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AT INSPIRED

MAMMA MIA!™



BENNY ANDERSSON & BJÖRN ULVAEUS'

MAMMA

MIA!

THE SMASH HIT MUSICAL BASED ON THE SONGS OF ABBA®

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On a tiny Greek island a wedding is about to take place...

Adam Brazier and Tina Maddigan

JUDY CRAYMER, RICHARD EAST AND BJÖRN ULVAEUS FOR LITTLESTAR
IN ASSOCIATION WITH UNIVERSAL PRESENT

MAMMA MIA!™

MUSIC AND LYRICS BY

BENNY ANDERSSON
BJÖRN ULVAEUS

AND SOME SONGS WITH STIG ANDERSON

BOOK BY **CATHERINE JOHNSON**

PRODUCTION DESIGNED BY

MARK THOMPSON

LIGHTING DESIGNED BY

HOWARD HARRISON

SOUND DESIGNED BY

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“ABBA-SOLUTELY fabulous!”

London Daily Mail New York Newsday Toronto Star Melbourne Herald Sun

“It’s great to be having fun at the theatre again! The riotously infectious MAMMA MIA! is one of the brightest, funniest musicals playing anywhere in the world right now. Phyllida Lloyd’s meticulous production is a key ingredient of the success, and Catherine Johnson’s book, accomplished with wit and warmth, lovingly embraces the ABBA songs to fashion an original story into which 22 hits are perfectly dovetailed.”

Mark Shenton, BBC

“A sensation! Just sit back and let the joy sweep over you!”

Clive Barnes, New York Post

“Perhaps the single most ecstatic musical to open on Broadway since ‘A Chorus Line’! MAMMA MIA! leaves you uplifted, enraptured and feeling like a number one!”

Owen Gleiberman, Entertainment Weekly

“Fabulous, funny and endlessly clever, it brilliantly weaves those familiar ABBA songs into the plot. If you can get a ticket, you’ll love it!”

T. R. Reid, Washington Post



Louise Pitre

Paul Basleigh, Raza Jaffrey and Adam C. Booth







Louise Gold, Lesley Nicol and Louise Plowright



Tina Maddigan and Adam Brazier

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DANCING QUEEN

Words and Music by
BENNY ANDERSSON, STIG ANDERSON
and BJÖRN ULVAEUS

Disco rock ♩ = 100



Musical notation for the first system, including treble and bass staves with piano accompaniment and guitar chords.



Musical notation for the second system, including treble and bass staves with piano accompaniment and guitar chords.



Rosie & Tanya:

Musical notation for the third system, including treble and bass staves with piano accompaniment and vocal line.

You can dance,

C#7/E#



F#m



B7/D#



you can jive, hav - ing the time of your life. Ooh,

D



Bm7



Bm7/E



A



see that girl, watch that scene, dig-gin' the danc - ing queen.

D/A



A



D/A



A



D/A



Verse 1:

A



D/A



1. Fri - day night and the lights are low,

A F#m

look - ing out — for a place to go

E A/E E A/E

where they play — the right mu - sic, get - ting in — the swing. You come to

E F#m E F#m

look for a king. —

♩ Verses 2 & 3:

A D/A

Tanya: 2. An - y - bod - y can be that guy. —
 Donna: 3. You're a teas - er, you turn 'em on. —



Night is young_ and the mu - sic's high.
 Leave 'em burn - in' and then you're gone.



With a bit_ of rock mu - sic, ev - 'ry - thing_ is fine. } You're in the
 Look - in' out_ for an - oth - er, an - y - one_ will do. }





mood for a dance. And when_ you



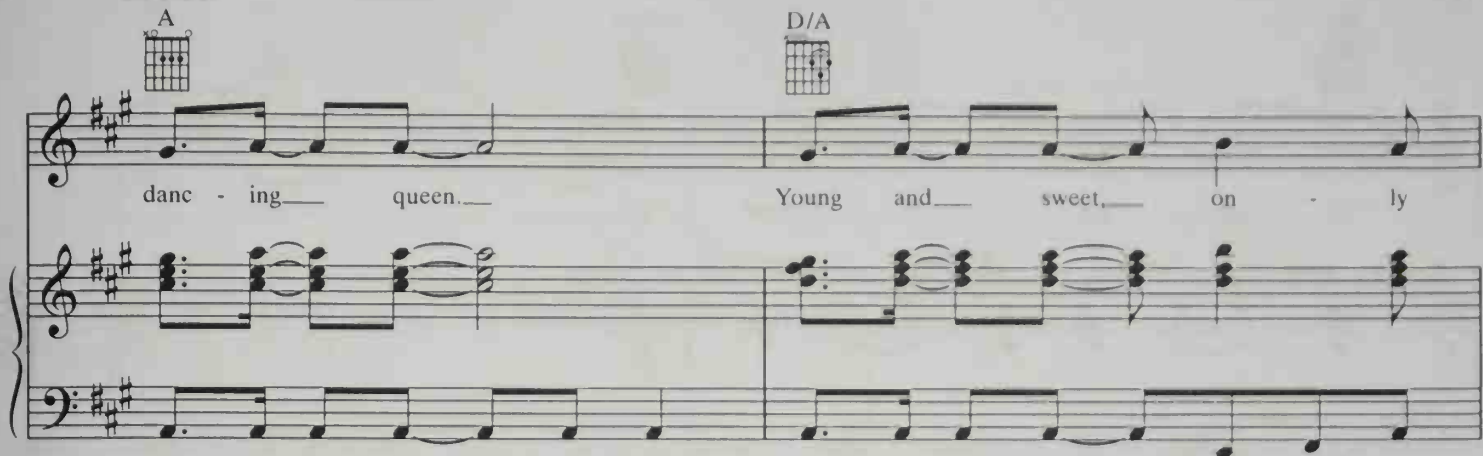
Donna, Tanya & Rosie:

get the_ chance... You are_ the

Chorus:

A  D/A 

danc - ing_ queen_ Young and_ sweet_ on - ly




A  E/A  D/A  A 





sev - en - teen_ Danc - ing_ queen_




E/A  A  E/G# 

feel the_ beat_ from the tam - bour - ine_ oh



D/F#  A/E  E  C#7/E# 

yeah_ You_ can dance_ you_ can jive_



F#m

B7/D#

hav - ing the time of your life. Ooh,

D

Bm7

Bm7/E

A

To Coda ⊕

see that girl, watch that scene, dig-gin' the danc - ing queen.

D/A

A

D/A

A

D/A

A

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

⊕ Coda D/A

A

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole note chord, followed by a rest. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes.

D/A

A

D/A

Dig-gin' the danc - ing queen.

The second system continues the vocal line and piano accompaniment. The vocal line has a rest followed by a melodic phrase. The piano accompaniment maintains the same rhythmic pattern.

A

D/A

D

See that girl,

The third system continues the vocal line and piano accompaniment. The vocal line has a rest followed by a melodic phrase. The piano accompaniment maintains the same rhythmic pattern.

Bm7

Bm7/E

A

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a rest followed by a melodic phrase. The piano accompaniment maintains the same rhythmic pattern.

VOULEZ-VOUS

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Disco ♩ = 126



mf

Verse:



Ensemble:

Peo - ple ev - 'ry - where,



sense__ of ex - pec - ta - tion hang - in' in__ the air,



giv - in' out_ a spark cross_ the room. Your eyes are glow - in' in_ the dark.



And here we go a - gain,_ we know the start,_ we know the end...



Mas - ters of the scene._____ We've done it all be - fore_ and now we're back_ to



get some more._____ You know what I mean._____ Vou - lez -

Am G Am G Am G

vous, take it now or leave_ it. Now is all we get, —

Am Em C

noth - ing prom - ised, no re - grets. Vou - lez -

Am G Am G Am G

vous, ain't no big de - ci - sion. You know what to do. —

Am Em C

La ques - tion, c'est vou - lez - vous, vou - lez -



vous.

To Coda ♪

And here we



go a - gain, we know the start, we know the end. Mas - ters of the scene.



We've done it all be - fore and now we're back to get some more.

Em C Am G

You know what I mean. Vou - lez - vous,

Am G Am G Am

take it now or leave_ it. Now is all we get, noth - ing prom - ised, no re -

Em C/E Em

grets. **Sam:** *Sophie, I won't beat about the bush. I know why I'm here.* **Sophie:** *Sam?*

C/E Em C/E

Sam: *And I have to tell you, I think it's brilliant. I've always wanted a little girl, and a big one's even better...* **Sophie:** *Oh, no, but Sam, I...*

Em

C/E

Em

B

Sam: I know, I know I'm rushing things. Listen, does your Mum know that you know?

Sophie: God no, she can't.

Em/B

B

Em

B

Sam: Indeed, who's giving you away?

Sophie: No one.

Sam: Wrong. I am.

Sophie: You!

D.S. $\frac{3}{4}$ al Coda

Em/B

B

Em

N.C.

Em

C

Sam: Yeah, now don't worry about Donna, she doesn't scare me, much!

Vou - lez -

Θ Coda

Em

G

Am

G

Am

G

Harry: Oh, my God, I've got it.



Talk about slow on the uptake! I'm your Dad! **Sophie:** Harry... **Harry:** No, the penny's dropped now, good and proper.



That's why you sent me the invitation. You want your old Dad here to walk you down the aisle.



N.C.



Well, I won't let you down. I'll be there!

Vou - lez -



vous,

Take it now or leave_ it.

Now is all we get, —

Bbm



Fm



Db



Bbm



Ab



noth - ing prom - ised, no re - grets.

Vou - lez - vous,



Bbm



Ab



Bbm



Ab



Bbm



ain't no big de - ci - sion.

You know what to do.

