

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

ABBA[®]

GOLD

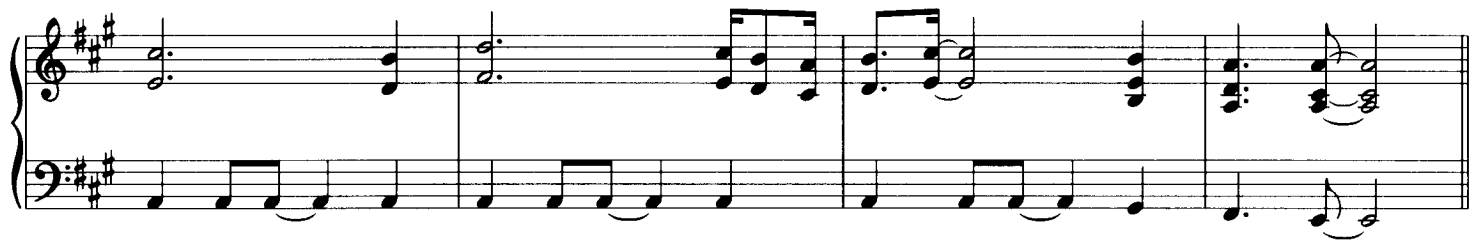



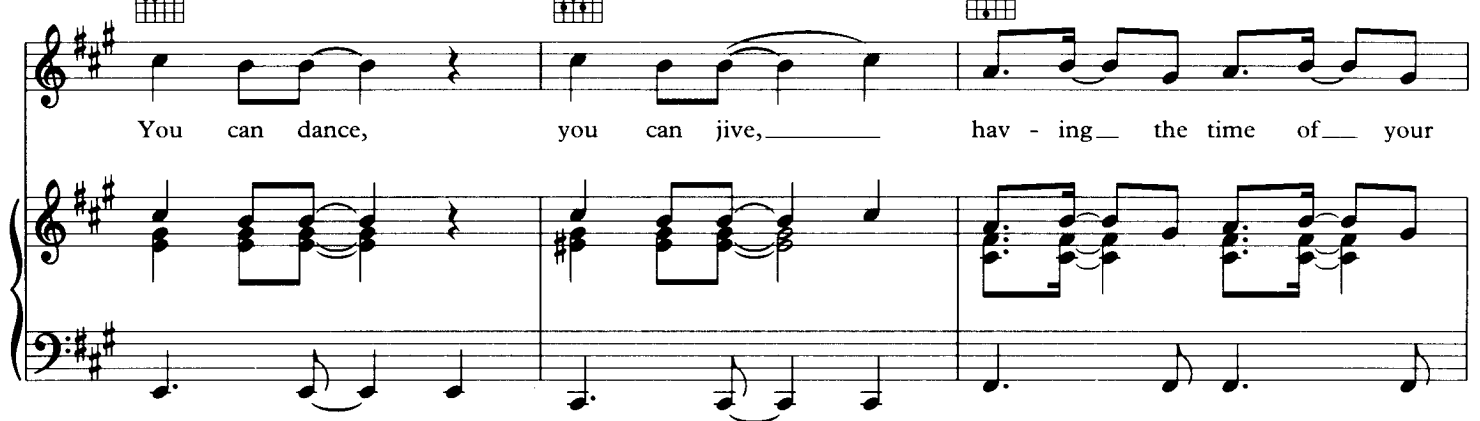

GREATEST HITS

Dancing Queen

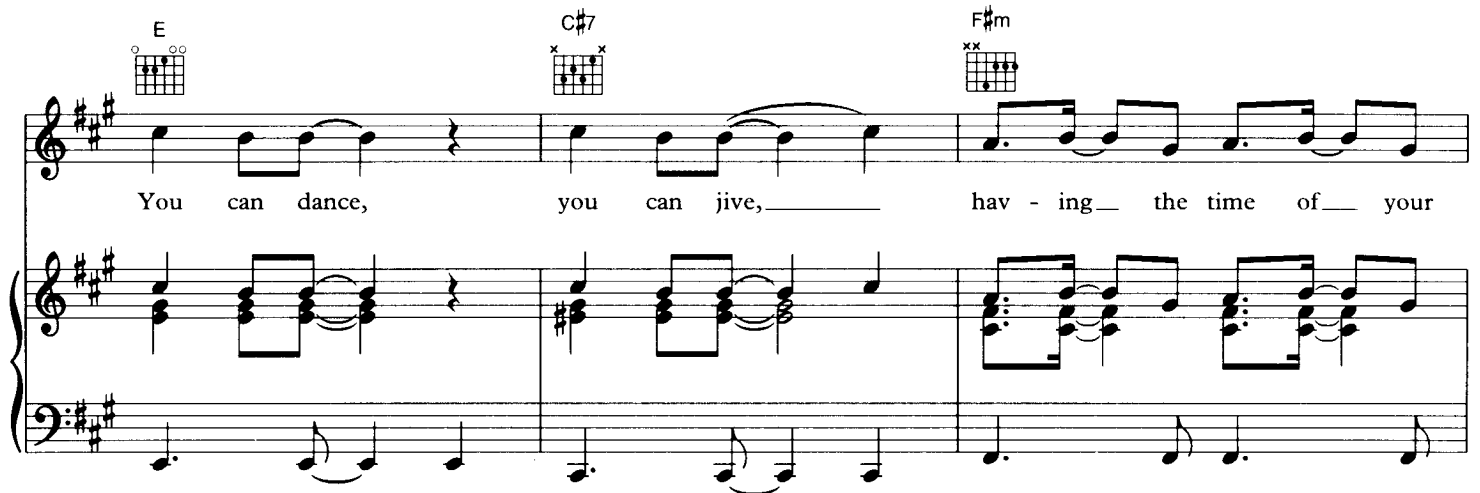
Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.





