

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



FATHER ALEXANDRIOUS / MUS AUDITION PACKET
Male Understudy-(Dads)

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

KNOWING ME, KNOWING YOU

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

Cue: *Happy ever after*

Colla Voce

Cue: *Pleading with my wife*

Sam

Brea-kin'up is ne-ver ea - sy I know but I have to go Know-ing

Piano

mp

2 3 4 5

♩ = 108

Sam

me Know - ing you it's the best I can do

Piano

f

D/A Bm

6 7 8

Piano

Bm F#m7 D E

9 10 11

SAM

Sam

No more_ care - free_ laugh - ter_

Piano

A Bm7 Bm7 F#m7 F#m C#m

12 13 14

Detailed description: This system contains measures 12, 13, and 14. The vocal line (Sam) is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "No more_ care - free_ laugh - ter_". The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line. Chords are labeled as A, Bm7, Bm7, F#m7, F#m, and C#m. Measure numbers 12, 13, and 14 are indicated at the bottom.

Sam

— Si - lence e - ver_ af - ter_ Wal

Piano

C#m A Bm7 Bm7 F#m7 F#m7 C#m C#m

15 16 17 18 19

Detailed description: This system contains measures 15, 16, 17, 18, and 19. The vocal line (Sam) continues with the lyrics "— Si - lence e - ver_ af - ter_ Wal". The piano accompaniment continues with chords labeled C#m, A, Bm7, Bm7, F#m7, F#m7, C#m, and C#m. Measure numbers 15, 16, 17, 18, and 19 are indicated at the bottom.

Sam

- king through an em - pty house tears in my eyes_

Piano

F#m F#m F#(add2) F#m F#m E(sus4) E

20 21 22

Detailed description: This system contains measures 20, 21, and 22. The vocal line (Sam) continues with the lyrics "- king through an em - pty house tears in my eyes_". The piano accompaniment continues with chords labeled F#m, F#m, F#(add2), F#m, F#m, E(sus4), and E. Measure numbers 20, 21, and 22 are indicated at the bottom.

SAM

Sam

This is where the sto-ry ends this is good bye_____

Piano

E(sus4) E D⁶ DD(add2) D D D F#add2(no3)

23 24 25 26

Sam

— Know-ing me, know-ing you There is noth-ing we can do___Know-ing me, know-ing

Women

Know-ing me, know-ing you There is noth-ing we can do___Know-ing me, know-ing

Men

Sub-group

A- ha_____

Piano

D E E A D

27 28 29 30

SAM

Sam

you We just have to face it this time We're through

BGV 1

you We just have to face it this time We're through

BGV 2

A-ha This time we're through

Piano

E E A D E

31 32 33 34

Sam

Break-in' up is ne-ver ea - sy I know But I have to go Know-ing

BGV 1

Break-in' up is ne-ver ea - sy I know but I have to go Know-ing

BGV 2

Break-in' up is ne-ver ea - sy I know have to go

Piano

A C#m D E A D E

35 36 37 38

W2 only

M1 only

SAM

Sam

me, know-ing you it's the best I can do

BGV 1

me, know-ing you it's the best I can do

Piano

A D E A C#m D

39 40 41 42 43

Sam

Mem' - ries good days bad days

Piano

E A Bm7 Bm7 F#m7 F#m C#m

44 45 46 47

Sam

They'll be with me al - ways

Piano

C#m A Bm7 Bm7 F#m7 F#m C#m C#m

48 49 50 51 52

SAM

Sam

In those old fa-mil-iar rooms child-ren would play _

Piano

F#m F#m F#(add2) F#m F#(sus4) F#m E(sus4) E(sus4) E

53 54 55 56

Sam

Now there's on-ly emp-ti ness noth-ing to say _____ Know-ing me, know-ing

BGV 1

Women Know-ing me, know-ing

Men

Piano

D6 D(add2) D D D F#add2(no3) D

57 58 59 60

SAM

Sam

you there is noth-ing we can do___ Know-ing me know-ing you

BGV 1

you There is noth-ing we can do___ Know-ing me, know-ing you

BGV 2

Sub-group

A- ha _____ A- ha _____

Piano

E E A D E

61 62 63 64

Sam

We just have to face it this time___ we're_____ through

BGV 1

We just have to face it this time___ we're_____ through

BGV 2

_____ This time_____ we're_____ through_____

This time we're through this time we're real-ly through this time we're through we're

