

## 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* *f* *c#*

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* *D*

# MAMMA MIA

8

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

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

B<sub>min</sub>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<sub>min</sub>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#<sub>min</sub>

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#<sub>min</sub>.

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, a piano accompaniment, and a bass line. 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 right hand, and E and F#min in the left hand.

21

Musical score for measures 21-23. The system includes a vocal line, a piano accompaniment, and a bass line. 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 right hand, and various bass notes in the left hand.

24

Musical score for measures 24-26. The system includes two vocal lines, a piano accompaniment, and a bass line. 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 right hand, and various bass notes in the left 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 part 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, and an instrumental line for piano. The key signature is three sharps (F#, C#, G#). The piano part features chords Bmin and a complex bass line.

**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 grand staff format. It includes six vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Male 1, Male 2) and a 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. The piano part features chords D/A, A, and 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, and piano accompaniment with chord symbols.

**Vocal Lines:**  
 Tanya & Donna: YOU CAN DANCE YOU CAN GIVE HAV - ING THE TIME OF YOUR  
 Rosie: YOU CAN DANCE YOU CAN GIVE HAV - ING THE TIME OF YOUR

**Piano Accompaniment:**  
 Chord symbols: E±, C#, F#min, F#min/E

Musical score for measures 42-44. Includes vocal lines for Tanya & Donna, Rosie, and piano accompaniment with chord symbols.

**Vocal Lines:**  
 Tanya & Donna: LIFE OH SEE THAT GIRL WATCH THAT SCENE DIG - GIN THE  
 Rosie: LIFE OH SEE THAT GIRL WATCH THAT SCENE DIG - GIN THE

**Piano Accompaniment:**  
 Chord symbols: B/D#, B, D, Bmin7, D/E



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

START

23

WE CAN GO DAN - CING (BILL) AS LONG AS WE'RE TO-GET - HER

WE CAN GO WALK - ING LONG AS WE'RE TO-GET -

A YEAH

26

LIS - TEN TO SOME MU - SIC YOU'D

MAY - BE JUST TALK - ING

HER A YEAH

# MAMMA MIA

29

GET TO KNOW ME BET - TER 'COS YOU KNOW I'VE GOT  
GET TO KNOW YOU BET - TER

8b

31

SO MUCH THAT I WAN - NA DO WHEN I DREAM I'M A - LONE WITH YOU IT'S MA - GIC  
(WOMEN 1)  
IT'S MA - GIC

Gmin Eb

34

YOU WANT ME TO LEAVE IT THERE BUT I THINK YOU KNOW  
(BILL)  
A - FRAID OF A LOVE AF - FAIR  
Gmin Eb Gmin Csus

MAMMA MIA

37

THAT I WANT YOU SO IF YOU CHANGE YOUR MIND  
IF YOU CHANGE YOUR MIND

*F* *C* *min* *C* *5* *6* *5* *F*

40

I'M THE FIRST IN LINE HO-NEY I'M STILL FREE  
I'M THE FIRST IN LINE HO-NEY I'M STILL FREE

RECORDED VOCALS

TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

*B*<sub>b</sub> *B*<sub>b</sub>

42

TAKE A CHANCE ON ME IF YOU NEED ME LET  
TAKE A CHANCE ON ME LET

CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

*B*<sub>b</sub> *F* *F*

MAMMA MIA

44

ME KNOW GON - NA BE A - ROUND IF YOU'VE GOT NO PLACE

ME KNOW PLACE

CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

46

TO GO IF YOU'RE

TO GO

CHANCE TAKE A CHANCE TAKE A

MAMMA MIA

47

FEEL - ING DOWN IF YOU'RE ALL A - LONE

FEEL - ING DOWN IF YOU'RE ALL A - LONE

WOMEN 3

TAKE A CHANCE TAKE A CHANCE TAKE A CHANCE ON ME

IF YOU'RE ALL A - LONE

CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

Bb Bb

49

WHEN THE PREET - TY BIRDS HAVE FLOWN HO - NEY I'M STILL FREE

WHEN THE PREET - TY BIRDS HAVE FLOWN HO - NEY I'M STILL FREE

WHEN THE PREET - TY BIRDS HAVE FLOWN HO - NEY I'M STILL FREE

CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

Bb Eb Bb

MAMMA MIA

51

TAKE A CHANCE ON ME GON-NA DO MY VE -

TAKE A CHANCE ON ME GON-NA DO MY VE -

TAKE A CHANCE ON ME VE -

CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

53

24 BEST AND IT AIN'T NO LIE IF YOU PUT ME TO

24 BEST AND IT AIN'T NO LIE IF YOU PUT ME TO

24 BEST TO

CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

MAMMA MIA

55

THE TEST IF YOU LET ME TRY TAKE A

THE TEST IF YOU LET ME TRY

THE TEST

(END RECORDED VOCALS)

CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A CHANCE TAKE A TAKE A CHANCE CHANCE TAKE A

F Bb

57

CHANCE ON ME BILL TAKE A CHANCE ON ME

COME ON GIVE ME A BREAK WILL YOU

C- F C-



60

OH YOU CAN TAKE YOUR TIME SA - BY I'M IN NO HUR - RY I

A YEAH

(BILL)

A YEAH

65

KNOW I'M GON - NA GET CHA YOU DON'T WAN - NA HURT YA

KNOW I'M GON - NA GET CHA

A

(BILL TACET)

KNOW I'M GON - NA GET CHA

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 7

THE CHAPEL

START

(ROSIE is lighting the votive candles. BILL enters.)

BILL: Rosie?

ROSIE: Go and wait with the others until I'm finished.

BILL: I just got this note from Sophie. I'm confused. She wanted me to give her away. Now she's changed her mind. I don't know where I am. I don't know who I am. I just came here for a wedding.

ROSIE: Eh? (suddenly realizes what he said)

BILL: Look - I'm Sophie's dad.

ROSIE: Whoa! You need to have this conversation with Donna.

BILL: I'll go now.

(BILL turns as if to go and find DONNA.)

ROSIE: You'll do no such thing. Sophie's getting married in five minutes. Go take a pew. And button up!

BILL: Will it be all right for me to be here?

ROSIE: (groans) For God's sake.

BILL: Well, to tell you the truth, I was praying that I wouldn't walk down the aisle anyway. I may come across as an intrepid traveler, but I come over all faint before a wedding.

(Sits and mops brow.)

ROSIE: Ha! Tell me about it.

BILL: Marriage! Church! Responsibility! I'm a writer. I made up my mind long ago I walk a lone path.

END

(ROSIE nervously laughs, then hesitantly begins to sing in a broad, sassy style.)

“TAKE A CHANCE ON ME”