REALLY EASY PIANO

ABBA

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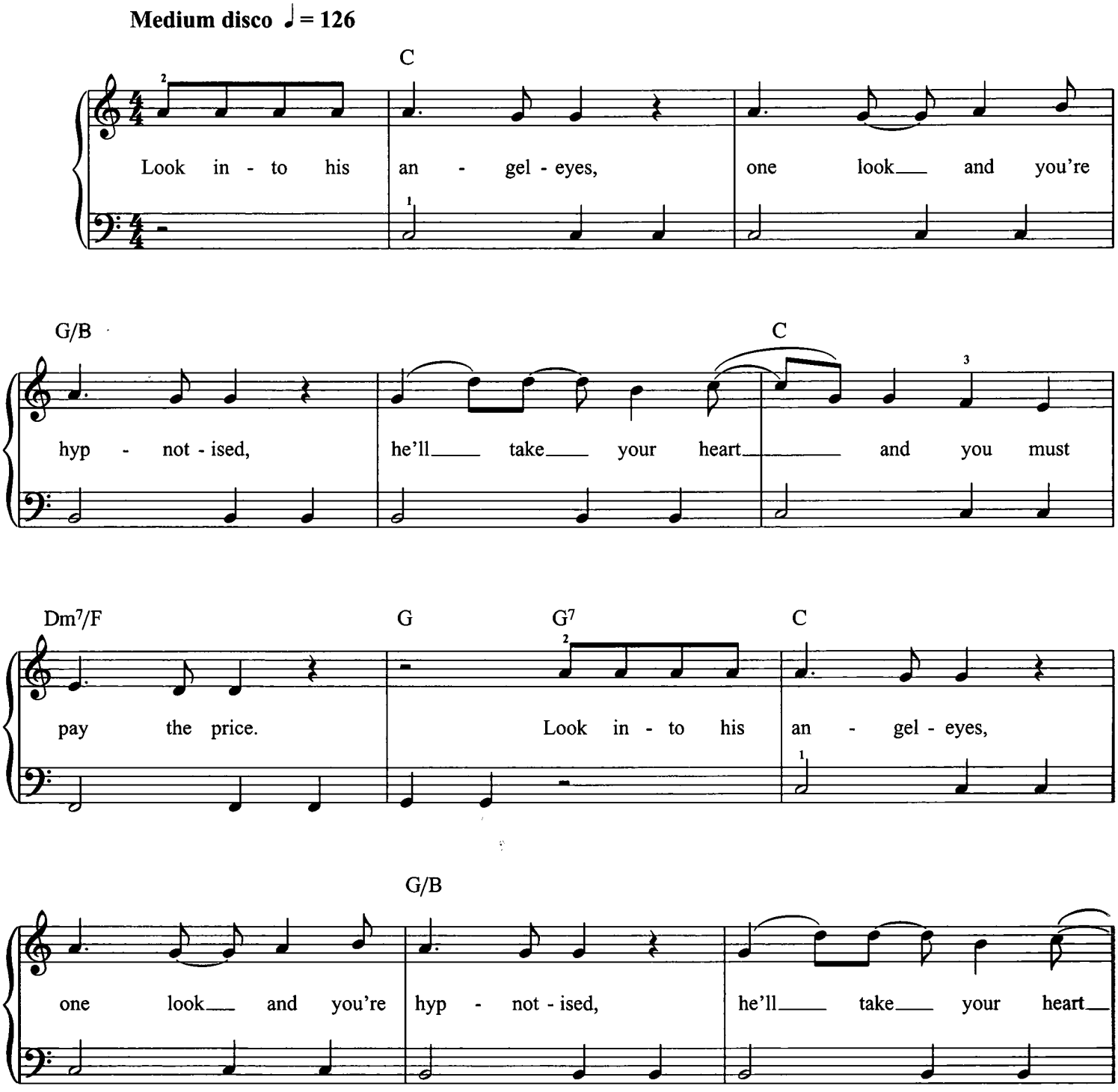
Angeleyes

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.



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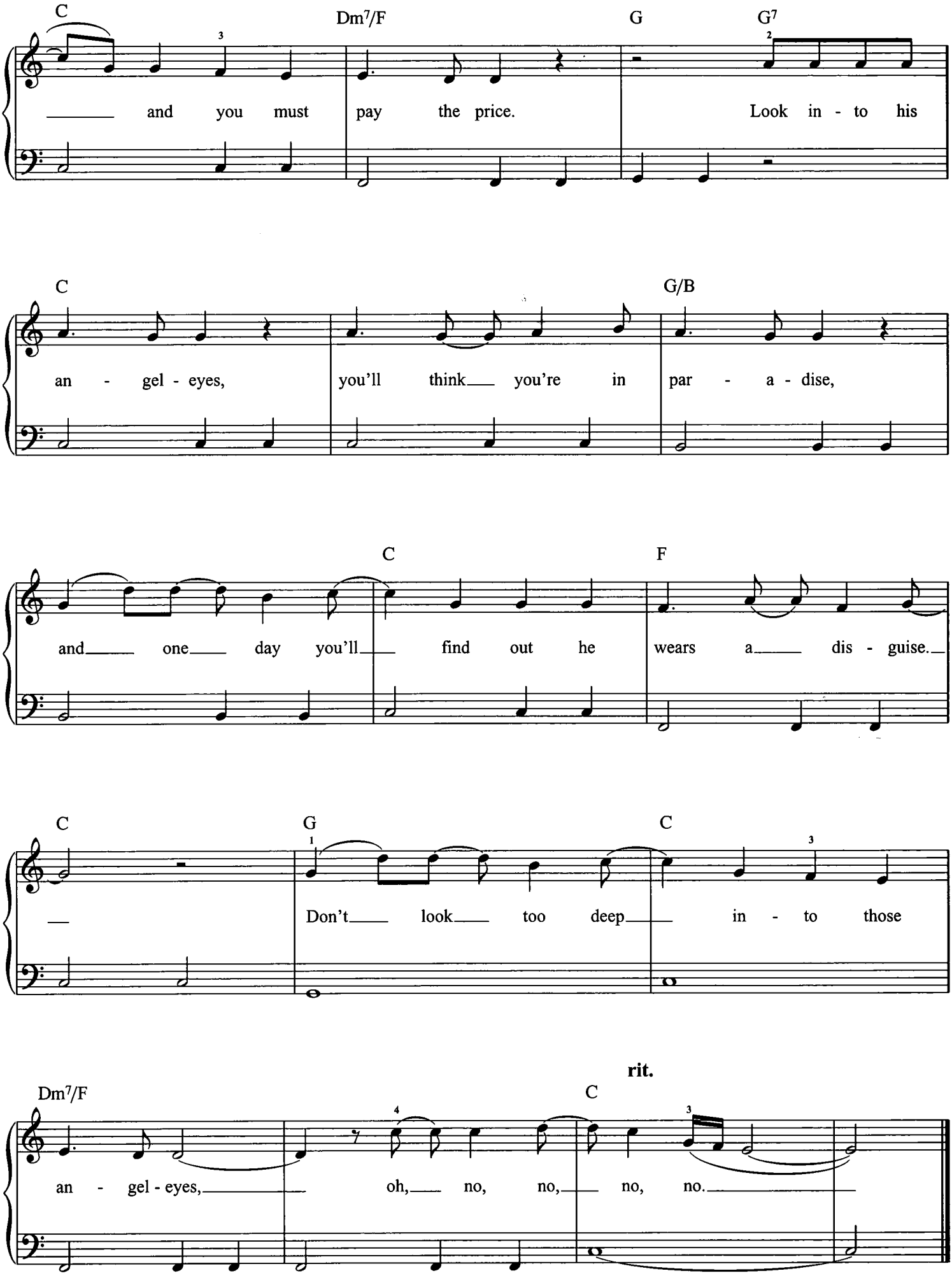

C
Dm7/F
G
G7
and you must pay the price. Look in - to his
C
G/B
an - gel - eyes, you'll think you're in par - a - dise,
C
F
and one day you'll find out he wears a dis - guise.
C
G
C
Don't look too deep in - to those
Dm7/F
C
rit.
an - gel - eyes, oh, no, no, no, no.

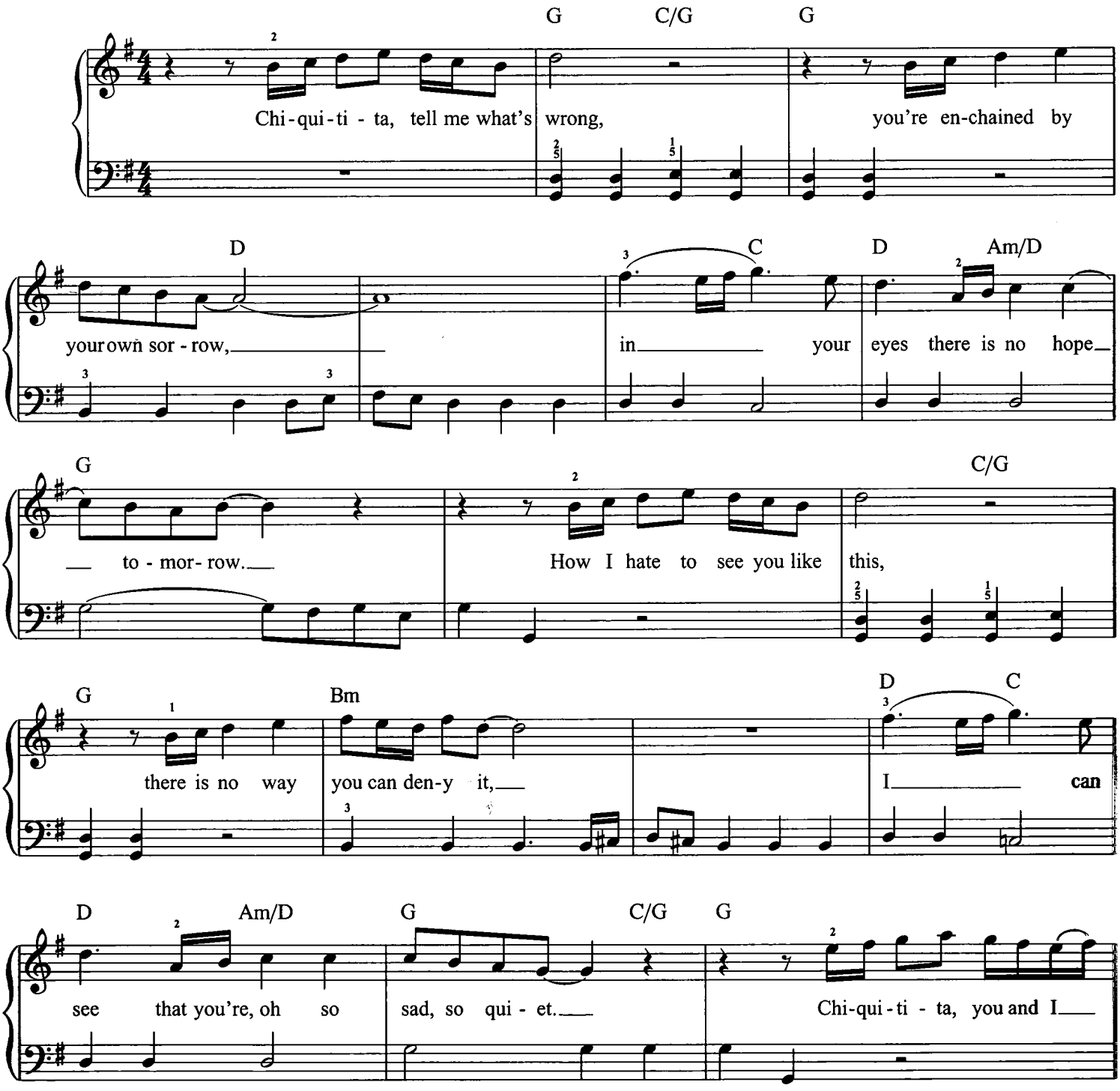
Chiquitita

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



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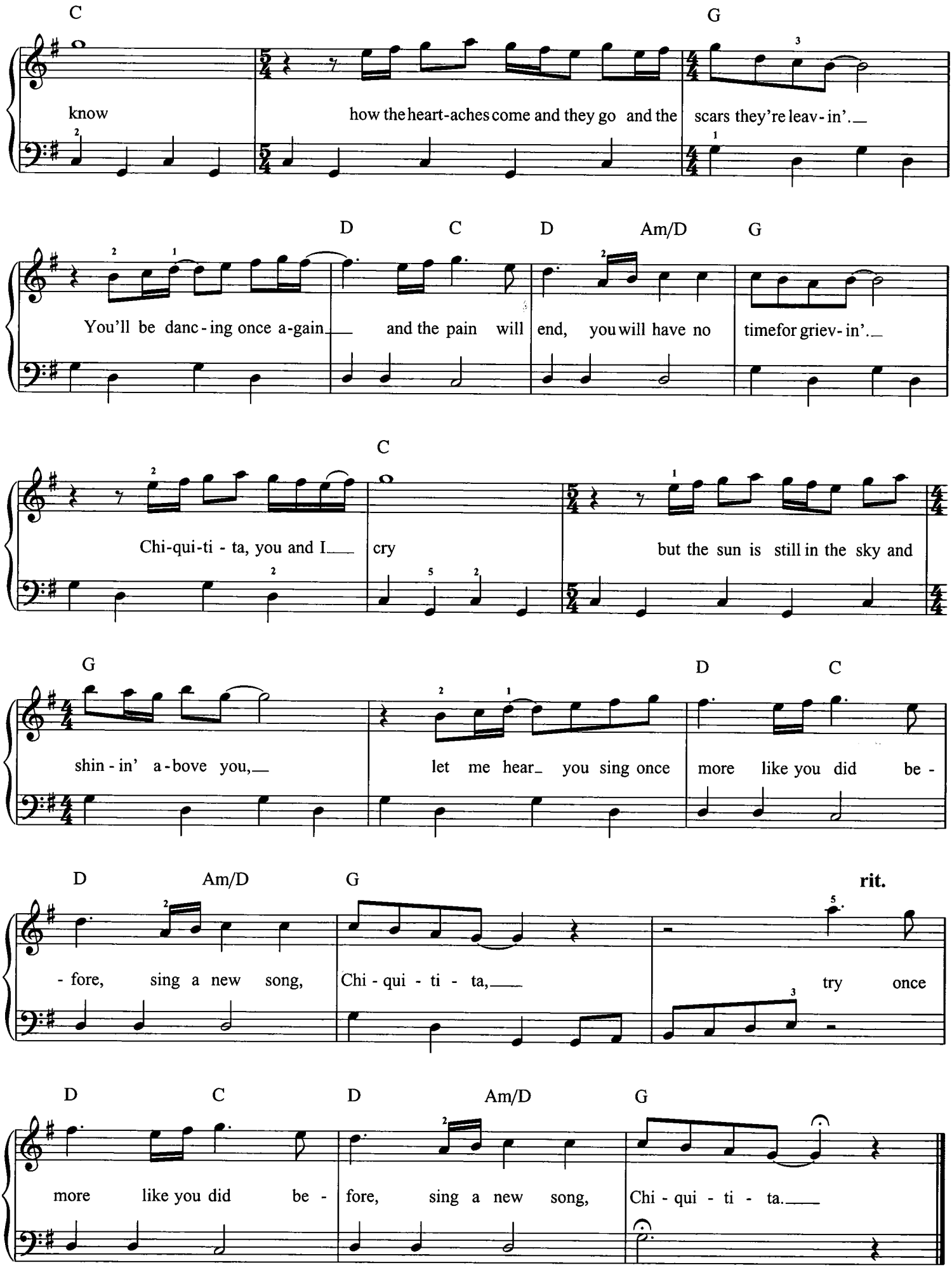
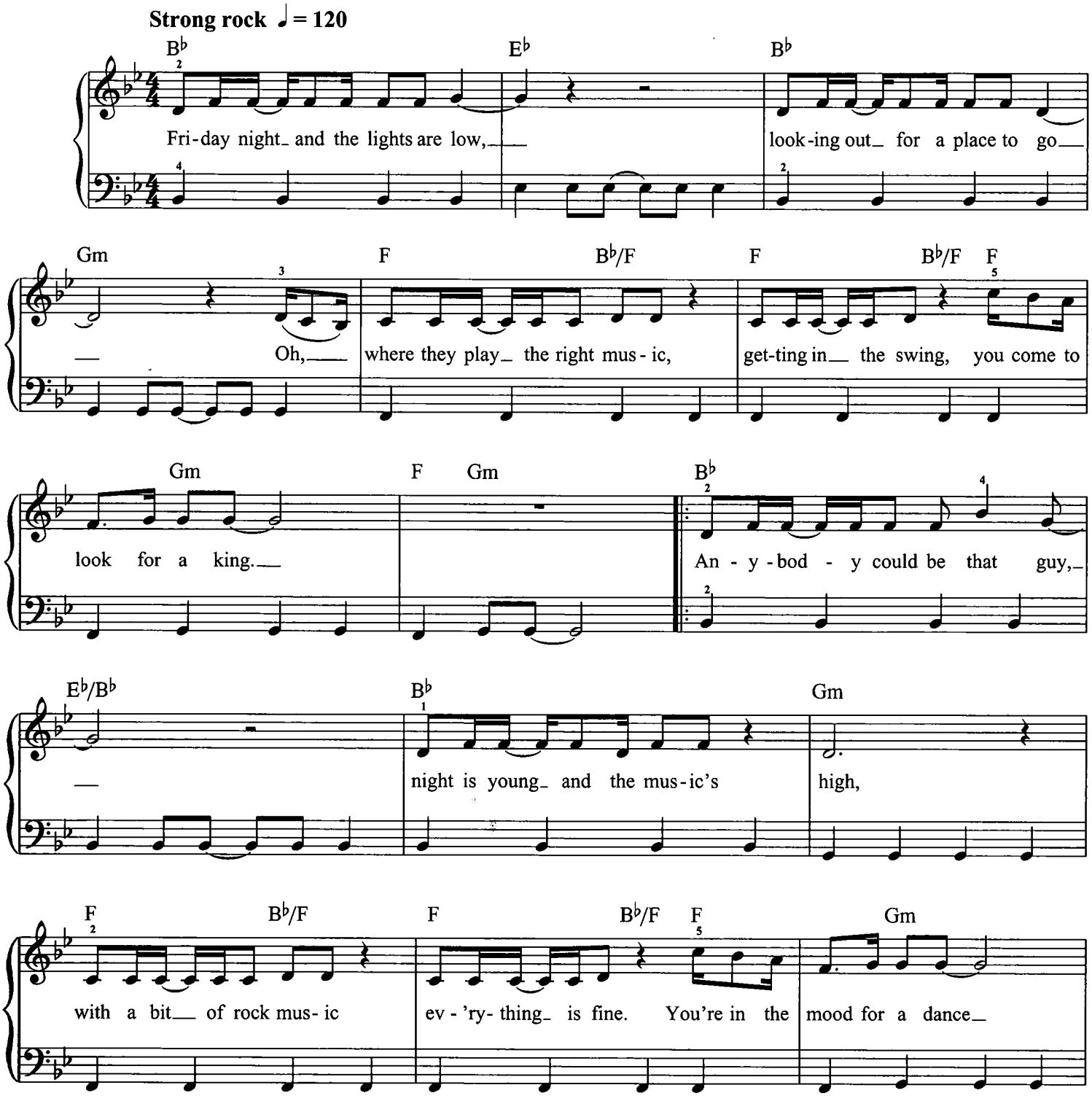

C
G
know
how the heart-aches come and they go and the
scars they're leav-in'.
D
C
D
Am/D
G
You'll be danc-ing once a-gain
and the pain will
end, you will have no
time for griev-in'.
C
Chi-qui-ti-ta, you and I
cry
but the sun is still in the sky and
G
D
C
shin-in' a-bove you,
let me hear you sing once
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.



