

PIANO/VOCAL/CHORDS

PLAY THE SONGS THAT INSPIRED
MAMMA MIA!

BENNY ANDERSSON & BJÖRN ULVAEUS'

MAMMA MIA!

THE SMASH HIT MUSICAL BASED ON THE SONGS OF **ABBA®**

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DANCING QUEEN

Words and Music by
BENNY ANDERSSON, STIG ANDERSON
and BJÖRN ULVAEUS

Disco rock ♩ = 100



Musical notation for the first system, including guitar chords and piano accompaniment. The system consists of three staves: a guitar staff with four chord diagrams (A, D/A, A, E/A) and two piano staves. The piano part features a melody in the right hand and a bass line in the left hand, both in 4/4 time. The tempo is marked as 'Disco rock ♩ = 100'. The piano part starts with a dynamic marking of *mf*. The right hand has an *8va* marking above the final notes.



Musical notation for the second system, including guitar chords and piano accompaniment. The system consists of three staves: a guitar staff with three chord diagrams (D/A, A, D/A) and two piano staves. The piano part continues the melody and bass line from the first system. The right hand has an *8va* marking above the first notes.



Rosie & Tanya:

Musical notation for the third system, including guitar chords and piano accompaniment. The system consists of three staves: a guitar staff with five chord diagrams (E/A, A, E/G#, D/F#, A/E) and two piano staves. The piano part continues the melody and bass line. The vocal line for Rosie & Tanya is shown in the top staff, with the lyrics 'You can dance,_' below it.

C#7/E#



F#m



B7/D#



you can jive, hav - ing the time of your life. Ooh,

D



Bm7



Bm7/E



A



see that girl, watch that scene, dig - gin' the danc - ing queen.

D/A



A



D/A



A



D/A



Verse 1:

A



D/A



1. Fri - day night and the lights are low,

A F#m

look - ing out___ for a place to go___

E A/E E A/E

where they play___ the right mu - sic, get - ting in___ the swing. You come to

E F#m E F#m

look for a king___

♩ Verses 2 & 3:

A D/A

Tanya: 2. An - y - bod - y can be that guy___
 Donna: 3. You're a teas - er, you turn 'em on___

A F#m

Night is young and the music's high.
 Leave 'em burn - in' and then you're gone.

E A/E E A/E

With a bit of rock music, ev - 'ry - thing is fine.
 Look - in' out for an - oth - er, an - y - one will do. } You're in the

E F#m E F#m

mood for a dance. And when you

Bm7 E **Donna, Tanya & Rosie:**

get the chance... You are the

Chorus:

A **D/A**

danc - ing_ queen._ Young and_ sweet,_ on - ly

Detailed description: This block shows the first two measures of the chorus. The top staff is the vocal line with lyrics. The middle staff is the guitar part with two guitar chord diagrams: an A chord (x02232) and a D/A chord (xx0232). The bottom staff is the piano accompaniment.

A **E/A** **D/A** **A**

sev - en - teen._ _ _ _ _ Danc - ing_ queen,_

Detailed description: This block shows the next four measures of the chorus. The top staff continues the vocal line. The middle staff shows four guitar chord diagrams: A (x02232), E/A (xx0232), D/A (xx0232), and A (x02232). The bottom staff continues the piano accompaniment.

E/A **A** **E/G#**

feel the_ beat_ from the tam - bour - ine,_ oh

Detailed description: This block shows three more measures of the chorus. The top staff continues the vocal line. The middle staff shows three guitar chord diagrams: E/A (xx0232), A (x02232), and E/G# (xx0219). The bottom staff continues the piano accompaniment.

D/F# **A/E** **E** **C#7/E#**

yeah._ _ _ _ You_ can dance,_ you_ can jive,_ _ _ _

Detailed description: This block shows the final four measures of the chorus. The top staff continues the vocal line. The middle staff shows four guitar chord diagrams: D/F# (xx0232), A/E (xx0232), E (02210), and C#7/E# (xx0232). The bottom staff continues the piano accompaniment.

F#m

B7/D#

hav - ing the time of your life. Ooh,

D

Bm7

Bm7/E

A

To Coda ☉

see that girl, watch that scene, dig-gin' the danc - ing queen.

D/A

A

D.S. $\text{\textcircled{S}}$ at Coda


D/A

A

D/A

A

D/A

⊕ Coda 



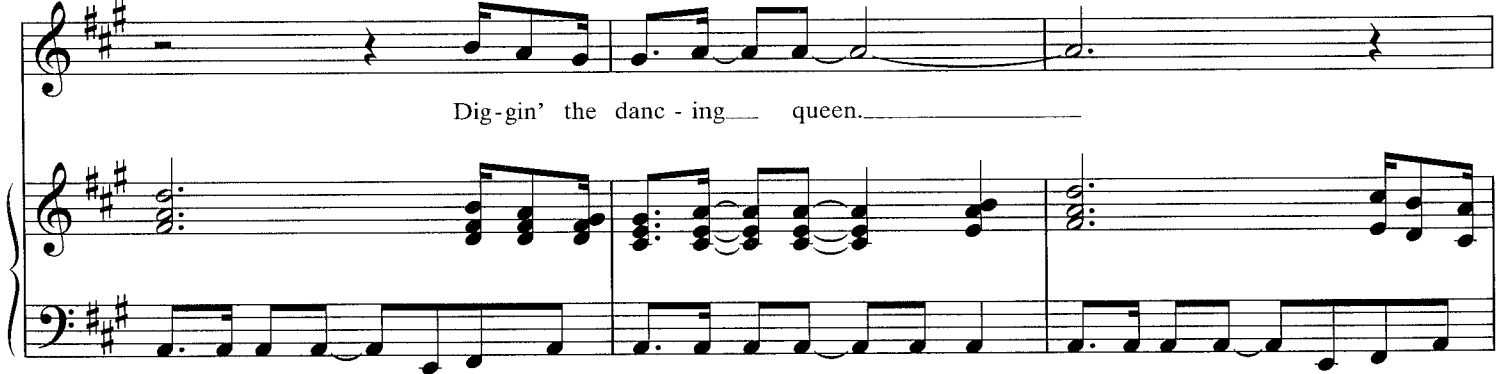








Dig-gin' the danc - ing queen.









See that girl,









watch that scene, dig-gin' the danc - ing queen.



VOULEZ-VOUS

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Disco ♩ = 126



The first system of the score consists of a vocal line and a piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. A triplet of eighth notes is marked with a '3' and a bracket. The dynamic marking 'mf' is present.

Verse:



Ensemble:

The second system continues the piano accompaniment and includes the lyrics: "Peo - ple ev - 'ry - where,". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.



The third system continues the piano accompaniment and includes the lyrics: "sense_ of ex - pec - ta - tion hang - in' in___ the air,". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.



giv - in' out_ a spark cross_ the room. Your eyes are glow-in' in_ the dark.



And here we go a - gain,_ we know the start,_ we know the end_.



Mas - ters of the scene. We've done it all be - fore_ and now we're back_ to



get some more. You know what I mean. You - lez -

Chorus:

Am G Am G Am G

vous, take it now or leave_ it. Now is all we get, —

Am Em C

noth - ing prom - ised, no re - grets. Vou - lez -

Am G Am G Am G

vous, ain't no big de - ci - sion. You know what to do. —

Am Em C

La ques - tion, c'est vou - lez - vous, vou - lez -



vous...

To Coda ⊕

And here we



go a - gain, we know the start, we know the end. Mas - ters of the scene.



We've done it all be - fore and now we're back to get some more.



You know what I mean. You - lez - vous,



take it now or leave_ it. Now is all we get, noth - ing prom-ised, no re -



grets. **Sam:** *Sophie, I won't beat about the bush. I know why I'm here.* **Sophie:** *Sam?*



Sam: *And I have to tell you, I think it's brilliant. I've always wanted a little girl, and a big one's even better...* **Sophie:** *Oh, no, but Sam, I...*



Sam: I know, I know I'm rushing things. Listen, does your Mum know that you know?

Sophie: God no, she can't.



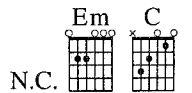
Sam: Indeed, who's giving you away?

Sophie: No one.

Sam: Wrong. I am.

Sophie: You!

D.S. Coda al Coda



Sam: Yeah, now don't worry about Donna, she doesn't scare me, much!

You - lez -

Coda



Harry: Oh, my God, I've got it.



Talk about slow on the uptake! I'm your Dad! **Sophie:** Harry... **Harry:** No, the penny's dropped now, good and proper.



That's why you sent me the invitation. You want your old Dad here to walk you down the aisle.



N.C.



Well, I won't let you down. I'll be there! You - lez -



vous, Take it now or leave_ it. Now is all we get, —

Bbm Fm Db Bbm Ab

noth - ing prom - ised, no re - grets. Vou - lez - vous,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'noth - ing prom - ised, no re - grets.' and 'Vou - lez - vous,'. The piano accompaniment consists of chords and moving lines in both the right and left hands. Chord diagrams for Bbm, Fm, Db, Bbm, and Ab are provided above the vocal line.

Bbm Ab Bbm Ab Bbm

ain't no big de - ci - sion. You know what to do. La ques - tion, c'est vou - lez -

The second system continues the musical score. The vocal line has lyrics 'ain't no big de - ci - sion. You know what to do. La ques - tion, c'est vou - lez -'. The piano accompaniment continues with chords and moving lines. Chord diagrams for Bbm, Ab, Bbm, Ab, and Bbm are provided above the vocal line.

Fm Db Bb

vous, vou - lez - vous,

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has lyrics 'vous, vou - lez - vous,'. The piano accompaniment continues with chords and moving lines. Chord diagrams for Fm, Db, and Bb are provided above the vocal line.

Fm

vous - lez - vous!

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line has lyrics 'vous - lez - vous!'. The piano accompaniment continues with chords and moving lines. A chord diagram for Fm is provided above the vocal line.

CHIQUITITA

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Freely, with feeling



Rosie:

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

mf

Tanya:



Rosie & Tanya:



I have nev - er seen such sor - row in your



Tanya:



eyes, and the wed - ding is to - mor - row. — How I hate to see you like



Rosie:

Tanya:

this. There is no way you can de - ny it. I _____ can



Rosie & Tanya:

see that you're, oh, so sad, so qui - et. Chi-qui-ti - ta, tell me the





Moderately ♩ = 88






truth. I'm a shoul - der you can cry on,






your _____ best friend. I'm the one you

must re - ly on. You were al - ways sure of your - self.

Now I see you've bro - ken a feath - er.

I hope we can patch it up





to - geth - er. Chi - qui - ti - ta, you and I



know _____ how the heart-aches come and they go and the



scars they're leav - ing. _____ You'll be danc - ing once a - gain. _____




_____ and the pain will end. You will have no



time for griev - ing. _____ Chi-qui-ti - ta, you and I _____ cry, _____


Ab




but the sun is still in the sky and shin - ing a - bove you.



Eb Db



Let me hear you sing once more like you did be -



Donna:


Eb Ab



fore. Sing a new song, Chi - qui - ti - ta. Try once




Eb Db Eb Eb7 Db6 Ab/C Bbm Ab



more, like I did be - fore. Sing a new song, Chi - qui - ti - ta.

slower *rit.*



THANK YOU FOR THE MUSIC

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately ♩ = 96

Chorus:

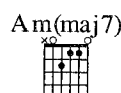


Harry:

Thank - you for the mu - sic, the songs I'm sing - ing.



Thanks for all the joy they're bring - ing. Who can live with - out it? I



ask in all hon - es - ty. What would life be with - out a song



or a dance, what are we? So I say thank you for the music, for



giving it to me.

accel.

With a beat ♩ = 108

Verse:



Sophie:

Mother says I was a dancer before I could walk.

mf



She says I began to sing long before I could talk.

