

# ABBA / ARRIVAL

chappell

£3.95





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chappell

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**RECORDED BY ABBA ON LP ARRIVAL**

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# ARRIVAL

MUSIC BY: BENNY ANDERSSON & BJÖRN ULVAEUS

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a series of chords and a melodic line that begins in the final measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords. A chord symbol 'D' is positioned below the first measure of the bass staff.

The second system continues the piece. The upper staff shows a more active melodic line with eighth and sixteenth notes. The lower staff continues with a steady accompaniment. Chord symbols 'D' and 'A' are placed below the first and fifth measures of the bass staff, respectively.

The third system features a melodic line with some sustained notes in the upper staff. The lower staff provides a consistent harmonic support. Chord symbols 'D' and 'A' are located below the first and sixth measures of the bass staff.

The fourth system shows a melodic line with a mix of quarter and eighth notes. The lower staff continues with a simple accompaniment. Chord symbols 'D' and 'A' are placed below the fourth and sixth measures of the bass staff.

The fifth system concludes the piece. The upper staff has a melodic line that ends with a final chord. The lower staff provides a final accompaniment. Chord symbols 'G', 'D', and 'A' are positioned below the first, fourth, and sixth measures of the bass staff, respectively.



1 2.3.

D D

A G D

Bm A D

Reprisal

D

Bm A D



# DANCING QUEEN

WORDS & MUSIC BY: BENNY ANDERSSON, STIG ANDERSON & BJÖRN ULVAEUS

First system of musical notation for 'Dancing Queen'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: A, D/A, A.

Second system of musical notation. It continues the melody and bass line from the first system. Chords indicated below the bass line: D/A, A, D/A.

Third system of musical notation, including the first line of lyrics. The lyrics are: "You can dance, — you can jive — hav- ing — the". Chords indicated below the bass line: E/G#, F#m, A, E, C#7, F#m.

Fourth system of musical notation, including the second line of lyrics. The lyrics are: "time of — your life. — Oh — see that girl, — watch that scene — dig in the". Chords indicated below the bass line: F#m7, B/D#, D, Bm7, E7.

Fifth system of musical notation, including the final line of lyrics. The lyrics are: "Danc - ing — Queen. —". Chords indicated below the bass line: A, D/A, A.



Fri-day night and the light's are low

D/A      A      D/A      A

look-ing out for a place to go

D/A      A      F#m

Oh where they play the right mu-sic get-ting in the swing

E      A/E      E      A/E

you come to look for a king

E      F#m      E      F#

A - ny - bo - dy could be that guy night is young and the  
 You're a tea-ser, you turn 'em on leave 'em burning and

A      D/A      A



mu- sic's then you're high, gone with a bit of rock look- ing out for an - mu- sic ot- her

F#m E A/E

eve- ry-thing is fine a - ny- one will do you're in the mood for a dance you're in the mood for a dance

E A/E E F#m

and when — you get the — chance, and when — you get the — chance,

E F#m Bm7

You are — the Danc- ing — Queen,

E7 A

young and sweet, — on - ly se - ven - teen.

D/A A



Danc- ing — Queen,

D/A A

feel the — beat — from the tam - bou - rine,

D/A A E/G#

you can dance, — you can jive —

F#m A E C#7

hav - ing the time of your life —

F#m F#m7 B/D#

Oh — see that — girl, — watch that — scene —

D Bm7



— dig in the Danc-ing Queen.