Strong rock



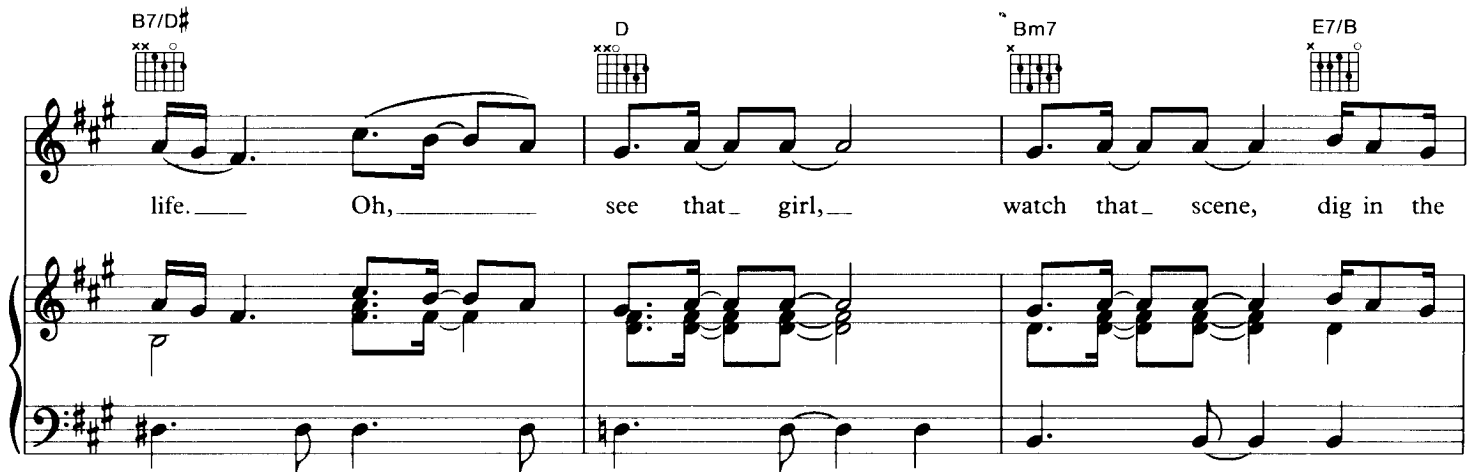
E  C#7  F#m 

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,____
Now there's on - ly emp - ti - ness,____

this is good - bye.____
no-thing to say,____

Bm



G



A



Know-ing me, know-ing you,

there is no-thing we can do.____

D



G



A



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

F#m G A

Musical score 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 D 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, —

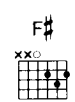


if you need me let — me know, gon-na be a - round — if you got no place



— 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 —



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

repeat and fade

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, starting on a D4 and moving up stepwise to a G4, then down to a D4. The bass line follows a similar pattern, starting on a G2 and moving up to a D3, then down to a G2. The tempo is marked 'Moderate steady four'.

The second system of the piano introduction continues the rhythmic pattern from the first system. It features a treble staff with a melody of eighth notes and a bass staff with a similar rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

The first line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "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,". The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth notes. Above the vocal line, there are two guitar chord diagrams: a D major chord (xx0232) and a G major chord (000233).

The second line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "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,". The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth notes. Above the vocal line, there is a guitar chord diagram: a D major chord (xx0232).

G  D 

look at me now, —
and when you go, —



D+  D  D+ 

will I ev - er learn?
when you slam the door,

I don't know how, —
I think you know

but I sud - den - ly lose —
that you won't be a - way —

sim.







