

9. LAY ALL YOUR LOVE

START

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

1 $\text{♩} = 133$

SKY

2 KIT HITS

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

F- F-SUS F- F-SUS F- F-

5

SEE IS A PO - TEN - TIAL THREAT

∴ Eb2 Eb Eb2 Eb Eb2 Eb

8

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

F- F- F-

MAMMA MIA

11

SMOK - ING WAS MY ON - LY VICE. BUT

F-7/E_b Eb

14

NOW IT IS - N'T TRUE NOW

F_{min} F_{min}

16

EV - 'RY - THING IS NEW. AND

C7/E C7/E

18

ALL I'VE LEARNED HAS OV - ER - TURNED I BEG OF YOU

F- C7/G F- B_b

MAMMA MIA

22 SOPHIE

DON'T GO WAST - ING YOUR E - MO -

Chords: B \flat , F-, C/E, F-, C/F, F, C₅/G, D \flat /F, D \flat ²/F, D \flat

26

TION LAY ALL YOUR LOVE ON

Chords: C/E, C²/E, C/E, C, F-, E \flat /G, A \flat , D \flat ^{6, E \flat}

29

END

ME

Chords: A \flat , A \flat

31 SOPHIE

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

Chords: C-, C-, C-

MAMMA MIA

45

I DON'T HAVE YOU NEAR UN - SAT - IS - FIED

G7/B

48

SKIP MY PRIDE I BEG YOU DEAR

G7/D C-/Eb F

START (again)

52

DON'T GO WAST - ING YOUR E - MO

C- G/C C G/C Ab

55

TION LAY ALL YOUR LOVE ON

G C- Bb/D Eb Ab6 Bb

58

ME

60

SKY

DON'T GO SHAR - ING YOUR DE - VO -

MEN 1 & 2 & 3

DON'T GO SHAR - ING YOUR DE - VO -

63

TION. LAY ALL YOUR LOVE ON

TION. LAY ALL YOUR LOVE ON

SCENE 3

START

THE BEACH

SOPHIE: Sky!

SKY: It's bad luck to see each other!

SOPHIE: It's all gone wrong any way. Sky, you've got to help me.

SKY: Why? What's happened?

SOPHIE: It's a mess, and it's all my fault. I know I shouldn't have, but I read Mum's diary, and I've got three possible dads. I invited them all to the wedding, and I thought I'd know who my father was as soon as I saw him, but I didn't. Now I'm waiting for my Dad to give me away.

SKY: Slow down - go back a bit. You did what?

SOPHIE: I invited my Dads to our wedding. It was three months ago. I wasn't even sure if they'd all come.

SKY: Three months?

SOPHIE: Sky, you've got to help me.

SKY: Why didn't you tell me?

SOPHIE: I knew you wouldn't like it.

SKY: I thought we talked about everything. I thought we trusted each other. You went behind my back to some stranger.

SOPHIE: It wasn't like that.

SKY: Is that what this big white wedding's for? It's a set up just so you can find your dad?

SOPHIE: No! It's not!

SKY: I wanted to take a boat out to the mainland. Just get married with a couple of witnesses. You INSISTED on this fantasy wedding just so you could play Happy Families!

SOPHIE: It's knowing who I am. I wanted to get married knowing who I-

SKY: It doesn't come from knowing who your dad is, Sophie. It comes from YOU. How would you feel if I'd lied to you? I was marrying you because I loved you, you know? (Getting emotional) I thought that's what you wanted. I just don't know anymore.

SOPHIE: You don't know if you love me?

SKY: I don't know if that's what you really want. **END**

(SAM wanders on, reading.)

SAM: I'm sorry - I'm interrupting.

SKY: No. (to SOPHIE) Listen. Just think about it.

(he exits.)

SOPHIE: Oh, Sky!

SAM: Sophie, leave him. he's right. You have to be sure it's what you really want.

SOPHIE: This has got nothing to do with you!

SAM: But I'm your dad! I can't give you away unless I know you're going to be really happy.

SOPHIE: Well, I've had this conversation with my mother, and she knows me a lot better than you do.

SAM: Yeah? What does Donna the Dynamo know about marriage, eh?... Or divorce?

(He pauses.)

Look Sophie, I've got twenty years of good advice to cram into about two minutes, so just hear me out. You're so young - you've got a whole life ahead of you-

SOPHIE: Oh not now, Sam, please...

SAM: But I've been there, Sophie. I've done the big white wedding, and the cake, and the... you know. It doesn't always turn out happily ever after. Oh, I can still hear my wife screaming at me.

“KNOWING ME, KNOWING YOU”

SAM

BREAKING UP IS NEVER EASY I KNOW
BUT I HAVE TO GO
KNOWING ME KNOWING YOU IS THE BEST I CAN DO

NO MORE CAREFREE LAUGHTER
SILENCE EVER AFTER
WALKING THROUGH AN EMPTY HOUSE

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 is in 4/4 time with a tempo of 127. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Chords are marked as E^{min}, C/E, B, A-B, and E⁻. The key signature has one sharp (F#).

5 SUB GROUP (AT PITCH THROUGHOUT)

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

WOMEN 1, WOMEN 2

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

MEN 1 (AT PITCH THROUGHOUT)

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

The vocal parts for Women 1, Women 2, and Men 1 are written at pitch throughout. The piano accompaniment continues with chords C/E, E^{min}, C/E, and E⁻. The key signature remains one sharp (F#).

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_{min} 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_{min}/B and B. A section labeled "RECORDED VOCALS" begins in measure 20, with the lyrics "YOU - LEZ - MEN 2" and an accent mark (^) above the notes.

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 A -

RECORDED VOCALS

(WITH AIR)

(WITH AIR)

A G A min G

MAMMA MIA

END

DAD'S ENTRANCE

24

NOTH - ING PRO - MISED NO RE - GRETS

VOU LEZ VOUS

VOU LEZ VOUS + SAM

VOU LEZ VOUS + HARRY/BILL

Detailed description: This system contains the first four measures of the score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment staff. The lyrics are: 'NOTH - ING PRO - MISED NO RE - GRETS' for the first two measures, and 'VOU LEZ VOUS' for the last two measures. The piano accompaniment includes a bass line and chords. The key signature is one sharp (F#) and the time signature is 4/4.

(RECORDED VOCALS) HA

VOU LEZ VOUS

A -

(WITH AIR)

Detailed description: This system contains measures 5 through 8. It features a vocal line for 'HA' and 'A -' and a piano accompaniment. The lyrics are: 'HA' for measure 5, 'VOU LEZ VOUS' for measures 6 and 7, and 'A -' for measure 8. The piano accompaniment includes chords and a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

Amin

E - C

A - G

(WITH AIR)

Detailed description: This system contains measures 9 through 12. It features a piano accompaniment staff. The lyrics are: 'Amin' for measure 9, 'E - C' for measure 10, and 'A - G' for measure 11. The piano accompaniment includes chords and a bass line. The key signature is one sharp (F#) and the time signature is 4/4.