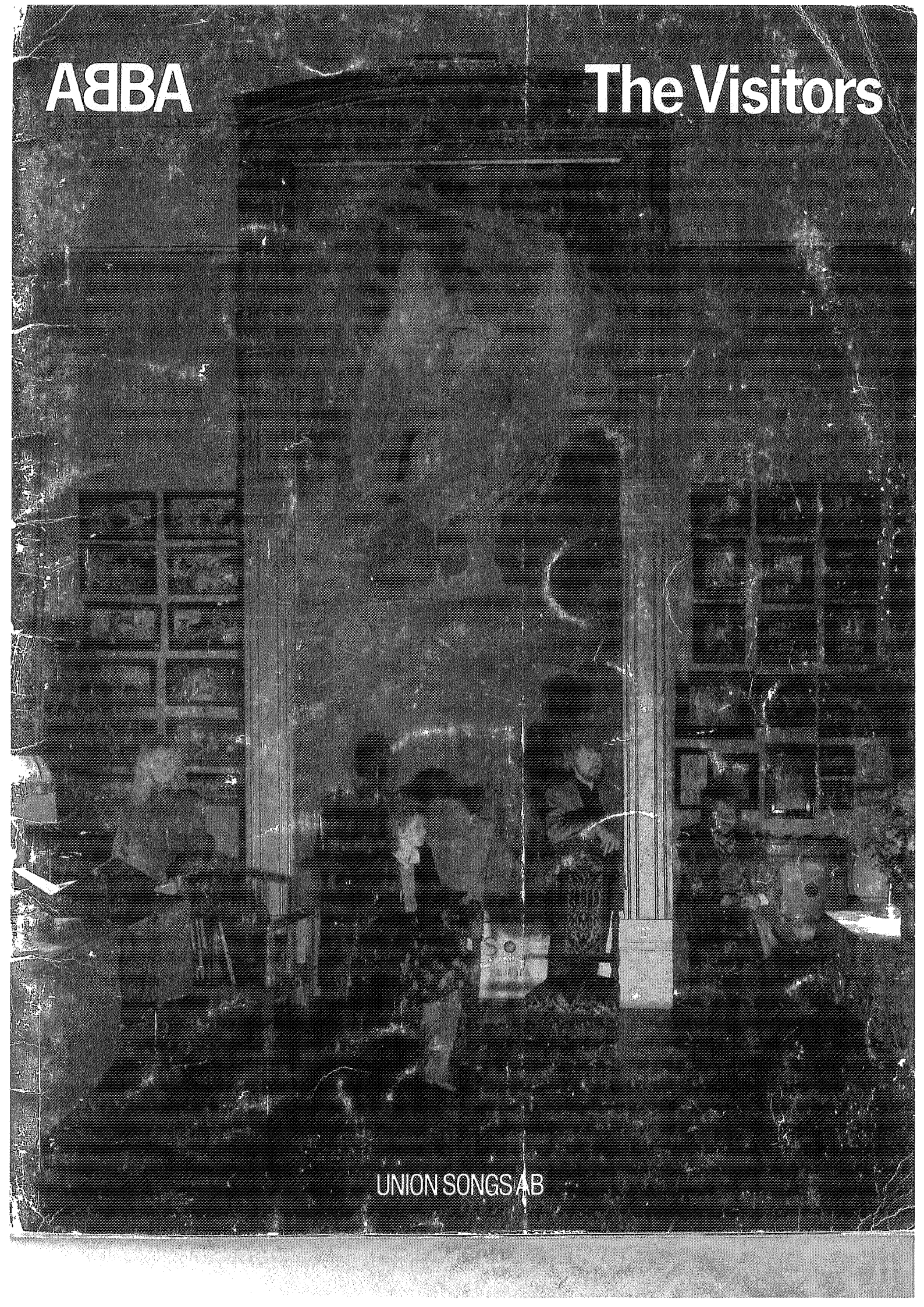


ABBA

The Visitors

UNION SONGS AB



ABBA®

CONTENTS

THE VISITORS	2
HEAD OVER HEELS	10
WHEN ALL IS SAID AND DONE	16
SOLDIERS	20
I LET THE MUSIC SPEAK	24
ONE OF US	30
TWO FOR THE PRICE OF ONE	34
SLIPPING THROUGH MY FINGERS	38
LIKE AN ANGEL PASSING THROUGH MY ROOM	42
SHOULD I LAUGH OR CRY	46

**All songs written, arranged & produced by
Benny Andersson & Björn Ulvaeus.**

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"THE VISITORS"

Radnor



THE VISITORS (Crackin' Up)