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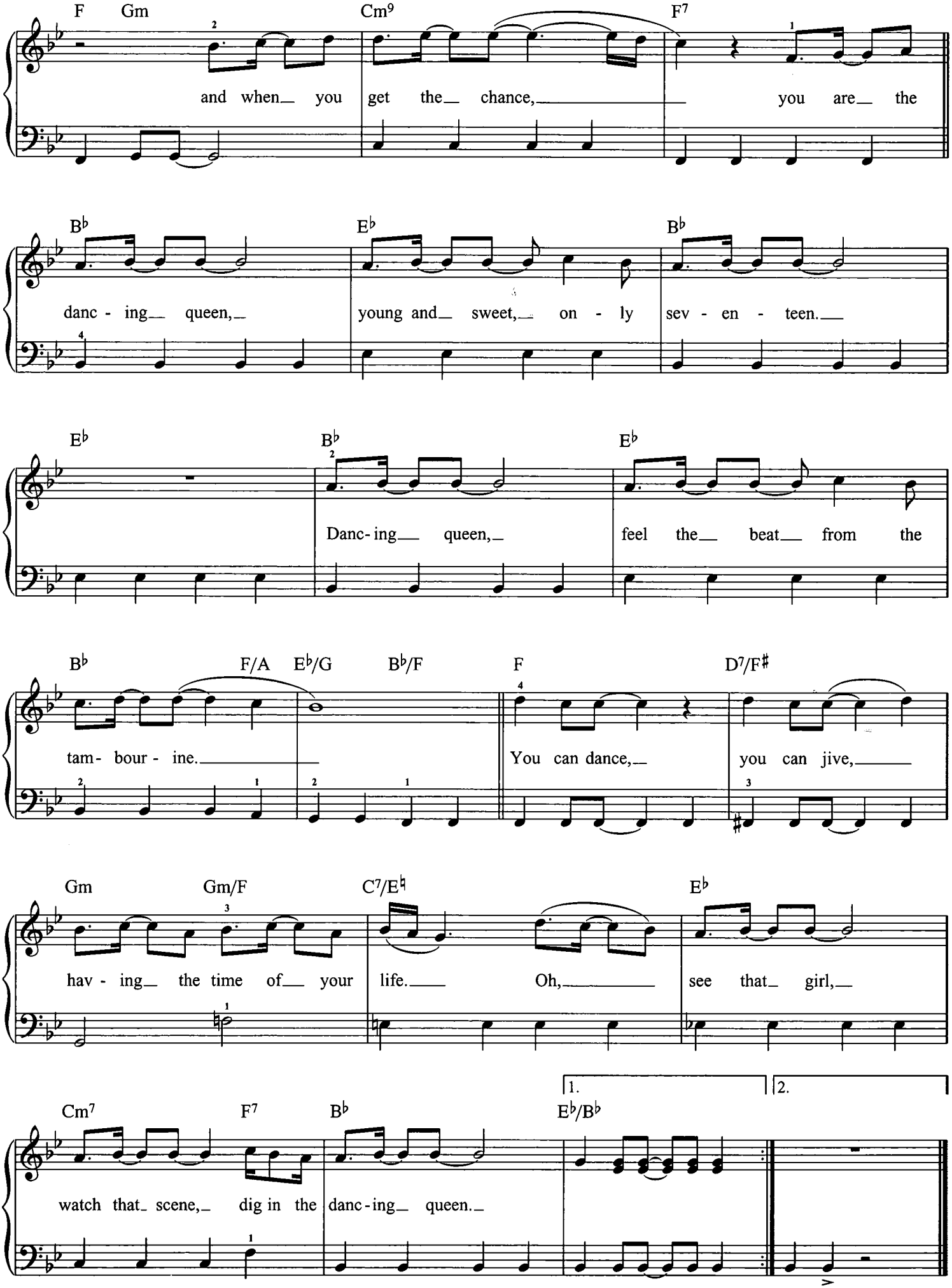
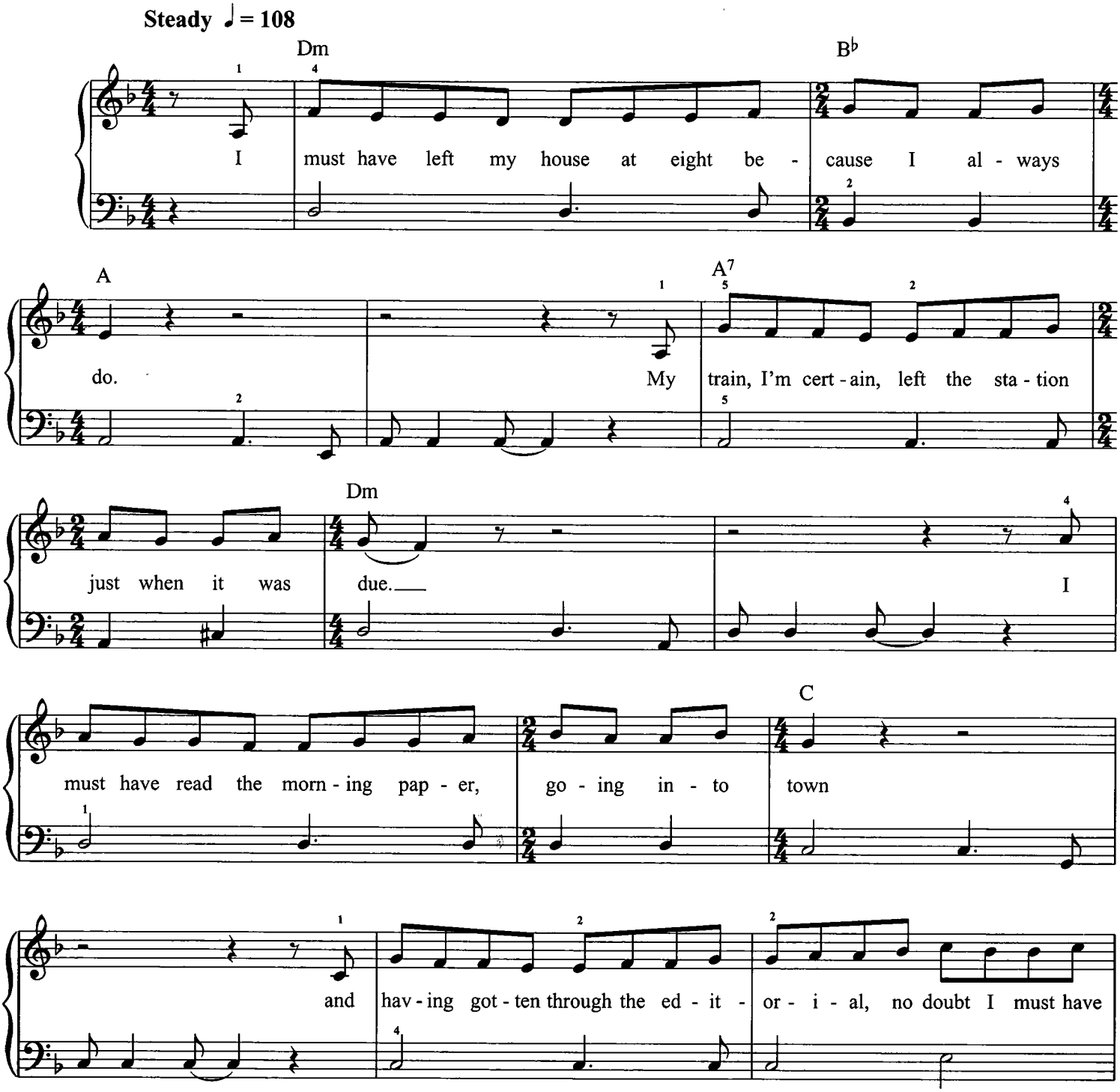

F Gm Cm9 F7
and when you get the chance, you are the
B♭ E♭ B♭
danc - ing queen, young and sweet, on - ly sev - en - teen.
E♭ B♭ E♭
Danc - ing queen, feel the beat from the
B♭ F/A E♭/G B♭/F F D7/F♯
tam - bour - ine. You can dance, you can jive,
Gm Gm/F C7/E♮ E♭
hav - ing the time of your life. Oh, see that girl,
1. 2.
Cm7 F7 B♭ E♭/B♭
watch that scene, dig in the danc - ing 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.



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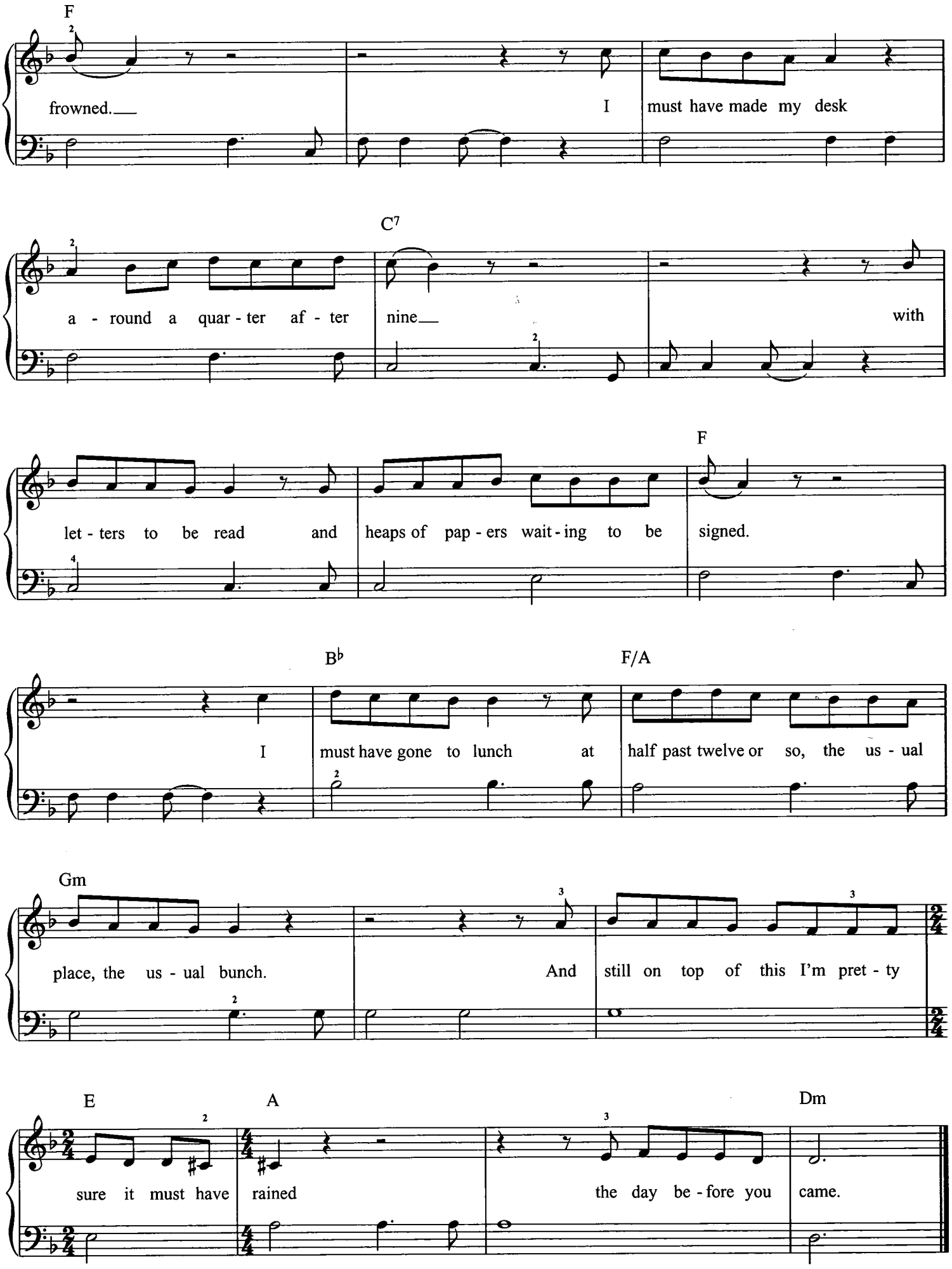
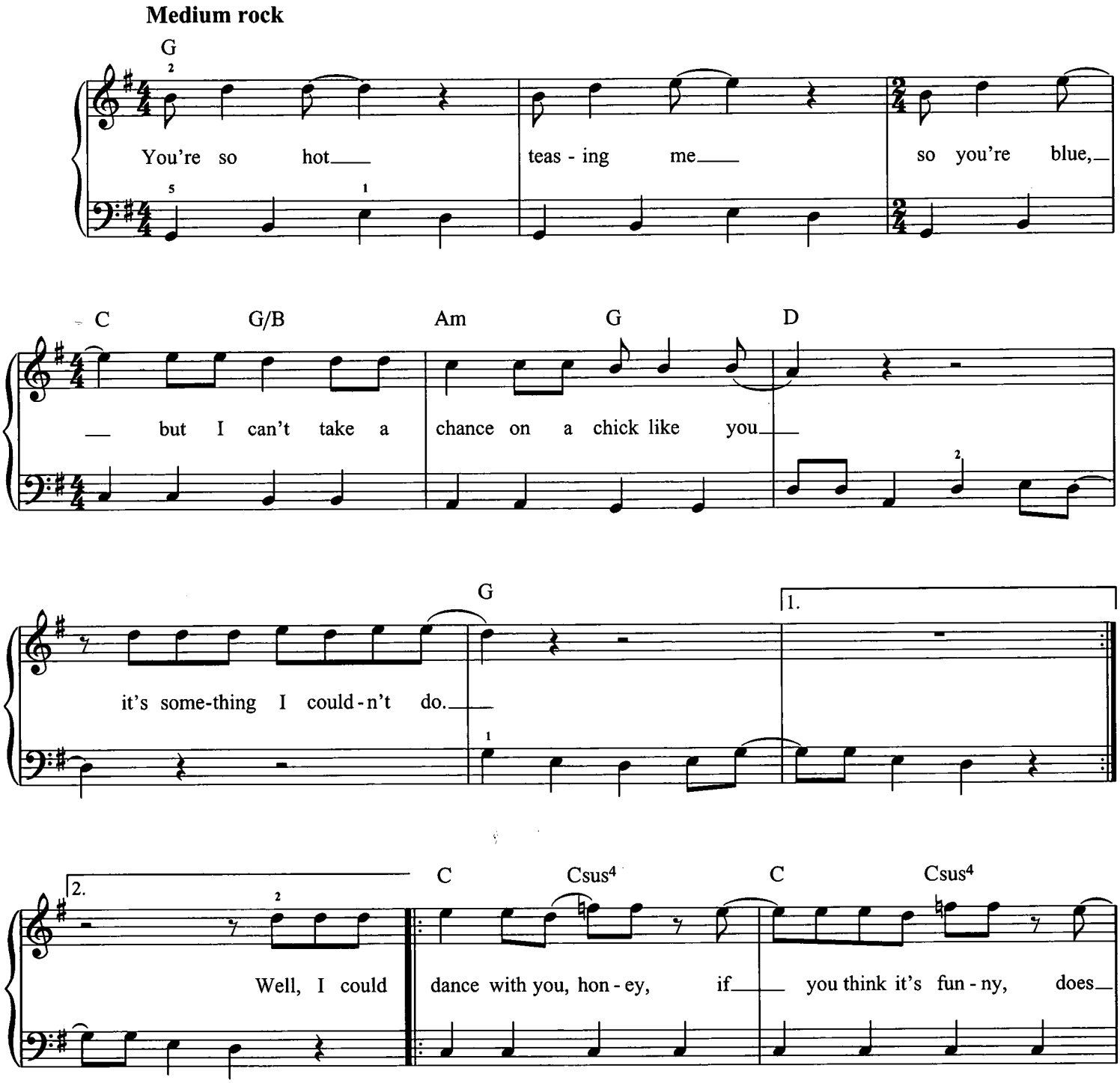

F
frowned.
I must have made my desk
C7
a - round a quar - ter af - ter nine
with
let - ters to be read and heaps of pap - ers wait - ing to be
F
signed.
B♭
F/A
I must have gone to lunch at half past twelve or so, the us - ual
Gm
place, the us - ual bunch.
And still on top of this I'm pret - ty
E
A
Dm
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.



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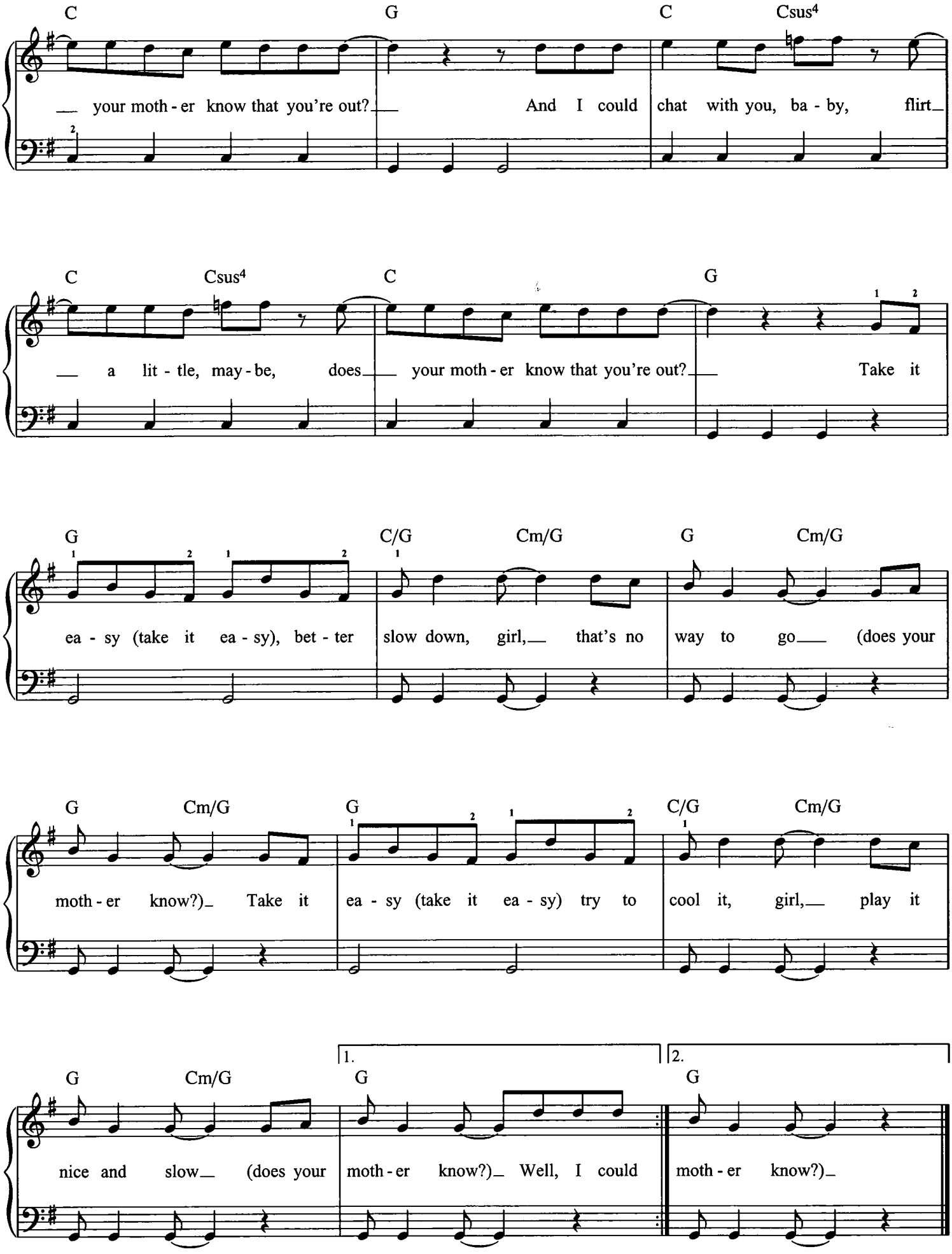

C G C Csus4
your moth - er know that you're out? And I could chat with you, ba - by, flirt
C Csus4 C G
a lit - tle, may - be, does your moth - er know that you're out? Take it
G C/G Cm/G G Cm/G
ea - sy (take it ea - sy), bet - ter slow down, girl, that's no way to go (does your
G Cm/G G C/G Cm/G
moth - er know?) Take it ea - sy (take it ea - sy) try to cool it, girl, play it
1. 2.
G Cm/G G G
nice and slow (does your moth - er know?) Well, I could moth - er know?)

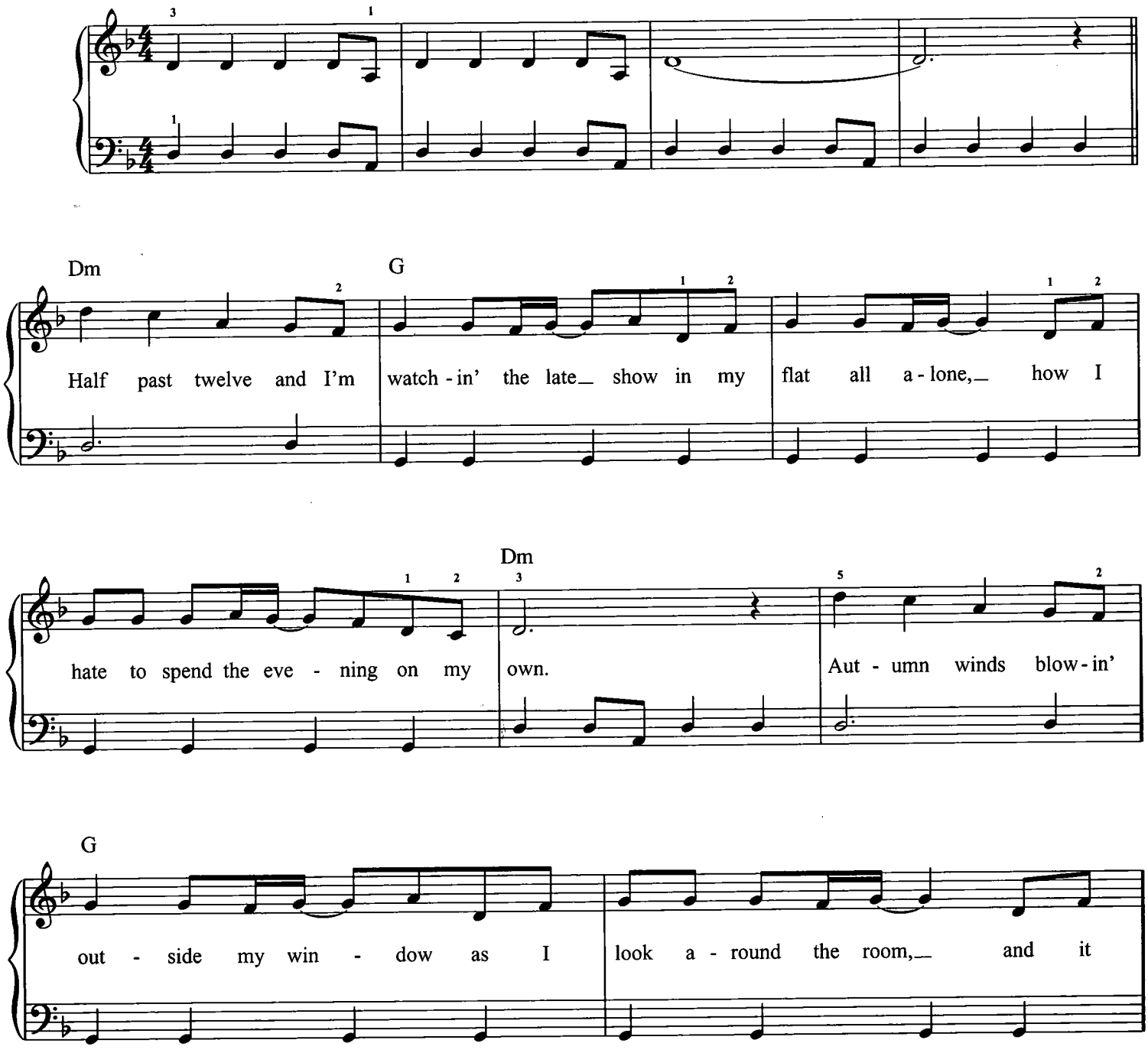
Gimme! Gimme! Gimme! (A Man After Midnight)