Piano

E A D E

65 66 67 3

SAM

MAMMA MIA! - Vocal Score

Sam
Break-in' up is ne-ver ea-sy I know but I have to

BGV 1
Break-in' up is ne-ver ea-sy I know, but I have to

BGV 2
Break-in' up is ne-ver ea-sy I know have to

Piano
A C#m D E A D

68 69 70

real-ly through I have to go this time I

Sam
go Know-ing me, know-ing you it's the best I can do

BGV 1
go Know-ing me, know-ing you it's the best I can do

BGV 2
do

Piano
E A D E A

71 72 73 74

W2 only M1 only

have to go this time I go

S.O.S.

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

♩ = 127

Donna

Sam

Ensemble

Piano

A⁷(sus4) A⁷ A

F C

2 3

Detailed description: This system contains the first three measures of the song. It features vocal staves for Donna, Sam, and an Ensemble, and a piano accompaniment. The tempo is marked as quarter note = 127. The key signature has one flat (B-flat major). The piano part includes chords A7(sus4), A7, and A in the first measure, and F and C in the third measure. Measure numbers 2 and 3 are indicated below the piano staff.

Donna

Sam

Ensemble

Piano

Gm Bb F Bb⁷

4 5 6

Detailed description: This system contains the next three measures of the song. The vocal parts continue with the lyrics: "- ling can't you hear me S. O. S.". The piano accompaniment features chords Gm, Bb, F, and Bb7. Measure numbers 4, 5, and 6 are indicated below the piano staff.

Donna

And the love you gave me no - thing else can save me S. O. S.

Sam

And the love you gave me no - thing else can save me S. O. S.

Ensemble

And the love you gave me no - thing else can save me S. O. S.

Piano

F C Gm Bb F

7 8 9



Donna

When you're gone how can I e - ven try to go on

Sam

When you're gone how can I e - ven try to go on

Piano

Bb Db Eb F

10 11 12

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

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[#]m⁷ C[#]m⁶ 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[#]m⁷ C[#]m⁶ C[#]m([#]5) C[#]m C[#]m C[#]m⁶

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 contains the vocal lines for Harry, Donna, and the Ensemble (Ens.), all with the lyrics: "our last summer We could laugh and play". The second system contains the piano accompaniment, with chords G#m, G#m/F#, E, and F# marked above the staff. A B(sus4) chord is indicated with a wedge-shaped dynamic marking. Measure numbers 44, 45, and 46 are printed below the piano staff.



**MALE SINGER AUDITION PACKET
(MUS)**

ROYAL CARIBBEAN PRODUCTIONS

Higher Ground

(Audition Cut)

BLUE PLANET

Bill

Orch. Andy Duncan
Vocals Loren Van Brenk

$\text{♩} = 140$

Piano

Dm F G

Bill:

Peo- ple keep on learn- in'

Piano

5 6 7 8

Bill:

Sold iers keep on war- rin'

Piano

9 10 11 12

Bill:

World, keep on turn- in' 'cause it won't be too

Piano

E G C

13 14 15 16

Bill: long I'm

Piano Dm F G

17 18 19 20

Bill: so darn glad he let me try it a gain 'cause my last time on earth I lived a whole world of sin I'm

Piano G D G D

21 22 23 24

Bill: so glad that I know more than I knew then Gon - na keep on try - in till I reach the high-est

Piano G D E G

25 26 27 28

Bill: ground

Piano Dm F G Dm

29 30 31 32

$\text{♩} = 165$