E7 A D/A

A D/A

A D/A A D/A

2

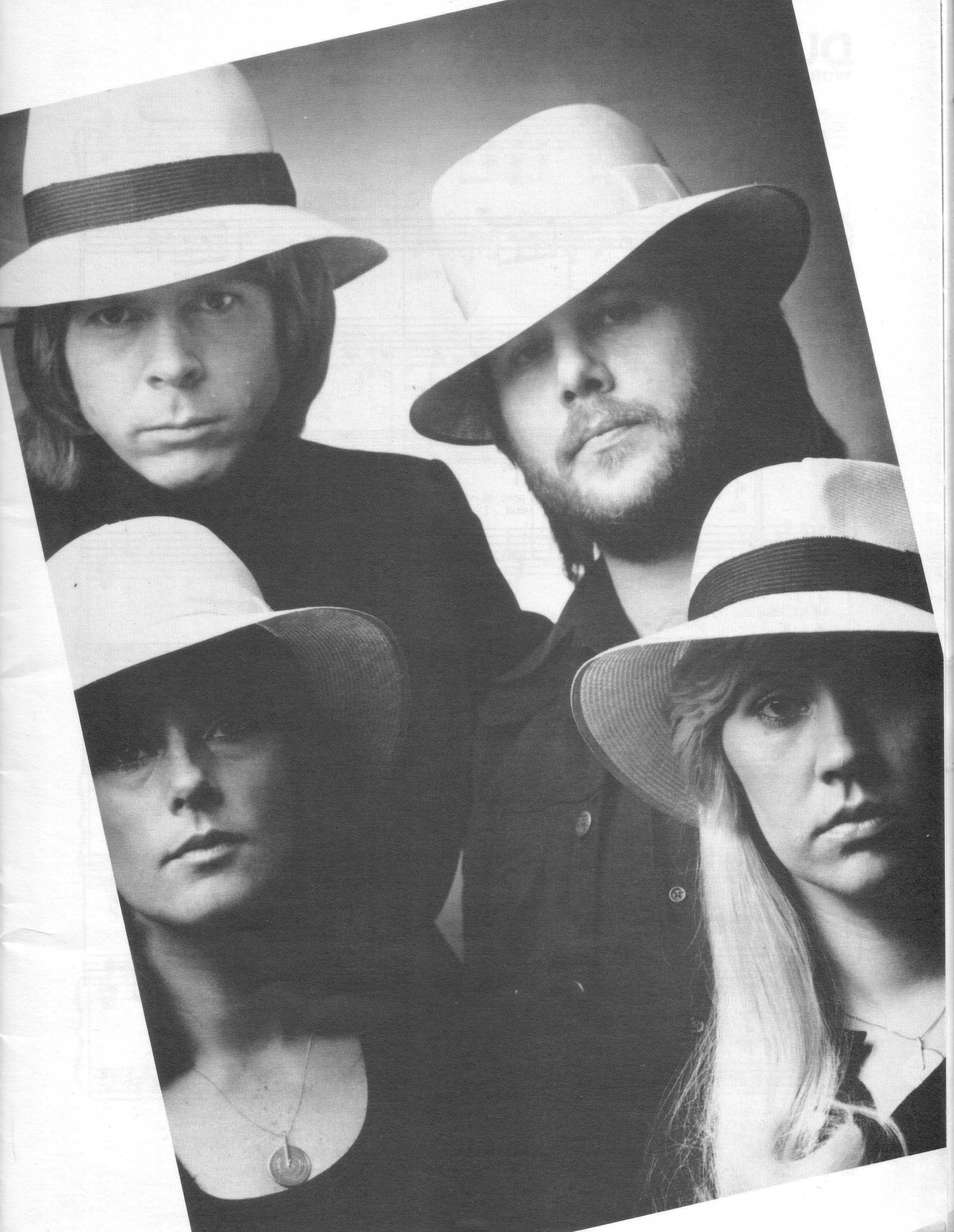
dig in the Danc-ing Queen.

D/A A D/A

Repeat and fade out

A D/A







# DUM DUM DIDDLE

WORDS & MUSIC BY: BENNY ANDERSSON & BJÖRN ULVAEUS

A/E E A/E E A/E E A/E E

I can hear how you work prac-ti-sing hard, — play-ing night and day, — wo -  
But I think you don't know that I ex-ist — I'm the qui-et kind, — wo -

E F#m A B E B

oh oh and it sounds bet-ter now yes, you improve — e-very  
from the day when I first lis-tened to you — you've been

A E F#m A B

time you play, — wo - oh — but it's bad  
on my mind, — wo - oh — you don't care —

E B A F#m7



you're so sad  
it's not fair

and you're on-  
and you're on-

G#m7 F#m7 G#m7

ly smi-ling  
ly smi-ling

when you play  
when you play

your vio- lin.  
your vio- lin.