G  A 

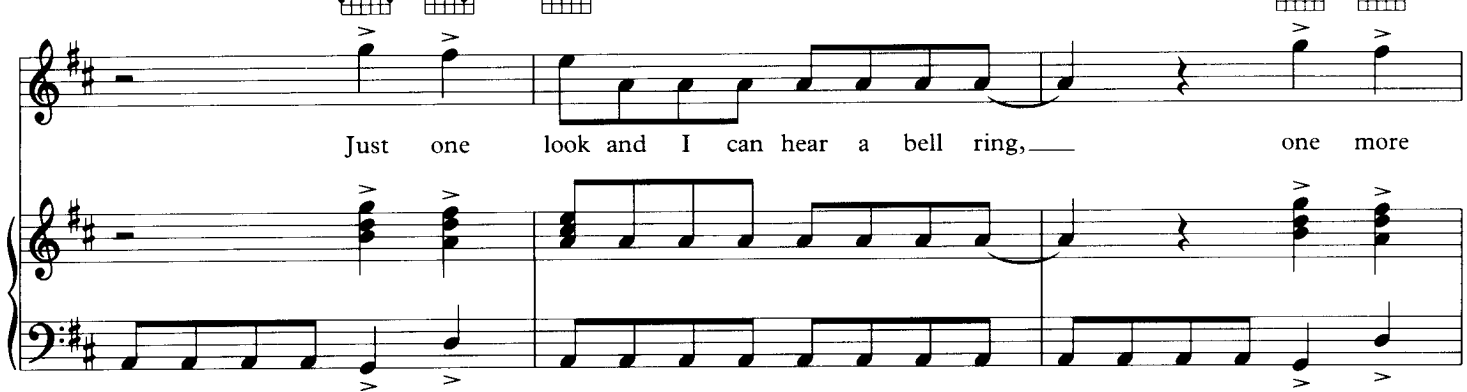
— con - trol, —
— too long, —

there's a fire — with - in — my soul. —
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,



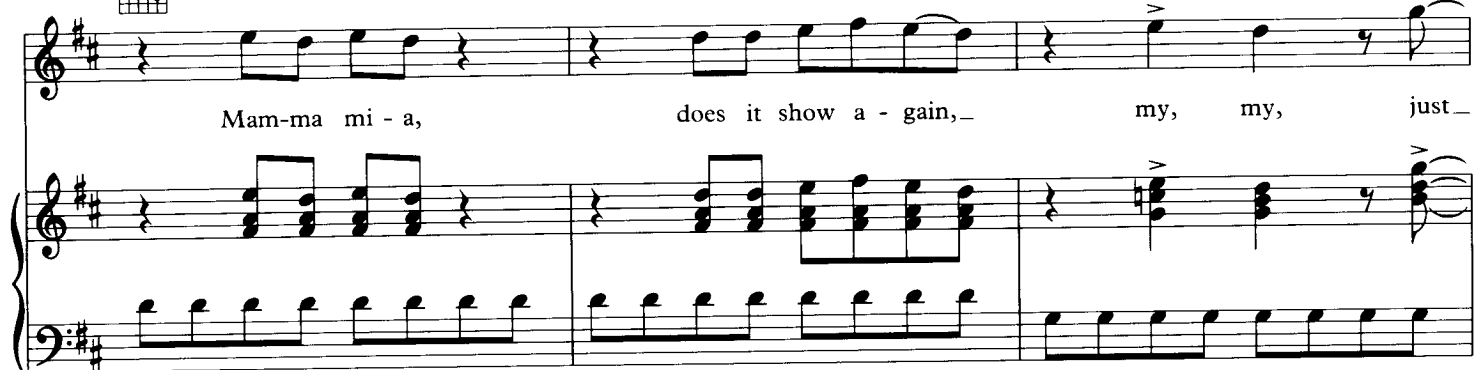
G  C/G  G 

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, now ev - 'ry wo - man I see is a po -
 It was like shoot - ing a sit - ting duck, a lit - tle small - talk, a smile and, ba - by,
 I've had a few lit - tle love af - fairs, 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,

and
un -
and



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.

Dm A Dm A Dm A7 Bb A Dm C F Bb6 C

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

F Dm

me. _____

3.

Dm A Dm A Dm A7

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

Bb A Dm C F Bb6 C F

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. _____
 ev - ery - thing will be so dif - ferent when I'm on the stage to - night. _____

To - night the
 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,

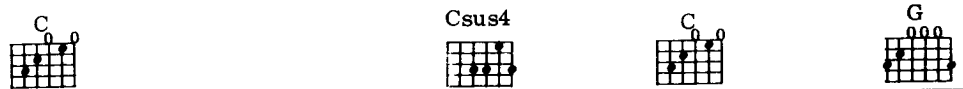
C Csus4




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



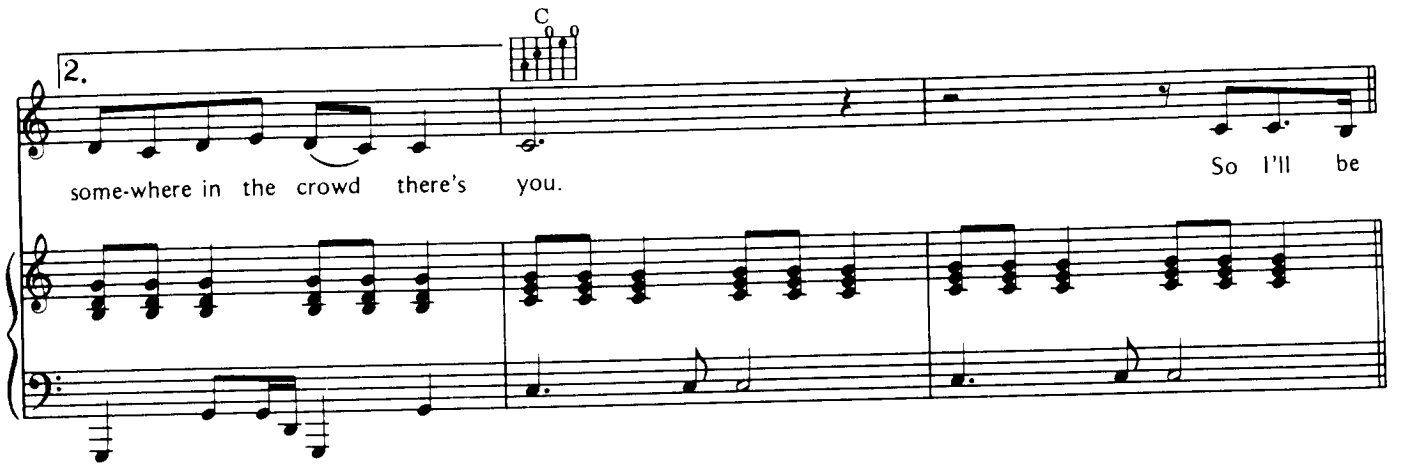
like I al - ways do, 'cause some - where in the crowd there's
 like I al - ways do, 'cause





