

Cornerstone Classical Academy Musical Theater Program 2026

Auditions

In this packet you will find music scores for singing auditions, character lines, QR code for vocal guide tracks.

Singing Auditions:

If you are auditioning for **Mary Poppins** please be prepared to sing "Practically Perfect".

If you are auditioning for **Bert** please be prepared to sing measure 1-30 of "Jolly Holiday".

If you are auditioning for **Michael or Jane** please be prepared to sing "The Perfect Nany".

If you are auditioning for **George or Winifred** or any **Ensemble** role please be prepared to sing "Anything Can Happen".

If you are auditioning for **Miss Andrew** please be prepared to sing measures 1-19 of "Brimstone and Treacle".

All students will be taught a section of "Anything Can Happen" (Finale) and will sing at auditions as an ensemble.

Reading Lines:

Please be prepared to read lines for multiple roles (your top 4 preferences). If the roles you are auditioning for do not have provided lines, please choose to read lines for other roles from the provided script excerpts. If auditioning for an ensemble role, you don't need to speak lines.

Link for Vocal Guide tracks.



Mary Poppins JR.

Practically Perfect

Mary Poppins Solo

8

CUE:

JANE: How did you come then? It was as if the wind just blew you here.

MARY POPPINS: It did. Now, stand over there!

Track #8

* Sing Entire Song

(MARY POPPINS:) Just as I thought. "A noisy, mischievous, troublesome little boy."

MICHAEL: You're making that up!

(Without a word, MARY POPPINS holds the tape for MICHAEL to read.)

"A noisy, mischievous, troub—"

(MARY POPPINS pulls out a measuring tape, holds it against MICHAEL, and reads.)

Freely at first ♩ = 110

(Stunned, MICHAEL looks at JANE.)

MARY POPPINS: Now you. (She holds the tape against JANE and reads.) "Thoughtless, short-tempered and untidy."

JANE: I don't believe you. Let me see— (JANE looks at the truth-telling tape in disbelief.) What about your measurement, Mary Poppins? (MARY POPPINS measures herself, then reads:)

MARY POPPINS:

Steady ♩ = 90

JANE:

MARY POPPINS:

12

Prac - tical - ly per - fect? So peo - ple say _____

17

Each vir - tue vir - tu - 'lly knows no bound _____

21

Each trait is great and pat - ent - ly sound I'm prac - tic - al - ly per - fect _____

26

— from head to toe If I had a fault it would nev - er dare to

31

show I'm so prac - tic - al - ly per - fect In ev - e - ry

(MARY POPPINS:) Now, perhaps you have a few questions.

37

way

mp

Mary Poppins JR.

Jolly Holiday

Bert Solo

10

CUE:

BERT: Oh, yes you do. 'Cause when you walk with Mary Poppins, you go to places you never dreamed of.

Track #10

Freely

(BERT:) *mp* All that it takes is a spark, then some-thing as plain as a park be-comes a won-der-land

(drums) *mp*

(BERT moves into the park with MARY POPPINS, JANE and MICHAEL follow. PARK STROLLERS meander.)

4 All you 'ave to do — is look a - new.

cresc.

Rall.

Tempo ♩ = 120

8 Then you'll un-der - stand — why... It's a jol - ly 'ol - i-day with Ma - ry

10

MARY POPPINS: Oh really!

12

Ma - ry makes yer 'eart so light! When the day is gray and or - di - nar - y

MARY POPPINS: You do talk nonsense, Bert.

16

Ma - ry makes the sun shine bright! Oh, 'ap - pi - ness is bloom - ing all a -

MARY POPPINS: I haven't the faintest idea what—

19

round 'er The daf - fo - dils are smil - in' at the dove When

Mary Poppins JR.

The Perfect Nanny

Jane &

3

CUE:

GEORGE: What on earth—

WINIFRED: Please, George. I think we should hear it.

Track # 3

Michael Duet

*sing entire song

(As JANE opens a piece of paper to read from, MICHAEL stands by her side.)

Forcefully ♩ = 130

JANE:

mf If you want this choice po - si - tion,

MICHAEL: That's the part I put in.

5 Have a cheer - y dis - po - si - tion. Ros - y cheeks, No warts.

(JANE:)

10 Play games, all sorts. You must be kind, you must be wit-ty, Ver - y sweet and

GEORGE: Well, of all the ridiculous— WINIFRED: George, please.

