

POP CLASSICS  
FOR PIANO

MODERNER KLAVIERUNTERRICHT

THE VERY BEST OF...

ABBA

VOL. 2

EASY ARRANGEMENTS FOR PIANO

*I Do, I Do, I Do, I Do, I Do · Chiquitita · Honey, Honey  
Gimme! Gimme! Gimme! · Knowing Me, Knowing You etc.*

*Hans-Günter Heumann*



**BoE 7020**

**Hans-Günter Heumann**

**THE VERY BEST OF...**

**ABBA**

**2**

Die größten Hits  
der schwedischen Pop-Gruppe  
in leichten Arrangements  
für Klavier

The Greatest Hits  
Of The Swedish Pop Band  
In Easy Arrangements  
For Piano

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**Extra-Beilage: Alle Texte der Songs**  
**Special Supplement: Lyrics Of all Songs**

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# Knowing Me, Knowing You

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

Arr.: Hans-Günter Heumann

♩ = 96

The piano score is written in 4/4 time with a tempo of 96 beats per minute. It consists of four systems of music, each with a treble and bass clef staff. The key signature has two flats (Bb and Eb). Fingerings are indicated by numbers 1-5. Dynamics include *mf* (mezzo-forte). Chord symbols are placed above the treble staff: Bb, Gm, Dm, Bb, C, F, Gm, Dm7, Am7, F, Gm, Dm7, Am7. The score includes various musical notations such as slurs, ties, and accents.

Dm Csus<sup>4</sup> C

5/3 3/1 3/1

Csus<sup>4</sup> C B<sup>b</sup>

1 5/3 3/1

Dmadd<sup>9</sup> Dm B<sup>b</sup> C

*f* 5/7 2/7

F B<sup>b</sup> C

2/1 5/3 2/7

F B<sup>b</sup> C

F Am B $\flat$  C

4 2 1 3 3

F B $\flat$  C F B $\flat$  maj 7

1 3

C $^7$  F Dm Am

1 5

B $\flat$  C F Dm

5 2 1

Am B $\flat$  C

3 1 3 2

C Dm C Dm

*mf*

B $\flat$  CODA F Dm Am

*f*

D.S.al  $\oplus$ - $\oplus$

B $\flat$  C F

# Honey, Honey

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

Arr.: Hans-Günter Heumann

$\text{♩} = 132$   
 F  
 4

*f*

B $\flat$   
 1

C7

F

4 3 2 1 2

3

5

1

1

B $\flat$

2

F

3

B $\flat$

1

F Dm

5 3 2 1

1 2 1 4

F Dm

5 3 2 1

1 2 1 4

F Dm Bb

5 3 2 1

2 1

1. C7 2. C7sus4 C7

4 1 1

1

*mf*



Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> Dm/A

Gm Cm<sup>7</sup> F<sup>7</sup>

B<sup>b</sup> Fm<sup>7</sup>

B<sup>b</sup> E<sup>b</sup> Gm/D A<sup>b</sup>

D<sup>b</sup> Gm<sup>7</sup>sus<sup>4</sup> C<sup>7</sup>

D.S.

CODA

F

B $\flat$

3

*f*

F

B $\flat$

1

F

Dm

F

5

3

2

1

1

2

Dm

F

Dm

B $\flat$

C7

F

E

F

4

5

1

4

# One Of Us

Words & Music by Benny Andersson & Björn Ulvaeus  
 Arr.: Hans-Günter Heumann

♩ = 69

*p*

*mf*

Chords: G, G/F#, Em, G/D, C, E7, Am, A7/C#, G/D, G, Am/D, D7, G, Bm, Em, C

Fingerings: 5, 1, 2, 5, 1, 2, 4, 5, 2-4, 1-2, 1, 1, 5, 2, 1, 5, 3, 1, 2, 4, 3, 1, 5, 3, 1, 1, 2, 1, 2, 5

Bm C Dsus<sup>4</sup> D

Musical notation for the first system, measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The first measure has a Bm chord and a triplet of eighth notes in the treble clef. The second measure has a C chord. The third measure has a Dsus<sup>4</sup> chord. The fourth measure has a D chord. Fingerings are indicated: 5, 2, 1, 5, 1 in the bass clef.

