

All the songs from the album arranged for voice, piano and guitar.

ABBA[®]

GOLD

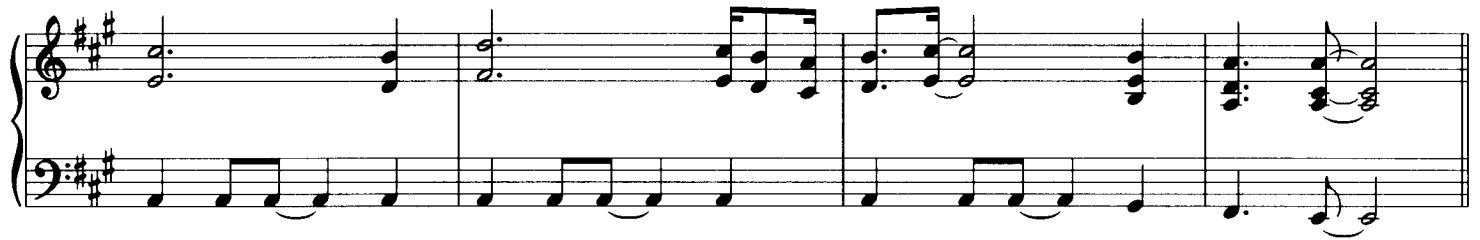





GREATEST HITS

Dancing Queen

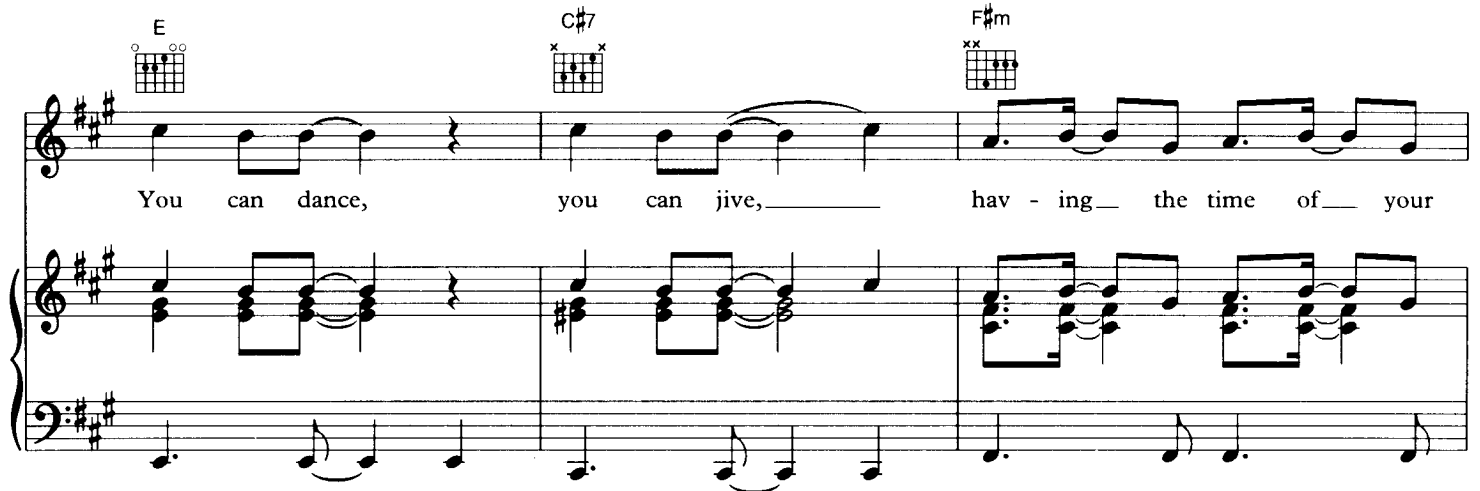
Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.





Strong rock



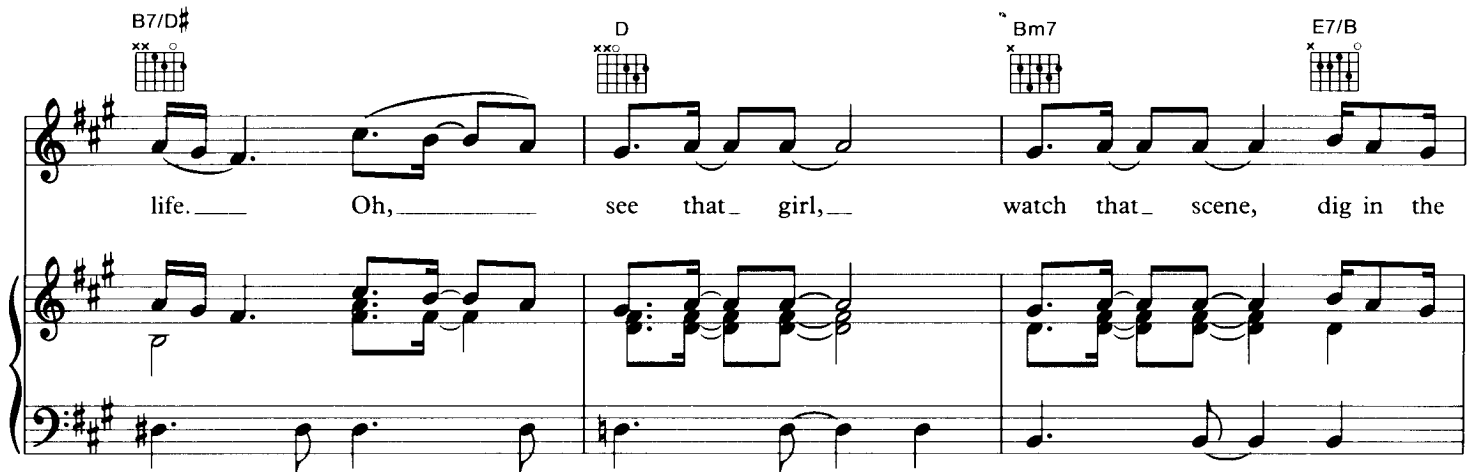
E  C#7  F#m 

You can dance, you can jive, hav - ing the time of your



B7/D#  D  Bm7  E7/B 

life. Oh, see that girl, watch that scene, dig in the



A



D/A



A



D/A



danc - ing_ queen.

A



D/A



A



D/A



Fri-day night and the lights are low, _

A



F#m



E



A/E



look - ing out_ for a place to go, _

Oh, _ where they play the right mu - sic,

E



A/E



E



F#m



E



F#m



get - ting in_ the swing, you come to look for a king. _



A - ny - bo - dy could be that guy,
 You're a tea - ser, you turn 'em on,



night is young and the mu - sic's high,
 leave 'em burn - ing and then you're gone,



with a bit of rock mu - sic ev - 'ry - thing is fine. You're in the
 look - ing out for an - oth - er, a - ny - one will do.



mood for a dance, and when you get the chance,

E7



A



D/A



you are the dan - cing queen, young and sweet, on - ly

A



D/A



A



se - ven - teen. Dan - cing queen,

D/A



A



E/G#



D/F#



A/E



feel the beat from the tam - bou - rine.

E



C#7



F#m



You can dance, you can jive, hav - ing the time of your

B7/D# D Bm7 E7/B

life. — Oh, — see that_ girl, — watch that_ scene, dig in the

A D/A A

dan - cing_ queen.

1. D/A A D/A A D/A

2. D/A A D/A A *repeat and fade*

Dig in the dan - cing queen.

Knowing Me, Knowing You

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.

















Asus4

A

Asus4

A



tears in my eyes. _____
 child-ren would play. _____

G

Bmadd9



This is where the sto - ry ends, — this is good - bye. _____
 Now there's on - ly emp - ti - ness, — no-thing to say, _____



Know-ing me, know-ing you, there is no-thing we can do. —



— Know-ing me know-ing you, we just have to face it, this time. —

D G A D F#m

we're through. Break-in' up is ne-ver

Musical notation for the first system, including vocal line and piano accompaniment.

G A D G A

ea-sy I know, but I have to go. Know-ing

Musical notation for the second system, including vocal line and piano accompaniment.

D Gmaj7 A D Bm

me, know-ing you, it's the best I can do.

to Coda ⊕




Musical notation for the third system, including vocal line and piano accompaniment.


F#m G A




Musical notation for the fourth system, including piano accompaniment.