15

fair - ly pret - ty

mf *f sub. p*

JANE:

18

mf Take us on out - ings, give us treats We

MICHAEL:

f sing songs, bring sweets

mf

Meno Mosso

22

f won't hide your spec-ta-cles so you can't see

Put toads in your bed Or pep-per in your tea

mf

Più Mosso

26

mp Hur - ry nan - ny, Ma - ny thanks Sin - cere - ly Jane Banks.

Sin - cere - ly and Mi - chael Banks.

mp

Mary Poppins JR.

Anything Can Happen (Finale)

41

CUE:

WINIFRED: Gone? How peculiar.

GEORGE: She'll be back. Now, what do you think of this?

* George, Winifred

* All cast

* Sing ENTIRE SOLO
TRACK #41

(From behind his back, GEORGE produces a magnificent brand new kite for MICHAEL.)

MICHAEL: It's the best I've ever seen.
GEORGE: Could we fly it together?

MICHAEL: Oh, Daddy!

Glorious ♩ = 66

(MICHAEL hugs GEORGE.)

JANE: Mary Poppins won't be coming back. She's gone forever.

WINIFRED: My dear, how could you possibly know such a thing?

JANE: Because we don't need her... not anymore. And other families will, won't they Daddy?

GEORGE: (smiles and hugs JANE) They will.

Rit.

WINIFRED: I wonder if she's right, George, and we really could do without a nanny from now on. What do you think?

A tempo

13

ff

WINIFRED: George, this is serious.
(GEORGE smiles and takes WINIFRED's
hand, and they dance.)

GEORGE: I think you'd better dance with me!

17

2

MICHAEL: Look! A shooting star! We should wish on it!
(GEORGE and WINIFRED stop dancing and look at JANE and MICHAEL lovingly.)
GEORGE: Oh, I think we can do better than that—

Rit.

21

cresc.

2

25

Grandioso ♩ = 90

Accel.

(GEORGE:)

f If you

29

Con moto ♩ = 120

reach for the stars, all you get are the stars, but we've found a whole new spin.

33

WINIFRED:

ALL:

Rit.

Rall.

If you reach for the hea-vens, you get the stars thrown in.

Broadly $\text{♩} = 90$

(The full CAST enters.)

ALL:

37

An - y - thing can hap - pen if you let it. _____

ff *l.v. up* *l.v. up* *l.v. up* *l.v. up*

39

Life is out there wait - ing, so go and get it.

ff *l.v. up* *l.v. up* *l.v. up* *l.v. up*

41

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is composed of eighth and quarter notes. The piano accompaniment features a bass line with dotted rhythms and chords in the right hand.

Grab it by the col - lar.

Seize it by the scruff.

The piano accompaniment for the first system is written for two staves. The right hand plays chords and single notes, while the left hand plays a bass line with dotted rhythms. There are several accents (v) and slurs over the piano part.

Rit.

43

The second system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The melody is composed of quarter and eighth notes. The piano accompaniment features a bass line with dotted rhythms and chords in the right hand.

Once you've star - ted liv - ing life, you just can't get e - nough.

The piano accompaniment for the second system is written for two staves. The right hand plays chords and single notes, while the left hand plays a bass line with dotted rhythms. There are several accents (v) and slurs over the piano part.

Double-time feel ♩ = 120

45 ALL (PART 1):

An-y-thing can hap-pen, it's of - fi - cial. —

You can choose the su - per or the

ALL (PART 2):

A - ny - thing can hap - pen,

a - ny - thing can

su - per - fi - cial. Sal - ly forth the way we're steer-ing.

hap - pen.

Sal - ly forth the way we're steer-ing.

51

Ob - sta - cles start dis - ap - pear - ing.

Ob - sta - cles start dis - ap - pear - ing.

53

Go on, chase your dreams. You won't re - gret it. —

Go on, chase your dreams. You won't re - gret it. —

(MARY POPPINS magically enters, appearing to soar through the night sky, holding her umbrella.)

Rit.

55

An - y - thing can hap - pen, an - y - thing can hap - pen,
An - y - thing can hap - pen, an - y - thing

JANE: We won't forget you, Mary Poppins.
MICHAEL: We'll never forget...

Slowly

Slowly

WINIFRED, GEORGE,
JANE, MICHAEL:

57

an - y - thing can hap - pen,

sub. mp

sub. mp

62

Più mosso ♩ = 120

ALL:

Musical score for measures 60-62. The vocal line (treble clef) has lyrics: *ff* if you let it! The piano accompaniment (grand staff) features a *ff* dynamic. The key signature has three flats (B-flat major or D-flat minor). Measure 60 shows a vocal line with a fermata over a whole note chord. Measures 61-62 show the piano accompaniment with a *ff* dynamic and a melodic line in the right hand.