La ques - tion, c'est vou - lez -



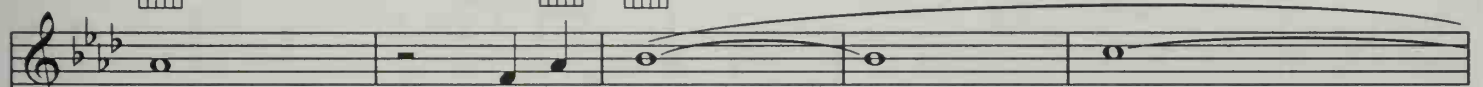
Fm



Db

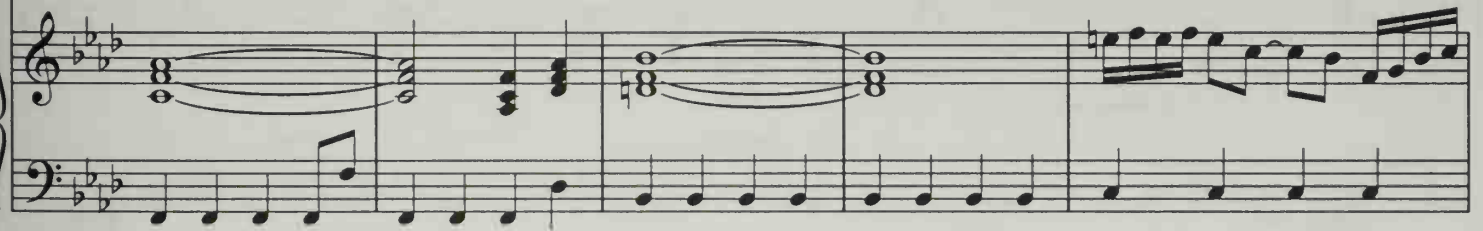


Bb

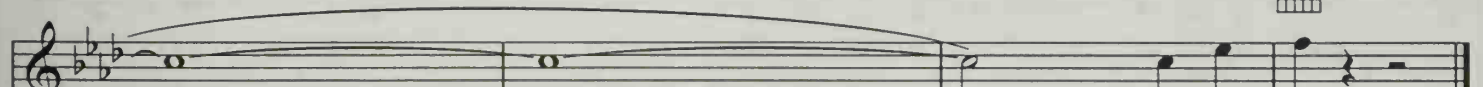


vous,

vous - lez - vous,



Fm



vous - lez - vous!



CHIQUITITA

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Freely, with feeling



Rosie:

Chi-qui-ti - ta, tell me what's wrong.

mf



Tanya:

Rosie & Tanya:

I have nev - er seen such sor - row in your



Tanya:

eyes, and the wed - ding is to - mor - row. — How I hate to see you like



Rosie:

Tanya:

this. There is no way you can de - ny it. I _____ can



Rosie & Tanya:

see that you're, oh, so sad, so qui - et. _____ Chi - qui - ti - ta, tell me the

Moderately ♩ = 88



truth. I'm a shoul - der you can cry on, _____



your _____ best friend. I'm the one you



must re - ly on. You were al - ways sure of your - self.



Now I see you've bro - ken a feath - er.



I hope we can patch it up



to - geth - er. Chi - qui - ti - ta, you and I



know _____ how the heart-aches come and they go and the



scars they're leav - ing. _____ You'll be danc - ing once a - gain. _____



_____ and the pain will end. You will have no




time for griev - ing. _____ Chi-qui-ti - ta, you and I _____ cry, _____

Ab




— but the sun is still in the sky and shin - ing a - bove you. —

Eb



Let me hear you sing once more like you did be -

Db



Eb



fore. Sing a new song, Chi - qui - ti - ta. —

Ab



Donna: Try once

Eb



more, like I did be - fore. Sing a new song, Chi - qui - ti - ta. —

Db



Eb



Eb7



Db6



Ab/C



Bbm



Ab



slower

rit.

THANK YOU FOR THE MUSIC

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately ♩ = 96

Chorus:

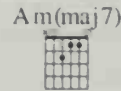


Harry:

Thank - you for the mu - sic, the songs I'm sing - ing.



Thanks for all the joy they're bring - ing. Who can live with - out it? I



ask in all hon - es - ty. What would life be with - out a song

E D6 C#7 F#m

— or a dance, — what are we? — So I say thank you for the mu - sic, for

B7 E Edim7 Bb/C C

giv - ing it to — me. —

accel.

With a beat ♩ = 108

Verse:

F Abdim7 Gm7 C7 F6

Sophie:

Moth - er says I — was a danc - er be - fore — I could walk. —

mf

Cm7 F7 Bb D7

She says I be - gan — to sing long be - fore — I could talk. —

Gm C7 C7(#5) F

And I've of - ten won - dered, how

C F F+ Bbmaj7 Bbm6

did it all_ start?_ Who found out that noth - ing can cap - ture a heart_ like a

Dm Bb/D Gm C7

mel - o - dy can?_ Well, who ev - er it was, I'm a fan._ So I say:

Chorus:
F Gm7 C7 F Dm Dm/C

Thank you for the mu - sic, the songs I'm sing - ing. Thanks for all the

G7/B

C7

F

Gm7

A

Dm

joy they're bring-ing.

Who can live with-out it?

I ask in all hon-es-ty.

Bbmaj7

Bbm(maj7)

F

Cm/Eb

What would life be

with-out a song or a dance, what are we?

D7

Gm

D7

Gm

C7

To Coda ☉

So I say thank you for the mu-sic,

for giv-ing it to me.

Bridge:

F

Bbm/F

F

Bbm6

F/A

I've been so luck-y,

I am the girl

B♭m6 F/A B♭m(maj7) A7

with gold - en hair. I wan - na sing it out to

Dm Dm/C Gm7 Gm7/F C7

ev - 'ry - bod - y, what a joy, what a life, what a chance.

D.S. al Coda

⊕ Coda

F F/E♭ D7 Gm D7 Gm

So I say thank you for the mu - sic, for

C7 F Gm F/A B♭m F

giv - ing it to me.

rall. *a tempo* *rit.* 15^{ma}

GIMME! GIMME! GIMME!

(A Man After Midnight)

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderate rock $\text{♩} = 120$





Dm



C

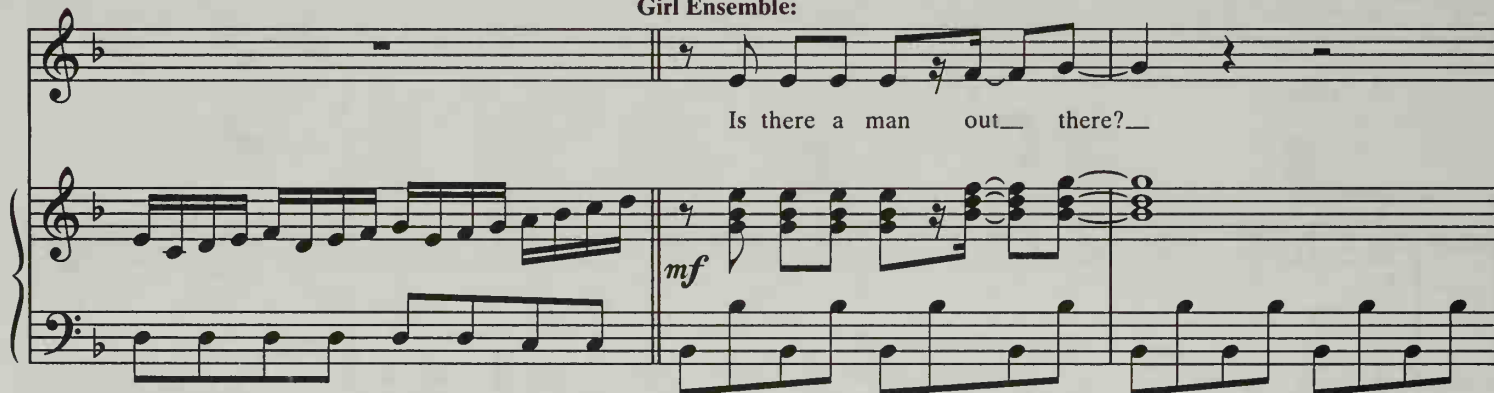


B \flat 6



Girl Ensemble:

Is there a man out there?



Gm6



A7sus



Some-one to hear my prayer?



Chorus:

A7 Dm Bb C Dm

Gim-me, gim-me, gim-me a man af-ter mid-night. Won't

Bb Dm C Dm Bb

some-bod-y help me chase the shad-ows a-way? Gim-me, gim-me, gim-me a man

C Dm Bb Dm C Dm

af-ter mid-night. Take me through the dark-ness to the break of the day.

To Coda ☉

Sophie: Sorry to drag you away. Sam: Thank God you did. This used to be a quiet

p

G/D



Gm/D



wee island. **Sophie:** *Regretting you stayed away so long?* **Sam:** *No, I'm regretting I never knew what was here.* **Sophie:** *What?*

Dm7



Sam: *Well, this place, you know, the Taverna. I always meant to come back and build it some day, but she beat me*

G/D



Gm/D



to it. **Sophie:** *Well, do you prefer buildings to people?* **Sam:** *What?* **Sophie:** *Tell me something about my mum.*

Dm



Sam: *Your mum was irresistible. No, she was a one-off. Well-a, we*



talked and we fought. You know it was me that brought her to this island. **Sophie:** That wasn't the

only thing you did, was it? **Sam:** Oh, right, what has she told you? **Sophie:** Nothing, she's never



mentioned you. **Sam:** But you said, "Mum's always talking about her friends from the old days." What's

D.S. al Coda

going on? **Sophie,** why am I here?

Coda



Harry: Fancy, Donna with a grown-up daughter. **Sophie:** Have you got any children, Harry?



Harry: No, I never put myself in the path of paternity. **Sophie:** It's never too late.



