



REALLY EASY PIANO

ABBA

25 GREAT HITS



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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 ♩ = 126

C

Look in - to his an - gel - eyes, one look___ and you're

Detailed description: This system shows the first three measures of the song. The treble clef has a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The second measure has a quarter note G4, quarter note A4, quarter note B4, and a quarter rest. The third measure has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The bass clef has a quarter rest in the first measure, followed by a quarter note G2, quarter note A2, quarter note B2, and quarter note C3 in the second and third measures. A '2' above the first measure indicates a second ending.

G/B C

hyp - not - ised, he'll___ take___ your heart___ and you must

Detailed description: This system shows the next three measures. The treble clef has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The second measure has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The third measure has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The bass clef has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3 in the first measure, and a quarter note G2, quarter note A2, quarter note B2, and quarter note C3 in the second and third measures. A '3' above the third measure indicates a triplet.

Dm7/F G G7 C

pay the price. Look in - to his an - gel - eyes,

Detailed description: This system shows the next three measures. The treble clef has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The second measure has a quarter rest, quarter rest, quarter rest, and quarter rest. The third measure has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The bass clef has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3 in the first measure, and a quarter note G2, quarter note A2, quarter note B2, and quarter note C3 in the second and third measures. A '2' above the third measure indicates a second ending.

G/B

one look___ and you're hyp - not - ised, he'll___ take___ your heart___

Detailed description: This system shows the final three measures. The treble clef has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The second measure has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The third measure has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The bass clef has a quarter note G2, quarter note A2, quarter note B2, and quarter note C3 in the first measure, and a quarter note G2, quarter note A2, quarter note B2, and quarter note C3 in the second and third measures.

C Dm⁷/F G G⁷

and you must pay the price. Look in - to his

C G/B

an - gel - eyes, you'll think you're in par - a - dise,

C F

and one day you'll find out he wears a dis - guise.

C G C

Don't look too deep in - to those

Dm⁷/F C rit.

an - gel - 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 ♩ = 84

Chi-qui-ta, tell me what's wrong, you're en-chained by
your own sor-row, in your eyes there is no hope
to-mor-row. How I hate to see you like this,
there is no way you can deny it, I can
see that you're, oh so sad, so quiet. Chi-qui-ta, you and I

C G

know how the heart-aches come and they go and the scars they're leav-in'...

D C D Am/D G

You'll be danc-ing once a-gain and the pain will end, you will have no time for griev-in'...

C

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

G D C

shin - in' a-bove you, let me hear you sing once more like you did be -

D Am/D G rit.

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

D C D Am/D G

more like you did be - fore, 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 ♩ = 120

Fri-day night_ and the lights are low, look-ing out_ for a place to go

Oh, where they play_ the right mus- ic, get-ting in_ the swing, you come to

look for a king. An - y - bod - y could be that guy,

night is young_ and the mus-ic's high,

with a bit_ of rock mus- ic ev - 'ry- thing_ is fine. You're in the mood for a dance_

F Gm Cm⁹ F⁷

and when_ you get the_ chance, you are_ the

B^b E^b B^b

danc - ing_ queen, young and_ sweet, on - ly sev - en - teen._

E^b B^b E^b

Danc - ing_ queen, feel the_ beat_ from the

B^b F/A E^b/G B^b/F F D⁷/F[#]

tam - bour - ine. You can dance, you can jive,

Gm Gm/F C⁷/E^b E^b

hav - ing_ the time of_ your life. Oh, see that_ girl,

Cm⁷ F⁷ B^b E^b/B^b

watch that_ scene, dig in the danc - ing_ queen.

1. 2.

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 ♩ = 108

1 4 Dm B^b

I must have left my house at eight be - cause I al - ways

A A⁷

do. My train, I'm cert - ain, left the sta - tion

Dm

just when it was due. I

C

must have read the morn - ing pap - er, go - ing in - to town

1 2 2

and hav - ing got - ten through the ed - it - or - i - al, no doubt I must have

F

frowned. I must have made my desk

C7

a - round a quar - ter af - ter nine with

F

let - ters to be read and heaps of pap - ers wait - ing to be signed.

