

ABBA

THE SINGLES

Arranged for piano, vocal & guitar with lyrics & guitar chords.

All The
Chart Hits!
Includes
9 No.1s!



ABBA

THE SINGLES

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Waterloo

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

Highest
Chart Position
No.1
20th April '74

Bright shuffle (♩ = ♪)



1. My, my, _____ at Wa - ter - loo - Na - po -

(Verse 2 see block lyric)



- le - on - did sur - ren - der, - oh yeah, - and I -



— have met— my des - ti - ny— in quite— a si - mi - lar way—



— The his - to - ry book— on the shelf— is al -



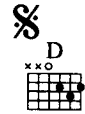
- ways re - peat - ing it - self. — Wa -



- ter - loo, I — was de - feat - ed, you won — the war.



Wa - ter - loo, pro - mise to love— you for ev -



- er - more. Wa - ter - loo, could -



- n't es - cape— if I want - ed to. Wa -



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



To Coda ⊕

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

1.



- ter - loo. My, my—

2.



- ter - loo. So how— could I ev - er re - fuse,



D.%. al Coda

I feel— like I win— when I lose.— Wa -

⊕ Coda



- ter - loo. Wa Wa Wa — Wa Wa -



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



Repeat to fade

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

Verse 2:

My, my, I tried to hold you back
But you were stronger
Oh yeah, and now it seems my only chance
Is givin' up the fight
And how could I ever refuse
I feel like I win when I lose.

Waterloo etc.

Highest
Chart Position
No.32
13th July 74



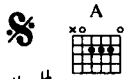
Ring, Ring

Words & Music by
Benny Andersson, Bjorn Ulvaeus, Stig Anderson, Neil Sedaka & Phil Cody.

(♩ = 138)



1. I was



sit - ting by the phone, I was wait - ing all a - lone,
here and now you're gone, hey, did I do some - thing wrong?



Ba - by, by my - self I sit and wait and won - der a -
I just can't be - lieve that I could be so bad - ly mis -

A



- bout you. _____ It's a dark and drea - ry night, _____
 - ta - ken. _____ Was it me or was it you, _____

D



_____ seems like no - thing's go - ing right, _____ Won't you
 _____ tell me, are we real - ly through, _____ Won't you

A



tell me ho - ney, how can I go on _____ here with - out you? _____
 hear me cry, _____ and you will know that my _____ heart is break - in' _____

E7



_____ Yes, I'm down and feel - in' blue, _____ and I
 _____ Please for - give and then _____ for - get, _____ or may -



don't know what_ to do. _____ Ring, ring, why don't you give_ me a
 - be, dar-ling, bet-ter yet: _____



call? Ring, ring, the hap-piest sound of them




all. Ring, ring, I stare at the phone on the



wall. And I sit all a-lone im-pa - tient-ly, won't you

E7



please un-der-stand the need___ in me. So___ ring, ring, why don't you give_ me a

A



E7



To Coda ⊕

call? So___ ring, ring, why don't you give_ me a

A



D. al Coda

call? 2. Yo u were


⊕ CODA

A



call?

E7



fade out ending

So___ ring, ring, why don't you give_ me a

Highest
Chart Position
No.6
20th September '75

S.O.S.

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

Piano introduction musical notation, first system. Treble and bass clefs, 4/4 time signature. The melody is in the right hand, starting with a series of eighth notes and quarter notes. The bass line is mostly rests.

Piano introduction musical notation, second system. Treble and bass clefs, 4/4 time signature. The melody continues in the right hand. The bass line has some movement, including a half note and quarter notes.

Dm
4fr
capo 1

Guitar chord diagram for Dm (4fr, capo 1): x02230

C#dim

Guitar chord diagram for C#dim: x02230

Dm
4fr

Guitar chord diagram for Dm (4fr): x02230

Vocal line musical notation, first system. Treble clef, 4/4 time signature. The melody is in the right hand, starting with a quarter rest followed by eighth notes.

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

Piano accompaniment for the first verse, first system. Treble and bass clefs, 4/4 time signature. The melody is in the right hand, and the bass line provides harmonic support.

C#dim

Guitar chord diagram for C#dim: x02230

Vocal line musical notation, second system. Treble clef, 4/4 time signature. The melody continues in the right hand.



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

Piano accompaniment for the second verse, second system. Treble and bass clefs, 4/4 time signature. The melody is in the right hand, and the bass line provides harmonic support.


Dm  F  C 



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




Gm  Dm 





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#dim  Dm 

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



F  C  Gm  Bb 

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



F Bb/F F Bb/F F C

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

Gm Bb F Bb/F F

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

Bb Db Eb F

how can I ev - en try to go on?

Bb Db Eb To Coda

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



N.C.

D. ♩ al Coda

\oplus CODA



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? —



slower

Highest Chart Position
No.38
12th July '75



I Do, I Do, I Do, I Do, I Do

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

(♩ = 84) (♩♩ = $\overset{\frown}{\text{J}}\overset{\frown}{\text{J}}$)

N.C. G

C G C G C Csus4 C

1. Love me or leave me, make your

A7 Dm G

choice but believe me, I love you, I do, I do, I do, I do, I

C G C G C Csus4 C

do. I can't con - ceal it, don't you
(2° Instrumental)

A7 Dm G

see, Can't you feel it, don't you too? I do, I do, I do, I do, I

C F C Gm C7

do. Oh, I've been dream - in' through my
Oh, no hard feel - ings bet - ween

F F/E F/D F/C D7

lone - ly past, now I just made it I
you and me, if we can't make it but

Dm7



G



C



G



C



Csus4



C



found you at last. So come on now let's try it, I love
just wait and see. So come on now let's try it, I love

A7



Dm



G



you, can't de - ny it 'cos it's true, I do, I do, I do, I do, I

do.

C



F



C



G



1. C



G



2. C



F



C





Mamma Mia

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

Highest Chart Position
No.1
13th December '75

Moderate steady four
N.C.



1. I've been cheat-ed by you _____ since I don't know when, _____
2. I've been an - gry and sad _____ a - bout things that you do, _____



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,

G  D 

look at me now, —
and when you go, —



Daug  D  Daug 

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






sim.



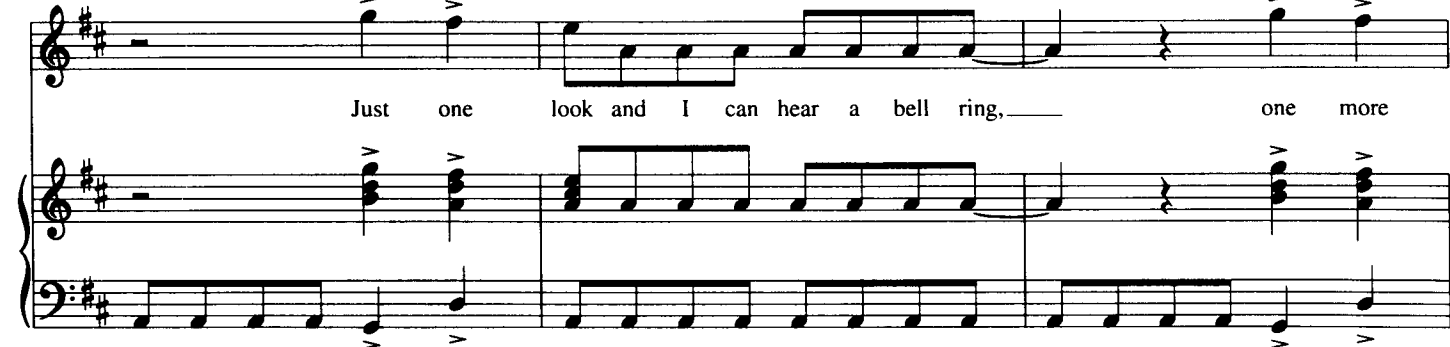
G  A 

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



G  D  A  G  D 




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




A  




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



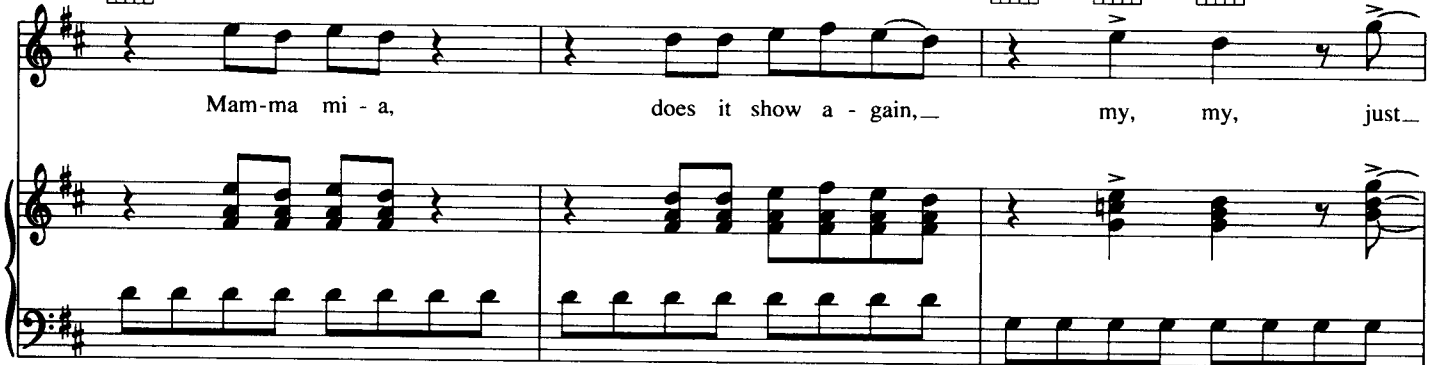
G  **C/G**  **G** 

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 —



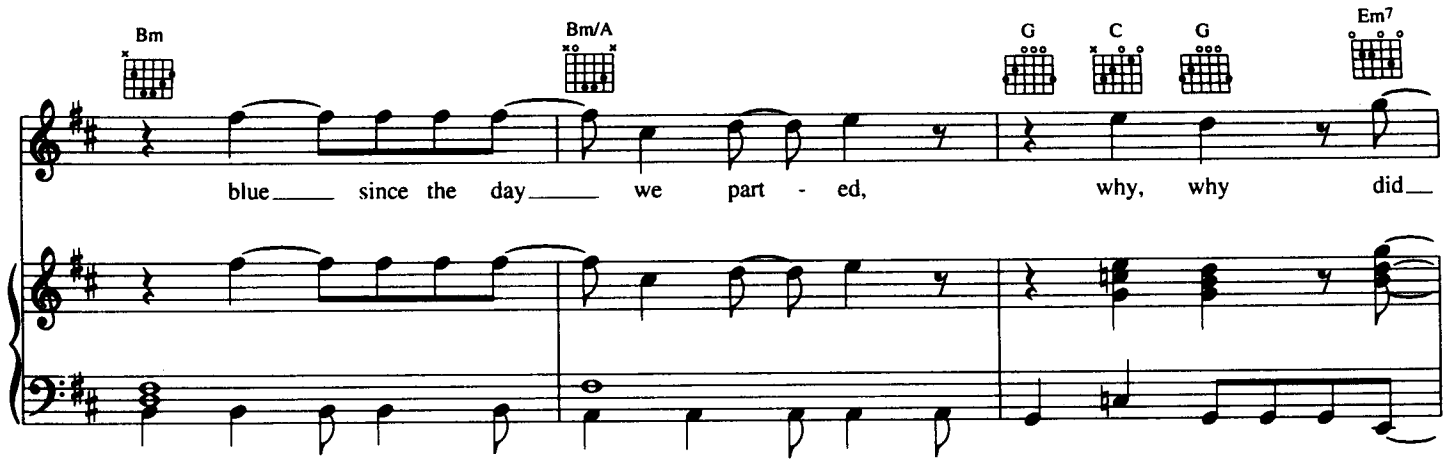
D  **A/C#** 




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



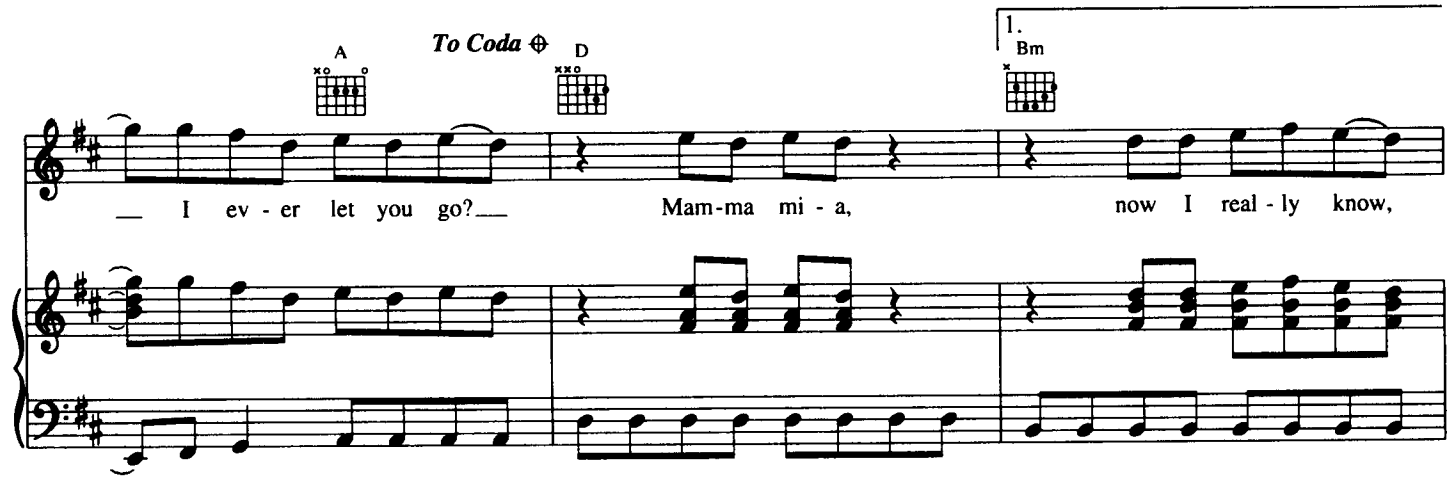
Bm  Bm/A  G  C  G  Em7 







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



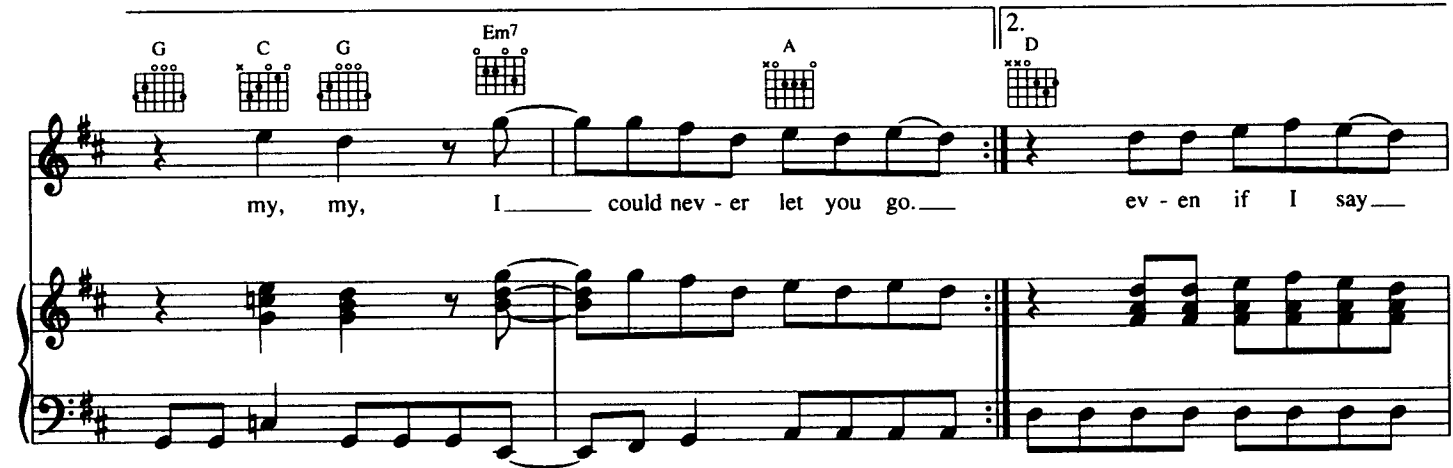
To Coda ♪ A  D  1. Bm 

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



G  C  G  Em7  A  2. D 

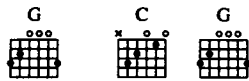
my, my, I — could nev - er let you go. — ev - en if I say —



G  C  G  D 

bye - bye, leave — me now or nev - er. Mam - ma mi - a,





D. ♯ at Coda

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics: "it's a game we play, — bye - bye does - n't mean for - ev - er." The piano accompaniment consists of chords and a bass line.

