

MAMMA MIA!

AUDITION SONG EXCERPTS (all sheet music is marked with the appropriate cuts)

FEMALE ROLES:

- *Those wishing to audition for SOPHIE/ALI/LISA/CHORUS will sing **cut #1** from ‘Honey, Honey’.
- *Those wishing to audition for TANYA/ROSIE will sing **cut #2** from ‘Mamma Mia!’
- * Those wishing to Audition for Donna will sing the **first verse and the chorus** of ‘The Winner Takes it All.’

MALE ROLES:

- *Those wishing to audition for SKY/PEPPER/EDDIE/CHORUS will sing **cut #3** from ‘Lay All Your Love On Me.’
- *Those wishing to audition for SAM/HARRY/BILL will sing **cut #4** from ‘Knowing Me, Knowing You’.

Principal Roles	Character Description	Ability Required
Donna Sheridan	The mother of a 20-year-old girl, attractive and free-spirited, a former lead singer in a group called "Donna and the Dynamos" who now owns and runs a hotel/casino on a Greek island, a strong feminist who also has a zany and vulnerable side <i>Musical Numbers: Money Money Money, Mamma Mia, Chiquitita, Dancing Queen, Super Trouper, One Of Us, SOS, Our Last Summer, Slipping Through My Fingers, The Winner Takes It All, I Do I Do I Do, Waterloo</i>	Exceptional vocal ability Very Good actor Good mover E3-C#5
Sophie Sheridan	A very special young woman who is determined to find the romance and happiness she feels eluded her mother, has a wild, zany spirit even though she pursues a conventional marriage. <i>Musical Numbers: I Have A Dream, Honey Honey, Thank You for the Music, Lay All Your Love, Name Of The Game, Under Attack, Slipping Through my Fingers</i>	Exceptional vocal ability Very Good actor Good dancer/mover/ F#3-E5
Tanya	A former singer in the "Dynamo," rich, sophisticated, acerbic, funny, and witty. <i>Musical Number: Money Money Money, Chiquitita, Dancing Queen, Super Trouper, Does Your Mother Know, Waterloo</i>	Excellent vocal ability E3-C#5 Very Good actor Good mover
Rosie	Also a former singer in the "Dynamo" who now writes for and runs a feminist press, confident, strong, and funny on the outside but shy underneath, kooky and fun, good comic actress, bit of a clown <i>Musical Numbers: Money Money Money, Chiquitita, Dancing Queen, Super Trouper, Take a Chance on Me, Waterloo</i>	An actress who sings well Good mover E3-C#5
Sam Carmichael	May be Sophie's father, left Donna 20 years ago because he was engaged to another woman, charming, and successful architect. <i>Musical Numbers: Thank You for the Music, Mamma Mia, SOS, Knowing Me Knowing You, I Do I Do I Do</i>	A very good actor who can sing Can move D3-A4
Harry Bright	May be Sophie's father, British financier, wealthy, buttoned-up, and conservative but trying to reconnect with his freer, youthful self. <i>Musical Numbers: Thank You For The Music, Mamma Mia, Our Last Summer</i>	An very good actor who can sing Can move C#3-F#4
Bill Austin	May be Sophie's father, a travel writer with no possessions or strings, good-natured, always ready for adventure, funny <i>Musical Numbers: Thank You For The Music, Mamma Mia, Name Of The Game, Take a Chance</i>	A very good actor who sings fairly well. Can move B2-F#4
Sky	Sophie's fiancé, athletic, attractive, has given up his life as a successful young businessman in order to makeover Donna's taverna and marry Sophie. <i>Musical Number: Lay All Your Love</i>	A very good actor who sings well. A good mover E3-A4
Lisa	Sophie's friend who arrives to be a bridesmaid, very energetic and kooky.	Should sing & dance well
Ali	Sophie's friend, impulsive and fun, should contrast to Lisa and Sophie.	Should sing & dance well
Pepper	Sky's friend, helps run the hotel, charming, loves women, always flirting,	Must be a good mover/dancer
Eddie	Another friend of Sky and hotel worker, laid-back, easygoing.	A mover/dancer role
Father Alexandrios	The minister of the island	Good actor Any vocal range
Ensemble / Chorus	Men and women with a contemporary, hip look who sing and move well Good movers A great rock sound is a bonus but not essential to audition - Tenors, Baritones, Bass, Alto, Mezzo, Soprano's Some featured male ensemble roles have dance specialties for which Russian split jumps and acrobatics are a plus	
POSSIBLE BackingVocalists	We are possibly looking for a vocally strong group of up to 12 people to be backing vocalists and support the on stage cast for the show every night. We will need a mix of Soprano, Alto, Tenor and Bass. A great rock sound is a bonus but not essential to audition.	

AUDITION MUSIC CUT #1 - female

HONEY, HONEY

Sophie

Ali

Lisa

Female Ensemble/Chorus

♩ = 138

CLUE: SOPHIE : "I'VE NEVER FELT LIKE THIS BEFORE"

Start

SOPHIE

1

HO - NEY, HO - NEY HOW HE THRILLS ME AH -

4

HA HO - NEY HO - NEY HO - NEY HO - NEY NEAR -

7

LY KILLS ME AH - HAH HO - NEY HO - NEY I'D

MAMMA MIA

10

HEARD A - BOUT HIM SE - FORE I WAN - TED TO KNOW SOME MORE

F D- F

Musical notation for measures 10-12, including vocal line and piano accompaniment with chords F, D-, and F.