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



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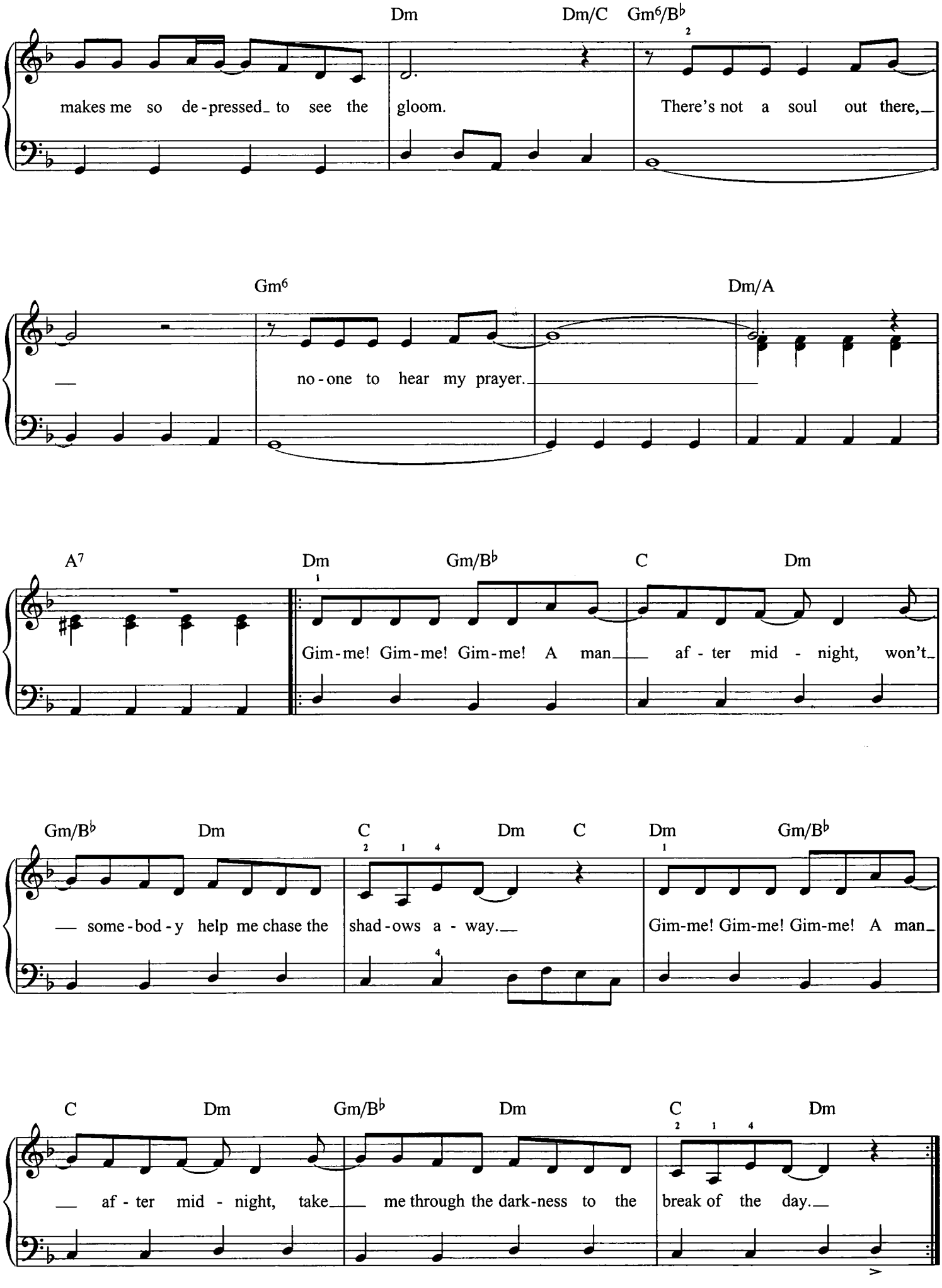

Dm
Dm/C
Gm6/B♭
makes me so de-pressed_ to see the
gloom.
There's not a soul out there,_
Gm6
Dm/A
no-one to hear my prayer._
A7
Dm
Gm/B♭
C
Dm
Gim-me! Gim-me! Gim-me! A man_
af-ter mid-night, won't_
Gm/B♭
Dm
C
Dm
C
Dm
Gm/B♭
some-bod-y help me chase the
shad-ows a-way._
Gim-me! Gim-me! Gim-me! A man_
C
Dm
Gm/B♭
Dm
C
Dm
af-ter mid-night, take_
me through the dark-ness to the
break of the day._

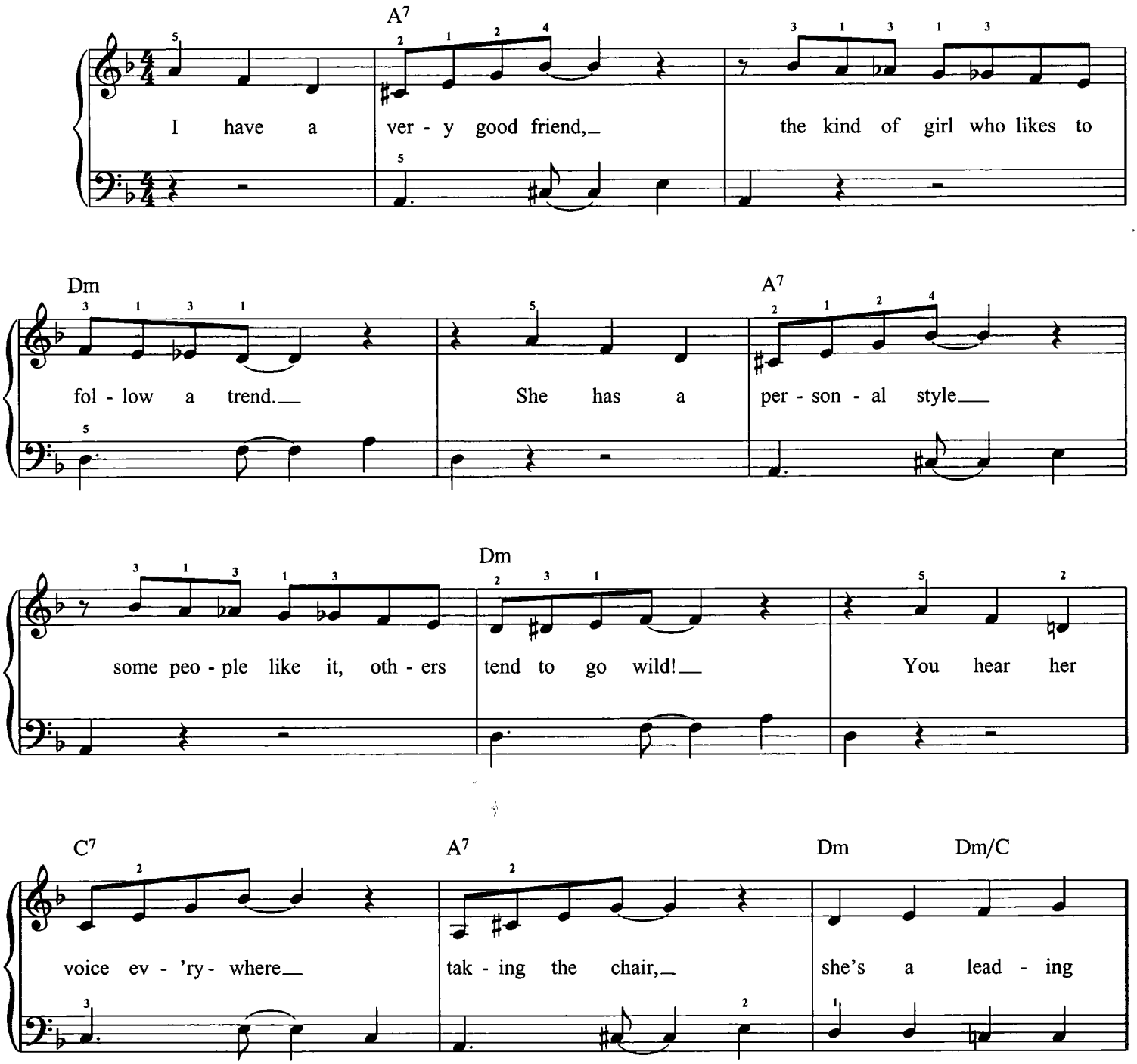
Head Over Heels

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



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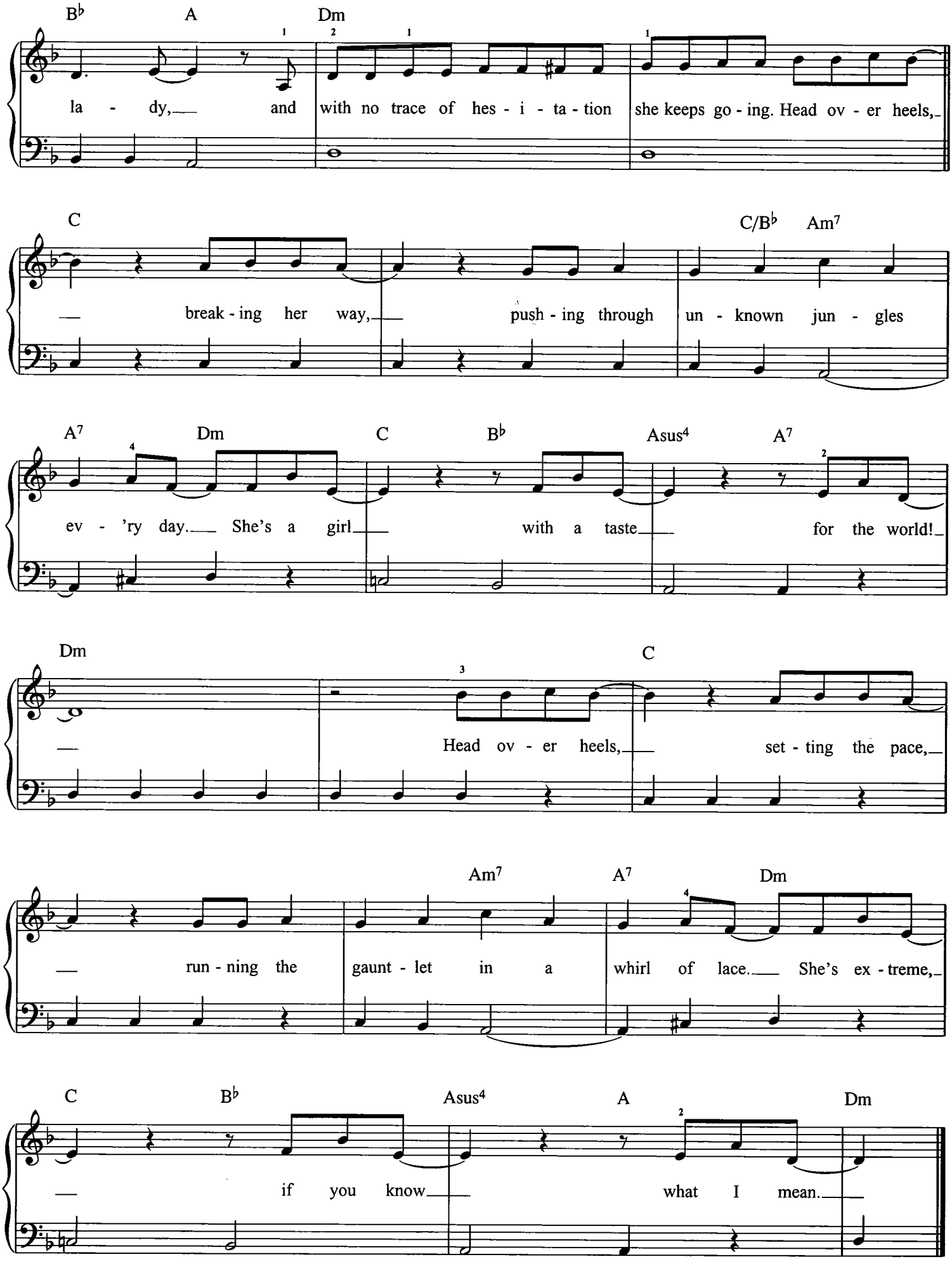
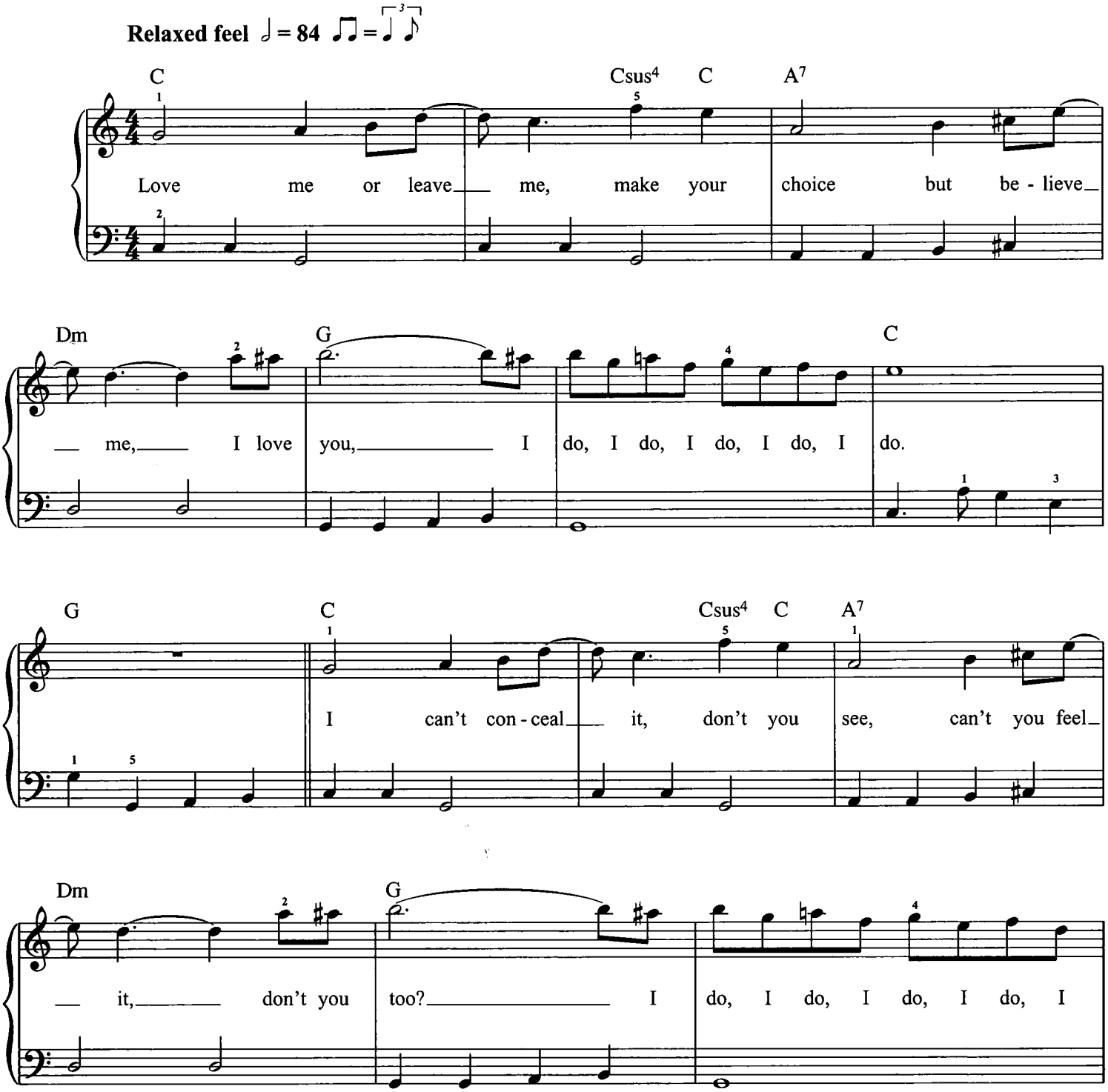

B♭ A Dm
la - dy, and with no trace of hes - i - ta - tion she keeps go - ing. Head ov - er heels,
C C/B♭ Am7
break - ing her way, push - ing through un - known jun - gles
A7 Dm C B♭ Asus4 A7
ev - 'ry day. She's a girl with a taste for the world!
Dm C
Head ov - er heels, set - ting the pace,
Am7 A7 Dm
run - ning the gaunt - let in a whirl of lace. She's ex - treme,
C B♭ Asus4 A Dm
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.



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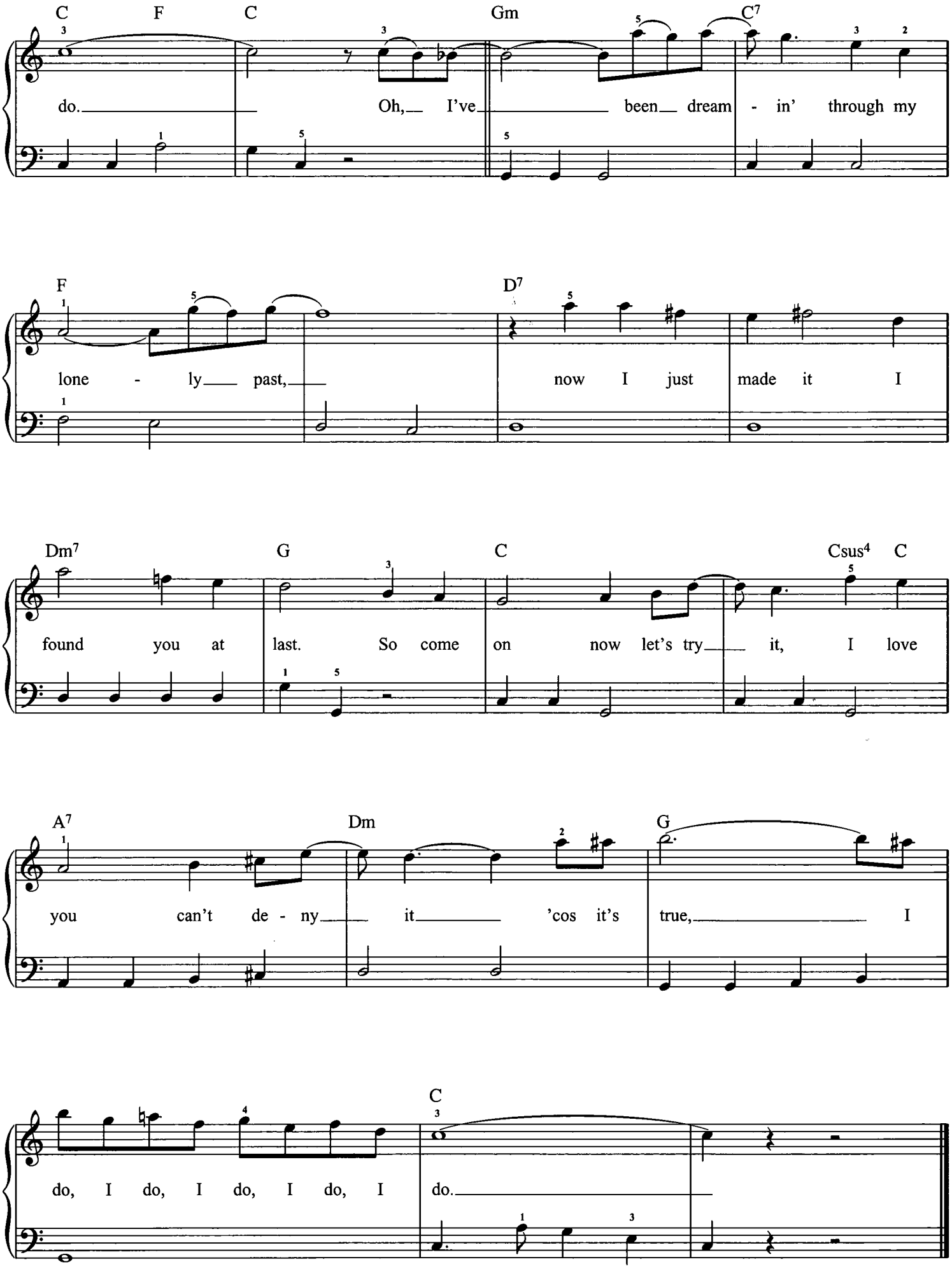
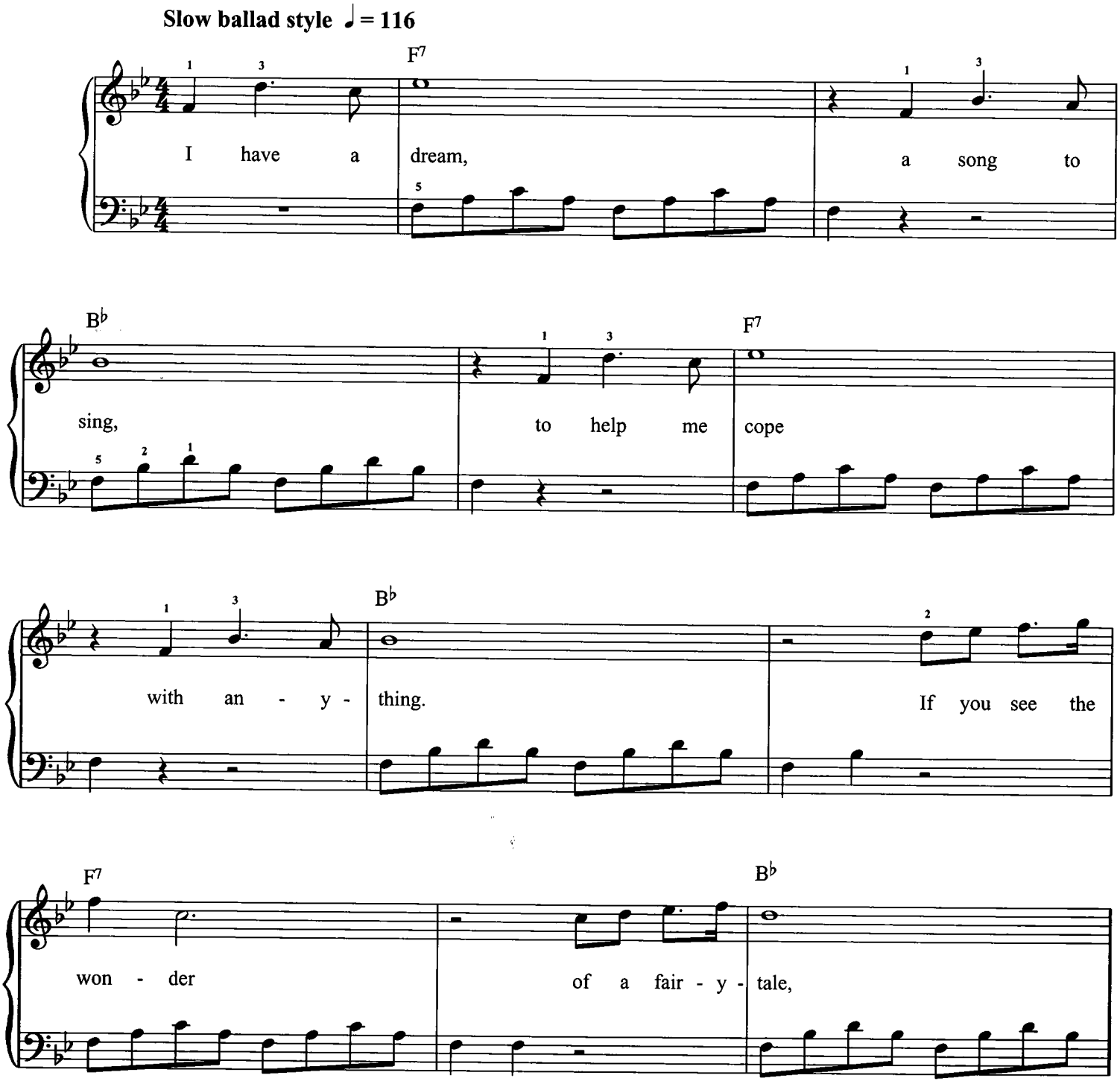

C F C Gm C7
do. Oh, I've been dream - in' through my
F D7
lone - ly past, now I just made it I
Dm7 G C Csus4 C
found you at last. So come on now let's try it, I love
A7 Dm G
you can't de - ny it 'cos it's true, I
C
do, I do, I do, I do, I do. do.