Harry: I don't think my other half would agree. **Sophie:** Oh, you don't want children? **Harry:** No, no, it's not that. It's just that...



well, I'd have liked to have a daughter. I'd have spoiled her to bits. **Sophie:** Lucky thing.



Harry: *Is your dad here?*

Sophie: *I don't know.*

Musical notation for the first system, including vocal lines and piano accompaniment.

Harry: *What?* Sophie: *I don't know who my dad is.*

Musical notation for the second system, including vocal lines and piano accompaniment with a *cresc.* marking.



Is there a man out there?

Some-one to hear my prayer?

Musical notation for the third system, including vocal lines and piano accompaniment with a *mf* marking.



Bill: *Can I be nosy? I'm a writer, so it goes with the territory.* Sophie: *Go on.*

Musical notation for the fourth system, including vocal lines and piano accompaniment with a *p* marking and triplets.



Bill: How did your mother get this place? When I knew her she was singing in a nightclub on the mainland. **Sophie:** She was left some money



in a will. *We lived with an old lady when I was little.* *Her name was Sophia.* **Bill:** What, my

Great Aunt Sophia? **Sophie:** I think it must be. **Bill:** But, I always heard her money went to family.

Wait a minute. How old are you? **Sophie:** Twenty.

cresc.

Dm

Bb

C

Dm

Bb

Dm

Gim-me, gim-me, gim-me a man af-ter mid-night. Won't some-bod-y help me chase the

mf

C

Dm

Bb

C

Dm

shad-ows a-way? Gim-me, gim-me, gim-me a man af-ter mid-night. Take

Bb

Dm

C

Dm

me through the dark-ness to the break of the day.

F#m

mf

rit.

LAY ALL YOUR LOVE ON ME

Disco rock $\text{♩} = 132$

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Verse 1:

Fm



Sky:

1. I was - n't jeal - ous be - fore we met. Now ev - 'ry man that I

mf

E♭



see is a po - ten - tial threat.

Fm



And I'm pos - ses - ive, it is - n't nice. You've heard me say - ing that



smok - ing was my on - ly vice. But



now it is - n't true, now ev - 'ry-thing is new.



and all I've learned has o - ver - turned. I



beg of you:

Chorus:

Fm



C/F



Fm



C/F



Fm



Db



Sophie:

Don't go wast - ing your e - mo -

C



Fm



Eb/G



Ab



Db6



Eb



tion, lay all your love on

Ab



me.

⌘ Verses 2 & 3:

Cm



2. It was like shoot - ing a sit - ting duck. A lit - tle small talk, a
 3. I've had a few lit - tle love af - fairs. They did - n't last ver - y



smile, and, ba - by, I was stuck.
long and, and they've been pret - ty scarce.



I still don't know what you've done with me. A grown-up wom - an should
I used to think that was sen - si - ble. It makes the truth e - ven



nev - er fall so eas - i - ly. I
more in - com - pre - hen - si - ble. 'Cause



feel a kind_ of fear_ when I don't have_ you near_
ev - 'ry - thing_ is new_ and ev - 'ry - thing_ is you_



Un - sat - is - fied, — I skip my pride. — I
 And all I've learned — has o - ver - turned. — What



To Coda ⊕

beg you, dear:
 can I do?



Sky:

Don't go wast - ing your e - mo -
 Don't go shar - ing your de - vo -



tion, lay all your love on
 tion, lay all your love on

E \flat

1.

2.

D.S. al Coda

me.
me.

\oplus Coda

Cm

G/C

Cm

G/C

Cm

A \flat

Sky:

Don't go wast - ing your e - mo
Don't go shar - ing your de - vo

G

Cm

B \flat /D

E \flat

1.

A \flat 6

B \flat 7

tion,
tion, lay lay all your love on
lay all your love on

E \flat

2.

A \flat 6

B \flat 7

me. love on

Sophie:

Fm C/F Fm C/F Fm

me. Don't Don't go go wast - ing shar - ing your your e - de -

Db6 C

mo vo - tion, tion,

Fm Eb/G Ab Db6 Eb7

lay lay all all your your love love on on

Ab

1. 2.

me. me.

SUPER TROUPER

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately ♩ = 120

N.C.

Donna:

Su - per Troup - er, beams are gon - na blind_ me. But I won't feel_

mf

Detailed description: This system contains the first three measures of the song. The vocal line is in 4/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic marking *mf* is placed below the piano part.

blue like I al - ways do, 'cause some - where in the crowd_ there's

Detailed description: This system contains measures 4 through 7. The vocal line continues with a quarter note D5, a quarter rest, quarter notes E5, F5, G5, and a half note A5. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'blue like I always do, 'cause somewhere in the crowd there's' are written below the vocal line.

you.

Detailed description: This system contains measures 8 through 11. The vocal line begins with a quarter note B5, followed by a quarter rest, and then a whole note C6. The piano accompaniment features a more active eighth-note bass line. The lyrics 'you.' are written below the vocal line.

Super Trouper - 5 - 1
PFM0205

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Piano introduction consisting of a treble and bass clef staff. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Verse:



Musical notation for the first system of the verse, including a vocal line and piano accompaniment. The vocal line begins with the lyrics: "1. I was sick and tired of ev-'ry-thing when I called you last night from".

1. I was sick and tired of ev-'ry-thing when I called you last night from
 2. Fac-ing twen-ty thou-sand of your friends, how can an-y-one be so



Musical notation for the second system of the verse, including a vocal line and piano accompaniment. The vocal line continues with the lyrics: "Glas-gow. All I do is eat and drink and sing, wish-ing ev-lone-ly? Part of a suc-cess that nev-er ends, still I'm think-".

Glas-gow. All I do is eat and drink and sing, wish-ing ev-lone-ly? Part of a suc-cess that nev-er ends, still I'm think-



Musical notation for the third system of the verse, including a vocal line and piano accompaniment. The vocal line concludes with the lyrics: "'ry show was the last show. So i-mag-ine I was ing a-bout you on-ly. There are mo-ments when I".

'ry show was the last show. So i-mag-ine I was ing a-bout you on-ly. There are mo-ments when I



glad to hear you're com - ing,
think I'm go - ing cra - zy,

Sud - den - ly it feels al - right.
but it's gon - na be al - right.



And it's gon - na be so dif - f'rent when I'm on the stage to - night.

§ Chorus:



To - night the Su - per Troup - er, lights are gon - na find me,



shin - ing like the sun,
smil - ing, hav - ing

G C

fun, feel-ing like a num - ber one. To - night the

Csus C Csus C

Su - per Troup - er beams are gon - na blind_ me. But I won't feel

G Dm G To Coda ⊕

blue like I al - ways do, 'cause

1. 2. C

some-where in the crowd_ there's some-where in the crowd_ there's you.

Bridge:



So I'll be there when you ar - rive. The sight of



you will prove to me I'm still a - live. And when you take me in your arms and hold me



D.S. al Coda

tight, I know it's gon - na mean so much to - night. To - night the

Coda

N.C.

some - where in the crowd_ there's you. Su - per Troup - er, beams are gon - na blind_ me.

MONEY, MONEY, MONEY

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately bright ♩ = 120


Cm  3


Ab7  4



mf

Fm  3


G7(#5)  3

Cm  3

N.C.


Donna:

1. I



Verse:

Cm  3

G7/B  3

G7(b9)  3

Ensemble:

work all night, I work all day to pay the bills I have to pay. — Ain't it sad? —
man like that is hard to find but I can't get him of my mind. — Ain't it sad? —





Donna:

And still there nev - er seems to be a
 And if he hap - pened to be free I



Ensemble:

sin - gle pen - ny left for me.
 bet he would - n't fan - cy me.

That's too bad.
 That's too bad.



Donna:

In my dreams I have a plan,
 So I must leave, I'll have to go.



if I got me a wealth - y man I would - n't have to work at all, I'd
 To Las Ve - gas or Mon - a - co and win a for - tune in a game, my

F#dim7



G



N.C.

fool a - round and have a ball.
 life would nev - er be the same.

rit. *a tempo*

Chorus:



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



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



in a rich man's world. A - ha, a - ha.



All the things I could do — if I



had a lit - tle mon - ey. It's a rich man's world.

1.






It's a rich man's world. — 2. A

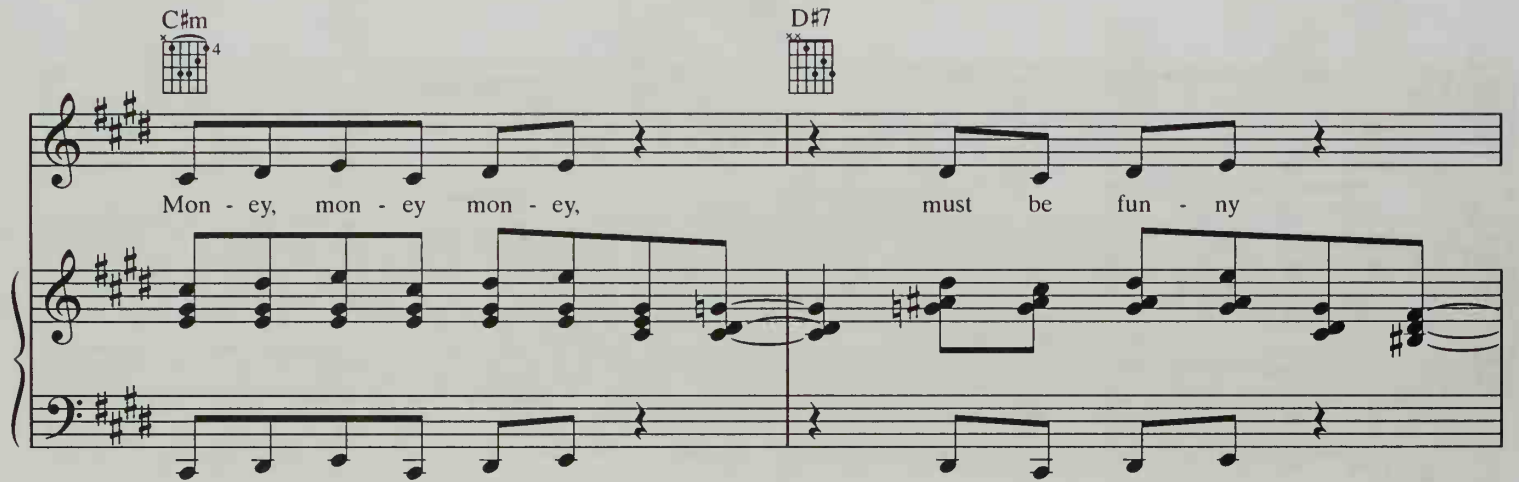
2.