B^b F/A

I must have gone to lunch at half past twelve or so, the us - ual

Gm

place, the us - ual bunch. And still on top of this I'm pret - ty

E A Dm

sure it must have rained the day be - fore 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

The musical score is written for piano in G major and 4/4 time. It consists of four systems of music. The first system covers the first three measures, with lyrics 'You're so hot... teas - ing me... so you're blue,'. The second system covers measures 4-6, with lyrics '... but I can't take a chance on a chick like you'. The third system covers measures 7-8, with lyrics 'it's some-thing I could-n't do.' and a first ending bracket. The fourth system covers measures 9-11, with lyrics 'Well, I could dance with you, hon - ey, if you think it's fun - ny, does'. Chord symbols are placed above the treble clef staff. Fingerings (1-5) are indicated for the right hand in the first system. A 2/4 time signature change is shown at the beginning of the first system.

G
2
You're so hot... teas - ing me... so you're blue, -
5 1
- C G/B Am G D
- but I can't take a chance on a chick like you -
2
G 1. 1.
it's some-thing I could-n't do.
1
2. 2. C Csus⁴ C Csus⁴
Well, I could dance with you, hon - ey, if you think it's fun - ny, does -

C G C Csus⁴

— your moth - er know that you're out? — And I could chat with you, ba - by, flirt —

C Csus⁴ C G

— a lit - tle, may - be, does — your moth - er know that you're out? — Take it

G C/G Cm/G G Cm/G

ea - sy (take it ea - sy), bet - ter slow down, girl, — that's no way to go — (does your

G Cm/G G C/G Cm/G

moth - er know?) — Take it ea - sy (take it ea - sy) try to cool it, girl, — play it

1. G Cm/G G 2. G

nice and slow — (does your moth - er know?) — Well, I could moth - er 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 ♩ = 126

Dm G

Half past twelve and I'm watch-in' the late_ show in my flat all a-lone,_ how I

Dm

hate to spend the eve - ning on my own. Aut - umn winds blow-in'

G

out - side my win - dow as I look a - round the room,_ and it

Dm Dm/C Gm⁶/B^b₂

makes me so de-pressed_ to see the gloom. There's not a soul out there,

Gm⁶ Dm/A

no-one to hear my prayer.

A⁷ Dm₁ Gm⁶/B^b C Dm

Gim-me! Gim-me! Gim-me! A man_ af - ter mid - night, won't_

Gm⁶/B^b Dm C_{2 1 4} Dm C Dm₁ Gm⁶/B^b

_ some-bod - y help me chase the shad - ows a - way._ Gim-me! Gim-me! Gim-me! A man_

C Dm Gm⁶/B^b Dm C_{2 1 4} Dm

_ af - ter mid - night, take_ me through the dark-ness 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 fingering 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 ♩ = 126

Musical notation for the first system. The right hand (treble clef) has a melody with chords A7 and Dm. The left hand (bass clef) has a bass line. The lyrics are: "I have a ver - y good friend, _ the kind of girl who likes to".

Musical notation for the second system. The right hand (treble clef) has a melody with chords Dm and A7. The left hand (bass clef) has a bass line. The lyrics are: "fol - low a trend. _ She has a per - son - al style. _".

Musical notation for the third system. The right hand (treble clef) has a melody with chords Dm and A7. The left hand (bass clef) has a bass line. The lyrics are: "some peo - ple like it, oth - ers tend to go wild! _ You hear her".

Musical notation for the fourth system. The right hand (treble clef) has a melody with chords C7, A7, Dm, and Dm/C. The left hand (bass clef) has a bass line. The lyrics are: "voice ev - 'ry - where. _ tak - ing the chair, _ she's a lead - ing".

B^b A Dm

1 2 1 1

la - dy, — and with no trace of hes - i - ta - tion she keeps go - ing. Head ov - er heels, —

C C/B^b Am⁷

— break - ing her way, — push - ing through un - known jun - gles

A⁷ Dm C B^b Asus⁴ A⁷

4 2

ev - 'ry day. — She's a girl — with a taste — for the world! —

Dm C

3

— Head ov - er heels, — set - ting the pace, —

Am⁷ A⁷ Dm

4

— run - ning the gaunt - let in a whirl of lace. — She's ex - treme, —

C B^b Asus⁴ A Dm

2

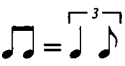
— if you know — what I mean. —

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 ♩ = 84 



C₁ Csus₅⁴ C A⁷

Love me or leave me, make your choice but be - lieve

D_m G C

me, I love you, I do, I do, I do, I do, I do.

