

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

**Move On**

# Move On

Arr. Nick Coleman

Benny Andersson, Stig Anderson and Bjorn Ulvaeus

**A** ♩ = 97

SOPRANO

ALTO *mp*  
Ooh ooh

TENOR *mp*  
Ooh ooh

BASS *mp*  
Ooh ooh

11 **B**

S. *Mm* *Mm*

A. *Mm* *Mm*

T. *Mm* ba bah. *Mm*

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

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

*Mm* *Mm*

Ooh.

17 **C**

S. *Mm*

A. *Mm*

T. *Mm* ba bah.

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. *mf* *mf*  
 La la la la la la la la la la la la la la la. La la la la la 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

A. *mf* *mf*  
 La la la la la la la la la la la la la la la. La la la la la la la

o - cean move on. Like a wind that's al-ways blow - ing, life is

T. *mf*  
 o - cean on. Like a wind that's al-ways blow - ing,

B. *mf*  
 o - cean move on. Like a wind that's al-ways blow - ing,

S. 35 *E*  
 la la la la la la la la la la la. La la la la la la la la la la la la la

flow - ing, move on. Like the sun-rise in the morn - ing, life is dawn - ing, move

A. *E*  
 la la la la la la la la la la la. La la la la la la la la la la la la la

flow on. Like the sun-rise in the morn - ing, move

T. *E*  
 flow on. Like the sun-rise in the morn - ing,

B. *E*  
 flow - ing on. Like the sun-rise in the morn - ing, move

S. 40

la la la la la. La la la la la la la la la la la la la la\_

on. How I trea-sure ev-ry mi-nute be-ing part of, be-ing in it, with the

A. la la la la la. La la la la la la la la la la la la la la\_

on. How I trea-sure ev-ry mi-nute be-ing part of, be-ing in it, with the

T. on. How I trea-sure ev-ry mi-nute, part of, in it,

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

**F**

S. 45

1. *mp*

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

A. *mp*

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

T. *p*

urge to on. Mm

B. *p*

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**

67 **2.**

S. *f*  
on. La la la la la la la la la la la la la

A. on. Ooh ooh.

T. on. Ooh ooh.

B. on. Ooh ooh.

75 **I**

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

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

T. *mf*  
Mm

B. *mf*  
Mm

81 **J**

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. 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-ment to be a-live and feel the sun that

T. *Mm*

B. *Mm*

**K**

*f*  
La la la la la la la la la la la la la la la la.

93

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

*f*  
La la la la la la la la la la la la la la la la.

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

La la la la la la la la la la la la la la la la.

S. Like a wind that's al-ways blow - ing, life is flow - ing, move on.

A. Like a wind that's al-ways blow - ing, life is flow on.

T. Like a wind that's al-ways blow - ing, flow on.

B. Like a wind that's al-ways blow - ing, flow - ing on.

**L**

103

La la la la la la la la la la la la la la la la.

S. Like the sun-rise in the morn - ing, life is dawn-ing, move on. How I trea sure ev-ry

A. Like the sun-rise in the morn - ing, move on. How I trea sure ev-ry

T. Like the sun-rise in the morn - ing, on. How I trea sure ev-ry

B. Like the sun-rise in the morn - ing, move on. How I trea sure ev-ry

108

S. *1.2.*  
 La la la la la la la la la la la. — La la la la la la la

A.  
 mi-nute be-ing part of, be-ing in it, with the urge to move on. —

T.  
 mi-nute, part of, in it, urge to on. —

B.  
 mi-nute, part of, in it, urge to move on. —

**M**

113

S. *3.*  
 la la la la la la la a — Aah. — La la

A.  
 — Move on. — Aah

T.  
 — Move on. — Aah

B.  
 — Move on. — Aah

119 la la la\_ la la la la\_ la la la la la la la la.

S. aah.

A. aah.

T. aah.

B. aah.

Detailed description: This is a page of a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The Soprano part begins with the lyrics 'la la la\_ la la la la\_ la la la la la la la la.' and is followed by a long, sustained 'aah.' note. The Alto, Tenor, and Bass parts each have a corresponding 'aah.' note. The score is written on five staves, with the Soprano and Alto parts on two staves each, and the Tenor and Bass parts on one staff each. The Soprano staff has a treble clef, and the Bass staff has a bass clef. The Alto and Tenor staves have treble clefs. The music features a mix of eighth and quarter notes, with a prominent melodic line in the Soprano part.