



Auditions will be held Wednesday, **DECEMBER 3RD** and **DECEMBER 4th** after school starting at 2:40. You will need to do the following things in order to participate in an audition.

1. Have a completed MARY POPPINS Audition Form WITH a parent signature!
2. First, pick a character to audition for. Memorize the lines for that character. Then select a select the male or female song based off of the character's gender. (You will sing a cappella, without music. Just you and your voice. Do not fear this. Ms. Jacobson just needs to see where you are.
3. You will perform the selected portion of the text for the character you are auditioning for. Lines are memorized. A reader will recite all other character parts that aren't yours. And then you will sing your selection. Ms. Jacobson will provide a started note.
4. You will perform for a panel of judges and may be video recorded. Casting announcement will not happen until the following day.
5. After your school work, the musical must be the first thing in your life. If you work, your schedule must be adjusted to fit around rehearsals. More importantly, you can't play a sport and be in the musical (minor exceptions). The time commitment is too great on either side and splitting between the two just hurts both groups.



MARY POPPINS

Write CLEARLY on all parts of this form
and complete all parts. MUST BE SIGNED TO AUDITION.

Name: _____ Grade: _____ 1st Period: _____

Phone Numbers: Home: _____ CELL: _____

E-mail: _____

Which roles are seeking? _____
First Choice *Second Choice* *Third Choice*

Can you sing? Adele-like (Very Well) Good Auto-Tune (Fair) Dying Goat (Not at All) One Direction (Will Try to Learn)

What voice part do you sing? _____ If you do not know, do you sing high or low? High _____ Low _____

Can you dance? Very Well Good Fair Not at All Will Try to Learn

Previous Acting Experience (Production & Role):

MURDER INN: _____ ALMOST MAINE: _____ EDWARD SCISSORHANDS: _____ BEAUTY & THE BEAST _____

OUTSIDE PRODUCTIONS:

What song are you singing for today's audition? _____

What character are you reading for today? _____

(Although you have selected more than one choice above, you are to memorize lines for only one character. If dialogue from other characters is involved another person will read the other characters for you. He/she will read the words without any emotion, but you must respond based on the words and not her tone.)

If not selected for any of the roles listed above, are you willing to accept a different role? YES _____ NO _____

(If you selected NO to this answer, we will not consider you for a call back for parts other than what you listed above.)

REHEARSALS WILL TYPICALLY RUN FROM 2:30-5:00 MONDAY THROUGH THURSDAY FROM MID JANUARY TO APRIL.

Do you anticipate any problems with participating in all rehearsals? If so, list potential conflicts here:

I understand that by auditioning that if I am selected I am agreeing to make a commitment to myself and my fellow cast & crew mates and that if I fail to meet my responsibilities I will be replaced.

Student Signature: _____ Date: _____

I am aware of my child's interest in being selected for a role in the PHS Spring Production of *MARY POPPINS*.

I support them in this and understand they are agreeing to serious time commitment between January 2013 and April 4, 2013.

ACTING CONTRACT

Read and initial each of the following statements. Then sign at the bottom of the form and also have a parent sign it.

