

Each song from the album, arranged for voice, piano and guitar.

MORE
ABBA
GOLD



MORE ABBA HITS



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Summer Night City

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Sum-mer night ci-ty, _____

Dm

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb) and the time signature is common time (C). The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

sum-mer night ci-ty. _____

Dm

The second system continues the musical notation from the first system, maintaining the same key signature and time signature. The piano accompaniment continues with its characteristic eighth-note bass line and melodic treble line.

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

Dm

The third system introduces the lyrics "Wait-ing for the sun-rise soul - - danc-in' in the dark, sum-mer night ci-ty, _____". The piano accompaniment includes a double bar line and repeat signs, indicating a repeated musical phrase.

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

Dm

The fourth system continues the lyrics with "walk-in' in the moon-light love - - mak-in' in a park,". The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

sum-mer night ci - ty. ————— In the sun I feel
 Its e - lu - sive call

Dm Dm

— like sleep - in' I can't take it for too long,
 — it glit - ter some-how some - thing turns me on,

B \flat C Dm

my im - pa - tience slow - ly creep - in' up my spine and grow -
 some folks on - ly see the lit - ter we don't miss 'em when

Dm B \flat C

-in' strong. I know what's wait - ing there for me —
 they're gone. I love the feel - ing in the air —

Dm D D7/C Gm/B \flat Gm

to-night I'm loose
my kind of peop-

D D7/C Gm/B^b D/A D D7/C

and fan - cy free. Ah
-le eve - ry - where.

Gm/B^b Gm D D7/C Gm/B^b D/A

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

Gm E^b F

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

Gm E^b

no-thing's worth re - mem - - ber-ing It's a dream, it's out

F Gm Eb

_____ of reach scat-tered drift - wood on a beach.

Cm7 F Gm

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

Dm

Repeat and fade out

walk-in' in the moon-light love - mak-in' in a park, summer night ci-ty. _____

Dm

Angeleyes

Words & Music by Benny Andersson and Bjorn Ulvaeus.

Medium disco

The musical score for 'Angeleyes' is presented in four systems. Each system consists of three staves: a vocal line in the top staff, a piano right-hand line in the middle staff, and a piano left-hand line in the bottom staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score begins with a double bar line and repeat sign. The first system shows the vocal line starting with a whole rest, followed by a melodic line in the piano right hand and a bass line in the piano left hand. The second system continues the piano accompaniment. The third system features a vocal line with a fermata and a piano accompaniment that includes a sequence of eighth notes in the left hand. The fourth system concludes with a piano accompaniment consisting of a sequence of eighth notes in the left hand and chords in the right hand.

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

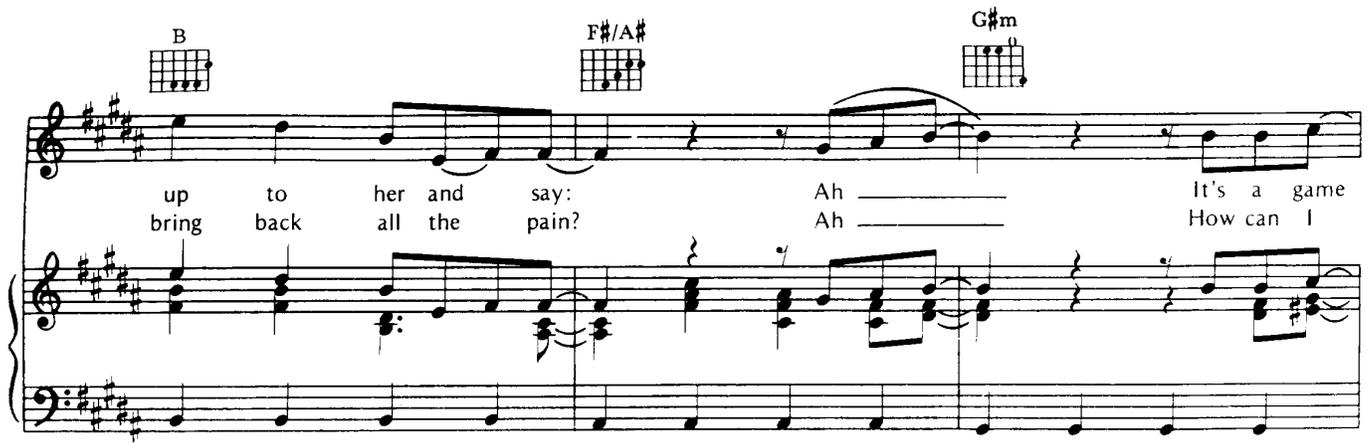
shi - ver, 'cause he al - ways used to look at me that way,
 - out him, and I won - der, does it have to be the same

F#/A# G#m F#

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

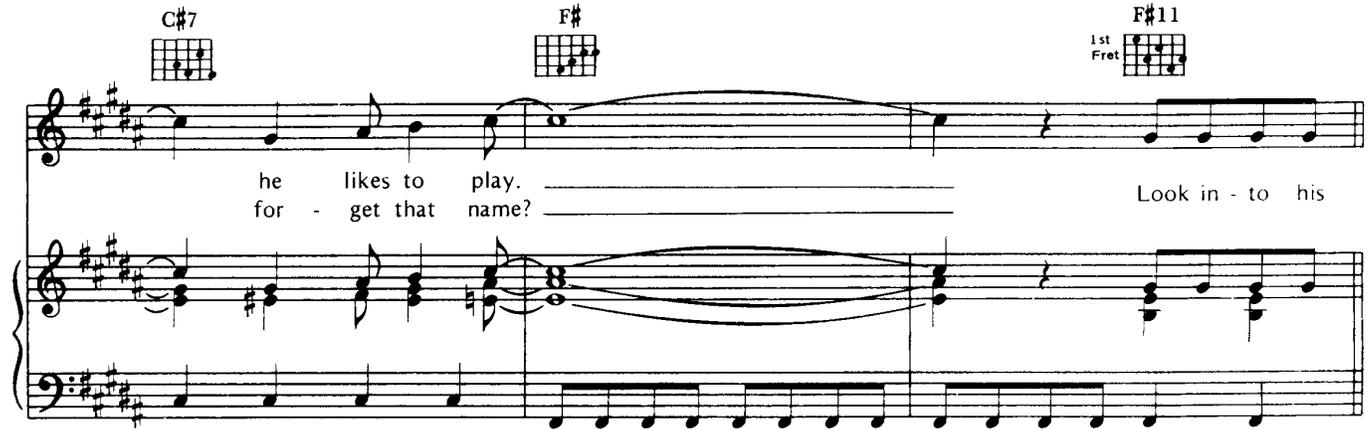
B  F# / A#  G#m 

up to her and say: Ah _____ It's a game
bring back all the pain? Ah _____ How can I