13

AND NOW I KNOW WHAT THEY MEAN - HE'S A LOVE - MA-CHINE

D- F D-

Musical notation for measures 13-15, including vocal line and piano accompaniment with chords D-, F, and D-.

16

STOP ALI : A LOVE MACHINE
SOPHIE : THAT'S NOTHING

OH, HE MAKES ME DIZ - ZY

Bb Bb Bb C pp Bb Bb C Bb Bb C

Musical notation for measures 16-19, including vocal line and piano accompaniment with chords Bb, Bb, Bb, C, pp Bb, Bb, C, Bb, Bb, C.

20

HO - NEY HO - NEY LET ME FEEL IT AH - HA HO - NEY HO - NEY

F F Bb

Musical notation for measures 20-22, including vocal line and piano accompaniment with chords F, F, and Bb.

AUDITION MUSIC CUT #2 - female

MAMMA MIA

Tanya

Rosie

HARRY: HI, DONNA

DONNA: HARRY?

cue SAM: "Hi"

DONNA: YOU!

1 $\text{♩} = 130$

Start
3 (8vs) DONNA

I WAS CHEA-TEO BY YOU AND I THINK YOU KNOW WHEN

7

SO I MADE UP MY MIND IT MUST COME TO AN END

MAMMA MIA

11

LOOK AT ME NOW WILL I EV-ER LEARN? I DON'T KNOW HOW BUT I SUO-DEN-LY LOSE

15

CON-TROL THERE'S A FI-RE WITH-IN MY SOUL JUST ONE WOMEN 1 WOMEN 2 JUST ONE

19

LOOK AND I CAN HEAR A BELL RING ONE MORE LOOK AND I FOR-GET EV'-RY-THING WOHA, WOHA

LOOK ONE MORE LOOK

LOOK AND I CAN HEAR A BELL RING ONE MORE LOOK AND I FOR-GET EV'-RY-THING

END

AUDITION MUSIC CUT #3 - male

LAY ALL YOUR LOVE ON ME

Sky
Pepper
Eddie
Male Ensemble/Chorus

11
SMOK - ING
START
BUT

14
NOW IT IS - N'T TRUE
NOW

16
EV - 'RY - THING IS NEW.
AND

18
ALL I'VE LEARNED HAS OV - ER - TURNED I SEE OF YOU

The musical score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment includes chord symbols such as F-7/Eb, Eb, Fmin, C7/E, F-, C7/G, and Bb. The vocal line includes lyrics and performance markings like 'START' and 'BUT'.

MAMMA MIA

22

DON'T GO WAST - ING YOUR E - MO -

26

TION LAY ALL YOUR LOVE ON

29

HE

END

31

SOPHIE

IT WAS LIKE SHOOT - ING A SIT - TING DUCK A LIT - TLE SMALL - TALK. A

The image shows a musical score for the song 'Mamma Mia'. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat major/D minor). The first system (measures 22-25) has the lyrics 'DON'T GO WAST - ING YOUR E - MO -'. The second system (measures 26-29) has the lyrics 'TION LAY ALL YOUR LOVE ON'. The third system (measures 29-30) has the lyric 'HE' and ends with a boxed 'END' symbol. The fourth system (measures 31-34) is for a character named 'SOPHIE' and has the lyrics 'IT WAS LIKE SHOOT - ING A SIT - TING DUCK A LIT - TLE SMALL - TALK. A'. Chord symbols are provided for the piano accompaniment throughout the score.

AUDITION MUSIC CUT #4 - male
KNOWING ME, KNOWING YOU

Sam
Bill
Harry

16

SI - LENCE

WAL -

20

KING THROUGH AN EM-PTY HOUSE TEARS IN MY EYES

F# F# F#A002 F# F# ESUS E ESUS E

24

THIS IS WHERE THE STO-RY ENDS THIS IS GOOD-BYE

KNOW-ING ME KNOW-ING

(WOMEN)

KNOW-ING ME KNOW-ING

(MEN)

START

D6 D02 F#A002(N09)

MAMMA MIA

28

Musical score for measures 28-31. The score is in G major (one sharp) and 4/4 time. It features three vocal parts: a lead vocal line, a first backup vocal (BV 1), and a second backup vocal (BV 2). The lyrics are: "YOU THERE IS NOT-HING WE CAN DO KNOW-ING ME KNOW-ING YOU". The BV 2 part includes a "SUB-GROUP" section with the lyrics "A-HA" and "A-HA". The piano accompaniment includes chord markings: E, E, A, D, and E.

32

Musical score for measures 32-35. The score continues in G major and 4/4 time. The lyrics are: "WE JUST HAVE TO FACE IT THIS TIME WE'RE THROUGH". The BV 2 part includes the lyrics "THIS TIME" and "WE'RE THROUGH". The piano accompaniment includes chord markings: E, A, D, and E.

