

MAMMA MIA!

Vocal Score

Jan 2002

Music and Lyrics by
Benny Andersson
Björn Ulvaeus

Book by
Catherine Johnson

Mamma Mia!

- 01.....Overture
- 02.....I Have A Dream Prologue
- 03.....Honey Honey
- 04.....Money, Money, Money
- 04AScene Change
- 05.....Thank You For The Music
- 06.....Mamma Mia
- 07.....Chiquitita
- 08.....Dancing Queen
- 08ALay All Your Love On Me Underscore
- 09.....Lay All Your Love On Me
- 10.....Super Trouper
- 11.....Gimme, Gimme, Gimme
- 12.....The Name Of The Game
- 13.....Voulez Vous
- 14.....Entracte
- 14AUnder Attack
- 15.....One Of Us
- 16.....SOS
- 17.....Does Your Mother Know
- 18.....Knowing Me, Knowing You
- 19.....Our Last Summer
- 19AIntro to Slipping Through My Fingers
- 20.....Slipping Through My Fingers
- 21.....The Winner Takes It All
- 21AScene Change
- 22.....Take A Chance On Me
- 22ADancing Queen Hymn
- 23.....I Do, I Do, I Do
- 24.....I Have A Dream
- 25.....Bows
- 26.....Mamma Mia Bows
- 27.....Dancing Queen Bows
- 28.....Waterloo

Appendix

- 05.....Thank You For The Music Stage Guitar Capo 2
- 05.....Thank You For The Music Stage Guitar Capo 4

OVERTURE

N.B. ROSIE AND TANYA HARMONY PARTS ARE
INTERCHANGEABLE THROUGHOUT THE SHOW

$\text{♩} = 125$

1

6

10

15

16

MAMMA MIA

18

Musical notation for measures 18-20. Treble clef has chords and eighth notes. Bass clef has a steady eighth-note accompaniment.

21

Musical notation for measures 21-23. Treble clef has eighth-note runs and chords. Bass clef has eighth-note accompaniment.

24

Musical notation for measures 24-27. Treble clef has chords and eighth notes. Bass clef has eighth-note accompaniment.

28

Musical notation for measures 28-31. Treble clef has chords and eighth notes. Bass clef has eighth-note accompaniment.

32

Musical notation for measures 32-35. Treble clef has chords and eighth notes with triplets. Bass clef has eighth-note accompaniment.

36

ACCEL

Musical notation for measures 36-39. Treble clef has chords and eighth notes with triplets. Bass clef has eighth-note accompaniment. Tempo marking "ACCEL" is present.

MAMMA MIA

♩ = 135

40

Musical score for measures 40-43. The piece is in 3/4 time with a tempo of 135. The key signature is three sharps (F#, C#, G#). The right hand features a complex melodic line with many beamed eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

44

Musical score for measures 44-47. The right hand continues with intricate melodic patterns, and the left hand maintains the eighth-note accompaniment. The key signature changes to two sharps (D#, G#) at the end of measure 47.

48

Musical score for measures 48-51. The right hand has a more active melodic line with accents, and the left hand continues with eighth notes. The key signature is two sharps (D#, G#).

52

Musical score for measures 52-55. The right hand features a melodic line with accents, and the left hand continues with eighth notes. The key signature is two sharps (D#, G#).

56

Musical score for measures 56-59. The right hand has a melodic line with accents, and the left hand continues with eighth notes. The key signature is two sharps (D#, G#).

60

Musical score for measures 60-63. The right hand has a melodic line with accents, and the left hand continues with eighth notes. The key signature is two sharps (D#, G#).

MAMMA MIA

64

Musical notation for measures 64-67. Treble clef has chords and a melodic line. Bass clef has a steady eighth-note accompaniment.

68

Musical notation for measures 68-71. Treble clef has chords and a melodic line. Bass clef has a steady eighth-note accompaniment.

72

Musical notation for measures 72-75. Treble clef has chords and a melodic line. Bass clef has a steady eighth-note accompaniment.

76

GRAD RALL

Musical notation for measures 76-78. Treble clef has chords and a melodic line. Bass clef has a steady eighth-note accompaniment. A "GRAD RALL" marking is present above measure 76.

79

Musical notation for measures 79-81. Treble clef has chords and a melodic line. Bass clef has a steady eighth-note accompaniment.

82

Musical notation for measures 82-85. Treble clef has chords and a melodic line. Bass clef has a steady eighth-note accompaniment.

SEQUE AS ONE TO OPENING

2. I HAVE A DREAM (PROLOGUE)

1 SOPHIE (2ND TIME)

I HAVE A

5

DREAM A SONG TO SING TO HELP ME COPE

10

WITH AN - Y - THING IF YOU SEE THE WON - DER

MAMMA MIA

14

OF A FAI-RY TALE YOU CAN TAKE THE FU-TURE

18

EVEN IF YOU FAIL SAM CARMICHAEL

21

(2ND TIME) GOOD LUCK BILL AUSTIN AND HARRY BRIGHT

1. 2.

25

3.

HOLD UNTIL 320 SOPHIE

3. HONEY, HONEY

♩ = 138

CUE: SOPHIE : "I'VE NEVER FELT LIKE THIS BEFORE"

1 SOPHIE

HO - NEY, HO - NEY HOW HE THRILLS ME AH -

4

HA HO - NEY HO - NEY HO - NEY HO - NEY NEAR -

7

LY KILLS ME AH - HAH HO - NEY HO - NEY I'D

MAMMA MIA

10

HEARD A - BOUT HIM BE - FORE I WAN - TED TO KNOW SOME MORE

F D- F

Detailed description: This system contains measures 10, 11, and 12. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "HEARD A - BOUT HIM BE - FORE I WAN - TED TO KNOW SOME MORE". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols F, D-, and F are indicated below the piano part.

13

AND NOW I KNOW WHAT THEY MEAN - HE'S A LOVE - MA-CHINE

D- F D-

Detailed description: This system contains measures 13, 14, and 15. The vocal line continues with the lyrics "AND NOW I KNOW WHAT THEY MEAN - HE'S A LOVE - MA-CHINE". The piano accompaniment maintains the same rhythmic pattern. Chord symbols D-, F, and D- are indicated below the piano part.

ALI : A LOVE MACHINE
SOPHIE : THAT'S NOTHING

16

OH, HE MAKES ME DIZ - ZY

Bb Bb Bb C pp Bb Bb C Bb Bb C

Detailed description: This system contains measures 16, 17, 18, and 19. The vocal line has a rest in measure 16, followed by the lyrics "OH, HE MAKES ME DIZ - ZY" in measures 17 and 18. The piano accompaniment features a more complex chordal texture in the right hand. Chord symbols Bb, Bb, Bb, C, pp Bb, Bb, C, Bb, and Bb, C are indicated below the piano part.

20

HO - NEY HO - NEY LET ME FEEL IT AH - HA HO - NEY HO - NEY

F F Bb

Detailed description: This system contains measures 20, 21, and 22. The vocal line has the lyrics "HO - NEY HO - NEY LET ME FEEL IT AH - HA HO - NEY HO - NEY". The piano accompaniment continues with the same rhythmic pattern. Chord symbols F, F, and Bb are indicated below the piano part.

MAMMA MIA

23

HO - NEY HO - NEY DON'T CON - CEAL IT AH -

8b F F

Detailed description: This system contains measures 23, 24, and 25. The vocal line starts with a whole rest in measure 23, followed by eighth notes in measures 24 and 25. The piano accompaniment features a steady eighth-note bass line and a block-chord treble line. Chords are marked as Bb, F, and F.

26

HA HO - NEY HO - NEY THE WAY THAT YOU KISS GOOD-NIGHT
LISA, ALI
THE

8b 8b F

Detailed description: This system contains measures 26, 27, and 28. The vocal line has a whole rest in measure 26, followed by eighth notes in measures 27 and 28. The piano accompaniment continues with the same rhythmic pattern. Chords are marked as 8b, 8b, and F.

29

THE WAY THAT YOU HOLD ME TIGHT
WAY THAT YOU KISS ME GOOD - NIGHT THE WAY THAT YOU'RE HOLD - ING ME

D- F D-

Detailed description: This system contains measures 29, 30, and 31. The vocal line has a whole rest in measure 29, followed by eighth notes in measures 30 and 31. The piano accompaniment continues with the same rhythmic pattern. Chords are marked as D-, F, and D-.

MAMMA MIA

32

FEEL THAT I WAN - NA SING WHEN YOU DO YOUR THING
TIGHT WHEN YOU DO YOUR THING

F D- Bb

35

LISA: SO THIS GUY SAM IS YOUR DAD?...ETC...

G- A7 D- G-

CUE TO GO ON: SOPHIE "HANG ON"

39

VAMP TILL READY

G- C sus C-7 F7

43

Bb F/A G-7 G-7 G-7

47

G-7 C-7 F7 Bb

MAMMA MIA

51

B \flat B \flat F-7

55

B \flat 7 E \flat B \flat /O A \flat

58

A \flat A \flat A \flat

61

D \flat A \flat D \flat

64

A \flat D \flat G-7(Acc4th) C7

67

A-7(Acc4th) D7 B \flat -7(Acc4th) E \flat 7 A-7(Acc4th) D7 G-7

MAMMA MIA

71

SOPHIE, ALI & LISA

ENS

HO - NEY HO - NEY TOUCH ME SA - BY AH -

ENSEMBLE

OOH

WA PA PA PA

CUE TO GO ON: SOPHIE "I'M NOT SURPRISED THEY SAID YES"
VAMP TILL READY

F

F

75

HA HO - NEY HO - NEY

HO - NEY HO - NEY HOLD

OOH

WA PA PA PA OOH

Bb

Bb

F

MAMMA MIA

78

SOPHIE

ME BA - BY AH - HA HO - NEY HO - NEY YOU

WA PA PA PA OOH WA PA PA PA

F Bb Bb

Detailed description: This block contains the first system of the musical score, measures 78-80. It features three staves: a vocal line for Sophie, a piano accompaniment with vocal line, and a piano accompaniment. The vocal line starts with 'ME BA - BY AH - HA HO - NEY HO - NEY YOU'. The piano accompaniment includes vocal lines with 'WA PA PA PA OOH WA PA PA PA' and a piano line with chords F, Bb, and Bb.

81

LOOK LIKE A MO - VIE STAR BUT I LOVE JUST WHO YOU ARE

+ ALI & LISA

OOH LOOK LIKE A MO - VIE STAR

F D- F

Detailed description: This block contains the second system of the musical score, measures 81-83. It features three staves: a vocal line for Sophie, a piano accompaniment with vocal line, and a piano accompaniment. The vocal line starts with 'LOOK LIKE A MO - VIE STAR BUT I LOVE JUST WHO YOU ARE'. The piano accompaniment includes vocal lines with 'OOH LOOK LIKE A MO - VIE STAR' and a piano line with chords F, D-, and F.

MAMMA MIA

84

+ ALI & LISA

AND HO - NEY TO SAY THE LEAST YOU'RE A DOG - GONE

+ ALI & LISA

BUT I LOVE JUST WHO YOU ARE

D- F D-

87

LISA: OH, MY GOD, ARE YOU SURE ABOUT THIS?..ETC...

BEAST

Bb F Bb G- G-

91

C sus F7 F/A Bb7

95

Bb7 F7 Bb7

MAMMA MIA

98

F7 Bb F7

101

Bb7 F/A F7

104 SOPHIE, LISA, ALI

HO - NEY HO - NEY HOW YOU THRILL ME A -

OOH WA PA PA PA

CUE: SOPHIE "THEN I'VE GOT 24 HOURS TO FIND OUT - ARGHHHH"
VAMP TILL READY

MAMMA MIA

107

HA HO - NEY HO - NEY HO - NEY HO - NEY NEAR -

OOH WA PA PA PA OOH

Bb Bb F

Detailed description: This system contains measures 107, 108, and 109. The vocal line (top staff) has lyrics: HA HO - NEY HO - NEY HO - NEY HO - NEY NEAR -. The piano accompaniment (middle and bottom staves) includes vocalizations OOH and WA PA PA PA. Chord symbols Bb, Bb, and F are shown in the piano part.

110

SOPHIE

LY KILL ME A - HA HO - NEY HO - NEY I

WA PA PA PA OOH WA PA PA PA

F Bb Bb

Detailed description: This system contains measures 110, 111, and 112. The vocal line (top staff) has lyrics: LY KILL ME A - HA HO - NEY HO - NEY I. The piano accompaniment (middle and bottom staves) includes vocalizations WA PA PA PA and OOH. Chord symbols F, Bb, and Bb are shown in the piano part.

MAMMA MIA

113

COLLA VOCE

HEARD A - BOUT YOU BE - FORE I WAN - TED TO KNOW SOME MORE

OOH

F D F#m

Detailed description: This system contains measures 113, 114, and 115. It features a vocal line with lyrics, a piano accompaniment with chords and bass line, and a vocal line with the word 'OOH' and a crescendo hairpin. The piano accompaniment includes chord markings F, D, and F#m.

116

RALL

AND NOW I'M A - BOUT TO SEE WHAT YOU MEAN TO

D- F#m D-

Detailed description: This system contains measures 116, 117, and 118. It features a vocal line with lyrics, a piano accompaniment with chords and bass line, and a vocal line with the word 'RALL'. The piano accompaniment includes chord markings D-, F#m, and D-.

119

ME

Bb Bb

Detailed description: This system contains measures 119 and 120. It features a vocal line with the word 'ME', a piano accompaniment with chords and bass line, and a vocal line with a fermata. The piano accompaniment includes chord markings Bb and Bb.

MAMMA MIA

BLANK PAGE

4. MONEY, MONEY, MONEY

CUE: DONNA: "THIS IS GOING TO BE MY JACKPOT.... I NEED A BREAK"

1 $\text{♩} = 122$ DONNA *mf*

... I NEED A HOLIDAY, I'VE BEEN RUNNING THIS PLACE FOR 15 YEARS AND I'VE NEVER HAD A DAY OFF

5

WORK ALL NIGHT I WORK ALL DAY TO PAY THE BILLS I HAVE TO PAY ON STAGE ENSEMBLE & ALI/LISA AND

AIN'T IT SAD

MAMMA MIA

9

STILL THERE NE-VER SEEMS TO BE A SING-LE PEN-NY LEFT FOR ME

ON STAGE ENSEMBLE & ALI/LISA

THAT'S TOO SAD

C- G7 G7(b9) C-

13

DONNA

IN MY DREAMS I HAVE A PLAN IF I GOT ME A WEALTHY MAN

G7/C Cmin G/C Cmin Db/Ab Ab Ab(b5) Ab/G

17

RIT..

WOULDN'T HAVE TO WORK AT ALL I'D FOOL A-ROUND AND HAVE A BALL

Fmin D7/F#

20

A TEMPO

MAMMA MIA

22 *pp*

MO - NEY MO-NEY MONEY MUST BE FUN - NY IN A RICH MAN'S WORLD

WOMEN 1
WOMEN 2

MO-NEY MO-NEY MONEY MUST BE FUN - NY IN A RICH MAN'S WORLD

8V 1 *pp* MEN 1 & 2

MO - NEY MO-NEY MONEY MUST BE FUN - NY IN A RICH MAN'S WORLD

pp C- D7 G7 C- f

26 *pp*

MO-NEY MO-NEY MO-NEY AL - WAYS SUN - NY IN A RICH MAN'S WORLD A - HA

MO-NEY MO-NEY MO-NEY AL - WAYS SUN - NY IN A RICH MAN'S WORLD (TIMP/BD)

8V 1 *pp*

MO-NEY MO-NEY MO-NEY AL - WAYS SUN - NY IN A RICH MAN'S WORLD

pp C- D7 G7 C- f

30

A - HA ALL THE THINGS I COULD DO

Fmin G7 C7 F-

MAMMA MIA

33

SUB *pp*

IF I HAD A LIT-TLE MO-NEY IT'S A RICH MAN'S WORLD

SUB *pp*

IF I HAD A LIT-TLE MO-NEY IT'S A RICH MAN'S WORLD

8V1

SUB *pp*

IF I HAD A LIT-TLE MO-NEY IT'S A RICH MAN'S WORLD

p

SUB *pp*

C_{MIN}

36

p

IT'S A RICH MAN'S WORLD

p

IT'S A RICH MAN'S WORLD

8V1

p

IT'S A RICH MAN'S WORLD

p

MAMMA MIA

39

WOMEN 2 *cresc.*

00 - EE - 00 - EE - 00 - EE - 00 - EE 00 - EE - 00 - EE - 00 - EE - 00 - EE

cresc.

41

MAN LIKE THAT IS HARD TO FIND BUT I CAN'T GET HIM OFF MY MIND SKY, SOPHIE, ROSIE, TANYA & ENSEMBLE

AIN'T IT SAD

mf

mf C- G7 C-

MAMMA MIA

44

AND IF HE HAP-PENS TO BE FREE I SET HE WOULD-N'T FAN-CY ME

WOMEN 2

OO - EE - OO - EE - OO - EE - OO - EE OO - EE - OO - EE - OO - EE - OO - EE

C- G7

47

SO I MUST LEAVE I'LL HAVE TO GO

THAT'S TOO SAD

WOMEN 1

AH

MEN 2
m2

G7(b9) C- G7/C Cmin G/C Cmin

MAMMA MIA

51

TO LAS VEGAS OR MONACO AND WIN A FORTUNE IN A GAME MY

WOMEN 2

AH

Db/Ab Ab Abb5 Ab Ab/G Fmin

54

LIFE WILL NEVER BE THE SAME

D7/F# (NO DIM)

57

DONNA, SKY, SOPHIE, ROSIE & TANYA

MO-NEY MO-NEY MO-NEY MUST BE FUN-NY IN A RICH MAN'S WORLD

WOMEN 1 & 2

MO-NEY MO-NEY MO-NEY MUST BE FUN-NY IN A RICH MAN'S WORLD

MEN 1 & 2

MO-NEY MO-NEY MO-NEY MUST BE FUN-NY IN A RICH MAN'S WORLD

C- D7 G7 C-

MAMMA MIA

60

MO - NEY MO - NEY MO - NEY AL - WAYS SUN - NY

MO - NEY MO - NEY MO - NEY AL - WAYS SUN - NY

MO - NEY MO - NEY MO - NEY AL - WAYS SUN - NY

C- D7 G7

63

IN A RICH MAN'S WORLD A - HA A - HA

IN A RICH MAN'S WORLD

IN A RICH MAN'S WORLD

F#m G7

MAMMA MIA

+ SKY, SOPHIE, ROSIE & TANYA

67

ALL THE THINGS I COULD DO IF I HAD A LIT-TLE MO-NEY

WOMEN 1 & 2

MEN 1 & 2

IF I HAD A LIT-TLE MO-NEY

IF I HAD A LIT-TLE MO-NEY

C7

Cmin

70

IT'S A RICH MAN'S WORLD

IT'S A RICH MAN'S WORLD

IT'S A RICH MAN'S WORLD

MAMMA MIA

73 DONNA, SKY & SOPHIE

MONEY MONEY MONEY MUST BE FUN-NY IN A RICHMAN'S WORLD

WOMEN 1 & 2

MONEY MONEY MONEY MUST BE FUN-NY IN A RICHMAN'S WORLD

MEN 1 & 2

MONEY MONEY MONEY MUST BE FUN-NY IN A RICHMAN'S WORLD

C#min D#7 G#7

Detailed description: This block contains the musical score for measures 73 to 76. It features four staves: a vocal line for Donna, Sky, and Sophie; a vocal line for Women 1 & 2; a vocal line for Men 1 & 2; and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'MONEY MONEY MONEY MUST BE FUN-NY IN A RICHMAN'S WORLD'. The piano part includes chords C#min, D#7, and G#7. There are upward-pointing arrows above the piano part at the end of measures 74 and 75.

77 MONEY MONEY MONEY AL-WAYS SUN-NY IN A RICH MAN'S WORLD A-HA

DONNA

MONEY MONEY MONEY AL-WAYS SUN-NY IN A RICH MAN'S WORLD

MONEY MONEY MONEY AL-WAYS SUN-NY IN A RICH MAN'S WORLD

C#min D#7 G#7

Detailed description: This block contains the musical score for measures 77 to 80. It features four staves: a vocal line for Donna; a vocal line for Women 1 & 2; a vocal line for Men 1 & 2; and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'MONEY MONEY MONEY AL-WAYS SUN-NY IN A RICH MAN'S WORLD A-HA'. The piano part includes chords C#min, D#7, and G#7. There are upward-pointing arrows above the piano part at the end of measures 78, 79, and 80.

MAMMA MIA

81

A - HA ALL THE THINGS I COULD DO

F#min G#7 C#7 F#

84

DONNA, SKY & SOPHIE

IF I HAD A LIT-TLE MO-NEY IT'S A RICH MAN'S WORLO

IF I HAD A LIT-TLE MO-NEY IT'S A RICH MAN'S WORLO

IF I HAD A LIT-TLE MO-NEY IT'S A RICH MAN'S WORLO

A7 G#7 C#min F#min G#7+5

87

+ ROSIE & TANYA

IT'S A RICH MAN'S WORLO

IT'S A RICH MAN'S WORLO

IT'S A RICH MAN'S WORLO

C#- A7 F#- G#+ C#min

SEQUE

4A. SCENE CHANGE INTO THANKYOU FOR THE MUSIC

1

Musical notation for measures 1-2. The piece is in 4/4 time. The right hand features a continuous eighth-note pattern, while the left hand plays a steady quarter-note accompaniment.

3

Musical notation for measures 3-5. The right hand continues with eighth-note patterns, transitioning to a more complex rhythmic figure in measure 5. The left hand provides a consistent accompaniment. The tempo marking **MOLTO RIT** is placed above the staff in measure 5. A dynamic marking of **8^{va}** is indicated above the right hand in measure 5, with a dashed line extending to measure 6. A fermata is placed over the final note of measure 6.

5. THANK YOU FOR THE MUSIC

HARRY: "SPONTANEOUSLY... HANG ON."

(N.B. BARS 1-12 PLAYED BY ON STAGE GUITAR
- SEE GUITAR CHARTS AT BACK OF BOOK)

1 **COLLA VOCE**
HARRY "WE USED TO SING THIS ONE"

THANK YOU FOR THE MU - SIC THE SONGS I'M SING - ING THANKS FOR ALL THE

E F#min7 Bsus B E C#min C#min/B

4

SOY THEY'RE BRING - ING WHO CAN LIVE WITH - OUT IT I ASK IN ALL HO - NES - TY

F#/A# B E F#min7 G#7+5 C#min

7 **(A TEMPO)** ♩ = 103 **+ SOPHIE**

WHAT WOULD LIFE BE? WITH - OUT A SONG OR A DANCE WHAT ARE WE

Amaj7 Amin(maj7) E B-/D

MAMMA MIA

10

SO I SAY THANK YOU FOR THE MUSIC FOR GIVING IT TO ME

C# D#-7(b5) C#/E# F#- C#/G# F#-/A

13

SAM: "YOU'RE DONNA'S DAUGHTER" ETC...