Words & Music by: Benny Andersson & Björn Ulvaeus

I hear the door - bell ring and sud - den - ly the pa -
 The sig - nal's sound - ing once a - gain and some - one tries
 These walls have wit - nessed all the an - guish of hu - mi -

A Dsus 4 D Dsus 4 D

- nic takes me, the sound so o -
 the door - knob. _____ None of my friends
 - li - a - tion _____ and seen the hope

A

- mi - nous - ly tear - ing through the si - lence. _____
 would be so stu - pid - ly im - pa - tient, _____
 of free - dom glow in shin - ing fa - ces. _____

Dsus 4 D Dsus 4 D A

I can - not move, I'm stand - ing
and they don't dare to come here
And now they've come to take me,

Am

numb and fro - zen
a - ny - more now.
come to brake me,

Em

a - mong the things I love so dear - ly,
But how I loved our se - cret meet - ings,
and yet it is - n't un - ex - pec - ted.

D

the books, we talked I have the paint and talked been wait - ing in qui - et the

A

fur - ni - ture. Help me!
 voi - ces. Smil ing.
 vi - si - tors. Help me!

G D A

1. 2-3.

A

Now I hear them mov-ing, muf - fled noi - ces com - ing through the door, I feel I'm

A G D A G

crack-in' up. Voi - ces grow - ing loud - er, ir - ri - ta - tion build-ing,

D A G D A

and I'm close to faint-ing, crack - in' up. They must know by now I'm in

G D A G

here, trem - bling in a ter - ror ev - er - grow-ing, crack-in' up.

D A G D A

My whole world is fall - ing, go - ing cra - zy. There is no es - cap - ing now. I'm crack - in' up.

G D A G D

A Em A

Em D

A Em A

Em D

A Asus 4 A

D.C. al ♪

D.C. al ♪

Asus 4

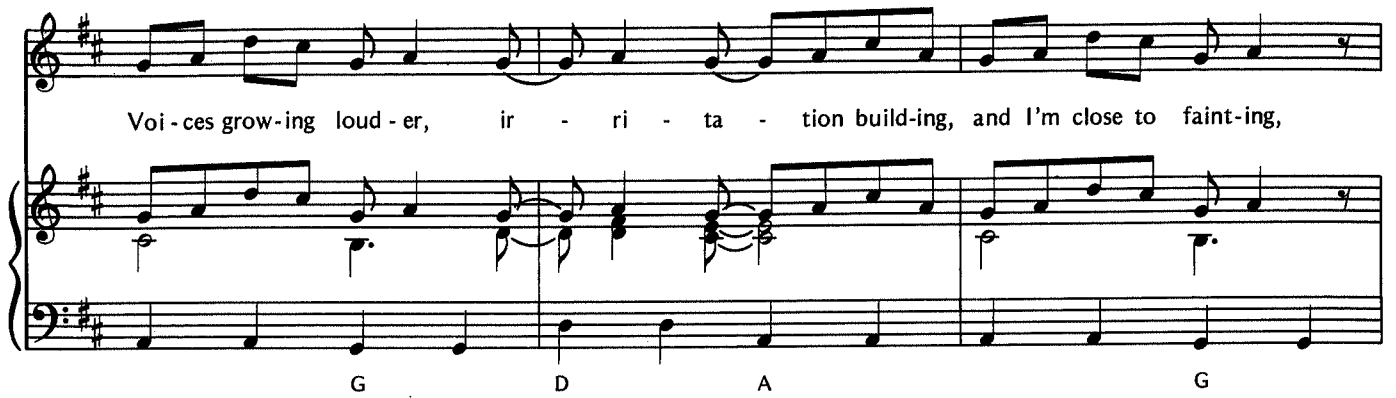
Now I hear them mov-ing, muf-

A G

- fled noi - ces com - ing through the door, I feel I'm crack-in' up.

D A G D A

Voi - ces grow - ing loud - er, ir - ri - ta - tion build - ing, and I'm close to faint - ing,