\oplus CODA



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

The CODA section begins with a key signature change to two sharps (F# and C#). It features a vocal line and piano accompaniment. The lyrics are: "Mam - ma mi - a, now I real - ly know, —".



my, my, I — could nev - er let you go. —

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "my, my, I — could nev - er let you go. —".



repeat and fade

The final system of music includes a repeat sign and the instruction "repeat and fade". It features a vocal line and piano accompaniment.

Highest
Chart Position
No.1
27th March 76



Fernando

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

Moderate slow march

N.C.

A

1. Can you hear the drums, Fer - nan-do? I re-mem-ber long a -
 2. They were clo-ser now, Fer - nan-do. Ev - 'ry hour, ev - 'ry min -
 3. Now we're old and grey Fer - nan-do, and since ma - ny years I

F#m

- 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 hear the drums Fer -

Bm

- 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

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- 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



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



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



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



To Coda ⊕



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



— my friend, Fer - nan - do.



slower



⊕ CODA



in tempo *D.♯ al Coda*

There was some - thing in the



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



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



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



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



repeat and fade

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



Dancing Queen

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

Highest
Chart Position
No.1
21st August '76

Strong rock
N.C.

E

C#7

F#m

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

B7/D#





D

Bm7

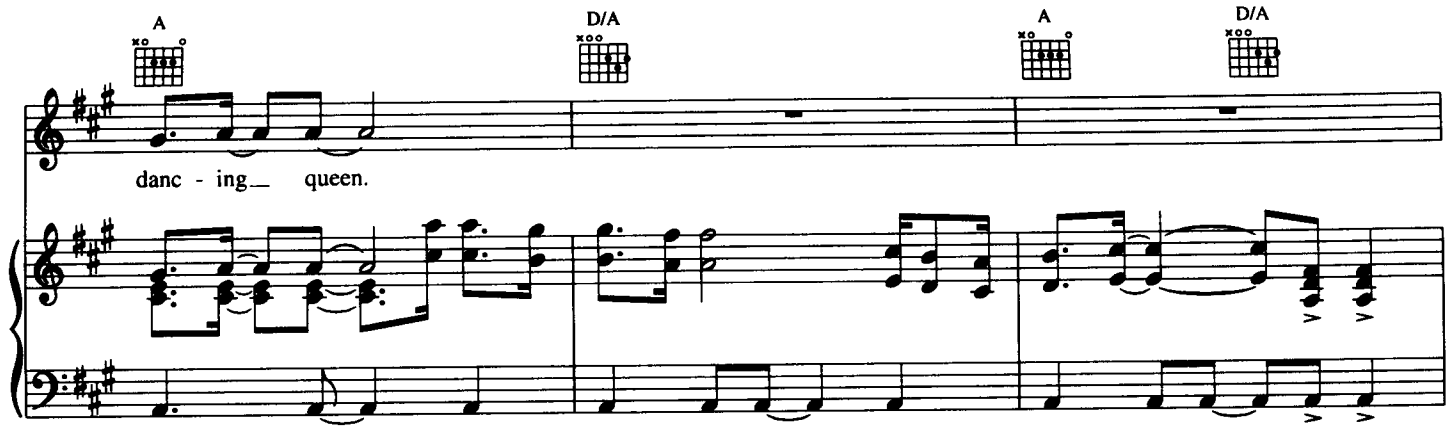
E7/B





life. Oh, see that girl, watch that scene, dig-gin' the

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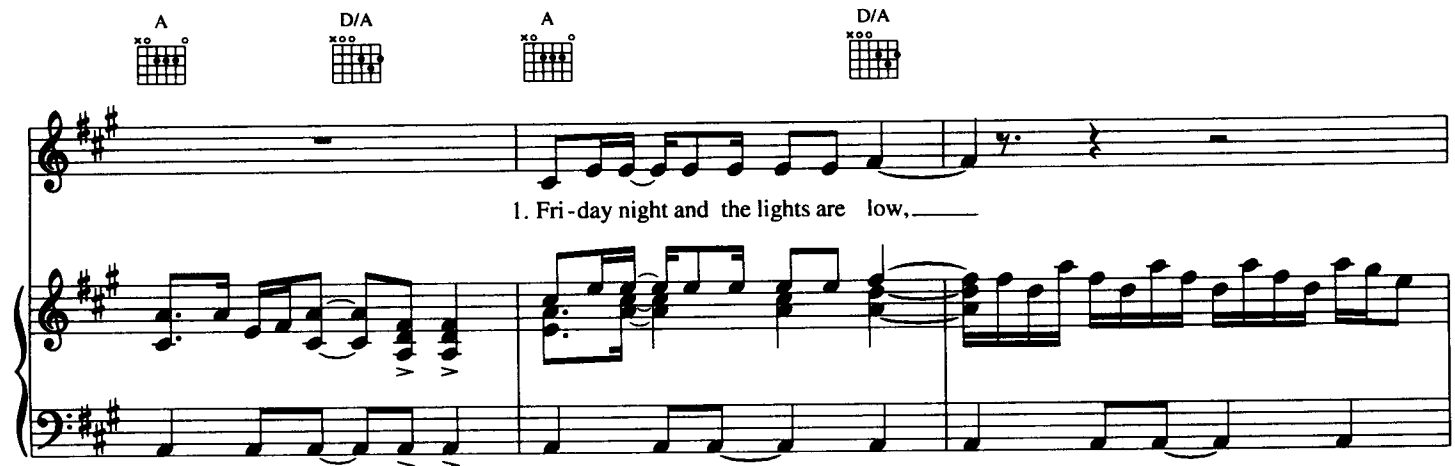
A  D/A  A  D/A 





danc - ing_ queen.



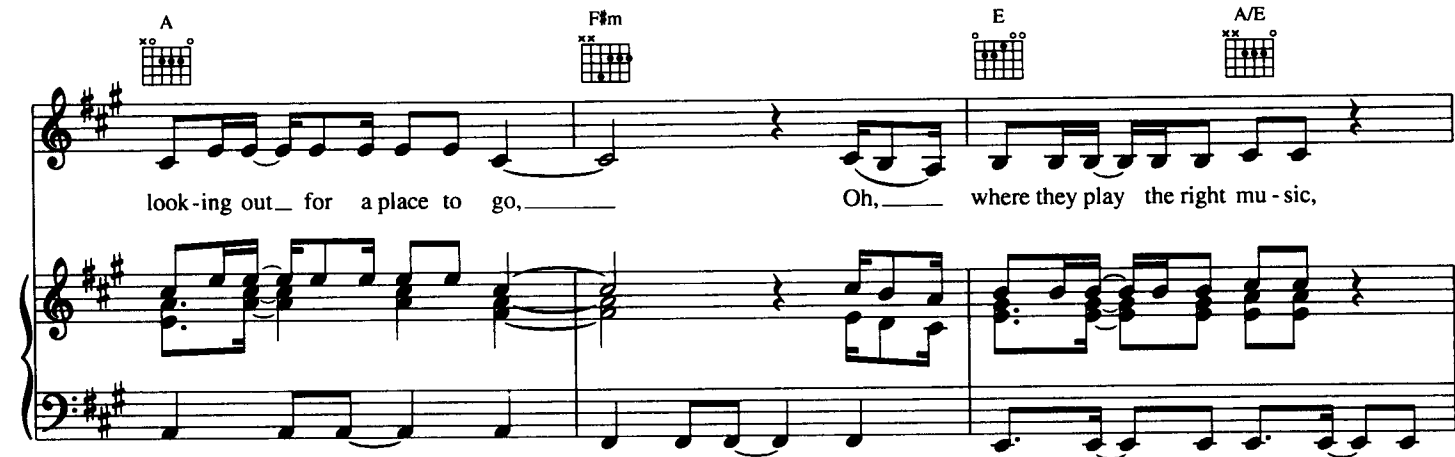
A  D/A  A  D/A 







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



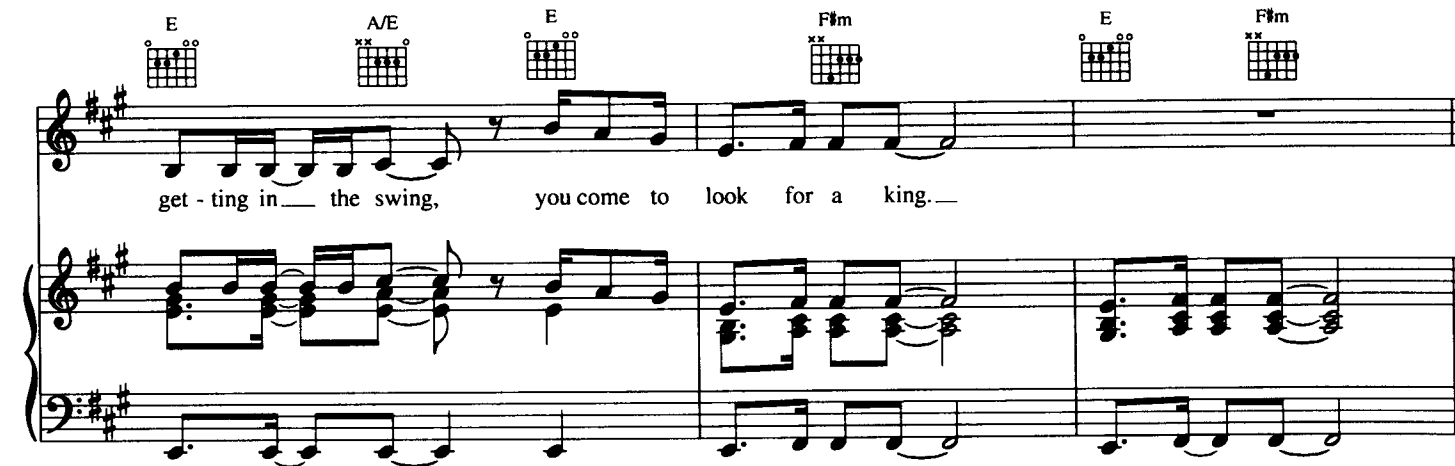
A  F#m  E  A/E 

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. _____





2. A - ny - bo - dy could be that guy, _____
 3. 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,



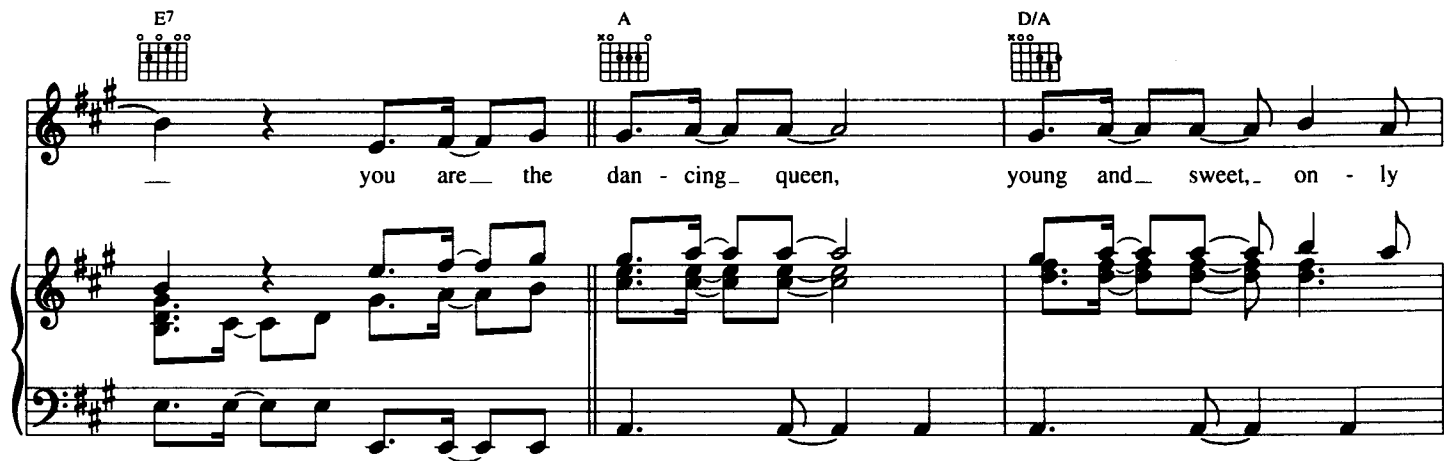
with a bit___ of rock mu - sic ev - 'ry - thing___ is fine. } You're in the
 look - ing out___ for an - oth - er, a - ny - one___ will do. }