ME E GOIN C SUS C7 F G MIN

16

C7sus C7 F Dmin Dmin/C G/B C F G-

20

A7+5 A7 Dmin Bbmaj7 Bbmin(maj7) F C-/Eb

24

D E-7(b5) D/F# G- D/A G-/Bb C7 C7

MAMMA MIA

27

31

SOPHIE: "...AND WE'LL
LET HER IN ON THE SECRET"
VAMP TILL READY

35

SOPHIE

MOTH - ER SAYS I WAS A DAN - CER BE - FORE I COULD WALK

SAM: BOY HAVE YOU
MADE A MISTAKE!

38

M - HM SHE SAYS I BE - GAN TO SING LONG BE - FORE I COULD TALK

MAMMA MIA

41

AND I'VE OF - TEN WON - DERED HOW

G- C C#5 F

44

DID IT ALL START? WHO FOUND OUT THAT NOTH - ING CAN CAP - TURE A HEART LIKE A

C F F+5 Bb Bb-b

47

ME - LO - DY CAN WELL WHO E - VER IT WAS I'M A FAN

Dmin Dmin+5 G- G-/F

50

+ HARRY

SO I SAY THANK YOU FOR THE MU - SIC THE

C D-7 C/E F G-

BILL GOES IN LATER

MAMMA MIA

52

SONGS I'M SING-ING THANKS FOR ALL THE JOY THEY'RE BRING-ING

C7 F D- D-/C G/B C5sus

55

+BILL
WHO CAN LIVE WITH-OUT IT I ASK IN ALL HO-NES-TY WHAT WOULD LIFE BE

F G- A7(#5) A7 D- Bbmin7

58

WITH-OUT A SONG OR A DANCE WHAT ARE WE? SO I SAY

Bbmin(m7) F C-/Eb D E-7(b5) D/F#

SAM: LOOK SOPHIE I DON'T WANT TO SPOIL YOUR LOVELY SUPRISE, ETC...

61

THANK YOU FOR THE MU-SIC FOR GIV-ING IT TO ME

G- D7/A G-/Bb C5sus F Bb-/F

MAMMA MIA

64

64

mf

F

Musical score for measures 64-67. Treble clef, bass clef, key signature of one flat, 4/4 time. Measure 64 starts with a piano dynamic marking *mf* and a forte marking *F*. The score includes a piano accompaniment and a vocal line with a fermata over the final measure.

68

68

Musical score for measures 68-71. Treble clef, bass clef, key signature of one flat, 4/4 time. The score includes a piano accompaniment and a vocal line.

72

72

Musical score for measures 72-75. Treble clef, bass clef, key signature of one flat, 4/4 time. The score includes a piano accompaniment and a vocal line.

76

76

SOPHIE: "LIKE YOU USED TO BRING MY MOTHER" **VAMP**

(WAIT FOR SAM TO LOOK AT SOPHIE)

Musical score for measures 76-80. Treble clef, bass clef, key signature of one flat, 4/4 time. Measure 76 is marked with a 2/4 time signature. The score includes a piano accompaniment and a vocal line. A box around measure 80 contains the instruction: "SOPHIE: 'LIKE YOU USED TO BRING MY MOTHER' VAMP" and "(WAIT FOR SAM TO LOOK AT SOPHIE)".

81

SOPHIE

81

3

I'VE BEEN SO LUCK - Y I AM THE GIRL WITH GOL - DEN HAIR I WAN - NA SING

± Bb-6 *F/A* *Bb-* *F/A*

Musical score for measures 81-84. Treble clef, bass clef, key signature of one flat, 4/4 time. Measure 81 is marked with a 4/4 time signature. The score includes a piano accompaniment and a vocal line with lyrics: "I'VE BEEN SO LUCK - Y I AM THE GIRL WITH GOL - DEN HAIR I WAN - NA SING". A triplet of eighth notes is marked with a "3" above it. Chord symbols *± Bb-6*, *F/A*, *Bb-*, and *F/A* are written below the piano part.

MAMMA MIA

85

RIT.

IT OUT TO EVE-RY - SO - DY WHAT A JOY WHAT A LIFE WHAT A CHANCE

$Bb-(A7)$ $Bb-6$ $A7(b9)$ $A7$ $D-$ $D-/C$ $G-$ $G-/F$ $C7$

89

A TEMPO

SOPHIE / HARRY / BILL

THANK YOU FOR THE MU - SIC THE SONGS I'M SING - ING THANKS FOR ALL THE JOY THEY'RE BRING - ING

WOMEN 1

WOMEN 2

THANK YOU FOR THE MU - SIC THE SONGS I'M SING - ING OOH

MEN 1

MEN 2

F $G-$ $C7sus$ $C7$ F $Dmin$ $Dmin/C$ G/B C

BV 2

MAMMA MIA

95

WHO CAN LIVE WITH-OUT IT I ASK IN ALL HO-NES-TY WHAT WOULD LIFE BE?

8V 2

WHO CAN LIVE WITH-OUT IT OOH

F G- A7(#5) A7 D- Bb_{MAJ7}

96

WITH-OUT A SONG OR A DANCE WHAT ARE WE SO I SAY + SAM

8V 2

OOH OOH SO I SAY

Bb_{MIN(MAJ7)} F C-/Eb D E-7(b5) D/F#

MAMMA MIA

99

THANK YOU FOR THE MU - SIC FOR GIV - ING IT TO ME

8V 2

THANK YOU FOR THE MU - SIC

G- D7/A G-/Bb C sus C F C-/Eb

102

SO I SAY THANK YOU FOR THE MU - SIC FOR GIV - ING IT TO ME

SOPHIE (rit..)

8V 2

SO I SAY THANK YOU FOR THE MU - SIC

D7 E-7(b5) D7/F# G- D7/A G-/Bb C7sus C7 C7/6

MAMMA MIA

BLANK PAGE

6. MAMMA MIA

BILL: DONNA!

DONNA: BILL!

HARRY: HI, DONNA

DONNA: HARRY?

CUE SAM: "HI"

DONNA: YOU!

1 $\text{♩} = 136$

3 ^{8vb} DONNA

I WAS CHEA-TED BY YOU AND I THINK YOU KNOW WHEN

D A/D D G

7

SO I MADE UP MY MIND IT MUST COME TO AN END

D A D G

MAMMA MIA

11

LOOK AT ME NOW WILL I EV-ER LEARN? I DON'T KNOW HOW BUT I SUD-DEN-LY LOSE

15

CON-TROL THERE'S A FI-RE WITH-IN MY SOUL JUST ONE WOMEN 1 WOMEN 2

G G⁷ A⁶ A G D

19

LOOK AND I CAN HEAR A BELL RING ONE MORE LOOK AND I FOR-GET EV'-RY-THING WOAH, WOAH

LOOK LOOK LOOK

LOOK AND I CAN HEAR A BELL RING ONE MORE LOOK AND I FOR-GET EV'-RY-THING

A G D A A

MAMMA MIA

23

pp STACC.

WOMEN 1 & 2 MAM-MA MI - A HERE I GO A-GAIN MY MY HOW CAN I RE-SIST YA

ENS

MEN 1 MAM-MA MI - A HERE I GO A-GAIN MY MY HOW CAN I RE-SIST YA

MEN 2

pp STACC.

27

MAM-MA MI - A DOES IT SHOW A-GAIN MY MY JUST HOW MUCH I'VE MISSED YA

ENS

MAM-MA MI - A DOES IT SHOW A-GAIN MY MY JUST HOW MUCH I'VE MISSED YA

31

YES I'VE BEEN BRO - KEN - HEART - ED BLUE SINCE THE DAY

A/C#

B-

MAMMA MIA

34

WE PART - ED WHY WHY DID I EV - ER LET YOU GO

F#-/A G C G E- A

37

ENS

MAM-MA MI - A NOW I REAL-LY KNOW MY MY I SHOULD NOT HAVE LET YOU GO

MAM-MA MI - A NOW I REAL-LY KNOW MY MY I SHOULD NOT HAVE LET YOU GO

ACC. SIM

D B- G C G E- A

41

45

I WAS ANG - RY AND SAD WHEN I KNEW WE WERE THROUGH

D A/D D G

MAMMA MIA

49

I CAN'T COUNT ALL THE TIMES I HAVE CRIED O - VER YOU

D A/D D G

This system contains measures 49 through 56. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is two sharps (D major). Chords are indicated as D, A/D, D, and G.

58

LOOK AT ME NOW WILL I E - VER LEARN? I DON'T KNOW HOW BUT I SUD - DEN - LY LOSE

This system contains measures 57 through 64. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is two sharps (D major). The piano part includes accents (>) over certain notes.

57

CON - TROL THERE'S A FIRE WITH - IN MY SOUL JUST ONE JUST ONE

G G⁷ A⁶ A G D

3

This system contains measures 65 through 72. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is two sharps (D major). Chords are indicated as G, G⁷, A⁶, A, G, and D. A double bar line is present at the end of measure 68. A '3' is written vertically on the left side of the system.

MAMMA MIA

61

LOOK AND I CAN HEAR A BELL RING ONE MORE LOOK AND I FOR-GET EV'-RY-THING WOAH, WOAH

LOOK ONE MORE LOOK

LOOK AND I CAN HEAR A BELL RING ONE MORE LOOK AND I FOR-GET EV'-RY-THING

A G D A

65

pp STACC. MAM-MA MI - A HERE I GO A-GAIN - MY MY HOW CAN I RE-SIST YA

pp STACC. MAM-MA MI - A HERE I GO A-GAIN - MY MY HOW CAN I RE-SIST YA

pp STACC. STACC. D G D

MAMMA MIA

69

MAMMA MI - A DOES IT SHOW A - GAIN MY MY JUST HOW MUCH I'VE MISSED YA

ENS

MAMMA MI - A DOES IT SHOW A - GAIN MY MY JUST HOW MUCH I'VE MISSED YA

73

YES I'VE BEEN BRO - KEN - HEART - ED BLUE SINCE THE DAY

D A/C# B- F#-/A

76

WE PART - ED WHY WHY DID I EV - ER LET YOU GO

G C G A

MAMMA MIA

79

MAM-MA MI - A NOW I REAL - LY KNOW MY MY I SHOULD NOT HAVE LET YOU GO

ENS

MAM-MA MI - A NOW I REAL - LY KNOW MY MY I SHOULD NOT HAVE LET YOU GO

D B- G C G A

DONNA : "I'M DREAMING YOU AREN'T REALLY HERE" ETC...

83

87

91

MAMMA MIA

94

mf

98

102

106

OPT. CUT

110

114

MAMMA MIA

CUE: "WELL, I'D LOVE TO STOP & CHEW OVER OLD TIMES

BUT I HAVE TO GO & CLEAN OUT MY HANDBAG OR SOMETHING..."

118

VAMP TILL READY

VAMP TILL READY

BILL: AGE DOES NOT WITHER HER

122

3

3

HARRY: I WAS EXPECTING A

RATHER STOUT MATRON

SAM: NO SHE'S STILL DONNA

SAM/HARRY

126

BILL JUST ONE

129

LOOK AND I CAN HEAR A BELLRING

ONE MORE LOOK AND I FOR-GET EV'-RY-THING

WOH, WOH

A G D A

MAMMA MIA

135

♯ SUB GROUP & 1 WOMEN & 1 MAN

ENS

MAM-MA MI - A HERE I GO A-GAIN - MY MY HOW CAN I RE-SIST YA

MAM-MA MI - A HERE I GO A-GAIN - MY MY HOW CAN I RE-SIST YA

Chord progression: D, G, C, G, D

Detailed description: This system contains measures 135 through 140. It features a vocal line for a Sub Group, Women, and a Man, and an Ensemble (ENS) line. The piano accompaniment includes a bass line and a right-hand line with chords. The lyrics are: 'MAM-MA MI - A HERE I GO A-GAIN - MY MY HOW CAN I RE-SIST YA'. The chords are D, G, C, G, D.

137

ENS

MAM-MA MI - A DOES IT SHOW A-GAIN MY MY JUST HOW MUCH I'VE MISSED YA

MAM-MA MI - A DOES IT SHOW A-GAIN MY MY JUST HOW MUCH I'VE MISSED YA

Chord progression: D, G, C, G, D

Detailed description: This system contains measures 137 through 142. It features a vocal line for a Sub Group, Women, and a Man, and an Ensemble (ENS) line. The piano accompaniment includes a bass line and a right-hand line with chords. The lyrics are: 'MAM-MA MI - A DOES IT SHOW A-GAIN MY MY JUST HOW MUCH I'VE MISSED YA'. The chords are D, G, C, G, D.

MAMMA MIA

141 ALL WOMEN

YES I'VE BEEN BRO - KEN - HEART - ED BLUE SINCE THE DAY WE PART - ED

D A/C# B- F#/A

145

WHY WHY DID I EV - ER LET YOU GO

WHY WHY DID I EV - ER LET YOU GO

ENS

STOP WHEN LIGHT UP ON SCENE

G C G A

7. CHIQUITITA

DONNA: WHY WAS I SUCH A BLOODY LITTLE EESIT!

CUE: DONNA FALLS ONTO BED

(COLLA VOCE)

TEMPO

1

ROSIE

CHI - QUI - TI - TA TELL ME WHAT'S WRONG

4

(COLLA VOCE)

TANYA

I HAVE NE - VER SEEN SUCH SOE - ROW

ROSIE & TANYA

IN YOUR

7

TANYA

ROSIE

EYES AND THE WED-DING IS TO - MOR - ROW

HOW I HATE TO SEE YOU LIKE THIS THERE IS NO WAY

MAMMA MIA

11

TANYA

YOU CAN DE-NY IT I CAN SEE THAT YOU'RE OH SO SAD SO QUI-ET

15

TEMPO *mf* TANYA $\text{♩} = 84$

CHI-QUI-TI-TA TELL ME THE TRUTH I'M A SHOUL-DEE

mf ROSIE

mf Ab Db/Ab Ab Db/Ab

18

YOU CAN CRY ON YOUR BEST

Ab Eb Eb sus Eb Eb Db

MAMMA MIA

21

Musical score for measures 21-23. It features a vocal line with lyrics: "FRIEND I'M THE ONE YOU MUST RE-LY ON YOU WERE AL-WAYS SURE OF-YOUR -". The piano accompaniment includes a bass line with chords Eb and Ab, and a treble line with a rhythmic pattern of eighth notes.

24

Musical score for measures 24-26. It features a vocal line with lyrics: "SELF NOW I SEE YOU'VE BRO-KEN A FEAT-HER". Below the vocal line, there are two parts for "WOMEN 1" and "WOMEN 2" with lyrics: "HOW IT HURTS TO SEE YOU CRY - IN'". The piano accompaniment includes a bass line with chords Ab, Db/Ab, and C-, and a treble line with a rhythmic pattern of eighth notes.

27

Musical score for measures 27-29. It features a vocal line with lyrics: "HOPE WE CAN PATCH IT UP". Below the vocal line, there is a part for "ALL WOMEN" with lyrics: "HOW IT HURTS TO SEE YOU SAD AHHH". The piano accompaniment includes a bass line with chords Eb, Db, and Eb, and a treble line with a rhythmic pattern of eighth notes.

MAMMA MIA

TANYA & ROSIE

30

Musical notation for Tanya & Rosie. Measures 30-31. Treble clef, key signature of three flats (B-flat major). Measure 30: TO - GET - HER. Measure 31: CHI - QUI - TI - TA YOU AND I.

ENG

Musical notation for Women 1, Women 2, Men 1, and Men 2. Measures 30-31. Treble clef, key signature of three flats. Measure 30: (rest). Measure 31: CHI - QUI - TI - TA YOU AND I.

Piano accompaniment for measures 30-31. Treble clef, key signature of three flats. Measure 30: Ab. Measure 31: Ab.

32

Musical notation for Tanya & Rosie. Measures 32-34. Treble clef, key signature of three flats. Measure 32: KNOW. Measure 33: HOW THE HEART-ACHES COME AND THEY GO AND THE. Measure 34: SCARS THEY'RE LEAV-ING.

ENG

Musical notation for Women 1, Women 2, Men 1, and Men 2. Measures 32-34. Treble clef, key signature of three flats. Measure 32: KNOW. Measure 33: HOW THE HEART-ACHES COME AND THEY GO AND THE. Measure 34: SCARS THEY'RE LEAV-ING.

Musical notation for Sub-Group. Measures 32-34. Treble clef, key signature of three flats. Measure 32: (rest). Measure 33: (rest). Measure 34: SUB-GROUP YOU AND I WE KNOW HOW ALL THE HEART-

Piano accompaniment for measures 32-34. Treble clef, key signature of three flats. Measure 32: Db. Measure 33: Db. Measure 34: Ab.

MAMMA MIA

95

YOU'LL BE DAN - CING ONCE A-GAIN AND THE PAIN WILL END YOU WILL HAVE NO

ALL WOMEN

ACHES COME AND GO BUT YOU'LL BE DAN-CING ONCE-A-GAIN AND KNOW YOUR PAIN WILL TAKE AN END

98

TIME FOR GRIEV - IN' CHI-QUI-TI - TA YOU AND I CRY

TIME FOR GRIEV - IN' CHI-QUI-TI - TA YOU AND I CRY

Ab Eb Eb

Ab Ab Db

SIM.

MAMMA MIA

41

ENG

BUT THE SUN IS STILL IN THE SKY AND SHIN - IN' A - BOVE YOU

EV - EN THOUGH WE CRY THE SUN IS SHIN -

49

ENG

LET ME HEAR YOU SING ONCE MORE LIKE YOU DID BE - FORE SING A NEW SONG

WOMEN 1

LET ME HEAR YOU SING ONCE MORE LIKE YOU DID BE - FORE SING A NEW SONG

ING IN THE SKY SO LET ME HEAR YOU SING SOME MORE THE WAY YOU USED TO DO BE - FORE

MAMMA MIA

DONNA (LOCO) (COLLA VOCE)

46

CHI - QUI - TI - TA TRY ONCE MORE LIKE I DID BE - FORE SING A NEW SONG

ENS

CHI - QUI - TI - TA

DIM

Ab Ab Eb Db Eb Eb7

Detailed description: This is a musical score for the song 'Mamma Mia'. It features three staves: a vocal line, an ensemble (ENS) line, and a piano accompaniment. The key signature is three flats (B-flat major/D-flat minor). The vocal line starts at measure 46 with the lyrics 'CHI - QUI - TI - TA' and continues with 'TRY ONCE MORE LIKE I DID BE - FORE SING A NEW SONG'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. Chord symbols are provided below the piano part: Ab, Ab, Eb, Db, Eb, and Eb7. A 'DIM' (diminuendo) marking is present above the piano part in the later measures. The ensemble part has the lyrics 'CHI - QUI - TI - TA' written below it.

MAMMA MIA

BLANK PAGE

8. DANCING QUEEN

CUE: TANYA: ' GROW BACK DOWN AGAIN,
 YOU HAVEN'T DONE. ...
 ANYTHING TO BE ASHAMED OF .
 ROSIE: YEAH BOLLOCKS / SCREW 'EM
 IF THEY CAN'T TAKE A JOKE

1 $\text{♩} = 100$

TANYA
 YOU CAN DANCE YOU CAN GIVE

ROSIE
 YOU CAN DANCE YOU CAN GIVE

GLISS

mp *cres*

5

HAV - ING THE TIME OF YOUR LIFE OOH SEE THAT GIRL

HAV - ING THE TIME OF YOUR LIFE OOH SEE THAT GIRL

$F\#_{min}$ $F\#_{min}/E$ $B/D\#$ B

MAMMA MIA

8

WATCH THAT SCENE DIGGIN' THE DAN - CING QUEEN

WATCH THAT SCENE DIGGIN' THE DAN - CING QUEEN

Bmin7 D/E A D/A

11

TANYA & ROSIE

FRI - DAY NIGHT AND THE LIGHTS ARE LOW

A A AmE

14

LOOK - ING OUT FOR A PLACE TO GO

D/A A F#min

17

WHERE THEY PLAY THE RIGHT MU - SIC GET - TING IN THE SWING YOU'VE COME TO

E A/E E A/E

MAMMA MIA

19

Musical score for measures 19-20. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has lyrics: "LOOK FOR A KING". The piano accompaniment features chords E and F# in the bass line and block chords in the right hand.

21

Musical score for measures 21-23. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has lyrics: "TANYA A-NY-BY - BY COULD BE THAT GUY NIGHT IS YOUNG AND THE MU-SIC'S". The piano accompaniment features chords AmE, D/A, and A in the bass line and rhythmic patterns in the right hand.

24

Musical score for measures 24-26. The system includes two vocal lines and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal lines have lyrics: "HIGH ROSIE HIGH WITH A BIT OF ROCK MU-SIC EVE-RY-THING IS FINE YOU'RE IN THE". The piano accompaniment features chords F#min, E, A/E, and A/E in the bass line and rhythmic patterns in the right hand.

MAMMA MIA

27

Musical score for measures 27-28. The score includes vocal lines for Tanya, Rosie, and an instrumental line for piano. The key signature is three sharps (F#, C#, G#). The piano accompaniment features chords E and F# in the right hand, and a bass line in the left hand.

TANYA
MOOD FOR A DANCE
ROSIE AND WHEN YOU
AND WHEN YOU

E F# E F#

29

Musical score for measures 29-30. The score includes vocal lines for Donna, Tanya, Rosie, Women 1, Women 2, Men 1, and Men 2, along with an instrumental line for piano. The key signature is three sharps (F#, C#, G#). The piano accompaniment features chords Bmin and a complex bass line.

DONNA
GET THE CHANCE
YOU ARE THE
TANYA
YOU ARE THE
ROSIE
YOU ARE THE
WOMEN 1
YOU ARE THE
WOMEN 2
YOU ARE THE
MEN 1
YOU ARE THE
MEN 2

Bmin

MAMMA MIA

31

DAN - CING QUEEN YOUNG AND SWEET ON - LY SE - VEN - TEEN

DAN - CING QUEEN YOUNG AND SWEET ON - LY SE - VEN - TEEN

DAN - CING QUEEN YOUNG AND SWEET ON - LY SE - VEN - TEEN

DAN - CING QUEEN YOUNG AND SWEET ON - LY SE - VEN - TEEN

DAN - CING QUEEN YOUNG AND SWEET ON - LY SE - VEN - TEEN

DAN - CING QUEEN YOUNG AND SWEET ON - LY SE - VEN - TEEN

A D/A A

MAMMA MIA

34

DAN - CING QUEEN FEEL THE BEAT FROM THE

DAN - CING QUEEN FEEL THE BEAT FROM THE

DAN - CING QUEEN FEEL THE BEAT FROM THE

DAN - CING QUEEN FEEL THE BEAT FROM THE

DAN - CING QUEEN FEEL THE BEAT FROM THE

DAN - CING QUEEN FEEL THE BEAT FROM THE

DAN - CING QUEEN FEEL THE BEAT FROM THE

D/A A D/A

MAMMA MIA

57

Musical score for the song "Mamma Mia". The score includes vocal parts for Jonna, Tanya, Rosie, W1, W2, M1, and M2, along with piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: TAM - BOU - RINE OH YEAH.

