

ABBA - Take A Chance On Me

♩ = 107,999916

Percussion

Flexatone

Electric Guitar

Electric Guitar

Electric Guitar

Kora

Electric Piano

Electric Piano

Rock Organ

Rock Organ

Bandoneon

Synth Bass

Synth Bass

Pad 3 (Polysynth)

Viola

♩ = 107,999916
Back Vocal

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5

Kora

E. Piano

Organ

Organ

Vla.

takehancon me. Ifyouedme, let meknowmabe a round, ifygot no place



9

Perc.

Flex.

Kora

E. Piano

Organ

Organ

Band.

S. Bass

Vla.

to go when you're feel in' down. Ifou'ral a lone

12



Perc.

Flex.

Kora

E. Piano

Organ

Organ

Band.

S. Bass

Vla.

when thpret ty birds have flown,hon ey,I'm still free, takehance on me.



15



Perc.

Flex.

Kora

E. Piano

Organ

Organ

Band.

S. Bass

Vla.

Gonado my ver y best,andain't no lie, ifyoput me to the test, ifyou

19

Perc. Flex. E. Gtr. E. Gtr. Kora E. Pno. E. Piano Organ Organ Band S. Bass Vla.

let me try. Takachance on me. Taka

22

Perc.

E. Gtr.

E. Gtr.

Kora

E. Pno.

E. Piano

S. Bass

Vla.

chance on me. We cango danc in', we



25

Perc.

E. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Pno.

E. Piano

S. Bass

Vla.

cango walk in' a song asve're togeth er. Lis

28

Perc.

E. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Pno.

E. Piano

S. Bass

Vla.

tento somru sic, may bejust talk in', you'get to know m'bet ter.



31

Perc.

E. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Piano

S. Bass

S. Bass

Pad 3

Vla.

'Cause now, I've got so much that I wan na do. When I dream I'm alone withou, it's

34

Perc.

Flex.

E. Gtr.

Kora

E. Piano

S. Bass

S. Bass

Pad 3

Vla.

mag ic. You want metdeave ithere, a fraid of alove affair, but I



37

Perc.

E. Gtr.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Pad 3

Vla.

think you know that I can't let go. Ifchangsur mind,

41



Perc.

Flex.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Vla.

I'm thirst in line. Honey, I'm still free, take a chance on me.



44



Perc.

Flex.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Vla.

If you need me, let me know, gonna be a round, if you got no place

47

Perc.

Flex.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Vla.

to go when you're feel in' down. Ifou'rall a lone



50

Perc.

Flex.

Kora

E. Piano

Organ

Organ

Band.

S. Bass

Vla.

when the pret ty birds have flown, hon ey I'm still free, take a hance on me.

53

Perc.

Flex.

Kora

E. Piano

Organ

Organ

Band.

S. Bass

Vla.

Gonado my ver y best, and ain't no lie, if you put me to the test, if you

57

Perc. Flex. E. Gtr. E. Gtr. Kora E. Pno. E. Piano Organ Organ Band. S. Bass Vla.

let me try. Takachance on me. Taka

60

Perc.

Flex.

E. Gtr.

E. Gtr.

Kora

E. Pno.

E. Piano

S. Bass

Vla.

chance on me. Oh, you can take your time, ba by, I'm

63

Perc.

E. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Pno.

E. Piano

S. Bass

Vla.

in no hur ry, know I'ngon naget you.

66 Perc. E. Gtr. E. Gtr. E. Gtr. Kora E. Pno. E. Piano S. Bass Vla.

You don'tan nãurt me? Ba bñon't wor ry, I aingon na let you.



69 Perc. E. Gtr. E. Gtr. E. Gtr. Kora E. Piano S. Bass S. Bass Pad 3 Vla.

Lemtell yonow my love is strong ough to last wherthings aough, it's

72

Perc.

Flex.

E. Gtr.

Kora

E. Piano

S. Bass

S. Bass

Pad 3

Vla.

mag ic. You say that I waste my time, but I can't get you off my mind. No, I



75

Perc.

E. Gtr.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Pad 3

Vla.

can't let go, 'caus love you so. Ifchangsur mind,

79



Perc.