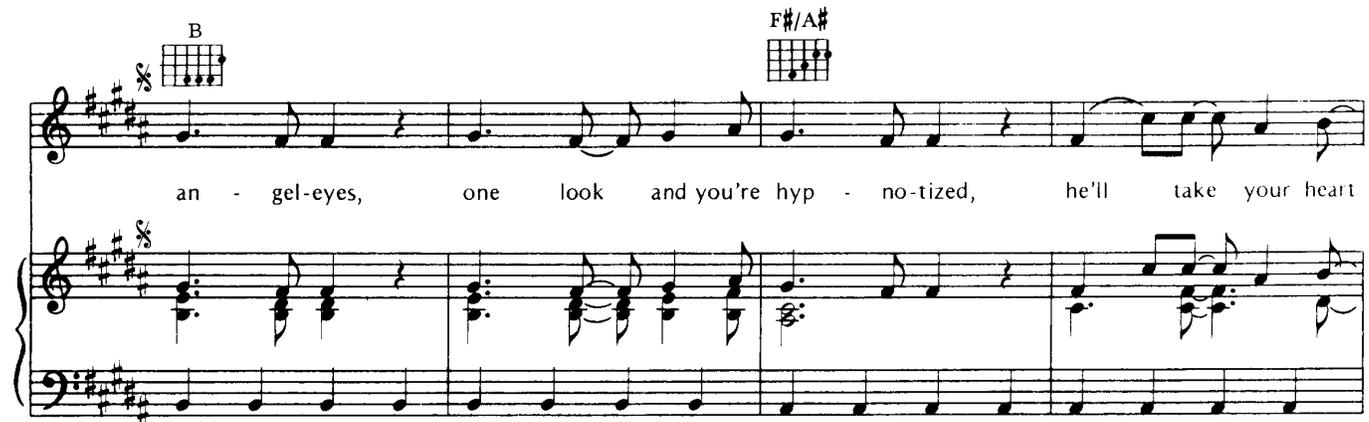
C#7  F#  F#11 
1st Fret

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



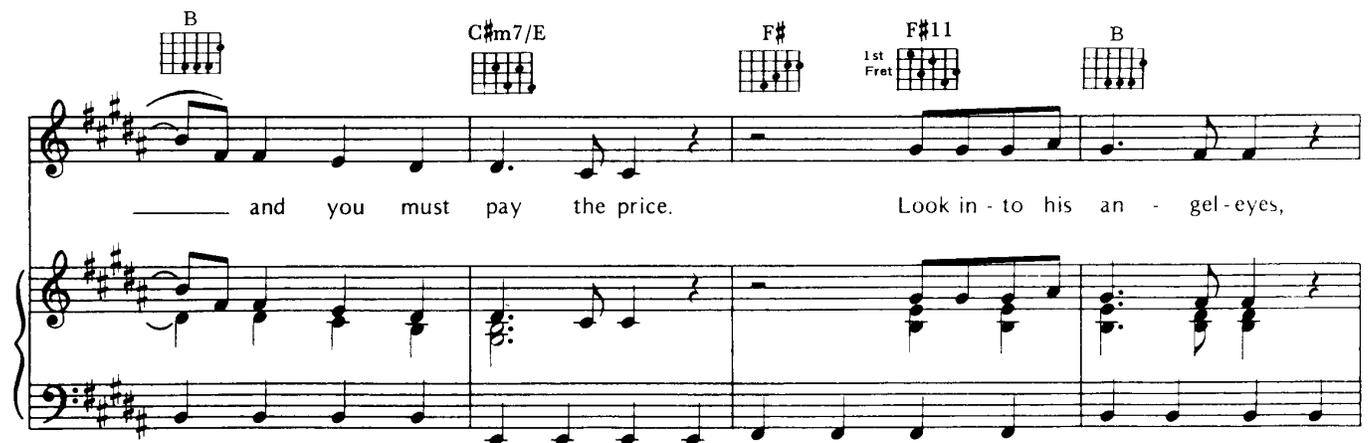
B  F# / A# 

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



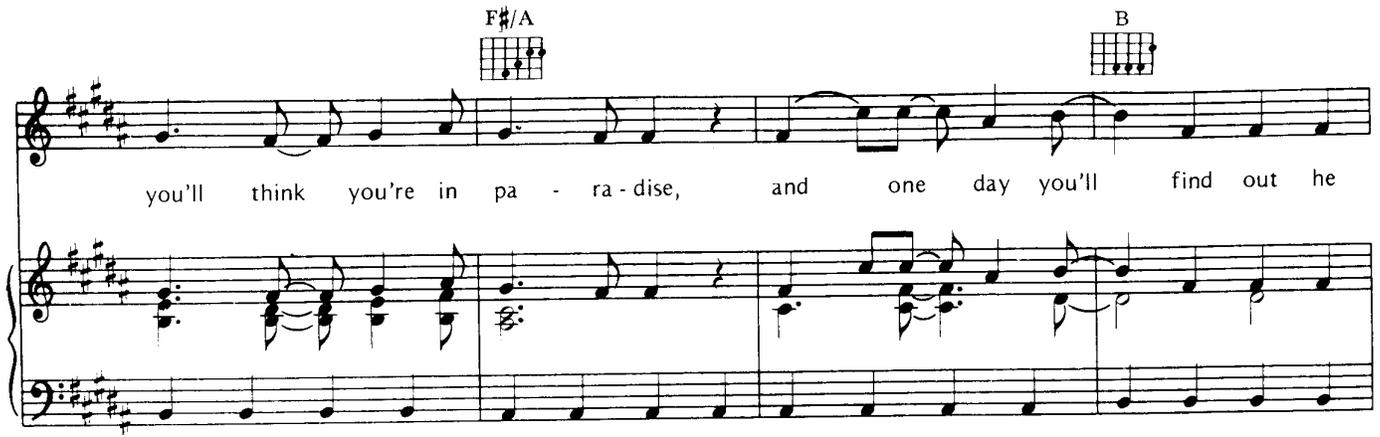
B  C#m7/E  F#  F#11  B 
1st Fret

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



F#/A  B 

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



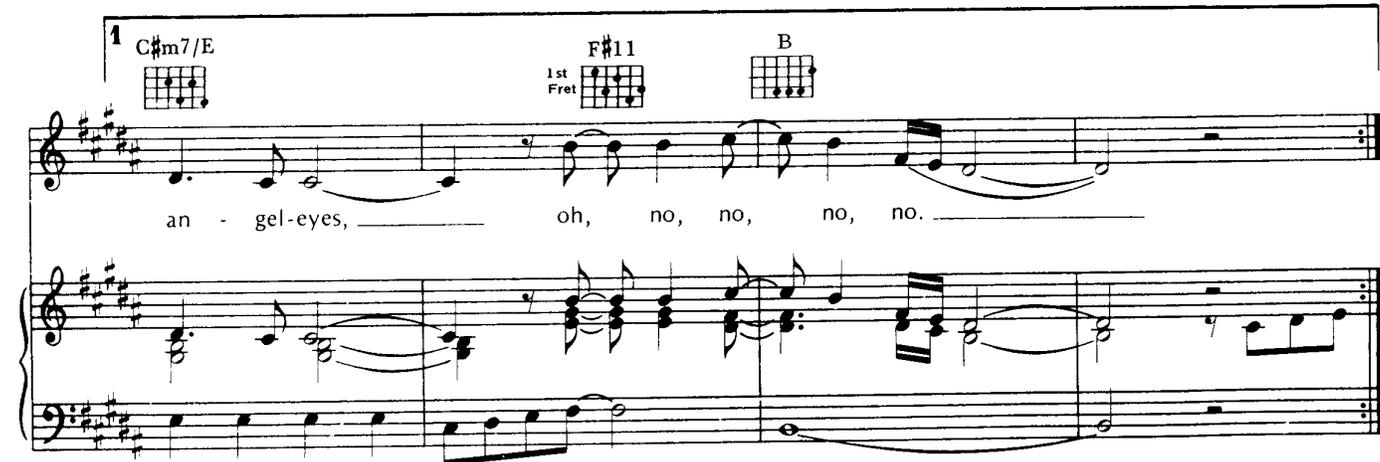
E  B  F#  B 

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



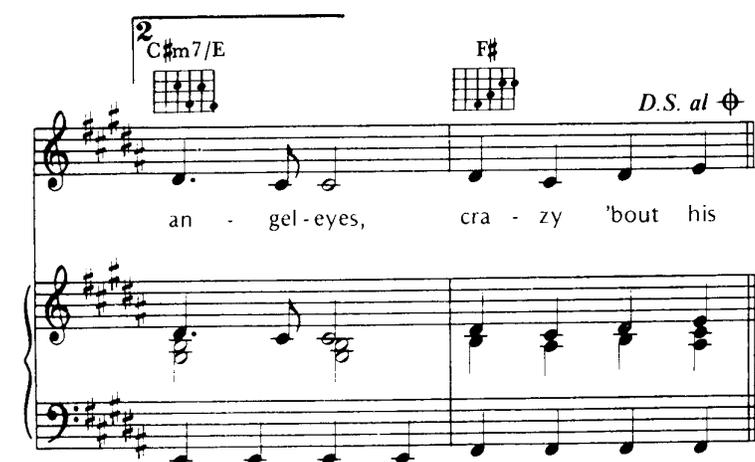
1 C#m7/E  F#11  B 

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



2 C#m7/E  F#  D.S. al 

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



C#m7/E 

an - gel-eyes,



F#11
1st Fret

B

oh, no, no, no, no.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "oh, no, no, no, no." The piano accompaniment consists of chords and moving lines in both hands.

The second system of music continues the piano accompaniment from the first system. It features a vocal line with rests and a piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

The third system of music continues the piano accompaniment. It features a vocal line with rests and a piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

Repeat and fade out

The fourth system of music concludes the piece. It features a vocal line with rests and a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line.

The Day Before You Came

Words & Music by Benny Andersson & Bjorn Ulvaeus.




I must have left my house at eight be - cause I al - ways do.
 must have lit my sev - enth cig - a - rette at half past two
 must have o - pened my front - door at eight o' - clock or so

My train, I'm cer - tain, left the sta - tion just when it was
 and at the time I nev - er e - ven no - ticed I was
 and stopped a - long the way to buy some Chi - nese Food - to -



due.
 blue.
 - go.

I must have read the morn - ing pa - per,
 I must have kept on drag - ging through the
 I'm sure I had my din - ner watch - ing

Bb



go - ing in - to town and
 busi - ness of the day, and
 some - thing on T - V. There's

Bb/D



Eb



hav - ing got - ten through the e - di - to - ri - al, no doubt I must have frowned.
 with - out real - ly know - ing an - y - thing I hid a part of me a - way.
 not, I think, a sin - gle ep - i - sode of Dal - las that I did - n't see.

I must have made my desk a - round a quar - ter af - ter
 At five I must have left, there's no ex - cep - tion to the
 I must have gone to bed a - round a quar - ter af - ter

Bb



nine rule, ten. with let - ters to be read and
 a mat - ter of rou - tine, I've
 I need a lot of sleep and

Eb



heaps of pa - pers wait - ing to be signed. I
 done it ev - er since I fin - ished school. The
 so I like to be in bed by then. I

Ab



Eb/G



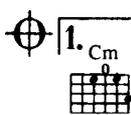
Fm



must have gone to lunch at half past twelve or so, the u - sual place, the u - sual bunch.
 train back home a - gain, un - doubt - ed - ly I must have read the eve - ning pa - per then.
 must have read a while the lat - est one by Mari - lyn French or some - thing in that style.
 turn - ing out the light I must have yawned and cud - dled up to yet an - oth - er night



And still on top of this I'm pret-ty sure it must have rained
 Oh yes, I'm sure my life was well with - in its u - sual frame
 It's fun-ny but I had no sense of liv - ing with-out aim
 and rat-tling on the roof I must have heard the sound of rain



the day be-fore you came. I came.




