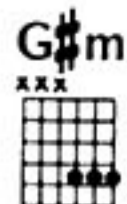
G#m B E G#m7

2

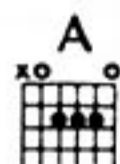
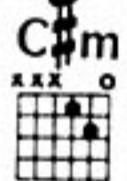
A G#m7 E G#m7 A G#m7

F#m C#7 F#m C#7 F#m

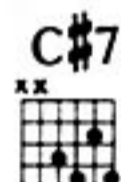
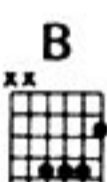
E C#m G#m E C#m



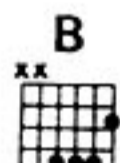
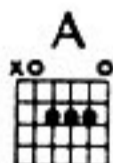
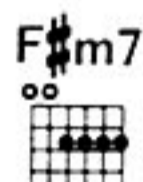
mf Run land. Wild



out on the edge of time child



car - ry your dreams a - way love no one can hold you



now for you are an is -

Repeat and Fade

PROMISES

Words and Music by
BARRY GIBB & ROBIN GIBB

Medium Disco Beat

mf

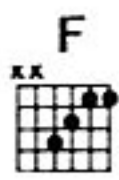
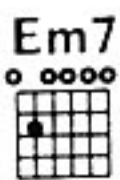
Bm7
x00

C
x00

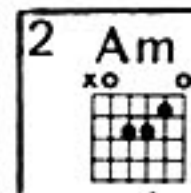
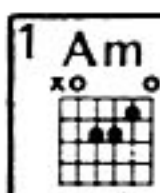
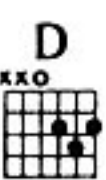
Bm7
x00

mf Here by my side are you close e-nough to take me to your
do you know? Are you read-y for the feel-ing can you

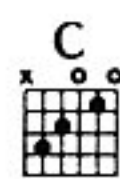
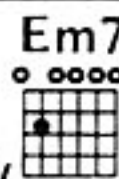
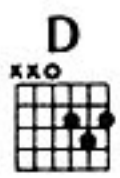
mf



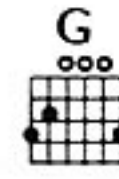
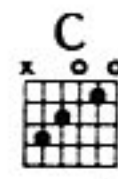
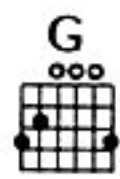
par - a - dise or am I go - ing down to my lone - li - ness
 learn to grow? Out in a world of fears we were hang - in' on



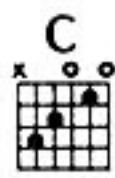
Could you be lov - ing me more or less. find the sun -
 We come to - geth - er we



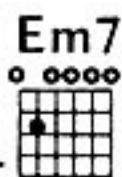
You all o - ver, me all o - ver. You're the light.



I am the love don't let me die a - way. I am for - ev - er we are

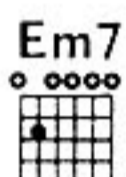


To Coda

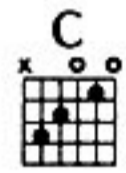
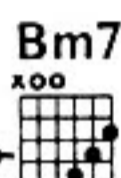


born to make

Prom - i - ses to be there

*mf**mf*

To Codetta

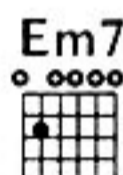
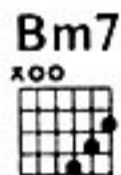


Prom - i - ses to be

there Life

where the few

may not



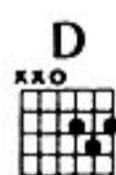
ev - er find

a hea - ven

I could be

with you

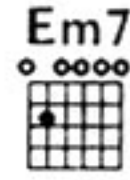
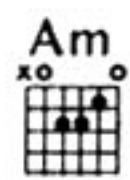
Out in a



world where nights they don't ev - er end

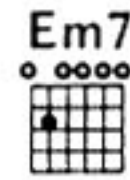
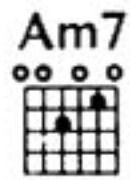
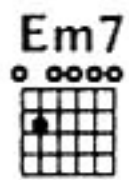
We've got each oth - er my

D.S. al Coda

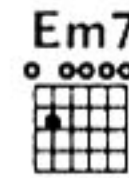
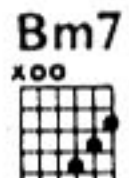
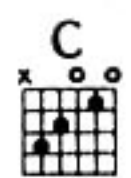
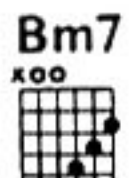


love my life my friend.

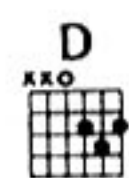
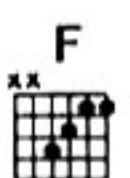
CODA



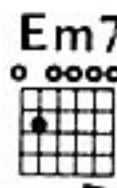
Prom - i - ses to love me Prom - i - ses to love me



Out in a

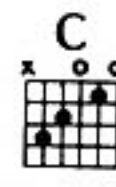
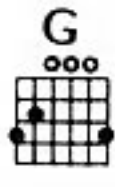
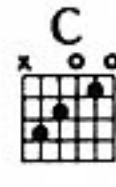
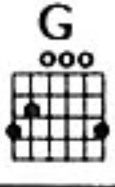


world where nights they don't ev - er ev - er end We've got each oth - er my



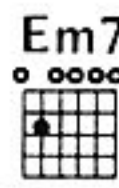
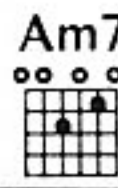
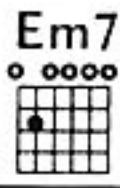
D.S. al Codetta

love my life my friend.

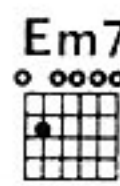
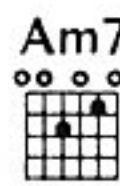
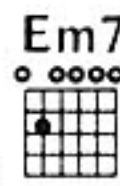


Hey

Hey hey



I am the love don't let me die a - way.



Repeat and Fade

I am for - ev - er we were born to make

Prom-i - ses

Prom-i - ses.

THE LOVE INSIDE

Slowly

Words and Music by
BARRY GIBB

A

A

mp So the word is good - bye ——— makes no

mp

D A D A Bm E

diff-rence how the tears are cried. It's o ver. ——— And my

rit. ———

A D A

heart lives a - lone ——— I can make be - lieve you need me when it's o - ver. ———

a tempo

Bm7
x00

And we can't take it home
I'm just an empty shell
the fire that was burn - ing.
with noth - ing for to - mor - row.

E7
0000

When all a - round was turn - ing
I'm here to face the sor - row
And we were cruis - ing for the
The dream we sailed was far and

A
x00000

ride. wide.
Got - ta give a lit - tle of The Love In - side.
Got - ta give a lit - tle of The Love In - side.

F#m7
000000

D
xx0232

Bm7
x00

side
Not to take it all _____ and watch me fall.
Not to take a - part _____ this break - ing heart.

