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Angeleyes
Words & Music by Benny Andersson & Bjorn Ulvaeus

Recorded in 1978 (its first title, wisely abandoned, was 'Katakusom'). 'Angeleyes' was originally released as a double A-side along with 'Voulez-Vous', which received the most radio plays.

Hints & Tips: Play this song with an easy, relaxed feel. Notice that the opening eight bars are repeated. Play the bass line regularly and smooth.

Medium disco  \( \text{\textit{j}} = 126 \)

Look into his angel-eyes, one look and you're

hypnotised, he'll take your heart and you must

pay the price. Look into his angel-eyes,

one look and you're hypnotised, he'll take your heart

C

and you must pay the price.

Look into his

C

angel-eyes, you'll think you're in paradise,

G/B

and one day you'll find out he wears a disguise.

C

Don't look too deep into those

G

rit.

Dm7/F

angel-eyes, oh, no, no, no, no.
Chiquitita

Words & Music by Benny Andersson & Bjorn Ulvaeus

Abba’s second Latin-flavoured hit (after ‘Fernando’) was chosen as a single release from the Voulez-Vous album instead of ‘If It Wasn’t For The Nights’. Its reward was to become Abba’s fifth consecutive No.1 in Ireland.

Hints & Tips: Most of this piece has four counts to the bar – but some bars are made up of five counts and need special care. Don’t miss the rit. (slow down) at the end of the piece.

Smoothly and steadily \( \frac{1}{4} = 84 \)

\[
\text{G} \quad \text{C/G} \quad \text{G} \\
\text{Chi-qui-ti-ta, tell me what’s wrong, you’re en-chained by} \\
\text{D} \quad \text{C} \quad \text{D} \quad \text{Am/D} \\
\text{your own sor-row, in your eyes there is no hope.} \\
\text{G} \quad \text{C/G} \\
\text{to-mor-row.} \\
\text{G} \quad \text{Bm} \quad \text{D} \quad \text{C} \\
\text{How I hate to see you like this, there is no way you can deny it.} \\
\text{D} \quad \text{Am/D} \quad \text{G} \quad \text{C/G} \quad \text{G} \\
\text{see that you’re, oh so sad, so qui-et.} \\
\text{Chi-qui-ti-ta, you and I.}
\]

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C

know how the heartaches come and they go and the scars they're leavin'.

D C D Am/D G

You'll be dancing once again and the pain will end, you will have no time for grievin'.

C

Chi-qui-ti-ta, you and I cry but the sun is still in the sky and

G

shinin' above you, let me hear you sing once more like you did be-

D Am/D G

-fore, sing a new song, Chi-qui-ti-ta,

D C D Am/D G

more like you did before, sing a new song, Chi-qui-ti-ta.
Dancing Queen

Words & Music by Benny Andersson & Bjorn Ulvaeus & Stig Anderson

The ultimate disco song that finally made Abba big in the United States, was originally called ‘Boogaloo’. It was No.1 Stateside and almost everywhere else in 1976. The drum part was inspired by George McCrae’s 1974 disco hit ‘Rock Your Baby’.

Hints & Tips: Take care with the rhythm of the melody. Say the words as you play, to help you, and practise slowly. Listening to the original recording may also help.

Strong rock $\frac{3}{4} = 120$

\begin{align*}
\text{Gm} & \quad \text{F} \quad \text{Bb/F} \quad \text{F} \quad \text{Bb/F} \quad \text{F} \\
\text{Oh, where they play... the right music, getting in... the swing, you come to } & \\
\text{look for a king... } & \\
\text{Anybody could be that guy...} & \\
\text{night is young... and the music’s high,} & \\
\text{with a bit of rock music} & \\
\text{ev’rything’s fine. You’re in the mood for a dance...} & \\
\end{align*}
and when you get the chance, you are the dancing queen,

young and sweet, only seventeen.

Dancing queen,

feel the beat from the tambourine.

You can dance, you can jive,

having the time of your life.