Gsus G Cm

1

3. Cm *D.S. al*

came. And

D.S. al

Cm

came.

Bdim Abdim G

Cm Adim

Cm/G Gsus G Cm

Repeat and fade out

Eagle

Benny Andersson & Bjorn Ulvaeus.

(♩ = 108)



They came fly - in' from far a - way, — now I'm un - der their spell,
As all good friends we talk all night, — and we fly wing to wing,



I love hear - ing the sto - ries that they — tell,
I have ques - tions and they know eve - ry — thing,

Bm



they've seen pla-ces be - yond my land, — And they've found new ho - ri - zons,
 there's no li - mit to what I feel, — We climb high - er and high - er.

Em



D



Em



B/F#



they speak strange - ly but I un - der - stand. — And I dream I'm an ea - gle,
 Am I dream - in' or is it all — real? — Is it true I'm an ea - gle,

Em/G



A7



G



D



Em



D



and I dream I can spread my wings. Fly-in' high, high, I'm a bird in the sky, — I'm an
 is it true I can spread my wings?

Em



D



Em



G



D



Em



D



ea - gle that rides — on the breeze. — High, high, what a feel - ing to fly, — o - ver

Em D Em G D

to Coda ⊕

moun-tains and fo - rests and seas, _____ and to go a - ny - where that I please.

1. C 2. C Em D

A C D Em D

A C D Em B/F#

And I dream I'm an ea-gle,

Em/G A7 G D Em D

and I dream I can spread my wings. Fly-in' high, high, I'm a bird in the sky, I'm an

Em D Em G D Em D

ea- gle that rides on the breeze. High, high, what a feel- ing to fly, ov- er

Em D Em

moun- tains and fo - rests and seas.

D.º al Coda

CODA C

Em A

repeat and fade

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

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

(♩ = 84) (♩♩ = ♩)

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

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

C G C G C Csus4 C

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

A7 Dm G

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

C F C Gm C7

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

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



C  F  C  G 

do.



1. C  G 

2. C  F  C 



So Long

Words & Music by Benny Andersson & Bjorn Ulvaeus.

(♩ = 156)

vocal glissando

The first system of music shows a vocal line in treble clef with a sharp key signature and common time. The vocal line consists of a series of horizontal lines, indicating a glissando. The piano accompaniment is in bass clef, featuring a steady eighth-note bass line.

The second system contains two vocal lines. The top line has lyrics: "You" and "You". The piano accompaniment continues with the same eighth-note bass line as in the first system.

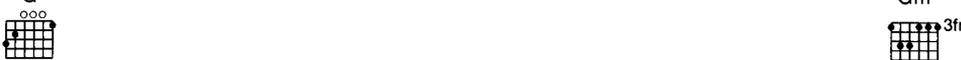
The third system includes guitar chord diagrams for D, C, and G. The vocal line has lyrics: "think you're gon - na make me soft - er with your fan - cy car, — a - ha - ha, —" and "did - n't have to send me flow - ers like you did to - day, — a - ha - ha, —". The piano accompaniment features a more complex chordal structure in the right hand.

D C



But I can tell you all your tricks — ain't gon - na get you far, —
I would-n't keep a thing from you, — I gave 'em all a - way, —

G Gm



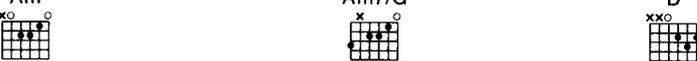
a - ha - ha. — They say that mo - ney's got a
a - ha - ha. — The girls might fall for eve - ry

Gm7/F Eb



ma - gic touch, But not to me it does - n't mean that much. You
thing you've got, — But I'm not one of them you know I'm not. —

Am Am7/G D



won't have me — to - night, — al - right, — al - right, — al - right, — al - right. So long,

G C G C



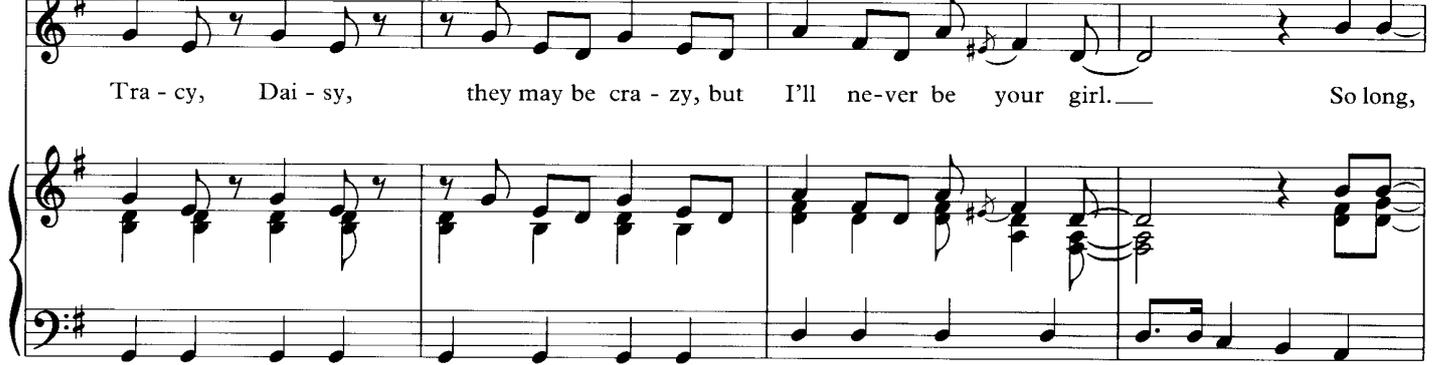
— see you ho-ney, can't buy me with your mo-ney,



G D



Tra - cy, Dai - sy, they may be cra - zy, but I'll ne-ver be your girl. — So long,



G C G C



— see you ho-ney, can't buy me with your mo-ney, You



G D C D



know it's not_ worth try - in', So long, — so long, — so long. —

to Coda ⊕



G 

vocal glissando



D.º al Coda

So long,

CODA  G 



C  D  G 

So long, — so long, — so long. —



repeat and fade



Honey Honey

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

(♩ = 138)

F



B♭



C7



Piano introduction for Honey Honey, featuring a treble and bass clef with a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb). The tempo is marked as quarter note = 138. Chord diagrams for F, Bb, and C7 are provided above the staff.

F



B♭



Vocal line for Honey Honey, featuring a treble clef and a common time signature. The melody is in the treble clef. The key signature has one flat (Bb). Chord diagrams for F and Bb are provided above the staff.

Ho-ney, ho-ney, how__ you thrill me, a - ha, ho-ney, ho-ney.
 Ho-ney, ho-ney, let__ me feel_ it, a - ha, ho-ney, ho-ney.
 Ho-ney, ho-ney, touch__ me ba - by, a - ha, ho-ney, ho-ney.

Piano accompaniment for Honey Honey, featuring a treble and bass clef with a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb).

F



B♭



Vocal line for Honey Honey, featuring a treble clef and a common time signature. The melody is in the treble clef. The key signature has one flat (Bb). Chord diagrams for F and Bb are provided above the staff.

Ho-ney, ho-ney, near - ly kill__ me, a - ha, ho-ney, ho-ney.
 Ho-ney, ho-ney, don't__ con - ceal_ it, a - ha, ho-ney, ho-ney.
 Ho-ney, ho-ney, hold__ me ba - by, a - ha, ho-ney, ho-ney.

I'd
 The
 You

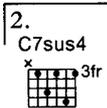
Piano accompaniment for Honey Honey, featuring a treble and bass clef with a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb).



heard a - bout you_ be - fore, _____ I want - ed to know some more, _____ And
 way that you kiss good - night, _____ the way that you hold me tight, _____ I
 look like a mo - vie star, _____ but I know just how you are, _____ And



now I know what they mean, _____ you're a love ma - chine. _____ Oh, you make me diz - zy.
 feel like I wan - na sing, _____ when you do your thing, _____ yeah.
 ho - ney, to say _____ the least, _____ you're a dog - gone beast, _____ yeah.



I don't wan - na hurt you ba - by, _____ I

B \flat Dm7/A Gm Cm7

don't wan - na see you cry, So stay on the ground girl, you

F7 B \flat Fm7

bet-ter not get too high. But I'm gon-na stick to you.

B \flat E \flat Gm7/D A \flat

— boy, you'll ne-ver get rid of me, There's no oth-er place in this

D \flat Gm7sus4 C7

world where I ra - ther would be.