G Bm Em

Musical notation for the second system, measures 5-6. The key signature is one sharp (F#) and the time signature is 4/4. The fifth measure has a G chord. The sixth measure has Bm and Em chords. A *sim.* (sforzando) marking is present under the first measure of this system.

*sim.*

Em/D C Bm

Musical notation for the third system, measures 7-8. The key signature is one sharp (F#) and the time signature is 4/4. The seventh measure has an Em/D chord. The eighth measure has C and Bm chords.

Em Am Am/G D

Musical notation for the fourth system, measures 9-12. The key signature is one sharp (F#) and the time signature is 4/4. The ninth measure has an Em chord. The tenth measure has Am and Am/G chords. The eleventh measure has a D chord. The twelfth measure has a D chord with a triplet of eighth notes. A *f* (forte) marking is present in the eleventh measure. Fingerings are indicated: 1, 3, 4, 5, 3 in the bass clef.

G 3 1 G/F# Em 3 1 Em/D 5 1

C 3 5 1 Esus4 E/G# Am A 5 1 D

C 2 1 D G Em

C D G G/F#

Em Em/D 5 1 C 3 5 1 E7 E7/G#

Am A7/C# G/D

Am/D 1. 2. D D

G G/F# Em D C E7 E7/G#

Am A D C D rit. G

# Gimme! Gimme! Gimme!

(A MAN AFTER MIDNIGHT)

Words & Music by Benny Andersson & Björn Ulvaeus

Arr.: Hans-Günter Heumann

♩ = 108  
N.C.

The musical score is arranged in five systems, each with a treble and bass clef staff. The key signature is one flat (B-flat major/D minor). The tempo is marked as 108 beats per minute. The score begins with a treble clef staff containing a melodic line with fingerings (1, 2, 5, 3, 1, 2, 1, 2) and a dynamic marking of *mf*. The bass clef staff is initially empty. The second system introduces chords: Dm, Gm, C, and Dm, with corresponding bass line chords and fingerings (1, 3, 5). The third system continues with Gm, Dm, C, and Dm chords, and includes a triplet of eighth notes in the treble staff. The fourth system starts with a repeat sign and a dynamic marking of *f*, featuring chords C and F, and complex triplet and sixteenth-note patterns in the treble staff. The fifth system concludes with Am and Dm chords, and further melodic and harmonic development in both staves.

First system of musical notation. Treble clef, bass clef. Time signature 1/2. Chords C and F are indicated above the treble staff. Fingerings 1, 2, 4 are shown in the bass staff. Triplet markings (3) are present in the treble staff.

Second system of musical notation. Treble clef, bass clef. Chords Am and Dm are indicated above the treble staff. Triplet markings (3) are present in the treble staff.

Third system of musical notation. Treble clef, bass clef. Chords G and G are indicated above the treble staff. Fingerings 4, 5, 2, 1 are shown in the treble staff. Fingerings 1, 5 are shown in the bass staff.

Fourth system of musical notation. Treble clef, bass clef. Chords Dm and G are indicated above the treble staff.

Fifth system of musical notation. Treble clef, bass clef. Chord Dm is indicated above the treble staff. Fingering 1 is shown in the bass staff.