Vocal Parts:

- JONNA:** TAM - BOU - RINE OH YEAH
- TANYA:** TAM - BOU - RINE OH
- ROSIE:** TAM - BOU - RINE OH YEAH
- W1:** TAM - BOU - RINE
- W2:** TAM - BOU - RINE
- M1:** TAM - BOU - RINE OH YEAH
- M2:** TAM - BOU - RINE OH YEAH

Piano Accompaniment:

Chords: E/A, A, E/G#, D/F#, A/E

TANYA & DONNA

MAMMA MIA

Musical score for measures 39-41. Includes vocal lines for Tanya & Donna, Rosie, and piano accompaniment with lyrics: YOU CAN DANCE, YOU CAN GIVE, HAV-ING THE TIME OF YOUR.

Musical score for measures 42-44. Includes vocal lines for Tanya & Donna, Rosie, and piano accompaniment with lyrics: LIFE OH, SEE THAT GIRL, WATCH THAT SCENE, DIG-GIN THE.

MAMMA MIA

45

D/T DAN - CING QUEEN

R DAN - CING QUEEN

W1 AH

W2 DAN - CING QUEEN

M1 AH

M2 DAN - CING QUEEN

48

W1

M1

D/A A D/A A D/A

MAMMA MIA

51

DONNA

Musical score for Donna's part, measures 51-53. The score is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "YOU'RE AH TEAS - ER YOU TURN 'EM ON _____ LEAVE THEM BUR - NING AND THEN YOU'RE". The piano accompaniment is in bass clef with the same key signature. Chords are indicated as A^m, D/A, and A.

54

+ ROSIE / TANYA

Musical score for Rosie/Tanya's part, measures 54-56. The score is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "GONE TANYA & ROSIE LOOK - ING OUT FOR AN - OT - HER A - NY - ONE _____ WILL DO _____ YOU'RE IN THE". The piano accompaniment is in bass clef with the same key signature. Chords are indicated as F#^{min}, E, A/E, E, and A/E.

57

Musical score for Donna's part, measures 57-59. The score is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "MOOD FOR A DANCE _____ AND WHEN _____ YOU GET THE _____ CHANCE _____". The piano accompaniment is in bass clef with the same key signature. Chords are indicated as E, F#, E, F#^{min}, and B^{min}.

MAMMA MIA

60

DONNA
YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY

TANYA
YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY

ROSIE
YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY

W1
YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY

W2
YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY

M1
YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY

M2
YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY

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

MAMMA MIA

03

S
T
R
W1
W2
M1
M2

SE - VEN - TEEN DAN - CING QUEEN

SE - VEN - TEEN DAN - CING QUEEN

SE - VEN - TEEN DAN - CING QUEEN

SE - VEN - TEEN DAN - CING QUEEN

SE - VEN - TEEN DAN - CING QUEEN

SE - VEN - TEEN DAN - CING QUEEN

A D/A A

MAMMA MIA

66

D
FEEL THE BEAT FROM THE TAM - BOU-RINE OH YEAH

T
FEEL THE BEAT FROM THE TAM - BOU-RINE AH

R
FEEL THE BEAT FROM THE TAM - BOU-RINE OH YEAH

W1
FEEL THE BEAT FROM THE TAM - BOU-RINE

W2
FEEL THE BEAT FROM THE TAM - BOU-RINE

M1
FEEL THE BEAT FROM THE TAM - BOU-RINE OH YEAH

M2
FEEL THE BEAT FROM THE TAM - BOU-RINE OH YEAH

Piano Accompaniment:
D/A E/A A E/G# D/F# A/E

MAMMA MIA

TANYA & DONNA

69

Musical score for measures 69-71. Includes vocal staves for Tanya & Donna, Rosie, W1, M1, and piano accompaniment with chord symbols (E±, C#, F#min, F#min/E).

YOU CAN DANCE YOU CAN GIVE HAV - ING THE TIME OF YOUR

ROSIE

YOU CAN DANCE YOU CAN GIVE HAV - ING THE TIME OF YOUR

AH

AH

E± C# F#min F#min/E

72

Musical score for measures 72-74. Includes vocal staves for O/T, W1, W2, M1, M2, and piano accompaniment with chord symbols (B/D#, B, Bmin7, D/E).

LIFE OH SEE THAT GIRL WATCH THAT SCENE DIG - GIN' THE

LIFE OH SEE THAT GIRL WATCH THAT SCENE DIG - GIN' THE

SEE THAT GIRL WATCH THAT SCENE DIG - GIN' THE

SEE THAT GIRL WATCH THAT SCENE DIG - GIN' THE

B/D# B Bmin7 D/E

MAMMA MIA

75

D/T R W1 W2 M1 M2

DAN - CING QUEEN

AH

DAN - CING QUEEN

AH

DAN - CING QUEEN

D/A

78

D/T/R W1 W2 M1 M2

DIG-GIN THE DAN - CING QUEEN

AH

DIG-GIN' THE DAN - CING QUEEN

AH

DIG-GIN' THE DAN - CING QUEEN

D/A

A

D/A

MAMMA MIA

81

The musical score is arranged in five systems. The first system contains two vocal staves (S1 and S2) and two piano staves (M1 and M2). The second system contains two vocal staves (S1 and S2) and two piano staves (M1 and M2). The third system contains two vocal staves (S1 and S2) and two piano staves (M1 and M2). The fourth system contains two vocal staves (S1 and S2) and two piano staves (M1 and M2). The fifth system contains two piano staves (M1 and M2). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics 'SEE THAT GIRL' are written under the vocal lines. The piano accompaniment includes chord markings 'A', 'D/A', and 'D'.

MAMMA MIA

84

W1
W2
M1
M2

WATCH THAT SCENE DIG-GIN' THE DAN-CING QUEEN

B_{min} D/E A sus A

6

A

A

SEGUE

8A. SCENE CHANGE

1

Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

4

Musical notation for measures 4-7. The right hand continues with chords and eighth-note patterns, and the left hand maintains the eighth-note accompaniment.

8

RALL

Musical notation for measures 8-11. The tempo is marked *RALL* (Ritardando). The right hand has a melodic line with a fermata over the final note, and the left hand plays a slower eighth-note accompaniment. The piece concludes with a double bar line.

9. LAY ALL YOUR LOVE

CUE: SKY "YOU'VE TURNED MY WORLD UPSIDE DOWN"

1 $\text{♩} = 133$

SKY

2 KIT HITS

I WAS N'T GEAL - OUS BE - FORE WE MET NOW EV - 'RY MAN THAT I

F- F-SUS F- F-SUS F- F-

5

SEE IS A PO - TEN - TIAL THREAT

E \flat 2 Eb E \flat 2 Eb E \flat 2 Eb

8

AND I'M PO - SES - SIVE, IT IS - N'T NICE YOU'VE HEARD ME SAY - ING THAT

F- F- F-

MAMMA MIA

11

SMOK - ING WAS MY ON - LY VICE. BUT

F-7/Eb Eb

14

NOW IT IS - N'T TRUE NOW

Fmin Fmin

16

EV - 'RY - THING IS NEW. AND

C7/E C7/E

18

ALL I'VE LEARNED HAS OV - ER - TURNED I BEG OF YOU

F- C7/G F- Bb

MAMMA MIA

22 SOPHIE

DON'T GO WAST - ING YOUR E - MO -

B \flat F- C/E F- C/F F C₅/G D \flat /F D \flat ²/F D \flat

26

TION LAY ALL YOUR LOVE ON

C/E C²/E C/E C F- E \flat /G A \flat D \flat E \flat

29

ME

A \flat A \flat

31 SOPHIE

IT WAS LIKE SHOOT - ING A SIT - TING DUCK A LIT - TLE SMALL - TALK, A

C- C- C-

MAMMA MIA

34

SMILE AND SA - BY I WAS STUCK

C-7/Bb Bb Bb

37

I STILL DON'T KNOW WHAT YOU'VE DONE WITH ME A GROWN-UP WO - MAN SHOULD

C- C- C-

40

NE - VER FALL SO EAS - I - LY

C- Bb2 Bb C-

43

FEEL A KIND OF FEAR WHEN

C- C-

MAMMA MIA

45

I DON'T HAVE YOU NEAR UN - SAT - IS - FIED

G7/B

48

SKIP MY PRIDE I BEG YOU DEAR

G7/D C-/Eb F

52

DON'T GO WAST - ING YOUR E - MO

C- G/C C G/C Ab

55

TION LAY ALL YOUR LOVE ON

G C- Bb/D Eb Ab6 Bb

MAMMA MIA

58

Musical score for measures 58-59. The system includes a vocal line, a piano accompaniment, and a bass line. The key signature is B-flat major (two flats). The vocal line starts with a whole note rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The bass line consists of quarter notes G2, F2, and E2.

60

Musical score for measures 60-62. The system includes a vocal line, a piano accompaniment, and a bass line. The key signature is B-flat major. The vocal line has lyrics: "DON'T GO SHAR - ING YOUR DE - VO". The piano accompaniment includes a "MEN 1 2 & 3" marking above the first measure. The bass line includes chord markings: C-, G/C, C-, G/C, C, G/C, and Ab.

63

Musical score for measures 63-65. The system includes a vocal line, a piano accompaniment, and a bass line. The key signature is B-flat major. The vocal line has lyrics: "TION. LAY ALL YOUR LOVE ON". The piano accompaniment includes chord markings: G, C-, Bb/D, Eb, Ab6, and Bb.

MAMMA MIA

66

ME

ME

E_b

SKY: WHAT THE HELL'S GOING ON... ETC...

68

p

C_{min}

70

72

C-

G7/B

76

C-

G7/D

C-/E_b

F

MAMMA MIA

VAMP TILL READY

CUE: PEPPER - "WHY MARRY THE FIRST GUY WHO COMES ALONG"

SOPHIE - "OH PEPPER"

80

Musical score for measures 80-81. The system includes a vocal line and a piano accompaniment. The piano part features a repeating bass line and chords. A first ending bracket is present in the piano part, labeled "(LAST TIME)".

82

SOPHIE

Musical score for measures 82-84. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "I'VE HAD A FEW LIT-TLE LOVE AF-FAIRS. THEY DID-N'T LAST VE-RY". The piano accompaniment includes a vocal line and a piano part with chords and a bass line.

85

Musical score for measures 85-87. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "LONG AND THEY'VE BEEN PREET-TY SCARCE". The piano accompaniment includes a vocal line and a piano part with chords and a bass line. Chord changes to Bb2 and Bb are indicated.

88

SKY

Musical score for measures 88-91. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics: "I USED TO THINK THAT WAS SEN-SI-BLE IT MAKES THE TRUTH E-VEN MORE IN - COMP-RE-". The piano accompaniment includes a vocal line and a piano part with chords and a bass line.

MAMMA MIA

92 SOPHIE

Musical score for measures 92-93. The vocal line (treble clef) has lyrics: HEN - SI - BLE 'CAUSE. The piano accompaniment (grand staff) features a bass line with notes G2, F2, E2, D2 and a right-hand line with chords Bb2 and C-.

94

Musical score for measures 94-95. The vocal line (treble clef) has lyrics: EV' - RY - THING IS NEW AND. The piano accompaniment (grand staff) features a bass line with notes G2, F2, E2, D2 and a right-hand line with chords C- and a repeat sign.

96

Musical score for measures 96-98. The vocal line (treble clef) has lyrics: EV' - RY - THING IS YOU AND ALL I'VE LEARNED HAS. The piano accompaniment (grand staff) features a bass line with notes G2, F2, E2, D2 and a right-hand line with chords G7/8, a repeat sign, and a fermata.

99

Musical score for measures 99-101. The vocal line (treble clef) has lyrics: OV - ER - TURNED WHAT CAN I DO. The piano accompaniment (grand staff) features a bass line with notes G2, F2, E2, D2 and a right-hand line with chords F and a fermata.

MAMMA MIA

105 MEN 1 & 2 & 3

Musical score for measures 105-106. The vocal line (top staff) contains the lyrics: "DON'T GO WAST - ING YOUR E - MO - TION. LAY ALL YOUR LOVE ON". The piano accompaniment (middle and bottom staves) features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord symbols are provided below the piano staves: C- (measures 105-106), G/C (measures 105-106), C- (measures 105-106), G/C (measures 105-106), C (measure 105), G/C (measures 105-106), Ab (measures 105-106), G (measure 106), C- (measures 106-107), Bb/D (measures 106-107), Eb (measures 106-107), Ab6 (measures 106-107), Bb (measures 106-107).

Musical score for measures 107-108. The vocal line (top staff) contains the lyrics: "ME". The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern. Chord symbols are provided below the piano staves: Eb (measures 107-108), Eb (measures 107-108).

Musical score for measures 109-110. The vocal line (top staff) contains the lyrics: "DON'T GO SHAR - ING YOUR DE - VO". The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern. Chord symbols are provided below the piano staves: C- (measures 109-110), G/C (measures 109-110), C- (measures 109-110), G/C (measures 109-110), C (measure 109), G/C (measures 109-110), Ab (measures 109-110).

Musical score for measures 111-112. The vocal line (top staff) contains the lyrics: "DON'T GO SHAR - ING YOUR DE - VO". The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern. Chord symbols are provided below the piano staves: C- (measures 111-112), G/C (measures 111-112), C- (measures 111-112), G/C (measures 111-112), C (measure 111), G/C (measures 111-112), Ab (measures 111-112).

MAMMA MIA

114

TION. LAY ALL YOUR LOVE ON

G C- Bb/D Eb Ab6 Bb

117

ME

Eb Eb

119

DON'T GO WAST - ING YOUR E - MO

C- G/C C- G/C C G/C Ab

122

TION. LAY ALL YOUR LOVE ON

G C- Bb/D Eb Ab6 Bb

MAMMA MIA

125

M

ME WOMEN

W

DON'T GO (1ST X) WAST - ING YOUR E - MO (2ND X) SHAR - ING YOUR DE - VO

F- C/F F- C/F F C/F D \flat

128

W

TION.

LAY ALL YOUR LOVE ON

C F- E \flat /G A \flat D \flat E \flat

131

ME

1 2

DRUM ROLL

ON CUE TANYA: "DONNA & THE DYNAMOES"

10. SUPER TROUPER

♩=120

1 DONNA & 2 WOMEN

SU - PER TROU - PER BEAMS ARE GON - NA BLIND ME BUT I WON'T FEEL BLUE

WOMEN 1 & SOPHIE

SU - PER TROU - PER BEAMS ARE GON - NA BLIND ME BUT I WON'T FEEL BLUE

WOMEN 2 & TANYA

WOMEN 3 & ROSIE

SU - PER TROU - PER BEAMS ARE GON - NA BLIND ME BUT I WON'T FEEL BLUE

5

LIKE I AL - WAYS DO 'CAUSE SOME - WHERE IN THE CROWD THERE'S

LIKE I AL - WAYS DO 'CAUSE SOME - WHERE IN THE CROWD THERE'S

LIKE I AL - WAYS DO 'CAUSE SOME - WHERE IN THE CROWD THERE'S

MAMMA MIA

8

YOU
YOU
YOU

Amin Amin

12

G Gadd2 G

16

DONNA

I WAS SICK AND TIRED OF EV'-RY - THING WHEN I CALLED YOU LAST NIGHT FROM GLAS - GOW

E- D-7 G6 G

MAMMA MIA

20

ALL I DO IS EAT AND SLEEP AND SING WISH-ING EV' - RY SHOW WAS THE LAST SHOW

WOMEN 1 & SOPHIE

WOMEN 2
WOMEN 3 & TANYA/ROSIE

MEN 1

WISH-ING EV' - RY SHOW WAS THE

20

24

SO I - MA-GINE I WAS GLAD TO HEAR YOU'RE COM-IN' SUD-DEN-LY I FEEL AL - RIGHT

1 2

LAST SHOW GLAD TO HEAR YOU'RE GLAD TO HEAR YOU'RE COM-IN' AND SUD-DEN-LY IT'S

24

MAMMA MIA

28

AND IT'S GON-NA BE SO DIF-FERENT WHEN I'M ON THE STAGE TO - NIGHT TO-NIGHT THE

GON-NA BE SO DIF-FERENT WHEN I'M ON THE STAGE-TO NIGHT TO-NIGHT THE

F G Gsus G

32

DONNA

SU - PER TROU - PER LIGHTS ARE GON - NA FIND ME SHI - NING LIKE THE SUN

ALI, LISA, SOPHIE

TANYA & ROSIE

SU - PER TROU - PER LIGHTS ARE GON - NA FIND ME SHI - NING LIKE THE SUN

WOMEN 1

WOMEN 2

SU - P - PER TROU - P - PER LIGHTS ARE GON - NA FIND ME SHI - NING LIKE THE SUN

MEN 1, 2, & 3

SUP - P - PER TROU - P - PER

C Csus C Csus C G

MAMMA MIA

36

SMIL - ING HAV - ING FUN FEEL - ING LIKE A NUM - BER ONE TO - NIGHT THE

SMIL - ING HAV - ING FUN FEEL - ING LIKE A NUM - BER ONE TO - NIGHT THE

SMIL - ING HAV - ING FUN FEEL - ING LIKE A NUM - BER ONE TO - NIGHT THE

SU - P - PER TROU - P - PER

D- DADD G C

40

SU - PER TROU - PER BEAMS ARE GON - NA BLIND ME BUT I WON'T FEEL BLUE

SU - PER TROU - PER BEAMS ARE GON - NA BLIND ME BUT I WON'T FEEL BLUE

SUP - P - PER TROU - P - PER BEAMS ARE GON - NA BLIND ME BUT I WON'T FEEL BLUE

SU - P - PER TROU - P - PER

C sus C sus C G

MAMMA MIA

44

Like I always do 'cause somewhere in the crowd there's
Like I always do 'cause somewhere in the crowd there's
Like I always do 'cause somewhere in the crowd there's

SU - P - PER TROU - P - PER

Chord symbols: D, G

Detailed description: This block contains the musical notation for measures 44 to 46. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are repeated across the vocal parts. The piano part includes chord symbols 'D' and 'G'.

47

YOU
YOU
YOU

Amin Amin

Detailed description: This block contains the musical notation for measures 47 to 50. It features three vocal staves and a piano accompaniment. The lyrics 'YOU' are repeated across the vocal parts. The piano part includes chord symbols 'Amin'.

51

Dmin G Gadd G

Detailed description: This block contains the musical notation for measures 51 to 54. It features a piano accompaniment. The lyrics 'Gadd' are present. The piano part includes chord symbols 'Dmin', 'G', and 'Gadd'.

MAMMA MIA

55

DONNA

FAC - ING TWEN - TY THOUS - AND OF YOUR FRIENDS HOW CAN A - NY - ONE BE SO LONE - LY

59

PART OF A SUC - CESS THAT NE - VER ENDS STILL I'M THIN - KING A - BOUT YOU ON - LY

WOMEN 1 & SOPHIE

WOMEN 2

WOMEN 3 & TANYA/ROSIE

MEN 1

STILL I'M THIN - KING A - BOUT YOU

65

THERE ARE MO - MENTS WHEN I THINK I'M GO - ING CRA - ZY BUT IT'S GON - NA BE AL - RIGHT

ON - LY

THINK I'M GO - ING THINK I'M GO - ING CRA - ZY

YOU'LL SOON BE CHANG - ING

MAMMA MIA

67

EV-ERY-THING WILL BE SO DIFF-ERENT WHEN I'M ON THE STAGE TO - NIGHT TO-NIGHT THE

EV-ERY-THING SO DIFF-ERENT WHEN I'M ON THE STAGE TO - NIGHT TO-NIGHT THE

F **G** **Gsus** **G**

71

DONNA

SU - PER TROU - PER LIGHTS ARE GON-NA FIND ME SHI - NING LIKE THE SUN

ALI, LISA, SOPHIE

TANYA & ROSIE
SU - PER TROU - PER LIGHTS ARE GON-NA FIND ME SHI - NING LIKE THE SUN

WOMEN 1

WOMEN 2
SU - P - PER TROU - P - PER LIGHTS ARE GON-NA FIND ME SHI - NING LIKE THE SUN

MEN 1, 2, & 3

SUP - P - PER TROU - P - PER

C **Csus** **C** **Csus** **C** **G**

MAMMA MIA

75

SMIL - ING HAV - ING FUN FEEL - ING LIKE A NUM - BER ONE TO - NIGHT THE

SMIL - ING HAV - ING FUN FEEL - ING LIKE A NUM - BER ONE TO - NIGHT THE

SMIL - ING HAV - ING FUN FEEL - ING LIKE A NUM - BER ONE TO - NIGHT THE

SU - P - PER TROU - P - PER

D- D-(ADD2) G C

79

SU - PER TROU - PER BEAMS ARE GON - NA BLIND ME BUT I WON'T FEEL

SU - PER TROU - PER BEAMS ARE GON - NA BLIND ME BUT I WON'T FEEL

SU - P - PER TROU - P - PER BEAMS ARE GON - NA BLIND ME BUT I WON'T FEEL

C Csus C Csus

MAMMA MIA

82

BLUE LIKE I AL - WAYS DO 'CAUSE

BLUE LIKE I AL - WAYS DO 'CAUSE

BLUE LIKE I AL - WAYS DO 'CAUSE

SU - P - PER TROU - P - PER SU - P - PER TROU - P - PER

G D- DADD G

Detailed description: This page of the musical score for 'Mamma Mia' contains measures 82-84. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are 'BLUE LIKE I ALWAYS DO 'CAUSE' and 'SUPER TROUPER SUPER'. The piano part includes a guitar-like bass line and chords, with a 'DADD' chord in measure 83.

85

SOME - WHERE IN THE CROWD THERE'S YOU SO I'LL BE

SOME - WHERE IN THE CROWD THERE'S YOU

SOME - WHERE IN THE CROWD THERE'S YOU

G

Detailed description: This page of the musical score for 'Mamma Mia' contains measures 85-87. It features three vocal staves and a piano accompaniment. The lyrics are 'SOMEWHERE IN THE CROWD THERE'S YOU SO I'LL BE'. The piano part includes a guitar-like bass line and chords, with a 'G' chord in measure 85.

