

**HONEY, HONEY**

Words and Music by BENNY ANDERSSON, BJÖRN ULVAEUS and STIG ANDERSON  
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**DOES YOUR MOTHER KNOW**

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**GIMME! GIMME! GIMME! (A MAN AFTER MIDNIGHT)**

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# GIRLS GONE ABBA

(A Medley of “Honey, Honey,” “Does Your Mother Know,”  
and “Gimme! Gimme! Gimme!”)

for S.S.A. voices and piano  
with optional SoundTrax CD\*

Arranged by  
ANDY BECK

Driving disco (♩ = ca. 132)

SOPRANO I  
SOPRANO II

ALTO

PIANO

*mf*

Hon- ey, hon- ey, how he thrills me, a-

Hon- ey, hon- ey, how he thrills me, a-

Driving disco (♩ = ca. 132)

*mf*

4

ha, hon- ey, hon- ey. Hon- ey, hon- ey, near-

ha, hon- ey, hon- ey. Hon- ey, hon- ey, near-

\* SoundTrax CD available (31222).

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- ly kills me, a - ha, hon - ey, hon - ey. I'd

- ly kills me, a - ha, hon - ey, hon - ey. I'd

heard a - bout him be - fore, I

heard a - bout him, I'd heard a - bout him be -

want - ed to know some more, and

fore, I want - ed to know some

14

*fp*

now I know what they mean, he's a love ma - chine...

*fp*

more, he's a love ma - chine...

16

*mf* *mp*

(Oh, he makes me diz - zy.) Oo

*mf*

(Oh, he makes me diz - zy.) Hon - ey, hon - ey, let...

19

lah lah lah wah - oo lah lah lah. Wah -

me feel it, a - ha, hon - ey, hon - ey.

oo \_\_\_\_\_ lah lah lah wah - oo \_\_\_\_\_

Hon-ey, hon-ey, don't con - ceal it, a - ha, hon-ey, hon-ey.

\_\_\_\_\_ lah lah lah. The way that you kiss good - night, \_\_\_\_\_

The way that you kiss, \_\_\_\_\_ the

the way that you hold me tight, \_\_\_\_\_

way that you kiss me good - night, \_\_\_\_\_ the

29

I feel like I wan - na sing  
 way that you're hold - ing me tight,

31

when you do your thing *fp*  
 when you do your thing.

34

*mf* You're so hot teas-ing me. blue,  
*mf* You're so hot teas-ing me. So you're blue,

37

— but I can't take a chance on a kid like you, —

— but I can't take a chance on a kid like you, —

39

— it's some-thing I could-n't do. —

— it's some-thing I could-n't do. —

43

There's that look in your eyes. —

There's that look in your eyes. —

45

read \_\_\_\_\_ in your face that your feel - ings are driv - ing you wild. . .

I can read \_\_\_\_\_ in your face that your feel - ings are driv - ing you wild. . .

48

Ah, \_\_\_\_\_ but boy, you're on - ly a child. . .

Ah, \_\_\_\_\_ but boy, you're on - ly a child. . .

50

*f* Well, I could

*f* Well, I could



52

dance with you, hon - ey, if \_\_\_\_\_ you think it's fun - ny, does...

dance with you, hon - ey, if \_\_\_\_\_ you think it's fun - ny, does...

54

\_\_\_\_\_ your moth - er know that you're out? And I could

\_\_\_\_\_ your moth - er know that you're out? And I could

56

chat with you, ba - by, flirt \_\_\_\_\_ a lit - tle may - be, does...

chat with you, ba - by, flirt \_\_\_\_\_ a lit - tle may - be, does...

58

*mp*

— your moth - er know that you're out? Take it

— your moth - er know that you're out?

60

eas - y, bet - ter slow down, boy. — That's no

*mp*

Take it eas - y, bet - ter slow down, boy. — That's no

*mp*

62

way to go, — does your moth - er know? — Take it

way to go, — does your moth - er know? —

64

eas - y, try to cool it, boy. Play it  
 Take it eas - y, try to cool it, boy. Play it

66

nice and slow, does your moth-er know? Well, I could  
 nice and slow, does your moth-er know? Well, I could

69

dance with you, hon - ey, if you think it's fun - ny, does  
 dance with you, hon - ey, if you think it's fun - ny, does

71

— your moth - er know that you're out? And I could

— your moth - er know that you're out? And I could

73

chat with you, ba - by, flirt a lit - tle may - be, does —

chat with you, ba - by, flirt a lit - tle may - be, does —

75

— your moth - er know that you're out? Does —

— your moth - er know that you're out? Does —

77

— your moth - er know that you're out? Does—

— your moth - er know that you're out? Does—

79

— your moth - er know that you're out? —

— your moth - er know that you're out? —

**81** A bit slower (♩ = ca. 120)

SOP I  
Gim - me, gim - me, gim - me a man — af - ter mid - night. Won't —

SOP. II & ALTO  
Gim - me, gim - me, gim - me a man — af - ter mid - night. Ah, —

A bit slower (♩ = ca. 120)

83

— some-bod - y help me chase the shad-ows a - way? —  
 chase the shad-ows a - way. —

85

Gim - me, gim - me, gim - me a man af - ter mid - night. Take —  
 Gim - me, gim - me, gim - me a man af - ter mid - night. Ah, —

87

me through the dark - ness to the break of the day. —  
 to the break of the day. —

89

*mf*

Half past twelve:  
Au - tumn winds: opt. SOLO

(ALL) *mf* *mp*

Half past twelve: And I'm watch - ing the late - show in my  
Au - tumn winds: Blow - ing out - side my win - dow as I

*mf* *mp*

91

flat - all a - lone. How I hate to spend the ev' - ning on my  
look a - round the room. And it makes me so de - pressed to see the

93

1. 2.

own. gloom. (end solo)

1. 2.

3 3 3 3

95

*mf**grad. cresc.*

Is there a man out there? \_\_\_\_\_

ALL *mf* *grad. cresc.*

Is there a man out there? \_\_\_\_\_

*mf* *grad. cresc.*

97

Some - one to hear my prayer? \_\_\_\_\_

Some - one to hear my prayer? \_\_\_\_\_

*grad. cresc.*

99



101

*f*  
 Gim - me, gim - me, gim - me a man \_\_\_\_\_ af - ter mid - night. Won't \_\_\_\_\_  
 Gim - me, gim - me, gim - me a man \_\_\_\_\_ af - ter mid - night. Ah, \_\_\_\_\_

*f*

103

\_\_\_\_\_ some-bod - y help \_\_\_\_\_ me chase the shad-ows a - way?  
 \_\_\_\_\_ chase the shad-ows a - way. \_\_\_\_\_

105

Gim - me, gim - me, gim - me a man \_\_\_\_\_ af - ter mid - night. Take \_\_\_\_\_  
 Gim - me, gim - me, gim - me a man \_\_\_\_\_ af - ter mid - night. Ah, \_\_\_\_\_

107

me through the dark - ness to the break of the day. —  
to the break of the day. —

109

Gim - me, gim - me, gim - me a man, hon - ey, hon - ey.  
Gim - me, gim - me, gim - me a man, hon - ey, hon - ey.

111

Gim - me, gim - me, gim - me a man, hon - ey, hon - ey.  
Gim - me, gim - me, gim - me a man, hon - ey, hon - ey.

Gim - me a man to -  
 Gim - me a man, a man to -  
 Gim - me a man, a man to -

115  
 night. *ff* (vocal fall) Gim - me a man! \_\_\_\_  
 night. *ff* (vocal fall) Gim - me a man! \_\_\_\_

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