

1. Prologue

Maestoso $\text{♩} = 80$

rit.

Musical score for measures 1-8. The piece begins with a piano introduction in 3/4 time, marked Maestoso with a tempo of 80 quarter notes per minute. The music is in B-flat major. The first system includes dynamic markings *fp* and *ff*, and articulation marks *v*. The score concludes with a *rit.* (ritardando) marking.

Allegro furioso $\text{♩} = 200$

Musical score for measures 9-15. The tempo changes to Allegro furioso at 200 quarter notes per minute. The music is in 3/4 time and B-flat major. The score features complex rhythmic patterns and dynamic markings *v*.

Musical score for measures 16-21. The tempo remains Allegro furioso. The music continues with intricate piano textures and dynamic markings *v*.

Musical score for measures 22-26. The tempo remains Allegro furioso. The music continues with intricate piano textures and dynamic markings *v*.

Musical score for measures 27-32. The tempo remains Allegro furioso. The music concludes with a *rit.* marking and a final dynamic marking *pp*.

rit. ----- A tempo

rit. -----

32

Meno mosso ♩ = 140

36a [scrim out] 37

45 **p** [BERT]

Wind's in the east, There's a mist com - ing in _____ Like some - thing is

50

brew - ing and 'bout to be - gin Can't put my fin - ger on

55

what lies in store, But I feel what's to 'ap - pen_ all 'ap - ened be -

Mary Poppins

60

mp

fore A Fath - er a

65

Moth - er a Dau - ghter a Son The

67a

poco più mosso ♩ = 150

68

71a

threads of their lives are all rav - lling un - done

72

Some thing is need - ed to twist them as tight As the string you might

77

poco rit.

use when you're fly ing_ a kite Chim chim-in-ee Chimchim Che - ree Chim Che

82 a

Vivace ♩ = 114

82 b

- roo. Michael: "Hurry up, Jane! Let's run!" Katie Nanna: "Come back here, you little blighters! You've got to go to school."

Michael: "I can't go to school if I'm flying a kite!"

Jane: "And you can't make us, you're only our nanny."

82 c

82 d

87

88

Policeman: "Not you two again! Come along - Home!"

Bert: "How's Willoughby this morning, Miss Lark?"

90

ff

Miss Lark: "Oh, very well, thank you, Bert. [Willoughby snaps at Bert] Willoughby!"

94

p

100

103A

104A

Ship's Bell (on cue)

Admiral Boom: "...storm warnings overdue" **BERT**

mp (b) Of

110

all Lon - don's by ways where I doff my cap This one's the hard - est to

116

find on a map Cher-ry Tree Lane As sweet as a

121

song But the nan - nies who come here They don't stay for

125

long *mf* Chim - chim - en - y Chim chim Che - ree Chim Cher -

SEGUE AS ONE No. 2

2. Cherry Tree Lane

Dead Seque

(Revised June 2006 for NY)

STILES AND DREWE

Presto ♩ = 150

BERT

5 Mrs. Brill "Katie Nanna!" Katie Nanna: "Those little beasts have run away from me for the last time!"
Mrs Brill: "And who gets stuck with the children with no nanny in the house? Me, that's who!"

9 Katie Nanna: "I've said my say, Mrs. Brill, and that's all I'll say. I've done with this house forever!"
Mrs. Brill: "Well, good riddance, then! And mind you don't stumble on the way out!"

13 JANE: "Oh dear, I don't think Katie Nanna liked tea with pepper." MICHAEL: "Don't be silly, it was me - I was the one who put a toad in her bed!"

17 WINNIFRED: "Katie Nanna? Katie Nanna - where are you going?"

21 MRS BRILL

Mrs B.

f Kat-ie Na-na's gone, And is it an - y won - der? Driv-en half de-ment - ed by your child-ren's pranks

mf

25 WINIFRED

Win.

Do you real - ly think I made an - oth - er blun - der? What on earth am I to say to

cresc.

t

28

Win.

Mis - ter Banks?

f

35 *mf*

Win.

George, dear, I'm feel-ing so be - reft, dear An - oth - er nan - nys

mf

39

Win. left dear Ev-'ry nan-ny goes We're un-luck-y I sup-pose.

43 *poco rit.* George: "Nonsense!" **GEORGE**

George *mf* Pre-

Win. *f* We are ne-ver going to find the per-fect na-ny

Jane *f* We are ne-ver going to find the per-fect na-ny

Michael *f* We are ne-ver going to find the per-fect na-ny

Mrs B. *f* We are ne-ver going to find the per-fect nan-ny

Rob Ay *f* We are nev-er going to find the per-fect nan-ny

47 **Steady** ♩ = 120

George ci-sion and or-der That's all that I ask The run-ning of a house-hold A straight-for-ward task. The

51

George

child - ren, the ser - vants Are all your do - main Whilst I re - main the sov - 'reign of

George: "Coat! The simple truth is you've engaged six nannies
in the last four months, and they've all been unqualified disasters!"

54

George

Cher - ry Tree Lane. A

57

George

nan - ny should go - vern A nan - ny should rule A nan - ny is a pa - ra - gon who

60

George

suf - fers no fool A nan - ny's a stal - wart Our

62

George

child - ren would gain By hav - ing such a nan - ny in Cher - ry Tree

65

Winifred: "Of course, George, but..."

George

Lane So take con - trol of sit - u - a - tions Show your au -

68

George

tho - ri - ty when in - ter - view - ing staff You know your role, they know their

71

GEORGE: "Briefcase!"

George

sta - tions Ef - fi - cien - cy and fore - thought cut the jobs in half

WINIFRED:

"I thought Katie Nanna would be firm with the children. She always looked so cross. GEORGE Winifred, never confuse efficiency with a liver complaint."

75

mp

George: "Umbrella!"

WINIFRED "If only we could find someone like your old nanny."

88

mf

1. 2.

George:

"I'm afraid that's not realistic, my dear. Few women alive could manage Miss Andrew's standards of efficiency. Besides, we could never afford someone of her calibre."

90

p

93

93 a 93 b

Mrs B. MRS BRILL

Rob Ay ROBERTSON AY

mf Pre -

mf Pre -

mf *f*

94

Mrs B.
cis - ion and or - der He wants noth - ing less

Rob Ay
cis - ion and or - der He wants noth - ing less. It's

96

Mrs B.
Yes, and we're in the mess No

Rob Ay
like an ar - my barr - acks No

98

Mrs B.
won - der the nan - nies are driv - en in - sane We're liv - ing in a mad - house

Rob Ay
won - der the nan - nies are driv - en in - sane We're liv - ing in a mad - house

100a 101 George: "Now, Winifred, if you want to please me ..." Winifred: "You know I do, George."

Mrs B. in Cher-ry Tree Lane

Rob Ay in Cher-ry Tree Lane

mp

George:
"Very well. Then place an advertisement in The Times stating that Jane and Michael Banks require the best possibly nanny at the lowest possible wage."

105

Michael:
"We'd better give them ours. Before they make another mistake!" George: "I would stress that -" Jane: "We've written our own advertisement."

110 Poco più mosso

114 George: "What on -" Winifred: "Please, George. I think we should hear it." George: "Now, Winifred. None of your theatrics."

Winifred: "It won't hurt to listen." Jane: "Wanted. A nanny.
For two adorable children." George: "Adorable? Well, that's debatable, I must say."

117a 117b 117c

mf *f*

03. Perfect Nanny

Forcefully $\text{♩} = 130$

118 **JANE**

Jane *mf* If you want this choice po - si - tion Have a cheer - y dis - po - si - tion ros - y cheeks

123 **MICHAEL: "That's the part I put in."**

Jane No warts. Play games, all sorts You must be kind, you

p *mf* *cresc. poco a poco*

128 **GEORGE: "Well, of all the ridiculous..." WINIFRED: "George, please."**

Jane must be wit - ty Ver - y sweet and fair - ly pret - ty

mf *f* *sub. p*

133 **MICHAEL**

Jane *mf* Take us on out - ings, give us treats

Michael *f* sing songs, bring sweets

137 **Petulantly**

Michael

Nev-er be cross or cruel Nev-er feed us cas-tor oil or gruel

141

Jane

Love us as a son and daugh - ter

Michael

And nev - er smell of bar - ley

Michael: "I Put that bit in too"

Grandly

144

Jane

mf If you won't scold and dom - i - nate us

Michael

wa - ter

mf

148

Jane *ten. f*
 We will ne - ver give you cause to hate us We won't hide your spec - ta - cles so

ten. mf

152

Jane *Rit. Sweetly mp*
 you can't see Hur - ry nan - ny,

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

mp
7

156

Jane
 Ma - ny thanks Sin - cere - ly Jane Banks.

Michael
 Sin - cere - ly and Mi - chael Banks.

04. Cherry Tree Lane Part 2

George: "That's quite enough tommy rot for one day!"

GEORGE tears up the paper and throws it in the fireplace where a gust of wind carries it up the chimney

160 **Presto** ♩ = 140

mp *mf*

tr

8^{va}

George: "Will you please go upstairs and let me get to work!"

Winifred: "They were only trying to help." George: "It won't help anyone to make me late!"

George: "Where's my hat?"

164

mp

(tr)

Più Mosso

179

GEORGE

George

WINIFRED Hat! Hat!

Win.

George, dear I thought you put it down here Bow-ler hats don't simply

MRS BRILL

Mrs B.

Hat! Hat!

mf

183

Win. dis - app - ear

Jane Do you think they'll find a nan - ny

Michael Do you think they'll find a nan - ny

Mrs B. Do you think they'll find a nan - ny

Rob Ay Do you think they'll find a nan - ny

185

George: "He's brushed it with boot polish!"

George *f* Pre -

Win. Ah! There it is! *mf* Pre -

Jane Who does - n't run a - way? *mf* Pre -

Michael Who does - n't run a - way? *mf* Pre -

Mrs B. Who does - n't run a - way? *mf* Pre -

Rob Ay Who does - n't run a - way? *mf* Pre -

rit.

George
 Win.
 Jane
 Michael
 Mrs. B.
 Rob Ay

ci - sion and or - der That's all that I ask The run - ning of a house - hold A

cis - ion and or - der That's all that I ask The run - ning of a house - hold A

cis - ion and or - der That's all that I ask The run - ning of a house - hold A

cis - ion and or - der That's all that I ask The run - ning of a house - hold A

cis - ion and or - der That's all that I ask The run - ning of a house - hold A

cis - ion and or - der That's all that I ask The run - ning of a house - hold A

George
 Win.
 Jane
 Michael
 Mrs. B.
 Rob Ay

straight-for - ward task The chil-dren the ser-vants Are all your do - main Whilst

straight-for - ward task The child-ren, the ser-vants all my do - main

straight-for - ward task The chil-dren the ser-vants Are all your do - main

straight-for - ward task The chil-dren the ser-vants Are all your do - main

straight-for - ward task The chil-dren the ser-vants Are all your do - main

straight-for - ward task The chil-dren the ser-vants Are all your do - main

poco più mosso

GEORGE: "Mind you use the day well," 197

George: "I shall be home at six o'clock sharp"

195

George: I re-main the sove-reign.

Win.: You re-main the sove-reign

199

George: Of Cher - ry Tree

Win.: *ff* He re - mains the sove - reign Of Cher - ry Tree

Jane: *ff* He re - mains the sove - reign Of Cher - ry Tree

Michael: *ff* He re - mains the sove - reign Of Cher - ry Tree

Mrs B.: *ff* He re - mains the sove - reign Of Cher - ry Tree

Rob Ay: *ff* He re - mains the sove - reign *ossia* Of Cher - ry Tree

202 **ancora più mosso**

The musical score consists of seven staves. The top six staves are vocal parts for George, Win., Jane, Michael, Mrs B., and Rob Ay. Each vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The notes are mostly half notes and whole notes, with long horizontal lines underneath labeled "Lane" indicating the lyrics. The piano accompaniment is on the bottom staff, starting with a forte (*ff*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The piano part concludes with a double bar line and a repeat sign.

Mary Poppins:
"Good morning!"

4a. Spit Spot

CUE - Mary Poppins: "Best foot forward. Spit spot."

Vivo $\text{♩} = 80$ Winifred: "Mrs. Brill, we have a new nanny."

1 *f*

5 Mrs. Brill: "She passed her interview, then?" Winifred: "Oh yes. Or I did."

5 *p*

9 **AS THE NURSERY DESCENDS** Tempo 1°

Poco meno mosso

9 *f*

14

18 **Poco meno mosso** Tempo 1°

dolce

18 *pp*

4b. Magic Music 1

(Hatstand)

Musical score for 4b. Magic Music 1 (Hatstand). The score is written for piano in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The piece begins with a first finger fingering (1) and a dynamic marking of > (accent). The melody in the right hand features a long, sweeping line with a slur over the first six notes, followed by a series of eighth notes. The left hand provides a simple accompaniment of quarter notes.

4c. Magic Music 2

(Plant)

Musical score for 4c. Magic Music 2 (Plant). The score is written for piano in 4/4 time. The key signature has two sharps (F-sharp, C-sharp). The piece begins with a first finger fingering (1) and a dynamic marking of > (accent). The melody in the right hand features a long, sweeping line with a slur over the first six notes, followed by a series of eighth notes. The left hand provides a simple accompaniment of quarter notes.

5. Practically Perfect

CUE - Mary Poppins: "It did. Now stand over there."

STILES AND DREWE

Mary: "Just as I thought. "A noisy, mischievous, troublesome little boy."
Michael: "You're making that up! A N-O-I-S-Y M-I-S..."

Freely at first $\text{♩} = 110$

Mary: "Now you."

Mary: "Thoughtless, short-tempered and untidy."

MARY

Più Mosso

10

Jane: "What about your measurement Mary Poppins?"

13

char-ac-ter is spit spot spick and span I'm prac-tic-al-ly

15 **Steady** ♩ = 90

JANE MARY

per-fect In ev-'ry way prac-tic-al-ly per-fect? So peo-ple

21

say Each vir-tue vir-tu-ally knows no bound

27

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

31

per - fect from head to toe If I had a

35

fault it would nev-er dare to show I'm so prac - tic - al - ly per-fect in ev - e - ry

43 **poco più mosso**

way Both prim and pro-per and ne-ver too stern.

sempre staccato

50

Well ed - u - ca - ted yet will ing to learn I'm clean and

56

ho-nest my man-ner re-fined And I wear shoes of the sen-si-ble kind I

63 *poco rall.*

suf-fer no non-sense and whilst I re-main There's noth-ing else I feel I need ex-plain I'm prac-tic-al-ly

legato *p cresc.*

71 *A tempo* $\text{♩} = 100$

per-fect in eve-ry way prac-tic-al-ly per-fect that's my for-

mf

77

té. Un-can-ny nan-nies are hard to find.

83

U-nique yet meek un-speak-ab-ly kind I'm practic-al-ly per - fect not slight-ly

89

soiled Run ing like an en - gine that's just been fresh - ly oiled

94

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

mp

Mary: "Well those are my credentials - perhaps you have a few questions."

100

105 **MICHAEL** *Mary: "Never."* *"The very thought!"* **JANE**

Not tem-p'ra - men - tal? Not grouch-y or gruff?_ Will you stay ten - der when the

sempre staccato *f*

111 *"Quite the contrary."* **MICHAEL**

go - ing gets tough?_ Do you read sto - ries with - out a big fuss?_

117 **JANE** *Mary: "Oh, I like games... But I choose them."*

Or have ob - jec-tions to play - ing with us?_

121 121a 121b

121 c 122

Some mi - nor im - prove-ments may not go a - miss_ But

mp

poco rit.

JANE & MICHAEL

126

at all times you must re - mem - ber this You're prac - tic - al - ly

130 A tempo ♩ = 100

MARY

JANE & MICHAEL

mf I gua - ran - tee

per - fect in ev - 'ry way Pract - ti - cal - ly per - fect we hope you'll

136

no flies on me! Each vir - tue vir - tu - 'lly knows no bound

stay

142 **MARY** *poco rall.*

Each trait is great Pat-ent-ly sound

JANE & MICHAEL and pat-ent-ly sound

Rag Feel ♩ = 100 Mary: "Spit Spot. Dolls house please."

148

f

154

mp

160

mf

164

MARY

f

Mary: "I didn't say I was fair. I said I was..."

Prac - tic - al - ly

172

per - fect and here's my aim

By the time I leave here you

177

both will be the same.

mp You'll be prac - ti - cal - ly

sub. mp

182

per - fect

JANE

MICHAEL *mf* Prac - tic - al - ly per - fect

187

ff You will be prac - ti - cal - ly per - fect in ev - 'ry

ff We will be prac - ti - cal - ly per - fect in ev - 'ry

192

way _____

way _____

8va

5a. All Me Own Work

APPLAUSE SEQUE

Mary Poppins: "Best foot forward!"

3 Allegro $\text{♩} = 130$ poco rit.

7 Wild Waltz $\text{♩} = 60$ poco rit.

11 A Tempo - con rubato $\text{♩} = 60$

BERT

mf Chim chim - i - ney chim - chim - i - ney chim chim che - roo I

15

does what I likes and I likes what I do To -

19

day I'm a scree - ver and as you can see A

23

scree - ver's an art - ist of high - est de - gree And it's

27

poco rall.

all me own work from me own me - mo - ry

31

Meno Mosso ♩ = 160

Park Keeper: "Not these again!"

Bert: "Come on, Mr Park Keeper. It's just me pictures like it always is. There's no 'arm in 'em."

35

poco rit. -----

Park Keeper: "I'll be the judge 'o that! This is my park and I say you're interfering with a public railing! I want 'em removed this -"

39

Park Keeper: "That is... L... er..."

"Just you watch it. That's all... just you watch it."

Bert: "Stay right where you are."

Andante misterioso ♩ = 100

44

p

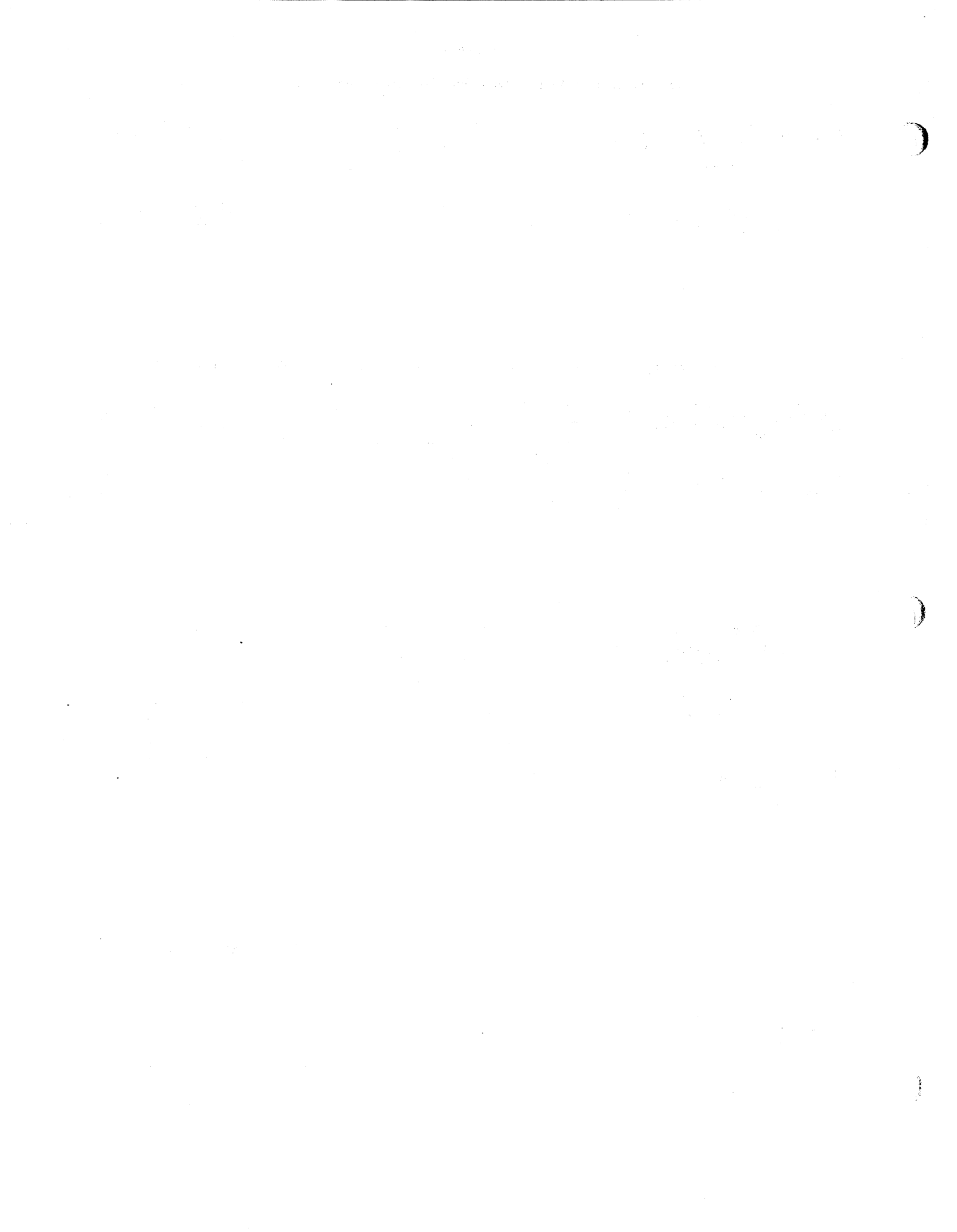
Ped. ----- *simile*

Bert: "I'd know that silhouette anywhere. Mary Poppins."
Mary Poppins: "It's nice to see you, Bert!"

rit. -----

48

niente



6. Jolly Holiday

Broadway Version 14 Aug 06

Music & Lyrics - Richard M Sherman and Robert B Sherman
Additional Music and Lyrics - George Stiles and Anthony Drewe

Freely

BERT

mp All that it takes is a spark Then some thing as plain as a park Be - comes a won - der - land

4

All you've to do is look a - new. Then you'll un - der -

9 *poco rit.* A Tempo ♩ = 120

stand. why... It's a jol - ly 'ol - i - day with Ma - ry

12 **Mary: "Oh really!"**

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

16 **Mary: "You do talk nonsense, Bert."**

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

19 **Mary: "I haven't the faintest idea what -"**

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

22

Ma - ry olds your' and you feel so grand your' eart starts beat - in' like a big brass band

BD

26 Mary: "You've enough brass for all of us."

mf Oh it's a jol - ly 'ol - i - day with Ma - ry No

29 **Poco Più Mosso**

won - der that it's Ma - ry that we love!