MAMMA MIA

88

THERE WHEN YOU AR - RIVE THE SIGHT OF YOU WILL PROVE TO ME I'M STILL A -

WOMEN 1 & SOPHIE
MEN 1 OOH
MEN 2
WOMEN 2
WOMEN 3 & TANYA/ROSIE
OOH

F
Awin

91

LIVE AND WHEN YOU TAKE ME IN YOUR ARMS AND HOLD ME TIGHT I

OOH

F
G
A

MAMMA MIA

94

KNOW IT'S GON-NA MEAN SO MUCH TO - NIGHT TO-NIGHT THE

OOH TO-NIGHT THE

tr

97

DONNA

SU - P - PER TROU - P - PER LIGHTS ARE GON-NA FIND ME SHI - NING LIKE THE SUN

ALI, LISA, SOPHIE

TANYA & ROSIE

SU - P - PER TROU - P - PER LIGHTS ARE GON-NA FIND ME SHI - NING LIKE THE SUN

ALL WOMEN

SU - P - PER TROU - P - PER LIGHTS ARE GON-NA FIND ME SHI - NING LIKE THE SUN

MEN 1, 2, & 3

SU - P - PER TROU - P - PER

MAMMA MIA

101

SMIL - ING HAV - ING FUN FEEL - ING LIKE A NUM - BER ONE TO - NIGHT THE

SMIL - ING HAV - ING FUN FEEL - ING LIKE A NUM - BER ONE TO - NIGHT THE

SMI - LING HA - VING FUN FEEL - ING LIKE A NUM - BER ONE TO - NIGHT THE

SU - P - PER TROU - P - PER

SU - P - PER TROU - P - PER

SU - P - PER TROU - P - PER

SU - P - PER TROU - P - PER

105

SU - PER TROU - PER BEAMS ARE GON - NA BLIND ME BUT I WON'T FEEL BLUE

SU - PER TROU - PER BEAMS ARE GON - NA BLIND ME BUT I WON'T FEEL BLUE

SU - P - PER TROU - P - PER BEAMS ARE GON - NA BLIND ME BUT I WON'T FEEL BLUE

SU - P - PER TROU - P - PER

SUS

SUS

SUS

SUS

MAMMA MIA

109

LIKE I AL - WAYS DO 'CAUSE SOME - WHERE IN THE CROWD THERE'S

LIKE I AL - WAYS DO 'CAUSE SOME - WHERE IN THE CROWD THERE'S

LIKE I AL - WAYS DO 'CAUSE SOME - WHERE IN THE CROWD THERE'S

SU - P - PER TROU - P - PER

Chords: D-, G

RIT

112 DONNA

SUB *mf*

YOU BEAMS ARE GON - NA BLIND ME

SUB *mf* 2 WOMEN

SU - PER TROU - PER BEAMS ARE GON - NA BLIND ME

SUB *mf* SOPHIE & WOMEN 1

SU - PER TROU - PER BEAMS ARE GON - NA BLIND ME

SUB *mf* WOMEN 2 & TANYA

SU - PER TROU - PER BEAMS ARE GON - NA BLIND ME

WOMEN 3 & ROSIE

SEQUE

11. GIMME, GIMME, GIMME

CUE OUT OF VAMP: SOPHIE: "WE WANT THE GUYS TO STAY DON'T WE GIRLS?"

(COME OUT OF VAMP AT END OF BAR 1 OR 2)

♩ = 120

(TILL READY)

1

MP Dadd2

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The music starts with a treble clef and a bass clef. The right hand plays a rhythmic pattern of eighth notes with accents, while the left hand plays a similar pattern. The piece ends with a double bar line and repeat dots.

4

Voc 1 ALL WOMEN

Is THERE A MAN OUT THERE? SOME - ONE TO HEAR MY PRAYER

Detailed description: This block shows the first line of the song. The vocal line (Voc 1) is in a soprano register, starting on a whole note 'Is' and moving through 'THERE', 'A', 'MAN', 'OUT', 'THERE?'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords include B-flat major (Bb5) and G7. There are triplet markings over the piano accompaniment.

7

Voc 1

Detailed description: This block shows the second line of the song. The vocal line (Voc 1) continues with a whole note 'SOME' and a half note 'ONE'. The piano accompaniment continues with eighth-note patterns and chords. Chords include D-A and A. There are triplet markings over the piano accompaniment.

MAMMA MIA

10 WOMEN

Voc 1

RECORDERED VOCALS

SV 1

GIM-ME GIM-ME GIM-ME A MAN AF-TER-MID - NIGHT WON'T SOME-BO-DY HELP ME CHASE THE SHA-DOWS A-WAY

GIM-ME GIM-ME GIM-ME A MAN AF-TER-MID - NIGHT

14

Voc 1

SV 1

GIM-ME GIM-ME GIM-ME A MAN AF-TER MID - NIGHT TAKE ME THROUGH THE DARK-NESS TO THE BREAK OF THE DAY (END RECORDED VOCALS)

GIM-ME GIM-ME GIM-ME A MAN AF-TER MID - NIGHT

18 SOPHIE: SORRY TO DRAG YOU AWAY...ETC...

22

MAMMA MIA

26

Musical notation for measures 26-29, piano accompaniment. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff starts with a whole note chord, followed by eighth notes. The bass line consists of a steady eighth-note accompaniment.

30

Musical notation for measures 30-33, piano accompaniment. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The melody in the treble staff features eighth-note patterns. The bass line continues with eighth-note accompaniment.

34

Musical notation for measures 34-37, piano accompaniment. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The melody in the treble staff features eighth-note patterns. The bass line continues with eighth-note accompaniment.

38

Musical notation for measures 38-41, piano accompaniment. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The melody in the treble staff features eighth-note patterns. The bass line continues with eighth-note accompaniment. The system ends with a 2/4 time signature change.

CUE: SAM : "WHAT'S GOING ON SOPHIE, WHY AM I HERE?"

42

VAMP TILL READY

Voc 1

Musical notation for measures 42-45, including vocal line and piano accompaniment. The system consists of three staves: a vocal staff (Voc 1) and two piano accompaniment staves (treble and bass clef). The key signature has one flat. The vocal line starts with a rest, then sings "IS THERE A MAN OUT THERE?". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The system ends with a double bar line and a fermata.

MAMMA MIA

46

Voc 1

SOME - ONE TO HEAR MY PRAYER

50

50

WOMEN

Voc 1

GIM - ME GIM - ME GIM - ME A MAN AF - TER - MID - NIGHT WON'T SOME - BO - DY HELP ME CHASE THE SHA - DOWS A - WAY

8V 1

RECORDED VOCALS

GIM - ME GIM - ME GIM - ME A MAN AF - TER - MID - NIGHT

54

Voc 1

GIM - ME GIM - ME GIM - ME A MAN AF - TER MID - NIGHT TAKE ME THROUGH THE DARK - NESS TO THE BREAK OF THE DAY

8V 1

GIM - ME GIM - ME GIM - ME A MAN AF - TER MID - NIGHT

(END RECORDED VOCALS)

58

HARRY: FANCY DONNA WITH A GROWN UP DAUGHTER... ETC...

MAMMA MIA

62

66

CUE: HARRY : WHAT? SOPHIE: I DON'T KNOW WHO MY FATHER IS.

70

VAMP TILL READY

74

Voc 1

Is THERE A MAN OUT THERE?

BILL: CAN I BE NOSEY, I'M A WRITER
SO IT GOES WITH THE TERRITORY... ETC...

77

Voc 1

SOME - ONE TO HEAR MY PRAYER

MAMMA MIA

79

Musical score for piano, measures 79-82. Treble clef, bass clef, 4/4 time signature. Features triplets and accents.

83

Musical score for piano, measures 83-86. Treble clef, bass clef, 4/4 time signature. Features triplets and accents.

CUE: BILL: "HOW OLD ARE YOU... SOPHIE: TWENTY?"

VAMP TILL READY

87

Musical score for piano, measures 87-90. Treble clef, bass clef, 4/4 time signature. Includes a 2/4 time signature change.

WOMEN

90

Voc 1

8V 1

RECORDED VOCALS

GIM - ME GIM - ME GIM - ME A MAN AF - TER - MID - NIGHT WON'T

GIM - ME GIM - ME GIM - ME A MAN AF - TER - MID - NIGHT

Musical score for vocal and piano, measures 90-93. Vocals in treble clef, piano accompaniment in bass clef. 4/4 time signature. Includes lyrics and dynamic markings.

MAMMA MIA

95

Voc 1

SOME - SO - DY HELP ME CHASE THE SHA - DOWS A - WAY GIM - ME GIM - ME GIM - ME A MAN

BV 1

GIM - ME GIM - ME GIM - ME A MAN

96

Voc 1

AF - TER MID - NIGHT TAKE ME THROUGH THE DARK - NESS TO THE BREAK OF THE DAY (END RECORDED VOCALS)

BV 1

AF - TER MID - NIGHT

99

SOPHIE: BILL... ETC...

103

MOLTO RALL

MAMMA MIA

BLANK PAGE

12. THE NAME OF THE GAME

CUE: BILL: 'BUT SOPHIE, THIS HASN'T BEEN MY SECRET'

$\text{♩} = 81$ (SOPHIE)

1 I'VE SEEN YOU TWICE IN A SHORT TIME

3 ON - LY A DAY SINCE WE STAR - TED IT SEEMS TO ME

6 FOR EVE - RY TIME I'M GET - TING MORE O - PEN - HEART - ED

MAMMA MIA

9

YOUR SMILE & THE SOUND OF YOUR VOICE AND THE WAY YOU SEE THROUGH ME

11

GOT-TA FEEL - ING YOU GIVE ME NO CHOICE AND IT MEANS A LOT TO ME SO I

14

WAN-NA KNOW WHAT'S THE NAME OF THE GAME DOES IT MEAN A - NY THING TO YOU

17

WHAT'S THE NAME OF THE GAME CAN YOU

MAMMA MIA

20

FEEL IT THE WAY I DO TELL ME PLEASE CAUSE I HAVE TO KNOW

23

I'M A CUR-IOUS CHILD BE-GIN-NING TO GROW AND YOU

26

MAKE ME TALK AND YOU MAKE ME FEEL AND YOU MAKE ME SHOW WHAT I'M
(SUB-GROUP GIRLS) WHAT I'M

WOMEN 1, 2 & 3

8V 1 MEN 1 & 2

MAMMA MIA

29

Musical score for measures 29-31. It features a vocal line with lyrics, a piano accompaniment, and a vocal line with 'DO DO' syllables. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "TRY - ING TO CON - CEAL IF I TRUST IN YOU WOULD YOU LET ME DOWN WOULD YOU". The piano accompaniment includes a section marked 'A' in measure 31.

32

Musical score for measures 32-34. It features a vocal line with lyrics, a piano accompaniment, and a vocal line with 'LAUGH AT ME DO DO' syllables. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "LAUGH AT ME IF I SAID I CARE FOR YOU COULD YOU". The piano accompaniment includes a section marked 'A' in measure 32 and 'G#' and 'C#' in measure 34.

MAMMA MIA

95

Musical score for measures 95-96. The score includes a vocal line, a piano accompaniment, and a section for a second voice (8V1). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line contains the lyrics: "FEEL THE SAME WAY TOO, I WAN - NA KNOW THE NAME OF THE GAME". The piano accompaniment features chords labeled D#7 and D/E. The 8V1 part includes the lyrics: "THE NAME OF THE GAME".

97

Musical score for measures 97-99. The score includes a vocal line, a piano accompaniment, and a section for a second voice (8V1). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line contains the lyrics: "DOES IT MEAN AN - Y - THING TO YOU". The piano accompaniment features chords labeled A, D, E, and E/D. The 8V1 part includes the lyrics: "DOES IT MEAN AN - Y - THING TO YOU". There are also lyrics for a character named BILL: "I'LL TALK TO YOUR MOTH - ER TO - NIGHT" and "GOT - TA TRUST ME, I'M DO - ING WHAT'S RIGHT".

MAMMA MIA

40

WHAT'S THE NAME OF THE GAME

COULD YOU FEEL THE WAY I DO

AND IT MEANS A LOT

8V 1

MMM WHAT'S THE NAME OF THE GAME

p

E7sus6

43

WAN-NA KNOW WOMEN 1 & 2

OH YES I WAN-NA KNOW

WHAT'S THE NAME OF THE GAME

8V 1

WAN-NA KNOW

WAN-NA KNOW

WHAT'S THE NAME OF THE GAME

MEN 1 & 2

13. VOULEZ VOUS

DADS TACET TO BAR 26

DYNAMOS TACET TO BAR 38

CUE (LISA): THE BOYS ARE BACK!

1 VAMP ♩ = 127

5 SUB GROUP (AT PITCH THROUGHOUT)

PEO-PL E - 24 - WHERE SENSE OF EX-PEC-TA-TION HANG-IN' IN THE AIR

WOMEN 1, WOMEN 2

PEO-PL E - 24 - WHERE SENSE OF EX-PEC-TA-TION HANG-IN' IN THE AIR

MEN 1 (AT PITCH THROUGHOUT)

PEO-PL E - 24 - WHERE SENSE OF EX-PEC-TA-TION HANG-IN' IN THE AIR

MAMMA MIA

9

GIV-IN' OUT A SPARK CROSS THE ROOM YOUR EYES ARE GLOW-IN' IN THE DARK

GIV-IN' OUT A SPARK CROSS THE ROOM YOUR EYES ARE GLOW-IN' IN THE DARK

GIV-IN' OUT A SPARK CROSS THE ROOM YOUR EYES ARE GLOW-IN' IN THE DARK

E min C/E E min

12

AND HERE WE GO A-GAIN WE KNOW THE START WE KNOW THE END

AND HERE WE GO A-GAIN WE KNOW THE START WE KNOW THE END

AND HERE WE GO A-GAIN WE KNOW THE START WE KNOW THE END

C/E E- B E min/B B

MAMMA MIA

15

MASTERS OF THE SCENE WE'VE DONE IT ALL BEFORE AND NOW WE'RE BACK TO

MASTERS OF THE SCENE WE'VE DONE IT ALL BEFORE AND NOW WE'RE BACK TO

MASTERS OF THE SCENE WE'VE DONE IT ALL BEFORE AND NOW WE'RE BACK TO

Emin B B

18

GET SOME MORE YOU KNOW WHAT I MEAN VOULEZ -

GET SOME MORE YOU KNOW WHAT I MEAN VOULEZ -

GET SOME MORE YOU KNOW WHAT I MEAN VOULEZ - MEN ?

RECORDED VOCALS

Emin/B B Emin C

MAMMA MIA

SUB GROUP + ALI + LISA

21

VOUS TAKE IT NOW OR LEAVE IT NOW IS ALL WE GET

VOUS TAKE IT NOW OR LEAVE IT NOW IS ALL WE GET

VOUS TAKE IT NOW OR LEAVE IT NOW IS ALL WE GET

(RECORDED VOCALS)

VOUS (WITH AIR) A - HA A - HA A -

RECORDED VOCALS

(WITH AIR)

(WITH AIR)

Amin G Amin G

MAMMA MIA

DAD'S ENTRANCE

24

NOTH - ING PRO - MISED NO RE - GRETS

VOU LEZ VOUS

NOTH - ING PRO - MISED NO RE - GRETS

VOU LEZ VOUS
+ SAM

NOTH - ING PRO - MISED NO RE - GRETS

VOU LEZ VOUS
+ HARRY/BILL

(RECORDED VOCALS)

HA

VOU LEZ VOUS

A -

(WITH AIR)

Amin

E - C

A - G

(WITH AIR)

MAMMA MIA

28

AIN'T NO BIG DE- CI - SION YOU KNOW WHAT TO DO LA QUEST - TION C'EST VOU - LEZ -

AIN'T NO BIG DE- CI - SION YOU KNOW WHAT TO DO LA QUEST - TION C'EST VOU - LEZ -

AIN'T NO BIG DE- CI - SION YOU KNOW WHAT TO DO LA QUEST - TION C'EST VOU - LEZ -

(RECORDED VOCALS) HA A - HA A - HA

Amin G Amin G Amin G

MAMMA MIA

31

Musical score for measures 31-34. It includes four vocal staves and a piano accompaniment. The lyrics are: VOUS VOU - LEZ VOUS. The piano part features a melodic line in the right hand and a bass line in the left hand.

Musical score for measures 35-38. It includes a piano accompaniment and recorded vocal parts. The lyrics are: VOUS VOU - LEZ. The piano part has a complex texture with many sixteenth notes in the right hand and a steady bass line. The recorded vocals are indicated by a bracket and the text "(RECORDED VOCALS)".

35

Musical score for measures 39-42. It includes four vocal staves and a piano accompaniment. The lyrics are: AND HERE WE. The piano part is mostly sustained chords in the right hand and a simple bass line in the left hand.

Musical score for measures 43-46. It includes a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. There are some dynamic markings like mf and f .

MAMMA MIA

39

GO A-GAIN WE KNOW THE START WE KNOW THE END MASTERS OF THE SCENE

GO A-GAIN MASTERS OF THE SCENE

GO A-GAIN WE KNOW THE START WE KNOW THE END MASTERS OF THE SCENE

B Emin/B B Emin

42

WE'VE DONE IT ALL BEFORE AND NOW WE'RE BACK TO GET SOME MORE

WE'VE DONE IT ALL BEFORE AND NOW WE'RE BACK TO GET SOME MORE

WE'VE DONE IT ALL BEFORE AND NOW WE'RE BACK TO GET SOME MORE

#8 B Emin/B B

MAMMA MIA

45

YOU KNOW WHAT I MEAN YOU - LEZ -

YOU KNOW WHAT I MEAN YOU - LEZ -

YOU KNOW WHAT I MEAN YOU - LEZ -

The first system consists of four staves. The top three staves are vocal lines for three voices, each with the lyrics "YOU KNOW WHAT I MEAN YOU - LEZ -". The bottom staff is a piano accompaniment line in bass clef, providing harmonic support for the vocal lines.

RECORDED VOCALS

YOU - LEZ -

YOU - LEZ -

EMIN

The second system consists of four staves. The top staff is a vocal line labeled "RECORDED VOCALS" with the lyrics "YOU - LEZ -". The second staff is a piano accompaniment line in treble clef, with the word "EMIN" written below it. The bottom two staves are a piano accompaniment line in bass clef, continuing the harmonic support.

MAMMA MIA

47

VOUS TAKE IT NOW OR LEAVE IT

VOUS TAKE IT NOW OR LEAVE IT

VOUS TAKE IT NOW OR LEAVE IT

Musical score for three vocal parts and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system shows the vocal lines and piano accompaniment. The lyrics are: VOUS TAKE IT NOW OR LEAVE IT.

(RECORDED VOCALS)

VOUS

WITH AIR

RECORDED VOCALS

A - HA A -

Musical score for recorded vocals and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: (RECORDED VOCALS) VOUS WITH AIR RECORDED VOCALS A - HA A -.

WITH AIR

A- G Amin G

Musical score for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: WITH AIR A- G Amin G.

MAMMA MIA

49

NOW IS ALL WE GET NOTH - ING PRO - MISED NO RE -

Now is all we get nothing promised no re-

Now is all we get nothing promised no re-

(RECORDED VOCALS)

HA A - HA

Amin Amin

HA A - HA

SAM: SOPHIE I WON'T BEAT ABOUT THE BUSH
I KNOW WHY I'M HERE... ETC...

51

GRETS GRETS GRETS GRETS

mp Emin

GRETS GRETS GRETS GRETS

mp Emin

MAMMA MIA

55

Musical notation for measures 55-58. Treble clef with a sharp key signature. The melody is a sequence of eighth notes with a dynamic accent (>) over the first measure. The bass line consists of chords and eighth notes.

59

Musical notation for measures 59-62. Treble clef with a sharp key signature. The melody features chords and eighth notes. The bass line continues with chords and eighth notes.

CUE: SAM "DON'T WORRY ABOUT DONNA SHE DOESN'T SCARE ME...
(TILL READY)

63

Musical notation for measures 63-66. Treble clef with a sharp key signature. The melody features chords and eighth notes. The bass line includes a fermata over the first measure and continues with eighth notes. A 'B' is written above the first measure of the bass line.

MAMMA MIA

66

MUCH!

SUS GROUP

VOU-LEZ - VOUS
WOMEN 1, WOMEN 2

TAKE IT NOW OR LEAVE IT NOW IS ALL WE GET

VOU-LEZ VOUS
MEN 1

TAKE IT NOW OR LEAVE IT NOW IS ALL WE GET

VOU-LEZ VOUS
MEN 2

TAKE IT NOW OR LEAVE IT NOW IS ALL WE GET

RECORDED VOCALS

VOU-LEZ VOUS

(WITH AIR)

A HA A HA A-

(WITH AIR)

A Amin G Amin G Amin G

MAMMA MIA

70

NO TH - ING PRO - MISED NO RE - Grets VOU - LEZ -

NO TH - ING PRO - MISED NO RE Grets VOU - LEZ

NO TH - ING PRO - MISED NO RE - Grets VOU - LEZ -

(RECORDED HA VOCALS)

A MIN

MIN

VOU - LEZ

The musical score is written in G major (one sharp) and 4/4 time. It consists of five systems. The first system contains four staves: three vocal staves and one bass staff. The second system contains two staves: a vocal staff and a piano accompaniment staff. The piano accompaniment includes a 'MIN' (minimum) marking and a 'v' (accents) marking. The third system contains two staves: a vocal staff and a piano accompaniment staff. The fourth system contains two staves: a vocal staff and a piano accompaniment staff. The fifth system contains two staves: a vocal staff and a piano accompaniment staff. The lyrics are: 'NO TH - ING PRO - MISED NO RE - Grets VOU - LEZ -'.

MAMMA MIA

73

VOUS

VOUS

VOUS

(RECORDED VOCALS)

(END RECORDED VOCALS)

VOUS

A

B

E-B

HARRY: OH MY GOD, I'VE GOT IT

TALK ABOUT SLOW ON THE UPTAKE I'M YOUR DAD...ETC...

77

mf

Emin

A-

G

A-

G

A-

G

E-

E-C

83

(WITH AIR)

(TILL READY)

A

HA

A

HA

A

HA

HARRY:
I WON'T LET YOU DOWN
I'LL BE THERE

(WITH AIR)

mf

Amin

G

Amin

G

Amin

G

Amin

G

MAMMA MIA

88

SUB GROUP

VOU - LEZ VOUS TAKE IT NOW OR LEAVE IT
WOMEN 1, WOMEN 2

VOU - LEZ VOUS TAKE IT NOW OR LEAVE IT

VOU - LEZ VOUS TAKE IT NOW OR LEAVE IT
MEN 1

VOU - LEZ VOUS TAKE IT NOW OR LEAVE IT
MEN 2

RECORDED VOCALS VOU - LEZ VOUS A - HA A -
(WITH AIR)

(WITH AIR)

F F^b D^b B^bmin Ab B^bmin Ab

MAMMA MIA

91

The musical score is arranged in five systems. The first system contains four staves: three vocal staves and one piano accompaniment staff. The vocal staves have lyrics: "NOW IS ALL WE GET NO TH - ING PRO - MISED NO RE - GRETS VOU LEZ". The piano accompaniment staff has a treble clef and a bass clef. The second system contains two staves: a vocal staff with lyrics "HA A HA VOU LEZ" and a piano accompaniment staff. The piano accompaniment staff has a treble clef and a bass clef. The third system contains two staves: a vocal staff with lyrics "HA A HA VOU LEZ" and a piano accompaniment staff. The piano accompaniment staff has a treble clef and a bass clef. The fourth system contains two staves: a vocal staff with lyrics "HA A HA VOU LEZ" and a piano accompaniment staff. The piano accompaniment staff has a treble clef and a bass clef. The fifth system contains two staves: a vocal staff with lyrics "HA A HA VOU LEZ" and a piano accompaniment staff. The piano accompaniment staff has a treble clef and a bass clef.

