

8. DANCING QUEEN

CUE: TANYA: ' GROW BACK DOWN AGAIN,
 YOU HAVEN'T DONE. ...
 ANYTHING TO BE ASHAMED OF .
 ROSIE: YEAH BOLLOCKS / SCREW 'EM
 IF THEY CAN'T TAKE A JOKE

START

1 $\text{♩} = 100$

TANYA
 YOU CAN DANCE YOU CAN GIVE

ROSIE
 YOU CAN DANCE YOU CAN GIVE

GLISS

mp $cres$

5

HAV - ING THE TIME OF YOUR LIFE OOH SEE THAT GIRL

HAV - ING THE TIME OF YOUR LIFE OOH SEE THAT GIRL

$F\#min$ $F\#min/E$ $B/D\#$ B

MAMMA MIA

8

WATCH THAT SCENE DIG-GIN' THE DAN-CING QUEEN

WATCH THAT SCENE DIG-GIN' THE DAN-CING QUEEN

B_{min}7 D/E A D/A

Detailed description: This block contains the first system of music, measures 8 through 10. It features a vocal line with two staves and a piano accompaniment with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are 'WATCH THAT SCENE DIG-GIN' THE DAN-CING QUEEN'. The piano part includes chord markings B_{min}7, D/E, A, and D/A.

11

TANYA & ROSIE

FRI - DAY NIGHT AND THE LIGHTS ARE LOW

A A AmE

Detailed description: This block contains the second system of music, measures 11 through 13. It features a vocal line with two staves and a piano accompaniment with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are 'FRI - DAY NIGHT AND THE LIGHTS ARE LOW'. The piano part includes chord markings A, A, and AmE.

14

LOOK - ING OUT FOR A PLACE TO GO

D/A A F#_{min}

Detailed description: This block contains the third system of music, measures 14 through 16. It features a vocal line with two staves and a piano accompaniment with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are 'LOOK - ING OUT FOR A PLACE TO GO'. The piano part includes chord markings D/A, A, and F#_{min}.

17

WHERE THEY PLAY THE RIGHT MU - SIC GET - TING IN THE SWING YOU'VE COME TO

E A/E E A/E

Detailed description: This block contains the fourth system of music, measures 17 through 19. It features a vocal line with two staves and a piano accompaniment with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are 'WHERE THEY PLAY THE RIGHT MU - SIC GET - TING IN THE SWING YOU'VE COME TO'. The piano part includes chord markings E, A/E, E, and A/E.

MAMMA MIA

19

Musical score for measures 19-20. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has lyrics: "LOOK FOR A KING". The piano accompaniment features chords E and F# in the bass line and block chords in the right hand.

21

Musical score for measures 21-23. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has lyrics: "TANYA A-NY-BY - BY COULD BE THAT GUY NIGHT IS YOUNG AND THE MU-SIC'S". The piano accompaniment features chords AmE, D/A, and A in the bass line and block chords in the right hand.

24

Musical score for measures 24-26. The system includes two vocal lines and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal lines have lyrics: "HIGH ROSIE HIGH WITH A BIT OF ROCK MU-SIC EVE-RY-THING IS FINE YOU'RE IN THE". The piano accompaniment features chords F#min, E, A/E, and A/E in the bass line and block chords in the right hand.

MAMMA MIA

27

Musical score for measures 27-28. The score includes vocal lines for Tanya, Rosie, and an instrumental line for piano. The key signature is three sharps (F#, C#, G#). The piano accompaniment features chords E and F# in the right hand, and a bass line in the left hand.

TANYA
MOOD FOR A DANCE
ROSIE AND WHEN YOU
AND WHEN YOU

E F# E F#

29

Musical score for measures 29-30. The score includes vocal lines for Donna, Tanya, Rosie, Women 1, Women 2, Men 1, and Men 2, along with an instrumental line for piano. The key signature is three sharps (F#, C#, G#). The piano accompaniment features chords Bmin in the right hand and a bass line in the left hand.

