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Play Piano *with...*

Abba

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Dancing Queen

Words & Music by Benny Andersson, Björn Ulvaeus & Stig Anderson

Rhythmically

1 bar count in:

A

D/A

A

E/A

Musical notation for the first system of 'Rhythmically'. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and a treble part with chords and eighth-note patterns. A 'pizz.' marking is present in the first measure of the piano part.

D/A

A

D/A

E/A

A

E

Musical notation for the second system of 'Rhythmically'. It continues the piano accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

D

A

E

C#7

You can dance—

You can jive—

Musical notation for the third system of 'Rhythmically'. It includes the vocal line with lyrics and the piano accompaniment. The piano part continues with the same rhythmic pattern.

F#m B D

hav - ing the time - of - your life, oh see that girl

Bm7 A E/A D/A

watch that scene dig - gin' the danc - ing queen

A D/A A D/A A

Fri - day night and the lights are low

D/A A F#m

look - ing out for a place to go oh

E A/E E A/E E F#m

where they play_ the right mus - ic get - ting in_ the swing_ you come to look for a King_

E F#m **S** A D/A

An - y - bo - dy could be that guy_ You're a teas - er you turn 'em on_

A F#m E A/E

night is young_ and the mus - ic's high with a bit_ of rock mus - ic look - ing out_ for a - no - ther
leave 'em burn - ing and then you're gone

E A/E E F#m E F#m

ev - ry - thing is fine } You're in the mood for a dance_ and when_ you
 a - ny one will do }

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a melodic phrase under the lyrics 'ev - ry - thing is fine } a - ny one will do }'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex chordal accompaniment in the right hand, primarily using block chords.

Bm7 E7 A

get the chance_ you are the dan - cing queen_

The second system continues the musical score. The vocal line has a melodic line with a long note on 'queen'. The piano accompaniment maintains the same rhythmic pattern, with the right hand playing chords that support the vocal melody.

D/A A E/A D/A

young and sweet_ on - ly se - ven - teen_

The third system shows the vocal line with the lyrics 'young and sweet_ on - ly se - ven - teen_'. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

A D/A A E/F#

dan - cing queen_ feel the beat_ from the tam - bour - ine_

The fourth system concludes the page with the vocal line lyrics 'dan - cing queen_ feel the beat_ from the tam - bour - ine_'. The piano accompaniment provides a consistent harmonic and rhythmic foundation throughout.

D/F# A/E E C#7 To Coda \oplus

you can dance you can jive

F#m B7/D# D

hav - ing the time of your life oh, see that girl

Bm7 A D/A

watch that scene dig - gin' the dan - cing queen

A E/A D/A A D/A A D/A

D. Sal Coda

⊕ CODA

F#m B7/D# D

hav - ing_ the time of_ your life_ oh, see that_ girl_

Bm7 A D/A

watch that_ scene_ dig - gin' the dan - cing_ queen_

A E/A D/A A

dig - gin' the dan - cing_ queen_

D/A A E/A D/A *Repeat and fade*

Mamma Mia

Words & Music by Benny Andersson, Björn Ulvaeus & Stig Anderson

Moderate steady four

1 bar count in:

The first system of piano accompaniment consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle and bottom staves are grand staff notation. The music features a steady four-beat rhythm with a mix of eighth and quarter notes. There are several flats (b) placed above notes in the right hand, indicating a specific melodic line.

The second system of piano accompaniment continues the melody from the first system. It features similar rhythmic patterns and melodic lines, with a final measure in the right hand ending with a fermata and a 7-measure rest.

D A/D D A/D G

I've been cheat - ed by you _____ since I don't know when _____

The third system includes a vocal line on a treble clef staff with lyrics. Above the notes are the chords D, A/D, D, A/D, and G. The piano accompaniment continues with a consistent rhythmic pattern, featuring chords in the right hand and a steady bass line in the left hand.