NOW IS ALL WE GET NO TH - ING PRO - MISED NO RE - GRETS VOU LEZ

NOW IS ALL WE GET NO TH - ING PRO - MISED NO RE - GRETS VOU LEZ

NOW IS ALL WE GET NO TH - ING PRO - MISED NO RE - GRETS VOU LEZ

(RECORDED VOCALS) HA A HA VOU LEZ

B \flat min Ab B \flat min Ab F \sharp min Ob

MAMMA MIA

95

VOUS AIN'T NO BIG DE- CI - SION YOU KNOW WHAT TO DO

VOUS AIN'T NO BIG DE- CI - SION YOU KNOW WHAT TO DO

VOUS AIN'T NO BIG DE- CI - SION YOU KNOW WHAT TO DO

This system contains three vocal staves and a piano accompaniment staff. The vocal staves are in treble clef with a key signature of three flats (B-flat major). The piano accompaniment is in bass clef. The lyrics are: VOUS AIN'T NO BIG DE- CI - SION YOU KNOW WHAT TO DO. The piano part features a steady eighth-note accompaniment.

(RECORDED VOALS) VOUS A - HA A - HA A -

(WITH AIR)

This system contains two vocal staves and a piano accompaniment staff. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The lyrics are: (RECORDED VOALS) VOUS A - HA A - HA A -. Above the first vocal staff, there is a marking (WITH AIR) with an accent (^) over the first note. The piano part features a steady eighth-note accompaniment.

B^bmin Ab B^bmin Ab B^bmin Ab

(WITH AIR v)

This system contains two piano accompaniment staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three flats. The lyrics are: B^bmin Ab B^bmin Ab B^bmin Ab. Above the upper staff, there is a marking (WITH AIR v) with an accent (^) over the first note. The piano part features a steady eighth-note accompaniment.

MAMMA MIA

98

LA QUEST-TION C'EST VOU - LEZ - VOUS VOU - LEZ

LA QUEST-TION C'EST VOU - LEZ - VOUS VOU - LEZ

LA QUEST-TION C'EST VOU - LEZ - VOUS VOU - LEZ

HA
(RECORDED VOCALS)

8^bmin Ab

8^bmin D^b

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It features four vocal staves and a piano accompaniment. The lyrics are: 'LA QUEST-TION C'EST VOU - LEZ - VOUS VOU - LEZ'. The piano part includes dynamic markings like '8^bmin' and 'p^{min}', and chord changes to Ab and D^b. A section of recorded vocals is indicated by a downward-pointing 'v' and the text '(RECORDED VOCALS) HA'.

MAMMA MIA

101

Musical score for measures 101-104. The score is in G minor (three flats) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics "VOUS" are written under the first three vocal staves. The piano part includes chord markings: Bb, Bb, C, F, and C.

105

Musical score for measures 105-108. The score is in G minor (three flats) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics "VOU - LEZ VOUS" are written under the first three vocal staves. The piano part includes chord markings: C, C, C, and Eb.

14. ENTRACTE

♩=116

1

Musical notation for measures 1-4. Treble clef has a melody of eighth notes. Bass clef has a bass line with triplets and rests.

5

Musical notation for measures 5-8. Treble clef continues the melody. Bass clef has a bass line with triplets and rests.

9

Musical notation for measures 9-11. Treble clef has a melody with triplets. Bass clef has a bass line with eighth notes.

12

Musical notation for measures 12-14. Treble clef has a melody with triplets. Bass clef has a bass line with eighth notes.

15

Musical notation for measures 15-17. Treble clef has a melody with triplets. Bass clef has a bass line with eighth notes.

MAMMA MIA

18

20

24

27

30

33

MAMMA MIA

36

Musical notation for measures 36-38. Treble clef has a continuous eighth-note pattern. Bass clef has a simple accompaniment with a fermata at the end of measure 38.

39

Musical notation for measures 39-41. Treble clef has a continuous eighth-note pattern. Bass clef has a simple accompaniment with a fermata at the end of measure 41.

42

Musical notation for measures 42-44. Treble clef has a continuous eighth-note pattern. Bass clef has a simple accompaniment with a fermata at the end of measure 44.

45

Musical notation for measures 45-47. Treble clef has a continuous eighth-note pattern. Bass clef has a simple accompaniment with a fermata at the end of measure 47.

48

(ACCEL)

Musical notation for measures 48-50. Treble clef has a continuous eighth-note pattern. Bass clef has a simple accompaniment with a fermata at the end of measure 50. An "ACCEL" marking is above measure 49. A triplet of eighth notes is marked with a "3" above it in measure 50.

51

Musical notation for measures 51-53. Treble clef has a continuous eighth-note pattern. Bass clef has a simple accompaniment with a fermata at the end of measure 53. A triplet of eighth notes is marked with a "3" above it in measure 51.

MAMMA MIA

♩=126

53

Musical notation for measures 53-55. Treble clef has a continuous eighth-note accompaniment. Bass clef has a simple bass line with a low octave G2.

56

Musical notation for measures 56-58. Treble clef has chords and eighth notes. Bass clef has a simple bass line.

59

Musical notation for measures 59-61. Treble clef has chords. Bass clef has a simple bass line.

62

Musical notation for measures 62-64. Treble clef has chords. Bass clef has a simple bass line with piano (p) markings.

65

Musical notation for measures 65-66. Treble clef has chords. Bass clef has a simple bass line.

8VA

67

Musical notation for measures 67-69. Treble clef has a melodic line with a dashed line above it labeled '8VA'. Bass clef has a simple bass line.

SEQUE AS ONE TO UNDER ATTACK

14A. UNDER ATTACK

1 $\text{♩} = 116$

m7 B7sus B7sus F#-/B F#-/B B7sus

4

(SOPHIE)

DON'T KNOW HOW TO TAKE IT DON'T KNOW

B7sus B7sus B7 B7sus B7 B7sus

7

WHERE TO GO MY RE - SIST - ANCE RUN - NING LOW AND EV' - RY DAY THE

B7sus B7 B7 B7sus B7 B7

10

HOLD IS GET - TING TIGH - TER AND IT TROU - BLES ME SO

E A/E B/E E E B7sus

MAMMA MIA

13

I'M NO - BO - OYS FOOL AND YET IT'S CLEAR TO ME I DON'T HAVE A STRA - TE - GY

Chords: B7, B7sus, B7, B7sus, B7sus, B7, B7, B7sus, B7

16

IT'S JUST LIKE TAK - ING CAN - DY FROM A SA - BY AND I THINK I MUST

Chords: B7, E, A/E, B/E

19

WOMEN 1

WOMEN 2

MEN 1/2 (AT PITCH)

SUB GROUP

BE UN - DER AT - TACK I'M BE - ING TA - KEN A - BOUT TO CRACK DE

UN - DER AT - TACK I'M BE - ING TA - KEN A - BOUT TO CRACK DE

UN - DER AT - TACK I'M BE - ING TA - KEN A - BOUT TO CRACK DE

UN - DER AT - TACK I'M BE - ING I'M BE - ING TA - KEN

Chords: E, A, B7sus, B, E, G#

MAMMA MIA

22

FEN - CES BREAK - ING WONT SOME - SO - DY PLEASE HAVE A HEART COME AND RES -

FEN - CES BREAK - ING WONT SOME - SO - DY PLEASE HAVE A HEART COME AND RES -

FEN - CES BREAK - ING

WONT SOME - SO - DY PLEASE HAVE A HEART

G# G#sus G# A E/G#

25

CUE ME NOW COS I'M FAL - LING A - PART UN - DER AT - TACK I'M

CUE ME NOW COS I'M FAL - LING A - PART UN - DER AT - TACK I'M

CUE ME NOW COS I'M FAL - LING A - PART UN - DER AT - TACK I'M

UN - DER AT - TACK I'M TA - KING

A D B E

MAMMA MIA

28

WOMEN 1 & SOPHIE

TA - KING CO - VER THEY'RE ON MY TRACK THREE DADS, ONE LO - VER

WOMEN 2

TA - KING CO - VER THEY'RE ON MY TRACK THREE DADS, ONE LO - VER

MEN 1/2

TA - KING CO - VER THEY'RE ON MY TRACK THREE DADS, ONE LO - VER

SUB GROUP

I'M TA - KING CO - VER

A B^{sus} B E G# G# G^{#sus} G#

31

THINK - ING NOTH - ING CAN STOP THEM NOW SHOULD I WANT TO I'M NOT SURE I

THINK - ING NOTH - ING CAN STOP THEM NOW SHOULD I WANT TO I'M NOT SURE I

THINK - ING NOTH - ING CAN STOP THEM NOW

A E/G# A

MAMMA MIA

34 (SOPHIE)

WOULD KNOW HOW THIS IS GET-TING CEA-ZY I SHOULD

WOULD KNOW HOW

E E B7 B7sus B7 B7sus

37

TELL 'EM SO REAL-LY LET MY AN - QUISH SHOW I FEEL LIKE I WAS

B7sus B7 B7 B7sus B7 B7

40

TRAPPED WITH-IN A NIGHT - MARE I'VE GOT NO - WHERE TO GO

E A/E B/E E E B7sus

43

YES ITS WHAT I WAN - TED BUT I'M SCARED AS HELL STAR-ING DOWN THE DEEP-EST WELL

B7 B7sus B7 B7sus B7sus B7 B7 B7sus B7

MAMMA MIA

46

I HARD-LY DARE TO THINK OF WHAT WOULD HAP - PEN WHERE I'D BE IF I

87 E A/E B/E

49

WOMEN 1

FELL UN - DER AT - TACK I'M BE - ING TA - KEN A - BOUT TO CRACK DE -

WOMEN 2

UN - DER AT - TACK I'M BE - ING TA - KEN A - BOUT TO CRACK DE -

MEN 1/2 (AT PITCH)

UN - DER AT - TACK I'M BE - ING TA - KEN A - BOUT TO CRACK DE -

SUB GROUP

UN - DER AT - TACK I'M BE - ING I'M BE - ING TA - KEN

E A B_{SUS} B E G#

MAMMA MIA

52

FEN - CES BREA - KING WONT SOME - BO - DY PLEASE HAVE A HEART COME AND RES -

FEN - CES BREA - KING WONT SOME - BO - DY PLEASE HAVE A HEART COME AND RES -

FEN - CES BREA - KING

WONT SOME - BO - DY PLEASE HAVE A HEART

G# G#sus G# A E/G#

55

CUE ME NOW COS I'M FAL - LING A PART UN - DER AT - TACK I'M

CUE ME NOW COS I'M FAL - LING A PART UN - DER AT - TACK I'M

CUE ME NOW COS I'M FAL - LING A PART UN - DER AT - TACK I'M

UN - DER AT - TACK I'M TA - KING

A D B E

MAMMA MIA

58

TA - KING CO - VER THEY'RE ON MY TRACK THREE DADS, ONE LO - VER

TA - KING CO - VER THEY'RE ON MY TRACK THREE DADS, ONE LO - VER

TA - KING CO - VER THEY'RE ON MY TRACK THREE DADS, ONE LO - VER

I'M TA - KING CO - VER

A B^{sus} B E G# G# G#^{sus} G#

61

THINK - ING NOTH - ING CAN STOP THEM NOW SHOULD I WANT TO I'M NOT SURE I

THINK - ING NOTH - ING CAN STOP THEM NOW SHOULD I WANT TO I'M NOT SURE I

THINK - ING NOTH - ING CAN STOP THEM NOW

A E/G# A

MAMMA MIA

64 *mp* *cresc.*
WOULD KNOW HOW
WOULD KNOW HOW

67

69

72

76 SLIDE

MAMMA MIA

80

G# A E/G# A

84

UN - DER AT - TACK I'M BE - ING TA - KEN
UN - DER AT - TACK I'M BE - ING TA - KEN
UN - DER AT - TACK I'M BE - ING TA - KEN
UN - DER AT - TACK I'M BE - ING I'M BE - ING TA - KEN

E A B_{SUS} B

88

A - BOUT TO CRACK DE - FEN - CES BREA - KING WON'T SOME - BO - DY PLEASE
A - BOUT TO CRACK DE - FEN - CES BREA - KING WON'T SOME - BO - DY PLEASE
A - BOUT TO CRACK DE - FEN - CES BREA - KING
DE - FEN - CES BREA - KING WON'T SOME - BO - DY PLEASE HAVE

E G# G#_{SUS} G# A

MAMMA MIA

91

HAVE A HEART COME AND RES - CUE ME NOW 'CAUSE I'M FAL - LING A PART

HAVE A HEART COME AND RES - CUE ME NOW 'CAUSE I'M FAL - LING A PART

A HEART

E/G# A D B

94

YOU - DER AT - TACK I'M TA - KING CO - VER THEY'RE ON MY TRACK THREE

UN - DER AT - TACK I'M TA - KING CO - VER THEY'RE ON MY TRACK THREE

UN - DER AT - TACK I'M TA - KING CO - VER THEY'RE ON MY TRACK THREE

UN - DER AT - TACK I'M TAK-ING I'M TAK-ING CO - VER

E A B_{SUS} B E G#

MAMMA MIA

97

DADS ONE LOV - ER THINK - ING NOTH - ING CAN STOP THEM NOW SHOULD I WANT

DADS ONE LOV - ER THINK - ING NOTH - ING CAN STOP THEM NOW SHOULD I WANT

DADS ONE LOV - ER

THINK - ING NOTH - ING CAN STOP THEM NOW

G# G#sus G# A E/G#

100

TO I'M NOT SURE I WOULD KNOW HOW

TO I'M NOT SURE I WOULD KNOW HOW

A E E

103

CUE: DONNA : "WOULD YOU FOR GOD'S SAKE JUST DO IT." **15. ONE OF US**
 DONNA MOVES TO TABLE.

1 $\text{♩} = 82$ *p* **DONNA**

ONE OF US IS LONE-LY, ONE OF US IS ON - LY WAIT-ING FOR A CALL.

WOMEN 1 & 2 *p*
 OOH

WOMEN 3 *p*
 OOH

MEN 1 & 2 *p*
 OOH

p G G/F# E- G/D C E(5)

6

— SOR-RY FOR HER - SELF FEEL-ING STU-PID, FEEL-ING SMALL WISH-ING YOU HAD NE-VER LEFT AT ALL

A- A7/C# G/D A-/D D

MAMMA MIA

11

MELODY: THEY PASSED ME BY ALL OF THOSE GREAT RO - MAN - CES

PIANO: G G⁷ B- E-

Detailed description: This system contains measures 11 and 12. The vocal line starts with a mezzo-forte (m^f) dynamic. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are G, G7, B-, and E-.

13

MELODY: BE - CAUSE OF YOUR - ROB - BING ME OF MY RIGHT - FUL CHAN - CES

SUB GROUP WOMEN

VOICES: OOH W1 W2 OOH W3 OOH

PIANO: C G/B D/C C G/D D

Detailed description: This system contains measures 13 through 16. It includes a vocal line and three parts for a 'SUB GROUP WOMEN' choir. The piano accompaniment continues with a similar rhythmic pattern. Chords are C, G/B, D/C, C, G/D, and D. Time signatures change from 4/4 to 2/4 and back to 4/4.

MAMMA MIA

16

MY PIC - TURE CLEAR — EV - ERY-THING SEEMED SO EA - SY

EV - ERY-THING SEEMED SO EA - SY

Chord symbols: G, G^{Δ7}, B⁻, E⁻, E/D

19

BUT THEN YOU DEALT ME THE SLOW — ONE OF US HAD TO GO —

Chord symbols: C, B⁻, E⁻

22

HOW YOU HURT ME I WANT YOU TO KNOW — ONE OF US IS CRY - IN' ONE OF US IS

ONE OF US IS CRY - IN' ONE OF US IS

Chord symbols: A⁻, A-/G, D, G, G/F#

MAMMA MIA

25

LY - IN' IN HER LONE LY BED

LY - IN'

Handwritten notes: E, E-D, D, E, F#

Detailed description: This system contains measures 25 and 26. It features a vocal line with lyrics 'LY - IN' IN HER LONE LY BED' and a piano accompaniment. The piano part includes handwritten notes 'E', 'E-D', and 'D' above the staff, and 'E', 'F#' below the staff. The key signature is one sharp (F#) and the time signature is 4/4.

27

STA - RING AT THE CEI - LING

W1/2 STA - RING AT THE CEI - LING

W3. STA - RING AT THE CEI - LING

Handwritten notes: A-, A/G, D

Detailed description: This system contains measures 27 and 28. It features a vocal line with lyrics 'STA - RING AT THE CEI - LING' and a piano accompaniment. The piano part includes handwritten notes 'A-', 'A/G', and 'D' above the staff. The key signature is one sharp (F#) and the time signature is 4/4.

MAMMA MIA

29

WISH - ING SHE WAS SOME - WHERE ELSE IN - STEAD ONE OF US IS

(SUB GROUP WOMEN+MEN (AT PITCH) (WOMEN)

ONE OF US IS LONE - LY (MEN) ONE OF US - IS ON - LY

W1/2

WISH - ING SHE WAS SOME - WHERE ELSE IN - STEAD ONE OF US IS

WOMEN 3

WISH - ING SHE WAS SOME - WHERE ELSE - IN - STEAD ONE OF US IS

MEN 2

WISH - ING SHE WAS SOME - WHERE ELSE - IN - STEAD ONE OF US IS

Chord symbols: C, (D), G, E-

32

LONE - LY ONE OF US IS ON - LY WAIT - ING FOR A CALL

LONE - LY ONE OF US IS ON - LY

LONE - LY ONE OF US - IS ON - LY

LONE - LY ONE OF US - IS ON - LY

Chord symbols: G, G/F#, E-, E-/D

MAMMA MIA

34

SOR - RY FOR HER - SELF FEE - LING

SOR - RY FOR HER - SELF FEE - LING

SOR - RY FOR HER - SELF FEE - LING

SOR - RY FOR HER - SELF FEE - LING

SOR - RY FOR HER - SELF FEE - LING

E7 A- A7/C#

37

STU - PID FEE - LING SMALL WISH - ING YOU HAD NE - VER LEFT AT ALL NE - VER LEFT AT

STU - PID FEE - LING SMALL WISH - ING YOU HAD NE - VER LEFT AT ALL

STU - PID FEE - LING SMALL WISH - ING YOU HAD NE - VER LEFT AT ALL

STU - PID FEE - LING SMALL WISH - ING YOU HAD NE - VER LEFT AT ALL

STU - PID FEE - LING SMALL WISH - ING YOU HAD NE - VER LEFT AT ALL

G/D A-/D

MAMMA MIA

40 SAM : "DONNA WHAT'S THE RUSH" ETC...

Musical score for measures 40-43. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present in measure 42. The key signature is one sharp (F#).

Musical score for measures 44-47. The piano accompaniment continues with the same rhythmic pattern. The right hand features a melodic line with eighth notes, and the left hand provides a steady bass line. The key signature remains one sharp (F#).

"I DON'T WANT YOUR EXTENSION..."

Musical score for measures 48-51. The piano accompaniment continues. The right hand has a melodic line with eighth notes, and the left hand has a bass line. The key signature remains one sharp (F#).

52 SLIGHTLY FASTER

Musical score for measures 52-55. The tempo is marked "SLIGHTLY FASTER". The piano accompaniment features a more active rhythmic pattern with eighth notes in the right hand and a bass line in the left hand. The key signature changes to two sharps (F# and C#).

Musical score for measures 56-59. The piano accompaniment continues with the same rhythmic pattern. The right hand has a melodic line with eighth notes, and the left hand has a bass line. The key signature remains two sharps (F# and C#).

MAMMA MIA

61

ACCEL.

CUE TO GO ON: DONNA: "I'M SINGLE, I'M FREE & IT'S GREAT"

66

VAMP

SEQUE TO S.O.S

16. SOS

1 $\text{♩} = 127$ SAM

WHERE ARE THOSE HAP - PY DAYS THEY SEEM SO HARD TO FIND

4 I TRY TO REACH FOR YOU BUT YOU HAVE CLOSED YOUR MIND

7 WHAT E - VER HAP - PENED TO OUR LOVE I WISH I UN - DER - STOOD

A- E7(b9) A-

A- E7(b9) A-

C G

MAMMA MIA

10

IT USED TO BE SO NICE IT USED TO BE SO GOOD

A-

E7(b9)

13

15

SO WHEN YOU'RE NEAR ME DAR - LING CAN'T YOU HEAR ME S. O. S.

WOMEN

ENS. SO WHEN YOU'RE NEAR ME DAR - LING CAN'T YOU HEAR ME S. O. S.

MEN

G

D-

F

F#7

MAMMA MIA

18

THE LOVE YOU GAVE ME NO - THING ELSE CAN SAVE ME S.

THE LOVE YOU GAVE ME NO - THING ELSE CAN SAVE ME S.

F C G D-

F

Detailed description: This system contains measures 18, 19, and 20. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The lyrics are 'THE LOVE YOU GAVE ME NO - THING ELSE CAN SAVE ME S.' repeated in two lines. The guitar part includes chords F, C, G, D-, and F.

21

O. S. WHEN YOU'RE GONE

O. S.

F#7

Detailed description: This system contains measures 21 and 22. The vocal line has lyrics 'O. S. WHEN YOU'RE GONE'. The piano accompaniment includes a chord F#7. The guitar part is mostly silent.

23

HOW CAN I E - VEN TRY TO GO ON

F A \flat B \flat C C sus C

Detailed description: This system contains measures 23 and 24. The vocal line has lyrics 'HOW CAN I E - VEN TRY TO GO ON'. The piano accompaniment includes chords F, A \flat , B \flat , C, C sus , and C. The guitar part includes chords F, A \flat , B \flat , C, C sus , and C.

MAMMA MIA

26

WHEN YOU'RE GONE THOUGH I TRY HOW CAN I CAR - RY ON

Chords: C5/6, C, F, Ab, Bb, C

29

Chords: C, F, C

31

DONNA

YOU SEEM SO FAR A - WAY THOUGH YOU ARE STAND - ING NEAR

Chords: D-, A7(b9), D-

34

YOU MADE ME FEEL A - LIVE BUT SOME - THING DIED I FEAR

Chords: D-, A7(b9), D-

MAMMA MIA

37

I REAL - LY TRIED TO MAKE IT OUT I WISH I UND - ER - STOOD

F C G-

40

WHAT HAP - PENED TO OUR LOVE IT USED TO BE SO GOOD

D- D- A7(b9)

43

MAMMA MIA

45

SO WHEN YOU'RE NEAR ME DAR LING CAN'T YOU HEAR ME S. O. S.