E7

Eaug

To Coda

I got me lov - in' you I had you lov - in' me _____ And we

mp

A

D

A

D

both played a - long — love is ea - sy on the young. Life was to - geth - er. —

mp

A

Bm

E

A

D

As the world fades a - way — in - to yes - ter - day I'm los - ing you

rit.----- a tempo

A

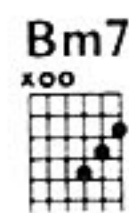
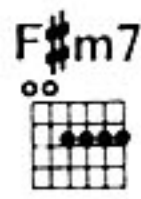
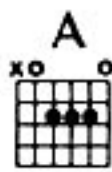
Eaug

A

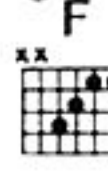
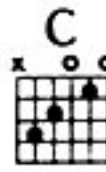
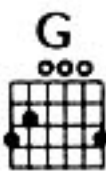
CODA

for - ev - er. —

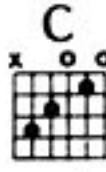
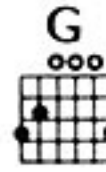
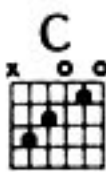
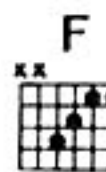
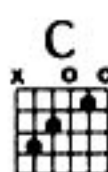
D.S. al Coda



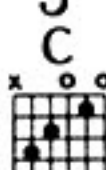
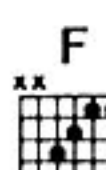
Musical notation for the first system, including treble and bass staves with chords A, F#m7, and Bm7.



Musical notation for the second system, including lyrics: *mf* So the word is good-bye... makes no diff-rence how the tears are cried.

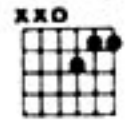


Musical notation for the third system, including lyrics: It's o-ver... And my heart lives a-lone... I can



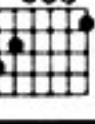
Musical notation for the fourth system, including lyrics: make be-lieve you need me when it's o-ver... And we can't

Dm7

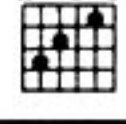


take it home the fire ³ that was burn-ing when all a-round was turn-ing.

G7

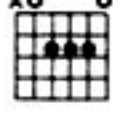


C

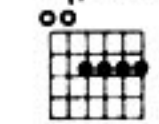


The dream we sailed was far and wide.

A

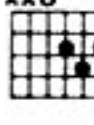


F#m7

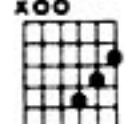


f Got - ta give a lit - tle of The Love In - side.

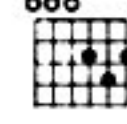
D



Bm7



D/E



Repeat and Fade

Got - ta give a lit - tle of The Love In - side.

WHAT KIND OF FOOL

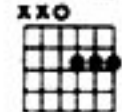
Moderately Slow

Words and Music by
BARRY GIBB & ALBY GALUTEN

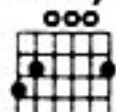
mf

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

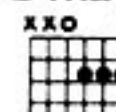
Dmaj7



Gmaj7



Dmaj7



The vocal melody line is written on a single staff in 4/4 time. It begins with a rest, followed by a series of eighth and sixteenth notes. The lyrics are written below the staff.

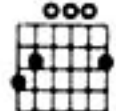
1. There was a time when we were down and out.
2. There was a time when we were stand - ing still

There was a place when we were
And for a mo - ment we were

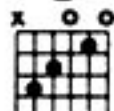
mp

The piano accompaniment for the first part of the song is shown in two staves. The right hand plays chords and single notes, while the left hand provides a simple harmonic accompaniment. The dynamics are marked *mp*.

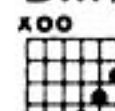
Gmaj7



C



Bm7



The vocal melody line continues on a single staff in 4/4 time. It features a mix of eighth and sixteenth notes. The lyrics are written below the staff.

start - ing o - ver...
sep - a - rat - ed...

We let the bough break,
And then you found her,

we let the heart - ache in...
you let the stran - ger in...

The piano accompaniment for the second part of the song is shown in two staves. The right hand plays chords and single notes, while the left hand provides a simple harmonic accompaniment. The dynamics are marked *mp*.

Am7

1
Gmaj7

2
Gmaj7

who's sor - ry now.
Who's sor - ry now.

F#m7

E6

Who's sor - ry now

Amaj7

G#m7

What, what kind of fool tears it a - part leav - ing me

mf

C#7

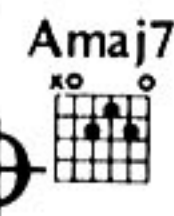
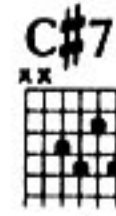
Ama7

G#m7

pain and sor - row
pain and sor - row

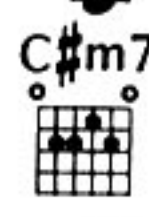
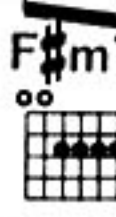
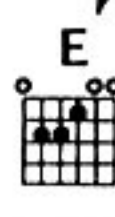
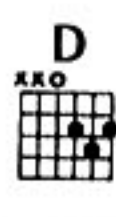
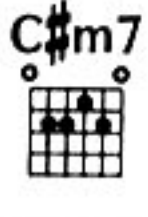
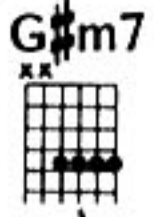
Los - in' you now
Los - in' you now.

How can I win

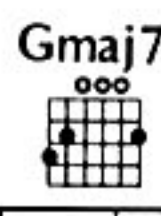
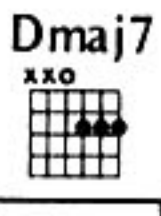


To Coda

why. Where will I be to - mor - row? For - ev - er bend - in' what
 Where will I be to - mor - row

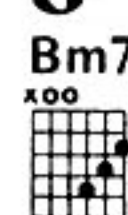
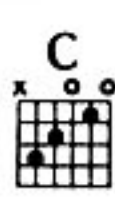
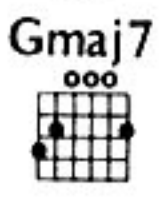


we are to be with - out each oth - er. We'll be re - mem - ber - in' when



There was a time when we were down and out. There was a place when we were

mp



start - ing o - ver. — We let the bough break we let the heart - ache in —

Am7 Gmaj7 F#m7

who's sor - ry now. Who's sor - ry now.

