

START

SOPHIE, ALI & LISA

71

HO-NEY HO-NEY TOUCH ME SA - BY AH -

ENS

ENSEMBLE OOH WA PA PA PA

CUE TO GO ON: SOPHIE "I'M NOT SURPRISED THEY SAID YES"
VAMP TILL READY

75

HA HO-NEY HO-NEY HO-NEY HO-NEY HOLD

OOH WA PA PA PA OOH

MAMMA MIA

78

SOPHIE

ME BA - BY AH - HA HO - NEY HO - NEY YOU

WA PA PA PA OOH WA PA PA PA

F Bb Bb

Detailed description: This block contains the first system of the musical score, measures 78-80. It features three staves: a vocal line for Sophie, a piano accompaniment, and a grand staff. The vocal line starts with the lyrics 'ME BA - BY AH - HA HO - NEY HO - NEY YOU'. The piano accompaniment includes the lyrics 'WA PA PA PA OOH WA PA PA PA'. The grand staff shows chords F, Bb, and Bb.

81

LOOK LIKE A MO - VIE STAR BUT I LOVE JUST WHO YOU ARE

+ ALI & LISA

OOH LOOK LIKE A MO - VIE STAR

F D- F

Detailed description: This block contains the second system of the musical score, measures 81-83. It features three staves: a vocal line for Sophie, a piano accompaniment, and a grand staff. The vocal line starts with the lyrics 'LOOK LIKE A MO - VIE STAR BUT I LOVE JUST WHO YOU ARE'. The piano accompaniment includes the lyrics 'OOH LOOK LIKE A MO - VIE STAR'. The grand staff shows chords F, D-, and F.

MAMMA MIA

84

+ ALI & LISA

Musical score for measures 84-86. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The lyrics are: "AND HO-NEY TO SAY THE LEAST YOU'RE A DOG-GONE BUT I LOVE JUST WHO YOU ARE". The guitar part includes chords D-, F, and D-.

END

87

LISA: OH, MY GOD, ARE YOU SURE ABOUT THIS?..ETC...

Musical score for measures 87-90. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The lyrics are: "BEAST". The guitar part includes chords Bb, Bb, G-, and G-.

91

Musical score for measures 91-94. It features a piano accompaniment with chords C sus, F7, F/A, and Bb7.

95

Musical score for measures 95-98. It features a piano accompaniment with chords Bb7, F7, and Bb7.

24. I HAVE A DREAM

START

$\text{♩} = 104$

1 **(WOMEN)**

(MEN)

(DO)

MOLTO LEGATO

mf

5 **(SOPHIE)**

I HAVE A

8 DREAM A SONG TO SING TO HELP ME COPE

(SIMILE)

Ab7 *Db* *Db* *Ab7*

MAMMA MIA

13

WITH A - NY - THING IF YOU SEE THE WON - DER

Ab7 Db Db Ab7

17

OF A FAIR - Y - TALE YOU CAN TAKE THE FU - TURE

Ab7 Db Db Ab7

21

E - VEN IF YOU FAIL I BE - LIEVE IN AN - GELS

Ab7 Db Db Ab7

25

SOME - THING GOOD IN EV - ERY THING I SEE I BE - LIEVE IN AN - GELS

Ab7 Gb Db Ab7

MAMMA MIA

29

WHEN I KNOW THE TIME IS RIGHT FOR ME I'LL CROSS THE STREAM

Ab7 Gb Db Ab7

END

33

I HAVE A DREAM

SUB GROUP WOMEN I HAVE A

WOMEN 1 & 2 I HAVE A

MEN 1 & 2 I HAVE A

Ab7 Db Db

36

DREAM A FAN - TA - SY TO HELP ME

DREAM A FAN - TA - SY TO HELP ME

Ab7 Ab7 Db Db

Prologue

(Post Office)
"I HAVE A DREAM"

SOPHIE

I HAVE A DREAM
A SONG TO SING
TO HELP ME COPE
WITH ANYTHING

IF YOU SEE THE WONDER
OF A FAIRYTALE
YOU CAN TAKE THE FUTURE
EVEN IF YOU FAIL

(She kisses and posts 3 envelopes as she reads out the names from the envelopes)

Sam Carmichael
Bill Austin
And Harry Bright
Good Luck....

ACT I

SCENE 1

BEACH BANK

(Sophie is onstage by herself. She hears her friends
calling to her, the first to arrive for her wedding.)

ALI: (offstage) Sophie!

LISA: (offstage) Sophie!

(ALI and LISA climb over the wall.)

ALI: Sophie! Ahhh!

LISA: Hi!

START

SOPHIE: Ali, Lisa. Where have you been? I thought you'd get here hours ago.

ALI: What a journey! Guess who left their ticket on the kitchen table.

LISA: We said, "We have to get on this plane - it's our best friend's wedding tomorrow."

SOPHIE: Lisa!

LISA: Sophie!

ALI: We made such a fuss. We were in that plane even without a ticket!

LISA: So where is he, then? Your Sky? We are dying to meet him.

ALI: How's your mum? I bet Donna's going nuts over this wedding.

SOPHIE: Yeah. Well, listen. I've got a secret, and you're the only ones I can tell.

LISA: Oh my God! You're pregnant!

SOPHIE: No! I'm inviting my Dad to my wedding.

ALI: Your Dad?

LISA: You mean you've found him at last?

SOPHIE: Not exactly. Look, I found this in Mum's desk.

(She shows them the diary.)

ALI: Sophie, you're not supposed to go around reading your Mum's diary!

LISA: No! She's supposed to go around reading yours.