(The BANKS FAMILY hugs and laughs together for the first time in ages.)

63

Musical score for measures 63-65. Measure 63 shows a vocal line with a fermata over a whole note chord. Measures 64-65 show the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The key signature has three flats (B-flat major or D-flat minor).

Segue

Brimstone and Treacle (Part 1)

CUE:
MISS ANDREW: Tut! What manners! I can see there is
not a minute to lose!

Miss Andrew
SOLD
Track #26

Colla Voce

(MISS ANDREW:)

These child-ren have been spoiled I've ar-rived here just in time By

chance I've brought the pun-ish-ment That best be-fits the crime

Brim-stone and tre-acle and car-bo-lic soap— These are the tools of my

11

trade With spoon-fuls of su - gar you don't have a hope — Of

(MISS ANDREW removes a terrifying-looking bottle and large spoon out of her bag, fills the spoon from the bottle and pushes it into the mouth of JANE, who gags with disgust, and then turns to MICHAEL.)

(MISS ANDREW:) Open!

17

see - ing that chan - ges are made

stop

Poco più mosso

MICHAEL: Does it taste as bad as it smells? MISS ANDREW: Worse! Open! (MICHAEL obeys, swallowing in disgust.)

23

(MISS ANDREW:) Your son will go to boarding school at once! As for the girl, I shall take charge of her myself.

29

Rall. A tempo

**AUDITION SIDE – Bert, Jane, Michael
from *Mary Poppins JR.***

BERT

What's the matter and who's after you?

JANE

The nastiest nanny in the world.

BERT

Is she really as bad as all that?

MICHAEL

She looks like something that would eat its young.

JANE

Miss Andrew was Daddy's nanny.

MICHAEL

Which explains a lot.

JANE

Poor Daddy. Ever since he stopped working, he just sits and mopes... Mary Poppins used to say he needed our help, but now it's too late.

BERT

Oh, I wouldn't say that. I tell you what: why don't we start things off with a bit of a shake for good luck?

(BERT holds out his hand.)

JANE

Why would shaking hands with you bring us luck?

BERT

Didn't anyone ever tell you it's lucky to shake a chimney sweep's hand?

(JANE does so, and so does MICHAEL. From his large bag, BERT extracts a beautiful red kite with streamers.)

JANE

Michael, look! It's a real one!

(BERT holds the kite out to MICHAEL, who is resistant.)

What's the matter? You've always wanted to fly a proper kite.

MICHAEL

I've always wanted to fly one with Daddy.

BERT

(crouches before MICHAEL, speaking gently)

O' course you have. But you need to know how it's done. Get some training in, and you'll make him the proudest father in the whole bloomin' empire!

**AUDITION SIDE – Mary Poppins, George, Jane, Michael, Winifred,
Mrs. Brill
from *Mary Poppins JR.***

MARY POPPINS

Good morning.

GEORGE

(stunned by the sudden intruder)
Yes??

MARY POPPINS

I've come in answer to the advertisement.

GEORGE

What advertisement? We haven't placed any advertise—

MARY POPPINS

Now, let's see.

(pulls a mended piece of paper from her pocket)
"Play games, all sorts." Which I most certainly can. "Take us on outings, give us treats."

(Bewildered, GEORGE looks at the fireplace, then at MARY POPPINS. He can't believe what she holds in her hands. JANE and MICHAEL enter and listen.)

JANE

Michael! It's our advertisement!

MARY POPPINS

"Rosy cheeks and fairly pretty."

(to GEORGE)

There's no objection on that score, I hope?

GEORGE

(flustered)

Oh, none at all.

MARY POPPINS

I'm glad to hear it.

(MARY POPPINS stares at him so firmly that, for a moment, it is like a ray of light passing right through him.)

GEORGE

But—oh, take it up with Mrs. Banks. She manages all that side of things.

(heads towards the door)

Nothing domestic has anything to do with me.

(turns back and raises a finger)

And don't forget the references!

(GEORGE exits.)

MARY POPPINS

I make it a rule never to give references.

WINIFRED

Oh, I see...

MARY POPPINS

I'll see the children now, thank you.

(JANE and MICHAEL step forward noisily and stand in front of MARY POPPINS.)

WINIFRED

Oh, of course... You'll find they're very nice children.

(realizing she doesn't know the new nanny's name)

Now this is... oh—

MARY POPPINS

Mary Poppins.

