

BA



BA

Лучшие песни
ABBA

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АВВА

Ростов-на-Дону

«Феникс»

2002

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Л87 **Лучшие песни группы АВВА / Серия «Песни»** — Ростов н/Д: «Феникс», 2002. — 80 с.

В сборник вошли песни группы АВВА, одной из тех немногих англоязычных групп, кому удалось пробить «железный занавес» и найти свой путь к сердцам и душам советских слушателей в 70-е и 80-е годы. Сегодня их песни популярны не меньше, чем двадцать лет назад и поистине переживают свое второе рождение.

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Waterloo

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

Bright shuffle (swung )

1 bar count in:

D



Bm

The his - to - ry book_ on the shelf, _ is al -

E/G#

A

G

D/F#

A/E

D

- ways re - peat - ing it - self. _ Wa - ter - loo I _

G

A

- was de - feat - ed you won_ the war. Wa - ter - loo, pro -

D

A

D

- mise to love_ you for ev - er - more. Wa - ter - loo, could -

G A

- n't es- cape_ if I want - ed to. Wa - ter - loo, know -

D A

- ing my fate_ is to be_ with you. Wa - wa wa wa wa wa - ter - loo, fi -

D

- nal - ly fac - ing my Wa - ter - loo.

E/D A/C# G/B

My, my, I tried_ to hold_ you back_ but you were strong -

6 A D E/D A/C# G/B

- ger. Oh yeah, and now it seems my on - ly chance is giv -

D/A A Bm

- ing up the fight And how could I ev - er re - fuse?

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

I feel like I win when I lose. Wa -

D G A

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

D A 7

- ter - loo, pro - mise to love you for ev - er - more. Wa -

D G A

- ter - loo, could - n't es - cape if I want - ed to. Wa -

D

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

A D

- ter - loo, fi - nal - ly fac - ing my Wa - ter - loo. So how

Bm

E/G#

A

— could I ev - er re - fuse? —

I feel — like I win when I lose —

Wa -

D

G

ter - loo

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

Wa -

A

D

A

- ter - loo,

pro - mise to love you for ev - er - more.

Wa -

D

G

- ter - loo,

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

Wa -

A D 9

- ter - loo, Know - ing my fate_ is to be_ with you. Wa_ wa wa wa wa wa -

A D

- ter - loo, fi - nal - ly fac - ing my Wa - ter - loo. Wa wa wa_ wa wa -

A D

ter - loo, know - ing my fate_ is to be_ with you. Wa_

A

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

Repeat and fade

I Love You

(I Do, I Do)

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

$\text{♩} = 84$ ($\text{♩} = \text{♩}^3$)

The musical score is written for guitar and piano. It begins with a tempo marking of 84 beats per minute, with a note indicating that a quarter note is equivalent to a triplet eighth note. The first system features a piano introduction with a treble clef staff containing a series of triplet eighth notes and a bass clef staff with a single note. A guitar chord diagram for G major is shown above the treble staff. The second system contains the vocal melody and piano accompaniment. The vocal line starts with the lyrics 'Love me or leave me, make your' and 'Let's get to - ge - ther, eve - ry'. The piano accompaniment features chords C, G, C, G, C, Csus4, and C. The third system continues the vocal melody with the lyrics 'choice but be - lieve me, I love you, I do, I do, I do, I do, I' and 'day will be bet - ter, I love you, I do, I do, I do, I do, I'. The piano accompaniment includes chords A7, Dm, and G. The score concludes with a final piano accompaniment section featuring a treble clef staff with a series of triplet eighth notes and a bass clef staff with a single note.

G

C G C G C Csus⁴ C

Love me or leave me, make your
Let's get to - ge - ther, eve - ry

A⁷ Dm G

choice but be - lieve me, I love you, I do, I do, I do, I do, I
day will be bet - ter, I love you, I do, I do, I do, I do, I









do. do. I can't con - ceal it, don't you
 Leave it or take it, I be -





see, Can't you feel it, don't you too? I do, I do, I do, I do, I
 lieve We can make it, don't you too? I do, I do, I do, I do, I







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







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

Chord diagrams: 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

Chord diagrams: A⁷, Dm, G.

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

Chord diagrams: C, F, C, G.

do.

1. Chord diagrams: C, G. 2. Chord diagrams: C, F, C.

Mamma Mia

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

Moderate steady four

1 bar count in:

The musical score is written for piano and voice. It begins with a 4-measure rest for the vocal line, while the piano accompaniment starts immediately. The piano part consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some notes marked with flats. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal melody enters in the fifth measure, with lyrics underneath. The lyrics are: "I've been cheat - ed by you — since I don't — know when —". Above the vocal line, the chords D, A/D, D, A/D, and G are indicated. The piano accompaniment continues throughout the vocal line, with some chords marked with flats. The score ends with a final chord in the piano part.

D A/D D A/D G

so I made up my mind — it must come to an end —

D Daug D Daug

look at me now, — will I ev - er learn? I don't know how, —

G

but I sud - den - ly lose — con - trol, — there's a fire — with - in —

A

G D A

— my soul — just one look and I can hear a bell ring

G D A

— one more look and I for - get ev - ry - thing — oh, oh —

D G C G

Mam - ma mi - a here I go a - gain, — my, my, how —

D

— can I re - sist you? Mam - ma mi - a does it show a - gain, —

G C G D

my, my, just — how much I've missed you Yes, — I've been bro -

- ken - heart - ed blue — since the day — we part - ed,

This system contains measures 1 through 4. The vocal line starts with a quarter rest, followed by eighth notes for 'ken', 'heart', and 'ed'. There is a quarter rest, then eighth notes for 'blue', a half note for 'since', eighth notes for 'the' and 'day', a quarter rest, eighth notes for 'we', and eighth notes for 'part' and 'ed'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G C G Em D/F# A D

why, why, did — I ev - er let you go — Mam - ma mi - a,

This system contains measures 5 through 8. The vocal line has a quarter rest, eighth notes for 'why, why,', a quarter rest, eighth notes for 'did', a half note for 'I', eighth notes for 'ev - er', eighth notes for 'let you', a quarter rest, eighth notes for 'go', a quarter rest, eighth notes for 'Mam - ma', eighth notes for 'mi', and eighth notes for 'a,'. The piano accompaniment continues with the eighth-note bass line and chords.

Bm G C G Em D/F# A

now I real - ly know, — my, my, I — could ne - ver let you go. —

This system contains measures 9 through 12. The vocal line has a quarter rest, eighth notes for 'now', eighth notes for 'I', eighth notes for 'real - ly', eighth notes for 'know,', a quarter rest, eighth notes for 'my,', eighth notes for 'my,', a quarter rest, eighth notes for 'I', a half note for 'could', eighth notes for 'ne - ver', eighth notes for 'let you', and eighth notes for 'go.'. The piano accompaniment continues with the eighth-note bass line and chords.

D Daug D Daug

This system contains measures 13 through 16. The vocal line consists of whole rests in all four measures. The piano accompaniment continues with the eighth-note bass line and chords.

