

BENNY ANDERSSON & BJÖRN ULVÆUS'
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 ³ 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 danc ³ 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.



**MALE SINGER AUDITION PACKET
(HARRY)**

ROYAL CARIBBEAN PRODUCTIONS

04. Kiss The Rain

BLUE PLANET
AUDITION CUT
(HARRY)

Original Artist Reference - Billie Myers

Instr. Andy Duncan
Vocal Loren Van Brenk

$\text{♩} = 127$

Vocal

Kiss the rain, — whev - ev - er you need — me Kiss the rain — when - ev - er I'm gone — too long — If your lips

Piano

Ab Bb Eb Bb Cm Ab Bb

2 3 4 5

Detailed description: This system contains the first two lines of the song. The vocal line starts with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The tempo is marked as quarter note = 127. The lyrics are: "Kiss the rain, — whev - ev - er you need — me Kiss the rain — when - ev - er I'm gone — too long — If your lips". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are labeled as Ab, Bb, Eb, Bb, Cm, Ab, and Bb. Measure numbers 2, 3, 4, and 5 are indicated below the piano staff.

Vocal

feel lone - ly and thirst - y Kiss the rain — and wait for the dawn — Keep in mind —

Piano

6 7 8 9

Detailed description: This system contains the third and fourth lines of the song. The vocal line continues with the lyrics: "feel lone - ly and thirst - y Kiss the rain — and wait for the dawn — Keep in mind —". The piano accompaniment continues with the same rhythmic pattern. Chords are labeled as Eb, Bb, Cm, Ab, and Bb. Measure numbers 6, 7, 8, and 9 are indicated below the piano staff.

Vocal

— We're un - der the same — sky And the nights — as emp - ty for me — as for you — If ya feel —

Piano

10 11 12 13

Detailed description: This system contains the fifth and sixth lines of the song. The vocal line continues with the lyrics: "— We're un - der the same — sky And the nights — as emp - ty for me — as for you — If ya feel —". The piano accompaniment continues with the same rhythmic pattern. Chords are labeled as Eb, Bb, Cm, Ab, and Bb. Measure numbers 10, 11, 12, and 13 are indicated below the piano staff.

Vocal

— you can't wait till morn - ing Kiss the rain___ Kiss the rain___ Kiss the rain___

Piano

14 15 16 17

Vocal

Kiss the rain___ Kiss the rain___

Piano

18 19 20 21

Vocal

Piano

22 23 24 25

Vocal

Oh would it mean a - ny-thing if you knew___ what I'm left im - ag - in - ing in my mind___

Piano

26 27 28 29

Vocal

— would you go in my mind in my mind would you go, would you go, Kiss the rain—

Piano

B \flat Cm B \flat A \flat

30 31 32 33

Vocal

— when-ev - er you need me, Kiss the rain— when-ev - er I'm gone— too long— If your lips—

Piano

E \flat B \flat Cm A \flat B \flat

34 35 36 37

Vocal

— feel lone - ly and thirst - y Kiss the rain— and wait for the dawn— Oh, Kiss the rain—

Piano

E \flat B \flat Cm A \flat B \flat E \flat m

38 39 40 41 42