*D. $\text{\textcircled{S}}$ al Coda
to Coda $\text{\textcircled{+}}$*

⊕ CODA

F Bb

Ho-ney, ho-ney, how_ you thrill me, a - ha, ho-ney, ho-ney.
 Ho-ney, ho-ney, let_ me feel_ it, a - ha, ho-ney, ho-ney.

F Bb

Ho-ney, ho-ney, near - ly kill_ me, a - ha, ho-ney, ho-ney. I'd
 Ho-ney, ho-ney, don't con - ceal_ it, a - ha, ho-ney, ho-ney. The

F Dm F Dm

heard a - bout you_ be - fore, _____ I want - ed to know some more, _____ And
 way that you kiss good - night, _____ the way that you hold me tight, _____ I

F Dm Bb C7

now I know what they mean, _____ you're a love ma - chine. _____ Oh, you make me diz - zy.
 feel like I wan - na sing, _____ when you do your thing, _____ yeah.

repeat and fade out ending

The Visitors

Words & Music by Benny Andersson & Bjorn Ulvaeus.

A  Dsus4  D  Dsus4  D 

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 

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



Dsus4  D  Dsus4  D  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.





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



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



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.



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



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

1. 2-3.
 A

Musical notation for the first and second endings of the piano accompaniment.

A G D A G

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

D A G D A

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

G D A G

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

D A G D A

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

G D A G D

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

A Em A

Em D

A Em A

Em D

This system contains the first four measures of the piece. It features a guitar part with two chord diagrams: Em (0 2 2 0 0 0) and D (0 0 2 2 3 0). The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a steady eighth-note bass line.

A Asus4 A

This system contains the next four measures. The guitar part features three chord diagrams: A (0 2 2 2 0 0), Asus4 (0 2 2 2 3 0), and A (0 2 2 2 0 0). The piano accompaniment continues with the same bass line and treble clef accompaniment.

Asus4 A G

D.C. al \oplus Now I hear them mov-ing, muf-

This system contains the next four measures, including the start of the vocal line. The guitar part features three chord diagrams: Asus4 (0 2 2 2 3 0), A (0 2 2 2 0 0), and G (0 0 0 3 3 0). The piano accompaniment includes the vocal line starting with the lyrics "Now I hear them mov-ing, muf-".

D A G D A

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

This system contains the final four measures of the piece. The guitar part features five chord diagrams: D (0 0 2 2 3 0), A (0 2 2 2 0 0), G (0 0 0 3 3 0), D (0 0 2 2 3 0), and A (0 2 2 2 0 0). The piano accompaniment includes the vocal line with the lyrics "- fled noi - ses com - ing through the door, I feel I'm crack-in' up."

G D A G

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

D A G D A

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

G D A G

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 -

D A G D A

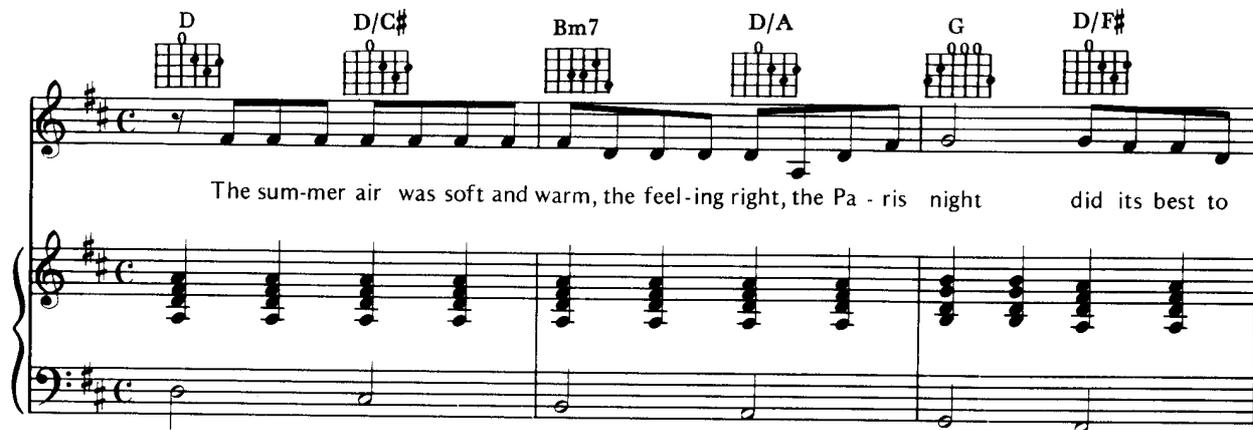
- ing cra - zy. There is no es - cap - ing now, I'm crack - in' up.
- ri - ta - tion build - ing, and I'm close to faint - ing, crack - in' up.

Repeat and fade out

Our Last Summer

Words & Music by Benny Andersson & Bjorn Ulvaeus.

D D/C# Bm7 D/A G D/F#



The sum-mer air was soft and warm, the feel-ing right, the Pa - ris night did its best to

Em Em/D A E/G# Esus/F# E



please us. And strol-ling down the E - ly - sée

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



we had a drink in each ca - fé and you, you talked of

1.

Bm Dmaj7/A G A Dsus4

rain, our last sum - mer, mem'ries that re - main.
 Dame, our last sum - mer, walk - ing hand in

D D/C# Bm7 D/A G D/F#

We made our way a - long the riv - er and we sat down in the grass by the Eif - fel

Em Em/D A E/G# Esus/F# E

Tow - er, — I was so hap - py we had met,

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

it was the age of no re - gret, oh yes.

Bm7 D/A G D/F# G6 A

Those cra - zy years, that was the time of the flow - er - pow - er, —

Em

but un - der - neath we had a fear of fly - ing, of get - ting old,

a fear of slow - ly dy - ing, we took the chance like we were danc - ing our last

Asus4 A 2. Dsus4 A

dance. — I can still re - hand, — Pa - ris res - tau -

D F#m G A D F#m Gmaj7 A
 - rants, our last sum - mer, mor - ning cro - is - sants, _____ liv - ing for the

D F#7 Bm Dmaj/A G A Dsus4
 day, wor - ries far a - way, our last sum - mer, we could laugh and play.

G D/F# A F# G A/G
 (git. solo ad lib.)

D A D Am7/D D7 G D/F#

A F# G A/G D

Chord diagrams: A (022320), F# (022323), G (032333), A/G (022320), D (022320).

Asus4 D D/C# Bm7 D/A

And now you're work-in' in a bank, a fami-ly man, a foot-ball

Chord diagrams: Asus4 (022320), D (022320), D/C# (022323), Bm7 (022320), D/A (022320).

G D/F# Em Em/D A7

fan, and your name is Har-ry. — How dull it seems,

Chord diagrams: G (032333), D/F# (022323), Em (022320), Em/D (022320), A7 (022320).

Em7 A

yet you're the he-ro of my dreams. — I can still re-

Chord diagrams: Em7 (022320), A (022320).

D.S., repeat chorus ad lib. and fade

On And On And On

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Piano introduction consisting of two staves. The right hand features a melodic line with a wavy, undulating quality, while the left hand provides a steady bass accompaniment. The music is in common time (C) and begins with a C major chord.

C Bb C

I was at a par - ty and this fel - ler said to me, some - thing bad is hap - pe - ning, I'm
O - ver in the cor - ner I could see this oth - er guy, he was kind - a' flir - ty, he was

First system of the song with lyrics. It includes guitar chord diagrams for C, Bb, and C. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "I was at a party and this fellow said to me, something bad is happening, I'm over in the corner I could see this other guy, he was kind-a' flirty, he was"

Bb C Fsus4 F Fsus4 F C

sure you do a - gree, peo - ple care for noth - in', no re - spect for hu - man rights, e -
giv - in' me an eye, so I took ad - van - tage of the fact that I'm a star, shook

Second system of the song with lyrics. It includes guitar chord diagrams for Bb, C, Fsus4, F, Fsus4, F, and C. The lyrics are: "sure you do agree, people care for nothing, no respect for human rights, eh giving me an eye, so I took advantage of the fact that I'm a star, shook"

Bb C Bb F C

- vil times are com - in', we are in for dar - ker nights.
my hair and took a cas - ual stroll up to the bar.

Third system of the song with lyrics. It includes guitar chord diagrams for Bb, C, Bb, F, and C. The lyrics are: "evil times are coming, we are in for darker nights. my hair and took a casual stroll up to the bar."

Bb C

I said, who are you to talk a - bout im - pen - ding doom, he got kind - a' war - y as he
 And as sure as hell this guy was com - in' up to me, he he said, who am I and who are

Bb C Fsus4 F Fsus4 F C

looked a - round the room. He said I'm a min - is - ter, a big shot in the state. I
 you and who are we? What's our sit - u - a - tion, do we have some time for us?

Bb C Bb F C Fsus4 F

said, I just can't be - lieve it, boy, I think it's great! Broth - er, can you tell me what is
 said, I was not ex - act - ly wait - in' for the bus. He He said, if you're go - in' some - where

Fsus4 F C Bb C Bb F

right and what is wrong. He said, keep on rock - in' ba - by, 'til the night is gone.
 can I come a - long? I said, keep on rock - in' ba - by, 'til the night is gone.