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.



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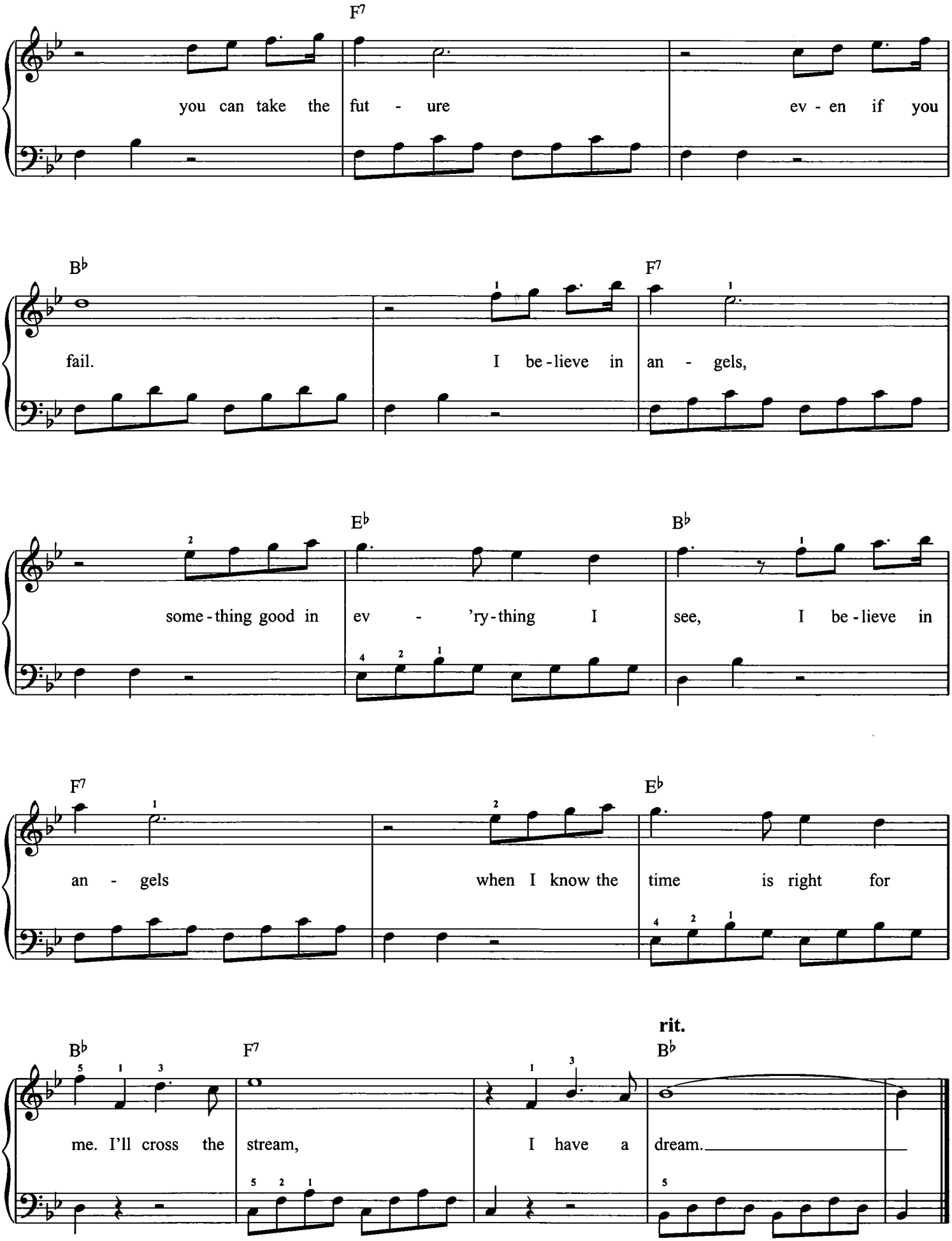
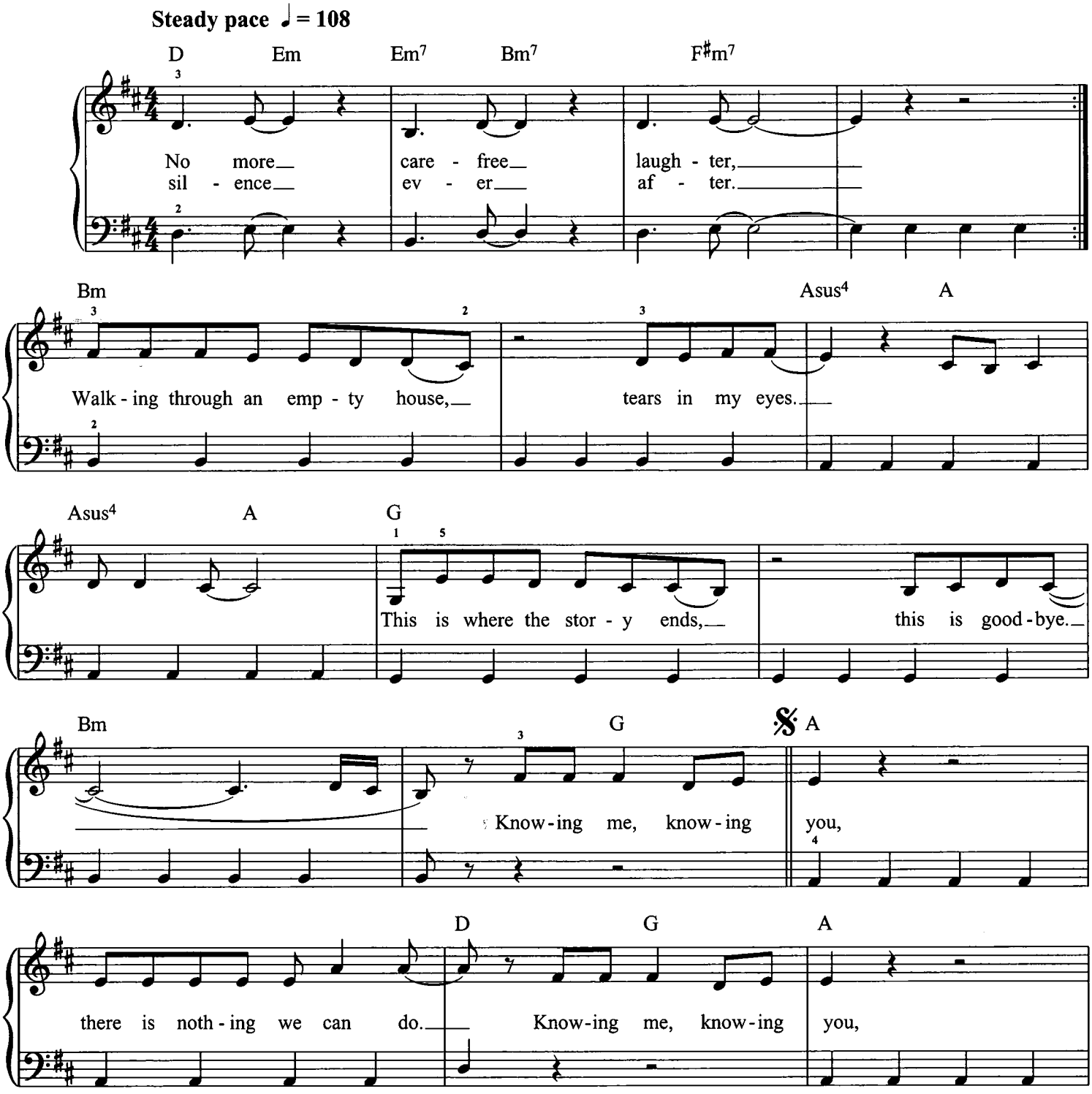

F7
you can take the fut - ure ev - en if you
B♭
F7
fail. I be - lieve in an - gels,
E♭
B♭
some - thing good in ev - 'ry - thing I see, I be - lieve in
F7
E♭
an - gels when I know the time is right for
rit.
B♭
F7
B♭
me. I'll cross the stream, I have a dream.

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.



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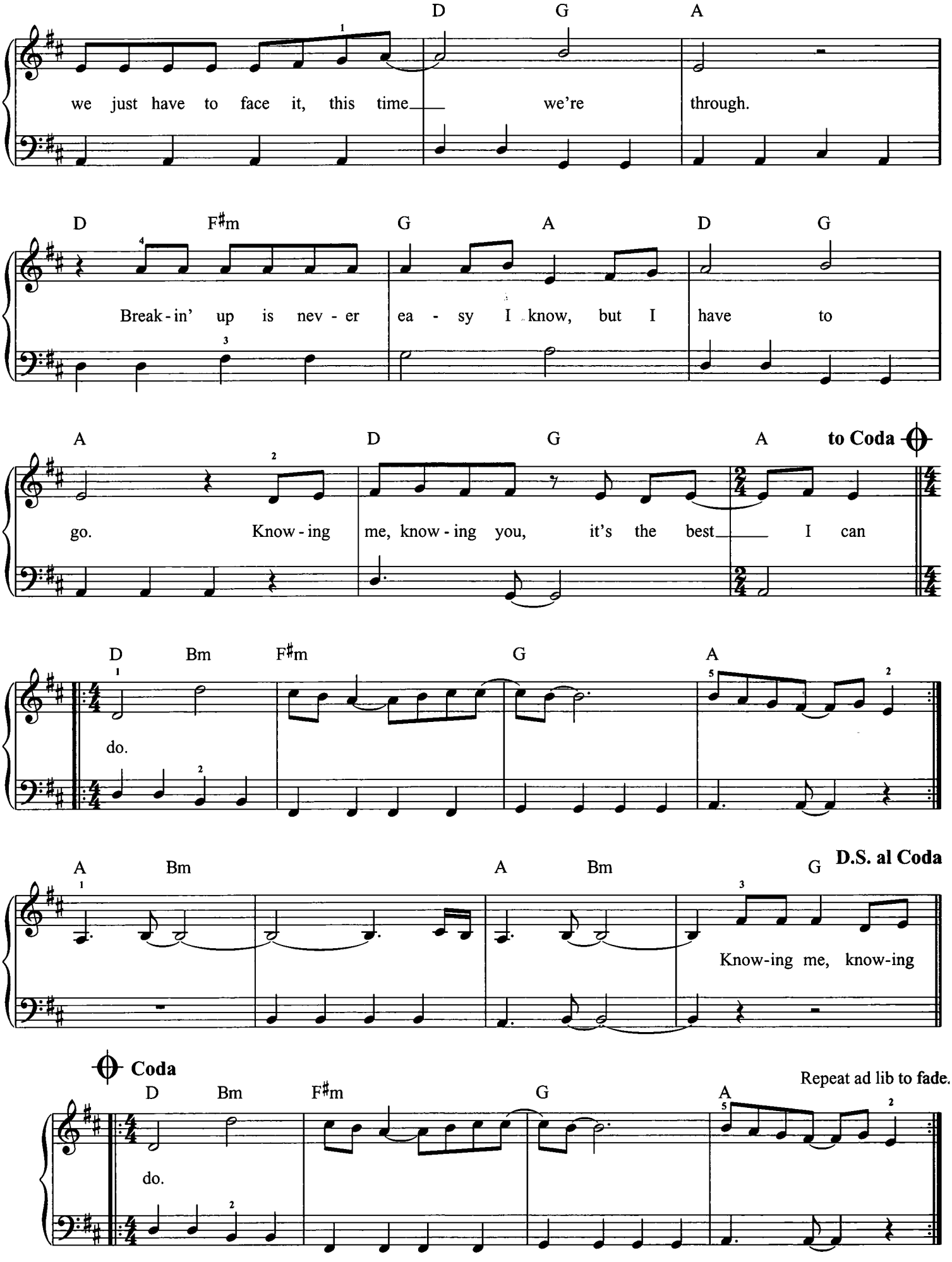
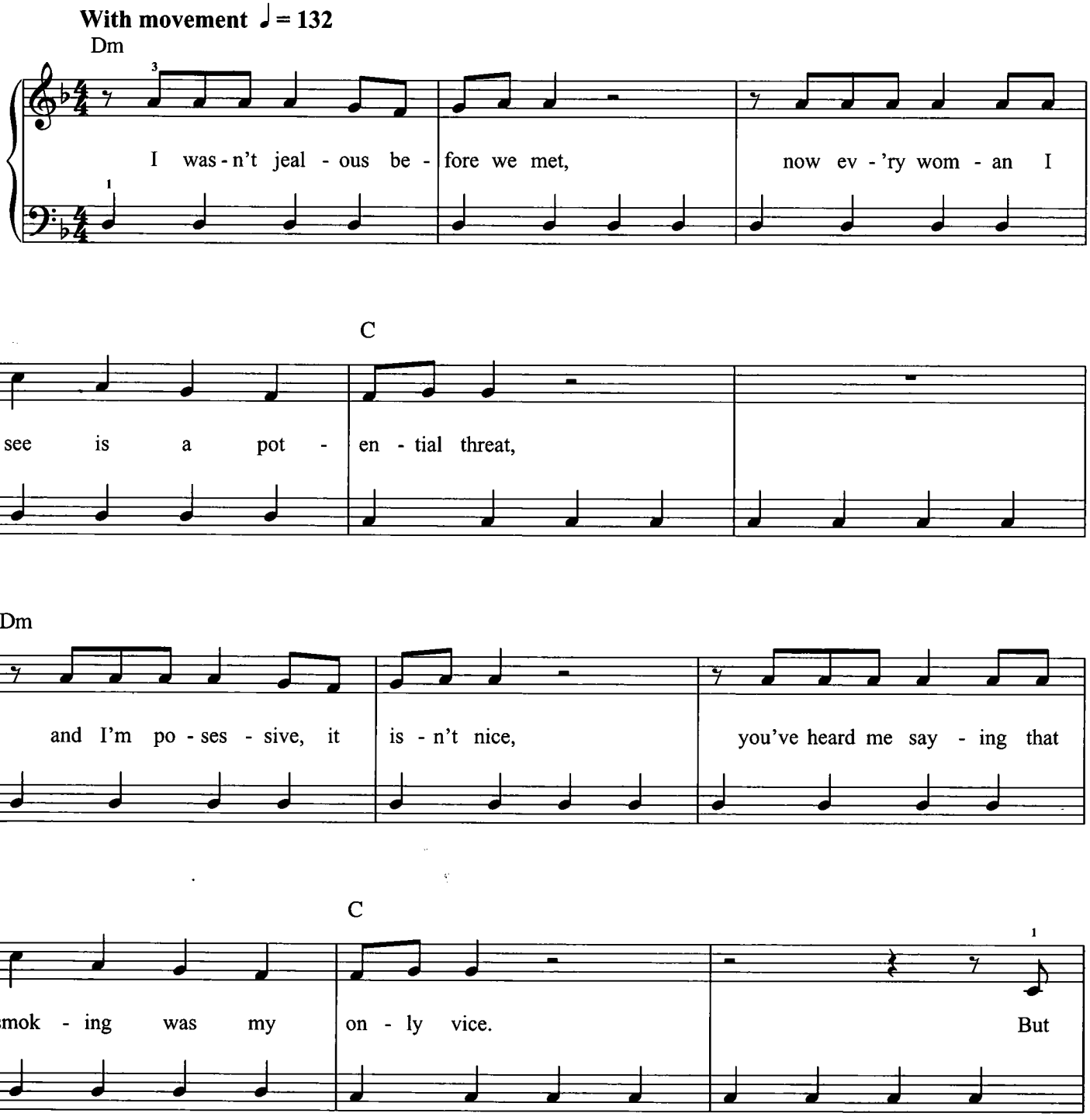

D G A
we just have to face it, this time we're through.
D F♯m G A D G
Break-in' up is nev-er ea-sy I know, but I have to
A D G A to Coda
go. Know-ing me, know-ing you, it's the best I can
D Bm F♯m G A
do.
A Bm A Bm G D.S. al Coda
Know-ing me, know-ing
Coda
D Bm F♯m G A
Repeat ad lib to fade.
do.

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.



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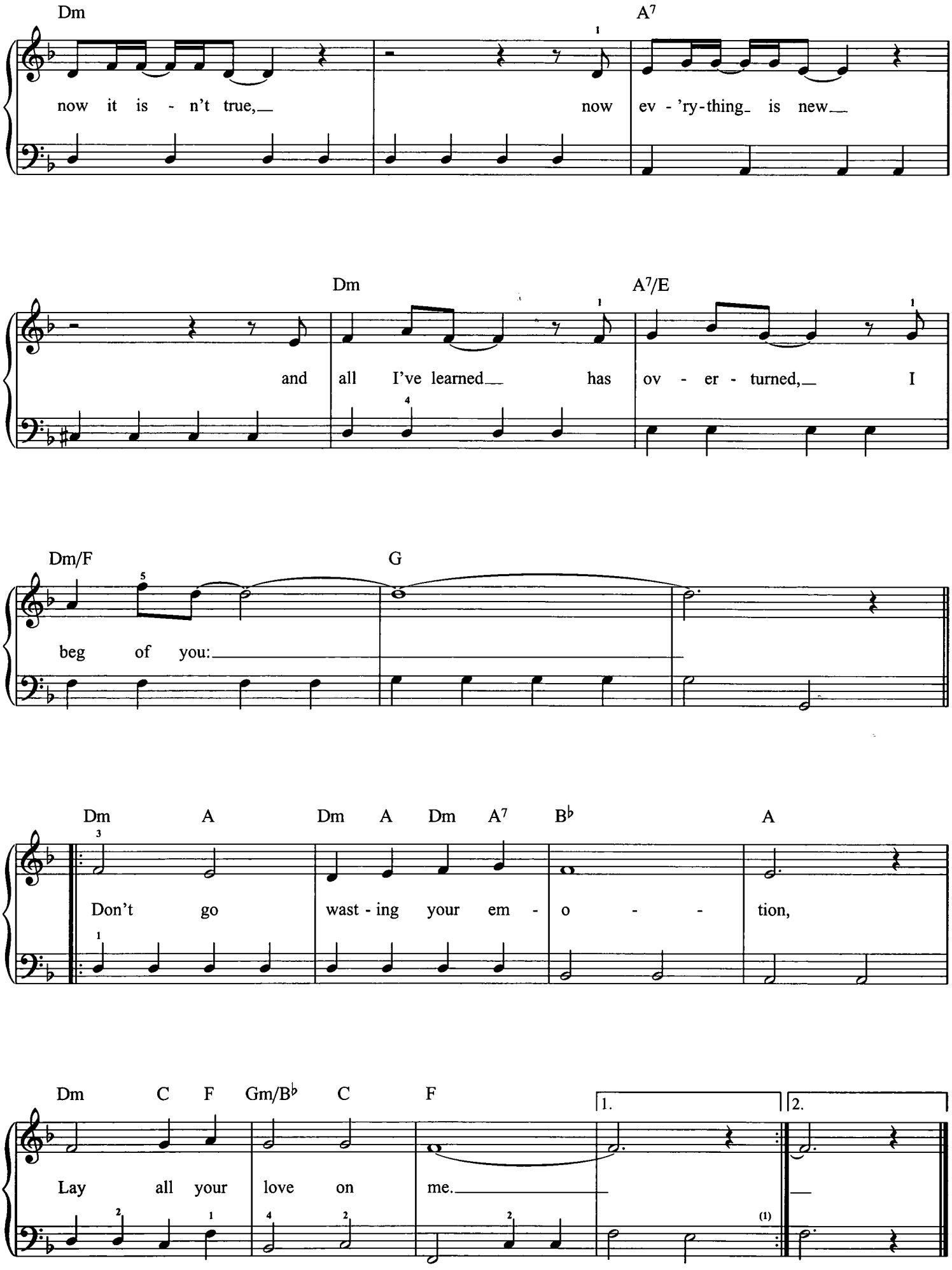

Dm
A7
now it is - n't true,
now ev - 'ry-thing is new
Dm
A7/E
and all I've learned has ov - er - turned, I
Dm/F
G
beg of you:
Dm A Dm A Dm A7 B♭ A
Don't go wast - ing your em - o - - tion,
Dm C F Gm/B♭ C F
1. 2.
Lay all your love on me.