D A/D D A/D G

so I made up my mind— it must come to an end—

D Daug D Daug

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

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

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

D G C G

Mam - ma mi - a here I go a - gain, my, my, how

D

— can I re - sist you? Mam - ma mi - a does it show a - gain,

G C G D

my, my, just how much I've missed you Yes, I've been bro -

A/C# Bm D/A

- ken - heart - ed blue — since the day — we part - ed,

G C G Em D/F# A D

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

Bm G C G Em D/F# A

now I real - ly know, — my, my, I — could ne - ver let you go —

D Daug D Daug

D A/D D A/D G

I've been an - gry and sad — a - bout things that you do —

D A/D D A/D G

I can't count all the times — that I've told you we're through —

D Daug

and when you go —

D Daug

will you slam the door? I think you know — that you won't be a - way —

G A G D

— too long,— you know— that I'm not— that strong,— just one

A G D A

look and I can hear a bell ring,— one more look and I for - get ev - ry thing,—

♩ D

— oh,— oh,— Mam - ma mi - a, here I go a - gain—

G C G D

my, my, how— can I re - sist you? Mam - ma mi - a,

G C G

does it show a - gain, — my, my, just — how much I've missed you?

D A/C# Bm A

Yes, — I've been bro - ken - heart - ed blue — since the day —

G C G Em D/F# A To Coda ⊕

— we part - ed why, why, did — I ev - er let you go? —

D G C G

Mam - ma mi - a ev - en if I say — bye - bye, leave —

D

— me now or nev - er Mam - ma mi - a it's a game we play—

G C G

D. al Coda

bye - bye does - n't mean for e - ver

CODA
D

Mam - ma mi - a

Bm

G

C

G

Em⁷

D/F#

A

now I real - ly know— my, my, I — could ne - ver let you go.—

Repeat and fade

D

Daug

D

Daug

D

Money, Money, Money

Words & Music by Benny Andersson & Björn Ulvaeus

Moderately

1 bar count in:

The piano introduction is in 4/4 time, marked *f* (forte). It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The melody is composed of eighth notes, with a key signature of one sharp (F#).

5 Am

I work all night, I work all day to

The first line of lyrics is accompanied by piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature remains one sharp (F#).

8 E/G# E7 Am

pay the bills I have to pay.— Ain't it sad,— and

The second line of lyrics is accompanied by piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature remains one sharp (F#).

11 E/G# E7(b9)

still there ne - ver seems to be a sing - le pen - ny left for me,— that's too bad.—

The third line of lyrics is accompanied by piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature remains one sharp (F#).

14 Am E/A Am B^b/F F

In my dreams— I have a plan,— if I got me a

18 Dm D[#]dim

weal - thy man— I would - n't have to work at all, I'd fool a - round and have a ball.—

rall.

dim.

21 E7 NC

a tempo

f

Ped.

24 Am B⁷ E⁷ Am

Mon - ey, mon - ey, mon - ey, must be fun - ny in a rich man's world.—

27

B7

Mon - ey, mon - ey, mon - ey al - ways sun - ny

30

E7

Am

Dm

E7

in a rich man's world. — A - ha —

34

A

Dm

F7

E7

Am

Dm

E7aug

all the things I could do — if I had a lit - tle mon - ey, it's a rich man's world. —

38

Am

F7

Dm

E7aug

Am

It's a rich man's world. —

41

Am

A man like that is hard to find, but

44 E/G#

E7

Am

I can't get him off my mind.— Ain't it sad.— And

47

E/G#

E7(b9)

if he hap - pens to be free I bet he would - n't fan - cy me, — that's too bad. —

50 Am

E/A

Am

Bb/F

F

I must leave, — I'll have to go — to Las Ve - gas or

poco rall.

54

Dm D#dim

Mo - na - co, — and win a for - tune in a game, my life would ne - ver be the same. —

57

a tempo

Am

Mon - ey, mon - ey, mon - ey,

60

B7 E7 Am

must be fun - ny in a rich man's world. —

63

B7 E7 Am

Mon - ey, mon - ey, mon - ey al - ways sun - ny in a rich man's world. —

66 Dm E7

A - ha

69 A Dm F7 E7 Am Dm E7aug

all the things I could do — if I had a lit - tle mon - ey, it's a rich man's world. —

73 Am F7 Bbm

Mon - ey, mon - ey, mon - ey,

76 C7 F7 Bbm

must be fun - ny in a rich man's world. —

79 C7 F7 Bbm

Mon - ey, mon - ey, mon - ey al - ways sun - ny in a rich man's world—

82 Ebm F7 Bb7 Ebm

A - ha all the things I could do—

86 Gb7 F7 Bbm Ebm F7aug

if I had a lit - tle mon - ey, it's a rich man's world—

89 Bbm Gb7 Ebm F7aug Bbm

It's a rich man's world—

The Winner Takes It All

Words & Music by Benny Andersson & Björn Ulvaeus

Steadily

1 bar count in:

Chord symbols: G^b , B^b7/D , $E^b m$, E^b/G , $A^b m$, D^b , G^b , B^b/D

E^bm

E^b7/G

A^bm

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in a minor key with a key signature of three flats. The bass line consists of a steady eighth-note accompaniment, while the treble line features a more melodic line with some grace notes.

