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### Foreword

One of the most successful pop acts of all time, ABBA first shot to fame in 1974 after winning the Eurovision Song Contest in the UK with 'Waterloo'. They had been performing together for a few years prior to this under various names – their first album, *Ring, ring* was released in 1973 under the slightly less concise *Björn, Benny, Agnetha & Frida* – but became an overnight sensation in Britain after their success with Eurovision, and soon afterwards in Australasia and North America.

ABBA is as popular with today's audience as it was in its hey-day of the late 70s and early 80s: the 1992 greatest hits collection, *Abba Gold*, has sold well over ten million copies, and the international musical 'Mamma mia!' has converted a whole new generation of fans to their music. This must be due in a large part to the supreme song-writing talents of Björn and Benny (and Stig Anderson, their manager): their songs have strong, memorable choruses, driving grooves and plenty of contrast, yet rarely fall into the popular trap of predictable 8-bar phrases. There are always plenty of surprises in ABBA songs!

The three songs in this volume are among the best-known of all ABBA's many hits: *Mamma mia!*, the title song to the popular musical; the poignant *Super Trouper*, with its reflections on some of the trials and tribulations of life on the road ('wishing every show was the last show'); and *Money, money, money*, with its chromatic twists and catchy interludes. The songs are timeless in their appeal to singers of all ages. Sing them with enthusiasm, style, a tight rhythm and sense of drive, using a bright vocal tone to give them 'punch'. If you feel like dressing the part, by all means do so ... and, above all, have fun!

Alexander L'Estrange, November 2004

### Editorial notes

Choral Basics has been devised to provide arrangements and original pieces specifically for beginner choirs.

*Vocal ranges*: the arrangements don't explore the extremes of the voice, but aim to stretch the vocal range from time to time in the context of a well-placed musical phrase. Small notes indicate optional doubling within a part.

*Breathing*: singers should aim to follow the punctuation of the text, and breathe accordingly. However, commas above the staff suggest places to breathe where not provided for within the text.

*Piano accompaniments*: the simple yet imaginative piano parts have been written to support the vocal lines. Small notes in the piano part are optional.

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This collection first published in 2005 by Faber Music Ltd  
Bloomsbury House 74–77 Great Russell Street London WC1B 3DA  
Cover design by Susan Clarke  
Music processed by MusicSet 2000  
Printed in England by Caligraving Ltd  
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ISBN10: 0-571-52364-1

EAN13: 978-0-571-52364-1

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# Super Trouper

Words and music by  
Benny Andersson, Stig Anderson & Björn Ulvaeus

**Moderato** (♩ = c.112)

**f**

SOPRANO

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

ALTO

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

**Moderato** (♩ = c.112)

PIANO \*

5

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

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

8

you.

you.

*mf* *leggiero*

con Ped.

\* Piano, bars 1-7, is optional if all three vocal parts are sung.

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# Money, money, money

Words and music by  
Benny Andersson, Stig Anderson & Björn Ulvaeus

Steady four (♩ = c.112)

mf

4/4

4

S. A. mp

I  
A

mp

7

work all night, I work all day to pay the bills I have to pay.—  
man like that is hard to find, but I can't get him off my mind.—

9

S. mf mp

Ain't it sad,— and still there ne - ver seems to be a  
Ain't it sad,— and if he hap-pens to be free I

A. mf mp

Ain't it sad,— and still there ne - ver seems to be a  
Ain't it sad,— and if he hap-pens to be free I

mf mp