

# ABBA CAPPELLA

TAKE A CHANCE ON ME (Benny Andersson & Björn Ulvæus)

$\text{♩} = 108$  *f*

Soli S If you change your mind I'm the first in J-ney

S A1 A2 *f*

T B *f*

Take a c' e a chance take a chance take a

Soli S I'm still fr' ance on me. If you

S A1 A2

T B

e take a chance take a take a chance chance, take a chance take a chance take a

S let me know, gon-na be a - round. If you

S A1 A2

T B

take a chance chance, take a chance take a chance take a take a chance chance, take a chance take a chance take a

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take a chance chance, take a chance take a chance, take a chance take a chance

chance take a chance

chance take a chance take a	take a chance chance, take a	chance take a chance take a	take a chance chance, take a
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(26)

Soli S Gon-na do my ve-ry best and it ain't no lie

S1  
A1  
A2

S2 ba da ba da ba da ba da ba da ba da

T chance take a chance take a take a chance chance, take a chance take a chance

B du du du du du du du du du du

Soli S if you put me let me try.

S1  
A1  
A2

S2 ba da ba da da ba da ba da ba da

T chance take a chance take a chance take a chance, take a chance take a chance take a

B du du du du du du du du du du

Soli S

ba da ba. Take a chance on me, a chance and, take a chance on me,

take a chance chance. Take a chance on me, a chance and, take a chance on me,

B du du du. Take a chance on me, a chance and, take a chance on me,

## DANCING QUEEN (Benny Andersson, Stig Anderson &amp; Björn Ulvæus)

$\text{♩} = 100$  (Soli S+T)

Soli S

S  
A1  
A2

T  
B

*poco rit.*

*f*

a chance and you can dance, (you can)

*poco rit.*

*f*

Soli S+T

S  
A

T  
B

hav - ing the

the

Soli S+T

S  
A

T  
B

time of

Oh

girl, (watch that) watch that scene,

(50)

Oh oh you are the

dig in the Danc - ing - Queen Danc - ing - Queen

(62)

Soli  
S+T

Danc - ing Queen You are the Danc - ing Queen. Oh

S  
A

Danc - ing Queen Danc - ing Queen Danc

T  
B

oh oh and on - l -

S  
A

Danc - ing Queen teen.

T  
B

$\text{♩} = 138$  DOES Y<sup>r</sup> (Andersson & Björn Ulvæus)

S

A

T

B

if you think it's fun - ny, does

with you ho - ney if you think it's fun - ny, does

Does your moth - er, does your moth - er, does your moth - er, does your moth - er,

*sub p* *f*

er know that you're out, yes does she know that you're out with you ba - by, flirt

*sub p* *f*

your moth - er know that you're out and I could chat with you ba - by, flirt

B

does your moth - er know that you're out, yes does she know that you're out your moth - er, does your moth - er,

*sub p* *f*

S a lit - tle may - be, does your moth - er know that you're out, yes does your moth - er know

A a lit - tle may - be, does your moth - er know that you're out?

T a lit - tle may - be, does your moth - er know that you're out?

B does your moth - er, does your moth - er, does your moth - er know that you're w?

*mf* *p*

76

S Take it ea - sy bet - ter slow do

A *mf* *p* go. Does your

T ea - sy that's no way to go.

B Dum d. dum dum dum dum dum

*mf*

80

S Take it ea - sy try to cool it girl, take it

A *mf* *p* Take it ea - sy bet - ter cool it girl, take it

B dum dum dum dum dum dum dum dum dum dum dum dum

## MAMMA MIA (Benny Andersson, Stig Anderson &amp; Björn Ulvæus)

*p* nice and slow. — *mf* Does your moth-er know? — *mf* I've been

nice and slow. — *mf* *mf*

dum dum dum dum dum dum dum. Mi - a

(♩ = 138)

*mf* Mam-ma Mi - a Mam-ma

since I don't know w' —

Mam-ma

a Mi - a Mam-ma Mi - a Mam-ma Mi - a Mam-ma Mi - a

Mam-ma Mi - a Mam-ma

i made up my mind, — it must come to an end. —

Mam-ma Mi - a Mam-ma Mi - a Mam-ma Mi - a Mam-ma Mi - a Mam-ma Mi - a

(92)

S: Mam - ma Mi - a Mam - ma. Ba ba ba ba ba ba ba ba  
Dum dum dum dum dum dum dum dur

A: Look at me now, — will I

T: Ba ba ba ba b<sup>2</sup>

B: Mam - ma Mi - a Mam - ma Mi - a. Dum dum dum dum .m

S: dum dum dum dum dum dur loose cont -

A: I don't know how\_ cont - rol, —

T: ba ba ba ba ba. loose cont -

B: dum dum .n dum dum. Mam - ma Mi - a Mam - ma Mi - a

S: - in my soul. Just one *f cresc.*

A: fi - re with - in my soul. Just one *f cresc.*

There's a fi - re with - in my soul, — with in my soul. Just one *f cresc.*

Mam - ma Mi - a Mam - ma Mi - a Mam - ma Mi - a, in my soul. Just one *f cresc.*

\*)  
eller: 

100

S look, one more look. *ff* Oh

A look and I can hear a bell ring one more look and I for-get eve-ry-thing *ff*

T look. Just one look! One more look. One m

B look and I can hear a bell ring one more look and I for-get eve-ry-'

look. Just one look! One more look.

