

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/D-flat minor). 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), *GMI⁷FMAJ⁷*, *EbMAJ⁷*, *D7^(b5)_{b9}*, and *D7^(#5)_{b9}*. 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 it.

Third system of musical notation. The piano part continues with a 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 it.

Fourth system of musical notation. The piano part continues with a 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 it.

Fifth system of musical notation. The piano part continues with a 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 it. Chords *GMI⁹* and *AMI⁷* are indicated below the vocal line.

Musical score for measures 16-18. The system consists of a vocal line and a piano accompaniment line. The key signature has two flats (B-flat and E-flat). Measure 16: Vocal: "ING TO THE"; Piano: Gm1⁹. Measure 17: Vocal: "SOUND OF THE BREEZ - ES THAT BLOW"; Piano: Am1⁷. Measure 18: Vocal: "AND I'M"; Piano: repeat sign.

Musical score for measures 19-21. The system consists of a vocal line and a piano accompaniment line. Measure 19: Vocal: "TRY - ING TO PLEASE TO THE CALL"; Piano: repeat sign. Measure 20: Vocal: "ING OF YOUR"; Piano: repeat sign. Measure 21: Vocal: "HEART STRINGS THAT PLAY SOFT AND"; Piano: repeat sign. There are triplets in the vocal line for measures 20 and 21.

Musical score for measures 22-24. The system consists of a vocal line and a piano accompaniment line. Measure 22: Vocal: "LOW AND ALL THE"; Piano: Gm1⁹. Measure 23: Vocal: "NIGHT'S MAG - IC SEEMS TO"; Piano: f Cm1⁷ F1³. Measure 24: Vocal: (continuation of "SEEMS TO"); Piano: Gm1⁹. A circled measure number "23" is written above the vocal line at the start of measure 23.

Musical score for measures 25-27. The system consists of a vocal line and a piano accompaniment line. Measure 25: Vocal: "WHIS - PER AND HUSH"; Piano: Am1⁷(b5) D7(#5/b9). Measure 26: Vocal: "AND ALL THE"; Piano: Gm1⁹. Measure 27: Vocal: "SOFT MOON"; Piano: Cm1⁷ F1³. There is a triplet in the piano accompaniment for measure 26.

30

LIGHT SEEMS TO SHINE IN YOUR BLUSH CAN I

Gm1⁹ *Am1⁷(b5)* *D7(#9 #5)*

31

JUST HAVE ONE MORE MOON - DANCE WITH YOU MY LOVE

Gm1⁹ *mp*

34

CAN I JUST MAKE SOME MORE RO - MANCE WITH YOU

Gm1⁹ *D7(#9 #5)* *Gm1⁹* *mp* *f*

39

MY LOVE WELL, I WAN - NA MAKE LOVE TO YOU TO -

Eb⁹ *C/D* *Gm1⁹* *Gm1⁹ C/D* *Gm1⁹* *Am1⁷* *mf*

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

mf
Gmi⁹ Ami⁷ % %

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

% % %

(47)

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

% Gmi⁹ Ami⁷ %

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

% % %

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

Gm1⁹ *Am1⁷* *%* *Gm1⁹*

52 53 54

55

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

f Cm1⁷ *F13* *Gm1⁹* *Am1⁷(b5)* *D7(#5)*

55 56 57

AND I KNOW HOW MUCH YOU WANT ME

Gm1⁹ *Cm1⁷* *F13* *Gm1⁹*

58 59 60

63

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

Am1⁷(b5) *D7(#9)* *Gm1⁹*

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 dynamic and a Gm1⁹ chord. Measure 65 continues with the piano accompaniment. Measure 66 features a Gm1⁹ chord in the piano part and a D7 chord in the bass line.

JUST MAKE SOME MORE RO - MANCE WITH YOU MY LOVE

Handwritten musical score for measures 67-69. The system consists of three staves. Measure 67 starts with a piano dynamic (mp) and a Gm1⁹ chord. Measure 68 continues with the piano accompaniment. Measure 69 features an Eb⁹ chord in the piano part, a C/D chord in the bass line, and an accent (^) over the final note of the vocal line.

71

TUTTI

DR. FILL

Handwritten musical score for measures 70-72. Measure 70 is marked "DR. FILL" and contains a whole rest. Measure 71 is marked "TUTTI" and begins with a piano accompaniment. Measure 72 continues with the piano accompaniment, featuring a Gm1⁹ chord in the piano part, an Am1⁷ chord in the bass line, and a repeat sign (%).

Handwritten musical score for measures 73-76. The system consists of three staves. Measures 73-76 show the piano accompaniment and bass line. Each measure contains a repeat sign (%) in the piano part, indicating a repeated rhythmic pattern.

79

Musical score for measures 77-80. Treble clef has rests. Bass clef has a melodic line with triplets and accents. Chords Gm1⁹ and Am1⁷ are indicated.

Musical score for measures 81-84. Treble clef has chords with accents. Bass clef has a steady bass line. Chords Gm1⁹ and Am1⁷ are indicated.

87

Musical score for measures 85-88 with lyrics. Treble clef has melody. Bass clef has accompaniment. Chords Gm1⁹, Cm1⁷, and F13 are indicated.

AND EV-'RY TIME I TOUCH YOU YOU JUST

Musical score for measures 89-91 with lyrics. Treble clef has melody. Bass clef has accompaniment. Chords Am1^{7(b5)}, D7(#5/b9), Gm1⁹, Cm1⁷, and F13 are indicated.

TREM - BLE IN - SIDE AND I KNOW HOW MUCH

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

Gm1⁹ *Am1⁷(b5)* *D7(#9 #5)*

92 93 94

95

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

Gm1⁹ *mp*

95 96 97

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

Gm1⁹ *D7* *Gm1⁹* *mp* *f*

98 99 100

103

— MY LOVE — CAN I — JUST HAVE ONE MORE

Eb⁹ *C/D* *Gm1⁹* *Gm1⁷* *Gm1⁹* *mp*

101 102 103

RALL

MOON - DANCE WITH YOU MY LOVE CAN

Gm1⁹ Gm1⁹ D7(#9)

104 105 106

107 SLOWER

I JUST MAKE SOME MORE ROMANCE WITH YOU MY

Ebmaj⁹ Cm1⁹ Bbm1⁹ Eb⁹(#11) Eb⁹ D7(b5/b9)

107 108 109

110 A TEMPO

LOVE MY LOVE MY LOVE

N.C.

110 111 112 113

F# F/G

114 115