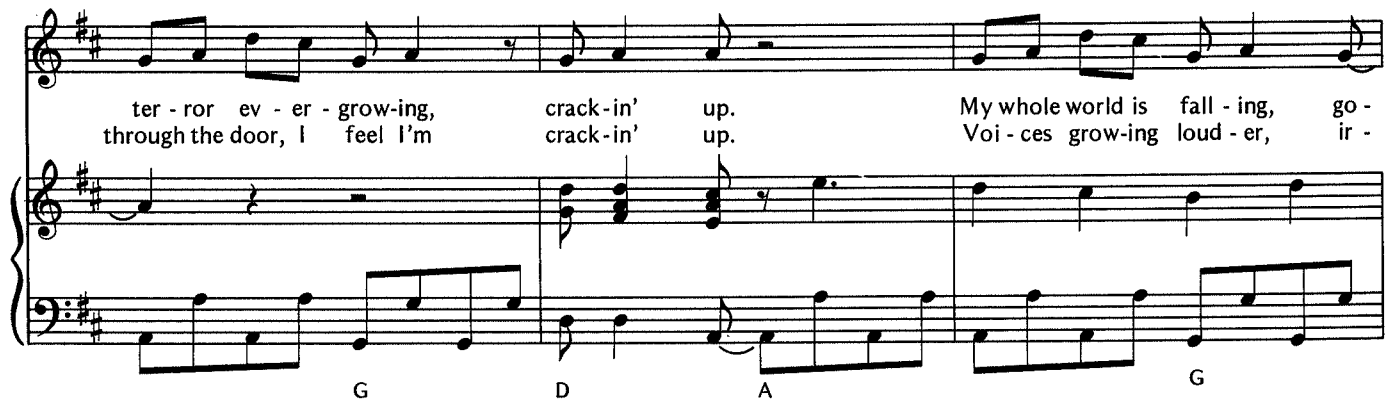
G D A G

crack - ing up. They must know by now I'm in here, trem - ling in a
Now I hear them mov - ing, muf - fled noi - ces com - ing



D A G D A


ter - ror ev - er - grow - ing, crack - in' up. My whole world is fall - ing, go -
through the door, I feel I'm crack - in' up. Voi - ces grow - ing loud - er, ir -



G D A G

- ing cra - zy. There is no es - cap - ing now, I'm crack - in' up.
- ri - ta - tion build - ing, and I'm close to faint - ing, crack - in' up.

Repeat and fade out



D A G D A

Repeat and fade out



HEAD OVER HEELS

Words & Music by: Benny Andersson & Björn Ulvaeus

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. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The melody in the upper staff features eighth and sixteenth notes with some triplets. The bass line is simpler, with quarter and eighth notes.

C#m

The second system of musical notation consists of two staves. The upper staff continues the melody with some triplet figures. The lower staff continues the bass line with quarter and eighth notes.

F#m

The third system of musical notation consists of two staves. The upper staff features a series of chords, some with triplets. The lower staff continues the bass line with quarter and eighth notes.

H

E

C#m

The fourth system of musical notation consists of two staves. The upper staff features a series of chords, some with triplets. The lower staff continues the bass line with quarter and eighth notes.

F#m

G#7

C#m

The fifth system of musical notation consists of two staves. The upper staff has a vocal line with lyrics. The lower staff continues the piano accompaniment. The lyrics are "I have a".

I have a

G#

C#m

ve - ry good friend, the kind of girl who likes to
 one I ad - mire. He's so cou - ra - geous but he's

G#7

fol - low a trend. She has a per - so - nal style -
 con - stant - ly tired. Each time when he speaks his mind

C#m G#7

some peo - ple like it, oth - ers tend to go wild! You hear her
 she pats his head and says: »That's all ve - ry fine, ex - ert that

C#m

voice eve - ry - where, ta - king the chair, she's a lead - ing la - dy, and
 will of your own when you're a - lone, now we'd bet - ter hur - ry», and

H7 G#7 C#m C#m/H A G#

with no trace of he - si - ta - tion she keeps go - ing. Head o - ver heels, break - ing her way,
 with no trace of he - si - ta - tion she keeps go - ing.

C#m G#/C# C#m C#7 F#m/C# C# F#m/C# H

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

G#m7 G#7 C#m

with a taste for the world!
 (The world is like a playing-ground where

H A G#sus4 G#7 C#m G#/C# C#m C#7

she goes rush - in'.) Head o - ver heels, set - ting the pace, run - ning the

F#m/C# C# F#m/C# H

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

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

1.

Her man is

C#m

2.

C#m

F#m H E

C#m F#m G#7

D.S. al ϕ

You hear her

D.S. al ϕ

C#

(choir)

C#m G#/C# C#m C#7

rit.

And she goes head o - ver heals.

rit.

F#m/C# C# F#m/C# H A G#sus 4 G#7

A H C#m



WHEN ALL IS SAID AND DONE

Words & Music by: Benny Andersson & Björn Ulvaeus

D G/D A/C# D G/D A/C#

D A/C# Hm F#m/A G A/C#

D

Here's to us, one more toast and then we'll pay the bill.
 In our lives we have walked some strange and lone - ly treks,
 It's so strange when you're down and ly - ing on the floor

G A D

Deep in - side both of us can feel the au - tumn chill.
 slight-ly worn but dig-ny - fied and not to old for sex.
 how you rise, shake your head, get up and ask for more.