D

A/D

D

A/D

G

17

I've been an-gry and sad — a-bout things that you do —

D

A/D

D

A/D

G

I can't count all the times — that I've told you we're through —

D

Daug

and when you go —

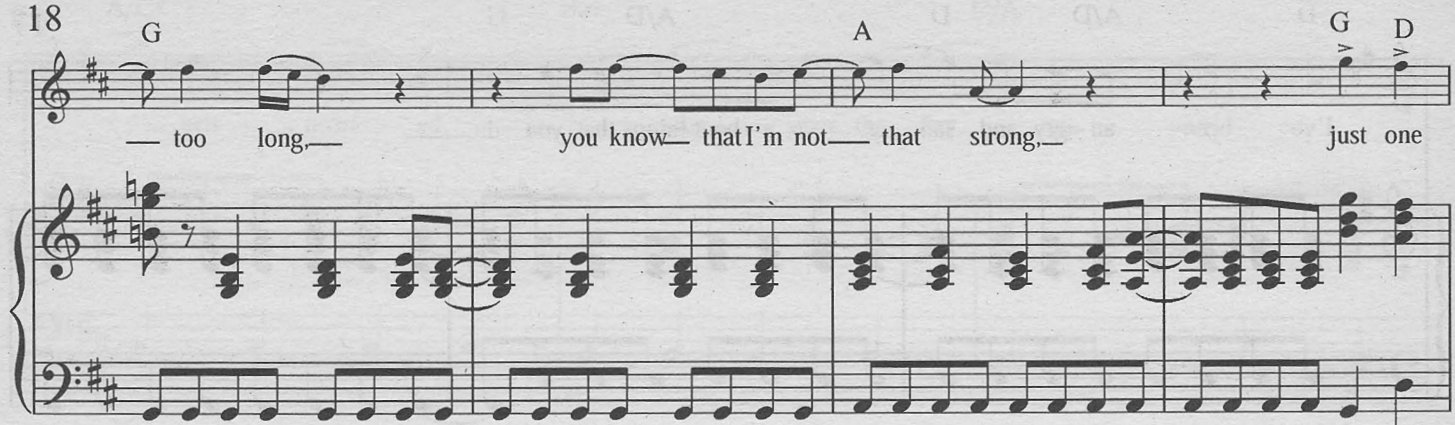
D

Daug

will you slam the door? I think you know — that you won't be a-way —

G A G D

— too long,— you know— that I'm not— that strong,— just one



A G D A

look and I can hear a bell ring,— one more look and I for-get ev-ry thing,—



§ D

— oh,— oh,— Mam-ma mi-a, here I go a-gain—



G C G D

my, my, how— can I re-sist you? Mam-ma mi-a,



G C G

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

D A/C# Bm A

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

G C G Em D/F# A To Coda

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

D G C G

Mam - ma mi - a ev - en if I say — bye - bye, leave —

D

me now or nev - er Mam - ma mi - a it's a game we play

G C G D. $\text{\textcircled{S}}$ al Coda

bye - bye does - n't mean for e - ver

$\text{\textcircled{S}}$ CODA D

Mam - ma mi - a

Bm G C G Em⁷ D/F# A

now I real - ly know - my, my, I - could ne - ver let you go.

D Daug D Daug D Repeat and fade

D Daug D Daug D Repeat and fade

Dancing Queen

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

Rhythmically

1 bar count in:

A

D/A

A

E/A

The first system of musical notation for 'Dancing Queen' is in 4/4 time and D major. It consists of a vocal line and a piano accompaniment. The vocal line has four measures of rests, with the first measure marked '1 bar count in:'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A 'piss.' (pizzicato) marking is present in the first measure of the piano part. Chord symbols A, D/A, A, and E/A are placed above the vocal line.

D/A

A

D/A

E/A

A

E

The second system of musical notation continues the piano accompaniment from the first system. It consists of four measures of piano part with a rhythmic pattern of eighth and sixteenth notes. Chord symbols D/A, A, D/A, E/A, A, and E are placed above the vocal line, which contains rests.

D

A

E

C#7

The third system of musical notation includes the vocal line and piano accompaniment. The vocal line has two measures of rests, followed by the lyrics 'You can dance' and 'You can jive'. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. Chord symbols D, A, E, and C#7 are placed above the vocal line.

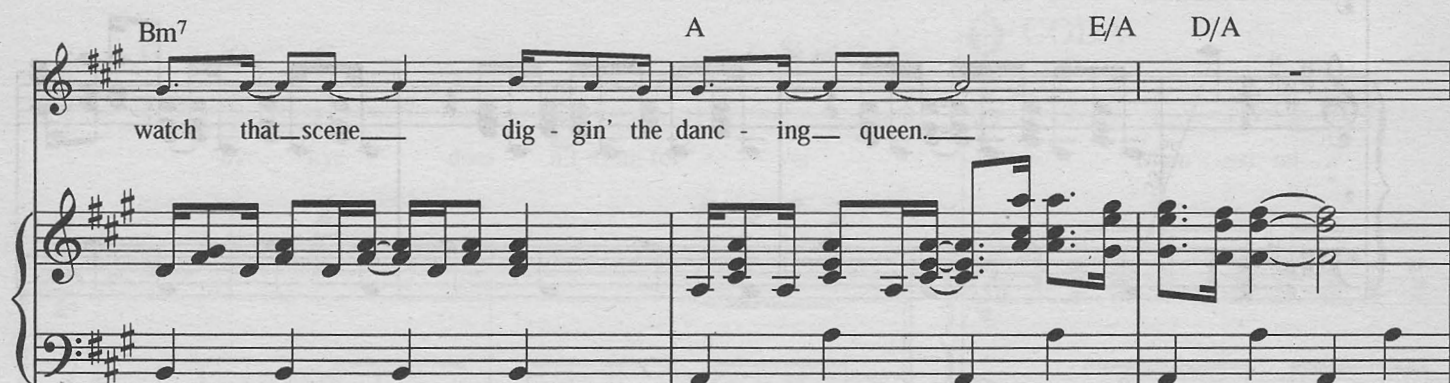
F#m B D

hav - ing the time - of - your life, oh see that girl



Bm7 A E/A D/A

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



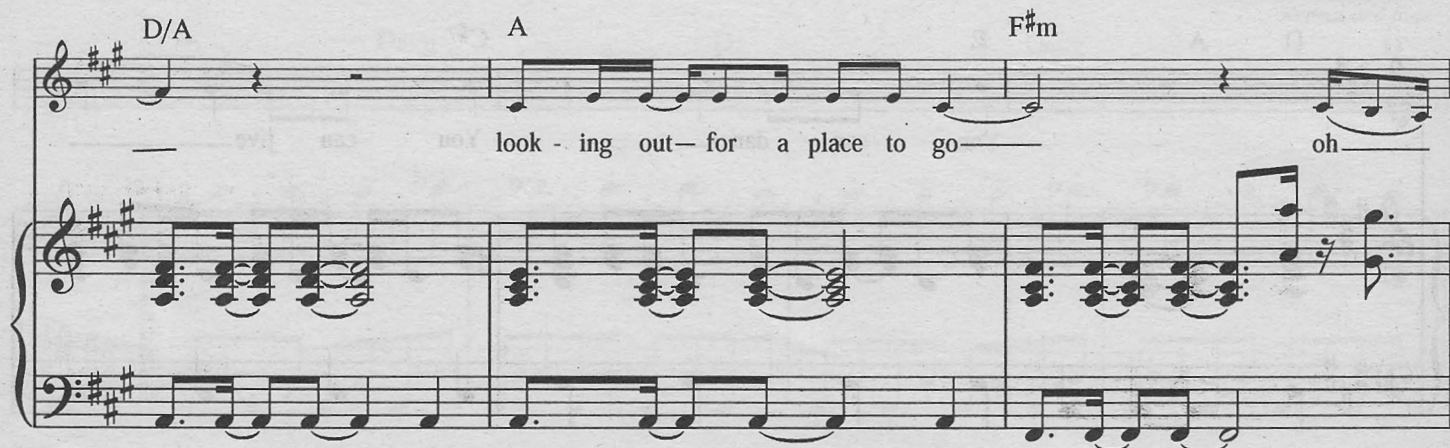
A D/A A D/A A

Fri - day night and the lights are low



D/A A F#m

look - ing out - for a place to go oh



E A/E E A/E E F#m

where they play_ the right mus - ic get - ting in_ the swing_ you come to look for a King_

E F#m A D/A

An - y - bo - dy could be that guy_

You're a teas - er you turn 'em on_

A F#m E A/E

night is young_ and the mus - ic's high

leave 'em burn - ing and then you're gone

with a bit_ of rock mus - ic

look - ing out_ for a - no - ther

E A/E E F#m E F#m

ev - ry - thing is fine } You're in the mood for a dance_ and when_ you
a - ny one will do }

Bm7 E7 A

get the chance_ you are the dan - cing queen_

D/A A E/A D/A

young and sweet on - ly se - ven - teen_

A D/A A E/F#

dan - cing queen_ feel the beat from the tam - bour - ine_

D/F# A/E E C#7

you can dance you can jive

F#m B7/D# D

hav - ing the time of your life oh, see that girl

Bm7 A D/A

watch that scene dig - gin' the dan - cing queen

D. Sal Coda

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

F#m B7/D# D

hav - ing the time of your life oh, see that girl

Bm7 A D/A

watch that scene dig - gin' the dan - cing queen.

