

Orig. for S(w)ingTime Dedemsvaart

ABBA-Medley

Music and Lyrics by
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BJÖRN ULVAES

Arr.: RUBEN SMITS
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Piano

$\text{♩} = 136$

A

5

mf
I've been chea-ted by you... since I don't know when...
mf
I've been chea-ted by you... since I don't know when...
mf
I've been chea-ted by you... since I don't know when...
mf
I've been chea-ted by you... since I don't know when...
mf

9

Musical score for measures 9-12. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "So I made up my mind___ it must come to an end.___". The piano part includes chords and a steady bass line.

13

B

Musical score for measures 13-16, marked with a 'B' box. It features four vocal staves and a piano accompaniment. The lyrics are: "Look at me now, will I e-ver learn? I don't know how_ but I sud-den-ly lose". The piano part includes chords and a steady bass line. There are also vocal lines with "ah" lyrics and slurs.

17

___ con - trol. ___ There's a fi - re with-in ___ my soul. _ Just one

___ con - trol. ___ There's a fi - re with-in ___ my soul. _ Just one

Just one

Just one

21

C

look and I can hear a bell ring, ___ one more look and I for-get ev-'ry - thing. ___ oh ___

look and I can hear a bell ring, ___ one more look and I for-get ev-'ry - thing. ___ oh ___

look and I can hear a bell ring, ___ one more look and I for-get ev-'ry - thing. ___ oh ___

look and I can hear a bell ring, ___ one more look and I for-get ev-'ry - thing. ___ oh ___

25 **D** *mp*

Mam-ma Mi-a, here I go a-gain. My, my, how__ can I re-sist ya?

Mam-ma Mi-a, here I go a-gain. My, my, how__ can I re-sist ya?

Mam-ma Mi-a, here I go a-gain. My, my, how__ can I re-sist ya?

Mam-ma Mi-a, here I go a-gain. My, my, how__ can I re-sist ya?

mp

29

Mam-ma Mi-a, does it show a-gain my, my, just__ how much I missed ya?

Mam-ma Mi-a, does it show a - gain_ my, my, just__ how much I missed ya?

Mam-ma Mi-a, does it show a-gain my, my, just__ how much I missed ya?

Mam-ma Mi-a, does it show a-gain my, my, just__ how much I missed ya?

mp

33

E

mf

Yes, I've been bro - ken heart - ed, blue since the day we part - ed.

mf

ah

mf

ah

mf

ah

mf

37

F

Why, why did I e - ver let you go. Mam - ma Mi - a, now I real - ly know.

Why, why did I e - ver let you go. Mam - ma Mi - a, now I real - ly know.

Why, why did I e - ver let you go. Mam - ma Mi - a, now I real - ly know.

Why, why did I e - ver let you go. Mam - ma Mi - a, now I real - ly know.

41

G ♩=96 Nostalgic

my, my, I should not have let you go.

my, my, I should not have let you go.

my, my, I should not have let you go.

my, my, I should not have let you go.

mp

45

H

mp
Moth-er says I was a danc - er be - fore I could walk_ She

mp
Moth-er says I was a danc - er be - fore I could walk_ She

mf

49

says I be-gan to sing long be-fore I could talk...

says I be-gan to sing long be-fore I could talk...

But

But

53

Who found out that noth-ing can cap-ture a heart like a

Who found out that noth-ing can cap-ture a heart like a

I've of-ten won-dered, how did it all start? Who found out that noth-ing can cap-ture a heart like a

I've of-ten won-dered, how did it all start? Who found out that noth-ing can cap-ture a heart like a

57

rit. accel.

mel - o - dy can? Well, who - ev - er it was, I'm a fan So I say

mel - o - dy can? Well, who - ev - er it was, I'm a fan So I say

mel - o - dy can? Well, who - ev - er it was, I'm a fan So I say

mel - o - dy can? Well, who - ev - er it was, I'm a fan So I say

61

J A tempo

Thank you for the mu - sic, the songs I'm sing-ing Thanks for all the joy they're bring-ing

Thank you for the mu - sic, the songs I'm sing-ing Thanks for all the joy they're bring-ing