G A D

Birds of pass - age, you and me, we fly in - stinc - tive-ly.
 We're still striv - ing for the sky, no taste for hum - ble pie.
 Clear-head - ed and o - pen - eyed with noth - ing left un-tried.

G/D A/D D G/D A/D D

When the sum - mer's o - ver and the dark clouds hide the sun,
 Thanks for all you're gener - ous love and thanks for all the fun.
 Stand-ing calm - ly at the cross - roads, no de - sire to run.

A/C# Hm F#m/A G A7/C# D

neith-er you nor I'm to blame when all is said and done.
Neith-er you nor I'm to blame when all is said and done.
There's no hur - ry an - y - more when all is said and done.

A/C# Hm F#/A G A7 D

2.

D G/D

Dsus D G/D D.S. al \oplus

Dsus D A/D D D.S. al \oplus

Stand-ing calm - ly at the cross - roads, no de - sire to run.

D A/C# Hm F#m/A G A7/C#

There's no hur - ry an - y - more when all is said and done.

D A/C# Hm F#m/A G A7

D G/D Dsus D

Repeat and fade out

G/D Dsus D

Repeat and fade out

SOLDIERS

Words & Music by: Benny Andersson & Björn Ulvaeus

Do I hear what I think I'm hear - ing? Do I see the signs I think I see?
What's that sound, what's that dread-ful rum - ble? Won't some-bo-dy tell me what I hear,

or is this just a fan - ta - sy?
in the dis - tance but draw - ing near?

Is it true that the beast is wak - ing, stir - ring in his rest - less sleep to - night,
Is it on - ly a storm ap - proach - ing, all that thun - der and the blind - ing light,

in the pale moon - light? in the win - ter night? In the grip of this
In the grip of this

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

D F#m

C#m F#m C#m

H Hm F#m

cold De - cem - ber you and I have rea - son to re - mem - ber.
cold De - cem - ber you and I have rea - son to re - mem - ber.

C#m F#m E

Sol-diers write the songs that sol-diers sing, the songs that you and I don't sing.

A F#m D Dm A

They blow their horns and march a-long. They drum their drums and look so strong.

D A F#m

You'd think that noth-ing in the world was wrong.

A D E

Sol-diers write the songs that sol-diers sing, the songs that you and I won't sing.

A F#m D Dm A

Let's not look the oth - er way, tak - ing a chance, 'cause

Hdim C#7 F#m

if the bug - ler starts to play we too must dance.

D E A

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

2.

dance.

A D/A A F#m

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line starts with a slur over two notes, followed by a rest. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#). The system ends with a repeat sign.

D.S. al \oplus

A D/A E

D.S. al \oplus

Detailed description: This system continues the musical piece. The vocal line has a rest. The piano accompaniment continues with a similar melodic and bass line. The system ends with a repeat sign.

Repeat and fade out

dance.

(guitar solo ad lib.)

A F#m D Dm A F#m D Dm

Detailed description: This system concludes the piece. The vocal line has a slur over two notes. The piano accompaniment features a guitar solo section in the right hand, indicated by the text '(guitar solo ad lib.)'. The system ends with a repeat sign.

I LET THE MUSIC SPEAK

Words & Music by: Benny Andersson & Björn Ulvaeus

The first system of music shows a vocal line with a whole rest followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a half note and a quarter note in the left hand.

Cm

The second system continues the vocal and piano accompaniment from the first system, maintaining the same melodic and harmonic structure.

I'm hear - ing im - a - ges, I'm see - ing songs no po - et
Some streets are emp - ti - ness. Dry leaves of au - tumn rust - ling

Cm

Cm/Bb

D7/A

G7

Cm

has ev - er paint - ed. Voi - ces call out to me
down an old al - ley. And in the dead of night

Ab/C

Cm

Fm

Fm/Eb

straight to find my heart, so a strange, yet man we're in so some well an - ac - cient

G7/D D^b7 C7 Fm Fm/E^b F[#]dim

- quaint - ed. | let the mu - sic speak with no re - strains, | val - ley. | let the mu - sic speak lead - ing me gent - ly,

G Cm Cm/B^b D7/A G7

let urg - my feel - ings take o - ver. Car - ry my soul a - way
ing me like a lov - er. Lead - ing me all the way

Cm A^b/C Cm Fm Fm/E^b

in - to the world place where beau - ty meets the dark - ness of the
in - to a place where beau - ty will de - feat the dark - est

G7/D D^b7 C7 Fm Fm/E^b F[#]dim G

rit.

day. day. Where my mind is like an o - pen win - dow, where the high and heal - ing
 day. day. Where I'm one with eve - ry grand il - lu - sion, no dis - tur - bance, no

Cm Bb/D Bb Eb Bb/D G/H

winds blow. From my shal - low sleep the sounds a - wake me. I let them take me.
 in - tru - sion. Where I let the wist - ful sounds se - duce me. I let them use me.