Gm C7 C7(#5) F

And I've of - ten won - dered, how

C F F+ Bbmaj7 Bbm6

did it all___ start?_ Who found out that noth - ing can cap - ture a heart___ like a

Dm Bb/D Gm C7

mel - o - dy can?_ Well, who ev - er it was, I'm a fan. ___ So I say:

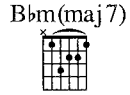
Chorus:

F Gm7 C7 F Dm Dm/C

Thank you for the mu - sic, the songs I'm sing - ing. Thanks for all the



joy they're bring-ing. Who can live with-out it? I ask in all hon-es-ty.



What would life be with-out a song or a dance, what are we?



To Coda ♪

So I say thank you for the mu-sic, for giv-ing it to me.

Bridge:



I've been so luck-y, I am the girl.

Bbm6 F/A Bbm(maj7) A7

with gold - en hair. I wan - na sing it out to

Dm Dm/C Gm7 Gm7/F C7

D.S. al Coda

ev - 'ry - bod - y, what a joy, what a life, what a chance.

Coda

F F/Eb D7 Gm D7 Gm

So I say thank you for the mu - sic, for

C7 F Gm F/A Bbm F

rall. *a tempo* *rit.* *15^{ma}*

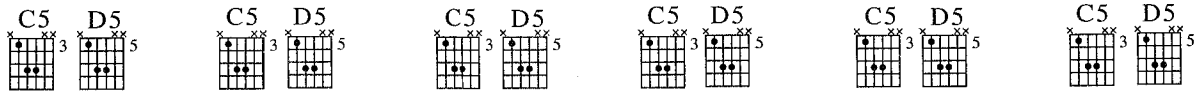
giv - ing it to me.

GIMME! GIMME! GIMME!

(A Man After Midnight)

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderate rock ♩ = 120



Musical notation for the first system, including a treble clef staff with a whole rest and a piano staff with a bass clef staff. The piano part features a rhythmic pattern of eighth notes with accents and slurs, starting with a *mf* dynamic marking.



Girl Ensemble:

Musical notation for the second system, including a vocal line with the lyrics "Is there a man out there?" and a piano accompaniment. The piano part includes a *mf* dynamic marking.



Musical notation for the third system, including a vocal line with the lyrics "Some-one to hear my prayer?" and a piano accompaniment.

Chorus:

A7 Dm Bb C Dm

Gim-me, gim-me, gim-me a man af-ter mid-night. Won't_

Bb Dm C Dm Bb

_ some-bod-y help_ me chase the shad-ows a-way?_ Gim-me, gim-me, gim-me a man_

C Dm Bb Dm C Dm To Coda ♯

_ af-ter mid-night. Take_ me through the dark-ness to the break of the day._

Sophie: Sorry to drag you away. *Sam:* Thank God you did. *This used to be a quiet*

p



wee island. **Sophie:** *Regretting you stayed away so long?* **Sam:** *No, I'm regretting I never knew what was here.* **Sophie:** *What?*

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



Sam: *Well, this place, you know, the Taverna. I always meant to come back and build it some day, but she beat me*

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



to it. **Sophie:** *Well, do you prefer buildings to people?* **Sam:** *What?* **Sophie:** *Tell me something about my mum.*

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



Sam: *Your mum was irresistible. No, she was a one-off. Well-a, we*

Musical notation for the fourth system, including vocal lines and piano accompaniment.



talked and we fought. You know it was me that brought her to this island. Sophie: That wasn't the

only thing you did, was it? Sam: Oh, right, what has she told you? Sophie: Nothing, she's never



mentioned you. Sam: But you said, "Mum's always talking about her friends from the old days." What's

D.S. al Coda

going on? Sophie, why am I here?

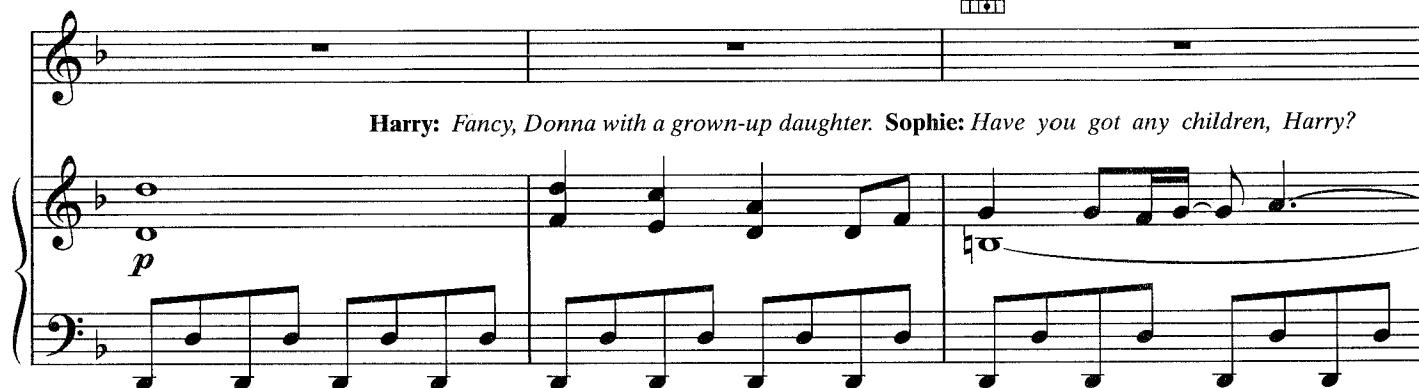
cresc.

♩ Coda

G/D



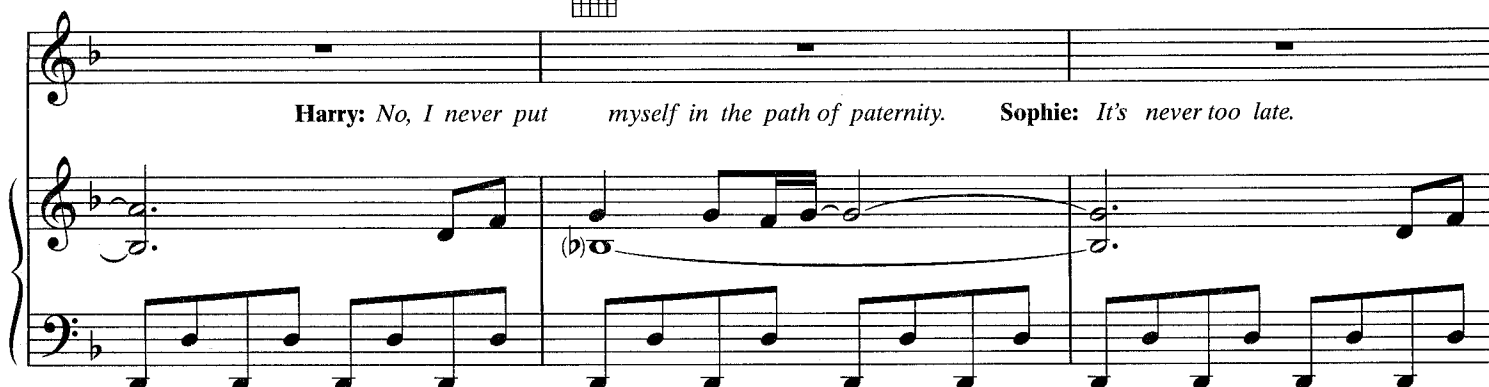
Harry: *Fancy, Donna with a grown-up daughter. Sophie: Have you got any children, Harry?*



Gm/D



Harry: *No, I never put myself in the path of paternity. Sophie: It's never too late.*



Dm7



G/D



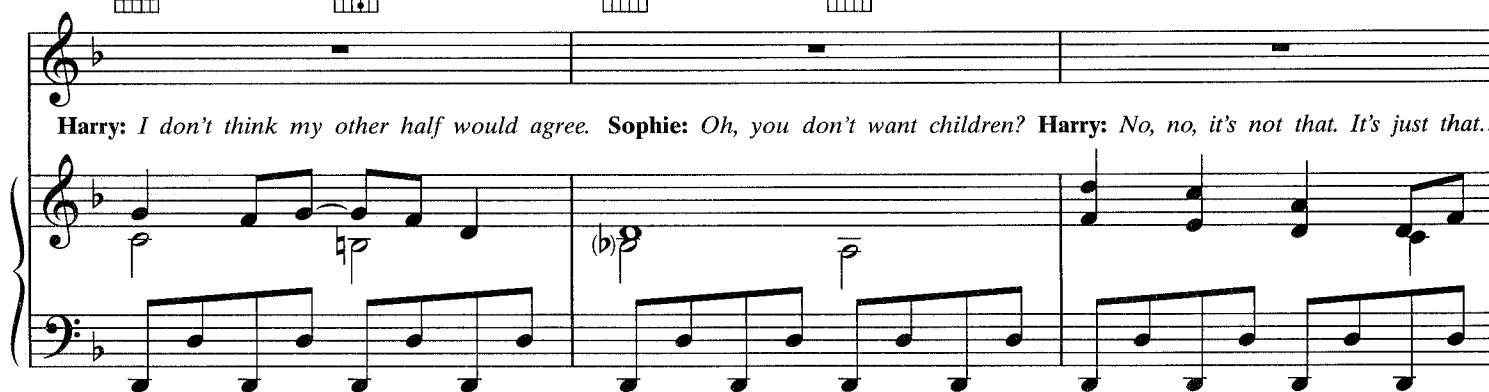
Gm/D



Dm



Harry: *I don't think my other half would agree. Sophie: Oh, you don't want children? Harry: No, no, it's not that. It's just that...*



Gm/D



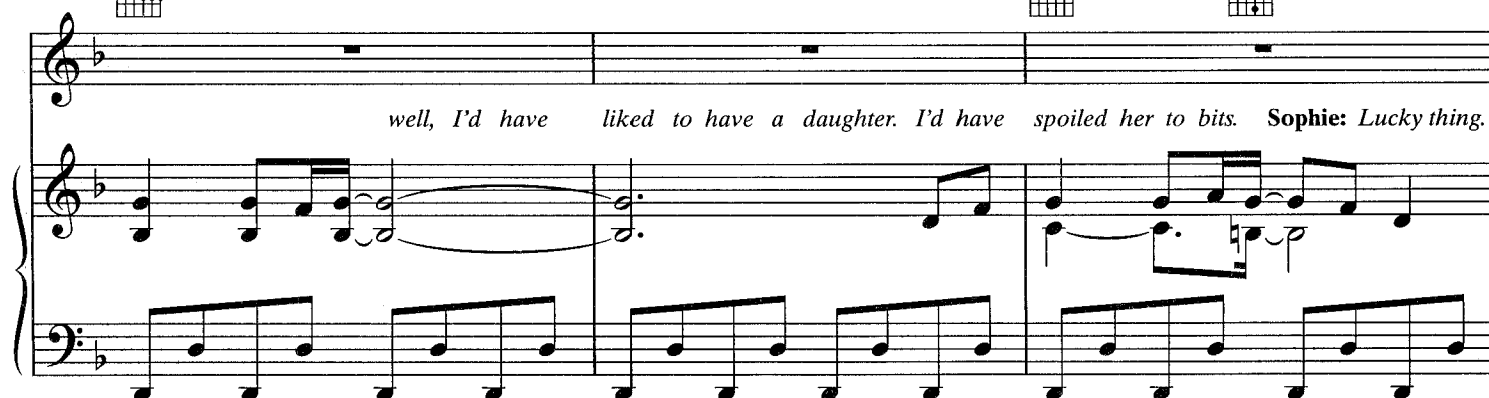
Dm7



G/D



well, I'd have liked to have a daughter. I'd have spoiled her to bits. Sophie: *Lucky thing.*





Harry: *Is your dad here?* **Sophie:** *I don't know.*

Harry: *What?* **Sophie:** *I don't know who my dad is.*

cresc.



Is there a man out there? Some-one to hear my prayer?

mf



Bill: *Can I be nosy? I'm a writer, so it goes with the territory.* **Sophie:** *Go on.*

p



Bill: How did your mother get this place? When I knew her she was singing in a nightclub on the mainland. **Sophie:** She was left some money



in a will. *We lived with an old lady when I was little.* *Her name was Sophia.* **Bill:** What, my

Great Aunt Sophia? **Sophie:** I think it must be. **Bill:** But, I always heard her money went to family.

