

Mamma Mia ~ Carlenem

& Music by Benny Andersson, Stig Anderson & Björn Ulvæus

7

Act 2
Section 1 pl-35
Carlene

steady four

D  

I've been cheat-ed by you _____ since I don't know when, _____
I've been an-gry and sad _____ a-bout things that you do, _____



so I made up my mind _____ it must come to an end, _____
I can't count all the times _____ that I've told you we're through, _____

look at me now, —
and when you go, —

will I ev - er learn?
when you slam the door,

I don't know how,
I think you know

but I sud - den - ly lose
that you won't be a - way.

D+

D

D+

will I ev - er learn?
when you slam the door,

I don't know how,
I think you know

but I sud - den - ly lose
that you won't be a - way.

con - trol,
too long,

there's a fire with - in my soul,
you know that I'm not that strong.

G

A

con - trol,
too long,

there's a fire with - in my soul,
you know that I'm not that strong.

Just one look and I can hear a bell ring, — one more

G

D

A

G

D

Just one look and I can hear a bell ring, — one more

A

D

pp

3

look and I for-get ev-'ry-thing, oh, oh, Mam-ma mi-a,

G C/G G

here I go a-gain, my, my, how can I re-sist you?

D

G C/G G

Mam-ma mi-a, does it show a-gain, my, my, just

D

A/C#

— how much I've missed you? Yes, I've been bro-ken heart-ed,

4

blue since the day we parted.

why, why

did



to Coda ⊕



I ev - er let you go?

Mam - ma mi - a,

now I real - ly know,



my, my,

I could ne - ver let you go.

e - ven if I say



bye - bye.

leave me now or ne - ver

Mam - ma mi - a.

3. HONEY, HONEY

♩ = 138

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

Girls Trio

1

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

B \flat B \flat C F

4

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

B \flat B \flat F

7

LY KILLS ME AH - HA HO - NEY HO - NEY

F B \flat B \flat

MAMMA MIA

6

13

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

15

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

18

OH, HE MAKES ME DIZ - ZY

20

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

Ladies

51

I FEEL THAT I WANT TO SING WHEN YOU DO YOUR

Men . WAY THAT YOU HOLD ME TIGHT

D- F D-

87

THING!

B \flat F \flat G- G-

91

C sus F7 F/A B \flat 7

95

B \flat 7 F7 B \flat 7

Lay All Your Love On Me

Words & Music by Benny Andersson & Bjorn Ulvaeus.

FOR INTRODUCTION PURPOSES ONLY!!

10

T: C C C C C C C C C
 B: Ab G F G Ab Bb Ab G

T: C Db Eb Db Db C
 B: Ab Bb C Bb Bb Ab

LOOK ON NEXT PAGE

I was - n't jeal - ous be - fore we met, now ev - 'ry wo - man I see is a po -
 It was like shoot - ing a sit - ting duck, a lit - tle small - talk, a smile and, ba - by,
 I've had a few lit - tle love af - fairs, they did - n't last ver - y long and they've been

11

9. LAY ALL YOUR LOVE

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

1 $\text{♩} = 133$ MEN :

2 KIT HITS

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

F- F-GUS F- F-GUS F- F-

5

SEE IS A PO - TEN - TIAL THREAT

E♭2 E♭ E♭2 E♭ E♭2 E♭

8

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

F- F- F-

11
 SMOK - ING WAS MY ON - LY VICE. BUT
 F-7/Eb Eb

14
 NOW IT IS - N'T TRUE NOW
 ooh
 Fmin Fmin

16
 EV - 'RY - THING IS NEW. AND
 ooh
 C7/E C7/E

18
 ALL I'VE LEARNED HAS OV - ER - TURNED I BEG OF YOU
 ooh ooh ooh
 F- C7/G F- Bb

Harmony as on CD.

22

2nd time - *

CON'T GO WAST - ING YOUR E - MO
Don't GO Snar - ing your de - VO

B \flat F- C/E F- C/F F C \sharp /G D \flat /F D \flat /F D \flat

25

tion LAY ALL YOUR LOVE ON

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

29

ME

2nd time *

A \flat A \flat

31

SOPHIE

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

C C C

14

ANGEL EYES

Words and Music by BENNY ANDERSSON
and BJÖRN ULVAEUS

Medium disco

N.C.

The first system of musical notation consists of two staves, treble and bass clef, in 4/4 time. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure contains a star symbol (*). The second measure contains a repeat sign (double bar line with dots). The notation continues with various rhythmic patterns and rests.

The second system of musical notation continues the piece with two staves, treble and bass clef, in 4/4 time. It features a variety of note values and rests, with some notes beamed together.