Flex.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Vla.

I'm thirst in line. Honey, I'm still free, take chance on me.



82



Perc.

Flex.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Vla.

If you need me, let me know, gonna be a round, if you got no place

85

Perc.

Flex.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Vla.

to go when you're feel in' down. Ifou'll a lone



88

Perc.

Flex.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Vla.

when the pret ty birds have flown, hon ey I'm still free, takehance on me.

91

Perc.

Flex.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Vla.

Gonado my ver y best, babgan't you see? Gotaput me to the test, takea



95

Perc.

Flex.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Vla.

chance on me. Papapa, pa pa, pa pa pa, pa pa.

98

Perc.

Flex.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Vla.

Honey, I'm still free, take a chance on me. Goma do my ver



101

Perc.

Flex.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Vla.

y best, ba bycan't you see? Gotta put me to the test, take a

104

Perc. Flex. Kora E. Piano Organ Organ S. Bass S. Bass Vla.

chance on me. Papa pa, pa pa, pa pa pa, pa, pa,



107

Perc. Flex. Kora E. Piano Organ Organ S. Bass S. Bass Vla.

pa pa. Hon ey'm still free, takehance on me. Goma do my ver

110

Perc.

Flex.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Vla.

y best, ba bycan't you see? Gotta put me to the test, take a



113

Perc.

Flex.

Kora

E. Piano

Organ

Organ

S. Bass

S. Bass

Vla.

chance on me.

Take A Chance On Me

Percussion

♩ = 107,999916

8

8

13

15

17

20

22

24

26

28

30

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V.S.

The image displays a percussion score for measures 32 through 52. Each measure is represented by a two-staff system. The upper staff uses a treble clef and contains rhythmic notation with 'x' marks above the notes, indicating specific percussion sounds. The lower staff uses a bass clef and contains a rhythmic accompaniment of eighth notes. The score is divided into systems of four measures each. Measure 38 features a change in the upper staff's notation, including a note with an asterisk and a vertical line above it. Measure 45 shows a change in the lower staff's time signature from 2/4 to 4/4. Measure 48 shows a change in the upper staff's time signature from 2/4 to 4/4. The notation is consistent throughout, with a steady eighth-note accompaniment in the lower staff and rhythmic patterns in the upper staff.

Percussion

54

Measure 54: Two staves. The top staff shows a sequence of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff shows a corresponding rhythmic accompaniment with eighth notes and rests. A 2/4 time signature is present in the middle of the measure.

57

Measure 57: Two staves. Similar to measure 54, it features eighth notes with 'x' marks in the top staff and a rhythmic accompaniment in the bottom staff. A 4/4 time signature is present at the beginning of the measure.

59

Measure 59: Two staves. Continues the rhythmic pattern with eighth notes and 'x' marks in the top staff, and a rhythmic accompaniment in the bottom staff.

61

Measure 61: Two staves. The top staff shows eighth notes with 'x' marks, and the bottom staff shows the rhythmic accompaniment.

63

Measure 63: Two staves. Continues the rhythmic pattern with eighth notes and 'x' marks in the top staff, and a rhythmic accompaniment in the bottom staff.

65

Measure 65: Two staves. Continues the rhythmic pattern with eighth notes and 'x' marks in the top staff, and a rhythmic accompaniment in the bottom staff.

67

Measure 67: Two staves. Continues the rhythmic pattern with eighth notes and 'x' marks in the top staff, and a rhythmic accompaniment in the bottom staff.

69

Measure 69: Two staves. Continues the rhythmic pattern with eighth notes and 'x' marks in the top staff, and a rhythmic accompaniment in the bottom staff.

71

Measure 71: Two staves. Continues the rhythmic pattern with eighth notes and 'x' marks in the top staff, and a rhythmic accompaniment in the bottom staff.

73

Measure 73: Two staves. Continues the rhythmic pattern with eighth notes and 'x' marks in the top staff, and a rhythmic accompaniment in the bottom staff.

V.S.