1. ____ I will attend all required rehearsals and arrive in a timely fashion. I am permitted to miss no more than 2 rehearsals. **If I miss a 3rd rehearsal, I understand that my part may be recast.** (This **may even** be the case for illness. Consistently missing rehearsals hurts the production and your fellow cast members are counting on you to be present.)
2. ____ If I know in advance I will miss a rehearsal, I will notify Mr. Price in writing. This paper will have the date I will be missing, why I will be missing, and my name.
3. ____ I will know my lines and/or music and blocking by the deadlines. If I do not, I will receive one warning that I have 24 hours to learn my material. If I do not meet this requirement or I continue upon new deadlines to not be prepared, then my part may be recast.
4. ____ I will show respect to ALL people involved in the production. If at any point I speak disrespectfully, play on my phone or iPod during rehearsal, or speak ill of others, I will be given one warning. If it happens again, my part may be recast.
5. ____ I will **not** post negative comments about theatre, music, or any of my peers or adults involved in the production on any online format including Facebook or Twitter. Frustration happens. We all get irritated. But this is a fundraising activity and negative comments hurt profits. Buy a punching bag.
6. ____ I will pay a costume/make up **fee of \$25.00** and may need to provide some of my own belongings in addition to this.
7. ____ I will purchase the cast t-shirt **(\$15.00).**
8. ____ I understand that I am expected to **sell at least \$25 of advertising space** in our playbill. This may be advertising from a business or a message from me or family. (The smallest space is \$25.)
9. ____ I will donate assigned items for the concession stand or **pay \$10** towards the cost of concessions for selling.
10. ____ I understand that the microphones should be treated with the utmost care.
11. ____ I will clean up the rehearsal space and/or performance space (costumes, props, etc.) before leaving each day.
12. ____ I will volunteer for at least **6 hours of TECH time** that is not part of an assigned rehearsal. (Saturday tech days would be an example of this time.)
13. ____ I understand that my behavior in all places at Patuxent High School also reflects on the Theatre Program. I will strive to keep that in mind. I know that Mr. Price expects me to maintain my grades, assignments turned in, and make behavior choices that reflect PROWL expectations.
14. ____ I understand that if I lose any of the show materials, particularly those being rented from MTI that I will have to pay the replacement cost.

I have read and understand the items listed above and agree to all of them. I understand that if I fail to meet these expectations that I may lose my part in the show.

Student Signature: _____

Parent Signature: _____

HARLEQUINS PARENT FORM

Student Name: _____ Graduation Year: _____

Parent(s) Name(s): _____

Mailing Address: _____

Best phone #: _____

Best e-mail address: _____

Does your child have any known food allergies? If so, please list: _____

WANT TO HELP?

A good theater department has strong parental support. Do you have any special skills or talents? Are you willing to donate a little of your time? Please check the things you may be able to help the theater department with:

access to a copier public relations welding baking

computer skills graphic artist painting sewing

woodworking video recording/photography

own or have access to a truck (full size, pickup, etc.)

own, manage, or know of a business that would like to sponsor the department

In which areas would you like to assist?

Contacting Other Parents

Concessions/Tickets*I really need this!

Lighting/Sound Advertising

Set Construction & Painting Costumes/Props

Chaperone

Fundraising

Hair/Make-up



Gravin Lee as Bert

PHOTO PERMISSION FORM

Dear Parents/Guardians,

Do you give permission for _____ (student) to be filmed or photographed during classes, field trips and /or before or after school activities for school purposes? (PHS year book, PAWS newspaper, and etc.) His or her picture will be posted on our *MARY POPPINS* webpage in the "Cast and Crew" section along with "Show Pics."

_____ **YES, I give permission**

_____ **No, I do not give permission**

Thank you,

Signature of Parent/Guardian

Date



CHARACTERS

Select the character you wish to audition for and memorize the selected lines for that character. However, being able to recite the lines will get you nowhere. You must capture the voice of the character and be able to present us your interpretation. You are only responsible for the lines that your character speaks. Another person will read the other lines without any emotion. You, however, must maintain proper emotion and gestures.



THE SONGS FEMALE

If you are singing a female part, you will sing the selection from "A Spoon Full of Sugar."

MALE

If you are singing for a male role, you will sing the selection from "Jolly Holiday."



INFO SHEET

>> Meet the Characters

BERT: A one-man-band, a sidewalk artist, a chimney sweep and a kite salesman, Bert also narrates the story, introducing the audience to the inhabitants of No. 17 Cherry Tree Lane. Above all, he is a friend to Mary Poppins, Jane and Michael.

MR. GEORGE BANKS: A bank manager, Mr. Banks is father to Jane and Michael. He tries to be a good provider, but often forgets how to be a good father.