G C Csus₅⁴ C A⁷

I can't con - ceal it, don't you see, can't you feel

D_m G C Csus₅⁴ C A⁷

it, don't you too? I do, I do, I do, I do, I

C F C Gm C7

do. Oh, I've been dream - in' through my

F D7

lone - ly past, now I just made it I

Dm7 G C Csus4 C

found you at last. So come on now let's try it, I love

A7 Dm G

you can't de - ny it 'cos it's true, I

C

do, I 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 ♩ = 116

Musical notation for the first system. The right hand (treble clef) has a melody with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The left hand (bass clef) has a bass line with notes F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The lyrics are: I have a dream, a song to

Musical notation for the second system. The right hand (treble clef) has a melody with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The left hand (bass clef) has a bass line with notes F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The lyrics are: sing, to help me cope

Musical notation for the third system. The right hand (treble clef) has a melody with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The left hand (bass clef) has a bass line with notes F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The lyrics are: with an - y - thing. If you see the

Musical notation for the fourth system. The right hand (treble clef) has a melody with notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The left hand (bass clef) has a bass line with notes F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The lyrics are: won - der of a fair - y - tale,

F7

you can take the fut - ure ev - en if you

B^b

F7

fail. I be - lieve in an - gels,

E^b

B^b

some - thing good in ev - 'ry - thing I see, I be - lieve in

F7

E^b

an - gels when I know the time is right for

B^b

F7

rit.
B^b

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 ♩ = 108

D³ Em Em⁷ Bm⁷ F#m⁷

No more care-free laughter,
silence ever after.

Bm Asus⁴ A

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

Asus⁴ A G

This is where the stor-y ends,
this is good-bye.

Bm G A

Know-ing me, know-ing you,

D G A

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

D G A

we just have to face it, this time — we're through.

D F#m G A D G

Break-in' up is nev - er ea - sy I know, but I have to

A D G A to Coda

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

D Bm F#m G A

do.

A Bm A Bm G D.S. al Coda

Know-ing me, know-ing

Coda

D Bm F#m G A

do.

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 ♩ = 132

Dm

Musical notation for the first system, featuring a treble and bass clef. The bass line consists of repeated eighth notes. The treble line has a triplet of eighth notes followed by a quarter note, then a quarter note, and finally a triplet of eighth notes. The lyrics are: "I was - n't jeal - ous be - fore we met, now ev - 'ry wom - an I

C

Musical notation for the second system, featuring a treble and bass clef. The bass line consists of repeated eighth notes. The treble line has a quarter note, a quarter note, a quarter note, and a quarter note. The lyrics are: "see is a pot - en - tial threat,

Dm

Musical notation for the third system, featuring a treble and bass clef. The bass line consists of repeated eighth notes. The treble line has a triplet of eighth notes followed by a quarter note, then a quarter note, and finally a triplet of eighth notes. The lyrics are: "and I'm po - ses - sive, it is - n't nice, you've heard me say - ing that

C

Musical notation for the fourth system, featuring a treble and bass clef. The bass line consists of repeated eighth notes. The treble line has a quarter note, a quarter note, a quarter note, and a quarter note. The lyrics are: "smok - ing was my on - ly vice. But

Dm A⁷

now it is - n't true, _

now ev - 'ry-thing_ is new_

Dm A⁷/E

and all I've learned_ has ov - er - turned, _ I

Dm/F G

beg of you: _

Dm A Dm A Dm A⁷ B^b A

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

Dm C F Gm/B^b C F

Lay all your love on me. _

1. 2. (1)

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

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. Each system includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part features chords and bass notes, with some chords marked with fingerings (1, 2, 3, 4, 5) and slurs. The lyrics are written below the vocal line.

