

Mamma Mia

Moderato steady four

Words & Music: B. Andersson,
B. Ulvaeus & S. Anderson

N.C.

f

D A B \flat (A \sharp) B \flat A

mf

D A B \flat A B \flat A

1. I've been cheat-ed by you — since I don't— know when,—

D G

D G

so I made up my mind — it must come to an end.—

D G

D G

Look at me now, _____ will I ev - er learn? I don't know how, _____ but I sud - den - ly lose —

Musical score for the first system. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. Chords are indicated above the vocal line: D, D(#5), D, and D(#5). Below the piano part, chords are indicated: D A, D Bb, D A, and D Bb. The piano part features a steady eighth-note bass line with chords in the right hand.

— con - trol, _____ there's a fire _____ with-in _____ my soul. _____ Just one

Musical score for the second system. The vocal line continues in treble clef. The piano accompaniment is in bass clef. Chords are indicated above the vocal line: G, A, and G D. Below the piano part, chords are indicated: G, A, and G D. The piano part continues with a steady eighth-note bass line. A dynamic marking of *f* (forte) is present in the right hand.

look and I can hear a bell ring, _____ one more look and I for - get ev - 'ry - thing, _____ oh, _____ oh. _____

Musical score for the third system. The vocal line continues in treble clef. The piano accompaniment is in bass clef. Chords are indicated above the vocal line: A, G D, and A. Below the piano part, chords are indicated: A, G D, and A. The piano part continues with a steady eighth-note bass line.

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

Musical score for the fourth system. The vocal line continues in treble clef. The piano accompaniment is in bass clef. Chords are indicated above the vocal line: D, G, and C/G. Below the piano part, chords are indicated: D and G. The piano part continues with a steady eighth-note bass line. Dynamic markings of *p* (piano) and *mf* (mezzo-forte) are present.

Mam - ma mi - a, does it show a - gain, — my, my, just — how much I've missed you?

Chords: D, G, C/G, G

Dynamics: *p*, *mf*

Yes, — I've been bro - ken heart - ed, blue — since the day — we part - ed,

Chords: D, A/C#, Bm, Bm/A

Dynamics: *f*

Chord details: d, a, bm (= hm), bm

Chord details: C#, B (= H), A

why, why did — I ev - er let you go? — Mam - ma mi - a, 1. now I real - ly know, —

Chords: G, C/G, G, Em7, A, D, Bm

Chord details: G, C, G, E, F#, G, A, D, B

my, my, I — could nev - er let you go. — 2. ev - en if I say — bye - bye, leave — me now or nev - er.

Chords: G, C, G, Em7, A, G, C, G

Chord details: G, C, G, E, F#, G, A, G, C, G

Mam - ma mi - a, it's a game we play, — bye - bye does - n't mean for - ev - er.

D G C G D.S. al $\oplus - \oplus$

Mam - ma mi - a, now I real - ly know, — my, my, I — could nev - er let you go. —

D Bm G C G Em7 A

D B G C G E F# G A

D D(#5) D D(#5) D

D A Bb A Bb A D

repeat and fade out

2. I've been angry and sad about things that you do,
 I can't count all the times that I've told you we're through.
 And when you go, when you slam the door,
 I think you know that you won't be away too long,
 you know that I'm not that strong.
 Just one look and I can hear the bell ring,
 one more look and I forget ev'rything, oh, oh.
 Mamma mia ...