

# Abba Medley II

Words / Music Benny Andersson,  
Stig Anderson & Björn Ulvaeus  
Arr: Jetse Bremer

1

$\text{♩} = 78$   
*mf*

So I say Thank you for the mus - ic, the songs I'm sing-ing

So I say Thank you for the mus - ic, the songs I'm sing-ing

So I say Thank you for the mus - ic, the songs I'm sing-ing

So I say Thank you for the mus - ic, the songs I'm sing-ing

*mf*

B Bsus/C# B/D# E Bsus/F# B E

4

Thanks for all the joy they're bring-ing Who can live with-out it, I

Thanks for all the joy they're bring-ing Who can live with-out it, I

Thanks for all the joy they're bring-ing Who can live with-out it, I

Thanks for all the joy they're bring-ing Who can live with-out it, I

*mf*

C#m EMaj7/B F#/A# B E Bsus/F#

13 *mf* ♩ = 100

*mf* Fri-day night—and the lights are low—

*mf* Fri-day night—and the lights are low—

*mp* Fri - day night—and the lights are low—

*mp* giv - ing it to me— Fri - day night—and the lights are low—

A/B E/B B A D/A

16 *mf* LEAD

Loo-king out—for the place to go— Where they play—the right mu-sic,

*mf* Loo-king out—for the place to go— Where they play—the right mu-sic,

Loo-king out—for the place to go Where they play—the right mu-sic,

Loo-king out—for the place to go Where they play—the right mu-sic,

A F#m E A/E

25

high With a bit of rock music, eve-ry-thing is fine You're in the

high With a bit of rock music, eve-ry-thing is fine You're in the

high With a bit of rock music, eve-ry-thing is fine

high With a bit of rock music, eve-ry-thing is fine

F#m E A/E E A/E

28

mood for a dance And when you get the chance... And when you

mood for a dance And when you get the chance... And when you

And when you

And when you

E F#m E F#m Bm7

38

tam - bou-rine oh yeah You can dance, you can jive,

tam - bou-rine oh yeah You can dance, you can jive,

tam - bou-rine oh yeah You can dance, you can jive,

tam - bou-rine oh yeah You can dance, you can jive,

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

42

hav-ing the time of your life ooh See that girl, watch that scene, dig in the

hav-ing the time hav - ing the time of your life watch that scene, dig in the

hav-ing the time of your life ooh See that girl, watch that scene, dig in the

hav-ing the time of your life ooh See that girl, watch that scene, dig in the

F#m F#m/E B/D# D Bm7 D/E

54

Mon-ey, mon-ey, mo-ney Al-ways sun-ny In the rich man's world\_\_\_\_\_ *mf*

Mon-ey, mon-ey, mo-ney Al-ways sun-ny In the rich man's world\_\_\_\_\_ To-night the *mf*

Mon-ey, mon-ey, mo-ney Al-ways sun-ny In the rich man's world\_\_\_\_\_ *mf*

Mon-ey, mon-ey, mo-ney Al-ways sun-ny In the rich man's world\_\_\_\_\_ *mf*

Am B/A Bm7b5/A Am F/G

58

Sup-p-per Troup-p-per lights are gon-na find me Shin-ing like the sun

Su - per Trou - per lights are gon-na find— me Shin - ing like the— sun

Su - per Trou - per lights are gon-na find me Shin - ing like the Sup-p-per Troup-p-per

Sup-p-per Troup-p-per lights are gon-na find me Shin - ing like— the— Sup-p-per Troup-p-per

Cno3 Csus C C2 Csus C G

Like I al - ways do Cause some-where in the crowd there's you

Like I al - ways— do Cause some-where in the crowd— there's you

Like I al - ways Sup-p-per Troup-p-per Cause some-where in the crowd there's you

Like I al - ways Sup-p-per Troup-p-per Cause some-where in the crowd— there's you

Dm G C C2

*f* The win-ner takes it *f* all— the win-ner takes it

*f* ah— ah—

*f* ah— ah—

*f* ah— ah—

*f* ah— ah—

*f* Fsus F Fsus F Dsus Dm Dsus Dm

89

The win-ner takes it all all

ah The win-ner takes it all

ah The win-ner takes it all

all

Csus C Csus C F Em7b5 A7

93 *mp*

*mp* Gim-me gim-me gim-me a man af-ter mid - night Won't some-bo-dy help me chase the

*mp* Gim-me gim-me gim-me a man af-ter mid - night

*mp* Gim-me gim-me gim-me a man af-ter mid - night

*mp* Gim-me gim-me gim-me a man af-ter mid - night

*mp* Dm Bb C Dm Bb Dm

102

she leaves home in the ear - ly morn - ing Wav-ing good - bye with an

leaves home with a

leaves home with a

Bbm F F/A Bb Bbm

107

ab - sent - mind - ed smile I watched her go with a surge of that

smile I watched her go with a surge of that

smile I watched her go with a surge of that

I watched her go with a surge of that

Fsus F Am Gm Bbm F



120

der Oh yeah, and I have met my des - ti - ny in quite -

der Oh yeah, Oh yeah, and I have met my des - ti - ny in quite -

der Oh yeah, Oh yeah, and I have met my des - ti - ny in quite -

der Oh yeah, Oh yeah, and I have met my des - ti - ny in quite -

F/C C F G/F C/E B $\flat$ /D

124

- a si - milar way The his - to - ry book on the shelf Is al -

- a si - milar way The his - to - ry book on the shelf Is al -

- a si - milar way The his - to - ry book on the shelf Is al -

- a si - milar way The his - to - ry book on the shelf Is al -

F/C C Dm

136

mise to love— you for ev - er more Wa - ter-loo could -  
 mise to love— you for ev - er more Wa - ter-loo could -  
 mise to love— you for ev - er more Wa - ter-loo could -  
 mise to love— you for ev - er more Wa - ter-loo could -

F C F

140

n't es - cape— if I wan - ted to Wa - ter-loo know -  
 n't es - cape— if I wan - ted to Wa - ter-loo know -  
 n't es - cape— if I wan - ted to Wa - ter-loo know -  
 n't es - cape— if I wan - ted to Wa - ter-loo know -

B $\flat$  C

152

Musical score for measures 152-155. The score consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts are in a four-part setting of the words "Wa - ter-loo". The piano accompaniment features a steady eighth-note bass line and a treble line with triplets and chords. A fermata is placed over the final notes of the piano part in measure 155.

156

Musical score for measures 156-157. The score consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts are in a four-part setting of the words "Wa - ter - loo". The piano accompaniment features a steady eighth-note bass line and a treble line with chords. A fermata is placed over the final notes of the piano part in measure 157. Chord markings  $Bb7$  and  $F$  are present in the piano part.