Wait a minute. How old are you? **Sophie:** Twenty.

cresc.

Gim-me, gim-me, gim-me a man___ af-ter mid-night. Won't___ some-bod-y help___ me chase the

mf

shad-ows 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.

mf *rit.*

LAY ALL YOUR LOVE ON ME

Disco rock ♩ = 132

Verse 1:

Fm



Sky:

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

1. I was - n't jeal - ous be - fore we met. Now ev - 'ry man that I

mf

E♭

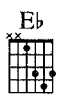


see is a po - ten - tial threat.

Fm



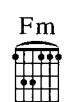
And I'm pos - ses - ive, it is - n't nice. You've heard me say - ing that



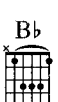
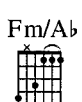
smok - ing was my on - ly vice. But



now it is - n't true, now ev - 'ry-thing is new



and all I've learned has o - ver - turned. I



beg of you:

Chorus:



Sophie:

Don't go wast - ing your e - mo -



tion, lay all your love on



me.

§ Verses 2 & 3:



2. It was like shoot - ing a sit - ting duck. A lit - tle small talk, a
 3. I've had a few lit - tle love af - fairs. They did - n't last ver - y



smile, and, ba - by, I was stuck.
long and they've been pret - ty scarce.



I still don't know what you've done with me. A grown-up wom - an should
I used to think that was sen - si - ble. It makes the truth e - ven



nev - er fall so eas - i - ly. I
more in - com - pre - hen - si - ble. 'Cause



feel a kind_ of fear_ when I don't have_ you near_
ev - 'ry - thing_ is new_ and ev - 'ry - thing_ is you_



Un - sat - is - fied, I skip my pride. I
 And all I've learned has o - ver - turned. What



To Coda ◊

beg can you, dear:
 I do?



Sky:

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



tion,
 tion, lay lay all your love on
 lay all your love on

E \flat

1. | 2. *D.S. % al Coda*

me. _____
me. _____

\oplus Coda

Cm G/C Cm G/C Cm A \flat

Sky:

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

G Cm B \flat /D E \flat 1. A \flat 6 B \flat 7

tion, lay all your love on
tion, lay all your love on

E \flat 2. A \flat 6 B \flat 7

me. _____ love on

Sophie:

Fm C/F Fm C/F Fm

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

Db6 C

mo - tion,
 vo - tion,

Fm Eb/G Ab Db6 Eb7

lay all your love on
 lay all your love on

Ab

1. 2.

me. me.

SUPER TROUPER

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately ♩ = 120

N.C.

Donna:

Su - per Troup - er, beams are gon - na blind__ me. But I won't feel__

mf

This system contains the first line of the vocal melody and the piano accompaniment. The vocal line is in 4/4 time, starting with a quarter note 'Su' and ending with a half note 'feel'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

This system continues the vocal melody and piano accompaniment. The vocal line includes a quarter rest before 'blue' and ends with a half note 'there's'. The piano accompaniment continues with the same rhythmic pattern.

you.

This system concludes the vocal melody and piano accompaniment. The vocal line starts with a quarter rest before 'you.' and ends with a quarter note. The piano accompaniment continues with the same rhythmic pattern.

The piano introduction consists of a four-measure sequence. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note B4. The left hand provides a steady bass line with quarter notes G2, A2, B2, and C3.

Verse:



1. I was sick and tired of ev - 'ry - thing when I called you last night from
 2. Fac - ing twen - ty thou - sand of your friends, how can an - y - one be so

The musical notation shows the vocal line and piano accompaniment for the first line of the verse. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.



Glas - gow. All I do is eat and drink and sing, wish - ing ev -
 lone - ly? Part of a suc - cess that nev - er ends, still I'm think -

The musical notation continues the verse with the vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern as the first line.



'ry show was the last show. So i - mag - ine I was
 ing a - bout you on - ly. There are mo - ments when I

The musical notation concludes the verse with the vocal line and piano accompaniment. The piano accompaniment features a final chord in the treble and a steady bass line.



glad to hear you're com - ing, Sud - den - ly it feels al - right.
 think I'm go - ing cra - zy, but it's gon - na be al - right.



And it's gon - na be so dif - f'rent when I'm on the stage to - night.

Chorus:



To - night the Su - per Troup - er, lights are gon - na find me,



shin - ing like the sun, smil - ing, hav - ing

G C

fun, feel-ing like a num - ber one. To - night the

Csus C Csus C

Su - per Troup - er beams are gon - na blind_ me. But I won't feel

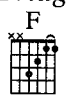
G Dm G To Coda ⊕

blue like I al - ways do, 'cause

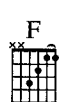
1. 2. C

some-where in the crowd_ there's some-where in the crowd_ there's you.

Bridge:



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



D.S. al Coda

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

⊕ Coda

N.C.


some - where in the crowd_ there's you. Su - per Troup - er, beams are gon - na blind_ me.


rit.


MONEY, MONEY, MONEY

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS


Moderately bright $\text{♩} = 120$


Cm  3


Ab7  4



mf

Fm  3

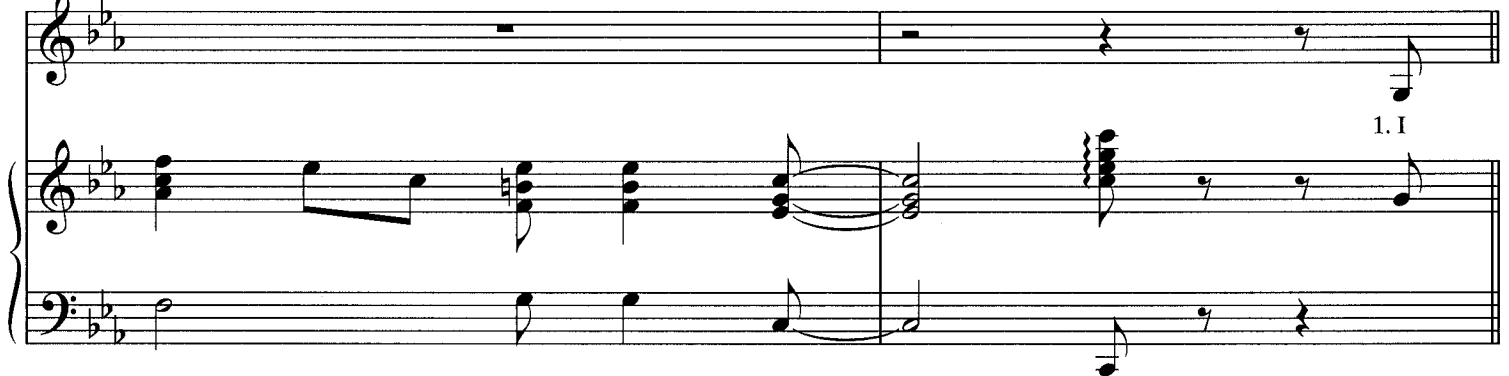
G7(#5)  3

Cm  3


N.C.


Donna:


1. I



Verse:

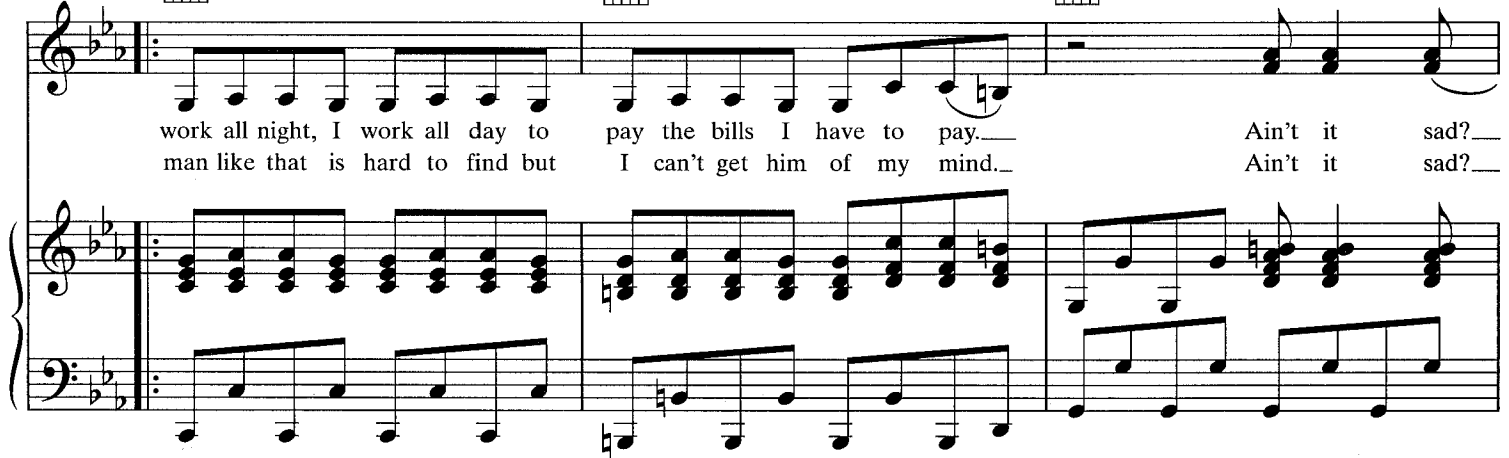
Cm  3

G7/B  3

G7(b9)  3

Ensemble:

work all night, I work all day to pay the bills I have to pay. Ain't it sad?__
man like that is hard to find but I can't get him of my mind. Ain't it sad?__





Donna:

And still there nev - er seems to be a
 And if he hap - pened to be free I



Ensemble:

sin - gle pen - ny left for me.
 bet he would - n't fan - cy me.
 That's too bad.
 That's too bad.



Donna:

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



if I got me a wealth - y man I would - n't have to work at all, I'd
 To Las Ve - gas or Mon - a - co and win a for - tune in a game, my

F#dim7



G



N.C.

fool a - round and have a ball.
 life would nev - er be the same.

rit. *a tempo*

Chorus:



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



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



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



All the things I could do — if I



had a lit - tle mon - ey. It's a rich man's world.

1.




It's a rich man's world. —

2. A

2.



First system of musical notation, including a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.



Second system of musical notation. The key signature changes to D major (two sharps). The vocal line includes the lyrics: "Mon - ey, mon - ey mon - ey, must be fun - ny".



Third system of musical notation. The key signature remains D major. The vocal line includes the lyrics: "in a rich man's world.".



Fourth system of musical notation. The key signature remains D major. The vocal line includes the lyrics: "Mon - ey, mon - ey, mon - ey, al - ways sun - ny".

G#7 G#7(#5) C#m F#m

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

G# C#7 F# A7 G#

All the things I could do if I

C#m F#m G#7(#5) C#m

had a lit - tle mon - ey. It's a rich man's world.

A7 F#m G#7(#5) C#m

It's a rich man's world.

MAMMA MIA

Words and Music by
BENNY ANDERSSON, STIG ANDERSON
and BJÖRN ULVAEUS

Moderately bright ♩ = 136

N.C.

Piano introduction in D major, 4/4 time. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The bass line consists of a steady eighth-note pattern. The dynamic marking is *mf*.

Verse:



Donna:

Vocal line for Donna with two verses. The piano accompaniment features chords in the right hand and a bass line in the left hand. The lyrics are:

1. I was cheat - ed by you and I think you know when...
2. I was an - gry and sad when I knew we were through...



Piano accompaniment for the second part of the verse. The right hand plays chords, and the left hand plays a bass line. The music concludes with a final chord in the right hand.

D A/D D G

So I made up my mind___ it must come to an end.____
 I can't count all the times___ I have cried o - ver you.____

D D+ D

Look at me now,___ will I ev - er learn?