D  Bm  F#m  G 

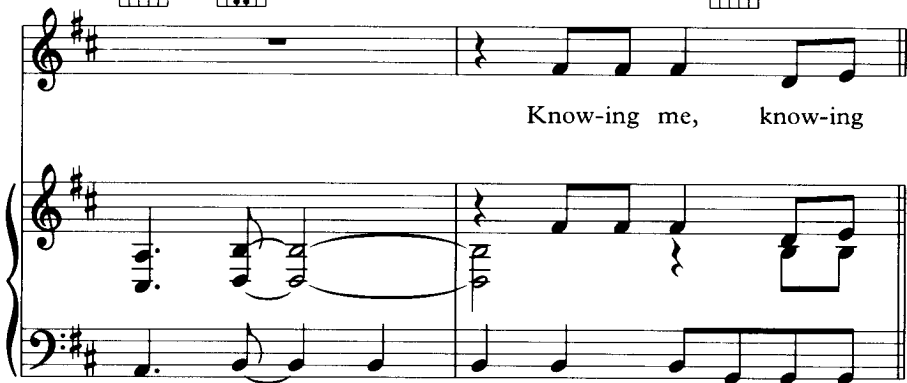





A  A  Bm 



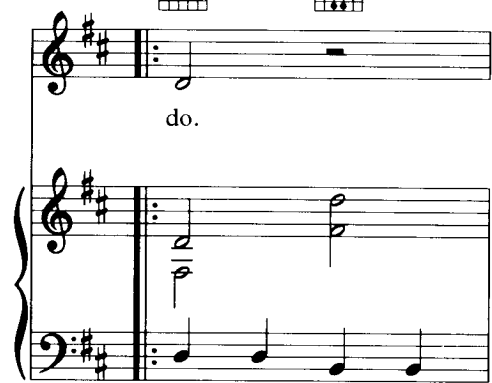
A  Bm  G  *D.º at Coda*




Know-ing me, know-ing




 CODA  Bm 

do.




F#m  G  A  *repeat and fade*



Take A Chance On Me

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Moderate steady four

capo 4 



If you change your mind — I'm the first in line, — ho-ney I'm still free,

F# 



— take a chance on me, — if you need me let — me know, gon-na be a - round

B 



— if you got no place — to go when you're feel-ing down.



If you're all a - lone — when the pret-ty birds — have flown, ho-ney I'm still free,



— take a chance on me, — gon-na do my ve - ry best and it ain't no lie, —



— if you put me to — the test, if you let me try, — take a



chance on me, — take a chance on me. —



— Oh you can We can go — dan - cing, we can go — walk - ing, — as
 take your time ba - by, I'm in no — hur - ry, — I



long as we're to - ge - ther.
know I'm gon - na get__ you.

Lis - ten to__ some mu - sic,
You don't wan - na hurt__ me,



may - be just_ talk - ing__ you'd get to know me bet - ter,
ba - by don't wor - ry,__ I ain't gon - na let__ you,

'cause you know I got
let me tell you now



so much that I wan - na do,__
my love is strong e - nough

when I dream I'm a - lone with you,__ it's
to last when things are rough, it's



ma - gic.____
ma - gic.____

You want me to leave it there, -
You say that I waste my time, -



a - fraid of a love af - fair, — but I think you know —
 but I can't get you off my mind, no I can't let go —



that I can't let go. — If you change your mind
 'cause I love you so. — If you change your mind



I'm the first in line, — ho-ney I'm still free, — take a chance on me, —

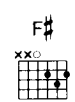


if you need me let — me know, gon-na be a - round — if you got no place



— to go when you're feel - ing down. — If you're all a - lone —

— when the pret - ty birds — have flown, ho - ney I'm still free, — take a chance on me, —



— gon - na do my ve - ry best ba - by, can't you see — got - ta put me to —



repeat and fade

— the test, take a chance on me. — If you change your mind

Mamma Mia

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.

Moderate steady four

The first system of the piano introduction consists of two staves (treble and bass clef) in 4/4 time. The melody is a simple, rhythmic sequence of eighth notes with a consistent interval of a major second. The bass line provides a steady accompaniment with a similar rhythmic pattern.

The second system continues the piano introduction. The treble staff features a melodic line with some phrasing slurs, while the bass staff maintains the steady accompaniment. The key signature remains one sharp (F#).

This system marks the beginning of the vocal melody. The treble staff shows the vocal line with lyrics: "I've been cheat-ed by you since I don't know when, I've been an-gry and sad a-bout things that you do,". Above the staff are two guitar chord diagrams: a D major chord (xx0232) and a G major chord (000233). The piano accompaniment continues in the bass and treble staves.

This system continues the vocal melody with lyrics: "so I made up my mind it must come to an end, I can't count all the times that I've told you we're through,". A D major chord diagram (xx0232) is shown above the staff. The piano accompaniment continues in the bass and treble staves.

G  D 

look at me now, —
and when you go, —



D+  D  D+ 

will I ev - er learn? I don't know how, — but I sud - den - ly lose —
when you slam the door, I think you know that you won't be a - way —





sim.



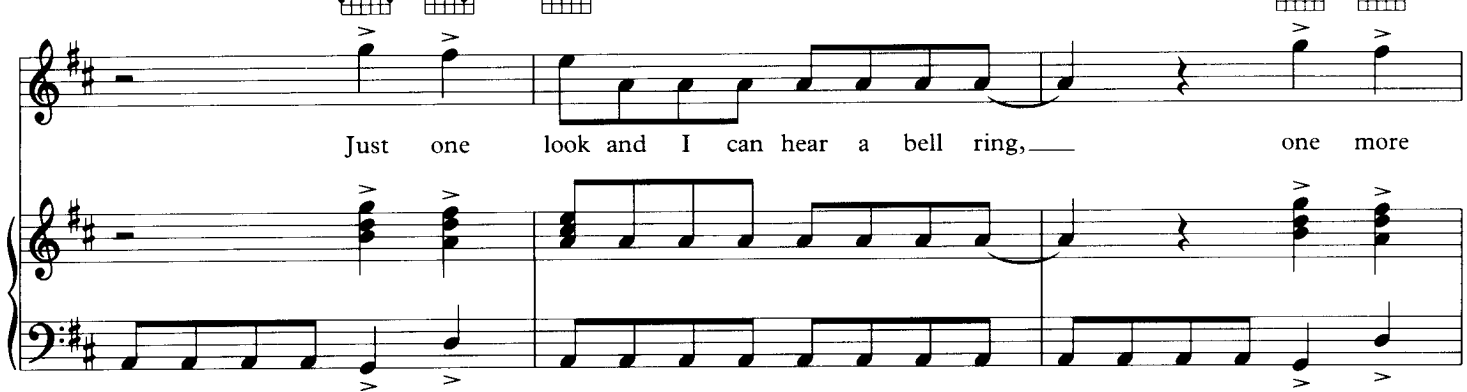
G  A 

— con - trol, — there's a fire — with - in — my soul. —
— too long, — you know that — I'm not — that strong.



G  D  A  G  D 




Just one look and I can hear a bell ring, — one more




A   D





look and I for - get ev - 'ry - thing, — oh, — oh. — Mam - ma mi - a,



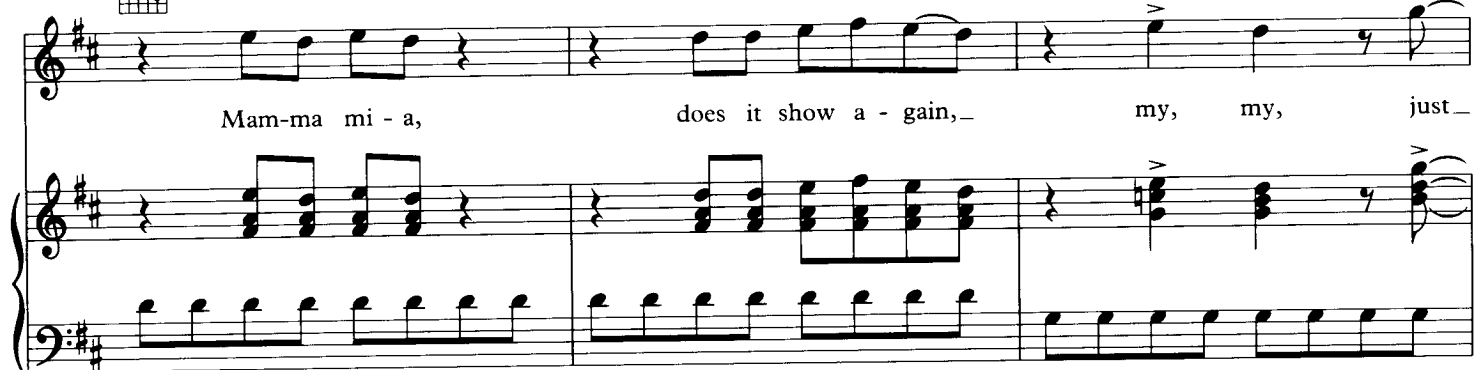
G  C/G  G 

here I go a - gain, — my, my, how — can I re - sist you?



D  G  C/G  G 

Mam - ma mi - a, does it show a - gain, — my, my, just —



D  A/C#  2fr

— how much I've missed you? Yes, — I've been bro - ken heart - ed,



Bm Bm/A G C G Em7

blue — since the day — we part - ed, why, why did —

A to Coda ⊕ D 1. Bm

— I ev - er let you go? — Mam-ma mi - a, now I real - ly know,

G C G Em7 A 2. D

my, my, I — could ne - ver let you go. — e - ven if I say —

G C G D

bye - bye, leave — me now or ne - ver. Mam-ma mi - a,

D.♯ al Coda

G C G

it's a game we play, — bye - bye does - n't mean for - ev - er.