32 **JANE & MICHAEL**

mp Bor - ing just like oth - ernan - nies Think - ing parks are good for us

36

It's just sta - tues, ducks and gran - nies I don't un - der - stand all the fuss

40 **JANE** **MICHAEL** *mf* **JANE**

Is she do - ing it to spite us? We could lose her for a lark! Per-

44 **MICHAEL** **JANE & MICHAEL**

haps it's all a plot I'll tell you what She seems so diffe-rent but I bet she's not

48 *mp*

There is noth-ing to ex-cite us In The Park

JANE What is that? **NELEUS** You're quite wrong, you know. **MICHAEL** Wha - who are you...?
NELEUS I'm Neleus. Surely you know that? You've sat beneath me often enough. And you're wrong about taking a walk on a sunny day like this.

53 **Theramin** *pp*

Più mosso

59

f

62

f

65

BERT Ain't it a glo-ri-ous day *mp* Right as a mor-ning in May **NELEUS** *mf* I feel like I could fly

mp

69

BERT Have you ev - er seen the grass so green? **MARY** Or a blu - er

mf

BERT, NELEUS

72

sky? _____ *mf* Oh,

BERT

74

it's a jo - lyhol - i - day with Ma - ry Bet - terdays I've ne - ver known

mf

BERT, MARY & NELEUS

78

You can ask the pas - sing sta - tu - a - ry Noth - ing's ev - er set in

Noth - ing's ev - er set in

81

(POLICEMAN CHANGES)

stone

stone

83

(BENCH CHANGES)

BERT

Each

86

man out with his dog will stand a - gog To

88

BERT, NELIUS

JANE & MICHAEL

see a sta - tue take a gen - tle jog Oh

Oh

90

it's a jol - ly hol - i - day with Ma - ry No won - der that it's Ma - ry that we

it's a jol - ly hol - i - day with Ma - ry No won - der that it's Ma - ry that we

MARY

93 love

It's a jol - ly hol - i - day with you, Bert Gen - tle-men like you are few

love

mf

97

Though you're just a dia - mond in the rough, Bert Un - der - neath, your blood is blue You'd

2 NANNIES S
A *mp*

POLICEMAN T Your blood is blue

101

ne - verthink of pres - sing your ad - van - tage Fore - bear - ance is the hall - mark of your creed A

mf

Ped.

105

la - dy need - n' t' fear when you are near Yoursweetgen - til - i - ty is crys - tal clear Oh

S A *mp*

GARDENERS, POLICEMAN & NANNIES T B *mp* It's cry - stal clear Oh

3 3

110 **MARY** **MARY**

It's a jol - ly hol - i - day with you, Bert A Jol - ly jol - ly hol - i - day with

S **A** **S** **A**

It's a jol - ly hol - i - day with you, Bert A Jol - ly jol - ly hol - i - day with

T **B** **T** **B**

It's a jol - ly ho - li - day, a Jol - ly jol - ly hol - i - day with

113 **Con moto** ♩ = 130

you.

you.

you.

molto rall. //

116

Andante ♩ = 90

118

p *mf*

Musical score for measures 118-121. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is Andante at 90 beats per minute. The score is written for piano. Measure 118 starts with a piano (*p*) dynamic. Measure 121 features a mezzo-forte (*mf*) dynamic. The music consists of a melody in the right hand and a bass line in the left hand.

122

p

Musical score for measures 122-125. The piece continues in 3/4 time with a key signature of two sharps. The score is written for piano. Measure 122 starts with a piano (*p*) dynamic. The music consists of a melody in the right hand and a bass line in the left hand.

126

p

Musical score for measures 126-129. The piece continues in 3/4 time with a key signature of two sharps. The score is written for piano. Measure 126 starts with a piano (*p*) dynamic. The music consists of a melody in the right hand and a bass line in the left hand.

128

Musical score for measures 128-129. The piece continues in 3/4 time with a key signature of two sharps. The score is written for piano. Measure 128 features a complex chordal texture in the right hand. The music consists of a melody in the right hand and a bass line in the left hand.

130

mf

Musical score for measures 130-133. The piece continues in 3/4 time with a key signature of two sharps. The score is written for piano. Measure 130 starts with a mezzo-forte (*mf*) dynamic. The music consists of a melody in the right hand and a bass line in the left hand.

134 **Faster** ♩ = 98

p

137 **accel.**

mf

140 **Prancing** ♩ = 130

f

144

f

147

f

Slightly Broader ♩ = 120

148

151

154

157

160

BERT

mf Let's go for a jaun - ty saun - ter You are

mf leggiero

163

bound to make your mark. Looks like all of you were born to

166

Take a prom - e - nade in the park

FEMALE STATUES & OFFSTAGE
FEMALE ENS

168

mp Ah Ah

Won - ders wait to be dis-cov - ered All you

171

need's a gen - tle shove And spec - tac - les ar - ise Be -

173

fore your eyes A walk with Ma - ry is a big sur - prise

176

BERT & GIRLS
It's no won - der that it's Ma - ry that we Love

BOYS
It's no won - der that it's Ma - ry that we Love Love

180

Park Keeper: "What's this?"

Park Keeper: "What's this?"

Musical score for the first system, measures 180-183. It features a vocal line with lyrics "Love Love Love Love" and a piano accompaniment with triplets. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line includes a box containing "T1", "T2", and "B". The piano accompaniment includes a box containing "B".

184

Freely

MARY

Musical score for the second system, measures 184-185. It features a vocal line with lyrics "It's a jol - ly hol - i - day" and a piano accompaniment with triplets. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line includes a box containing "MARY".

A Tempo

186

MARY

Musical score for the third system, measures 186-189. It features vocal lines for MARY, ALTOS, SOPS, and T1/T2/B, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are "A Jol - ly jol - ly hol - i-day with you". The vocal lines include boxes for "MARY", "ALTOS", "SOPS", "T1", "T2", and "B". The piano accompaniment includes a box for "B".

rall.

ALL EXCEPT BERT & "PANS"

190

you! Oh

you! Oh

ff *f*

3 3

Slightly Broader

poco accel.

192

It's a jol - ly 'ol - i - day with Ma - ry

Let's go for a jaun - ty saun - ter

BERT & "PANS"

3 3 3 3 3 3 3 3

Tempo Primo

194

Ma - ry makes your'ear so light

We are bound to make a mark

3 3 3 3 3 3 3 3

196

When the day is grey and or - di - nar - y
 Looks like all of us were born to

198

Ma - ry makes the sun shine bright Oh,
 Take a prom - e - nade in the park

200

'ap - pi - ness is bloom - in' all a - round 'er The
 With our fine - ly chis - 'led fea - tures

202

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

We can look down from a - bove When

204

Ma - ry 'olds your'and you feel so grand Your heart starts bea' - ing like a

Ma - ry 'olds your'and you feel so grand Your heart starts bea' - ing like a

ALL EXCEPT BERT + TENORS

207

big brass band *ff* Oh

big brass band

VAUDEVILLE

210

it's a jol - ly 'ol - i - day with Ma - ry No

BERT + TENORS

ff It's no won - der that it's Ma - ry

212 [S]

won - der that it's Ma - ry that we love No

A Mezzo Alto

won - der that it's Ma - ry that we love No

T

that we love No

B Bari Bass

won - der that it's Ma - ry that we love No

214

won - der that it's Ma - ry That we love

won - der that it's Ma - ry That we love

won - der that it's Ma - ry That we love

won - der that it's Ma - ry That we love

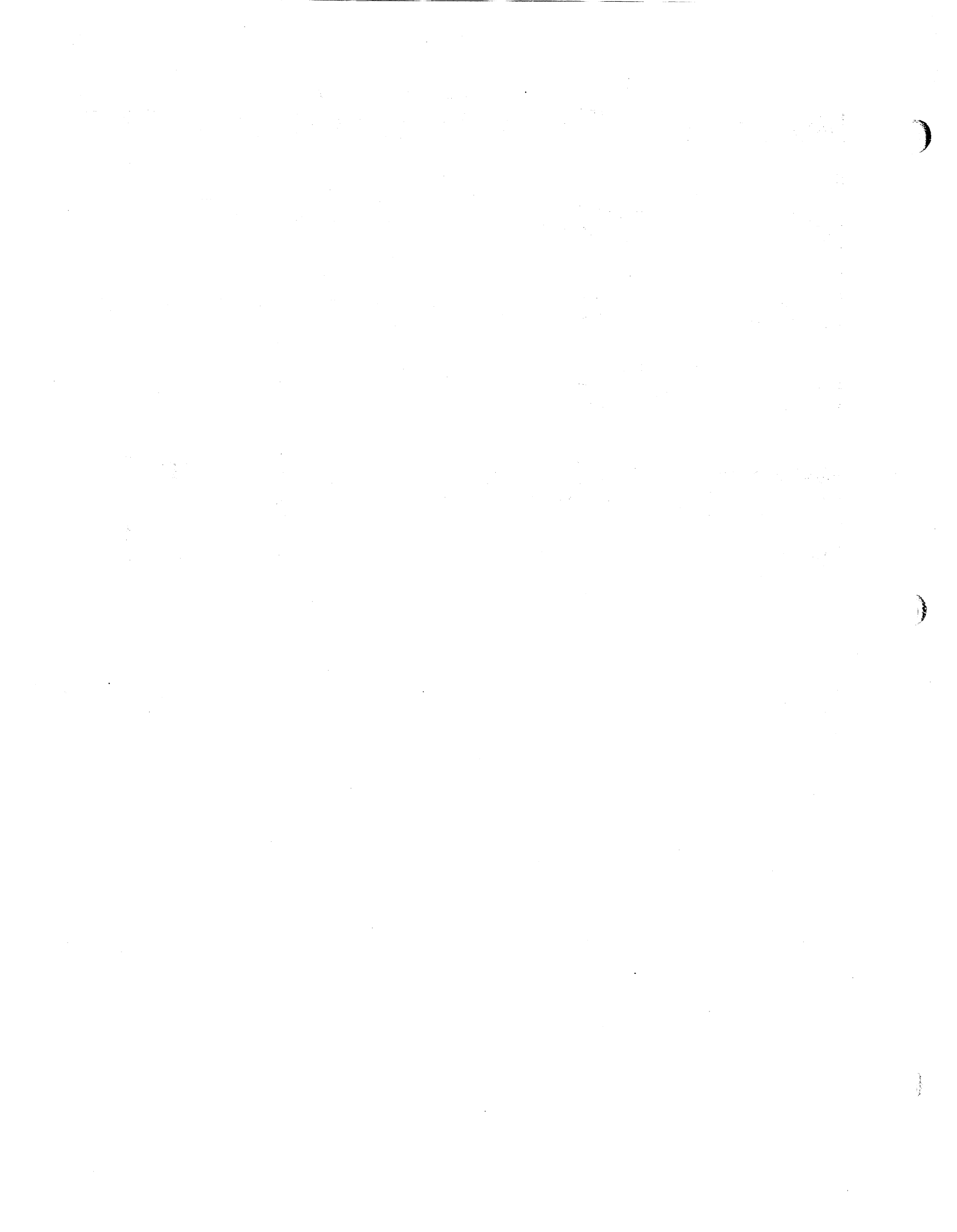
ff Bari Bass

ff

217

Mezzo

Alto



6a But How?

CUE: Thunder clap

THERAMIN

mp

Michael: "Jane, did that really happen?"

Jane: "Yes. But how?"

DIALOGUE CONTINUES

poco rit.

5

6b A Bit of Imagination

Jane: "Then we'll see you soon."
[Thunder]

Like an echo ♩ = 120

[Small thunder] Jane & Michael: "Gooby, Nellus." Nellus: "Goodbye." Jane: "Nellus must be so lonely. Could his father ever come here to stay?"

1

Mary Poppins: "Anything can happen if you let it." Jane: "How long will you stay?" Mary Poppins: "We'll see." Michael: "You won't leave us."

7

Mary Poppins: "I'll stay
until the wind changes."
Bert: "Goodnight Jane,
Goodnight Michael, Goodnight Mary."

"Will you, Mary Poppins?"

rit.

Con Moto ♩ = 150

Musical score for measures 13-16. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 13 starts with a treble clef and a common time signature. The melody in the treble clef consists of quarter and eighth notes. The bass clef accompaniment features a steady eighth-note pattern. A long slur covers measures 13 through 16.

Musical score for measures 17-22. The score continues in the same key signature and time signature. Measure 17 begins with a mezzo-forte (*mf*) dynamic. The treble clef features a series of chords and moving lines, while the bass clef continues with a consistent eighth-note accompaniment. Slurs are used to group notes across measures.

Musical score for measures 23-28. The score continues with the same musical elements. The treble clef has a more active melody with some grace notes. The bass clef accompaniment remains steady. Slurs indicate phrasing across the measures.

Musical score for measures 29-32. The score continues. Measure 29 starts with a piano (*p*) dynamic. The treble clef has a melodic line that ends with a fermata. The bass clef accompaniment concludes with a sustained chord. Dynamics include *mp* and *p*.

Winifred: "Jane and Michael want to say goodnight."

poco rit.

Musical score for measures 33-35. The score is in the same key signature and time signature. Measure 33 begins with a piano (*p*) dynamic. The treble clef features a series of chords, and the bass clef has a simple accompaniment. The piece concludes with a fermata over the final chord.

7. Let's Hope She Will Stay

George: "Just make sure she's doing it our way and not hers."

GEORGE

Con Moto ♩ = 110

What good are rules if you can bend them? We need a

mf

This system contains measures 1 through 3. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piano part includes a mezzo-forte (*mf*) dynamic marking.

nan - ny who is dis - ci - plined and stern. With boys and girls, you don't be -

This system contains measures 4 through 6. It continues the vocal line and piano accompaniment from the previous system. The piano part features a circled chord in measure 5.

friend them. I fear that Mar - y Pop - pins has a lot to learn.

rall. - - - - -

This system contains measures 7 through 9. It concludes with a *rall.* (ritardando) marking and a key signature change to three sharps (F#, C#, G#) and a 3/4 time signature.

Più mosso ♩ = 120

mp

This system contains measures 19 through 21. It features a piano accompaniment in grand staff with a mezzo-piano (*mp*) dynamic marking. The key signature remains three sharps and the time signature is 3/4.

23 WINIFRED

p Be - ing Mrs. Banks Should be an ea - sy role And yet it's one which

28

I don't seem too good at on the whole. I have a com - fy home I

33

poco rit.

have a sim - ple life I have a name which tells the world I'm some - one el - se's wife

39 **A Tempo**

Be - ing Mrs. Banks What does that en - tail? Fac - ing tests of

44

cha - rac - ter I al - ways seem to fail And as for his "Best Peo - ple" Well I'd

49 *poco rit.* **A Tempo**

like to say "no thanks" They're not ex - act - ly my i - dea of be - ing Mrs

mf *mp*

55

Banks.

p

59 **JANE** **MICHAEL** *mf* **BOTH**

mp I still feel as if I'm dream - ing So much fun in just one day When

mp

ped.

63 Più mosso

poco rit..

Ma - ry holds your hand you feel so grand Your heart starts beat - ing like a

mf leggiero

66

Jane: "Do look! Nelius is beaming!"

MICHAEL

big brass band Let's hope she will

mp

71

Jane: "Goodnight, Nelius."

BOTH

stay *p* Let's hope she will

p

75

Meno mosso

[Button as window closes]

stay *pp*

7a. Winds Can Change

DEAD SEQUE

Jaunty $\text{♩} = 60$

BERT

mf Winds can change

f leggiero

mf

7

poco rit. . . .

Tides can turn Sink or swim See what you learn

13

A Tempo $\text{♩} = 60$

Me, I was told When I was small Just learn a

ADMIRAL BOOM: "Morning, Bert. You're a road-sweeper today, I see."

18

trade So I learned 'em all

23a

23b

23c

23d

23e

23f

23g

[Miss Lark appears]

23h

24

28

ADMIRAL BOOM: "Would that give them their sea legs?"

32

MISS LARK: "Well it works for the rest of us"

[Ship's Bell]

37

Presto vivo $\text{♩} = 136$

40

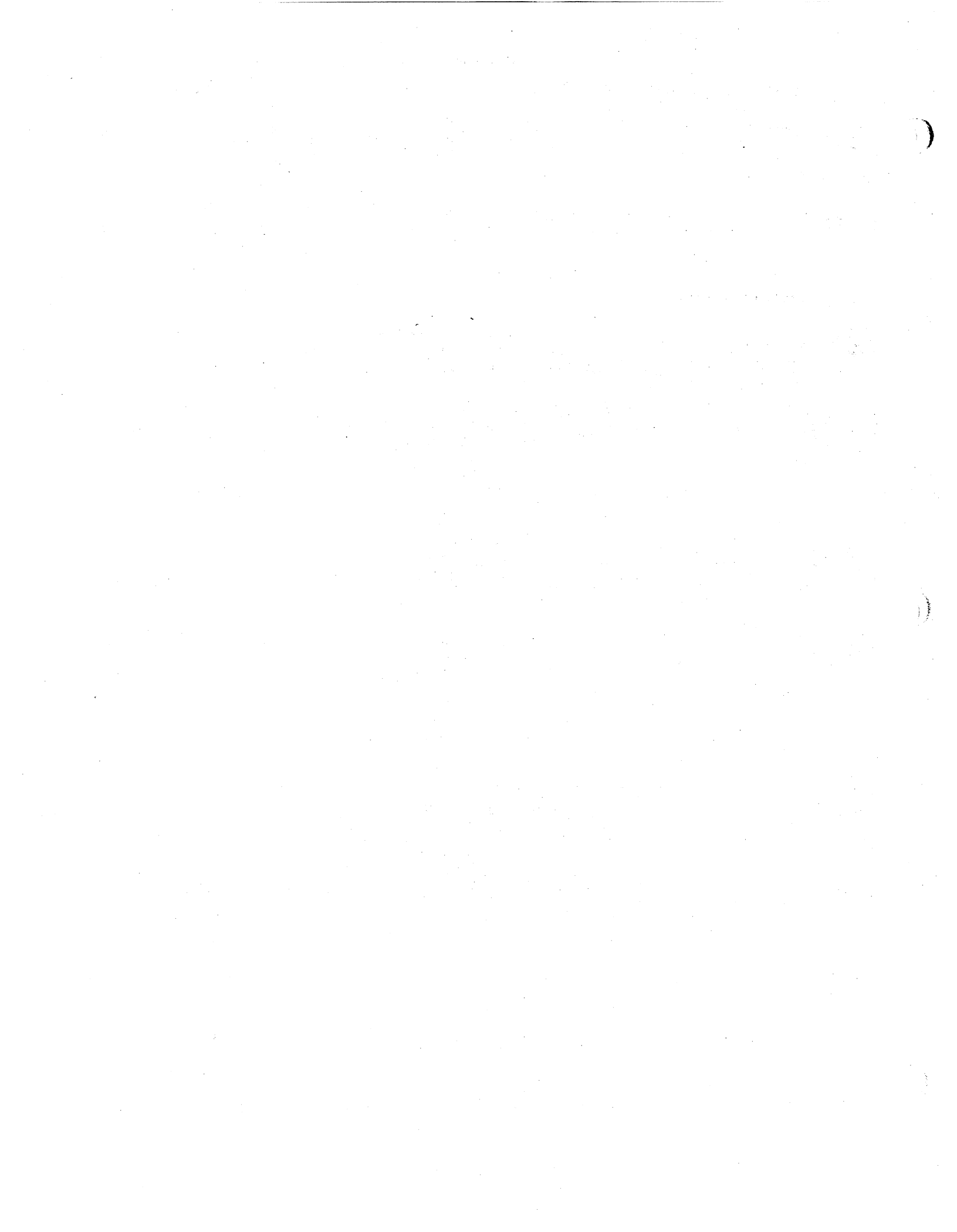
44

DIM ON START OF DIALOGUE

47

Winifred: "Mrs Brill, don't make the sandwiches too early, they'll get stale before the guests arrive"
 Mrs Brill: "Everything's under control, m'm."