D+ G

I don't know how,___ but I sud - den - ly lose___ con - trol.____

A G D

There's a fire___ with - in___ my soul.____ Just one

A G D

look and I can hear a bell ring. One more

A

look and I for - get ev - 'ry - thing, oh, oh.

§ Chorus:

D

Mam - ma Mi - a, here I go a - gain.

G C/G G D/G D

My, my, how can I re - sist ya? Mam - ma Mi - a,



does it show a - gain, — my, my, just — how much I've missed ya?



Yes, — I've been bro - ken - heart - ed, blue — since the day —



we part - ed. Why, why, did — I ev - er let you go? —



To Coda ◊



Mam - ma Mi - a, now I real - ly know, — my, my, I —

1.



— should not have let you go.—

2.



— should not have let you go.—



Donna: *What the hell are you all doing here? Well, I'd love to stop and chat, but I have to go and clean out my handbag or something.*



Bill: *Age does not wither her.* **Harry:** *I was expecting a rather stout matron.*

A6 A G D

Sam: No, she's still Donna. Just one

A G D

look and I can hear a bell ring. One more

A

look and I for - get ev - 'ry - thing, oh, oh.

D.S. al Coda

♩ Coda

G C G Em7 A D

my, my, I should not have let you go.

HONEY, HONEY

Words and Music by
BENNY ANDERSSON, BJÖRN ULVAEUS
and STIG ANDERSON

Bright ♩ = 138

Verse 1:



Sophie:

1. Hon - ey, hon - ey, how he thrills me, a -

ha, hon - ey, hon - ey. Hon - ey, hon - ey, near -

ly kills me, a - ha, hon - ey, hon - ey. I've

Honey, Honey - 6 - 1
PFM0205

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F Dm F

heard a - bout him be - fore, I want - ed to know some more.

Dm F Dm

And now I know what they mean, he's a love ma - chine.

Bb C Bb C


(Oh, he makes me diz - zy.)

Verse 2:


F Bb

Hon - ey, hon - ey, let me feel it, a - ha, hon - ey, hon - ey.

F



Hon - ey, hon - ey, don't con - ceal it, a -





Bb



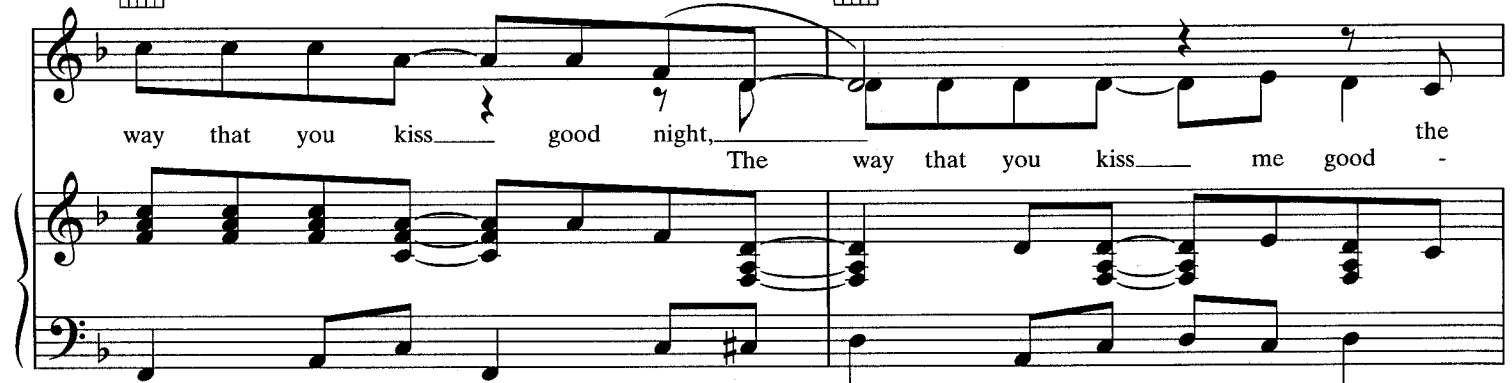
ha, hon - ey, hon - ey. The





F Dm


way that you kiss good night, The way that you kiss me good the -



F Dm

way night, that you hold me tight. the way that you're hold - ing me I



F  Dm 

feel like I wan - na sing ———— when you do your thing.



feel tight.



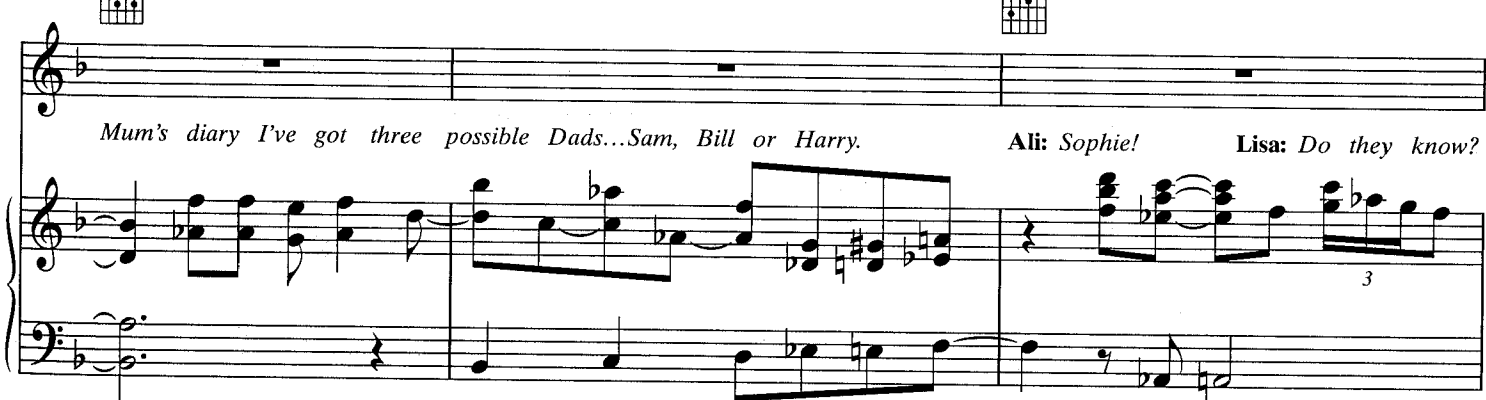
F 

Sophie: I want my Dad to give me away at my wedding, but according to my



B \flat 7  F7 

Mum's diary I've got three possible Dads...Sam, Bill or Harry. Ali: Sophie! Lisa: Do they know?



B \flat 7  F7  B \flat 7 

Sophie: What do you write to a total stranger? Come to my wedding — you might be my Dad?





No, they think my mum sent the invitations —



and after reading this diary I'm not surprised they all said yes!

Verse 3:



Hon - ey, hon - ey, how — you thrill — me, a - ha, hon - ey, hon - ey.



Hon - ey, hon - ey, near - ly kill — me, a -



ha, hon - ey, hon - ey. I've

Rubato



heard a - bout you be - fore, I want - ed to know some more.



And now I'm a - bout to see what you mean to



me.

rit.

THE NAME OF THE GAME

Words and Music by
BENNY ANDERSSON, STIG ANDERSON
and BJÖRN ULVAEUS

Moderately bright ♩ = 162 (♩ = ♩³)

Verse:



Sophie:

F#m B

I've seen you twice

C#m7 F#m C#m7 F#m

in a short time. Only a day

C#m7 F#m B F#m

since we started. It seems to me,

C#m7 F#m C#m7 F#m

for ev - 'ry time, I'm get - ting more

C#m7 F#m B

o - pen - heart - ed.

F#m B/D# C#m Dmaj7

Your smile and the sound of your voice and the way you see through me.

F#m B/D# C#m

Got a feel - ing, you give me no choice, but it means a - lot

Dmaj7



Bm7



Bm7/E



E7sus



to me. So I wan-na know, what's the name of the game?_

Chorus:

A



D



E



E/D



Does it mean an - y - thing to you?_

A



D



E



D



What's the name of the game?_

A



D



E



E/D



Can you feel it the way I do?_

A C#7 F#m

Tell me, please, 'cause I

Detailed description: This system contains the first three measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. Above the vocal line, three guitar chord diagrams are provided: A major (x02232), C#7 (x23432), and F#m (231212). The lyrics 'Tell me, please, 'cause I' are written below the vocal line.

B E C#7

have to know. I'm a cur - i - ous child,

Detailed description: This system contains the next three measures. It features a vocal line and piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: B major (222022), E major (022502), and C#7 (x23432). The lyrics 'have to know. I'm a cur - i - ous child,' are written below the vocal line.

F#m B E7sus

be - gin - ning to grow.

Detailed description: This system contains the next three measures. It features a vocal line and piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: F#m (231212), B major (222022), and E7sus (022502). The lyrics 'be - gin - ning to grow.' are written below the vocal line.

A






And you make me talk. And you

Detailed description: This system contains the final three measures. It features a vocal line and piano accompaniment. Above the vocal line, one guitar chord diagram is provided: A major (x02232). The lyrics 'And you make me talk. And you' are written below the vocal line.

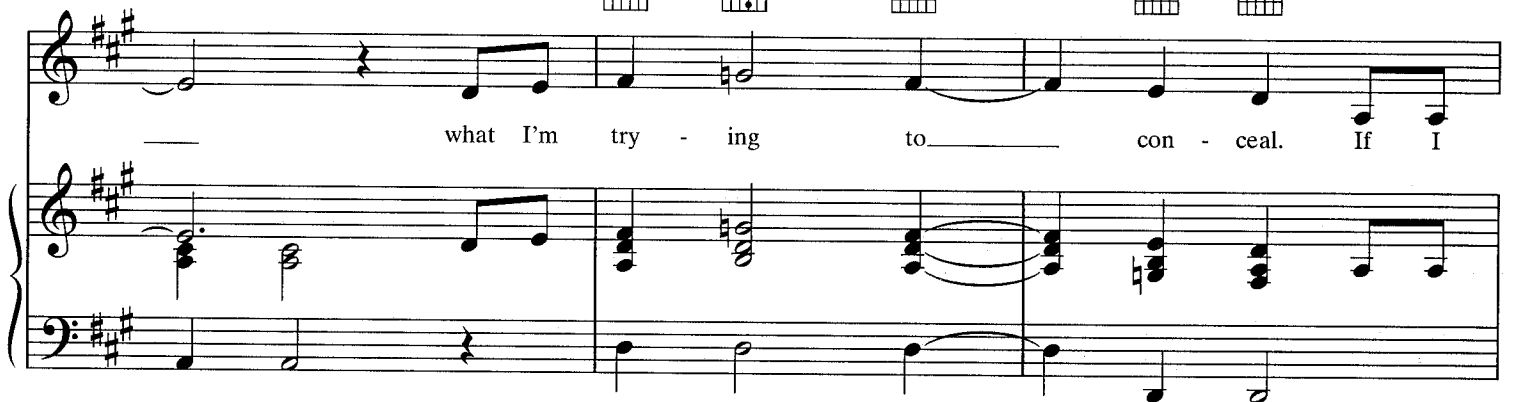
D/A  



make me feel. And you make me show




D  G/D  D  Em/D  D 

what I'm try - ing to con - ceal. If I



A  D/A 

trust in you, will you let me down?



A 

Would you laugh at me if I



F#m

Bm/F#

F#m

E/F#

F#m

G#m7

C#



said I care_____ for you?

Dmaj7



Could you feel the same_____ way too? I

N.C.

Bm7/E

E7sus

A

wan - na know,

the name of the game?_____

Bill:

I'll talk to your

D

E

E/D

moth - er to - night.

Does it mean an - y - thing_____

to you?_____

Sophie:



Bill:

Got - ta trust me, I'm do - ing what's right. And it means a - lot.____



Sophie:

What's the name of the game?____ Do you

Dmaj7



N.C.



feel the way_____ I do? I wan - na know.



Oh, yes I wan - na know, what's the name of the game?____

S.O.S.