MRS. WINIFRED BANKS: A former actress, Mrs. Banks struggles to find herself as a woman as well as a wife and mother.

MICHAEL & JANE: The Banks children, Jane and Michael, are bright and precocious. However, they misbehave to get attention from their parents.

KATIE NANNA: The last in a long line of nannies for the Banks children before Mary Poppins arrives, Katie Nanna can't stand any more of Jane and Michael's pranks and leaves No. 17 Cherry Tree Lane.

MARY POPPINS: Jane and Michael's new nanny, Mary Poppins uses magic and common sense to show the Banks family how to appreciate each other again. Full of hope even when things look bleak, she tells them "anything can happen if you let it."

POLICEMAN: This local policeman brings Jane and Michael home after many of their adventures and becomes fond of Michael's kite.

ADMIRAL BOOM: The Banks' friendly neighbor on Cherry Tree Lane.

MISS LARK: Another neighbor on Cherry Tree Lane.

WILLOUGHBY: Miss Lark's dog!

MRS. BRILL: The Banks' cook, she rules the kitchen at No. 17 Cherry Tree Lane.

ROBERTSON AY: Clumsy but good-hearted, the Banks' footman has trouble following instructions.

THE PARK KEEPER: A stickler for rules and regulations, the Park Keeper watches over the park near the Banks' home.

MRS. CORRY: Mysterious and very old, Mrs. Corry runs the "Talking Shop" where people buy conversations and gingerbread. She knew Mr. George Banks when he was just a boy.

VALENTINE & WILLIAM: Two of the children's special toys.

NELEUS: A statue in the park, the Greek Neleus was abandoned by his father, Poseidon, god of the ocean.

THE BIRD WOMAN: She sits in front of St. Paul's Cathedral every day, selling bags of crumbs for feeding the pigeons.

VON HUSSLER: A conniving businessman who cares for money above all things.

JOHN NORTHBROOK: An English factory owner who cares more for his workers than for making money.

MISS ANDREW: When Mary Poppins disappears, Mrs. Banks calls on Miss Andrew, George Banks' old nanny. Miss Andrew is cruel and demanding.

THE BANK CHAIRMAN: Mr. Banks' boss.



MARY POPPINS

THE MAIN SINGING PARTS

ADMIRAL BOOM	The Banks' friendly neighbor on Cherry Tree Lane, Admiral Boom's house is shaped like a great ship. 50s, Baritone.
BERT	Bert is a One-Man-Band, a Sidewalk Artist, a Chimney Sweep and a Kite Salesman, but above all, he is a friend to Mary Poppins and Jane and Michael. Mid 30s. Baritone to G.
KATIE NANNA	The last in a long line of nannies for the Banks children, Katie Nanna can't stand any more of Jane and Michael's pranks and leaves No. 17 Cherry Tree Lane -
MARY POPPINS	Jane and Michael's new Nanny, Mary Poppins is a dazzling personality and a force to be reckoned with. Full of hope even when things look bleak, she tells them "anything can happen if you let it." Mid 20s. Mezzo Soprano with a strong top
MICHAEL & JANE	The Banks children, Jane and Michael misbehave to get attention from their parents. 9-11 years old
MISS ANDREW	When Mary Poppins disappears, Mrs. Banks calls on Mrs. Andrew, George Banks' old nanny. She soon finds that Miss Andrew is cruel and demanding. 40s-50s, Soprano with Alto Belt.
MISS LARK	Another neighbor on Cherry Tree Lane, she is a bit snobby and treats her dog, Willoughby, as a child. 30s, Mezzo Soprano.
MR. GEORGE BANKS	A bank manager, Mr. Banks is father to Jane and Michael. He tries to be a good provider, but often forgets how to be a good father. Early 40s, Baritone.
MRS. BRILL	The Banks' cook, she rules the kitchen at No. 17 Cherry Tree Lane. Mid 50s, Alto.
MRS. CORRY	Mysterious and very old, Mrs. Corry runs the "Talking Shop" where people buy conversations and gingerbread. She knew George Banks when he was just a boy. Soprano.
MRS. WINIFRED BANKS	A former actress, Mrs. Banks is very busy trying to live up to her husband's expectations. She is a loving, but distracted mother to Jane and Michael. Mid 30s, Mezzo Soprano.
NELEUS	A statue in the Park, Neleus has lost his father, Poseidon, god of the ocean. 20s, Tenor.
ROBERTSONAY	Clumsy but good-hearted, the Banks' bootman has trouble following instructions. Early 20s, Tenor. -
THE BIRD WOMAN	She sits in front of St.Paul's Cathedral every day, selling bags of crumbs for the pigeons. 50s, Alto -
THE PARK KEEPER	A stickler for rules and regulations, the Park Keeper watches over the park. 40s-50s, Tenor.