A E/A D/A A

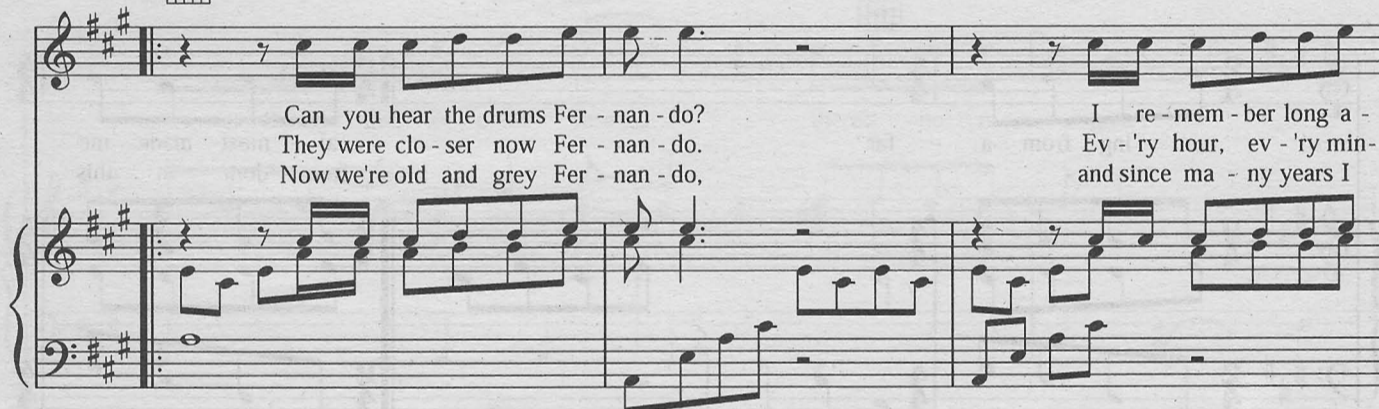
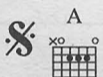
dig - gin' the dan - cing queen.

D/A A E/A D/A Repeat and fade

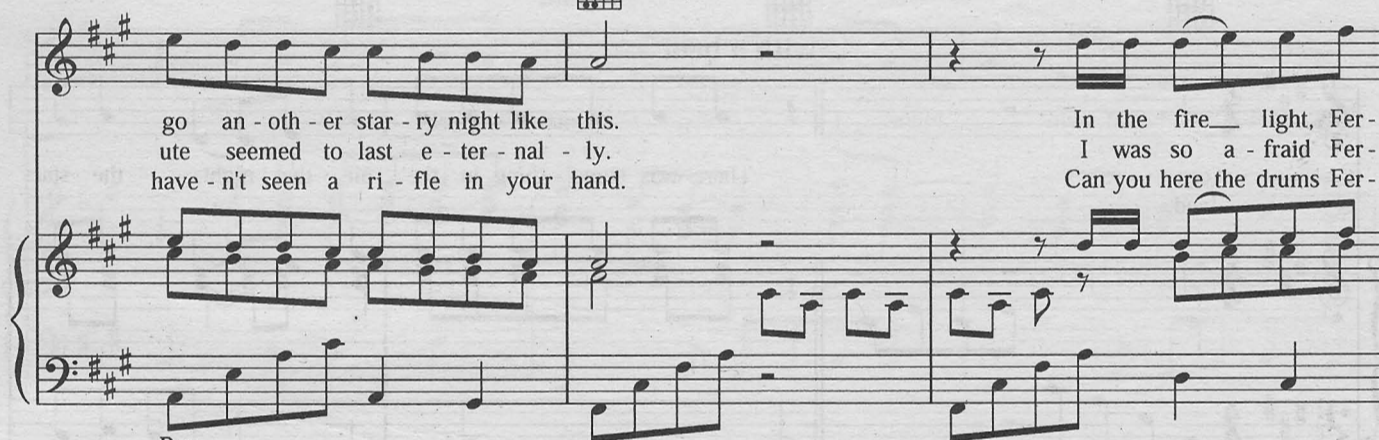
Fernando

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

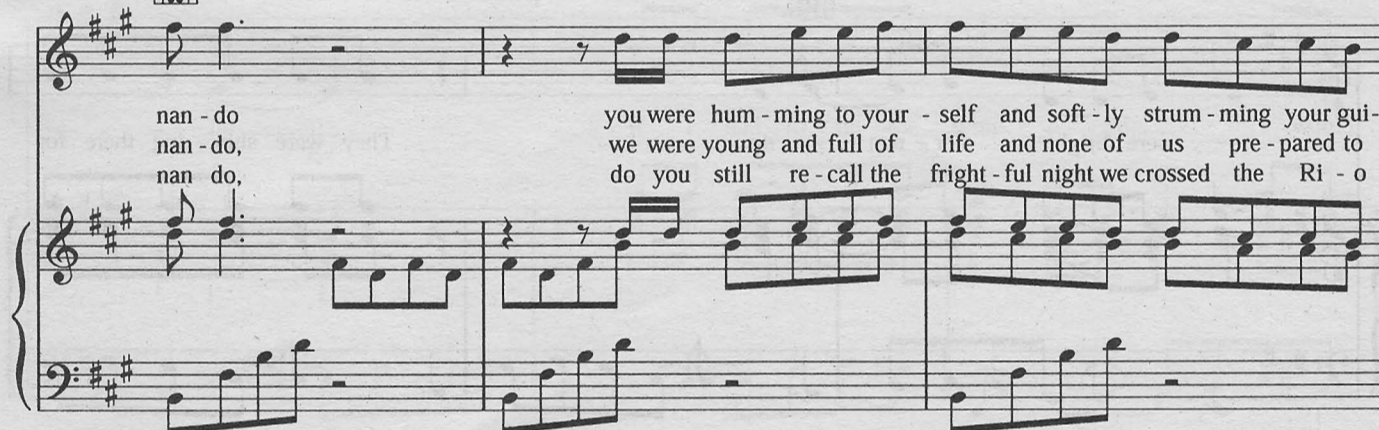
Moderate slow march



F#m



Bm



E



tar. I could hear the dis - tant drums and sounds of bu - gle calls were
die. And I'm not a - shamed to say the roar of guns and can - nons
Grande? I can see it in your eyes, how proud you were to fight for

1.

A

2, 3.



com - ing from a - far al - most made me
free - dom in this

A

A

E7



with a beat

cry. There was some - thing in the air that night, the stars
land.

A



— were bright Fer - nan - do They were shin - ing there for

E7



A



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

A/G



F#



B7



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

E7



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

A



E7

*To Coda*

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



my friend_ Fer - nan - do.