Thank you for the mu - sic, the songs I'm sing-ing ooh

Thank you for the mu - sic, the songs I'm sing-ing ooh

65

f
 Who can live with-out it, I ask in all hon-es - ty___ What would life be?___ With-out a song

f
 Who can live with-out it, I ask in all hon-es - ty___ What would life be?___ With-out a song

f
 Who can live with-out it, I ask in all hon-es - ty___ What would life be?___ With-out a song

f
 Who can live with-out it, I ask in all hon-es - ty___ What would life be?___ With-out a song

69

mp rit.
 _ or a dance what are we? So I say thank you for the mu - sic For giv - ing it to_ me

mp
 _ or a dance what are we? So I say thank you for the mu - sic For giv - ing it to_ me

mp
 _ or a dance what are we? So I say thank you for the mu - sic ooh_____

mp
 _ or a dance what are we? So I say thank you for the mu - sic ooh_____

73 **K** ♩=120

L *mf*

Two vocal staves in treble clef. The first staff has lyrics: "There's not a soul out there". The second staff has lyrics: "There's not a soul out there". Both staves show a melodic line starting at measure 73 and continuing through measure 76. The music is in a key with one flat and a 4/4 time signature.

Piano accompaniment for measures 73-76. The right hand features a series of chords and melodic fragments, while the left hand provides a steady bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

77

Two vocal staves in treble clef. Both staves have lyrics: "No one to hear my prayer...". The melody is a simple, plaintive line that spans from measure 77 to measure 80. The first staff has a long note at the end of the phrase.

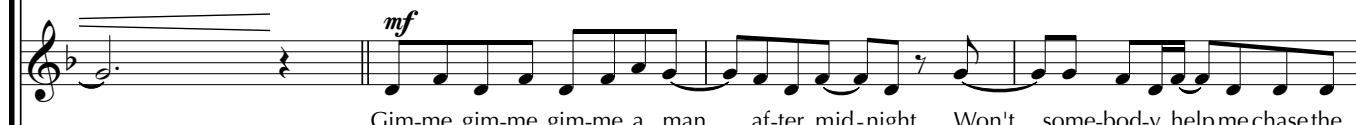
Piano accompaniment for measures 77-80. The right hand has a complex texture with chords and moving lines, while the left hand has a rhythmic bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

81

M *mf*



Gim-me, gim-me, gim-me a man_ af-ter mid-night ah_



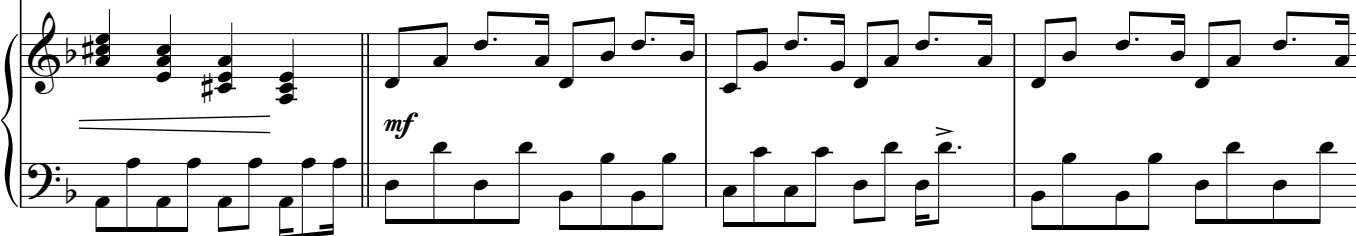
Gim-me, gim-me, gim-me a man_ af-ter mid-night Won't_ some-bod-y help me chase the



Gim-me, gim-me, gim-me a man_ af-ter mid-night ah_



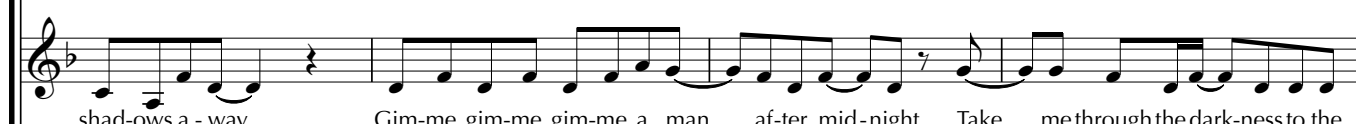
Gim-me, gim-me, gim-me a man_ af-ter mid-night ah_