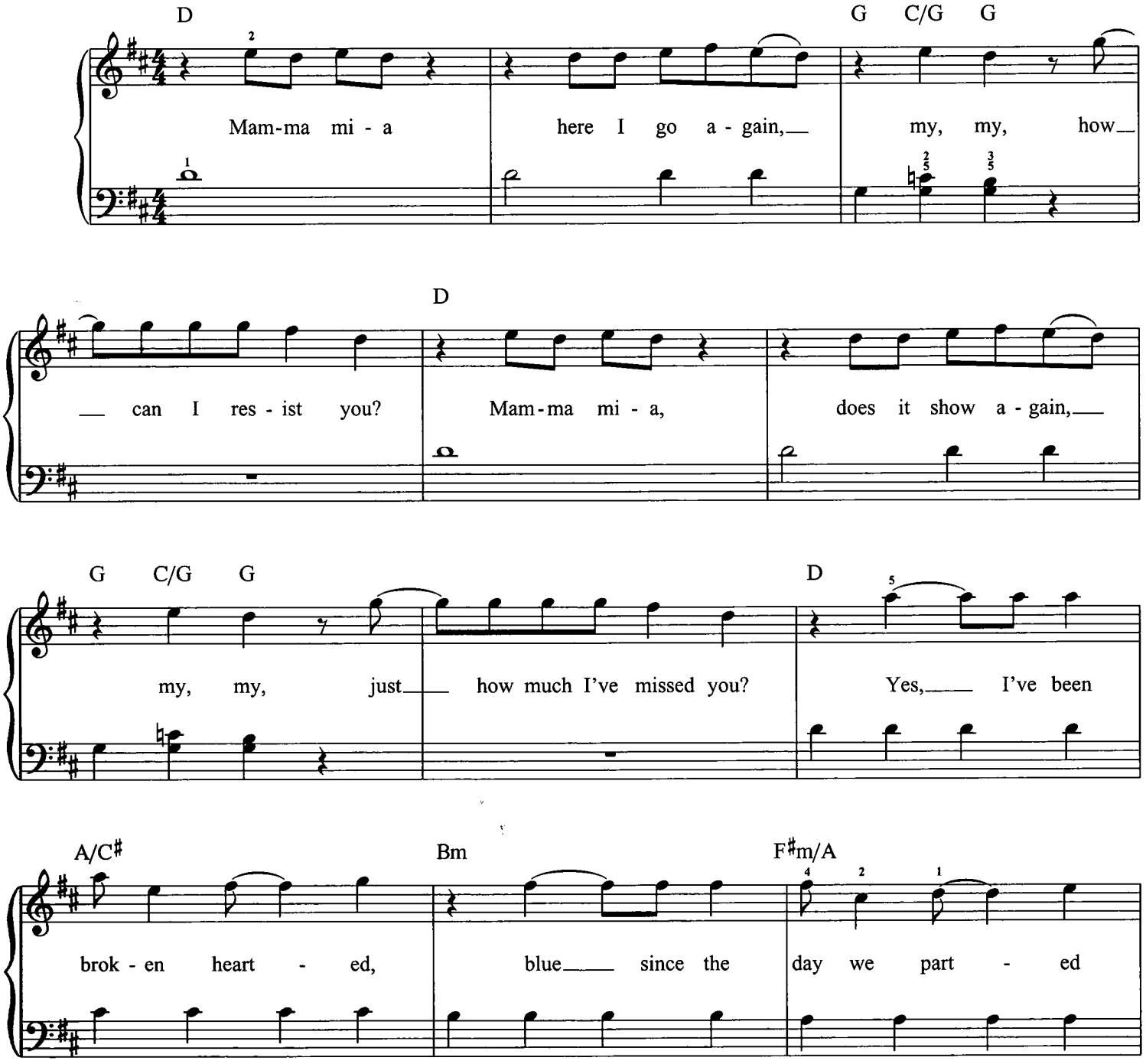
Mamma Mia

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



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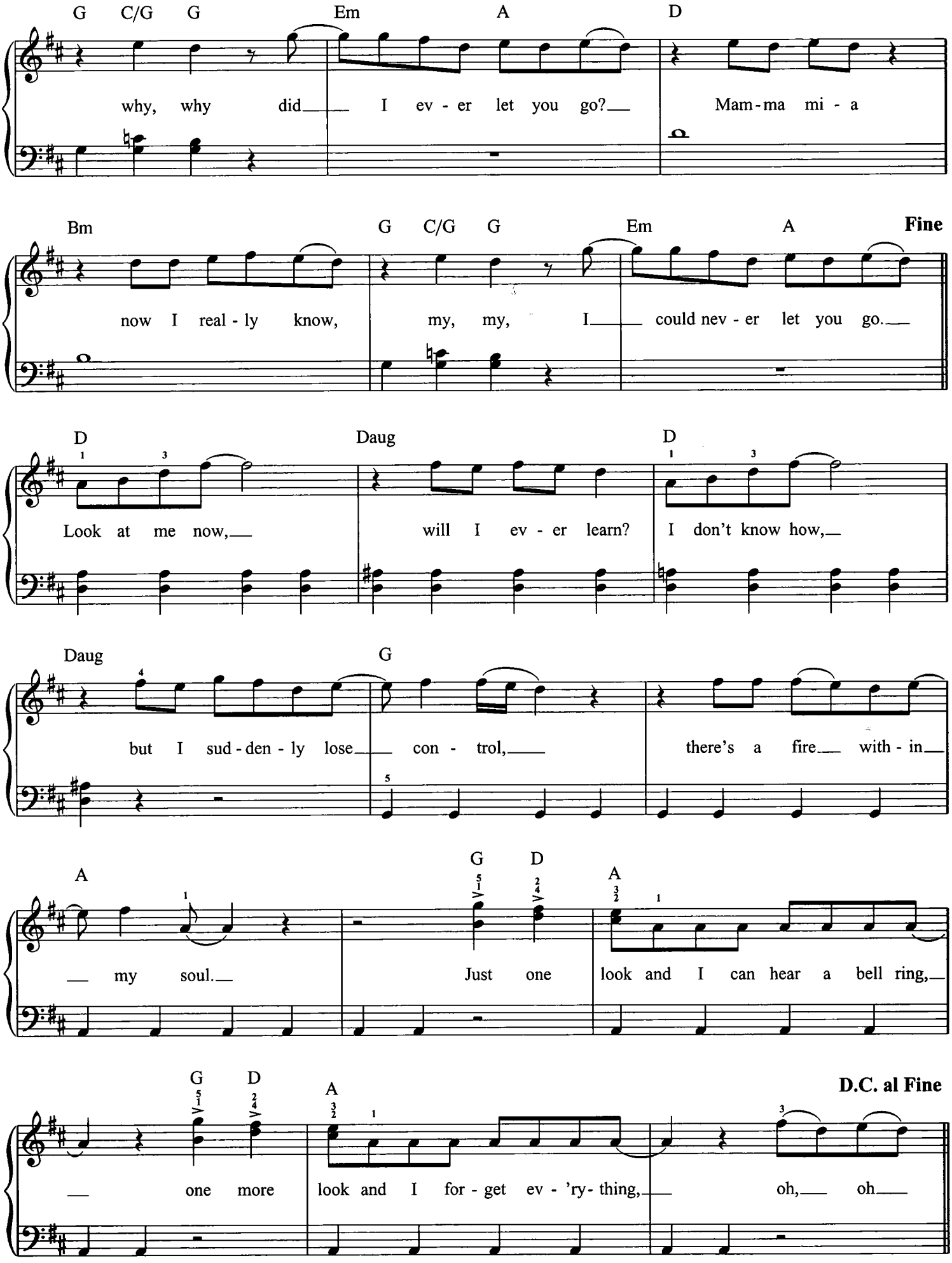

G C/G G Em A D
why, why did I ev - er let you go? Mam-ma mi - a
Bm G C/G G Em A Fine
now I real - ly know, my, my, I could nev - er let you go.
D Daug D
Look at me now, will I ev - er learn? I don't know how,
Daug G
but I sud - den - ly lose con - trol, there's a fire with - in
A G D A
my soul. Just 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

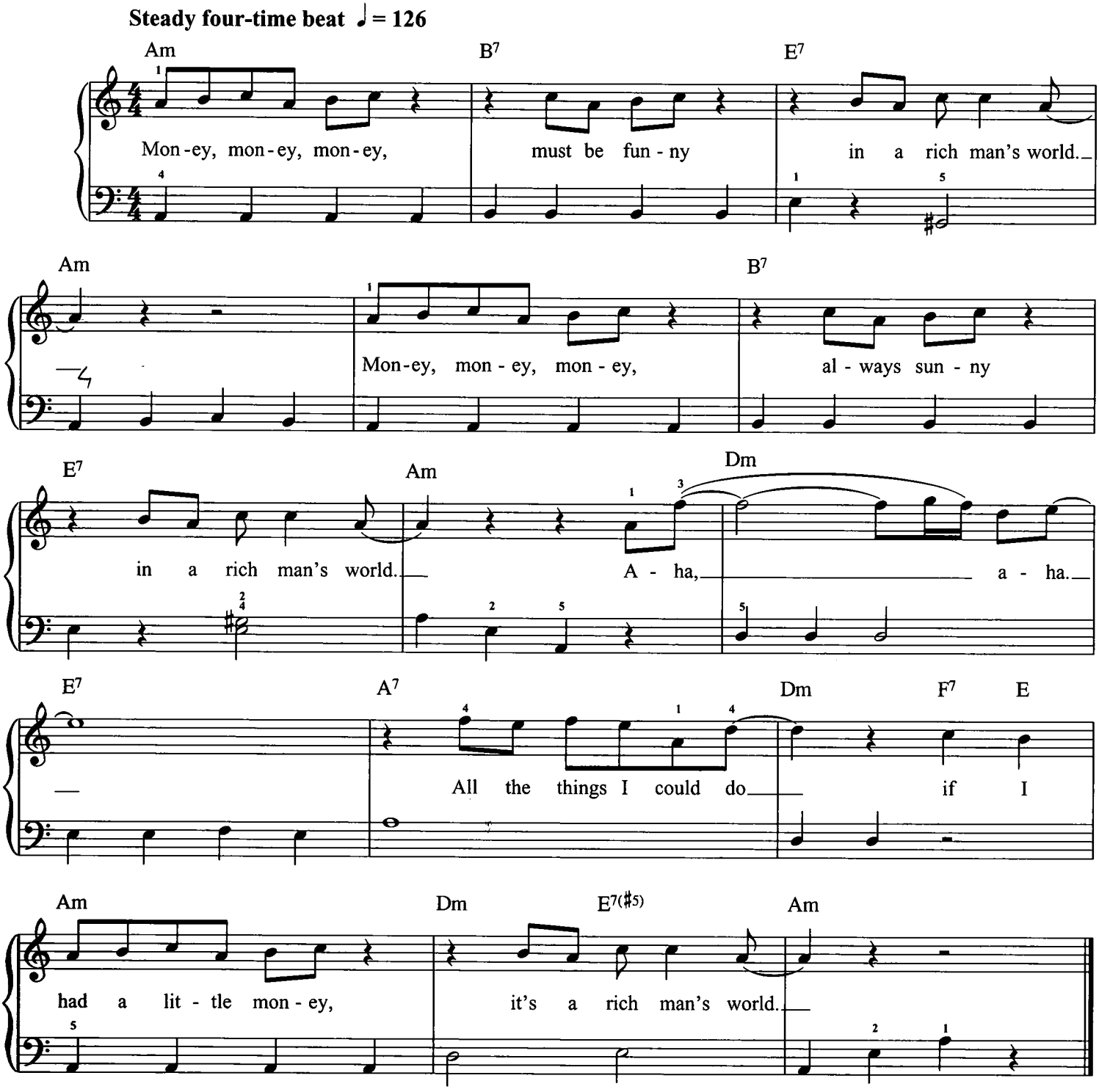
42.1.11 1425

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!



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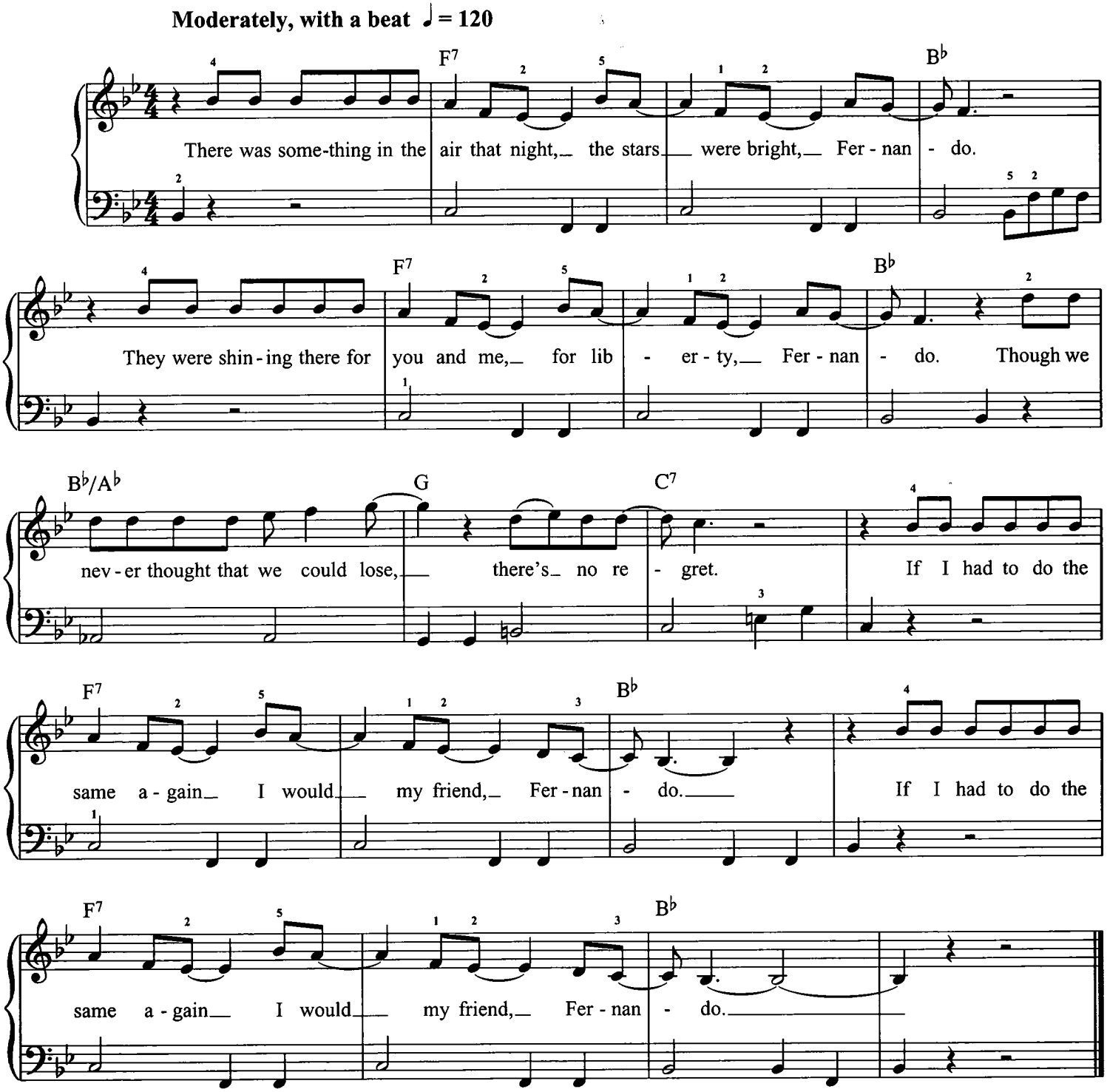
Fernando

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.



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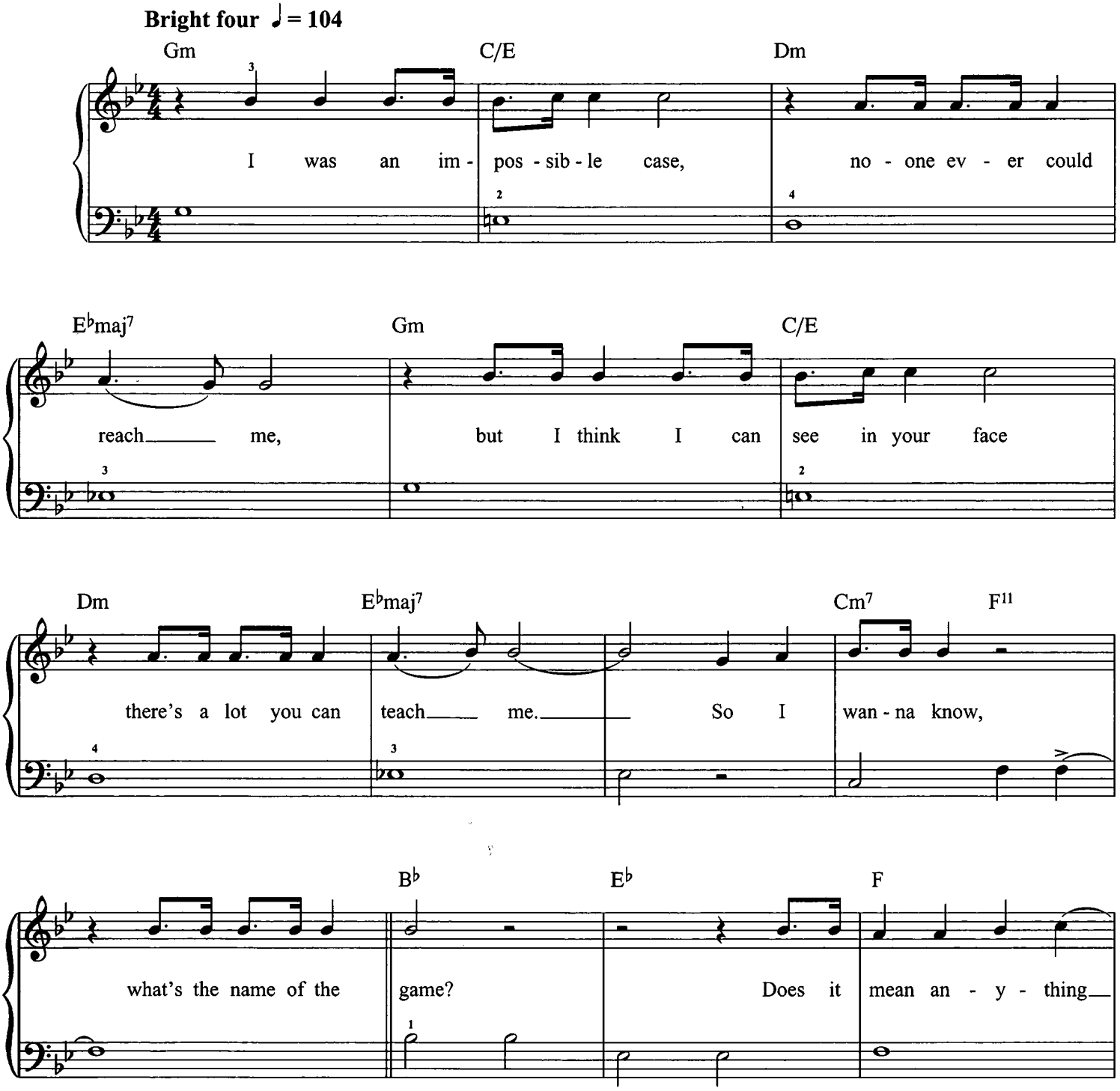
The Name Of The Game

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.



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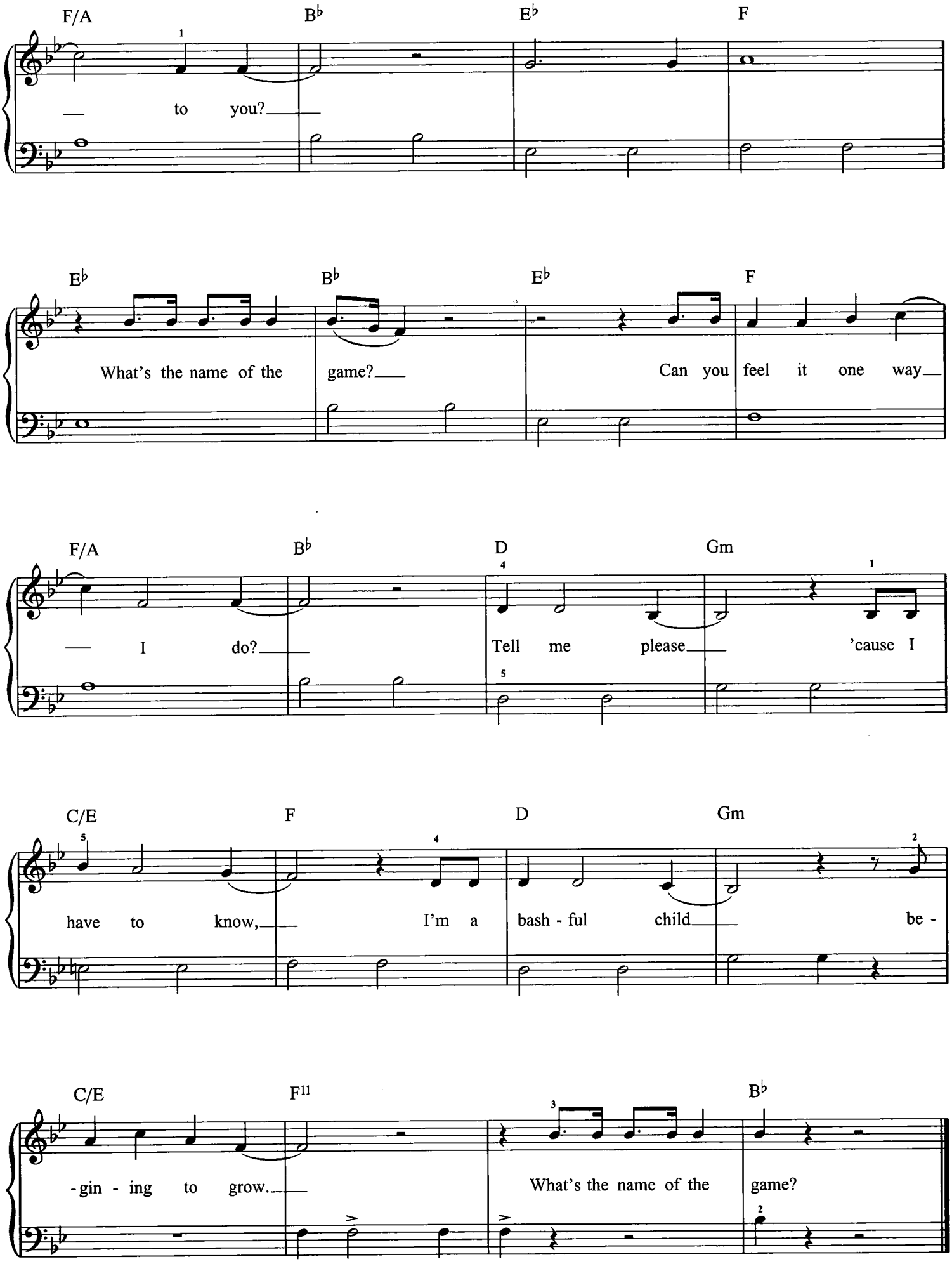
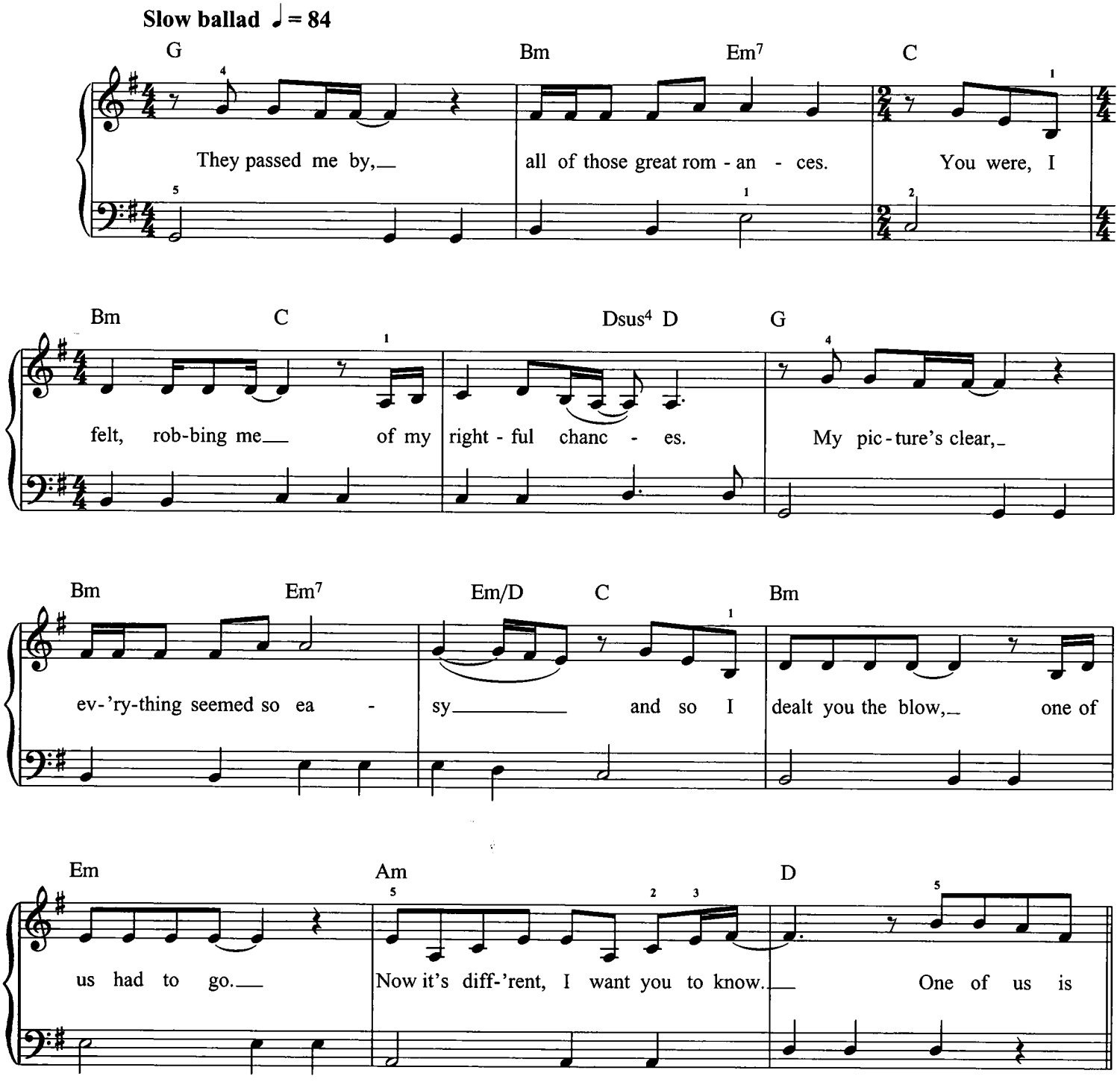