Cm  Ab7 



C#m  D#7 


Mon - ey, mon - ey mon - ey, must be fun - ny



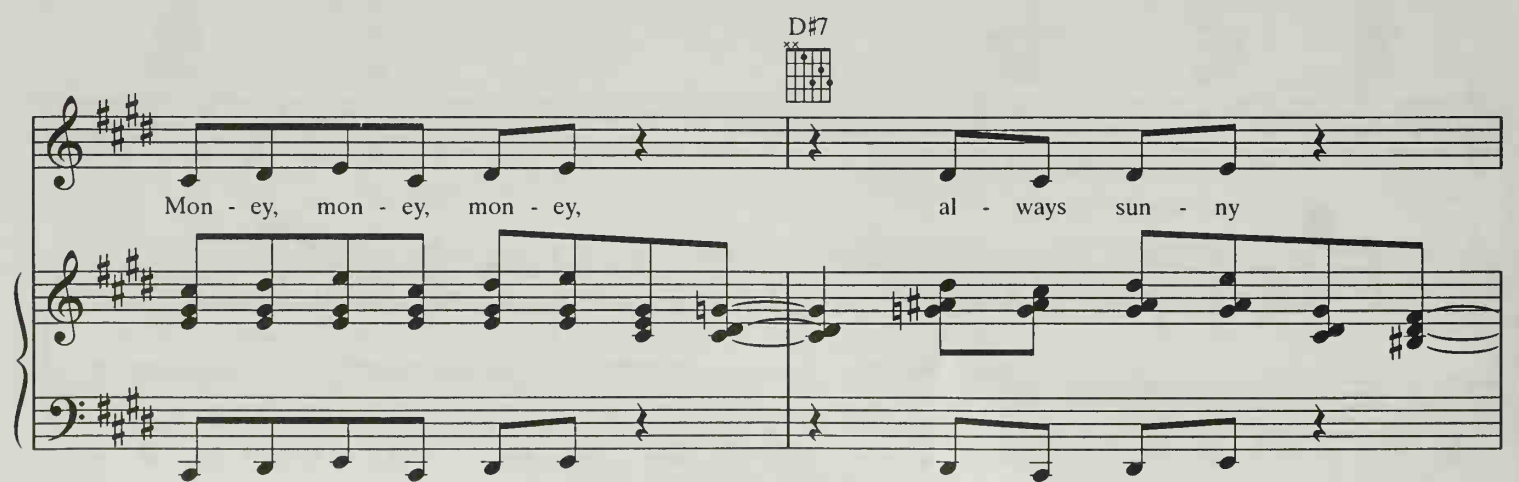
G#7  G#7(#5)  C#m 

in a rich man's world.



D#7 

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





in a rich man's world. A - ha, a - ha



All the things I could do if I



had a lit - tle mon - ey. It's a rich man's world.



It's a rich man's world.

MAMMA MIA

Words and Music by
BENNY ANDERSSON, STIG ANDERSON
and BJÖRN ULVAEUS

Moderately bright ♩ = 136

N.C.

Piano introduction in D major, 4/4 time. The music starts with a treble clef and a key signature of two sharps (F# and C#). The tempo is moderately bright with a quarter note equal to 136 beats per minute. The dynamics are marked *mf*. The introduction consists of a series of chords and moving lines in both hands.

Verse:

D

A guitar chord diagram for the D major chord, showing the fretting on the strings: x00232.

A/D

A guitar chord diagram for the A/D major chord, showing the fretting on the strings: xx0232.

D

A guitar chord diagram for the D major chord, showing the fretting on the strings: x00232.

Donna:

Vocal and piano accompaniment for the first verse. The vocal line is in D major, 4/4 time. The piano accompaniment provides harmonic support. The lyrics are: 1. I was cheat-ed by you and I think you know when. 2. I was an-gry and sad when I knew we were through.

G

A guitar chord diagram for the G major chord, showing the fretting on the strings: 320332.

Piano accompaniment for the second part of the verse, continuing the harmonic support for the vocal line. It features a steady bass line and chords in the right hand.



So I made up my mind — it must come to an end —
 I can't count all the times — I have cried o - ver you —



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 fire — with - in — my soul. — Just one

A   

look and I can hear a bell ring. One more




A 

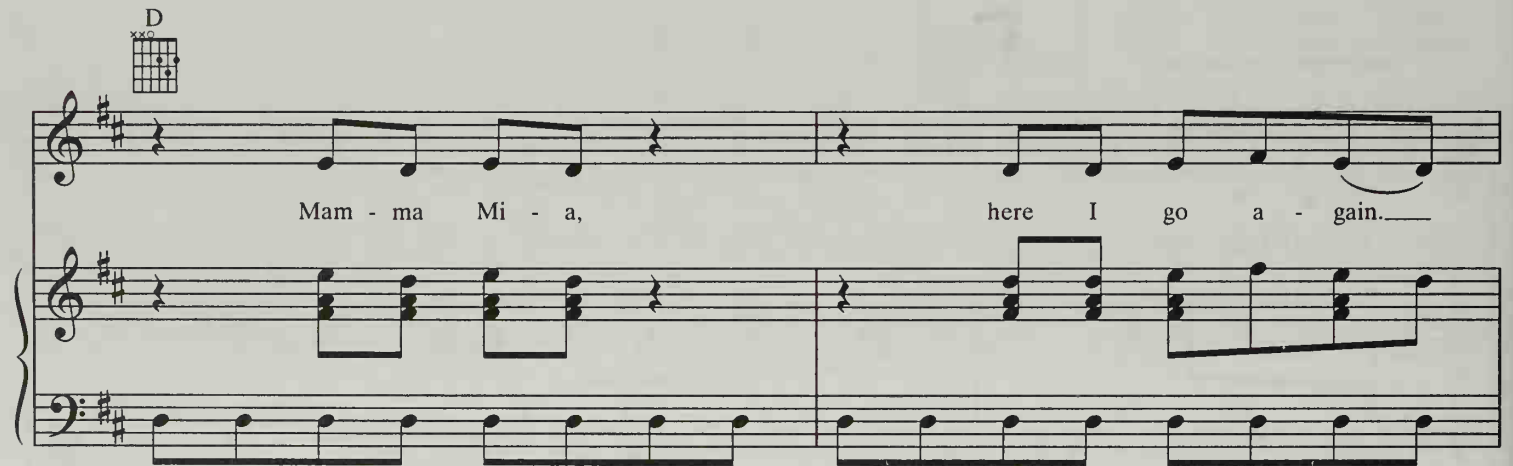
look and I for - get ev - 'ry - thing, oh, oh,



Chorus:

D 

Mam - ma Mi - a, here I go a - gain.



G  C/G  G  D/G  D 

My, my, how can I re - sist ya? Mam - ma Mi - a,



C/G G D/G D

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

A/C# Bm

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

A6 G C G Em7 A

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

To Coda

D Bm G C G Em7

Mam - ma Mi - a, now I real - ly know, — my, my, I —

1.

A  D  D+ 

— should not have let you go.—



D  D+  | 2. 

— should not have let you go.—



D  D+  D  D+ 

Donna: *What the hell are you all doing here? Well, I'd love to stop and chat, but I have to go and clean out my handbag or something.*



G  Gmaj7 

Bill: *Age does not wither her.* **Harry:** *I was expecting a rather stout matron.*



A6



A



G



D



Sam: No, she's still Donna.

Just one

A



G



D



look and I can hear a bell ring.

One more

A



D.S. al Coda

look and I for - get ev - 'ry - thing,

oh, oh,

Coda



my, my, I should not have let you go.

HONEY, HONEY

Words and Music by
 BENNY ANDERSSON, BJÖRN ULVAEUS
 and STIG ANDERSON

Bright $\text{♩} = 138$

Verse 1:

B \flat C F

Sophie:

1. Hon - ey, hon - ey, how he thrills me, a -

B \flat F

ha, hon - ey, hon - ey. Hon - ey, hon - ey, near -

B \flat

ly kills me, a - ha, hon - ey, hon - ey. I've

F Dm F

heard a - bout him be - fore, I want - ed to know some more.

Dm F Dm

And now I know what they mean, he's a love ma - chine.

Bb C Bb C

(Oh, he makes me diz - zy.)

Verse 2:

F Bb

Hon - ey, hon - ey, let me feel it, a - ha, hon - ey, hon - ey.



Hon - ey, hon - ey, don't con - ceal it, a -



ha, hon - ey, hon - ey. The



way that you kiss good night, The way that you kiss me good the -



way night, that you hold me tight. the way that you're hold - ing me I



feel like I wan - na sing _____ when you do your thing.



Sophie: I want my Dad to give me away at my wedding, but according to my



Mum's diary I've got three possible Dads...Sam, Bill or Harry. Ali: Sophie! Lisa: Do they know?



Sophie: What do you write to a total stranger? Come to my wedding — you might be my Dad?

F7



Bb7



G7



No, they think my mum sent the invitations —

F



F7



Bb7



and after reading this diary I'm not surprised they all said yes!

