

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



**BILL 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**

# 70'S SET (OASIS CLASS)

## Everlasting Love

B1

### Everlasting Love

Arranged by Dave Roppolo

♩ = 120

Musical score for measures 1-5. The score is in 4/4 time with a key signature of three flats (B-flat major). It features three staves: B1 (Vocal), BGV (Background Vocal), and Piano. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal parts feature melodic lines with lyrics 'Ooh' and 'Ooo'.

Musical score for measures 6-10. The score continues with the same three staves: B1, BGV, and Pno. The lyrics for the B1 part are 'Hearts go a - stray lea - ving hurt when they go'. The piano accompaniment remains consistent with the previous section.

B1  
8  
I went a way just when you need me so

BGV  
Ooh Ooo

Pno.  
11 12 13 14

B1  
8  
Filled with re gret I come back beg - gin' you

BGV  
Ooh Ooo

Pno.  
15 16 17 18

B1  
8  
For - give for get where's the love we once new

BGV  
Ooh Ooo

Pno.  
19 20 21 22

B1  
8  
O - pen up your eyes\_ Then\_ you re - a -

BGV  
Ooh\_

Pno.  
23 24 25

B1  
8  
lize\_ Here\_ I stand with my ev - er - last - ing love Need\_ you by my

BGV  
Ooh\_ Ooh\_

Pno.  
26 27 28

B1  
8  
side\_ Girl\_ to be my bride\_ Ne- ver be de - nied ev - er - last - ing

BGV  
Ooh\_

Pno.  
29 30 31



B1  
8  
love From the ver - y start O - pen up your heart Be a last - ing

BGV  
Ooh Ooh

Pno.  
32 33 34

B1  
8  
part of ev - er - last - ing love Oh yeah

BGV  
Real love will last for - ev - er

Pno.  
35 36 37

B1  
8  
yeah, yeah Look in my

BGV  
Real love will last for - ev - er Ooh

Pno.  
38 39 40

B1  
8  
eyes see my love burn - in' strong

BGV  
Ooo

Pno.

41 42 43

B1  
8  
No more good byes in your arms I be- long

BGV  
Ooh Ooo

Pno.

44 45 46 47 48

B1  
8  
When my spir - it flows. No - one real - ly knows 'Till some-one dares to

BGV  
Ooh Ooh

Pno.

49 50 51

B1  
8  
show a way to last - ing love Like the sun is shin - in' End - less - ly it

BGV  
Ooh

Pno.

52 53 54

B1  
8  
shines You al - ways will be mine in e - ter - nal love When o - thers love has

BGV  
Ooh Ooh

Pno.

55 56 57

B1  
8  
gone I will be strong We have our ver - y own ev - er - last - ing

BGV  
Ooh

Pno.

58 59 60

B1  
8  
love \_\_\_\_\_ yeah, \_ yeah \_\_\_\_\_

BGV  
— Real love will last for - ev - er Real love will

Pno.

61 62 63

B1  
8  
O - pen up your eyes \_ then \_ you re - a -

BGV  
last for - ev - er. O - pen up your eyes \_ then \_ you re - a -

Pno.

64 65 66

B1  
8  
lize \_ Here \_ I stand with my ev - er - last - ing love Need \_ you by my

BGV  
lize \_ Here \_ I stand with my ev - er - last - ing love Need \_ you by my

Pno.

67 68 69

B1  
8  
side\_ There's no need to hide\_ You'll ne - ver be de - nied ev - er - last - ing

BGV  
side\_ There's no need to hide\_ You'll ne - ver be de - nied ev - er - last - ing

Pno.

70 71 72

B1  
8  
love From\_ the ver - y start\_ O - pen up your heart\_ Be\_ a last - ing

BGV  
love From\_ the ver - y start\_ O - pen up your heart\_ Be\_ a last - ing

Pno.

73 74 75

B1  
8  
part of ev - er - last - ing love\_ Ooh\_

BGV  
part of ev - er - last - ing love\_

Pno.

76 77 78 79 80 81

ROYAL CARIBBEAN CRUISE LINE

# MOONDANCE

PIANO

MALE VOCAL

ARRANGED BY MIKE LEWIS

MEDIUM SWING (♩ = 140)

1

First system of musical notation. The piano part features a bass line with triplets and chords: *DRS* (triplets), *GMI<sup>7</sup>FMAJ<sup>7</sup>*, *EbMAJ<sup>7</sup>*, *D7<sup>(b5)</sup><sub>b9</sub>*, and *D7<sup>(#5)</sup><sub>b9</sub>*. The vocal line consists of a melodic phrase with a circled measure number '1' above it.

Second system of musical notation. The piano part includes a *GMI* *BASS SOLO* section. The vocal line has the lyrics "WELL, IT'S A" with a circled measure number '7' above the first measure.