51



8. Spoonful of Sugar

CUE: - Mary Poppins: "...you'll get through a lot of stuff before you're very old. Besides..."

Freely

(snap fingers) > A Tempo
♩ = 96

you find the fun and snap the job's a

Mary Poppins: "In every job that must be done... ..there is an element of fun..."

8^{va}

pp VAMP *ad lib* VAMP *ad lib* *f*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a cue and then the lyrics "you find the fun and snap the job's a". The piano accompaniment features a triplet of eighth notes in the right hand and a similar triplet in the left hand. Dynamics include *pp*, *f*, and *8^{va}*. The tempo is marked "A Tempo" with a quarter note equal to 96.

game *mp* And ev' - ry task you un - der - take be -

mf *mp*

Detailed description: This system continues the vocal line with lyrics "game" and "And ev' - ry task you un - der - take be -". The piano accompaniment consists of block chords in the right hand and single notes in the left hand. Dynamics include *mf* and *mp*.

comes a piece of cake a lark a

5

Detailed description: This system continues the vocal line with lyrics "comes a piece of cake a lark a". The piano accompaniment features a melodic line in the right hand with a slur and a fingering of 5, and a bass line in the left hand. Dynamics include *mf* and *mp*.

Mary Poppins

rall.

15

spreed! It's ve - ry clear to see that a

18

A Tempo $\text{♩} = 100$

spoon - ful of su - gar helps the me - di - cine go down the

22

me - di - cine go down me - di - cine go down just a

26

spoon - ful of su - gar helps the me - di - cine go down

30

MARY

in a most de - light - ful way _____ The hon - ey

f

This system contains the first five measures of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has four flats (B-flat major or D-flat minor). The lyrics are: "in a most de - light - ful way _____ The hon - ey". A dynamic marking of *f* (forte) is present in the piano part. A box labeled "MARY" is positioned above the vocal line at the start of the system.

36

bees that fetch the nec - tar from the flo - wers to the comb ne - ver

mf

This system contains measures 36 through 39. The vocal line continues with the lyrics: "bees that fetch the nec - tar from the flo - wers to the comb ne - ver". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present.

40

tire of e - ver buz - zing to and fro be - cause they

mf

This system contains measures 40 through 43. The vocal line continues with the lyrics: "tire of e - ver buz - zing to and fro be - cause they". The piano accompaniment includes triplets in the right hand. A dynamic marking of *mf* is present.

44

take a lit - tle nip from ev' - ry flow - er that they sip and

mf

This system contains measures 44 through 47. The vocal line continues with the lyrics: "take a lit - tle nip from ev' - ry flow - er that they sip and". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

4
48

Mary Poppins
poco rit.

A Tempo

MARY

hence they find their task is not a grind For a

JANE & MICHAEL

and hence they find their task is not a grind For a

Piano accompaniment for measures 48-51. The right hand features a melodic line with a long note in measure 50, and the left hand provides a steady bass line. A dynamic marking of *mf* is present in measure 51.

52

ALL THREE

spoon - ful of su - gar Helps the me - di - cine go down The

Piano accompaniment for measures 52-55. The right hand has a rhythmic pattern of eighth notes, and the left hand has a similar pattern. The music is in a minor key.

56

me - di - cine go down me - di - cine go down just a spoon - ful of

Piano accompaniment for measures 56-60. The right hand continues the rhythmic pattern, and the left hand has a steady bass line. The music is in a minor key.

61

su - gar helps the me - di - cine go down in a most de -

Piano accompaniment for measures 61-64. The right hand has a melodic line, and the left hand has a steady bass line. The music is in a minor key.

65

light - ful way

Over the music MARY POPPINS gives various instructions such as "Cups on saucers, please", "spit spot", "Is this how you usually do it, Michael?"

68

Crockery and plates, cups and saucers fly into place as the children absorb the lesson. And all the while, ROBERTSON AY remains asleep.

73

mf *cresc.*

Finally, The dresser returns to its upright position...

78

MARY POPPINS:
"Run punch! My favourite!"

83

rall. *ff*

ROBERTSON AY

87

[ad lib NB always end on F# Maj in RH]

Ah!

[on cue]

Ped.

Winifred: "I don't believe it! Mary Poppins, you're a miracle worker! How did you get them to do it?"

MARY

Steady $\text{♩} = 100$

89

Just a spoon - ful of su - gar helps the me - di - cine go

ten ten

p

93

WINIFRED

MARY poco accel.

MARY

WINIFRED

down The me - di - cine? go down? Me - di - cine go

97

MARY, JANE & MICHAEL

down just a spoon - ful of su - gar helps the me - di - cine go down

102 poco rit. **Winifred:**
"So..." **WINIFRED**

in a most de - light - ful way. Just a

106 **ROB AY**

spoon - ful of su - gar helps the me - di - cine go down *f* the

110 **WINIFRED** **WINIFRED**
JANE & MICHAEL

me - di - cine go down me - di - cine go down just a

114

spoon - ful of su - gar helps the me - di - cine go down

118

MARY

poco rit.

in a most de - light - ful way *ff* Just a

WINIFRED & ROB AY

JANE & MICHAEL In a most de - light - ful way *ff* Just a

mf *f*

Broader $\text{♩} = 90$

124

MARY

spoon - ful of su - gar helps the me - di - cine go down the

WINIFRED, JANE, MICHAEL & ROB AY

spoon - ful of su - gar helps the me - di - cine go down the

ff

128

me - di - cine go down me - di - cine go down just a

me - di - cine go down me - di - cine go down just a

132

spoon - ful of su - gar helps the me - di - cine go down

spoon - ful of su - gar helps the me - di - cine go down

The musical score for measures 132-135 consists of three systems. The first system contains the vocal melody for the first line of lyrics. The second system contains the vocal melody for the second line of lyrics. The third system contains the piano accompaniment, with a treble clef staff featuring chords and eighth-note patterns, and a bass clef staff with a steady eighth-note bass line.

136

poco più mosso

In a most de - light - ful

in a most de - light - ful way

The musical score for measures 136-139 consists of three systems. The first system contains the vocal melody for the first line of lyrics. The second system contains the vocal melody for the second line of lyrics. The third system contains the piano accompaniment, with a treble clef staff featuring chords and eighth-note patterns, and a bass clef staff with a steady eighth-note bass line.

140

MARY

In a most de - light - ful

WINIFRED

In a most de light - ful

JANE

In a most de light - ful

MICHAEL

ROB AY

In a most de - light - ful

144

way

way

way

way

9. Spoonful Playout

MARY POPPINS: "Come along children."
Vivace $\text{♩} = 110$

Musical score for Mary Poppins piano introduction, measures 1-4. The score is in treble and bass clefs, 2/4 time. It begins with a forte (f) dynamic and ends with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the bass line is in the left hand.

MARY POPPINS We'll be off now, ma'am. Come along children. Best foot forward.

Musical score for Mary Poppins piano accompaniment, measures 5-9. The score is in treble and bass clefs, 2/4 time. It begins with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Musical score for Mary Poppins piano accompaniment, measures 10-15. The score is in treble and bass clefs, 2/4 time. It begins with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the bass line is in the left hand.

MRS BRILL These came this morning, ma'am. Robertson Ay forgot to give them to you.

Meno mosso
 $\text{♩} = 90$

Musical score for Mrs Brill piano introduction, measures 16-20. The score is in treble and bass clefs, 2/4 time. It begins with a mezzo-piano (mp) dynamic. The tempo is marked 'poco rit.' (poco ritardando). The melody is in the right hand, and the bass line is in the left hand.

Apologies, ma'am, from your guests. They're not coming, none of them. WINIFRED Oh. Do you think we chose the wrong day?

Musical score for Mrs Brill piano accompaniment, measures 21-25. The score is in treble and bass clefs, 2/4 time. It begins with a piano (p) dynamic, marked 'gently'. The melody is in the right hand, and the bass line is in the left hand.

MRS BRILL No, ma'am, you asked the wrong people.

rit.

27

32

WINIFRED

In a most de-light-ful way

10. Precision And Order

1

Presto vivo $\text{♩} = 136$

f

5

Jane: "Where are we going today?"

9

mp

Mary Poppins: "I thought we could play our next game." Michael: "What game?"

12

Mary Poppins: "A visit to the Bank." Michael: "That's not a game! Did Daddy agree?" Jane: "If he did, you must have put the idea into his head somehow."

16

Mary Poppins: "What an impertinent thing to say. Me, putting ideas into other people's heads, really!"

20

Grandly, In 2 $\text{♩} = \text{♩}$

25

In 6 $\text{♩} = 120$

32

ALL CLERKS Pre - ci - sion and or der Cogs in a wheel

Mechanical chatter

fp Mechanical chatter continues throughout

35

O-pen-ing a led ger Clos-ing a deal Pru-dent in-vest-ment

O-pen-ing a led ger Clos-ing a deal Pru-dent in-vest-ment

38

Fi-nan - cial sense Our per-fectray of sun-shine Pounds, shil- lngs and pence

Fi-nan - cial sense Our per-fectray of sun-shine Pounds, shil- lngs and pence

Fi-nan - cial sense Our per-fectray of sun-shine Pounds, shil- lngs and pence

sfz

Miss Smythe: "Good morning, Mr Chairman"

41

CHAIRMAN

mf Great men have dreams of pow - er and pos -

mf

47

i - tion_ And it's our job to back them to the hilt With shrewed in -

53 *poco rit.*

vest-ment and ad - vice They'll pay our price The bed - rock on which banks are

A Tempo $\text{♩} = 120$

59 CHAIRMAN: "Banks! A word." CHAIRMAN: "I see Herr von Hussler is coming in again today.

built Mechanical chatter

69 Have you made your decision?" GEORGE: "I believe so, sir." CHAIRMAN: "Be sure it's the right one."

mf In

ALL CLERKS *mf* In

77

ev - ery trans - ac - tion Cred - it or debt Sheets are all well bal - anced

ev - ery trans - ac - tion Cred - it or debt Sheets are all well bal - anced

mf Mechanical chatter

83

Tar - gets are met, met met, met met, met, met met. met. met. met. met.

Tar - gets are met, met met, met met, met, met, met, met met. met. met.

mp

88 **VON HUSSLER:** "Herr Banks, what objections do you have? My security is more than adequate and Latin America is an expanding market."

p

VON HUSSLER: "What is the matter? Have you no courage?"

GEORGE: "But, Mr Von Hussler, what exactly is your final product."

96

104

VON HUSSLER: "What do you think! Money of course!" GEORGE: "Yes, money. But I wonder...Is that enough?"

VON HUSSLER

110

dreams of build - ing an em pire _____ To make his name in man-y dist-ant lands

117

And in the new world, I am told, We'll soon strike gold Let's

122

seize that chance with both our hands

ALL CLERKS Ass -

mf

126

ess - ing the mar - ket lim - it the risk. Lit - tle room for er - ror.

mf Mechanical chatter

132

Busi - ness is brisk brisk brisk brisk brisk brisk brisk brisk.

137 NORTHBROOK: "Have you come to your decision, Mr Banks? There's a town of good people whose future depends on you." GEORGE: "I know..."

145 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, believe me."

153 GEORGE: "I do believe you, Mr. Northbrook and I've tried to find a way. But there isn't the collateral. I'm not in business to take risks."

161 NORTHBROOK: "What about my workforce? Decent men who want a better life. They're my collateral! What's wrong with that?"

168 **NORTHBROOK**

p My men have dreams to earn an hon - est liv - ing A wife and kids, a

p Grimethorp

174

home to call their own If you'd in - vest in us to - day It paves the way I

181 *mf* **GEORGE: "I'm sorry Northbrook, but I..." JANE & MICHAEL: "Hello, Paddy."**

prom - ise we'd re - pay the loan

mf *fp*

185 **GEORGE: "What on earth are you doing here? Can't you see I'm busy?" NORTHBROOK: "Nay. We're done. And no man should be too busy for his children. What are you here for, young man? Have you come for some money, like me?" GEORGE: "Hardly. What would they need money for?"**

GENERAL PAUSE

186

NORTHBROOK: "Well, it's never too early to learn its value . Here." MICHAEL: "I know the value of this Sixpence." NORTHBROOK: "Nay, that's its worth.

"Its value's in how you spend it. Do good and may you have good luck." MARY POPPINS: "And what do you say?" JANE & MICHAEL: "Thank you!"
rit. -----

194

GEORGE: "What's the meaning of this?
Really, Mary Poppins, I am not without a sense of humour."



10a. A Man Has Dreams Part 1 (Revised 24th March 06)

CUE: MARY: "Yes, I'm afraid it did."

Moderato $\text{♩} = 90$

GEORGE: "That's enough. You've seen where I work and I have a great deal to do."

p [OPTIONAL START AT BAR 8 - TRY IN REHEARSALS]

sim.

Ped. Ped. Ped.

5

JANE: "Daddy, when you invest the bank's money, what are you looking for? A good man or a good idea?"

10

GEORGE: "I suppose it's a good man, really."

mp

14

Più mosso

MARY POPPINS: "Come along, children."

GEORGE

mf 1

18 **Con Moto** ♩ = 100

used to be a man who'd take a risk or two But

This system contains measures 18 through 21. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Con Moto' with a quarter note equal to 100 beats per minute. The lyrics are: 'used to be a man who'd take a risk or two But'.

22

tak - ing risks is some - thing bank - ers nev - er do - ers I

This system contains measures 22 through 25. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: 'tak - ing risks is some - thing bank - ers nev - er do - ers I'.

26

used to be a man with dreams and strong i - deals It's

This system contains measures 26 through 29. It features a vocal line with lyrics and a piano accompaniment. The key signature changes from three sharps to two sharps (F#, C#) at measure 26. The lyrics are: 'used to be a man with dreams and strong i - deals It's'.

30

poco rit. - - - - -

strange but I had quite for - gott - en how that feels

This system contains measures 30 through 33. It features a vocal line with lyrics and a piano accompaniment. The key signature changes from two sharps to two flats (Bb, Eb) at measure 30. The tempo is marked 'poco rit.' (ritardando). The lyrics are: 'strange but I had quite for - gott - en how that feels'.

35 **A Bit Faster** ♩ = 120 **GEORGE: "Mr Von Hussler, I've considered your arguments but I'm afraid my answer is no."**

p

LH sempre staccato

41 **VON HUSSLER: "So you don't recognise a good idea, Mr Banks?"**

46 **GEORGE: "Maybe. But I know a good man when I see one."** **VON HUSSLER: "You will regret this, Herr Banks"** *poco rit.*

f A man with

mf

poco rit.

51 **Grandly** ♩ = 100

dreams that life has - n't bro - ken A man with hopes, am - bi - tions to ful -

f

57

fill A man you're cer - tain, at first glance, De - serves a

62

GEORGE:
"Now, Mr Northbrook, when
exactly could the factory open...?"

chance...

chance...

DEAD SEGUE
NO 11 - FEED THE BIRDS

11. Feed The Birds

Andante con moto ♩ = 120

8va

Piano introduction in 3/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand. The first measure is marked with a forte (f) dynamic. The piece is in a 3/4 time signature.

(8)

poco rit.

Piano accompaniment for measures 5-8. The music continues with a melody in the right hand and a bass line in the left hand. The tempo is marked as 'poco rit.' (poco ritardando).

Meno mosso ♩ = 100

BIRD WOMAN

Vocal and piano accompaniment for measures 9-15. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked as 'Meno mosso' (♩ = 100). The lyrics are: "Feed the birds, tup pence a bag, Tup pence, tup pence, tup pence a". The piano part features a melody in the right hand and a bass line in the left hand. The lyrics are: "Feed the birds, tup pence a bag, Tup pence, tup pence, tup pence a".

MICHAEL There's that horrible old woman! MARY POPPINS Don't point. And for your information, she is not in the least horrible. JANE But she's just a bundle of rags! MARY POPPINS When will you learn to look past what you see?

16

24

Piano accompaniment for measures 16-24. The music continues with a melody in the right hand and a bass line in the left hand. The lyrics are: "bag". The piano part features a melody in the right hand and a bass line in the left hand. The lyrics are: "bag".

Più mosso

MARY POPPINS

35

mp Ear - ly each day to the steps of St. Paul's The lit - tle old bird wom - an

p

41

comes. In her own spe - cial way to the peo - ple she calls

47

BIRD WOMAN

Come buy my bags full of crumbs.

51

mf

Come feed the lit - tle birds Show them you care

mf

55

And you'll be glad if you do Their young ones are hun - gry Their

61

rubato

rall.

nests are so bare All it takes is tup pence from you

67

A tempo ♩ = 100

Feed the birds Tup pence a bag

71

Tup pence, tup pence, tup pence a bag

75

MARY P

mp Feed the birds That's what she cries

Musical score for Mary Poppins singing "Feed the birds". The score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The lyrics are "Feed the birds That's what she cries". The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

79

While over-head her birds fill the skies

Musical score for Mary Poppins singing "While over-head her birds fill the skies". The score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three flats and a 3/4 time signature. The lyrics are "While over-head her birds fill the skies". The piano accompaniment continues with the same rhythmic pattern as in the previous system.

Jane: "What are you doing?" Michael: "I'm going to give her the chariman's money." Mary Poppins: "That's a matter of opinion."

