

84

do. If I had to do the same a - gain, I would.

A E7

87

*unison*

Bright steady four ♩ = 128

my friend, Fer - nan - do.

No chord No chord

*f*

MAMMA MIA Words and Music by Benny Andersson, Stig Anderson and Bjorn Ulvæus

90

(cross hands)

(simile)

93 *mf* unison

I've been cheat-ed by you — since I don't — know when. —  
 I've been an - gry and sad — a - bout things that you do; —

*mf*

D G

96

So I made up my mind — it must come to an end. —  
 I can't count all the times — that I've told you we're through. —

D G

100

Look at me now, — will I ev - er learn?  
 And when you go, — when you slam the door,

Look at me now, —  
 And when you go, —

D D<sup>+</sup> D

103

I don't know how, \_\_\_\_\_ but I sud - den - ly lose \_\_\_\_\_ con - trol; \_\_\_\_\_  
 I think you know \_\_\_\_\_ that you won't be a - way \_\_\_\_\_ too long; \_\_\_\_\_

I don't know how, \_\_\_\_\_  
 I think you know \_\_\_\_\_

$D^+$   $D$   $G$

106

There's a fire with - in my soul.) \_\_\_\_\_ Just one  
 You know that I'm not that strong.) \_\_\_\_\_

*f* (melody) *f*

$A$   $G$   $D$

*f*

109

*unison* *unison*

look and I can hear a bell ring. \_\_\_\_\_ One more look and I for - get ev' - ry - thing. \_\_\_\_\_

$A$   $G$   $D$   $A$

14

112

*mf*  
(melody)

Oh,— oh,— Mam-ma mi - a, here I go a - gain;—

*mf*

D

*mf staccato*

115

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

G C/G G D

118

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

G C/G G

121 *f* (melody)

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

*f*

D A/C# Bm

124 *unison*

— we part - ed. Why, why, did — I ev - er let you go? —

(melody)

F#m/A G C/G G Bm D/A

127 *mf*

Mam - ma mi - a, now I real - ly know: — My, my, I —

*mf* *f*

D Bm G C/G G Bm

16

130

— could nev - er let you go. —

D/A

(cross hands)

Bright shuffle ♩ = 138 (♩ = ♩)

133

D

*f*

WATERLOO Words and Music by Benny Andersson, Stig Anderson and Bjorn Ulvaeus

136

*f* unison

My, my. — at Wa -  
I tried. — I tried.

D

139

142

145

139

ter - loo — Nap - o - le - on — did sur - ren - der. — Oh yeah,  
to hold — you back — but you — were strong - er, — Oh yeah,

E/D A/C# G/B D/A A

142

And I — have met — my des - tin - y — in quite —  
And now — it seems — my on - ly chance — is giv -

D E/D A/C# G/B

145

a sim - 'lar way. — The his - tor - y book — on the shelf.  
in' up — the fight. — And how — could I ev - er re - fuse: —

A Bm

148

*cresc.*

Is al - ways re - peat - ing it - self.)  
I feel like I win when I lose.)

*cresc.*

Bm/A E/G# A A/G

151

Wa - ter-loo, I was de - feat - ed, you won -

A/F# A/E D

154

the war. Wa - ter-loo, pro -

G A



157

- mise to love— you for - ev - er more. Wa -

D A

Detailed description: This system contains measures 157, 158, and 159. The vocal line starts with a rest in measure 157, then sings "mise to love— you for - ev - er more." in measure 158, and "Wa -" in measure 159. The piano accompaniment consists of chords and moving lines in both hands. The guitar part has a D chord in measure 158 and an A chord in measure 159.

160

- ter-loo, could - n't es - cape— if I want - ed to.

D G

Detailed description: This system contains measures 160, 161, and 162. The vocal line starts with a rest in measure 160, then sings "- ter-loo, could - n't es - cape— if I want - ed to." in measure 161, and continues in measure 162. The piano accompaniment continues with chords and moving lines. The guitar part has a D chord in measure 160 and a G chord in measure 161.

163

Wa - ter-loo, know - ing my fate— is to be—

A

Detailed description: This system contains measures 163, 164, and 165. The vocal line starts with a rest in measure 163, then sings "Wa - ter-loo, know - ing my fate— is to be—" in measure 164, and continues in measure 165. The piano accompaniment continues with chords and moving lines. The guitar part has an A chord in measure 163.