F#m E B F#m E

Dum dum did-dle to be — your fid-dle to be —

B E B

so near you and not — just hear — you Dum dum did-dle to be —

F#m B E

your fid-dle I think — then may-be you'd see — me, ba - by

B F#m B



you'd be mine — and we'd be to-gether all the time — wish I was Dum —

A B A B

1

— dum did-dle your dar- ling fid- dle.

E G#m A B A/E E

A/E E A/E E A/E E

2

B

D.S.  
al

wish I was Dum — dum did-dle your dar-

B E G#m

— ling fid- dle.

A B A/E E A/E E

Rep and fade out



# KNOWING ME, KNOWING YOU

WORDS & MUSIC BY: BENNY ANDERSSON, STIG ANDERSON & BJÖRN ULVAEUS

G Em Bm G A

No more Mem-ries, care-free days, laugh-ter bad days

D Em Em7 Bm7 F#m7

si-lence they'll be e-ver with me af-ter al-ways Walk-In

D Em Em7 Bm7 F#m7

ing through an empty house these old fa-mil-iar rooms tears in my eyes children would play

Bm A sus4 A

This is where the sto-ry ends, now there's only emp-ti-ness this is good-bye, no-thing to say

A sus4 A G



Know-ing me, know-ing you

Bm add9                      Bm                      G                      A

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

D                      G                      A

we just have to face it, this time we're through.

D                      G                      A

Breakin' up is ne-ver ea-sy, I know but I have to

D                      F#m                      G                      A                      D                      G

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

A                      D                      Gmaj7                      A



do.

D Hm F#m G

A D Bm F#m

G A A Bm

Know-ing me, know-ing

A Bm G

do.

Repeat and fade

D Bm F#m G A

D. S.  
al



# MONEY, MONEY, MONEY

WORDS & MUSIC BY: BENNY ANDERSSON & BJÖRN ULVAEUS

Am F7 Dm7 E7 Am

I work all night, I work all day to  
man like that is hard to find but

pay the bills I have to pay  
I can't get him off my mind

ain't it sad sad  
ain't it sad

And  
And

E7 Am

still there ne-ver seems to be a  
if he hap-pens to be free I

sing-le pen-ny left for me  
bet he wouldn't fan-cy me

that's too bad  
that's too bad

E7

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

Am



if I got me a wealt-hy man I wouldn't have to work at all, I'd  
 to Las Ve-gas or Mo-na-co and win a for-tune in a game my

rit.

F Dm

fool a-round and have a ball, life will ne-ver be the same.

a tempo

B7 E7

Mo-ney, mo-ney, mo-ney must be fun-ny in the rich man's world.

Am B7 C° E7

Mo-ney, mo-ney, mo-ney al-ways sun-ny

Am B7 C° E7

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

Am Dm



all the things I could do if I

E7 A7 Dm F7 E

had a little money it's a rich man's world,

Am Dm E7 Am

it's a rich man's world,

F7 Dm E7 Am

Mo-ney, mo-ney, mo-ney

A Am F7

must be funny in the rich man's world,

B<sup>b</sup>m C7 D<sup>b</sup>o F7



Mo-ney, mo-ney, money al-ways sun-ny

B $\flat$ m C7 D $\flat$  F7

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

B $\flat$ m E $\flat$ m

all the things I could do if I

F7 B $\flat$ 7 E $\flat$ m G $\flat$ 7 F

had a litt-le mo-ney, it's a rich man's world,

B $\flat$ m E $\flat$ m F7 B $\flat$ m

it's a rich man's world,

G $\flat$ 7 E $\flat$ m F7 B $\flat$ m











# MY LOVE, MY LIFE

WORDS & MUSIC BY: BENNY ANDERSSON, STIG ANDERSON & BJÖRN ULVAEUS

C<sup>-5</sup> C C<sup>-5</sup> C

I've seen it on your face  
I've watched you look a-way  
tells me more than a-ny  
tell me is it really

C G/B C

worn-out old phrase so  
so hard to say, so  
now we'll go se-parate  
This has been my longest ways  
day