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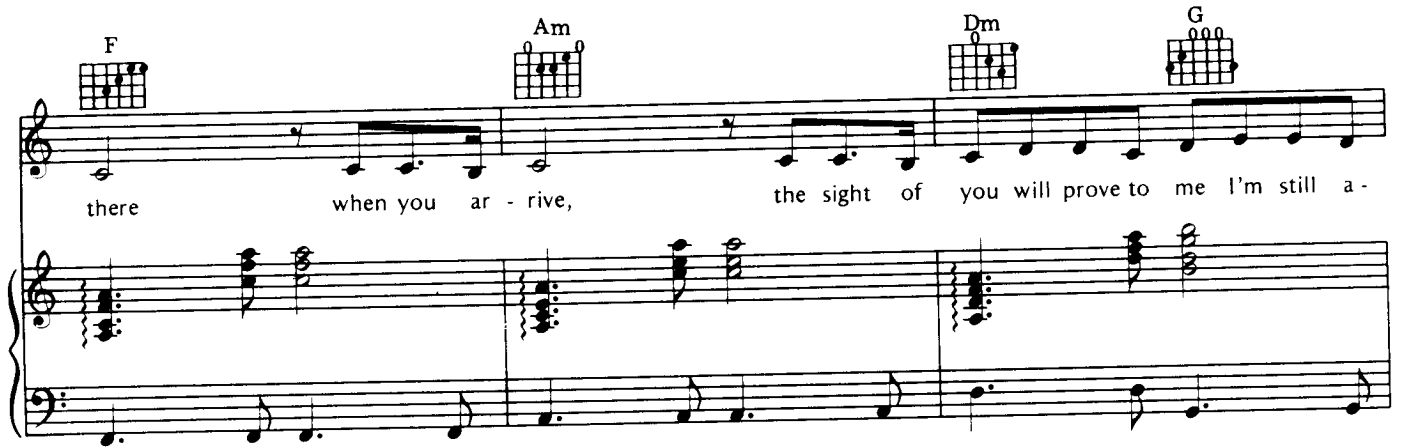
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

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 -



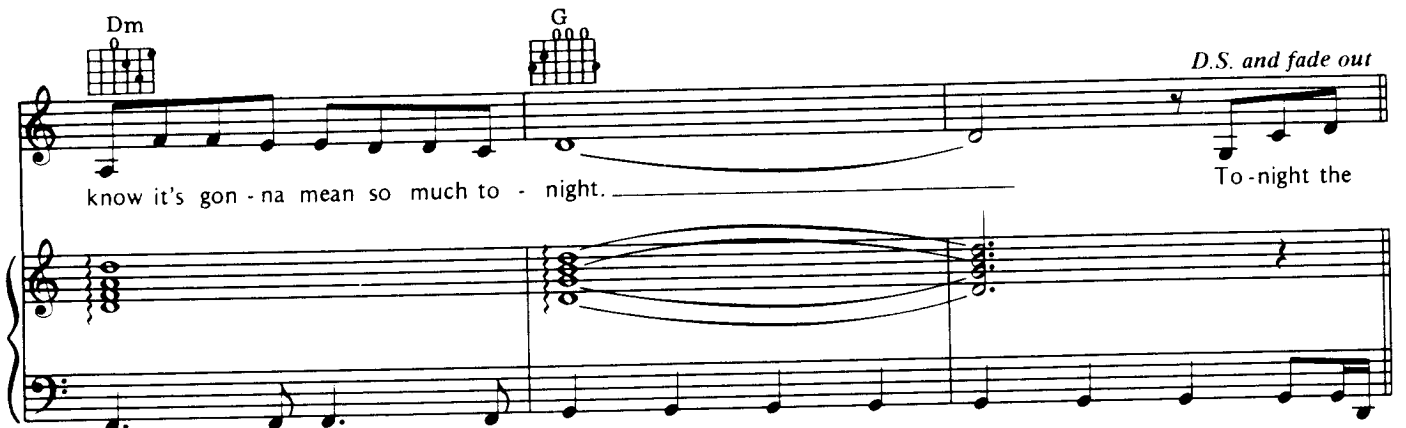
- live and when you take me in your arms and hold me tight



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 (Bb) 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 a more complex melody in the right hand, including chords and moving lines. The piece is divided into four measures.