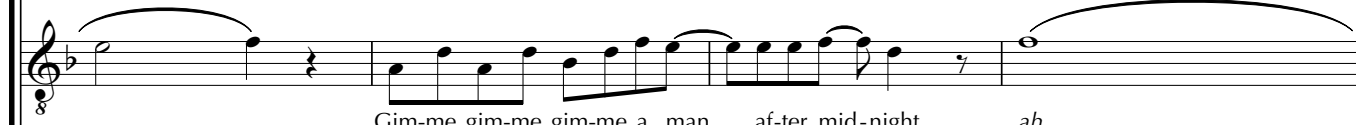
85



Gim-me, gim-me, gim-me a man_ af-ter mid-night ah_



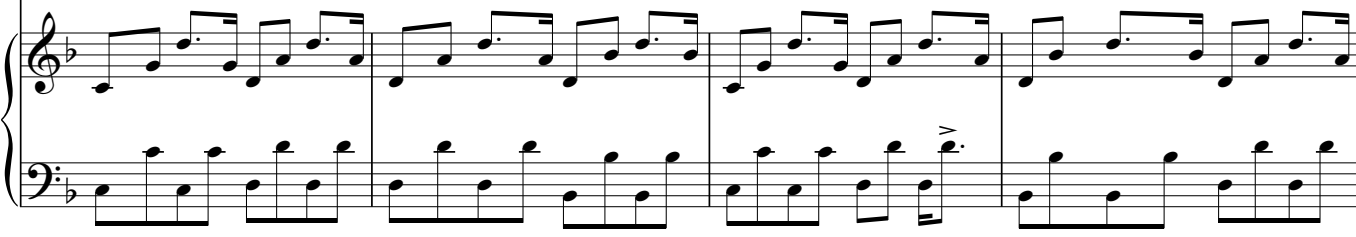
shad-ows a - way Gim-me, gim-me, gim-me a man_ af-ter mid-night Take_ me through the dark-ness to the



Gim-me, gim-me, gim-me a man_ af-ter mid-night ah_



Gim-me, gim-me, gim-me a man_ af-ter mid-night ah_



A little slower

89

mf
If you change your mind,
break of the day—
mf
If you change your mind,

92

N

I'm the first in line— Hon-ey I'm still free—
I'm the first in line— Hon-ey I'm still free—
mf
take a chance, take a take a chance chance take a chance, take a chance, take a take a chance chance take a
mf
take a chance, take a take a chance chance take a chance, take a chance, take a take a chance chance take a
mf
sim.

94

— Take a chance on me — If you need me, let —

— Take a chance on me — If you need me, let —

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

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

96

— me know, gon na be a - round — If you've got no place —

— me know, gon na be a - round — If you've got no place —

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

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

98

O

— to go, if you're feel - ing down Take a chance on me

— to go, if you're feel - ing down ooh

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

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

mp

mp

mp

mp

101

P

— Take a chance on me We can go_ danc-ing,

ooh We can go_ danc-ing,

ooh

ooh

mp

mp

mp

mp

105

as long as we're to-gether

as long as we're to-gether

mp we can go_ walk - ing, as long as we're to-gether

mp we can go_ walk - ing, as long as we're to-gether

108

Lis-ten to_ some mu - sic, you'd get to know you bet - ter

Lis-ten to_ some mu - sic, you'd get to know you bet - ter

maybe just_ talk - ing, you'd get to know you bet - ter

maybe just_ talk - ing, you'd get to know you bet - ter

111 Q

mf 'Cause you know I've got So much that I wan-na do, It's

mf 'Cause you know I've got So much that I wan-na do, It's

- ter when I dream I'm a-lone with you It's

- ter when I dream I'm a-lone with you It's

mf

114

mag - ic_ You want me to leave it there, But I

mag - ic_ You want me to leave it there, But I

mag - ic_ a - fraid of a love af-fair But I

mag - ic_ a - fraid of a love af-fair But I

117

think you know That I can't let go_ If you change your mind,

think you know That I can't let go_ If you change your mind,

think you know That I can't let go_

think you know That I can't let go_

121 **R**

I'm the first in line_ Hon-ey I'm still free_

I'm the first in line_ Hon-ey I'm still free_

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

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

123

Take a chance on me. If you need me, let

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

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

125

me know, gon na be a - round. If you've got no place.