A



E7



slower

A



a tempo

D $\frac{9}{8}$ al Coda

A



Coda

There was some - thing in the

E7



A



air that night, the stars_ were bright Fer - nan - do

E7

They were shin - ing there for you and me, for li - ber - ty, Fer - nan -

A

A/G

F#

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

B7

E7

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

A

Repeat and fade

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

Knowing Me Knowing You

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

The musical score is written for piano and guitar. It features a key signature of one sharp (F#) and a 4/4 time signature. The guitar part includes chord diagrams for the following chords: G, Em, Bm, G, A, D, Em, Em7, Bm7, F#m7, D, Em, Em7, Bm7, F#m7, and Bm. The lyrics are written below the vocal line, with some words split across lines. The piano accompaniment consists of chords and single notes in both hands.

Guitar Chord Diagrams:

- G:
- Em:
- Bm:
- G:
- A:
- D:
- Em:
- Em7:
- Bm7:
- F#m7:
- D:
- Em:
- Em7:
- Bm7:
- F#m7:
- Bm:

Lyrics:

No more care free laugh ter,
Mem' ries, good days, bad days,
si lence e ver
they'll be with me
af ter.
al ways, Walk ing through an em - pty house,
In these old fa - mi - liar rooms

Asus⁴ A Asus⁴ A

tears in my eyes.
child - ren would play.

G Bmadd⁹

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

Bm G A

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

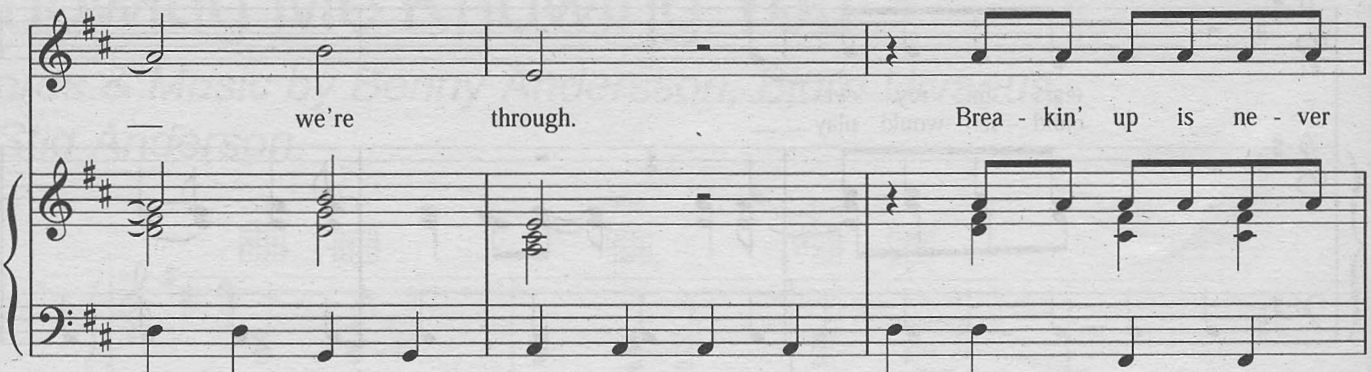
D G A

Know - ing me, know - ing you, we just have to face it this time

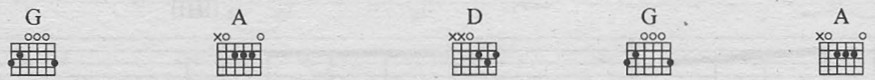
D G A D F#m



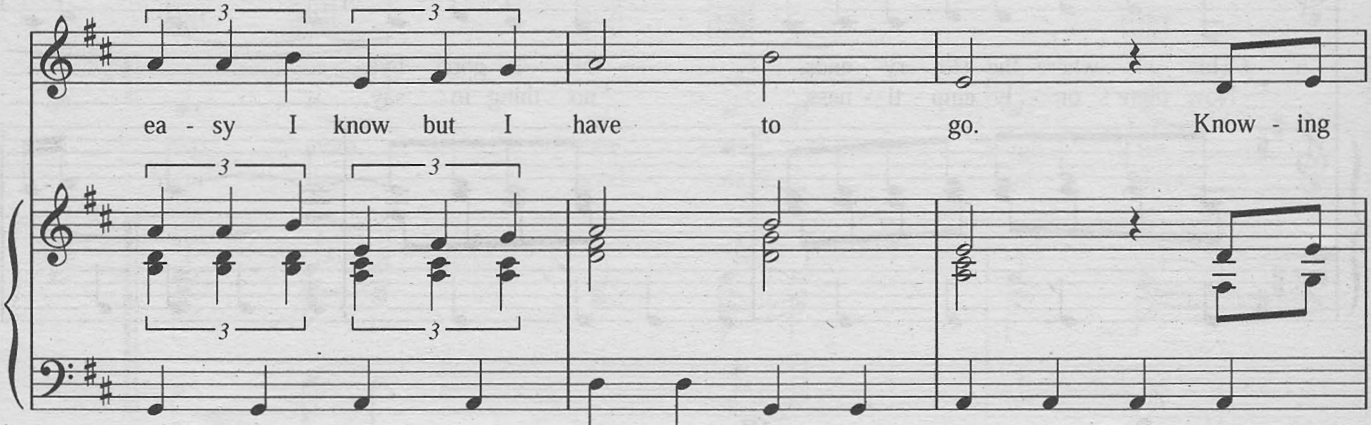
we're through. Brea - kin' up is ne - ver



G A D G A



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



D Gmaj7 2fr A To Coda D Bm



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



F#m G A



Chord diagrams: D, Bm, F#m, G

Chord diagrams: A, A, Bm

D al Coda

⊕ Coda

Chord diagrams: A, Bm, G

Know - ing me, know - ing

Chord diagrams: D, Bm

do.

Chord diagrams: F#m, G, A

Repeat and fade

Money, Money, Money

Words & Music by Benny Andersson & Bjorn Ulvaeus

Moderately

1 bar count in:

4/4

f

5

Am

I work all night, I work all day to

mp

8

E/G#

pay the bills I have to pay. —

E7

Ain't it sad, —

Am

and

11

E/G#

still there ne- ver seems to be a sing- le pen- ny left for me, —

E7(b9)

that's too bad. —

mp

14 Am E/A Am B^b/F F

In my dreams — I have a plan, — if I got me a

18 Dm D[#]dim *rall.*

weal - thy man — I would - n't have to work at all, I'd fool a - round and have a ball. —

dim.

21 E⁷ *a tempo* NC

f

Ped.

24 Am B⁷ E⁷ Am

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

27 B⁷

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

30 E⁷ Am Dm E⁷

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

34 A Dm F⁷ E⁷ Am Dm E⁷aug

all the things I could do... if I had a lit - tle mon - ey, it's a rich man's world...

38 Am F⁷ Dm E⁷aug Am

It's a rich man's world...

41 Am

A man like that is hard to find, but

mp

44 E/G# E7 Am

I can't get him off my mind. — Ain't it sad. — And

47 E/G# E7(b9)

if he hap - pens to be free I bet he would - n't fan - cy me, — that's too bad. —

mp

50 Am E/A Am Bb/F F

I must leave, — I'll have to go — to Las Ve - gas or

poco rall.