DONNA
GET THE CHANCE
YOU ARE THE
TANYA
YOU ARE THE
ROSIE
YOU ARE THE
WOMEN 1
YOU ARE THE
WOMEN 2
MEN 1
YOU ARE THE
MEN 2

Bmin

MAMMA MIA

31

DAN - CING QUEEN YOUNG AND SWEET ON - LY SE - VEN - TEEN

DAN - CING QUEEN YOUNG AND SWEET ON - LY SE - VEN - TEEN

DAN - CING QUEEN YOUNG AND SWEET ON - LY SE - VEN - TEEN

DAN - CING QUEEN YOUNG AND SWEET ON - LY SE - VEN - TEEN

DAN - CING QUEEN YOUNG AND SWEET ON - LY SE - VEN - TEEN

DAN - CING QUEEN YOUNG AND SWEET ON - LY SE - VEN - TEEN

A D/A A

MAMMA MIA

34

The musical score is arranged in a system with seven staves. The top six staves are for vocalists: W1, W2, M1, and M2. The bottom two staves are for piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: DAN - CING QUEEN FEEL THE BEAT FROM THE

W1
W2
M1
M2

D/A A D/A

MAMMA MIA

57

Musical score for the song "Mamma Mia". The score includes vocal parts for Jonna, Tanya, Rosie, W1, W2, M1, and M2, along with piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: TAM - BOU - RINE OH YEAH.

Vocal Parts:

- JONNA:** TAM - BOU - RINE OH YEAH
- TANYA:** TAM - BOU - RINE OH
- ROSIE:** TAM - BOU - RINE OH YEAH
- W1:** TAM - BOU - RINE
- W2:** TAM - BOU - RINE
- M1:** TAM - BOU - RINE OH YEAH
- M2:** TAM - BOU - RINE OH YEAH

Piano Accompaniment:

Chords: E/A, A, E/G#, D/F#, A/E

TANYA & DONNA

MAMMA MIA

Musical score for measures 39-41. Includes vocal lines for Tanya & Donna, Rosie, W1, and M1, and piano accompaniment with chord symbols (E±, C#, F#min, F#min/E) and lyrics: YOU CAN DANCE, YOU CAN GIVE, HAV-ING THE TIME OF YOUR.

Musical score for measures 42-44. Includes vocal lines for W1, W2, M1, and M2, and piano accompaniment with chord symbols (B/D#, B, D, Bmin7, D/E) and lyrics: LIFE OH, SEE THAT GIRL, WATCH THAT SCENE, DIG-GIN THE.

45

D/T DAN - CING QUEEN

R DAN - CING QUEEN

W1 AH

W2 DAN - CING QUEEN

M1 AH

M2 DAN - CING QUEEN

48

W1

M1

D/A A D/A A D/A

SCENE 4

TANYA AND ROSIE'S ROOM

(ROSIE and TANYA are sitting at the foot of the ONLY bed. Rosie tosses a coin, and Tanya looks on expectantly. The coin lands, Rosie celebrates, picks up and inflatable mattress and throws it to TANYA, who, with a look of thunder, begins to blow it up. ROSIE comically begins to unpack, whilst Tanya gets very red in the face.)

START

ROSIE: Go on, girl! Suck!

TANYA: Let's see what you're wearing for the wedding, then.

(ROSIE sings and holds up camouflage shorts.)

ROSIE: Dah dah!

TANYA: You. Are. Joking.

ROSIE: What? Go on, say it!

TANYA: Well...

ROSIE: Yeah?

TANYA: You could have been making a statement on the duty of wedlock.

ROSIE: (chuckles) Well, you'd know more about it than me.

TANYA: Oh darling, you'll meet your Mister Right.

ROSIE: Oh, I have. I do. And all they want to do is settle down and have babies. Argghh! No thanks!

TANYA: No. Children can become such subversive little sods. I mean, who'd have thought that Donna - an icon of female independence - would have a daughter getting spliced at 20!