E6 D.S. al Coda

⊕ CODA Dmaj7 E/D

Was there a mo - ment when I

mp *cresc.*

F#m7 E D C#m7 Bm7

cut you down, played a - round. What have I done I

mf *f*

C#7 Dmaj7 E/D F#m7 E D

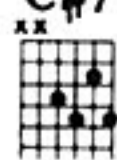
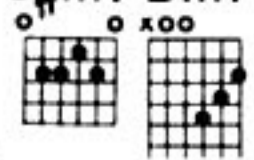
on - ly a - pol - i - gize for be - ing as they say the last to know it has to

mf *mp* *cresc.* *mf* *f*

C#m7 Bm7

C#7

Dmaj7

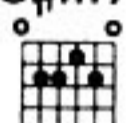
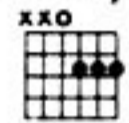


show when some-one is in your eyes

mf

Dmaj7

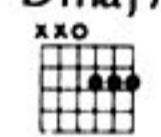
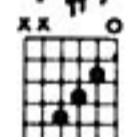
C#m7



What kind of fool tears it a -

F#7

Dmaj7



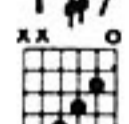
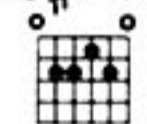
part Leav - ing me pain and sor - row Los - in' you

mp

f

C#m7

F#7



Repeat and Fade

now won - der - ing why where will I be to - mor - row.

mp

LIFE STORY

Words and Music by
BARRY GIBB & ROBIN GIBB

Moderately, with a steady beat

mf

Em



1. Don't want to stay here.
2. Dog in the man - ger.

Not ver - y nice.
Tell - er of lies.

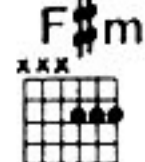
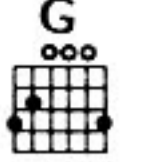
mp

F#

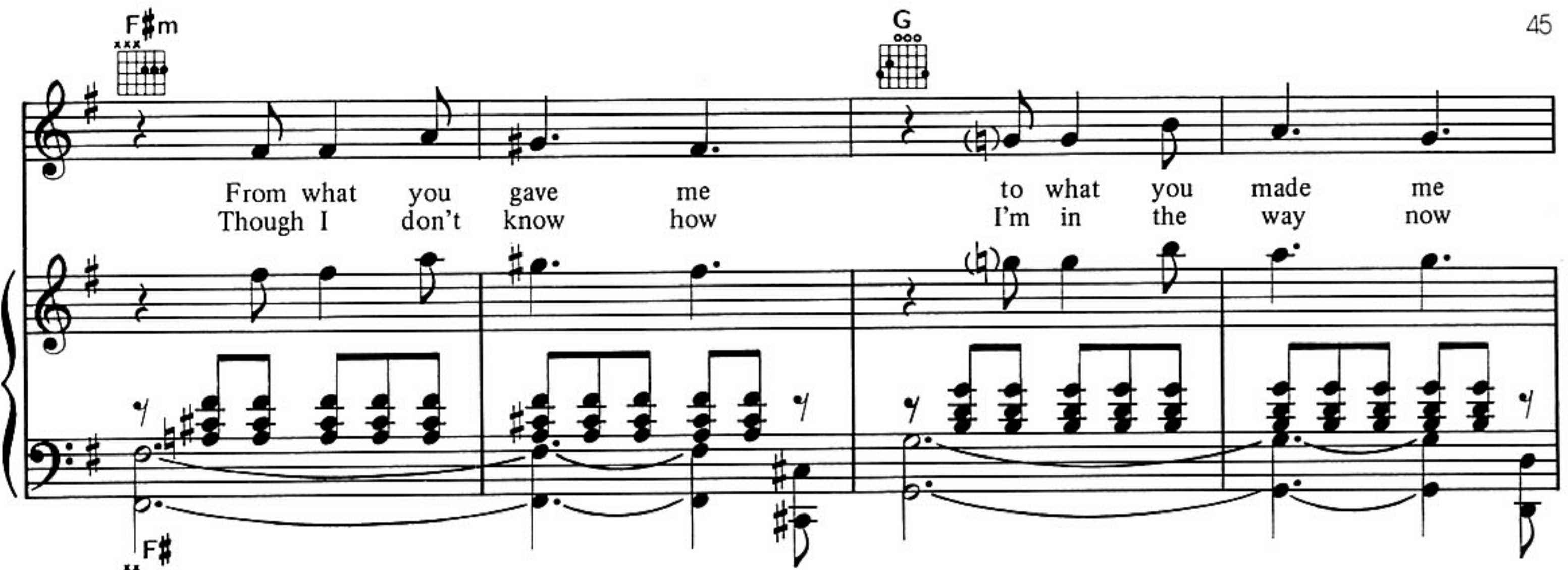


You boiled me o - ver
I see a stran - ger

Now you're cold as ice.
laugh - ing - in your eyes.

F#m  G 

From what you gave me to what you made me
 Though I don't know how I'm in the way now



F# 

I should be home - ward bound. Why am I
 No mat - ter what you do I go on



Bm 

hang - in' round. } Know - ing your life sto - ry be - gan with some -
 lov - ing you.



Bm  A  D  A  Bm 

bo - dy else. Find your



Bm A D A Bm

glo - ry out there with some - bo - dy else.

Em F# To Coda 1 Bm

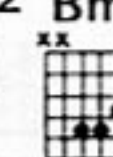
I'll be — where you find me — I'll be some - bo - dy else.

D A Bm D A Bm


Some - bo - dy else. —

Em

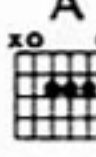
2 Bm



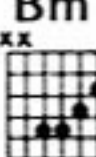
D




A



Bm

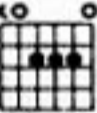


D

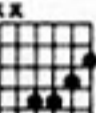



some - bo - dy else. Some - bo - dy else.

