

# 1. Prologue

Maestoso  $\text{♩} = 80$  rit.

9 **Allegro furioso**  $\text{♩} = 200$

16

22

27

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 67a

Moth - er a Dau - ghter a Son The

*poco più mosso* ♩ = 150 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

Musical score for measures 90-93. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The piano part features a strong accompaniment with a prominent bass line and chords. The vocal line for Bert is written in the treble clef, with lyrics "How's Willoughby this morning, Miss Lark?". The piano part includes a dynamic marking of *ff* (fortissimo).

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

94

*p*

Musical score for measures 94-99. The piano part features a strong accompaniment with a prominent bass line and chords. The vocal line for Miss Lark is written in the treble clef, with lyrics "Oh, very well, thank you, Bert. [Willoughby snaps at Bert] Willoughby!". The piano part includes a dynamic marking of *p* (piano).

100

103A

Musical score for measures 100-103A. The piano part features a strong accompaniment with a prominent bass line and chords. The vocal line continues in the treble clef. The piano part includes a dynamic marking of *p* (piano).

104A

Ship's Bell (on cue)

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

*mp* (b) Of

Musical score for measures 104A-107. The piano part features a strong accompaniment with a prominent bass line and chords. The vocal line for Admiral Boom is written in the treble clef, with lyrics "...storm warnings overdue". The piano part includes a dynamic marking of *mp* (mezzo-piano) and a tempo marking of *(b)* (ritardando).

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.*

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

*mf*

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

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

**MICHAEL**

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*

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: Hat!

WINIFRED Hat!

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

MRS BRILL Hat! Hat!

Mrs B. *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.*

Broader

Mary Poppins

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**

George

Musical staff for George, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The staff contains a single melodic line with a long, sweeping slur over the first two measures, followed by a quarter rest in the third measure and a whole rest in the fourth measure. The word "Lane" is written below the staff.

Win.

Musical staff for Win., featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a single melodic line with a long, sweeping slur over the first two measures, followed by a quarter rest in the third measure and a whole rest in the fourth measure. The word "Lane" is written below the staff.

Jane

Musical staff for Jane, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a single melodic line with a long, sweeping slur over the first two measures, followed by a quarter rest in the third measure and a whole rest in the fourth measure. The word "Lane" is written below the staff.

Michael

Musical staff for Michael, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a single melodic line with a long, sweeping slur over the first two measures, followed by a quarter rest in the third measure and a whole rest in the fourth measure. The word "Lane" is written below the staff.

Mrs B.

Musical staff for Mrs B., featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a single melodic line with a long, sweeping slur over the first two measures, followed by a quarter rest in the third measure and a whole rest in the fourth measure. The word "Lane" is written below the staff.

Rob Ay

Musical staff for Rob Ay, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a single melodic line with a long, sweeping slur over the first two measures, followed by a quarter rest in the third measure and a whole rest in the fourth measure. The word "Lane" is written below the staff.

Piano accompaniment for the piece, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a common time signature. The music is marked *ff* (fortissimo). The right hand plays a rhythmic accompaniment of eighth and sixteenth notes, while the left hand plays a more melodic line with slurs. The piece concludes with a final chord in the right hand. The text "Mary Poppins: 'Good morning!'" is written in the upper right corner of the piano part.

# 4a. Spit Spot

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

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

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

*p*

9 AS THE NURSERY DESCENDS Tempo 1°

Poco meno mosso

*f*

14

18 Poco meno mosso Tempo 1°

*dolce*

*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* ♩ = 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 \_\_\_\_\_

*ff*

# 5a. All Me Own Work

APPLAUSE SEQUE

Mary Poppins: "Best foot forward!"