Oh, see that girl,

watch that scene, dig in the dancing queen.
The Day Before You Came
Words & Music by Benny Andersson & Bjorn Ulvaeus

Abba's melancholy farewell masterpiece is unlike anything else they ever did. Except for a snare drum overdub, the backing track had nothing but Benny Andersson's synthesiser and a drum machine. The lyric, a bleak diary chronicling a half-lived suburban life, was the best Abba ever wrote.

Hints & Tips: This song includes several changes of time – count carefully so that you get them right. Also, take care with the fingering of the first two notes of the melody.

Steady $\frac{3}{4} = 108$

I must have left my house at eight because I always do. My train, I'm certain, left the station just when it was due.

must have read the morning paper, going into town

and having gotten through the editorial, no doubt I must have
I must have made my desk
around a quarter after nine
letters to be read and heaps of papers waiting to be signed.
I must have gone to lunch at half past twelve or so, the usual place, the usual bunch.
And still on top of this I'm pretty sure it must have rained the day before you came.
Does Your Mother Know
Words & Music by Benny Andersson & Bjorn Ulvaeus

Originally a boogie rock number called ‘I Can Do It’, the first recorded version opened with a 30-second instrumental intro that was cut from the released track. After a number of other studio tweaks it triumphed as a thumping disco hit.

Hints & Tips: Don’t miss the 2/4 bar near the beginning. To make this song even easier to learn, first practise it without the ties – that is, playing the tied notes.

Medium rock

G

You’re so hot teasing me so you’re blue,

C G/B Am G D

but I can’t take a chance on a chick like you

G

it’s something I couldn’t do.

C C\sus4 C C\sus4

Well, I could dance with you, honey, if you think it’s funny, does

_your mother know that you're out?_ And I could chat with you, baby, flirt._

_a little, maybe, does your mother know that you're out?_ Take it easy (take it easy), better slow down, girl, that's no way to go_ (does your

_mother know?)_ Take it easy (take it easy) try to cool it, girl, play it

_nice and slow_ (does your mother know?) Well, I could mother know?)_
Gimme! Gimme! Gimme!
(A Man After Midnight)

Words & Music by Benny Andersson & Bjorn Ulvaeus

A durable Abba number which has been employed as a UK TV comedy theme song in addition to its first success as a 1979 chart hit in many European territories.

**Hints & Tips:** Always play 'half past twelve' and 'autumn winds' loudly, and then allow the repeated Gs in the bass to give the song its heavy beat feel.

Heavy beat  $\downarrow = 126$

```
Dm
Half past twelve and I'm watch-in' the late show in my flat all alone, how I

G
hate to spend the evening on my own. Autumn winds blow-in'

G
outside my window as I look around the room, and it
```

makes me so depressed to see the gloom.

There's not a soul out there,

no-one to hear my prayer.

Gimme! Gimme! Gimme! A man after midnight, won't

some-body help me chase the shadows away.

Gimme! Gimme! Gimme! A man

after midnight, take me through the darkness to the break of the day.
Head Over Heels
Words & Music by Benny Andersson & Bjorn Ulvaeus

This 1981 Abba song dates from the days when their star was starting to fade a little. Even so, it revealed no decline in quality although it remains one of their less memorable single releases.

Hints & Tips: Watch the fingerings in the right hand of this piece – you will need to practise this slowly. In the left hand take care with the notes C and C#, which often use the same finger.

Driving beat \( \frac{4}{4} = 126 \)

\[
\begin{array}{c}
A^7 \\
I \text{ have a very good friend,}_5 \\
\text{the kind of girl who likes to}_5 \\
\end{array}
\]

\[
\begin{array}{c}
Dm \\
\text{follow a trend.}_5 \\
\text{She has a personal style.}_5 \\
\end{array}
\]

\[
\begin{array}{c}
Dm \\
\text{some people like it, others tend to go wild!}_5 \\
\text{You hear her}_5 \\
\end{array}
\]

\[
\begin{array}{c}
C^7 \\
\text{voice every where}_3 \\
\text{taking the chair,}_3 \\
\end{array}
\]

\[
\begin{array}{c}
Dm \\
\text{she’s a leading}_2 \\
\end{array}
\]

Lady, and with no trace of hesitation she keeps going. Head over heels,

breaking her way, pushing through unknown jungles every day. She's a girl with a taste for the world!