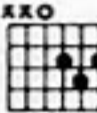
A



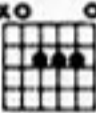
Bm



D



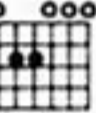
A



Bm

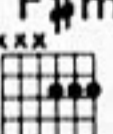


Em


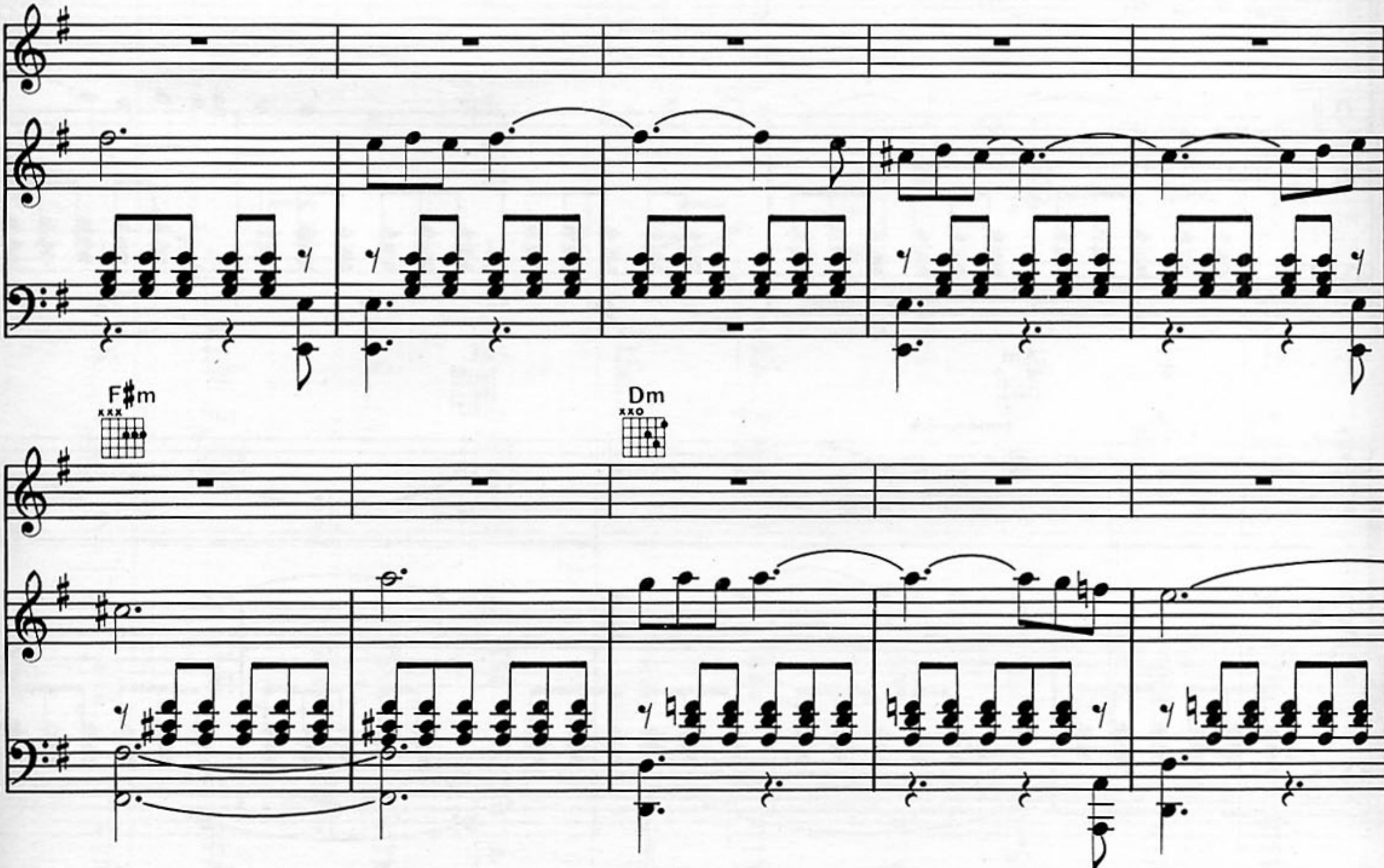


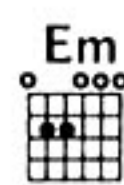
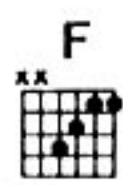
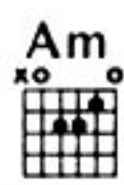

Some-bo - dy else.

F#m



Dm

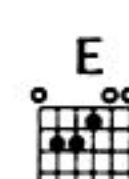


Ahh

The first system of music features a vocal line on a single staff with a treble clef and a key signature of one sharp (F#). The vocal line begins with a whole note rest, followed by a half note G4, and then a long horizontal line with the text "Ahh" underneath. Below the vocal line is a grand staff (treble and bass clefs) for piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The first four measures are marked with an Am chord, the fifth with an F chord, and the sixth with an Em chord. The piano part concludes with a whole note chord in the fifth measure.

The second system continues the piano accompaniment from the first system. It consists of a grand staff with treble and bass clefs. The right hand plays a consistent eighth-note accompaniment, while the left hand provides a bass line. The system contains five measures of music.

The third system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The right hand maintains the eighth-note accompaniment, and the left hand plays the bass line. The system contains five measures of music.



The fourth system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The right hand plays the eighth-note accompaniment, and the left hand plays the bass line. The system contains five measures of music. The first measure is marked with an Am chord, and the fifth measure is marked with an E chord.

Gm F E Am G F# Bm

Deep - er than your val - leys Long - er than your mem' - ries I go to your

p *mp* *mf*

A C# F#

sto - ry's end.

D.S. al Coda

CODA Bm

some-bo-dy else.

D A Bm D A Bm D A Bm D

some-bo-dy else. some-bo-dy else.

A Bm D A Bm D A Bm

Repeat and Fade

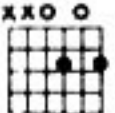
NEVER GIVE UP

Words and Music by
BARRY GIBB & ALBY GALUTEN

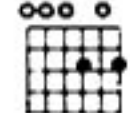
Medium Bounce

mf

D6



D6/E



mf

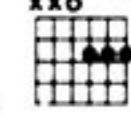
I'm a mine of in for-ma-tion I'm a stran-ger to the cause I've been watch-in' you
hun-gry or thir-sty with a dream to sa-tis-fy? You don't wan-na be

watch-in' me babe But the words I had are lost Just wan-na go
safe from be-in' lone-ly but your throat is kind-a dry? Did you ev-er get

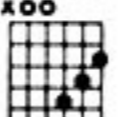
down to your fi-re Wan-na rise up in your flames I wan-na be
sense less or de-fense-less an ex-cep-tion to the rule. Ain't no-bod-y

ev - ry - thing — you need babe — and I'm beg - gin' you to stay in my heart. —
 push - in' you — but you're rush-in in — and I'm beg - gin' you to stay in my heart. —

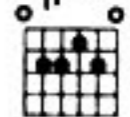
Dmaj7



Bm7



C#m7

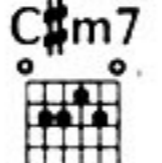
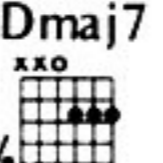
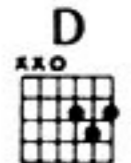


A room with a view — there's on - ly a fool — there. —
 what - ev - er it takes — to make you be - long — there. —

p

cresc.

mp



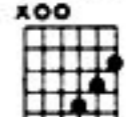
I will Nev - er Give Up Nev - er Give

mf

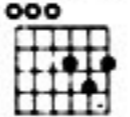
Dmaj7



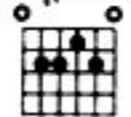
Bm7



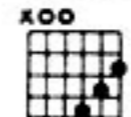
D/E



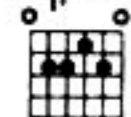
C#m7



Bm7



C#m7



Up Nev - er Give Up I will Nev - er Give Up Nev - er Give

Dmaj7

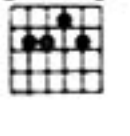
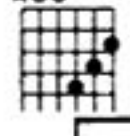
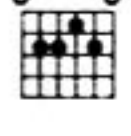
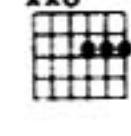
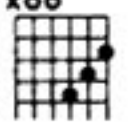
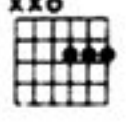
Bm7

Dmaj7

C#m7

Bm7

C#m7



Up

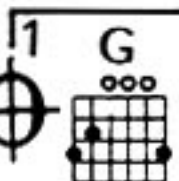
Never Give Up.

I Love will know will

follow you home. no other way. follow you home.

Bm7

To Coda



How can you turn me a way? Be - ing can you to - geth - er me and a -

Did you ev - er get

hear - ing you say you'll be mine.