MAMMA MIA

85

BREAK-IN' UP IS NE-VER EA-SY I KNOW BUT I HAVE TO

BV 1

BREAK-IN' UP IS NE-VER EA-SY I KNOW BUT I HAVE TO

BV 2

BREAK-IN' UP IS NE-VER EA-SY I KNOW HAVE TO

A C# D E A D

88

GO KNOW-ING WE KNOW-ING YOU IT'S THE BEST I CAN

(W2 ONLY)

BV 1

GO KNOW-ING WE KNOW-ING YOU IT'S THE BEST I CAN

(M1 ONLY)

BV 2

GO

E A D E

MAMMA MIA

SOPHIE: YOU SAID YOU
HAD SOME BOYS

SAM: YES THEY LIVE WITH
THEIR MOTHER

41 **END**

8V 1

45

MEM' RIES GOOD DAYS SAD DAYS

49

THEY'LL BE WITH ME AL - WAYS

The Winner Takes It All

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Donna
First Verse and Chorus

The musical score is presented in three systems. Each system includes a guitar chord chart at the top, a vocal line in a treble clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat major/D-flat minor) and the time signature is common time (C).

System 1: Guitar chords are Gb, Bb7/D, and Ebm. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords.

System 2: Guitar chords are Eb7/G and Abm. The piano accompaniment continues with similar rhythmic patterns.

System 3: Guitar chord is Db. The system includes a first ending (1.) and a second ending (2.). The lyrics "I don't wan - na" are placed below the vocal line.

G \flat
Db/F

talk a-bout things we've gone through, though it's hurt-ing

Abm/E \flat
Db

me, now it's his - to - ry. I've played all my





G \flat
Db/F

cards and that's what you've done too, no-thing more to

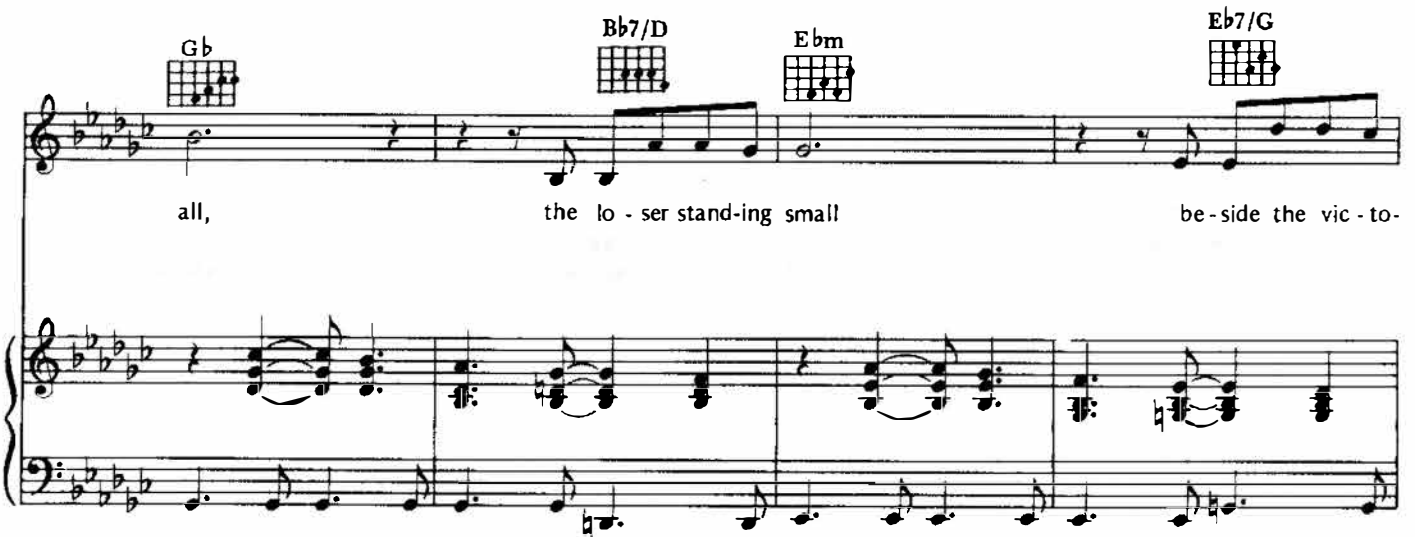
Abm/Eb  Db 

say, no more ace to play. The win-ner takes it



Gb  Bb7/D  Ebm  Eb7/G 

all, the lo-ser stand-ing small be-side the vic-to-



Abm  Db  1.

- ry, _____ that's her des-ti-ny. _____



Bb7/D

2-3.



The win - ner takes it all,

the lo - ser has to a

Ebm

Eb7/G

Abm

fall,

it's sim - ple and it's plain,

Db

1.

why should I com - plain.

Finish Here

2.

D.S. al

Gb

all.

Bb7/D



Ebm



Eb7/G



The win - ner takes it

Abm



Db



all.

Gb



Bb7/D



Ebm



Eb7/G



Abm



Db



Repeat and fade out