Words and Music by
BENNY ANDERSSON, BJÖRN ULVAEUS
and STIG ANDERSON

Moderately ♩ = 126

Verse 1:



Sam:

G#dim7



1. Where are those hap - py days, they seem so hard to find?



G#dim7



I try to reach for you, but you have closed my mind.



What - ev - er hap - pened to our love?

Dm



Am



I wish I un - der - stood. It used to be so nice,

G#dim7



Am

E

Am

G/B

C

Dm

C

G/B

it used to be so good.

Chorus:

C



G



Dm



F



So when you're near me, dar - ling, can you hear me? S.

C



F/C



C



F/C



O. S.

C G Dm F

The love you gave me, nothing else can save me. S.

C F/C C F/C

O. S. When you're gone,

F Ab Bb C

how can I even try to go on?

F Ab

When you're gone, though I try,

B \flat C

how can I car - ry on?

Verse 2:

Dm C \sharp dim7 Dm

Donna:

2. You seem so far a - way, though you are stand - ing near.

C \sharp dim7 Dm

You make me feel a - live, but some - thing died I fear.

F C Gm

I real - ly tried to make it out. I wish I un - der - stood.

Dm



It used to be _____ so nice, _____

C#dim7



Dm



A/C#



Dm



C/E



F



Gm



F



C/E



_____ It used to be _____ so good. _____

Chorus:

F



C



Gm



Bb



Donna & Sam:

So when you're near _____ me, dar - ling, can you hear _____ me? S. _____

F



Bb/F



F



Bb/F



_____ O. S. _____



Musical staff with lyrics: The love you gave me, noth - ing else can save me. S. O. S.

The love you gave me, noth - ing else can save me. S. O. S.

Piano accompaniment for the first system, including treble and bass clefs.



Musical staff with lyrics: When you're gone, how can I e - ven try to go on?

When you're gone, how can I e - ven try to go on?

Piano accompaniment for the second system, including treble and bass clefs.



Musical staff with lyrics: When you're gone, though I try,

When you're gone, though I try,

Piano accompaniment for the third system, including treble and bass clefs.



To Coda ◊

Musical staff with lyrics: how can I car - ry on?

how can I car - ry on?

Piano accompaniment for the fourth system, including treble and bass clefs.

Dm A7sus A7 Dm

This system contains the first four measures of the piece. It features a guitar part with four chord diagrams: Dm (x02321), A7sus (x02023), A7 (x02023), and Dm (x02321). The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

A7sus A7 Dm A7/E Dm C *D.S. al Coda*

This system contains measures 5 through 10. The guitar part includes chord diagrams for A7sus (x02023), A7 (x02023), Dm (x02321), A7/E (x02023), Dm (x02321), and C (x32010). The piano accompaniment continues with complex chordal textures and melodic patterns.

Coda Bb Db

This system is the Coda section, containing measures 11 and 12. The guitar part features chord diagrams for Bb (x02013) and Db (x02013). The piano accompaniment concludes the piece with sustained chords and a final melodic flourish.

Eb F Fsus F Fsus F

This system contains the final six measures of the piece. The guitar part includes chord diagrams for Eb (x02013), F (x02321), Fsus (x02321), F (x02321), Fsus (x02321), and F (x02321). The piano accompaniment provides a rhythmic and harmonic foundation for the final chords.

UNDER ATTACK

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderate techno ♩ = 116

B7sus




F#m7


B7sus





Verse:

B7sus


B7


B7sus


Sophie:



1. Don't know how to take it, don't know ___ where to go, ___ my re - sis - tance run - ning low. _
2. See additional lyrics

B7 E A B7sus

And ev - 'ry day the hold is get - ting tight - er _____ and it trou - bles me so. _____

E B7sus B7

(You know that I'm no - bod - y's fool.) I'm no - bod - y's fool and yet it's _____ clear to me, _____

B7sus B7 E A

I don't have a strat - e - gy. _____ It's just like tak - ing can - dy from a ba - by, _____

Chorus:
B7sus B7 E A B7sus B7

_____ and I think I might be: Un - der at - tack, I'm be - ing tak - en, _____



a - bout to crack, de - fen - ses break - ing. — Won't some - bod - y please



have a heart, — come and res - cue me now, — 'cos I'm fall - ing a - part? —





Un - der at - tack, I'm tak - ing cov - er, — they're on my track, three

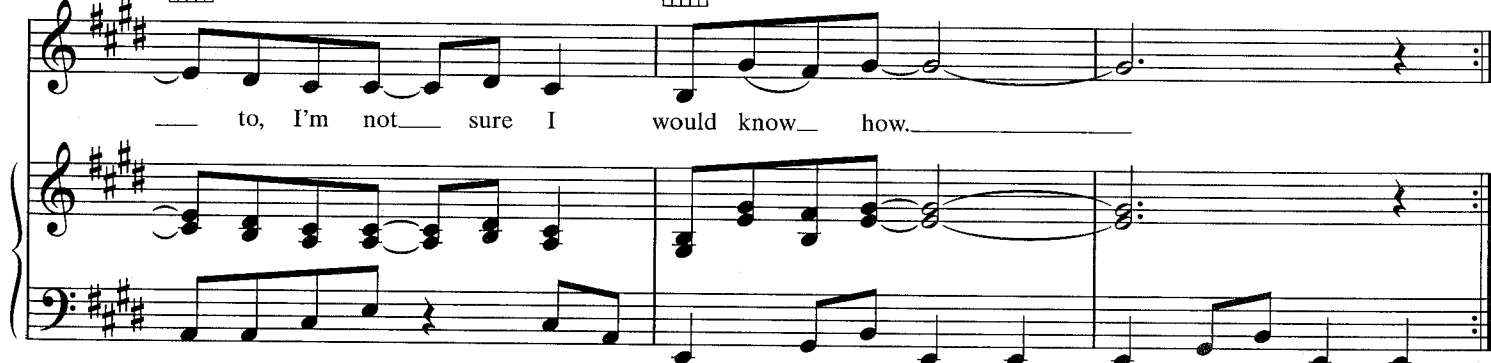




dads, one lov - er. — Think - ing noth - ing can stop them now. — Should I want —

To Coda C 1.

A  E 

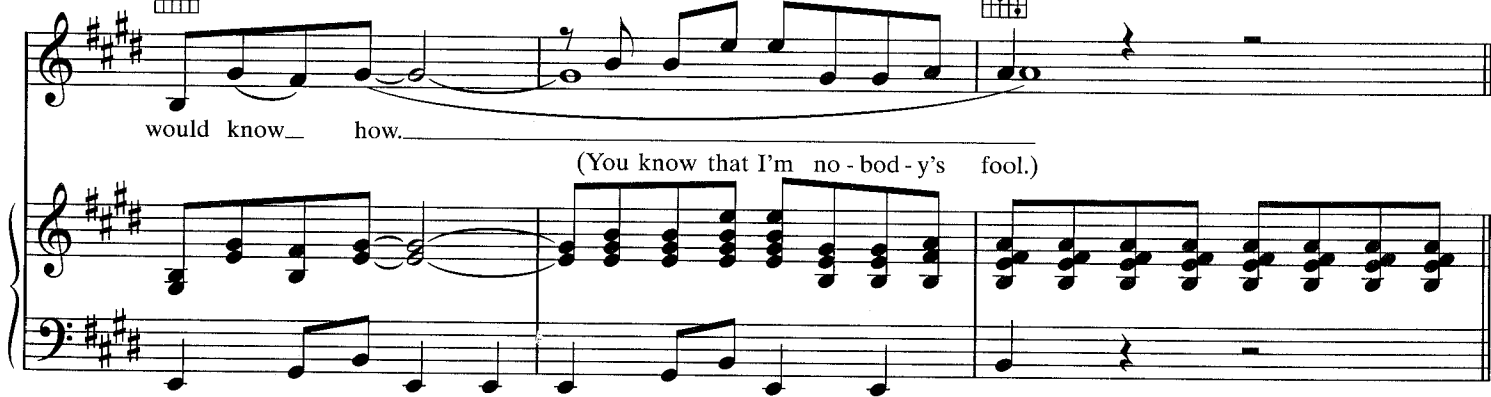
to, I'm not sure I would know how.






2. E  B7sus 


would know how.



(You know that I'm no-bod-y's fool.)




Bridge:

G#  A  E/G# 



A  E 

D.S. C al Coda



♩
Coda



N.C.

would know... how...

B7sus
2

Verse 2:

This is getting crazy, I should tell them so,
Really let my anguish show.
I feel like I was trapped within a nightmare,
I've got nowhere to go.
(Still undecided, I suppose.)
Yes, it's what I wanted but I'm scared as hell,
Staring down the deepest well.
I hardly dare to think of what would happen,
Where I'd be if I fell:
(To Chorus:)

DOES YOUR MOTHER KNOW

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately fast $\text{♩} = 136$

N.C.

Piano introduction in B-flat major, 4/4 time. The right hand is silent (N.C.). The left hand plays a rhythmic accompaniment of eighth notes. The dynamic is *mf*.

Verse:



Tanya:

Vocal line with piano accompaniment. The piano part provides harmonic support with chords and a steady eighth-note bass line. The vocal line includes two verses.

1. You're so hot___ teas - ing me___ So you're blue,___
2. I can see___ what you want___ But you seem___



Vocal line with piano accompaniment. The piano part continues with harmonic support. The vocal line includes the second verse.

___ but I can't take a chance on a kid like you,___
___ pret - ty young to be search - ing for that kind of fun,



it's something I could-n't do. —
so may-be I'm not the one. —

Now



There's that look — in your eyes. — I can read —
you're so cute, — I like your style. — And I know —



— in your face that your feel - ings are driv-ing you wild, — ah, —
— what you mean when you give me a flash of that smile, —



— but boy, you're on - ly a child. — } Well, I could
but boy, you're on - ly a child. — }

Chorus:

E \flat Ebsus E \flat Ebsus

dance with you, hon - ey, if _____ you think it's fun - ny, does_____

E \flat B \flat

_____ your moth - er know that you're out?_____ And I could

E \flat Ebsus E \flat Ebsus

chat with you, ba - by, flirt_____ a lit - tle may - be, does_____

E \flat B \flat

_____ your moth - er know that you're out?_____ Take it

Bridge:

B \flat 7



E \flat /B \flat



E \flat m/B \flat



eas - y, (take it eas - y) bet - ter slow down, boy. — That's no

B \flat



E \flat m/B \flat



B \flat



E \flat m/B \flat



way to go, — does your moth - er know? — Take it

B \flat



B \flat 7



E \flat /B \flat



E \flat m/B \flat



eas - y, (take it eas - y) try to cool it, boy. — Play it

To Coda \diamond

B \flat



E \flat m/B \flat



B \flat



E \flat m/B \flat



G \flat /A \flat



nice and slow, — does your moth - er know? —

C# B/C# F#/C# F#m/C# C#m

This system contains five guitar chord diagrams: C# (x4), B/C# (x4), F#/C# (x4), F#m/C# (x4), and C#m (x4). The piano accompaniment features a melody in the right hand and a bass line in the left hand, starting with a mezzo-forte (*mf*) dynamic.

F#/C# N.C. B/C#

This system contains three guitar chord diagrams: F#/C# (x4), N.C. (No Chords), and B/C# (x4). The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

F# E/F# B/F# Bm/F# F#m

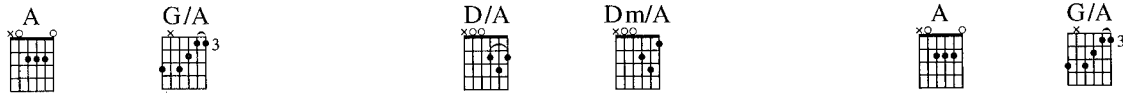
This system contains five guitar chord diagrams: F# (x4), E/F# (x4), B/F# (x4), Bm/F# (x4), and F#m (x4). The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with a mezzo-forte (*mf*) dynamic marking.

