

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



HARRY AUDITION PACKET

ROYAL CARIBBEAN PRODUCTIONS

MAMMA MIA! AUDITION SIDES
HARRY/BILL/SAM

THE COURTYARD

SAM, BILL and **HARRY** are arriving from the jetty. (Upstage.) The “tavern” that they speak about in the scene is out in front of them (audience.) **SAM** sees the Taverna and stops. **HARRY** and **BILL** come on behind him. They have made their way up from the **JETTY**. **HARRY** is a bit breathless from lugging his expensive and elegantly-monogrammed luggage to The Taverna.

HARRY

I’m glad to get off that boat.

BILL

That was nothing. You should try a kayak in the Okavango Swamps.

HARRY

Yes – I read your book ‘A Bloke and A Boat in Botswana’.

BILL

Thanks, Harry – I heard I’d sold a copy somewhere.

HARRY

Travel-books are my passion. A welcome distraction from the tedious journey to work.

SAM

Do you two want to hear something interesting ? You see this Taverna ?

HARRY

I’m rather impressed. I remember an old hut here – I was dreading bedding down with the goats.

BILL

Give me goats before camels. There was this time in the Kalahari The sun was beating down...

SAM

Sorry to interrupt “Indiana” – but the point is this is my Taverna ... I built it ! Well, I designed it. Drew up the plans – what ? – twenty-one years ago ... ? I can’t believe she’s actually gone and built the damn thing.

HARRY

Who?

SAM

Donna. Who else ? This is something I scribbled on the back of a menu, I had no idea.

BILL

How do you know it's yours ?

SAM

Buildings are like babies. You always know your own.

BILL

I wouldn't know anything about babies. I've been living out of a knap-sack for most of my life.

HARRY

The 'Happy Wanderer', eh ?

(TO BILL)

Do you think the island will inspire some prose ?

BILL

I hope so. When I got the wedding invite I sold my editor a piece on 'Childhood Haunts Revisited'.

HARRY

Were you born here ?

BILL

No – I'm from America, but my mother's Greek. The only time I came to Greece was to visit my Great-Auntie on the mainland – and that was twenty-one years ago.

HARRY

So now you can write about Sam's Taverna and the tourists will flock.

PRONOUNCIATION NOTE : "idyll" rhymes with "fiddle."

BILL

No, I think this island should remain the secret idyll I've always remembered.

SAM

Yes, but if you lived here, maybe the idyll would be the boat-load of tourists with big bucks.

HARRY

At least they might have some staff then. Where is everybody ?

SOPHIE ENTERS FROM THE TAVERNA.

SOPHIE

Good afternoon. Can I help you ?

BILL

Hello there. I'm Bill Austin. You have a room for me ?

SOPHIE

(STARES AT HIM)

Bill Austin.

HARRY

I'm Bright. Harry Bright.

SOPHIE

(STARING)

Harry ... (TO SAM) ... so you must be –

SAM

Sam Carmichael.

SOPHIE NODS, STARING AT SAM.

SAM

You are expecting us ?

SOPHIE

Oh yes, I'll go and I'll get the keys.

SOPHIE EXITS TO FETCH THE KEYS. HARRY TURNS TO SAM.
DURING THE FOLLOWING DIALOGUE SOPHIE SPIES ON THE MEN
FROM THE TAVERNA.

HARRY

Charming. But I hope I get the chance to get my tongue around a little Greek. I haven't spoken it for twenty-one years.

SAM

Twenty-one years ? You know, this is beginning to feel like a set-up –hey, Bill – here’s a story for you. Three men – strangers – receive an invitation to a wedding. They are invited to a place they haven’t seen for twenty-one years, by a woman they haven’t seen for twenty-one years ... why are they here ?

BILL

That’s not bad ... ok, Harry – what’s your excuse ?
What’s torn you away from the Bank of England ?

HARRY

Is this an interview ? Alright, well for me, Donna’s invitation brought back many happy memories ... (SPOTTING THE GUITAR HANGING ON THE WALL) Bloody Norah!

BILL

Is that a quote ?

HARRY

(TAKING THE GUITAR DOWN)

No, no, I know this guitar !
(INDICATING A CARVING) HB – ‘Head-Banger’, that’s what they used to call me in those days – and DS – Donna Sheridan – I bought this for her ! Ten quid and my Johnny Rotten tee-shirt ... so now who says I’m an unadventurous old stick-in-the-mud ?

