

# The Winner Takes It All

ABBA  
arr. Martin Žurek

## Intro

$\text{♩} = 110$

Musical score for "The Winner Takes It All" featuring eight staves:

- Klavír (Piano):** Three staves (treble, bass, and bass) in common time (4/4). The first two staves play sustained notes in the bass clef. The third staff begins with a sustained note in the bass clef.
- Housle (Czech folk instrument):** One staff in common time (4/4) with sustained notes in the treble clef.
- Basová kytara (Bass guitar):** One staff in common time (4/4) with sustained notes in the bass clef. Includes dynamic markings  $\text{B}_\flat$ ,  $\text{D/Fis}$ , and  $\text{Gmi}$ .
- Akordeon 1:** One staff in common time (4/4) with sustained notes in the treble clef.
- Akordeon:** One staff in common time (4/4) with sustained notes in the bass clef.
- Akordeon 2:** One staff in common time (4/4) with dynamic  $p$  and sustained notes in the treble clef.
- Akordeon 3:** One staff in common time (4/4) with dynamic  $p$  and sustained notes in the bass clef.
- Akordeon 4:** One staff in common time (4/4) with sustained notes in the bass clef.

4

Klv.

Klv.

Klv.

Hsl.

B. kyt.

Ak. 1

Ak.

Ak. 2

Ak. 3

Ak. 4

G/H      Cmi      F

8

Klv.

Klv.

Klv.

Hsl.

B. kyt.

Ak. 1

Ak.

Ak. 2

Ak. 3

Ak. 4

Musical score page 8. The score consists of five systems of music. The first system (measures 1-4) features three Klav. staves. The second system (measures 5-8) features two Klav. staves. The third system (measures 9-12) features one Hsl. staff. The fourth system (measures 13-16) features one B. kyt. staff. The fifth system (measures 17-20) features four Ak. (Accordion) staves labeled Ak. 1, Ak., Ak. 2, Ak. 3, and Ak. 4. Measure 8 starts with a rest for all parts. Measures 9-12 begin with eighth-note patterns in the Klav. parts. Measure 13 shows a bass line in the B. kyt. part. Measures 14-16 show sustained notes in the B. kyt. part. Measures 17-20 show eighth-note patterns in the Ak. parts. Dynamics include *p* and *mp*. Harmonic labels above the B. kyt. staff indicate B♭, D/fis, and Gmi. A bracket labeled "pouze akordy" spans measures 17-20 under the Ak. 2 staff.

12

Klv.

Klv.

Klv.

Hsl.

B. kyt.

Ak. 1

Ak.

Ak. 2

Ak. 3

Ak. 4

G/H      Cmi      F

A

16 **A**

Klv. {

Klv.

Klv. {

Hsl.

B. kyt.

Ak. 1 {

Ak.

Ak. 2 {

Ak. 3 {

Ak. 4 {

**mp**  
bas + akord

20

Klv.

Hsl.

B. kyt.

Ak. 1

Ak. 2

Ak. 3

Ak. 4

F/A      Cmi/G

F      Cmi

F/A      Cmi/G

Measure 20: Klavier (Klv.) parts show rests. Trombones (Hsl.) play eighth-note patterns. Bassoon (B. kyt.) plays eighth notes. Accordion 1 (Ak. 1) and Accordion 2 (Ak. 2) play eighth-note patterns. Accordion 3 (Ak. 3) and Accordion 4 (Ak. 4) play sustained notes. Key signatures: F major (F/A), C minor (Cmi), G major (Cmi/G).

24

Klv.

Klv.

Klv.

Hsl.

B. kyt.

Ak. 1

F

B $\flat$

Ak.

Ak. 2

F

B $\flat$

Ak. 3

F

B $\flat$

Ak. 4

*mf*

28

Klv.

Hsl.

B. kyt.

Ak. 1

Ak. 2

Ak. 3

Ak. 4

F/A      Cmi/G

F      Cmi

F/A      Cmi/G

Music score for page 8, measure 28. The score includes parts for Klav. (three staves), Hsl. (one staff), B. kyt. (one staff), and Ak. 1 through Ak. 4 (four staves). The Klav. part consists of three staves: Treble, Alto, and Bass. The Hsl. part is in Treble clef. The B. kyt. part is in Bass clef. The Ak. parts are in Treble clef. Measure 28 begins with rests for the Klav. and Hsl. parts. The B. kyt. part plays eighth-note patterns. The Ak. parts play eighth-note patterns. The key signature changes to F/A and Cmi/G at the end of the measure.

**B**

32

Klv.

Klv.

Klv.

Hsl.

F B♭ D/Fis

B. kyt.

Ak. 1

F B♭ D

Ak.

Ak. 2

Ak. 3

F B♭ D/Fis

Ak. 4

#o

36

Klv.

Klv.

Klv.

Hsl.

B. kyt.

Ak. 1

Ak.

Ak. 2

Ak. 3

Ak. 4

Gmi      G/H      Cmi

Gmi      G      Cmi

Gmi      G/H      Cmi

Gmi      G/H      Cmi

40

**C**

Klv. (piano)

1. melody + bas

*mf*

Klv.