83

p
[CHOIR] Ah _____ Ah _____

Musical score for a choir part. The score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three flats and a 3/4 time signature. The lyrics are "Ah" followed by a long line and "Ah" followed by a long line. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

87

MARY P

"One bag, please. Here. Save your sixpence." *f* All a -

Ah Ah Ah

95

Più mosso

round the cath - e - dral the saints and a - post - les Look

99

down as she sells her wares. *f* Al -

103

rit.

though you can't see them You know they are smiling Each time some-one shows that he cares

f Ah Ah Ah

FULL ORGAN

Tempo primo

111

MARY POPPINS

p Though her words are simple and few Lis-ten,

p

116

BIRD WOMAN

lis-ten, she's call - ing to you Feed the birds

mp

MARY P + BIRD WOMAN

121

Tup pence a bag Tup pence, tup- pence,

MICHAEL: "All gone"

125

tup pence a bag

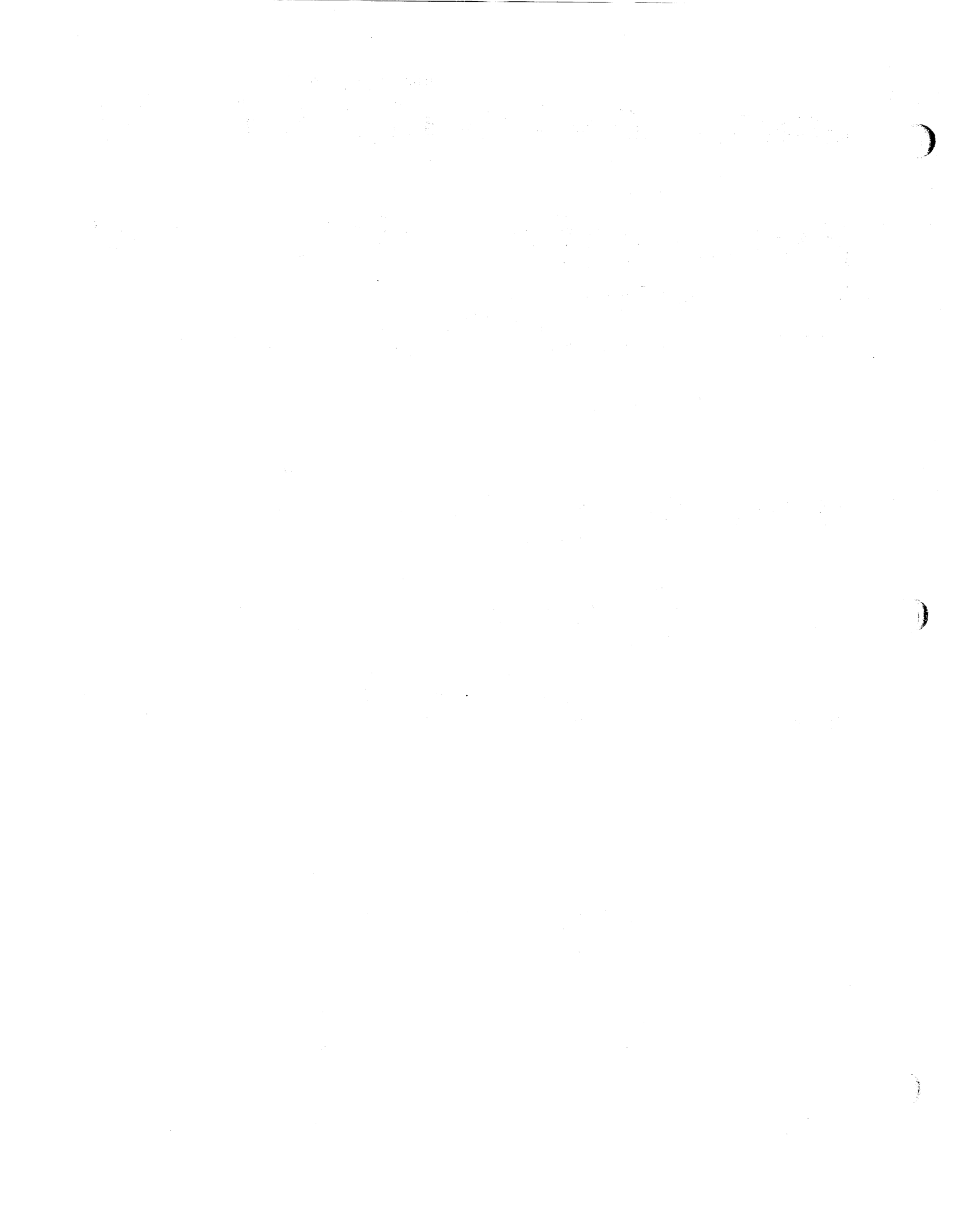
BIRD WOMAN

rall.

130

Tup - pence, tup - pence, tup - pence a bag

p *pp*



11a. Mrs. Corry's Shop

BARREL ORGAN CUE 1

Applause Segue

Musical score for Barrel Organ Cue 1, measures 1-8. The score is in 3/4 time and G major. The right hand (treble clef) features a melodic line with eighth and quarter notes, while the left hand (bass clef) provides a simple accompaniment of quarter notes. The piece concludes with a repeat sign.

VISUAL CUE out as Bert stops

repeat if required

Musical score for Barrel Organ Cue 1, measures 9-16. This section continues the melody and accompaniment from the first section. It ends with a repeat sign.

BARREL ORGAN CUE 2

VISUAL CUE as Bert starts

Musical score for Barrel Organ Cue 2, measures 1-8. The score is in 3/4 time and G major. The right hand (treble clef) features a melodic line with eighth and quarter notes, while the left hand (bass clef) provides a simple accompaniment of quarter notes. The piece concludes with a repeat sign.

VISUAL CUE out as Bert exits

repeat if required

Musical score for Barrel Organ Cue 2, measures 9-16. This section continues the melody and accompaniment from the first section. It ends with a repeat sign.

CUE - Mary: "Anything can happen if you let it."

1 **Vivace** ♩ = 130

R.S. *ff*

6

12

mf *f*

Mary Poppins: "I can quite believe that."

Bert: "Mrs Corry's older..."

30

p 1. 2.

Magical - meno mosso

40

mp *tr* *tr* *tr* Ped. Ped. Ped. Ped.

44

Ped. Ped.

48

Rhapsodic $\text{♩} = 80$

ff

50

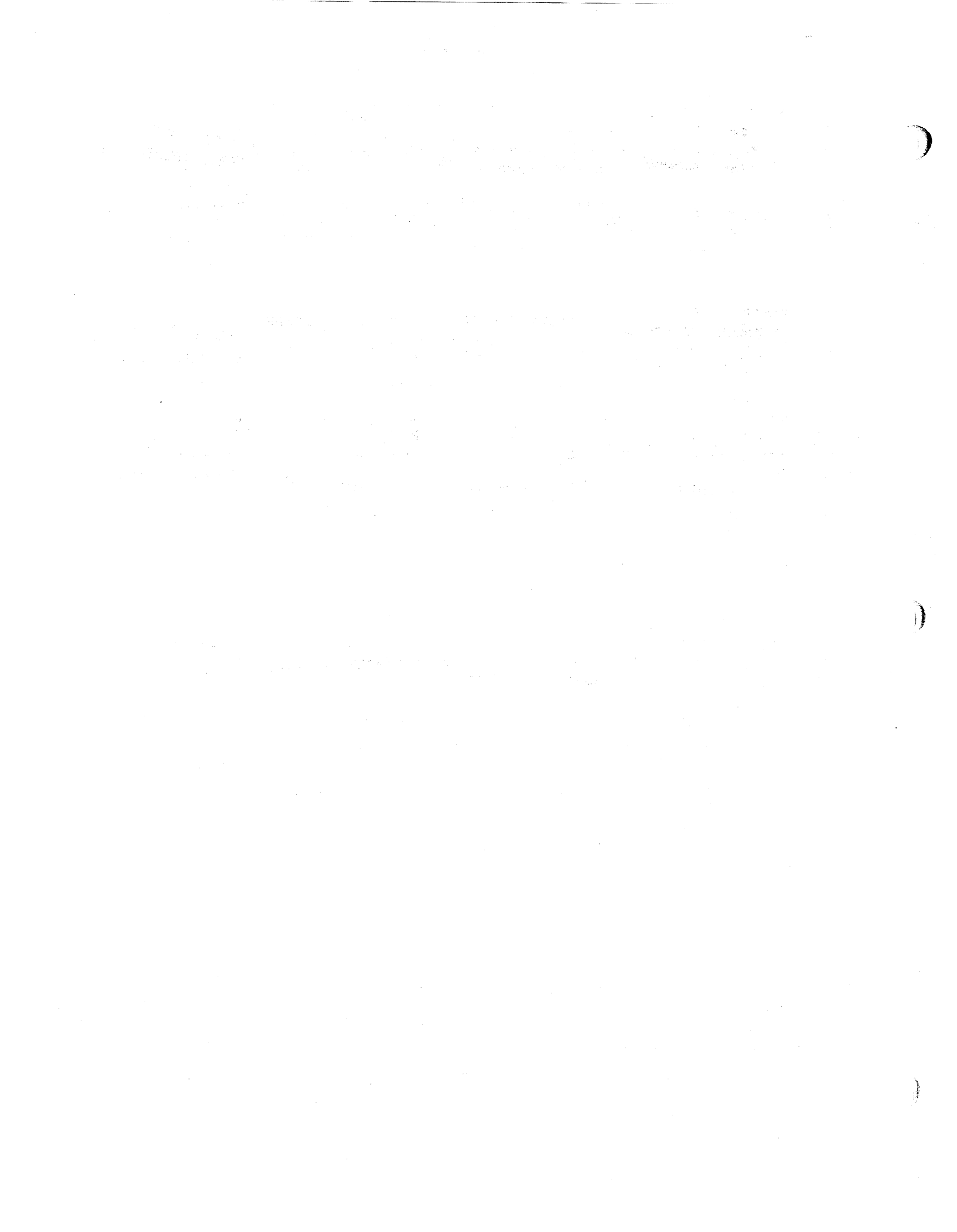
6 6

52

poco rall.

mp *p* fade

6 6 6 6



12. Supercalifragilisticexpialidocious

Music & Lyrics - Richard M Sherman and Robert B Sherman
Additional Music and Lyrics - George Stiles and Anthony Drewe

Mary Poppins:
"Supercalifragilisticexpialidocious"

Michael: Mary Poppins:
That's not a word. Of course it's a word, and unless I'm very much mistaken I think it's going to be a rather useful one.

2 Vivace $\text{♩} = 100$ MARY POPPINS

When

6
try - ing to ex - press one - self it's frank - ly quite ab - surd, to

10
leaf through leng - thy lex - i - cons to find the per - fect word. A lit - tle spon - tan -

15
e - it - y keeps con - vers - a - tion keen. You

gwa-----
VITH

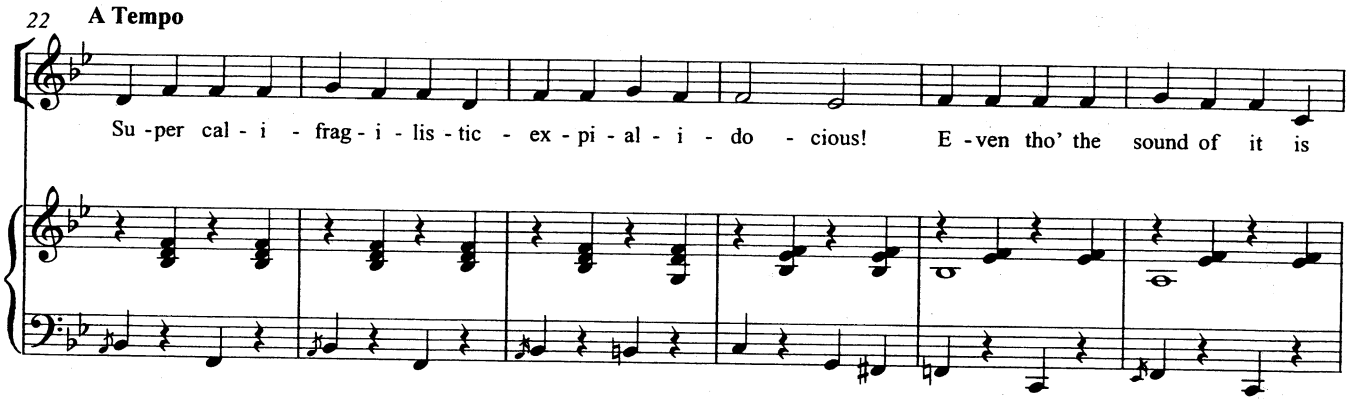
Detailed description: This is a musical score for the song 'Supercalifragilisticexpialidocious'. It is written for voice and piano. The score is in 2/4 time and features a key signature of one flat (B-flat major). The tempo is marked 'Vivace' with a quarter note equal to 100 beats per minute. The score is divided into four systems, each with a measure number (2, 6, 10, 15) at the beginning. The first system starts with a vocal line that is mostly rests, followed by the word 'When'. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The second system contains the lyrics 'try - ing to ex - press one - self it's frank - ly quite ab - surd, to'. The piano accompaniment continues with a similar rhythmic pattern. The third system contains the lyrics 'leaf through leng - thy lex - i - cons to find the per - fect word. A lit - tle spon - tan -'. The piano accompaniment features a triplet of eighth notes in the right hand. The fourth system contains the lyrics 'e - it - y keeps con - vers - a - tion keen. You'. The piano accompaniment includes a triplet of eighth notes and a final chord. There are some handwritten annotations in the piano part, including 'gwa-----' and 'VITH'.

18 *poco rit.*



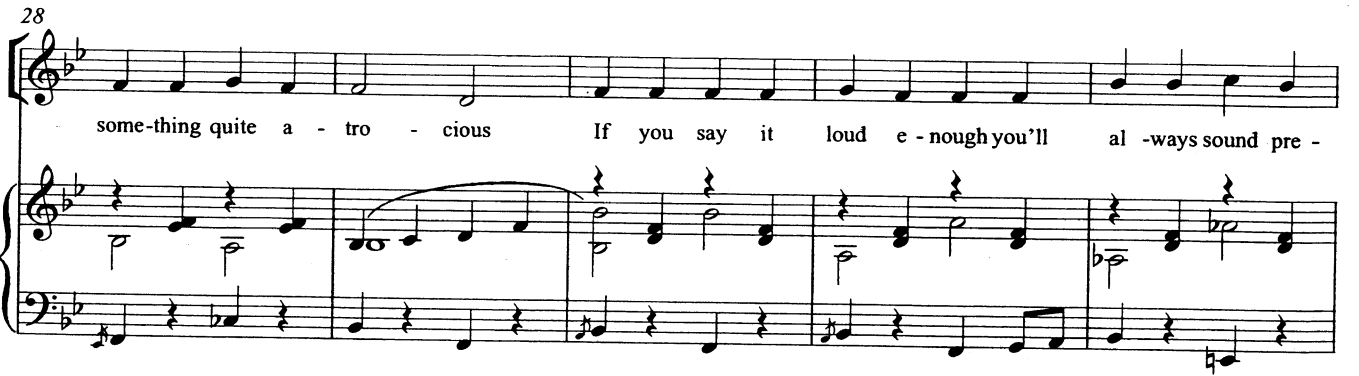
need to find a way to say pre - cise - ly what you mean.

22 **A Tempo**



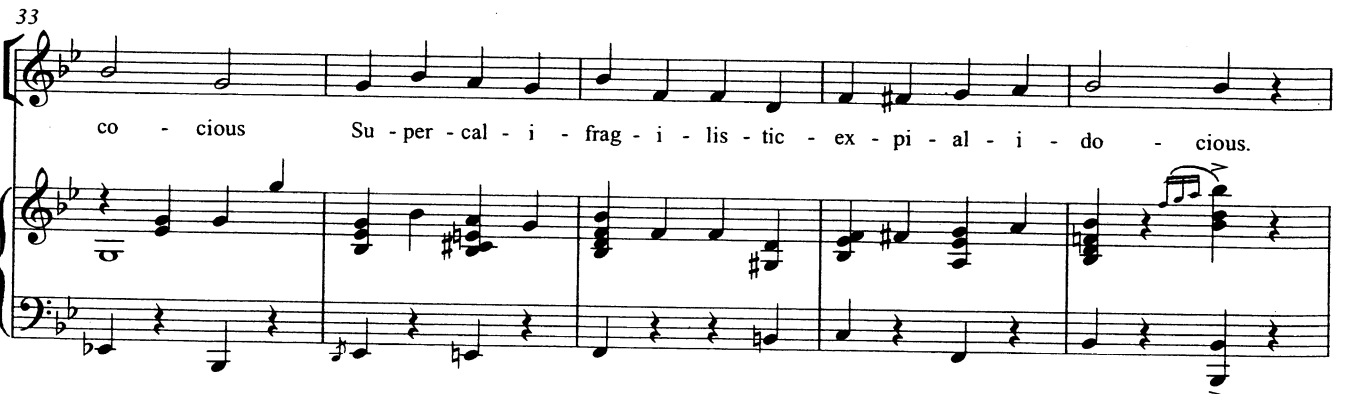
Su - per cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious! E - ven tho' the sound of it is

28



some-thing quite a - tro - cious If you say it loud e - nough you'll al - ways sound pre -

33



co - cious Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious.

MRS CORRY & CUSTOMERS

38

p Um - di - dle i - dle i - dle Um di - dle ay Um di - dle i - dle i - dle um di - dle ay

Jane: "But it doesn't mean anything!" Mary: "It can mean exactly what you want it to..."

MARY

42

When
Um di - dle i - dle i - dle Um di - dle ay Um di - dle i - dle i - dle Um di - dle ay.

BERT

46

stone - age men were chat - ting simp - ly grunt - ing would suff - ice, Though if they'd heard this

COMPANY
UGH!

mp

MRS CORRY

51

word they might have used it once or twice. I'm sure e - gypt - ian

55

phar - aohs would have grasped it in a jiff, then

58

eve - ry sing - le py - ra - mid would bear this hie - ro - glyph... Oh

62 *Più mosso* ♩ = 110

su - per cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

66

Company: "Grrr!"

Say it and wild an - i - mals will not seem so fer - o - cious.

70 **MARY POPPINS**

Add some fur - ther flour - ish - es it's so ro - co - cco - co - cious

74 **MRS CORRY** **BERT**

Ah _____ Ah ah ah ah!

MARY

Ah _____

77 **MARY POPPINS**
MRS CORRY

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious.

JANE & MICHAEL

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious.

BERT

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious.

MARY POPPINS, MRS CORRY, BERT
JANE AND MICHAEL & CUSTOMERS

Mary Poppins

81

Um - di - dle i - dle i - dle Um di - dle ay Um di - dle i - dle i - dle um di - dle ay

85

BERT

ff **S**
A The

Um - di - dle i - dle i - dle Um di - dle ay Um - di - dle i - dle i - dle Um di - dle ay

ff **T**
B Um - di - dle i - dle i - dle Um di - dle ay Um - di - dle i - dle i - dle Um di - dle ay

89

MRS CORRY

Dru - ids could have carved it on their migh - ty mon - o - liths. The

93

MARY

Anci - ent Greeks I'm cer - tain would have used it in their myths. I'm

97

sure the Ro - man Em - pire on - ly en - tered the ab - yss be -

101

cause those la - tin scho - lars ne - ver had a word like this.

BERT, MRS CORRY & MARY

105

f Su - per cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

CUSTOMERS

mp Yum Yum Yum yum yum

MARY

109

p If you say it soft - ly - the ef - fect can be hyp - no - tious.

113 BERT

Check your breath be - fore you speak in - case it's hal - i - to - tious.

117 ALL

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - doc - ious.

122 S A

Um - di - dle i - dle i - dle Um di - dle ay Um - di - dle i - dle i - dle Um di - dle ay

Um - di - dle i - dle i - dle Um di - dle ay Um - di - dle i - dle i - dle Um di - dle ay

126

subito mp

Mary Poppins: You know you can
 say it backwards, which is
 suoicodilaipxecitsiligarfilacrepus
 Michael: "She may be tricky, but she's bloody good."

130

133

BERT

sum - mon up this word and then you've got a lot to say. Pick

141

out those eigh - teen con - so - nants add six - teen vowels as well and

145

rit. - - - - -

put them in an or - der which is ve - ry hard to spell.

Slowly

149

MARY

S - u - p - e - r c - a - l - i - f r - a - g - i - l -

152 **Presto** JANE & MICHAEL BERT:
"Clever clogs."

i - s - t - i - c - e - x - p - i - a - l - i - d - o - c - i - o - u - s

163 **Steady again** COMPANY **accel. poco a poco**

S - u - p - e - r c - a - l - i - f r - a - g - i - l

166

i - s - t - i - c - e - x - p - i - a - l - i - d - o - c - i - o - u - s

MARY + BERT, MRS CORRY
JANE & MICHAEL & ENS

169

S - u - p - e - r c - a - l - i - f r - a - g - i - l

ENS

S - u - p - e - r c - a - l - i - f r - a - g - i - l

172

i - s - t - i - c - e - x - p - i - a - l - i - d - o - c - i - o - u - s

i - s - t - i - c - e - x - p - i - a - l - i - d - o - c - i - o - u - s

175 **poco accel.**

S-u-p-e-r c-a-l-i-f r-a-g-i-l - i-s-t-i-c-e-x-p-

S-u-p-e-r c-a-l-i-f r-a-g-i-l - i-s-t-i-c-e-x-p-

S-u-p-e-r c-a-l-i-f r-a-g-i-l - i-s-t-i-c-e-x-p-

179

i-a-l-i-d - o - c - i - o - u - s

i-a-l-i-d - o - c - i - o - u - s

i-a-l-i-d - o - c - i - o - u - s

Allegro $\text{♩} = 140$

182

S
A

T
B

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

186

Ev - en though the sound of it is some - thing quite at - roc - ious

Ev - en though the sound of it is some - thing quite at - roc - ious

190

If you say it loud en - ough you'll al - ways sound pre - co - cious

If you say it loud en - ough you'll al - ways sound pre - co - cious

194 JANE & MICHAEL

Su - per - cal - i - frag - i - lis - tic

Su - per - cal - i - frag - i - lis - tic

Su - per - cal - i - frag - i - lis - tic

mf

198

Su - per - cal - i frag - i - lis tic -

Su - per - cal - i frag - i - lis tic -

ff

202

S
A

T

B

ex - pi - al - i

ex - pi - al - i

ex - pi - al - i

∨

206

S A
T B
doc ious.