The third system of musical notation continues the piece with two staves, treble and bass clef, in 4/4 time. It features a variety of note values and rests, with some notes beamed together.

The fourth system of musical notation continues the piece with two staves, treble and bass clef, in 4/4 time. It features a variety of note values and rests, with some notes beamed together.

* Recorded a half step lower

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Ladies (sops sing up)

C Am

Last night I was tak - in' a walk a - long the
Some - times when I'm lone - ly I sit and think a -

Dm7/F G

ri - ver, and I saw him to - geth - er with a
bout him, and it hurts to re - mem - ber all the

C Am Dm7/F

young girl and the look that he gave her made me shi - ver, 'cause he al -
good times when I thought I could nev - er live with - out him, and I won -

G C G/B

- ways used to look at me that way, and I thought
- der, does it have to be the same ev - 'ry time

Am G C

may - be I should walk right up to her and say:
 when I see him, will it bring back all the pain?

G/B Am D7

Ah It's a game he likes to play.
 Ah How can I for - get that name?

G G11

All ladies sing as written

Look in - to his

C G/B

an - gel eyes, one look and you're hyp - no - tized,

he'll take your heart and you must pay the price.

Chords: C, Dm7/F

Look - in - to his an - gel eyes, you'll think you're in

Chords: G, G11, C

pa - ra - dise, and one day you'll find out he

Chords: G/B, C

wears a dis - guise. Don't look too deep

Chords: F, C, G

18

As CD!

C To Coda \oplus 1 Dm7/F G11

in - to those an - gel eyes, oh, no, no,

C 2 Dm7/F

no, no, an - gel eyes,

G D.S. al Coda

cra - zy 'bout his

CODA Dm7/F

an - gel eyes,

G11 C

oh, no, no, no, no.

OUR LAST SUMMER

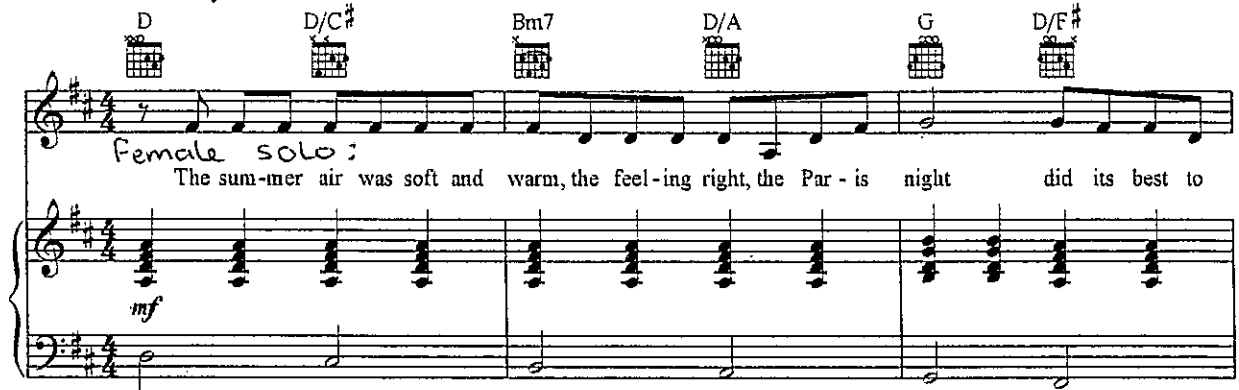
19

Words and Music by BENNY ANDERSSON
and BJÖRN ULVÆUS

Moderately

D D/C# Bm7 D/A G D/F#

Female solo:
The sum-mer air was soft and warm, the feel-ing right, the Par - is night did its best to