mood for a dance, - and when you get the___ chance, _____

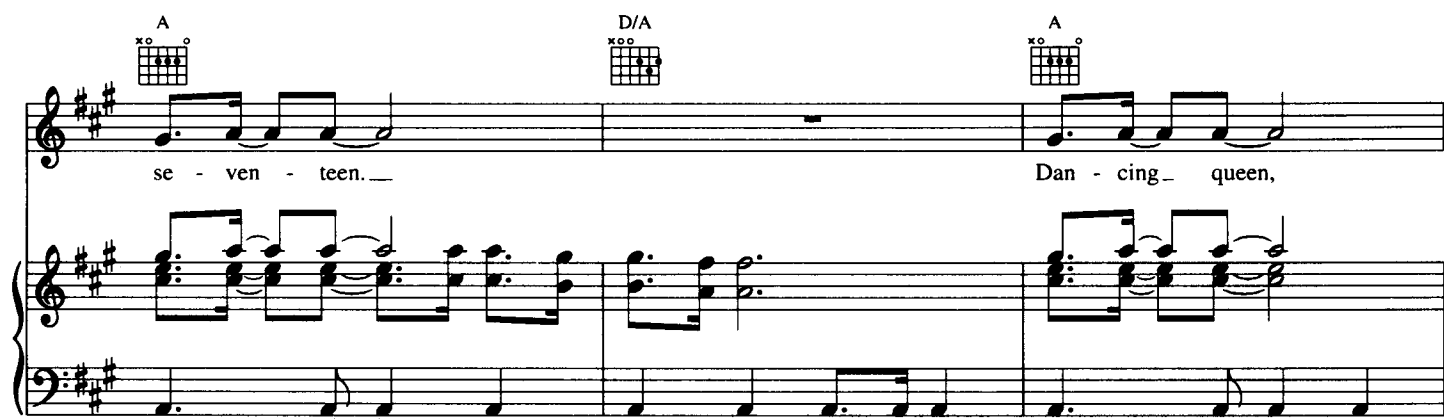
E7  A  D/A 






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



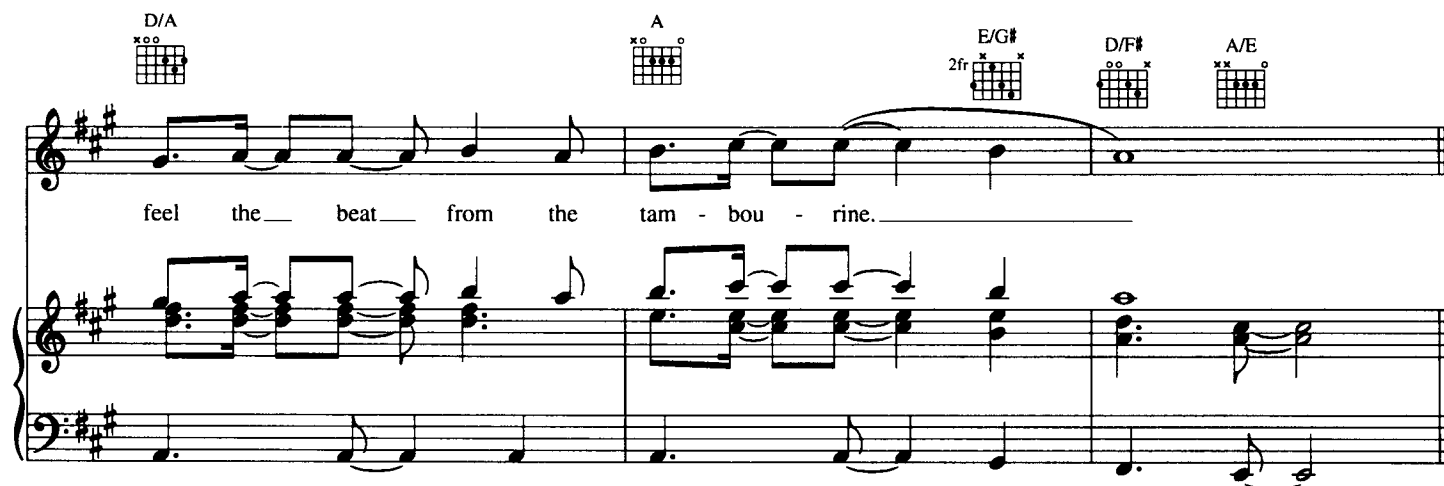
A  D/A  A 




se - ven - teen. Dan - cing queen,



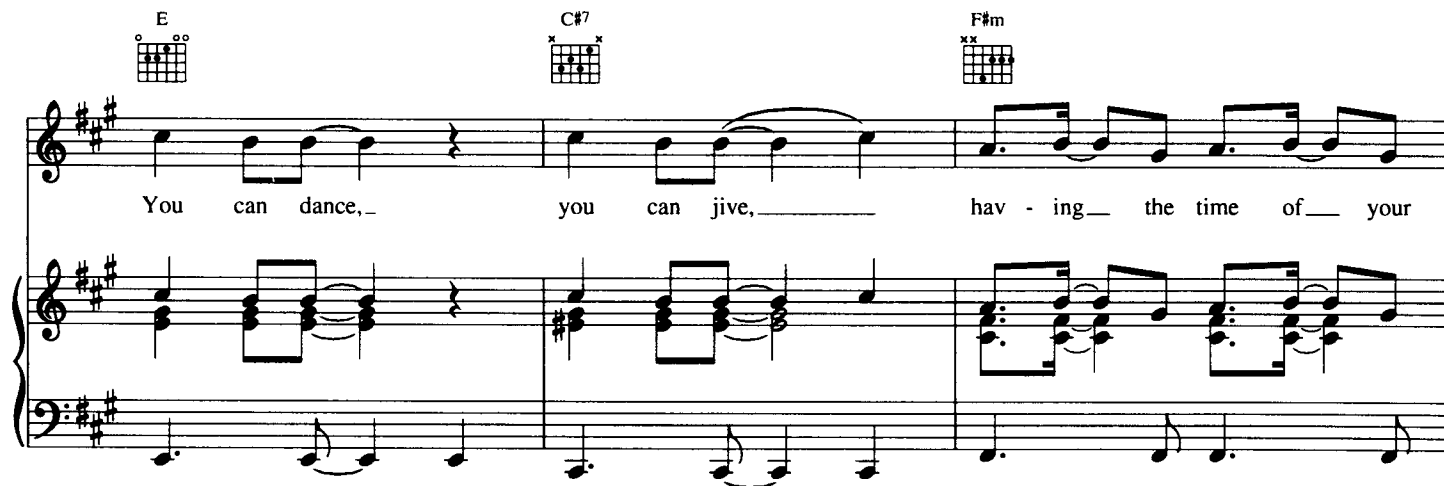
D/A  A  E/G#  D/F#  A/E 

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-gin' 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-gin' the dan - cing queen.

Highest
Chart Position
No.3
20th November '76



Money, Money, Money

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Steady four

N.C.



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. —



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

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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, _____



that's too bad. _____
 that's too bad. _____ So

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



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

E7aug



Am



B7



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

E7 E7aug 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 E7aug

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

1. Am F7 Dm E7aug

— It's a rich man's world.

Am



2. A

2

Am



Guitarist: place capo on 1st fret

(F7)

Bbm



C7



F7



F7aug



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

Bbm



C7



F7



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

F7aug



Bbm



Ebm



in a rich man's world.____

A - ha, _____ a - ha.____

F7



Bb7



Ebm



Gb7



F



All the things I could do_____

if I

Bbm



Ebm



F7aug



Bbm



had a lit - tle mon - ey,

it's a rich man's world.____

Gb7



Ebm



F7aug



Bbm



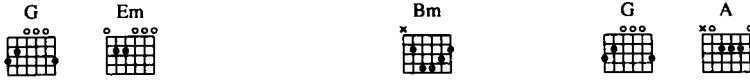
It's a rich man's world.____



Highest
Chart Position
No.1
26th February 77

Knowing Me, Knowing You

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




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



si lence ev er
they'll be with me



af - ter. Walk - ing through an emp - ty house,
al - ways, In these old fa - mi - liar rooms

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Asus⁴



A



Asus⁴



A



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

G



Bmadd⁹



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

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

G



A



D



G



A



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

D



Gmaj7



A



To Coda ◊

D



Bm



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

F#m



G



A



D



Bm



F#m



G



A



A



Bm



A



Bm



D. § al Coda



\oplus CODA

D



Bm



F#m



G



A



repeat and fade

Highest
Chart Position
No.1
22nd October 77



The Name Of The Game

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

Bright four
N.C.

capo 4

F#m
xxo

C#m
xoxo

F#m
xxo

C#m
xoxo

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

F#m
xxo

C#m
xoxo

F#m
xxo

B
ooo

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 _____ op - en 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

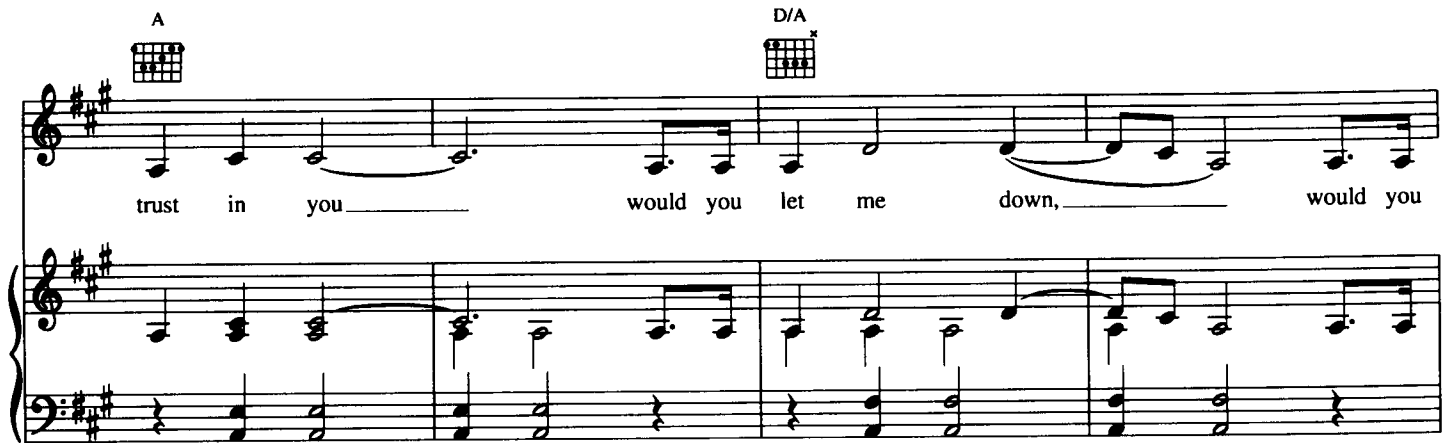
make me talk, _____ and you make me feel, _____ and you