D^b

G^b

Piano accompaniment for the second system. The treble clef part includes the lyrics "I don't wan - na talk" under a melodic line. The bass line continues with a steady accompaniment. A dynamic marking of *mp* is present in the final measure of the system.

D^b/F

Piano accompaniment for the third system. The treble clef part includes the lyrics "a - bout things we've gone through, though it's hurt - ing" under a melodic line. The bass line continues with a steady accompaniment.

A^bm

D^b

Piano accompaniment for the fourth system. The treble clef part includes the lyrics "me, now it's his - to - ry. I've played all my" under a melodic line. The bass line continues with a steady accompaniment.

G^b D^b/F

cards and that's what you've done too, no - thing more to

mf



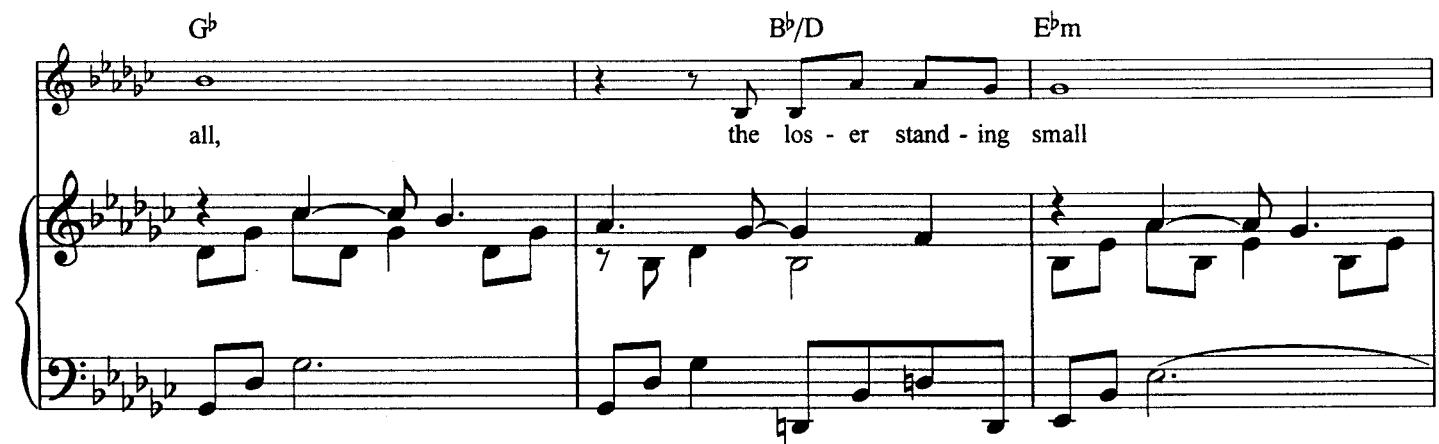
A^bm D^b

say, no more ace to play. The win - ner takes it



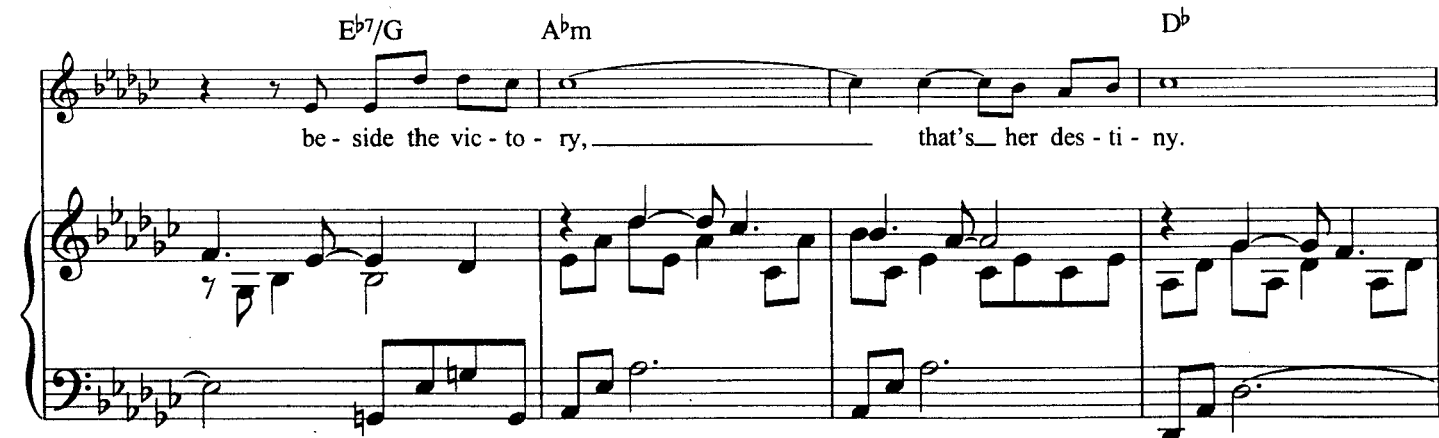
G^b B^b/D E^bm

all, the los - er stand - ing small



E^b7/G A^bm D^b

be - side the vic - to - ry, that's her des - ti - ny.



G^b D^b/F

I was in your arms think - ing I be - longed there,

A^bm/E^b D^b

I fi - gured it made sense, build - ing me a fence,

G^b D^b/F

build - ing me a home, think - ing I'd be strong there,

A^bm/E^b D^b

but I was a fool, play - ing by the rules.

G^b D^b/F

But tell me does she kiss like I used to kiss you,

Ped.

A^bm/E^b D^b

Does it feel the same when she calls your name?

Ped.

G^b D^b/F

Some - where deep in side, you must know I miss you,

A^bm/E^b D^b

but what can I say, rules must be o - beyed.

cresc.

G^b

I don't wan - na talk if it makes you

mp

D^b/F A^bm

feel sad, and I un - der stand you've come to shake my

D^b G^b

hand. I a - po - lo - gize if it makes you

D^b/F A^bm

feel bad see - ing me so tense, no self - con - fi -

D^b G^b B^b/D

- dence. The win - ner takes it all.

cresc. *f*

E^bm E^b7/G A^bm D^b

The win - ner takes it all.

G^b B^b7/D E^bm

E^b7/G A^bm D^b7 *Repeat and fade*

Chiquitita

Words & Music by Benny Andersson & Björn Ulvaeus

Moderately

The first system of music features a vocal line and a guitar accompaniment. The vocal line is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part is written in treble clef with a key signature of two sharps and a 4/4 time signature. The tempo is marked 'Moderately'. The music consists of four measures. The first measure is a whole rest for the vocal line. The second measure is a whole rest for the vocal line. The third measure is a whole rest for the vocal line. The fourth measure is a whole rest for the vocal line. The guitar part consists of a series of chords and eighth notes.