MR. BANKS

Mr Banks: And I don't mind people being cheerful and pleasant Winifred, but I do expect a little decorum. What with the children and even the cook and the maid are singing and as for you and your votes for women... I am a laughing stock.... and I just won't have it!

Mrs Banks: Yes, dear.

(Jane and Michael come on from stage left, with Mary Poppins)

Jane: Oh Dad, we're so glad that you're home

Michael: Want to hear a joke?

Jane: We had the most wonderful afternoon with Mary Poppins.

Michael: Speaking of afternoons. The joke goes like this.... I know a man with a wooden leg named Smith.

Mr Banks: Smith? We don't know anyone called Smith?

a

Michael: And there was this second chap and the second chap says, "What's the name of his other leg?"

Jane: And we went on a carousel and the horses came off and won the Grand National...

Mr Banks: Oh children, please be quiet.

Jane: Mary Poppins says that if we're good, she'll take us there again.

Mr Banks: Oh! Did Mary Poppins say that? Will you please return to the nursery and Mary Poppins will you come with me?

Mary: As you wish. (Mary Poppins ushers the children back off stage left)

Mr Banks: I regret that I must say to you. That is I must confess that I'm extremely disappointed in you. I don't deny that I am partially responsible for not having made it clear, but it is high time that the children see the serious things in life.

Mrs Banks: But George, They're only children.

Mr Banks: Precisely.. and in light of what has happened.

Mrs Banks: George are you sure you know what you are doing?

Mr Banks: I believe I do Winifred. I'm shocked at hearing the children talking about jumping in and out of paintings, of consorting with jockeys and fox hunting. If they must go on outings then these outings should be educational and practical. Like these silly words super ca... super-fragi...

Mary: Supercalifragilisticexpederalidocious

Mr. Banks: Yes, well done. You said it!





MRS. BANKS

Katie Nanna: (Shouting!) Mrs Banks!!!!!! I would like a word with you!

Mrs Banks: What is it Katie Nanna? (Looking around) Where are the children?

Katie Nanna: The children, to be precise, are not here. They've disappeared again!

Mrs Banks: Oh Katie Nanna... This is really too careless of you! Doesn't this make it the third time this week?

Katie Nanna: The fourth, Madam and I've had enough of it!

(Mr. Banks starts down the aisle towards the stage to enter stage right.)

Mrs Banks: So when do we expect them home?

Katie Nanna: I really couldn't say! Now if you could just pay me what I'm owed.

Mrs Banks: Oh, gracious, Katie Nanna! You're not leaving? What will Mr Banks say? He's going to be cross enough as it is to come home and find the children missing and he was just beginning to like you!

Katie Nanna: My wages, if you please.

(Mr Banks enters stage right)

Mr Banks: Hello Katie Nanna. That must be heavy. Allow me.

(He takes her bags out of her hands and sets them down at the bottom of the steps stage right. Katie Nanna Follows. He waves goodbye as she walks down the far right aisle. **Music** He returns to stage. Meanwhile Cook and Ellen slink off stage left. Mrs. Banks waits worriedly centerstage and tries to get a word in while Mr. Banks sings.)