C

On and on and on, keep on rock-in' ba - by

This system contains the first two systems of music. The first system features a guitar chord diagram for C major (x02321) above the vocal line. The vocal line begins with a whole rest, followed by the lyrics "On and on and on, keep on rock-in' ba - by". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

F

'til the night is gone. On and on and on,

This system contains the second and third systems of music. The second system features a guitar chord diagram for F major (x23211) above the vocal line. The vocal line continues with the lyrics "'til the night is gone. On and on and on,". The piano accompaniment continues with the same rhythmic pattern.

C

'til the night is gone, on and on and on,

This system contains the fourth and fifth systems of music. The fourth system features a guitar chord diagram for C major (x02321) above the vocal line. The vocal line continues with the lyrics "'til the night is gone, on and on and on,". The piano accompaniment continues with the same rhythmic pattern.

keep on rock-in' ba - by 'til the night is gone.

This system contains the sixth and seventh systems of music. The vocal line concludes with the lyrics "keep on rock-in' ba - by 'til the night is gone." The piano accompaniment continues with the same rhythmic pattern.

F  C 

On and on and on, 'til the night is gone.



D.S. al \oplus C 

On and on and on, keep on rock-in' ba-by



F 

'til the night is gone, on and on and on,



C  *Repeat and fade out*

'til the night is gone.



Ring, Ring

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

(♩ = 138)



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 -



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



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



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'. _____

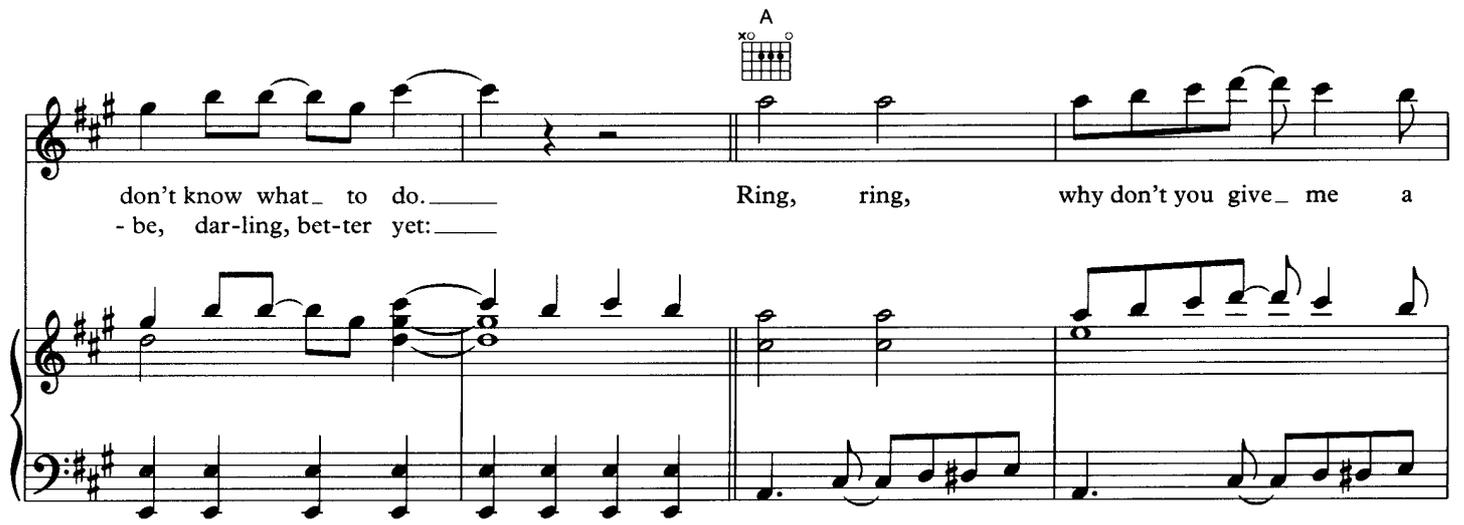


_____ Yes, I'm down and feel - in' blue, _____ and I
 _____ Please for - give and then _____ for - get, _____ or may -

A



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



E7



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



A



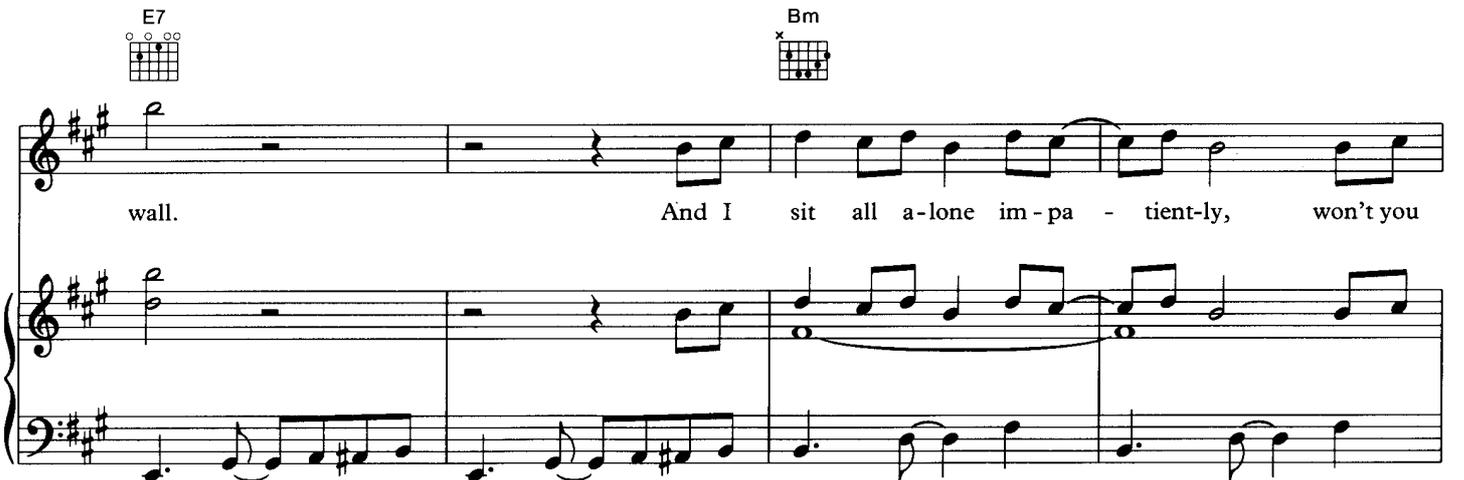
all. Ring, ring, I stare at the phone on the



E7 Bm




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



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

to Coda ⊕

A



D.º al Coda

call? You were

⊕ CODA

A



call?

E7



fade out ending

So__ ring, ring, why don't you give__ me a

I Wonder (Departure)

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

(♩ = 68)



Musical notation for the first system, including treble and bass staves.



V. 3. Instrumental

Musical notation for the second system, including treble and bass staves.

1. This park and these hou - ses,
 2. My friends will get mar - ried,
 4. My friends and my fam - ily,



Musical notation for the third system, including treble and bass staves.

old streets I have walked, eve - ry - thing dear, —
 have child - ren and homes, it sounds so nice, —
 this dull lit - tle town, bu - ses I've missed,

G/F C F Dm7 1. 3. Dm7/G 2. 4. Dm7/G G7

Will it be here, one day when I am re - turn - ing.
 Well-planned and wise, ne - ver ex - pect - ing sur - pri - ses.
 Boys that I've kissed, ev - 'ry-thing old and fa - mi - liar.

F C/E Dm Dm7/C G7/B Gm7 C7

I won - der, it's frigh - tening leav - ing now, is that the right thing?

F G/F Em Am7 Dm7add9 E7 Am

I won - der, it scares me, but who the hell am I

Gm7 rit. C Caug a tempo F G/F C/E Am

if I don't ev - en try. I'm not a cow - ard,

to Coda ⊕



oh no, I'll be strong, One chance in a life - time,



D. al Coda

yes, I will take it, it can't go wrong.

⊕ CODA



rit.

yes, I will take it, yes, I will take it



can't go wrong.

Lovelight

Words & Music by Benny Andersson & Bjorn Ulvaeus.

(♩ = 124)

1.

2.



F



I've al - ways hat - ed my room, it's so gloo - my and drea - ry,
How I re - mem - ber the first time we went to a mo - vie,

al - ways too dark, for the win-dows just face the back - yard. So
we had de - ci - ded to meet in a cor - ner down - town. And



I _____ can't un - der - stand how it's hap - pened, how eve - ry - thing's
 I _____ wait - ed there when you came up from be - hind, then you



chang - in', _____ This old dir - ty ceil - ing seems a lit - tle whit - er, when you
 kissed _____ me, _____ And the traf - fic seemed to get _____ a lit - tle light - er, when you



walked in - to the room_ it all got so _____ much bright - er. You _____ must _____ have a
 came in - to my life _____ it all got so _____ much bright - er. You _____ must _____ have a



love - light, eve - ry - thing a - round you is love - light, 'n'

C B \flat C

I can feel your love a - ny - where, — ba-by, ev - en when you're not there. — But

F

love - light, eve - ry - thing a - round you is love - light, you're

C B \flat C

shin-in' like a star in the night, — I won't let you out of my sight,
(eve-ry-thing a-bout you is right, — let it glow and let it be bright,)

B \flat C B \flat C

I don't wan-na lose_ you, I — don't wan-na lose_ your love - light.

