

BENNY ANDERSSON & BJÖRN ULVAEUS'
MAMMA MIA!
THE SMASH HIT MUSICAL BASED ON THE SONGS OF ABBA®



TANYA AUDITION PACKET

ROYAL CARIBBEAN PRODUCTIONS

MAMMA MIA! AUDITION SIDES
DONNA/TANYA/ROSIE

DONNA'S ROOM.

DONNA's room at The Taverna is cheerful and comfortable and crammed with the detritus of sixteen odd years on the Island. There is a dressing-table and a mirror. A trunk containing the **DYNAMOS**' old stage costumes is under **DONNA**'s bed. **ROSIE** flips a coin to decide who gets the bed. Loser gets the blow up air mattress.

TANYA

Heads.

ROSIE flips a coin (and wins the toss). She puts the air mattress on the floor. **TANYA** begins blowing it up. **ROSIE** is unpacking on the bed. Once **TANYA** has begun making a fool of herself...

ROSIE

Blow. Don't suck.

TANYA GIVES HER A LOOK AND ABANDONS THE AIR-BED.

TANYA

All right, let's see what you're wearing for the wedding.

ROSIE HOLDS UP A PAIR OF BATTERED, BAGGY SHORTS.

TANYA

You're joking!

ROSIE (ALL INNOCENCE)

What? Oh – as if!

TANYA

Well. You could have been making some sort of statement on the tyranny of wedlock.

ROSIE

You'd know more about that than me.

TANYA

Oh darling, you'll meet your Mr. Right.

ROSIE

I have. I did. ..and all they wanted was to settle down and have babies. No thanks.

TANYA

No ... children can become such subversive little buggers ! I mean, who'd have thought that Donna, the icon of female independence, would have a daughter committing matrimony at twenty.

ROSIE

White weddings are trendy.

TANYA

What's wrong with these kids ? Do you remember those t-shirts we used to wear ? 'Marriage is an institution –

ROSIE

- for people who belong in an institution.'

TANYA

Girls today seem to think that a woman's greatest achievement is getting a man.

ROSIE

You've had three husbands.

TANYA

I rest my case.

ROSIE, FINDING THE TRUNK UNDER THE BED –

ROSIE

Ooh, look.

TANYA

Oh my Lord !

ROSIE FINDS A POSTER SHOWING *DONNA AND THE DYNAMOS* 1976

TANYA

(TAKING THE POSTER)

Oh. (SUDDENLY WISTFUL) We were so young.

ROSIE IS BACK IN THE TRUNK. SHE HOLDS UP A SLINKY LITTLE NUMBER.

ROSIE

I don't know what the gals at the 'Whole Woman' Press would say about my outfit.

TANYA

Hey – we should do a number tonight for Sophie’s party.

ROSIE

I’ll have to let out a few seams.

AS THEY LAUGH TOGETHER, **DONNA** BURSTS INTO THE ROOM.

DONNA

Where’s Sophie?

ROSIE

Haven’t seen her. Why?

DONNA

I must find her. Now.

TANYA

(SHOWING THE POSTER)

Da-Dah !

DONNA

What the hell is that about ?

ROSIE

It was in the trunk. You should hang this in the bar. Show Sophie what a funky mom she’s got ...

DONNA

(CUTS IN)

... NO – get rid of it – burn it – I never want to see it again ...

ROSIE

What’s wrong ? ... what’s happened ... ?

DONNA

... I thought it was over ... past ... I’d almost forgotten ... but it isn’t !

ROSIE

What isn’t?

DONNA

Nothing – leave me alone. I can’t talk about it ...

... I knew this would happen. All my life it's been tapping at my shoulder – of course it had to come out now ! It had to... God, why was I such a stupid little idiot !

**DONNA RIPS UP THE POSTER AND THROWS HERSELF ON THE BED.
ROSIE AND TANYA LOOK AT EACH OTHER, NOT SURE WHAT TO DO.
FINALLY ...**

DONNA
(SPOKEN)

It's her Dad.

TANYA

Whose Dad ?

DONNA

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

TANYA

... bastard ...

ROSIE

... typical man ...

DONNA

... well, I'm not really sure if it was him.
Y'see, there were a couple of others ...

TANYA

Donna Sheridan ! You dark horse !

ROSIE

Why didn't you tell us ?

DONNA

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

TANYA

What ?

ROSIE

In the bar ?

(THEY GO TO THE WINDOW)

DONNA

Don't let them see you !

(**ROSIE AND TANYA DUCK DOWN. ROSIE TAKES ANOTHER PEEK**)

ROSIE

I can't see anyone. Who are they ?

TANYA

Are you sure ?

DONNA

Of course I'm sure. You think I'd forget my daughter's Dads ? It's Sam, Bill Austin and Harry 'Head-Banger'.

TANYA & ROSIE

Not...? (MAKING HEAD-BANGER GESTURE)

DONNA

Why have they all turned up like this ?
It's like some horrible trick of Fate.

ROSIE

It is very Greek.

TANYA

Do they know ?

DONNA

They can't know – I've never told anyone – why are they here to ruin Sophie's wedding ?

TANYA

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

DONNA

... I don't want them spoiling it. They've got no right to turn up like this – what the hell have they ever done for their daughter ?

ROSIE

Donna, be fair – they didn't know she existed ...

DONNA

... and they don't need to know – I've done a damn good job with Soph, all by myself, and now I'm going to be muscled out by an ejaculation !

ROSIE

No, you're not, keep calm. You're safe this evening – it's a male-free zone at Sophie's party.
And tomorrow – Tanya and I will take them fishing.

TANYA

Fishing ? Oh – please !

ROSIE

What do you suggest we do with three men ?