G7 Cm Bb/D Bb Eb Db

Let it be a

Cm/G G

joke, let it be a smile, let it be a
 3:d time instr. - - - - -

Cm Ab/C Cm Ab/C

farce if it makes me laugh for a lit - tle while. Let it be a

Cm Cm/B \flat A \flat G7 Cm

tear, let it be a sigh com - ing from a

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

heart, speak - ing to a heart, let it be a cry.

1.

Cm Cm/B \flat A \flat G7 Cm

Cm

3 3 rit.

Adim Cm/G G

Cm

2. D.S. al ϕ

cry.

D.S. al ϕ

Cm

cry.

Cm

Let it be a joy of each new sun - rise or the mo-ment when the

B \flat B \flat /D E \flat E \flat /B \flat B \flat G/H

day dies. sur - ren - der with - out re - ser -

G7 Cm Bb Bb/D Eb

- va - tion. No ex - pla - na - tion. No ques - tions

Eb/Db Ab/C

why. I take it to me and let it flow

Fm C Fm

through me, yes, I let the mu - sic speak, I let the mu - sic speak.

G Cm Fm6 Eb/G Fm6/Ab Bb7 Eb

ONE OF US

Words & Music by: Benny Andersson & Björn Ulvaeus

G G/F# Em D

C E+ Am A7 G/D G

Am/D D7 G

They passed me by, I saw my-self all of those great ro - man - ces. You were, I I felt you as a con-cealed at - trac - tion. I felt you

Gmaj7 Hm Esus4 Em7/D C

felt, rob-bing me of my right - ful chan - ces. My pic-ture clear, kept me a - way from the heat and the ac - tion. Just like a child,

Hm Cmaj9 C Dsus4 D G Gmaj7

eve-ry-thing seemed so ea - sy, _____ and so I dealt you the blow, one of
 stub-born and mis - con-ceive - ing, _____ that's how I start-ed the show, one of

Hm Em Em7/D C Hm

us had to go. Now it's diffe-rent, I want you to know. One of us is
 us had to go. Now I've changed and I want you to know.

Em Am Am7/G D

cry - in', one of us is ly - in' in her lone - ly bed. Star-ing at the

G G/F# Em Em7/D C Esus4 E/G# Am A

ceil - ing, wish-ing she was some-where else in - stead. _____ One of us is

D C D G Em C D

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

G G/F# Em Em7/D C E+ E+/G#

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

Am A7/C# G/D

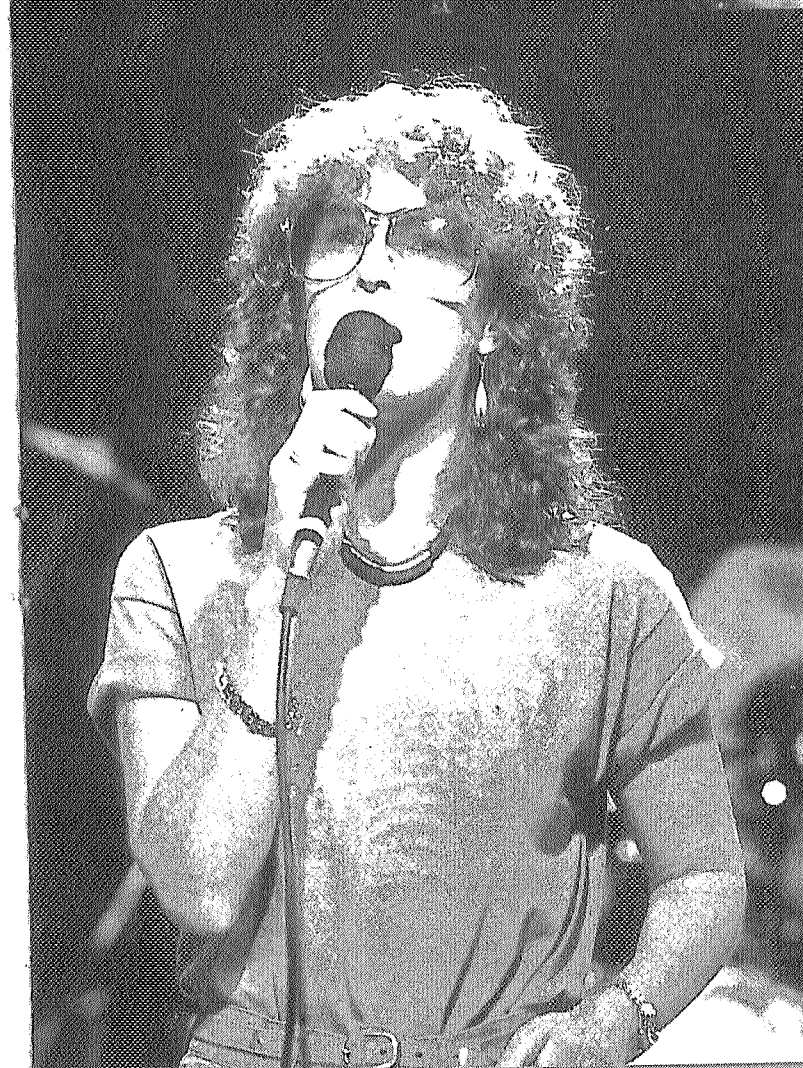
wish - ing she had nev - er left at all. _____ Nev - er left at