B^b add sus

B^b

This system shows the vocal line and piano accompaniment for the first two measures of the vocal phrase. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in grand staff notation. The lyrics 'I have a' are written under the vocal line. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The piece is divided into four measures.

I have a

F7

B^b

This system shows the vocal line and piano accompaniment for the next two measures of the vocal phrase. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in grand staff notation. The lyrics 'dream, a song to sing to help me' are written under the vocal line. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The piece is divided into four measures.

dream,

a song to sing

to help me

F7

B^b

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

F7 B \flat

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

F7 B \flat

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

to Coda ⊕

F7 B \flat

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

F7 E \flat B \flat

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, 1st string), Bb7/D (6th fret, 2nd string), and Ebm (6th fret, 3rd string). The piano accompaniment consists of a treble and bass clef staff in 4/4 time, with a key signature of three flats (Bb, Eb, Ab). The melody in the treble clef is marked with accents (>) and includes a fermata over the final note.

Chord diagrams: Eb7/G, Abm

The second system continues the piano accompaniment with two guitar chord diagrams: Eb7/G (6th fret, 3rd string) and Abm (6th fret, 4th string). The piano accompaniment continues in the same style, with the treble clef melody featuring accents and a fermata.

Chord diagram: Db

1. 2.

out

I don't wan - na

The third system includes a guitar chord diagram for Db (6th fret, 4th string). It features two endings for the piano accompaniment, labeled '1.' and '2.'. The vocal line is written in a single staff with the lyrics 'I don't wan - na'. The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

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 vocal line with a fermata and a piano accompaniment.

A

2

Am



Guitarist: place capo on 1st fret

(F7)

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

Bbm



C7



F7



F7 +



Musical notation for the third system, including a vocal line 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 vocal line 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 (treble and bass clef) in 4/4 time. The treble staff features a sequence of chords: a Dm triad (F, A, C), a Dm triad (F, A, C), a Dm triad (F, A, C), and a Dm triad (F, A, C). The bass staff is mostly empty, with a few notes appearing in the final measure.

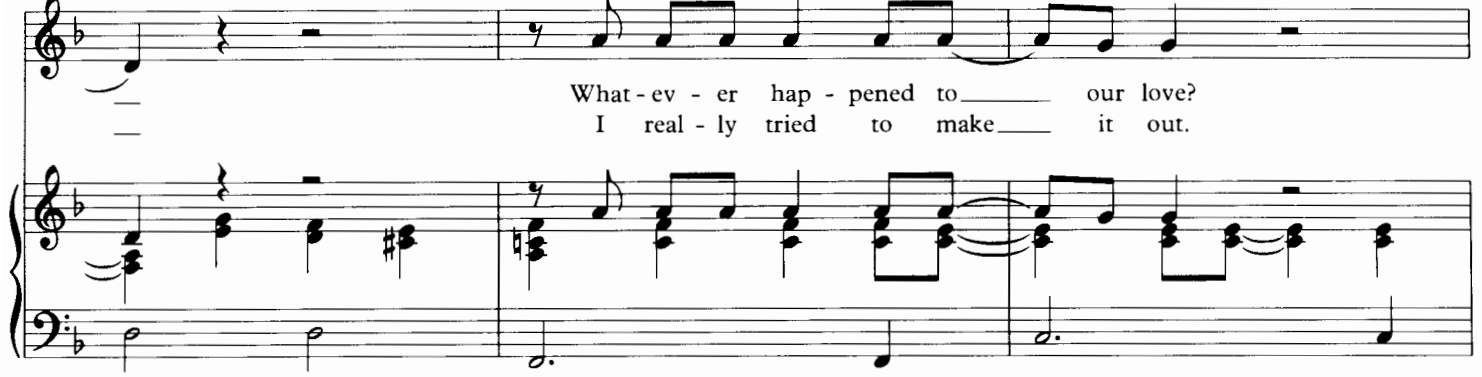
The second system of the piano introduction continues the chordal sequence from the first system. The treble staff shows a Dm triad (F, A, C), a Dm triad (F, A, C), a Dm triad (F, A, C), and a Dm triad (F, A, C). The bass staff has a few notes in the final measure.



This system contains the first verse of the song. It includes a vocal line and piano accompaniment. The vocal line starts with a capo 1 and a Dm chord. The lyrics are: "Where are those hap - py days, — they seem so hard — to find? — You seem so far — a - way, — though you are stand - ing near. —". The piano accompaniment features a Dm chord in the treble and a C#0 chord in the bass.

This system contains the second verse of the song. It includes a vocal line and piano accompaniment. The vocal line starts with a C#0 chord. The lyrics are: "I try to reach — for you, — but you have closed — my mind. — You make me feel — a - live, — but some - thing died — I fear. —". The piano accompaniment features a C#0 chord in the treble and a C#0 chord in the bass.