B $\flat$  3 3 Gm $^6$  3

3 5

Dm/A A

Dm Gm/B $\flat$  C Dm Gm/B $\flat$  Dm

1 1 2 3 4 1 2 3 5 1 3 5 1 2 4

C Dm Gm/B $\flat$  C Dm

2 4 3 5

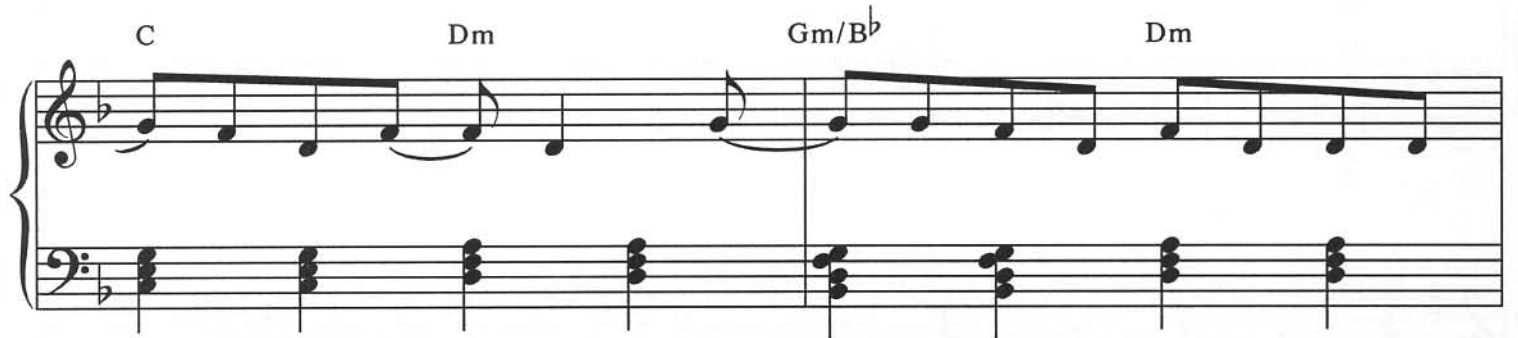
Gm/B $\flat$  Dm 1. C 2. Dm 3

3

2.  
C Dm Gm/B $\flat$



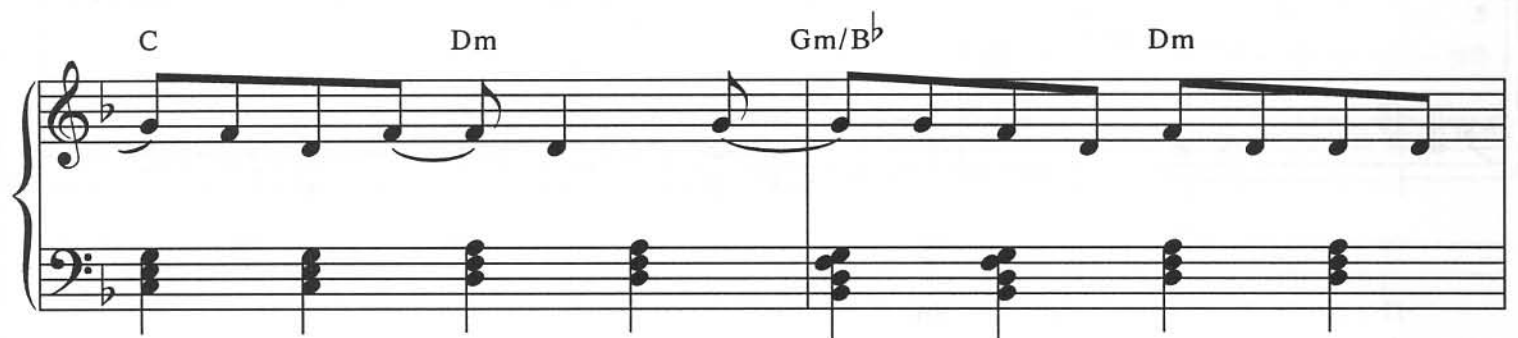
C Dm Gm/B $\flat$  Dm



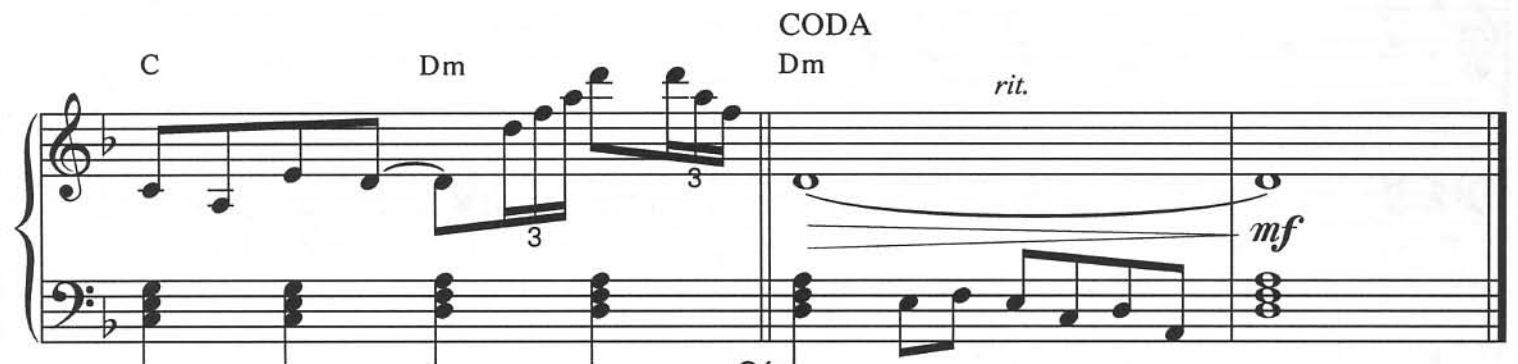
C Dm Gm/B $\flat$



C Dm Gm/B $\flat$  Dm



C Dm CODA Dm *rit.* *mf*



D.S.  $\text{\textcircled{S}}$

# Eagle

Words & Music by Benny Andersson & Björn Ulvaeus  
 Arr.: Hans-Günter Heumann

$\text{♩} = 72$   
 Em 5

*mf*

3 2

A 4 2 1

Em 2

D 4

Em

1 3 5

2

3

Bm Em D

4

5

Em B/D# Em

5 1/2

A7/C# G D Em D

3

*f*

Em D Em

1

G D Em D Em D

Em G D C

D.C.

CODA  
Em

3 2 A

Em rit.

# I Do, I Do, I Do, I Do, I Do

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

Arr.: Hans-Günter Heumann

♩ = 100 (♩♩ = ♩<sup>3</sup>)

C G7 C A7  
 1 1 1 1  
 1/2 3 4

Dm G  
 3 1 2 2  
 3 1

C F C Gm C7  
 1 2 1 2 1 5 4 3 2  
 mf  
 1/2 3 5 5 1/3

F F/E F/D F/C D7  
 1 5 4 5 4 5 4 5 2 1  
 4 5 4 5 4 5

Dm G7 C G7  
 5 3 1 1  
 f  
 1/2 5 1/2 3

C A7 Dm

G C F

C G

1. C Ab7 G 2. C

G C F rit. C

*mf*



# Summer Night City

Words & Music by Benny Andersson & Björn Ulvaeus

Arr.: Hans-Günter Heumann

♩ = 120

*f*

Dm

2

1

1

2

1

4

2

1

The musical score is written for piano in a 4/4 time signature with a key signature of one flat (B-flat major/D minor). It consists of five systems of two staves each (treble and bass clef). The first system starts with a dynamic marking of *f* and a chord marking of Dm. The melody in the treble clef features eighth and quarter notes, with some phrases marked with fingerings (1, 2). The bass clef provides a steady accompaniment of chords. A repeat sign appears at the beginning of the third system, with fingerings 2, 1, 4, 2, 1 above the treble staff. The score concludes with a double bar line at the end of the fifth system.