System 1: Chords: D, G, C/G, G. Lyrics: Mam-ma mi - a here I go a - gain, — my, my, how —

System 2: Chord: D. Lyrics: — can I res - ist you? Mam-ma mi - a, does it show a - gain, —

System 3: Chords: G, C/G, G, D. Lyrics: my, my, just — how much I've missed you? Yes, — I've been

System 4: Chords: A/C#, Bm, F#m/A. Lyrics: brok - en heart - ed, blue — since the day we part - ed

G C/G G Em A D

why, why did I ev - er let you go?— Mam - ma mi - a

Bm G C/G G Em A Fine

now I real - ly know, my, my, I could nev - er let you go.—

D Daug D

Look at me now, will I ev - er learn? I don't know how,—

Daug G

but I sud - den - ly lose con - trol, there's a fire with - in—

A G D A

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

G D A D.C. al Fine

— one more look and I for - get ev - 'ry- thing, oh, oh—

2.1.22 14:25

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 ♩ = 126

The musical score is written in 4/4 time with a tempo of 126 beats per minute. It consists of five systems of music, each with a piano accompaniment and a vocal line. The lyrics are: "Mon-ey, mon-ey, mon-ey, must be fun-ny in a rich man's world... al-ways sun-ny in a rich man's world. A-ha, a-ha. All the things I could do if I had a lit-tle mon-ey, it's a rich man's world." The score includes various chords such as Am, B7, E7, Dm, A7, F7, and E7(#5). Fingerings and accents are indicated throughout the piece.

Fernando

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

'Fernando' first appeared in a Swedish version called 'Tango' on a 1975 Anni-Frid Lyngstad solo album. 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 $\text{♩} = 120$

The musical score is presented in a grand staff format, with a treble clef for the vocal line and a bass clef for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked 'Moderately, with a beat ♩ = 120'. The score consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line. The lyrics are: 'There was some-thing in the air that night, the stars were bright, Fer - nan - do. They were shin - ing there for you and me, for lib - er - ty, Fer - nan - do. Though we nev - er thought that we could lose, there's no re - gret. If I had to do the same a - gain I would my friend, Fer - nan - do. If I had to do the same a - gain I would my friend, Fer - nan - do.' The piano accompaniment features a consistent minim-crotchet rhythm in the left hand. Chord symbols are placed above the staff: F7, Bb, Bb/Ab, G, C7, and Bb. Fingerings are indicated by numbers 1-5 above or below notes. The score concludes with a double bar line.

The Name Of The Game

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

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.

Bright four ♩ = 104

The musical score is presented in a grand staff format (treble and bass clefs) with lyrics written below the notes. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into four systems, each with a key signature change indicated above the staff.

System 1: Chords: Gm, C/E, Dm. Lyrics: "I was an impos - sib - le case, no - one ev - er could".

System 2: Chords: E^bmaj⁷, Gm, C/E. Lyrics: "reach _____ me, but I think I can see in your face".

System 3: Chords: Dm, E^bmaj⁷, Cm⁷, F¹¹. Lyrics: "there's a lot you can teach _____ me. So I wan - na know,".

System 4: Chords: B^b, E^b, F. Lyrics: "what's the name of the game? Does it mean an - y - thing _____".

F/A B^b E^b F

to you?

E^b B^b E^b F

What's the name of the game? Can you feel it one way

F/A B^b D Gm

I do? Tell me please 'cause I

C/E F D Gm

have to know, I'm a bash - ful child be -

C/E F¹¹ B^b

-gin - ing 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 ♩ = 84

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as a slow ballad with a quarter note equal to 84 beats per minute. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are: "They passed me by, all of those great romances. You were, I felt, robbing me of my rightful chances. My picture's clear, ev'ry-thing 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". The piano accompaniment includes various chords and fingerings, such as G, Bm, Em7, C, Dsus4, D, Em/D, Am, and D. The vocal line includes various rhythms and fingerings, such as 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

G G/F# Em Em/D C Em/B Esus⁴ E/G#

cry - in', one of us is ly - in' in her lone - ly bed.

Am A D C D

Star - ing at the ceil - ing, wish - ing she was some - where else in -

G Em C D G G/F#

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

Em Em/D C Em/B Esus⁴ E Am A/C#

on - ly wait - ing for a call. Sor - ry for her - self, feel - ing

G/D Am/D D rit. G

stup - id, feel - ing small, wish - ing 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 ♩ = 138

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of four systems of music. The first system is a piano introduction with a treble clef and a bass clef. The treble clef part starts with a B-flat chord and contains a melodic line with fingerings 2, 1, 1, 2, 3, 2, 1, 2, 3, 2, 1. The bass clef part contains a bass line with fingerings 3, 1, 3. The second system includes the first vocal line: "Ring, ring, why don't you give me a". The piano accompaniment continues with a bass line. The third system includes the second vocal line: "call? Ring, ring,". The piano accompaniment continues with a bass line. The fourth system includes the final vocal line: "the hap - piest sound of them all." The piano accompaniment continues with a bass line. The score ends with a B-flat chord.