⊕ CODA

D Bm

Mam - ma mi - a, now I real - ly know, —

G C G Em7 A D D+

my, my, I — could ne - ver let you go. —

D D+ D

repeat and fade

Lay All Your Love On Me

Words & Music by Benny Andersson & Bjorn Ulvaeus.

I was - n't jeal - ous be - fore we met,
It was like shoot - ing a sit - ting duck,
I've had a few lit - tle love af - fairs,


now ev - 'ry wo - man I see is a po -
a lit - tle small - talk, a smile and, ba - by,
they did - n't last ver - y long and they've been

C  Dm 

- ten-tial threat,
I was stuck.
pret-ty scarce.

and I'm po - sess - sive, it is - n't nice,
I still don't know what you've done with me,
I used to think that was sen- si - ble,



C 

you've heard me say - ing that smok - ing was my on - ly vice. But
a grown-up wo - man should nev - er fall so eas- i - ly. I
it makes the truth ev - en more in - comp - re - hen- si - ble. 'Cause




Dm  A7/C# 

now it is - n't true,
feel a kind of fear
ev - 'ry-thing is new,


now ev - 'ry-thing is new
when I don't have you near,
and ev - 'ry-thing is you,

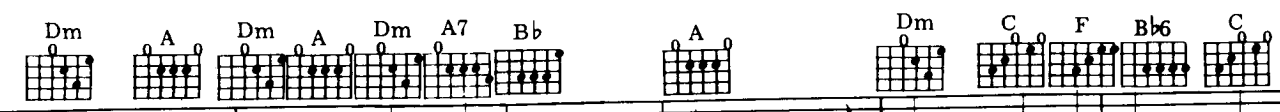
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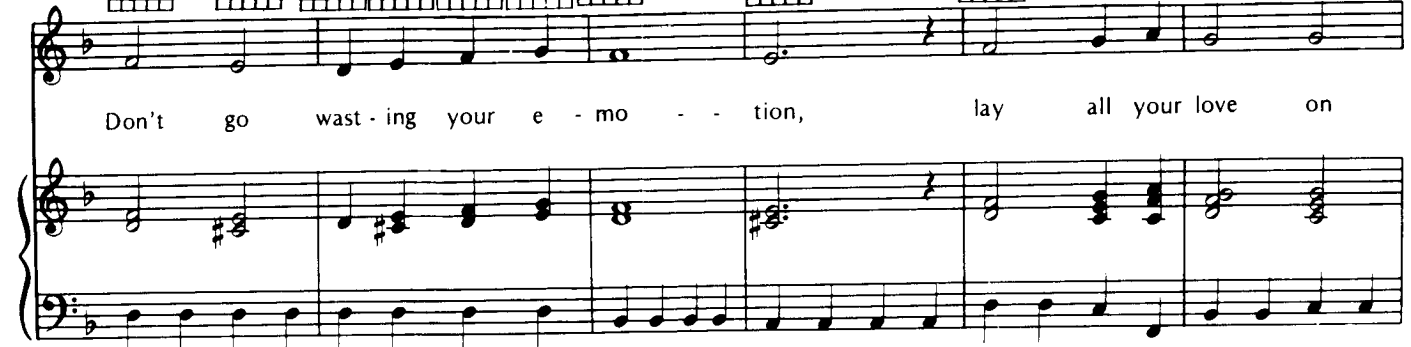


all I've learned has ov - er-turned, I beg of you: _____
 - sat - is - fied I skip my pride, I beg you, dear: _____
 all I've learned has ov - er-turned, what can I do? _____





Don't go wast - ing your e - mo - - - tion, lay all your love on





me. _____



2.

Don't go shar - ing your de - vo - - tion, lay all your love on

me. _____

3.

Don't go shar - ing your de -
Don't go wast - ing your e -

Repeat and fade

- vo - - - tion, lay all your love on me. _____
- mo - - - tion,

Super Trouper

Words & Music by Benny Andersson & Bjorn Ulvaeus.

C Csus4 C Csus4 C

Su - per Trou - per beams are gon - na blind me but I won't feel

G Dm G

blue like I al - ways do, 'cause some-where in the crowd there's

C Am

you.

Dm G

C Em Dm G6 G

I was sick and tired of ev - ery - thing when I called you last night from Glas - gow.
 Fa - cing twen - ty thou - sand of your friends, how can an - y - one be so lone - ly.

C Em Dm G6 G

All I do is eat and sleep and sing, wish - ing ev - ery show was the last ——— show.
 Part of a suc - cess that nev - er ends, still I'm think - ing a - bout you on - ly.

F C/E F C/E

So i - ma - gine I was glad to hear you're com - ing, sud - den - ly I feel al - right,
 There are mo - ments when I think I'm go - ing cra - zy, but it's gon - na be al - right,

F C Gsus4 G

and it's gon - na be so dif - ferent when I'm on the stage to - night. _____ To-night the
 ev - ery-thing will be so dif - ferent when I'm on the stage to - night. _____ To-night the

C Csus4 C Csus4 C

Su - per Trou - per lights are gon - na find me, shin - ing like the
 Su - per. Trou - per lights are gon - na find me, shin - ing like the

G Dm G

sun, smil - ing, hav - ing fun,
 sun, smil - ing, hav - ing fun,

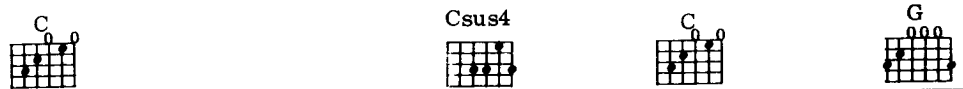
C Csus4




feel - ing like a num - ber one. To - night the Su - per Trou - per
 feel - ing like a num - ber one. To - night the Su - per Trou - per




C Csus4 C G



beams are gon - na blind me but I won't feel blue
 beams are gon - na blind me but I won't feel blue