You're my

Amaj7

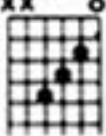
D

C#m7

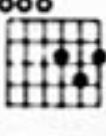
world

and I'll be for - ev -

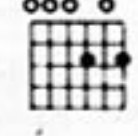
F#7



D/E



D6/E



er,

Yours

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'er,' followed by a half note 'Yours' which is held over the next two measures. The piano accompaniment consists of a right hand with a melody of eighth notes and a left hand with a bass line of eighth notes. Chord diagrams for F#7, D/E, and D6/E are provided at the top. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

The second system continues the piano accompaniment. The right hand features a melodic line with several triplet eighth notes. The left hand provides a rhythmic bass line with eighth notes and triplets. The key signature and time signature remain consistent with the first system.

The third system continues the piano accompaniment with similar melodic and rhythmic patterns in both hands, including various triplet figures. The key signature and time signature are maintained.

The fourth system includes a vocal line and piano accompaniment. The vocal line begins with the lyrics 'You don't wan-nabe' starting in the final measure. The piano accompaniment continues with the same melodic and rhythmic motifs as the previous systems. The key signature and time signature are consistent throughout.

safe from be - in' lone - ly but your throat is kind a dry. Did you ev - er get

sense - less or de - fense - less an ex - cep - tion to the rule. Ain't no - body

push - in' you but you're rush - in' in and I'm beg - gin' you to stay in my heart.

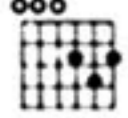
Dmaj7
X X O

Bm7
X O O

C#m7

A room with a view there's on - ly a fool there.

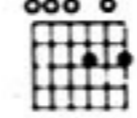
D/E



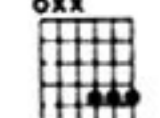
D.S. al Coda

CODA

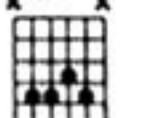
D6/E



Emaj7



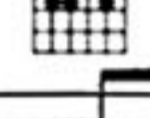
D#m7



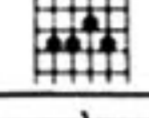
way.

I will

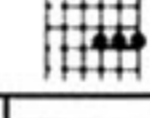
C#m7



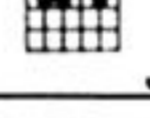
D#m7



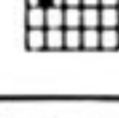
Emaj7



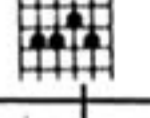
C#m7



E7

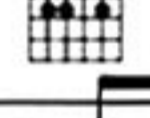


D#m7

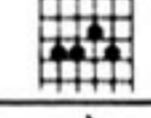


Nev-er Give Up Nev - er Give Up Nev-er Give Up. I will

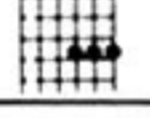
C#m7



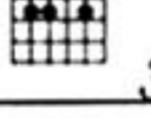
D#m7



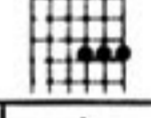
Emaj7



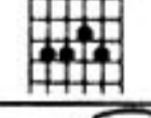
C#m7



Emaj7



D#m7

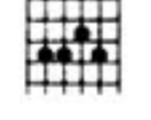


Nev-er Give Up Nev-er Give Up Nev-er Give Up. I will

C#m7



D#m7



C#m7



E6/F#



Repeat and Fade

fol - low you home. How can you turn me a way

MAKE IT LIKE A MEMORY

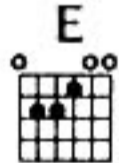
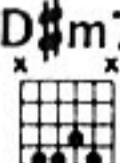
Slowly

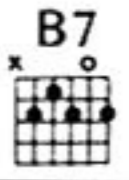
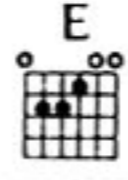
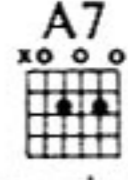
Words and Music by
BARRY GIBB & ALBY GALUTEN

mf

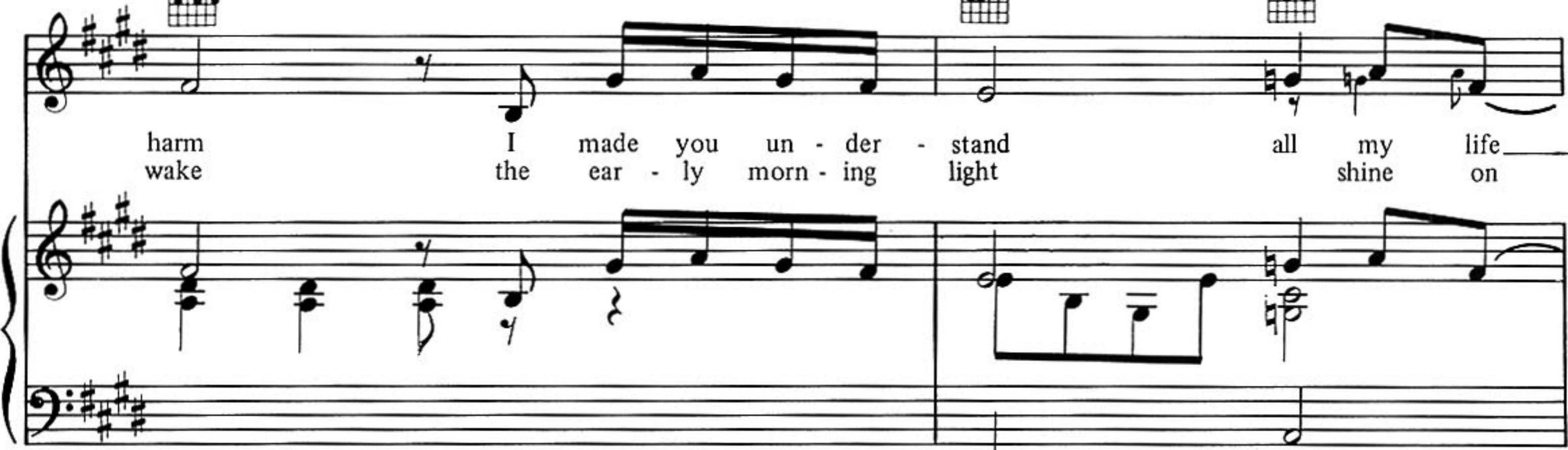
Did - n't I 1. like to hold you_ in my hand_ I was do - ing you no
2. pray to love you_ through the night_ I was dream - ing wide, a -



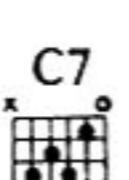
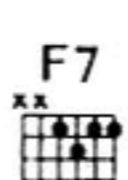
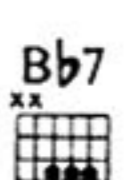

mp

E  3 


B7  **E**  **A7** 

harm I made you un - der - stand all my life
wake the ear - ly morn - ing light shine on



D7  **G7**  **C7**  **F7**  **Bb7**  **Dsus** 

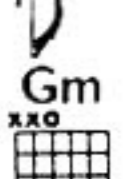
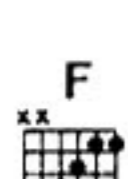

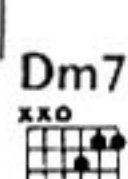
me I've been a that way - state It hap - pened long a - go.
a sor - ry state My heart has told me so.