1 5 B $\flat$  C  
4

This system contains the first three measures of the piece. The treble clef has a key signature of one flat (B-flat). Fingerings are indicated by numbers 1, 5, 4, and 4 above the notes. Chord symbols B $\flat$  and C are placed above the staff. The bass clef shows a consistent accompaniment pattern with a 5 in the first measure.

Dm B $\flat$  4

This system contains measures 4, 5, and 6. Chord symbols Dm and B $\flat$  are placed above the staff. A fingering of 4 is shown above the final note of measure 6.

C Dm D D7/C 2 4 5

This system contains measures 7, 8, and 9. Chord symbols C, Dm, D, and D7/C are placed above the staff. Fingerings 2, 4, and 5 are shown below the notes in measure 9.

Gm/B $\flat$  Gm D D7/C Gm/B $\flat$  D/A

This system contains measures 10, 11, and 12. Chord symbols Gm/B $\flat$ , Gm, D, D7/C, Gm/B $\flat$ , and D/A are placed above the staff. Fingerings 4 and 5 are shown below the notes in measure 10.

D D7/C Gm/B $\flat$  Gm D D7/C Gm/B $\flat$  D/A

This system contains measures 13, 14, and 15. Chord symbols D, D7/C, Gm/B $\flat$ , Gm, D, D7/C, Gm/B $\flat$ , and D/A are placed above the staff.

1. Gm Eb F

This system contains the first three measures of the first system. The first measure has a Gm chord and a first ending bracket. The second measure has an Eb chord. The third measure has an F chord. The melody in the right hand features eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

Gm Eb

This system contains the fourth and fifth measures of the first system. The fourth measure has a Gm chord, and the fifth measure has an Eb chord. The musical notation continues with similar rhythmic patterns in both hands.

