

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 DONNA/TANYA/ROSIE will sing **cut #2** from 'Mamma Mia!'

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'.

PLEASE NOTE:
IF AUDITIONING FOR BOTH
MAMMA MIA AND

YOU WILL ONLY HAVE
TO SING YOUR
MAMMA MIA
AUDITION SELECTION!

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 "Dynamos," 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 "Dynamos" 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

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

Start

SOPHIE

1

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

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

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

MAMMA MIA

10

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

13

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

16

STOP

ALI: A LOVE MACHINE
SOPHIE: THAT'S NOTHING

OH. HE MAKES ME DIZ - ZY

20

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

The image shows a handwritten musical score for the song 'Mamma Mia'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes lyrics and performance instructions such as 'STOP', 'ALI: A LOVE MACHINE', and 'SOPHIE: THAT'S NOTHING'. The piano part features various chords and a steady bass line. The vocal part includes lyrics and some melodic lines. The score is numbered 10, 13, 16, and 20 at the beginning of each system.

AUDITION MUSIC CUT #2 - female

MAMMA MIA

Donna

Tanya

Rosie

HARRY: HI, DONNA

DONNA: HARRY?

CUE SAM: "Hi"

DONNA: YOU!

1 $\text{♩} = 130$

Start
(8vs) DONNA

3

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

D A/D D G

7

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

D A D G

MAMMA MIA

11

LOOK AT ME NOW WILL I EV-ER LEARN? I DON'T KNOW HOW BUT I SUD-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 WOH, WOH

LOOK ONE MORE LOOK

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

END

The musical score is written for a vocal soloist and a piano accompaniment. It includes a women's chorus part labeled 'WOMEN 1' and 'WOMEN 2'. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into measures 11 through 19. The lyrics are: 'LOOK AT ME NOW WILL I EV-ER LEARN? I DON'T KNOW HOW BUT I SUD-DEN-LY LOSE CON-TROL THERE'S A FI-RE WITH-IN MY SOUL JUST ONE WOMEN 1 WOMEN 2 JUST ONE LOOK AND I CAN HEAR A BELL RING ONE MORE LOOK AND I FOR-GET EV'-RY-THING WOH, WOH LOOK ONE MORE LOOK LOOK AND I CAN HEAR A BELL RING ONE MORE LOOK AND I FOR-GET EV'-RY-THING'. The piano part includes chords such as G, G#7, A#6, A, G, D, and A.

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 for a male audition cut. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The first system (measures 11-13) includes the lyrics 'SMOK - ING' and 'BUT'. The second system (measures 14-15) includes the lyrics 'NOW IT IS - N'T TRUE' and 'NOW'. The third system (measures 16-17) includes the lyrics 'EV - 'RY - THING IS NEW.' and 'AND'. The fourth system (measures 18-21) includes the lyrics 'ALL I'VE LEARNED HAS OV - ER - TURNED I SEE OF YOU'. The piano accompaniment features various chords and arpeggiated patterns. Handwritten notes include 'START' and 'BUT' above the vocal line in the first system, and 'FMIN' and 'C7/E' below the piano line in the second and third systems respectively. The score ends with a final chord in the fourth system.

MAMMA MIA

22

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

8b F- C/E F- C/F F C^{sus}/G Db/F Db²/F Db

26

TION LAY ALL YOUR LOVE ON

C/E C²/E C/E C F- Eb/G Ab Db² Eb

29

HE

Ab Ab

END

31

SOPHIE

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

C- C- C-

AUDITION MUSIC CUT #4 - male

KNOWING ME, KNOWING YOU

Sam
Bill
Harry

16

GI - LENCE

A B-7 B-7 F#-7 F# C# C#

WAL -

20

KING THROUGH AN EM-PTY HOUSE TEARS IN MY EYES

F# F# F# A D2 F# F# E6/5 E E6/5 E

24

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

START

KNOW-ING ME KNOW-ING

8V1

WOMEN

KNOW-ING ME KNOW-ING

MEN

F# A D2 (NOB) O

MAMMA MIA

23

YOU THERE IS NOT-HING WE CAN DO KNOW-ING ME KNOW-ING YOU

BV 1

YOU THERE IS NOT-HING WE CAN DO KNOW-ING ME KNOW-ING YOU

BV 2

(SUB-GROUP)

A-HA A-HA

92

WE JUST HAVE TO FACE IT THIS TIME WE'RE THROUGH

BV 1

WE JUST HAVE TO FACE IT THIS TIME WE'RE THROUGH

BV 2

THIS TIME WE'RE THROUGH

The musical score is written in G major (one sharp) and 4/4 time. It features three staves: BV 1 (Vocal), BV 2 (Vocal), and Piano Accompaniment. The lyrics are: 'YOU THERE IS NOT-HING WE CAN DO KNOW-ING ME KNOW-ING YOU' and 'WE JUST HAVE TO FACE IT THIS TIME WE'RE THROUGH'. The piano part includes a 'SUB-GROUP' section with 'A-HA' lyrics. The score is divided into two systems, with measures 23-31 and 32-39. The piano part includes chord markings: E, A, and D.

MAMMA MIA

35

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

BV 1

BV 2

98

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

(W2 ONLY)

(M1 ONLY)

BV 1

BV 2

E A D E

MAMMA MIA

SOPHIE: YOU SAID YOU HAD SOME BOYS **SAM: YES THEY LIVE WITH THEIR MOTHER**

41 **END**

8V1

45 MEM' RIES GOOD DAYS SAD DAYS

49 THEY'LL BE WITH ME AL - WAYS

The musical score is written for a piano and voice. It consists of three systems of staves. The first system (measures 41-44) shows a vocal line for Sophie and Sam, and a piano accompaniment. The second system (measures 45-48) continues the piano accompaniment with lyrics. The third system (measures 49-52) continues the piano accompaniment with lyrics. Chord symbols are provided for the piano accompaniment: A, B-7, F#-7, and C#.