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-

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'O. S. The love you gave me, noth-'. Above it are six guitar chord diagrams: F, Bb/F, F, Bb/F, F, and C. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Gm Bb F Bb/F F

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

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics '- ing else can save me, S. O. S. When you're gone,'. Above it are five guitar chord diagrams: Gm, Bb, F, Bb/F, and F. The bottom two staves are piano accompaniment.

Bb Db Eb F

how can I ev - en try to go on?

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics 'how can I ev - en try to go on?'. Above it are four guitar chord diagrams: Bb, Db, Eb, and F. The bottom two staves are piano accompaniment.

Bb Db Eb to Coda ⊕

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

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics 'When you're gone, though I try how can I car - ry on?'. Above it are three guitar chord diagrams: Bb, Db, and Eb. The system ends with the instruction 'to Coda' and a Coda symbol. The bottom two staves are piano accompaniment.

F

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

D. 8 al Coda

Musical notation 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 notation 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 G major, 4/4 time. The right hand features a melody of eighth and sixteenth 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 1: Continuation of the piano introduction, featuring a steady bass line and a melodic 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 2: Continuation of the piano accompaniment, with a steady bass line and a melodic right hand.

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 3: Continuation of the piano accompaniment, with a steady bass line and a melodic 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-ness 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^bm

- ha, vou - lez -

Fm Fm D^b

- 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^bm

Repeat and fade out

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

Fm Fm D^b

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 line provides a steady accompaniment with eighth notes and occasional triplet patterns. 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



There's not a soul out there, _____ no - one to hear my prayer.

Dm/A



Dm



Gm/Bb



C



Dm



Gm/Bb



Dm



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

C



Dm



Gm/Bb



C



Dm



sha-dows a - way. Gim-me! Gim-me! Gim-me! A man af - ter mid - night, take

Gm/Bb



Dm



1



Dm



2



Dm



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

break of the day.

Dm



Gm/Bb



Dm



Gm/Bb



Dm



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

Gm/Bb



Dm



C



Dm



D.S. and fade out

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

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 melodic line with eighth and quarter notes, including a triplet of eighth notes in the third measure. The bass staff contains a bass line with quarter notes and a triplet of eighth notes in the third measure, mirroring the melody in the middle staff.

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 melodic line with eighth and quarter notes, including a triplet of eighth notes in the third measure. The bass staff contains a bass line with quarter notes and a triplet of eighth notes in the third measure, mirroring the melody in the middle staff.

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 melodic line with eighth and quarter notes, including a triplet of eighth notes in the third measure. The bass staff contains a bass line with quarter notes and a triplet of eighth notes in the third measure, mirroring the melody in the middle staff. 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



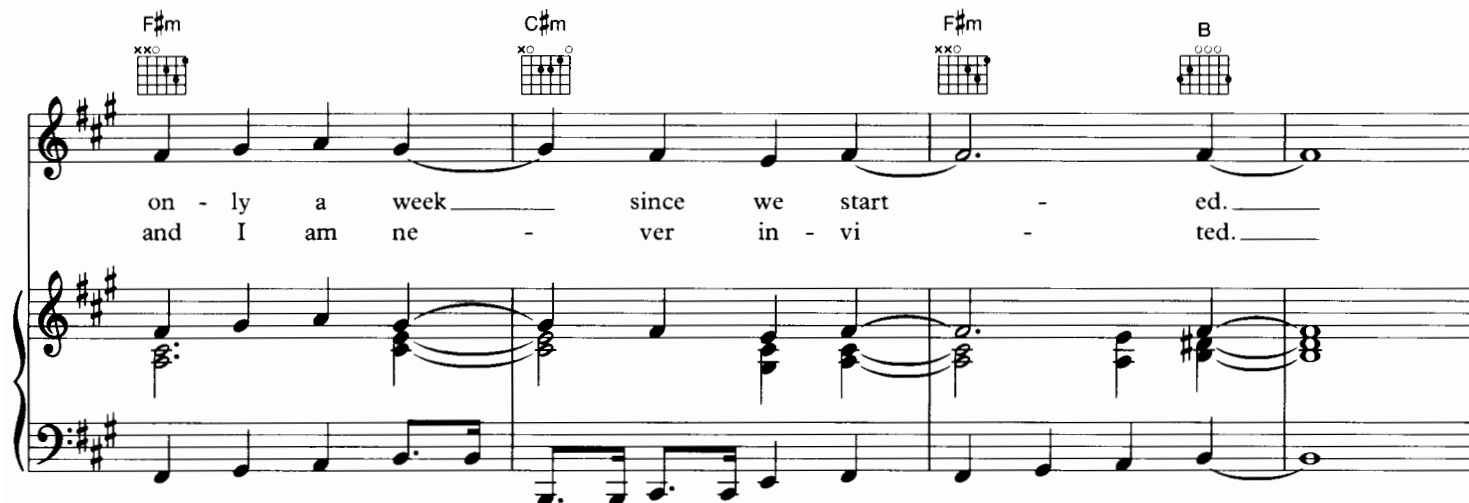
capo 4



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



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



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 during the second ending.