F Gm 1. Eb

This system contains the sixth, seventh, and eighth measures of the first system. The sixth measure has an F chord, the seventh has a Gm chord, and the eighth has an Eb chord with a first ending bracket. The piece concludes with a double bar line and repeat dots.

Cm7 F Gm

This system contains the first three measures of the second system. The first measure has a Cm7 chord, the second has an F chord, and the third has a Gm chord. The melody in the right hand is more active, featuring eighth and quarter notes, while the left hand has a consistent eighth-note accompaniment.

2. Eb F Gm

This system contains the fourth, fifth, and sixth measures of the second system. The fourth measure has an Eb chord, the fifth has an F chord, and the sixth has a Gm chord. The second ending bracket spans the final two measures. The piece ends with a double bar line and repeat dots.

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with chords and eighth notes. Chord markings  $E\flat$  and  $F$  are placed above the treble staff.

Second system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with chords and eighth notes. Chord markings  $Gm$ ,  $E\flat$ ,  $Cm7$ , and  $F$  are placed above the treble staff.

Third system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes, including a repeat sign and fingerings (2, 4, 2, 1). The bass clef staff contains a bass line with chords and eighth notes. Chord markings  $Gm$  and  $Dm$  are placed above the treble staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with chords and eighth notes.

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with chords and eighth notes. A *rit.* marking is present above the treble staff. Fingerings (2, 1, 4, 5, 4) and a 3/2 time signature are shown at the end of the system.

# Chiquitita

Words & Music by Benny Andersson & Björn Ulvaeus

Arr.: Hans-Günter Heumann

*Tempo rubato*

First system of musical notation. Treble clef, key signature of one sharp (F#), common time. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with fingerings 2, 1, 5, 3, 3, 4. The left hand provides a bass line with fingerings 3, 1, 3, 1, 2, 2, 1/3. The notation includes various note values and rests.

Second system of musical notation. Treble clef, key signature of one sharp (F#), common time. The right hand continues the melody with fingerings 1, 1, 2. The left hand has a bass line with fingerings 2/4, 2/4, 1. The system concludes with a tempo change to *a tempo*.

Third system of musical notation. Treble clef, key signature of one sharp (F#), common time. The tempo is marked as  $\text{♩} = 72$ . The system includes a repeat sign and a key signature change to G major. The right hand has a sustained chordal accompaniment with notes G, C, G. The left hand has a rhythmic bass line with fingerings 5, 3, 1, 2, 1. The system ends with a fermata.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), common time. The right hand has a sustained chordal accompaniment with notes D, G, D. The left hand has a rhythmic bass line with fingerings 5, 3, 1. The system ends with a fermata and the instruction *sim.*

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), common time. The right hand has a sustained chordal accompaniment with notes C, D. The left hand has a rhythmic bass line. The system ends with a fermata.

First system of musical notation. The treble clef staff contains a melodic line with a G chord marking above the second measure. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff contains a melodic line with C and G chord markings above the second and third measures, and a fingering '1' above the fourth measure. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Third system of musical notation. The treble clef staff contains a melodic line with a Bm chord marking above the first measure. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The treble clef staff contains a melodic line with D, C, and D chord markings above the first, second, and third measures. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Fifth system of musical notation. The treble clef staff contains a melodic line with a G chord marking above the first measure, followed by first and second endings. The bass clef staff contains a rhythmic accompaniment of eighth notes. Dynamic markings *mf* and *f* are present below the bass staff.

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The bass line consists of a continuous eighth-note pattern. The treble line features a half-note chord C4 in measure 1, followed by a melodic line with a slur over measures 2 and 3, and a final note in measure 4 with fingerings 2 and 1. Chord G is indicated above measure 4.

Second system of musical notation, measures 5-8. The bass line continues with eighth notes. The treble line has a slur over measures 5 and 6, and a final note in measure 8 with fingerings 2 and 1. Chords D and C are indicated above measures 7 and 8 respectively.

Third system of musical notation, measures 9-12. The bass line continues with eighth notes. The treble line has a slur over measures 9 and 10, and a final note in measure 12 with fingering 2. Chords D and G are indicated above measures 9 and 10 respectively.

Fourth system of musical notation, measures 13-16. The bass line continues with eighth notes. The treble line has a slur over measures 13 and 14, and a final note in measure 16 with fingering 3. Chord C is indicated above measure 13.