Am/D D D

all. _____ Star - ing at the

G G/F# Em Em7/D C E+ E+/G# Am A

D.S. and fade out



TWO FOR THE PRICE OF ONE

Words & Music by: Benny Andersson & Björn Ulvaeus

Dmaj7 D Dmaj7 D Hm11 Hm

Hm11 Hm Em9 Em Em9 Em

He had what you might call a tri - vial oc - cu - pa - tion, he cleaned the plat-forms of the
 He called the num - ber and a voice said: A - lice Whit - ing. The voice was hus - ky and it

D Hm

lo - cal rail-way sta - tion. With no ro-mance in his life some-times he wished he had a wife.
 sound-ed quite ex - cit - ing. Was he a-mazed at his luck, the pur-est streak of gold he'd struck.

Em

He read the mat - ri - mo - nial ad - ver - tis - ing pag - es, the cries for help from diffe - rent
 He said: I read your ad, it sound - ed rath - er thrill - ing. I think a meet - ing could be

D

peo - ple, diffe - rent ag - es, but they had noth - ing to say, at least not un - til the day
 mu - tual - ly ful - fill - ing. Why don't we meet for a chat, the three of us, in my flat?

C/E D/F# G

D/F#

when some - thing spe - cial he read. _____ This is what it said:
 I can't for - get what I read. _____ This is what it said:

E

H/D#

Em

A

If you dream of the girl for you, then call us and get two for the price of one.

D

A

Em

Hm

Em

Em9

A

We're the an - swer if you feel blue, so call us and get two for the price of one.

D A Em Hm Em Em9 A

If you dream of the girl for you, then call us and get

D A Em Hm Em Em9

two for the price of one. We're the an - swer if you feel blue, so

A D A Em Hm

call us and get two for the price of one.

1.

Em Em9 A D Dmaj7 D

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The key signature has two sharps (F# and C#). The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and moving lines.

Hm11 Hm Hm11 Hm Em9 Em Em9 Em

The second system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "She said: I'm sure we must be perfect for each other, and if you doubt it you'll be certain when you meet my mother. one." The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. A "rit." (ritardando) marking is present above the vocal line and below the piano accompaniment.

D D7/C

The third system shows a piano accompaniment on a grand staff. The key signature remains two sharps. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

G D

The fourth system shows a piano accompaniment on a grand staff, similar to the third system. The key signature remains two sharps. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

G D

Repeat and fade out

SLIPPING THROUGH MY FINGERS

Words & Music by: Benny Andersson & Björn Ulvaeus

School - bag in hand, she leaves home in the ear - ly mor - ning
Sleep in our eyes, her and me at the break - fast ta - ble,

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

I watch her go with a surge of that
Then when she's gone there's that odd me - lan -

well - known sad - ness, and I have to sit down for a while.
- cho - ly feel - ing and a sence of guilt I can't de - ny.

B \flat B \flat m F Am
B \flat B \flat m F Am
B \flat B \flat m F
Am B \flat C F

The feel-ing that I'm loos-ing her for - ev - er
What hap-pened to the won-der - ful ad - ven - er - tures,

B^b C F

and with-out real - ly en - ter - ing her world.
the pla - ces I had planned for us to go?

A7 B^b C F

I'm glad when - ev - er I can share her laugh - ter, that
Well, some of it we did but most we did - n't, and

F/A B^b C F

fun - ny lit - tle girl. Slip-ping through my
why, I just don't know.

Cs^{us} 4 C F^{us} 4 F

fin - gers all the time, I try to cap - ture eve - ry min - ute,

3:d time instr.