B/F# N.C. Db/Eb

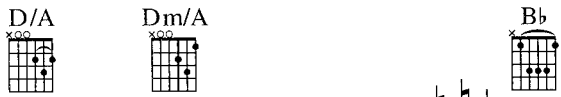
This system contains three guitar chord diagrams: B/F# (x4), N.C. (No Chords), and Db/Eb (x4). The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.



First system of musical notation, including guitar chord diagrams and piano accompaniment.



Second system of musical notation, including guitar chord diagrams and piano accompaniment.



D.S. al Coda

Third system of musical notation, including guitar chord diagrams and piano accompaniment.

⊕ *Coda*



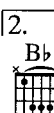
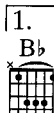
Coda section of musical notation with lyrics: moth - er know? Well, I could



dance with you, hon-ey, if you think it's fun-ny, does your moth-er know that you're out?_



And I could chat with you, ba-by, flirt a lit-tle may-be, does_



your moth-er know that you're out? Well, I could Does_



your moth-er know that you're out? Does your moth-er know that you're out?

OUR LAST SUMMER

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderate rock ♩ = 96

F#sus



F#



F#2



F#



Harry:

I can still re - call

Chorus:



our last sum - mer. I can see it all,



walks a - long the Seine, laugh - ing in the rain. Our last

E F# Bsus

sum - mer, mem - 'ries that re - main.

Verse 1:

B B/A# B/G# B/F#

1. We made our way a - long the riv - er and we sat down on the

E B/D# C#m C#m/B F# C#/E#

grass by the Eif - fel tow - er. I was so hap - py we had

D#m11 C# F# F#/E B/D# F#7/C#

met, it was the age of no re - gret, oh



yes. Those cra - zy years, that was the time of the flow - er -



pow - er. But un - der-neath we had a fear of fly - ing,



of grow - ing old, a fear of slow - ly dy - ing. We took our chance,



Donna & Harry:

like we were danc - ing our last dance. I can still re - call

Chorus:

B D#m E F# B D#m

our last sum-mer. I still see it all,

E F# B D#7 G#m D#m/F#

in the tour-ist jam, round the No-tre Dame. Our last

E F# Bsus B F# B D#m

sum-mer, walk-ing hand in hand. Par-is res-tau-rants, our last

E F# B D#m E F#

sum-mer, morn-ing crois-sants. Liv-ing for the day,

B D#7 G#m D#m/F#

wor - ries far a - way. Our last

E F# Bsus

sum - mer, we could laugh and play.

Verse 2:

B Donna: B/A G#m G#m/F#

And now you're work - ing in a bank, the fam - 'ly man, a foot - ball

E B/D# C#m C#m/B F#/A# C#

fan, and your name is Har - ry. How dull it seems yet,

F# E/F# B/F# F#

you were the he - ro of my dreams. I can still re-call

B D#m E F# B D#m

our last sum - mer. I can see it all,

E F# B D#7

walks a - long the Seine, laugh - ing in the rain.

G#m D#m/F# E F# F#sus B

Our last sum - mer, mem - ries that re - call.

rit. e dim.

THE WINNER TAKES IT ALL

Words and Music by
 BENNY ANDERSSON
 and BJÖRN ULVAEUS

Moderately fast ♩ = 126

Verse:

Donna:



1. I don't wan - na talk arms, kiss talk

mf




a - bout things we've gone through,
 think - ing I be - longed there,
 like I used to kiss you,
 if it makes you feel sad,




I though it's hurt - ing me,
 fig - ured it made sense,
 does it feel the same
 and I un - der - stand


C




now _____ it's his - to - ry.
 build - ing me a fence,
 when she calls your name?
 you've come to shake my hand.




F



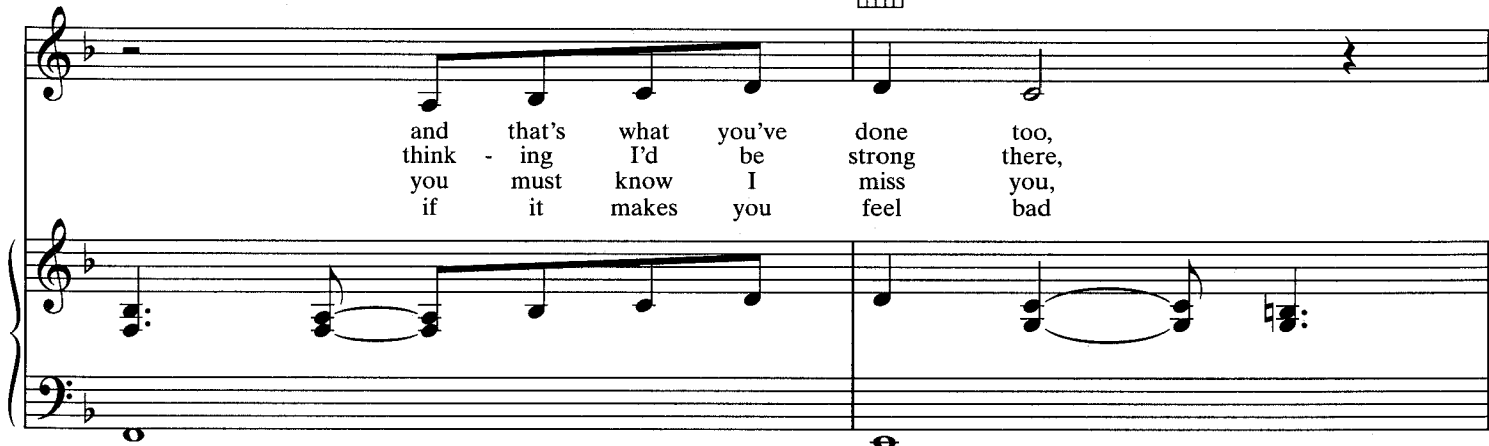
I've _____ played all my cards
 build - ing me a home,
 Some - where deep in - side,
 I a - pol - o - gize



C/E



and that's what you've done too,
 think - ing I'd be strong there,
 you must know I miss you,
 if it makes you feel bad



Gm/D



noth - ing more to say,
 but I was a fool,
 see - ing what can I say,
 me so tense,

C

To Coda ♪

no more _____ ace to play.
 play - ing _____ by the rules.
 rules must _____ be o - beyed.
 no self - con - fi - dence.

Chorus:

F

The win - ner takes it all,
 The gods may throw a dice,
 The judg - es will de - cide,

A7/C#

Dm



the los - er stand - ing small
 their minds as cold as ice,
 the likes of me a - bide,

D7/F#

Gm



be - side the vic - to - ry,
 and some - one way down here
 spec - ta - tors of the show,

C



that's her des - ti - ny.
 los - es some - one dear.
 al - ways stay - ing low.

1.

2.3.

2. I was in your

The winner takes it
The game is on a -




1. { all, (Takes it all. the loser has to
2. { gain, (On a gain. a lover or a

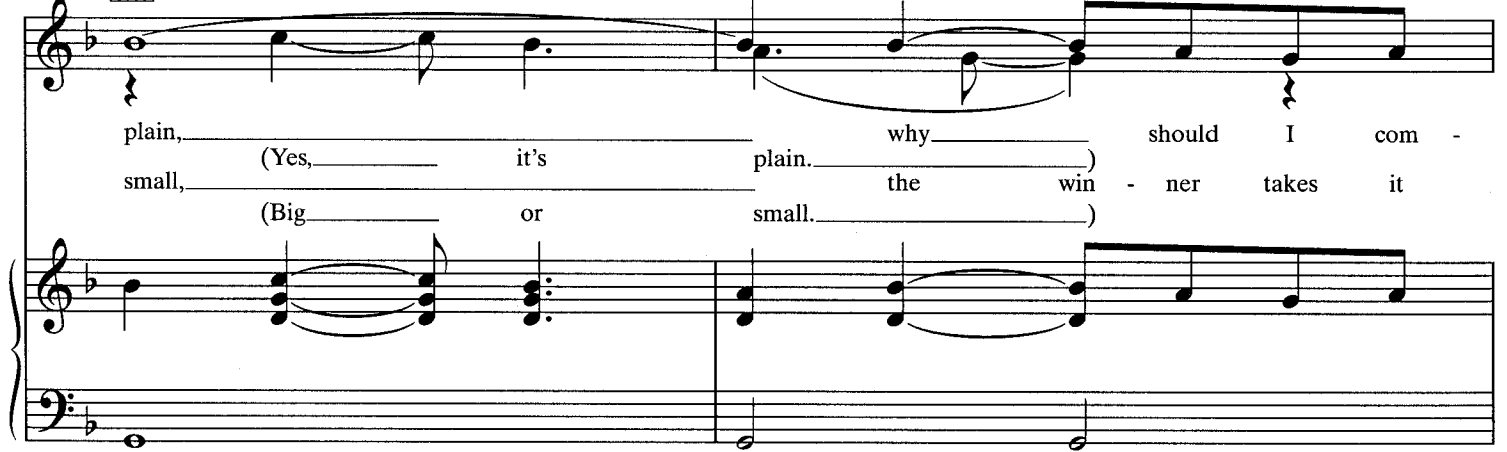


fall, friend, (Has to fall. it's simple and it's
friend, (Or a friend. a big thing or a


Gm



plain, _____ why _____ should I com -
 (Yes, _____ it's plain. _____)
 small, _____ the win - ner takes it
 (Big _____ or small. _____)

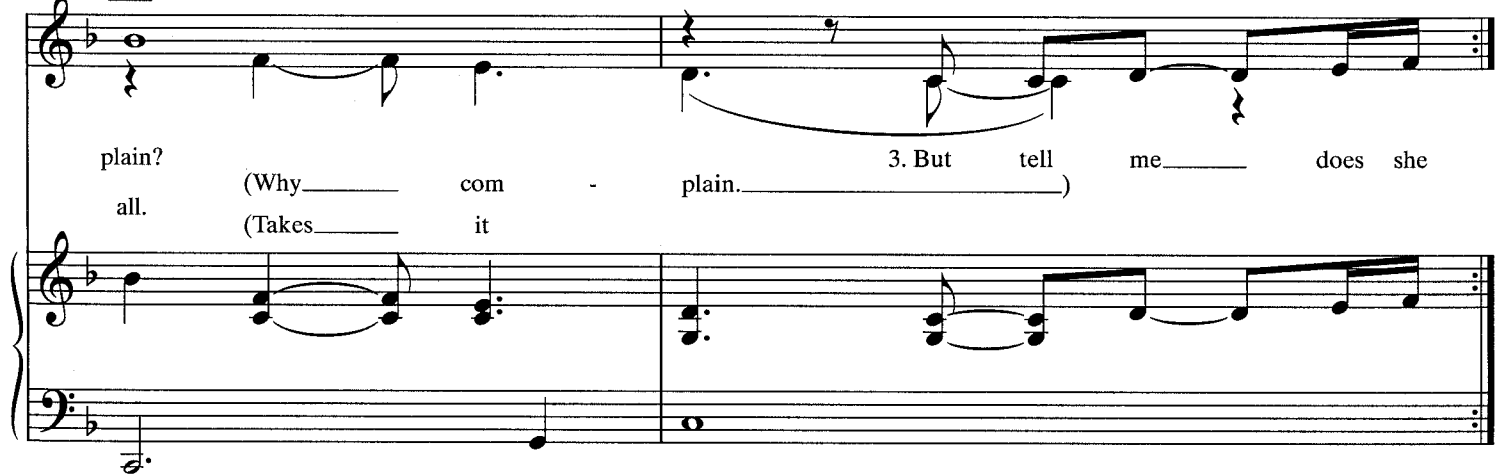


C



1.

plain? _____ 3. But tell me _____ does she
 all. _____ plain. _____
 (Why _____ com -
 (Takes _____ it



2.

D.S. al Coda

all. _____) 4. I don't _____ wan - na



♩
Coda



But you see... The win - ner takes it all.

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



The win - ner takes it all.