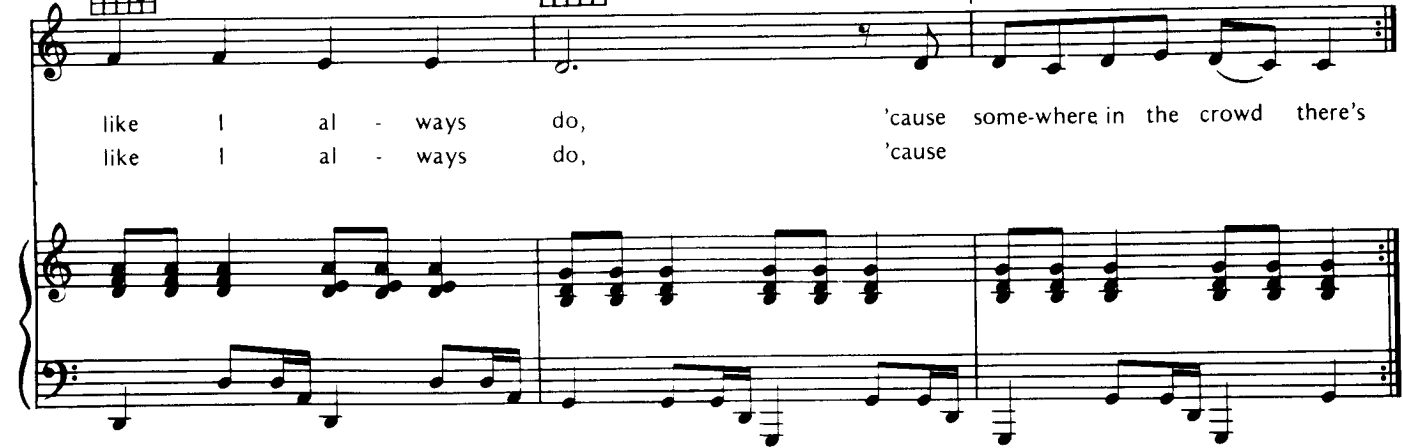



Dm G



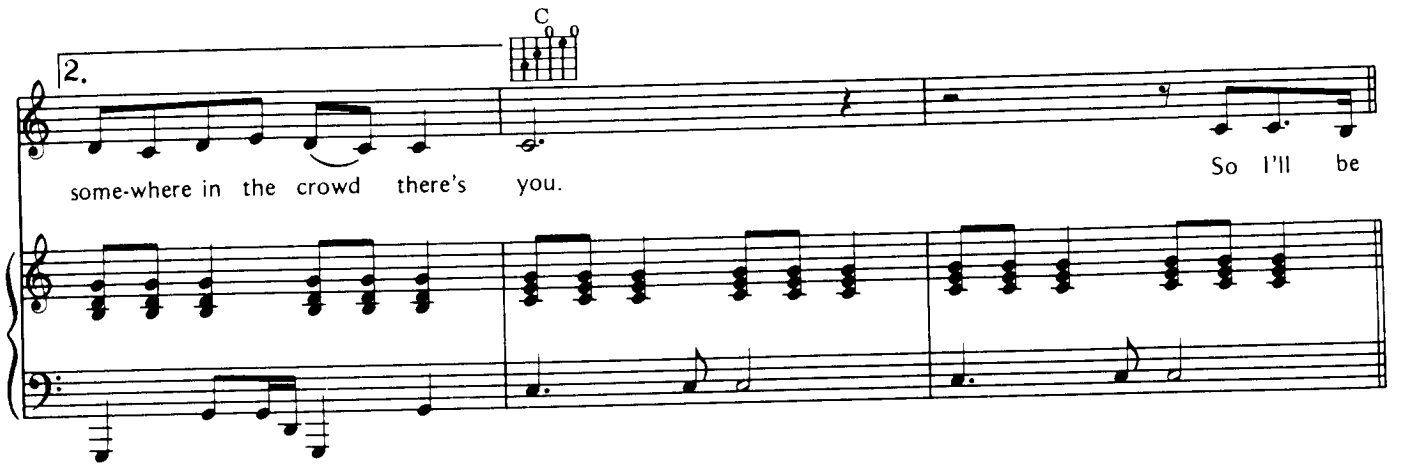
like I al - ways do, 'cause some - where in the crowd there's
 like I al - ways do, 'cause





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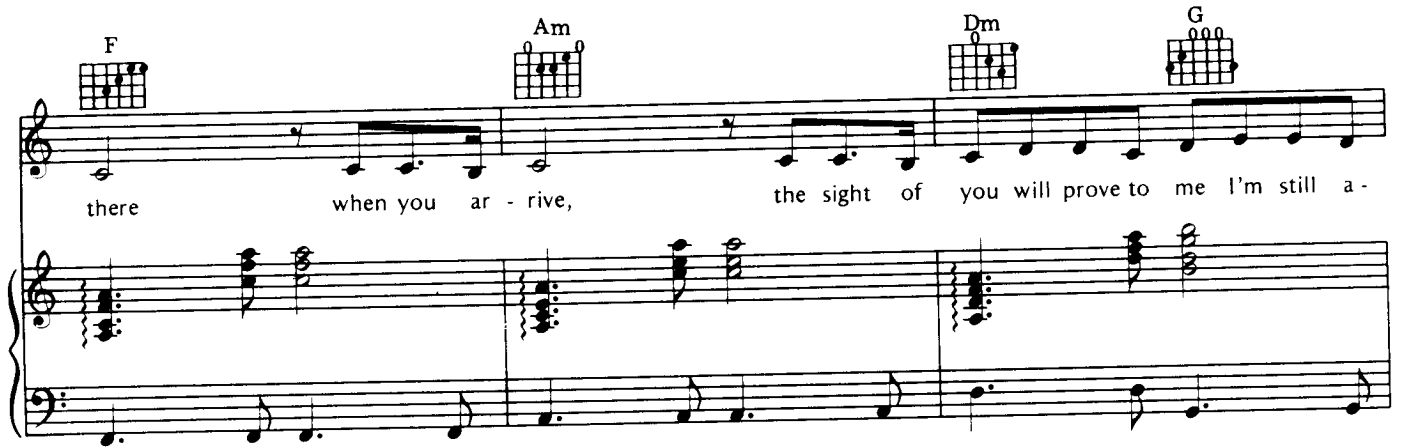
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




some-where in the crowd there's you. So I'll be



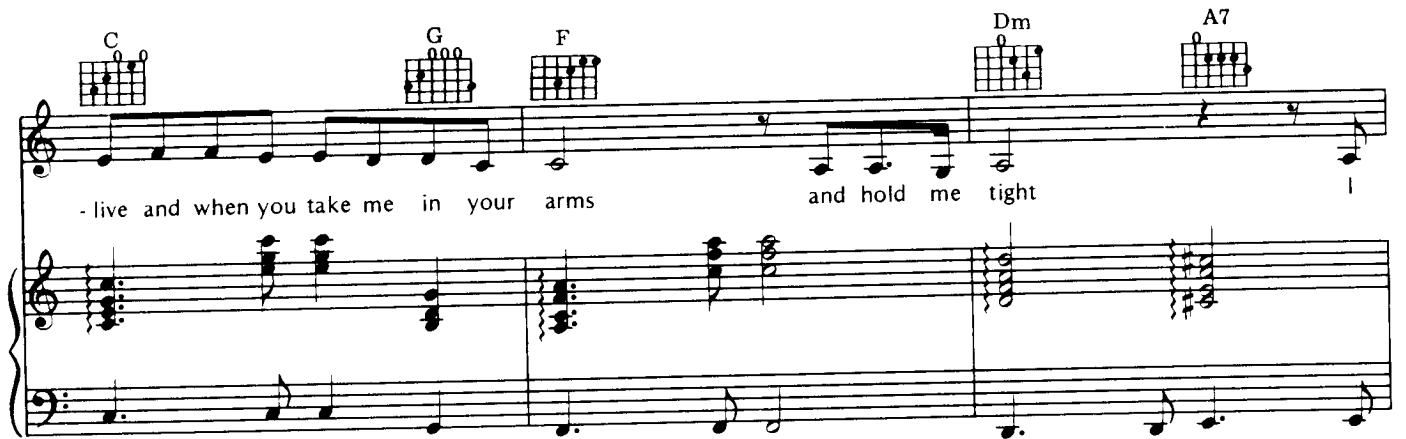
   



there when you ar - rive, the sight of you will prove to me I'm still a -



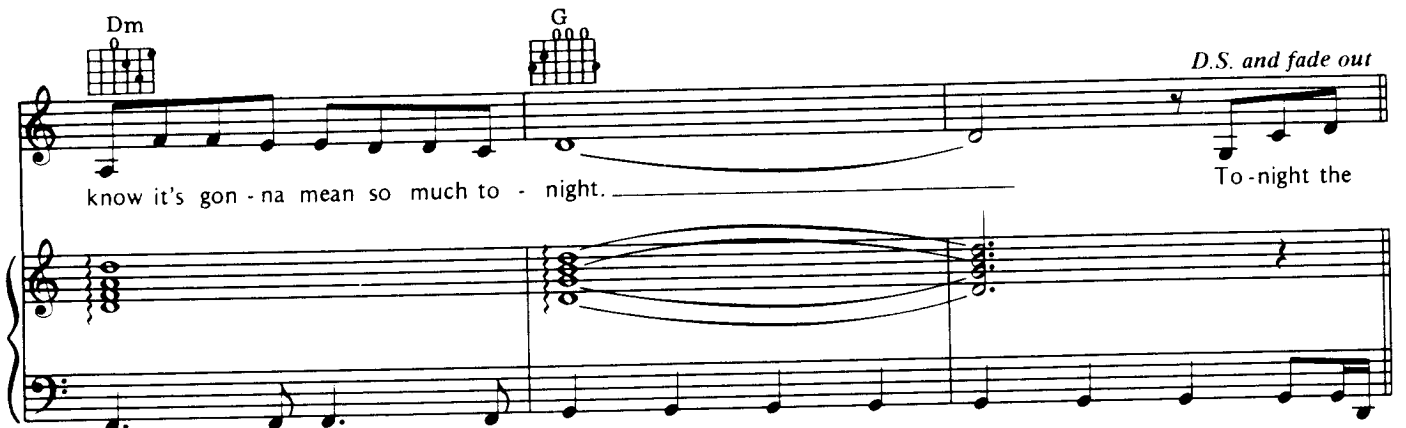
- live and when you take me in your arms and hold me tight



know it's gon - na mean so much to - night. To-night the

D.S. and fade out



I Have A Dream

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Easy ballad-style

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. The middle and bottom staves are grand staff notation. The music features a steady eighth-note bass line in the left hand and chords in the right hand. The first two measures are in 4/4, and the last two measures are in 2/4.

B^b add sus

B^b

The first system of the vocal and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two flats and a 4/4 time signature. The piano accompaniment is on a grand staff. The lyrics 'I have a' are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The first two measures are in 4/4, and the last two measures are in 2/4.