F D7/F# G E/G# Am D7/F# G Em

never a-gain we two  
sitting here close to you  
ne-ver a-gain no-thing  
knowing that may be to-

Am Am7/G D G Em Am Am7/G



I night can we're do, through. Like a i-mage pass-ing

D<sup>sus4</sup> D G F/G C/G G

by My Love, My life in the mir-ror of your eyes My Love,— My Life—

G C F D/F# G

I can see it all so clear-ly an - swer me sin- cere-ly

C D G Em

was it a dream,— a lie — like re-flections of your mind My Love, My

Am Am7/G D7 G F/G C/G

life are the words you try to find — My Love,— My Life — But I know I don't po-

C F D/F# G C



sess you, so go a-way, God bless you you are still my love and my life

F G C F E7

still my one and on - ly.

Am F C

love and my life, yes I know I don't possess you so go a-way, God

F E7 Am C F G

bless you you are still my love and my life, still my one and

C F E7 Am F

on - ly.

C



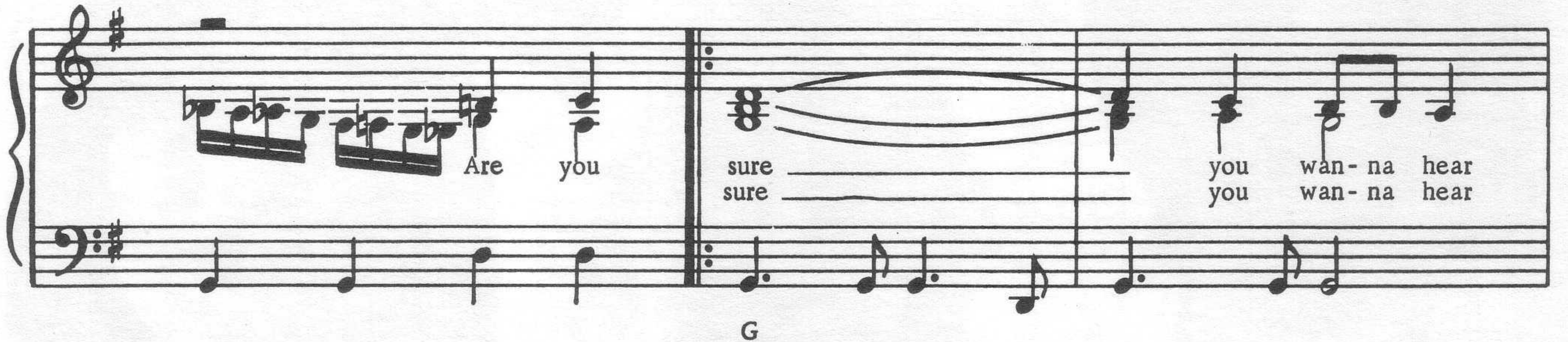
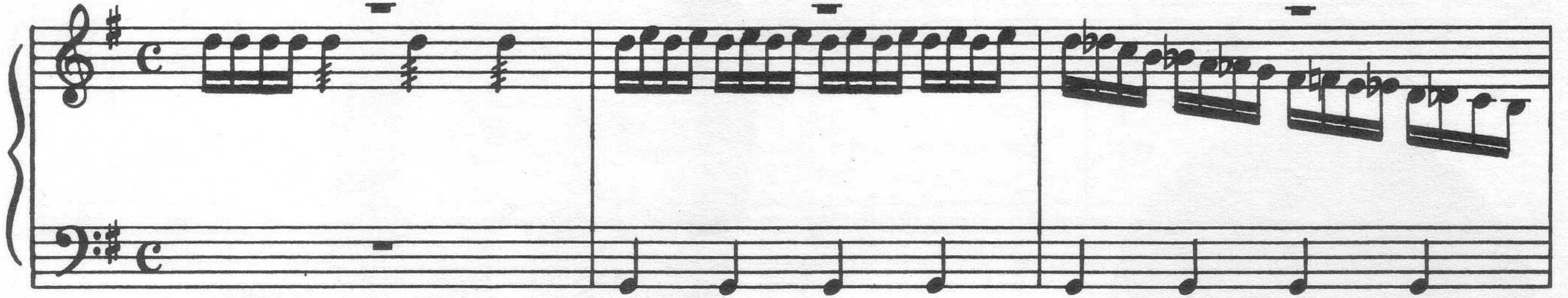




# THAT'S ME

WORDS & MUSIC BY: BENNY ANDERSSON, STIG ANDERSON & BJÖRN ULVAEUS

Instr.