Third system of musical notation. The piano part continues with a steady bass line. The vocal line has the lyrics "MAR - VEL - OUS NIGHT - FOR A MOON - DANCE WITH THE STARS UP A - BOVE IN YOUR EYES" with a circled measure number '7' above the first measure.

Fourth system of musical notation. The piano part continues with a steady bass line. The vocal line has the lyrics "A FAN - TAB - U - LOUS NIGHT - TO MAKE RO - MANCE 'NEATH THE" with a circled measure number '7' above the first measure.

Fifth system of musical notation. The piano part continues with a steady bass line. The vocal line has the lyrics "COV - ER OF OC - TO - BER SKIES - AND ALL THE LEAVES ON THE TREES - ARE FALL -" with a circled measure number '15' above the first measure. Chords *GMI<sup>9</sup>* and *AMI<sup>7</sup>* are indicated below the piano part.

Musical score for measures 16-18. The system consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "ING TO THE SOUND OF THE BREEZ - ES THAT BLOW AND I'M". The piano accompaniment includes chords Gm1<sup>9</sup> and Am1<sup>7</sup> in measures 16 and 17, and repeat signs in measures 17 and 18. Measure numbers 16, 17, and 18 are indicated at the bottom.

Musical score for measures 19-21. The system consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "TRY - ING TO PLEASE TO THE CALL - ING OF YOUR HEART STRINGS THAT PLAY SOFT AND". The piano accompaniment includes repeat signs in measures 19, 20, and 21. Measure numbers 19, 20, and 21 are indicated at the bottom.

Musical score for measures 22-24. The system consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "LOW AND ALL THE NIGHT'S MAG - IC SEEMS TO". A circled measure number "23" is placed above the vocal line in measure 23. The piano accompaniment includes chords Gm1<sup>9</sup>, Cm1<sup>7</sup>, F1<sup>3</sup>, and Gm1<sup>9</sup>. Measure numbers 22, 23, and 24 are indicated at the bottom.

Musical score for measures 25-27. The system consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "WHIS - PER AND HUSH AND ALL THE SOFT MOON". The piano accompaniment includes chords Am1<sup>7</sup>(b5), D7(#5/b9), Gm1<sup>9</sup>, Cm1<sup>7</sup>, and F1<sup>3</sup>. Measure numbers 25, 26, and 27 are indicated at the bottom.

LIGHT SEEMS TO SHINE IN YOUR BLUSH CAN I  
 Gm1<sup>9</sup> Am1<sup>7</sup>(b5) D7(#9 #5)

31 JUST HAVE ONE MORE MOON - DANCE WITH YOU MY LOVE  
 Gm1<sup>9</sup> mp

CAN I JUST MAKE SOME MORE RO - MANCE WITH YOU  
 Gm1<sup>9</sup> D7(#9 #5) Gm1<sup>9</sup> mp f

39 MY LOVE WELL, I WAN - NA MAKE LOVE TO YOU TO -  
 Eb<sup>9</sup> C/D Gm1<sup>9</sup> Gm1<sup>9</sup> C/D Gm1<sup>9</sup> Am1<sup>7</sup> mf



NIGHT I CAN'T WAIT 'TIL THE MORN-ING HAS COME AND I

*mf*  
Gmi<sup>9</sup> Ami<sup>7</sup> % %

40 41 42

Detailed description: This system contains measures 40, 41, and 42. The vocal line starts with a quarter note 'NIGHT' in measure 40, followed by 'I CAN'T WAIT' in measure 41, and ''TIL THE MORN-ING HAS COME' in measure 42. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chords Gmi<sup>9</sup> and Ami<sup>7</sup> are indicated in measures 40 and 41 respectively. Measure 42 contains two repeat signs. A dynamic marking of *mf* is present in measure 40.

KNOW HOW THE TIME IS JUST RIGHT AND STRAIGHT IN - TO MY ARMS YOU WILL

% % %

43 44 45

Detailed description: This system contains measures 43, 44, and 45. The vocal line continues with 'KNOW HOW THE TIME IS JUST' in measure 43, 'RIGHT AND STRAIGHT' in measure 44, and 'IN - TO MY ARMS YOU WILL' in measure 45. The piano accompaniment continues with a similar texture. Measure 45 features two triplet markings over the vocal line. Repeat signs are present in the piano accompaniment for measures 43, 44, and 45.

47  
RUN AND WHEN YOU COME MY HEART WILL BE WAIT - ING TO MAKE

% Gmi<sup>9</sup> Ami<sup>7</sup> %

46 47 48

Detailed description: This system contains measures 46, 47, and 48. Measure 47 is circled and labeled with the number 47. The vocal line starts with 'RUN' in measure 46, 'AND WHEN YOU COME' in measure 47, and 'MY HEART WILL BE WAIT - ING TO MAKE' in measure 48. The piano accompaniment includes chords Gmi<sup>9</sup> and Ami<sup>7</sup> in measures 47 and 48. Measure 48 contains two triplet markings over the vocal line. Repeat signs are present in the piano accompaniment for measures 46, 47, and 48.