A D G/D D

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

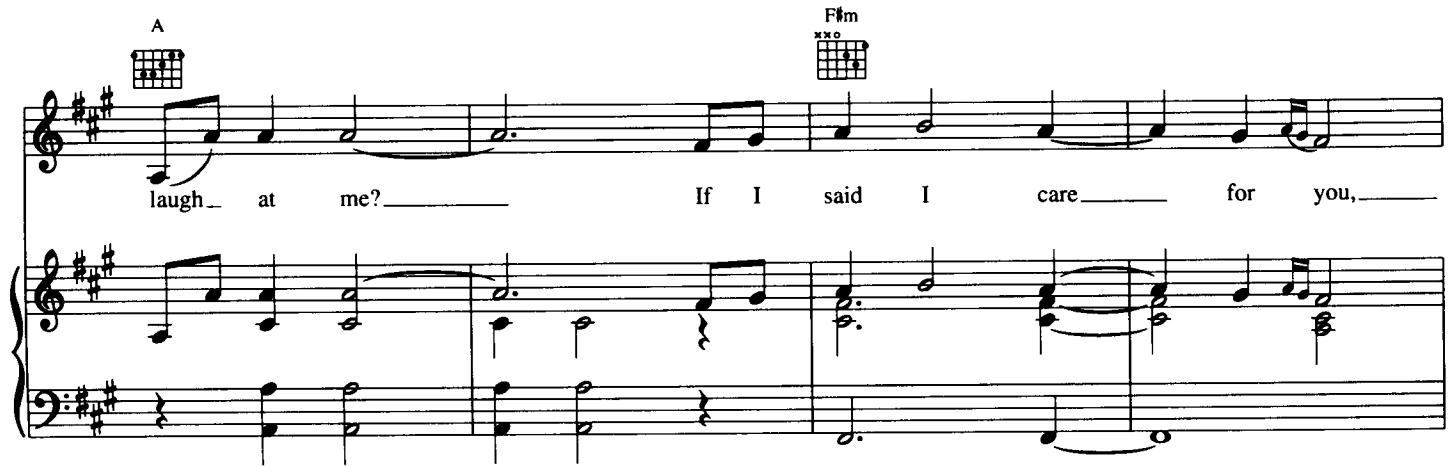
A  D/A 




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



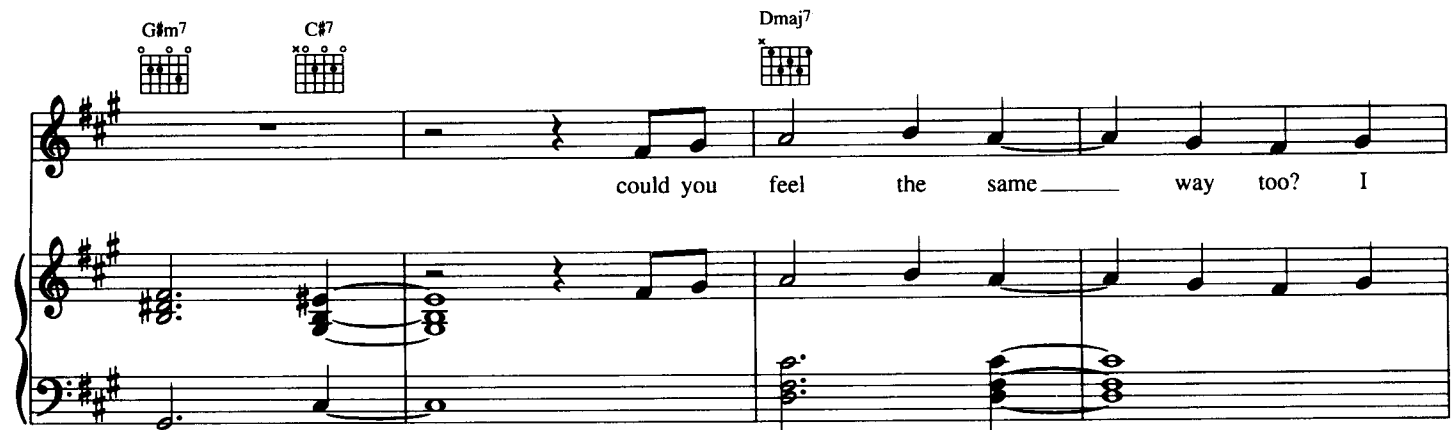
A  F#m 



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



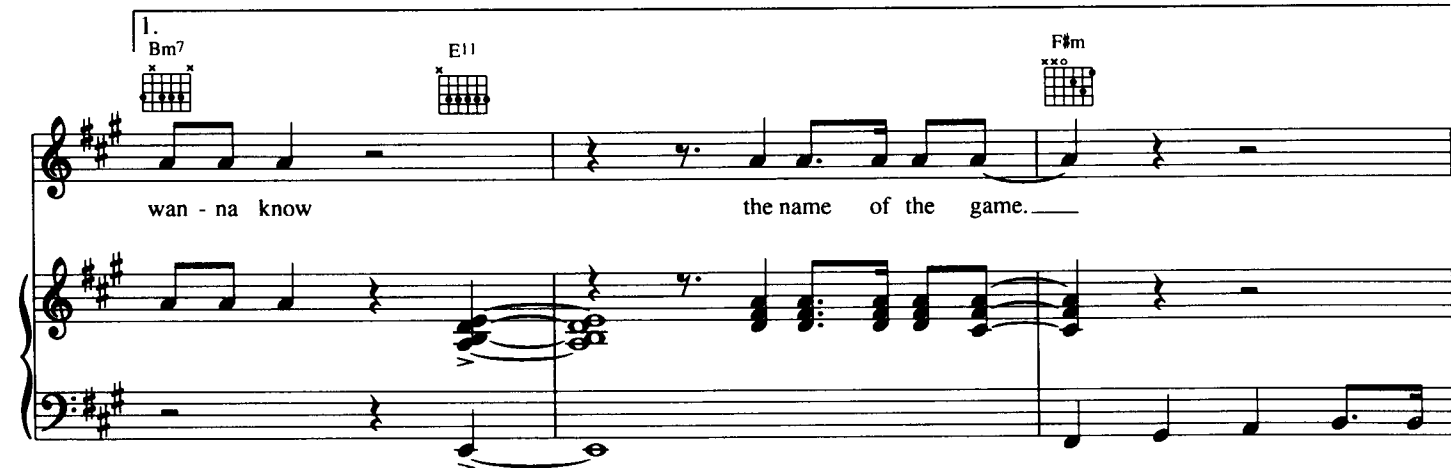
G#m7  C#7  Dmaj7 

could you feel the same _____ way too? I



1.  E11  F#m 

wan - na know the name of the game. _____



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

Musical notation for the first system, including guitar chord diagrams for C#m and F#m, and piano accompaniment.

C#m F#m B 2. Bm7 E11

wan-na know,

Musical notation for the second system, including guitar chord diagrams for C#m, F#m, B, Bm7, and E11, and piano accompaniment with triplets.

Bm7 E11

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

Musical notation for the third system, including guitar chord diagrams for Bm7 and E11, and piano accompaniment.

A D E




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

Musical notation for the fourth system, including guitar chord diagrams for A, D, and E, and piano accompaniment.

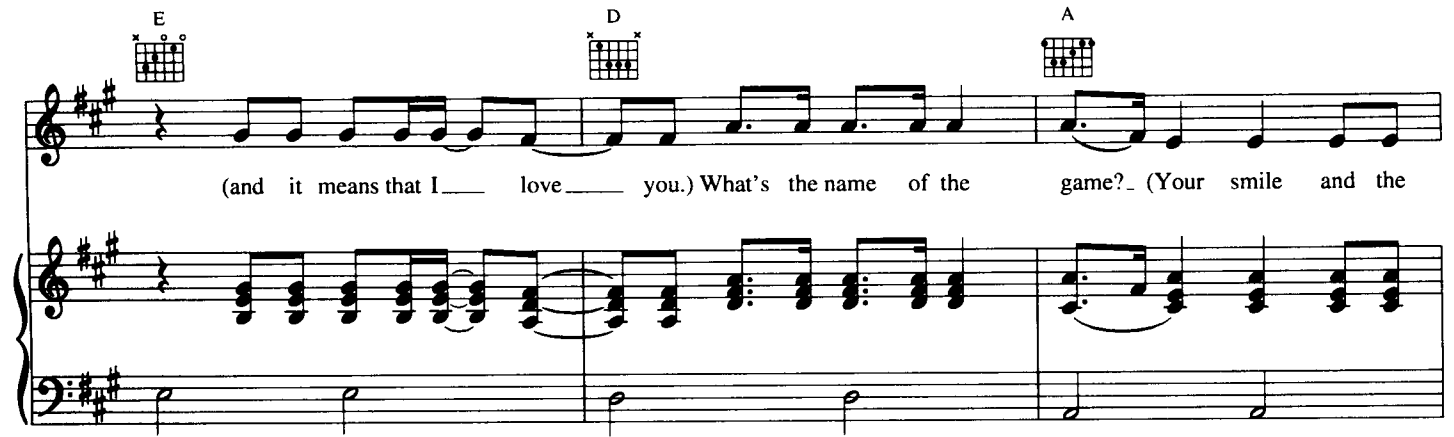
E/D  A  D 





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



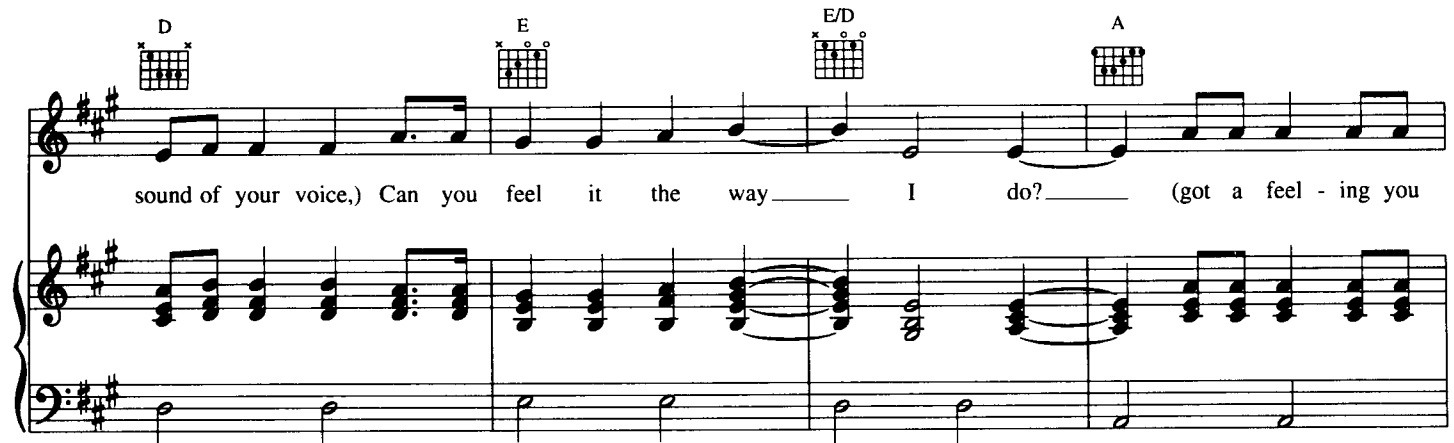
E  D  A 




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



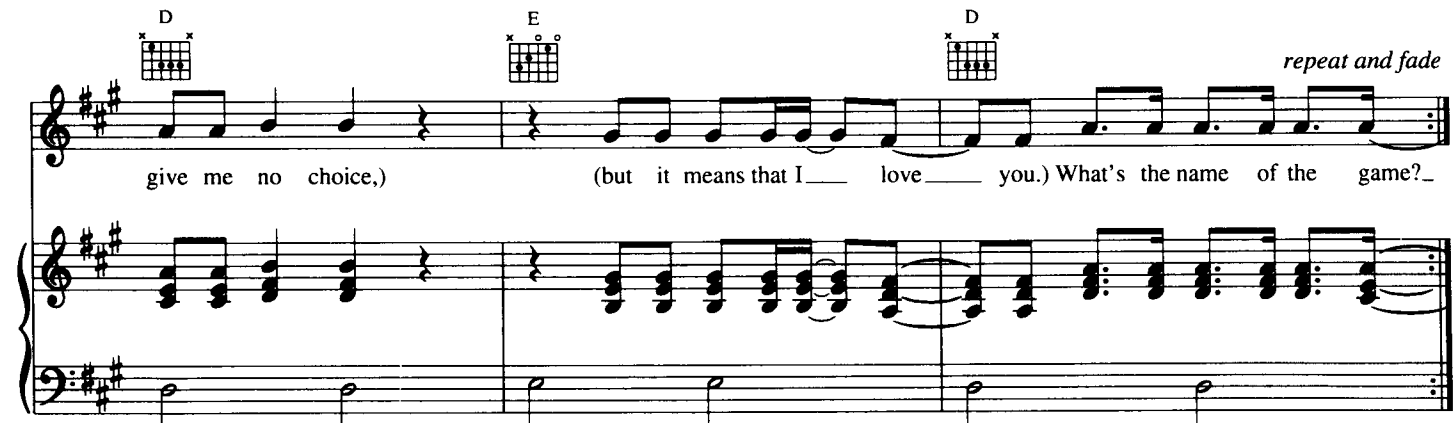
D  E  E/D  A 

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?_





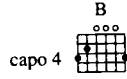
Take A Chance On Me

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Highest
Chart Position
No.1
4th February '78

Moderate steady four

N.C.



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,

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— 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

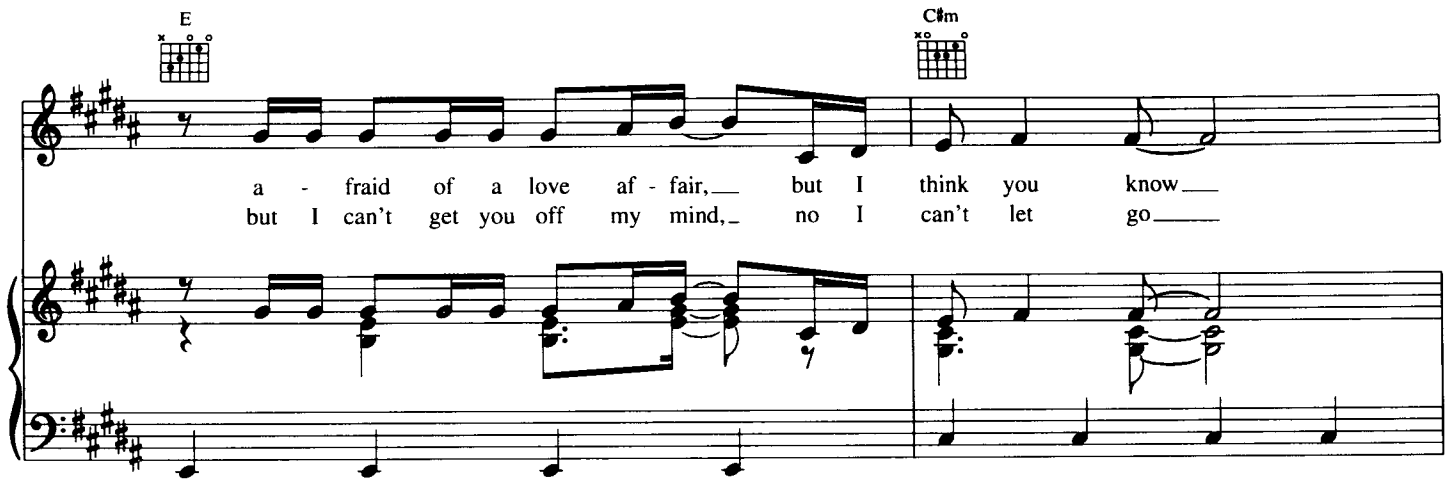





ma - gic. ___
ma - gic. ___

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

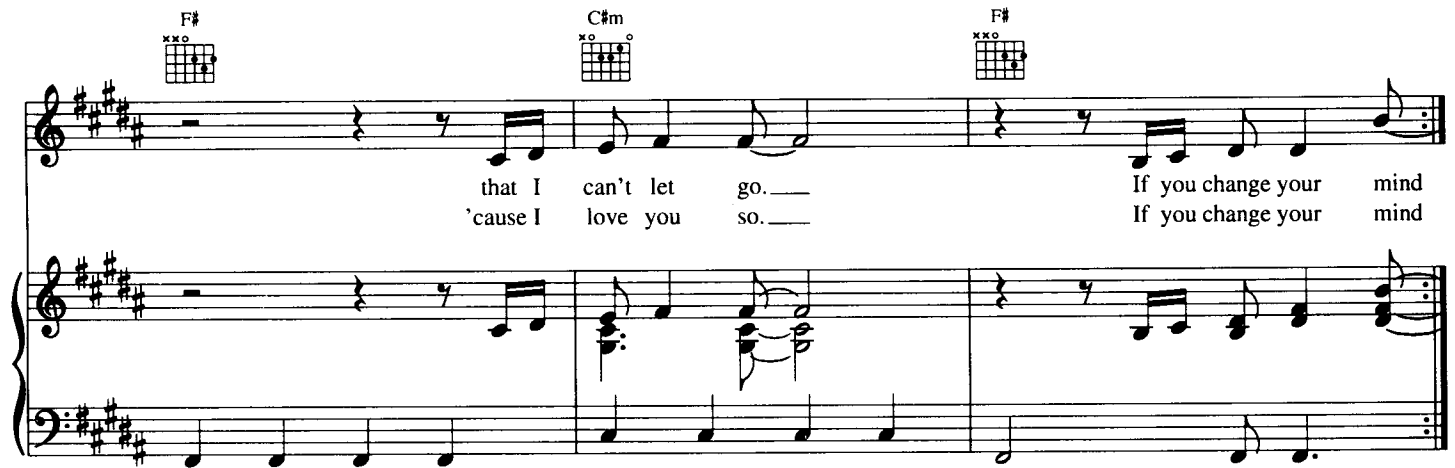
E  C#m 

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 —



F#  C#m  F# 


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



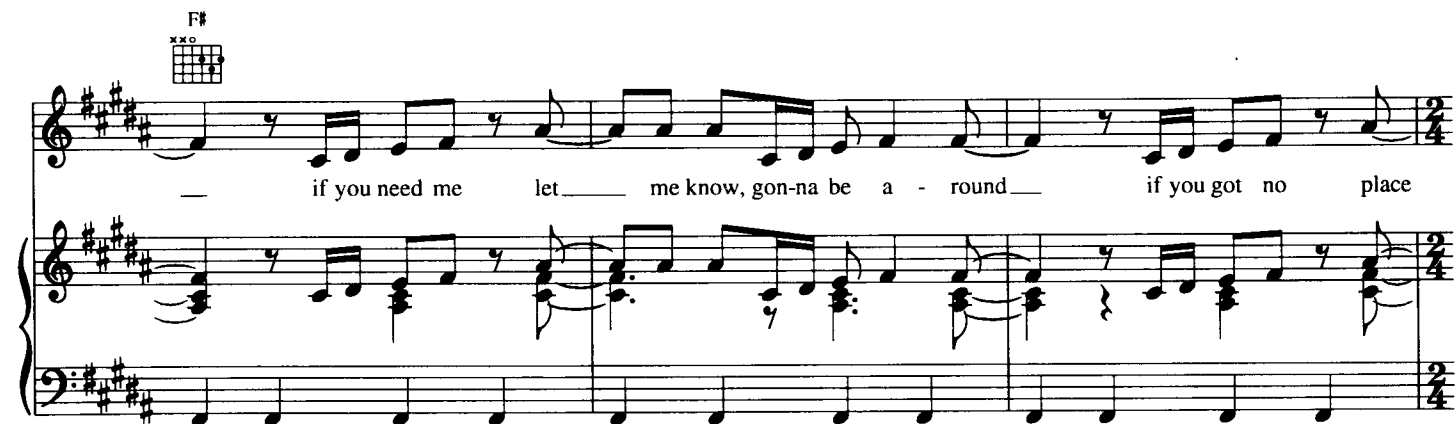
B 

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



F# 

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





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

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



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



repeat and fade

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

Highest
Chart Position
No.5
16th September 78



Summer Night City

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Dm
x x o

Sum-mer night ci - ty, _____

sum-mer night ci - ty, _____

Dm
x x o

Wait - ing for the sun - rise soul - danc - in' in the dark, sum - mer night ci - ty, _____

walk - in' in the moon-light love - mak - in' in a park,

sum - mer night ci - ty. In the sun I feel—
(Verse 2 see block lyric)

B \flat C Dm

— like sleep - in' I can't take it for too long,

B \flat C

my im - pa - tience slow - ly creep - in' up my spine and grow-



in' strong. — I know — what's wait - ing there — for me —



to - night — I'm loose —



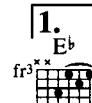
and fan - cy free. — Ah. —



When the night — comes with — the ac - tion I just know — it's time —



to go, — can't re - sist — the strange — at - trac - tion



from that gi - ant dy - - na - mo. — Lots to take — and lots —



— to give, — time to breathe — and time — to live. —

2.