SOPHIE: But look! _____ (insert year it was 20 years ago), the one she kept the year she fell pregnant with me. You know how she won't talk about my dad, says she can't remember? Hah!

(Reading from the diary)

"July 17th. What a night! After the show, Sam rode me over to the little island. We danced on the beach, and kissed on the beach, and dot dot dot."

ALI: What?

LISA: Dot Dot Dot. It's what they did in the olden days.

SOPHIE: (reading) "Sam's the one. I know he is. I've never felt like this before."

(cut to after song)

"HONEY HONEY"

SOPHIE

(continue)

LISA: So this guy Sam's your dad?

SOPHIE: The plot thickens. Sam told Mum he was going home to get married.

ALI: Typical bloody man.

SOPHIE: I know. "August 4th. What a night! I was still feeling depressed about Sam, when after the show Bill rented a motorboat, and I took him over to the little island. One thing led to another and...dot dot dot.

ALI/LISA: Bill!

SOPHIE: "What a night! Harry turns up out of the blue, so I said I'd show him the little island. I must need my head examined. But he was so sweet, I couldn't help it, and...

ALL: Dot dot dot!

SOPHIE: Yes! The sperm donor has a name. Well, three names. Sam, Bill, or Harry.

ALI: And they're all arriving for the wedding?

SOPHIE: Yes!

LISA: Oh my God! Do they know?

SOPHIE: What do you write to a total stranger? Come to my wedding, you might be my dad? No! They think Mum sent the invitations. And after what's in here, I'm not surprised they all said yes!

END

SOPHIE (CONT'D)

(Sing)

HONEY HONEY
TOUCH ME BABY
AHA HONEY HONEY

HONEY HONEY
HOLD ME BABY
AHA HONEY HONEY

YOU LOOK LIKE A MOVIE STAR

ALI/LISA
LOOK LIKE A MOVIE STAR

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-.

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-.

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

MASTERS OF THE SCENE WE'VE DONE IT ALL BEFORE AND NOW WE'RE BACK TO

MASTERS OF THE SCENE WE'VE DONE IT ALL BEFORE AND NOW WE'RE BACK TO

MASTERS OF THE SCENE WE'VE DONE IT ALL BEFORE AND NOW WE'RE BACK TO

Emin B B

18

GET SOME MORE YOU KNOW WHAT I MEAN VOULEZ VOUS

GET SOME MORE YOU KNOW WHAT I MEAN VOULEZ VOUS

GET SOME MORE YOU KNOW WHAT I MEAN VOULEZ VOUS

RECORDED VOCALS

Emin/B B Emin C

MAMMA MIA

SUB GROUP + ALI + LISA

21

VOUS TAKE IT NOW OR LEAVE IT NOW IS ALL WE GET

WOMEN 1, WOMEN 2

VOUS TAKE IT NOW OR LEAVE IT NOW IS ALL WE GET

VOUS TAKE IT NOW OR LEAVE IT NOW IS ALL WE GET

3

Detailed description: This system contains the first three staves of the musical score. The top staff is for a vocal part with lyrics 'VOUS TAKE IT NOW OR LEAVE IT NOW IS ALL WE GET'. The middle two staves are for two other vocal parts, labeled 'WOMEN 1, WOMEN 2' and 'VOUS', with identical lyrics. The bottom staff is the piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). A triplet of eighth notes is marked with a '3' and a bracket in the first vocal part.

(RECORDED VOCALS)

VOUS

WITH AIR

A - HA A - HA A -

RECORDED VOCALS

Detailed description: This system contains the fourth and fifth staves. The top staff is for recorded vocals with lyrics 'A - HA A - HA A -'. Above the staff, there are markings '(WITH AIR)' and an accent (^) above the first 'A'. The bottom staff is the piano accompaniment for the recorded vocals, with the text 'RECORDED VOCALS' written above it.

(WITH AIR)

A Amin G Amin G Amin G

Detailed description: This system contains the sixth and seventh staves. The top staff is the piano accompaniment for the recorded vocals, with markings '(WITH AIR)' and an accent (^) above the first measure. The bottom staff is the piano accompaniment for the main vocal parts, with chord markings 'A', 'Amin', and 'G' written below the staff.

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)

BOOY

A-

(WITH AIR)

Amin

E- C

A- G

ACT TWO

SCENE 1

OUTSIDE OF SHERIDAN HUT

START

(SOPHIE wakes with a scream.)

DONNA: What's going on? Sophie?! It's six o'clock in the morning. What are you doing?

SOPHIE: Don't know...

DONNA Well, wait right here.

SOPHIE: I'm all right, Mum.

DONNA: 'Course you're not all right. You're sleepwalking again.

SOPHIE: Again? When do I ever sleepwalk?

DONNA: The night you couldn't do your times tables, the night you went down with measles...

SOPHIE: Knock it off. I'm not a baby.

DONNA: Well, I know that, Sophie, but you're still my daughter, and I know when there's something wrong. Where do we start? It's not too late - I can sort out this wedding malarkey.

SOPHIE: Malarkey? What do you mean malarkey?

DONNA: Sorry, it's just a figure of speech.

SOPHIE: No, it isn't. That's what you think, isn't it? I'm just stupid to get married. It's just a label and-

DONNA: I'm not pretending that I understand, Sophia-

SOPHIE: (getting worked up) No! of course you don't! You did just fine without a man, didn't you. You didn't do the marriage and babies thing. You jus did the baby. Well. Good for you!

DONNA: I don't see why you're taking this out on me-

SOPHIE: I'm gonna do it right, Mum. I love Sky, and I want to be with him, and I'm not going to let my kids growing up not knowing who their Dad is, because it's crap!

END