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





The game is on a -

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

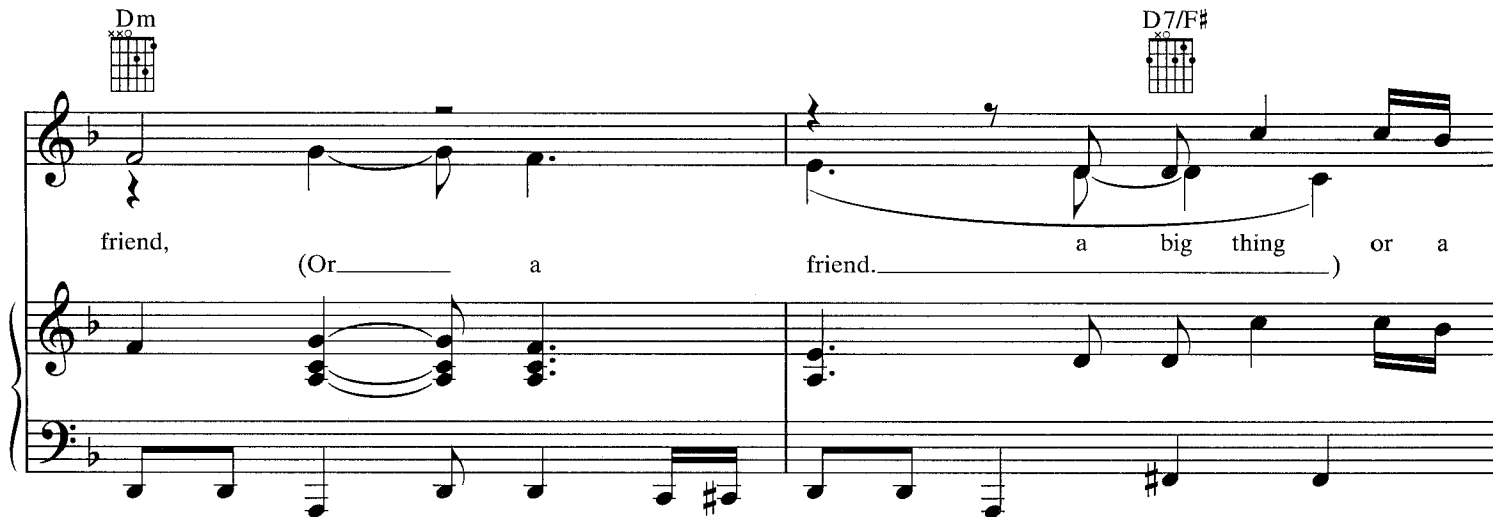



gain, (On a - gain. a lov - er) or a

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

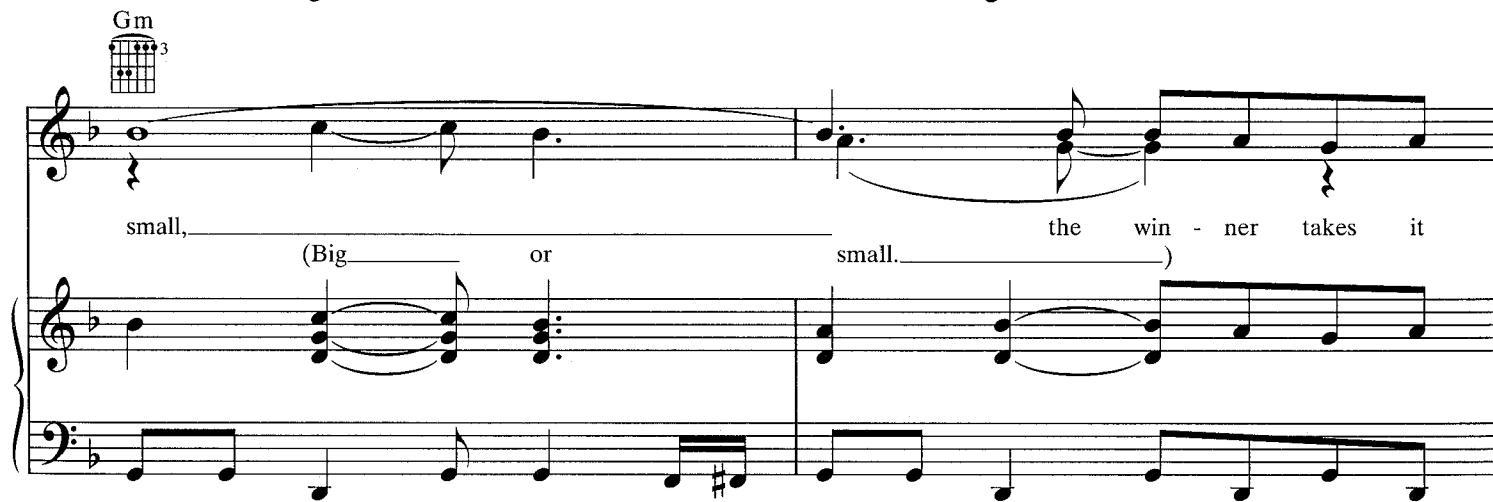
Dm  D7/F# 


friend, (Or a friend. a big thing) or a



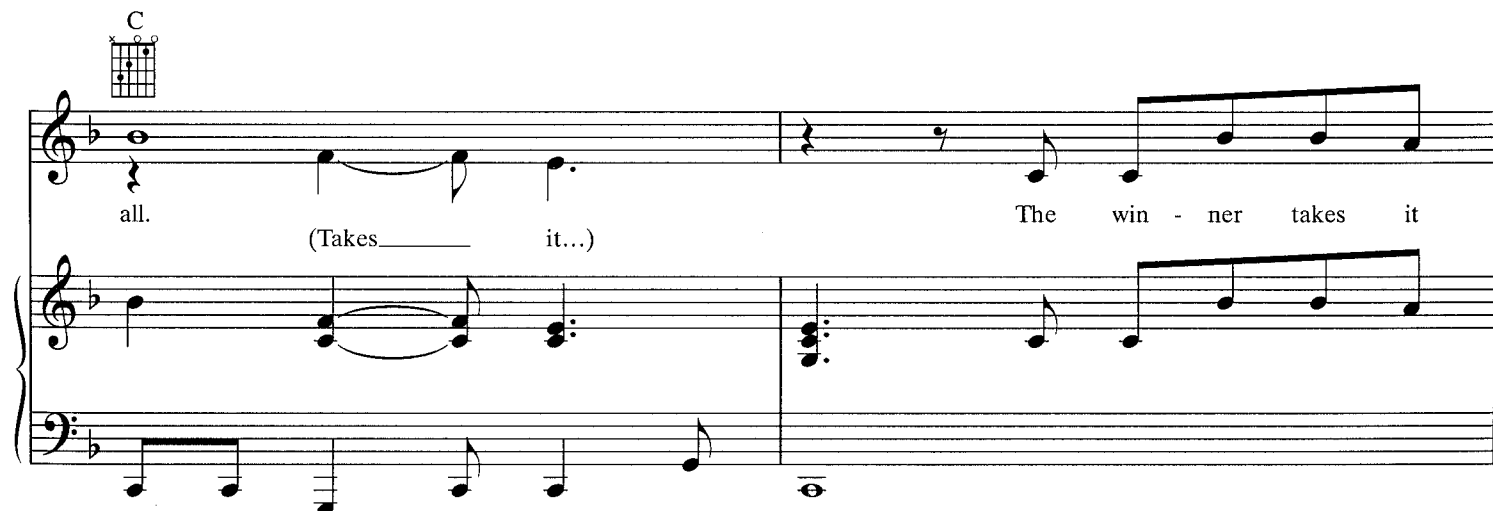
Gm 





small, (Big or small. the win - ner takes it



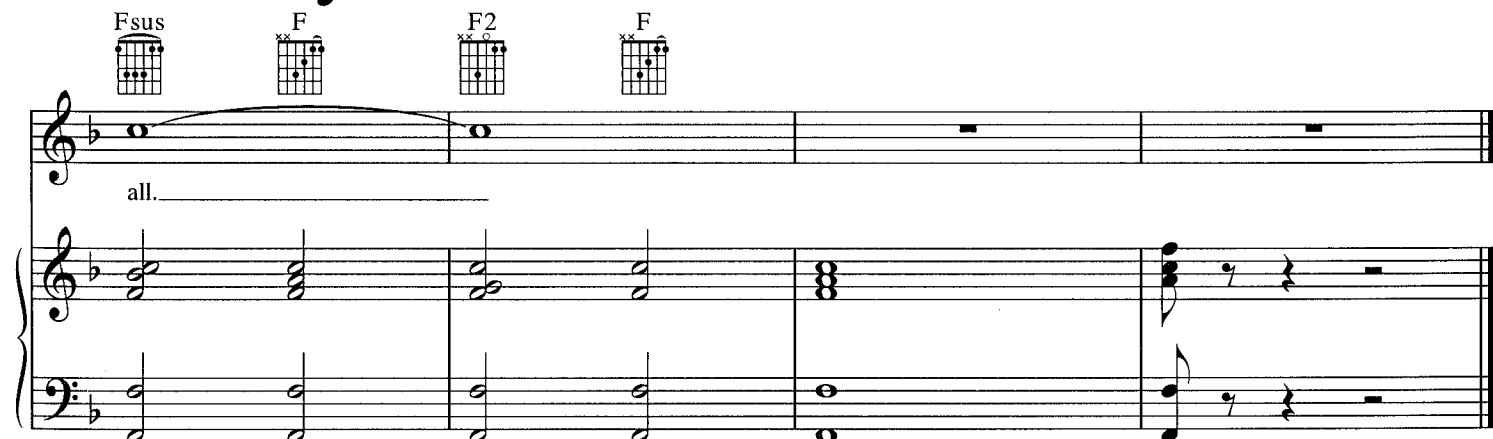
C 

all. (Takes it...) The win - ner takes it



Fsus  F  F2  F 

all.



ONE OF US

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately slow ♩ = 84



Donna:

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



call, sor - ry for her - self, feel - ing



stu - pid, feel - ing small, wish - ing you had nev - er left at all.

Verse:

G Gmaj7 Bm Em Em/D C

They passed me by, all of those great ro - manc - es, be - cause of

G/B D/C C G/D D G Gmaj7

your rob - bing me of my right - ful chanc - es. My pic - ture clear,

Bm Em Em/D C Bm

ev - 'ry - thing seemed so eas - y. But then you dealt me the blow, one of

Em Am Am/G D

us had to go. How you hurt me, I want you to know. One of us is

G G/F# Em Em/D

cry - ing, one of us is ly - ing in her lone - ly

C E7sus E7 Am A7/G

bed, star - ing at the

D C D

ceil - ing, wish - ing she was some - where else in -

G Em C D

stead. One of us is

G G/F# Em Em/D

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

C E7 Am

sor - ry for her -

A7/C# G/D

self, feel - ing stu - pid, feel - ing small,

D G

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

I HAVE A DREAM

Words and Music by
BENNY ANDERSSON
 and **BJÖRN ULVAEUS**

Moderately ♩ = 104

Guitar Capo 1 → C^{sus}



Piano → D^bsus

D^b

Musical score for the piano introduction, featuring treble and bass clefs with a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece starts with a 2-measure rest in the treble and a 4-measure rest in the bass, then begins with a series of chords and single notes. A dynamic marking of *mf* is present.

G7

 A^b7

C

 D^b

Sophie:

Musical score for the vocal introduction, featuring a treble clef and a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece starts with a 4-measure rest in the treble and a 4-measure rest in the bass, then begins with a series of chords and single notes. The lyrics "1. I have a" are written below the melody.

Verse 1:

G7

 A^b7

C

 D^b

Musical score for the first verse, featuring a treble clef and a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece starts with a 4-measure rest in the treble and a 4-measure rest in the bass, then begins with a series of chords and single notes. The lyrics "dream, a song to sing to help me" are written below the melody.

G7



A \flat 7

C



D \flat

cope with an - y - thing.

