

# Mama Who Bore Me - Reprise

*on stage* (All Girls)  
(12/31/06)

lyrics by Steven Sater  
music by Duncan Sheik  
vocal arr. by AnnMarie Milazzo

ALL GIRLS (except WENDLA):

Musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "Ma ma who bore me. Ma ma who gave me. Ma ma the an-". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. Handwritten annotations include "Dr. cello BS." in the bass clef, "gtr. part insert" above the piano staff, and "Bs" with notes in the bass clef. The piano part includes dynamics like *f* and *sim.* and a fermata over the final chord.

Musical score for the second system. It continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are: "gels. Who made me so sad." The piano accompaniment is in a grand staff with a key signature of one sharp. Handwritten annotations include "P16" in the bass clef. The piano part includes dynamics like *f* and *sim.* and a fermata over the final chord.

ANNA:

Musical staff for Anna's vocal line, measures 6 and 7. The melody is in G major, 4/4 time. Measure 6 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are G4, A4, B4, C5, B4, A4, G4. Measure 7 starts with a fermata over the G4 note from the previous measure, followed by A4, B4, C5, B4, A4, G4.

THEA, Ma - ma who bore me. Ma - ma who gave me

MARTHA:

Musical staff for Martha's vocal line, measures 6 and 7. The melody is in G major, 4/4 time. Measure 6 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are G4, A4, B4, C5, B4, A4, G4. Measure 7 starts with a fermata over the G4 note from the previous measure, followed by A4, B4, C5, B4, A4, G4.

ILSE Ma - ma who bore me. Ma - ma who gave me

WENDLA:

Musical staff for Wendla's vocal line, measures 6 and 7. The melody is in G major, 4/4 time. Measure 6 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are G4, A4, B4, C5, B4, A4, G4. Measure 7 starts with a fermata over the G4 note from the previous measure, followed by A4, B4, C5, B4, A4, G4.

Ma - ma who bore me. Ma - ma who gave me

Piano accompaniment for the first system, measures 6 and 7. The piano part is in G major, 4/4 time. Measure 6 features a treble clef, a key signature of one sharp (F#), and a common time signature. The right hand plays chords: G4-B4, A4-C5, B4-A4, G4. The left hand plays chords: G3-B2, A2-C3, B2-A2, G2. Measure 7 features a fermata over the G4-B4 chord in the right hand and the G3-B2 chord in the left hand, followed by A4-C5, B4-A4, G4 in the right hand and A2-C3, B2-A2, G2 in the left hand.

*Anna:* Musical staff for Anna's vocal line, measures 8 and 9. The melody is in G major, 4/4 time. Measure 8 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are G4, A4, B4, C5, B4, A4, G4. Measure 9 starts with a fermata over the G4 note from the previous measure, followed by A4, B4, C5, B4, A4, G4.

No way to han - dle things. Who made me so sad.

*Martha  
Thea:* Musical staff for Martha and Thea's vocal line, measures 8 and 9. The melody is in G major, 4/4 time. Measure 8 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are G4, A4, B4, C5, B4, A4, G4. Measure 9 starts with a fermata over the G4 note from the previous measure, followed by A4, B4, C5, B4, A4, G4.

No way to han - dle things. Who made me so sad.

*Ilse  
Wendla:* Musical staff for Ilse and Wendla's vocal line, measures 8 and 9. The melody is in G major, 4/4 time. Measure 8 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are G4, A4, B4, C5, B4, A4, G4. Measure 9 starts with a fermata over the G4 note from the previous measure, followed by A4, B4, C5, B4, A4, G4.

No way to han - dle things. Who made me so sad.

Piano accompaniment for the second system, measures 8 and 9. The piano part is in G major, 4/4 time. Measure 8 features a treble clef, a key signature of one sharp (F#), and a common time signature. The right hand plays chords: G4-B4, A4-C5, B4-A4, G4. The left hand plays chords: G3-B2, A2-C3, B2-A2, G2. Measure 9 features a fermata over the G4-B4 chord in the right hand and the G3-B2 chord in the left hand, followed by A4-C5, B4-A4, G4 in the right hand and A2-C3, B2-A2, G2 in the left hand.