210

fff
Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - doc - ious!
fff
Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - doc - ious!
fff

1 2a. Supercal (Reprise)/The Wind May Blow

Steady ♩ = 120

ALL & OFFSTAGE ENS

mf sotto voce Su - per - cal - i - frag - i - lis - tic -

7

ex - pi - al - i - do - cious Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i -

12 *accel.* - - - - -

do - cious Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious *ff*

17

Su - per - cal - i - frag - i - lis - tic ex - pi - al - i - doc - ious

♩ = ♩

21 BERT & GIRLS

f S - u - p - e - r c - a - l - i - f r - a - g - i - l -

subito mf S - u - p - e - r c - a - l - i - f r - a - g - i - l -

subito mf

24

i - s - t - i - c - e - x - p - i - a - l - i - d - o -

i - s - t - i - c - e - x - p - i - a - l - i - d - o -

26 *f*

c - i - o - u - s

c - i - o - u - s

f

8va

28 **S** **A** **Presto** ♩ = 160

ff Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

ff Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

32

Ev - en though the sound of it is some - thing quite at - roc - ious

Ev - en though the sound of it is some - thing quite at - roc - ious

36

If you say it loud en - ough you'll al - ways sound pre - co - cious

If you say it loud en - ough you'll al - ways sound pre - co - cious

40 BERT

doc - ious - al - i - ex - pi - lis - tic

Su - per - cal - i - frag - i - lis - tic

Su - per - cal - i - frag - i - lis - tic

mf

44

Su - per - cal - i - frag - i - lis - tic -

Su - per - cal - i - frag - i - lis - tic -

ff

48 S
A

T

B

ex - pi - al - i

ex - pi - al - i

ex - pi - al - i

V *V*

52

doc ious

doc ious

56

fff

Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - doc - ious!

fff

Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - doc - ious!

fff

Applause Segue

Steady ♩ = 130

60

subito *mp*

64 **BERT**

mp The wind may blow, but who's to know ex - act - ly what it's bring - ing? Good news or bad,

69

Hap - py or sad, the pen - du - lum keeps swing - ing.

MRS BRILL: "Are those the master's shoes?" Give 'em here. You've polished one brown and one black!
 Now put the steps there and stand back. You are never to come near that vase nor no one else but me neither."

Meno mosso ♩ = 60

73

pp

"And while I do this, stay totally immobile. Do not breathe. Do not move a muscle. Do you hear me? ROSE AY: "I might as well be dead." MRS BRILL: "Don't give me ideas."

77 VAMP

82 **Steady** ♩ = 130 BERT

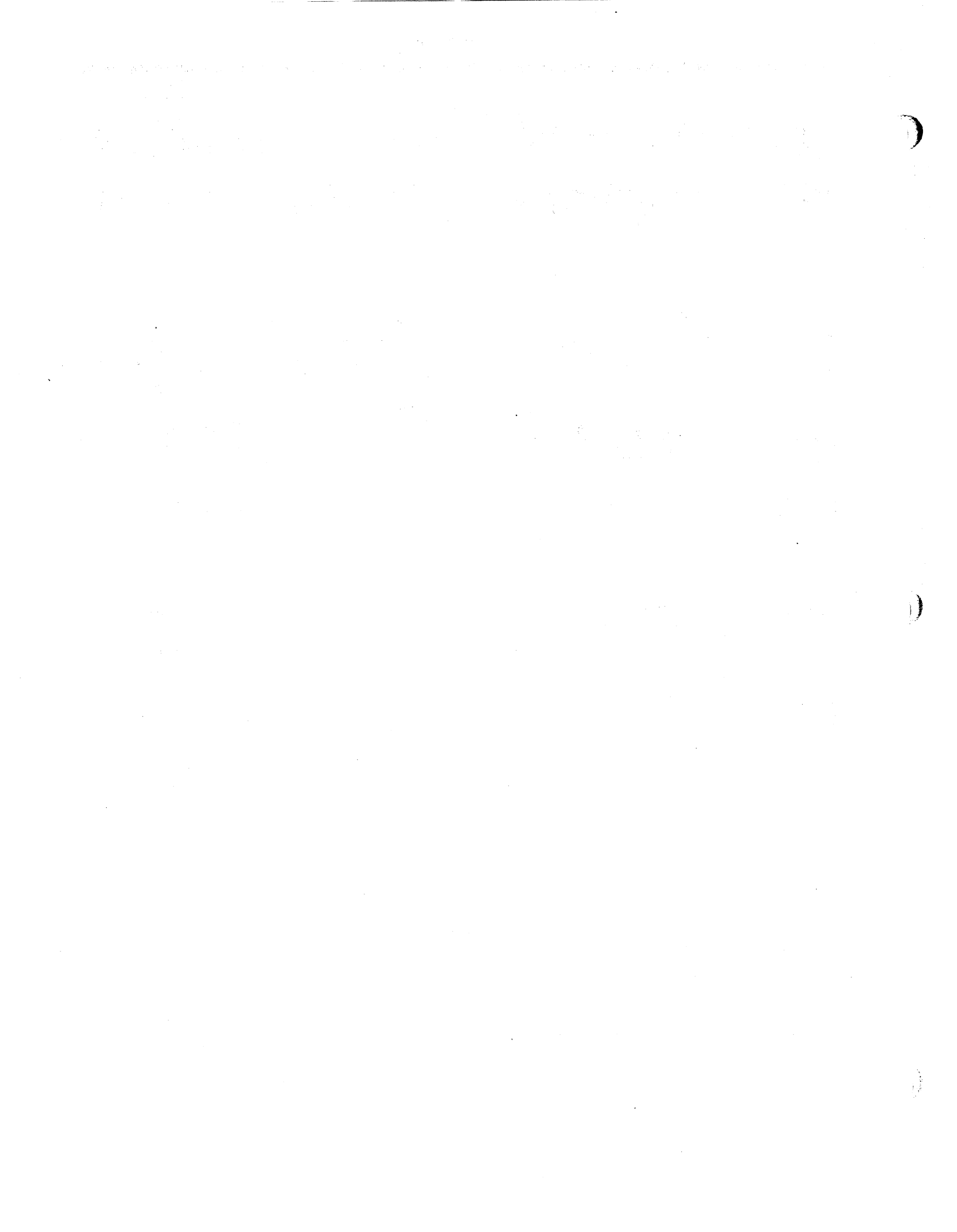
mp A game is played A change is made

86

But still the road is long And though they might

89 **rall.** Winifred:
"George? What's happened?"

yet fly a kite some-times the wind's too strong.



1 1 b. Choosing the Letters

CUE - Mrs Corry: "...and I'm right out of words too, but I might have some letters left."

Mrs Corry: "...take your pick." Mary Poppins: "Jane, you can choose seven."

Magically

Jane: "I've got a P, G, R, U, C, L and I" Michael: "They're no good. You can't make a conversation out of them." Mary "Your turn, Michael. Seven more."

8va

Più mosso

Michael: "A, F, S, E, T, O and P."

Mary Poppins: "And I'll choose an X."

8va

Mary Poppins: "Now, what words can we make?"
 Jane: "Well, I can see Dog, Cat."
 Mrs Corry: "Kautoplex. That's nine."
 Bert: "Lapitoferus. Eleven, nearly there."
 Jane: "Those don't count, you made them up."
 Mrs Corry: "And where do you think words came from in the first place?"

8va

Mrs Corry: "Someone had to make them up."

Mary: "We can always use the same letter more than once."

Mary: "Now left me see.
 SUPERCALIFRAGILISTICEXPIALIDOCIOUS"

11

Ad lib over pause

SEGUE AS ONE

12b Twists & Turns

CUE George: "Until they decide what to do with me."

Con Moto ♩ = 140

BERT

Musical score for measures 1-6. The vocal line (treble clef) has lyrics: *mp* Twists and turns Ups and downs. The piano accompaniment (grand staff) includes a cello solo in the bass line, marked *p* and *mp leggiero*. The key signature is one sharp (F#) and the time signature is 3/4.

Musical score for measures 7-11. The vocal line (treble clef) has lyrics: One mo - ment smiles Next mo - ment frowns But bad - temp - ered. The piano accompaniment (grand staff) continues with the *mp leggiero* marking. The key signature is one sharp (F#) and the time signature is 3/4.

Musical score for measures 12-16. The vocal line (treble clef) has lyrics: fac - es Had bet - ter change quick Cos when the wind chan - ges The. The piano accompaniment (grand staff) continues with the *mp leggiero* marking. The key signature is one sharp (F#) and the time signature is 3/4.

17 poco rit.

face might just stick *mf* Chim - chim-in - ee Chim chim Cher - ee chim cher -

mf

22 **Allegro misterioso** ♩ = 130
(tempo of Temper Temper)

oo

subito p

continue and fade

13. Temper Temper Broadway Version 15 Aug 06

CUE - Mary Poppins: "Temper, temper."

Allegro misterioso $\text{♩} = 130$

Meno mosso

DIALOGUE CONTINUES UNTIL...

CUE OUT - Jane: "I say that hurt!"

Musical score for measures 1-4. The score is in 4/4 time with a key signature of two flats. It features a piano accompaniment with dynamics *mf* and *fp*. A **VAMP** box is present above the staff at measure 4. The tempo markings are *Allegro misterioso* and *Meno mosso*.

DIALOGUE CONTINUES UNTIL...

CUE FOR STING - Jane: "I don't understand."

CUE OUT - Valentine: "I'm sure you don't, Jane"

Musical score for measures 5-8. The score continues in 4/4 time. It includes dynamics *f* and *ix only*. **VAMP** boxes are present above the staff at measures 7 and 8. Measure numbers 5, 6, 7, and 8 are indicated at the beginning of their respective measures.

VALENTINE EMERGES FROM THE DOLLS HOUSE

Toys: "Temper, temper."

Musical score for measures 9-13. The score is in 4/4 time. It features a piano accompaniment with dynamics *mp* and *sempre staccato*. Measure numbers 9, 10, 11, 12, and 13 are indicated at the beginning of their respective measures.

Musical score for measures 14-18. The score continues in 4/4 time. Measure numbers 14, 15, 16, 17, and 18 are indicated at the beginning of their respective measures.

Poco accel

19

Musical score for measures 19-21. The piece is in 3/4 time and B-flat major. The bass line consists of a steady eighth-note accompaniment. The treble line features chords and melodic fragments, including a half note chord in measure 19 and a quarter note chord in measure 20.

Valentine: "Children who lose their temper will lose everything else in the end!"

22

Musical score for measures 22-24. The piano accompaniment continues with the eighth-note bass line. The vocal line for Valentine begins in measure 22 with a half note chord, followed by a melodic phrase in measure 23 and a final note in measure 24.

25

VALENTINE

Musical score for measures 25-27. The vocal line for Valentine begins in measure 25 with the lyrics "Tem-per tem-per Caught you at last. Your quick tem-per went". The piano accompaniment features a steady eighth-note bass line and chords in the treble line, marked with a forte dynamic (*sp*).

28

WILLIAM

a bit fast. This is a place of woe. A place of woe

ENSEMBLE (offstage) mp Woe!

31

this is a place where all wick - ed child - ren go

mp wick - ed child - ren go

mf 2 MALE TOYS - DUET

mp wick - ed child - ren go

Child-ren who re - fuse to learn will not re - turn

35

mf Child-ren who re-fuse to learn will not re - turn.____

ENSEMBLE *mf* Child-ren who re-fuse to learn will not re - turn.____

mf Child-ren who re-fuse to learn will not re - turn.____

mf susp cym

Detailed description: This block contains the musical score for Michael's song. It features three vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature with a key signature of one flat. The piano accompaniment includes a 'susp cym' (sustained cymbal) effect. The lyrics are 'Child-ren who re-fuse to learn will not re - turn.'.

Valentine: "No, this is our nursery."

51

sfz

Detailed description: This block shows the piano accompaniment for Valentine's song. It consists of two staves (treble and bass clef) in a 4/4 time signature with a key signature of one flat. The music features a strong, rhythmic accompaniment with a 'sfz' (sforzando) dynamic marking.

54

S
mp Tem-per tem-per That was your crime. We've been watch-ing you

T
mp Tem-per tem-per That was your crime. We've been watch-ing you

smp

Detailed description: This block contains the musical score for the duet 'Temper Temper'. It features three staves: two for the vocalists (Soprano and Tenor) and one for the piano accompaniment. The vocal parts are in a 4/4 time signature with a key signature of one flat. The piano accompaniment is marked 'smp' (sotto piano). The lyrics are 'Tem-per tem-per That was your crime. We've been watch-ing you'.

57 *mf* We knew that you'd ap - pear
fp We knew that you'd ap - pear
 for some time. *fp* We knew that you'd ap - pear

60 We knew your tem - per tan - trums would lead you here. **Jane: "Stop! Leave us alone!"**
 We knew your tem - per tan - trums would lead you here.
 We knew your tem - per tan - trums would lead you here.
 We knew your tem - per tan - trums would lead you here.

Mechanical Toy 1: "Pray silence for the judge." Michael: "What Judge?" Mechanical Toy 2: "All rise."

63 *pp*
f

67 MR PUNCH

f Tem-per tem-per si - lence in court! Is this not the sto - ry you thought?

mf

71

You have to stand on trial — You will not see your pa -

S
A

mf Trial!
Trial!

T
B

mf To stand on trial

74 80

rents for quite some while

ALL

S
A

ff Child-ren who re fuse to learn will not re - turn

ALL

T
B

ff Child-ren who re fuse to learn will not re - turn

83

mp

Mr Punch: "You stand accused of the wanton loss of a most precious commodity - namely, your temper."

85

Valentine:
"Call the first witness."

Mechanical Toys:
"Call the first witness."

William:
"Call the first witness."

GLAMOROUS DOLL

88

mf Tem per tem-per think

sfz *mp*

91

of the cost Of a tem-per once it's been lost

94 **VALENTINE** **VALENTINE + GLAM DOLL**

You can-not get it back — It's no ex-cuse to say that your mood was

S
A
mp Oo — Oo — *f* That your mood was

T
B
mp Oo — Oo — *f* That your mood was

98 **Valentine:** "Call the surprise witness." **Mechanical Toys:** "Call the surprise witness."

black

black

black

p

100

William: "Call the surprise witness."

Jack-In-A-Box: "Surprise!"

102

Meno Mosso

Punch: "Yes"

Jack-In-A-Box: "I saw them your Honour. They were fighting over Valentine."

105

Punch: "Go on."

Jack-In-A-Box: "And...and...tore his arm, again."

107

Chil - dren who re - fuse to learn will not re - turn

Chil - dren who re - fuse to learn will not re - turn

BARITONES
& MEZZOS

110

Chil - dren who re - fuse to learn will not re - turn

Soprano: Chil dren turn

Alto: Chil dren turn

Tenor/Baritone: Chil dren turn

112

f

114 **Maniacal**

ff

118

S
A

ff Tem per

T
B

8 Tem per

ff

ff

120

Tem per Tem - per Tem - per

8 Tem Tem - per Tem - per

ff

Punch: "What is your verdict?."

122

Tem - per *ff* Guil - ty

Tem - per *ff* Guil - ty

ff

123

Lento

MR PUNCH

p You stand there bold as brass... You face the stiff - est sen - tence this court can

p

127

Poco a poco accel.

TOYS 1 (A, B)

p Chil - dren who re - fuse to learn will not re - turn

TOYS 2 (Mezz, T2)

p Chil - dren who re - fuse to . learn will

TOYS 3 (S 8vb, T1)

p Chil - dren who re -

pass. *p*

129

fuse to learn will not re - turn
not re - turn

131

SOPRANO
mf Child - ren who re - fuse to learn

ALTO
mf Child - ren who re - fuse to learn

TENOR
mf Child - ren who re - fuse to learn

BARI
mf Child - ren who re - fuse to learn Child - ren
mf Child - ren child - ren

134

who re - fuse to will not re - turn

who re - fuse to will not re - turn

who re - fuse to will not re - turn

who re - fuse to will not re - turn

ff

Detailed description: This block contains the musical score for measures 134 through 136. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "who re - fuse to will not re - turn". The piano part includes a dynamic marking of *ff* (fortissimo) in measure 135. The score is written in a key signature of three flats and a 4/4 time signature.

137 **Furiously** ♩ = 150

ff

8th

Detailed description: This block contains the musical score for measures 137 and 138. It features four vocal staves and a piano accompaniment. The tempo and dynamic markings are **Furiously** and *ff* (fortissimo). The tempo is indicated as ♩ = 150. The piano part includes an 8th octave marking. The score is written in a key signature of three flats and a 4/4 time signature.

139

(8)

141

ff

ALL *ff* Tem - per

Tem - per

fff

Gran Casa

SECRET

CONFIDENTIAL

SECRET

CONFIDENTIAL

SECRET

SECRET

14. Chim Chiminey End Act I

WARNING: Mary Poppins: "Don't dawdle"
VISUAL CUE: Mary puts letter on bed.

Andante $\text{♩} = 110$ Human Whistle MARY POPPINS Is that you, Bert?

9 Hypnotic $\text{♩} = 50$ BERT

p Up where the smoke is all bil-owed and

12

curled 'tween pave-ment and stars is the chim-ney sweeps' world ()
Where there's

15

hard - ly no day norhard - ly no night There's

17

things half in shad-ow Andhalf - way in light On the roof - tops of Lon - don

20

[Mary Poppins appears with a Whoosh up the chimney]

Cool! What a sight!

22

Con moto ♩ = 160

Mary Poppins: "Oh. So you're a sweep now, are you?"

mp *p*

Bert: "The best view in the world and who gets to see it? The birds, the stars and the chimney sweeps. Nothing to beat it eh?"

29

VAMP

35

BERT

Now as the lad-der of life has been strung You may think a sweep's on the

41

bot tom most rung Though I spends me time in the ash-es and smoke In

47

this whole wide world, there's no 'ap - pi - er bloke

52

MARY

f Chim chim-i - ney chim chim-i - ney Chim chim__ che - ree A sweep is as

BERT

f Chim chim-i - ney chim chim-i - ney Chim chim__ che - ree A sweep is as

57

lu - cky__ as lu - cky__ can be Chim chim-i - nee chim chim-i - nee

lu - cky__ as lu - cky__ can be Chim chim-i - nee chim chim-i - nee

62

Chim chim__ che - roo Good luck will rub off When he shakes hands with

Chim chim__ che - roo

67 **Mary Poppins:**
"Bert!"

you

mp Or blow me a kiss And that's luck - y

Musical score for Mary Poppins singing "Bert!". The score includes a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand, with a mezzo-piano (*mp*) dynamic marking.

71 **Meno mosso** Bert: "You're going then?" Mary: "The wind has changed."

too

p darkly

Musical score for Bert and Mary's dialogue. The score includes a vocal line for Mary and a piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The tempo is marked **Meno mosso**. The piano part features a melodic line in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking and the instruction *darkly*.

Bert: "They're good kids, Mary." Mary: "Would I be bothered with them if they weren't? But I can't help them if they won't let me

79

Piano accompaniment for Mary's dialogue. The score includes a piano accompaniment in 4/4 time with a key signature of two flats (Bb, Eb). The piano part features a melodic line in the right hand and a bass line in the left hand.

"and there's no one so hard to teach as the child who knows everything."
Bert: "So?"
Mary: "They've got to do the next bit on their own."

83 **Poco più mosso**

VAMP

last time *cresc.*

Musical score for Bert and Mary's dialogue. The score includes a piano accompaniment in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked **Poco più mosso**. The piano part features a melodic line in the right hand and a bass line in the left hand, with a **VAMP** section and the instruction *last time cresc.*

88 **MARY**
mf Chim chim-i-ney chim chim-i-ney chim chim__che - ree When you're__with a sweep you're in

BERT
mf Chim chim-i-ney chim chim-i-ney chim chim__che - ree

mf *sim.*

94 **Mary Poppins:**
"Goodbye, Bert"

glad com - pa - ny

p Chim Chim Chim chim che - ree When

100

you're with a sweep you're in glad com - pa - ny No - where is there__ a more

106

'ap - pi - er crew Than them wot sing chim chim che - ree chim che - roo

112

MARY

Mary: "Look after them for me."
118

Chim chim-i - ney chim chim che - ree chim Cher-i o, Bert

Maestoso ♩ = 130

119

123

Presto Agitato ♩ = 200

127

f

Jane: "Michael, what's happened? Mary Poppins! Mary Poppins!"

133

mp

rall.al fine

138

C

14a. Au Revoir

WARNING: Jane: "Because that's what she's written on it."

CUE: Jane: "Fear Jane and Michael, keep playing the games. Au Revoir. Mary Poppins."