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.

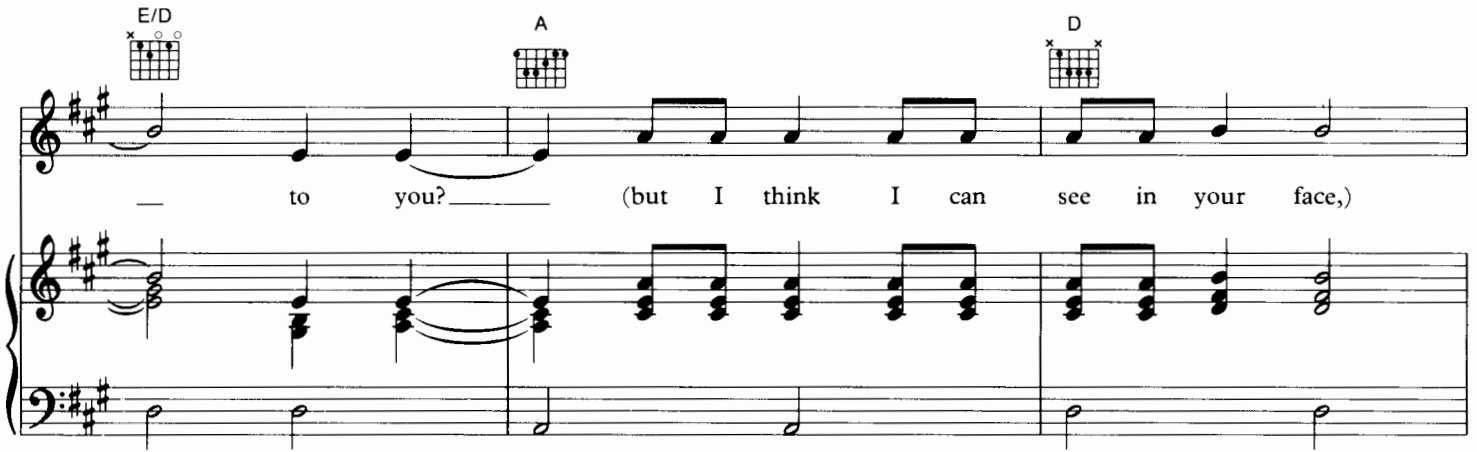
A D E




(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 single notes in the left hand.

