

TANYA: I bet you don't remember me.

ROSIE: Hah! All that plastic surgery.

SOPHIE: Of course I do, Auntie Tanya!  
(They embrace.)

DONNA: Aw! Look at my baby, her whole life ahead of her.

SOPHIE: Mum, I'm getting married, not joining the foreign legion.

DONNA: Well, in my day, they didn't get married at 20.

ROSIE: No. In our day, they didn't get married, full stop.

DONNA: A white wedding! I don't know where she gets it from.

(SKY enters.)

SKY: Don't blame me, Donna! It wasn't my idea.

DONNA: Girls, meet the leading man at tomorrow's do. Sky, Rosie and Tanya, my one time backing band and all good time mates.

ROSIE: Hey! Backing band be buggered. Hello!

SKY: Hi! I've heard lots about you two.

TANYA: All bad, I hope.

(PEPPER and EDDIE enter.)

**START**

PEPPER: SehSugleymon!

TANYA: Sorry, I don't speak Greek.

EDDIE: Don't worry. He's from Peckham.

PEPPER: My name's Pepper.

TANYA: 'Cause your hot.

EDDIE: Nah! 'Cause he gets up your nose.

**END**

**SKY**  
(SINGS)

*I wasn't jealous before we met  
Now every man that I see is a potential threat  
And I'm possessive  
It isn't nice  
You've heard me saying that smoking was my only vice  
But now it isn't true  
Now everything is new  
And all I've learned  
Has overturned  
I beg of you -*

**SOPHIE**  
(SINGS)

*Don't go wasting your emotion  
Lay all your love on me*

*It was like shooting a sitting duck  
A little small-talk, a smile and baby I was stuck  
I still don't know  
What you've done with me  
A grown-up woman should never fall so easily  
I feel a kind of fear  
When I don't have you near  
Unsatisfied  
I skip my pride  
I beg you dear*

**SKY**

*Don't go wasting your emotion  
Lay all your love on me*

**PEPPER, EDDIE AND THE BOYS ARE COMING ON. THEY ARE ALL WEARING WET-SUITS. EDDIE AND PEPPER ARE BRINGING SKY'S SCUBA-GEAR. THEY GRAB HIM AND START TO UNDRESS HIM.**

**BOYS**

*Don't go sharing your devotion  
Lay all your love on me*

**START**

**SKY**

What the hell's going on ?

**EDDIE**

Sorry buddy - it's an ancient Island tradition - you see the night before the wedding, the groom dives down to the old shipwreck searching for the necklace of Helen of Troy ...

**PEPPER**

'He who finds the pearls will have a blessed union'.

**SKY**

Wow. Guys back home just get tanked and drop their pants.

**EDDIE**

Oh, we'll be doing that as well.

**END**

**PEPPER**

Hey, Sophie. Why marry the first guy that comes along ?

**SOPHIE**

Pepper !

(SINGS)

*I've had a few little love affairs  
They didn't last very long and they've been pretty scarce*

**SKY**

*I used to think that was sensible  
It makes the truth even more incomprehensible*

**SOPHIE**

*'Cause everything is new  
And everything is you  
And all I've learned  
Has overturned  
What can I do ?*

**THE BOYS RE-ENTER IN FLIPPERS AND SNORKELS.**

**BOYS**

*Don't go wasting your emotion  
Lay all your love on me  
Don't go sharing your devotion  
Lay all your love on me*

*Don't go wasting your emotion  
Lay all your love on me*

**SKY, PEPPER, EDDIE AND THE BOYS EXIT INTO THE SEA AS  
THE GIRLS ENTER.**

**GIRLS**

*Don't go wasting your emotion  
Lay all your love on me*

Sopranos learn Women 1 part

Altos learn Women 2 part

Tenors learn Men 1 part

Baritones learn Men 2 part (starts at m 20)

DADS TACET TO BAR 26

DYNAMOS TACET TO BAR 38

CUE (LISA): THE BOYS ARE BACK!