Are you  
sure sure  
you wan-na hear  
you wan-na hear

G



more more  
what if I ain't worth the while, not the style you'd be  
would I be the one you seek mild and meek like the

E<sup>+</sup> F<sup>°</sup> E D<sup>°</sup> E



look-in' for, girl next door, If I'm sweet to-night, Don't you re-a-lise things look may  
I'm re-a-lise I may

Am D



diffe- rent in the mor- ning light I'm jea- lous and I'm proud if you hurt my  
be an an- gel in disguise It's lone- ly to be free, But I'm not a

C A7/C# D



fee- lings I'll cry out loud\_ I'm Car-rie, not- the-kind-of-girl-you'd - mar- ry, That's me.  
 man's toy I'll ne- ver be\_ I'm Car-rie, not- the-kind-of-girl-you'd ; mar- ry, That's me.

B7/D# Em E Am D

G

I don't believe\_ in fai-

G B7

ry- tales\_ sweet nut- hins in my ear, But I do be-

Em A7

lieve in sym- pa - thy, That's me\_ you - see.

Am<sup>sus4</sup> D Am<sup>sus4</sup> D



Are you sure ————— you wan-na hear more —————

G E<sup>+</sup>

won't you have a drink with me just to see you're not real-ly sore. —

F<sup>o</sup> E D<sup>o</sup> E Am

I can't help my ways ————— I'm just not the girl to

D C

hide my face I'm Car-rie, not-the-kind-of-girl-you'd - mar-ry, That's me. ————— (Hm. . . . .)

Am D G

.....) I'm Car-rie, not-the-kind-of-girl-you'd - mar- ry, That's me. —————

E7 Am D G



E<sup>+</sup> F<sup>°</sup> E

D<sup>°</sup> E Am

There's a I can't

D C

spe - cial love like an eag - le fly - ing with a dove I'll help my ways I'm just not the girl to hide my face I'm

1

A7/C<sup>#</sup> D B7/D<sup>#</sup> Em E

find it in the end if I keep on searchin' but un - til then I'm

2

Am D Am D

Car-rie, not-the-kind of girl you'd-mar-ry, That's me. Car-rie, not the kind of girl you'd marry, That's me. Fade out.



# TIGER

WORDS & MUSIC BY: BENNY ANDERSSON & BJÖRN ULVAEUS

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features a piano accompaniment with chords and a melodic line in the treble clef.

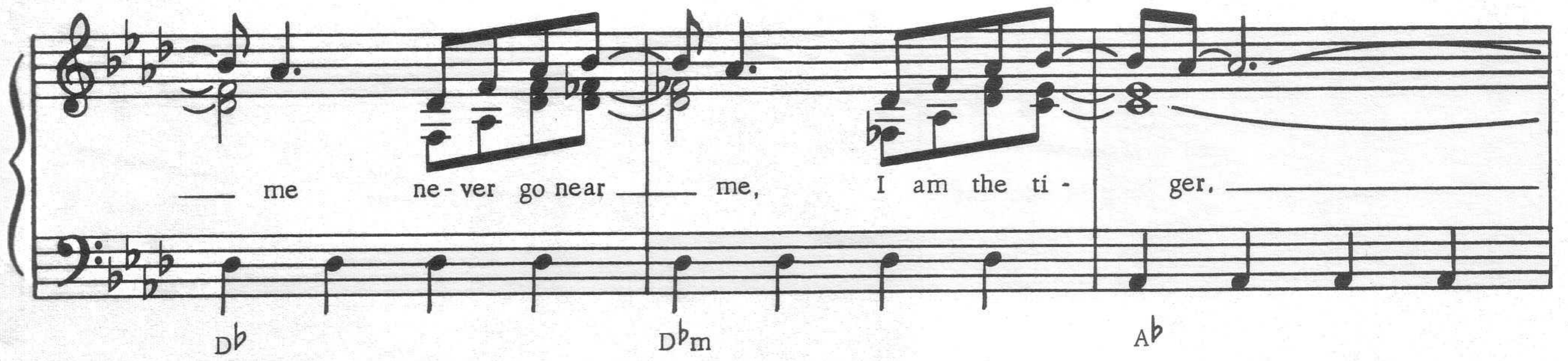
The second system of musical notation includes lyrics. The lyrics are: "The ci-ty is a jung-le you better take care —  
ci-ty is a night-mare, a hor-ri-ble dream —  
ci-ty is a pri-son you ne-ver es-cape —". The system ends with a double bar line and a key signature change to E-flat major.