104

S1 *mp* Mam - ma Mi - a her ny, my, how

S2

Kör I

A1 *mp* Mam - ma Mi - a

A2 *mf*

Soli S+A

Mam - ma Mi - a a - gain my, my, how

S1 *p* Du du du Ju du du du du du du du du du du du du du du du du

S2

Kör II

A1 *p*

A2

S1 *f* st you? Mam - ma Mi - a does it show a - gain

S2

can I re - sist you? Mam - ma Mi - a does it show a - gain

Kör II

A1 du

A2

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112

*f*

S1  
S2

Kör I

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

A1  
A2

*f*

Soli S+A

my, my, just — how much I've missed you.

S1  
S2

Kör II

du du du du du du du du du du du du d'

A1  
A2

T  
B

I've been bro -  
I've been bro -  
-s — I've been bro -

*p*

S  
A

- ken - hear - ted .e par - ted. Why, why did

T  
B

- ken - hear .e day — we par - ted so why, why, why did

*mf cresc.*

S  
A

Mam-ma Mi - a now I real - ly know —

T  
B

.et you go? Mam-ma Mi - a now I know, now I real - ly know —

S.O.S. (Benny Andersson, Stig Anderson & Björn Ulvæus)

*ff*

$\text{♩} = 108$

my, my, I — could nev-er let you go. — Where are those hap - py days

*ff*

*p* Oh

T  
B

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

S2  
A1 — they seem so hard — to find. — I try to reach — for you

S1  
A2 Oh ah oh

T  
B oh

(129) *v*

S2  
A1 — but you have closed — my mind. — - pened

S1  
A2 oh Ah

T  
B

S2  
A1 — our love? *mp* to our love? *p* It used to be — so nice, *p*

S1  
A2 ah oh Oh

T  
B

(137) *f* = 120

be — so good. *cresc. e poco acc.* So when you're near me dar- *f*

Ah *f*

*cresc. e poco acc.* Dum du dum du

S2  
A1

ling can't you hear me S. O. S.

S1  
A2

T  
B

dum du dum du dum, S. O. S

S2  
A1

The love you gave me no thing S.

S1  
A2

T  
B

du dum du dum

S2  
A1

Where can I ev - en try to go on.

S1  
A2

T  
B

dam dam dam dam dam dam dam dam

*cresc.*

gone. *f* Dam dam dam dam dam dam dam dam

S2  
A1

When you're gone though I try

S1  
A2

T  
B

how can I try to go on.

*ff*

dam dam dam dam dam dam dam dam.

*f* *cresc.*

Dam dam dam dam

*f* *cresc.*

S2  
A1  
how can I car-ry on. How can I car-ry on?

S1  
A2  
dam dam dam dam dam, how can, how can I car-ry on?

T  
B  
dam dam dam dam dam dam dam, how can I car-ry

**MONEY, MONEY, MONEY (Benny Andersson & Björn Ulvæus)**

(♩ = 120)

[illegible]

S1  
S2

A1

du du du du du du du du du du du du du du du du

And still there nev - er seems to be a sin - gle pen - ny left for me —

du du du du du du du du du du du du du du du du

dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum

159 *f*

S1 du du du du du du du du du du du du du du. In my dreams -

S2 du du du du du du du du du du du du du du. In my dreams -

A1 du du du du du du du du du du du du du du. In my dreams -

A2 that's too bad. In my

T dum du du du du du du du. du

B du du du du dum dum dum .m dum

S1 have a, I have a plan, if .ny, a weal - thy man, I

S2 have a, I have a plan, if .ny, a weal - thy man, I

A1 have a plan - me a weal - thy man I

A2 have a plan - me a weal - thy man I

T du, du du du du, a weal - thy man, I

B plan, dum dum dum dum dum, a weal - thy man, I

*molto rit.* *mp*

S1 work at all I'd fool a - round and have a ball.

S2 work at all I'd fool a - round and have a ball.

A1 work at all I'd fool a - round and have a ball.

A2 work at all I'd fool a - round and have a ball.

T would - n't have to work at all I'd fool a - round and have a ball.

B would - n't have to work at all I'd fool a - round and have a ball.