F/A
B♭
E♭
F
to you?
E♭
B♭
E♭
F
What's the name of the game?
Can you feel it one way
F/A
B♭
D
Gm
I do?
Tell me please
'cause I
C/E
F
D
Gm
have to know,
I'm a bash - ful child
be -
C/E
F11
B♭
-gin - ing to grow.
What's the name of the game?

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).



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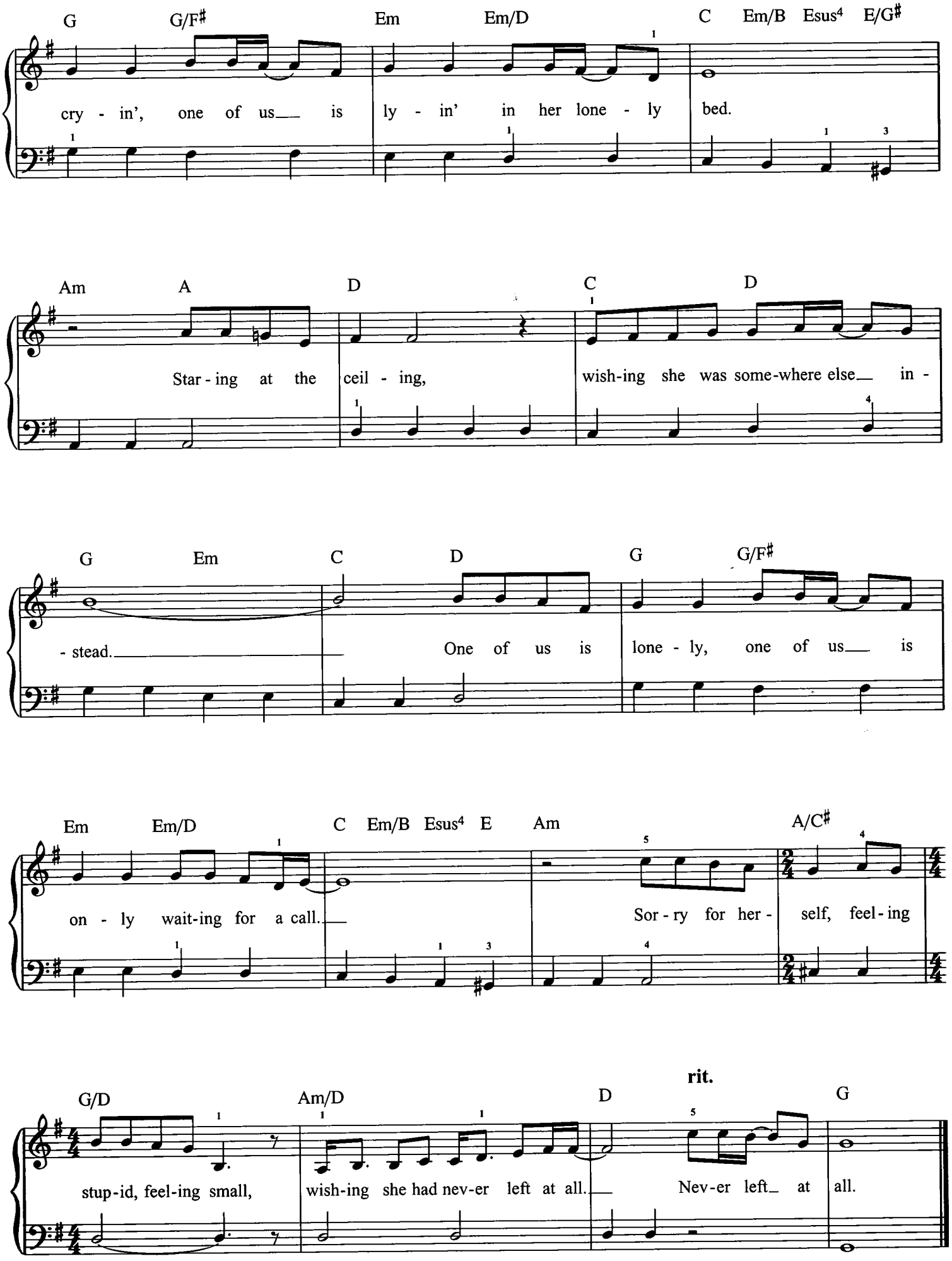
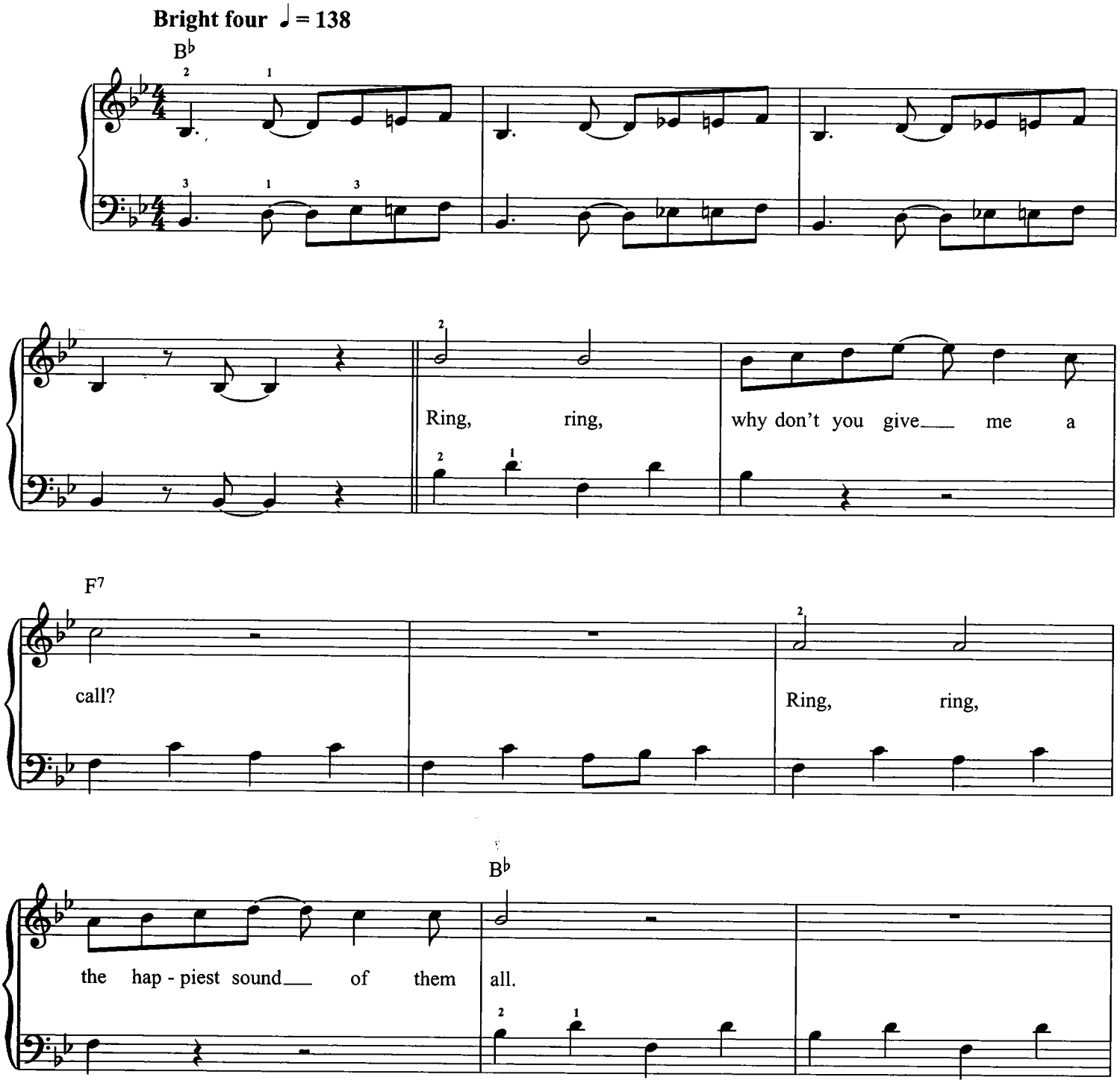

G G/F♯ Em Em/D C Em/B Esus4 E/G♯
cry - in', one of us is ly - in' in her lone - ly bed.
Am A D C D
Star - ing at the ceil - ing, wish-ing she was some-where else in -
G Em C D G G/F♯
- stead. One of us is lone - ly, one of us is
Em Em/D C Em/B Esus4 E Am A/C♯
on - ly wait-ing for a call. Sor - ry for her - self, feel - ing
G/D Am/D D G
rit.
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 Eurovisio 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.



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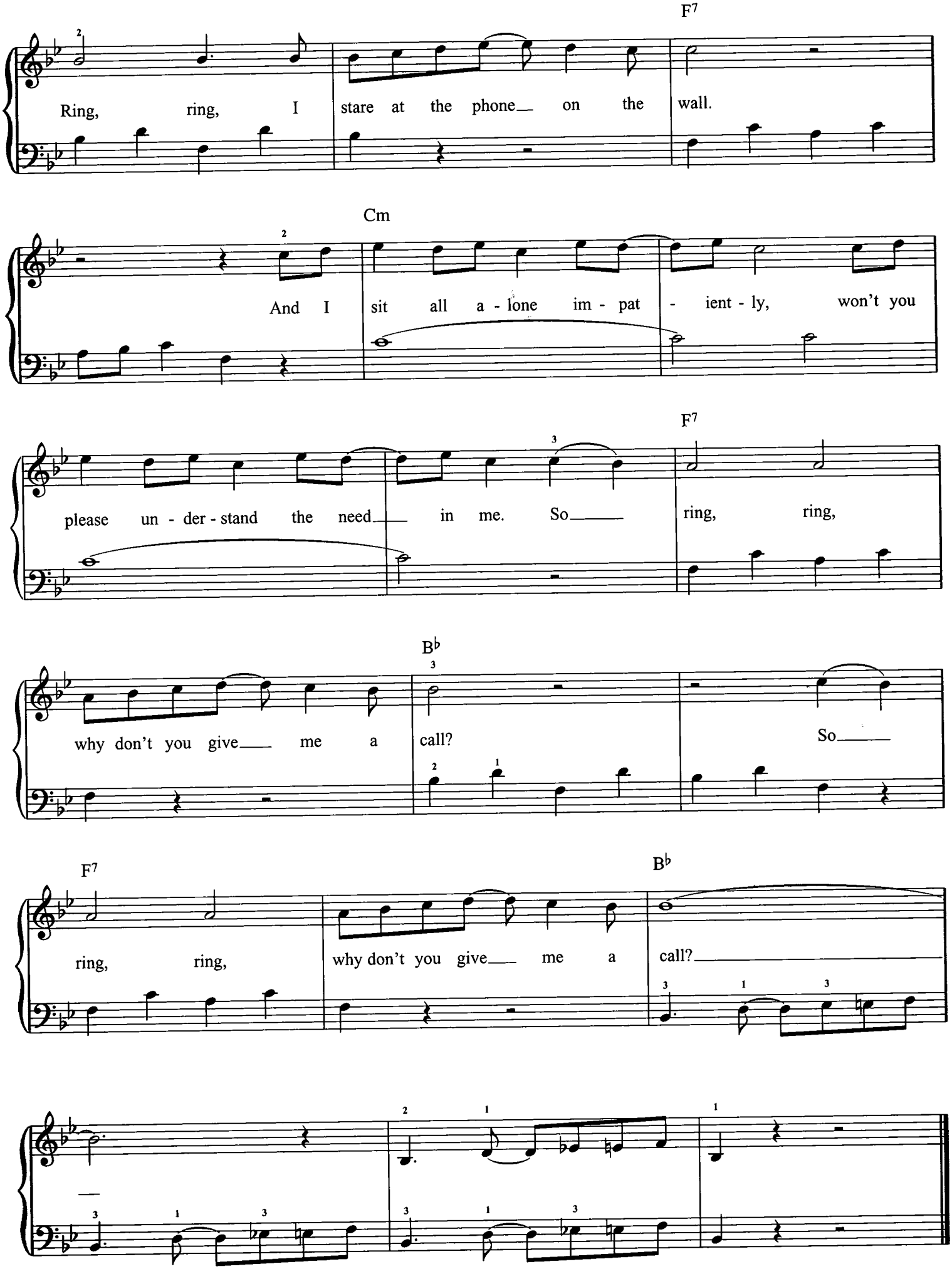
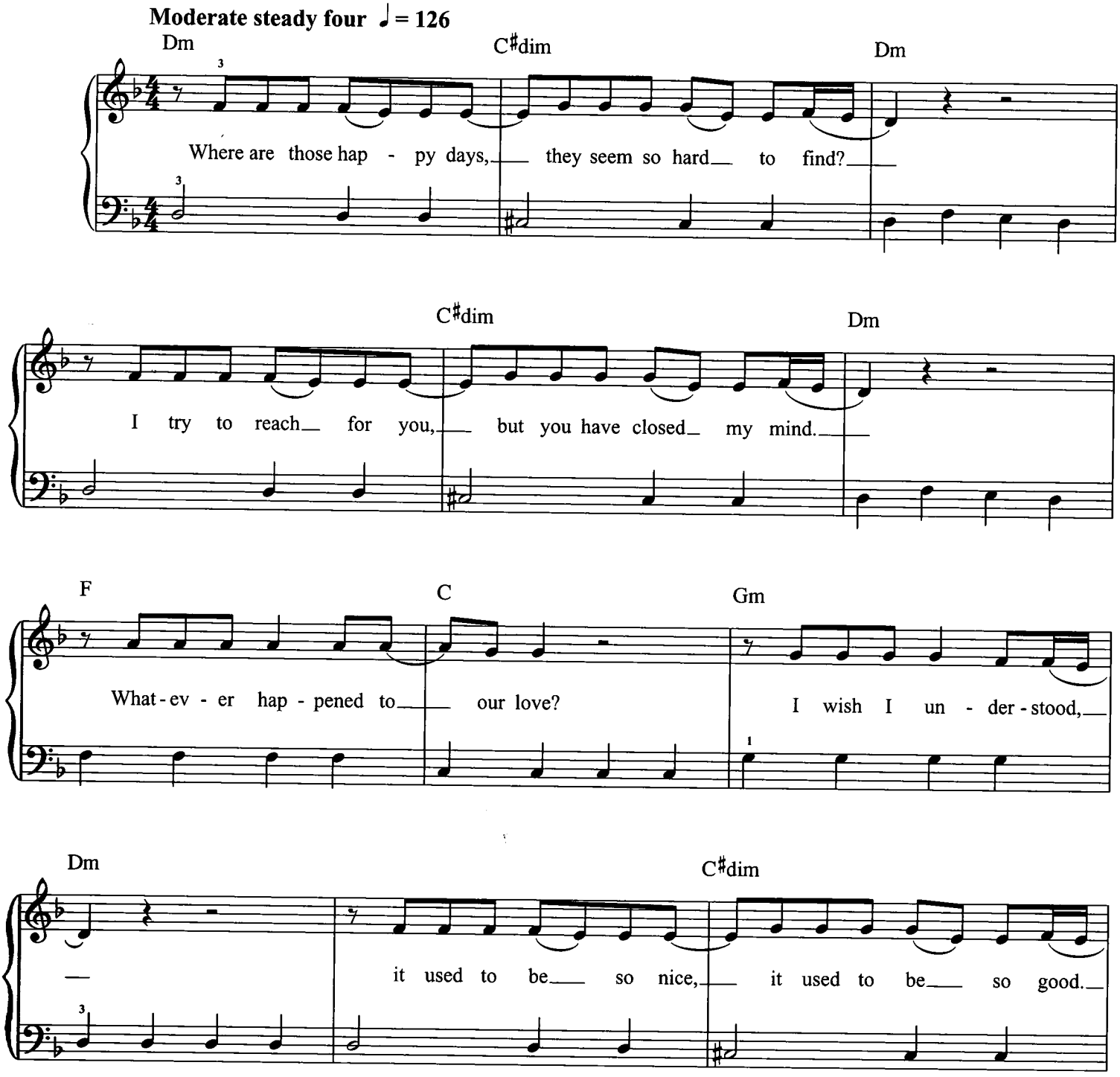

F7
Ring, ring, I stare at the phone on the wall.
Cm
And I sit all a - lone im - pat - ient - ly, won't you
F7
please un - der - stand the need in me. So
ring, ring,
B♭
why don't you give me a
call?
So
F7
ring, ring,
why don't you give me a
B♭
call?

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.