75

77

80

82

84

87

89

91

93

96

The image displays a percussion score for measures 75 through 96. Each measure is represented by a two-staff system. The upper staff uses 'x' marks to denote specific rhythmic events, while the lower staff provides a more detailed rhythmic notation with stems and flags. The score is divided into systems of four measures each. Measure 84 and measure 93 feature a change in time signature from 4/4 to 2/4 for the first two measures of their respective systems, then return to 4/4 for the final two measures. A fermata is placed over the eighth note in measure 77. The notation is consistent throughout, showing a steady, rhythmic pattern of events.

98

Two staves of music. The top staff contains a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff contains a series of eighth notes, likely representing a drum pattern.

100

Two staves of music. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes.

102

Two staves of music. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes. There are time signature changes to 2/4 and 4/4 indicated in the bottom staff.

105

Two staves of music. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes.

107

Two staves of music. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes.

109

Two staves of music. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes.

111

Two staves of music. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes. There are time signature changes to 2/4 and 4/4 indicated in the bottom staff.

113

Two staves of music. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes. There is a time signature change to 4/4 indicated in the bottom staff.

Take A Chance On Me

Flexatone

♩ = 107,999916

8

11

15

19

14

36

5

45

50

54

58

3

62

10

5

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Flexatone



Take A Chance On Me

Electric Guitar

♩ = 107,999916

8 8 3

20 3

27

31

36

40 6 8

57

60 3

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65

69

74

78

95

Take A Chance On Me

Electric Guitar

♩ = 107,999916

8 8

22

27

31 14

48 8

62

66

70 14 8

95 8 8 3

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Take A Chance On Me

Electric Guitar

♩ = 107,999916

8 8 8

27

31

14

48

8 8

66

70

14 8

95

8 8 3

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Take A Chance On Me
Kora

♩ = 107,999916

6

11

15

19

24

28

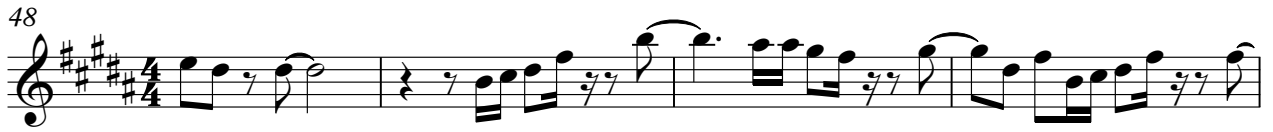
32

35

39

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V.S.



87



91



95



99



104



108



111



Take A Chance On Me

Electric Piano

♩ = 107,999916

8 8 8 8

20

23

31

16 8

58

61

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2

Electric Piano

68

16

8

95

8

8

3

Take A Chance On Me

Electric Piano

♩ = 107,999916

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody in the right hand is mostly rests, with a few notes in measures 3 and 4. The left hand plays a complex accompaniment of chords and moving lines.

5

Musical notation for measures 5-8. The melody in the right hand continues with rests and a few notes. The left hand accompaniment is dense with chords and moving lines.

9

Musical notation for measures 9-12. There is a change in time signature from 4/4 to 2/4 in measure 9. The melody in the right hand becomes more active with eighth and quarter notes. The left hand accompaniment continues with chords and moving lines.

13

Musical notation for measures 13-16. The melody in the right hand is more active with eighth and quarter notes. The left hand accompaniment continues with chords and moving lines.

17

Musical notation for measures 17-21. The melody in the right hand is more active with eighth and quarter notes. The left hand accompaniment continues with chords and moving lines.

22

Musical notation for measures 22-25. The melody in the right hand is more active with eighth and quarter notes. The left hand accompaniment continues with chords and moving lines.

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V.S.

26



30



36



41



45



49



52



56



61



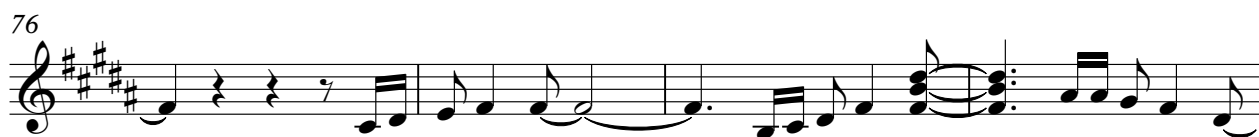
65



70



76



80



84



88



91



95



98



101



V.S.