The second system of music features a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is written in treble and bass clefs with a key signature of two sharps and a 4/4 time signature. The tempo is marked 'Moderately'. The music consists of four measures. The first measure is a whole rest for the vocal line. The second measure is a whole rest for the vocal line. The third measure is a whole rest for the vocal line. The fourth measure is a whole rest for the vocal line. The lyrics are: "Chi - qui - ti - ta tell me what's".

The third system of music features a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is written in treble and bass clefs with a key signature of two sharps and a 4/4 time signature. The tempo is marked 'Moderately'. The music consists of four measures. The first measure is a whole rest for the vocal line. The second measure is a whole rest for the vocal line. The third measure is a whole rest for the vocal line. The fourth measure is a whole rest for the vocal line. The lyrics are: "wrong, you're en - chained by".

The fourth system of music features a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is written in treble and bass clefs with a key signature of two sharps and a 4/4 time signature. The tempo is marked 'Moderately'. The music consists of four measures. The first measure is a whole rest for the vocal line. The second measure is a whole rest for the vocal line. The third measure is a whole rest for the vocal line. The fourth measure is a whole rest for the vocal line. The lyrics are: "your own sor - row in your".

E A D/A

eyes there is no hope for to - mor - row

A D/A A D/A

How I hate to see you like this

A C#m C#madd9

there is no way you can de - ny it

C#m C#madd9 E D

I can

E A D/A

see that you're oh so sad so qui - et

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line starts with a quarter note 'see', followed by eighth notes 'that you're oh', and then 'so sad so qui - et' with a long horizontal line indicating a sustained note. The piano accompaniment consists of a steady eighth-note bass line and a treble line with a triplet of eighth notes in the first measure.