And to - mor - row when — the dawn - ing and the first — birds start —



to sing, — in the pale — light of —



the morn - ing no - thing's worth — re - mem -



ber - ing — it's a dream, — it's out — of reach —



scat - tered drift - wood on — a beach. —

Dm
x x 0

Wait - ing for the sun - rise soul - - danc - in' in the dark,

sum - mer night ci - ty, ————— walk - in' in the moon-light love -

- mak - in' in a park, sum - mer night ci - ty. —————

Repeat to fade

Verse 2:
It's elusive, call it glitter
Somehow something turns me on
Some folks only see the litter
We don't miss 'em when they're gone.
I love the feeling in the air
My kind of people everywhere.
Ah.

When the night comes *etc.*



Chiquitita

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Highest Chart Position
No.2
3rd February '79



N.C.



1. Chi-qui - ti - ta, tell me what's wrong,
2. truth,
3. down,



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 can - dle,



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



for to-mor-row. —
 must re-ly on. —
 hard to han-dle. —

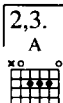
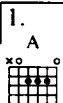
How I hate to see you like this,
 You were al-ways sure of your-self,
 Chi-qui-ti-ta, tell me the truth,



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, —



I _____ can see that you're, oh, so sad, so qui-et. —
 I _____ hope we can patch it up to-geth-er. —
 I _____ see that you're, oh, so sad, so qui-et. —



1. Chi-qui-ti-ta, tell me the
 2,3. Chi-qui-ti-ta, you and I know

E E11 A

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

E D E E11 A D/A

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

To Coda ⊕

⊕ CODA

A

D. rit. al Coda

3. So the walls came tumb - lin' _

A

Chi - qui - ti - ta, — try once

E D E E11 A

rit.

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



Highest
Chart Position
No.4
5th May '79

Does Your Mother Know

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Medium rock
N.C.

G G7 C/G Cm/G Gm7 G

G7 C/G Cm/G Gm7 G

8va optional

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G Em G C G/B

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

Am G D

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.____

G

There's that look___
 You're so cute,___ I

Em G C G/B Am 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,

D G

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

C Csus4 C Csus4

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

C G C Csus4

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

C Csus4 C G

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

G C/G 3fr G C/G 3fr

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

as written

G C/G 3fr G C/G 3fr

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

1. G Cm/G G Cm/G 2. G Cm/G

3fr 3fr 3fr 3fr

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

G C

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

8va optional

G C Csus4

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

C Csus4 C G

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

repeat and fade



Angeleyes

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Highest
Chart Position
No.3
14th July 79

Medium disco

N.C.




The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (indicated by two sharps) and 4/4 time. The music begins with a quarter rest in the bass staff, followed by a series of eighth and quarter notes in both staves. A repeat sign is present at the beginning of the second measure.

The second system of musical notation continues the piece with two staves. It features a mix of eighth and quarter notes, with some measures containing rests. The bass staff has a quarter rest in the second measure.


The third system of musical notation shows the continuation of the melody and bass line. The upper staff has a quarter rest in the second measure, and the lower staff has a quarter rest in the second measure. The piece concludes with a final chord in the upper staff.




The fourth system of musical notation features a more complex bass line with eighth notes and rests. The upper staff contains block chords and rests, providing harmonic support for the bass line.

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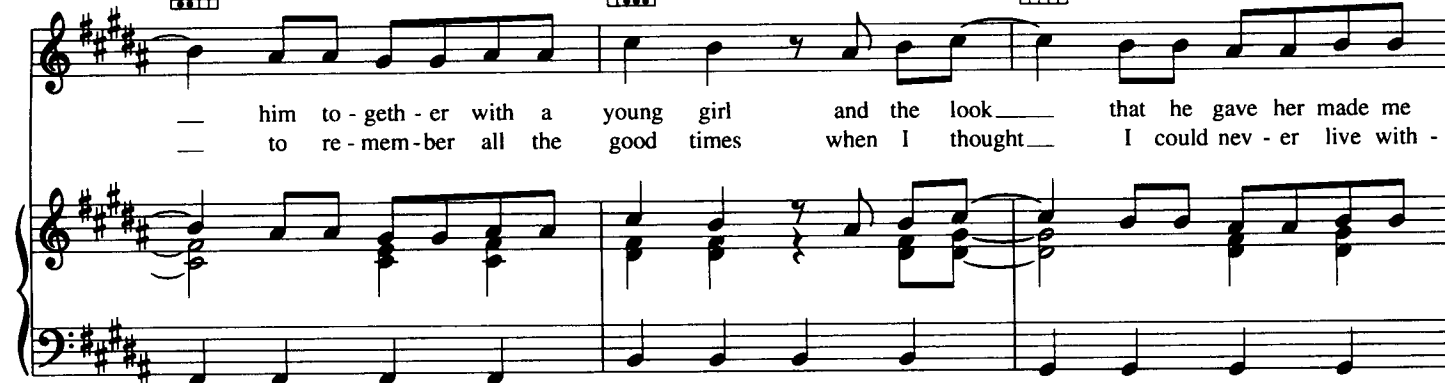
B  G#m  C#m7/E 

1. Last night I was tak - in' a walk a - long the ri - ver, and I saw...
 2. Some - times when I'm lone - ly I sit and think a - bout him, and it hurts



F#  B  G#m 

— him to - geth - er with a young girl and the look — that he gave her made me
 — to re - mem - ber all the good times when I thought — I could nev - er live with -



C#m7/E  F#  B 




shi - ver, 'cause he al - ways used to look at me that — way, —
 - out him, and I won - der, does it have to be the — same —



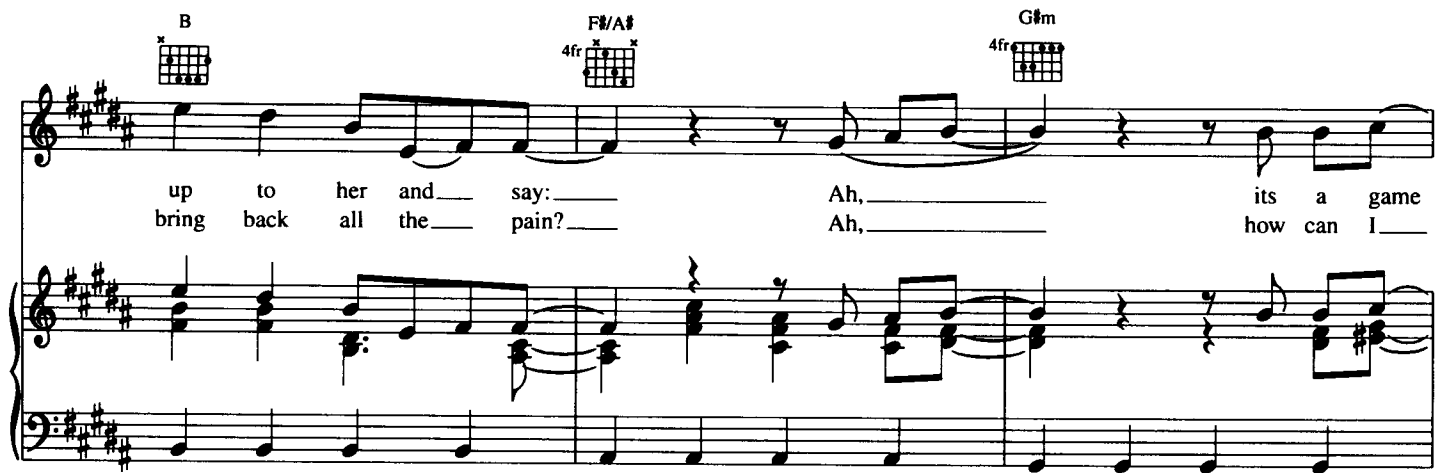
F#/A#  G#m  F#m 




— and I thought — may - be I — should walk right
 — ev - ery time — when I see — him, will it