Head over heels, setting the pace,

running the gauntlet in a whirl of lace. She's extreme,

if you know what I mean.
I Do, I Do, I Do, I Do, I Do

Words & Music by Benny Andersson & Bjorn Ulvaeus & Stig Anderson

The soaring close harmony saxophone riffs on this record recall the 1950s instrumentals of American bandleader Billy Vaughn as well as the closer-to-home sound of European Schlager music. An all-time Abba classic.

Hints & Tips: Play each group of two quavers in triplet rhythm – that is, make the first note twice as long as the second. This will give the piece a ‘rolling’ or ‘swing’ feel.

Relaxed feel \( \frac{1}{4} = 84 \quad \frac{\text{quarter note}}{\text{quarter note}} \)

\[ \begin{align*}
\text{C} & \quad \text{Csus4} & \quad \text{C} & \quad \text{A7} \\
\text{Dm} & \quad \text{G} & \quad \text{C} & \quad \text{Csus4} & \quad \text{C} & \quad \text{A7}
\end{align*} \]

\[ \begin{align*}
\text{Love me or leave me, make your choice but believe...} \\
\text{me, I love you, I do, I do, I do, I do, I do.} \\
\text{I can’t conceal it, don’t you see, can’t you feel...} \\
\text{it, don’t you too? I do, I do, I do, I do, I do, I}
\end{align*} \]

Oh, I've been dreamin' through my lonely past,
now I just made it I found you at last.
So come on now let's try it, I love you can't deny it 'cos it's true,
do, I do, I do, I do.
I Have A Dream

Words & Music by Benny Andersson & Bjorn Ulvaeus

A famous Abba anthem and one of their prettiest melodies, this song was probably written with the sole intention of creating a song which local children's choirs could join in with onstage.

Hints & Tips: Play the quavers in the left hand of this piece regularly and smoothly, following the fingering carefully. Don’t miss the many dotted notes in the right hand.

Slow ballad style $\frac{d}{4} = 116$

I have a dream, a song to

sing, to help me cope

with anything. If you see the

wonder of a fairy tale,
you can take the future even if you fail.
I believe in angels,
something good in everything I see, I believe in angels when I know the time is right for me. I'll cross the stream, I have a dream.
Knowing Me, Knowing You

Words & Music by Benny Andersson & Bjorn Ulvaeus & Stig Anderson

Another Abba number that later became associated with a UK comedy show, ‘Knowing Me, Knowing You’ was the group’s sixth consecutive No.1 hit in Germany and remains one of their best songs.

Hints & Tips: Notice that both hands play the same music at the beginning of this song. There’s also a 2/4 bar to watch out for, and a fade at the end of the song.

Steady pace \( \downarrow = 108 \)

No, more, care, free, ever, laugh, ter, ever, af, ter,

Walking through an empty house, tears in my eyes,

This is where the story ends, this is good-bye,

Knowing me, knowing you,

there is nothing we can do... Knowing me, knowing you,
we just have to face it, this time we're through.

Break-in' up is never easy I know, but I have to go.

Knowing me, knowing you, it's the best I can do.

Knowing me, knowing

Repeat ad lib to fade.
Lay All Your Love On Me
Words & Music by Benny Andersson & Bjorn Ulvaeus

Released as a 12-inch single and backed with 'On And On And On', this song came out in 1981 and was aimed squarely at the dance circuit.

Hints & Tips: The left hand of this piece uses repeated crotchets almost throughout. Use these regular beats to help you play the right hand rhythms.