*Anna*  
*Maria*  
*Therese*  
*Ilse*  
*Wendla*

Ma - ma, the weep - ing. Ma - ma, the an - gels.

Vla, Vla

Pno

Detailed description: This block contains the musical notation for measures 10 and 11. It features five vocal staves (Anna, Maria, Therese, Ilse, Wendla) and a piano accompaniment section. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "Ma - ma, the weep - ing. Ma - ma, the an - gels." The piano accompaniment includes staves for Violins (Vla, Vla) and Piano (Pno). The piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand.

*Anna*  
*Maria*  
*Therese*  
*Ilse*  
*Wendla*

No sleep in Hea - ven, or Beth - le - hem. Some

Pno

Detailed description: This block contains the musical notation for measures 12 and 13. It features five vocal staves (Anna, Maria, Therese, Ilse, Wendla) and a piano accompaniment section. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "No sleep in Hea - ven, or Beth - le - hem. Some". The piano accompaniment includes a staff for Piano (Pno). The piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand.

*Anna*  
*Mother*  
*Thea*  
*The Wendla*

14 15

pray one day, Christ will come a - call - in'. call - in'.  
 pray one day, Christ will come a - call - in'. call - in'.  
 pray that one day, Christ will come a - call - in'.

Hrm

Vln

+Vla, Vc, Bs

*Anna*  
*Mother*  
*Thea*  
*The Wendla*

16 17

light hope that it glows.  
 light and hope that it glows.  
 They light a can - die, and hope that it glows.

Hrm

18 cry \_\_\_\_\_ 19 for him to come and find them. But

And some just lie there, cry - ing for him to come and find them. But

And some just lie there, cry - ing for him to come and find them. But

Hrm

Pno

20 when he comes, they don't know how to go... ANNA:

21 when he comes, they don't know how to go... THEA, Ma - ma

22 when he comes, they don't know how to go... MARTHA: Ma - ma

Ma - ma ILSA:

only Wendie: Mama who

Hrm

Pno

23 24

*Ana*  
Ma - ma who gave me

*Martha*  
*Thea*  
Ma - ma who gave me

*Ilse*  
bore me Ma-ma who gave me. Ma-ma the an-

**WENDLA:**  
Ma-ma who bore me. Ma-ma who gave me

*Vln. Vla*

*Pno*

25 26

*Ana*  
No way to han - dle things. Who made me so bad.

*Martha*  
*Thea*  
No way to han - dle things. Who made me so bad.

*Ilse*  
gels. Ma ma Ma ma the weep-

*Wendla*  
No way to han - dle things. Who made me so bad.

*Pno*

Handwritten names: Anna, Martha, Else, Wendla, Pno

27 28

Ma - ma, the weep - ing. Ma - ma, the an - gels.

Ma - ma, the weep - ing. Ma - ma, the an - gels.

ing. Ma - ma the an - gels. Sweet Ma - ma

Ma - ma, the weep - ing. Ma - ma, the an - gels.

Handwritten names: Anna, Martha, Else, Wendla, Hrn, Pno

29 30

No sleep in Hea - ven, or Beth - le - hem.

No sleep in Hea - ven, or Beth - le - hem.

No sleep in Hea - ven, or Beth - le - hem.

No sleep in Hea - ven, or Beth - le - hem.

This musical score page contains six staves. The top five staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). Measures 31 and 32 are marked at the beginning of the first and second staves respectively. The vocal lines feature long, sweeping melodic lines with a fermata over the final note of each line. The sixth staff is the piano accompaniment, consisting of a grand staff with a treble and bass clef. It includes a piano dynamic marking and a fermata over the final measure. The piano part features a rhythmic accompaniment with eighth notes in the right hand and chords in the left hand.