Verse 3:

F



Bb



Hon - ey, hon - ey, how — you thrill — me, a - ha, hon - ey, hon - ey.

F



Hon - ey, hon - ey, near - ly kill — me, a -

THE WALL OF THE GALE

Bb



ha, hon - ey, hon - ey. I've

Rubato

F



Dm



F



heard a - bout you be - fore, I want - ed to know some more.

Dm



F



Dm



And now I'm a - bout to see what you mean to

Bb



Bbsus



Bb



Bb2



Bb



me.

rit.

THE NAME OF THE GAME

Words and Music by
BENNY ANDERSSON, STIG ANDERSON
and BJÖRN ULVAEUS

Moderately bright $\text{♩} = 162$ ($\text{♩} = \text{♩}^3$)



Verse:



Sophie:

I've seen you twice



in a short time. On - ly a day



since we start - ed. It seems to me,



for ev - 'ry time, I'm get - ting more



o - pen - heart ed.



Your smile and the sound of your voice and the way you see through me.



Got a feel - ing, you give me no choice, but it means a - lot

Dmaj7



Bm7



Bm7/E



E7sus



to me. So I wan-na know, what's the name of the game?_

Chorus:



Does it mean an - y - thing to you?_



What's the name of the game?_



Can you feel it the way I do?_



Tell me, please, 'cause I



have to know. I'm a curious child,



be - gin - ning to grow.




And you make me talk. And you

D/A  A 



make me feel. And you make me show



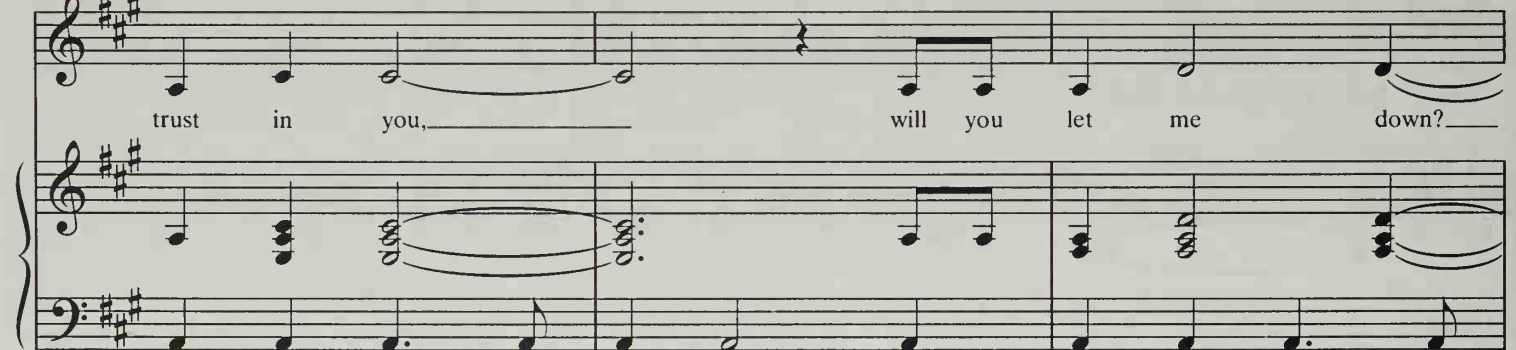
D  G/D  D  Em/D  D 

what I'm try - ing to con - ceal. If I



A  D/A 

trust in you, will you let me down?



A 

Would you laugh at me if I



F#m

Bm/F#

F#m

E/F#

F#m

G#m7

C#

said

I

care_____

for

you?

Dmaj7

Could you feel

the

same_____

way

too?

I

N.C.

Bm7/E

E7sus

A

Bill:

wan - na know,

the name of the game?_____

I'll talk to your

D

Sophie:

E

E/D

moth - er to - night.

Does it mean an - y - thing_____

to you?_____



Bill:

Got - ta trust me, I'm do - ing what's right. And it means a - lot.____



Sophie:

What's the name of the game?____ Do you



N.C.



feel the way_____ I do? I wan - na know.



Oh, yes I wan-na know, what's the name of the game?____

S.O.S.

Words and Music by
BENNY ANDERSSON, BJÖRN ULVAEUS
and STIG ANDERSON

Moderately ♩ = 126

Verse 1:



Sam:



1. Where are those hap - py days, — they seem so hard — to find? —



I try to reach for you, — but you have closed — my mind. —



What - ev - er hap - pened to — our love?



I wish I un - der - stood. ——— It used to be — so nice, —



— it used to be — so good. ———

Chorus:



So when you're near — me, dar - ling, can you hear — me? S. —



— O. S. —



The love you gave me, nothing else can save me. S.



O. S. When you're gone,



how can I even try to go on?



When you're gone, though I try,

B \flat C

how can I car - ry on?

Verse 2:

Dm C#dim7 Dm

Donna:

2. You seem so far a - way, though you are stand - ing near.

C#dim7 Dm

You make me feel a - live, but some - thing died I fear.

F C Gm

I real - ly tried to make it out. I wish I un - der - stood.



It used to be so nice,

C#dim7



Dm



A/C#



Dm



C/E



F



Gm



F



C/E



It used to be so good.

Chorus:



Donna & Sam:

So when you're near me, dar - ling, can you hear me? S.



O. S.

F C Gm Bb F Bb/F

The love you gave me, noth - ing else can save me. S. O. S.

F Bb/F Bb Db Eb

When you're gone, how can I e - ven try to go on?

F Bb Db

When you're gone, though I try,

Eb F

To Coda ⊕

how can I car - ry on?

Dm



A7sus



A7



Dm



Musical notation for the first system, including treble and bass staves with chords and a piano accompaniment.

D.S. al Coda

A7sus



A7



Dm



A7/E



Dm



C



Musical notation for the second system, including treble and bass staves with chords and a piano accompaniment.

⊕

Coda

Bb



Db



Musical notation for the third system, including treble and bass staves with chords and a piano accompaniment.

Eb



F



Fsus



F



Fsus



F



Musical notation for the fourth system, including treble and bass staves with chords and a piano accompaniment.

UNDER ATTACK

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderate techno ♩ = 116



First system of musical notation for the introduction, featuring treble, piano, and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece is in a moderate techno style with a tempo of 116 beats per minute. The first system includes a guitar chord diagram for B7sus (x24232) and a treble clef staff with a whole rest. The piano and bass staves show the beginning of the instrumental accompaniment.



Second system of musical notation, continuing the instrumental accompaniment. It features treble, piano, and bass staves. The key signature remains three sharps and the time signature is 4/4. The piano part continues with a steady accompaniment, and the bass line provides a rhythmic foundation. The system concludes with a double bar line.

Verse:



Sophie:

Verse section of the song, featuring a vocal line and piano accompaniment. The key signature is three sharps and the time signature is 4/4. The vocal line is written in a soprano clef. The piano accompaniment continues with the same accompaniment as the previous systems. The lyrics are: "1. Don't know how to take it, don't know where to go, my re - sis - tance run - ning low..." and "2. See additional lyrics".

B7



E



A



Bsus



And ev - 'ry day the hold is get - ting tight - er _____ and it trou - bles me so. _____

E



B7sus



B7



(You know that I'm no - bod - y's fool.) I'm no - bod - y's fool and yet it's _____ clear to me, _____

B7sus



B7



E



A



I don't have a strat - e - gy. _____ It's just like tak - ing can - dy from a ba - by, _____

Chorus:

B7sus



B7



E



A



B7sus



B7



_____ and I think _____ I might be: Un - der at - tack, I'm be - ing tak - en, _____

E G# A

a - bout to crack, de - fen - ses break - ing. — Won't some - bod - y please

E/G# A D B7

have a heart, — come and res - cue me now, — 'cos I'm fall - ing a - part? —

E A B₇ sus E G#

Un - der at - tack, I'm tak - ing cov - er, — they're on my track, three

A E/G#

dads, one lov - er. — Think - ing noth - ing can stop them now. — Should I want —

To Coda 1.



to, I'm not sure I would know how.

2.



would know how.

(You know that I'm no-bod-y's fool.)

Bridge:




D.S. al Coda

Coda



N.C.

Musical score for the Coda section. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "would know_ how_". The piano accompaniment consists of a treble and bass clef staff. The key signature has three sharps (F#, C#, G#). The music concludes with a final chord marked "N.C." (Natural Chord).

B7sus
2

Musical score for Verse 2. It features a piano accompaniment with treble and bass clef staves. The key signature has three sharps (F#, C#, G#). The music concludes with a final chord marked "B7sus 2".

Verse 2:

This is getting crazy, I should tell them so,
 Really let my anguish show.
 I feel like I was trapped within a nightmare,
 I've got nowhere to go.
 (Still undecided, I suppose.)
 Yes, it's what I wanted but I'm scared as hell,
 Staring down the deepest well.
 I hardly dare to think of what would happen,
 Where I'd be if I fell:
 (To Chorus:)

DOES YOUR MOTHER KNOW

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately fast ♩ = 136

N.C.

Piano introduction in 4/4 time, marked *mf*. The music consists of a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand.

