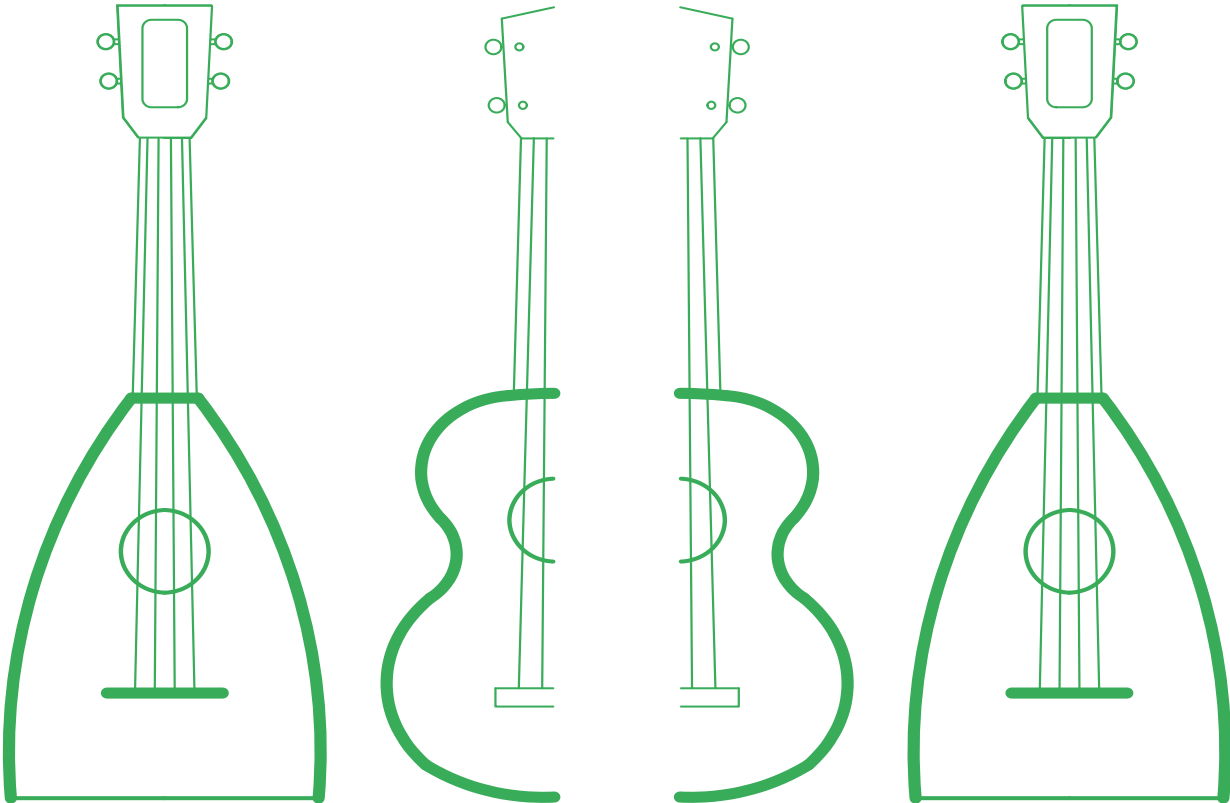


SONGS FROM THE NORTH



A FINGERSTYLE-RULES COMPILATION
FOR LOW G UKULELE

CONTENT

THANK YOU FOR THE MUSIC

CHIQUITITA

S.O.S.

MONEY MONEY MONEY

SLIPPING THROUGH MY FINGERS

I HAVE A DREAM

ONE OF US

HONEY HONEY

MAMMA MIA

FERNANDO

KNOWING ME KNOWING YOU

THE WINNER TAKES IT ALL

ABOUT

The end of this year 2018 will see a long awaited reunion in pop history - the return of the Swedish supergroup ABBA. I am really looking forward to their new songs. If they are only 5% as good as their old stuff, they will be outstanding. And, by the way, I expect tabmakers worldwide to jump on them like on a super sale in the uke store. That's fine, but I will not join that competition. For the time being, I rather show my appreciation by putting together my personal dozen of old favorites.

Now what is so great about ABBA? Well, entire books have been written on the phenomenon. In my very personal view, it is mainly because of ...

.. the „joy they're bringing“.

.. they really can sing. I mean really. This is a rare talent in pop-music.

.. the unique and timeless beauty of their melodies. Everything flows naturally, even the weirdest key changes come as a matter of course.