F7

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

Cm

And I sit all alone impatiently, won't you

F7

please understand the need in me. So ring, ring,

B^b

why don't you give me a call? So

F7

B^b

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 ♩ = 126

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "Where are those happy days, they seem so hard to find? I try to reach for you, but you have closed my mind. What-ever happened to our love? I wish I understood, it used to be so nice, it used to be so good." The piano accompaniment includes triplets and wide intervals in the left hand. Chord symbols are placed above the staff: Dm, C#dim, Dm, C#dim, Dm, F, C, Gm, Dm, C#dim.

Where are those hap - py days, they seem so hard to find?

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

What-ev - er hap - pened to our love? I wish I un - der - stood,

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 B^b F B^b/F F B^b/F

- ling, can't you hear me, S. O. S.

F C Gm B^b F B^b/F

The love you gave me, nothing else can save me, S. O. S.

F B^b 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. 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.

Strong beat ♩ = 144

The musical score is presented in four systems, each with a treble and bass clef staff. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as 'Strong beat ♩ = 144'. The lyrics are written below the treble staff, and the bass staff contains a consistent rhythmic accompaniment. Chord symbols are placed above the treble staff.

System 1: Chords: Gm, Eb/G, F. Lyrics: When the night comes with the ac - tion I just know it's

System 2: Chords: Gm, Eb/G. Lyrics: time to go, can't res - ist the strange at - trac - tion

System 3: Chords: F, Gm, Eb. Lyrics: from that gi - ant dyn - a - mo. Lots to take and

System 4: Chords: Cm7, F, Gm, D7 Gm. Lyrics: 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 ♩ = 126

1 2 C 3 Csus⁴ C

To - night the Sup - er Troup - er lights are gon - na find me,

Csus⁴ C G Dm G

shin - ing like the sun, smil - ing, hav - ing fun,

C C 1 2 3 4 Csus⁴

feel - ing like a num - ber one. To - night the Sup - er Troup - er

C Csus⁴ C G Dm

beams are gon - na find me but I won't feel blue like I al - ways

G C

do, 'cause some - where 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 ♩ = 120

The musical score is written for piano and voice in 4/4 time, with a key signature of two flats (Bb and Eb). The tempo is marked as 'Moderate steady four' with a quarter note equal to 120 beats per minute. The score consists of four systems of music, each with a vocal line and a piano accompaniment. Fingerings are indicated by numbers 1-5 above notes. Chord symbols (Bb, F) are placed above the vocal line. The lyrics are: 'If you change your mind, I'm the first in line, hon-ey I'm still free, take a chance on me, if you need me let me know, gon-na be a - round if you got no place to go when you're feel - ing down. Fine If you're all a - lone when the pret - ty birds have flown, hon-ey I'm still free,'. The score ends with a double bar line and a repeat sign.

F 1 5 1

take a chance on me, gon-na do my ver - y best and it ain't no lie,

B^b 5 1

if you put me to the test, if you let me try, take a

Cm F Cm

chance on me, take a chance on me,

F Cm 5

We can go danc-ing, we can go walk-ing, as

B^b Cm 1

long as we're to - geth - er. Lis - ten to some mus - ic,

B^b 1 **D.C. al Fine**

may - be just talk - ing you'd get to know me bet - ter.

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 ♩ = 100

The musical score is written in 4/4 time with a key signature of two sharps (D major). It consists of four systems of piano accompaniment and lyrics. Each system includes a treble and bass clef staff with notes, rests, and fingerings. Chord symbols are placed above the treble staff. The lyrics are written below the treble staff.

System 1: Chords: D, Fdim⁷, Em¹¹, A⁷, D. Lyrics: I'm noth-ing spec - ial, in fact I'm a bit_ of a bore,_

System 2: Chords: Am⁷, D⁷, G, B⁷. Lyrics: if I tell a joke,_ you've prob-ab - ly heard_ it be - fore._

System 3: Chords: Em, A⁷, A, D, A/C#. Lyrics: But I have a tal - ent, a won-der-ful thing,_ 'cause

System 4: Chords: D, G, Gm, Bm, G/B. Lyrics: ev-'ry-one lis - tens when I start to sing._ I'm so grate-ful and proud,_ all I want_

Em Em/D A⁷ D Em Asus⁴ 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 D D/C B⁷

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

Em D/F# G Asus⁴ A⁷ 1. D Fdim⁷ Em¹¹ A⁷

thank you for the music, for giving it to me.