1 **D7**  **C#m7**  **F#7sus**  2 **D** 


Did - n't I And



Gm  **F**  **Ebmaj7**  **D7**  **Gm**  **Ebmaj7**  **Dm7** 

storm clouds ga - ther a - head. No shel - ter we can

mf



Cm7

D7

Gm

F

Ebmaj7

D7

Gm

share.

Lie down on my flow - er bed I got

Ebmaj7

Dm7

Cm7

Eb/F

Bbmaj7

Gm

no con - trol I would sell my soul to be there So for - ev - er do or

Dbdim

F7/C

Bdim

A7

die We just be - long Kiss hel - lo no wave good-bye

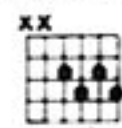
Dm

F

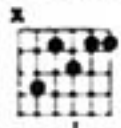
Dm

And the heat is strong - er For the mo - ment when we

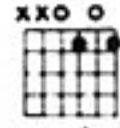
D \flat dim



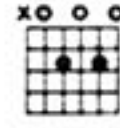
F7/C



Bdim

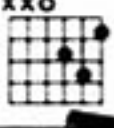


A7

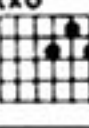


touch _____ no wind can hold me _____ come from lov-ing you too much _____

Dm

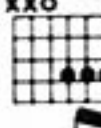


D7

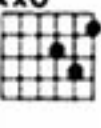


_____ And the nights are long - er. Make It Like - A

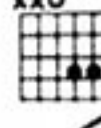
Gm



Dm

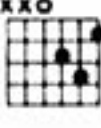


Gm

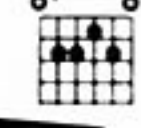


1. Mem - o - ry _____ Make it like a dream un - real ³
 2. Mem - o - ry _____ Take a - way the sound _____ and the sight ³
 3. & 4. *Guitar Solo*

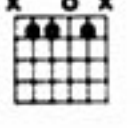
Dm



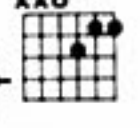
C \sharp m7



Cm7



Dm7



To Coda
On Repeat

_____ Make it like we nev - er met but I can't for - get _____ It's how I
 _____ There'll nev - er be an - oth - er love with the pow - er of _____ you and

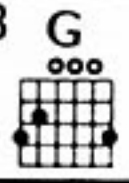
1 **G**  3

2 **G**  3

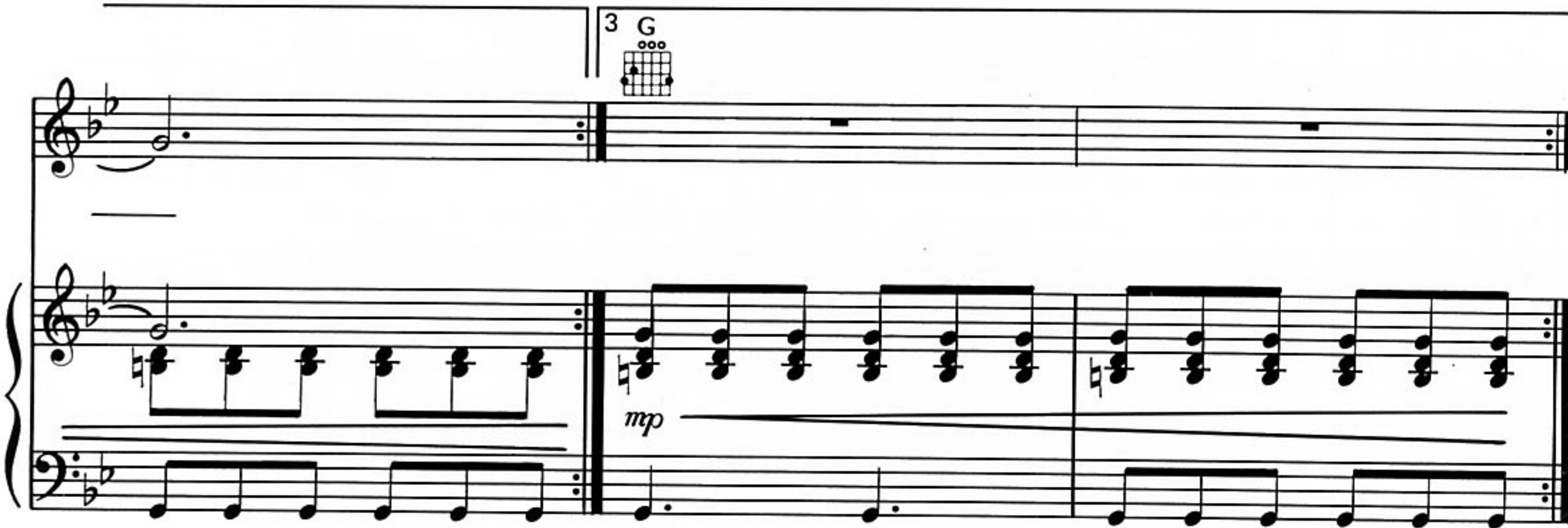
feel. _____ Make It Like _____ A I _____

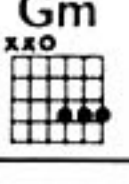
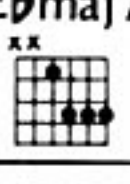
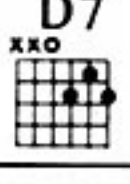
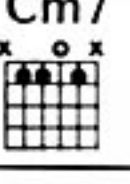
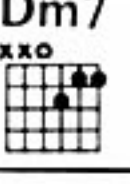
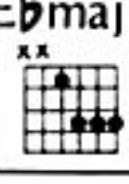
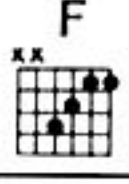