Song- How Lordly is the Life I Lead

Mr Banks: Winifred, where are the children?

Mrs Banks: They're not here, dear!

Mr Banks: What? Of course they're here. Where else would they be? They should have been bathed and in bed now, why it's already 6.15!

(From the back of the room, the constable begins to lead Michael and Jane up to the stage through the center aisle.)

Mrs Banks: But George, they ran away from Katie Nanna. They're missing again!

Mr Banks: Missing!!! I'll deal with this. (Using the phone, up stage stage left) George Banks here. 17 Cherry Tree Lane. It's a matter of urgency. I should like you to send a policeman around immediately. (Constable, having reached the top of the steps at stage right, "rings" at the door. Mrs. Banks opens the door.)

Mrs Banks: The policeman's here George.

Mr Banks: What? Well I never, how prompt. (into the telephone) What a wonderful service. Thank you so much. Goodnight! (hangs up the telephone and turns)

Mrs Banks: (moving downstage) Come in constable, come in.

(The Constable steps inside, but Jane and Michael stay outside.)

Constable: Thank you sir. While going about my duties on the other side of the park, I happen to have come across these here valuables. I believe they're yours sir!

Mr Banks: Valuables?

Constable: Come along you two! (Jane and Michael come in.)

Mrs Banks: Jane, Michael. (Giving them both a big hug!)





MICHAEL

Jane: This is your room, with a lovely view of the park!

Mary Poppins: Well, I suppose it will do! It's clean. It just needs a few touches like... (Opens her carpet bag and takes out items!) Well first things first, I need a hat stand to put my hat on. (Takes out and takes hat off!) And my mirror (Takes out!) Ah yes perfect as usual!! (Michael looks in the bag)

Michael: But there's nothing in there!

Mary P: Now Michael, don't judge things by their appearance!

Michael: We'd better keep an eye on this one. She's tricky!

Jane: She's wonderful!

Mary P: Now let me see.. Where is my... where did I put it?

Michael: What?

Mary P: My tape measure.

Michael: What do you need it for?

Mary P: I want to see how you measure up. Ah here it is. Come along quickly Michael. Heads up. Don't slouch! Just as I thought. Extremely stubborn and suspicious.

Michael: I am not!

Mary P: See for yourself!

Michael: Extremely stubborn and su,,,sus (Can't read the word)

Mary: Suspicious. Now you Jane. Mmmm Rather inclined to giggle. Doesn't put things away!

Michael: How about you?

Mary P: Very well. Hold this for me! As I expected. Mary Poppins. Practically perfect in every way as I told you last night.

Jane: Mary Poppins. Is that your name? It's lovely.

Mary P: Thank you. Now shall we get on with it!

Jane: Get on with what?

Mary P: In your advertisement. Did you not specifically request to play games?

Jane: Oh Yes!!!

Mary P: Very well then. Our first game is, well begun is half done!

Michael: I don't like the sound of that!

Mary: Otherwise entitled, let's tidy up the nursery.

Michael: I told you she was tricky!





JANE

Jane: Mary we won't let you go!

Mary: Go? What are you talking about?

Michael: Didn't you get sacked?

Mary: Sacked? Why I am never sacked.

Jane: Oh Mary Poppins.

Mary: Now Children, time to take your castor oil and go to bed. Tomorrow you will be going on an outing with your father.

Jane: An outing with father?

Mary: Yes.

Michael: I don't believe it.

Jane: He's never taken us on an outing before.

(Mary picks up a bottle and spoon.)

Mary : Open wide, Jane.

Jane: Oh, I don't like... (Mary Poppins puts the spoon in her mouth)

Jane: Oooo! Raspberry, my favorite!

Mary : Now you Michael. (Pours another spoonful and puts it in Michael's mouth).

Michael: Lemon sherbet! Delicious!

Mary Poppins: (taking a spoon herself) Fruit punch. Quite satisfactory.

