

Knowing me, knowing you
ABBA



THE EVERGREENS

KOOR VOOR OVERDAG

Arrangement: R. D. Weverling



Knowing me, knowing you

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A **B**

Partij 1

Partij 2

Partij 3

No more, laugh - ter.

care - free laugh - ter.

8

1

2

3

Si - lence af - ter. Walk -

e - ver af - ter. Walk -

Walk -

13

1
- ing through an emp - ty house, _____ tears in my eyes. _____

2
- ing through an emp - ty house, _____ tears in my eyes. _____

3
- ing through an emp - ty house, _____ tears in my eyes. _____

17

1
Oo _____ this is good - bye. _____

2
Here is where the sto - ry ends, _____ this is good - bye. _____

3
Oo _____ this is good - bye. _____

20

C

1
Know - ing me, know - ing you. There is noth - ing we can do,

2
Know - ing me, know - ing you. There is noth - ing we can do,

3
_____ Know - ing me, know - ing you. A - ha _____

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23

1
— know-ing me, know-ing you, We just have to face it this time

2
— know-ing me, know-ing you, We just have to face it this time

3
know-ing me, know-ing you, A - ha

26

1
— we're through.

2
— we're through.

3
This time we're through, this time we're through, this time we're through, we're

28

1
Break-ing up is ne-ver ea-sy I know, but I have to

2
Break-ing up is ne-ver ea-sy I know, but I have to

3
real-ly through. ea-sy I know, I have to go, this time I

D

31

1 go, Know-ing me, know-ing you, it's the best I can do.

2 go, Know-ing me, know-ing you, it's the best I can do.

3 have to go, this time I know. it's the best I can do.

E

35

1 Mem - 'ries, good days,

2 Mem - 'ries, good days, bad days.

3 Mem - 'ries, good days, bad days.

46

1 They'll be with me

2 They'll be with me al - ways.

3 They'll be with me al - ways.

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50

1
In these old fa - mi - liar rooms, _____ chil - dren would play. _____

2
In these old fa - mi - liar rooms, _____ chil - dren would play. _____

3
8
In these old fa - mi - liar rooms, _____ chil - dren would play. _____

54

1
Oo _____ noth - ing to say. _____

2
Now there's on - ly emp - ti - ness, _____ noth - ing to say. _____

3
8
Oo _____ noth - ing to say. _____

F

57

1
_____ Know - ing me, know - ing you. There is noth - ing we can do,

2
_____ Know - ing me, know - ing you. There is noth - ing we can do,

3
8
_____ Know - ing me, know - ing you. A - ha _____

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60

1 — know-ing me, know-ing you, We just have to face it this time

2 — know-ing me, know-ing you, We just have to face it this time

3 know-ing me, know-ing you, A - ha

Detailed description: This block contains the first system of music, measures 60 to 62. It features three staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The key signature has two sharps (F# and C#). The music is in 4/4 time. Measure 60 starts with a treble clef and a key signature of two sharps. The lyrics are: '1 — know-ing me, know-ing you, We just have to face it this time' and '2 — know-ing me, know-ing you, We just have to face it this time'. The piano part in measure 60 has a bass clef and a '8' below it. The lyrics for the piano part are: '3 know-ing me, know-ing you, A - ha'.

63

1 — we're through.

2 — we're through.

3 This time we're through, this time we're through, this time we're through, we're

Detailed description: This block contains the second system of music, measures 63 to 64. It features three staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The key signature has two sharps (F# and C#). The music is in 4/4 time. Measure 63 starts with a treble clef and a key signature of two sharps. The lyrics are: '1 — we're through.' and '2 — we're through.'. The piano part in measure 63 has a bass clef and a '8' below it. The lyrics for the piano part are: '3 This time we're through, this time we're through, this time we're through, we're'.

65

1 Break-ing up is ne-ver ea-sy I know, but I have to

2 Break-ing up is ne-ver ea-sy I know, but I have to

3 real-ly through. ea-sy I know, I have to go, this time I

Detailed description: This block contains the third system of music, measures 65 to 67. It features three staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The key signature has two sharps (F# and C#). The music is in 4/4 time. Measure 65 starts with a treble clef and a key signature of two sharps. The lyrics are: '1 Break-ing up is ne-ver ea-sy I know, but I have to' and '2 Break-ing up is ne-ver ea-sy I know, but I have to'. The piano part in measure 65 has a bass clef and a '8' below it. The lyrics for the piano part are: '3 real-ly through. ea-sy I know, I have to go, this time I'. There are triplets marked with a '3' and a bracket over the notes in measures 65 and 66.

G

68

1 go, Know-ing me, know-ing you, it's the best I can do.

2 go, Know-ing me, know-ing you, it's the best I can do.

3 have to go, this time I know. it's the best I can do.

H

72

1 Know-ing me, know-ing

2 Know-ing me, know-ing

3 Know-ing me, know-ing

I

1 you. There is noth-ing we can do, know-ing me, know-ing you,

2 you. There is noth-ing we can do, know-ing me, know-ing you,

3 you. A - ha know-ing me, know-ing you, A - ha

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87

1 We just have to face it this time — we're

2 We just have to face it this time — we're

3 This time we're through, this time we're

89

1 through. Break-ing up is ne-ver ea-sy I know, but I

2 through. Break-ing up is ne-ver ea-sy I know, but I

3 through, this time we're through, we're real-ly through. ea-sy I know,

92

1 have to go, Know-ing me, know-ing you, it's the best

2 have to go, Know-ing me, know-ing you, it's the best

3 I have to go, this time I have to go, this time I know. it's the best

J

95

1

— I can — do.

2

— I can — do.

3

— I can do.

8