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

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

127

— to go, if you're feel - ing down Take a chance on me

— to go, if you're feel - ing down *mp* ooh

chance take a chance take a chance, take a chance, take a take a chance chance *mp* ooh

chance take a chance take a chance, take a chance, take a take a chance chance *mp* ooh

chance take a chance take a chance, take a chance, take a take a chance chance *mp* ooh

130

S A little faster

— Take a chance on me

ooh

ooh Where are those hap - py days, *p*

ooh Where are those hap - py days, *p*

Where are those hap - py days, *p*

134

they seem so hard to find... I tried to reach for you, but you have closed your mind

they seem so hard to find... I tried to reach for you, but you have closed your mind

138

T

What-ev-er hap-pened to... our love? I wish I un-der-stood

What-ev-er hap-pened to... our love? I wish I un-der-stood

142

It used to be so nice, it used to be so good...

It used to be so nice, it used to be so good...

146

U *mf*
So when you're near me, dar - ling can't you hear me S...

mf
So when you're near me, dar - ling can't you hear me S...

mf
So when you're near me, dar - ling can't you hear me S...

mf
So when you're near me, dar - ling can't you hear me S...

mf
So when you're near me, dar - ling can't you hear me S...

149

— O. S. — The love you gave me, noth - ing else can save me S. —

— O. S. — The love you gave me, noth - ing else can save me S. —

— O. S. — The love you gave me, noth - ing else can save me S. —

— O. S. — The love you gave me, noth - ing else can save me S. —

153

V

— O. S. —

— O. S. —

— O. S. — When you're gone — How can I — e-ven try — to go on? —

— O. S. — When you're gone — How can I — e-ven try — to go on? —

157

When you're gone... Though I try... how can I... car-ry on?...

161

$\text{♩} = 136$

W

Well I can dance with you hon-ey If... you think it's fun-ny but does...

165

_ your moth-er know that you're out?_ And I can chat with you ba-by Flirt_ a lit-tle may-be but does
 _ your moth-er know that you're out?_ And I can chat with you ba-by Flirt_ a lit-tle may-be but does
 _ your moth-er know that you're out?_ And I can chat with you ba-by Flirt_ a lit-tle may-be but does
 _ your moth-er know that you're out?_ And I can chat with you ba-by Flirt_ a lit-tle may-be but does

169

X *mp*
 _ your moth-er know that you're out?_ Take it eas-y Bet-ter slow down girl_ That's no
 _ your moth-er know that you're out?_ Take it eas-y Bet-ter slow down girl_ That's no
 _ your moth-er know that you're out?_ Take it eas-y Bet-ter slow down girl_ That's no
 _ your moth-er know that you're out?_ Take it eas-y Bet-ter slow down girl_ That's no

173

way to go_ Does your moth-er know? Take it eas-y Try to cool it girl_ Take it

way to go_ Does your moth-er know? Take it eas-y Try to cool it girl_ Take it

way to go_ Take it eas-y Bet ter slow down girl_ That's no

way to go_ Take it eas-y Bet ter slow down girl_ That's no

177

nice and slow Does your moth-er know? Chiq-ui - ti - ta, tell me what's

nice and slow Does your moth-er know? Chiq-ui - ti - ta, tell me what's

way to go_

way to go_

Y ♩=84 *mp*

180

wrong You're en-chained by

wrong You're en-chained by

mp Chiq-ui - ti - ta

mp Chiq-ui - ti - ta

mp

182

you own sor-row In your

you own sor-row In your

Chiq-ui - ti - ta In your

Chiq-ui - ti - ta In your

185

eyes there is no hope for to - mor - row... Chiq-ui-ti - ta, you and I

eyes... ooh Chiq-ui-ti - ta

eyes... ooh Chiq-ui-ti - ta

eyes... ooh Chiq-ui-ti - ta

188

Z

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

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

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

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

191

You'll be danc - ing once a - gain... and the pain will end You will have no

ah

ah

194

AA

time for griev - ing... Chi-qui-ti - ta, you and I cry

time for griev - ing... Chi-qui-ti - ta, you and I cry

ooh Chi-qui-ti - ta ah

ooh Chi-qui-ti - ta ah

197

But the sun is still in the sky and shin-ing a-bove you Let me hear you sing once