Michael: Where's he taking us?

Mary: Who?

Michael: Father.

Mary: Oh. To the bank.

Jane: Oh Michael, the city. We'll see the sights and daddy will point them out to us.

Mary: Well most things he can, but sometimes a person is so busy, he can't see past the end of his nose! For example, just outside of the bank is an old lady who goes to the steps of St. Paul's every day to sell bird seed to feed the birds and yet most people pass her by. Now you really must get to sleep.

Michael: I'm not tired.

Jane: We don't want to go to sleep.

Mary: Suit yourselves.





KATIE NANNA

Katie Nanna: (Heading for the door)
Now Mrs Brill I wouldn't stay in this house for another minute, not if you gave me all the tea in China! Not if you promised me I could look after all the children at Greenside. I won't stay.

Ellen: No, no, Katie Nanna, don't go! What am I going to tell Mrs Banks about the children? How could resist those cute little children?

Katie Nanna: Cute? I really have no idea what you are talking about. Well it's no concern of mine. Those little beasts have run away from me for the very last time!

Ellen: They must be somewhere. Did you look around the zoo in the park? They like hanging around the cages. You don't think they've been eaten by the lions do you?

Cook: Poor little mites even the lions could look after them better than this nanny – let her go I say and good riddance, now let her go I say

Katie Nanna: Ellen. Move out of the way!

Cook: (Waving) Goodbye!

Ellen: Now, now Katie Nanna.... Oh no... Mrs Banks! She's home!

Katie Nanna: (Shouting!) Mrs Banks!!!!!! I would like a word with you!

Mrs Banks: What is it Katie Nanna? Where are the children?

Katie Nanna: The children, to be precise, are not here. They've disappeared again!

Mrs Banks: Oh Katie Nanna... This is really too careless of you! Doesn't this make it the third time this week?

Katie Nanna: The fourth, Madam and I've had enough of it!

Mrs Banks: So when do we expect them home?

Katie Nanna: I really couldn't say! Now if you could just pay me what I'm owed.

Mrs Banks: Oh, gracious, Katie Nanna! You're not leaving? What will Mr Banks say? He's going to be cross enough as it is to come home and find the children missing and he was just beginning to like you!





BERT OR MARY

Bert: (Talking to the audience whilst drawing chalk pictures) Well hello there art lovers. I'm an artist – of the highest degree. And it's all me own work. From me own memory. I draws what I likes and I likes what I drew, me cap would be glad of a copper or two!

(Mary Poppins arrives as Bert is looking down drawing)

Bert: Wait, don't move. Say right where you are. I'd know that shadow anywhere! Mary Poppins!

Mary: It's nice to see you again, Bert. I expect you know Jane and Michael.

Bert: Well, I've seen them about! Chasin' a kite most of the time.

Jane: Mary Poppins is taking us to the park.

Bert: To the park? Not if I know Mary Poppins. Other nannies take their children to the park. When you're with Mary Poppins, suddenly you're in places that you never even dreamed off. And as quick as you can say, Bob's your uncle, the most unusual things happen.

Mary: I'm sure I haven't even the faintest idea of what you're talking about.

Bert: She's probably got something in mind like a jolly holiday, or a circus with lions and tigers.

(Pointing to a picture of a circus)

Michael: Oh yes please, let's go to the circus!

Jane: Oh, that one's lovely. If you please, I'd much rather go there.

Bert: Beautiful, ain't it! A typical English countryside, as done by yours truly. There's a little country

fair over the hill there, even though you can't see it!

Mary: Look over there children I can see your friends – they look like they are just having far too much fun – tut, tut

Bert: Now come on Mary, you don't mean that you used to a right little terror in your youth, all that fun and running around

Mary: Why Bert what nonsense I was always as practically perfect as I am now, don't fill the children's heads with such ideas

Bert: Well now you come to say it Mary, you were beautiful, that's right, quite beautiful if I may be so bold as to say it

Mary: Oh Bert, do stop your silliness

Bert: And Mary, you are still as beautiful today



FEMALE SONG

A SPOONFUL OF SUGAR

Words and Music by
RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Brightly

Piano introduction in G major, 4/4 time. The music is marked 'Brightly' and 'f' (forte). It features a rhythmic melody in the right hand and a supporting bass line in the left hand.