TANYA

Oh, now that takes me back.

TANYA AND ROSIE SHARE A REMINISCENT CHORTLE.

ROSIE

Donna – you should have told us. I remember Bill Austin – that awesome Aussie – he was a hefty slice of the outback.

THEY LAUGH AGAIN. DONNA LOOKS AT THEM BOTH.

DONNA

Oh sure – it's a laugh and a memory to you two, but I was the one who got pregnant. I suppose this just about serves me right.

TANYA

Oh my god – you sound just like your mother.

DONNA

I do not !

TANYA & ROSIE

Yes – you do !

TANYA

Whatever happened to our Donna ? – life-n'-soul
of the party; el rock chick supremo ?

DONNA

She grew up that's all.

TANYA

Ooh, well grow back down again. You haven't done anything
to be ashamed of ...

ROSIE

... yeah, screw 'em if they can't take a joke –

END

DOES YOUR MOTHER KNOW

N.B. 2 cersions of Bars 37-38A

Words & Music by BENNY ANDERSSON
& BJORN ULVAEUS

$\text{♩} = 136$

Cue: LISA: "Ignore him Tanya, he can't help being a prat"

Piano

p Pepper: "Tanya can't ignore the cheistry between us" Tanya: "Little boy who play with fire get their fingers burnt"

5

Tanya

f You're so hot_ teas-ing me_ so you're blue_ but I can't take a

Piano

Eb/Bb Bb Bb Gm Bb Eb Bb/D

9

Tanya

chance on a kid like you_ it's some-thing I could-n't do_

Piano

Cm7 Bb F FSus F FSus F FSus F Bb Bb

13

Tanya

There's that look_ in your eyes_ I can read

Piano

Eb/Bb Bb Eb/Bb Bb Eb/Bb Bb Bb Gm Bb

TANYA

17

Tanya

in your face that your feel - ings are driv - ing you wild Ah

Piano

E \flat B \flat /D Cm⁷ B \flat F FSUS F

20

Tanya

but boy you're on - ly a child Well I could

Piano

FSUS F FSUS F B \flat B \flat

23

Tanya

dance with you ho - ney if you think it's fun - ny but does you mot - her know that you're out And I could

Piano

E \flat A \flat E \flat A \flat E \flat

27

Tanya

chat with you ba - by flirt a lit - tle may - be but does your mot - her know that you're out

Pepper

p Take it

Piano

E \flat A \flat E \flat A \flat E \flat

MAMMA MIA - Vocal Score

31

Tanya *p* Take it ea - sy bet - ter slow down boy_ That's no way to go_ does your

Pepper

BGVs *p* Take it ea - sy bet - ter slow down boy_ That's no way to go_ does your

Piano *p* Bb Bb7 Eb Ebm Bb Ebm/Bb

34

Tanya moth - er know Take it ea - sy try to cool it boy_ play it

Pepper

BGVs Take it ea - sy moth - er know Take it ea - sy try to cool it boy_ play it

Piano Bb Ebm/Bb Bb Bb7 Eb Ebm

37 Version 1

Tanya nice and slow_ does your moth - er know_

BGVs nice and slow_ does your moth - er know_

Piano

05. River Deep

Blue Planet 2

Greta (SOPHIE)

Sun (TANYA)

Orch. Andy Duncan
Vocal Loren Van Brenk

AUDITION CUT

♩ = 167

Vocal

When I was a lit - tle girl

Piano

2 3 4 5

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole rest for three measures, then begins with the lyrics 'When I was a lit - tle girl'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. Measure numbers 2, 3, 4, and 5 are indicated below the piano part.

Vocal

I had a rag doll, on-ly doll I've ev-er owned

Db Ab

Piano

6 7 8 9 10

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics 'I had a rag doll, on-ly doll I've ev-er owned'. The piano accompaniment continues with the same rhythmic pattern. Chord changes to Db and Ab are marked above the piano part. Measure numbers 6, 7, 8, 9, and 10 are indicated below the piano part.

Vocal

and it gets strong - er in ev'-ry way

Eb Db/Eb

Piano

11 12 13 14

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics 'and it gets strong - er in ev'-ry way'. The piano accompaniment features some chords with fermatas. Chord changes to Eb and Db/Eb are marked above the piano part. Measure numbers 11, 12, 13, and 14 are indicated below the piano part.

Vocal

and it gets deep - er _____ oh let me say _____

Piano

15 16 17 18

Ab Eb Db/Eb

Vocal

and it gets high - er _____ day by day _____

Piano

19 20 21 22

Ab Db/Ab Ab Eb Db/Eb

Vocal

and do I love you my oh my _____

Piano

23 24 25 26

Ab Gb

Vocal

yeah riv - er deep, moun - tain high _____

Piano

27 28 29 30

Ab

Vocal

— yeah — yeah — If I lost you, would I cry? —

G_b

Piano

31 32 33 34

Vocal

oh — how I love you ba - by —

A_b

Piano

35 36 37 38

Vocal

ba - by, ba - by, ba - by —

Piano

39 40 41

Vocal

— — — — —

Piano

42 43 44

Piano / Vocal

11. Legends (Tree Awakes ARIA)

BLUE PLANET - HOME

Sun (TANYA)

AUDTION CUT

Orch. Andy Duncan
Vocal/Lyrics Loren Van Brenk

$\text{♩} = 125$

Piano

Sun

Piano

Sun

Piano

Sun

Piano

Ped.

2 Ped.

3 Ped.

4 Ped.

Ka - - - - i Ki - wi - di -

5

6

7

8

pedal simile throughout

Sun

nok Ku-wan -

9

10

11

12

Sun

- le-len - ta Ni-me - da Zon-ta, Tu -

13

14

15

16

