

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 cresc

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 lyrics, a piano accompaniment, and a bass line with guitar chords. 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 guitar chords are 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 lyrics, a piano accompaniment, and a bass line with guitar chords. 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 guitar chords are 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 lyrics, a piano accompaniment, and a bass line with guitar chords. 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 guitar chords are 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 lyrics, a piano accompaniment, and a bass line with guitar chords. 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 guitar chords are 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 bass line. The bass line has lyrics: "LOOK FOR A KING".

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. The bass line has lyrics: "A-NY-BY - BY COULD BE THAT GUY NIGHT IS YOUNG AND THE MU-SIC'S".

24

Musical score for measures 24-26. 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: "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. The bass line has lyrics: "WITH A BIT OF ROCK MU-SIC EVE-RY-THING IS FINE YOU'RE IN THE".

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 a piano accompaniment. 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

DAN - CING QUEEN FEEL THE BEAT FROM THE

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DAN - CING QUEEN FEEL THE BEAT FROM THE

DAN - CING QUEEN FEEL THE BEAT FROM THE

DAN - CING QUEEN FEEL THE BEAT FROM THE

DAN - CING QUEEN FEEL THE BEAT FROM THE

D/A A D/A

MAMMA MIA

57

The musical score is arranged in a system with eight vocal parts and piano accompaniment. The vocal parts are: JONNA, TANYA, ROSIE, W1, W2, M1, and M2. The piano part is at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: TAM - BOU - RINE OH YEAH. The piano accompaniment includes chord symbols: E/A, A, E/G#, D/F#, and A/E.

TANYA & DONNA

MAMMA MIA

Musical score for measures 39-41. It includes vocal lines for Tanya & Donna and Rosie, and piano accompaniment. The lyrics are: "YOU CAN DANCE YOU CAN GIVE HAV - ING THE TIME OF YOUR".

Chords: E±, C#, F#min, F#min/E

Musical score for measures 42-44. It includes vocal lines for Tanya & Donna and Rosie, and piano accompaniment. The lyrics are: "LIFE OH SEE THAT GIRL WATCH THAT SCENE DIG - GIN THE".

Chords: 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

17. DOES YOUR MOTHER KNOW

N.B. 2 VERSIONS OF BARS 37 TO 38A

♩ = 136

CUE: LISA: "IGNORE HIM TANYA, HE CAN'T HELP BEING A PRAT"

1 **START**

PEPPER: "TANYA CAN'T IGNORE THE CHEMISTRY BETWEEN US" TANYA: "LITTLE BOYS WHO PLAY WITH FIRE GET THEIR FINGERS BURN'T"

5 (TANYA)

YOU'RE SO HOT TEASING ME SO YOU'RE BLUE BUT I CAN'T TAKE A

9

CHANCE ON A KID LIKE YOU IT'S SOMETHING I COULDN'T DO

13

THERE'S THAT LOOK IN YOUR EYES I CAN READ

MAMMA MIA

17

IN YOUR FACE THAT YOUR FEEL - INGS ARE DRIV - ING YOU WILD AH

E^b B^b/O $C-7$ B^b F $Fsus F$

20

BUT BOY YOU'RE ON - LY A CHILD WELL I COULD

$Fsus F$ F $Fsus F$ F B^b B^b

23

DANCE WITH YOU HO-NEY IF YOU THINK IT'S FUN-NY BUT DOES YOUR MOT-HER KNOW THAT YOU'RE OUT AND I COULD

E^b A^b E^b A^b E^b

27

CHAT WITH YOU SA-SY FLIRT A LIT-TLE MAY-SE BUT DOES YOUR MOT-HER KNOW THAT YOU'RE OUT

PEPPER *p*

TAKE IT

E^b A^b E^b A^b E^b

MAMMA MIA

31

p

TAKE IT EA - SY BET - TER SLOW DOWN BOY THAT'S NO WAY TO GO DOES YOUR

EA - SY

WOMEN 1. 2 & 3

TAKE IT EA - SY BET - TER SLOW DOWN BOY THAT'S NO WAY TO GO DOES YOUR

p B^b B^b7 E^b E^b- B^b E^b-/B^b

34

MOTH - ER KNOW TAKE IT EA - SY TRY TO COOL IT BOY PLAY IT

MOT - HER KNOW TAKE IT EA - SY TRY TO COOL IT BOY PLAY IT

B^b E^b-/B^b B^b B^b7 E^b E^b-

VERSION 1

37

END

38A

NICE AND SLOW DOES YOUR MOTH - ER KNOW

NICE AND SLOW DOES YOUR MOT - HER KNOW

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.