166 *unison*

— with you. Wo, — wo, wo, wo, Wa - ter-loo, fi -

D A

169 *1. unison*

- nal-ly fac - ing my Wa - ter-loo. My, my. —

D

172 *2. unison*

- ter-loo. Oo — Wa -

D

174

177

180

174 *unison*

- ter-loo Know - ing my fate is to be with you. Wo,

177

wo, wo, wo, Wa - ter-loo, fi - nal-ly fac - ing my Wa -

Moderate rock ♩ = 96 **DANCING QUEEN** Words and Music by Benny Andersson, Stig Anderson and Bjorn Ulvaeus

180 *unison*

- ter-loo.

15<sup>th</sup> *gliss.* *f* A E/A

Musical score for measures 183-185. The piano accompaniment consists of a treble and bass clef. The treble clef part has chords labeled D/A, E/A, A, B/A, and D/A. The bass clef part has a rhythmic pattern of eighth notes. The vocal line is in the upper staff and contains rests.

Musical score for measures 186-188. The piano accompaniment consists of a treble and bass clef. The treble clef part has chords labeled A, E/A, D/A, B/A, A, and B/G#. The bass clef part has a rhythmic pattern of eighth notes. The vocal line is in the upper staff, marked *mf* unison, and includes the lyrics "Aah" and "Oo...".

Musical score for measures 189-191. The piano accompaniment consists of a treble and bass clef. The treble clef part has chords labeled D/F#, A/E, B, and C#7. The bass clef part has a rhythmic pattern of eighth notes. The vocal line is in the upper staff, marked *f*, and includes the lyrics "You can dance, — you can jive, —".

Partial musical score for measures 192-194, showing the right side of a grand staff.

Partial musical score for measures 195-197, showing the right side of a grand staff.

Partial musical score for measures 198-200, showing the right side of a grand staff.

192 *unison*

hav - ing — the time of — your life, — Oo — see that — girl, —

*F#m* *F#m/E* *B7/D#* *D*

195 *unison*

watch that — scene, — dig in the danc - ing — queen. —

*Bm7* *E7/B* *E/A* *A* *E/A* *D/A*

*dim.*

198 *mf unison*

Fri - day night — and the lights are low, —

*mf*

*A* *D/A* *A* *D/A*

*mf*

201

look-ing out — for a place to go, —

where they play — the right mu - sic,

A F#m E A/E

204

you come to look for a king. —

get-ting in — the swing —

E F#m E F#m

207

An-y-bod - y could be that guy; —

night is young — and the mu - sic's

A D/A A F#m

210

high. You're in the

With a bit— of rock mu-sic ev-'ry-thing— is fine.

E

213

mood for a dance, — and when— you get the— chance, —

F#m E F#m Bm7

216

*cresc.* *f* you are— the danc - ing— queen, — young and— sweet, — on - ly

*cresc.* *f*

E7 E/A A D/A

*cresc.* *f*

219

sev - ent - teen. Dancing queen, -

E/A A E/A D E/A A

222

feel the beat from the tam - bour - ine; oh yeah.

D E/A A E/G# F#m

225

*unison*

You can dance, - you can jive, - hav - ing the time of - your

E C#7 F#m F#m/E



228 *Sop. solo (opt.)* *Oo* *unison*

life. *Oo* see that girl, watch that scene, dig in the

B7/D# D B7

231 *Sop. solo (opt.)* *Oo*

danc - ing queen.

E/A A E/AD/A A D/A

*mf*

234 *unison cresc.* *f*

— your You are the danc - ing queen, young and sweet, on - ly

*cresc.* *f*

E7 E/A D

*cresc.* *f*

237

sev - en - teen, ————— Dan - ing — queen, —

E/A A                      E/A D/A                      E/A A

240

feel the — heat — of — the tam - bour - inc; — oh yeah. —————

D                      E/A A                      E/G# F#m

243

*unison*

You can dance, — you can jive, ————— hav - ing — the time of — your

E                      C#7                      F#m                      F#m/E

246 *Sop. solo (opt.)* *Oo* *unison*

life. — *Oo* — see that — girl, — watch that — scene, — dig in the

*B7/D#* *D* *Bm7*

249 *Oo* *Oo*

danc ing — queen; — dig in the danc ing — queen; — dig in the

*E/A A* *E/A D/A* *E/A A* *E/A D/A*

253 *Oo* *ff unison*

danc ing — queen; — dig in the danc ing — queen, —

*ff* *ff* *sfz*

*E/A A* *E/A D/A* *E7/A A*