3 Allegro  $\text{♩} = 130$  poco rit.

ff

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

f mp

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

**BERT**

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

*mf* tenuto

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*

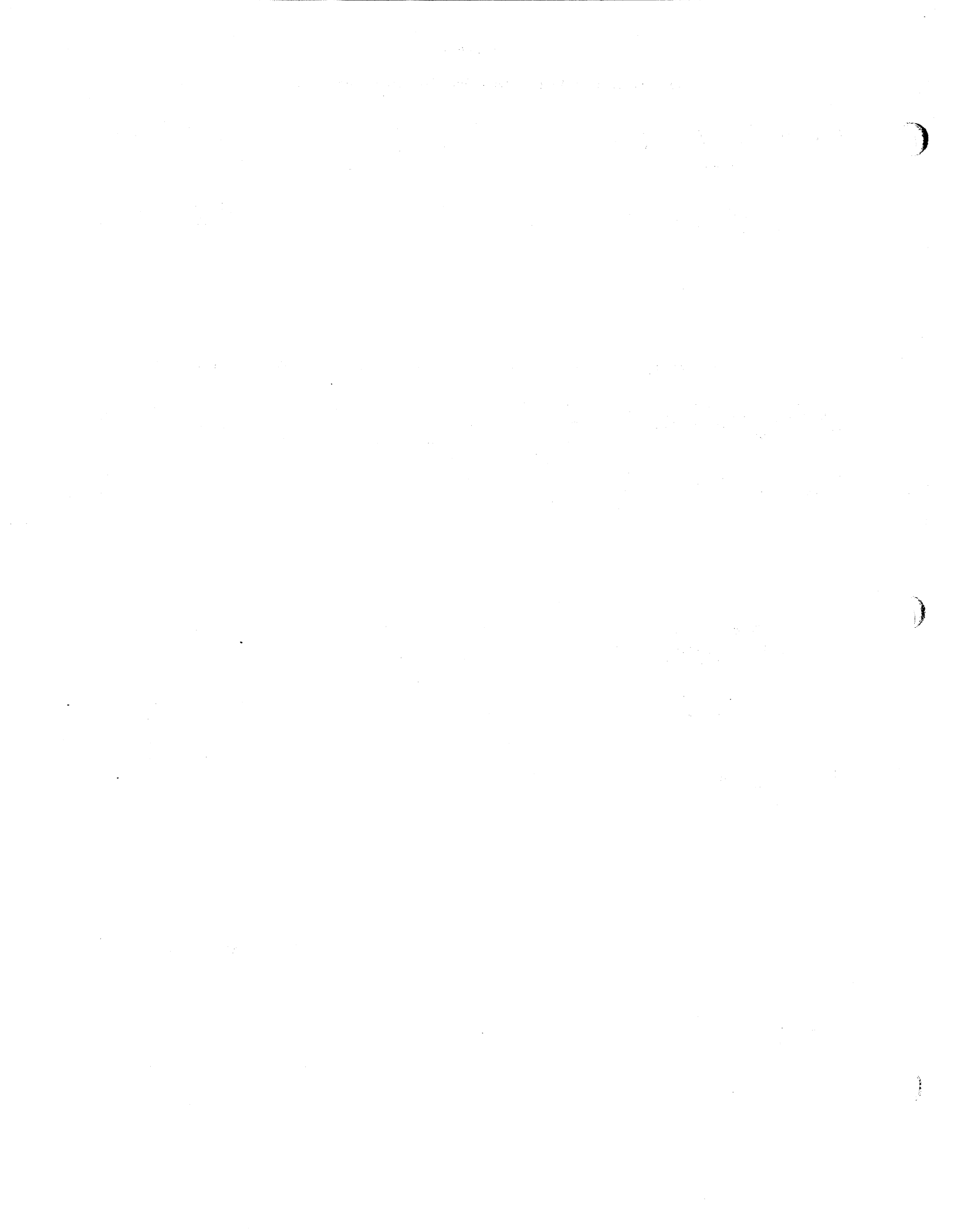
*Ped.* ..... *simile*

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 is 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 Right as a mor-ning in May *mf* I feel like I could fly

*mp*

**NELEUS**

*mp*

69

**BERT**

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

**MARY**

*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'fear when you are near Yoursweet gen - 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**

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

**MARY**

A Jol - ly jol - ly hol - i - day with

**S**  
**A**

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

A Jol - ly jol - ly hol - i - day with

**T**  
**B**

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

Musical score for Mary singing "It's a jolly holiday with you, Bert". The score includes vocal lines for Mary, Soprano (S), Alto (A), and Tenor (T), and a piano accompaniment. The piano part features chords and triplets.

113 **Con moto** ♩ = 130

you.

you.

you.

Musical score for the piano accompaniment of "You". The score includes three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The piano part features chords and triplets.