VERSE MARY POPPINS

mf G Bbdim. D7 G

START HERE!

Vocal line: 1. In ev - 'ry job that must be done There is an
feath - er - ing his nest Has ver - y
bees that fetch the nec - tar From the

Piano accompaniment: *mf* (mezzo-forte). The piano part provides harmonic support for the vocal line.

Vocal line: el - e - ment of fun; You find the fun and
lit - tle time to rest While gath - er - ing his
flow - ers to the comb Nev - er tire of ev - er

Piano accompaniment: Continues the harmonic support for the vocal line.



Bbdim. D9 D7-9 D7 Dm7-5 D7 C

snap! The job's a game; And ev-'ry task you un-der-
 bits of twine and twig. Though quite in-tent in his pur-
 buzz-ing to and fro Be-cause they take a lit-tle

Eb7 G cresc. Gm G A7 f

take Be-comes a piece of cake, A
 suit, He has a mer-ry tune to toot; He
 nip From ev-'ry flow-er that they sip, And

cresc. f

Am7 Bbdim. D7 Ddim. Am7 Ddim. D7

lark! A spree! It's ver-y clear to see
 knows a song Will move the job a-long,
 hence, they find Their task is not a grind,

CHORUS

mf Bbdim. D7 G

That a
 For a spoon-ful of su-gar helps the med-i-cine go
 For a

D7 Ddim. D7 D+ G6 F#6
 down, The med - i - cine go dow - wown, med - i - cine go

G6 Bbdim. D7
 down. Just a spoon - ful of su - gar helps the

G f Gdim. G Am7 D7
 med - i - cine go down In a most de - light - ful

1, 2 G mf Bbdim. D7 3 G Gdim. G
 way. 2. A rob - in way. 3. The hon - ey

MALE SONG

JOLLY HOLIDAY

START HERE

First system of piano accompaniment for the introduction, featuring treble and bass staves with a forte (*f*) dynamic marking.

1st time *BERT*
2nd time *MARY POPPINS*

Vocal line and piano accompaniment for the first vocal line. The vocal melody includes triplets and is marked *mp*. The piano accompaniment features chords and triplets.

Ain't it a glo-ri-ous day?
Now then, what-'d be nice? We'll

Vocal line and piano accompaniment for the second vocal line. The vocal melody includes triplets and is marked *mp*. The piano accompaniment features chords and triplets.

Right as a morn-in' in May. I feel like I could fly.
start with rasp-ber-ry ice, And then some cakes and tea.

Vocal line and piano accompaniment for the third vocal line. The vocal melody includes triplets and is marked *mf*. The piano accompaniment features chords and triplets.

'Ave you ev-er seen the grass so green. Or a sky? Oh,
Oh,

Final system of piano accompaniment, featuring treble and bass staves with a *rall.* (rallentando) marking and a *mf* (mezzo-forte) dynamic marking. The system concludes with a *tempo* marking and the word *INC.* (Increscendo).

PENGUINS

MARY POPPINS



Dm7 G7 Dm7 G7 C
 it's a jol - ly 'ol - i - day with Ma - ry. Ma - ry makes your 'eart so
 it's a jol - ly hol - i - day with you, Bert. Gen - tle - men like you are

E7 Am
 light! When the day is gray and or - di - nar - y,
 few. Though you're just a dia - mond in the rough, Bert,

D7 Dm7-5 G7 Ab7 Dm7 G7
 Ma - ry makes the sun shine bright! — Oh, 'ap - pi - ness is bloom - in' all a -
 Un - der - neath, your blood is blue! — You'd nev - er think of press - ing your ad -

Dm7 G7 C f Am C7 *
 round 'er. The daf - fo - dils are smil - in' at the dove. — When
 van - tage. For - bear - ance is the hall - mark of your creed. — A



F F#dim. C Em F F#dim.