54

Dm D#dim

Mo - na - co, — and win a for - tune in a game, my life would ne - ver be the same. —



57

a tempo

Am

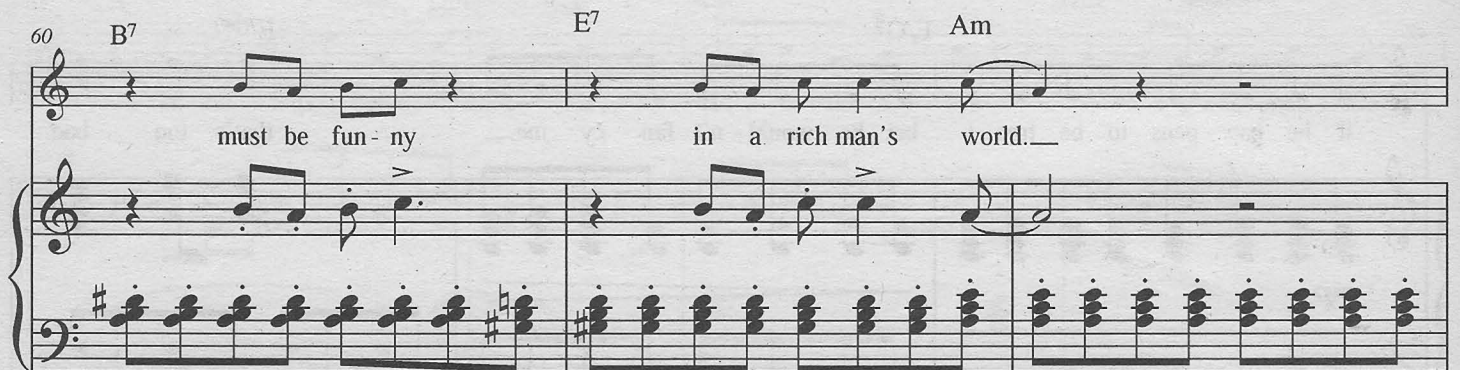
Mon - ey, mon - ey, mon - ey,



60

B7 E7 Am

must be fun - ny in a rich man's world. —



63

B7 E7 Am

Mon - ey, mon - ey, mon - ey al - ways sun - ny in a rich man's world. —



79 C⁷ F⁷ B^bm

Mon - ey, mon - ey, mon - ey al - ways sun - ny in a rich man's world...

82 E^bm F⁷ B^b7 E^bm

A - ha all the things I could do...

86 G^b7 F⁷ B^bm E^bm F⁷aug

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

89 B^bm G^b7 E^bm F⁷aug B^bm

It's a rich man's world...

Take A Chance On Me

Words & Music by Benny Andersson & Bjorn Ulvaeus

Moderate steady four *Capo 4* 

If you change your mind _____ I'm the first in line, _____ ho - ney I'm still free,

_____ take a chance on me, _____ if you need me let _____ me know, go - nna be a - round

_____ if you got no place _____ to go when you're fee - ling down.

If you're all a - lone _____ when the pre - tty birds _____ have flown, ho - ney I'm still free,



F#



take a chance on me go - nna do my ve - ry best and it ain't no lie,

B



if you put me to the test, if you let me try, take a

C#m F# C#m



chance on me take a chance on me.

F# C#m



Oh you can We can go dan - cing, we can go wal king, as
take your time ba - by, I'm in no hu - rry, I

B



C#m



long as we're to - ge - ther.
know I'm go - nna get you.

Li - sten to some mu - sic,
You don't wan - na hurt me,

B



may - be just talk - ing you'd get to know me be - ter,
ba - by don't wor - ry, I ain't go - nna let you,

'cause you know I got
let me tell you now

G#m



E



so much that I wa - nna 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

G#m



E



F#



G#m



ma - gic.
ma - gic.

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

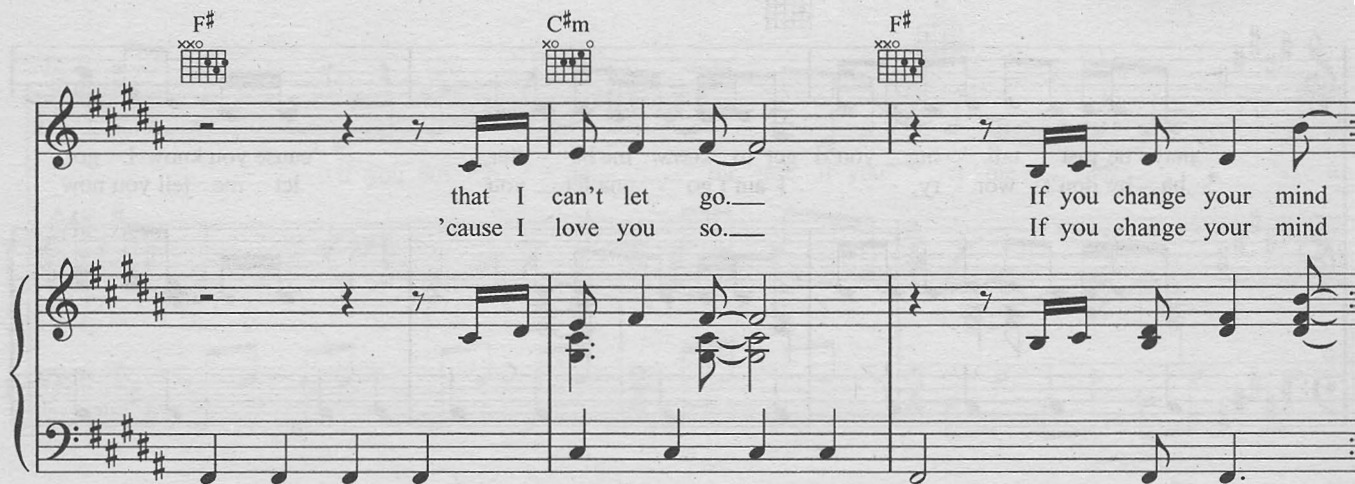
E  C#m 

a - fraid of a love a - ffair, 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, go - nna be a - round— if you got no place





— to go when you're fee - ling down. If you're all a - lone_

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



— go - nna do my ve - ry best ba - by, can't you see if you put me to_



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

Repeat and fade

Chiquitita

Words & Music by Benny Andersson & Bjorn Ulvaeus

Moderately

Guitar

A D/A

Chi - qui - ti - ta tell me what's

A D/A A

wrong, you're en - chained by

E D

your own sor - row in your

E A D/A

eyes there is no hope for to - mor - row

A D/A A D/A

How I hate to see you like this

A C#m C#madd9

there is no way you can de - ny it

C#m C#madd9 E D

I can

30

E A D/A

see that you're oh so sad so qui - et

Chi - qui - ti - ta tell me the truth,

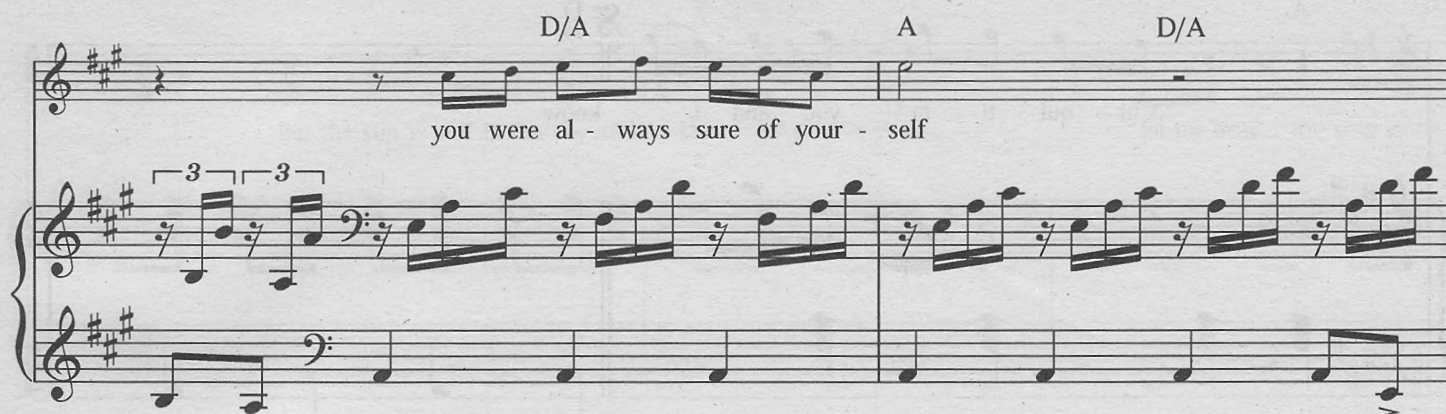
A musical score for a song. The score is written for three parts: a vocal line (treble clef), a piano accompaniment (piano clef), and a bass line (bass clef). The key signature is three sharps (F#, C#, G#). The tempo is marked 'Allegretto' and the time signature is 4/4. The lyrics are 'I'm a should - der you can cry on'. The score is divided into two measures. The first measure contains the lyrics 'I'm a should - der' and the second measure contains 'you can cry on'. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes. The bass line consists of a simple melody of quarter notes.