1.

C11



Musical notation for the first system, including treble and bass clefs, notes, and rests.

2.

light.

Musical notation for the second system, including treble and bass clefs, notes, and rests.

And I feel so good,

and I feel so fine,

Musical notation for the third system, including treble and bass clefs, notes, and rests.

C11



F



D.S. and fade

and I know that you must have a love - light, you got

Musical notation for the fourth system, including treble and bass clefs, notes, and rests.

Head Over Heels

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 three sharps (F#, C#, G#) and the time signature is common time (C). The score includes guitar chord diagrams for the following chords: C#m, F#m, B, E, C#m, F#m, G#7, C#m, G#, and C#m. The melody in the treble clef features eighth-note patterns with slurs and accents. The bass clef provides a steady accompaniment with eighth and quarter notes. The final system includes the lyrics "I have a" positioned above the treble clef staff.

G#7



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

C#m



G#7

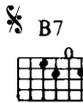


fol - low a trend. She has a per - so - nal style -
 con - stant - ly tired. Each time when he speaks his mind

C#m



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



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

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

G#m7 G#7 C#m

push - ing through un - known jun - gles eve - 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 playing-ground where

F#m/C# C# F#m/C# B

she goes rush - in'.) Head o - ver 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

This system shows the beginning of a piece. It features three guitar chord diagrams: C#m (x42232), F#m (x23212), and G#7 (x23212). The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple bass line.

C# D.S. al ϕ

You hear her

C#m G#/C# C#m C#7 (choir)

D.S. al ϕ

This system contains two musical systems. The first system has a vocal line with the lyrics "You hear her" and a piano accompaniment. The second system is for a choir, with the label "(choir)". It includes guitar chord diagrams for C#, C#m, G#/C#, and C#7. Both systems feature a "D.S. al ϕ " (Da Capo) instruction.

F#m/C# C# F#m/C# B A G#sus4 G#7

And she goes head o - ver heels.

rit.

This system features a vocal line with the lyrics "And she goes head o - ver heels." and a piano accompaniment. The piano part includes a "rit." (ritardando) marking. Guitar chord diagrams for F#m/C#, C#, F#m/C#, B, A, G#sus4, and G#7 are provided above the staff.

A B C#m

This system shows the final part of the piece. It includes guitar chord diagrams for A, B, and C#m. The piano accompaniment features a treble clef staff with chords and a bass clef staff with a simple bass line.

When I Kissed The Teacher

Words & Music by Benny Andersson & Bjorn Ulvaeus.

(♩ = 76)

Capo 1 





Eve-ry-bo - dy screamed



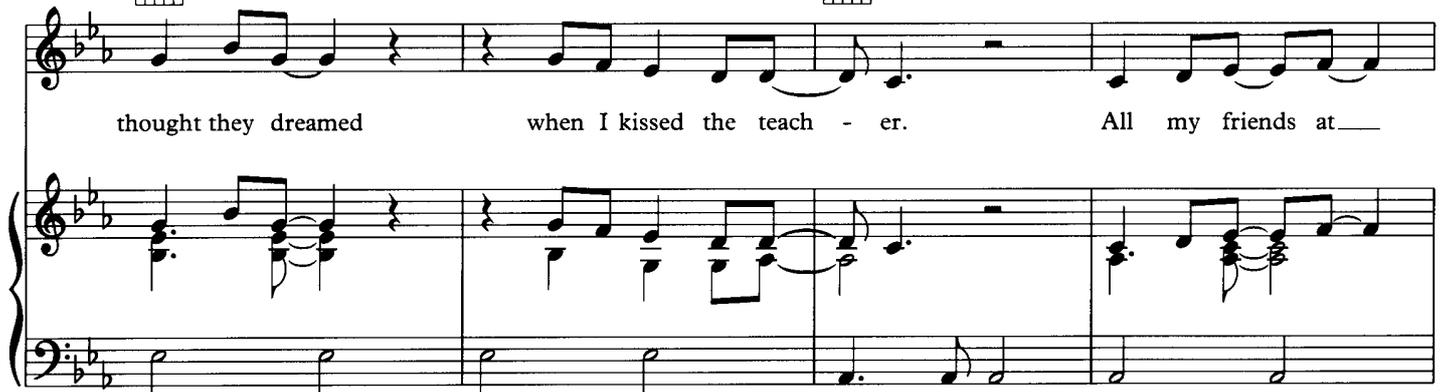




— when I kissed the teach - er, and they must have







thought they dreamed when I kissed the teach - er. All my friends at —

Bb



Gm



Cm



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

Fm



Bb



— near-ly pet - ri - fied, — 'cos he — was ta - ken by — sur - prise.

Eb



Ab



— When I kissed the teach - er, could-n't quite be -
 — when I kissed the teach - er, sud - den - ly I
 — when I kissed the teach - er, all my sense had

Eb



Ab



- lieve his eyes, — when I kissed the teach - er, my whole class — went —
 took the chance, — when I kissed the teach - er, lean - ing ov - er —
 flown a - way, — when I kissed the teach - er, my whole class — went —



wild, As I held my breath, the world stood still, but then he just smiled,
 me, He was try - ing to ex - plain the laws of ge - o - me - try,
 wild, As I held my breath, the world stood still, but then he just smiled,



3rd time to Coda ⊕

— I was in the sev - enth hea - ven when I kissed the teach -
 — and I could - n't help it I just had to kiss the teach -
 — I was in the sev -



- er. One of these days, gon-na tell him I
 - er.



dream of him eve - ry night, one of these days,

Gm Cm/B Cm7/Bb F/A Bb

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

⊕ CODA

repeat 3 times

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

- enth hea - ven, when I kissed the teach

Eb Ab Eb

- er, — when — I kissed the teach

Ab Eb

repeat and fade

- er, — when — I kissed the teach

I Am The City

Words & Music by Benny Andersson & Bjorn Ulvaeus.

(♩ = 132)

The first system of music is in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a piano introduction with a forte (f) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Chord diagrams for A, E/A, and D/A are provided above the staff.

The second system of music continues the piano accompaniment and includes the vocal line. The vocal line enters with the lyrics "Com - ing through up lar - ger look - ing". The piano accompaniment provides harmonic support with a steady bass line and moving upper parts.

The third system of music continues the piano accompaniment and includes the vocal line. The vocal line enters with the lyrics "at me from a - bove and I'm a re - ve - la - tion spread - ing out be - fore your eyes, _". The piano accompaniment provides harmonic support with a steady bass line and moving upper parts.



And you find me beau-ti-ful and ir-re-sis-ti-ble, a gi-ant crea-ture that for-ev-er seems to



grow in size, — And you feel a strange at-trac-tion, ooh, — ooh,



— the air is vi-brant and e-lec-tri-fied. — Where come to me, here I



am, my arms are o-pen wide. — Some-where in the mid-dle of the Peo-ple feed me with their loss, I



And you find me beau-ti - ful and ir - re - sis - ti - ble, a gi - ant crea-ture that for - ev - er seems to



grow in size, — And you feel a strange at - trac-tion, ooh, — ooh, —



— the air is vi - brant and e - lec - tri - fied. — Where come to me, here I



am, my arms are o - pen wide. — Some - where in the mid - dle of the Peo - ple feed me with their loss, I

D



A



ne - ver end - ing noise there is a pulse, a stea - dy rhy - thm of a heart that beats,
 am a hun - gry soul and they all wor - ship me and pay their ho - mage day and night.

D



And a mil - lion voi - ces turn in - to a sin - gle voice and you can hear it in the clam - our of the
 Ev - 'ry day I knew a lot of tired and suff - 'ring people, but come the night they will be danc - ing in the

A



E



D



crowd - ed streets. Peo - ple come and take their chan - ces, ooh, _____ ooh, _____
 ne - on light. Daz - zled by the cra - zy ma - gic, ooh, _____ ooh, _____

A



E



— some - times you win, some - times you lose the lot. _____ Come make your own con - tri -
 — they drag in pie - ces of the fat - ted calf. _____ And in the wind if you



to Coda ⊕



— that you're breath - ing is sweet. — Yes I am the ci - ty, you let me be. —
 — in the squares that you see. — Yes I am the ci - ty, you let me be. —

⊕ CODA



D. al Coda



— All the sounds



— that you hear — and the air — that you're breath - ing is sweet. — Yes I



am the ci - ty, you let me be. — I am the ci - ty,

A E/A D/A

you let me be. _____ I am the ci - ty.

