

# 19. OUR LAST SUMMER

START

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

**HARRY**

**♩ = 96**

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

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

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

Chord symbols for piano accompaniment:

- Measures 1-3: F#sus, F#, F#add2
- Measures 4-6: E, F#, B, D#
- Measures 7-9: 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 BUT UN - DER - NEATH WE HAD A FEAR OF FLY - ING

PERC: GLOCK.)

E6 C#-7 C#-6 C#-(#5) C#

Detailed description: This block contains the first system of music, measures 22-24. It features a vocal line with lyrics, a piano accompaniment with chords and a bass line, and a percussion part for Glockenspiel. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes chords E6, C#-7, C#-6, C#-(#5), and C#.

25

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

C#-7 C#-6 C#-(#5) C# C# C#-6

Detailed description: This block contains the second system of music, measures 25-27. It continues the vocal line and piano accompaniment. The piano part includes chords C#-7, C#-6, C#-(#5), C#, C#, and C#-6. A triplet of eighth notes is marked in measure 27.

END

28

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

WOMEN MEN 1 MEN 2 I CAN STILL RE - CALL

ENS.

C#-(#5) C# F#sus F# F#A002 (F#7)

Detailed description: This block contains the third system of music, measures 28-30. It includes a vocal line with lyrics, a piano accompaniment, and an ensemble part for women and men. The piano part includes chords C#-(#5), C#, F#sus, F#, F#A002, and (F#7). The ensemble part has lyrics for women and men. The key signature remains three sharps.

SCENE 3

BOAT DOCK

START

(The Men's Arrival. BILL, SAM, AND HARRY enter with luggage)

HARRY: I'm glad to get off that boat!

BILL: Ah, that was nothing. You should try a kayak in the Okanama swamps.

HARRY: Oh yes! I read your book, "A Bloke in a Boat in Botswana."

BILL: Thanks. I heard I'd sold a copy somewhere.

HARRY: Travel books are my passion, a distraction from the horrors of the London Underground.

SAM: Do you want to hear something really interesting? Do you see this taverna?

HARRY: I'm rather impressed. I remembered an old goat hut here. I was dreading bedding down with the goats.

BILL: Oh, give me goats over camels. There was this time in Kalahari when the sun was beating down and we-

SAM: All right! All right! Sorry to spoil the travel log, Indiana! The point is that this is my taverna. I built this. Well, I designed it. I drew up the plans, why it must be 21 years ago. I can't believe she's actually gone and built the bloody thing.

HARRY: Who?

SAM: Donna. Who else? Yeah, this is something I just scribbled down on the back of an old menu. I'd no idea she would-

BILL: How do you know it's yours?

SAM: Buildings are like babies. You always know your own.

BILL: Well, I don't know anything about babies. I've been living out of a rucksack most of my life.

SAM: Aha! A happy wanderer, eh?

HARRY: Do you think the island would inspire some prose?

BILL: I hope so... When I go back, I want to sell my editor a piece on childhood haunts revisited.

HARRY: Were you born here?

BILL: No. I was born in Merthyr Tidville. But my mother's Greek. And about the only time I was in Greece was to visit my great aunt and that was... twenty-one years ago.

HARRY: So now you can write about Sam's taverna, and the tourists will flock...

BILL: No, I think this place should always be the secret idyll that I always remembered.

SAM: Well, if you were born here, maybe the idyll would be boatloads of tourists with pockets full of money.

HARRY: At least they might have some staff, then. Where is everybody?

(SOPHIE enters.)

END

HARRY: Oh...

SOPHIE: Good afternoon. Can I help you?

BILL: I'm Bill Austin. You have a room for me?

SOPHIE: (pauses, flustered.) Bill Austin?

HARRY: I'm Bright. Harry Bright.

SOPHIE: (even more flustered) Harry!...  
(to Sam)

So you must be...

SAM: Sam Carmichael, yeah. Er, you were expecting us?

SOPHIE: Yes. Yes, of course.  
(nervous laugh)

I'll get the keys.  
(she exits)

HARRY: Well, I hope I get the chance to get my tongue around a little Greek.

SAM: Oh yeah?

HARRY: I haven't spoken it for twenty-one years.

SCENE 4

START

DONNA'S ROOM

DONNA: (talking to herself) Can't get my hat right. Can't get anything right.

(Knock at door)

Come in!

(HARRY enters)

HARRY: Donna.

DONNA: Harry. Harry, what are you doing here?

HARRY: I wanted to give you this. (he hands DONNA a check.)

DONNA: I don't mean here, here, I mean... here on this island.

HARRY: Please.

DONNA: (She looks at the check.) Jesus, Mary, and Joseph! What is this?

HARRY: I thought you must have to tighten your belt after so many years. You've been looking after Sophie on your own. I wanted to contribute a little something to the wedding.

DONNA: This would cover four weddings and a funeral. Harry, it's a lovely gesture, but...

HARRY: Do you remember the last time you said that to me?

DONNA: No.

HARRY: The night I bought you the guitar. I can remember thinking, those are the last words I'll ever hear from Donna Sheridan, and I'll always treasure them. "Oh Harry, it's a lovely gesture, but..."

DONNA: You're making that up. I'm sure I just said 'Thank you' nicely, like a well brought up Catholic girl.

HARRY: hat's better. Do you know that's the first time I've seen you laugh since I've arrived?

DONNA: A bit stressed, Harry. What do you expect?

HARRY: A bit more of the old Donna, a bit less of the well brought up Catholic girl. **END**

"OUR LAST SUMMER"

HARRY

I CAN STILL RECALL OUR LAST SUMMER