With movement $J = 132$

Dm

I wasn't jealous before we met, now ev'ry woman I see is a potential threat,

C

and I'm possessive, it isn't nice, you've heard me saying that smoking was my only vice. But
now it isn't true,

now ev'rything is new,

and all I've learned has over turned,

beg of you:

Don't go wast-ing your em-o-tion,

Lay all your love on me.
Mamma Mia

Words & Music by Benny Andersson & Bjorn Ulvaeus & Stig Anderson

The song that two decades later lent its name to the international smash Abba musical first came out in 1975. Anyone wanting to know what makes a great pop song need only listen to this sublime demonstration of how it is done.

Hints & Tips: Give extra practice time to the left hand chords in this piece. Practise them first by playing the bass note only, but be sure to use the correct finger. If you’d prefer, you can omit the upper notes of these chords.

Moderate steady four

D

G C/G G

Mam-ma mi-a

here I go a-gain, my, my, how...

D

can I res-is-t you?

Mam-ma mi-a,

does it show a-gain,

G C/G G

D

my, my,

just how much I’ve missed you?

Yes, I’ve been

A/C#

Bm

F#m/A

broken heart-ed,

blue since the day we part-ed

why, why did I ever let you go?  Mam-ma mi-a

now I really know, my, my, I could never let you go.

Look at me now, will I ever learn? I don't know how.

but I suddenly lose control, there's a fire within.

my soul. Just one look and I can hear a bell ring.

one more look and I forget everything, oh, oh

D.C. al Fine
Money, Money, Money

Words & Music by Benny Andersson & Bjorn Ulvaeus

Abba's fifth consecutive No.1 in Australia was another example of the ability of Andersson and Ulvaeus to hijack simple English phrases and turn them into hook-line chants with ridiculously catchy tunes.

Hints & Tips: The first four bars of this piece are repeated as the next four bars. In every piece of music you play, always look to see if there are any bars that repeat – this will save you practice time!

Steady four-time beat \( \frac{4}{4} = 126 \)

\[\text{Am} \quad B^7 \quad E^7\]

Money, money, money, must be funny in a rich man's world...

\[\text{Am} \quad B^7\]

Money, money, money, always sunny

\[E^7 \quad \text{Am} \quad \text{Dm}\]

in a rich man's world. A-ha, a-ha...

\[E^7 \quad A^7 \quad \text{Dm} \quad F^7 \quad E\]

All the things I could do if I had a little money, it's a rich man's world.

\[\text{Am} \quad \text{Dm} \quad E^7(\#5) \quad \text{Am}\]


Fernando

Words & Music by Benny Andersson & Bjorn Ulvaeus & Stig Anderson

With an English vocal overdub it became a 1976 hit under its more familiar title.

Hints & Tips: Play the minim-crotchet rhythm in the left hand of this song strongly, to
give the music a bouncy dance feel.

Moderately, with a beat \( J = 120 \)

\[
\begin{align*}
\text{There was something in the air that night, the stars were bright, } & \text{Fernando.} \\
\text{They were shining there for you and me, } & \text{for liberty, } \text{Fernando. Though we} \\
& \text{never thought that we could lose, there’s no regret. } \\
& \text{If I had to do the same again, I would my friend, } \text{Fernando.} \\
& \text{If I had to do the same again, I would my friend, } \text{Fernando.}
\end{align*}
\]

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This song takes us back to *ABBA: The Album* for which it was the very first track to be recorded back in 1977. As a single it subsequently made number one in both the UK and Ireland.

**Hints & Tips:** Give extra practice time to the bass part of this piece – especially the fingering in the opening eight bars. Don’t miss the dotted notes in the melody.
What's the name of the game? Can you feel it one way.

Tell me please 'cause I have to know, I'm a bashful child beginning to grow.

What's the name of the game?
One Of Us
Words & Music by Benny Andersson & Bjorn Ulvaeus

Originally called 'Mi Amore', this wistful little song of regret dropped a broad hint to ABBA-watchers that by 1981 all was not well with their heroes' interpersonal relationships. Despite this it became the group's 13th No.1 hit in Ireland.