p

A E

The fa - mous all dance _____ in their cock - tail bars _____

f

G D

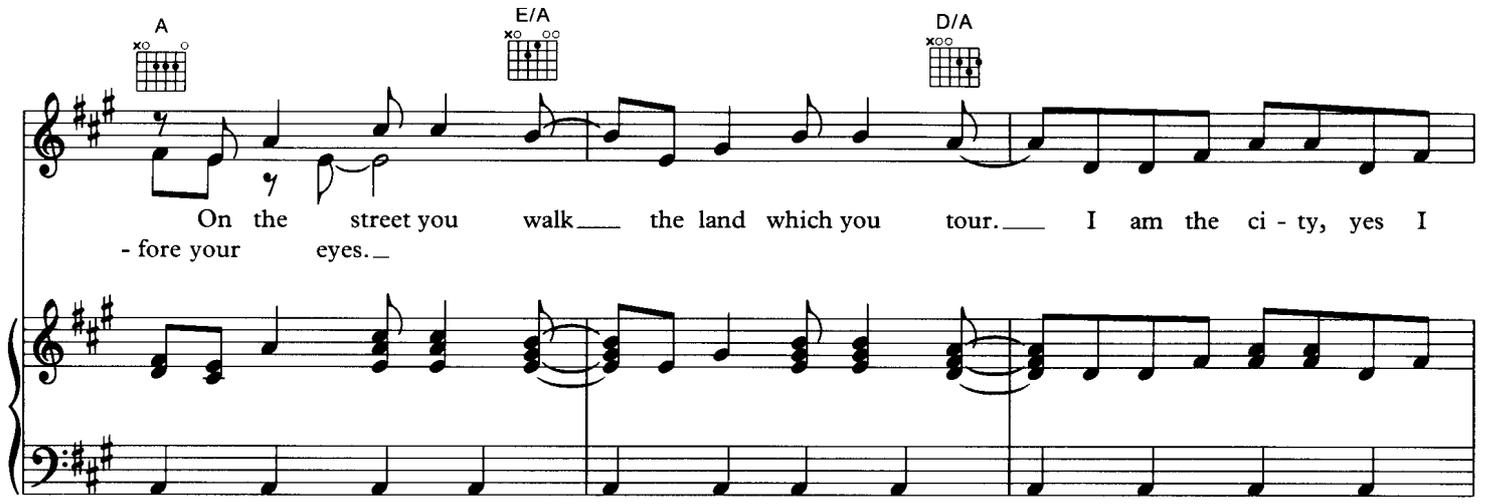
_____ and the fun - ny smell _____ and the turn _____ of the cards _____ and the peo - ple, the air

A D

that you breathe.
Com - ing through up larg - er look - ing at me from a - bove and I'm a re - ve - la - tion spread - ing out be -

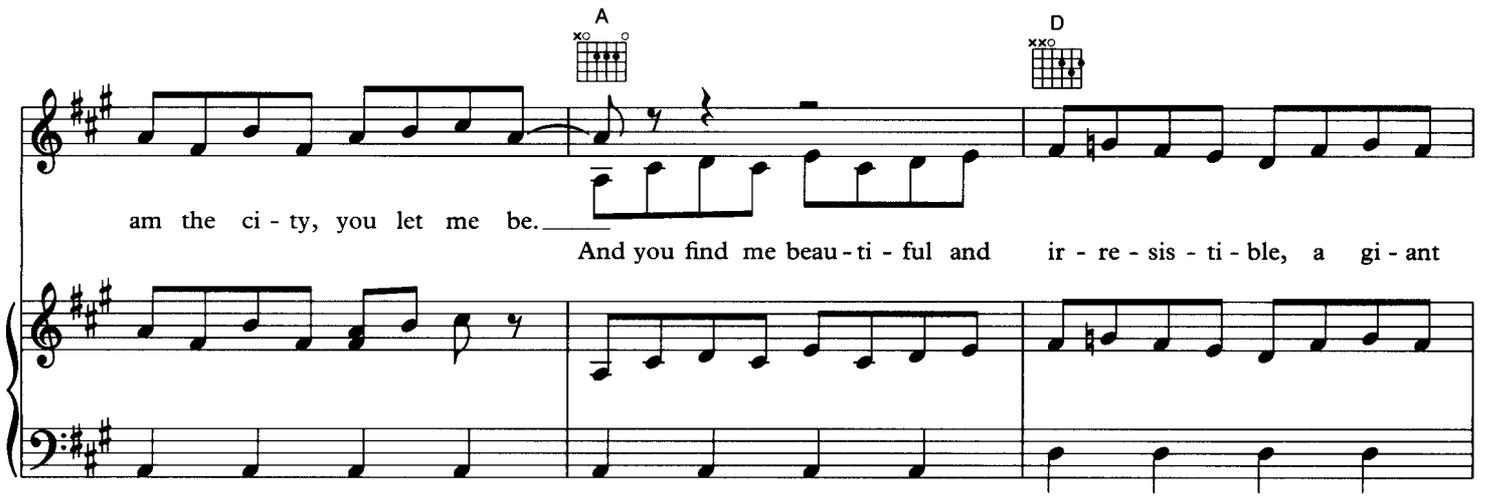
A  E/A  D/A 

On the street you walk the land which you tour. I am the city, yes I
 - fore your eyes.



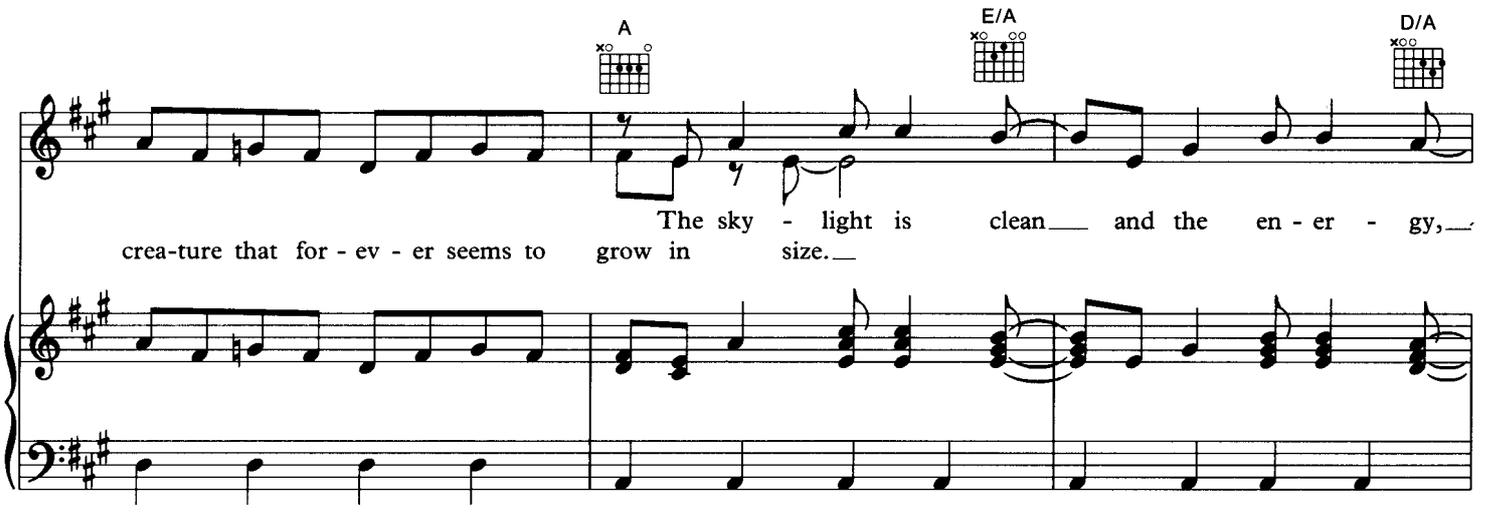
A  D 

am the city, you let me be. And you find me beautiful and irresistible, a giant



A  E/A  D/A 

creature that forever seems to grow in size. The sky - light is clean and the energy,



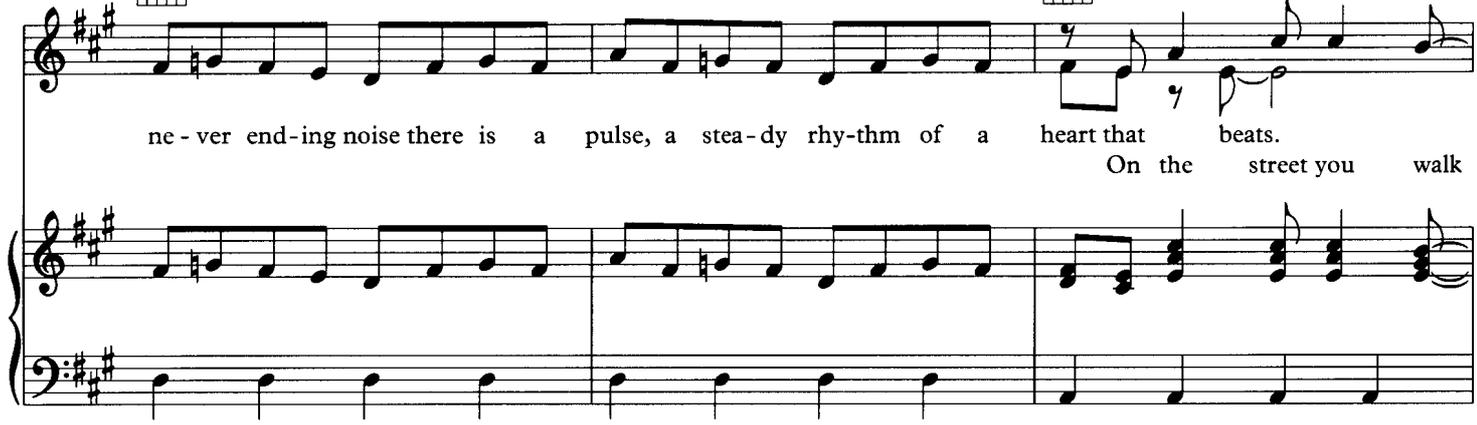
A 

I am the city. Somewhere in the middle of the



D  A  E/A 

ne - ver end - ing noise there is a pulse, a stea - dy rhy - thm of a heart that beats.
On the street you walk