SAM

Who ?

HARRY

My other half. A big house, a fast car and a season ticket to Chelsea Football Club isn’t enough for some people, is it? They want The Great White Hunter, too. Well, I can do spontaneity. That’s why I’m here.
Donna knew my wild side. I was an exchange student in Paris when we met, and I just followed her to Greece – spontaneously ...

END

OUR LAST SUMMER

Words & Music by BENNY ANDERSSON,
STIG ANDERSON & BJORN ULVAEUS

CUE: HARRY: "A bit of the old Donna, a bit less of the..."

♩ = 96

Harry

...well brought up Catholic girl." I can still re-call our last

Piano

F#(sus4) F# F#(add2) B D#m

Harry

sum - mer I still see it all Walks a - long the

Piano

E F# B D#m E F#

Harry

Seine Laugh-ing in the rain Our last sum - mer Mem-ories that re -

Piano

B D#7 G#m G#m/F# E F#

Harry
main. We made our way a - long the ri - ver and we sat down in the

Piano
B(sus4) B B/A# B/G# B/F#

10 11 12

Harry
grass by the Eif - fel to - wer_ I was so hap - py we had

Piano
E B/D# C#m C#m/B F# C#/E#

13 14 15

Harry
met It was the age of no re - gret Oh

Piano
C#(sus4)/D# C# F# F#/E B/D# F#/C#

16 17 18

Harry
yes Those cra - zy years that was the time Of the flo - wer

Piano
G#m G#m/F# E B/D#

19 20 21

Harry

po - wer_ But un - der-neath we had a fear_ of fly - ing

Perc: Glock

Piano

E⁶ C^{#m}7 C^{#m}6 C^{#m}(#5) C^{#m}

22 23 24

Harry

of grow-ing old, a fear of slow-ly dy - ing We took a chance

Piano

C^{#m}7 C^{#m}6 C^{#m}(#5) C^{#m} C^{#m} C^{#m}6

25 26 27

Harry

Like we were danc³ ing our last_ dance_ I can still re- call

Donna

I can still re- call

Ens.

Women
Men 1
Men 2

I can still re- call

Piano

C^{#m}(#5) C^{#m} F[#](sus4) F[#] F[#](add2) F[#]7

28 29 30

HARRY II
4 OF 6

HARRY

MAMMA MIA! - Vocal Score

4

Harry
our_ last sum- mer_ I still see it all _____ in the tou-rist

Donna
our_ last sum- mer_ I still see it all _____

Ens.
our_ last sum- mer_ I still see it all _____ in the tou-rist

Piano
B D#m E F# B D#m E F#

31 32 33 34



Harry
jam 'round the No - tre Dame_ our_ last sum - mer_ Walk-ing hand in

Donna
'round the No - tre Dame_ our_ last sum - mer_ Walk-ing hand in hand

Ens.
jam 'round the No - tre Dame_ our_ last sum - mer_ Walk-ing hand in hand

Piano
B D#7 G#m G#m/F# E F#

35 36 37

Harry hand Our last sum- mer_ Mor-ning cro-is- sants

Donna Pa - ris rest - au rants_ Our_ last sum - mer_

Ens. Pa - ris rest - au rants_ Our_ last sum - mer_ Mor-ning cro-is- sants

Piano B F# B D#m E F#

38 39 40



Harry Li - ving for the day_ wor-ries far a - way

Donna Li - ving for the day_ wor-ries far a - way

Ens. Li - ving for the day_ wor-ries far a - way

Piano B D#m E F# B D#7

41 42 43

HARRY

The musical score is arranged in four systems. The first system is for Harry, the second for Donna, the third for the Ensemble (Ensemble), and the fourth for the Piano. All parts are in the key of G major (one sharp) and 4/4 time. The lyrics are: "our last summer We could laugh and play". The piano accompaniment includes chord markings: G#m, G#m/F#, E, F#, and B(sus4). Measure numbers 44, 45, and 46 are indicated at the bottom of the piano part.

06. Higher Ground

BLUE PLANET - HOME

Earth (HARRY)

AUDITION CUT

Orch. Andy Duncan
Vocals Loren Van Brenk

*Rock orientated. Strong and forceful.
Keep the space in phrases - don't over sustain.
Straight tones for the most part. Gravel welcome.*

♩ = 140

Piano

The piano introduction consists of four measures. The right hand is mostly silent, with some chords in the final two measures. The left hand plays a rhythmic pattern of eighth notes, with measures 2, 3, and 4 containing triplets.