Magically ♩ = 120

1

mp

Musical score for measures 1-4. The piece is in 2/2 time with a key signature of two sharps (F# and C#). The tempo is marked 'Magically' with a quarter note equal to 120 beats. The music is in a piano (*mp*) dynamic. The score consists of a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes. There are fermatas over the first and third measures of the right hand.

Mrs Brill: "Let me see. I'm not up in these foreign tongues but it's French, I know that. Does it mean God Bless You?"

5

Musical score for measures 5-8. The notation continues from the previous system. The right hand has a fermata over the fifth measure. The left hand continues with its rhythmic accompaniment.

"Or is it good luck? No, I remember now. It means 'Til We Meet Again." Now come inside.

9

Musical score for measures 9-12. The notation continues from the previous system. The right hand has a fermata over the ninth measure. The left hand continues with its rhythmic accompaniment.

Allargando

13

Musical score for measures 13-16. The tempo is marked 'Allargando'. The dynamic is marked *f* (forte) at the beginning and *ff* (fortissimo) in the second measure. The right hand features a complex chordal texture with many accidentals. The left hand continues with a rhythmic accompaniment. The piece ends with a double bar line and repeat signs.



15. Cherry Tree Lane (Reprise)

Revised for NY

Maestoso

ff

3 7

3 Con moto

f

7

10

14

Winifred: "Mrs. Brill, is the nursery tidy?"

sub p

Mary Poppins

Mrs Brill: "As tidy as I can make it, ma'am."

17

Winifred: "If you knew how hard it was to track her down!"

Mrs Brill: "Really, ma'am? Fancy that."

20

24 **MRS BRILL**

Cor they get through nan-nies for a flip - in' pas - time Now when one re- turns they make this fear - ful fuss

leggiero

mf

28

Ne - ver liked her much when she was here the last time

ROBERTSON AY

Least she makes life ea - si-er for

31 Michael: "Mrs Brill, it is her, isn't it?" Mrs Brill: "Well I don't know who else." Michael: "Why is it such a secret?"

both of us

36 **MICHAEL**

Do you think that she's re-turned To get things back the way they were?

40 Jane: "The note said 'Till we meet again.'" **BOTH**

I just

43 Winifred: "Oh my goodness, she'll be here any moment... Now where is George?"

46

know it must be her

poco piu mosso

George: "Winifred, you know very well that I hate surprises at the best of times."

47

WINIFRED

George, dear You're going to be surprised

Winifred: "Not this one. Oh, George, I do believe you're going to be proud of me for once!"

57

rall.

WINIFRED

51

Pre-

59

ci-sion and or-der It's per-fect - ly true Can real - ly make a diffe-rence I've found her for you "Clear

63

think-ing, soundjudge-ment" And now we'll re-gain A home you can be proud of in Cher-ryTree Lane

67 Winifred: "Hurry up everybody! Into the hall! I want her to find everything..."

mp

69 **WINIFRED** *mf*
Spit spot spic and span Our

JANE, MICHAEL, MRS BRILL & R. AYE
Spic and span

mf

81 **WINIFRED, JANE & MICHAEL** *f*
sense of ex - cite - ment is hard to con - tain

f

87

ROBERTSON AY & MRS BRILL

WINIFRED

JANE & MICHAEL

Or - der is re - turn - ing

Won - der is re - turn - ing

90

MRS BRILL, MICHAEL,
JANE, ROBERTSON AY & WINIFRED

Some - one is re - turn - ing

ff

Meno Mosso

93

MISS ANDREW

to Cher - ry Tree Lane.

ff

fp

96

Miss Andrew: "Good morning!"

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains three measures of whole rests. The middle and bottom staves are piano accompaniment. The middle staff is in bass clef and the bottom staff is in bass clef. The piano part begins with a first ending bracket over the first two measures. The key signature is two flats. The piano part features various chords and melodic lines, including a prominent bass line in the bottom staff. A dynamic marking of *fff* (fortissimo) is present in the second measure of the piano accompaniment. The score concludes with a double bar line at the end of the third measure.



16. Brimstone & Treacle Part 1 (rev 15.03.06)

Colla Voce

MISS ANDREW

STILES AND DREWE

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

4

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

6 **In Tempo** ♩ = 130

Brim - stone and trea - cle And cod li - ver oil Li - be - ral do - ses of

12

each These are the treats from which child - ren re - coil The

poco più mosso

18

les - sons I'm go - ing to teach Just fol - low my mo - del And

24

don't mo - lly - cod - die It may lead the irk - some to irk So

30

seek sat - is - fac - tion From pu - ni - tive ac - tion Brim - stone and trea - cle will

Miss Andrew: "Open!"

Michael: "Does it taste as bad as it smells?"

Miss Andrew: "Worse!"

36

work

52

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

mf

This system contains the musical notation for measures 52 through 57. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mf*.

58

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

f *mf*

This system contains the musical notation for measures 58 through 63. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *f* and *mf*.

64

see - ing that chan - ges are made Where man - ners are chron - ic My

mp

This system contains the musical notation for measures 64 through 69. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *mp*.

70

tinc - ture's the to - nic That's cer - tain to wipe off a smirk Just

sfz *f*

This system contains the musical notation for measures 70 through 75. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *sfz* and *f*.

76

poco rit. ----- *A Tempo*

pour out a ra - tion In ma - tron - ly fa - shion Brim - stone and trea - cle will

82

In Tempo ♩ = 130 MISS ANDREW: "Your son will go to boarding school at once!

work

88

"As for the girl, I will take charge of her myself"

mf I won't stand for whin - ing or

94

whinge - ing or whimp - er - ing Cry - ing or ly - ing or sobb - ing or simp - er - ing

Meno Mosso

Mary Poppins

108

I fear it's clear that in these two such bad hab - its

Musical score for measures 108-111. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in grand staff. The lyrics are: "I fear it's clear that in these two such bad hab - its".

112

lurk First

mp *f*

Musical score for measures 112-115. The vocal line has a long note for "lurk" and a "First" marking. The piano accompaniment features dynamic markings *mp* and *f*.

124

rall.

threat - en to throt - tle Then un - cork the bot - tle

smf *cresc.* *sfz*

Musical score for measures 124-127. The vocal line includes the lyrics: "threat - en to throt - tle Then un - cork the bot - tle". The piano accompaniment includes dynamic markings *smf*, *cresc.*, and *sfz*, along with a *rall.* marking.

MISS ANDREW:
"Now show me my room."

A Tempo

128

133

Brim - stone and trea - cle will work

135

Brim - stone and trea - cle will

Allegro ♩ = 170

137

work

141

16a. Run Away

♩ = 114

The first system of music for 'Run Away' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 12/8. The music begins with a piano (*p*) dynamic and a fermata over the first measure. A hairpin crescendo leads to a forte (*f*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass line consists of a steady eighth-note accompaniment.

The second system continues the piece. It features a melodic line in the upper staff with various rhythmic values and a bass line with a consistent eighth-note pattern. A fermata is present over the final measure of the system.

The third system begins with the instruction 'Lightly' above the staff. The upper staff contains a melodic line with a 'subito *mf*' dynamic marking. The bass line continues with its eighth-note accompaniment.

The fourth system includes the instruction 'Sun Rays' above the staff. The music continues with the same melodic and accompanimental patterns. A fermata is placed over the final measure of the system.

The fifth system includes the instruction 'Letter W' above the staff. The upper staff features a melodic line with a 'Squirly E' marking. The bass line continues with its eighth-note accompaniment. A fermata is placed over the final measure of the system.

Letter L

16

Recharges paint brush

19 Letter C

Potty E

22

Letter M

25

Blows letters

28

M & E Swap places

rit.

31

ff

17. Let's Go Fly A Kite

CUE - Bert: "Oh, I wouldn't say that."

Andante $\text{♩} = 80$

Bert: "I tell you what, why don't we start things off with a bit of a shake for good luck?" Jane: "Why would shaking hands with you bring us luck?"

Bert:

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

Michael:

"But what do you do if you want some luck?"

Bert:

"I shakes 'ands with m'self. Now... what 'ave we 'ere?"

Jane: "Michael, look! It's a real one!" What's the matter? You've always wanted to fly a proper kite. Michael: "I've always wanted to fly on with Daddy."

Bert: "O'course you have but you need to know how it's done. Get some training in and you'll make him the proodest father in the country."

Michael: "Do you really think so? You're not just saying that?"

Lightly $\text{♩} = 74$

BERT

30 **VAMP**

Bert: "Did I say the country? The whole bloomin' Empire, more like." With *mp* tup-pence for pa-per and strings you can have your ownset of

34

wings. With your feet on the ground you're a bird in flight with your

37

fist hold - ing tight to the string of your kite. Oh

41 *mf*

Let's go fly a kite up to the high - est height.

17. Let's Go Fly A Kite

45

Let's go fly a kite and send it soaring.

49

Up through the atmosphere, up where the air is clear,

53

oh let's go — fly a kite.

Jane: "Try again." Park Keeper: "What's this? We don't allow litter here. Not on the ground nor in the trees neither!" Michael: "It isn't litter. It's a kite."

57

Park Keeper: "A kite is it? My word. I haven't flown a kite since I was a boy. Now we'll wind her up, give her a run and away she'll go!"

63

Michael: "I want to do it." Park Keeper: "But you'll let me help, won't you? Seeing as I haven't flown a kite since I was a boy." Michael: "Oh, all right."

69

VAMP

BERT AND PARK KEEPER When you

74 *mp*

send it fly-ing up there, all at once you're light-er than air. You can

mp

78

dance on the breeze o - ver 'ou-ses and trees with your fist 'old - ing tight to the string of your

82 **KITE FLYERS**

kite. Oh Let's go fly a kite

86

up to the high - est height Let's go fly a kite and

90

send it soar - ing. Up through the at - mos - here,

94

up where the air is clear, oh let's go fly a

rit. -----

98 Più mosso ♩ = 94

Bert: "Reel it in!" Michael: "I can't! It's stuck." Jane: "Till help." Park Keeper: "Let me."

kite.

ff

poco meno

Bert: "You can do it. Pull one more time."

102

mp

MARY POPPINS

poco rit. -----

105

mf Ah

mf Ah

VAMP

mf

A Tempo ♩ = 80

Mary Poppins

7

108

Let's go fly a kite

Let's go fly a kite

Up to the high - est height

Up to the high - est height

Oh let's go fly a kite

Oh let's go fly a kite

Segue as one

Detailed description: This block contains the first system of the musical score, covering measures 108 to 111. It features vocal staves for two voices and a piano accompaniment. The lyrics are: "Let's go fly a kite" (measures 108-109), "Up to the high - est height" (measures 110-111), "Oh let's go fly a kite" (measures 112-113), and "Oh let's go fly a kite" (measures 114-115). The piano part includes dynamic markings like *ff* and *v*, and articulation marks like *acc.* and *stacc.*. The system concludes with a "Segue as one" instruction.

112

Oh let's go fly a kite

Oh let's go fly a kite

Detailed description: This block contains the second system of the musical score, covering measures 112 to 115. It continues the vocal and piano parts from the first system. The lyrics are: "Oh let's go fly a kite" (measures 112-113) and "Oh let's go fly a kite" (measures 114-115). The piano part includes dynamic markings like *v* and *acc.*. The system concludes with a "Segue as one" instruction.

116

Oh let's go fly a kite

Oh let's go fly a kite

Detailed description: This block contains the third system of the musical score, covering measures 116 to 119. It continues the vocal and piano parts. The lyrics are: "Oh let's go fly a kite" (measures 116-117) and "Oh let's go fly a kite" (measures 118-119). The piano part includes dynamic markings like *v* and *acc.*. The system concludes with a "Segue as one" instruction.

17a. A Sight For Sore Eyes

In 2

Play 3 x

mp *last x only*

4

8

p *mp*

12

16

20

24

28

MARY POPPINS: "I don't need any luck,
thank you."

31

VAMP

mf

34

BAND SOLO

[Park Keeper carries the kite off]

Poco Rit.

39

[Hn]

f

mf

43

Admiral Boom: "Are you alright, Banks?"

"I say, Banks! Anything the matter, Banks?"

47

GEORGE

II -

Dead segue No.18



18. Good For Nothing/Being Mrs Banks (Reprise)

Sadly ♩ = 74

24

GEORGE

lu-sions may shat-ter but mem-or - ies stay The things that real - ly mat - ter I

mp

This block contains the musical notation for measures 24 to 26. It features a vocal line for George and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Sadly' with a quarter note equal to 74 beats per minute. The piano part includes a dynamic marking of *mp* (mezzo-piano).

27

lost on the way The sov - 'reign, the mas - ter And long may he

This block contains the musical notation for measures 27 to 29. The key signature remains B-flat major. The piano accompaniment features a change in time signature from 4/4 to 2/4 at the start of measure 28.

30

poco rit.

reign The fa - mous good-for-noth - ing Of Cher - ry Tree

This block contains the musical notation for measures 30 to 32. The key signature is B-flat major. The tempo is marked *poco rit.* (poco ritardando). The piano accompaniment includes a dynamic marking of *mp* in measure 30.

Policeman: "They'll find their way home in no time.
Let's face it they've had enough practice"

Winifred: "But this time they're not being naughty. I'm afraid I've made them unhappy."

33 A tempo ♩ = 100

Lane

Winifred: "I'm afraid I've made everyone unhappy..."

Andante ♩ = 120

Policeman: "They'll turn up, don't you worry."

46

WINIFRED

George, dear I know it hurts your pride, dear But you can't just run and

50

poco rit.

hide, dear Why can't you see that I'm here and I am on your side When

54 A tempo ♩ = 120

ev - er you spoke of Miss An- drew _____ You show - ered the wom - an with

mf

57

praise But now that I've met dear Miss An- drew _____ There are

60

Più mosso

one or two things I'd re - phrase To think you were rased by that

mp *cresc.*

63

mon - ster And car - ried that bur - den through life If

66

poco rit.

on - ly you_ had seen that you_ could share it with your wife

70

mp Be - ing Mrs_ Banks It's ea - sy to for - get The

74

way I felt that sum-mer's day The day that we first met

78

poco più mosso

mf Be - ing Mrs_ Banks_ Be - ing kissed by you A

82

man of dreams who made me feel That wish - es could come true And

86

poco rit.

mp

now al - though you're lost It's time that we closed ranks I'll

90

piu mosso (In 1) ♩ = 150

fight for the man who needs free - ing The

94

real you who no - one is see - ing And

rit. -----

98

you'll find a way of just be - ing *mp* Be ing - Mis - ter -

A tempo

104

Banks

108

poco rit. -----

112

Applause segue

19. Brimstone & Treacle Part 2

Sinister $\text{♩} = 66$

Michael:
"Perhaps she's killed everyone.
Perhaps they're all dead."

Miss Andrew (V.O.): "Not like that, you stupid boy!"
Jane: "Well, they're not *all* dead."

Plaintively $\text{♩} = 60$

24

Locked in this cage and not free in the skies For two years?

30

How shame - ful Yes of course that's a field I know

35

rit. A tempo ♩ = 60 rit.

well. An hour, no long - er Your wings will grow strong - er

41


A tempo ♩ = 60

Once you are free from this cell

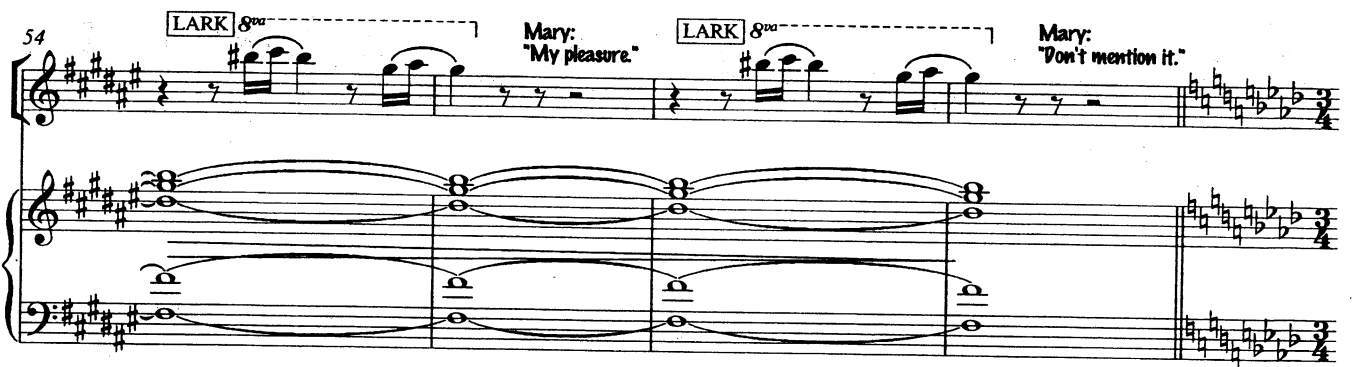
46 Michael: "What kind of bird is it?" Mary Poppins: "A lark. You are seeing a lark in a cage for the first time - and the last!"



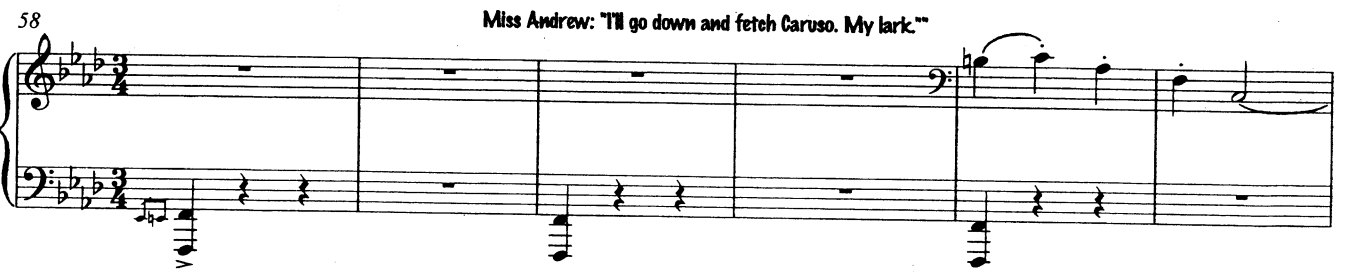
51 [As bird flies] Brisk 2/4 = 110



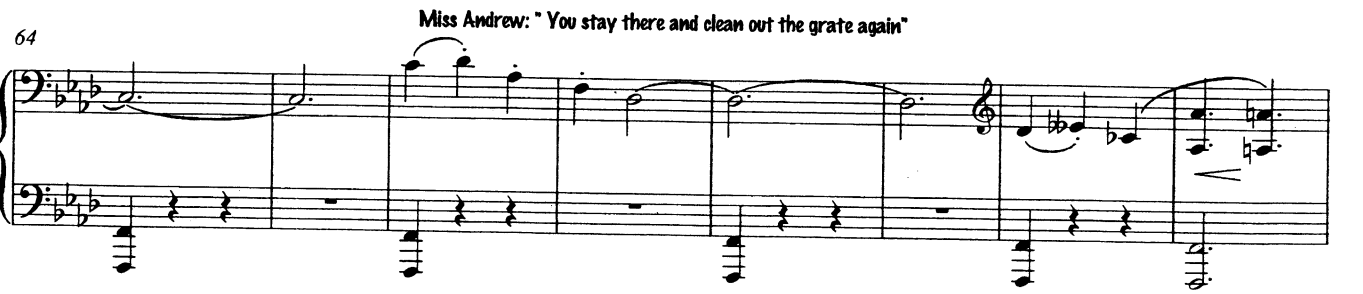
54 LARK 8^{va} Mary: "My pleasure." LARK 8^{va} Mary: "Don't mention it."



58 Miss Andrew: "I'll go down and fetch Caruso. My lark."



64 Miss Andrew: "You stay there and clean out the grate again"



72

Miss Andrew: "So you've decided to come crawling back, have you?"

rit. -----

76

Miss Andrew: "Well, I think we know what's needed now!"

Menacing $\text{♩} = 55$

MISS ANDREW

80

Brim-stone and trea-cle my fa-vour-ite li- quor That will make run-a-ways

86

stop Im-pu-dent child-ren res-pond a bit quick-er When

92

forced to drink eve-ry last drop

96 **Mary Poppins: "Is this what you're looking for?"** **Miss Andrew: "Who are you?"**

102 **Mary Poppins: "I'm Mary Poppins."** **Miss Andrew: "Mary Poppins? But you left without notice."**

107 **Mary Poppins: "And I've come back without notice."** **Miss Andrew: "I see. And what do you expect me to do?"**

109 **Mary Poppins: "Pack."** **Miss Andrew: "You insolent young person! How dare you speak in this way!"**

VAMP

113 **Steady - in 1 $\text{♩} = 70$** **MISS ANDREW**

f Sil - ly lit - tle girl with your new fang - led meth - ods I bring up chil - dren so

140

MARY POPPINS

Miss Andrew gasps as she sees Caruso's empty cage...

post! They all have their prob - lems but him more than most

MISS ANDREW: Caruso!
Where's my lark?
Caruso?