Ma - ry 'olds your 'and you feel so grand, Your 'eart starts beat - in' like a
la - dy need - n't fear when you are near, Your sweet gen - til - i - ty is

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

C C#dim. G7 *mf* G7-9 C

big brass band! Oh, it's a jol - ly 'ol - i - day with
crys - tal clear! Oh, it's a jol - ly hol - i - day with

The second system continues the melody. The vocal line has a half note G4, quarter notes A4, B4, and C5. The piano accompaniment includes a *mf* dynamic marking. The key signature remains one sharp.

Em7 A7 Dm7 G7 1. C 2. C

Ma - ry; No won - der that it's Ma - ry that we love!
you, Bert; A jol - ly, jol - ly hol - i - day with you!

The third system concludes the piece. The vocal line has a half note G4, quarter notes A4, B4, and C5. The piano accompaniment features a *f* dynamic marking and a triplet of eighth notes in the right hand. The system ends with a double bar line and repeat signs.



ACTING RUBRIC MARY POPPINS

Name: _____

Grade: _____ Part Auditioning for: _____

1-Poor 3-Average 5-Excellent	1	2	3	4	5
Clarity- Can we understand the words you are speaking?					
Stage Presence- Did you keep your audience engaged?					
Characterization- Did the gestures, tone, and overall sound of your voice match to what is appropriate for your character?					
Physical Representation- Were you a cinderblock or did you perform?					
Accuracy/Memorization- Did you remember the lines accurately?					
Projection- Can we hear you?					

ADDITIONAL COMMENTS:



TOTAL:

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SINGING RUBRIC MARY POPPINS

Name: _____

Grade: _____ Part Auditioning for: _____

NUMBER MEANINGS

5- Musician's tone quality is at a level beyond their age
 4- Consistently focused and clear, open warm and mature
 3- Usually clear, focused, somewhat warm
 2- Somewhat unfocused, thin
 1- Very unfocused and strident, detracts from performance

5- Musician's rhythmic capabilities is at a level beyond their age
 4- Beat is secure, rhythms accurate
 3- Beat is secure, rhythms mostly accurate
 2- Beat erratic, frequent or repeated duration errors detract from overall performance
 1- Erratic beat and rhythms detract significantly from performance

5- Musician's ability to control pitch is at a level beyond their age
 4- Virtually no errors, pitch is very accurate
 3- Occasional isolated error, most of the time pitch is accurate and secure
 2- Very few accurate or secure pitches
 1- Pitch of voice has no relation to pitch of accompaniment

5- Musician's interpretive capacity is at a level beyond their age
 4- Performs with creative nuance and style appropriate to the music
 3- Sometimes performs with creative nuance and style appropriate to the music
 2- Very little demonstration of style or expressive nuance
 1- No demonstration of style or expressive nuance

5- Student's overall impact is at a level beyond their age
 4- Student consistently engages the audience
 3- Student sings accurately and sometimes engages the audience
 2- Student sings with accuracy but lacks artistic interpretation
 1- Student is poorly prepared and lacks confidence

	1	2	3	4	5
TONE QUALITY					
RHYTHM					
INTONATION					
EXPRESSION AND STYLE					
OVERALL IMPACT					

ADDITIONAL COMMENTS:



TOTAL:

TIME SLOT	NAME	CURRENT GRADE
2:40		
2:50		
3:00		
3:10		
3:20		
3:30		
3:40		
3:50		
4:00		
4:10		
4:20		
4:30		
4:40		
4:50		

TIME SLOT	NAME	CURRENT GRADE
5:00		
5:10		
5:20		
5:30		
5:40		
5:50		
6:00		
6:10		
6:20		
6:30		
6:40		
6:50		
7:00		