The third system of musical notation includes lyrics. The lyrics are: "ne-ver walk a-lone af-ter mid-  
some of us will dream it for- e-  
you're for- e-ver trapped in the al-  
night,  
ver,  
leys,  
if you don't be-lieve it you  
look a-round the cor-ner and  
look in- to the sha-dows and". The system ends with a double bar line and a key signature change to D-flat major.

The fourth system of musical notation includes lyrics. The lyrics are: "bet-ter be-ware — of me,  
try not to scream, — it's me,  
you'll see the shape — of me,  
I am be-hind — you, I al-ways find —". The system ends with a double bar line and a key signature change to D-flat major.

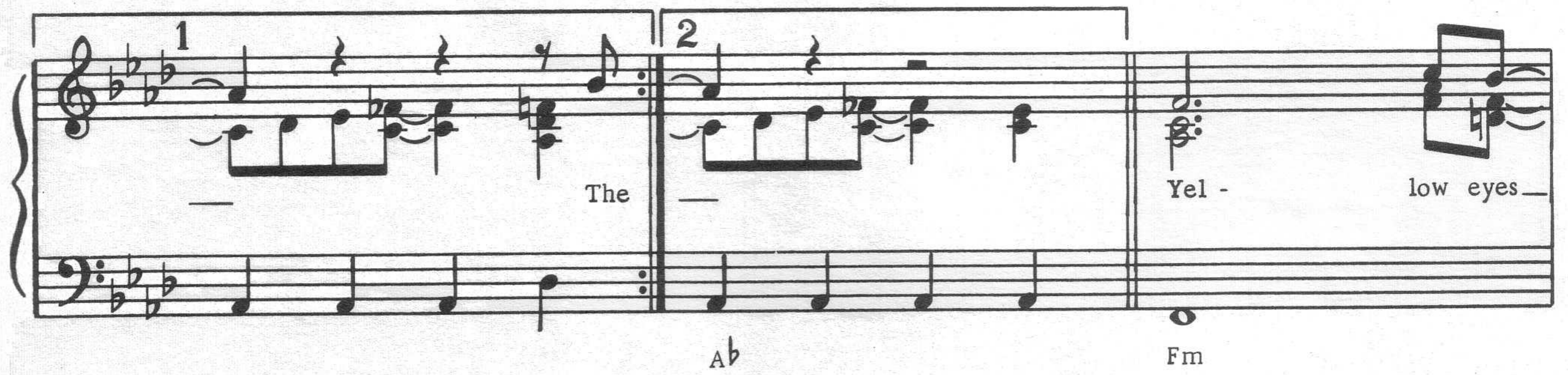
The fifth system of musical notation includes lyrics. The lyrics are: "— you. I am the ti-  
ger, — peo-ple who fear —". The system ends with a double bar line and a key signature change to D-flat major.