2. D D/C B⁷ Em D/F# G Asus⁴ A D/A A⁷ D

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 ♩ = 138

The musical score is written in D major (one sharp) and 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The lyrics are written below the treble staff. Chord symbols are placed above the treble staff. Fingerings are indicated by numbers 1-5. The tempo is marked 'Bright' with a quarter note equal to 138 beats per minute.

System 1: Chords: D, Esus⁴/D, E/D. Lyrics: My, my, at Wat - er - loo Nap - o -

System 2: Chords: A/C#, G/B, A, D. Lyrics: - leon did sur - ren - der, oh yeah, and I

System 3: Chords: Esus⁴/D, E/D, A/C#, G/B, A. Lyrics: - have met my des - tin - y in quite a sim - 'lar way.

System 4: Chord: Bm. Lyrics: The his - tor - y book on the shelf is al -

E7/G# 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. Wat - er-loo,

G

could - n't es - cape if I want - ed to.

A D

Wat - er-loo, know - ing my fate is to be with you.

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 ♩ = 120

G

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "I don't wan - na talk ab - out things we've arms think - ing I be -". A finger number '2' is written above the first note of the melody.

Musical notation for the second system. The lyrics are: "gone through, -longed there, though it's hurt - ing I fig - ured it made me, sense,". A finger number '4' is written above the note 'I'.

Musical notation for the third system. The lyrics are: "now it's his - tor - y. I've played all my build - ing me a fence, build - ing me a". A finger number '2' is written above the note 'I'.

Musical notation for the fourth system. The lyrics are: "cards home, and that's what you've done too, think - ing I'd be strong there,". A finger number '2' is written above the first note of the melody.

Musical notation for the fifth system. The lyrics are: "noth - ing more to say, no more ace to but I was a fool, play - ing by the". A finger number '4' is written above the first note of the melody.

D7 G

play. rules. The win - ner takes it all,

B7/D# Em E7/G#

the los - er stand - ing small be - side the vic - tor -

Am D7

-y, that's her des - tin - y.

1. 2. G

I was in your The win - ner takes it all,

B7/D# Em E7/G#

the los - er has to fall, it's sim - ple and it's

Am D7 rit. G

plain, why should I com - plain.

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 ♩ = 126
Cm

Musical notation for the first system of 'Voulez-Vous'. The key signature is C minor (three flats) and the time signature is 4/4. The tempo is marked as 'Disco beat ♩ = 126'. The system consists of a treble clef staff and a bass clef staff. The treble staff contains the melody with lyrics: 'Voul - ez vous, take it now or leave_ it, now is all we get, —'. The bass staff contains the bass line with accented notes. A first ending bracket is shown above the first two bars of the treble staff. A triplet of eighth notes is marked with a '3' above it in the fourth bar of the treble staff.

Musical notation for the second system of 'Voulez-Vous'. The treble staff contains the melody with lyrics: 'noth - ing prom - ised no reg - rets. — Vou - ez vous,'. The bass staff contains the bass line with accented notes. Chord changes are indicated above the treble staff: Gm, Eb, and Cm. A first ending bracket is shown above the first two bars of the treble staff. Accented notes are marked with a 'v' below the bass staff.

Musical notation for the third system of 'Voulez-Vous'. The treble staff contains the melody with lyrics: 'ain't no big dec - is - ion, you know what to do, — la ques - tion c'est voul - ez vous, —'. The bass staff contains the bass line with accented notes. A first ending bracket is shown above the first two bars of the treble staff. A triplet of eighth notes is marked with a '3' above it in the third bar of the treble staff. A Gm chord change is indicated above the treble staff in the fourth bar. Accented notes are marked with a 'v' below the bass staff.

Musical notation for the fourth system of 'Voulez-Vous'. The treble staff contains the melody with lyrics: '— voul - ez vous. —'. The bass staff contains the bass line with accented notes. Chord changes are indicated above the treble staff: Eb, C, D, and Gm. A first ending bracket is shown above the first two bars of the treble staff. A fourth note in the bass staff is marked with a '4' above it. Accented notes are marked with a 'v' below the bass staff.