**molto rall.** //

116

Musical score for the piano accompaniment of "You". The score includes three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The piano part features chords and triplets.

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 ends with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

122

*p*

Musical score for measures 122-125. The piece continues in 3/4 time with two sharps. The dynamic remains piano (*p*). The right hand has more complex rhythmic patterns, including some triplets and sixteenth-note runs.

126

*p*

Musical score for measures 126-129. The piece continues in 3/4 time with two sharps. The dynamic remains piano (*p*). The right hand features a triplet in measure 129.

128

Musical score for measures 128-129. The piece continues in 3/4 time with two sharps. The right hand has a complex, multi-measure rest in measure 128, followed by a melodic line in measure 129.

130

*mf*

Musical score for measures 130-133. The piece continues in 3/4 time with two sharps. The dynamic is mezzo-forte (*mf*). The right hand has a multi-measure rest in measure 130, followed by a melodic line in measure 131.

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 Wonders wait to be dis-cov - ered All you Ah



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 two sharps (F# and C#). 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 two sharps (F# and C#). The vocal line includes a box containing "MARY".

A Tempo

186

MARY

ALTOS

SOPS

T  
B

T1  
T2  
B

Musical score for the third system, measures 186-190. It features vocal lines for MARY, ALTOS, SOPS, and T1/T2/B with lyrics "A Jol - ly jol - ly hol - i-day with you". The piano accompaniment includes triplets and a forte dynamic marking. The key signature is two sharps (F# and C#). The vocal lines include boxes containing "MARY", "ALTOS", "SOPS", "T B", and "T1 T2 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

*ff*

*ff*

*ff*

*ff* Bari Bass

3 3

*ff*

Detailed description: This block contains the musical score for measures 214 through 216. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are "won - der that it's Ma - ry That we love". The music is in a key with three flats and a 3/4 time signature. The vocal parts are marked with a forte (*ff*) dynamic. The piano accompaniment includes triplets in measures 214 and 215, and a forte (*ff*) dynamic in measure 216. The piano part also includes a "Bari Bass" section in measure 216.

