

# Mamma mia

Words / Music  
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Arr: Jetse Bremer

ABBA

1

$\text{♩} = 138 \text{ or faster}$

Musical score for the first system of 'Mamma mia'. It features four vocal staves (S.I, S.II, A.I, A.II) and a piano accompaniment. The piano part includes a treble clef staff with a *mf* dynamic and a bass clef staff. The key signature is three flats (B-flat major/C minor) and the time signature is common time (C). The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. Chord symbols above the piano part are Eb, Abm/Eb, Eb, Abm/Eb, Eb.

5

Musical score for the second system of 'Mamma mia'. It features four vocal staves and a piano accompaniment. The piano part includes a treble clef staff and a bass clef staff. The key signature is three flats (B-flat major/C minor) and the time signature is common time (C). The piano accompaniment continues with the eighth-note bass line and treble line with chords. Chord symbols above the piano part are Fm7b5/Eb, Eb, Fm7b5/Eb.

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17

*mp* Look at me now, — I don't know how —

*mp* Look at me now, — I don't know how —

Look at me now, — will I ev-er learn? I don't know how —

*mp* Look at me now, — I don't know how —

*E♭* *A♭m/E♭* *E♭* *A♭m/E♭*

20

There's a fi-re with-in — my soul —

There's a fi-re with-in — my soul —

but I sud-den-ly lose — con - trol — There's a fi-re with-in — my soul —

There's a fi-re with-in — my soul —

*A♭* *B♭* *E♭/B♭* *B♭*

— can I re-sist you? Mam-ma mi - a, does it show a-gain? My my, just—

— can I re-sist you? Mam-ma mi - a, does it show a-gain? My my, just—

— can I re-sist you? Mam-ma mi - a, does it show a-gain?— My my, just—

— can I re-sist you? Mam-ma mi - a, does it show a-gain? My my, just—

(*S<sup>vo</sup>*) —  $E\flat$  —  $A\flat$   $D\flat$   $A\flat$

*mf*  
— how much I've missed you Yes, I've been brok - en heart - ed Blue — since the day —

*mf*  
— how much I've missed you Yes, I've been brok - en heart - ed Blue — since the day —

*mf*  
— how much I've missed you Yes, I've been brok - en heart - ed Blue — since the day —

*mf*  
— how much I've missed you I've missed you —

(*S<sup>vo</sup>*) —  $E\flat$  —  $E\flat$   $B\flat/D$   $Cm7$

48

Four empty musical staves, likely for vocal or instrumental parts, arranged in a system.

Piano accompaniment for measures 48-50. The music is in a minor key with a key signature of two flats. The right hand features a melodic line with eighth-note patterns and rests, while the left hand provides a steady accompaniment of eighth notes. Chord markings above the staff are Fm7b5/Eb, Eb, and Fm7b5/Eb.

51

Four empty musical staves, likely for vocal or instrumental parts, arranged in a system.

Vocal lines for measures 51-52. The melody is in a minor key with a key signature of two flats. The lyrics are: "I've been an-gry and sad— a-bout things that you do—". The dynamic marking *mf* is present.

Piano accompaniment for measures 51-52. The right hand features chords and rests, while the left hand provides a steady accompaniment of eighth notes. Chord markings above the staff are Eb and Ab.

62

You know — that I'm not — that strong. —  
 You know — that I'm not — that strong. —  
 that you won't be a-way — too long — You know — that I'm not — that strong. —  
 You know — that I'm not — that strong. —

Chords:  $A^b$ ,  $B^b$ ,  $E^b/B^b$ ,  $B^b$

66

*f* Little faster

Just one look and I can hear a bell ring — One more look and I for-get ev'-ry-thing, —  
 Just one look and I can hear a bell ring — One more look and I for-get ev'-ry-thing, —  
 Just one look and I can hear a bell ring — One more look and I for-get ev'-ry-thing, —  
 Just one look and I can hear a bell ring — One more look and I for-get ev'-ry-thing, —

*f*  $A^b$   $E^b$   $B^b$   $A^b$   $E^b$   $B^b$

Little faster

*mf*

— how much I've missed you Yes, I've been brok - en heart - ed Blue — since the day —

*mf*

— how much I've missed you Yes, I've been brok - en heart - ed Blue — since the day —

*mf*

— how much I've missed you Yes, I've been brok - en heart - ed Blue — since the day —

*mf*

— how much I've missed you — I've missed you —

(*8va*) — — — — — *mf* *mf*

E $\flat$  E $\flat$  B $\flat$ /D Cm7

— we part - ed Why, why did — I ev - er let you go? — Mam - ma mi - a,

— we part - ed Why, why did — I ev - er let you go? Mam - ma mi - a,

— we part - ed Why, why did — I ev - er let you go? Mam - ma mi - a,

— Why, why did — I ev - er let you go? Mam - ma mi - a,

Gm/B $\flat$  A $\flat$  D $\flat$  A $\flat$  Fm7 A $\flat$  B $\flat$  E $\flat$

94

here I go a-gain My my, how— can I re-sist you? Mam-ma mi - a,  
 here I go a-gain My my, how— can I re-sist you? Mam-ma mi - a,  
 here I go a-gain— My my, how— can I re-sist you? Mam-ma mi - a,  
 here I go a-gain My my, how— can I re-sist you? Mam-ma mi - a,

Ab Db Ab Eb

98

does it show a-gain? My my, just— how much I've missed you Yes, I've been brok -  
 does it show a-gain? My my, just— how much I've missed you Yes, I've been brok -  
 does it show a-gain?— My my, just— how much I've missed you Yes, I've been brok -  
 does it show a-gain? My my, just— how much I've missed you—

Ab Db Ab Eb

110

OPTIONAL  
FINAL

— could nev-er let you go.

— could nev-er let you go.

— could nev-er let you go.—

— could nev-er let you go.

*mf*

$A\flat$   $B\flat$   $E\flat$   $A\flat m/E\flat$   $E\flat$   $A\flat m/E\flat$   $E\flat$

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The lyrics are: "— could nev-er let you go." The piano accompaniment features a steady bass line in the left hand and chords in the right hand. Chord symbols  $A\flat$ ,  $B\flat$ ,  $E\flat$ ,  $A\flat m/E\flat$ , and  $E\flat$  are placed above the piano staff. A dynamic marking of *mf* is present in the piano staff.

115

$A\flat m/E\flat$   $E\flat$   $A\flat m/E\flat$   $E\flat$

Detailed description: This system contains four empty vocal staves and a piano accompaniment. The piano accompaniment continues with the same harmonic structure as system 110. Chord symbols  $A\flat m/E\flat$ ,  $E\flat$ ,  $A\flat m/E\flat$ , and  $E\flat$  are placed above the piano staff. The system concludes with a double bar line.