I have a

F7

B^b

The second system of the vocal and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two flats and a 4/4 time signature. The piano accompaniment is on a grand staff. The lyrics 'dream, a song to sing to help me' are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The first two measures are in 4/4, and the last two measures are in 2/4.

dream,

a song to sing

to help me

F7

B^b

cope with an - y - thing. If you see the

F7 B^b

won - der of a fair - y tale, you can take the

F7 B^b

fu - ture ev - en if you fail. I be - lieve in

to Coda ⊕

F7 B^b

an - gels, some - thing good in ev - ery - thing I see, I be - lieve in

F7 E^b B^b

an - gels when I know the time is right for me. I'll cross the

F7 Eb Bb

stream, I have a dream. I have a

F7 Bb

dream, a fan - ta - sy, to help me

F7 Bb

through ——— re - al - i - ty. And my des - ti -

F7 Bb

- na - tion makes it worth the while push - ing through the

F7 Bb

dark - ness still an - oth - er mile. I be - lieve —

F7 Bb

in an - gels, some - thing good in ev - ery - thing I

F7 Eb

see, I be - lieve in an - gels when I know the

Bb F7

time is right for me. I'll cross the stream, I have a

E^b B^b F7

dream, I'll cross the stream, I have a

B^b F7

dream.

B^b add sus B^b F7

B^b B^b add sus B^b

D.S. al \oplus (coda)

I have a

F7

B \flat

\oplus CODA

I be - lieve _____ in an - gels, some-thing good in

B \flat

F7

ev - ery-thing I see, I be - lieve in an - gels when I know the

E \flat

B \flat

F7

time is right for me. I'll cross the stream, I have a

E \flat

B \flat

F7

dream, I'll cross the stream, I have a

B \flat F7

dream, na na na na

B \flat add sus B \flat

F7 B \flat B \flat add sus

Repeat and fade out

B \flat F7

The Winner Takes It All

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Chord diagrams: Gb, Bb7/D, Ebm

The first system of music features a guitar part with three chord diagrams: Gb (6th fret, 2nd string), Bb7/D (6th fret, 1st string), and Ebm (6th fret, 2nd string). Below these is a piano accompaniment in 4/4 time, consisting of a treble and bass clef staff. The melody in the treble clef starts with a half note Gb, followed by quarter notes Ab, Bb, and Cb. The bass line consists of a half note Eb and a half note Gb.

Chord diagrams: Eb7/G, Abm

The second system continues the piano accompaniment. It includes two guitar chord diagrams: Eb7/G (6th fret, 2nd string) and Abm (6th fret, 2nd string). The piano accompaniment continues with a treble and bass clef staff. The melody in the treble clef continues with quarter notes D, Eb, and F, followed by a half note G.

Chord diagram: Db

1. 2.

out


I don't wan - na

The third system includes a guitar chord diagram for Db (6th fret, 2nd string). It features a first ending (1.) and a second ending (2.) for the guitar part. The piano accompaniment continues with a treble and bass clef staff. The melody in the treble clef includes the lyrics "I don't wan - na".

Gb
Db/F



talk a-bout things we've gone through, though it's hurt-ing
 arms think-ing I be-longed there, I fi-gured it made
 kiss like I used to kiss you, does it feel the
 talk if it makes you feel sad, and I un-der-



Abm/Eb
Db



me, now it's his - to - ry. I've played all my
 sense, build-ing me a fence, build-ing me a
 same, when she calls your name. Some-where deep in-
 stand you've come to shake my hand. I a - po - lo-



Gb
Db/F



cards and that's what you've done too, no-thing more to
 home, think - ing I'd be strong there, but I was a
 - side you must know I miss you, but what can I
 - gize if it makes you feel bad see - ing me so



Abm/Eb



Db



say, no more ace to play. The win-ner takes it
 fool, play-ing by the rules. The gods may throw a
 say, rules must be o - beyed. The jud - ges will de-
 tense, no self-con - fi - dence. The win-ner takes it



Bb7/D



Eb7/G



all, the lo - ser stand-ing small be-side the vic - to-
 dice, their minds as cold as ice, and some-one way down
 - cide, the likes of me a - bide, spec - ta - tors of the

Abm



Db



- ry, _____ that's her des - ti - ny. _____ I was in your
 here _____ lo - ses some-one dear. _____
 show _____ al - ways stay-ing low. _____

1.

2-3. G^b B^b7/D

The win - ner takes it all, the lo - ser has to
 The game is on a - gain, a lo - ver or a

E^bm E^b7/G A^bm

fall, it's sim - ple and it's plain,
 friend, a big thing or a small,

D^b

1. why should I com - plain. But tell me, does she
 the win - ner takes it all.

2. D.S. al

I don't wan-na

G^b

all.

Bb7/D



Ebm



Eb7/G



The win - ner takes it

Abm



Db



all.

Gb



Bb7/D



Ebm



Eb7/G



Abm



Db



Repeat and fade out

Money, Money, Money

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Steady four

I

Am



E7/G#



work all night, I work all day to pay the bills I have to pay. —
man like that is hard to find, but I can't get him off my mind. —

E7



Am



Ain't it sad, — and
Ain't it sad, — and

E7/G#



still there ne - ver seems to be a sin - gle pen - ny left for me, —
 if he ha - pens to be free I bet he would - n't fan - cy me, —

E7



Am



that's too bad. —
 that's too bad. — So

In my dreams — I have a plan, —
 I must leave, — I'll have to go —

Bb/F



F



if I got me a weal - thy man — I
 to Las Ve - gas or Mo - na - co, — and

Dm

B7/D#



slower

would - n't have to work at all, I'd fool a - round and have a ball. ___
 win a for - tune in a game, my life would ne - ver be the same. ___

N.C.
in tempo

Am

B7

E7



Mon - ey, mon - ey, mon - ey, must be fun - ny

E7+

Am

B7



in a rich man's world. ___ Mon-ey, mon-ey, mon-ey,

E7 E7+ Am

al - ways sun - ny in a rich man's world. A - ha,

Dm E7 A7 Dm

a - ha. All the things I could do

F7 E Am Dm E7+

if I had a lit - tle mon - ey, it's a rich man's world.

1. Am F7 Dm E7+

It's a rich man's world.

Am



Musical notation for the first system, including a treble clef staff with a whole note chord and a piano accompaniment with eighth notes.

A

2

Am



Guitarist: place capo on 1st fret

(F7)

Musical notation for the second system, including a treble clef staff with a whole note chord and a piano accompaniment with eighth notes.

Bbm



C7



F7



F7 +



Musical notation for the third system, including a treble clef staff with lyrics and a piano accompaniment.

Mon-ey, mon-ey, mon-ey, must be fun - ny in a rich man's world.

Bbm



C7



F7



Musical notation for the fourth system, including a treble clef staff with lyrics and a piano accompaniment.

Mon-ey, mon-ey, mon-ey, al - ways sun - ny

F7+ Bbm Ebm

in a rich man's world. — A - ha, — a - ha. —

Musical score for the first system, including vocal line and piano accompaniment.

F7 Bb7 Ebm Gb7 F

All the things I could do — if I

Musical score for the second system, including vocal line and piano accompaniment.

Bbm Ebm F7+ Bbm

had a lit - tle mon-ey, it's a rich man's world. —

Musical score for the third system, including vocal line and piano accompaniment.

Gb7 Ebm F7+ Bbm

It's a rich man's world. —

Musical score for the fourth system, including vocal line and piano accompaniment.

S.O.S.

Words & Music by Benny Andersson, Bjorn Ulvaeus & Stig Anderson.

Moderate steady four

The first system of the piano introduction consists of two staves. The right hand starts with a series of chords in 4/4 time, moving from a Dm chord to a C#m chord, then to a Dm chord, and finally to a 3/4 time signature. The left hand provides a simple bass line.

The second system of the piano introduction continues the two-staff format. The right hand features more complex chordal textures and melodic lines, while the left hand maintains a steady bass line. The system concludes with a 3/4 time signature.

capo 1

Dm 4fr

C#m

Dm 4fr




Where are those hap - py days, — they seem so hard — to find? —
You seem so far — a - way, — though you are stand - ing near. —

This system contains the first verse of the song. It features a vocal line in the treble clef and piano accompaniment in the grand staff. The guitar chord diagrams are placed above the vocal line. The lyrics are written below the vocal line.