.. their arrangements. ABBA were never considered a „musicians“ band. This, my friends, is a BIG mistake. I am not much of a theory geek, but if you would like to dive a little deeper into arranging, find out how harmonies work and how interesting chord sequences are built, you should study their songs.

.. their musical wittyness. There are hidden little goodies and surprises in virtually every song. They often sound simple, but when you get into it and try to play them yourself, you will find that they are not so easy. Just like in the chorus line of „Thank you for the Music“. I played it falsely so often until someone with better ears said, „Frank, numbskull, this is chromatic ...“ .

.. last but not least, the basswork. I know, the internet is full of „most-underrated“ (and „greatest-ever“) musicians, but I just have to mention Rutger Gunnarson here. There are not so many bass players that can be heard on almost 400 mio. sold records. As my main obsession is playing the bass (sorry to say, but uke and guitar only come in silver and bronze), I studied a lot of this guy's lines. He has a good reason for every single note he plays. Not in an academic way, just as a matter of musicality. I find that the real challenge of bass playing is to give a song an adequate foundation and to spice it up a little where required. And Rutger was a master in this art.

Enough waffling, and no boring performance notes this time. Tabs are all in low G and as always heavily simplified.

ENJOY !

THANK YOU FOR THE MUSIC

ABBA

4 **F** **F°** **C** **C7** **F**

FREELY

Cm7 **F7** **Bb** **D7**

Gm7 **C** **F**

Gm7 **C** **F** **F+** **Bbmaj7** **Bbm**

Dm **Dm7+5** **Bb** **Gm7** **C7**

♩ **F** **Gm7** **C7/4** **F** **Dm** **Dm7**

A TEMPO

G **C7/4** **F** **Gm** **A** **Dm**

THANK YOU FOR THE MUSIC

ABBA

Bbmaj7 **Bbm** **F** **Cm**

D7 **E°** **D7** **Gm** **Bb** **Csus** **TO CODA** ⊕

1. **F** **Ab°** **Gm7** **C7** 2. **F** **F/C**

Bbm6 **F** **Bbm6** **Csus**

F **A7** **Dm** **Dm7**

Gm **Gm7** **C7** **D.S. AL CODA** ⊕ **F** **F7**

D7 **Gm** **Bb** **C7** **F**

SLOWER

CHIQUITITA

ABBA

C C4 C

4/4

G G4 G F

G G7 C C4 C

Em

G F G G7 C

F

CHIQUITITA

ABBA

C **G** **F**

4

G **G7** **C**

G **F** **G** **G7**

C **G** **F**

G **G7** **C** **G** **F**

G **G7** **C**

S.O.S.

ABBA

0 0
1 1 3 3 1 | 1 1 0 0 | 2 2 0 0 | 3 1 1
4 4 2 | 2 2 0 0 2 | 3 3 2 2 3 3 2 | 2 3 3 2

0
1 3 3 1 | 1 1 0 0 | 2 2 0 0 | 3 1 1
4 4 2 | 2 2 0 0 2 | 3 3 2 2 3 3 2 | 2 3 3 2

A

Dm

C#°

Dm

1 1 1 1 | 0 0 | 0 3 3 3 3 | 0 1 | 1
2 2 2 2 | 2 2 | 1 1 1 1 | 1 | 2 2 2 2
2 2 2 2 | 2 2 | 0 0 0 0 | 0 | 2 2 2 2

Dm

C#°

Dm

1 1 1 1 | 0 0 | 0 3 3 3 3 | 0 1 0 | 3 1 0
2 2 2 2 | 2 2 | 1 1 1 1 | 1 | 2 4 2 1
2 2 2 2 | 2 2 | 0 0 0 0 | 0 | 2 0 2 2

F

C

Gm

0 0 0 0 | 0 0 | 0 3 3 | 3 3 3 3 | 0 1 |
1 0 0 0 | 2 2 | 0 0 0 0 | 2 2 2 2 | 2 2 |
2 2 2 2 | 2 2 | 0 0 0 0 | 0 0 0 0 | 0 0

Dm

C#°

1 1 1 1 | 0 0 | 0 3 3 3 3 | 0 1 |
2 2 2 2 | 2 2 | 1 1 1 1 | 1 |
2 2 2 2 | 2 2 | 0 0 0 0 | 0 |

S.O.S.

ABBA

Dm A Dm C F C7 F C

Fingerings: Dm (1-2-2), A (0-1-2), Dm (1-2-2), C (3-0-0), F (0-1-2), C7 (1-0-0), F (0-1-2), C (3-0-0).