— But the sun is still in the sky and shin-ing a-bove you Let me hear you sing once

— But the sun is still in the sky and shin-ing a-bove you Let me hear you sing once

— But the sun is still in the sky and shin-ing a-bove you Let me hear you sing once

200

Slower

rit.

more like you did be - fore Sing a new song, Chiq - ui - ti - ta

more like you did be - fore Sing a new song, Chiq - ui - ti - ta

more like you did be - fore Sing a new song, Chiq - ui - ti - ta

more like you did be - fore Sing a new song, Chiq - ui - ti - ta

mp

203

f shout out

♩=146 Swing

BB

Musical score for measures 203-206. It features four staves: three vocal staves and one piano accompaniment staff. The vocal staves are marked with *f* shout out and contain rests. The piano accompaniment starts with a forte *f* dynamic and features a rhythmic bass line with chords in the right hand.

207

CC

Musical score for measures 207-210. It features five staves: four vocal staves and one piano accompaniment staff. The vocal staves have lyrics: "My my, at Wa - ter - loo_ Na - po - le-on did_ sur-ren-". The piano accompaniment continues with the same rhythmic pattern as in the previous section.

211

- der. *Oh yeah!* And I _____ have met_ my des - ti ny___ in quite

- der. *Oh yeah!* And I _____ have met_ my des - ti ny___ in quite

- der. *Oh yeah!* And I _____ have met_ my des - ti ny___ in quite

- der. *Oh yeah!* And I _____ have met_ my des - ti ny___ in quite

215

mf **DD**
 — a sim - 'lar way. — The his - to - ry book on the shelf is al -

mf
 — a sim - 'lar way. — The his - to - ry book on the shelf is al -

mf
 — a sim - 'lar way. — The his - to - ry book on the shelf is al -

mf
 — a sim - 'lar way. — The his - to - ry book on the shelf is al -

219

- waysre - pea - ting it self. Wa - ter-loo, I

- waysre - pea - ting it self. Wa - ter-loo, I

- waysre - pea - ting it self. Wa - ter-loo, I

- waysre - pea - ting it self. Wa - ter-loo, I

f EE

223

___ was de - fea - ted you won___ the war. Wa - ter-loo. pro

___ was de - fea - ted you won___ the war. Wa - ter-loo. pro

___ was de - fea - ted you won___ the war. Wa - ter-loo. pro

___ was de - fea - ted you won___ the war. Wa - ter-loo. pro

f

227

FF

- mise to love_ you for e - ver more. Wa - ter-loo, could

- mise to love_ you for e - ver more. Wa - ter-loo, could

- mise to love_ you for e - ver more. Wa - ter-loo, could

- mise to love_ you for e - ver more. Wa - ter-loo, could

231

- 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

235

GG

- ing my fate_ is to be___ with you. woh___ woh woh woh Wa - ter-loo, fin-

- ing my fate_ is to be___ with you. woh___ woh woh woh Wa - ter-loo, fin-

- ing my fate_ is to be___ with you. woh___ woh woh woh Wa - ter-loo, fin-

- ing my fate_ is to be___ with you. woh___ woh woh woh Wa - ter-loo, fin-

239

- al - ly fa - cing my Wa - ter-loo. ooh___ Wa - ter-loo, fin-

- al - ly fa - cing my Wa - ter-loo. ooh___ Wa - ter-loo, fin-

- al - ly fa - cing my Wa - ter-loo. Wa - ter-loo, fin-

- al - ly fa - cing my Wa - ter-loo. Wa - ter-loo, fin-

243

HH

The musical score consists of five staves. The top four staves are vocal parts, each with the lyrics: "- al-ly fa - cingmy Wa - ter-loo. ooh oh yeah!". The first vocal staff has a box labeled "HH" above it. The piano accompaniment is on the bottom staff, featuring a complex rhythmic pattern with many sixteenth notes and chords. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes various articulations like accents and slurs.