Hsl. (Horn)

B. kyt. (Bassoon)

Ak. 1

F

B<sub>b</sub>

*mp*

simile

Ak. 2

F

*mp*

simile

Ak. 3

F

*mf*

*mp*

B<sub>b</sub>

Ak. 4

*mp*

simile

43

Klv.

Klv.

Klv.

Hsl.

B. kyt.

Ak. 1

Ak.

Ak. 2

Ak. 3

Ak. 4

F/A

F

F/A

46

Klv.

Klv.

Klv.

Hsl.

B. kyt.

Ak. 1

Ak.

Ak. 2

Ak. 3

Ak. 4

Cmi/G

F

Cmi

F

Cmi/G

F

This musical score page contains five systems of music, each with multiple staves. The instruments involved are Klavier (Klv.), Bassoon (B. kyt.), Horn (Hsl.), and Accordion (Ak.). The Klavier part is divided into three staves: Treble, Alto, and Bass. The Bassoon part is also divided into three staves. The Horn part is represented by one staff. The Accordion part is divided into four voices, labeled Ak. 1 through Ak. 4. The music is in common time and consists of measures 46 through 47. Measure 46 begins with a forte dynamic. The Klavier part features sustained notes and chords. The Bassoon part has sustained notes with slurs. The Horn part has eighth-note patterns. The Accordion part is divided into four voices (Ak. 1-4) with sustained notes and slurs. Measure 47 continues the harmonic progression, with labels 'Cmi/G' and 'F' indicating specific chords. The bassoon part maintains its sustained notes and slurs. The horn part continues its eighth-note pattern. The accordion voices continue their sustained notes with slurs. The bassoon part has a prominent role in defining the harmonic structure, indicated by the labels 'Cmi/G' and 'F'.

14

49

Klv.

Klv.

Klv.

Hsl.

B. kyt.

Ak. 1

Ak.

Ak. 2

Ak. 3

Ak. 4

15

52

Klv.

Klv.

Klv.

Hsl.

B. kyt.

Ak. 1

F/A

Cmi/G

Ak. 2

F

Cmi

Ak. 3

Ak. 4

F/A

Cmi/G

55

Klv.

B. kyt.

Hsl.

Ak. 1

Ak. 2

Ak. 3

Ak. 4

**f**

**mf**

**F**

**v**

**o**

**v**

**o**

**F**

**v**

**o**

58 **D**

Klv.

Klv.

Klv.

Hsl.

B. kyt.

Ak. 1

Ak.

Ak. 2

Ak. 3

Ak. 4

**B<sub>b</sub>**

**B<sub>b</sub>/F**

**B<sub>b</sub>/D**

**D/Fis**

**Gmi**

**mf**

**bas + akord**

**B<sub>b</sub>**

**B<sub>b</sub>/F**

**B<sub>b</sub>/D**

**D/Fis**

**Gmi**

61

Klv.

Klv.

Klv.

Hsl.

B. kyt.

Ak. 1

Ak.

Ak. 2

Ak. 3

Ak. 4

G/H      Cmi

Gmi/D      G      G/H      Cmi      Cmi/G      Cmi/E<sub>b</sub>      Cmi/G

Gmi/D      G      G/H      Cmi      Cmi/G      Cmi/E<sub>b</sub>      Cmi/G

64

Klv.

Klv.

Klv.

Hsl.

B. kyt.

Ak. 1

Ak. 2

Ak. 3

Ak. 4

F F/C F/A B $\flat$  B $\flat$ /F B $\flat$ /D D/Fis

F/C F/A B $\flat$  B $\flat$ /F B $\flat$ /D D/Fis

F/C F/A B $\flat$  B $\flat$ /F B $\flat$ /D D/Fis

F/C F/A B $\flat$  B $\flat$ /F B $\flat$ /D D/Fis

68

Klv.

Klv.

Hsl.

B. kyt.

Ak. 1

Ak.

Ak. 2

Ak. 3

Ak. 4

Gmi      G/H      Cmi

Gmi      Gmi/D      G      G/H      Cmi      Cmi/G

Gmi      Gmi/D      G      G/H      Cmi      Cmi/G

21

71

Klv.

Klv.

Klv.

Hsl.

B. kyt.

Ak. 1

Cmi/E<sub>b</sub> Cmi/G

Ak.

Ak. 2

mf

Ak. 3

Cmi/E<sub>b</sub> Cmi/G

Ak. 4

F

1.

74 **2.**

Klv. (Piano)

B. kyt. (Double Bass)

Hsl. (Horn)

Ak. 1, Ak. 2, Ak. 3, Ak. 4 (Accordionists)

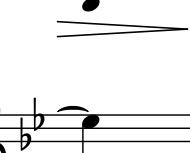
Harmonic analysis (F, F/A, F/G, F) is indicated above the bassoon and accordion staves.

76

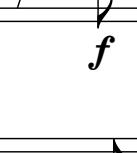
Klv. {  f rit... 

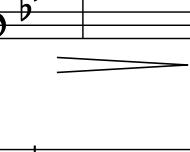
Klv. {  

Klv. {  f 

Hsl. {  f 

B. kyt. {  f 

Ak. 1 {  f rit... 

Ak. {  f 

Ak. 2 {  f 

Ak. 3 {  f 

Ak. 4 {  f 