Fifth system of musical notation, measures 17-20. The bass line continues with eighth notes. The treble line has a slur over measures 17 and 18, and a final note in measure 20 with fingerings 2 and 1. Chords G and D are indicated above measures 17 and 19 respectively.

C D G

D C D

G

D.S.al  $\oplus - \oplus$

CODA

C D G

*molto rit.*



# The Name Of The Game

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

Arr.: Hans-Günter Heumann

♩ = 144

N.C.

The piano score is written in 4/4 time with a key signature of one sharp (F#). It consists of five systems of two staves each (treble and bass clef). The first system starts with a treble clef staff containing a whole note chord (G4, B4, D5) marked *mf* and a bass clef staff with a melodic line starting on G2. The second system features a repeat sign in the treble staff and includes fingering numbers (5, 4, 3, 2) and chord symbols (Em, Bm). The third system continues the melodic and harmonic development with chord symbols Em, Bm, Em, and Bm. The fourth system includes chord symbols Em, A, Em, Bm, and Em, with fingering numbers (1/3, 2/4, 1/2) in the bass staff. The fifth system concludes with chord symbols Bm, Em, Bm, Em, and A, and a final fingering number (1/3) in the bass staff.

Em A/C# Bm C

Em A/C# Bm C

Am7 D11 G C

D D/C G C D C

G C D D/C G

B 3 Em A/C# 5 D 2 B 3

*mf*

Em A/C# D11

G 3 1 C/G 4 1 G 3 5

C F/C C G

C/G G Em

F#m7 B7 Cmaj7

5 2 1 4 1

1. Am7 D11 Em Bm Em

mf 5 5

Bm Em Bm Em A

2. Am7 D11 Am7 D11

G C D C 2.x rit. G

5 2 1

# Voulez-vous

Words & Music by Benny Andersson & Björn Ulvaeus  
 Arr.: Hans-Günter Heumann

♩ = 108

N.C.

The piano introduction is in 4/4 time with a key signature of one sharp (F#). The right hand starts with a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a simple bass line: F#2, G2, A2, B2, C3, B2, A2, G2, F#2. The first measure has a fingering of 4 in the right hand. The second measure has a fingering of 2. The third measure has a fingering of 1. The fourth measure has a fingering of 1. The fifth measure has a fingering of 1. The sixth measure has a fingering of 2. The piece ends with a double bar line and a repeat sign, followed by '4x'.

The first system of the main melody and accompaniment. The right hand melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The left hand accompaniment consists of a steady eighth-note bass line: F#2, G2, A2, B2, C3, B2, A2, G2. Chord symbols above the right hand are Em (with a '3' below it), C/E, Em, and C/E (with a '1' below it). Fingering '3' is shown below the first measure of the left hand.

The second system of the main melody and accompaniment. The right hand melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The left hand accompaniment continues with the same eighth-note bass line. Chord symbols above the right hand are Em, C/E, and Em. Fingering '1 2' is shown below the first measure of the right hand, and '4' is shown below the second measure of the right hand.

The third system of the main melody and accompaniment. The right hand melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The left hand accompaniment continues with the same eighth-note bass line. Chord symbols above the right hand are C/E, Em, and C/E. Fingering '1 2' is shown below the last measure of the right hand.

Em C/E Em B

3

Em B

4

Em C

2 4

Am

5

Em C Am

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a series of chords, primarily triads, with some notes marked with an accent (>).

The second system features a first ending bracket labeled '1.' above the treble staff. The treble staff contains a melodic line with notes corresponding to the chords Em, C, and Am. The bass staff contains chords and a few notes, including a '5' marking at the end.

The third system begins with 'N.C.' (No Chords) and a '4' in the bass clef. The upper bass staff has a melodic line with fingerings 1, 1, and 2. The lower bass staff has a simple accompaniment with a '3' marking.

The fourth system continues the bass clef melody from the previous system, with fingerings 1 and 2 indicated for the upper line.

The fifth system continues the bass clef melody from the previous system, with fingerings 1 and 2 indicated for the upper line.

2.  
Em

CODA

Em C Am G Am G Am G

Am Em C Am

Em C Em D Em



# Das poppige Unterrichtsprogramm von HANS-GÜNTER HEUMANN

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