Hints & Tips: Take special care with the rhythms and time changes in this song. This piece will benefit from being played softly and legato (smoothly).

Slow ballad \( \frac{j}{4} = 84 \)

\begin{align*}
G & \quad Bm & \quad Em^7 & \quad C \\
G & \quad Bm & \quad C & \quad Dsus^4 & \quad D & \quad G \\
Bm & \quad C & \quad Dsus^4 & \quad D & \quad G \\
Bm & \quad Em^7 & \quad Em/D & \quad C & \quad Bm \\
Bm & \quad Em^7 & \quad Em/D & \quad C & \quad Bm \\
Bm & \quad Em^7 & \quad Em/D & \quad C & \quad Bm \\
Bm & \quad Em^7 & \quad Em/D & \quad C & \quad Bm \\
Bm & \quad Em^7 & \quad Em/D & \quad C & \quad Bm \\
Bm & \quad Em^7 & \quad Em/D & \quad C & \quad Bm \\
Bm & \quad Em^7 & \quad Em/D & \quad C & \quad Bm \\
Bm & \quad Em^7 & \quad Em/D & \quad C & \quad Bm \\
Bm & \quad Em^7 & \quad Em/D & \quad C & \quad Bm \\
\end{align*}

They passed me by, all of those great romances. You were, I felt, robbing me of my rightful chances. My picture's clear, everything seemed so easy and so I dealt you the blow, one of us had to go. Now it's different, I want you to know. One of us is

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32
cryin', one of us is lyin' in her lonely bed.

Star-ing at the ceiling, wishing she was some-where else in-

stead. One of us is lone-ly, one of us is

only wait-ing for a call. Sorry for her-

self, feel-ing

stupid, feel-ing small, wishing she had nev-er left at all. Nev-er left at all.
Ring Ring

Words & Music by Benny Andersson & Bjorn Ulvaeus, Stig Anderson, Neil Sedaka & Phil Cody

Along with 'Mamma Mia' and 'S.O.S.' this is one of the greatest Abba pop songs. The recording predated their Eurovision breakthrough – it was rejected by the Eurovision panel in 1973 and flopped upon its UK release. Influenced by Phil Spector's Wall of Sound and with English lyrics co-written by Neil Sedaka, it became an Abba favourite only belatedly.

Hints & Tips: You can play one hand only at the beginning of this piece, if you'd prefer – and do the same at the end. And always remember to practise slowly.

Bright four  \( \frac{j}{1} = 138 \)

\[ \text{Bb} \]

\[ \text{F7} \]

\[ \text{Bb} \]

\( \text{Ring, ring, why don't you give me a call?} \)

\( \text{Ring, ring, the happiest sound of them all.} \)


34
Ring, ring, I stare at the phone on the wall.

And I sit all alone impatiently, won't you please understand the need in me. So ring, ring,

why don't you give me a call? So

ring, ring, why don't you give me a call?
S.O.S.
Words & Music by Benny Andersson & Bjorn Ulvaeus & Stig Anderson

A major world-wide hit and the follow-up to Eurovision winner ‘Waterloo’, ‘S.O.S.’ was an instant Abba classic that welded another internationally recognisable slogan to a relentlessly catchy melody.

Hints & Tips: Follow the fingering carefully in the left hand, so as not to miss the wide stretches between the fingers. Notice that most phrases in the melody begin on the ‘off-beat’ – count the beats carefully so that you get this right.

Moderate steady four $\frac{4}{4}$ = 126

Dm

C#dim

Dm

Where are those happy days, they seem so hard to find?

I try to reach for you, but you have closed my mind.

F

C

Gm

Whatever happened to our love? I wish I understood,

Dm

C#dim

it used to be so nice, it used to be so good.

Dm  A  Dm  C#dim  Dm  Gm  Dm  A7  F  C  

So when you’re near me dar-

Gm  Bb  F  Bb/F  F  Bb/F  

ling, can’t you hear me, S. O. S.