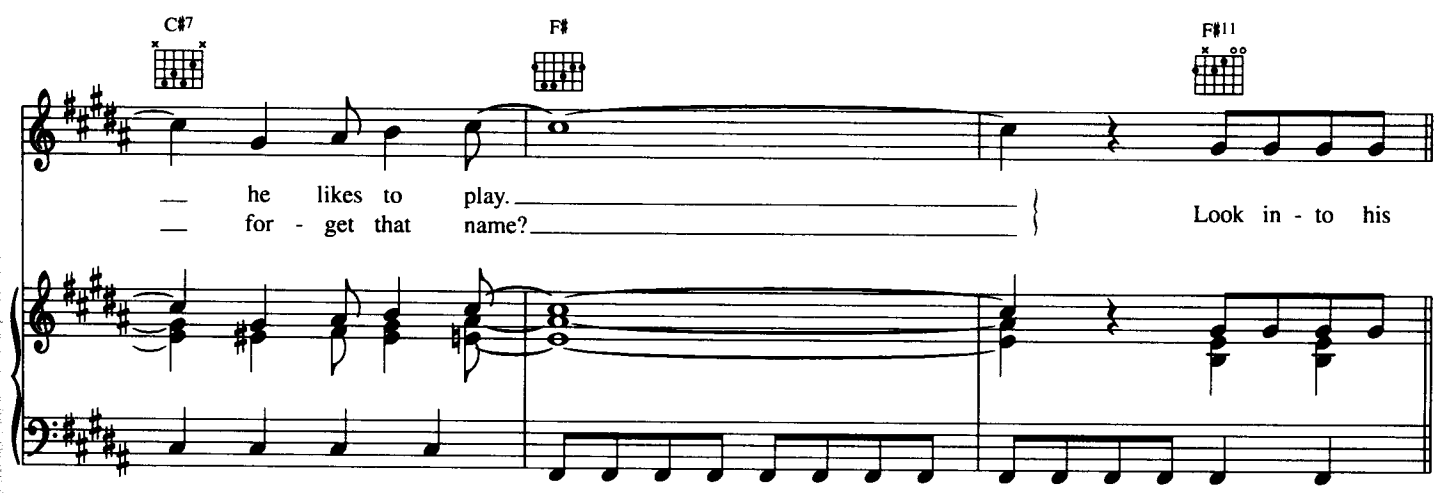
B  F/A#  G#m 



up to her and say: Ah, its a game
bring back all the pain? Ah, how can I



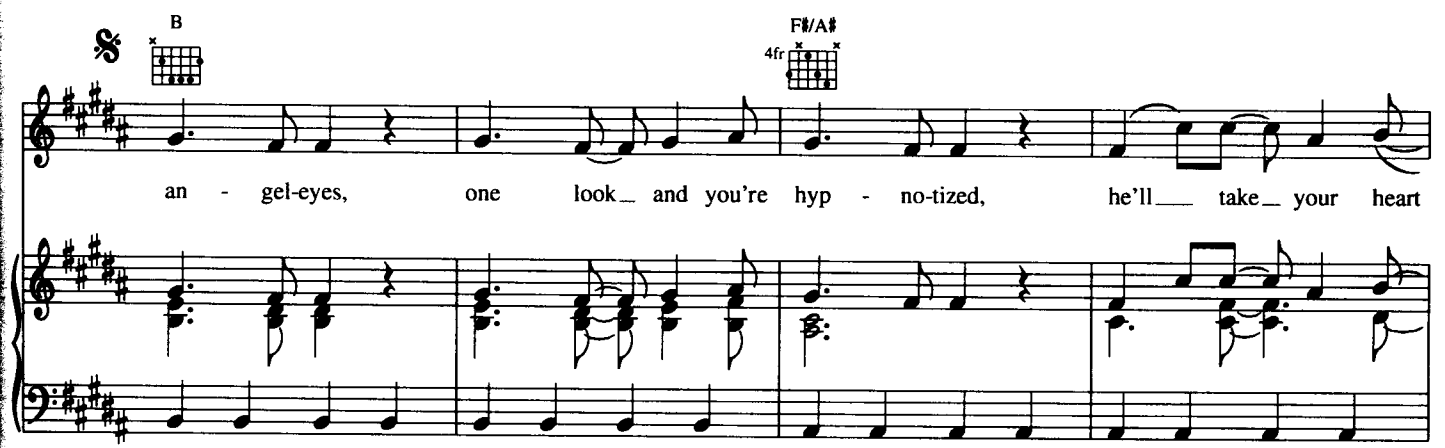
C#7  F#  F#11 






he likes to play. Look in - to his
for - get that name? }



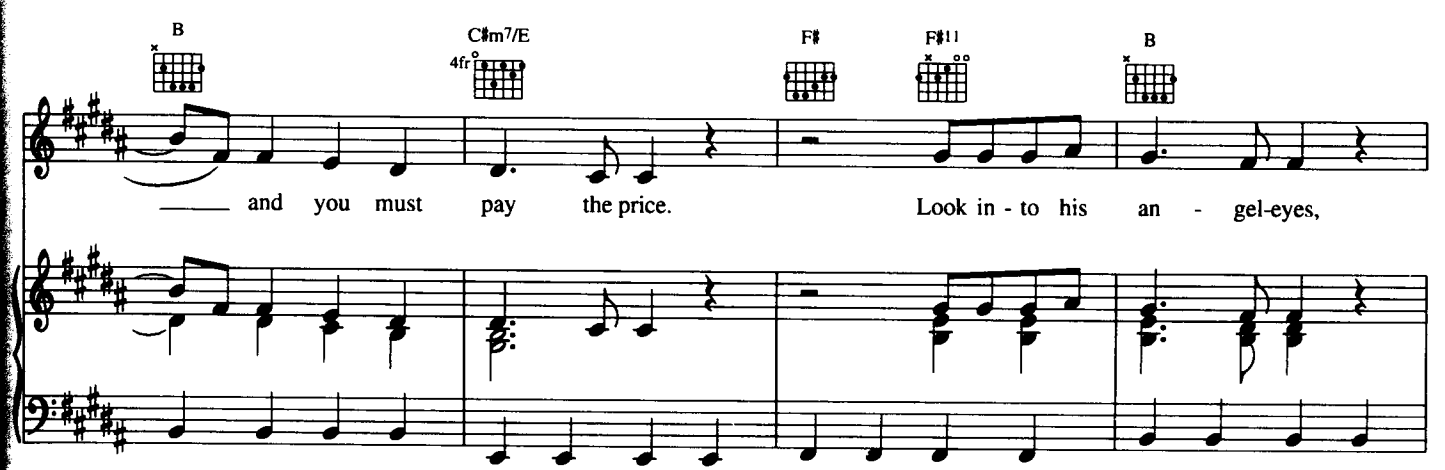
B  F/A# 

an - gel-eyes, one look and you're hyp - no-tized, he'll take your heart



B  C#m7/E  F#  F#11  B 

and you must pay the price. Look in - to his an - gel-eyes,



F#m/A#
4fr

B

you'll think you're in pa - ra-dise, and one day you'll find out he

E

B

F#

B

To Coda ⊕

wears a dis - guise. Don't look too deep in - to those

1.
C#m7/E
4fr

F#11

B

an - gel - eyes, oh, no, no, no, no.

2.
C#m7/E
4fr

F#

D.♯ al Coda

⊕ CODA

C#m7/E
4fr

an - gel - eyes, cra - zy 'bout his

an - gel - eyes,

F#m11



B



oh, no, no, no, no.

repeat and fade

Highest
Chart Position
No.3
20th October '79



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

Words & Music by Benny Andersson & Bjorn Ulvaeus.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (Bb) and the time signature is 4/4. The score includes various guitar chord diagrams and fretting instructions:

- System 1:** Chord diagrams for Cadd9, Dm, Gm, Cadd9, and Dm.
- System 2:** Chord diagrams for Gm (3fr), Dm, Cadd9, and Dm.
- System 3:** Chord diagrams for C, F, and Am.
- System 4:** Chord diagrams for Dm, C, and F.
- System 5:** Chord diagrams for Am and Dm.

The score features melodic lines in the treble clef and a bass line in the bass clef. It includes triplets, slurs, and a key signature change to 2/4 in the final system.



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



hate to spend the even - ing 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
 op - en 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.

B \flat Gm \flat

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

Dm/A A

Dm Gm/B \flat C Dm Gm/B \flat 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/B \flat C Dm

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

1. 2.

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

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

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

D. and fade

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

Highest
Chart Position
No.3
14th July '79



Voulez-Vous

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Disco
N.C.

Fm Db/F Fm Db/F

Fm Db/F Fm

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

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Db/F

Fm

Db/F



giv - in' out_ a spark,_ a-cross the room your eyes are
 look - in' migh - ty proud_ I see you leave your ta - ble

Fm

Db/F

Fm

C



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

C

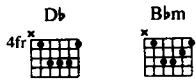


know the end,_ mas - ters_ of the scene._ We've done it
 know the game, mas - ters_ of the scene._ We've done it

Fm



all be - fore_ and now we're back to get some more, you know_ what I mean._

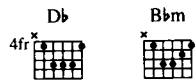


Vou - lez - vous, take_ it now or leave it,

Fm



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



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

Fm



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

1. (8)



vous - lez - vous.

To Coda ⊕

2.

Fm



D. 8 al Coda

and here we

⊕ CODA

Fm



Vou - lez -

Bbm



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

Fm



Db



- ha, vou - lez -

Bbm



- vous, take_ it now or leave it, now_ is all we get, 3
- vous, ain't no big de-ci - sion, you_ know what to do, 3

Fm



repeat and fade

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



I Have A Dream

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Highest
Chart Position
No.2
15th December '79

Easy ballad-style

Bbadd11

Bb

F7

Bb



I have a

F7

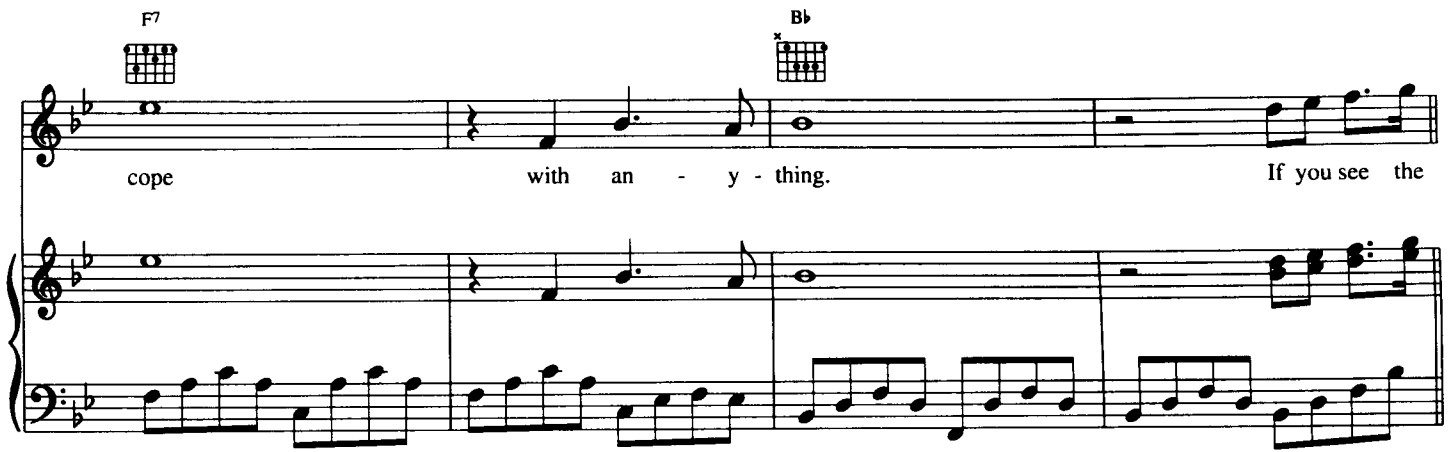
Bb

dream, a song to sing to help me

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F7  Bb 

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



F7  Bb 




won - der of a fai - ry tale, you can take the



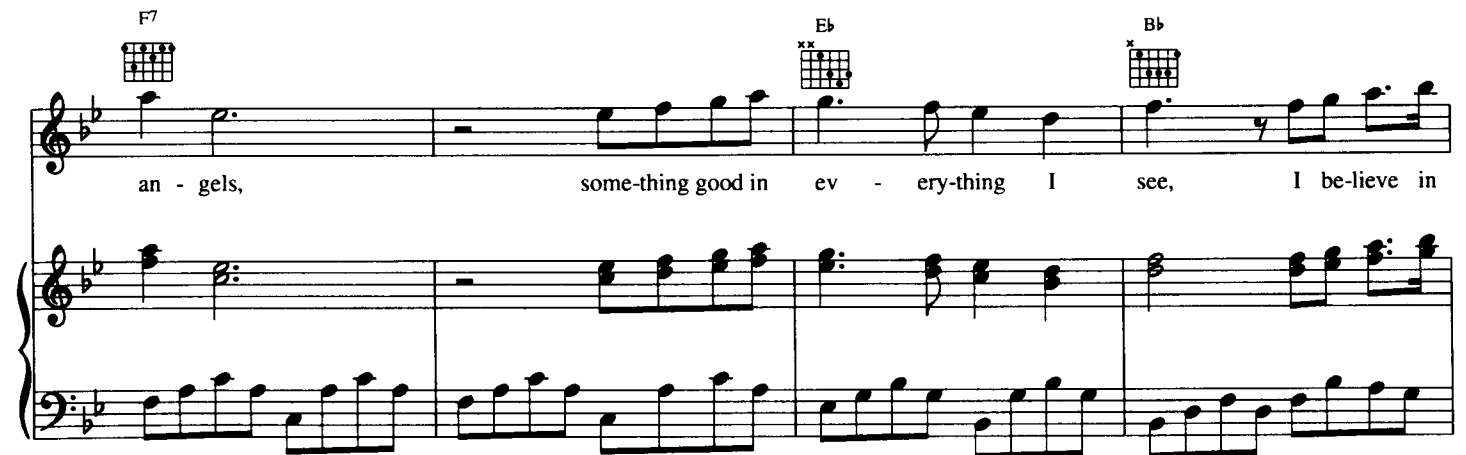
F7  Bb  *To Coda* ⊕




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



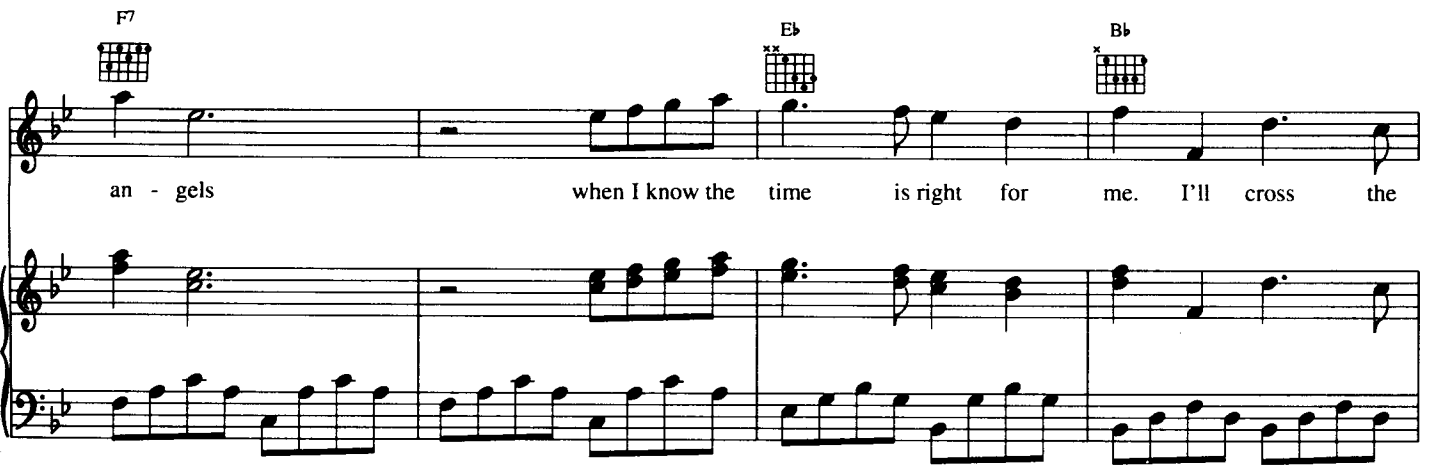
F7  Eb  Bb 

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



F7  Eb  Bb 



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



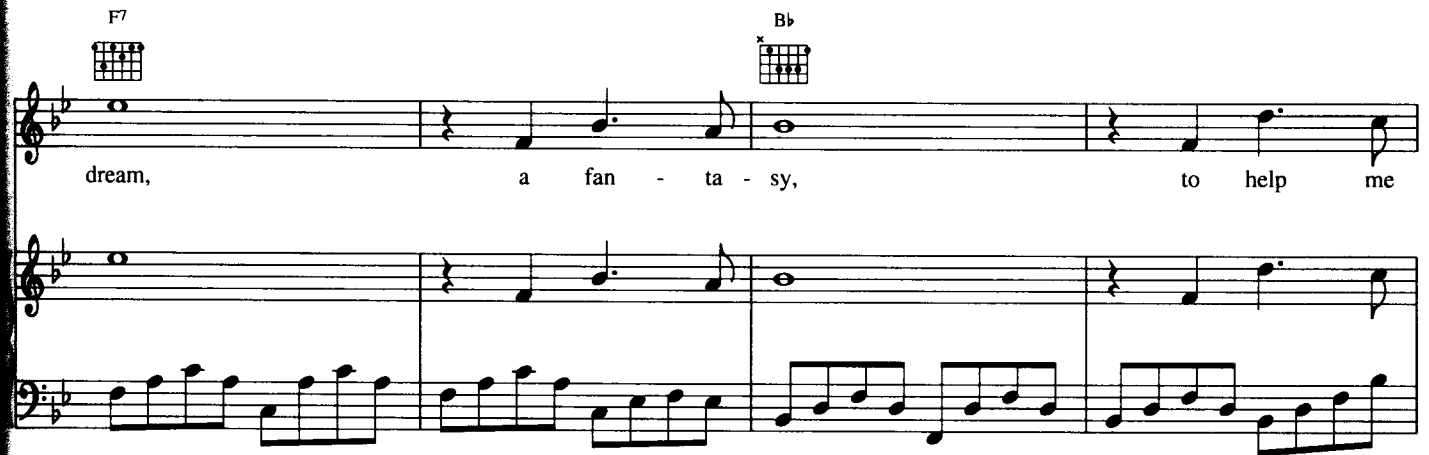
F7  Bb 



stream, I have a dream. I have a



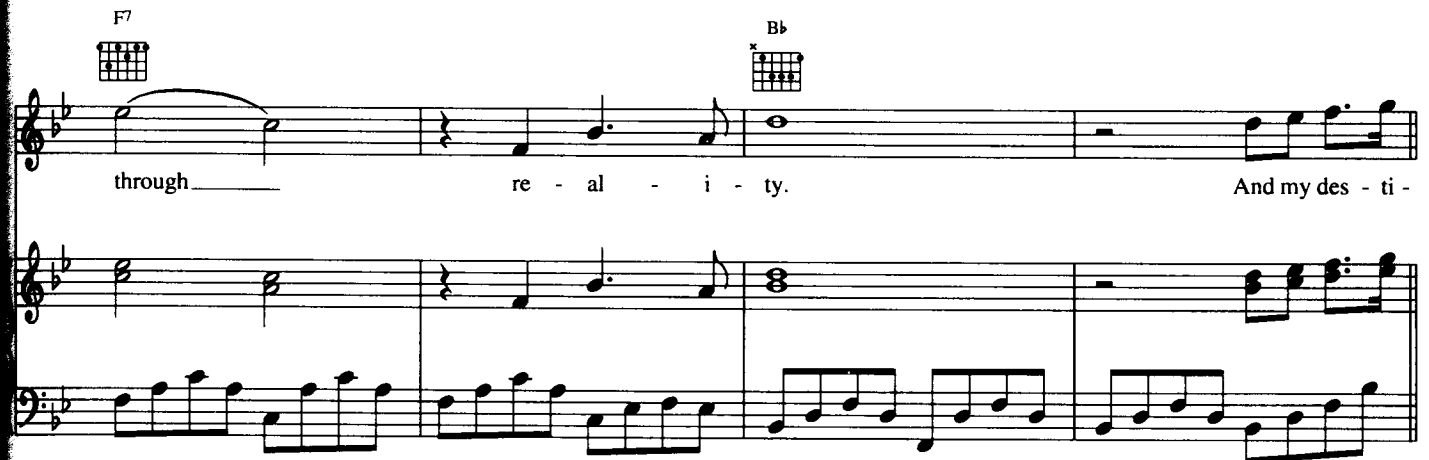
F7  Bb 

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 pushing through the



F7  Bb 

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



F7  Eb 

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



Bb  F7 

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

B \flat F7

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

B \flat add11 B \flat F7

dream.