(looks at JANE and MICHAEL as if she were reading their souls)

Jane, don't stare. And close your mouth, Michael. We are not a codfish.

(gives a sharp nod)

Best foot forward. Spit-spot.

(MICHAEL and JANE exit toward the nursery, followed by MARY POPPINS.)

WINIFRED

Mrs. Brill, we have a new nanny.

MRS. BRILL

She passed her interview, then?

WINIFRED

Or I did.

(WINIFRED and MRS. BRILL exit.)

**AUDITION SIDE – Von Hussler, George, Northbrook
from *Mary Poppins JR.***

VON HUSSLER

Herr Banks, what objections can you have? My security is more than adequate and Latin America is an expanding market. Have you no courage?

GEORGE

But Mr. Von Hussler, what I haven't been able to grasp is: What exactly is your final product?

VON HUSSLER

What do you think? Money, of course!

GEORGE

Yes, money. But I wonder, making money out of money, is that enough?

VON HUSSLER

Are you man enough to be a banker?

(VON HUSSLER exits. GEORGE now meets with JOHN NORTHBROOK.)

NORTHBROOK

Have you come to your decision, Mr. Banks? There's a town of good people whose future depends on you.

GEORGE

I know that...

NORTHBROOK

Give us this chance. The factory could be running in weeks and expanding before the year's out. Please, Mr. Banks. I'd give it everything I've got.

GEORGE

I believe you, Mr. Northbrook, and I've tried to find a way, but how can I be sure the money would be safe?

NORTHBROOK

What about my workforce? They'll make it safe!

AUDITION SIDE – Winifred, George
from *Mary Poppins JR.*

WINIFRED

Poor Michael. All he cares about is flying kites.

GEORGE

I used to love flying kites at his age. But my nanny, Miss Andrew, soon frightened it out of me.

WINIFRED

Is it out of the question to do without a nanny?

GEORGE

Don't be absurd! All the best people have nannies... so the wives can do charity work and entertain. Which reminds me, how is your tea party coming on?

WINIFRED

I'm not sure. It seems so odd to send out invitations to people I hardly know.

GEORGE

But they're people you should know. Remember: "By your friends shall ye be judged."

WINIFRED

But that's the point. They're not my friends...

GEORGE

Winifred. Dearest. I'm only thinking of you. Are you going to say something to Mary Poppins about this afternoon?

WINIFRED

I don't think so.

GEORGE

Very well. But just make sure she's doing things our way and not hers.

AUDITION SIDE – Winifred, Mrs. Brill, Robertson Ay
from *Mary Poppins JR.*

WINIFRED

Mrs. Brill, what about the cake?

MRS. BRILL

It's just out of the oven, and too hot to be iced, or touched for that matter.

(She places the cake on a tea cart.)

WINIFRED

Are you quite sure you know how to ice it?

MRS. BRILL

Quite sure. And in case you're worried, I have not been exchanged by the fairies for a total nincompoop!

WINIFRED

I'll just go up and check the drawing room.

(WINIFRED exits.)

ROBERTSON AY

I'd like to be helpful.

MRS. BRILL

I'd like to be rich. But destiny thought otherwise.

ROBERTSON AY

Please, Mrs. Brill. I don't mind, honest.

MRS. BRILL

All right. I will give you one task and one task only. Put the icing tools next to the cake. Do you think you can manage that?

ROBERTSON AY

Is that all?

MRS. BRILL

For you, yes. For me, no. I swear, a slave in ancient Rome was on a pleasure cruise compared to my life in this house!

(MRS. BRILL storms out.)

**AUDITION SIDE – Winifred, Miss Andrew, Mrs. Brill, Michael, Jane
from *Mary Poppins JR.***

WINIFRED

Miss Andrew! It's so lovely to meet you at last! I do hope you had a good journey.

MISS ANDREW

(dropping her bag)

It was thoroughly unpleasant. Where did George go?

WINIFRED

I'm afraid he had... an urgent appointment.

MISS ANDREW

It's not much of a house, is it?

WINIFRED

We like it.

MISS ANDREW

Then it doesn't take a lot to keep you happy. Look at the dust! There! And there! Filth!

MRS. BRILL

Now, just a minute—

MISS ANDREW

Ah. You must be the children.

(examines the children)

Pity. I don't suppose you know who I am?

MICHAEL

Yes, we do. You're the Holy Terror.

MISS ANDREW

Impudent boy!

(to JANE)

Why aren't you wearing stockings?

JANE

I don't like them.

MISS ANDREW

Tut! What manners! I can see there is not a minute to lose!