

MAMMA MIA!

31 *f* (DONNA) (8vb)

Yes, I've been broken - heart - ed Blue since the da

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

37 *f* Mam - ma mi - a, now I real - ly know My, my, I should not have let you go.

38 Mam - ma mi - a, now I real - ly know My, my, I should not have let you go.

41-44

45 (DONNA) (8vb)

I was ang - ry and sad when I knew we were through.

49 I can't count all the times I have cried o - ver you.

MAMMA MIA!

53 Look at me now — will I e-ver learn? I don't know how — but I sud-den-ly lose

Musical notation for measures 53-56, featuring a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

57 — con - trol — There's a — fire with - in — my soul. Just one

WOMEN 1 > >

Just one

WOMEN 2 > >

Musical notation for measures 57-60, including vocal lines for Women 1 and 2. The notation shows a treble clef and a key signature of two sharps. There are accents (>) over the notes for the women's parts.

61 look and I can hear a bell ring. — One more look and I for-get ev-'ry-thing. — Woh, woh.

look One more look

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

Musical notation for measures 61-64, including vocal lines and piano accompaniment. The piano part features a steady eighth-note accompaniment. Accents (>) are placed over the vocal notes.

65 *pp stacc.* Mam-ma mi - a, here I go a - gain, My, my, how can I re - sist ya?

WOMEN 1 & 2 *pp stacc.*

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

MEN 1 *pp stacc.*

8 MEN 2

Musical notation for measures 65-68, featuring vocal lines for Women 1 & 2 and Men 1 & 2. The notation includes dynamic markings like *pp stacc.* and a piano accompaniment with block chords.