B \flat B \flat add11 B \flat

F7



Bb



D. ♩ al Coda

I have a

\oplus CODA



F7



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

Eb



Bb



F7



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

Eb



Bb



F7



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

B \flat  F7 




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

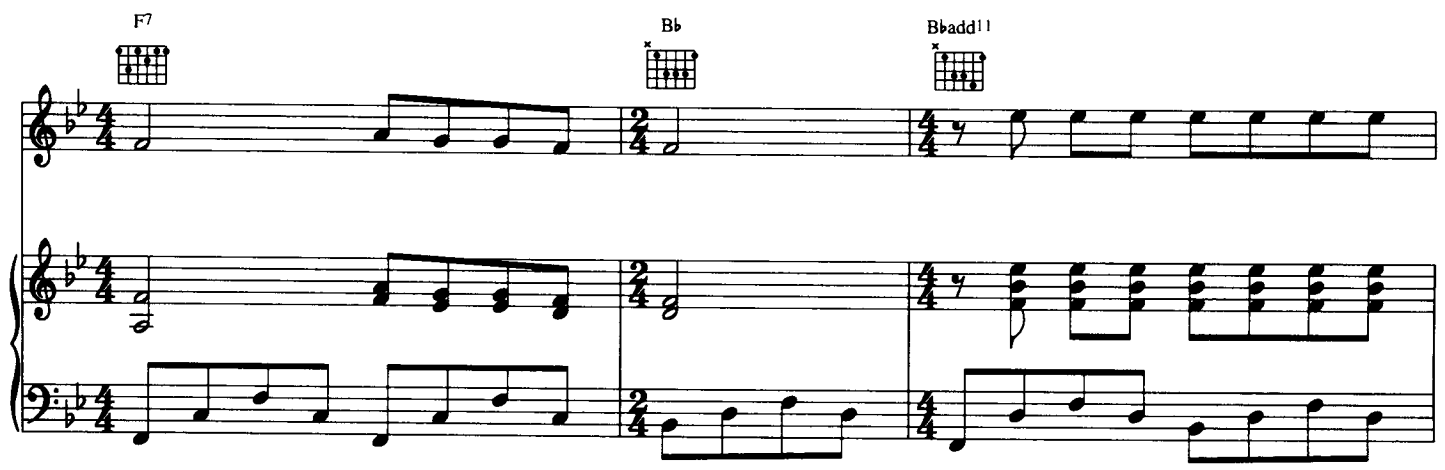


B \flat add11  B \flat 

dream, na na na na...



F7  B \flat  B \flat add11 



B \flat  F7 

repeat and fade



Highest
Chart Position
No.1
2nd August '80



The Winner Takes It All

Words & Music by Benny Andersson & Bjorn Ulvaeus.

The musical score is presented in three systems. The first system consists of two staves (treble and bass clef) with a 4/4 time signature and a key signature of three flats (B-flat major). It features a piano accompaniment with chords Gb, Bb7/D, and Ebm. The second system continues the piano accompaniment with chords Eb7/G and Abm. The third system includes a vocal line with two first endings (1. and 2.) and a piano accompaniment. The lyrics '1. I don't wan - na' are written below the first ending. The score includes various musical notations such as notes, rests, and dynamic markings.

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A \flat m/E \flat
4fr

D \flat
4fr

To Coda

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

G \flat

B \flat 7/D

E \flat m

E \flat 7/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
 - side the likes of me a - bide, spec - ta - tors of the

A \flat m
4fr

D \flat
4fr

- ry, _____ that's her des - ti - ny. _____ 2. I was in your
 here _____ lo - ses some - one dear. _____
 show _____ al - ways stay - ing low. _____

2,3.

G \flat

B \flat 7/D

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

E \flat m

E \flat 7/G

A \flat m

4fr

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

D \flat

4fr

1.

why should I com - plain? 3. But tell me, does she
 the win - ner takes it all.

D. al Coda




2.

4. I don't wan - na

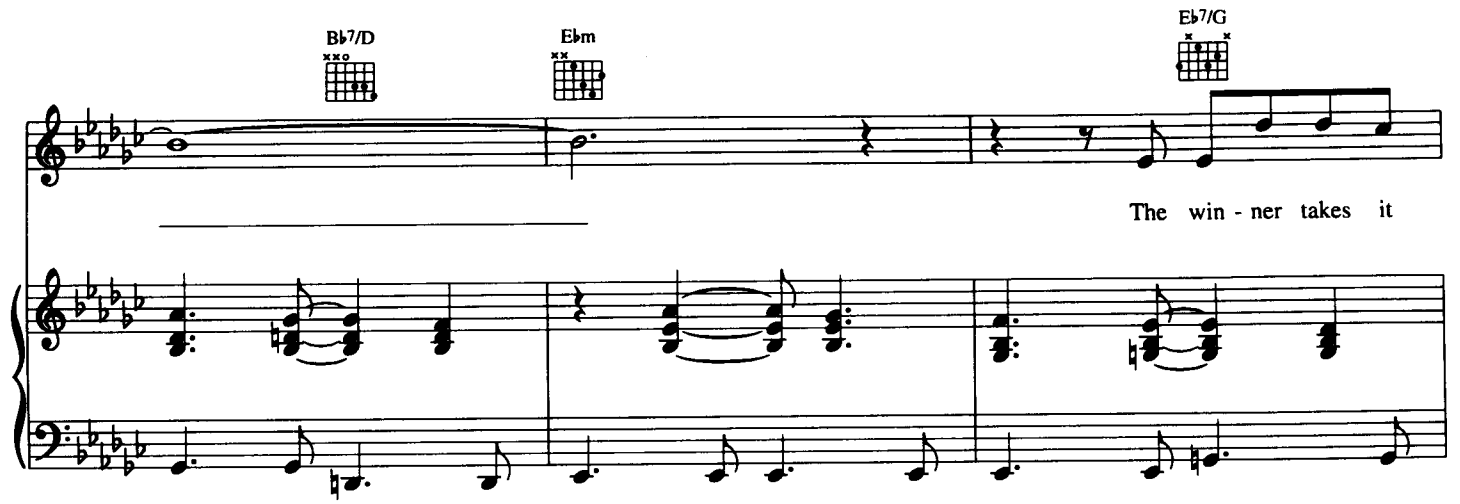
\oplus CODA

G \flat

all.

B♭7/D  E♭m  E♭7/G 





The win - ner takes it

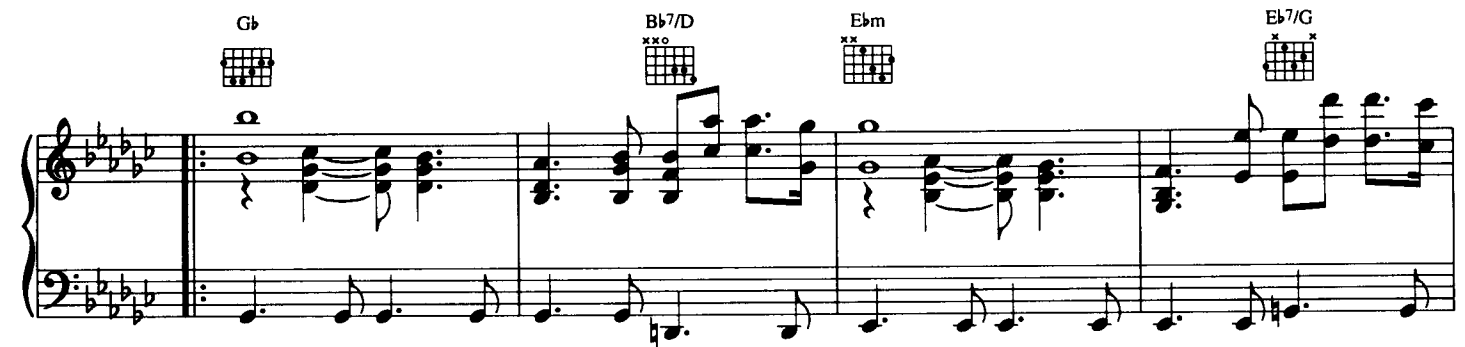



A♭m  D♭ 

all.




G♭  B♭7/D  E♭m  E♭7/G 



A♭m  D♭ 

repeat and fade





Super Trouper

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Highest Chart Position
No.1
15th November '80

Chords: C, Csus4, C, Csus4, C

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

Chords: G, Dm, G

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

Chords: C, Am

you.

Chords: Dm, G

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1. I was sick and tired of ev-ery - thing when I called__ you last night from Glas - gow.
 2. Fac-ing twen-ty thou-sand of your friends, how can a - ny-one be so lone - ly?



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.



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

F



C



Gsus4



G



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



C



Csus4



C



Csus4



C



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



G



Dm



G



sun, smil - ing, hav - ing fun,



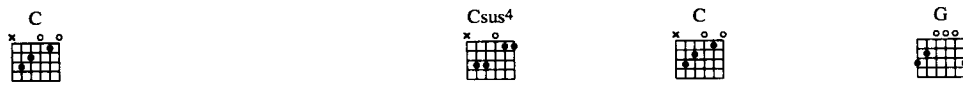
C Csus4




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



Dm G



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





2.

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 I



D. tr and fade

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

Highest
Chart Position
No.7
18th July '81



Lay All Your Love On Me

Words & Music by Benny Andersson & Bjorn Ulvaeus.

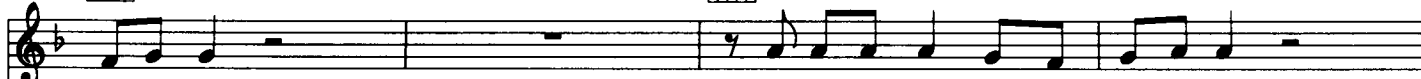
Chord diagrams: Dm, A, Dm, A, Dm, A7, Bb, A

Chord diagrams: Dm, C, F, Bb6, C, F

Chord diagram: Dm

Chord diagram: Dm

1. I was-n't jea - lous be - fore we met, now ev'-ry wo - man I see is a po -
 2. It was like shoot - ing a sit-ting duck, a lit - tle small - talk, a smile and, ba - by,
 3. I've had a few lit - tle love af - fairs, they did-n't last ve - ry long and they've been



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

and I'm po - ses - 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,



you've heard me say - ing that smok - ing was my on - ly vice.
a grown-up wo - man should nev - er fall so ea - si - ly.
it makes the truth ev - en more in - com - pre - hen - si - ble.

But
I
'Cause



now it is - n't true, -
fell 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



Dm



A7b9/E



Dm/F



G



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? _____



Dm



A



Dm



A



Dm



A7



Bb



Am



Dm



C



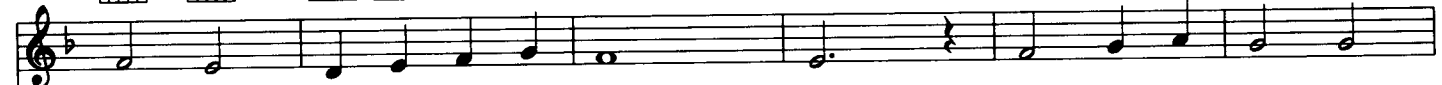
F



Bb6



C



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



F

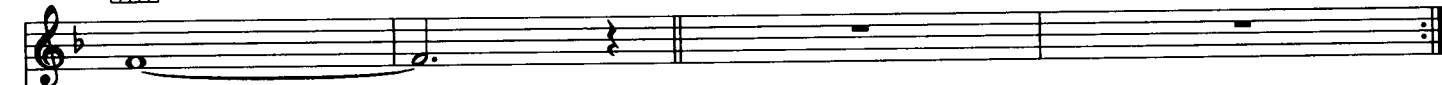


1.

Dm




To Coda ⊕



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. _____



CODA

Dm  A  Dm  A  Dm  A7 

D. al Coda



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, lay all your love on me. _____



Highest
Chart Position
No.3
12th December '81



One Of Us

Words & Music by Benny Andersson & Bjorn Ulvaeus.

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system consists of four measures. The second system consists of six measures, with a change in time signature from 4/4 to 2/4 in the fifth measure and back to 4/4 in the sixth. The third system consists of four measures. The piano accompaniment features a mix of chords and melodic lines, often using a sustained bass note in the left hand.

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1. They passed me by, — all of those great ro - man - ces.

(Verse 2 see block lyric)

all of those great ro - man - ces.

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



You were, I felt, rob-bing me — of my right - ful chan - ces.

You were, I felt, rob-bing me —

of my right - ful chan - ces.

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



My pic - ture clear, — ev - 'ry-thing seemed so ea - sy, — and so I

My pic - ture clear, —

ev - 'ry-thing seemed so ea - sy, — and so I

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



dealt you the blow, — one of us had to go. — Now it's diff - 'rent I want you to know.

dealt you the blow, —

one of us had to go. —

Now it's diff - 'rent I want you to know.

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

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

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

- stead. One of us is lone - ly, one of us — is

on - ly wait - ing for a call. — Sor - ry for her

A7/C# G/D Am/D

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

1. 2.

D D G G/F#

— Nev - er left — at all.

Em D C E7 Am A

Star - ing at the

D.%. to fade

Verse 2:

I saw myself as a concealed attraction
 I felt you kept me away from the heat of the action
 Just like a child, stubborn and misconceiving
 That's how I started the show one of us had to go
 Now I've changed and I want you to know.