Verse:



Tanya:

1. You're so hot___ teas - ing me___ So you're blue,___
2. I can see___ what you want___ But you seem___

Musical notation for the first verse, including vocal line and piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



___ but I can't take a chance on a kid like you,___
___ pret - ty young to be search - ing for that kind of fun,

Musical notation for the second verse, including vocal line and piano accompaniment. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

Does Your Mother Know - 7 - 1
PFM0205



it's something I could-n't do. —
so may-be I'm not the one. —

Now



There's that look — in your eyes. — I can read —
you're so cute, — I like your style. — And I know —



— in your face that your feel - ings are driv - ing you wild, — ah, —
— what you mean when you give me a flash of that smile, —



— but boy, you're on - ly a child. — }
but boy, you're on - ly a child. — } Well, I could

Chorus:

E \flat E \flat sus E \flat E \flat sus

dance with you, hon - ey, if _____ you think it's fun - ny, does _____

E \flat B \flat

_____ your moth - er know that you're out? _____ And I could

E \flat E \flat sus E \flat E \flat sus

chat with you, ba - by, flirt _____ a lit - tle may - be, does _____

E \flat B \flat

_____ your moth - er know that you're out? _____ Take it

Bridge:



eas - y, (take it eas - y) bet - ter slow down, boy. — That's no



way to go, — does your moth - er know? — Take it



eas - y, (take it eas - y) try to cool it, boy. — Play it

To Coda ⊕



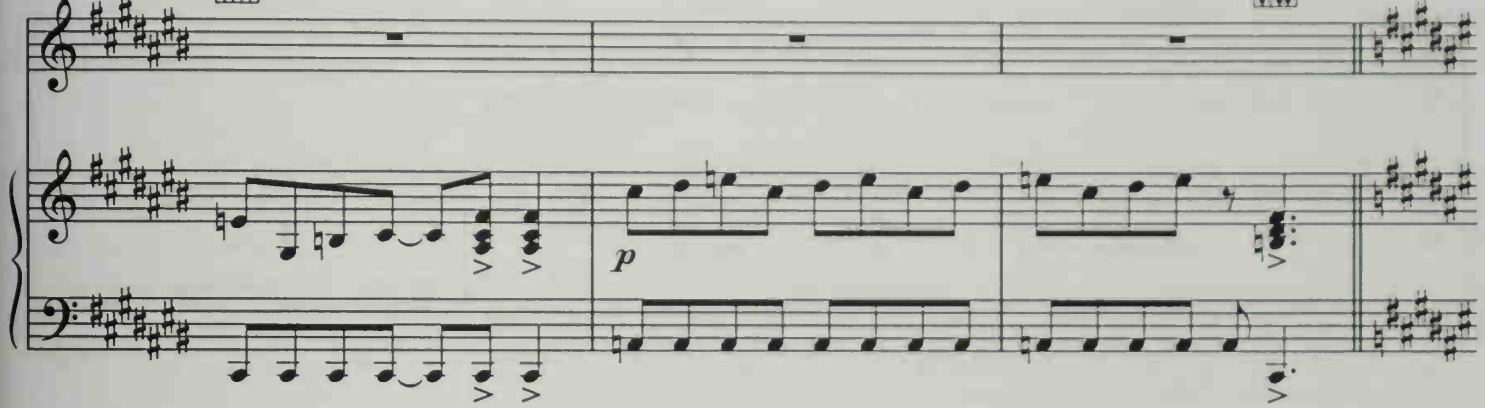
nice and slow, — does your moth - er know? —

C# B/C# F#C# F#m/C# C#m



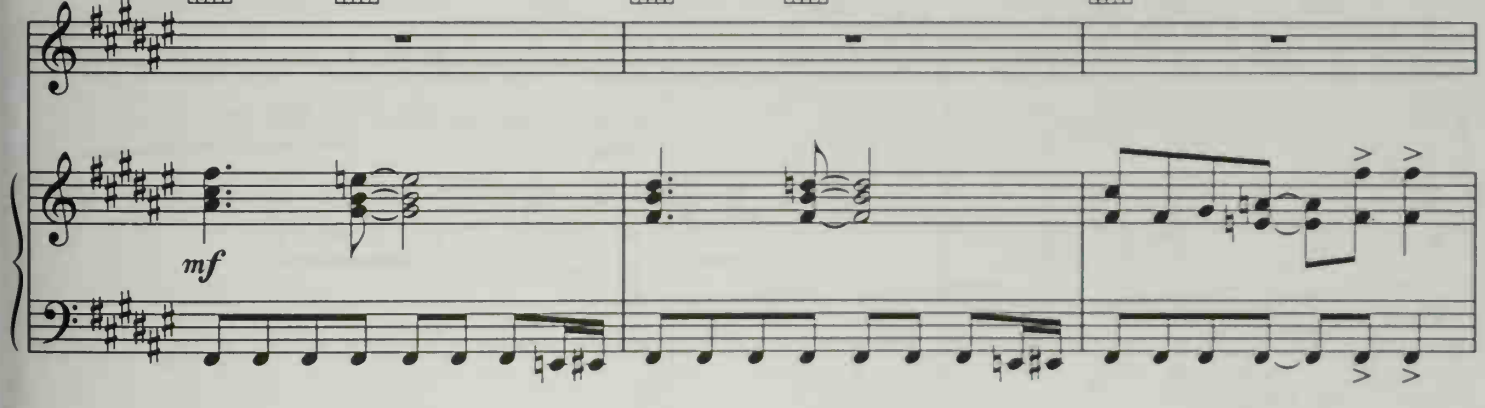
mf

F#C# N.C. B/C#



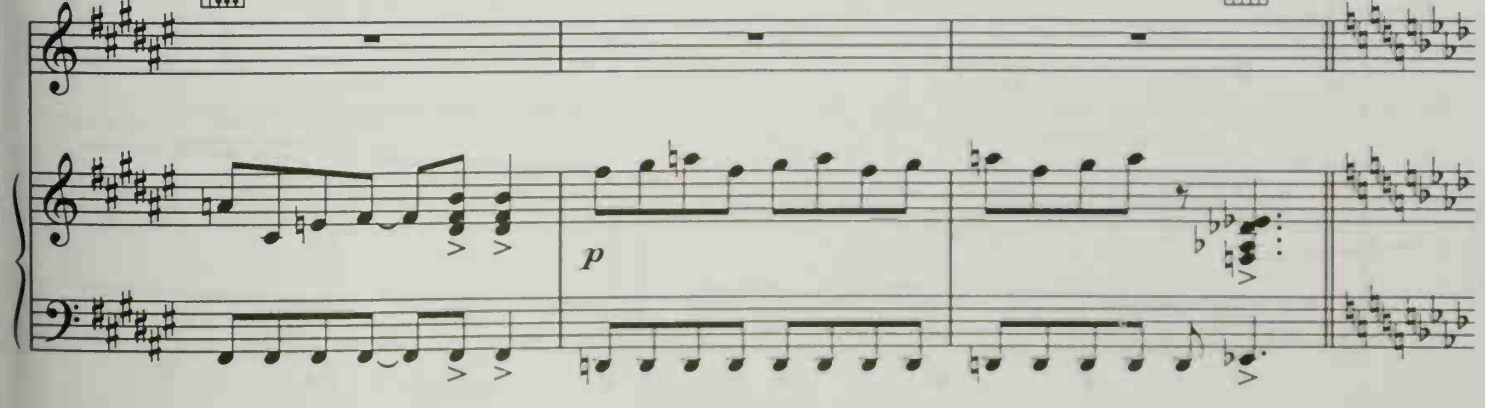

p

F# E/F# B/F# Bm/F# F#m



mf

B/F# N.C. D#E



p

Ab Gb/A^b Db Eb Ab Gb/A^b Db Db/E^b

A G/A D/A Dm/A A G/A

D/A Dm/A B^b *D.S. al Coda*

⊕ *Coda*
B^b Ebm/B^b B^b

moth - er know?_ Well, I could



dance with you, hon - ey, if — you think it's fun - ny, does — your moth - er know that you're out? —



— And I could chat with you, ba - by, flirt — a lit - tle may-be, does —

1.

2.



— your moth - er know that you're out? — Well, I could — Does —



N.C.



— your moth - er know that you're out? Does — your moth - er know that you're out?

OUR LAST SUMMER

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderate rock ♩ = 96

F#sus



F#



F#2



F#



Harry:

I can still re - call...

Chorus:

B



D#m



E



F#



B



D#m



our last sum - mer... I can see it all,

E



F#



B



D#7



G#m



D#m/F#



walks a - long the Seine, laugh - ing in the rain... Our last

E



F#



Bsus



sum - mer, mem - 'ries that re - main.

Verse 1:

B



B/A#



B/G#



B/F#



1. We made our way a - long the riv - er and we sat down on the

E



B/D#



C#m



C#m/B



F#



C#E#



grass by the Eif - fel tow - er. I was so hap - py we had

D#m11



C#



F#



F#E



B/D#



F#7/C#



met, it was the age of no re - gret, oh

B G#m7 G#m/F# E B/D#

yes. Those cra - zy years, — that was the time of the flow - er -

C#m F# C#m7 C#m6 A/C# C#m

pow - er. But un - der - neath we had a fear — of fly - ing,

C#m7 C#m6 A/C# C#m C#m7 C#m6

of grow - ing old, — a fear of slow - ly dy - ing. We took our chance,

A/C# C#m F#sus F# F#2 F#

like we were danc - ing our last dance. — I can still re - call —

Donna & Harry:

Chorus:

B D#m E F# B D#m

our last sum - mer, I still see it all,

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

in the tour - ist jam, round the No - tre Dame. Our last

E F# Bsus B F# B D#m

sum - mer, walk - ing hand in hand. Par - is res - tau - rants, our last

E F# B D#m E F#

sum - mer, morn - ing crois - sants. Liv - ing for the day,

B D#7 G#m D#m/F#

wor - ries far a - way. Our last

E F# Bsus

sum - mer, we could laugh and play.

Verse 2:

B Donna: B/A G#m G#m/F#

And now you're work - ing in a bank, the fam - 'ly man, a foot - ball

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

fan, and your name is Har - ry. How dull it seems yet,

F# E/F# B/F# F#

you were the he - ro of my dreams. I can still re - call

B D#m E F# B D#m

our last sum - mer. I can see it all,

E F# B D#7

walks a - long the Seine, laugh - ing in the rain.

G#m D#m/F# E F# F#sus B

Our last sum - mer, mem - 'ries that re - call.

rit. e dim.