B^b F Am Gm

the feel - ing in it. Slip - ping through my fin - gers all the time, do I real - ly

B^b F Csus 4 C F

see what's in her mind? Each time I think I'm close to know - ing

B^b F Am Gm

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

1.

B^b F Csus 4 C F

2.

Some - times I wish that I could freeze the pic - ture and

F B^b C F A7

save it from the fun-ny tricks of time. Slip-ping through my fin-gers.

D.S. al ♪

B^b C F B^b C F *D.S. al ♪*

School - bag in hand she leaves home in the ear -

F B^b B^bm F

- ly mor - ning, wav - ing good-bye . with an ab - sent - mind - ed smile.

rit.

rit.

Am B^b B^bm F Am

LIKE AN ANGEL PASSING THROUGH MY ROOM

Words & Music by: Benny Andersson & Björn Ulvaeus

F

Long a - wait - ed dark-ness falls cast - ing shad-ows on the
Half a - wake and half in dreams see - ing long for - got - ten

C/E Gm

walls.
scenes. In the twi-light hour I am a - lone
So the pre-sent runs in - to the past.

F F/A B^b Gm D/F[#] Gm

Sit-ting near the fi-re-place, dy-ing em-bers warm my face in this peace-ful so-li-
 Now and then be-come en-twined play-ing games with-in my mind like the em-bers as they

G C/E F C/E

-tude, die. all the out-side world sub-dued.
 Love was one pro-longed good-bye.

Gm C/E

Eve-ry-thing comes back to me a-gain in the gloom,
 And it all comes back to me a-gain in the gloom,

F/A B^b Gm D/F[#] Gm Gm7/F

1. like an an - gel pass - ing through my room.
like an an - gel pass - ing through my

2. room.

C/E C7 F F

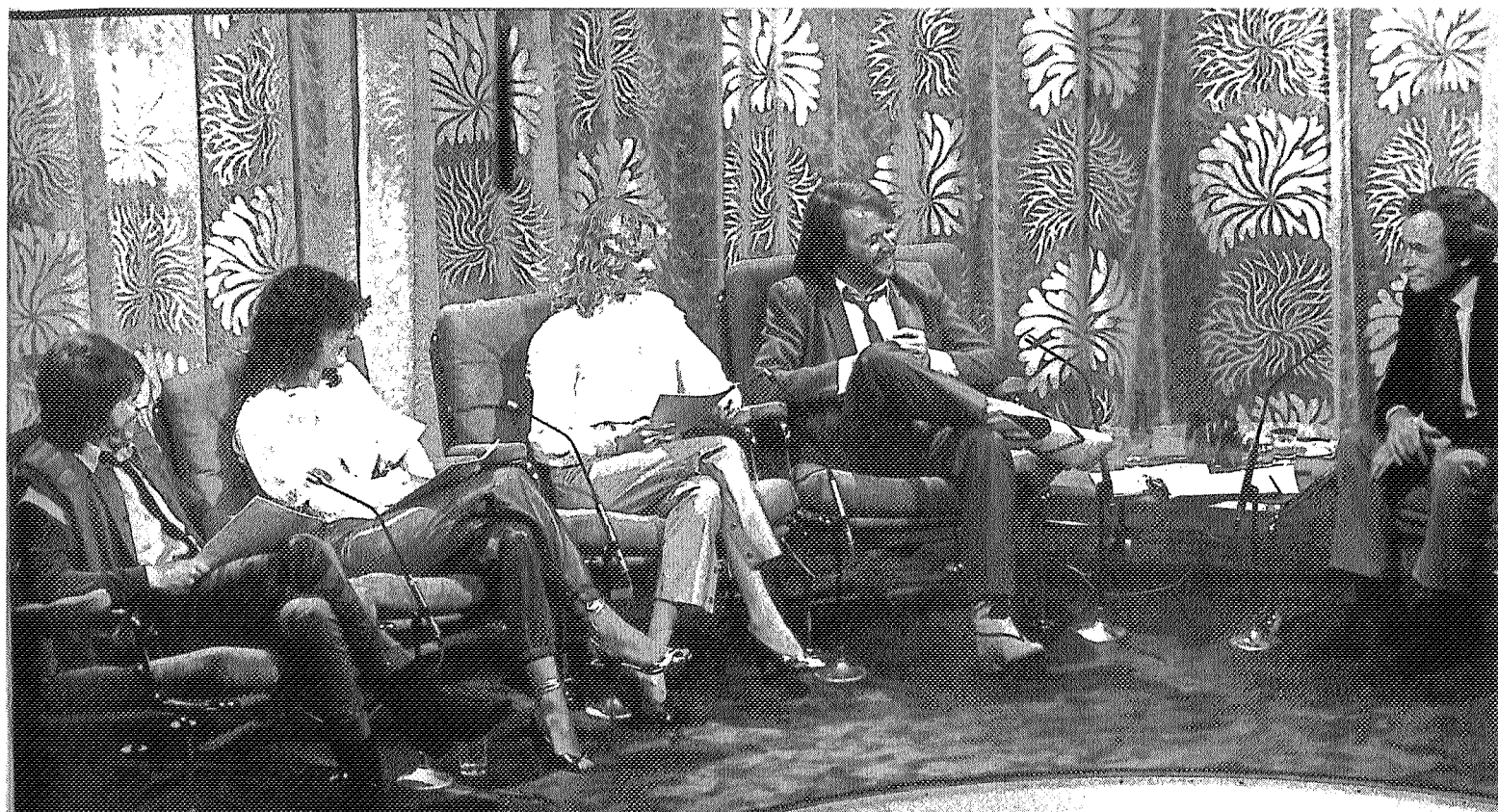
I close my eyes and my twi - light i - ma - ges go by