105



108



111



Take A Chance On Me

Rock Organ

♩ = 107,999916

4

7

10

13

16

19

20

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40

43

46

49

52

55

58

20

80

83

86

89



92



95



98



101



104



107



110



113



Take A Chance On Me

Rock Organ

♩ = 107,999916

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains three measures of whole rests. The lower staff is a bass clef with the same key signature and time signature. It contains three measures of eighth-note patterns: the first two measures have a steady eighth-note accompaniment, and the third measure has a similar pattern ending with a quarter rest.

4

The second system is a single bass staff with a key signature of three sharps and a 4/4 time signature. It contains four measures of eighth-note accompaniment. The first three measures are consistent with the previous system, while the fourth measure features a dotted quarter note followed by an eighth note.

7

The third system is a single bass staff with a key signature of three sharps and a 4/4 time signature. It contains four measures of eighth-note accompaniment. The first three measures are consistent with the previous system, and the fourth measure has a 2/4 time signature change, featuring a dotted quarter note followed by an eighth note.

10

The fourth system is a single bass staff with a key signature of three sharps and a 4/4 time signature. It contains four measures of eighth-note accompaniment, continuing the pattern from the previous system.

13

The fifth system is a single bass staff with a key signature of three sharps and a 4/4 time signature. It contains four measures of eighth-note accompaniment, continuing the pattern from the previous system.

16

The sixth system is a single bass staff with a key signature of three sharps and a 4/4 time signature. It contains four measures of eighth-note accompaniment. The first three measures are consistent with the previous system, and the fourth measure has a 2/4 time signature change, featuring a dotted quarter note followed by an eighth note.

18

20

The seventh system is a single bass staff with a key signature of three sharps. It contains four measures of eighth-note accompaniment. The first measure has a 2/4 time signature, the second has a 4/4 time signature, and the third has a 4/4 time signature. The fourth measure is a whole rest, and the number '20' is written above it.

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40



43



46



49



52



55



58



80



83



86



89



92



95



98



101



104



107



110



113



Take A Chance On Me

Bandoneon

♩ = 107,999916

The musical score is written for a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 107,999916. The score consists of ten lines of music, each starting with a measure number. Line 1 starts at measure 8 and includes a 2/4 measure rest. Line 2 starts at measure 11. Line 3 starts at measure 13. Line 4 starts at measure 15. Line 5 starts at measure 17 and includes a 2/4 measure rest. Line 6 starts at measure 20 and includes a 2/4 measure rest and a 2-measure rest. Line 7 starts at measure 51. Line 8 starts at measure 53. Line 9 starts at measure 55 and includes a 2/4 measure rest. Line 10 starts at measure 58 and includes a 2/4 measure rest and an 8-measure rest.

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2

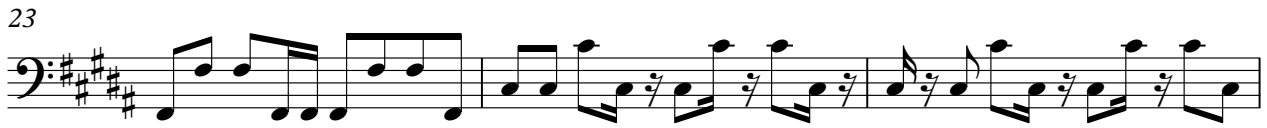
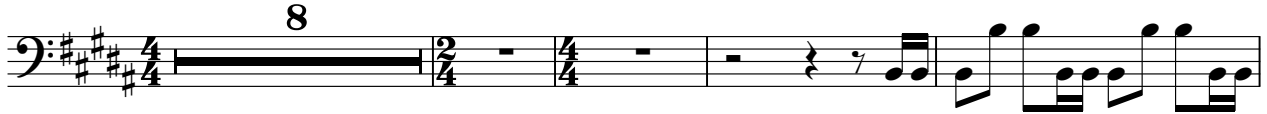
Bandoneon

95

8 8 3

Take A Chance On Me
Synth Bass

♩ = 107,999916



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V.S.