ROSIE: Yeah! Well, white weddings are trendy.

TANYA: What's wrong with these kids? Do you remember those T-shirts we used to wear? 'Marriage is an-

BOTH: -institution for people-

ROSIE: -who belong in an institution.'

TANYA: Girls today seem to think that a woman's greatest achievement is getting a man!

ROSIE: You had three husbands!

TANYA: I rest my case.

(ROSIE pulls a trunk out from under the bed)

ROSIE: Oh look!

(Scrams! Pulls out the old 'routine' poster)

Oh my God! Oh! Oh!

TANYA: Oh! Oh, we were so young!

ROSIE: I don't know what the girls in my new woman bookshop would say about the outfit.

TANYA: Rosie, we should do a number tonight for the hen party!

(ROSIE pulls old outfits out of trunk)

ROSIE: I'd have to let out those seams first.

(DONNA enters in a state)

DONNA: Where's Sophie?

ROSIE: I haven't seen her. Why?

DONNA: I must find her now!

(TANYA presents the poster)

TANYA: Da Da!

DONNA: Oh my Go! That's all I want.

TANYA: It was in the trunk.

ROSIE: You should hang it in the bar. Show Sophie what a funky mom she's got.

DONNA: No! Give it here. (crumple it up angrily) Burn it! I never want to see it again.

ROSIE: What's up?

TANYA: Yeah, what's happened?

DONNA: This has to be a joke. Any minute I'm gonna wake up and they'll all have gone away.

(DONNA dives into the bed and buries her face in
the pillow)

TANYA: What is it?

DONNA: Nothing. Leave me alone. I can't talk about it. I knew this would happen! Of course it was gonna come out now. It had to. Oh God, why was I such a stupid little eejit? (cut to after song)

“CHIQUITITA”

(continue)

DONNA: (speaks) It's her dad.

ROSIE: Who's Dad?

DONNA: Sophie's! You know how I always said it was Sam. Sam, the architect who ran home to get married.

ROSIE: Typical bloody man.

DONNA: Well, I'm not really sure that it was him... You see, there were a couple of others.

TANYA: Donna Sheridan! You dark horse!

ROSIE: Hey! Why didn't you tell us?

DONNA: I didn't think I'd ever have to. I didn't think that all three would be sitting in my bar the day before their daughter's wedding.

ROSIE: (shocked) What? In the bar? Let me see them.
(rushes out, looking offstage)
I can't see anyone. Where are they?

TANYA: Donna, are you sure?

DONNA: Of course I'm sure! You think I'd forget my daughter's dads? Sam, Bill Austin, and Harry Headbanger. Ye Gods! Why have they all turned up now? It's like some horrible trick of fate.

ROSIE: (dramatically) Gods! It's very Greek.

TANYA: Do they know?

DONNA: No, I never told anyone. I mean, why are they here ruining Sophie's wedding?

END

ROSIE: I thought you weren't keen on this wedding...

DONNA: I won't let them spoil things. They have no right to turn up like this. I mean, what have they ever done for their daughter?

ROSIE: Donna! Be fair. They didn't even know she existed.

DONNA: They don't need to know. I've done a bloody good job of raising Sophie all by myself and now...

ROSIE: Look. Tonight's a male free zone at the hen night, and then tomorrow Tanya and I will take them fishing.

TANYA: Fishing? Oh please.

ROSIE: Oh, what else do you suggest we do with three men?

TANYA: Now that does take me back.

ROSIE: You dumb bat! You should have told us!

DONNA: Oh, I suppose this just about serves me right.

ROSIE: Oh God, you sound just like your mother.

DONNA: I do not!

ROSIE: You do! What ever happened to Donna: the life and soul of the party and rock chick supremo.

SCENE 4

START

DONNA'S ROOM

DONNA: (talking to herself) Can't get my hat right. Can't get anything right.

(Knock at door)

Come in!

(HARRY enters)

HARRY: Donna.

DONNA: Harry. Harry, what are you doing here?