C/E C F Dm Gm Gm7/F C/E F

all too soon, like an an - gel pass - ing through my room.

rit.

C C7/B^b B^b F/A Gm C7/E C7 F



SHOULD I LAUGH OR CRY

Words & Music by: Benny Andersson & Björn Ulvaeus

The first system of the score shows the piano introduction. It consists of three measures. The right hand has a treble clef and a key signature of two flats (B-flat and E-flat). The first measure has a whole rest. The second and third measures feature a descending eighth-note pattern: G4, F4, E4, D4, C4, B3, A3, G3. The left hand has a bass clef and plays a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

The second system contains the vocal melody and piano accompaniment for the first line of lyrics. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "He tower - ing o - ver me / He's in the striped py - ja - / Strange, dressed how danger - ous - ly in - dif -". The piano accompaniment is in a bass clef, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand. A repeat sign is placed at the beginning of the piano part. Chord symbols below the piano part are: B \flat , E \flat /B \flat , B \flat , E \flat /B \flat , B \flat , E \flat /B \flat .

The third system contains the vocal melody and piano accompaniment for the second line of lyrics. The vocal line is in a treble clef with a key signature of two flats. The lyrics are: "be - side my bed, los - ing his head. / - mas that I bought, trou - sers too short. / - ferent I have grown, cold as a stone." The piano accompaniment is in a bass clef, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand. A triplet of eighth notes is marked with a '3' above it in the vocal line and the piano right hand. Chord symbols below the piano part are: F/A, Gm, C/E.

Tells me I must take him
Gives me more of his small phi-
No pain where there was

(b) F7/Eb Bb Eb/Bb Bb Eb/Bb Bb Eb/Bb

seri - ous - ly,
- lo - so - phy,
pain be - fore.
dron - ing on the u - sual way. He's such
car - ries on the way he does, and me,
Far a - way he ram - bles on, I feel

Bb C D D/F# Gm D Eb

a clev - er guy,
I get so tired,
my throat go dry,
and I won - der: Should I laugh or cry?
and I won - der: Should I laugh or cry?
and I won - der: Should I laugh or cry?

Bb F/A Gm Bb Eb Bb/F F

1. 2-3.

B \flat Eb/B \flat B \flat Eb/B \flat B \flat

High and might-y his ban - ner flies, a fool's pride in his eyes,

E \flat Cm F B \flat E \flat F Dm

stand-ing there on his toes to grow in size.

E \flat Cm Gm/D D7 Gm B \flat 11 B \flat 7

All I see is a big bal-loon half-way up to the moon.

E \flat Cm F B \flat E \flat F Dm

He's wrapped up in the warm and safe co - coon

E \flat Cm Gm/D D7 Gm Gm7/F

of an e - ter nal lie, so should I laugh or cry?

C7/E B \flat /F F7

B \flat E \flat /B \flat B \flat E \flat /B \flat

D.S. al Φ

B \flat E \flat /B \flat

So should I laugh

B \flat /F F11 F11/G

or cry?

F7/A B^b E^b/B^b B^b E^b/B^b

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note chord, followed by the lyrics "or cry?". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The key signature has two flats, and the time signature is 4/4.

B^b E^b/B^b B^b E^b/B^b B^b E^b/B^b

The second system continues the piano accompaniment from the first system. It features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The key signature has two flats, and the time signature is 4/4.

Repeat and fade out

B^b E^b/B^b B^b E^b/B^b B^b E^b/B^b

The third system concludes the piano accompaniment. It features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The key signature has two flats, and the time signature is 4/4. The system ends with a double bar line and repeat dots.





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ABBA

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