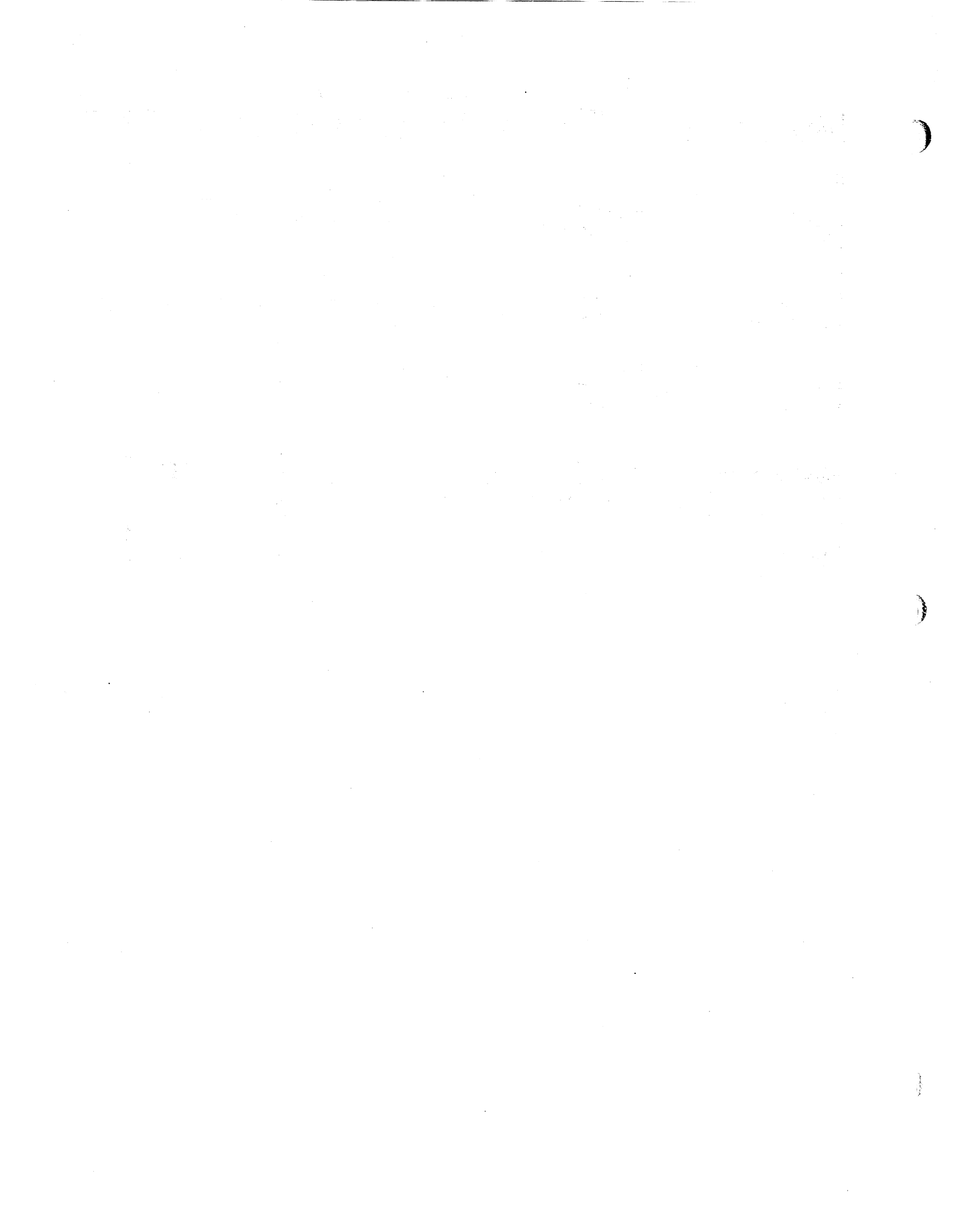
217

Mezzo

Alto

*ff*

Detailed description: This block contains the musical score for measures 217 through 219. It features four vocal staves (Soprano, Mezzo, Alto, and Bass) and a piano accompaniment. The vocal parts are marked with a forte (*ff*) dynamic. The piano accompaniment includes a forte (*ff*) dynamic. The piano part includes a section marked "Mezzo" and "Alto" in measure 217. The piano part also includes a section marked "V" in measure 218.





# 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

13

17

23

29

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

33

# 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 block contains the first system of the score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Con Moto' with a quarter note equal to 110 beats per minute. The lyrics are 'What good are rules if you can bend them? We need a'.

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

This block contains the second system of the score. It continues the vocal line and piano accompaniment. The lyrics are 'nan - ny who is dis - ci - plined and stern. With boys and girls, you don't be -'.

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

rall. - - - - -

This block contains the third system of the score. It continues the vocal line and piano accompaniment. The lyrics are 'friend them. I fear that Mar - y Pop - pins has a lot to learn.' The tempo is marked 'rall.' (rallentando). The key signature changes to three sharps (F# major/C# minor) and the time signature changes to 3/4.

Più mosso ♩ = 120

*mp*

This block contains the fourth system of the score, which is purely instrumental piano accompaniment in grand staff. The tempo is marked 'Più mosso' with a quarter note equal to 120 beats per minute. The key signature is three sharps and the time signature is 3/4. The dynamics are marked 'mp' (mezzo-piano).