144A

145 MISS ANDREW

You let my lit - tle lark out of his cage

149

Now you will bear the full brunt of my rage

155

Brim - stone and trea - cle for you

MARY POPPINS

159

MISS ANDREW

mp Just a spoon - ful of sug - ar —
mp Brim - stone and trea - cle for you *mf*

163

mf Just a spoon - ful of sug - ar — *f* Just a
 Brim - stone and trea - cle for you *f* Brim - stone and trea - cle for

169

spoon - ful of sug - ar — Ha Ah — Ah — Ah —
 you

174 *poco rit.*

ff Ha! Ah Ah Ah Ah Ah Ah

ff Ha! Ah Ah Ah Ah Ah Ah

179 **Furiously** $\text{♩} = 66$

Ah

Ah

185 *mf*

Ah ah ah ah ah ah ah

mf Ah ah ah ah ah ah ah

mf

189

ff Ah

Ah

ff

195

mf Ah ah ah ah ah ah ah

mf Ah Ah Ah Ah Ah Glug glug glug glug glug

mf

poco rit.

MARY POPPINS

198 a 199

mp I re - cog - nise ful - ly That you are a bul - ly Who

203

Rit.

views cru - el deeds as a perk *f* Well

207 **Poco Meno**

A Tempo

now here's a catch Be - cause you've met your match

f *cresc.*

211

MARY POPPINS

Brim - stone and trea - cle

MISS ANDREW

Brim - stone and trea - cle

ff

216

Brim - stone and trea - cle _____ won't

Brim - stone and trea - cle won't

220

work

Operatic freefall

Ah _____ Ah _____ Ah _____ Ah _____

224

MARY HAND CLAPS

EXPLOSION

fff

19a Practically Perfect (Reprise)

CUE - Mary Poppins: "Jane, Michael - spit spot."

mf

Winifred: "Come along, darling. You made a wrong decision but how bad is that? After so many years of good service? What's the worst that can happen?"

mp rit. *p*

George: "Let me see. How about: I lose my job, we go bankrupt, the servants leave, the house is re-possessed and we're

Meno mosso ♩ = 80

9

"outside with the children sitting on the frosty kerbside." Winifred: "Then we'll still have what matters most. The children and each other."

13

Accel. poco a poco

mf *cresc.*

A Tempo ♩ = 110

24

MARY

mf I gua - ran -

JANE & MICHAEL

f You're prac - tic - al - ly per - fect in ev - 'ry way.

28

tee Let's wait and see

Pract - ti - cal - ly per - fect, we hope you'll stay.

33

JANE & MICHAEL

MARY

Un - can - ny nan - nies are hard to find. U - nique yet meek un - speak - ab - ly

39 **MARY, JANE & MICHAEL** **MARY**

kind You're prac-ti-al-ly per-fect and yet I'm sure

44

There's still room for im-prove-ment A few games

47

Jane: "Is that locket new?" Mary Poppins: "And if it is?" Jane: "What's inside it?" Mary Poppins: "A portrait."

more

dim. p

52

Jane: "Whose?" Mary Poppins: "You'll know when the time comes and not before." Michael: "You are going to stay this time, aren't you?"

Mary Poppins: "I shall stay until the chain breaks." Michael: "What chain? Where?" Mary Poppins: "Michael, do be careful. The room's a bit excited to see me back."

57

"And you never know what might happen around a fireplace." [MICHAEL is sucked into the fireplace.]

Più mosso ♩ = 140

63

VAMP

Jane: "Michael, Michael? Come down! Mary Poppins? What's happened?"

67

69

Segue

20. Step In Time

Michael: "Hello there!"

Gently ♩ = 120

VAMP | BERT

Jane: "Bert! What are you doing up here?"
Bert: "And where else would a chimney sweep be? A chim-ney swept A se-cret kept Up here a-bove the

6 Rall

ga - bles A-no-therworld To be un-furled It aint just myths and fa - bles

14 A tempo BERT

A chim-ney stack Looks cold and black A-gainst a twi - lit sky

18 poco rit.

But ne - ver fear There's warmth up here Per - haps you'll find out

MARY APPEARS WITH A WHOOSH

Mary Poppins: "What do I look like?"

21 -Presto $\text{♩} = 170$ 22A

why

f

24 Con Moto $\text{♩} = 130$ Mary Poppins: "That's better."

p

Michael: "The world is awfully big, isn't it?" Mary Poppins: "And what does that tell you?" Michael: "That we're awfully small and unimportant?"

27 *gmo*

Mary Poppins: "Speak for yourself." Jane: "Not us, so much, but our troubles. They seem so big down in the nursery but up here..."

33

Bert: "That's more like it. Troubles are never so bad when you look at them from a little higher up."

38

Più mosso $\text{♩} = 160$ Bert: "And always remember, there's plenty of folk who're ready to help you when you need them." Jane: "Who?"

43 *mp* **VAMP**

47 **BERT** *mp* Chim chim-in - y chim chim-in - y chim chim cher - ee Now

51 guar - di - an an - gels you don't of - ten see They're

55 **poco rit.** not high fal - lu - tin', not grand nor a - loof Nah, they're

59 **A Tempo**

co - vered in soot and they're up on your roof

63

JANE & MICHAEL

BERT

Chim chim - in - ee chim chim cher - ee, See it's true

Elemental ♩ = 110

SWEEPS - individually

67

Brush a - way the dirt and soot Brush a - way your tears

72

Cob - webs that aren't swept a - way Hang a - round for years

76 **3 MALE SWEEPS** **ANOTHER 3 MALE SWEEPS**

In all wea-thers up all hours. We can see for miles.

sub. mp *cresc.*

80 **5 MALE SWEEPS**

Our i-dea of hea-ven is. A night out on the tiles.

84 **4 SWEEPS** **4 SWEEPS**

T,B **S,A**

We may look a mot - ley crew Smudged with

We may look a mot-ley crew Smudged with tar and grime.

mf *cresc.*

87

tar and grime But when you need a help-ing hand **ALL**

But when you need a help-ing hand We

f cresc.

90 **Poco Rit.**

try to step in just in

Bari

try to step in just in

ff

92 **Steady ♩ = 80**

time

time

smp

96

SWEEPS *sotto voce*

p Step in time

BERT *sotto voce*

SWEEPS

p We will step in

We will step in

99

time

BERT

Ne-verneed a rea-son ne-verneed a rhyme

102

BERT & SWEEPS

We will step in Step in time

mp

105

O - ver the roof tops Step in time

O - ver the roof-tops Step in

108

STB

time _____ Ne-verneed a rea-son ne-verneed a rhyme _____

cresc.

p.

111

poco accel.

O - ver the roof-tops Step in time _____

p.

114

Allegro ♩ = 110

f Watch your step but Step in time

mf

118

Watch your step but Step in time

f

mf

122 T.B S.A

Ne - ver need a rea - son ne - ver need a rhyme

126

Watch where you step but step in time

130 ALL

Kick your knees up Step in time Kick your knees up Step in time Ne - ver need a rea - son,

135

ne - ver need a rhyme Kick your knees up Step in time

139 **MARY** *mf* **MARY & BERT**

Child-hood is a step in time Pa-rent-hood's the same Ne-ver miss a chance to get it

145 **BERT**

right Don't it seem a per-fect crime Don't it seem a shame

151 **MARY**

When the steps aren't go-ing as smooth-ly as they might

BERT

When the steps aren't go-ing as smooth-ly as they might

155 *mf* *ff*

159 [SWEEPS]

f That's when we step in Step in time That's when we step step

162

in time Ne - ver need a rea - son, ne - ver need a rhyme

165 *poco accel.*

That's when we step in Step in time

[BRUSH SWING]

168 *Con moto* ♩ = 130

mf *f* *mf*

173 *mf* *8va*

176 *mf* *poco meno mosso*

181 *poco accel.*

185 *A Tempo* **ALL**

Spin spin spin spin spin

ff

189

f Link your el - bows step in time Link your el - bows

192

step in time Ne - ver need a rea - son ne - ver need a rhyme

195

S.A.

Link your el - bows step in time Link your el - bows step in

T.B

Link your el - bows step in time Link your el - bows step in

198 198A [NEW] B [NEW] C [NEW]

time *f* Step in time step, step in time

time *f* Step in time step, step in time

f

199

203

[STOP TIME]

207

[SHUFFLE COUPLES]

215

221

227

ff

231

237

Michael nearly falls

241

SOLO DANCE BREAKS
LAYERED TAP GROUPS

GENERAL PAUSE

Drum cue

x7

244

mf

248

f

Musical score for measures 248-251. The piece is in A major (two sharps). The right hand features a melodic line with eighth-note patterns and some chords, while the left hand provides a steady accompaniment of eighth notes. A forte (*f*) dynamic marking is present at the beginning.

252

smp sf smp sf

Musical score for measures 252-255. The right hand has a more active melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. Dynamics alternate between *smp* (sotto piano) and *sf* (sforzando).

256

sf

Musical score for measures 256-259. The right hand continues with slurred eighth-note patterns. The left hand accompaniment remains consistent. A *sf* dynamic marking is at the end of the system.

260

smp sf smp sf

Musical score for measures 260-263. The right hand features a melodic line with slurs and accents. The left hand accompaniment is steady. Dynamics alternate between *smp* and *sf*.

264

263A NEW 263 B NEW

Musical score for measures 264-267. The right hand has a melodic line with slurs and accents. The left hand accompaniment is steady. Two new sections are marked with boxes labeled "NEW": 263A and 263B.

264 **MARY**

p Just re-mem - ber when you're low

mp

266

Feel - ing in the wars

Some-one's up your chim - ney

mp

269 **ALL**

And it is - n't Sa - ta Claus!

mp

272

T
A

Musical staff for Tenor A, showing a melody line with lyrics: "If you need us, If you don't Does - n't"

S
B

Musical staff for Soprano B, showing a melody line with lyrics: "If you need us, If you don't Does - n't makemuch odds"

Piano accompaniment for measures 272-274, marked *mp*. The right hand features a steady eighth-note accompaniment, while the left hand has a simple bass line.

275

Musical staff for Tenor A, showing a melody line with lyrics: "make much odds We'll be watch-ing ov - er you"

Musical staff for Soprano B, showing a melody line with lyrics: "We'll be watch-ing ov - er you"

Piano accompaniment for measures 275-277, continuing the eighth-note accompaniment pattern.

278

rit.

Musical staff for Tenor A, marked *rit.*, showing a melody line with lyrics: "Bush - es brooms And Brush - es brooms, And" and a **BERT** box.

Musical staff for Soprano B, showing a melody line with lyrics: "Brush - es, brooms And brush - es, brush - es brooms"

Piano accompaniment for measures 278-280, marked *rit.*. The right hand has a more complex accompaniment with dotted rhythms, and the left hand has a simple bass line.

rods!

sp

284 ALL

p O - ver the rooftops O - ver the rooftops

mf

288

O - ver the rooftops O - ver the rooftops

mf

292 STB

mp *mf* *f*
 [A] O - ver the rooftops Step in time O - ver the roof-tops Step in time

mp *mf*

BERT

poco rit.

296

Ne-verneed a rea-son ne-verneed a rhyme *ff* O - ver the roof-tops Step in

Allegro vivo ♩ = 130

299

time *ff* 8va

ALL

304

Link your el - bows Step in time Link your el - bows Step in time *ff*

ALL - Tenors on top

308

Ne-ver need a rea-son ne-ver need a rhyme Link your el - bows Step in time

312 **ALL**

Kick your knees up Step in time Kick your knees up Step in time Ne-ver need a rea-son,

317

ne-ver need a rhyme Kick your knees up Step in time Oh

port.

321 **TENS**

Step in time, Step step step Step in time,

ALTS/BARIS/SOPS

Step in time, Step step step Step in time,

327 T

Step step step Ne-ver need a rea-son nev-er need a rhyme

S,A,B

Step step step Ne-ver need a rea-son nev-er need a rhyme

331

Ne-ver need a rea-son nev-er need a rhyme

Ne-ver need a rea-son nev-er need a rhyme

335

If you kick yourknees up kick yourknees up

If you kick yourknees up kick yourknees up

339

sub p

kick your knees up kick you knees up Step step step step step step

kick your knees up kick your knees up Step step step step step step

sub p

sub p

345

f Step step step step step step step step step step

f

349

T

fff Nev - ev - need a rea - son if you step in time

S,A,B

fff Nev - ev - need a rea - son if you step in time

fff



20a. Down The Chimney

APPLAUSE SEQUE

Steady ♩ = 90

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Steady ♩ = 90'. The dynamic is *mf*. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment.

Musical notation for measures 5-7. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

Musical notation for measures 8-10. The right hand has a more active melodic line with slurs and ties. The left hand continues with the eighth-note accompaniment.

Allegro ♩ = 130

Musical notation for measures 11-14. The tempo changes to 'Allegro ♩ = 130'. The right hand features a more rhythmic and active melodic line with slurs and ties. The left hand continues with the eighth-note accompaniment. Dynamics include *sf* and *smp*.

Musical notation for measures 15-18. The right hand continues with a rhythmic melodic line. The left hand continues with the eighth-note accompaniment. Dynamics include *sf*.

19

smp *sf* *smp* *sf*

23

smp *sf*

27

mf

Bert: "Down the chimney."

34

SWEEPS

Step Step Step Step Step Step step step step

Allegro Vivo $\text{♩} = 70$

42 **BERT & SWEEPS**

f Down the chim - ney Step in time Down the chim - ney Step in time Ne - ver need a rea - son

This system contains measures 42 through 46. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has one flat (B-flat major or D minor).

47

Bert: "Back to the nursery."

ne - ver need a rhyme Down the chim - ney step in time

This system contains measures 47 through 49. The key signature changes to two flats (B-flat major or D minor). The piano accompaniment continues with the same rhythmic pattern. The vocal line includes a fermata over the final measure.

50

Back to the nurse - ry Step in time Back to the nurse - ry Step in time

This system contains measures 50 through 53. The piano accompaniment features a consistent eighth-note accompaniment. The vocal line repeats the phrase "Back to the nurse - ry Step in time".

54

Ne - ver need a rea - son ne - ver need a rhyme Back to the nurse ry step in time

This system contains measures 54 through 57. The piano accompaniment continues with the eighth-note accompaniment. The vocal line concludes with the phrase "Back to the nurse ry step in time".

George: "What's all this? What is all this?" Messenger: "Special delivery for George Banks Esquire." George: "Special delivery?"

58

mp

64

f Spe-cial de-liv' ry Step in time Spe-cial de-liv' - ry Step in time Ne-verneed a rea-son

f

Bert: "Time to go. Goodnight Guv'ner."

69

ne-verneed arhyme Spe-cial de-liv' ry Step in time

mf

Poco meno mosso

74

f Good - night guv' - ner Step in time Good - night guv' - ner Step in time

f

78

Ne - ver need a rea - son ne - ver need a rhyme Good - night gov' - ner Step in time

82

First Sweep: "Good luck, Guv'nor."

86

Second Sweep: "We've had a lovely time."

90

Michael: "Cheerio, Guv'nor." George: "Not so fast."

94

George: "Go upstairs. Now. Jane, you too. Mary Poppins, would you be good enough to explain?"

98

102

Mary Poppins: "First of all, I would like to make one thing clear." George: "Yes." Mary Poppins: "I never explain anything."

106

mp

VAMP

Mary Poppins: "Come along children."

112

ff

21. A Man Has Dreams/Spoonful Of Sugar (Reprise)

CUE - MRS BRILL LEAVES

Lento misterioso ♩ = 100

GEORGE Well, I never. So that's where I put them. BERT What are they?

GEORGE Stars. Gingerbread stars I hid once from my nanmy. I knew I'd put them somewhere no one would find them.

Trouble was I couldn't find them either. BERT They're very bright. GEORGE Aren't they? Even after all this time. BERT Let me give you a hand.

George: "I used to dream that when I grew up I'd learn everything there was to know about the stars. Funny. I haven't thought about all that in years. I'm not usually sentimental."

21

Bert: "S'good to look back sometimes."

rit. - - -

GEORGE

George: "Is it? I'm not so sure."

A man has

25

Thoughtful ♩ = 80

dreams of walk-ing with gi-ants To carve his niche in the ed-i-fice of

31

time Be-fore the mor-tar of his zeal Has the chance to con-geal The cup is

37

rit. - - -

dashed from his lips, the flame is snuffed a born-ing, he's brought to rack and ru-in in his prime.

Bert: "Life is a rum go Gov'nor and that's the truth!" George: "You know what I think? It's Mary Poppins! From the moment she stepped into the house,

A tempo $\text{♩} = 80$

40

p

"things began to happen to me!"

48

GEORGE

mf My world was

52 **Più mosso**

calm, well or dered, ex - em - pla ry Then came this per son... with cha - os in her wake

p

59

And now my life's am - bi - tions go with one fell blow *p* It's quite a bit - ter pill to

p

George: "It's that Poppins woman. She's responsible for all this!"

Bert: "I know the very person. What's that song she's always singing?"

66

take.

70

71 a

BERT

mp

A

cresc.

72

spoon - *ful of su - gar that is all it takes It

mp

76

*chang - es bread and wa - ter in - to tea and cakes A

84 **A tempo**

spoon - ful of su - gar goes a long, long way

88

'Ave your - self a 'ealth - y 'elp - ing eve - ry day

92

George: "A healthy helping of trouble if you ask me"

Bert: "Like you say, Guv'nor."

BERT

mf You've got to

96

grind, grind, grind at that grind stone. Tho' child-'ood slips like

sand thru a sieve *mp* And all too soon they've up and grown And

poco rit.

mp

then they've flown and it's too late for you to give... Just that

112 Gently $\text{♩} = 76$

spoon - ful of su-gar to'elp the med-i-cine go down The med-i-cine go dow - own,

Bert: "Good luck, Gov'ner."

med - i - cine go down...

George: "Thank you, Bert. And good luck to you too."

rit.

Red.

21a. King Of The Sea

CUE - George: "It was Poseidon, King of the sea. Goodnight."

Freely ♩ = 80

rit.

Magical ♩ = 70

poco accel.

17

f

This system contains measures 17 through 20. The music is in a key with two flats (B-flat major or D minor) and a 7/8 time signature. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the system.

21

dim.

This system contains measures 21 through 24. The musical notation continues from the previous system. A dynamic marking of *dim.* (diminuendo) is placed above the right hand in measure 23, indicating a gradual decrease in volume.

rit.

25

mp *p*

This system contains measures 25 through 28. It begins with a *rit.* (ritardando) marking above the right hand. The dynamic marking *mp* (mezzo-piano) is shown in the left hand, and *p* (piano) is shown in the right hand in measure 27. The piece concludes with a final chord in measure 28.

22. Anything Can Happen Part 1 (Revised 21st March 2006)

CUE - WINIFRED: "Do you really believe that, Mary Poppins?"

Moderate 2 $\text{♩} = 96$ MARY POPPINS

mp A - ny - thing can hap - pen if you let it

7

Some - times things are dif - fic - ult but you can bet it Does - n't have to be so

13 JANE MICHAEL

Chan - ges can be made You can move a moun tain if you use a lar - ger spade

19 MARY POPPINS

MICHAEL

An - y - thing can hap - pen it's a mar - vel You can be a but - ter - fly_

JANE

mp Or

25 JANE & MICHAEL

just stay lar - vel Stretch your mind be - yond fan -

30

tas - tic Dreams are made of strong e -

34

MARY POPPINS

las - tic Take some sound ad - vice and don't for - get it

MARY POPPINS, WINIFRED,
MICHAEL & JANE

A Tempo

39

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

43

WINIFRED: "I wonder..."