B F C Gm Bb F Bbmaj7

Fingerings: F (0-0-0), C (0-0-3), Gm (3-3-3), Bb (3-1-1), F (0-0-3), Bbmaj7 (2-1-2).

F Bbmaj7 F C Gm Bb

Fingerings: F (0-0-2), Bbmaj7 (0-1-2), F (0-0-2), C (0-3-3), Gm (3-3-3), Bb (3-1-1).

F Bbmaj7 F Bb

Fingerings: F (0-0-2), Bbmaj7 (0-1-2), F (0-0-2), Bb (4-3-1).

Db Eb F

Fingerings: Db (1-4-3), Eb (1-4-3), F (1-0-2).

Bb Db Eb F F

Fingerings: Bb (1-4-3), Db (1-4-3), Eb (1-4-3), F (1-0-2), F (0-0-2).

REPEAT AS YOU LIKE

MONEY MONEY MONEY

ABBA

4

Musical notation for the first system, featuring a 4/4 time signature. The notation includes fingerings (0, 1, 2, 3, 4) and accents (>) above the notes.

Musical notation for the second system, including a double bar line and a repeat sign. It features fingerings (0, 1, 2, 3, 4, 5, 7) and accents (>).

Dm

A7

Musical notation for the third system, including a double bar line. It features fingerings (1, 2, 3) and accents (>).

Dm

A7

Musical notation for the fourth system, including a double bar line. It features fingerings (1, 2, 3) and accents (>).

Dm

Musical notation for the fifth system, including a double bar line. It features fingerings (0, 1, 2, 3) and accents (>).

E_b

B_b

G_m

Musical notation for the sixth system, including a double bar line. It features fingerings (0, 1, 2, 3) and accents (>).

E7

N.C.

Musical notation for the seventh system, including a double bar line. It features fingerings (0, 1, 2, 3, 4) and accents (>).

SLOWER

A TEMPO

MONEY MONEY MONEY

ABBA

Dm

E7

A7

2 0 1 2 0 1 5 4 4 1 0 1 4 3 3 0 1 1 1 2
2 2 2 2 5 5 4 4 2 1 1 5 4 4 2 2 2 2

Dm

Dm

E7

2 2 5 3 1 1 2 2 2 0 1 2 0 1 5 4 4 4 1 0 1 4 3
2 2

A7

Dm

Gm

3 0 1 1 1 1 2 2 2 2 2 2 2 2 1 1 3 1 0
4 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 2 3 3

A7

D7

Gm

Bb

A

0 0 0 1 2 2 2 2 1 0 1 0 3 3 1 0
1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 1
2 2 2 2 2 2 2 2 2 2 2 2 0 0 3 2

Dm

A7+

0 1 0 1 5 6 6 0 1 1 1 0 0 0 0 0
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

F7

Gm A7+

1.
Dm

4 4 4 4 4 4 1 4 3 1 1 1 1 0 0 0 0
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

2.

2 0 1 0 2 0 1 0 2 0 1 0 2 2 5 5 5 5 7
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

SLIPPING THROUGH MY FINGERS

ABBA

F **B** **Bb** **F** **Am** **Gm**

Bb **F** **C** **F**

Bb **F** **Am** **Gm** **Bb**

F **C** **F**

I HAVE A DREAM

ABBA

4 **F4** **F** **C**

F **F** **C7**

F **C7**

F **C**

F **C**

F **X** **C7**

I HAVE A DREAM

ABBA

Bb **F** **C7**

Bb **F** **C7**

C **F** **F** **F**

C7 **C** **F**

What's the red **X** for ?

Well, in the repetition, that one bar in the verse marked with a red x is modified. The high note is sustained two beats longer. If you want, replace that bar with the phrase below:

X

ONE OF US

ABBA

C **C/B** **Am** **C** **F** **A4**

Dm **D7** **C** **Dm** **G7**

C **Cmaj7** **Em** **Am** **Am7** **F**

Em **F9** **F** **G** **C** **Cmaj7**

Em **Am** **Am/G** **F** **Em**

Am **Dm** **Dm/G** **G**

ONE OF US

ABBA

C **C/B** **Am** **Am/G** **F** **A4**

Dm **D** **G** **F** **G**

C **Am** **F** **G** **C** **C/B**

Am **Am/G** **F** **A4** **Dm**

D7 **C** **Dm**

1. **G** 2. **G** **C**

HONEY HONEY

ABBA

4/4 **Bb** **C** **F**

Bb **F**

Bb **Bb**

F **Dm** **F** **Dm**

F **Dm** **Bb** **1.** **C**

2. **C4** **C7** **Cm7** **F7**

HONEY HONEY

ABBA

Bb

Dm

Gm

Cm7

Fingerstyle notation for the first line of the guitar piece. It consists of two staves. The first staff has notes: 2, 2, 2, 0, 0, 2, 2, 3, 3, 0, 0, 2, 1. The second staff has notes: 3, 3, 3, 2, 3, 3, 3, 0, 0, 0, 0, 2. There are various fingerings and slurs indicated above the notes.