Em Em/D A E/G# Esus/F# E

please us. And stroll - ing down the E - ly - see



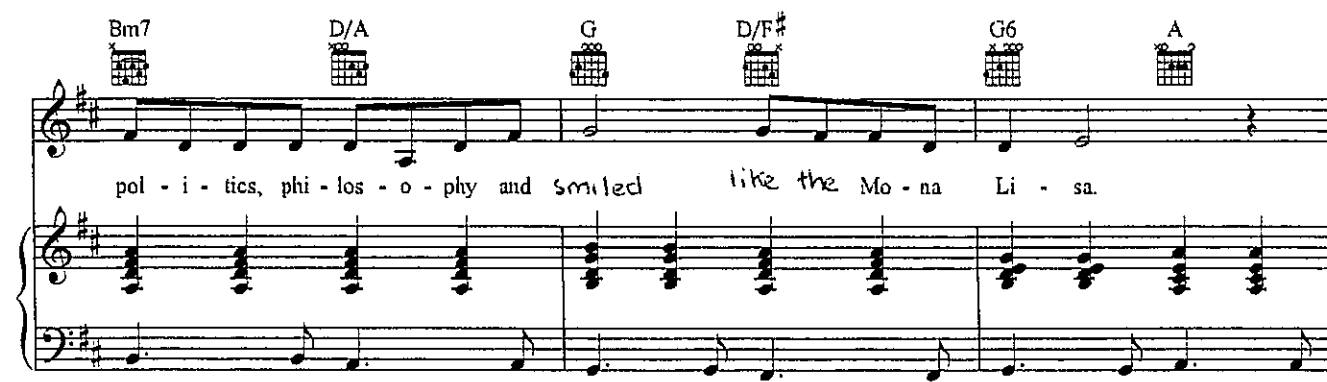
A A/G D/F# A7/E D D/C#

we had a drink in each ca - fé, *male solo:* and you, you talked of



Bm7 D/A G D/F# G6 A

pol - i - tics, phi - los - o - phy and smiled like the Mo - na Li - sa.



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2

Both:

Asus

A

All:

We had our chance, it was a fine and true ro - mance. I. I can still re -
2. Par-is res-taur-

call our last sum - mer, I still see it all,
- pants our last sum - mer, mo - rn - ing crois - sants

walks a - long the Seine, laugh - ing in the rain, our last
liv - ing for the day, wor - ries far a - way our last

To Coda

sum - mer, mem - 'ries that re - main. We made our way a - long the
sum - mer, we could laugh and play.

Voulez Vous

21

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Disco

Fm D⁷/F Fm D⁷/F

VERSE All:

1. Peo-ple ev - ery-where, a sense of ex - pec - ta - tion hang-in' in the air,
2. I know what you think - the girl means bus-ness so I'll of - fer her a drink -

Fm D⁷, F Fm

giv - in' out a spark, a-cross the room your eyes are
 look - in' might - y proud I see you leave your ta - ble

Chords: Db/F, Fm, Fm, Db/F

glow - in' in the dark. And here we go a - gain, we know the start, we
 push-in' through the crowd. I'm real - ly glad you came, you know the rules, you

Chords: Fm, Db/F, Fm, C

know the end, mas - ters of the scene. _____ We've done it
 know the game, mas - ters of the scene. _____ We've done it

Chords: Fm, C

all be - fore and now we're back to get some more, you know what I mean. _____
 all be - fore and now we're back to get some more, you know what I mean. _____

Chords: Fm

Ah-ha

Ah-ha

Vou - lez - vous,

take - it now or leave it,

(horns)

Fm D^b B^bm

3 Ah-ha

now is all we get,

no - thing pro - mised, no re - grets.

Fm

CHORUS

Ah-ha

Ah-ha

Vou - lez - vous,

ain't no big de - ci - sion,

Fm D^b B^bm

3 Ah-ha

you know what to do,

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

B^bm

Fm

1.

vou - lez - vous.

Fm Db Bb C

to Coda

2.

D.S. al

and here we

Fm

CODA

You - lez -

Fm Fm D7

22. TAKE A CHANCE

Harmony as on CD.

2 chord intro

QUE: BILL: "I WALK A LONE PATH."
ON CUE AS ROSIE BLOWS OUT CANDLE

COLLA VOCE

ROSIE

Musical notation for Rosie's vocal line and piano accompaniment. The vocal line starts with the lyrics "IF YOU CHANGE YOUR MIND". The piano accompaniment is in 4/4 time with a key signature of two flats.

Musical notation for Bill's vocal line and piano accompaniment. The vocal line starts with the lyrics "I'M THE FIRST IN LINE HO-NEY I'M STILL HERE TAKE A CHANCE ON ME". The piano accompaniment includes the lyrics "B: Take a chance" repeated three times.

Musical notation for Bill's vocal line and piano accompaniment. The vocal line starts with the lyrics "IF YOU NEED ME LET ME KNOW GON-NA BE A-ROUND IF YOU'VE GOT NO PLACE". The piano accompaniment includes the lyrics "take a chance" repeated three times.

Musical notation for Bill's vocal line and piano accompaniment. The tempo is marked as ♩=107 A TEMPO. The vocal line starts with the lyrics "TO GO IF YOU'RE FEEL-ING DOWN IF YOU'RE ALL A-LONE". The piano accompaniment includes the lyrics "IF YOU'RE ALL A-LONE" and a section marked "W1,2,3".