A D/A A D/A

Chi - qui - ti - ta tell me the truth,

The second system continues the vocal line with 'Chi - qui - ti - ta tell me the truth,'. The piano accompaniment maintains the eighth-note bass line and features a rhythmic pattern of eighth notes in the treble clef.

A E

I'm a should - der you can cry on

The third system has the vocal line sing 'I'm a should - der you can cry on'. The piano accompaniment continues with the eighth-note bass line and eighth-note treble accompaniment.

D

Your best

The fourth system shows the vocal line with 'Your best'. The piano accompaniment features a long melodic line in the treble clef that spans across the vocal line, and the eighth-note bass line continues.

E A

friend I'm, the one you must re - ly on

The fifth system concludes with the vocal line 'friend I'm, the one you must re - ly on'. The piano accompaniment features a complex treble line with multiple triplet markings over the final measures, while the bass line remains steady.

D/A A D/A

you were al - ways sure of your - self

A C#m

now I see you've bro - ken a fea - ther —

E D

I

E A D

hope we can patch it up to - ge - ther —

A D

Chi - qui - ti - ta you and I know

A

how the heart aches come and they go and the scars they're leav - ing—

E D E

you'll be dan - cin' once a - gain— and the pain will end you will have no

A D

time for griev - in'— Chi - qui - ti - ta you and I— cry

A

but the sun is still in the sky and shin - in' a - bove you — let me hear_ toy sing once

E D E A

more like you did be - fore sing a new song Chi - qui - ti - ta — Try once

To Coda

E D E A D/A

more like you did be - fore sing a new song Chi - qui - ti - ta —

A D/A A D/A

so the walls come tumb - lin' — down

A E

and your love's a blown out can - dle

D

all is

E A D

gone and it seems too hard to han - dle

A D/A A D

Chi - qui - ti - ta tell me the truth

A D/A C#m

there is no way you can de - ny it _____

E D

E A D/A

see that you're oh so sad, so qui - et _____

A *D. Sal Coda*

Chi - qui - ti - ta - you and I _____

⊕ CODA

E

fore sing a new song

rall.

A E D E D

Chi - qui - ti - ta — try once more like you did be - fore sing a new song

slightly slower **accel.**

A D

Chi - qui - ti - ta —

Tempo

A

Repeat and fade

D

Waterloo

Words & Music by Benny Andersson, Björn Ulvaeus & Stig Anderson

Bright shuffle (swung ♩)

1 bar count in:

D

My, my

The first system of musical notation for the song 'Waterloo'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is D major (one sharp) and the time signature is 4/4. The tempo/style is 'Bright shuffle (swung ♩)'. The system begins with a '1 bar count in:' instruction and a 'D' chord. The vocal line starts with the lyrics 'My, my'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

at at Wa - ter - loo Na - po - leon did sur - ren - der. Oh yeah,

The second system of musical notation. The vocal line continues with the lyrics 'at at Wa - ter - loo Na - po - leon did sur - ren - der. Oh yeah,'. The piano accompaniment continues with the same rhythmic pattern. Chord changes are indicated above the vocal line: E/D, A/C#, G/B, and A.

and I have met my des - ti - ny in quite a sim - ilar way,

The third system of musical notation. The vocal line continues with the lyrics 'and I have met my des - ti - ny in quite a sim - ilar way,'. The piano accompaniment continues with the same rhythmic pattern. Chord changes are indicated above the vocal line: D, E/D, A/C#, G/B, D/A, and A.

Bm

The his - to - ry book_ on the shelf, — is al -

E/G# A G D/F# A/E D

- ways re - peat - ing it - self. — Wa - ter - loo I_

G A

— was de - feat - ed you won_ the war. Wa - ter - loo, pro -

D A D

- mise to love_ you for ev - er - more. Wa - ter - loo, could—

G A

- n't es - cape_ if I want - ed to. Wa - ter - loo, know -

D A

- ing my fate_ is to be_ with you. Wa - wa wa wa wa wa - ter - loo, fi -

D

- nal - ly fac - ing my Wa - ter - loo.