THE WINNER TAKES IT ALL

Words and Music by
BENNY ANDERSSON
 and **BJÖRN ULVAEUS**

Moderately fast $\text{♩} = 126$

♩ Verse:

Donna:



1. I don't wan - na talk arms, kiss talk

mf



a - bout things we've gone through,
 think - ing I be - longed there,
 like I used to kiss you,
 if it makes you feel sad,



I though it's hurt - ing me,
 fig - ured it made sense,
 does it feel the same
 and I un - der - stand



now ——— it's his to - ry,
 build - ing me a fence,
 when she calls your name?
 you've come to shake my hand.



I've ——— played all my cards
 build - ing me a home,
 Some - where deep in - side,
 I a - pol - o - gize



and that's what you've done too,
 think - ing I'd be strong there,
 you must know I miss you,
 if it makes you feel bad

Gm/D



noth - ing more to say,
 but I was a fool,
 but what can I say,
 see - ing me so tense,

C

To Coda

no more — ace to play.
 play - ing — by the rules.
 rules must — be o - beyed.
 no self — con - fi - dence.

Chorus:

F

The win - ner takes it all,
 The gods may throw a dice,
 The judg - es will de - cide,

A7/C#



Dm



the los - er stand - ing small
 their minds as cold as ice,
 the likes of me a - bide,

D7/F#



Gm



be - side the vic - to - ry,
 and some - one way down here
 spec - ta - tors of the show,

C



that's her des - ti - ny.
 los - es some - one dear.
 al - ways stay - ing low.

1. | 2.3.

2. I was in your The win - ner takes on it
The game is on a -

F A7/C#

1. { all, (Takes _____ it all. _____ the los - er has to
2. { gain, (On _____ a - gain. _____ a lov - er or a

Dm D7/F#

fall, (Has _____ to fall. _____ it's sim - ple and it's
friend, (Or _____ a friend. _____ a big thing or a



plain, (Yes, it's plain. why should I com -
 small, (Big or small. the win - ner takes it



1.
 plain? (Why com - plain. 3. But tell me does she
 all. (Takes it

2.

D.S. al Coda

all.) 4. I don't wan - na

Coda



But you see... The win - ner takes it all.



The win - ner takes it all.



The game is on a -



gain, (On a - gain. a lov - er) or a

Dm

D7/F#

friend,

(Or a friend. a big thing) or a

Gm

3

small,

(Big or small. the win - ner takes it

C

all.

(Takes it...) The win - ner takes it

Fsus

F

F2

F

all.

ONE OF US

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately slow ♩ = 84

G G/F# G/D

Donna:

One of us is lone - ly, one of us is on - ly wait - ing for a

C E7 Am A7/C#

call, _____ sor - ry for her - self, feel - ing

G/D Am7/D D

stu - pid, feel - ing small, wish - ing you had nev - er left at all.

Verse:



They passed me by, — all of those great ro - manc - es, be - cause — of






your rob - bing me — of my right - ful chanc - es. My pic - ture clear, —



ev - ry - thing seemed so eas - y. — But then you dealt me the blow, — one of







us had to go. — How you hurt — me, I want you — to know. — One of us is


G  G/F#  Em  Em/D 

cry - ing, one of us — is ly - ing in her lone - ly



C  E7sus  E7  Am  A7/G 


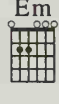


bed, star - ing at the



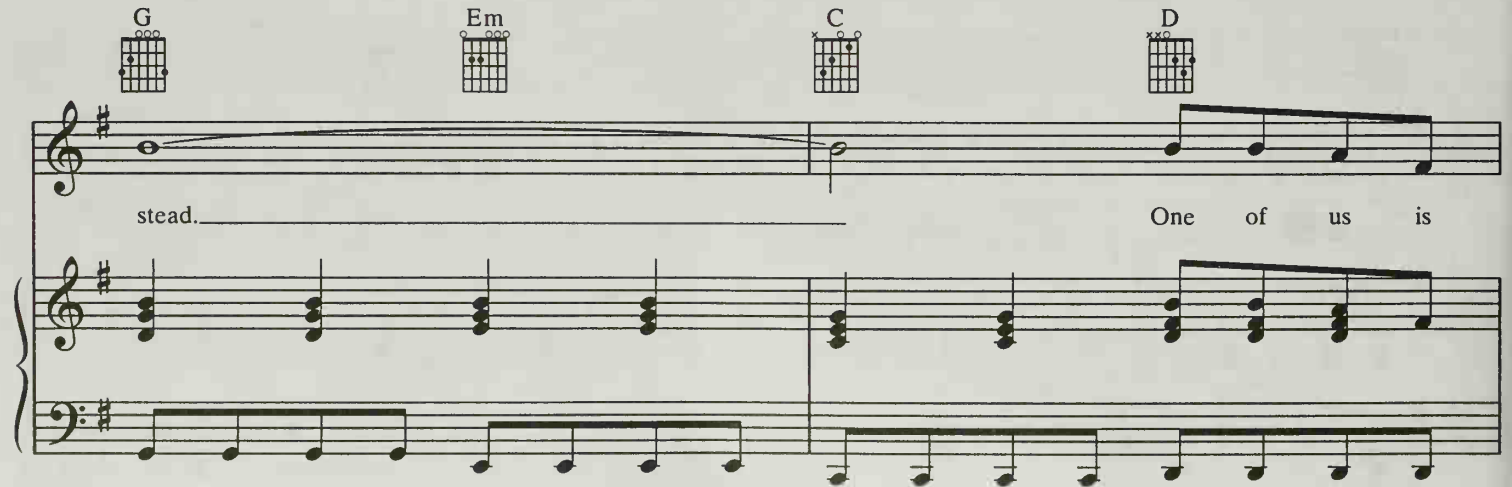
D  C  D 

ceil - ing, wish - ing she was some - where else — in -



G  Em  C  D 

stead. — One of us is



G G/F# Em Em/D

lone - ly, one of us — is on - ly wait - ing for a call, —

C E7 Am

— sor - ry for her -

A7/C# G/D

self, feel - ing stu - pid, feel - ing small,

D G

wish - ing you had nev - er left at all. — Nev - er left — at all.

I HAVE A DREAM

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately ♩ = 104

Guitar Capo 1 → C_{sus}



Piano → D_bsus



D_b

mf



Sophie:

1. I have a

Verse 1:



dream, a song to sing to help me

G7



A \flat 7

C



D \flat

cope

with an - y - thing.

G7



A \flat 7

If you see the won - der of a fair - y

C



D \flat

G7



A \flat 7

tale,

you can take the fu - ture

C



D \flat

e - ven if you fail. I be - lieve in

G7



A \flat 7

F



G \flat

an - gels, _____ some - thing good in ev - 'ry - thing I _____

C



D \flat

G7



A \flat 7

see. I be - lieve in an - gels _____ when I know the

F



G \flat

C



D \flat

G7



A \flat 7

time is right for _____ me I'll cross the stream.

C



D \flat

Ensemble:

I have a dream. _____ I have a

Verse 2:

G7



A \flat 7

C



D \flat

dream,

a fan - ta - sy

to help me

G7



A \flat 7

C



D \flat

through

re - al - i - ty.

G7



A \flat 7

And my des - ti - na - tion makes it worth the

C



D \flat

G7



A \flat 7

while,

push - ing through the dark - ness,



C

still an - oth - er mile. I be - lieve



G7

in an - gels, some - thing good in



F



C



G7

ev - 'ry - thing I see. I be - lieve in an - gels



F



C

when I know the time is right for me. I'll cross the

G7



A \flat 7

C



D \flat

stream. I have a dream.

G7



A \flat 7

Sophie:

I'll cross the stream. I have a

G7sus



A \flat 7sus

Em/G



Fm/A \flat

G7sus



A \flat 7sus

dream. I'll cross the stream.

G7



A \flat 7

G/C



A \flat /D \flat

C(9)



D \flat (9)

I have a dream.

TAKE A CHANCE ON ME

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Freely
Chorus:



Rosie:

If you change your mind, I'm the first in line.

Hon - ey, I'm still free, take a chance on me.



If you need me, let me know, gon - na be a - round,

if you've got no place to go when you're

Bb



feel - ing down. If you're still a lone -

Eb/Bb



Bb



Moderately fast ♩ = 108

when the pret - ty birds have flown, hon - ey, I'm still free,

F



take a chance on me. Gon - na do my ver -

y best and it ain't no lie, if you put me to

the test, if you let me try. Take a

chance on me, take a

chance on me.

Verse:

Cm7



1. We can go — danc - ing, we can go — walk - ing, as
 take your time, — ba - by, I'm in no — hur - ry — I

Bb



Bbsus



Bb



long as we're — to - geth - er.
 know I'm gon - na get — you.

Cm7



Lis - ten to — some mu - sic, may - be just — talk - ing, — you'd
 You don't wan - na hurt — me, ba - by, don't — wor - ry, —

Bb



Bbsus



Bb



get to know — me bet - ter. 'Cause you know I got
 I ain't gon - na let — you. Let me tell you now,

Gm Eb

so much that I wan - na do _____ when I dream I'm a - lone with you, _____ it's
 my love is _____ strong e - nough _____ to _____ last when things _____ get rough, _____ it's

Gm Eb Gm

mag - ic. _____ You want me to leave it there _____
 mag - ic. _____ You say that I waste my time, _____

Eb Cm7

a - fraid of a love af - fair, _____ but I think you know _____
 but I can't get you off my mind, _____ and I think you know _____

F Cm7

that I want you so. _____
 that I want you so. _____

To Coda ⊕

Chorus:



If you change your mind, I'm the first in line.

Hon - ey, I'm still free, take a chance on me.