MAMMA MIA

11

WHEN THE PRETTY BIRDS HAVE FLOWN HO - NEY IM STILL FREE

(MEN BY RECORDED VOCALS)
WHEN THE PRETTY BIRDS HAVE FLOWN HO - NEY IM STILL FREE

TAKE A CHANCE TAKE A TAKE A CHANCE CHANGE TAKE A CHANGE TAKE A CHANGE TAKE A TAKE A CHANCE CHANGE TAKE A

13

TAKE A CHANCE ON ME SON - NA OO MY VE -

TAKE A CHANCE ON ME VE -

CHANGE TAKE A CHANCE TAKE A TAKE A CHANCE CHANGE TAKE A CHANGE TAKE A CHANGE TAKE A TAKE A CHANCE CHANGE TAKE A

MAMMA MIA

27

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

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

19

CHANCE ON ME TAKE A CHANCE ON ME

17. DOES YOUR MOTHER KNOW

N.B. 2 VERSIONS OF BARS 37 TO 33A

♩=136

QUE: 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

Female solo:

ladies harmony as on CD

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

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

9

CHANGE ON A ZIO LIKE YOU IT'S SOMETHING I COULDN'T DO

C-7 B^b F F#US F F#US F F#US F B^b B^b

13

THERE'S THAT LOOK IN YOUR EYES I CAN READ

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

ladies harmony
as on CD

MAMMA MIA

29

17

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

Chords: Eb, Bb/D, C-7, Bb, F, F#sus, F

20

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

Chords: F#sus, F, Bb, Bb

23

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, Ab, Eb

27

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

Chords: Eb, Ab, Eb, Ab, Eb

PEPPER

Men: TAKE IT

Ladies

MAMMA MIA

All

30

31

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

WOMEN 1. 2 1/2 3

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

34 Ladies All

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

Men TAKE IT EA - SY

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

VERSION 1

37 38A

NICE AND SLOW DOES YOUR MOTH - ER KNOW

MAMMA MIA

31

VERSION 2
37

Musical score for measures 37-38. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: NICE AND SLOW DOES YOUR MOTHER KNOW. The piano part includes chord markings: E^b-F^b, B^b, E^b-F^b, and G^b/A^b.

Musical score for measures 39-43. This section is a piano accompaniment with a complex rhythmic pattern in the right hand and a steady eighth-note bass line in the left hand.

Musical score for measures 44-46. This section is a piano accompaniment featuring a melodic line in the right hand and a rhythmic bass line in the left hand.

Musical score for measures 47-50. This section is a piano accompaniment with a melodic line in the right hand and a rhythmic bass line in the left hand.

Musical score for measures 51-54. This section is a piano accompaniment with a melodic line in the right hand and a rhythmic bass line in the left hand.

MAMMA MIA

32

55

GLISS

59

TANYA

I CAN SEE WHAT YOU WANT

63

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

WOMEN 1 & 2

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

MEN 1

67

SO MAY-BE I'M NOT THE ONE

NOW YOU'RE SO CUTE

MAMMA MIA

33

99

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

AND I COULD CHAT WITH YOU SA - BY FLIRT

101

A LIT - TLE MAY - BE DOES YOUR MOT - HER KNOW THAT YOU'RE OUT WELL I COULD
 NO - MEY 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

MAMMA MIA

34

104

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

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

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

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

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

DOES

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

110

YOUR MOTHER KNOW THAT YOU'RE OUT DOES YOUR MOTHER KNOW THAT YOU'RE OUT

YOUR MOTHER KNOW THAT YOU'RE OUT DOES YOUR MOTHER KNOW THAT YOU'RE OUT

YOUR MOTHER KNOW THAT YOU'RE DOES YOUR MOTHER KNOW THAT YOU'RE OUT DOES

YOUR MOTHER KNOW THAT YOU'RE OUT DOES YOUR MOTHER KNOW THAT YOU'RE OUT

MEN? DOES YOUR MOTHER KNOW THAT YOU'RE OUT

115

DOES YOUR MOTHER KNOW THAT YOU'RE OUT DOES YOUR MOTHER KNOW THAT YOU'RE OUT

DOES YOUR MOTHER KNOW THAT YOU'RE OUT DOES YOUR MOTHER KNOW THAT YOU'RE OUT

YOUR MOTHER KNOW THAT YOU'RE DOES YOUR MOTHER KNOW THAT YOU'RE OUT

DOES YOUR MOTHER KNOW THAT YOU'RE OUT S-T - F - A B^b - B

DOES YOUR MOTHER KNOW THAT YOU'RE OUT DOES YOUR MOTHER KNOW THAT YOU'RE OUT