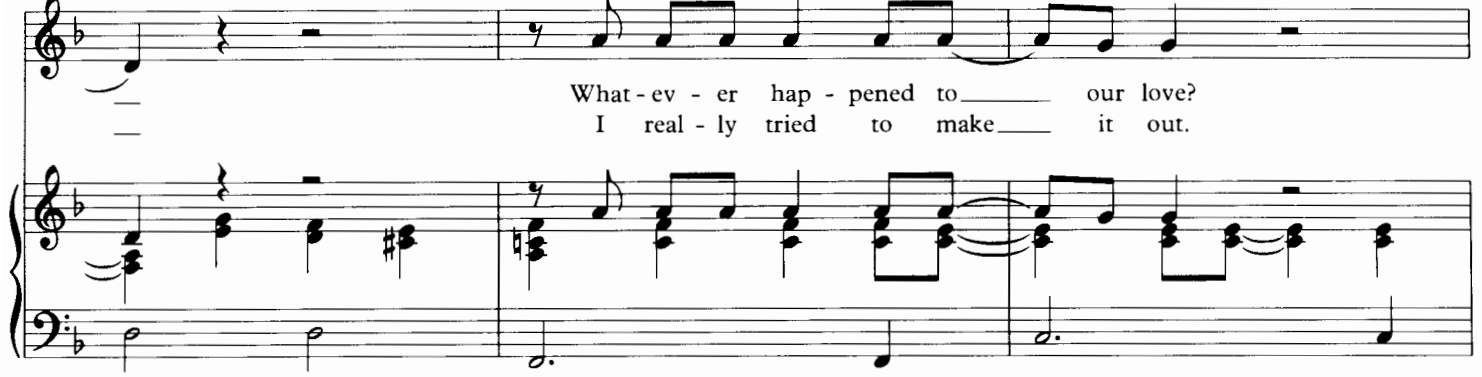
C#m



I try to reach — for you, — but you have closed — my mind. —
You make me feel — a - live, — but some - thing died — I fear. —

This system contains the second verse of the song. It features a vocal line in the treble clef and piano accompaniment in the grand staff. The guitar chord diagram is placed above the vocal line. The lyrics are written below the vocal line.


Dm  4fr F  C 



What - ev - er hap - pened to _____ our love?
I real - ly tried to make _____ it out.




Gm  Dm  4fr





I wish I un - der - stood, _____ it used to be _____ so nice, -
I wish I un - der - stood, _____ what hap-pened to _____ our love, -




C#°  Dm  4fr

_____ it used to be _____ so good. _____
_____ it used to be _____ so good. _____



F  C  Gm  Bb 

So when you're near _____ me dar - ling, can't you hear _____ me, S. _____



F Bb/F F Bb/F F C

O. S. The love you gave me, noth-

Gm Bb F Bb/F F

- ing else can save me, S. O. S. When you're gone,

Bb Db Eb F

how can I ev - en try to go on?

Bb Db Eb to Coda ⊕

When you're gone, though I try how can I car - ry on?

F

Musical score for the first system, including guitar chord diagrams for F and N.C. (Natural Chord).

D. 8 al Coda

Musical score for the second system, continuing the piano accompaniment.

⊕ CODA

F

Bb

Db

Eb

When you're gone, — how can I — ev - en try — to go on? —
 When you're gone, — though I try, — how can I — car-ry on? —

F

Dm 4fr

slower

Musical score for the final system, including piano accompaniment.

Chiquitita

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Chi-qui-ti - ta, tell me what's wrong,
truth,
down,

A D/A

you're en-chained by your own sor - row,
I'm a shoul - der you can cry on,
and your love's a blown out cand - le,

A E

in _____ your eyes there is no hope
your _____ best friend, I'm the one you
all _____ is gone and it seems too

D E E11

for to - mor-row.
must re - ly on.
hard to hand - le.

How I hate to see you like this,
You were al - ways sure of your - self,
Chi - qui - ti - ta, tell me the truth,

A

D/A

there is no way you can de - ny it, _____
now I see you've bro - ken a feath - er, _____
there is no way you can de - ny it, _____

C#m(add9)

_____ can see that you're, oh, so
_____ hope we can patch it
_____ see that you're, oh, so

E D E E11

sad, so qui - et.
up to - geth - er.
sad, so qui - et.

Chi - qui - ti - ta, tell me the

Chi - qui - ti - ta, you and I

A

(D/A) A

A

know how the heart-aches come and they go and the scars they're leav-in'.

D A

You'll be danc - in' once a - gain and the pain will end, you will have no

E D E E11

time for griev-in'. Chi-qui-ti - ta, you and I cry

A D

but the sun is still in the sky and shin - in' a - bove you, let me hear you sing once

A

more like you did be - fore, sing a new song, Chi - qui - ti - ta.

E D E E11 A

Try once more like you did be - fore, sing a new song,

E D E E11

Chi - qui - ti - ta. So the walls came tumb - lin'

D.S. al \oplus

A (D/A) A

Chi - qui - ti - ta,

A

rit.
try once more like you did be - fore, sing a new song, Chi - qui - ti - ta.

rit.

E D E E11 A

Fernando

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.

Moderate slow march

Piano introduction in D major, 4/4 time. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

A

Guitar chord diagram for A major: x02232.

Vocal line 1: Can you hear the drums, Fer - nan-do? I re-mem-ber long a -

They were clo-ser now, Fer - nan-do. Ev - 'ry hour, ev - 'ry min -
Now we're old and grey Fer - nan-do, and since ma - ny years I

Piano accompaniment for the first vocal line, featuring a steady eighth-note bass line and chords in the right hand.

F#m

Guitar chord diagram for F#m: 232123.

Vocal line 2: - go an-oth-er star-ry night like this. In the fire - light, Fer -

- ute seemed to last e - ter - nal - ly. I was so a - fraid Fer -
have - n't seen a ri - fle in your hand. Can you her the drums Fer -

Piano accompaniment for the second vocal line, continuing the eighth-note bass line and chordal accompaniment.

Bm

Guitar chord diagram for Bm: x24422.

Vocal line 3: - nan-do, you were hum-ming to your - self and soft - ly strum-ming your gui -

- nan-do, we were young and full of life and none of us pre-pared to
- nan-do, do you still re-call the fright-ful night we crossed the Ri - o

Piano accompaniment for the third vocal line, concluding the piece with a final chord in the right hand.

E



- tar. I could hear the dis - tant drums and sounds of bu - gle calls were
 die. And I'm not a - shamed to say the roar of guns and can - nons
 Grande? I can see it in your eyes, how proud you were to fight for

1.



2.3.

com - ing from a - far. al - most made me
 free - dom in this



with a beat

cry. There was some - thing in the air that night, the stars
 land.



— were bright, Fer - nan - do. They were shin - ing there for

E7  A 


you and me, — for li - ber - ty, — Fer - nan - do. Though we




A/G  F#  B7 

ne - ver thought that we could lose, — there's no re - gret.



E7 

If I had to do the same a - gain — I would — my friend, Fer - nan -



A  *to Coda* ⊕ E7 

do. — If I had to do the same a - gain — I would



D



my friend, Fer - nan - do.

A



E7



slower

A



in tempo

D.º al Coda

⊕ CODA

A



There was some-thing in the

E7



A



air that night, the stars were bright, Fer - nan - do.

E7



They were shin-ing there for you and me, — for lib - er - ty, — Fer - nan -

A



A/G



F#



- do. Though we ne - ver thought that we could lose, — there's no re -

B7



E7



- gret. If I had to do the same a - gain — I would

A



repeat and fade

— my friend, Fer - nan - do. If I had to do the

Voulez Vous

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Disco

C

Fm D²/F Fm D^b/F

VERSE

1. Peo-ple ev - ery-where, a sense of ex - pec - ta - tion hang-in' in the air,
2. I know what you think - the girl means bus-iness so I'll of - fer her a drink -

Fm D^b/F Fm

giv - in' out a spark, a-cross the room your eyes are
 look - in' might - y proud I see you leave your ta - ble

Db/F Fm Fm Db/F

glow - in' in the dark. And here we go a - gain, we know the start, we
 push-in' through the crowd. I'm real - ly glad you came, you know the rules, you

Fm Db/F Fm C

know the end, mas - ters of the scene. We've done it
 know the game, mas - ters of the scene. We've done it

Fm C

all be - fore and now we're back to get some more, you know what I mean.
 all be - fore and now we're back to get some more, you know what I mean.

Fm

Vou - lez - vous, take it now or leave it,

(horns)

Fm Db Bbm

now is all we get, no-thing pro-mised, no re-grets.

3

Fm

CHORUS

Vou - lez - vous, ain't no big de-ci - sion,

Fm Db Bbm

you know what to do, la ques-tion c'est vou - lez - vous,

3

Bbm Fm

1.

you - lez - vous.

Fm Db Bb C

to Coda

2.

D.S. al

and here we

Fm

CODA

Vou - lez -

Fm Fm Db

- vous, a - ha, a - ha, a -

B \flat m

- ha, vou - lez -

Fm Fm D \flat

- vous, take it now or leave it, now is all we get,
- vous, ain't no big de - ci - sion, you know what to do,

B \flat m

no-thing pro-mised, no re - grets, vou - lez -
la ques-tion c'est vou-lez - vous, vou - lez -

Repeat and fade out

Fm Fm D \flat

Gimme! Gimme! Gimme! (A Man After Midnight)

Words & Music by Benny Andersson & Bjorn Ulvaeus.

The image displays a piano score for the song "Gimme! Gimme! Gimme! (A Man After Midnight)". The score is written in G minor, 4/4 time, and consists of six systems of music. Each system includes a treble and bass clef staff. Chord diagrams are provided above the treble staff for various chords: Dm, Gm, C9, and Am. The melody in the treble staff features eighth-note patterns and triplet runs. The bass staff provides a steady accompaniment with eighth notes and rests. The piece concludes with a final chord of Dm.