mp *mp*



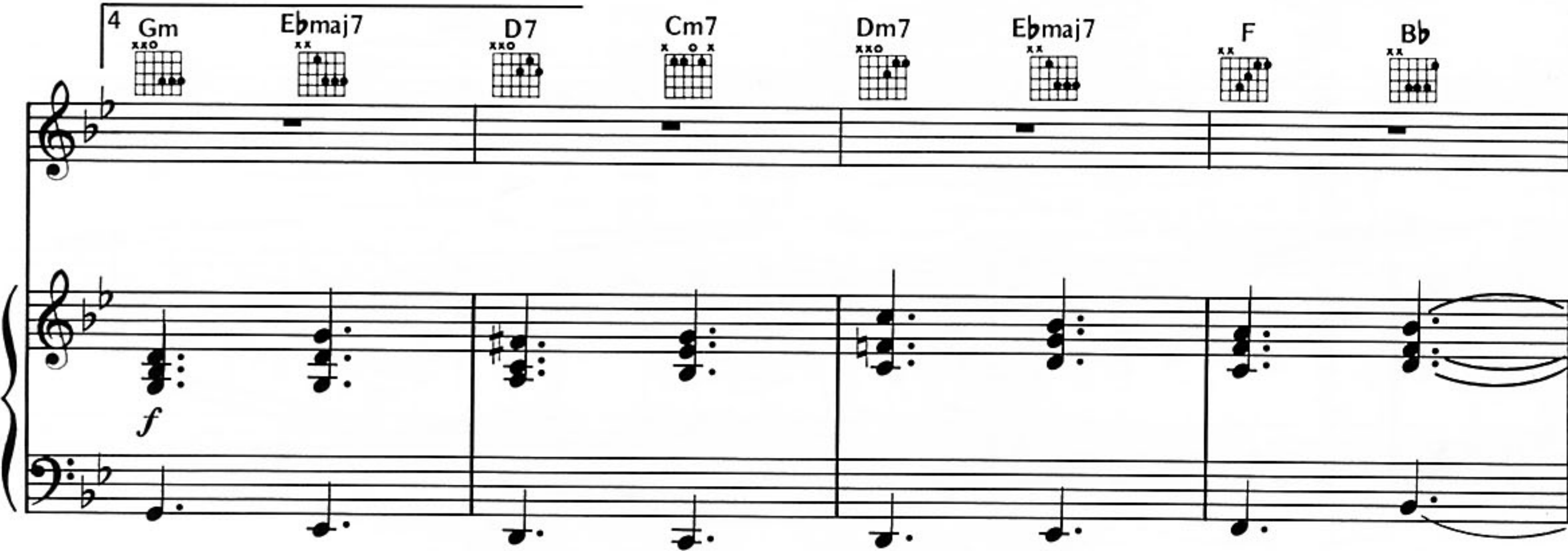
3 **G** 

mp



4 **Gm**  **Ebmaj7**  **D7**  **Cm7**  **Dm7**  **Ebmaj7**  **F**  **Bb** 

f



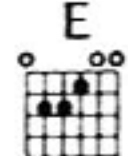
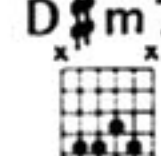

F# 

4/4

May - be I'm

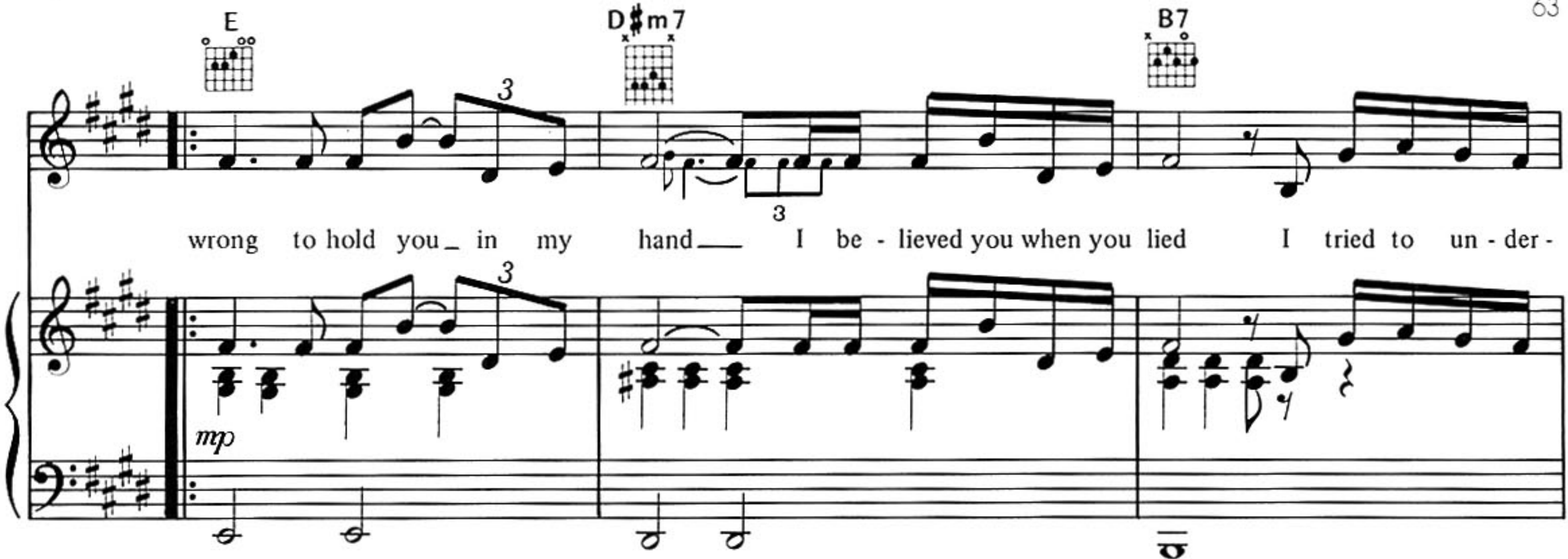
mp

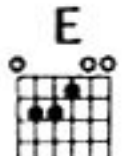
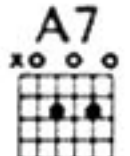

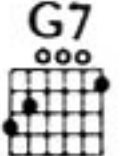
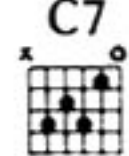
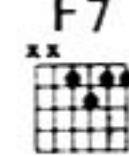


E  D#m7  B7 

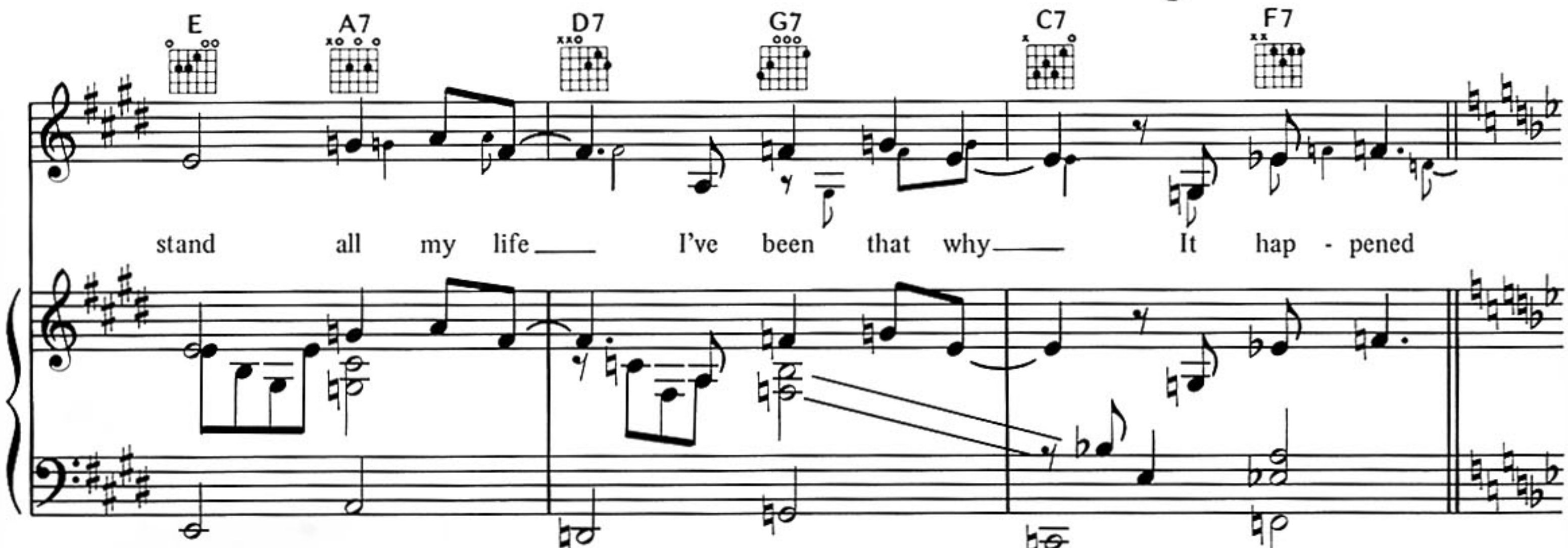
wrong to hold you_ in my hand_ I be - lieved you when you lied I tried to un - der -