F  C  Gm  Bb  F  Bb/F  

The love you gave me, noth-
ing else can save me, S. O. S.

F  Bb  D#b  E#b  

When you’re gone, how can I even try to go on?

Though I try how can I carry on?

F  

1.  

When you’re gone,

2.  

When you’re gone,
Summer Night City
Words & Music by Benny Andersson & Bjorn Ulvaeus

Originally intended for inclusion on the Voulez-Vous album, ‘Summer Night City’ was dropped and then edited down for release as the A-side of a single that reached No.1 in Sweden.

Hints & Tips: The bass of this piece repeats the same rhythm almost throughout. Keep these notes regular and rhythmic, to give the music a bouncy feel. Take care with the rhythm of the last two bars.

Strang beat \( \dot{\text{j}} = 144 \)

\[ \text{Gm} \quad \text{E}^b/G \quad \text{F} \]

When the night comes with the action I just know it’s

time to go, can’t resist the strange attraction

from that giant dynamo. Lots to take and

lots to give, time to breathe and time to live.

Super Trouper
Words & Music by Benny Andersson & Bjorn Ulvaeus

Abba's last British No.1 has the distinction of being the only song containing the word 'Glasgow' ever to top the UK charts. Another thumping anthem with a percussive lyric, it still has 'hit' written all over it.

Hints & Tips: Notice that the two halves of this piece are very similar. Always count a regular beat when you play music – this will help you play the correct rhythms.

Not fast \( \frac{\text{d}}{\text{b}} = 126 \)

To-night the Super Trouper lights are gonna find me,

shining like the sun, smiling, having fun,

feeling like a number one. To-night the Super Trouper

beams are gonna find me but I won't feel blue like I always do,

'cause somewhere in the crowd there's you.
Take A Chance On Me
Words & Music by Benny Andersson & Bjorn Ulvaeus

With its pounding off-beat and stuttering backing vocal, 'Take A Chance On Me' (1977) harks back to the urgency of the first Abba hits and was a big success in the United States. It was originally entitled 'Billy Boy' and the hit version came out of the second recording session attempt to cut it.

Hints & Tips: It is essential to 'count the beat' (four counts each bar) when you play this piece. Fit the rhythms of the right hand around the beat, as you play.

Moderate steady four \( J = 120 \)

If you change your mind, I'm the first in line, honey I'm still free...

_ take a chance on me, _ if you need me let me know, gonna be around_

if you got no place to go when you're feeling down...

If you're all alone when the pretty birds have flown, honey I'm still free...

take a chance on me, gonna do my very best and it ain't no lie,
if you put me to the test, if you let me try, take a chance on me,
We can go dancing, we can go walking, as long as we're together.
Listen to some music, maybe just talking you'd get to know me better.

D.C. al Fine
Thank You For The Music
Words & Music by Benny Andersson & Bjorn Ulvaeus

Andersson and Ulvaeus were already harbouring ambitions to write a musical long before Chess. This song, with its protracted solo vocal introduction, came from their 'mini-musical' The Girl With The Golden Hair.

Hints & Tips: Try and add a swing to the chorus ('Thank You For The Music...') of this song. Be sure to take extra care with the many accidentals in the piece.

Steady \( \frac{d}{||} = 100 \)

\[
\begin{align*}
D & \quad F_{dim}^7 & \quad Em^{11} & \quad A^7 & \quad D \\
\text{I'm nothing special, in fact I'm a bit of a bore...} & \\
\text{if I tell a joke, you've probably heard it before...} & \\
\text{But I have a talent, a wonderful thing... 'cause} & \\
\text{ev'ryone listens when I start to sing... I'm so grateful and proud... all I want...}
\end{align*}
\]
Em    Em/D    A7    D
is to sing it out loud. So I say thank you for the music the songs I'm singing,

Bm    Bm/A    E/G#    A7sus4 A7    D    Em    F#    Bm
thanks for all the joy I'm bringing. Who can live without it? I ask in all honesty

G    Gm
What would life be without a song or dance, what are we? So I say

Em    D/F#    G    Asus4 A7
thank you for the music, for giving it to me.