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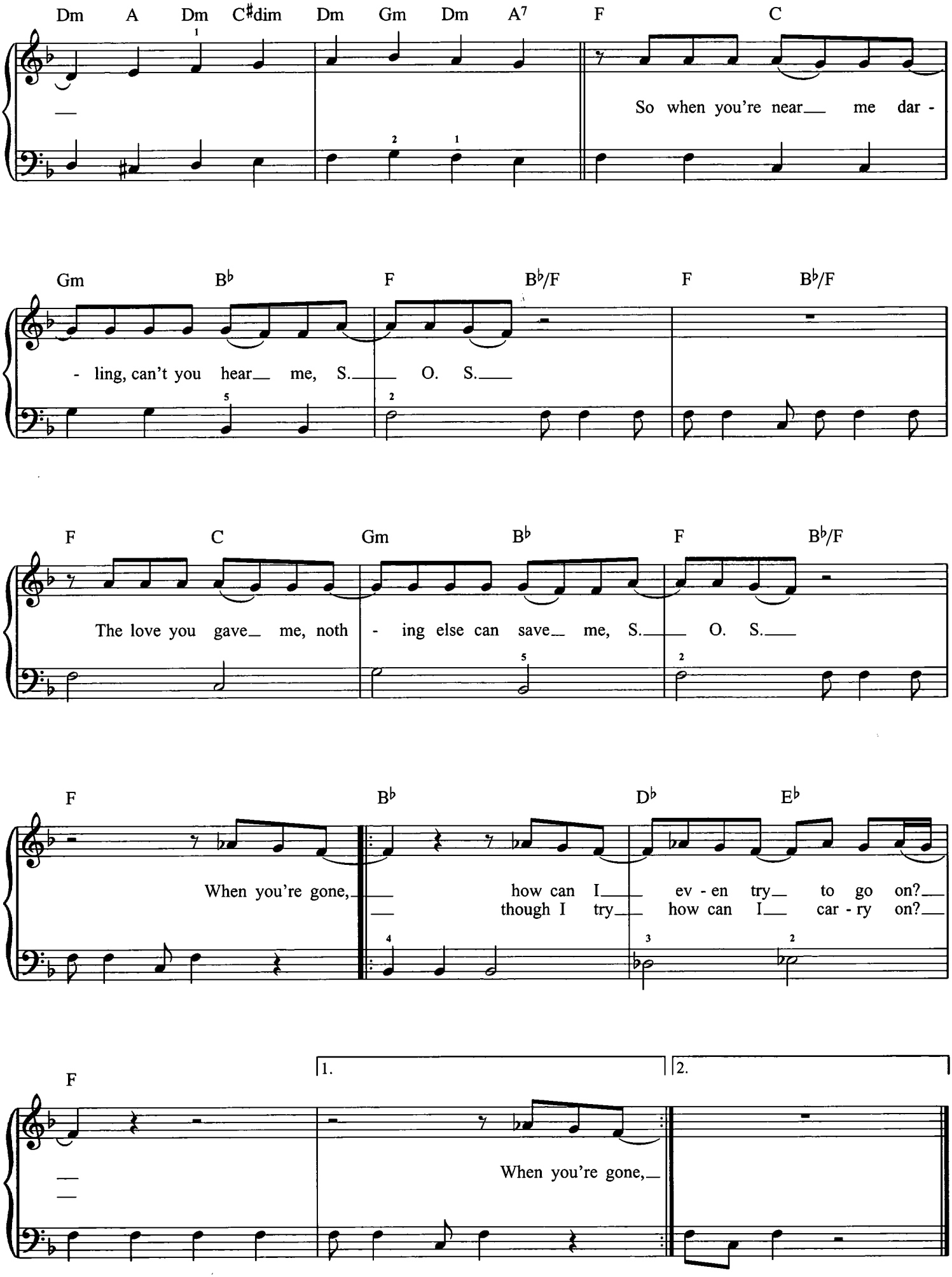
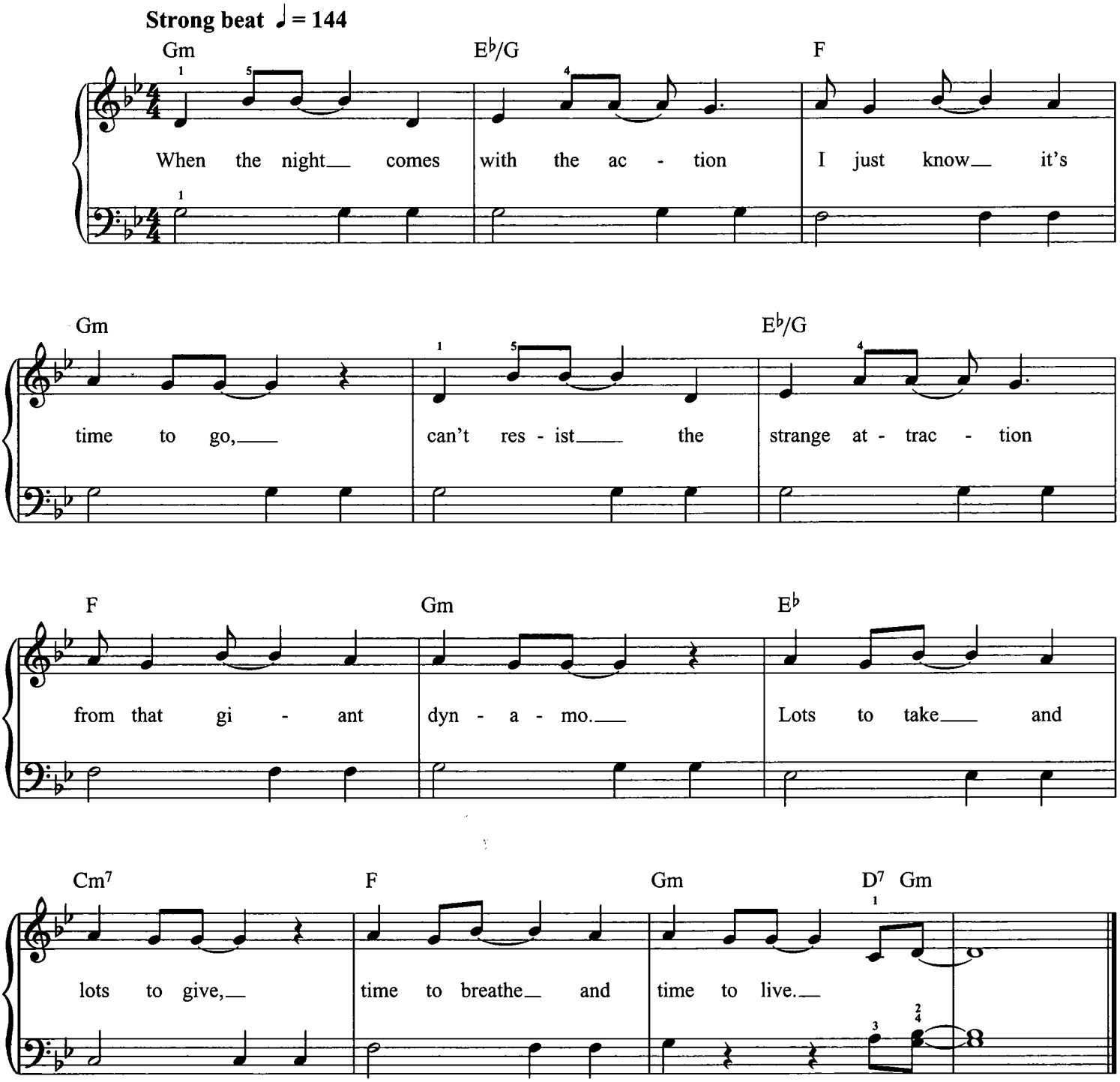

Dm A Dm C♯dim Dm Gm Dm A7 F C
So when you're near me dar -
Gm B♭ F B♭/F F B♭/F
- ling, can't you hear me, S. O. S.
F C Gm B♭ F B♭/F
The love you gave me, noth - ing else can save me, S. O. S.
F B♭ D♭ E♭
When you're gone, how can I ev - en try to go on?
though I try how can I car - ry on?
F
1. 2.
When 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.



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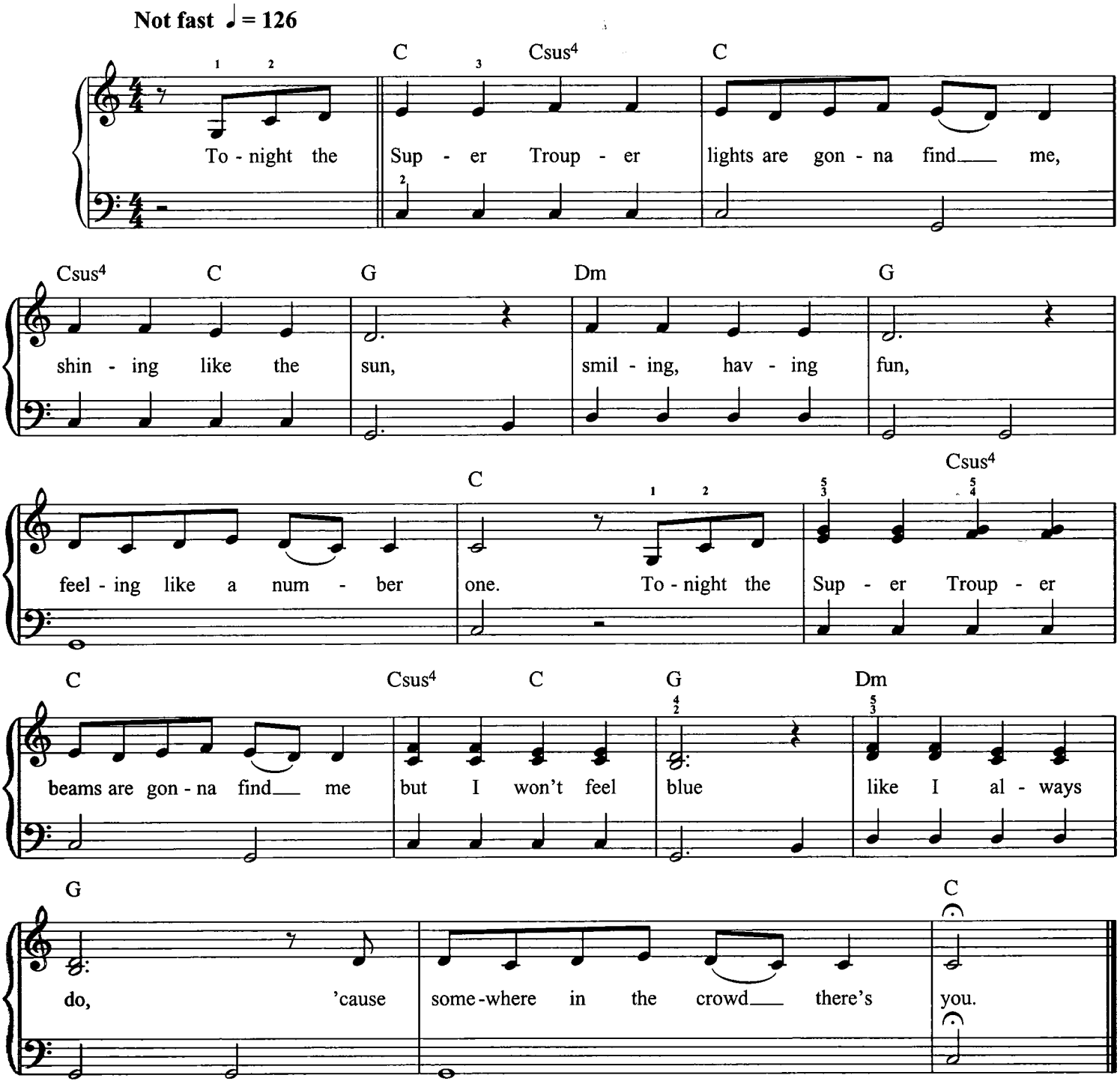
Super Trouper

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.



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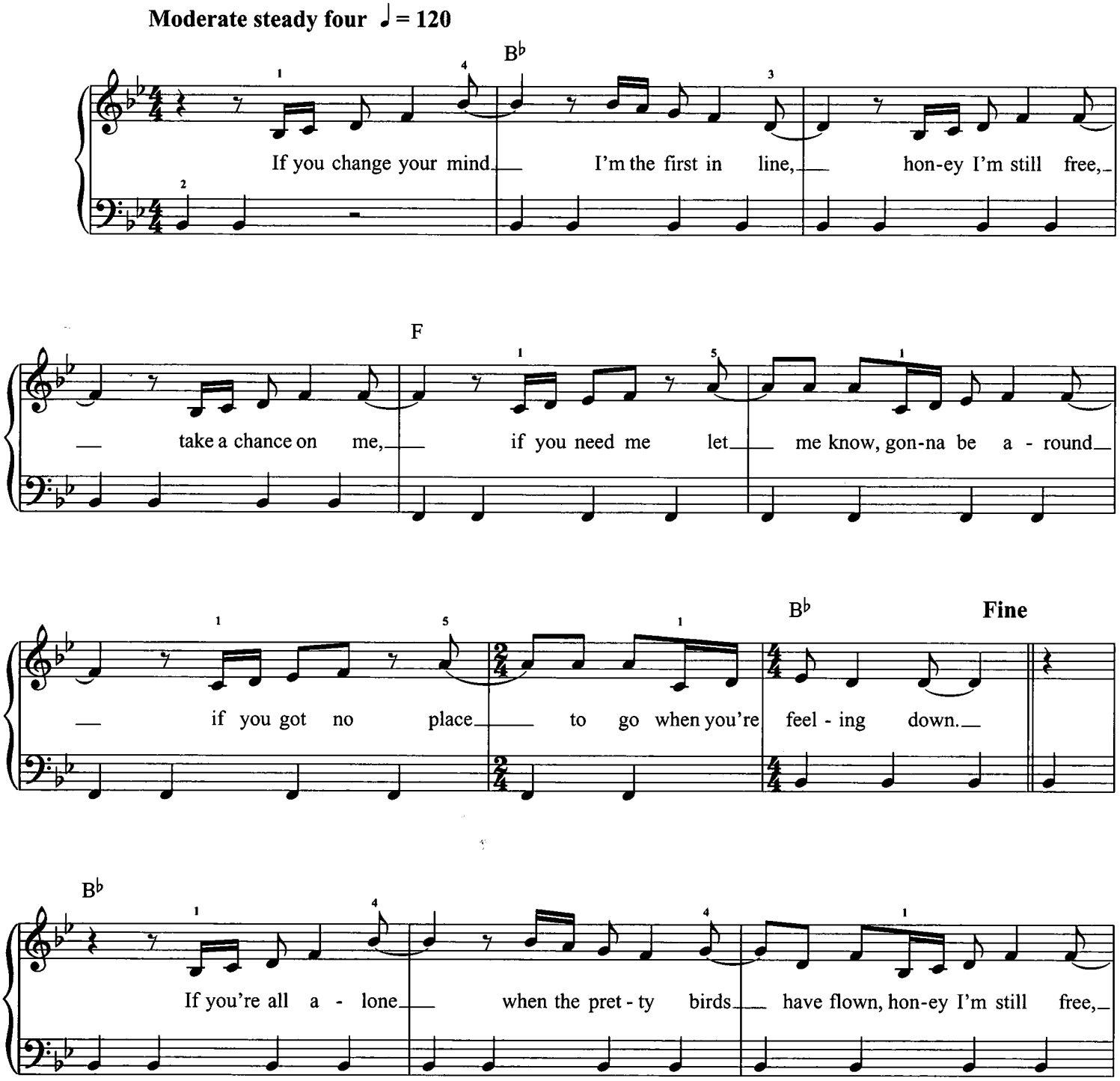
Take A Chance On Me

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.



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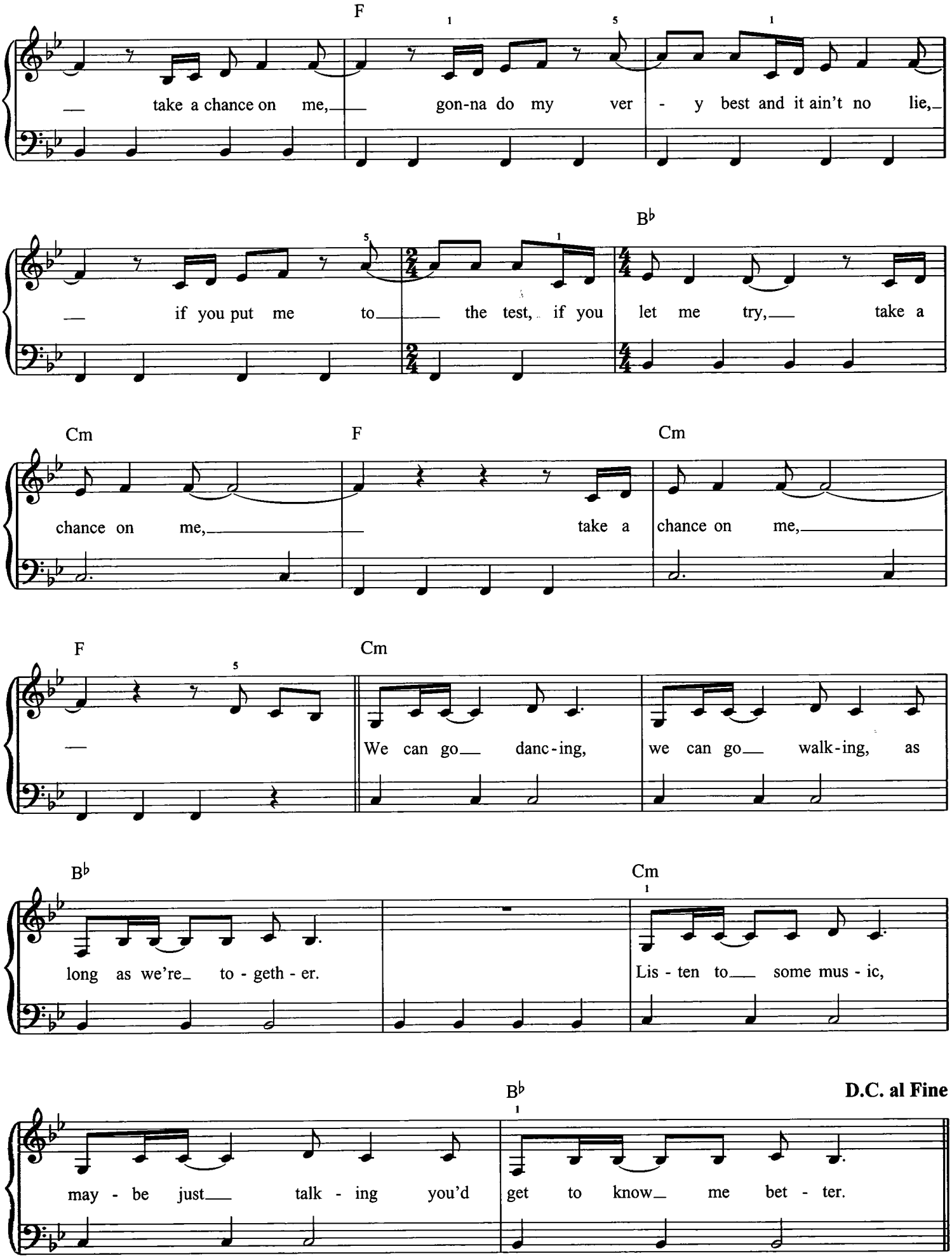
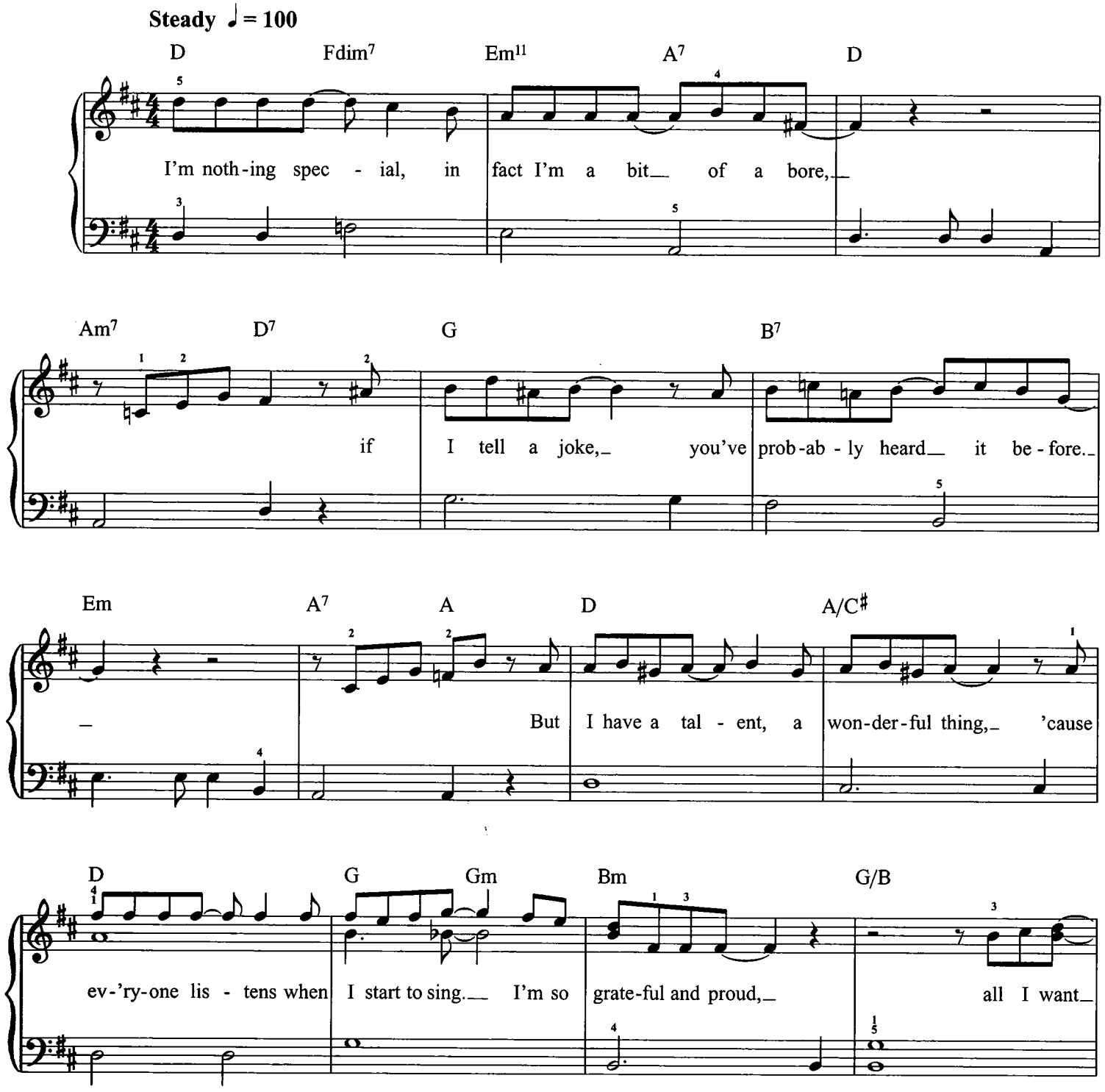

F
take a chance on me, gon-na do my ver - y best and it ain't no lie,
B♭
if you put me to the test, if you let me try, take a
Cm
F
Cm
chance on me, take a chance on me,
F
Cm
We can go danc-ing, we can go walk-ing, as
B♭
Cm
long as we're to - geth - er. Lis - ten to some mus - ic,
B♭
D.C. al Fine
may - 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.



