

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



SAM 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

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

2 3 4 5

♩ = 108

Sam

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

Piano

6 7 8

D/A Bm

Piano

9 10 11

Bm F#m7 D E

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

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 lines for Donna, Sam, and an Ensemble, along with 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 part.

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 lines for Donna, Sam, and the Ensemble 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 part.

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

SAM

Donna

— When you're gone — though I try —

Sam

— When your gone though I try —

Piano

Bb/F Bb/F Bb Db

13 14 15

//

Donna

— how can I — car - ry on —

Sam

— how can I — car - ry on —

Piano

Eb F Bb/F F Bb/F

16 17 18



**MALE SINGER AUDITION PACKET
(SAM)**

ROYAL CARIBBEAN PRODUCTIONS

04. Kiss The Rain

BLUE PLANET
"HARRY" & "SAM" VOCAL
AUDITION CUT / 10.14

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 score. The vocal line is in 4/4 time with a tempo of 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 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 score. 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 score. 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