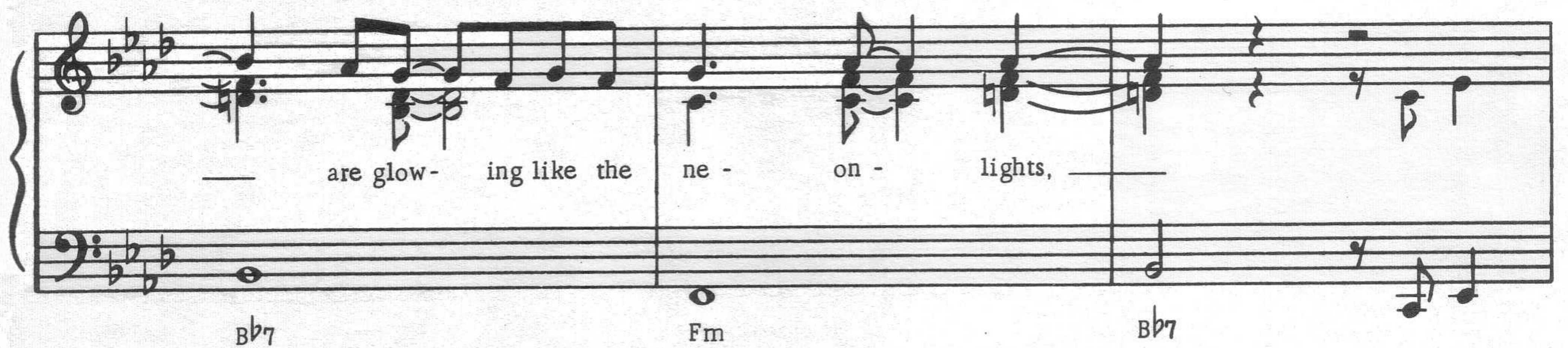
me ne-ver go near me, I am the ti-ger.

Db D<sup>b</sup>m A<sup>b</sup>



The Yel-low eyes

A<sup>b</sup> Fm



are glow-ing like the ne-on lights,

B<sup>b</sup>7 Fm B<sup>b</sup>7



yel-low eyes, the spot-light of the ci-ty-nights. I am be-hind

Fm B<sup>b</sup>7 Fm A<sup>b</sup>6



you, I al-ways find you, I am the ti-ger

Db D<sup>b</sup>m A<sup>b</sup>



peop-le who fear — me ne-ver go near — me, I am the ti-

Db Dbm

— ger. — The

Ab

and if I meet —

Ab

D.S.  
al

— you what if I eat — you, I am the ti- ger, —

Db Dbm Ab

— I am be-hind — you, I al-ways find — you, I am the ti-

Db Dbm

— ger, ti - ger, ti - ger!

Ab







# WHEN I KISSED THE TEACHER

WORDS & MUSIC BY: BENNY ANDERSSON & BJÖRN ULVAEUS

E-very-bo- dy screamed

*Chords: Eb, Ab*

when I kissed the teach- er and they must have

*Chords: Eb, Ab*

thought they dreamed when I kissed the teach- er all my friends\_ at \_

*Chords: Eb, Ab*

school \_ they had ne- ver seen \_ the\_ teach-er blush\_ he\_ looked like \_ a fool\_

*Chords: Bb, Gm, Cm*

near-ly pet- ri-fied \_ 'cos he \_ was ta- ken by \_ sur- prise\_

*Chords: Fm, Bb*



when I kissed the teach- er  
 when I kissed the teach- er  
 when I kissed the teach- er

couldn't quite be -  
 sud - den - ly I  
 all my sense had

E $\flat$  Ab

lieve his eyes —  
 took the chance —  
 flown a-way —

when I kissed the teach- er  
 when I kissed the teach- er  
 when I kissed the teach- er

my whole class — went —  
 lea - ning o - ver  
 my whole class — went —

E $\flat$  Ab

wild me wild  
 as I he was as I  
 held my breath — the —  
 try - ing to ex -  
 held my breath — the —

world stood still — but —  
 plain the laws of  
 world stood still — but —

then he — just smiled —  
 ge - o - me - try —  
 then he — just smiled —

B $\flat$  Gm Cm

I was in the se -  
 and I couldn't help —  
 I was in the se -

went hea - ven when —  
 it I — just had —  
 to kiss — the teach -

I kissed — the teach -

Fm B $\flat$

er.  
 er.