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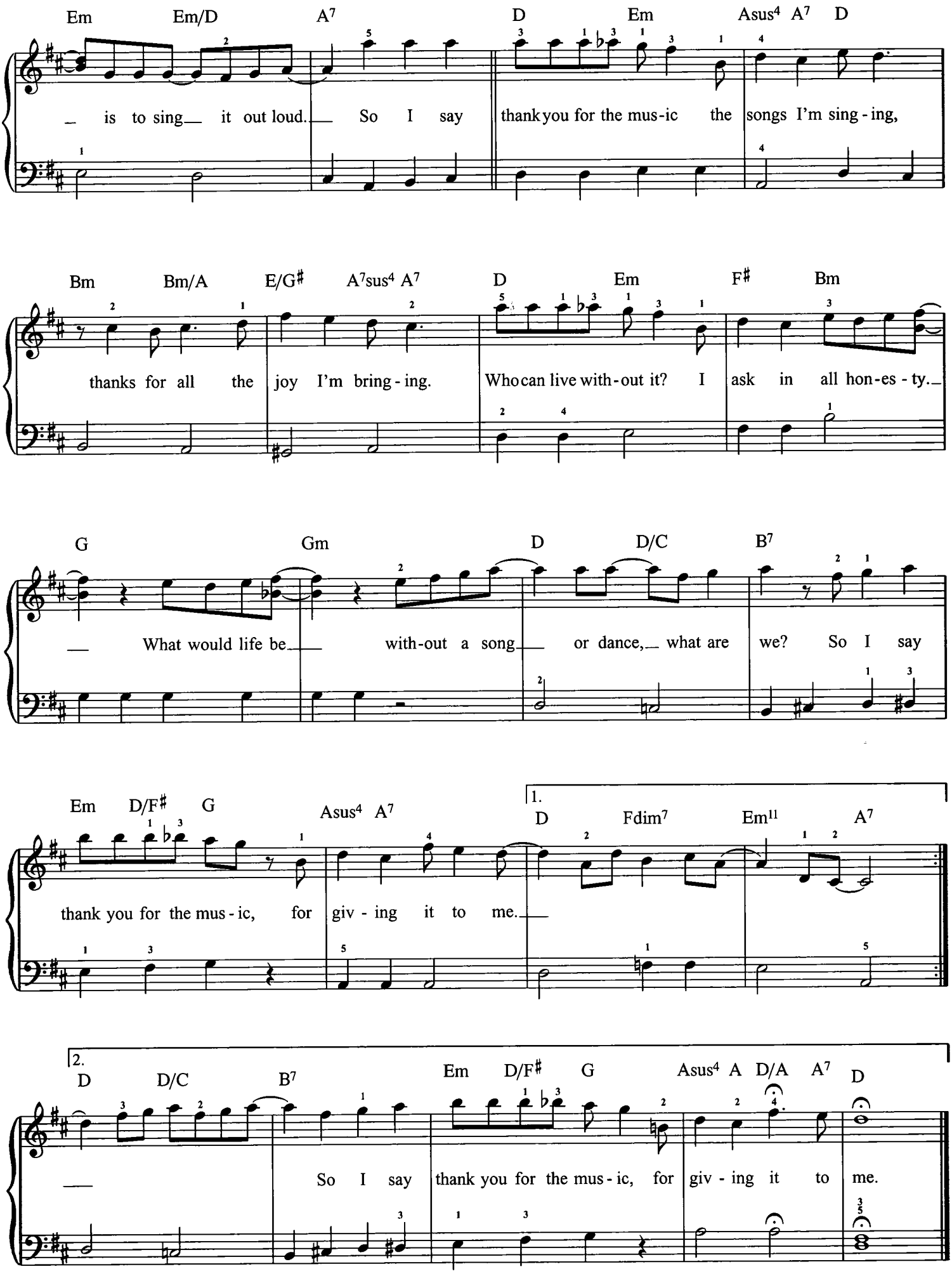
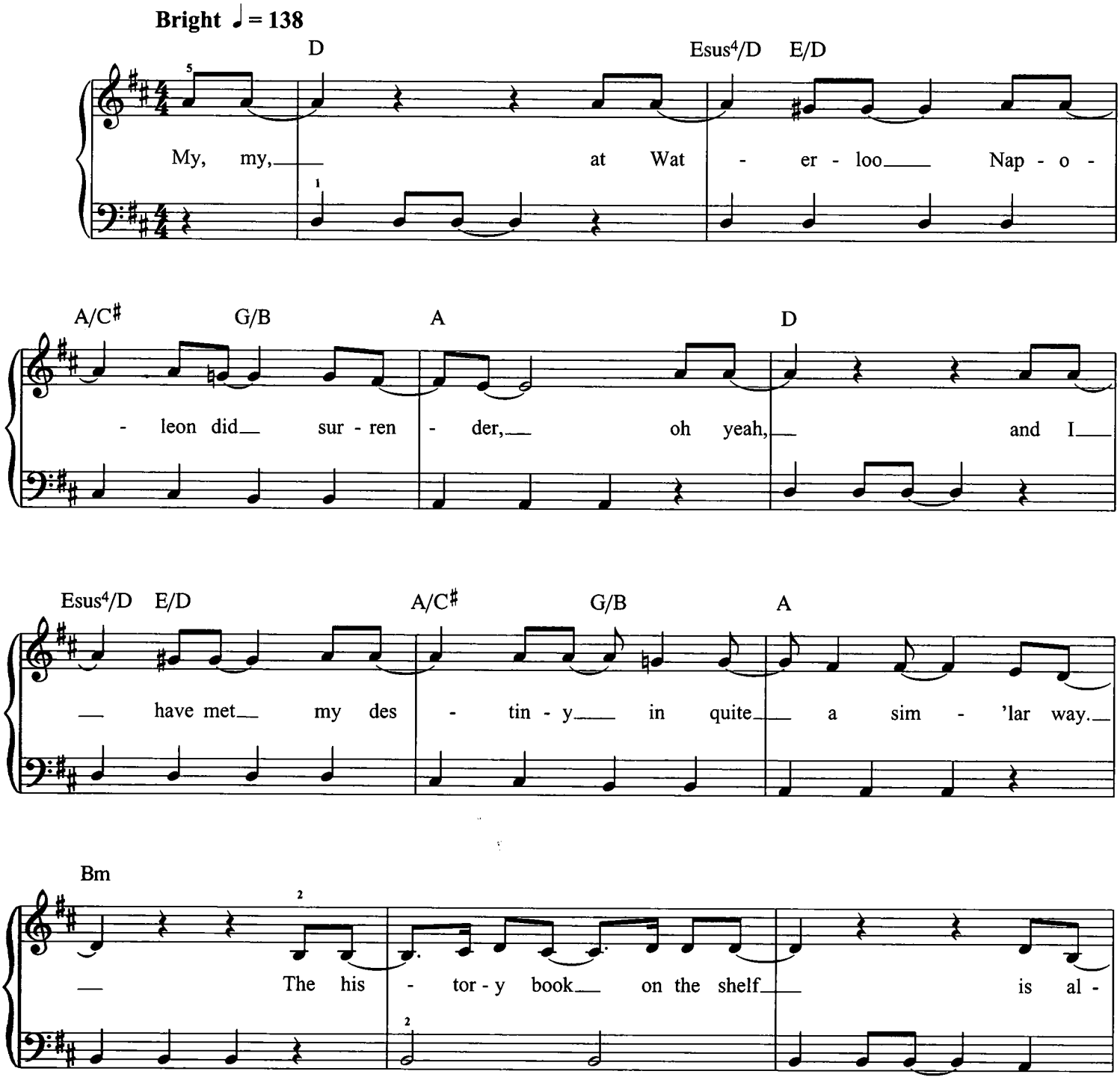

Em Em/D A7 D Em Asus4 A7 D
is to sing it out loud. So I say thank you for the mus-ic the songs I'm sing-ing,
Bm Bm/A E/G♯ A7sus4 A7 D Em F♯ Bm
thanks for all the joy I'm bring-ing. Who can live with-out it? I ask in all hon-es-ty.
G Gm D D/C B7
What would life be with-out a song or dance, what are we? So I say
Em D/F♯ G Asus4 A7
thank you for the mus-ic, for giv-ing it to me.
1.
D Fdim7 Em11 A7
2.
D D/C B7 Em D/F♯ G Asus4 A D/A A7 D
So I say thank you for the mus-ic, for giv-ing 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.



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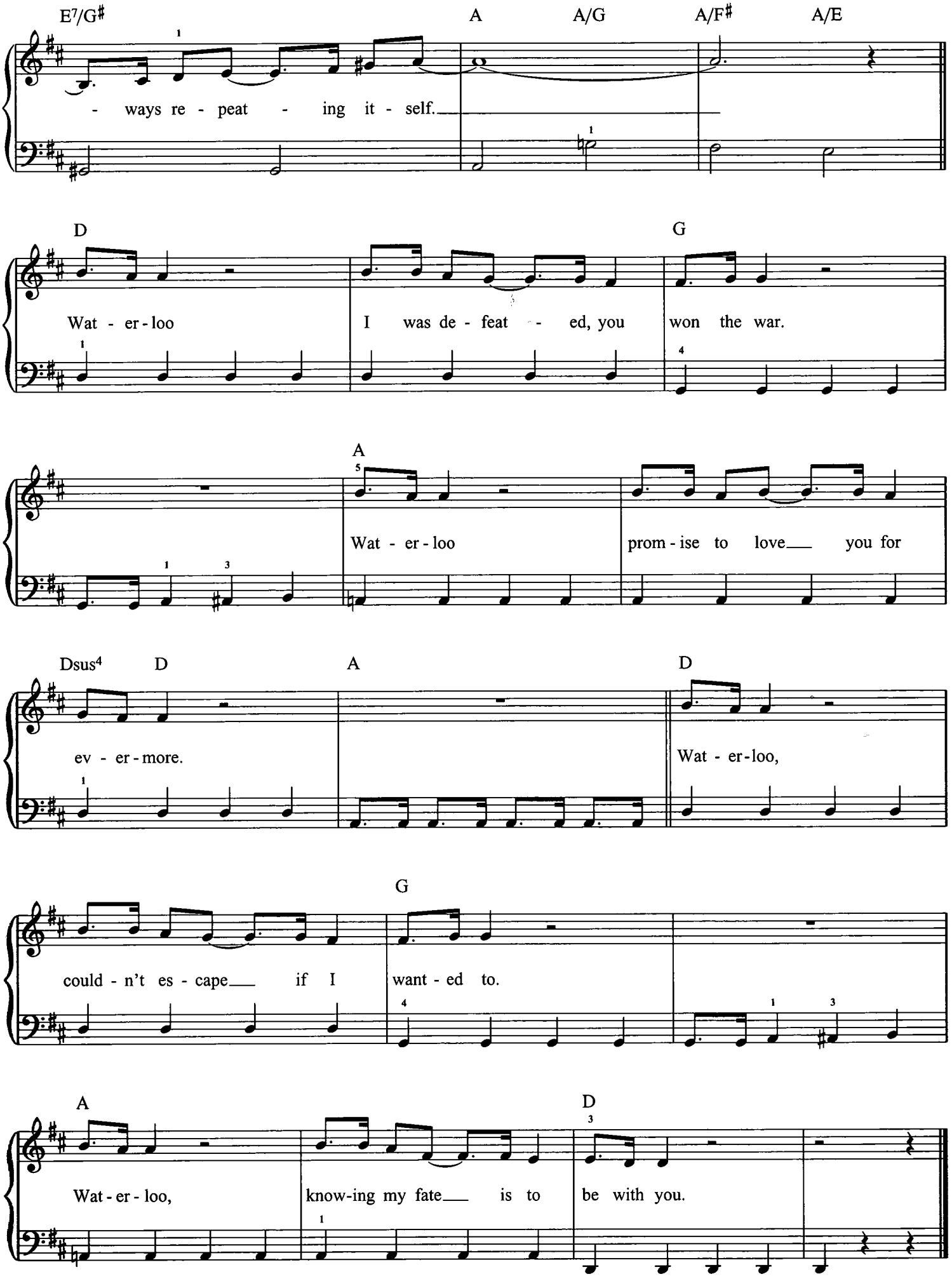

E7/G♯ A A/G A/F♯ A/E
- ways re - peat - ing it - self.
D G
Wat - er - loo I was de - feat - ed, you won the war.
A
Wat - er - loo prom - ise to love you for
Dsus4 D A D
ev - er - more.
Wat - er - loo,
G
could - n't es - cape if I want - ed to.
A D
Wat - er - loo, know-ing my fate is to be with you.

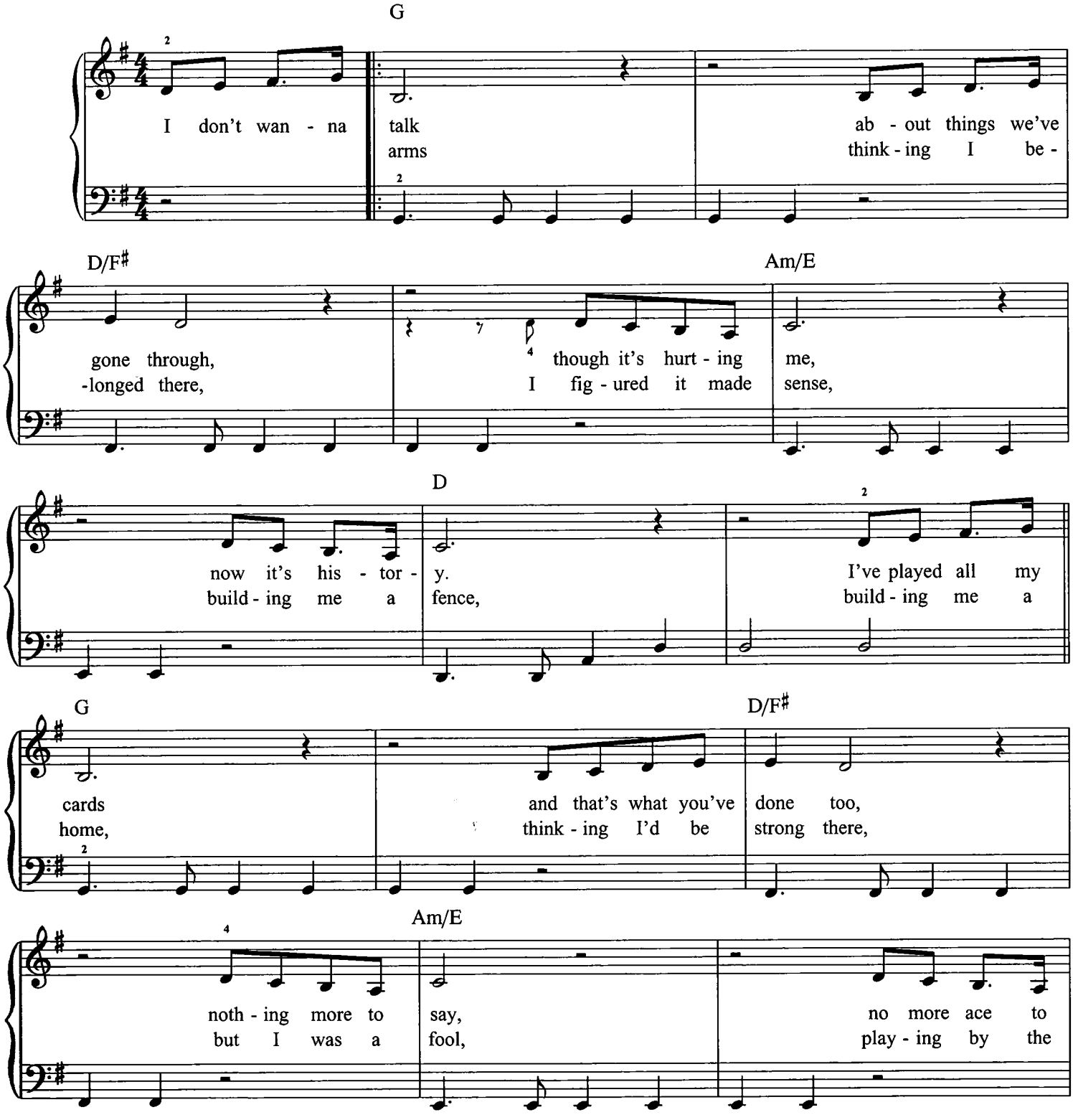
The Winner Takes It All

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



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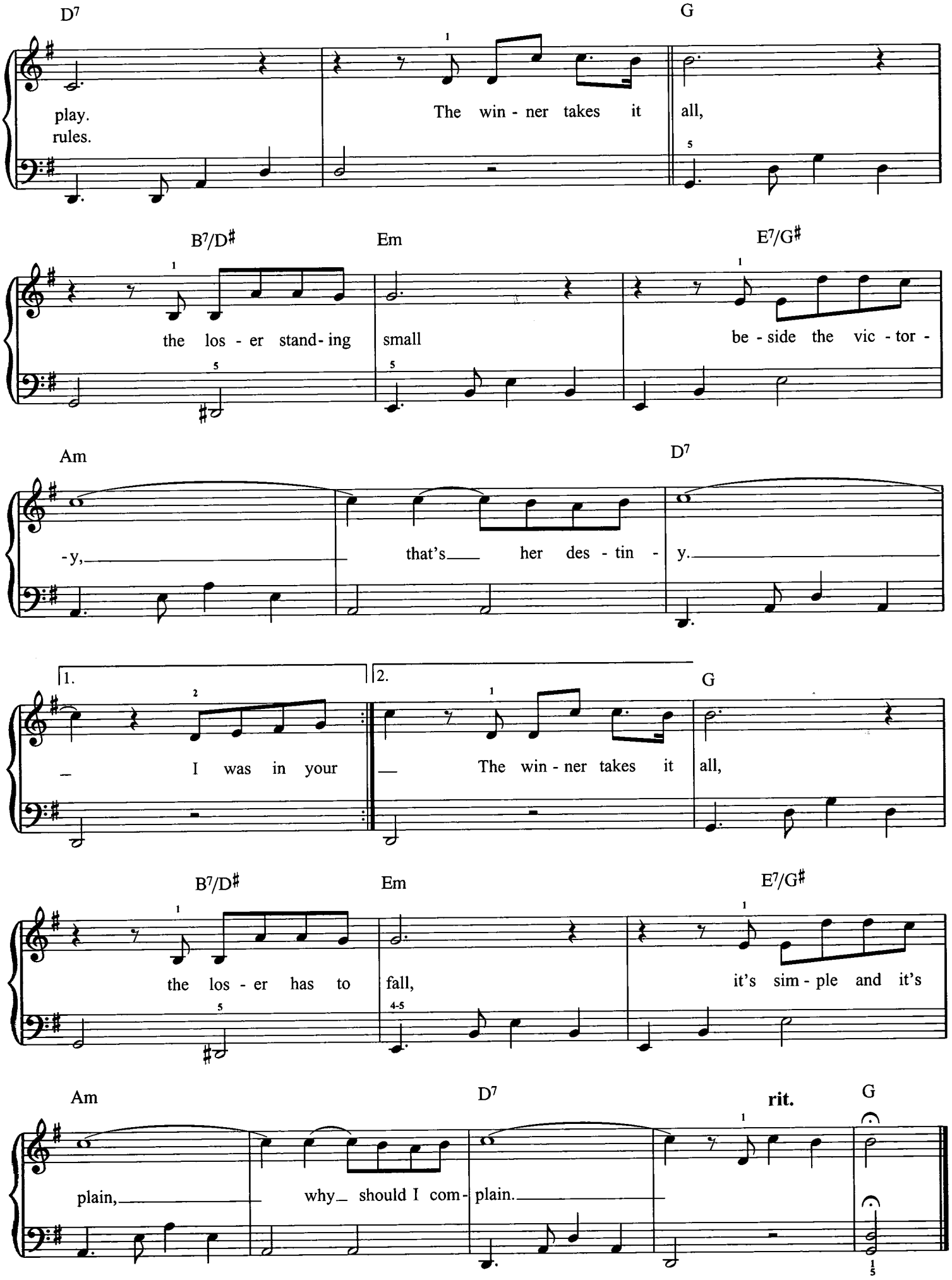
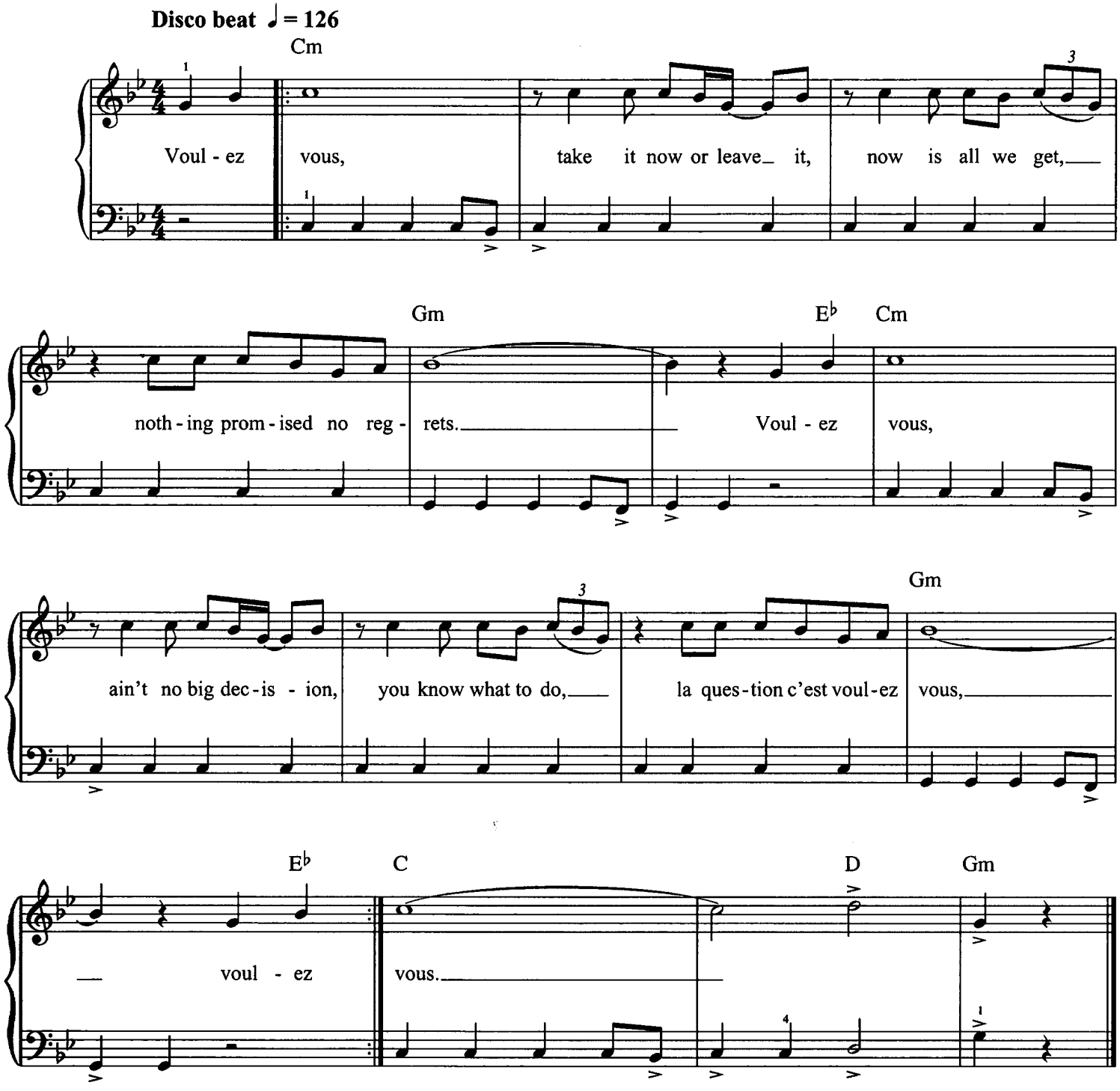

D7
G
play.
rules.
The win - ner takes it
all,
B7/D♯
Em
E7/G♯
the los - er stand- ing
small
be - side the vic - tor -
Am
D7
-y,
that's her des - tin -
y.
1.
2.
G
I was in your
The win - ner takes it
all,
B7/D♯
Em
E7/G♯
the los - er has to
fall,
it's sim - ple and it's
Am
D7
rit.
G
plain,
why should I 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.



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