G7



A \flat 7

If you see the won - der of a fair - y

C



D \flat

G7



A \flat 7

tale, you can take the fu - ture

C



D \flat

e - ven if you fail. I be - lieve in

G7



Ab7

F



Gb

an - gels, some - thing good in ev - 'ry - thing I

C



Db

G7



Ab7

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

F



Gb

C



Db

G7



Ab7

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

C



Db

Ensemble:

I have a dream. I have a

Verse 2:

G7



C



A \flat 7

D \flat

dream, a fan - ta - sy to help me

G7



C



A \flat 7

D \flat

through re - al - i - ty.

G7



A \flat 7

And my des - ti - na - tion makes it worth the

C



G7



D \flat

A \flat 7

while, push - ing through the dark - ness,



Db

still an - oth - er mile. I be - lieve



Ab7

in an - gels, some - thing good in



Gb



Db



Ab7

ev - ry - thing I see. I be - lieve in an - gels



Gb



Db

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

G7 Ab7 C Db

stream. I have a dream.

G7 Ab7 Sophie:

I'll cross the stream. I have a

G7sus Ab7sus Em/G Fm/Ab G7sus Ab7sus

dream. I'll cross the stream.

G7 Ab7 G/C Ab/Db C(9) Db(9)

I have a dream.

TAKE A CHANCE ON ME

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Freely
Chorus:



Rosie:

The first system of musical notation for the chorus. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The lyrics are: "If you change your mind, I'm the first in line."

The second system of musical notation. The vocal line continues with the lyrics: "Hon - ey, I'm still free, take a chance on me."

F5



The third system of musical notation. The vocal line continues with the lyrics: "If you need me, let me know, gon - na be a - round,"

if you've got no place to go when you're

feel - ing down. If you're still a lone

Moderately fast $\text{♩} = 108$

when the pret - ty birds have flown, hon - ey, I'm still free,

take a chance on me. Gon - na do my ver -

y 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. _____

Verse:



1. We can go danc - ing, we can go walk - ing, as
 take your time, ba - by, I'm in no hur - ry. I



long as we're to - geth - er.
 know I'm gon - na get you.



Lis - ten to some mu - sic, may - be just talk - ing, you'd
 You don't wan - na hurt me, ba - by, don't wor - ry,



get to know me bet - ter.
 I ain't gon - na let you. 'Cause you know I got
 Let me tell you now,

Gm Eb

so much that I wan - na do_____ when I dream I'm a - lone with you,___ it's
 my love is___ strong e - nough___ to___ last when things___ get rough,___ it's

Gm Eb Gm

mag - ic.____ You want me to leave it there,___
 mag - ic.____ You say that I waste my time,___


Eb Cm7

a - fraid of a love af - fair,___ but I think you know___
 but I can't get you off my mind,___ and I think you know___

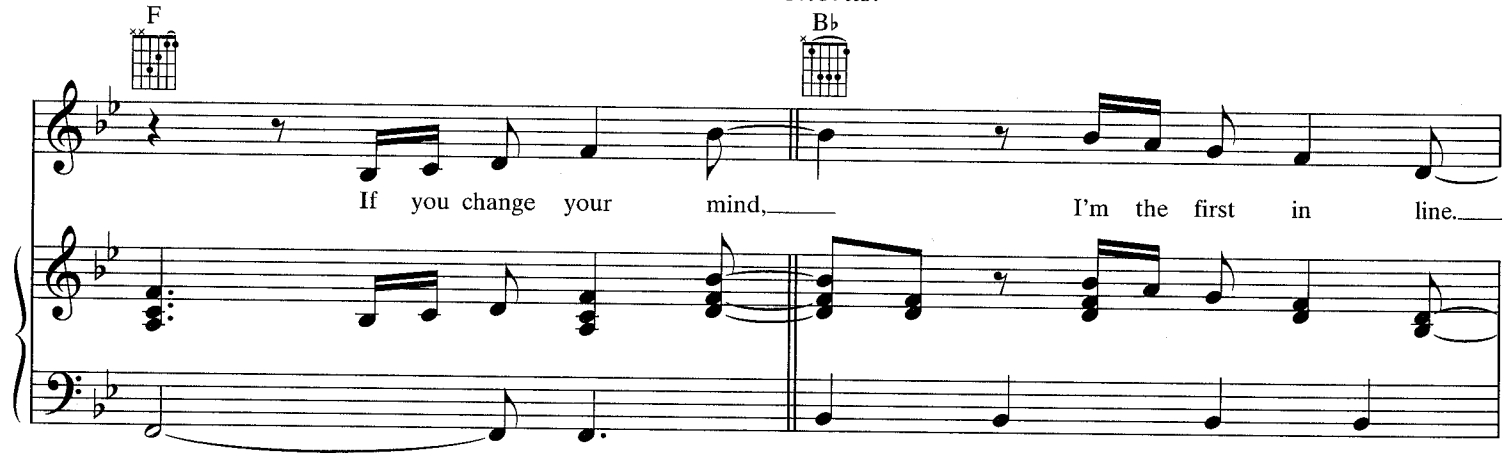
F Cm7 To Coda

that I want you so.____
 that I want you so.____

Chorus:

F  Bb 

If you change your mind, I'm the first in line.



Hon - ey, I'm still free, take a chance on me.



F 

If you need me, let me know, gon - na be a - round,



if you've got no place to go when you're





feel - ing down. — If you're still a - lone —



— when the pret - ty birds — have flown, hon - ey, I'm still free, —



— take a chance on me. — Gon - na do my ver -

y best and it ain't no lie, — if you put me to —

B \flat Cm7

the test, if you let me try. Take a chance on me,

F Cm7 F D.S. $\text{\textcircled{S}}$ al Coda

take a chance on me. 2. Oh, you can

$\text{\textcircled{C}}$ Coda

N.C.

F

F F/A Bb F/A Gm7 F Gm7 F/A Bb

The first system of music features guitar chord diagrams for F, F/A, Bb, F/A, Gm7, F, Gm7, F/A, and Bb. The piano accompaniment is in 2/4 time, with the right hand playing a melody of eighth and quarter notes, and the left hand providing a bass line of quarter notes.

F/A Gm7 F Bbsus Bb

The second system continues the piece with guitar chords F/A, Gm7, F, Bbsus, and Bb. The piano accompaniment shows a change in tempo or feel, with the right hand playing a more active melody and the left hand using a mix of quarter and eighth notes.

Bb2 Bb Bbsus Bb

The third system features guitar chords Bb2, Bb, Bbsus, and Bb. The piano accompaniment continues with a steady eighth-note melody in the right hand and a bass line in the left hand.

Bb2 Bb Bbsus Bb

The fourth system repeats the guitar chords Bb2, Bb, Bbsus, and Bb. The piano accompaniment maintains the eighth-note rhythmic pattern in the right hand.

Fsus F F7 Bb

rit.

The fifth system concludes the piece with guitar chords Fsus, F, F7, and Bb. The piano accompaniment features a *rit.* (ritardando) marking, with the right hand playing a melodic line and the left hand holding sustained chords.

I DO, I DO, I DO, I DO, I DO

Words and Music by
BENNY ANDERSSON, BJÖRN ULVAEUS
and STIG ANDERSON

Moderately, with a "12/8" feel ♩ = 112 (♩ = $\frac{1}{3}$ ♩)



Sam:

I can't con - ceal it, don't you



Rosie & Tanya:

see, can't you feel it? Say I



do, I do, I do, I do, I do, I do.



Sam:

Don - na, let's try it, you love



Donna:

me, don't de - ny it. Say I do? I



Ensemble:

do, I do, I do, I do, I do. Oh, I've



been dream - ing through my
hard feel - ings be - tween

F Dm7 D7

lone you ly and past. me. Now If I we just can't

Dm7 G7

made it, I found you at and last. } So come on
make it well, just wait and sec. }

C G C A7

now, let's try it, I love you, can't de - ny

Dm G

it. 'Cos it's true, I do, I do, I do, I do, I

1.

C F C

do. Oh, no

2.

C Ab

do.

Db Ab Db Bb7

Love me or leave me, make your choice but be - lieve -

Eb Ab

me. I love you, I do, I do, I do, I do, I

Db Ab Db Ab

do. I can't con - ceal.

Db Bb7

it, don't you see, can't you feel

Eb Ab

it, don't you too? I

Db sus Db

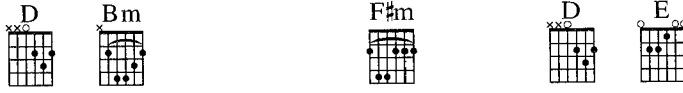
do, I do, I do, I do, I do.

rit. *straight 8ths*

KNOWING ME, KNOWING YOU

Words and Music by
 BENNY ANDERSSON, STIG ANDERSON
 and BJÖRN ULVAEUS

Moderately ♩ = 108



Musical notation for the introduction, including treble and bass clefs, a 4/4 time signature, and piano markings.

Verse:



Sam:

Musical notation for the first verse, including lyrics and piano accompaniment.

1. No more care free laugh ter,
 2. Mem 'ries, good days, bad days.



Musical notation for the second verse, including lyrics and piano accompaniment.

si lence ev er
 They'll be with me



af - ter. — Walk - ing through an emp - ty house,
 al - ways. — In those old fa - mil - iar rooms



tears in my eyes. —
 chil - dren would play. —



This is how the sto - ry ends, — this is good - bye. —
 Now there's on - ly emp - ty - ness, — noth - ing to say. —



Know - ing me, know - ing

Chorus:

E A D

you, (a - ha) there is noth - ing we can do. Know - ing me, know - ing

E A D

you, (a - ha) we just have to face it this time, we're

E A C#m D E

through. Break-in' up is nev - er eas - y, I know but I

A D E A D

have to go. Know - ing me, know - ing you, it's the best

1.

E A C#m

I can do.

D E

2.

F#m B7/D# A/E

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

D E Asus A

I can do.

rit.

SLIPPING THROUGH MY FINGERS

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately slow ♩ = 70

Verse:



Donna:

1. School - bag in hand, she leaves home in the ear - ly morn - ing,
2. Sleep in our eyes, her and me at the break - fast ta - ble,

mp

(with pedal)



wav - ing good - bye with an ab - sent - mind - ed smile.
bare - ly a - wake, I let pre - cious time go by.



I watch her go with a surge
Then when she's gone, there's that old

F Am Bb Csus C

of that well-known sad-ness, and I have to sit down for a
mel-an-chol-y feel-ing and a sense of guilt I can't de-

F Bb C/E

while. The feel-ing that I'm los-ing her for-
ny. What hap-pened to the won-der-ful ad-

F A+ A Bb C

ev-er and with-out real-ly en-ter-ing her
ven-tures, the plac-es I had planned for us to

F Bb C/E

world. I'm glad when-ev-er I can share her
go? Well, some of that we did, but most we



laugh - ter, that fun - ny lit - tle girl. _____ }
 did - n't a why, I just don't know. _____ } Slip - ping through my

Chorus:



fin - gers all the time, — I try to cap - ture ev - 'ry min - ute, —



the feel - ing in it. Slip - ping through my fin - gers all the time, —



— do I real - ly see what's in her mind? — Each time I think I'm close to know -

Gm Bb2 F Csus C 1. F

ing she keeps on grow-ing. Slip-ping through my fin-gers all the time...

2. F Bb C

Donna & Sophie:

Some-times I wish that I could freeze the

F A+ A Bb C

pic-ture and save it from the fun-ny tricks of time...

F Bb C F

Slip-ping through my fin-gers.



Musical notation for the first system, including treble and bass clefs, a 4/4 time signature, and piano accompaniment.



Musical notation for the second system, including treble and bass clefs, a 2/4 time signature, and piano accompaniment.



Donna:

Vocal line and piano accompaniment for the first part of the lyrics. The piano part includes a *mp* dynamic marking.

School - bag in hand, she leaves home in the ear - ly morn - ing,



Vocal line and piano accompaniment for the second part of the lyrics. The piano part includes a *rit. e dim.* dynamic marking and a triplet of eighth notes.

wav - ing good - bye with an ab - sent - mind - ed smile...