Half past twelve and I'm watch - in' the late show in my flat all a - lone, how I
 Mo - vie stars find the end of the rain - bow with a for - tune to win, it's so



hate to spend the eve - ning on my own. Au - tumn winds blow - in'
 dif - ferent from the world I'm liv - in' in. Tired of T - V I



out - side my win - dow as I look a - round the room, and it
 o - pen the win - dow and I gaze in - to the night, but there's

makes me so de - pressed to see the gloom.
 no - thing there to see, no - one in sight.

Bb



Gm6



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line with a triplet of eighth notes and a guitar accompaniment line with triplets of eighth notes.

There's not a soul out there, _____

no - one to hear my prayer.

Musical staff with treble and bass clefs, continuing the accompaniment from the first system with triplets in both hands.

Dm/A



Musical staff with treble clef, featuring a long, sustained note with a fermata.

Musical staff with treble and bass clefs, featuring a piano accompaniment with a triplet of eighth notes in the right hand.

Dm



Gm/Bb



C



Dm



Gm/Bb



Dm



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line with a series of eighth notes.

Gim-me! Gim-me! Gim-me! A man af - ter mid - night, won't some-bo - dy help me chase the

Musical staff with treble and bass clefs, continuing the piano accompaniment for the second system.

C



Dm



Gm/Bb



C



Dm



Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a vocal line with a series of eighth notes.

sha-dows a - way.

Gim-me! Gim-me! Gim-me! A man af - ter mid - night, take

Musical staff with treble and bass clefs, continuing the piano accompaniment for the third system.

Gm/Bb



Dm



1



Dm



2



Dm

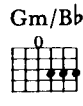


me through the dark-ness to the break of the day.

break of the day.



Gim-me! Gim-me! Gim-me! A man af-ter mid-night, won't some-bo-dy help me chase the



sha-dows a-way.

Gim-me! Gim-me! Gim-me! A man af-ter mid-night, take



me through the dark-ness to the break of the day.

D.S. and fade out

Does Your Mother Know

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Medium rock

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest in each of the four measures. The middle and bottom staves are grouped as a grand staff (treble and bass clefs). The middle staff contains a melody of eighth and quarter notes, with a slur over the last two measures. The bass staff contains a bass line of quarter notes, with a slur over the last two measures. The key signature has one sharp (F#) and the time signature is 4/4.

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest in each of the four measures. The middle and bottom staves are grouped as a grand staff. The middle staff contains a melody of eighth and quarter notes, with a slur over the last two measures. The bass staff contains a bass line of quarter notes, with a slur over the last two measures. The key signature has one sharp (F#) and the time signature is 4/4.

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a whole rest in each of the four measures. The middle and bottom staves are grouped as a grand staff. The middle staff contains a melody of eighth and quarter notes, with a slur over the last two measures. The bass staff contains a bass line of quarter notes, with a slur over the last two measures. The key signature has one sharp (F#) and the time signature is 4/4. Below the bass staff, the following chords are indicated: G, G7, C/G, Cm/G, Gm7, Gm7, and G.

G G7 C/G Cm/G Gm7 Gm7 G

8va optional
G

VERSE

1. You're so hot teas-ing me so you're blue, but I can't take a
 2. I can see what you want but you seem pret-ty young to be

G G Em G C G/B

chance on a chick like you, it's some-thing I could-n't do.
 search - ing for that kind of fun, so may - be I'm not the one.

Am G D

There's that look
You're so cute, I

G

in your eyes, I can read in your face that your feel - ings are driv - ing you wild,
like your style, and I know what you mean when you give me a flash of that smile,

G Em G C G/B Am G

ah, but girl, you're on - ly a child.
ah, but girl, you're on - ly a child.

D G

CHORUS

Well, I could dance with you, ho - ney, if you think it's fun - ny, does

C Csus C Csus

your mo-ther know that you're out? And I could chat with you, ba-by, flirt

C G C Csus

a lit-tle may-be, does your mo-ther know that you're out? Take it

C Csus C

ea-sy (take it ea-sy), bet-ter slow down, girl, that's no way to go (does your

G (as written) C/G Cm/G G Cm/G

mo-ther know?). Take it ea-sy (take it ea-sy) try to cool it, girl, play it

G Cm/G G C/G Cm/G

nice and slow (does your mo - ther know?). mo - ther know?.

G Cm/G G Cm/G G Cm/G

Well, I could dance with you, ho - ney, if you think it's fun - ny, does

8va optional G C

your mo-ther know that you're out? And I could chat with you, ba - by, flirt

G C Csus

Repeat and fade out

a lit - tle may-be, does your mo-ther know that you're out? Well, I could

C Csus C G

One Of Us

Words & Music by Benny Andersson & Bjorn Ulvaeus.

G G/F# Em G/D C E+
 Am A7/C# G/D G Am/D D7

G Gmaj7 Bm Esus4 Em7/D

They passed me by, — all of those great ro-man-ces.
 I saw my-self — as a con-cealed at-tract-ion.

C Bm Cmaj9 C Dsus4 D

You were, I felt, rob-bing me — of my right - ful chan - ces.
 I felt you kept me a - way — from the heat and the ac - tion.

G Gmaj7 Bm Em Em7/D C

My pic - ture clear, — ev - 'rything seemed so ea - sy, — and so I
 Just like a child, — stub-born and mis - con - ceiv - ing, — that's how I

Bm Em Am Am7/G

dealt you the blow, — one of us had to go. — Now it's diff - 'rent, I want you to know.
 start - ed the show, — one of us had to go. — Now I've changed and I want you to know.

D G G/F# Em Em7/D

One of us is cry - in', one of us — is ly - in' in her lone - ly

C Esus4 E/G# Am A D C D

bed. Star-ing at the ceil - ing, wish-ing she was somewhere else — in -

G Em C D G G/F# Em D

- stead. One of us is lone - ly, one of us is on - ly wait-ing for a call.

C E+ E+/G# Am A7/C# G/D

Sor - ry for her - self, feel-ing stu - pid, feeling small,

Am/D 1 D 2 D

wish-ing she had nev-er left at all. Nev - er left at

G G/F# Em D C E7 Am A D.S. and fade out

all. Star-ing at the

The Name Of The Game

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.

Bright four

Piano introduction in F# major, 4/4 time. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Piano accompaniment for the first system, continuing the introduction.

capo 4

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

Four guitar chord diagrams are shown: F#m (capo 4), C#m (capo 4), F#m (capo 4), and C#m (capo 4).

Vocal line and piano accompaniment for the first verse. The vocal melody is in F# major, 4/4 time.

I've seen you twice _____ in a short time, _____
I have no friends, _____ no - one to see, _____

Vocal line and piano accompaniment for the second verse. The vocal melody is in F# major, 4/4 time.

on - ly a week _____ since we start - ed. _____
and I am ne - ver in - vi - ted. _____

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

It seems to me _____ for ev - 'ry time _____
 Now I am here, _____ talk - ing to you, _____

F#m C#m F#m B

I'm get - ting more _____ o - pen heart - ed. _____
 no won - der I _____ get ex - ci - ted, _____

F#m B/D# C#m

I was an im - pos - si - ble case, no - one ev - er could
 Your smile and the sound of your voice, and the way you see

Dmaj7 F#m B/D#

reach _____ me, but I think I can see in your face
 through _____ me, got - ta feel - ing you gim - me no choice,

C#m Dmaj7 Bm7 E11

there's a lot you can teach me. So I wan - na know,
 but it means a lot to me.

A D E

what's the name of the game? Does it mean a - ny - thing

E/D A D E D

to you? What's the name of the

A D E E/D A

game? Can you feel it the way I do?

C# F#m B/D# E

Tell me please _____ 'cause I have to know, _____ I'm a

C# F#m B/D# E11

bash - ful child _____ be - gin - ning to grow. _____ And you

A D/A

make me talk, _____ and you make me feel, _____ and you

A D G/D D

make me show _____ what I'm try - ing to _____ con - ceal. If I

A D/A

trust in you _____ would you let me down, _____ would you

A F#m

laugh at me? _____ If I said I care _____ for you, _____

G#m7 C#7 Dmaj7

could you feel the same _____ way too? I

1. Bm7 E11 F#m

wan - na know _____ the name of the game. _____

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

This system contains the first four measures of the piece. The guitar part features a sequence of chords: C#m, F#m, C#m, and F#m. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand with some slurs.

C#m F#m B 2. Bm7 E11

wan-na know,

The second system covers measures 5 through 8. It includes the lyrics "wan-na know,". The guitar part changes to C#m, F#m, B, and then a second ending with Bm7 and E11. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand.

Bm7 E11




oh yes I wan - na know the name of the game.

The third system covers measures 9 through 12. The lyrics are "oh yes I wan - na know the name of the game.". The guitar part uses Bm7 and E11 chords. The piano accompaniment has a more complex texture with chords and moving lines in both hands.