Musical score for "Your Best" by The Beatles. The score is in 4/4 time, key of D major (two sharps). It features a vocal melody in the treble clef, a piano accompaniment in the bass clef, and a bass line in the lower bass clef. The lyrics "Your best" are written under the vocal melody. The piano accompaniment consists of a steady eighth-note pattern. The bass line consists of a steady eighth-note pattern.

friend I'm, the one you must re-ly on

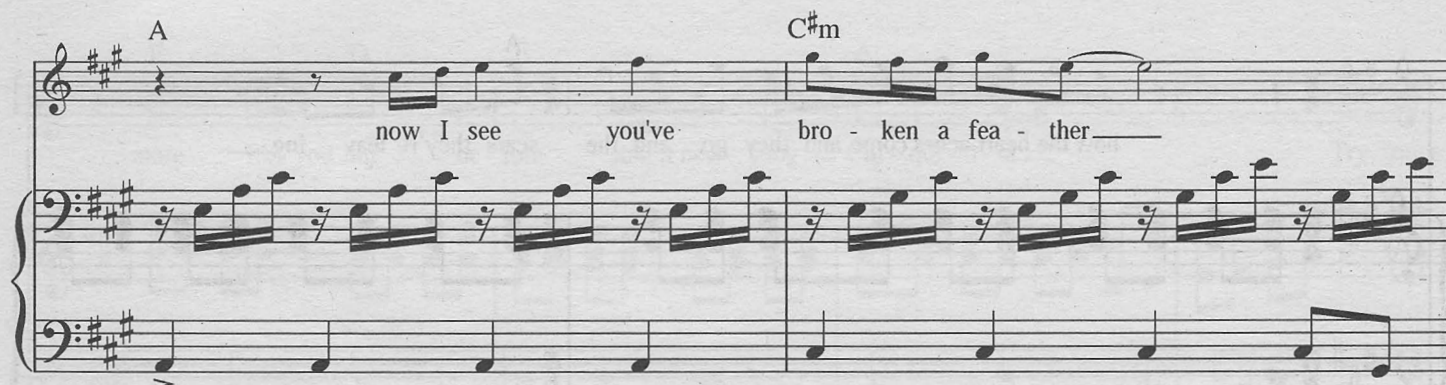
D/A A D/A

you were al - ways sure of your - self



A C#m

now I see you've bro - ken a fea - ther —



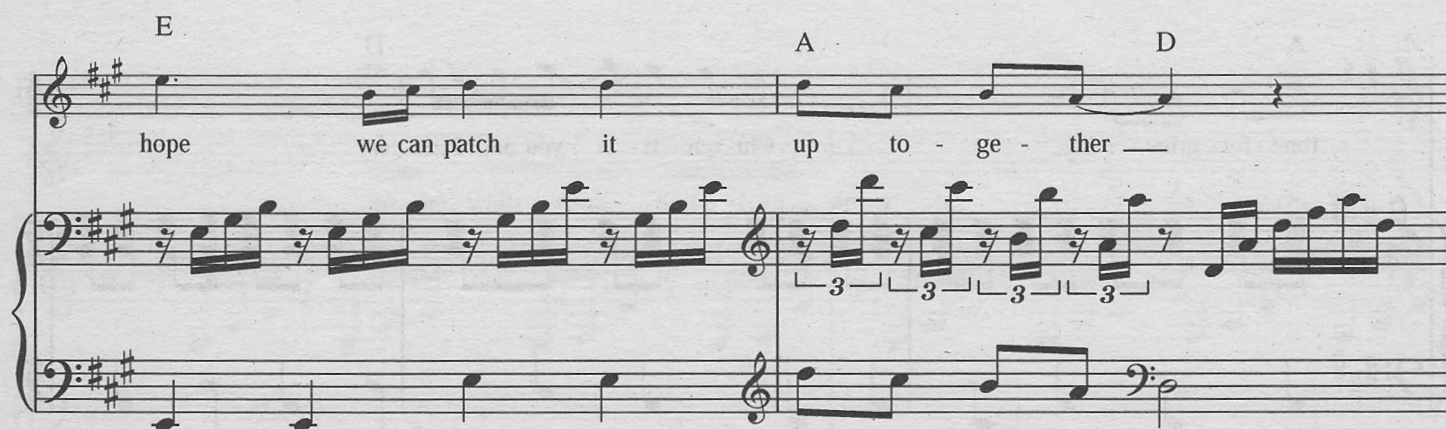
E D

I



E A D

hope we can patch it up to - ge - ther —



A

Chi - qui - ti - ta you and I know

D

A

how the heart aches come and they go and the scars they're leav - ing—

E D E

you'll be dan - cin' once a - gain— and the pain will end you will have no

A D

time for griev - in'— Chi - qui - ti - ta you and I— cry

but the sun is still in the sky and shin - in' a-bove you— let me hear— toy sing once

A

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

E D E A

To Coda

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

E D E A D/A

so the walls come tumb - lin'— down

A D/A A D/A

A E

and your love's a blown out can - dle

D

all is

E A D

gone and it seems too hard to han - dle

A D/A A D

Chi - qui - ti - ta tell me the truth

rall.

A E D E D

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

slightly slower *accel.*

A D

Chi - qui - ti - ta —

A Tempo

A

D

Repeat and fade

Gimme! Gimme! Gimme!

(A Man After Midnight)

Words & Music by Benny Andersson & Bjorn Ulvaeus

This piano score is written for a grand piano in the key of B-flat major (two flats) and common time (C). The score is organized into six systems, each consisting of a treble and bass staff. The first five systems are in common time, while the sixth system transitions to 2/4 time at the end. The music features a variety of chords, including Dm, Gm, C, E, F, and Am, which are indicated by letter names and fretboard diagrams above the treble staff. The right hand plays a melodic line with eighth and sixteenth notes, often using triplets and slurs. The left hand provides a steady accompaniment with eighth notes and rests. The score concludes with a double bar line and repeat dots.

System 1: Treble staff has chords Dm, Gm, C, Dm, Gm, Dm. Bass staff has whole rests.

System 2: Treble staff has chords C, Dm, Gm, C, Dm. Bass staff has a whole rest followed by eighth notes.

System 3: Treble staff has chords Gm, Dm, C, Dm. Bass staff has a whole rest followed by eighth notes.

System 4: Treble staff has chords E, F, Am. Bass staff has eighth notes.

System 5: Treble staff has chords Am, Dm. Bass staff has eighth notes.

System 6: Treble staff has a whole note chord. Bass staff has eighth notes. Time signature changes to 2/4 at the end.