SAM

SO WHEN YOU'RE NEAR ME DAR - LING CAN'T YOU HEAR ME S. O. S.

(WOMEN)

(MEN)

SO WHEN YOU'RE NEAR ME DAR LING CAN'T YOU HEAR ME S. O. S.

The musical score for measures 45-48 features three vocal parts (SAM, WOMEN, MEN) and piano accompaniment. The lyrics are: "SO WHEN YOU'RE NEAR ME DAR LING CAN'T YOU HEAR ME S. O. S." The piano part includes chords: F, C, G-, Bb, F, BbΔ7, F, Bb.

49

THE LOVE YOU GAVE ME NOT - THING ELSE CAN SAVE ME S. O. S. WHEN YOU'RE GONE

THE LOVE YOU GAVE ME NO - THING ELSE CAN SAVE ME S. O. S.

THE LOVE YOU GAVE ME NOT - THING ELSE CAN SAVE ME S. O. S.

The musical score for measures 49-52 features three vocal parts and piano accompaniment. The lyrics are: "THE LOVE YOU GAVE ME NOT - THING ELSE CAN SAVE ME S. O. S. WHEN YOU'RE GONE". The piano part includes chords: F, C, G-, Bb, F, BbΔ7, F.

MAMMA MIA

55

HOW CAN I E - VEN TRY TO GO ON

8b Db Eb F F#sus F

56

WHEN YOU'RE GONE THOUGH I TRY HOW CAN I CAR - RY ON

F#sus F 8b Db Eb F

SAM: "WHY DIDN'T YOU TELL ME
IT WAS SOPHIE GETTING MARRIED." ETC...

59

IT WAS SOPHIE GETTING MARRIED." ETC...

8b F D-/A A#sus A7#sus A7 A D-/A

MAMMA MIA

DONNA: "AND THAT'S NONE OF YOUR BUSINESS EITHER"

65

Chords: D-/A, A sus, A7 sus, A7, A

65 66

67

DONNA

SO WHEN YOU'RE NEAR ME DAR - LING CAN'T YOU HEAR ME S. O. S.

SAM

SO WHEN YOU'RE NEAR ME DAR - LING CAN'T YOU HEAR ME S. O. S.

ENS.

SO WHEN YOU'RE NEAR ME DAR - LING CAN'T YOU HEAR ME S. O. S.

Chords: F, C, G-, Bb, F, Bb7

67 68 69 70

MAMMA MIA

71

AND THE LOVE YOU GAVE ME NO - THING ELSE CAN SAVE ME S O S WHEN YOU'RE GONE

AND THE LOVE YOU GAVE ME NO - THING ELSE CAN SAVE ME S O S

AND THE LOVE YOU GAVE ME NO - THING ELSE CAN SAVE ME S O S

F C G- Bb F

75

HOW CAN I E-VEN TRY TO GO ON WHEN YOU'RE GONE

WHEN YOU'RE GONE HOW CAN I E-VEN TRY TO GO ON

Bb Db Eb F Bb/FF Bb/FF

MAMMA MIA

79

THOUGH I TRY HOW CAN I CAR-RY ON

WHEN YOU'RE GONE THOUGH I TRY HOW CAN I CAR-RY ON

8b Db Eb F Bb/FF Bb/F

85

8b Db Eb F Bb/F F Bb/FF

87

Db Fb Gb Ab

17. DOES YOUR MOTHER KNOW

N.B. 2 VERSIONS OF BARS 37 TO 38A

♩=136

CUE: LISA: "IGNORE HIM TANYA, HE CAN'T HELP BEING A PRAT"

1

PEPPER: "TANYA CAN'T IGNORE THE CHEMISTRY BETWEEN US" TANYA: "LITTLE BOYS WHO PLAY WITH FIRE GET THEIR FINGERS BURN'T"

5

(TANYA)

♯ YOU'RE SO HOT TEASING ME SO YOU'RE BLUE BUT I CAN'T TAKE A

♯ E^b/B^b B^b B^b G⁻ B^b E^b B^b/D

9

CHANCE ON A KID LIKE YOU IT'S SOMETHING I COULDN'T DO

C-7 B^b F FSUS F FSUS F FSUS F B^b B^b

13

THERE'S THAT LOOK IN YOUR EYES I CAN READ

E^b/B^b B^bE^b/B^bB^b E^b/B^b B^b B^b G⁻ B^b

MAMMA MIA

17

IN YOUR FACE THAT YOUR FEEL - INGS ARE DRIV - ING YOU WILD AH

Chords: Eb, Bb/O, C-7, Bb, F, Fsus F

Detailed description: This system contains measures 17, 18, and 19. The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are Eb, Bb/O, C-7, Bb, F, and Fsus F.

20

BUT BOY YOU'RE ON - LY A CHILD WELL I COULD

Chords: Fsus F, F, Bb, Bb

Detailed description: This system contains measures 20, 21, and 22. The vocal line has a quarter rest in measure 20, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with chords Fsus F, F, Bb, and Bb.

23

DANCE WITH YOU HO-NEY IF YOU THINK IT'S FUN-NY BUT DOES YOUR MOT-HER KNOW THAT YOU'RE OUT AND I COULD

Chords: Eb, Ab, Eb, Ab, Eb

Detailed description: This system contains measures 23, 24, 25, and 26. The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line and chords Eb, Ab, Eb, Ab, Eb.

27

CHAT WITH YOU SA-SY FLIRT A LIT-TLE MAY-SE BUT DOES YOUR MOT-HER KNOW THAT YOU'RE OUT TAKE IT

Chords: Eb, Ab, Eb, Ab, Eb

PEPPER *p*

Detailed description: This system contains measures 27, 28, 29, and 30. The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line and chords Eb, Ab, Eb, Ab, Eb. A 'PEPPER' marking with a piano (*p*) dynamic is present in measure 29. The system ends with the instruction 'TAKE IT'.

MAMMA MIA

31

p

TAKE IT EA - SY BET - TER SLOW DOWN BOY THAT'S NO WAY TO GO DOES YOUR

EA - SY

WOMEN 1. 2 & 3

TAKE IT EA - SY BET - TER SLOW DOWN BOY THAT'S NO WAY TO GO DOES YOUR

p B^b B^b7 E^b E^b- B^b E^b-/B^b

34

MOTH - ER KNOW TAKE IT EA - SY TRY TO COOL IT BOY PLAY IT

MOT - HER KNOW TAKE IT EA - SY TRY TO COOL IT BOY PLAY IT

B^b E^b-/B^b B^b B^b7 E^b E^b-

VERSION 1

37

38A

NICE AND SLOW DOES YOUR MOTH - ER KNOW

NICE AND SLOW DOES YOUR MOT - HER KNOW

B^b E^b E^b-

MAMMA MIA

VERSION 2

37

Musical score for measures 37-38. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line has the lyrics: NICE AND SLOW DOES YOUR MOTHER KNOW. The piano accompaniment includes chord markings: B^b, E^b-/B^b, B^b, E^b-/B^b, and G^b/A^b.

39

Musical score for measures 39-43. It features a piano accompaniment. The key signature changes to C major (no sharps or flats). The score includes various chord voicings and melodic lines in both hands.

43

Musical score for measures 43-46. It features a piano accompaniment. The key signature changes to D major (two sharps). The score includes various chord voicings and melodic lines in both hands.

47

Musical score for measures 47-50. It features a piano accompaniment. The key signature changes to E major (three sharps). The score includes various chord voicings and melodic lines in both hands.

51

Musical score for measures 51-54. It features a piano accompaniment. The key signature changes to F major (one flat). The score includes various chord voicings and melodic lines in both hands.

MAMMA MIA

GLISS

55

59

(TANYA)

I CAN SEE WHAT YOU WANT

E^b/B^b B^b B^b G-

63

BUT YOU SEEM PRET - TY YOUNG TO BE SEARCH - ING FOR THAT KIND OF FUN

WOMEN 1 & 2

SEEM PRET - TY YOUNG TO BE SEARCH - ING FOR THAT KIND OF FUN

MEN 1

B^b E^b B^b/D C-7 B^b F F#sus F

67

SO MAY-BE I'M NOT THE ONE NOW YOU'RE SO CUTE I

F#sus F#sus F B^b B^b E^b/B^b B^b E^b/B^b B^b E^b/B^b B^b B^b

MAMMA MIA

71

71

LIKE YOUR STYLE AND I KNOW WHAT YOU MEAN WHEN YOU GIVE ME A FLASH OF THAT

KNOW WHAT YOU MEAN WHEN YOU GIVE ME A FLASH OF THAT SMILE

G- B^b E^b B^b/D C-7 B^b

75

75

SMILE BUT BOY YOU'RE ON - LY A CHILD WELL I COULD

WELL I COULD

MEN I

F FSUSF FSUS F FSUS F B^b B^b

MAMMA MIA

79

DANCE WITH YOU HO-NEY IF YOU THINK IT'S FUN-NY DOES YOUR MOT-HER KNOW THAT YOU'RE OUT AND I COULD

DANCE WITH YOU HO-NEY IF YOU THINK IT'S FUN-NY DOES YOUR MOT-HER KNOW THAT YOU'RE OUT AND I COULD

Chords: Eb, Ab, Eb, Eb, Ab, Eb, Eb

85

CHAT WITH YOU BA-BY FLIRT A LIT-TLE MAY-BE DOES YOUR MOT-HER KNOW THAT YOU'RE OUT

CHAT WITH YOU BA-BY FLIRT A LIT-TLE MAY-BE DOES YOUR MOT-HER KNOW THAT YOU'RE OUT

Chords: Eb, Ab, Eb, Ab, Eb

PEPPER

TAKE IT

MAMMA MIA

87

(TANYA)

(+ONSTAGE SINGERS)

TAKE IT EA - SY

EA - SY BET - TER SLOW DOWN GIRL THAT'S NO WAY TO GO

DOES YOUR

TAKE IT EA - SY BET - TER SLOW DOWN GIRL THAT'S NO WAY TO GO DOES YOUR

GIRL

8^b 8^{b7} E^b E^{b-} 8^b E^b-/8^b

90

(TANYA ONLY)

MOTH - ER KNOW

TAKE IT EA - SY

TAKE IT EA - SY TRY TO COOL IT GIRL PLAY IT

MOT - HER KNOW

TAKE IT EA - SY TRY COOL IT GIRL PLAY IT

8^b E^b-/8^b 8^b 8^{b7} E^b E^{b-}

MAMMA MIA

95

(+ONSTAGE SINGERS

(TANYA **ff**

DOES YOUR MOTHER KNOW WELL I COULD

NICE AND SLOW

NICE AND SLOW DOES YOUR MOTHER KNOW WELL I COULD

ff

ff

B^b E^b-/B^b B^b E^b-/B^b

96

DANCE WITH YOU HONEY IF YOU THINK IT'S FUNNY DOES YOUR MOTHER KNOW THAT YOU'RE OUT

LISA & ALI

ff DANCE I COULD DANCE HONEY DOES YOUR MOTHER KNOW THAT YOU'RE OUT

DANCE WITH YOU HONEY IF YOU THINK IT'S FUNNY DOES YOUR MOTHER KNOW THAT YOU'RE OUT

ff E^b A^b E^b E^b A^b E^b E^b

MAMMA MIA

99

AND I COULD CHAT WITH YOU SA - BY FLIRT
CHAT I COULD FLIRT
AND I COULD CHAT WITH YOU SA - BY FLIRT

Chords: Eb, Ab, Eb

101

A LIT - TLE MAY - BE DOES YOUR MOT - HER KNOW THAT YOU'RE OUT WELL I COULD
HO - NEY DOES YOUR MOT - HER KNOW THAT YOU'RE OUT
A LIT - TLE MAY - BE DOES YOUR MOT - HER KNOW THAT YOU'RE OUT WELL I COULD

Chords: Eb, Ab, Eb, Eb

MAMMA MIA

104

DANCE WITH YOU HO-NEY IF YOU THINK IT'S FUN-NY DOES YOUR MOT-HER KNOW THAT YOU'RE OUT

DANCE I COULD DANCE HO-NEY DOES YOUR MOT-HER KNOW THAT YOU'RE OUT

DANCE WITH YOU HO-NEY IF YOU THINK IT'S FUN-NY DOES YOUR MOT-HER KNOW THAT YOU'RE OUT

Chord symbols: Eb, Ab, Eb, Eb, Ab, Eb, Eb

107

AND I COULD CHAT WITH YOU SA-SY FLIRT A LIT-TLE MAY-BE DOES

CHAT I COULD FLIRT HO-NEY DOES

AND I COULD CHAT WITH YOU SA-SY FLIRT A LIT-TLE MAY-BE DOES

Chord symbols: Eb, Ab, Eb, Eb, Ab, Eb, Eb

MAMMA MIA

110

Musical score for measures 110-112. The score includes vocal lines for two voices and a piano accompaniment. The lyrics are: "YOUR MOT-HER KNOW THAT YOU'RE OUT DOES YOUR MOT-HER KNOW THAT YOU'RE OUT". The piano part features a bass line with notes Eb and Eb.

113

Musical score for measures 113-115. The score includes vocal lines for two voices and a piano accompaniment. The lyrics are: "DOES YOUR MOT-HER KNOW THAT YOU'RE OUT DOES YOUR MOT-HER KNOW THAT YOU'RE OUT". The piano part continues with a bass line.

18. KNOWING ME, KNOWING YOU

1 **COLLA VOCE** **CLUE: HAPPY EVER AFTER** **CLUE: PLEADING WITH MY WIFE**

BREA - KIN UP IS NE - VER EA - SY I KNOW BUT I HAVE TO

5

GO KNOW - ING ME KNOW - ING YOU IT'S THE BEST I CAN

8 $\text{♩} = 108$

DO

D/A B- B- F#-7 D E

12

NO MORE CARE - FREE LAUGH - TER

A B-7 B-7 F#-7 F# C# C#

MAMMA MIA

16

SI - LENCE E - VER AF - TER WAL -

A B-7 B-7 F#-7 F# C# C#

20

KING THROUGH AN EM-PTY HOUSE TEARS IN MY EYES

F# F# F#ADD2 F# F# E SUS E E SUS E

24

THIS IS WHERE THE STO-RY ENDS THIS IS GOOD-BYE KNOW-ING ME KNOW-ING

WOMEN KNOW-ING ME KNOW-ING

MEN

D6 D D2 D D F#ADD2(NOS)

8V 1

MAMMA MIA

28

YOU THERE IS NOT-HING WE CAN DO KNOW-ING ME KNOW-ING YOU

YOU THERE IS NOT-HING WE CAN DO KNOW-ING ME KNOW-ING YOU

(SUB-GROUP)
A-HA A-HA

E A D

32

WE JUST HAVE TO FACE IT THIS TIME WE'RE THROUGH

WE JUST HAVE TO FACE IT THIS TIME WE'RE THROUGH

(SUB-GROUP)
THIS TIME WE'RE THROUGH

E A D

MAMMA MIA

95

BREAK-IN' UP IS NE-VER EA-SY I KNOW BUT I HAVE TO

BV 1

BREAK-IN' UP IS NE-VER EA-SY I KNOW BUT I HAVE TO

BV 2

BREAK-IN' UP IS NE-VER EA-SY I KNOW BUT I HAVE TO

A C# D E A D

98

GO KNOW-ING ME KNOW-ING YOU IT'S THE BEST I CAN

BV 1

GO KNOW-ING ME KNOW-ING YOU IT'S THE BEST I CAN

BV 2

GO

E A D E

MAMMA MIA

SOPHIE: YOU SAID YOU
HAD SOME BOYS

SAM: YES THEY LIVE WITH
THEIR MOTHER

41

8V 1

oo oo

p A C# D E

45

MEM' RIES GOOD DAYS SAD DAYS

me A B-7 B-7 F#-7 F# C# C#

49

THEY'LL BE WITH ME AL - WAYS

A B-7 B-7 F#-7 F# C# C#

MAMMA MIA

56

IN THOSE OLD FA-MIL-LIAR ROOMS CHILD-REN WOULD PLAY

F# F# F#A002 F# F#GUS F# E SUS E SUS E

57

NOW THERE'S ON-LY EMP-TI-NESS NOTH-ING TO SAY KNOW-ING ME KNOW-ING

(WOMEN KNOW-ING ME KNOW-ING)

(MEN KNOW-ING ME KNOW-ING)

06 02 0 F#A002(NO3) 0

8V 1

MAMMA MIA

61

YOU THERE IS NOT-HING WE CAN DO KNOW-ING ME KNOW-ING YOU

8V 1

YOU THERE IS NOT-HING WE CAN DO KNOW-ING ME KNOW-ING YOU

8V 2

(SUB-GROUP)

A - HA A - HA

65

WE JUST HAVE TO FACE IT THIS TIME WE'RE THROUGH

8V 1

WE JUST HAVE TO FACE IT THIS TIME WE'RE THROUGH

8V 2

THIS TIME WE'RE THROUGH

THIS TIME WE'RE THROUGH THIS TIME WE'RE REAL - LY THROUGH THIS TIME WE'RE THROUGH WE'RE

MAMMA MIA

68

BV 1

BV 2

REAL - LY THROUGH

GO KNOW - ING ME KNOW - ING YOU IT'S THE BEST I CAN

GO KNOW - ING ME KNOW - ING YOU IT'S THE BEST I CAN

GO

HAVE TO GO THIS TIME I GO

E A D E

The musical score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). It features vocal parts for BV 1 and BV 2, and a piano accompaniment. The lyrics are: "BREAK-IN' UP IS NE-VER EA-SY I KNOW BUT I HAVE TO REAL-LY THROUGH I HAVE TO GO THIS TIME I GO KNOW-ING ME KNOW-ING YOU IT'S THE BEST I CAN". The piano part includes chord markings: A, C#, D, E, A, D. The score includes triplet markings and dynamic markings like (W2 ONLY) and (M1 ONLY). The piece concludes with a double bar line and a 4/4 time signature.

MAMMA MIA

74

8V 1

oo

A E

SOPHIE: I KNOW IT WILL

78

8V 1

KNOW-ING ME KNOW-ING

WOMEN

KNOW-ING ME KNOW-ING

MEN

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

MAMMA MIA

82

YOU THERE IS NOT-HING WE CAN DO KNOW-ING ME KNOW-ING

BV 1

YOU THERE IS NOT-HING WE CAN DO KNOW-ING ME KNOW-ING

BV 2

A - HA

E A

85

YOU WE JUST HAVE TO FACE IT THIS TIME WE'RE

BV 1

YOU WE JUST HAVE TO FACE IT THIS TIME WE'RE

BV 2

A - HA THIS TIME WE'RE

THIS TIME WE'RE THROUGH THIS TIME WE'RE

E A

MAMMA MIA

88

THROUGH

BREAK-IN' UP IS NE-VER EA-SY I KNOW BUT I

THROUGH

BREAK-IN' UP IS NE-VER EA-SY I KNOW BUT I

THROUGH

BREAK-IN' UP IS NE-VER EA-SY I KNOW

REAL-LY THROUGH THIS TIME WE'RE THROUGH WE'RE REAL-LY THROUGH

E E sus E A D E

MAMMA MIA

91

HAVE TO GO KNOW-ING ME KNOW-ING YOU IT'S THE BEST

HAVE TO GO KNOW-ING ME KNOW-ING YOU IT'S THE BEST

HAVE TO GO

I HAVE TO GO THIS TIME I HAVE TO GO THIS TIME I GO

A D E A D

94

I CAN DO KNOW-ING

I CAN DO KNOW-ING

KNOW-ING

KNOW-ING

E

MAMMA MIA

97

8V 1

ME KNOW - ING YOU IT'S THE BEST I CAN DO

ME KNOW - ING YOU IT'S THE BEST I CAN DO

ME KNOW - ING YOU IT'S THE BEST I CAN DO

APPLAUSE

$\text{♩} = 136$ NEW TEMPO

101

2x

103

VAMP TILL READY

105

VAMP TILL READY

STOP ON LIGHTS UP ON SCENE

MAMMA MIA

BLANK PAGE

19. OUR LAST SUMMER

CUE : HARRY : "A BIT OF THE OLD DONNA, A BIT LESS OF THE..."

1 $\text{♩} = 96$ HARRY

...WELL BROUGHT UP CATHOLIC GIRL." I CAN - STILL RE - CALL - OUR LAST

F#sus F# F#add B D#

4 SUM - MER I STILL SEE IT ALL WALKS A - LONG THE

E F# B D# E F#

7 SEINE LAUG - HING IN THE RAIN OUR LAST SUM - MER MEM - ORIES THAT RE -

B D#7 G# G#/F# E F#

MAMMA MIA

10

MAIN WE MADE OUR WAY A - LONG THE RI - VER AND WE SAT DOWN IN THE

8sus B B/A# B/G# B/F#

13

GRASS BY THE EI - FEL - TO - WER I WAS SO HAP PY WE HAD

E B/D# C# C#-/B - F# C#/E#

16

MET IT WAS THE AGE OF NO RE - GRET OH

C#sus/D# C# F# F#/E B/D# F#7/C#

19

YES THOSE CR - ZY YEARS THAT WAS THE TIME OF THE FLO - WER

G# G#-/F# E B/D#

MAMMA MIA

22

PO - WER **PERC: GLOCK.)** BUT UN - DER - NEATH WE HAD A FEAR OF FLY - ING

25

OF GROW - ING OLD A FEAR OF SLOW - LY DY - ING WE TOOK A CHANCE

28

LIKE WE WERE DAN - 3 CING OUR LAST DANCE I CAN STILL RE - CALL DONNA I CAN STILL RE - CALL

ENS.

WOMEN I CAN STILL RE - CALL MEN 1 MEN 2

29

WOMEN I CAN STILL RE - CALL MEN 1 MEN 2

MAMMA MIA

31

OUR LAST SUMMER I STILL SEE IT ALL - - IN THE TOURIST

OUR LAST SUMMER I STILL SEE IT ALL - - IN THE TOURIST

OUR LAST SUM - MER I STILL SEE IT ALL - IN THE TOURIST

B D# E F# B D# E F#

Detailed description: This block contains the musical score for measures 31 through 34. It features four staves: two vocal staves (Soprano and Alto), a piano accompaniment staff, and a bass line. The key signature is D major (two sharps). The lyrics are: 'OUR LAST SUMMER I STILL SEE IT ALL - - IN THE TOURIST'. The piano accompaniment includes chord symbols: B, D#, E, F#, B, D#, E, F#.

35

GAM 'ROUND THE NO - TREE DAME OUR LAST SUMMER WALK - ING HAND IN

'ROUND THE NO - TREE DAME OUR LAST SUMMER WALK - ING HAND IN HAND

GAM 'ROUND THE NO - TREE DAME OUR LAST SUM - MER WALK - ING HAND IN HAND

B D#7 G# G#/F# E F#

Detailed description: This block contains the musical score for measures 35 through 38. It features four staves: two vocal staves (Soprano and Alto), a piano accompaniment staff, and a bass line. The key signature is D major (two sharps). The lyrics are: 'GAM 'ROUND THE NO - TREE DAME OUR LAST SUMMER WALK - ING HAND IN'. The piano accompaniment includes chord symbols: B, D#7, G#, G#/F#, E, F#.