E/D A/C# G/B

My, my, I tried_ to hold_ you back_ but you were strong_

A D E/D A/C# G/B

- ger. Oh yeah, and now it seems my on - ly chance is giv -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a half note 'ger.' followed by a quarter rest, then 'Oh yeah,' with a quarter note, a quarter rest, and 'and now' with a quarter note. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand, with some grace notes.

D/A A Bm

- ing up the fight. And how could I ev - er re - fuse?

The second system continues the vocal line with '- ing up the fight.' and 'And how could I ev - er re - fuse?'. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand maintains the eighth-note bass line.

E/G# A G D/F# A/E

I feel like I win when I lose. Wa -

The third system has the vocal line starting with 'I feel like I win when I lose.' and ending with 'Wa -'. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

D G A

- ter - loo I was de - feat - ed you won the war. Wa -

The fourth system concludes the vocal line with '- ter - loo I was de - feat - ed you won the war. Wa -'. The piano accompaniment features a final chord in the right hand and continues the eighth-note bass line in the left hand.

D

A

- ter loo, pro - mise to love you for ev - er - more. Wa -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest, followed by a quarter note 'ter', a quarter note 'loo', a quarter rest, a quarter note 'pro', a quarter note 'mise', a quarter note 'to', a quarter note 'love', a quarter note 'you', a quarter note 'for', a quarter note 'ev', a quarter note 'er', a quarter note 'more', and a quarter rest. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

D

G

A

- ter - loo, could - n't es - cape if I want - ed to. Wa -

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note 'ter', a quarter note 'loo', a quarter rest, a quarter note 'could', a quarter note 'n't', a quarter note 'es', a quarter note 'cape', a quarter rest, a quarter note 'if', a quarter note 'I', a quarter note 'want', a quarter note 'ed', a quarter note 'to', and a quarter rest. The piano accompaniment continues with similar rhythmic patterns.

D

- ter - loo, know - ing my fate is to be with you. Wa - wa wa wa wa wa

The third system of music features a vocal line with a melodic run. The vocal line starts with a quarter rest, followed by a quarter note 'ter', a quarter note 'loo', a quarter rest, a quarter note 'know', a quarter note 'ing', a quarter note 'my', a quarter note 'fate', a quarter rest, a quarter note 'is', a quarter note 'to', a quarter note 'be', a quarter rest, a quarter note 'with', a quarter note 'you', a quarter rest, and then a series of six eighth notes: 'Wa', 'wa', 'wa', 'wa', 'wa', 'wa'. The piano accompaniment continues with eighth-note patterns.

A

D

- ter - loo, fi - nal - ly fac - ing my Wa - ter - loo. So how

The fourth system of music concludes the vocal line. The vocal line starts with a quarter rest, followed by a quarter note 'ter', a quarter note 'loo', a quarter rest, a quarter note 'fi', a quarter note 'nal', a quarter note 'ly', a quarter note 'fac', a quarter note 'ing', a quarter note 'my', a quarter note 'Wa', a quarter note 'ter', a quarter note 'loo', a quarter rest, and then a quarter note 'So' followed by a quarter note 'how'. The piano accompaniment continues with eighth-note patterns.

Bm E/G# A

— could I ev - er re - fuse? — I feel — like I win when I lose — Wa -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line starts with a quarter rest, followed by eighth notes for the lyrics. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

D G

- ter - loo I — was de - feat - ed you won — the war. Wa -

The second system continues the musical piece. The vocal line has a quarter rest before the lyrics. The piano accompaniment maintains the same rhythmic pattern as the first system, with chords changing to D and G.

A D A

- ter - loo, pro - mise to love — you for ev - er - more. Wa -

The third system shows the vocal line with a quarter rest and lyrics. The piano accompaniment features a more active right hand with eighth-note chords. The key signature remains two sharps.

D G

- ter - loo, could - n't es - cape — if I want - ed to. Wa -

The fourth system concludes the page's musical notation. The vocal line has a quarter rest and lyrics. The piano accompaniment continues with eighth-note chords in the right hand and a consistent bass line.

A D

- ter - loo, Know - ing my fate is to be with you. Wa wa wa wa wa wa -

A D

- ter - loo, fi - nal - ly fac - ing my Wa - ter - loo. Wa wa wa wa wa -

A D

- ter - loo, know - ing my fate is to be with you. Wa -

A

wa wa wa Wa - ter - loo, fi - nal - ly fac - ing my Wa -

Repeat and fade