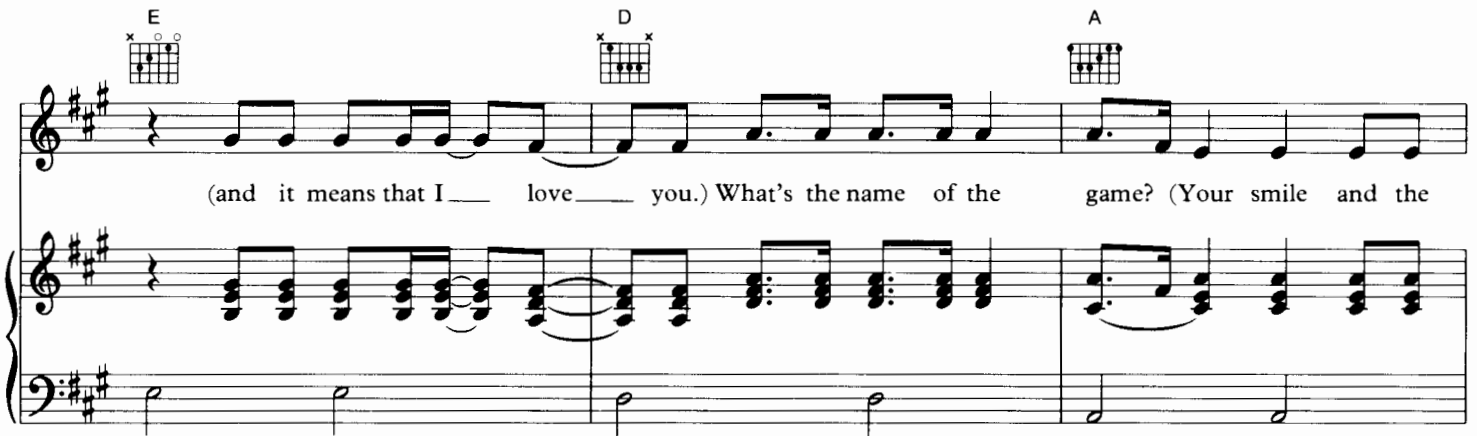
E/D  A  D 





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



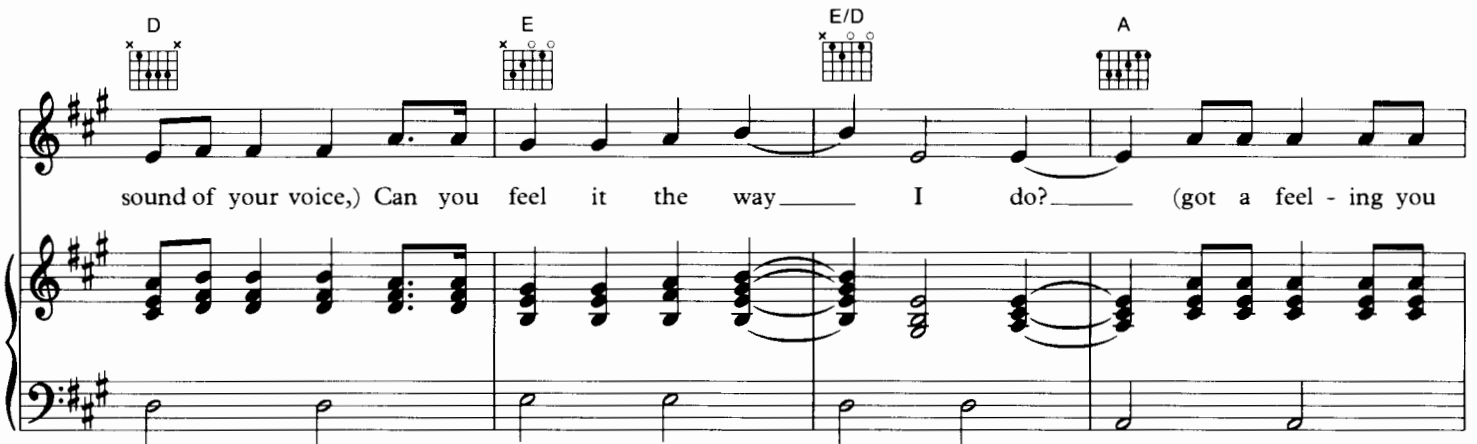
E  D  A 




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



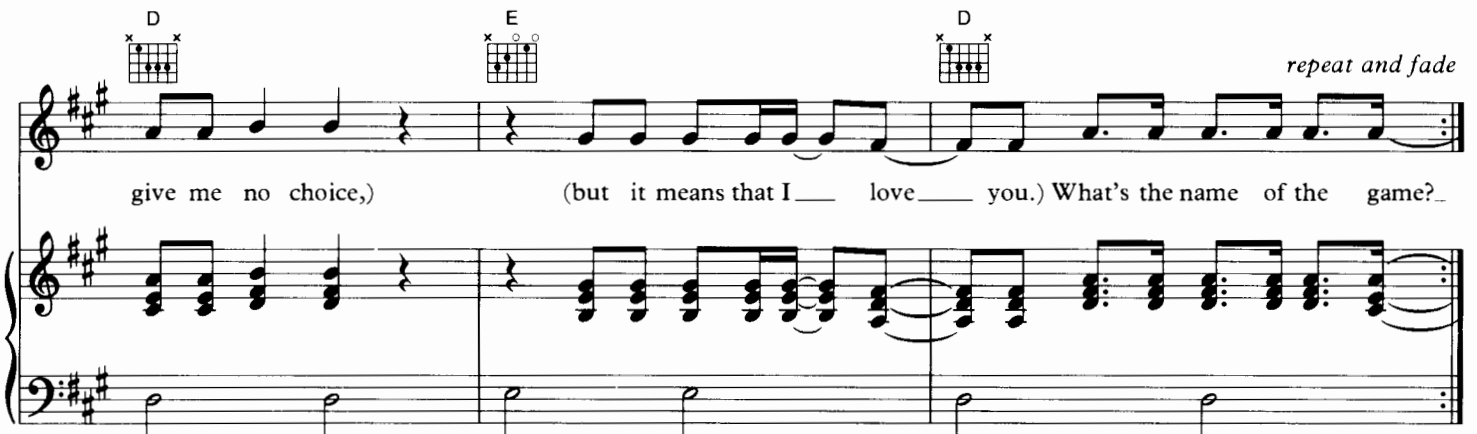
D  E  E/D  A 

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 features a vocal line, a piano accompaniment, and guitar chord diagrams. 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

Chord Diagrams:

- D: xx0232
- F⁰: xx0332
- Em7sus4: 022033
- A7: xx0232
- Em7sus4: 022033
- A7: xx0232
- D: xx0232
- F⁰: xx0332
- Em7sus4: 022033
- A7: xx0232
- D: xx0232
- Am7: x02233
- D7: xx0232
- G: 032033
- B7: xx0232
- 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





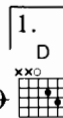
ask in all ho - ne - sty. _____ What would life be _____ with - out a song -



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



to Coda



1. giv - ing it to me. _____



2. _____ 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 $\text{♩} = \text{♩}$

Piano introduction in D major, 4/4 time. The right hand features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a quarter note (B4), and a quarter note (A4). The left hand plays a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3.

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

Piano accompaniment for the first verse. The right hand plays chords: D (x02321), E/D (xx0200), and A/C# (x02321) 2fr. The left hand continues the eighth-note bass line.

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

Piano accompaniment for the second verse. The right hand plays chords: G/B (x02321), A (x02220), and D (x02321). The left hand continues the eighth-note bass line.

_____ 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.

Piano accompaniment for the third verse. The right hand plays chords: E/D (xx0200), A/C# (x02321) 2fr, G/B (x02321), and A (x02220). The left hand continues the eighth-note bass line.

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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