If you need me, let me know, gon - na be a - round,

if you've got no place to go when you're

B \flat

feel - ing down. If you're still a lone

Musical notation for the first system, including vocal line and piano accompaniment.

E \flat /B \flat B \flat

when the pret - ty birds have flown, hon - ey, I'm still free,

Musical notation for the second system, including vocal line and piano accompaniment.

F

take a chance on me. Gon - na do my ver -

Musical notation for the third system, including vocal line and piano accompaniment.

y best and it ain't no lie, if you put me to

Musical notation for the fourth system, including vocal line and piano accompaniment.

Bb

Cm7



the test, if you let me try. Take a chance on me,

F

Cm7

F

D.S. al Coda

take a chance on me. 2. Oh, you can

\oplus Coda

N.C.

F



F F/A Bb F/A Gm7 F Gm7 F/A Bb

The first system of music features a piano accompaniment in 2/4 time. The right hand plays a sequence of chords: F, F/A, Bb, F/A, Gm7, F, Gm7, F/A, and Bb. The left hand provides a steady bass line with eighth notes. Above the staff, guitar chord diagrams are provided for each chord.

F/A Gm7 F Bbsus Bb

The second system continues the piano accompaniment. The right hand plays chords: F/A, Gm7, F, Bbsus, and Bb. The left hand continues with eighth notes. Above the staff, guitar chord diagrams are provided for each chord.

Bb2 Bb Bbsus Bb

The third system continues the piano accompaniment. The right hand plays chords: Bb2, Bb, Bbsus, and Bb. The left hand continues with eighth notes. Above the staff, guitar chord diagrams are provided for each chord.

Bb2 Bb Bbsus Bb

The fourth system continues the piano accompaniment. The right hand plays chords: Bb2, Bb, Bbsus, and Bb. The left hand continues with eighth notes. Above the staff, guitar chord diagrams are provided for each chord.

Fsus F F7 Bb

rit.

The fifth system concludes the piano accompaniment. The right hand plays chords: Fsus, F, F7, and Bb. The left hand continues with eighth notes. Above the staff, guitar chord diagrams are provided for each chord. The word "rit." is written below the staff, indicating a ritardando. The system ends with a double bar line.

I DO, I DO, I DO, I DO, I DO

Words and Music by
 BENNY ANDERSSON, BJÖRN ULVAEUS
 and STIG ANDERSON

Moderately, with a "12/8" feel ♩ = 112 (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)



Sam:

I can't con - ceal it, don't you



Rosie & Tanya:

see, can't you feel it? Say I



do, I do, I do, I do, I do, I do.

I Do, I Do, I Do, I Do, I Do - 5 - 1
 PFM0205



Sam:

Don - na, let's try it, you love



Donna:

me, don't de - ny it. Say I do? I



Ensemble:

do, I do, I do, I do, I do. Oh, I've



been dream - ing through my
hard feel - ings be - tween

F Dm7 D7

lone you - ly - past. -
and - me. -

Now I just
If we can't

Dm7 G7

made it, I found you at last. }
make it well, just wait and see. }

So come on -

C G C A7

now, let's try it, I love you, can't de - ny -

Dm G

it. 'Cos it's true, I do, I do, I do, I do, I

1.   

do. Oh, no



2.  



do.



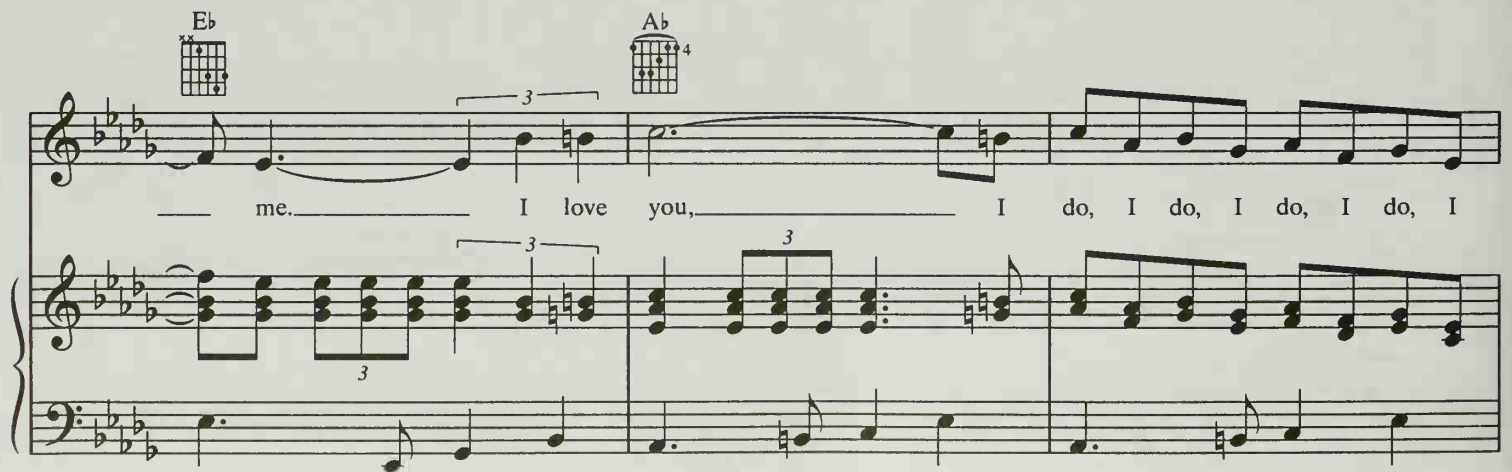
   

Love me or leave me, make your choice but believe



me. I love you, I do, I do, I do, I do, I



Db Ab Db Ab

do. 1 can't con - ceal.

Db Bb7

it, don't you see, can't you feel.

Eb Ab

it, don't you too? I

Db sus Db

do, I do, I do, I do, I do.

rit. *straight 8ths*

KNOWING ME, KNOWING YOU

Words and Music by
 BENNY ANDERSSON, STIG ANDERSON
 and BJÖRN ULVAEUS

Moderately ♩ = 108

mf

Verse:

Sam:

1. No more care free laugh ter,
 2. Mem'ries, good days, bad days.

si lence ev er
 They'll be with me

C#m7



F#m



af - ter. —
al - ways. —

Walk - ing through an emp - ty house,
In those old fa - mil - iar rooms

E



tears in my eyes. —
chil - dren would play. —

D



This is how the sto - ry ends, — this is good - bye. —
Now there's on - ly emp - ty - ness, — noth - ing to say. —

F#2



Know - ing me, know - ing

Chorus:

E A D

you, (a - ha) there is noth - ing we can do. Know - ing me, know - ing

E A D

you, (a - ha) we just have to face it this time, we're

E A C#m D E

through. Break-in' up is nev - er eas - y, I know but I

A D E A D

have to go. Know - ing me, know - ing you, it's the best.

1.

E A C#m

I can do.

D E

2.

F#m B7/D# A/E

do. Know-ing me, know-ing you, it's the best.

D E Asus A

I can do.

rit.

SLIPPING THROUGH MY FINGERS

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately slow $\text{♩} = 70$

Verse:



Donna:

1. School - bag in hand, she leaves home in the ear - ly morn - ing,
2. Sleep in our eyes, her and me at the break - fast ta - ble,

mp

(with pedal)



wav - ing good - bye with an ab - sent - mind - ed smile.
bare - ly a - wake, I let pre - cious time go by.



I watch her go with a surge
Then when she's gone, there's that old

F Am Bb Csus C

of that well-known sad-ness, and I have to sit down for a
mel-an-chol-y feel-ing and a sense of guilt I can't de-

F Bb C/E

while. The feel-ing that I'm los-ing her for-
ny. What hap-pened to the won-der-ful ad-

F A+ A Bb C

ev-er and with-out real-ly en-ter-ing her
ven-tures, the plac-es I had planned for us to

F Bb C/E

world. I'm glad when-ev-er I can share her
go? Well, some of that we did, but most we



laugh - ter, that fun - ny lit - tle girl. — }
 did - n't a why, I just don't know. — } Slip - ping through my

Chorus:



fin - gers all the time, — I try to cap - ture ev - 'ry min - ute, —



the feel - ing in it. Slip - ping through my fin - gers all the time, —



— do I real - ly see what's in her mind? — Each time I think I'm close to know -

Gm Bb2 F Csus C F

ing — she keeps on grow-ing. Slip-ping through my fin-gers all the time.

2. F Bb C

Donna & Sophie:

Some - times I wish that I — could freeze — the

F A+ A Bb C

pic - ture — and save it from the fun - ny tricks of time.

F Bb C F

Slip - ping through my fin - gers.

B \flat 

F



Am



Gm



First system of musical notation. It includes a guitar chord diagram for B \flat , F, Am, and Gm. The piano accompaniment is in 4/4 time, featuring a melody in the right hand and a bass line in the left hand.

B \flat 2

F



Csus



C



F



Second system of musical notation. It includes guitar chord diagrams for B \flat 2, F, Csus, C, and F. The piano accompaniment continues in 4/4 time.

B \flat B \flat m

F/C



Am



Donna:

Third system of musical notation. It features a vocal line for Donna and piano accompaniment. The piano part is marked *mp*. The lyrics are: "School - bag in hand, she leaves home in the ear - ly morn - ing,"

B \flat B \flat m

F/C



Am



Fourth system of musical notation. It features a vocal line and piano accompaniment. The piano part is marked *rit. e dim.*. The lyrics are: "wav - ing good - bye with an ab - sent - mind - ed smile...."

BENNY ANDERSSON & BJÖRN ULVAEUS'

MAMMA

MIA!

WITHDRAWN

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Honey, Honey
I Do, I Do, I Do, I Do, I Do
I Have a Dream
Knowing Me, Knowing You
Lay All Your Love on Me
Mamma Mia
Money, Money, Money
The Name of the Game
One of Us
Our Last Summer
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