WINIFRED, JANE & MICHAEL

mf

An - y - thing can hap - pen if you

47

WINIFRED

let it You won't know a chal - lenge un -

51

MICHAEL

WINIFRED

No - one does it for you

til you've met it No - one but your -

56

self Va - cil - la - ting vi - o - lets get left up on the shelf

61 WINIFRED

An - y - thing can hap - pen Just im - ag - ine

65 MARY POPPINS

That should be my e - pi - taph I wear the badge in

69

ho - nour of this world's free think - ers

73 WINIFRED

Those who see be - yond their blin - kers

77 MICHAEL & JANE

Jel - ly is - n't jel - ly till you set it

WINIFRED

till you set it

81 MARY POPPINS, WINIFRED MICHAEL & JANE

83 A 83 B 84 MARY POPPINS

An - y - thing can hap - pen if you let it *mf* If you

85 Più mosso

reach for the stars All you get are the stars But we've found a

90

whole new spin If you reach for the hea- vens_

96 **Ancora più mosso**

You get the stars_

100

thrown in

105 **Gently** ♩ = 100

BIRD WOMAN [GEORGE passes her then he hesitates and retraces his steps.]

mp Feed the birds Tup pence a bag

109

Tup pence, tup pence, tup pence a bag

BIRD WOMAN: "Feed the birds, sir? Only tuppence a bag." [He brings out two coins and puts them in her hand.]
GEORGE: "I would take it as a great favour if you would kindly feed them for me."

113

p

117 **BIRD WOMAN**

Tup - pence, tup - pence, Tup - pence a

120 **Mechanical** ♩ = 120

BOARD OF DIRECTORS & OFFSTAGE MEN

bag *mp* Pre - ci - sion and or - der

mf *mp*

123

Pay - ing ones debts Risk - ing our in - vest - ments

Doorman: "Mr Banks is here."
 Chairman: "Come in, Banks."

125

Hedg - ing our bets

VAMP

Chairman: "Well Banks, how did it happen? You turned down a scheme that was bound to make millions and we ant to know why."

127

Trad - ing in fut - ures Jobs on the line

VAMP

23. Give Us the Word

GEORGE: "Supercalifragilisticexpialidocious"

Madly $\text{♩} = 160$

GEORGE

f E - ven tho' the sound of it is some-thing quite a - tro - cious If you say it loud e-nough You'll

This system contains the first six measures of the piece. It features a vocal line in treble clef and a piano accompaniment in bass and treble clefs. The key signature has one flat (B-flat), and the time signature is 2/2. The tempo is marked 'Madly' with a quarter note equal to 160 beats per minute. The lyrics are: 'E - ven tho' the sound of it is some-thing quite a - tro - cious If you say it loud e-nough You'll'.

7

al - ways sound pre - co - cious Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious.

This system contains measures 7 through 12. The piano accompaniment includes a trill in the right hand starting at measure 10. The lyrics are: 'al - ways sound pre - co - cious Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious.'

DIALOGUE - ENDS WITH
CHAIRMAN: "Agreed!"

Triumphant $\text{♩} = 110$

ff rit.

This system contains measures 13 through 15. It begins with a piano introduction marked '10' in both hands. The tempo is marked 'Triumphant' with a quarter note equal to 110 beats per minute. The dynamics are *ff* (fortissimo) and the tempo is marked 'rit.' (ritardando). The key signature changes to three sharps (F#, C#, G#), and the time signature changes to 4/4. The system ends with a double bar line.

16

Gentle $\text{♩} = 110$

George: "Winifred, I'm afraid I've underestimated you..."

mp *p*

This system contains measures 16 through 20. The tempo is marked 'Gentle' with a quarter note equal to 110 beats per minute. The dynamics are *mp* (mezzo-piano) and *p* (piano). The key signature remains three sharps and the time signature is 4/4.

22

Winifred: "...it's going to keep me extremely busy for a very long time."
rit. -----

27

32

WINIFRED

A - ny - thing can hap - pen if you

SEGUE AS ONE No.24
ANYTHING CAN HAPPEN PART 2

24. Anything Can Happen

Part 2

DEAD SEQUE FROM 23

39 Joyfully $\text{♩} = 120$

let it

mf

Musical score for measures 39-42. The vocal line has two notes: 'let' and 'it'. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8.

43 **MARY POPPINS**

A - ny-thing can hap - pen if you let it

Musical score for measures 43-46. The vocal line contains the lyrics 'A - ny-thing can hap - pen if you let it'. The piano accompaniment continues with the same rhythmic pattern.

47 **BERT**

What good is a whist-le un - less you whet it

Musical score for measures 47-50. The vocal line contains the lyrics 'What good is a whist-le un - less you whet it'. The piano accompaniment continues with the same rhythmic pattern.

51 **MARY & BERT** **BERT**

Broad - en your ho - ri - zons Op - en dif - ferent doors

Musical score for measures 51-54. The vocal line contains the lyrics 'Broad - en your ho - ri - zons Op - en dif - ferent doors'. The piano accompaniment continues with the same rhythmic pattern.

55

MARY & BERT

You may find a you there_ that you ne - ver knew_ was yours

59

MRS CORRY

An - y - thing can hap - pen_ raise the cur - tain_

BERT

An - y - thing can hap - pen_

63

Things you thought im - pos - sib - le will soon seem cer - tain

will soon seem cer - tain

67

MRS CORRY

Though at first it may sound clown - ish

BERT

Though at first it may sound clown - ish

Musical score for Mrs Corry and Bert, measures 67-70. The score is in G major (one sharp) and 3/4 time. It features two vocal staves and a piano accompaniment. The lyrics are: "Though at first it may sound clown - ish".

71

See the world more up - side - down - ish

See the world more up - side - down - ish

Musical score for Mrs Corry and Bert, measures 71-74. The score is in G major (one sharp) and 3/4 time. It features two vocal staves and a piano accompaniment. The lyrics are: "See the world more up - side - down - ish".

75

Turn it on it's head then pir - ou - ette it

Turn it on it's head then pir - ou - ette it

Musical score for Mrs Corry and Bert, measures 75-78. The score is in G major (one sharp) and 3/4 time. It features two vocal staves and a piano accompaniment. The lyrics are: "Turn it on it's head then pir - ou - ette it".

78

[NELIUS vaults into place beside POSEIDON]

MRS. CORRY & MARY POPPINS

An - y-thing can hap - pen_ if you

BERT & NELIUS

An - y-thing can hap - pen_ if you

[LAMPLIGHTERS' ENTRANCE]

83

Più mosso ♩ = 120

MARY POPPINS

let it_ *mf* If you reach for the stars All you get are the stars But

S
A

let it_ *p* Oh

T
B

Oh

mp

86

we've found a whole new spin If you reach for the

89 **poco a poco accel.**

hea- vens_ You get the stars thrown in

A You get the stars thrown

S
T You get the

rall. - - - - -

92

stars thrown in in

94 **Broader**

8va

98

133

Sal - ly forth the way we're stear - ing,
Sal - ly forth the way we're stear - ing,

The musical score for measures 133-134 features a vocal line with lyrics and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The piano part consists of chords in the right hand and a rhythmic bass line in the left hand.

135

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

The musical score for measures 135-136 continues with the vocal line and piano accompaniment. The key signature remains three flats, and the time signature is 7/8. The piano accompaniment features a consistent rhythmic pattern in the left hand and chordal accompaniment in the right hand.

137

Go and chase your dreams you won't re - gret it
Go and chase your dreams you won't re - gret it

The musical score for measures 137-138 shows the vocal line and piano accompaniment. The key signature is three flats, and the time signature is 7/8. The piano part includes a steady bass line and chordal accompaniment.

141

An - y - thing can hap - pen An - y - thing can hap - pen

An - y - thing can hap - pen An - y - thing

An - y - thing can hap - pen An - y - thing can hap - pen

rit.

143

JANE, MICHAEL & MARY

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

ff if you let it

if you let it

smp

Più mosso ♩ = 140

102

105

rall.

f

Universal ♩ = 90

accel.

MARY, BERT, MRS CORRY
JANE & MICHAEL
NELEUS, BIRD WOMAN

109

[They touch fingers and the stars illuminate]

ff

Ah

ff

Ah

ff

If you

113 **Con Moto** ♩ = 120

reach for the stars All you get are the stars But we've found a whole new spin.

mf Ah

mf Ah

f

Detailed description: This block contains the musical score for measures 113 through 116. It features a vocal line in G major with lyrics, two piano accompaniment staves (treble and bass clef), and a grand piano section. The vocal line starts with a melodic phrase and ends with a long note. The piano accompaniment consists of chords and rhythmic patterns. The grand piano section has a busy, rhythmic accompaniment. Dynamics include *mf* and *f*.

117 *rit.*

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

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

Detailed description: This block contains the musical score for measures 117 through 120. It features a vocal line in G major with lyrics, two piano accompaniment staves (treble and bass clef), and a grand piano section. The vocal line starts with a melodic phrase and ends with a long note. The piano accompaniment consists of chords and rhythmic patterns. The grand piano section has a busy, rhythmic accompaniment. Dynamics include *rit.* and *f*.

[STRUT]

121 **S**
A Broadly ♩ = 90

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

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

123

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

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

125

Grab it by the col - lar Seize it by the scruff

Grab it by the col - lar Seize it by the scruff

127 rit.

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

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

129 **(Double-time feel)** ♩ = 120

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

An - y thing can hap - pen

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

131

You can choose the sup - er or the su - per - fi - cial.

An - y - thing can hap - pen

You can choose the sup - er or the su - per - fi - cial.

146 Più mosso ♩ = 120

Musical score for measures 146-147. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts consist of long, sustained notes with a slight crescendo and decrescendo. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, marked with a forte (ff) dynamic.

148

Musical score for measures 148-149. The score continues with the same three vocal staves and piano accompaniment. The vocal parts have long, sustained notes. The piano accompaniment features a more active melody in the right hand, including a trill-like passage in measure 149, and a bass line. A dynamic marking of *ff* is present. The number '17' is written below the piano part in measure 149.

24a. The Best Yet

APPLAUSE SEQUE FROM 24

Gently $\text{♩} = 60$

f *p* *sempre f*

6

10

14

poco rit.

A tempo $\text{♩} = 60$

Musical score for measures 18-21. The piece is in 3/4 time with a tempo of 60 quarter notes per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of two staves: a treble staff and a bass staff. Measures 18 and 19 feature a complex piano accompaniment with a treble staff playing a melodic line of eighth notes and a bass staff playing a rhythmic accompaniment of eighth notes. Measures 20 and 21 continue this pattern with some melodic variation in the treble staff.

Musical score for measures 22-24. The piece continues in 3/4 time with the same key signature. Measures 22 and 23 show a continuation of the piano accompaniment, with the treble staff playing a melodic line and the bass staff providing a steady accompaniment. Measure 24 concludes the section with a final chord in the bass staff.

Musical score for measures 25-28. The piece continues in 3/4 time with the same key signature. Measures 25 and 26 feature a melodic line in the treble staff that is marked with a *rit.* (ritardando) instruction, indicated by a dashed line above the staff. The bass staff continues with its accompaniment. Measures 27 and 28 conclude the section with a final chord in the bass staff.

24b Goodbye Then, Mary

DIALOGUE
After the kiss...

Poignantly ♩ = 100

p *pp* 8va

6 rit. MARY

With ev' - ry

8va *pp* 7

25. Spoonful Of Sugar (Reprise) Finale

Adagio $\text{♩} = 70$

MARY

job when it's com - plete There is a sense of bit ter sweet That mo ment when you

6

know the task is done Though in your heart you'd like to stay To

11

help things on their way You've al - ways known they must do it a - lone

MARY POPPINS There, practically perfect and I hope it remains so.

17

Musical score for measures 17-21. The piece is in 12/8 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand features a series of eighth notes and quarter notes, with a prominent slur over measures 18-20. The bass line consists of sustained chords and single notes.

22

Musical score for measures 22-25. The melody continues with a long slur over measures 22-24. Measure 25 contains a double bar line and a key signature change to two sharps (F# and C#). The bass line continues with sustained notes.

CUE Michael: "...with a good deal of love."

Gently ♩ = 90

26

Musical score for measures 26-28. The tempo is marked 'Gently' with a quarter note equal to 90. The key signature changes to two sharps (F# and C#). The melody in the right hand is characterized by a continuous eighth-note pattern, with slurs over each measure. The bass line features a simple accompaniment of quarter notes.

29

Musical score for measures 29-31. The eighth-note melody in the right hand continues, with slurs over each measure. The bass line remains simple, with quarter notes.

32

Musical score for measures 32-34. The eighth-note melody in the right hand continues, with slurs over each measure. The bass line continues with quarter notes.

GEORGE: "I think you'd better come and dance with me"

VAMP

35

Joyfully ♩ = 150

Winifred: "George, this is serious."

43

47

Più mosso

51

Starstruck ♩ = 100

GEORGE Look! It's a shooting star! MICHAEL You can borrow my telescope.

54

George: "I was right. Wish on it, children!"

George: "My dearest love."

Jane: "We won't forget you, Mary Poppins."

59

Michael: "We'll never forget..."

rit..

63 66

Glorious ♩ = 66

8va

68

(8)

71

Musical score for measures 71-73. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measure 71 starts with a circled '8' above the staff. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line. The vocal line has a melodic line with eighth notes.

(8)

74

Musical score for measures 74-77. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats. Measure 74 starts with a circled '8' above the staff. The piano accompaniment continues with eighth-note patterns and chords. The vocal line has a melodic line with eighth notes. A fermata is present over the final notes of measure 77.

(8)

80

Musical score for measures 80-83. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats. Measure 80 starts with a circled '8' above the staff. The piano accompaniment continues with eighth-note patterns and chords. The vocal line has a melodic line with eighth notes. The system concludes with a key signature change to three sharps (F#, C#, G#) in the final measure.

(8)

82

ff

(8)

86

ff

rit.

90

p

[AS MARY BEGINS TO CLIMB]

Più mosso ♩ = 140

94

mf

98

poco rit. Con Moto ♩ = 110 rit. . .

f *sf* *ff*

102

A Tempo

[CURTAIN]

fff



26. Bows

The musical score for '26. Bows' is presented in a grand staff format, consisting of five systems of three staves each. The first system (measures 1-4) features a piano introduction with a *mf* dynamic in the right hand and a *ff* dynamic in the left hand. The second system (measures 5-8) begins with a *f* dynamic. The third system (measures 9-12) shows a key signature change to three flats. The fourth system (measures 13-16) continues in the new key signature. The fifth system (measures 17-20) concludes the piece. The score includes various musical notations such as chords, eighth notes, and rests.

21 *mf*

Musical score for measures 21-26. The vocal line starts with a melody in G major, marked *mf*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, also marked *mf*.

27

Musical score for measures 27-33. The vocal line continues the melody. The piano accompaniment maintains the eighth-note pattern, with some rests in the vocal line.

34 *ff*

Musical score for measures 34-40. The piano accompaniment becomes more active, marked *ff*. The vocal line continues with a melodic line.

41

Musical score for measures 41-46. The piano accompaniment features a dense chordal texture, marked *ff*. The vocal line concludes with a final melodic phrase.

45

50

Poco Meno

53

f

57

mf

61

Musical score for measures 61-64. The system consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature, and a piano accompaniment in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line with some rests in the left hand. A dynamic marking of *f* is present at the beginning of the piano part.

65

Swing 4

Musical score for measures 65-68. The system consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature, and a piano accompaniment in grand staff. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line with some rests in the left hand. A dynamic marking of *dim.* is present at the beginning of the piano part. The tempo/style marking "Swing 4" is written above the vocal line.

69

Musical score for measures 69-70. The system consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature, and a piano accompaniment in grand staff. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line with some rests in the left hand.

71

Musical score for measures 71-74. The system consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature, and a piano accompaniment in grand staff. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line with some rests in the left hand.

ALL (Unison)

74

If you

Detailed description: This system contains measures 74, 75, and 76. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'If you' are written below the vocal line. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature and time signature. The piano part includes various chordal textures and melodic lines.

77

reach for the stars All you get are the stars But we've found a whole new

Detailed description: This system contains measures 77, 78, and 79. The vocal line continues with the lyrics 'reach for the stars All you get are the stars But we've found a whole new'. The piano accompaniment features a prominent bass line with a strong rhythmic pattern, marked with a forte 'f' dynamic. The right hand provides harmonic support with chords and moving lines.

80

spin If you reach for the hea - vens_ You get the

Detailed description: This system contains measures 80, 81, and 82. The vocal line includes the lyrics 'spin If you reach for the hea - vens_ You get the'. The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems, maintaining the musical momentum.

83 **Rit.**

stars thrown in

85 **SAB** **(Double-time feel) ♩ = 120**

An - y - thing can hap - pen it's a mar - vel...

TENORS

An - y thing can hap - pen

87

You can be a but - ter - fly or just stay lar - val

An - y - thing can hap - pen

89

S
A Stretch your mind be - yond fan - tas - tic

T
B Stretch your mind be - yond fan - tas - tic

91

Dreams are made of strong e - last ic

Dreams are made of Dreams strong e - last ic

93

Go on chase your dreams you won't re - gret it

Go on chase your dreams you won't re - gret it

95

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

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

ff

Più mosso $\text{♩} = 120$

98

ff

100

ff

17

26a. Supercal (Bows)

Steady $\text{♩} = 120$

3 ALL

Musical score for measures 1-6. The vocal line starts with a rest, then sings "Su-per-cal-i-frag-i-lis-tic-ex-pi-al-i-do-cious". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The key signature has four flats (B-flat major/D-flat minor).

Musical score for measures 7-10. The vocal line continues with "Su-per-cal-i-frag-i-lis-tic-ex-pi-al-i-do-cious". The piano accompaniment continues with the same rhythmic pattern. The key signature remains four flats.

Musical score for measures 11-14. The vocal line continues with "Su-per-cal-i-frag-i-lis-tic-ex-pi-al-i-do-cious". The piano accompaniment features triplets in the right hand. The key signature changes to three flats (E-flat major/G-flat minor) at measure 11. The tempo marking "accel." is indicated above the staff.

Musical score for measures 15-18. The vocal line continues with "Su-per-cal-i-frag-i-lis-tic-ex-pi-al-i-doc-ious". The piano accompaniment continues with the triplet pattern. The key signature changes to two flats (F major/D minor) at measure 15. The tempo marking "ff" is indicated below the piano staff.

♪ = ♩

19

f S - u - p - e - r c - a - l - i - f r - a - g - i - l -

subito mf S - u - p - e - r c - a - l - i - f r - a - g - i - l -

subito mf

22

i - s - t - i - c - e - x - p - i - a - l - i - d - o -

i - s - t - i - c - e - x - p - i - a - l - i - d - o -

24 *f*

c - i - o - u - s

c - i - o - u - s

sw

26 **S**
A **Presto** $\text{♩} = 160$

ff Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

ff Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious

30

Ev - en though the sound of it is some - thing quite at - roc - ious

Ev - en though the sound of it is some - thing quite at - roc - ious

34

If you say it loud en - ough you'll al - ways sound pre - co cious

If you say it loud en - ough you'll al - ways sound pre - co cious

38

BERT

doc - ious - al - i - ex - pi - lis - tic

Su - per - cal - i - frag - i - lis - tic

Su - per - cal - i - frag - i - lis - tic

mf

42

Su - per - cal - i frag - i - lis tic -

Su - per - cal - i frag - i - lis tic -

ff

46

S
A

T

B

ex - pi - al - i

ex - pi - al - i

ex - pi - al - i

50

doc - ious

doc - ious

54 *fff*

fff

Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - doc - ious!

fff

Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - doc - ious!

fff

27. Playout

Vivace ♩ = 110

Musical score for 'Vivace' in 2/4 time, tempo 110. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex, rhythmic melody with many beamed notes and rests. The bass staff provides a steady accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the latter part of the piece.

Dixie Feel ♩ = 100

Musical score for 'Dixie Feel' in 2/4 time, tempo 100. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melody with many beamed notes and rests. The bass staff provides a steady accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present at the beginning of the piece.

Musical score for 'bones?' in 2/4 time. The score consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The vocal line has a melody with many beamed notes and rests. The piano accompaniment has a steady rhythm with chords and single notes. The bass line has a steady rhythm with single notes. A dynamic marking of *ff* (fortissimo) is present in the piano accompaniment. A bracketed text label 'bones?' is placed above the piano accompaniment staff.

16 ⁹

Musical score for measures 16-20. The system includes a vocal line with eighth-note patterns and a piano accompaniment with chords and a bass line. A fermata is placed over the final measure of this system.

Rag Feel

21

Musical score for measures 21-26. The piano part features a rhythmic accompaniment with eighth-note chords and a bass line. The vocal line has eighth-note patterns.

27 37

Musical score for measures 27-36. The piano part features a complex rhythmic accompaniment with eighth-note chords and a bass line. The vocal line has eighth-note patterns.

41 $\text{♩} = \text{♩}$ rit.

Musical score for measures 41-46. The piano part features a complex rhythmic accompaniment with eighth-note chords and a bass line. The vocal line has eighth-note patterns. A "rit." marking is present above the system.