

Benny Anderson, Stig Andersson  
and Bjorn Ulvaeus  
Arr. Nick Coleman

# Move On

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**A**  $\text{♩} = 97$

SOPRANO

ALTO  $\text{♩} = 97$

TENOR

BASS

Ooh ooh

Ooh ooh

Ooh ooh

**B**

11

S. Mm Mm

A. Mm Mm

T. Mm ba bah. Mm

B. They say a rest less bo - dy can hide a peace-ful soul. A voy-a ger and a sett - ler they

Spoken in line with the bar lengths, without pitch but with a sense of rhythm.

*mf*

Mm Mm

17

**C**

S. Mm

A. Mm

T. ba bah. Mm

B. both have a dis-tant goal. If I ex plore the hea-vens or if I search in - side.

Mm

23

S. Mm Like a rol-ler in the

A. Mm Like a rol-ler in the

T. Mm oh. Like a rol-ler in the

B. It does-n't real - ly mat-ter as long as I can tell my-self I've al - ways tried.

Mm Like a rol-ler in the

**D**

Sing second time only

S. 30 *mf*  
 La la.  
 o - cean life is mo - tion, move on. Like a wind that's al-ways blow - ing, life is  
 Sing second time only  
 La la.  
*mf*  
 La la.  
 o - cean move on. Like a wind that's al-ways blow - ing, life is  
*mf*  
 o - cean on. Like a wind that's al-ways blow - ing,  
*mf*  
 o - cean move on. Like a wind that's al-ways blow - ing,

S. 35 **E**  
 la la.  
 flow - ing, move on. Like the sun-rise in the morn - ing, life is dawn - ing, move  
 la la.  
 La la.  
 flow on. Like the sun-rise in the morn - ing, move  
 flow on. Like the sun-rise in the morn - ing,  
 flow - ing on. Like the sun-rise in the morn - ing, move

S. 40

S. la la la la la.  
on. How I tre-a-sure ev'-ry mi-nute be-ing part of, be-ing in it, with the

A. la la la la la.  
on. How I tre-a-sure ev'-ry mi-nute be-ing part of, be-ing in it, with the

T. on. How I tre-a-sure ev'-ry mi-nute, part of, in it,

B. on. How I tre-a-sure ev'-ry mi-nute, part of, in it,

**F**

S. 45

1.