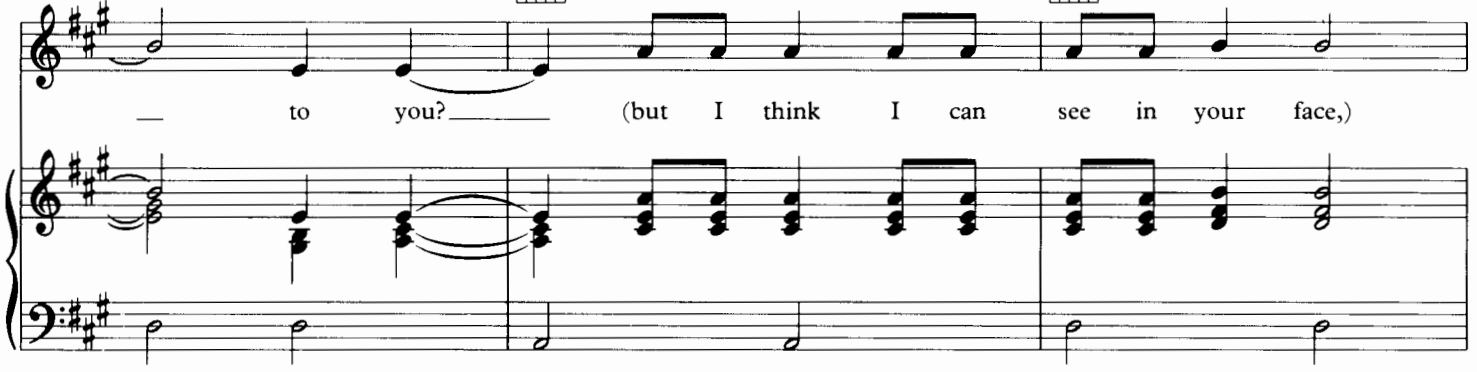
A D E




(I was an im - pos - si - ble case,) Does it mean a - ny - thing

The fourth system covers measures 13 through 16. The lyrics are "(I was an im - pos - si - ble case,) Does it mean a - ny - thing". The guitar part features chords A, D, and E. The piano accompaniment is primarily chordal, with block chords in the right hand and a simple bass line in the left hand.

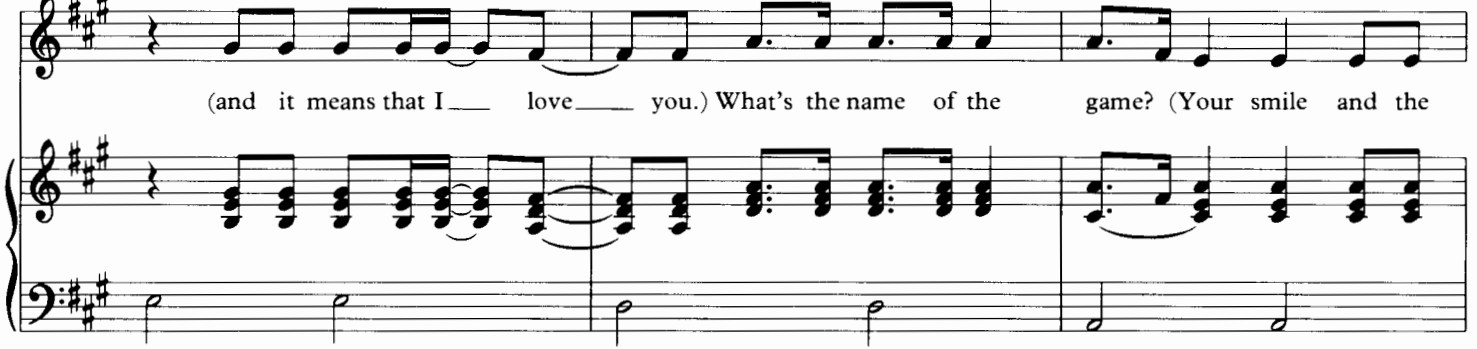
E/D  A  D 





to you? (but I think I can see in your face,)




E  D  A 




(and it means that I love you.) What's the name of the game? (Your smile and the




D  E  E/D  A 

sound of your voice,) Can you feel it the way I do? (got a feel - ing you



D  E  D  *repeat and fade*

give me no choice,) (but it means that I love you.) What's the name of the game?







Thank You For The Music

Words & Music by Benny Andersson & Bjorn Ulvaeus.


The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The piano part includes a bass line and a right-hand line with chords and arpeggios. The lyrics are as follows:

I'm no-thing spe - cial, in
Mo-ther says I was a
fact I'm a bit of a bore, if
dan - cer be - fore I could walk, she
I tell a joke, you've pro - ba - bly heard it be - fore.
says I be - gan to sing long be - fore I could talk.
But I have a ta - lent, a
And I've of - ten won - dered, how

Chords:
D: xx0232
F⁰: xx0332
Em7sus4: 022033
A7: xx0232
Am7: x02232
D7: xx0232
G: 032133
B7: x21232
Em: 022033
Em7: 022033
A7: xx0232
A+: xx0232
D: xx0232


A  D  G  Gm 

won-der-ful thing, 'cause ev-ery-one lis-tens when I start to sing. I'm so
did it all start, who found out that no-thing can cap-ture a heart like a



Bm  Bm7⁺5  Em  Em7 







grate-ful and proud, all I want is to sing it out loud.
me-lo-dy can? Well who-ev-er it was, I'm a fan.




A7  D  Em  A7  D 

— So I say Thank-you for the mu-sic, the songs I'm sing-ing,



Bm  Bm7  E7  A7  D  Em 

thanks for all the joy I'm bring-ing. Who can live with-out it? I





ask in all ho - ne - sty. _____ What would life be _____ with - out a song -



_____ or dance, what are we? So I say thank-you for the mu - sic, for



to Coda



giv - ing it to me. _____



_____ I've been so

D Gm6 D

luc - ky, I am the girl with gol - den hair, I wan - na sing

Gm6 F#7 Bm Bm7 Em7

it out to ev - ery - bo - dy, what a joy, what a life,

A7 *D. al Coda*

what a chance.

⊕ CODA D D7 B

So I say

Em G A7 D

slower

thank - you for the mus - ic, for giv - ing it to me.

Waterloo

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.

Bright shuffle $\text{♩} = \text{♩}$

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a triplet of eighth notes: G4, A4, and B4. The left hand starts with a bass clef and a 4/4 time signature, playing a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F#3, G3.

My, my, _____ at Wa - ter - loo Na - po -
I tried _____ to hold you back

The first vocal line is on a treble clef staff in F# major, 4/4 time. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a triplet of eighth notes: G4, A4, and B4. The piano accompaniment continues with the same eighth-note bass line in the left hand and a melody of chords in the right hand: G4, A4, B4, C5, D5, E5, F#5, G5.

- le - on did sur - ren - der, oh yeah, and I
but you were strong - er, oh yeah, and now

The second vocal line is on a treble clef staff in F# major, 4/4 time. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a triplet of eighth notes: G4, A4, and B4. The piano accompaniment continues with the same eighth-note bass line in the left hand and a melody of chords in the right hand: G4, A4, B4, C5, D5, E5, F#5, G5.

_____ have met my des - ti - ny in quite a si - mi - lar way.
_____ it seems my on - ly chance is giv - in' up the fight.

The third vocal line is on a treble clef staff in F# major, 4/4 time. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a triplet of eighth notes: G4, A4, and B4. The piano accompaniment continues with the same eighth-note bass line in the left hand and a melody of chords in the right hand: G4, A4, B4, C5, D5, E5, F#5, G5.

Bm



Bm/A



The his - to - ry book on the shelf is al -
And how could I ev - er re - fuse, I feel

E7/G#



A



A/G



A/F#



A/E



- ways re - peat - ing it - self. Wa -
- like I win when I lose.

D



G



- ter-loo, I was de - fea - ted, you won the war. Wa -

A



D



A



- ter-loo, pro - mise to love you for ev - er more. Wa -

D

G

- ter-loo, could - n't es - cape_ if I want - ed to. Wa -

A

D

- ter-loo, know - ing my fate_ is to be_ with you. Wa, -

A

to Coda ⊕

Wa Wa Wa Wa - ter-loo, fi - nal-ly fac - ing my Wa -

1.
D

- ter-loo. My, my_

2.
D

D/C# Bm

- ter-loo. So how could I ever re - fuse,

E7 A7

D. al Coda

I feel like I win when I lose. Wa -

⊕ CODA

D A

- ter-loo. Wa Wa Wa Wa Wa - ter-loo, know - ing my fate is to be -

D A

repeat and fade

with you. Wa, Wa Wa Wa Wa - ter-loo, fi - nal-ly fac - ing my Wa -

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Voulez Vous / Gimme! Gimme! Gimme! (A Man After Midnight)
Does Your Mother Know / One Of Us / The Name Of The Game
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