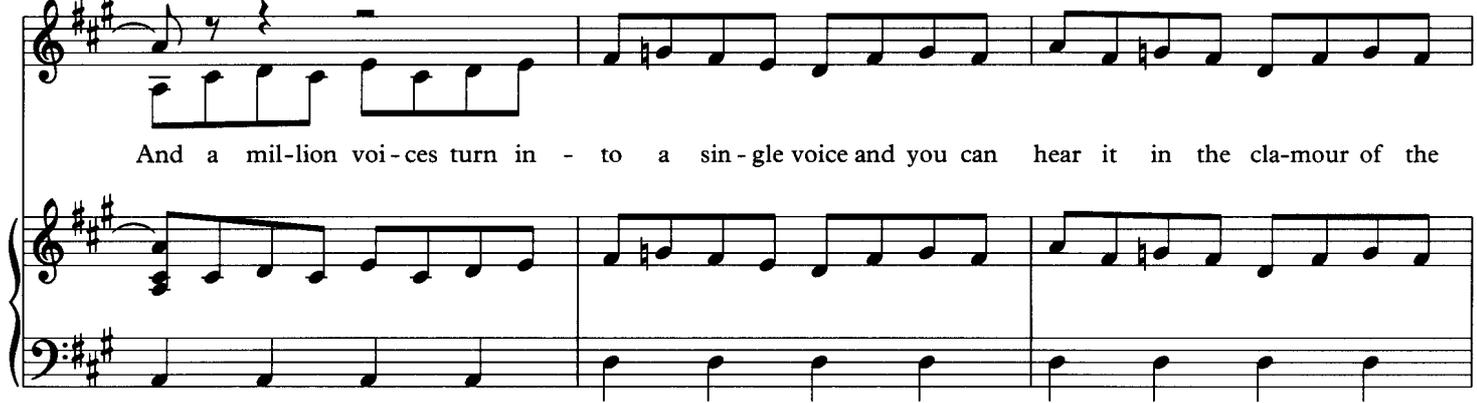
D/A  Dm 

— the land which you tour. — I am the ci - ty. Yes I am the ci - ty, you let me be. —



A  D 

And a mil - lion voi - ces turn in - to a sin - gle voice and you can hear it in the cla - mour of the



A  A  E/A  D/A 

to fade
crowd - ed streets. The sky - light is clean — and the en - er - gy, — I am the ci - ty.



Cassandra

Words & Music by Benny Andersson & Bjorn Ulvaeus.

(♩ = 52)



Down in the street they're all sing-ing and shout-ing, stay-ing a -
 So in the morn - ing your ship will be sail - ing, now that your



- live though the ci - ty is dead. Hid - ing their shame be - hind
 fa - ther and sis - ter are gone. There is no rea - son for



hol - low laugh-ter while you are cry - ing a - lone on your bed.
 you to lin - ger, you're griev - ing deep - ly but still mov - ing on.

Pi - ty, Cas - san-dra, that no - one be - lieved you, but then a - gain you were
 You know the fu - ture is cast - ing a shad - ow, no - one else sees it but
 I watched her ship leav - ing har - bour at sun - rise, sails al - most slack in the

lost from the start. Now we must suf - fer and sell our se - crets, bar - gain,
 you know your fate. Pack - ing your bags, be - ing slow and thor - ough, know - ing,
 cool morn - ing rain. She stood on deck, just a ti - ny fig - ure, ri - gid,

— play - ing smart, ach - ing in our hearts.
 — though you're late, that ship is sure to wait. } Sor - ry Cas - san - dra, I
 — and re - strained, blue eyes filled with pain. }

G9 C

mis-un-der - stood, — now the last — day — is dawn-ing.

G9 C

Some of us want-ed but none of us would — lis - ten to — words — of warn-ing.

E Am/E E

But on the dark - est of nights no-bo - dy knew how to fight, and we were

Am G9

caught in our sleep. — Sor-ry, Cas - san-dra, I did-n't be - lieve —

C G9

you real-ly — had — the po-wer. I on-ly saw it as dreams you would weave

C

to Coda ⊕ 1.

un - til the fin - al ho - ur.

D.♯ al Coda

2.

⊕ CODA

G C

repeat and fade

Under Attack

Words & Music by Benny Andersson & Bjorn Ulvaeus.

(♩ = 116)

B♭7sus4

Capo 1



B♭7sus4



B♭7



B♭7sus4



Don't know how to take it, don't know_ where to go,_
This is get-ting cra-zy, I should_ tell him so,_

my re - sis-tance run-ning low,_
real-ly let my an - ger show,

B \flat 7 Eb E \flat sus4 B \flat 7sus4/E \flat

and eve - ry day the hold is get - ting tight - er and it trou - bles me so.
 per - suade him that the ans - wer to his ques - tions is a de - fi - nite no.

E \flat B \flat 7sus4 B \flat 7

I'm no - bo - dy's fool and yet it's clear to me,
 Guess I'm kind of flat - tered but I'm scared as well,
You know that I'm no - bo - dy's fool.
I'm kind of flat - tered, I sup - pose.

B \flat 7sus4 B \flat 7 E \flat

I don't have a stra - te - gy. It's just like tak - ing can - dy from a ba - by,
 some - thing like a ma - gic spell. I hard - ly dare to think of what would hap - pen,

E \flat sus4 B \flat 7sus4/E \flat E \flat B \flat

and I think I must be Un - der at - tack, I'm be - ing ta - ken,
 where I'd be if I fell Un - der at - tack, I'm be - ing ta - ken,





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






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






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




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



— to, I'm not sure I would know how.





D.S. and fade out

Un-der at-tack, I'm be-ing ta - ken,—

When All Is Said And Done

Words & Music by Benny Andersson & Bjorn Ulvaeus.

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

This system shows the first six measures of the piece. It features guitar chord diagrams for D, G/D, A/C#, D, G/D, and A/C# above the treble clef staff. The piano accompaniment is written in two staves (treble and bass clef) in a 4/4 time signature with a key signature of two sharps (D major).

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

This system shows the next six measures. It features guitar chord diagrams for D, A/C#, Bm, F#m/A, G, and A/C# above the treble clef staff. The piano accompaniment continues in the same style as the first system.

D

This system shows the next six measures. It features a guitar chord diagram for D above the treble clef staff. The piano accompaniment continues in the same style as the first system.

G A 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

This system shows the final six measures, including the vocal line and piano accompaniment. It features guitar chord diagrams for G, A, and D above the treble clef staff. The lyrics are written below the vocal line.



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



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.



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

1.

A/C# Bm F#/A G A7 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.

2.

D G/D

Dsus4 D G/D

Dsus4 D A/D D

D.S. al \oplus

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

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

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

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

D G/D Dsus4 D

Repeat and fade out

G/D Dsus4 D

Repeat and fade out

The Way Old Friends Do

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Piano introduction in D major, 4/4 time. The melody is in the right hand, starting with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The bass line consists of a whole note D in the first measure, followed by a whole note G in the second measure, and a whole note D in the third measure.

First system of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "You and I can share the si - lence, find - ing com - fort to -". Above the vocal line, guitar chords are indicated: D, G, A, D, and D/F#.

Second system of the song. The vocal line continues with the lyrics: "- geth - er, the way old friends do. And af - ter fights and". Above the vocal line, guitar chords are indicated: G, D/A, A, D, and G.

Third system of the song. The vocal line concludes with the lyrics: "words of vio - lence, we make up with each - oth - er the way old friends do." Above the vocal line, guitar chords are indicated: A, D, D/F#, G, D/A, A, and D.

D/F# G D D/F# G

Times of joy and times of sor - row, we will al - ways

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

see it through. Oh, I don't care what comes to - mor - row,

1. D/F# G D/A A D

we can face it to - geth - er the way old friends do.

2. D D/F# G D/A A D

do. We can face it to - geth - er the way old friends do.

Full arrangements for piano, voice and guitar of all the songs from the album.
Complete with lyrics and guitar chord boxes.

Summer Night City / Angeleyes / The Day Before You Came / Eagle
I Do, I Do, I Do, I Do, I Do / So Long / Honey Honey / The Visitors / Our Last Summer
On And On And On / Ring, Ring / I Wonder (Departure) / Lovelight
Head Over Heels / When I Kissed The Teacher / I Am The City / Cassandra
Under Attack / When All Is Said And Done / The Way Old Friends Do



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