F7

Bb

Fm7

Fingerstyle notation for the second line of the guitar piece. It consists of two staves. The first staff has notes: 3, 3, 2, 3, 3, 1, 1, 2, 2, 1. The second staff has notes: 2, 3, 6, 5, 3, 1, 0, 1, 3, 3, 2, 2. There are various fingerings and slurs indicated above the notes.

Bb

Eb

Gm7

Ab

Fingerstyle notation for the third line of the guitar piece. It consists of two staves. The first staff has notes: 4, 2, 3, 3, 2. The second staff has notes: 3, 3, 3, 1, 1, 3, 3, 3, 0, 1, 3, 4, 3, 1, 0. There are various fingerings and slurs indicated above the notes.

Db

Gm7/4

Bb

C

Fingerstyle notation for the fourth line of the guitar piece. It consists of two staves. The first staff has notes: 0, 0, 0, 0, 0, 1, 3, 3, 3, 1, 0, 1, 1, 3. The second staff has notes: 1, 1, 1, 1, 1, 0, 0, 0, 0, 1, 1, 1, 1, 1, 3, 3, 4. There are various fingerings and slurs indicated above the notes.

MAMMA MIA

ABBA

G **GAUG** **G** **GAUG** **G**

G **GAUG** **G** **GAUG** **G**

G **C**

G **C**

G **GAUG** **G** **GAUG**

C **D** **C** **G**

MAMMA MIA

ABBA

D C G D

G C F C

G C F C

G D Em

C F C D7 G Em

C F C Am7 D7

SAME PROCEDURE AS ALWAYS ... REPEAT AS YOU LIKE

FERNANDO

ABBA

4 0 2 3 3 2 0 1 0 0 3 3 0 2 0 3 0 2 4 2 0 2 2

A C

0 0 0 1 1 3 3 3 3 0 0 4 0 0 0 0 1 1 3

Am

3 1 1 0 0 0 2 2 0 0 0 0 0 2 0 0 1 1 1 3 3 0

Dm

0 0 0 1 1 1 3 3 0 0 3 3 1 1 0 0 2 2 2 2 2 2

G

2 0 0 3 3 3 0 0 2 2 0 0 3 3 1 1 0 0 2 2 0 0 3 4 3

1. C

0 2 2 0 0 0 0 3 0 0 0 3 3 3 3 3 3

B C

FERNANDO

ABBA

G7 **C** **C**

2 3 1 1 3 2 2 3 1 1 2 0 0 0 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G7 **C**

2 3 1 1 3 2 2 2 0 0 0 3 3 0 0 0 0 0 0 1 3 3 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Am **D7** **C** **G7**

0 0 1 0 0 0 2 2 2 2 0 3 3 3 3 3 3 2 3 1 1 3 2

2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0

C

2 3 1 1 0 2 3 3 3 5 7 7 3

0 0 0 0 2 2 0 0 1 3 5 5 5 6 8 8 4

G7 **C**

7 8 7 5 3 3 2 2 0 0 3 1 1 0 0 2 2 0 0 0

8 8 8 7 5 5 3 3 1 1 3 4 4 2 2 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 4

3

KNOWING ME KNOWING YOU

ABBA

F Gm Dm Bb G

4/4

F Gm Dm7 Am7 F Gm Dm7

4/4

F Am7 Dm

4/4

C4 C C4 Bb

4/4

Dm9 Dm Bb % C

4/4

F C F Bb

4/4

KNOWING ME KNOWING YOU

ABBA

C F Am Bb C F Bb C

F Bbmaj7 C F Dm Am

Bb C To Coda F Dm Am

Bb C C Dm

C Dm Bb D.S. al Coda C Dm

THE WINNER TAKES IT ALL

ABBA

C **E7** **Am** **A7**

4

Dm **G**

A **C** **G**

Dm **G7**

1. 2. **B** **C** **E7**

Am **A7** **Dm**

G

REPEAT UNTIL YOU CRY