HARRY: I wanted to give you this. (he hands DONNA a check.)

DONNA: I don't mean here, here, I mean... here on this island.

HARRY: Please.

DONNA: (She looks at the check.) Jesus, Mary, and Joseph! What is this?

HARRY: I thought you must have to tighten your belt after so many years. You've been looking after Sophie on your own. I wanted to contribute a little something to the wedding.

DONNA: This would cover four weddings and a funeral. Harry, it's a lovely gesture, but...

HARRY: Do you remember the last time you said that to me?

DONNA: No.

HARRY: The night I bought you the guitar. I can remember thinking, those are the last words I'll ever hear from Donna Sheridan, and I'll always treasure them. "Oh Harry, it's a lovely gesture, but..."

DONNA: You're making that up. I'm sure I just said 'Thank you' nicely, like a well brought up Catholic girl.

HARRY: hat's better. Do you know that's the first time I've seen you laugh since I've arrived?

DONNA: A bit stressed, Harry. What do you expect?

HARRY: A bit more of the old Donna, a bit less of the well brought up Catholic girl. **END**

"OUR LAST SUMMER"

HARRY

I CAN STILL RECALL OUR LAST SUMMER

WISHING YOU HAD NEVER LEFT AT ALL

DONNA
NEVER LEFT AT ALL

START (SAM enters.)

(speaks)

SAM: Donna! Donna! What's the rush?

DONNA: A small matter of the wedding.

SAM: Look, about this wedding... These are my old bongos/bagpipes!

DONNA: They frighten off unwanted visitors.

SAM: Oh, you don't need bongos/bagpipes to do that.

DONNA: I wouldn't. My bite is worse than my bark.

SAM: I know- I've still got the scars. I'll show you.

DONNA: Oh, what do you want Sam?

SAM: Look. I've had an idea for an extension.

DONNA: I don't want your bloody extension! What are you doing here?

SAM: You're living my dream! Don't you remember, the island, the taverna, it was my dream.

DONNA: Yeah? Well, this is my reality. Hard work and a crippling mortgage.

SAM: Oh, alright! At least let me take a look at that roof for you. It's not going to last you through the winter.

DONNA: I will look at my own roof, thank you.

SAM: Alright! Be a bloody martyr. (Deflated) I got kids. I know it's hard for you, doing it on your own.

DONNA: Don't you patronize me! I like doing it on my own. Every morning I wake up and I thank Christ I haven't got some middle-aged menopausal man to bother me. I'm single, I'm free, and it's great!

END

“S.O.S”

ACT TWO

SCENE 1

OUTSIDE OF SHERIDAN HUT

START

(SOPHIE wakes with a scream.)

DONNA: What's going on? Sophie?! It's six o'clock in the morning. What are you doing?

SOPHIE: Don't know...

DONNA Well, wait right here.

SOPHIE: I'm all right, Mum.

DONNA: 'Course you're not all right. You're sleepwalking again.

SOPHIE: Again? When do I ever sleepwalk?

DONNA: The night you couldn't do your times tables, the night you went down with measles...

SOPHIE: Knock it off. I'm not a baby.

DONNA: Well, I know that, Sophie, but you're still my daughter, and I know when there's something wrong. Where do we start? It's not too late - I can sort out this wedding malarkey.

SOPHIE: Malarkey? What do you mean malarkey?

DONNA: Sorry, it's just a figure of speech.

SOPHIE: No, it isn't. That's what you think, isn't it? I'm just stupid to get married. It's just a label and-

DONNA: I'm not pretending that I understand, Sophia-

SOPHIE: (getting worked up) No! of course you don't! You did just fine without a man, didn't you. You didn't do the marriage and babies thing. You jus did the baby. Well. Good for you!

DONNA: I don't see why you're taking this out on me-

SOPHIE: I'm gonna do it right, Mum. I love Sky, and I want to be with him, and I'm not going to let my kids growing up not knowing who their Dad is, because it's crap!

END