# 13. VOULEZ VOUS

START

1 VAMP ♩ = 127

The piano introduction consists of four measures in 4/4 time. The first measure has a treble clef with a key signature of one sharp (F#) and a dynamic marking of *mp*. The bass clef has a key signature of one sharp (F#) and a dynamic marking of *mp*. The first measure contains a whole chord of E minor (E<sub>2</sub>, G<sub>2</sub>, B<sub>1</sub>) in the bass and a whole chord of E minor (E<sub>4</sub>, G<sub>4</sub>, B<sub>4</sub>) in the treble. The second measure has a whole chord of C/E (C<sub>2</sub>, E<sub>2</sub>, G<sub>2</sub>) in the bass and a whole chord of C/E (C<sub>4</sub>, E<sub>4</sub>, G<sub>4</sub>) in the treble. The third measure has a whole chord of B (B<sub>2</sub>, D<sub>3</sub>, F<sub>3</sub>) in the bass and a whole chord of B (B<sub>4</sub>, D<sub>5</sub>, F<sub>5</sub>) in the treble. The fourth measure has a whole chord of A-B (A<sub>2</sub>, B<sub>2</sub>) in the bass and a whole chord of A-B (A<sub>4</sub>, B<sub>4</sub>) in the treble. The piece ends with a whole chord of E- (E<sub>2</sub>, G<sub>2</sub>) in the bass and a whole chord of E- (E<sub>4</sub>, G<sub>4</sub>) in the treble.

5 SUB GROUP (AT PITCH THROUGHOUT)

PEO- PLE EVE - 24-WHERE SENSE OF EX-PEC-TA-TION HANG-IN' IN THE AIR

WOMEN 1, WOMEN 2

PEO- PLE EVE - 24-WHERE SENSE OF EX-PEC-TA-TION HANG-IN' IN THE AIR

MEN 1 (AT PITCH THROUGHOUT)

PEO- PLE EVE - 24-WHERE SENSE OF EX-PEC-TA-TION HANG-IN' IN THE AIR

The vocal parts (Sopranos, Altos, Tenors, Baritones) and piano accompaniment are shown for the first line of the song. The vocal parts are in 4/4 time and feature a melody of eighth notes. The piano accompaniment is in 4/4 time and features a bass line of eighth notes and a treble line of chords. The lyrics are: "PEO- PLE EVE - 24-WHERE SENSE OF EX-PEC-TA-TION HANG-IN' IN THE AIR". The piano accompaniment includes a key signature of one sharp (F#) and a dynamic marking of *f*. The first measure has a whole chord of C/E (C<sub>2</sub>, E<sub>2</sub>, G<sub>2</sub>) in the bass and a whole chord of C/E (C<sub>4</sub>, E<sub>4</sub>, G<sub>4</sub>) in the treble. The second measure has a whole chord of E minor (E<sub>2</sub>, G<sub>2</sub>, B<sub>1</sub>) in the bass and a whole chord of E minor (E<sub>4</sub>, G<sub>4</sub>, B<sub>4</sub>) in the treble. The third measure has a whole chord of A-B (A<sub>2</sub>, B<sub>2</sub>) in the bass and a whole chord of A-B (A<sub>4</sub>, B<sub>4</sub>) in the treble. The fourth measure has a whole chord of E- (E<sub>2</sub>, G<sub>2</sub>) in the bass and a whole chord of E- (E<sub>4</sub>, G<sub>4</sub>) in the treble.

# 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

Musical score for measures 15-17. It features three vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "MAST - ERS OF THE SCENE WE'VE DONE IT ALL BE - FORE AND NOW WE'RE BACK TO". The piano part includes chords E<sub>min</sub> and B.

18

Musical score for measures 18-20. It features three vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "GET SOME MORE YOU KNOW WHAT I MEAN YOU - LEZ -". The piano part includes chords E<sub>min</sub>/B, B, E<sub>min</sub>, and C. A section of the score is labeled "RECORDED VOCALS".

# 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

RECORDED VOCALS

(WITH AIR)

(WITH AIR)

A G Amin G Amin

# MAMMA MIA

END

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

BODY

E - C

A -

G

(WITH AIR)