D    D/C    B7    Em    D/F#    G    Asus4 A/D A7
So I say thank you for the music, for giving it to me.
Waterloo

Words & Music by Benny Andersson & Bjorn Ulvaeus & Stig Anderson

The legendary breakout song with which four weirdly-dressed Swedes won The Eurovision Song Contest in Brighton, England in 1974. One critic said the hook line of ‘Waterloo’ stayed with you like a kick in the knee, but everyone else knew the song marked the start of something special.

Hints & Tips: Play the chorus of this song with a bright strong beat, taking care with the mixtures of dotted and non-dotted notes, which appear in both hands.

Bright $\downarrow = 138$

$\text{D}$ $\text{Esus}^4$/D $\text{E/D}$

My, my, at Waterloo Napoleon

$\text{A/C#}$ $\text{G/B}$ $\text{A}$ $\text{D}$

- leon did surrender, oh yeah, and I

$\text{Esus}^4$/D $\text{E/D}$ $\text{A/C#}$ $\text{G/B}$ $\text{A}$

- have met my destiny in quite a similar way

$\text{Bm}$

- The history book on the shelf is al

A   A/G   A/F#   A/E
- ways re- peat- ing it- self.

D    G
Wat- er- loo  I was de- feat- ed, you won the war.

A
Wat- er- loo  prom- ise to love you for

Dsus4  D    A    D
ev- er- more.

D
Wat- er- loo,

G
could - n’t es- cape if I wanted to.

A    D
Wat- er- loo, knowing my fate is to be with you.

45
The Winner Takes It All
Words & Music by Benny Andersson & Bjorn Ulvaeus

Starting out with the title 'The Story Of My Life', this 1980 Abba song made No.1 in the UK and also reached the US Top Ten.

Hints & Tips: In the second part of the song, read the note names before the fingerings, in order not to be caught out by the wide stretches between the fingers.

Steady driving beat $\frac{2}{4} = 120$

\begin{align*}
&|G| & \text{I don't wanna talk} & \text{about things we've} \\
&|D/F\#| & \text{arms} & \text{thinking I be-} \\
&|Am/E| & \text{gone through,} & \text{though it's hurting me,} \\
& & \text{-longed there,} & \text{I figured it made sense,} \\
&|D| & \text{now it's history.} & \text{I've played all my} \\
& & \text{building me a} & \text{building me a} \\
&|G| & \text{cards} & \text{and that's what you've} \\
& & \text{home,} & \text{thinking I'd be} \\
&|D/F\#| & \text{and that's what you've} & \text{done too,} \\
& & \text{strong there,} & \text{and I've done too,} \\
&|Am/E| & \text{nothing more to say,} & \text{no more ace to} \\
& & \text{but I was a fool,} & \text{playing by the}\end{align*}


46
D7

play.

rules.

G

The winner takes it all,

B7/D#

Em

E7/G#

the loser standing small

beside the victor

Am

D7

that’s her destiny.

[1.

I was in your

2.

The winner takes it all,

B7/D#

Em

E7/G#

the loser has to fall,

it’s simple and it’s

plain,

why should I complain.
Voulez-Vous
Words & Music by Benny Andersson & Bjorn Ulvaeus

Unusually, this memorable Abba hit was partly recorded in the United States, at Criteria Studios in Miami. The song had been written in the Bahamas and the group decided to record the backing track in nearby Florida with members of the disco group Foxy making a contribution.

Hints & Tips: This piece calls for a disco feel. Playing the bass notes (especially the accented notes) strongly, will help you to achieve this. Count the beat carefully, so as not to miss the rests at the beginning of some bars in the melody.

Disco beat $d = 126$

Voul-ez vous, take it now or leave it, now is all we get,
noth-ing prom-ised no reg-rets. Voul-ez vous,
ain't no big dec-is-ion, you know what to do, la ques-tion c'est voulez vous.