MAMMA MIA

38

Hand our last summer morning ceo - i - sants
 pa - ris rest - au - rants our last summer -
 pa - ris rest - au - rants our last summer morning ceo - i - sants

B F# B D# E F#

41

li - ving for the day wor - ries far a - way
 li - ving for the day wor - ries far a - way
 li - ving for the day wor - ries far a - way

B D# E F# B D#7

MAMMA MIA

44

OUR LAST SUMMER WE COULD LAUGH AND PLAY

OUR LAST SUMMER WE COULD LAUGH AND PLAY

OUR LAST SUMMER WE COULD LAUGH AND PLAY

G# G#/F# E F# Bsus

47

DONNA

AND NOW YOU'RE WORKING IN A BANK A FAMILY MAN A FOOTBALL

B B/A# B/G# B/F#

49

FAN AND YOUR NAME IS HARRY HOW DULL IT SEEMS YET

E B/D# C# C#/B F#/A#

MAMMA MIA

52

HARRY

I CAN STILL RE-CALL

DONNA

I CAN STILL RE-CALL

YOU WERE THE HE - RO OF MY DREAMS

8V 1

I CAN STILL RE-CALL

55

OUR LAST SUMMER I STILL SEE - IT ALL

OUR LAST SUMMER I STILL SEE - IT ALL

OUR LAST SUM - MER I STILL SEE IT ALL

8V 1

OUR LAST SUM - MER I STILL SEE IT ALL

B D# E F# B D#

MAMMA MIA

58

WALKS A - LONG THE SEINE LAUGH - ING IN THE RAIN OUR LAST

WALKS A - LONG THE SEINE LAUGH - ING IN THE RAIN OUR LAST

WALKS A - LONG THE SEINE LAUGH - ING IN THE RAIN OUR LAST

E F# B D#7 G# G#/F#

61

RALL

SUM MER MEM - ORIES THAT RE - MAIN

SUM MER MEM - ORIES THAT RE - MAIN

SUM - MER MEM - ORIES THAT RE - MAIN

RALL

E F#

MAMMA MIA

BLANK PAGE

19A. INTRO TO SLIPPING THROUGH MY FINGERS

CUE "I'VE BEEN INVITED"

1

$\text{♩} = 70$

1

5

VAMP

CUE TO GO ON: "WILL YOU HELP ME?"

5

8

CUE TO GO ON:
AS SOPHIE CROSSES DONNA
VAMP (LAST X)

8

SEQUE

20. SLIPPING THROUGH MY FINGERS

$\text{♩} = 70$
mp DONNA

SCHOOL BAG IN HAND SHE LEAVES HOME IN THE EAR-LY MOR - NING WA-VING GOOD-BYE WITH AN

AS - SENT MIND - ED SMILE I WATCH HER GO WITH A

SURGE OF THAT WELL-KNOWN SAD-NESS AND I HAVE TO SIT DOWN FOR A WHILE THE

MAMMA MIA

10

FEEL-ING THAT I'M LOS-ING HER FOR E - ER AND WITH OUT REAL-LY EN-TE-RING HER WORLD

B \flat C/E F A B \flat C

13

I'M GLAD WHEN E-VER I CAN SHARE HER LAUGH-TER THAT FUNNY LI-TTLE GIRL

F B \flat C/E F C sus C

16

SLIP-PING THROUGH MY FIN-GERS ALL THE TIME I TRY TP CAP -

F sus F B \flat F

18

TURE EVE-RY MIN-UTE THE FEEL-ING IN IT SLIP-PING THROUGH MY

A- G- G- B \flat F

MAMMA MIA

20

FIN - GERS ALL THE TIME - DO I REAL - LY SEE WHAT'S IN HER MIND EACH TIME I THINK

C sus C F B_b F

22

I'M CLOSE TO KNO - WING SHE KEEPS ON GO - WING SLIP - PING THROUGH MY

A- G- G- B_b F

24

FIN - GERS ALL THE TIME

C sus C F

8^{va}

27

(8^{va})

DONNA: "HOP IN"

MAMMA MIA

30 (8VA)

31 32

(OPTIONAL)

33 (8VA)

34 35 36

(OPTIONAL)

37 (8VA)

38 39 40

SOPHIE: "DO YOU THINK I'M LETTING YOU DOWN?..."

40 LOCO

41 42 43

44

CUE TO GO ON: DONNA:
"THAN SOME RAINY OLD COUNCIL ESTATE."
VAMP IF NEEDED (LAST TIME)

48

MAMMA MIA

52 **DONNA**

SLEEP IN OUR EYES HER AND ME AT THE BREAK - FAST TA - BLE SARE - LY A - WAKE I LET

55 PRE - CIOUS TIME GO BY THEN WHEN SHE'S GONE THERE'S THAT

58 OOD ME - LAN - CHO - LY FEEL - ING AND A SENSE OF GUILT I CAN'T DE - NY WHAT

61 HAP - PENED TO THOSE WON - DER - FUL AD - VEN - TURES THE

MAMMA MIA

63

PLA - CES I HAD PLANNED FOR US TO GO WELL

(WOMEN 1)

SLIP - PING THROUGH MY FIN - GERS ALL THE TIME

Bb C F F/A

Detailed description: This system contains measures 63 and 64. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. Measure 63 has a treble clef and a key signature of one flat. The piano part has a bass clef. The guitar part has a treble clef. There are triplets in measure 63. Chords Bb, C, F, and F/A are indicated below the piano part.

65

SOME OF THAT WE DID BUT MOST WE DID - N'T AND WHY I JUST DON'T KNOW

Bb C/E F Csus C

Detailed description: This system contains measures 65 and 66. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. Measure 65 has a treble clef and a key signature of one flat. The piano part has a bass clef. The guitar part has a treble clef. There are triplets in measure 65. Chords Bb, C/E, F, Csus, and C are indicated below the piano part.

67

SLIP - PING THROUGH MY FIN - GERS ALL THE TIME I TRY TP CAP -

SLIP - PING THROUGH MY FIN - GERS ALL THE TIME I TRY TP CAP -

F Bb F

Detailed description: This system contains measures 67 and 68. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. Measure 67 has a treble clef and a key signature of one flat. The piano part has a bass clef. The guitar part has a treble clef. Chords F, Bb, and F are indicated below the piano part.

MAMMA MIA

69

TURE EVE - RY MIN - UTE THE FEEL - ING IN IT SLIP - PING THROUGH MY

TURE EVE - RY MIN - UTE THE FEEL - ING IN IT SLIP - PING THROUGH MY

A- G- G- Bb F

71

FIN - GERS ALL THE TIME - DO I REAL - LY SEE WHAT'S IN HER MIND EACH TIME I THINK

FIN - GERS ALL THE TIME - DO I REAL - LY SEE WHAT'S IN HER MIND EACH TIME I THINK

FEMALE SUB GROUP

DO I REAL - LY SEE WHAT'S IN HER MIND

Csus C F Bb F

MAMMA MIA

73

I'M CLOSE TO KNO - WING SHE KEEPS ON GRO - WING SLIP - PING THROUGH MY

I'M CLOSE TO KNO - WING SHE KEEPS ON GRO - WING SLIP - PING THROUGH MY

A- G- G- Bb F

75

FIN - GERS ALL THE TIME SOME - TIMES I WISH THAT I - COULD FREEZE THE PIC - TURE AND

FIN - GERS ALL THE TIME

+ SOPHIE

C sus C F Bb C/E F A

78

SAVE IT FROM THE FUN - NY TRICKS OF TIME SLIP - PING THROUGH MY FIN - GERS

SLIP - PING THROUGH MY FIN - GERS

Bb C F F/A Bb C F

MAMMA MIA

SOPHIE: "WILL YOU GIVE ME AWAY?"

"I'M REALLY PROUD OF YOU MUM."

81

84

87

COLLA VOCE
DONNA

SCHOOL - BAG IN HAND SHE LEAVES

91

HOME IN THE EAR - LY MOR - NING WA - VING GOOD - BYE WITH AN AB - SENT MIND - ED SMILE

rit...

MAMMA MIA

BLANK PAGE

21. THE WINNER TAKES IT ALL

1 (OPTIONAL CUT) CUE TO GO ON: SAM: "THIS IS ABOUT US"

I DON'T WAN-NA

5 $\text{♩} = 124$

TALK A-BOUT THINGS WE'VE GONE THROUGH THOUGH IT'S HUR-TING

9

ME NOW - IT'S HIS - TO - 24

MAMMA MIA

12

I'VE PLAYED ALL MY CARDS AND THAT'S WHAT YOU'VE

15

DONE TOO NO - THING MORE TO SAY

18

NO MORE ACE TO PLAY THE WIN - NER TAKES IT

21

ALL THE LOS - ER STAND-ING SMALL

MAMMA MIA

24

BE - SIDE THE VIC - TO - RY

26

THAT'S - HER DES - TI - NY I WAS IN YOUR

29

ARMS THINK - ING I BE - LONGED THERE

32

I FI - GURED IT MADE SENSE BUILD - ING ME A

MAMMA MIA

35

FENCE 3 WOMEN BUILD - ING ME A HOME

SUB GROUP AH 2 MEN

38

THINK - ING I'D BE STRONG THERE BUT I WAS A FOOL

AH AH

C/E G-/D

MAMMA MIA

42

PLAY - ING BY THE RULES THE GODS MAY THROW A

AH

45

DICE THEIR MINDS AS COLD AS ICE

F Fsus F A/C#

48

AND SOME - ONE WAY DOWN HERE

D/F# G-

MAMMA MIA

50

LOS - ES SOME-ONE DEAR THE WIN - NER TAKES IT

This system contains measures 50, 51, and 52. It features a vocal line with a triplet of eighth notes in measure 50 and a piano accompaniment with chords and a bass line.

53

ALL 2 WOMEN THE LOS - ER HAS TO FALL
1 WOMAN SUB GROUP TAKES IT ALL HAS TO
2 MEN

F FSUS F A/C#

This system contains measures 53, 54, and 55. It includes vocal lines with lyrics and piano accompaniment with chords and a bass line.

56

IT'S SIMP - LE AND IT'S PLAIN
FALL YES IT'S

D/F# G-

This system contains measures 56, 57, and 58. It includes vocal lines with lyrics and piano accompaniment with chords and a bass line.

MAMMA MIA

58

WHY SHOULD I COM - PLAIN BUT TELL ME
PLAIN WON'T COM - PLAIN

61

DOES SHE KISS LIKE I USED TO KISS YOU DOES IT FEEL THE

65

SAME WHEN SHE CALLS YOUR NAME SOME-WHERE DEEP

MAMMA MIA

69

IN-SIDE YOU MUST KNOW I MISS YOU BUT WHAT CAN I

3 3

A

C/E

73

SAY RULES MUST BE O-BEYED THE JUDGE-S WILL DE-

A A

G-7/D C/E C sus C

MAMMA MIA

77

CIDE THE LIKES OF ME A - SIDE

(SUS GROUP) WILL DE - CIDE WILL A -

(W1+2) (M1+2) AH

F FSUS F A/C#

80

SPEC - TA - TORS OF THE SHOW AL - WAYS STAY - ING

SIDE OF THE SHOW

A A

D/F# G-

MAMMA MIA

85

LOW THE GAME IS ON A - GAIN

STAY - ING LOW ON A -

86

A LO - VER OR A FRIEND A BIG THING OR A

GAIN OR A FRIEND

A/C# D/F#

MAMMA MIA

89

SMALL THE WIN - NER TAKES IT

SIG OR SMALL

A

6-7 p.

Detailed description: This is a musical score for the song 'The Winner Takes It All' from the musical Mamma Mia. The score is written for voice, piano, and guitar. It consists of four systems of staves. The first system shows the vocal line with lyrics 'SMALL THE WIN - NER TAKES IT' and a triplet of eighth notes. The second system shows the vocal line with lyrics 'SIG OR SMALL' and a fermata. The third system shows the piano accompaniment with a fermata and a dynamic marking 'A'. The fourth system shows the guitar accompaniment with a dynamic marking 'p.' and a 6-7 chord.

MAMMA MIA

91

ALL I DON'T WAN - NA TALK

TAKES IT ALL

C6sus

C2

C

94

TEMPO

COS IT MAKES ME FEEL SAD

F

C/E

p

97

AND I UN - DER - STAND YOU'VE COME TO

G-/D

MAMMA MIA

100

SHAKE MY HAND I A - PO - LO - GIZE

C Csus

103

IF IT MAKES YOU FEEL BAD SEE - ING ME SO TENSE

C/E F# G-7/D

107

NO SELF - CON - FI - DENCE BUT YOU SEE THE WIN - NER TAKES IT

F# C

MAMMA MIA

110

Musical score for measures 110-112. The system includes a vocal line, a piano accompaniment, and a guitar accompaniment. The vocal line starts with a whole note rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment features a melody starting on G4, moving to A4, B4, and C5. The guitar accompaniment consists of a steady eighth-note bass line. Chords are indicated as F, FSUS, F, and A/C#.

ALL

AHH

AHH

F FSUS F A/C#

113

Musical score for measures 113-115. The system includes a vocal line, a piano accompaniment, and a guitar accompaniment. The vocal line contains the lyrics "THE WIN - NER TAKES IT ALL". The piano accompaniment continues the melody from the previous system. The guitar accompaniment features a steady eighth-note bass line. Chords are indicated as D/F# and G-.

THE WIN - NER TAKES IT ALL

A

D/F# G-

MAMMA MIA

115

THE GAME IS ON A -

A

118

GAIN A LO-VER OR A FRIEND A SIG THING OR A

ON A - GAIN OR A FRIEND

A

F F#m F A/C# D/F#

MAMMA MIA

122

SMALL THE WIN-NER TAKES IT ALL THE WIN-NER TAKES IT ALL

BV 1

BV 2

COLLA

3

BIG OR SMALL TAKES IT

SUS TIMP

126

AH AH AH AH AH

BV 1

BV 2

SEQUE

21A. SCENE CHANGE

1 $\text{♩} = 130$ 8VA (PIANO) *sfz*

6

10

14

MAMMA MIA

BLANK PAGE

22. TAKE A CHANCE

CUE: BILL: "I WALK A LONE PATH."
ON CUE AS ROSIE BLOWS OUT CANDLE

COLLA VOCE

ROSIE

1

IF YOU CHANGE YOUR MIND

2

I'M THE FIRST IN LINE HO-NEY I'M STILL FREE TAKE A CHANCE ON ME

5

IF YOU NEED ME LET ME KNOW GON-NA BE A - ROUND IF YOU'VE GOT NO PLACE

8

♩=107 A TEMPO

TO GO IF YOU'RE FEEL - ING DOWN IF YOU'RE ALL A - LONE

W1,2,3

IF YOU'RE ALL A - LONE

MAMMA MIA

11

WHEN THE PRET - TY BIRDS HAVE FLOWN HO - NEY I'M STILL FREE

WHEN THE PRET - TY BIRDS HAVE FLOWN HO - NEY I'M STILL FREE

RECORDED VOCALS

TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

B_b E_b B_b

15

TAKE A CHANCE ON ME GON - NA DO MY VE -

TAKE A CHANCE ON ME VE -

CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

B_b F F

MAMMA MIA

15

BY BEST AND IT AIN'T NO LIE IF YOU PUT ME TO
BY BEST TO
TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

F

This system contains measures 15 and 16. It features a vocal line, a guitar line, a bass line, and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The piano part includes a forte (*F*) dynamic marking.

17

THE TEST IF YOU LET ME TRY TAKE A
THE TEST (END RECORDED VOCALS)
CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

F *Bb*

This system contains measures 17 and 18. It features a vocal line, a guitar line, a bass line, and a piano accompaniment. The key signature is B-flat major. The time signature changes from 4/4 to 2/4 at measure 17. The piano part includes a forte (*F*) dynamic marking and a B-flat (*Bb*) chord marking.

19

CHANCE ON ME TAKE A CHANCE ON ME

This system contains measures 19 and 20. It features a vocal line, a guitar line, a bass line, and a piano accompaniment. The key signature is B-flat major. The time signature is 2/4. The piano part includes a forte (*F*) dynamic marking and a repeat sign at the end of the system.

MAMMA MIA

23

WE CAN GO DAN - CING

(BILL) AS LONG AS WE'RE TO-GET - HER

WE CAN GO WALK - ING

A

YEAH

LONG AS WE'RE TO-GET -

26

LIS - TEN TO SOME MU - SIC

YOU'D

MAY - BE JUST TALK - ING

HER

A

YEAH

MAMMA MIA

29

GET TO KNOW ME BET - TER 'COS YOU KNOW I'VE GOT

GET TO KNOW YOU BET - TER

Bb

31

SO MUCH THAT I WAN - NA DO WHEN I DREAM I'M A - LONE WITH YOU IT'S MA - GIC

(WOMEN 1)

IT'S MA - GIC

Gmin Eb

34

YOU WANT ME TO LEAVE IT THERE BUT I THINK YOU KNOW

(BILL)

A - FRAID OF A LOVE AF - FAIR

Gmin Eb Gmin Csus

MAMMA MIA

37

THAT I WANT YOU SO IF YOU CHANGE YOUR MIND

IF YOU CHANGE YOUR MIND

F Cmin C5/5 F

40

I'M THE FIRST IN LINE HO-NEY I'M STILL FREE

I'M THE FIRST IN LINE HO-NEY I'M STILL FREE

RECORDED VOCALS

TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

Bb Bb

42

TAKE A CHANCE ON ME IF YOU NEED ME LET

TAKE A CHANCE ON ME LET

CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

Bb F F

MAMMA MIA

44

ME KNOW GON - NA BE A - ROUND IF YOU'VE GOT NO PLACE

IF YOU'VE GOT NO PLACE

ME KNOW PLACE

CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

F

46

TO GO IF YOU'RE

TO GO IF YOU'RE

TO GO

CHANCE TAKE A CHANCE TAKE A

F

MAMMA MIA

47

FEEL - ING DOWN IF YOU'RE ALL A - LONE

FEEL - ING DOWN IF YOU'RE ALL A - LONE

WOMEN 3

TAKE A CHANCE TAKE A CHANCE TAKE A CHANCE ON ME

IF YOU'RE ALL A - LONE

CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

Bb Bb

49

WHEN THE PREET - TY BIRDS HAVE FLOWN HO - NEY I'M STILL FREE

WHEN THE PREET - TY BIRDS HAVE FLOWN HO - NEY I'M STILL FREE

WHEN THE PREET - TY BIRDS HAVE FLOWN HO - NEY I'M STILL FREE

CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

Bb Eb Bb

MAMMA MIA

51

TAKE A CHANCE ON ME GON-NA DO MY VE -

TAKE A CHANCE ON ME GON-NA DO MY VE -

TAKE A CHANCE ON ME VE -

CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

53

24 BEST AND IT AIN'T NO LIE IF YOU PUT ME TO

24 BEST AND IT AIN'T NO LIE IF YOU PUT ME TO

24 BEST TO

CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

MAMMA MIA

55

THE TEST IF YOU LET ME TRY TAKE A

THE TEST IF YOU LET ME TRY

THE TEST (END RECORDED VOCALS)

CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

F Bb

57

CHANCE ON ME BILL TAKE A CHANCE ON ME

COME ON GIVE ME A BREAK WILL YOU

C- F C-

MAMMA MIA

60

OH YOU CAN TAKE YOUR TIME SA - BY I'M IN NO HUR - RY I

A YEAH

(BILL)

A YEAH

65

KNOW I'M GON - NA GET CHA YOU DON'T WAN - NA HURT YA

A

(BILL TACET)

KNOW I'M GON - NA GET CHA

MAMMA MIA

66

I AIN'T GON - NA LET YA LET ME TELL YOU NOW

BA-BAY DON'T WOR - 24

YEAH I AIN'T GON - NA LET YA

C- Bb

69

OUR LOVE IS STRONG EN - OUGH TO LAST WHEN THINGS ARE ROUGH IT'S MA - GIC
(WOMEN!) IT'S MA - GIC

Gmin Eb

72

YOU SAY THAT I WASTE MY TIME BUT I CAN'T GET YOU OFF MY MIND AND I THINK YOU KNOW

BILL

Gmin Eb Cmin Csus

MAMMA MIA

75

THAT I WANT YOU SO

THAT I WANT YOU SO

F

C MIN C MAJ

78

81

85

88

91

MOLTO RALL

SEQUE

22A. DANCING QUEEN HYMN

1

Musical notation for measures 1-4. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. Measures 2-4 feature a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The bass line consists of a half note G3 in measure 1, followed by quarter notes A3, B3, and C4 in measures 2-4. A dynamic marking of *mf* and an accent *acc.* are present in measure 1.

5

Musical notation for measures 5-8. The melody in the treble clef continues with quarter notes D5, E5, and F5, followed by a half note G5. Measures 6-8 feature a triplet of eighth notes (D5, E5, F5) and a quarter note G5. The bass line consists of a half note G3 in measure 5, followed by quarter notes A3, B3, and C4 in measures 6-8.

9

Musical notation for measures 9-12. The melody in the treble clef continues with quarter notes G5, A5, and B5, followed by a half note C6. Measures 10-12 feature a triplet of eighth notes (G5, A5, B5) and a quarter note C6. The bass line consists of a half note G3 in measure 9, followed by quarter notes A3, B3, and C4 in measures 10-12.

