

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

19

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

LOOK LOOK LOOK

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

G G⁷ A⁶ A G D A G D A

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics, a piano accompaniment with chord markings, and two parts for 'WOMEN 1' and 'WOMEN 2'. The score is divided into three systems, each starting with a measure number (11, 15, 19). The lyrics are: 'LOOK AT ME NOW WILL I EV-ER LEARN? I DON'T KNOW HOW BUT I SUD-DEN-LY LOSE CON-TROL THERE'S A FI-RE WITH-IN MY SOUL JUST ONE WOMEN 1 WOMEN 2 LOOK AND I CAN HEAR A BELL RING ONE MORE LOOK AND I FOR-GET EV'-RY-THING WOH, WOH LOOK LOOK LOOK LOOK AND I CAN HEAR A BELL RING ONE MORE LOOK AND I FOR-GET EV'-RY-THING'. Chord markings include G, G7, A6, A, G, and D. The piano part includes a double bar line with a '2' above it at measure 14. The women's parts have lyrics 'WOMEN 1' and 'WOMEN 2' with 'JUST ONE' written below them.

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

Musical score for measures 34-36. It features a vocal line, a piano accompaniment, and guitar chords. The key signature is two sharps (F# and C#) and the time signature is 4/4. The lyrics are: "WE PART - ED WHY WHY DID I EV - ER LET YOU GO".

37

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

ENS

Musical score for measures 37-40. It features a vocal line, a piano accompaniment, and guitar chords. The key signature is two sharps (F# and C#) and the time signature is 4/4. The lyrics are: "MAM-MA MI - A NOW I REAL-LY KNOW MY MY I SHOULD NOT HAVE LET YOU GO". The piano part includes the instruction "ACC. SIM". The guitar part includes the instruction "ENS".

41

Musical score for measures 41-44. It features a piano accompaniment and guitar chords. The key signature is two sharps (F# and C#) and the time signature is 4/4. The music ends with a double bar line and a repeat sign.

45

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

D A/D D G

Musical score for measures 45-48. It features a vocal line, a piano accompaniment, and guitar chords. The key signature is two sharps (F# and C#) and the time signature is 4/4. The lyrics are: "I WAS ANG - RY AND SAD WHEN I KNEW WE WERE THROUGH".

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 and bass clefs, and guitar chords (D, A/D, D, G) written below the bass line.

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 58 through 65. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and a consistent piano accompaniment pattern in the bass line.

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 57 through 64. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chords (G, G⁷, A⁶, A, G, D) written below the bass line. 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

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

D B- G C G A

Detailed description: This block contains the instrumental introduction for the song 'Mamma Mia'. It features three staves: a vocal line with lyrics, an ensemble line with lyrics, and a piano accompaniment. The piano part includes chord symbols D, B-, G, C, G, and A. The key signature is two sharps (D major) and the time signature is 4/4.

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

83

Detailed description: This block shows the piano accompaniment for the instrumental 'I'm Dreaming You Aren't Really Here'. It consists of two staves (treble and bass clef) in a 2/4 time signature. The key signature is two sharps (D major).

87

Detailed description: This block continues the piano accompaniment for 'I'm Dreaming You Aren't Really Here'. It features two staves in 2/4 time, with a key signature of two sharps.

91

Detailed description: This block concludes the piano accompaniment for 'I'm Dreaming You Aren't Really Here'. It shows two staves in 2/4 time, with a key signature of two sharps.

MAMMA MIA

94

94-97

m²

Measures 94-97: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of eighth notes with a descending line. The bass line consists of quarter notes with a descending line. A dynamic marking of *m²* is present in the first measure.

98

98-101

Measures 98-101: Treble clef, key signature of two sharps, 4/4 time signature. The melody continues with eighth notes. The bass line continues with quarter notes.

102

102-105

Measures 102-105: Treble clef, key signature of two sharps, 4/4 time signature. The melody continues with eighth notes. The bass line continues with quarter notes.

106

OPT. CUT

106-109

Measures 106-109: Treble clef, key signature of two sharps, 4/4 time signature. Measures 106-108 are enclosed in a large black bracket and labeled "OPT. CUT". The melody features a half note followed by eighth notes. The bass line continues with quarter notes.

110

110-113

Measures 110-113: Treble clef, key signature of two sharps, 4/4 time signature. The melody features a half note followed by eighth notes. The bass line continues with quarter notes.

114

114-117

Measures 114-117: Treble clef, key signature of two sharps, 4/4 time signature. The melody features a half note followed by eighth notes. The bass line continues with quarter notes.

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

LOOK AND I CAN HEAR A BELLRING

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

WOH, WOH

129

A

G D

A

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

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

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