42

45

49

52

55

59

62

65

68

71

74



77



81



84



88



91



95



98



101



105



V.S.

4

Synth Bass

108



111



113



Take A Chance On Me

Synth Bass

♩ = 107,999916

8 8 13

32

34

36 3

41

43

45 2/4

47

49 6 13

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2
70
72
74
79
81
83
85
87
89
91

Synth Bass

3

$\frac{2}{4}$

Synth Bass

93 3

95

97

99

101

103

105

107

109

111

V.S.

Synth Bass

The image shows a musical score for a Synth Bass part. It consists of two staves. The bottom staff is a bass line in 4/4 time, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is composed of eighth notes, with a pattern of quarter notes and eighth notes. The top staff is a melody line, also in 4/4 time, with a treble clef and a key signature of three sharps. It features a series of eighth notes, with some notes beamed together. The piece concludes with a double bar line and a repeat sign.

Take A Chance On Me

Pad 3 (Polysynth)

♩ = 107,999916

8 8 12

31

35

39 6 8

56 13

72

76 6

85 8 8

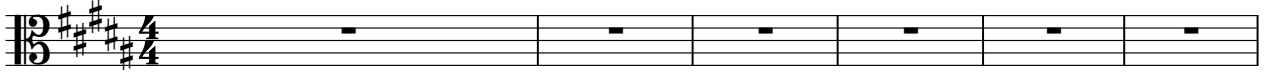
103 8 3

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Take A Chance On Me

Viola

♩ = 107,999916
Back Vocal



DO AND EIGHTS RESTS AND TEN NOTES FOR A FEEL. clyound, Ifine. Hfree, chance. ifeet



inground, ifplace togetre feelown. ydalone whbirds hfree,

14



chance. Gmyer basidie, yfuto thesfu lenetry. Take

20



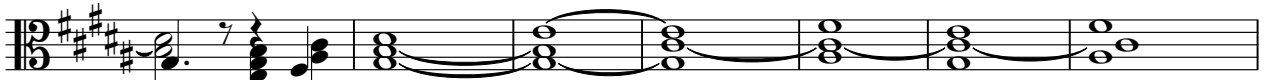
ome. Take chance. Wganin', we cwalk long vacter.

27



Lis tunc may jstally'get kneter. 'Ch'get m'ch. Wh'ganin's

34



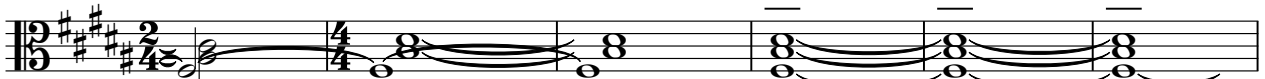
mag ic. Ydhere, fadid, th'know th'at'go. clyound,

41



Ifine. Hfree, chance. ifeet inground, ifplace

47



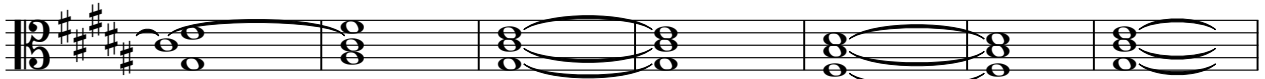
togetre feelown. ydalone whbirds hfree, chance.

53



Gmyer basidie, yfuto thesfu lenetry Take chance. Take

60



chance. Gmyer basidie, yfuto thesfu lenetry Take chance. Take

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V.S.

67

do, try, I am, you. In, how, no, enough, to, mag, ic. Yes, see,

74

to, go, to, cal, se, you, so. to, go, in, d, line. He, see,

81

cha, me. to, get, in, d, place, to, be, fed, down. to, be

88

with, birds, in, d, see, cha, me. to, be, by, see? to, be, the, see

95

cha, me. to, pa, pa, pa, He, see, cha, me. to, be, by, see?

102

to, be, the, see, cha, me. to, pa, pa, pa, to, be, see, cha, me.

109

to, be, by, see? to, be, the, see, cha, me.