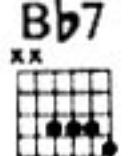

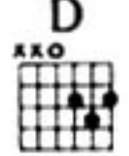
mp



E  A7  D7  G7  C7  F7 

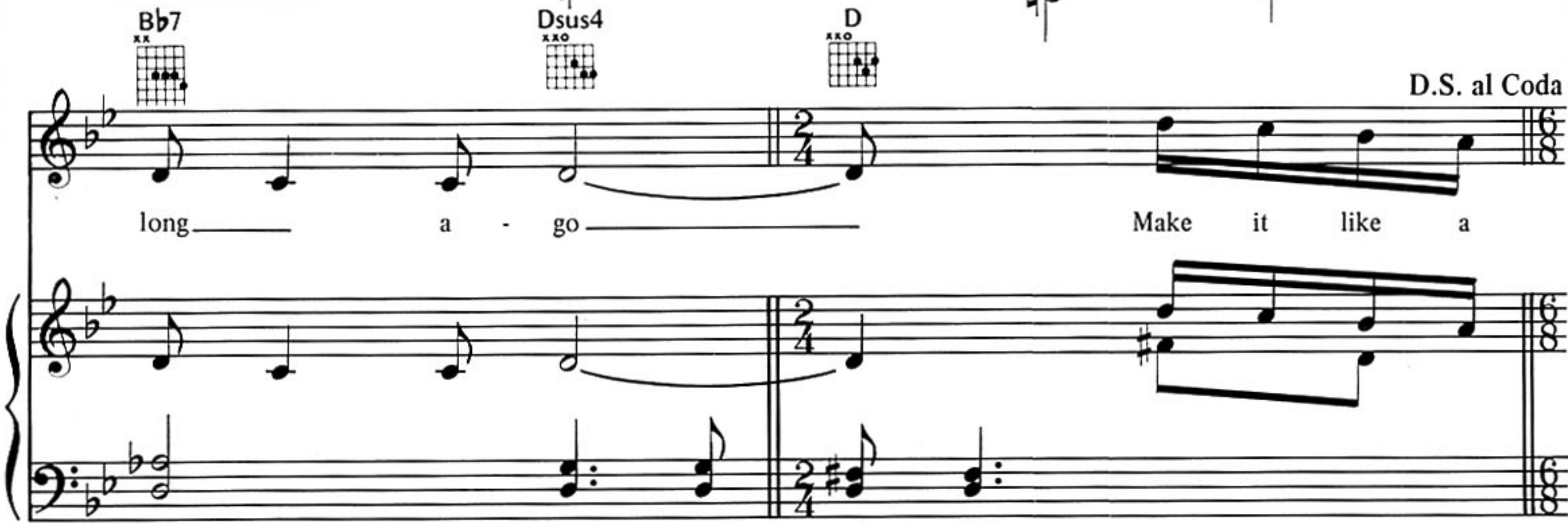
stand all my life_ I've been that why_ It hap - pened






Bb7  Dsus4  D 

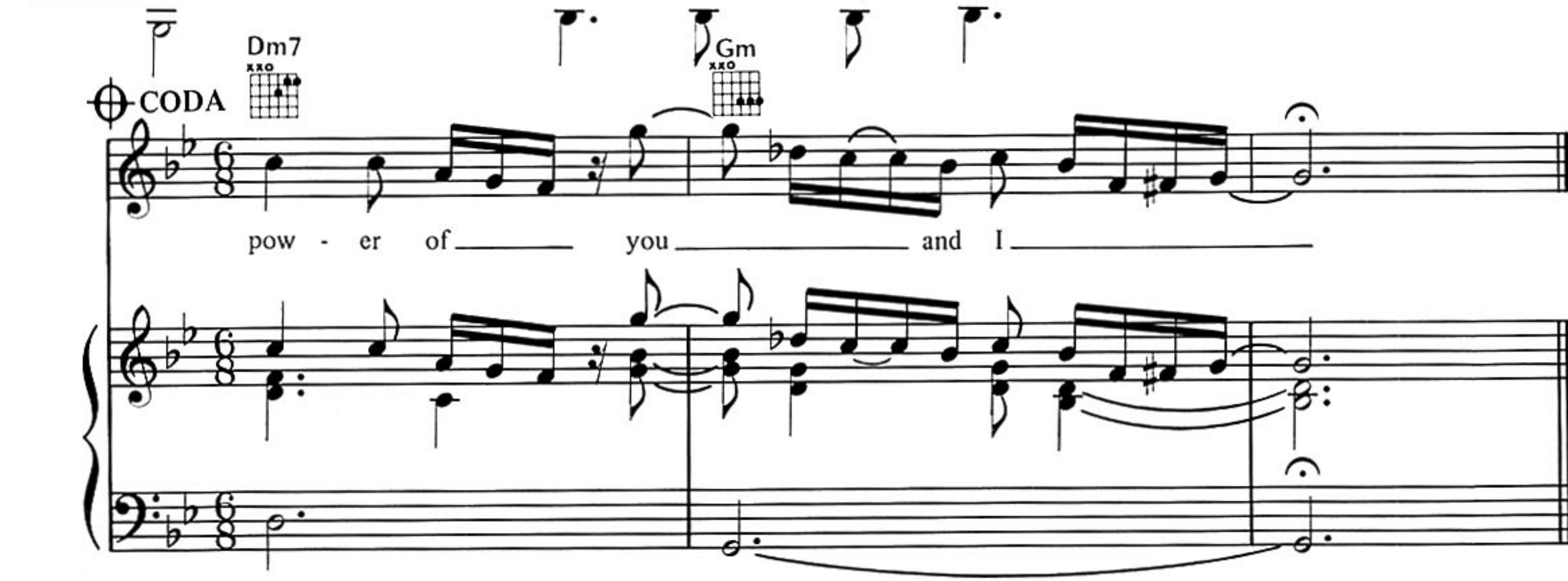
long_ a - go_ Make it like a

D.S. al Coda



CODA  Dm7  Gm 

pow - er of_ you_ and I_



GUILTY
WOMAN IN LOVE
RUN WILD
PROMISES
THE LOVE INSIDE
WHAT KIND OF FOOL
LIFE STORY
NEVER GIVE UP
MAKE IT LIKE A MEMORY



\$7.95
IN U.S.A.



Music
HL00306809

chappell music company  A POLYGRAM
COMPANY

Distributed by
 **HAL LEONARD PUBLISHING CORPORATION**
Winona, MN 55987 Milwaukee, WI 53213