SURE THAT YOU'RE NEV - ER A - LONE THERE AND THEN ALL MY DREAMS WILL COME

% % %

49 50 51

Detailed description: This system contains measures 49, 50, and 51. The vocal line continues with 'SURE THAT YOU'RE NEV - ER A - LONE' in measure 49, 'THERE AND' in measure 50, and 'THEN ALL MY DREAMS WILL COME' in measure 51. The piano accompaniment continues with a similar texture. Measure 51 features two triplet markings over the vocal line. Repeat signs are present in the piano accompaniment for measures 49, 50, and 51.

TRUE DEAR THERE AND THEN I WILL MAKE YOU MY OWN AND EV - 'RY

52 53 54

TIME I TOUCH YOU YOU JUST TREM - BLE IN - SIDE

55 56 57

AND I KNOW HOW MUCH YOU WANT ME

58 59 60

THAT YOU CAN'T HIDE CAN I JUST HAVE ONE MORE

61 62 63

MOON - DANCE WITH YOU MY LOVE CAN I

Handwritten musical score for measures 64-66. The system consists of three staves: vocal line, piano accompaniment, and bass line. The key signature has two flats (B-flat and E-flat). Measure 64 starts with a piano accompaniment of eighth notes and a bass line of quarter notes. Measure 65 continues the accompaniment. Measure 66 features a piano accompaniment with a fermata and a bass line. Chord markings include Gm1<sup>9</sup> and D7.

JUST MAKE SOME MORE RO - MANCE WITH YOU MY LOVE

Handwritten musical score for measures 67-69. The system consists of three staves: vocal line, piano accompaniment, and bass line. Measure 67 has a piano accompaniment with a fermata and a bass line. Measure 68 continues the accompaniment. Measure 69 features a piano accompaniment with a fermata and a bass line. Chord markings include Gm1<sup>9</sup>, Eb<sup>9</sup>, C/D, and Gm1<sup>9</sup>. Dynamics markings include mp and f.

**71**

TUTTI

DR. FILL

Handwritten musical score for measures 70-72. Measure 70 is a rest for the piano part, labeled "DR. FILL". Measure 71 starts with a "TUTTI" marking and features a piano accompaniment with a fermata and a bass line. Measure 72 continues the accompaniment. Chord markings include Gm1<sup>9</sup>, Am1<sup>7</sup>, and a repeat sign.

Handwritten musical score for measures 73-76. The system consists of three staves: vocal line, piano accompaniment, and bass line. Measure 73 has a piano accompaniment with a fermata and a bass line. Measure 74 continues the accompaniment. Measure 75 features a piano accompaniment with a fermata and a bass line. Measure 76 continues the accompaniment. Repeat signs are present in the piano accompaniment part of each measure.

79

77 78 79 80

$Gm1^9$   $Am1^7$   $Gm1^9$   $Am1^7$

81 82 83 84

87

85 86 87 88

AND EV-'RY TIME I TOUCH YOU YOU JUST

$Gm1^9$   $Cm1^7$   $F13$   $Gm1^9$

89 90 91

TREM - BLE IN - SIDE AND I KNOW HOW MUCH

$Am1^7(b5)$   $D7(\#5/b9)$   $Gm1^9$   $Cm1^7$   $F13$

— YOU WANT ME THAT — YOU CAN'T HIDE — CAN I —

*Gm1<sup>9</sup>* *Am1<sup>7</sup>(b5)* *D7(#9 #5)*

92 93 94

95

— JUST HAVE ONE MORE MOON - DANCE WITH YOU MY LOVE

*Gm1<sup>9</sup>* *mp*

95 96 97

— CAN I — JUST MAKE SOME MORE RO - MANCE WITH YOU

*Gm1<sup>9</sup>* *D7* *Gm1<sup>9</sup>* *mp* *f*

98 99 100

103

— MY LOVE — CAN I — JUST HAVE ONE MORE

*Eb<sup>9</sup>* *C/D* *Gm1<sup>9</sup>* *Gm1<sup>7</sup>* *Gm1<sup>9</sup>* *mp*

101 102 103

RALL

MOON - DANCE WITH YOU MY LOVE CAN

Gm1<sup>9</sup> Gm1<sup>9</sup> D7(#9)

104 105 106

107 SLOWER

I JUST MAKE SOME MORE ROMANCE WITH YOU MY

EbMAJ<sup>9</sup> Cm1<sup>9</sup> Bbm1<sup>9</sup> Eb<sup>9</sup>(#11) Eb<sup>9</sup> D7(b5/b9)

107 108 109

110 A TEMPO

LOVE MY LOVE MY LOVE

N.C.

110 111 112 113

F/G

114 115