Earth

Peo-ple _____ keep on_ learn-in'_

D⁵ F⁵ G⁵ D⁵ F⁵ G⁵ simile

Piano

The first phrase of the song. The vocal line (Earth) has a melody with a slur over the first two notes of each phrase. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand. Measure numbers 5 through 8 are indicated below the piano part.

Earth

Sold-iers _____ keep on_ war-in'_

Piano

The second phrase of the song. The vocal line (Earth) continues with the same melodic structure. The piano accompaniment remains consistent. Measure numbers 9 through 12 are indicated below the piano part.

(NOT TOO BIG OF A SLIDE)

Earth
World, keep on_ turn-in'_____ 'cause it won't_ be too

E⁵ G⁵ A⁵ E⁵ G⁵ A⁵ G C

Piano

Earth
long The

Dm

Piano

Atmo
pow-ers_ keep on_ ly - ing_ while your

D⁵ F⁵ G⁵ D⁵ F⁵ G⁵ simile

Piano

Earth

peo-ple_____ they keep on__ dy - in'__

Piano

25 26 27 28

Earth

World, keep on__ turn-in'_____ 'cause it won't__ be too

E⁵ G⁵ A⁵ E⁵ G⁵ A⁵ G⁵ C(sus4)

Piano

29 30 31 32


Earth

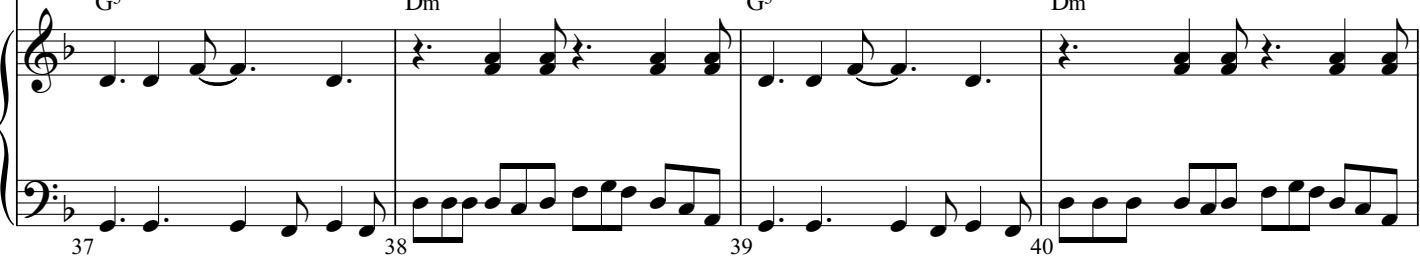
long I'm

Dm

Piano

33 34 35 36

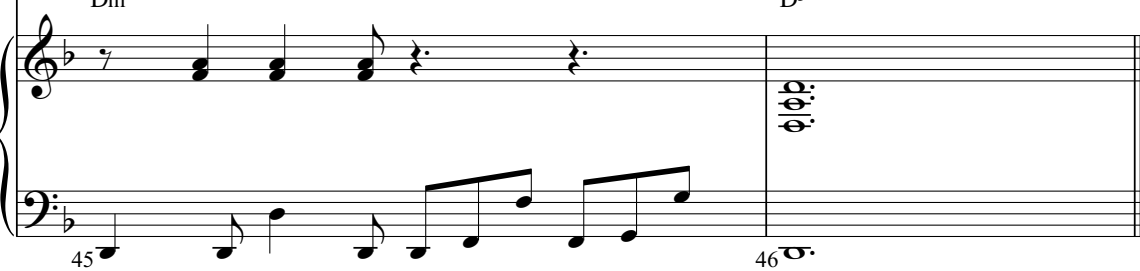
Earth  8
so darn glad we'd get to try it a- gain__ 'cause the last time on earth I lived a whole world of sin__ I'm

Piano 
37 38 39 40
G⁵ Dm G⁵ Dm

Earth  8
so glad that I__ know more than I knew then__ Gon - na keep on_ try - in__ till__ I__ reach the high-est

Piano 
41 42 43 44
G⁵ Dm E⁵ G⁵

Earth  8
ground_____

Piano 
45 46
Dm D⁵