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



hate to spend the eve - ning on my own. Au - tumn winds blow - in'
dif - ferent from the world I'm liv - in' in. Tired of T - V I



out - side my win - dow as I look a - round the room and it
o - pen the win - dow and I gaze in - to the night, but there's

makes me so de - pressed to see the gloom.
no - thing there to see, no - one in sight.



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

Dm/A

A




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

1. 2.

Gm/B^b Dm C Dm C Dm

— some bo - dy help me chase the shadows a - way... sha - dows a - way...

Dm Gm/B^b C Dm Gm/B^b 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^b C Dm

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

Gm/B^b Dm C Dm

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

D.S. and fade out

Voulez Vous

Words & Music by Benny Andersson & Bjorn Ulvaeus

Disco

C

The piano introduction consists of three systems of music. Each system has a treble and bass staff. The first system is marked with a '3' above the treble staff. The second system is marked with a '3' above the treble staff. The third system is marked with a '6' above the treble staff. The music is in 4/4 time and features a steady eighth-note bass line and a more complex treble melody.

This section is an instrumental bridge consisting of four measures. The first measure is marked with a '9' above the treble staff. The second measure is marked with a 'D^b/F' above the treble staff. The third measure is marked with a 'Fm' above the treble staff. The fourth measure is marked with a 'D^b/F' above the treble staff. The music is in 4/4 time and features a steady eighth-note bass line and a more complex treble melody.

Verse

The verse begins at measure 13. The first line of music is marked with a '13' above the treble staff. The second line of music is marked with a 'D^b/F' above the treble staff. The third line of music is marked with a 'Fm' above the treble staff. The music is in 4/4 time and features a steady eighth-note bass line and a more complex treble melody.

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

giv - in' out a spark, a - cross the room your eyes are
look - in' might - y proud I see you leave your ta - ble

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 thw rules you

know the end mas - ters of the scene We've done it
know the game, mas - ters of the scene We've done it

all be - fore and now we're back to get some more you know what I mean
all be - fore and now we're back to get some more you know what I mean

28

Fm D^b B^bm

63

Vou - lez vous, take_ it now or leave it

(horns)

31

Fm

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

Chorus

34

Fm D^b B^bm

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

37

B^bm

Fm

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

64

40

1.

Fm D^b B^b

C

Vou - lez

44

48

To Coda

51

2.

Fm

D.S.al

Coda Fm

Fm D^b

Vou - lez

and here we

54 B^bm 65

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

57 Fm Fm D^b

ha, vou - lez

60 B^bm

vous, take it now or leave it now is all we get,
vous ain't no big de - ci - sion, you know what to do.

63 Fm Fm D^b

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

Repeat and fade out

Super Trouper

Words & Music by Benny Andersson & Bjorn Ulvaeus

Chord diagrams: C, Csus⁴, C, Csus⁴, C, G, Dm, G, Am, Dm, G.

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

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

you.

The musical score is written for voice and piano. The vocal line is in the treble clef with a common time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The score is divided into four systems. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line, which includes a repeat sign. The fourth system contains the fourth line. Chord diagrams are placed above the vocal line for each measure. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

C Em Dm

I was sick and tired of ev - ery - thing when I called you last night from
Fa - cing twen - ty thou - sand of your friends, how can an - y - one be so

G⁶ G C Em

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

Dm G⁶ G F

- ery show was the last show. So i - ma - gine I was
- ing a - bout you last on - ly. There are mo - ments when I

C/E F C/E

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

F C

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

Gsus⁴ G

- night.
 - night.

To - night the
 To - night the

C Csus⁴ C Csus⁴ C

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

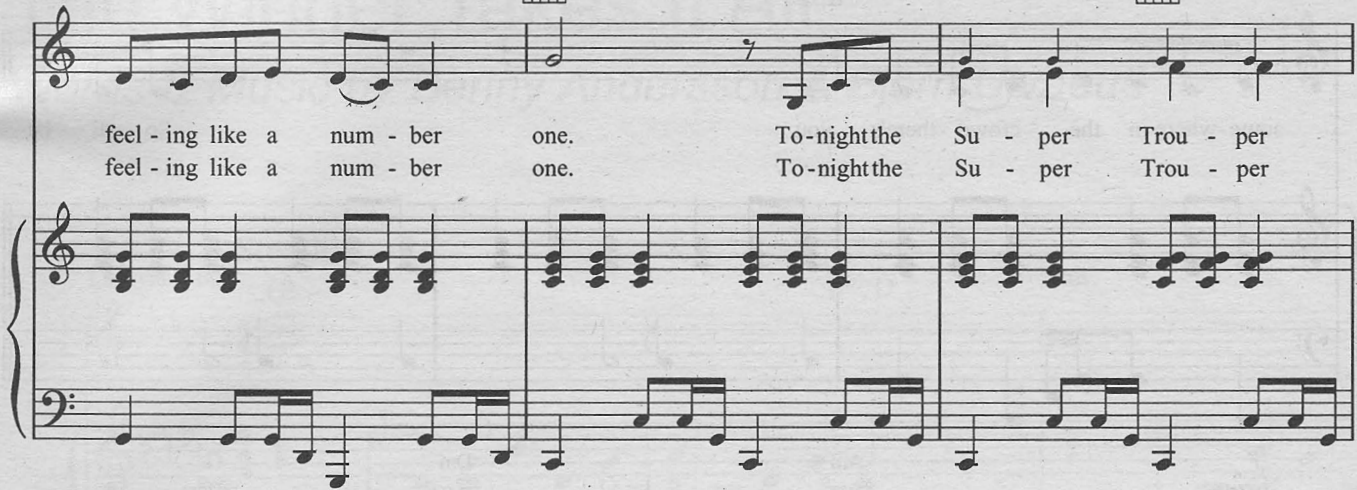
G Dm G

sun,
 sun,

smil - ing, hav - ing fun,
 smil - ing, hav - ing fun,

C  Csus⁴ 

feel - ing like a num - ber one. To - night the Su - per Trou - per
 feel - ing like a num - ber one. To - night the Su - per Trou - per



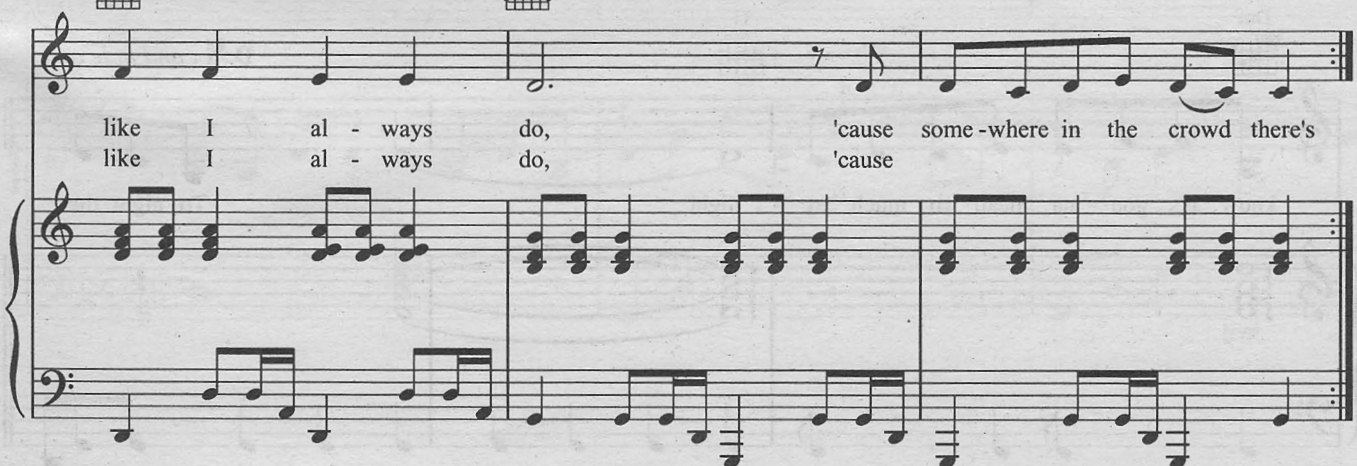
C  Csus⁴  C  G 

beams are gon - na blind me but I won't feel blue
 beams are gon - na blind me but I won't feel blue



Dm  G  1.