One of us is cryin' etc.



Head Over Heels

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Highest Chart Position
No.25
20th February '82

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various guitar chord diagrams and fretting instructions:

- System 1:** Features a C#m chord diagram (fr4) above the first measure.
- System 2:** Features an F#m chord diagram above the third measure.
- System 3:** Features four chord diagrams: B (fr4), E (fr4), C#m (fr4), and F#m (fr4) above the first four measures.

The notation includes eighth and sixteenth notes, rests, and dynamic markings such as accents and slurs.

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1. I have a ve - ry good friend, — the kind of girl who likes to

(Verse 2 see block lyric)



fol - low a trend. — She has a per - son - al style —



some peo - ple like it, oth - ers tend to go wild! — You hear her



/B



voice eve - ry - where — tak - ing the chair, — she's a lead - ing la - dy, — and

C[#]m G[#]/C[#] C[#]m C[#]7 F[#]m/C[#] C[#] F[#]m/C[#] B

with no trace of he - si - ta - tion she keeps go - ing. Head ov - er heels, — breaking her way,

G[#]m7 G[#]7 C[#]m

— push - ing through un - known jun - gles ev - 'ry day. — She's a girl -

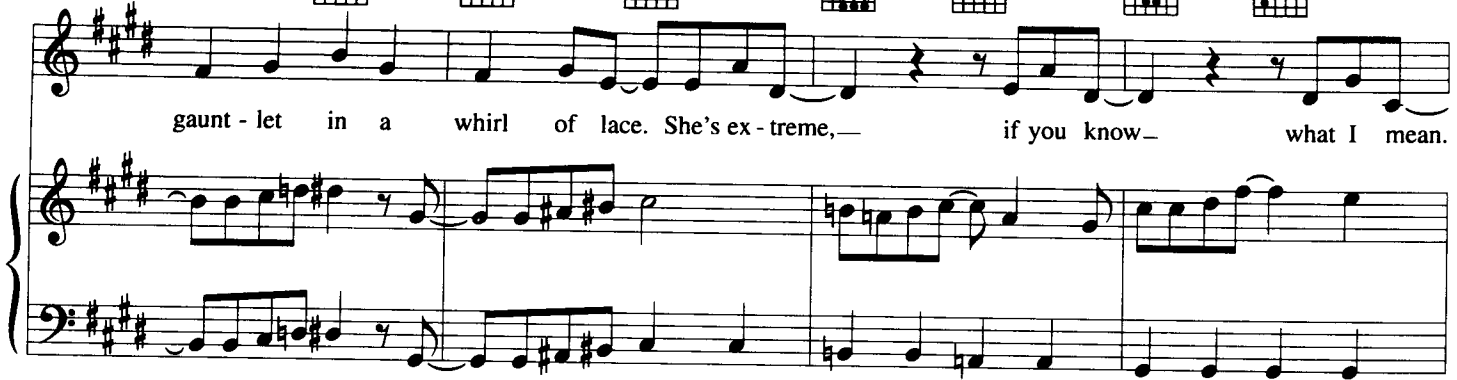
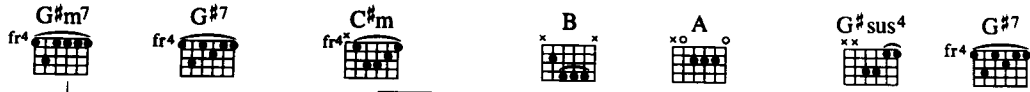
B A G[#]sus⁴ G[#]7 C[#]m G[#]/C[#] C[#]m C[#]7

with a taste — for the world! — (The world is like a play - ing - ground where

F[#]m/C[#] C[#] F[#]m/C[#] B

she goes rush-in'.) Head ov - er heels, — set - ting the pace, — run - ning the

G#m7 G#7 C#m B A G#sus4 G#7



gaunt - let in a whirl of lace. She's ex - treme, — if you know — what I mean.

1.

C#m



Her man is

2.

C#m



F#m



B



E



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

You hear her

⊕ Coda

C#m G#/C# C#m C#7 F#m/C# C# F#m/C# B A

(choir) And she goes—

rit.

G#sus4 G#7 A B C#m

head ov - er heels.

Verse 2:

Her man is one I admire
 He's so courageous but he's constantly tired.
 Each time when he speaks his mind
 She pats his head and says, "That's all very fine
 Exert that will of your own when you're alone,
 Now we'd better hurry"
 And with no trace of hesitation she keeps going.

Head over heels *etc.*



The Day Before You Came

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Highest Chart Position
No.32
23rd October '82



1. 1



must have left my house at eight be - cause I al - ways do.
(Verses 2 & 3 see block lyric)

My train, I'm - cer - tain, left the sta - tion just when it was



due.— I must have read the morn-ing pa - per,



go - ing in - to town and



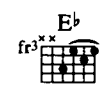
hav-ing got-ten through the e - di - to - ri - al, no doubt I must have frowned.—

I must have made my desk a-round a quar-ter af - ter



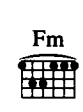
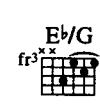
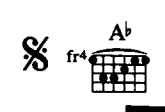
nine— with let - ters to be read and

3 3



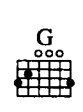
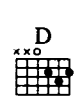
heaps of pa - pers wait - ing to be signed.— I

3 3



must have gone to lunch at half past twelve or so, the us - ual place, the us - ual bunch.
(D.%. see block lyric)

3



And still on top of this I'm pret - ty sure it must have rained

3 3

To Coda ⊕ 1.

2.



the day be-fore you came. I came.





D.%. al Coda

I came And

⊕ *Coda*





Repeat to fade

Verse 2:

I must have lit my seventh cigarette at half past two
 And at the time I never even noticed I was blue.
 I must have kept on dragging through the business of the day
 And without really knowing anything I hid a part of me away.
 At five I must have left, there's no exception to the rule
 A matter of routine, I've done it ever since I finished school.
 The train back home again, undoubtedly I must have read the evening paper then
 Oh yes, I'm sure my life was well within its usual frame
 The day before you came.

Verse 3:

I must have opened my front door at eight o'clock or so
 And stopped along the way to buy some Chinese food to go.
 I'm sure I had my dinner watching something on T.V.
 There's not, I think, a single episode of Dallas that I didn't see.
 I must have gone to bed around a quarter after ten.
 I need a lot of sleep and so I like to be in bed by then.
 I must have read a while the latest one by Marilyn French or something in that style.
 It's funny but I had no sense of living without aim
 The day before you came.

D.♯.

And turning out the light I must have yawned and cuddled up to yet another night
 And rattling on the roof I must have heard the sound of rain
 The day before you came.

Highest
Chart Position
No.33
12th November '83



Thank You For The Music

Words & Music by Benny Andersson & Bjorn Ulvaeus.



1. I'm no-thing spe - cial, in
2. Mo-ther says I was a



fact I'm a bit of a bore, if she
dan - cer be - fore I could walk,



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

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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



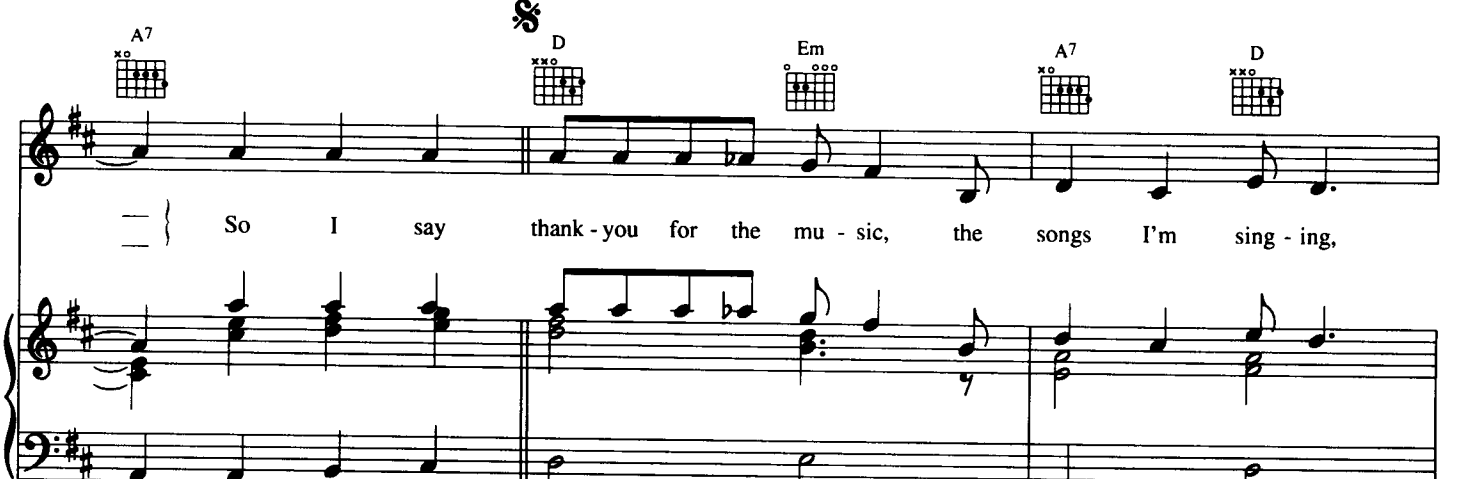
Bm  Bm7aug  Em  Em7 






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. _



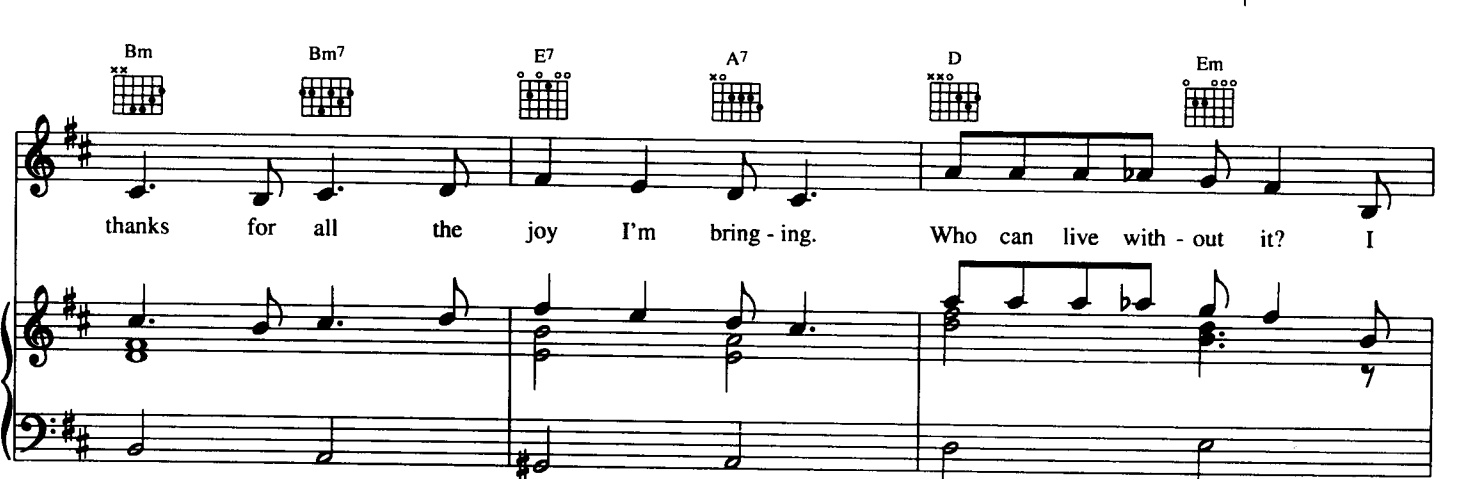
A7  D  Em  A7  D 

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



F# Bm7 G Gm

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

D D7 B Em G

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

1. A7 D Fdim Em7sus4 A7

To Coda ⊕

giv - ing it to me. _____

2. D Gm6/D D Gm6

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.

Highest
Chart Position
No.26
11th December '82



Under Attack

Words & Music by Benny Andersson & Bjorn Ulvaeus.

♩ - 116



The musical score is presented in three systems, each consisting of a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked as quarter note = 116. The score includes a guitar chord diagram for B^b7sus⁴ at the beginning. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The vocal line consists of rests, indicating that the lyrics are not included in this version of the score.

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B^b7sus⁴



B^b7



B^b7sus⁴



1. Don't know how to take it, don't know — where to go, — my re - sis - tance run - ning low, —
(Verse 2 see block lyric)

B^b7



E^b
fr³



E^bsus⁴



B^b7sus⁴/E^b



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

E^b
fr³



B^b7sus⁴



B^b7



You know that I'm no - bo - dy's I'm no - bo - dy's fool and yet it's — clear to me, —
fool.

B^b7sus⁴



B^b7



E^b



I don't have a stra - te - gy. — It's just like tak - ing can - dy from a ba - by, —

E^bsus4 **B^b7sus4/E^b** **E^b** **B^b**

— and I think— I must be Un - der at - tack, I'm be - ing ta - - ken,—

E^b **G** **A^b**

a - bout to crack, de - fen - ces break - ing.— Won't some - bo - dy please have—

E^b **A^b** **Fm** **B^b7**

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

E^b **B^b7** **E^b** **G**

Un - der at - tack, I'm tak - ing co - ver,— he's on my track, my

A^b E^b

fr⁴ fr^{3xx}

chas - ing lo - ver. — Think - ing no - thing can stop — him, now, — should I want

A^b E^b

fr⁴ fr^{3xx}

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

B^b7sus⁴

Musical notation for the first system. It features a treble clef staff with a key signature of two flats and a 4/4 time signature. Above the staff are two guitar chord diagrams: G (open strings, 3rd fret on the 4th string) and A♭ (open strings, 4th fret on the 4th string). The piano accompaniment consists of a right-hand staff with a melody and a left-hand staff with a bass line.

Musical notation for the second system. It features a treble clef staff with a key signature of two flats and a 4/4 time signature. Above the staff are three guitar chord diagrams: E♭ (open strings, 3rd fret on the 4th string), A♭ (open strings, 4th fret on the 4th string), and E♭ (open strings, 3rd fret on the 4th string). The piano accompaniment consists of a right-hand staff with a melody and a left-hand staff with a bass line.

D.S. and fade

Musical notation for the third system, including lyrics. The lyrics are: "Un - der at - tack I'm be - ing ta - - - ken, —". The notation includes a treble clef staff with lyrics, a piano right-hand staff, and a piano left-hand staff.

Verse 2:

This is getting crazy, I should tell him so
 Really let my anger show
 Persuade him that the answer to his questions
 Is a definite no.
 I'm kind of flattered, I suppose.
 Guess I'm kind of flattered but I'm scared as well
 Something like a magic spell
 I hardly dare to think of what would happen
 Where I'd be if I fell...

Under attack *etc.*