*oco rit.* *molto rit.* *mp*

*dim. e poco rit.* *molto rit.* *mp*

168

*a tempo*

*mf* *f* *ff*

Mo-ney mo-ney mo-ney, mo-ney mo-ney mo-ney mo-ney. Mo-ney mo-ney mo-ney  
 Du du du du du du

*mf* *f* *ff*

Mo-ney mo-ney mo-ney, mo-ney mo-ney mo-ney mo-ney.

*mf* *a tempo* *f* *ff*

Mo-r

The musical score is written for four voices: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). It features a key signature of one sharp (F#) and a common time signature (C). The lyrics are as follows:

- S1/S2:** must be fun - ny in the rich man's
- A1/A2:** du du du du du ba ba du du du du du
- T/B:** must be fun - ny,

The score continues with a second system where the lyrics are:

- S1/S2:** Ju du du
- A1/A2:** Mo - ney mo - ney
- T/B:** Mo - ney mo - ney

A large diagonal watermark "mans.se" is visible across the right side of the page.

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S1  
S2  
A1  
A2  
T  
B

Mo-ney mo-ney mo  
du du du du

du du ba ba in the rich man's world.  
du du du du du ba ba

al - ways sun - ny, in the rich man's world.

176

du du du. *mf* Mo-ney mo-ney mo-ney must be fun-ny

*mf* A - ha a - ha

*mf* Mo-ney mo-ney mo - ney mo - ney mo-ney mo - ney —

S1  
S2  
A1  
A2  
T  
B

*sf* *ff*

all the things I could do if I had a lit - tle mo - ney

all the things I could do if I had a lit - tle mo -

to, all the things I could do if I ' do

THE WINNER TAKES IT (Jörn Ulvæus)

$\text{♩} = 126$  (mezzo) *mf*

S1  
S2  
A1  
A2  
T  
B

it's a rich man's world.

it's a rich man's world

it's

all, takes it

all, takes it

all, takes it

The win - ner takes it all, she takes it

Mz

and - ing small be - side the vic - to ry

it all the

stand - ing small the

all stand - ing small, too small

all, the los - er stand - ing small, she's stand - ing small be - side the vic - to - ry, the vic - to -

191

Mz that's her des-ti - ny. The win-ner takes it all

S vic - to - - ry. The win-ner takes it all, takes

A vic - to - ry des - ti - ny. The win-ner takes it al'

T des - ti - ny. The win-ner t

B - - ry, that's her des-ti - ny, her des - ti - ny. T<sup>r</sup> s it

Mz the los - er has to fall

S all, it all

A all

T all

B all,

it's plain

it is

it is

fall, to fall

has to fall, it's sim-ple and it's plain, yes it is

199

Mz com-plain. The win-ner takes it all.

it's plain. Takes it

why com - plain. Takes it

why com - plain, com - plain. Takes it

plain, why - should I com-plain, should I com - plain. The win-ner takes it all, she takes it

Mz

The win-ner takes it all

S  
A

all, all takes it

T

all stand - ing small

B

all, the los-er stand-ing small, she's stand-ing small. The wi-

Mz

all, all

S  
A

all

T

all

B

all, has to fall, the los-er has to fall, has to

has to fall, the los-er has to fall, has to

*f dim.*

*f dim.*

*f dim.*

*f dim.*

# THANK YOU FOR THE MUSIC (Benny Andersson & Björn Ulvæus)

Mz

*mf*

*mf* *mycket fritt tempo*

*mf*

*p*

*p*

*rit.*

to fall.

all, to fall.

(solo) I'm no - thing spe - cial, in

Oh

Solo fact I'm a bit of a bore. If I tell a joke you'

S A oh oh oh ah. Oh

T B oh oh ah. sub. p

pro - ba - bly heard it be - fore. a

S A oh oh oh

T B oh

won - der - ful thing 'cause art to sing, I'm so grate-ful and proud

S A oh

T B when I start to sing,

all I want is to sing it out loud. f

S and proud. So I say f

Thank you for the mu - sic the songs I'm sing-ing. Thanks for all the

T B

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♩ = 120

S A joy they're bring - ing who can live with-out it I ask in all hon - es - ty  
T B all,

S A what would life be  
T B all hon - es - ty what would life be with-out a song

S A *ff* 1. So I say thank you for the  
T B *ff* it to me  
giv - ing it to me

239 S A Thank you for the mu - sic  
T B the mu  
Thank you for the r  
mf  
the mu - sic for giv - ing it to me  
mf

S A *ff* 244 *mf* *rit.*  $\text{♩} = 72$   
T B *ff* *mf* *rit.*  
me? So I say thank you for the mu - sic for giv - ing it to

me. For giv - ing it to me, for giv - ing it to me.  
me. me. *f*

Durata: 7.30