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



[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.S. and fade out*

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

The Winner Takes It All

Words & Music by Benny Andersson & Bjorn Ulvaeus

1 bar count in: **Steadily**

G^b B^b/D E^bm

E^b/G A^bm D^b

G^b B^b/D

The musical score is written for piano in 4/4 time. It consists of three systems of music. Each system has a grand staff with a treble and bass clef. The first system begins with a '1 bar count in' and a tempo marking 'Steadily'. The key signature has five flats (B-flat major or D-flat minor). The first system's chords are G-flat, B-flat/D, and E-flat minor. The second system's chords are E-flat/G, A-flat minor, and D-flat. The third system's chords are G-flat and B-flat/D. The melody is primarily in the treble clef, often starting with a half rest in the first half of the measure. The bass line provides a steady accompaniment with eighth and quarter notes. A dynamic marking 'mf' (mezzo-forte) is present in the first system.

E^bmE^b7/GA^bm

Piano introduction for measures 72-75. The music is in E-flat major (three flats) and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter and eighth notes.

D^bG^b

Vocal entry and piano accompaniment for measures 76-79. The vocal line begins in measure 76 with the lyrics "I don't wan - na talk". The piano accompaniment continues with a similar melodic pattern. A mezzo-piano (*mp*) dynamic marking is present in measure 79.

I don't wan - na talk

*mp*D^b/F

Vocal entry and piano accompaniment for measures 80-83. The vocal line continues with the lyrics "a - bout things we've gone through, though it's hurt - ing". The piano accompaniment features a more active right hand with eighth notes and chords.

a - bout things we've gone through,

though it's hurt - ing

A^bmD^b

Vocal entry and piano accompaniment for measures 84-87. The vocal line concludes with the lyrics "me, now it's his - to - ry. I've played all my". The piano accompaniment maintains a consistent bass line with some harmonic changes in the right hand.

me,

now it's his - to - ry.

I've played all my

G^b D^b/F

cards and that's what you've done too, no - thing more to

mf

$A^b m$ D^b

say, no more ace to play. The win - ner takes it

G^b B^b/D $E^b m$

all, the los - er stand - ing small

$E^b 7/G$ $A^b m$ D^b

be - side the vic - to - ry, that's her des - ti - ny.

G^bD^b/F

I was in your arms think - ing I be - longed there,

The first system of the musical score, measures 1-4. The vocal line is in G^b major, with a key signature of four flats. The piano accompaniment is in D^b/F. The melody starts with a half rest, followed by a quarter note G^b4, a quarter note A^b4, and a half note B^b4. The piano accompaniment features a descending eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. A forte (f) dynamic marking is present at the start of measure 3.

A^bm/E^bD^b

I fi - gured it made sense, build - ing me a fence,

The second system of the musical score, measures 5-8. The vocal line is in A^bm/E^b major, with a key signature of four flats. The piano accompaniment is in D^b. The melody starts with a half rest, followed by a quarter note G^b4, a quarter note A^b4, and a half note B^b4. The piano accompaniment features a descending eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

G^bD^b/F

build - ing me a home, think - ing I'd be strong there,

The third system of the musical score, measures 9-12. The vocal line is in G^b major, with a key signature of four flats. The piano accompaniment is in D^b/F. The melody starts with a half rest, followed by a quarter note G^b4, a quarter note A^b4, and a half note B^b4. The piano accompaniment features a descending eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

A^bm/E^bD^b

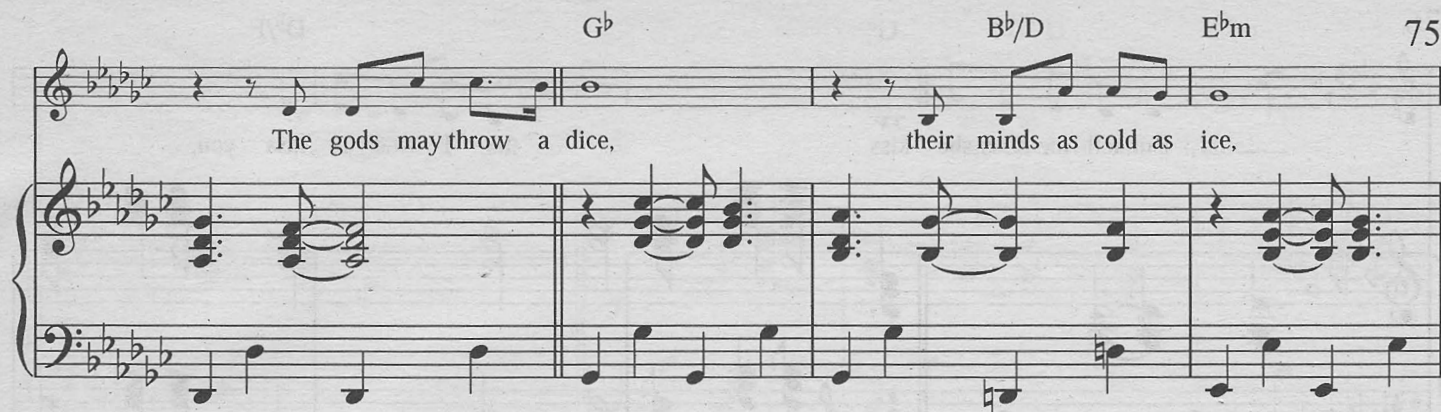
but I was a fool, play - ing by the rules.

The fourth system of the musical score, measures 13-16. The vocal line is in A^bm/E^b major, with a key signature of four flats. The piano accompaniment is in D^b. The melody starts with a half rest, followed by a quarter note G^b4, a quarter note A^b4, and a half note B^b4. The piano accompaniment features a descending eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

G^bB^b/DE^bm

75

The gods may throw a dice, their minds as cold as ice,

E^b7/GA^bmD^b

and some - one way down here _____ los - es some - one dear. _____

G^bB^b/DE^bm

— The win - ner takes it all, the los - er has to fall,

E^b7/GA^bmD^b

it's simp - le and it's plain, _____ why should I com - plain? _____



G^bD^b/F

But tell me does she kiss like I used to kiss you,

Red.

A^bm/E^bD^b

Does it feel the same when she calls your name?

Red.

G^bD^b/F

Some- where deep in side, you must know I miss you,

A^bm/E^bD^b

but what can I say, rules must be o - beyed.

cresc.

G^b *B^b/D* *E^bm*

The jud - ges will de - cide the likes of me a - bide,

f

E^b7/G *A^bm* *D^b*

spec - ta - tors of the show, _____ al - ways stay - ing low. _____

G^b *B^b/D* *E^bm*

— The game is on a - gain, _____ a lov - er or a friend,

E^b7/G *A^bm* *D^b*

a big thing or a small _____ the win - ner takes it all.

G^b

I don't wan - na talk if it makes you

mp

D^b/F *A^bm*

feel sad, and I un - der stand you've come to shake my

D^b *G^b*

hand. I a - po - lo - gize if it makes you

D^b/F *A^bm*

feel bad see - ing me so tense, no self - con - fi -

D^bG^bB^b/D

79

- dence. The win - ner takes it all.

cresc. *f*

E^bmE^b7/GA^bmD^b

The win - ner takes it all.

G^bB^b7/DE^bmE^b7/GA^bmD^b7

Repeat and fade

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