S. . . . .  
urge to move on. I've tra-velled ev'-ry coun-try, I've trav-elled in my

A. . . . .  
urge to move on. I've tra-velled ev'-ry coun-try, I've trav-elled in my

T. 8 urge to on. Mm

B. urge to move on. Mm

51

S. mind. It seems we're on a jour ney, a trip through space and time.

A. mind. It seems we're on a jour ney, a trip through space and time.

T. — ba bah. Mm ba bah.

B. Mm

**G**

56

S. And some-where lies the an-swer to all the ques-tions why. What real-ly makes the

A. And some-where lies the an-swer to all the ques-tions why. What real-ly makes the

T. Mm Mm

B. Mm Mm

61

S. diff'-rence be - tween all dead and liv-ing things, the will to stay a - live. Like a rol-ler in the

A. diff'-rence be - tween all dead and liv-ing things, the will to stay a - live. Like a rol-ler in the

T. Like a rol-ler in the

B. Like a rol-ler in the

**H**

7

67

S. 2. *f*  
on. La la

A. on. Ooh ooh.

T. 8 on. Ooh ooh.

B. on. Ooh ooh.

**I***f*

S. la. The morn-ing breeze that rip-ples the sur-face of the sea.

A. The morn-ing breeze that rip-ples the sur-face of the sea.

T. 8 Mm

B. Mm

**J**

81

S. The cry-ing of the sea-gulls that ho-ver o - ver me. I see it and I hear it, but

A. The cry-ing of the sea-gulls that ho-ver o - ver me. I see it and I hear it, but

T. 8 Mm Mm

B. Mm Mm

87

S. how can I ex- plain. The won-der of the mo-ment to be a-live and feel the sun that

A. how can I ex- plain. The won-der of the mo-moment to be a-live and feel the sun that

T. Mm

B. Mm

K

93

S. fol-lows ev'-ry rain. Like a rol-ler in the o - cean life is mo - tion, move on.

A. fol-lows ev'-ry rain. Like a rol-ler in the o - cean move on.

T. Like a rol-ler in the o - cean on.

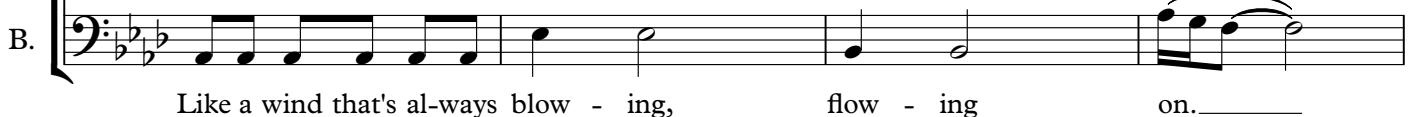
B. Like a rol-ler in the o - cean move on.

99

S. 

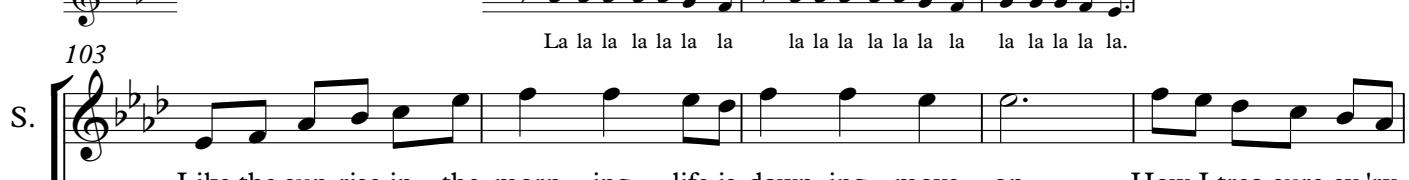
A. 

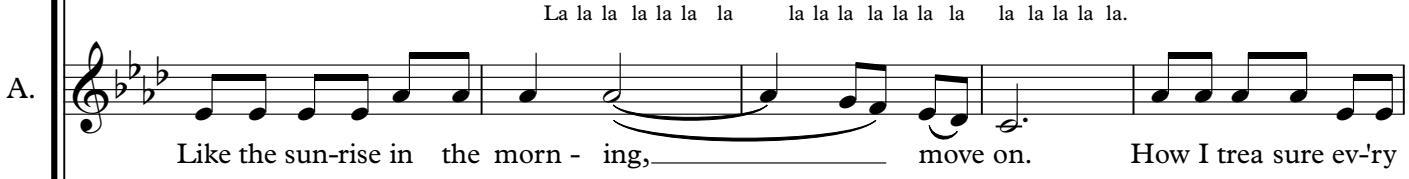
T. 

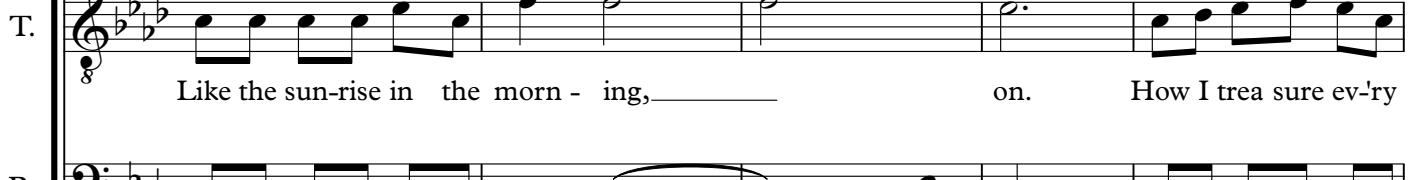
B. 

**L**

103

S. 

A. 

T. 

B. 



S. 119 la la la— la la la— la la la la la.

A. aah.

T. aah.

B. aah.