23. I Do, I Do, I Do

CUE: SAM: "IT'S ONLY THE REST OF YOUR LIFE"

1 $\text{♩} = 111$ (SAM)

I CAN'T CONCEAL IT DON'T YOU

4

SEE, CAN'T YOU FEEL IT (WOMEN) SAY "I DO"

MAMMA MIA

7

(BACKPHRASE)

DO | DO | DO | DO | DO

10

(SAM)

DON - NA LET'S TRY IT YOU LOVE ME DON'T DE-NY IT (WOMEN)

SAY I

MAMMA MIA

14

(DONNA) **TEMPO** **(COMPANY)**

DO | DO | DO | DO | DO

OH I'VE

18

BEEN - DREAM - ING THRU MY LONE - LY PAST

G- C F F/E F/D F/C

22

(WOMEN)

NOW I JUST MADE IT I FOUND YOU AT LAST SO COME ON

G D-

MAMMA MIA

26

NOW LET'S TRY IT I LOVE YOU CAN'T DE-NY - IT (MEN) 'COS IT'S 'COS IT'S

Chords: C, G, C, Csus, C, A, D-

30

TRUE I DO I DO I DO I DO I DO OH NO

(BACKPHRASE) (BACKPHRASE) ENSEMBLE

Chords: G, C, F, C

34

HARD FEE - LINGS SET - WEEN YOU AND ME

Chords: G-, C7, F, F/E, F/D, F/C

MAMMA MIA

38 (WOMEN)

IF WE CAN'T MAKE IT WELL JUST WAIT AND SEE SO COME ON

42

NOW LET'S TRY IT I LOVE YOU CAN'T DE-NY IT 'CAUSE IT'S

(MEN) 'CAUSE IT'S

46 (BACKPHRASE)

TRUE I DO I DO I DO I DO I DO

(BACKPHRASE)

MAMMA MIA

50 **(WOMEN)**

LOVE ME OR LEAVE ME MAKE YOUR CHOICE BUT BELIEVE ME **(MEN)** LOVE

Chords: D^b , A^b , D^b , D^b_{SUS} , D^b , B^b , E^b-

54 **(BACKPHRASE)**

YOU | DO | DO | DO | DO | DO | OH

(SUB GROUP WOMEN)

Chords: A^b , D^b , A^b

58 **(WOMEN)**

I CAN'T CONCEAL IT DON'T YOU SEE CAN'T YOU FEEL

Chords: D^b , A^b , D^b , D^b_{SUS} , D^b , B^b

MAMMA MIA

61

(RALL) DICTATED

IT (MEN) DON'T YOU TOO I DO I DO I DO I DO I

DON'T YOU TOO I DO I DO I DO I DO I

E \flat - A \flat A \flat (RALL)

The musical score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of three systems of staves. The first system contains the vocal melody and lyrics: "IT (MEN) DON'T YOU TOO I DO I DO I DO I DO I". The second system contains the piano accompaniment, with lyrics "DON'T YOU TOO I DO I DO I DO I DO I" above the right hand and chord symbols "E \flat -", "A \flat ", and "A \flat (RALL)" below the left hand. The piano part features a rhythmic pattern of eighth notes with triplet markings. The score concludes with a double bar line.

SEQUE AS ONE TO I HAVE A DREAM

MAMMA MIA

BLANK PAGE

24. I HAVE A DREAM

1 $\text{♩} = 104$

(WOMEN)

DO (MEN)

MOLTO LEGATO

mf

5 (SOPHIE)

I HAVE A

8 DREAM A SONG TO SING TO HELP ME COPE

(SIMILE)

Ab7 *Db* *Db* *Ab7*

MAMMA MIA

13

WITH A - NY - THING IF YOU SEE THE WON - DER

Ab7 Db Db Ab7

17

OF A FAIR - Y - TALE YOU CAN TAKE THE FU - TURE

Ab7 Db Db Ab7

21

E - VEN IF YOU FAIL I BE - LIEVE IN AN - GELS

Ab7 Db Db Ab7

25

SOME - THING GOOD IN EV - ERY THING I SEE I BE - LIEVE IN AN - GELS

Ab7 Gb Db Ab7

MAMMA MIA

29

WHEN I KNOW THE TIME IS RIGHT FOR ME I'LL CROSS THE STREAM

Ab7 Gb Db Ab7

33

SUB GROUP WOMEN

I HAVE A DREAM

WOMEN 1 & 2 I HAVE A

MEN 1 & 2 I HAVE A

Ab7 Db Db

36

DREAM A FAN-TA-SY TO HELP ME

DREAM A FAN-TA-SY TO HELP ME

Ab7 Ab7 Db Db

MAMMA MIA

40

THROUGH RE - A - LI - TY AND MY DES - TI -

THROUGH RE - A - LI - TY AND MY DES - TI -

Ab7 Ab7 Db Db

44

NA - TION MAKES IT WORTH THE WHILE PUSH - ING THROUGH THE

NA - TION MAKES IT WORTH THE WHILE PUSH - ING THROUGH THE

Ab7 Ab7 Db Db

MAMMA MIA

48

DARK - NESS STILL AN - OTH - ER MILE I BE - LIEVE IN

DARK - NESS STILL AN - OTH - ER MILE I BE - LIEVE IN

Ab7 Ab7 Db Db

52

AN - GELS SOME - THING GOOD IN EV - ERY - THING I SEE I BE - LIEVE IN

AN - GELS SOME - THING GOOD IN EV - ERY - THING I SEE I BE - LIEVE IN

Gb Db

56

AN - GELS WHEN I KNOW THE TIME IS RIGHT FOR ME I'LL CROSS THE

AN - GELS WHEN I KNOW THE TIME IS RIGHT FOR ME I'LL CROSS THE

Gb Db

MAMMA MIA

60

STREAM I HAVE A DREAM I'LL CROSS THE STREAM

STREAM I HAVE A DREAM I'LL CROSS THE STREAM

65

(SOPHIE)

(RALL.)

I HAVE A DREAM I'LL CROSS THE STREAM I HAVE A

Ooh Ooh

MAMMA MIA

70

The musical score consists of three systems. The first system features a vocal line with the lyrics 'DREAM' and a piano accompaniment. The second system continues the piano accompaniment with the vocal line starting with 'OOH'. The third system concludes the piano accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

MAMMA MIA

BLANK PAGE

25. BOWS

1 $\text{♩} = 136$

5

9 (KEYS 2 CUE:

MAMMA MIA

12

Chord symbols: Eb, Bb/D, C-7, Bb, F, Fsus F

15

Chord symbols: Fsus F, F, Bb, Bb, Eb/Bb, Bb, Eb/Bb, Bb

18

Chord symbols: Eb/Bb, Bb, G-, Bb

21

Chord symbols: Eb, Bb/D, C-7, Bb, F, Fsus F

MAMMA MIA

24

Fsus F Fsus F Bb Bb

27

COMPANY BOW

Ab Eb Eb Ab Eb

30

Ab Eb Eb Ab Eb

MAMMA MIA

33 (DONNA BOW)

34

35

36 (SOPHIE BOW)

37

38

39 (SAM BOW)

40

41

MAMMA MIA

42 (HARRY & TANYA BOW)

Musical score for Harry & Tanya bow, measures 42-45. The score is in 4/4 time and B-flat major. Measure 42 shows a vocal line with a quarter rest and a piano accompaniment with a bass line of eighth notes and a treble line of chords. Measures 43-45 continue the piano accompaniment with a steady bass line and a treble line of chords.

46 (ROSIE & BILL BOW)

Musical score for Rosie & Bill bow, measures 46-49. The score is in 4/4 time and B-flat major. Measure 46 shows a vocal line with a quarter rest and a piano accompaniment with a bass line of eighth notes and a treble line of chords. Measures 47-49 continue the piano accompaniment with a steady bass line and a treble line of chords.

50 (ENSEMBLE ENTER)

Musical score for Ensemble enter, measures 50-53. The score is in 4/4 time and B-flat major. Measure 50 shows a vocal line with a quarter rest and a piano accompaniment with a bass line of eighth notes and a treble line of chords. Measure 51 has a key signature change to E-flat major. Measures 52-53 continue the piano accompaniment with a steady bass line and a treble line of chords.

53 (CUETO GO ON: COMPANY BOW)

Musical score for Cueto go on: Company bow, measures 53-56. The score is in 4/4 time and B-flat major. Measure 53 shows a vocal line with a quarter rest and a piano accompaniment with a bass line of eighth notes and a treble line of chords. Measure 54 has a key signature change to E-flat major. Measures 55-56 continue the piano accompaniment with a steady bass line and a treble line of chords.

MAMMA MIA

BLANK PAGE

26. MAMMA MIA BOWS

1 $\text{♩} = 136$
(SYN. GUITAR)

2

5 VOCAL (COMPANY)

I WAS CHEA-TED BY YOU AND I THINK YOU KNOW WHEN

D A/D D G

9 VOCAL

SO I MADE UP MY MIND IT MUST COME TO AN END

D A D G

MAMMA MIA

13

VOCAL

Musical score for measures 13-16. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right-hand melody in treble clef and a left-hand bass line in bass clef. The lyrics are: LOOK AT ME NOW WILL I E-VER LEARN I DON'T KNOW HOW BUT I SUD-DEN-LY LOOSE

17

VOCAL

Musical score for measures 17-20. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment includes a right-hand melody in treble clef, a left-hand bass line in bass clef, and four additional staves for vocal groups: GROUP 1 WOMEN, GROUP 2 WOMEN, GROUP 1 MEN, and GROUP 2 MEN. The lyrics are: CON - TROL THERES A FIRE WI-THIN MY SOUL. SUB GROUP & SOPHIE & SKY JUST ONE. The piano part includes chord markings: G, GΔ7, A6, A, G, D.

MAMMA MIA

21 VOCAL

LOOK AND I CAN HEAR A BELL RING ONE MORE LOOK AND I FOR-GET EV'-RY-THING WOHO WOHO

8V LOOK ONE MORE LOOK

LOOK AND I CAN HEAR A BELL RING ONE MORE LOOK AND I FOR-GET EV'-RY-THING WOHO WOHO

LOOK AND I CAN HEAR A BELL RING ONE MORE LOOK AND I FOR-GET EV'-RY-THING WOHO WOHO

A G D A

25 VOCAL

STACC. SUB GROUP & SOPHIE & SKY

MAM-MA MI-A HERE I GO A-GAIN - MY MY HOW CAN I RE-SIST YA

STACC. WOMEN GROUP 1 & 2

STACC. MAM-MA MI-A HERE I GO A-GAIN - MY MY HOW CAN I RE-SIST YA

STACC. MEN GROUP 1 & 2

MAM-MA MI-A HERE I GO A-GAIN - MY MY HOW CAN I RE-SIST YA

SUB GROUP RECORDED VOCALS OH E-O-E O OH

G C G D

MAMMA MIA

29 VOCAL

MAM-MA MI-A DOES IT SHOW A-GAIN MY MY JUST HOW MUCH I MISSED YA

8V

MAM-MA MI-A DOES IT SHOW A-GAIN MY MY JUST HOW MUCH I MISSED YA

MAM-MA MI-A DOES IT SHOW A-GAIN MY MY JUST HOW MUCH I MISSED YA

OH E-O-E O OH (END RECORDED VOCALS)

33 VOCAL

± (WOMEN)

YES I'VE BEEN BRO - KEN - HEART - ED BLUE SINCE THE DAY WE PART - ED

± D A/C# B- F#-/A

MAMMA MIA

37 VOCAL

WHY WHY DID I EV-ER LET YOU GO MAM-MA MI-A NOW I REAL-LY KNOW

8V

MAM-MA MI-A NOW I REAL-LY KNOW

G C G A D 8-

41 VOCAL

MY MY I SHOULD NOT HAVE LET YOU GO

8V

MY MY I SHOULD NOT HAVE LET YOU GO

G C G A

MAMMA MIA

BLANK PAGE

27. DANCING QUEEN BOWS

1 $\text{♩} = 100$

(WOMEN)

AH (MEN)

AH

A D/A A

4

AH

AH

D/A A D/A

MAMMA MIA

7

DONNA, TANYA & ROSIE

OHH

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

9

DONNA & TANYA

YOU CAN DANCE YOU CAN GIVE HAV - ING THE TIME OF YOUR

ROSIE

YOU CAN DANCE YOU CAN GIVE HAV - ING THE TIME OF YOUR

(WOMEN 1)

(MEN 1)

AH

AH

E E C# F#min F#min/E

MAMMA MIA

12

Musical score for 'Mamma Mia' featuring vocal lines for two women and two men, and a piano accompaniment. The score is in G major (one sharp) and 4/4 time. The lyrics are: LIFE OH SEE THAT GIRL WATCH THAT SCENE DIG-GIN' THE. The piano part includes chords: B/D#, B, D, Bmin7, and D/E.

LIFE OH SEE THAT GIRL WATCH THAT SCENE DIG-GIN' THE

LIFE OH SEE THAT GIRL WATCH THAT SCENE DIG-GIN' THE

(WOMEN 2)
SEE THAT GIRL WATCH THAT SCENE DIG-GIN' THE

(MEN 2)
SEE THAT GIRL WATCH THAT SCENE DIG-GIN' THE

B/D# B D Bmin7 D/E

MAMMA MIA

15

Musical score for measures 15-16. The score is in G major (one sharp) and 4/4 time. It features two vocal staves and a piano accompaniment. The lyrics "DAN - CING QUEEN" are written under the vocal staves. The piano part includes chords labeled "A" and "D/A".

DAN - CING QUEEN

DAN - CING QUEEN

AH

AH

DAN - CING QUEEN

A

D/A

17

Musical score for measure 17. The score is in G major (one sharp) and 4/4 time. It features two vocal staves and a piano accompaniment. The piano part includes chords labeled "A".

A

A

MAMMA MIA

19

TANYA, ROSIE & DONNA

MELODY: F21 - DAY NIGHT AND THE LIGHTS ARE LOW LOOK - ING OUT FOR A PLACE TO GO

CHORDS: A, D/A, A

Detailed description: This system contains measures 19, 20, and 21. The melody is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are 'F21 - DAY NIGHT AND THE LIGHTS ARE LOW LOOK - ING OUT FOR A PLACE TO GO'. The piano accompaniment is in bass clef, with chords A, D/A, and A indicated above the staff.

22

MELODY: WHERE THEY PLAY THE RIGHT MU - SIC

CHORDS: F#min, E, A/E

Detailed description: This system contains measures 22 and 23. The melody is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are 'WHERE THEY PLAY THE RIGHT MU - SIC'. The piano accompaniment is in bass clef, with chords F#min, E, and A/E indicated above the staff.

24

MELODY: GET - TING IN THE SWING YOU'VE COME TO LOOK FOR A KING

CHORDS: E, A/E, E, F#, E, F#min

Detailed description: This system contains measures 24, 25, and 26. The melody is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are 'GET - TING IN THE SWING YOU'VE COME TO LOOK FOR A KING'. The piano accompaniment is in bass clef, with chords E, A/E, E, F#, E, and F#min indicated above the staff.

27

MELODY: A - NY - SO - DY COULD BE THAT GUY NIGHT IS YOUNG AND THE MU - SIC'S

CHORDS: A, D/A, A

Detailed description: This system contains measures 27, 28, and 29. The melody is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are 'A - NY - SO - DY COULD BE THAT GUY NIGHT IS YOUNG AND THE MU - SIC'S'. The piano accompaniment is in bass clef, with chords A, D/A, and A indicated above the staff.

MAMMA MIA

30

Musical score for Mamma Mia, measures 30-32. The score is in G major (one sharp) and 4/4 time. It features a vocal line for Rosie and a piano accompaniment. The lyrics are: "HIGH (ROSIE) WITH A BIT OF ROCK MU-SIC EVE-RY-THING IS FINE YOU'RE IN THE". The piano accompaniment includes chords: F#min, E, A/E, E, A/E.

33

Musical score for Mamma Mia, measures 33-35. The score is in G major (one sharp) and 4/4 time. It features two vocal lines: one for Tanya & Donna and one for Rosie. The lyrics are: "MOOD FOR A DANCE AND WHEN YOU GET THE CHANCE AND WHEN YOU GET THE CHANCE". The piano accompaniment includes chords: E, F#, E, F#min, Bmin.

MAMMA MIA

36

Musical score for the song "Mamma Mia". The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The tempo is 4/4. The lyrics are: "YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY".

Vocal parts include:

- DONNA**: YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY
- TANYA**: YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY
- ROSIE**: YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY
- W1**: YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY
- W2**: YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY
- M1**: YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY
- M2**: YOU ARE THE DAN - CING QUEEN YOUNG AND SWEET ON - LY

Piano accompaniment includes chords: E, A, and D/A.

MAMMA MIA

39

SE - VEN - TEEN DAN - CING QUEEN

SE - VEN - TEEN DAN - CING QUEEN

SE - VEN - TEEN DAN - CING QUEEN

SE - VEN - TEEN DAN - CING QUEEN

SE - VEN - TEEN DAN - CING QUEEN

SE - VEN - TEEN DAN - CING QUEEN

A D/A A

MAMMA MIA

42

FEEL THE BEAT FROM THE TAM - SOU-RINE OH YEAH

FEEL THE BEAT FROM THE TAM - SOU-RINE AH

FEEL THE BEAT FROM THE TAM - SOU-RINE OH YEAH

FEEL THE BEAT FROM THE TAM - SOU-RINE

TAM - SOU-RINE

FEEL THE BEAT FROM THE TAM - SOU-RINE OH YEAH

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

The musical score is written in G major (one sharp) and 4/4 time. It consists of seven systems. The first six systems are vocal lines for different voices, each with lyrics underneath. The lyrics are: 'FEEL THE BEAT FROM THE TAM - SOU-RINE OH YEAH', 'FEEL THE BEAT FROM THE TAM - SOU-RINE AH', 'FEEL THE BEAT FROM THE TAM - SOU-RINE OH YEAH', 'FEEL THE BEAT FROM THE TAM - SOU-RINE', 'TAM - SOU-RINE', and 'FEEL THE BEAT FROM THE TAM - SOU-RINE OH YEAH'. The seventh system is the piano accompaniment, with chords labeled as D/A, E/A, A, E/G#, D/F#, and A/E.

MAMMA MIA

45

TANYA & DONNA

Musical score for measures 45-47. It features two vocal parts for Tanya and Donna, a piano accompaniment, and a vocal part for Rosie. The lyrics are: "YOU CAN DANCE YOU CAN GIVE HAV - ING THE TIME OF YOUR". The piano part includes chords E, C#, F#min, and F#min/E.

48

Musical score for measures 48-51. It features two vocal parts for Tanya and Donna, a piano accompaniment, and a vocal part for Rosie. The lyrics are: "LIFE OH SEE THAT GIRL WATCH THAT SCENE DIG - QIN' THE". The piano part includes chords B/D#, B, Bmin7, and D/E.

MAMMA MIA

51

Musical score for measures 51-54. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: DAN - CING QUEEN DIG - GIN' THE. The piano part includes chords A and D/A. The vocal line includes the lyrics DAN - CING QUEEN and AH.

55

Musical score for measures 55-58. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: DAN - CING QUEEN. The piano part includes chords A and D/A. The vocal line includes the lyrics DAN - CING QUEEN and AH.

28. WATERLOO

♩. = 147

8V 1

1

WOMEN
MY MY

5

AT WA - TER - LOO NA - PO - LEON DID SU - REN -

8

DER OH YEAH AND I HAVE MET MY DES -

Chords: D, E/D, A/C#, G/B, D/A, A, D, E/D, A/C#

MAMMA MIA

11
BV 1

TI - NY IN QUITE A SIM - ILAR WAY THE HIS -

G/B D/A A B_{min}

14
BV 1

TO - RY BOOK ON THE SHELF IS AL - WAYS RE - PEA - TING IT - SELF

E/G#

17
BV 1

MEN WA - TER - LOO

A G D/F# A/E D

MAMMA MIA

20

8V 1

WAS DE - FEA - TED YOU WON THE WAR WA -

8

G

23

8V 1

TER-LOO PRO - MISE TO LOVE YOU FOR E - VER MORE

A

D

26

8V 1

WA - TER-LOO COUL - D'NT ES - CAPE IF I WAN -

A

D

MAMMA MIA

29
8V 1

TED TO WA - TER-LOO KNOW - ING MY FATE IS TO BE

G A

33
8V 1

WITH YOU WOH O WOH WOH WOH WA - TER-LOO FIN -

D A

36
8V 1

A - LLY FA - CING MY WA - TER-LOO SO HOW

D 8 MIN

MAMMA MIA

39
BV 1

COULD I EV - ER RE - FUSE I FEEL LIKE I WIN WHEN I LOSE

E/G#

42
BV 1

WA - TER - LOO I WAS DE - FEA - TED YOU WON

A G F#min A/E D

45
BV 1

THE WAR WA - TER - LOO PRO -

G A

MAMMA MIA

48

8V 1

MISE TO LOVE YOU FOR E - VER MORE WA -

D A

51

8V 1

TER-LOO COUL - DNT ES - CAPE IF I WAN - TED TO

D G

54

8V 1

WA - TER-LOO KNOW - ING MY FATE IS TO BE

A

MAMMA MIA

8V 1

57

WITH YOU WOHO O WOHO WOHO WA - TER-LOO FIN -

8V 1

60

A-LLY FA - CING MY WA - TER-LOO OOH OOH OOH WA -

8V 1

63

TER-LOO FIN - A-LLY FA - CING MY WA - TER-LOO

MAMMA MIA

66

The image shows a musical score for the piano accompaniment of the song 'Mamma Mia'. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is one sharp (F#) and the time signature is 4/4. Measure 66 is marked with a '66' in the top left. The right hand part features a series of chords, many of which are beamed together in groups of four, with accents (>) placed above several of them. The left hand part consists of a steady eighth-note bass line. The piece concludes with a double bar line at the end of the eighth measure.

5. THANK YOU FOR THE MUSIC (CAPO 2ND FRET)

HARRY: "SPONTANEOUSLY... HANG ON"

(N.B. BARS 1-12 PLAYED BY ON STAGE GUITAR WITH CAPO ON 2ND FRET, CHORDS TRANSPOSED DOWN A TONE)

"WE USED TO SING THIS ONE"

1 **COLLA VOCE HARRY**

D **E-** **A7sus** **A7** **D**

THANK YOU FOR THE MU - SIC THE SONGS I'M SING - ING

3 **B-** **E** **A7sus** **A** **D** **E-**

THANKS FOR ALL THE JOY THEY'RE BRING - ING WHO CAN LIVE WITH - OUT IT I

6 **F#7** **B-** **(A TEMPO)** **B-** **D**

ASK IN ALL HO - NES - TY WHAT WOULD LIFE BE? WITH - OUT A SONG

9 **C** **B7** **E-** **B7** **E-**

OR A DANCE WHAT ARE WE SO I SAY THANK YOU FOR THE MU - SIC FOR

12 **A7sus** **A** **D** **D7** **B7**

GIV - ING IT TO ME

SAM: "YOU'RE DONNA'S DAUGHTER" ETC...

5. THANK YOU FOR THE MUSIC (CAPO 4TH FRET)

HARRY: "SPONTANEOUS...HANG ON"

(N.B. BARS 1-12 PLAYED BY ON STAGE GUITAR WITH CAPO ON 4TH FRET, CHORDS ALSO TRANSPOSED)

"WE USED TO SING THIS ONE"

1 **COLLA VOCE HARRY**

C **D-** **G^{SUS}** **G** **C**

THANK YOU FOR THE MU - SIC THE SONGS I'M SING - ING

5 **A-** **A-** **D** **G^{SUS}** **G** **C** **D-**

THANKS FOR ALL THE JOY THEY'RE BRING - ING WHO CAN LIVE WITH - OUT IT I

6 **E+7** **E7** **A-** **F#m7** **F-(A7)** **C**

(A TEMPO) + SOPHIE

ASK IN ALL HO - NES - TY WHAT WOULD LIFE BE? WITH - OUT A SONG

9 **Bb6** **A7** **D-** **A7** **D-** **G^{7SUS}**

OR A DANCE WHAT ARE WE? SO I SAY THANK YOU FOR THE MU - SIC FOR

12 **G^{7SUS}** **G** **C** **C7** **A7**

SAM: "YOU'RE DONNA'S DAUGHTER" ETC...

GIV - ING IT TO ME