One of these days

gon - na tell him I

E $\flat$  Cm B $\flat$  Cm Ab



dream of him e- very night — one of these days

Bb Eb Eb7 Abmaj7

gon-na show him I care gon-na teach him a les-son al-right. —

Cm Cm/B Cm7/Bb F/A# Bb

I was in a trance  
What a cra-zy day —

3  
wenth hea- ven when I kissed the teach - - - -

Bb Eb

er — when — I kissed the teach - - - -

Eb Ab Eb

er, — when — I kissed — the teach - - - - Repeat and fade

Ab Eb



# WHY DID IT HAVE TO BE ME

WORDS & MUSIC BY: BENNY ANDERSSON & BJÖRN ULVAEUS

Play  as 



Piano introduction in G major, 4/4 time. The right hand plays a sequence of chords: G, D, G, D, G, D, G, D. The left hand plays a bass line: G, B, D, G, B, D, G, B, D, G, B, D, G, B, D, G.



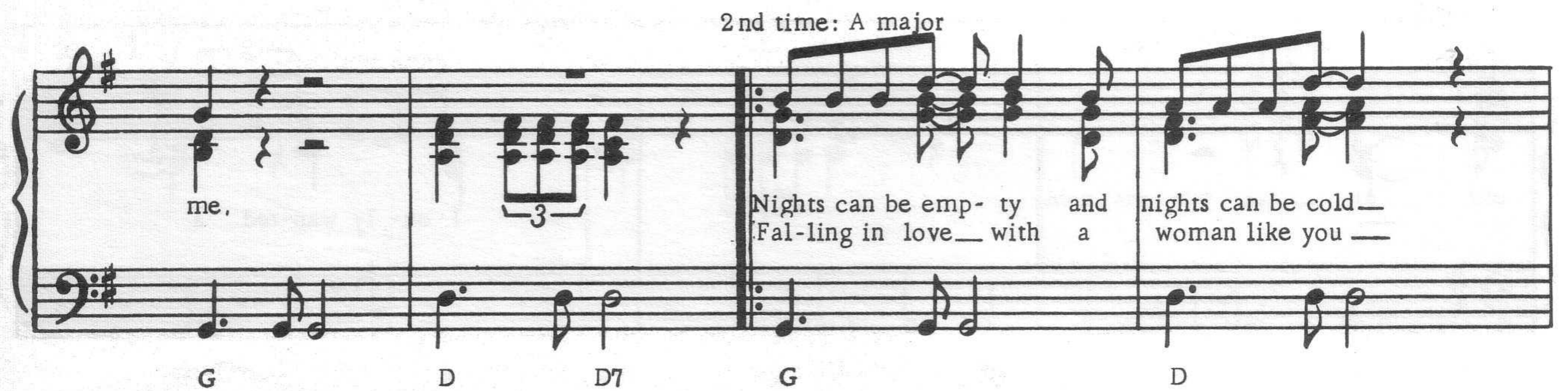
When you were lone- ly you nee- ded a man, — some- one to lean on, well

G D G



I un- der- stand — It's on- ly na- tural But why did it have — to be

D C D7



me, Nights can be emp- ty and nights can be cold —  
Fal- ling in love — with a woman like you —

2nd time: A major

G D D7 G D



so you were look- ing for some- one to hold — that's on- ly na- tural, But  
hap- pe- ned so quickly there's no- thing to do, — it's on- ly na- tural, But

G D C



why did it have — to be me,  
 why did it have — to be me.

D7 G G7

I was so lone- some,  
 I was blue,—  
 I couldn't help — it, it

C Gmaj7

had to be you — and I —  
 al- ways thought you knew the rea- son why,—

D7

I on- ly wan- ted a

G G7 C

litt- le love af- fair,—  
 now I can see you are

A



be-gin-ning to care, — but ba-by be-lieve me, it's

G/B C

bet-ter to for-get me. —

A/C# D C

Gmaj7 D7

Men are the toys — in the

G D D7 G

game that you play — when you get ti-red you throw them a-way, —

D G D



that's on-ly na- tural, But why did it have — to be me.

C D G

A A

A7 D

Amaj7 E7

A A7 Repeat and fade



# ABBA / ARRIVAL



MO 3120 2



# ABBA / ARRIVAL



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