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

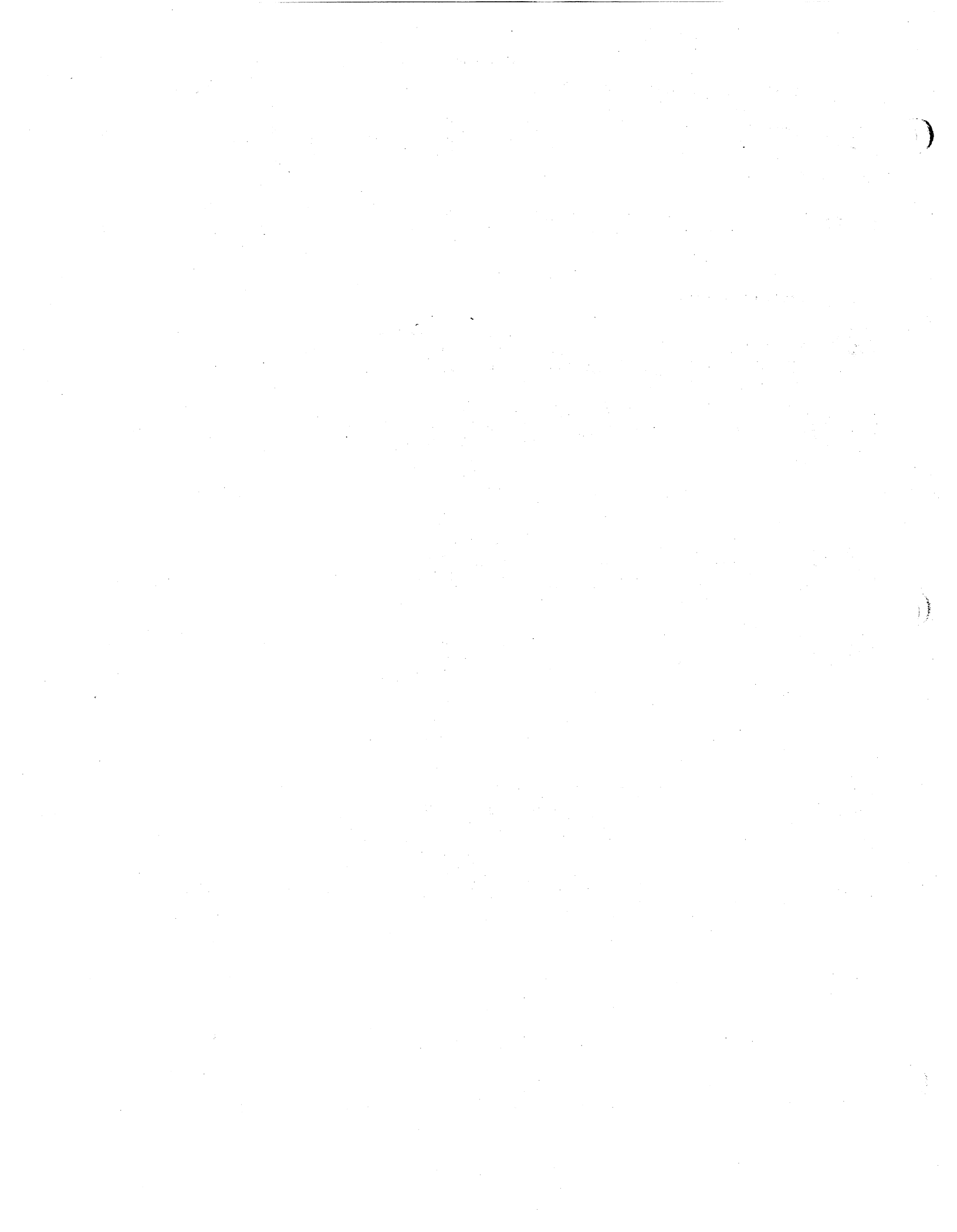
44

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..."

pp VAMP ad lib VAMP ad lib f

This system contains the first vocal line and piano accompaniment. The vocal line starts with a cue and then begins with 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 steady eighth-note bass line in the left hand. Dynamics include piano (pp), fortissimo (f), and VAMP ad lib instructions.

8  
game mp And ev' - ry task you un - der - take be -

mf mp

This system continues the vocal line with lyrics "game" and "And ev' - ry task you un - der - take be -". The piano accompaniment continues with similar rhythmic patterns. Dynamics include mezzo-piano (mp) and mezzo-forte (mf).

12  
comes a piece of cake a lark a

This system continues the vocal line with lyrics "comes a piece of cake a lark a". The piano accompaniment features a prominent five-fingered scale in the right hand. Dynamics include mezzo-forte (mf).

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 three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. 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

52

ALL THREE

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

56

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

61

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

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

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

78

MARY POPPINS:  
"Kum 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 line for the first voice, with lyrics 'spoon - ful of su - gar helps the me - di - cine go down'. The second system contains the vocal line for the second voice, with the same lyrics. The third system contains the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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 line for the first voice, with lyrics 'In a most de - light - ful'. The second system contains the vocal line for the second voice, with lyrics 'in a most de - light - ful way'. The third system contains the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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 accompaniment 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 accompaniment 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 accompaniment 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 accompaniment 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 accompaniment 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

9

Jane: "Where are we going today?"

*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

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

Mechanical chatter

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 ♩ = 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

117

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

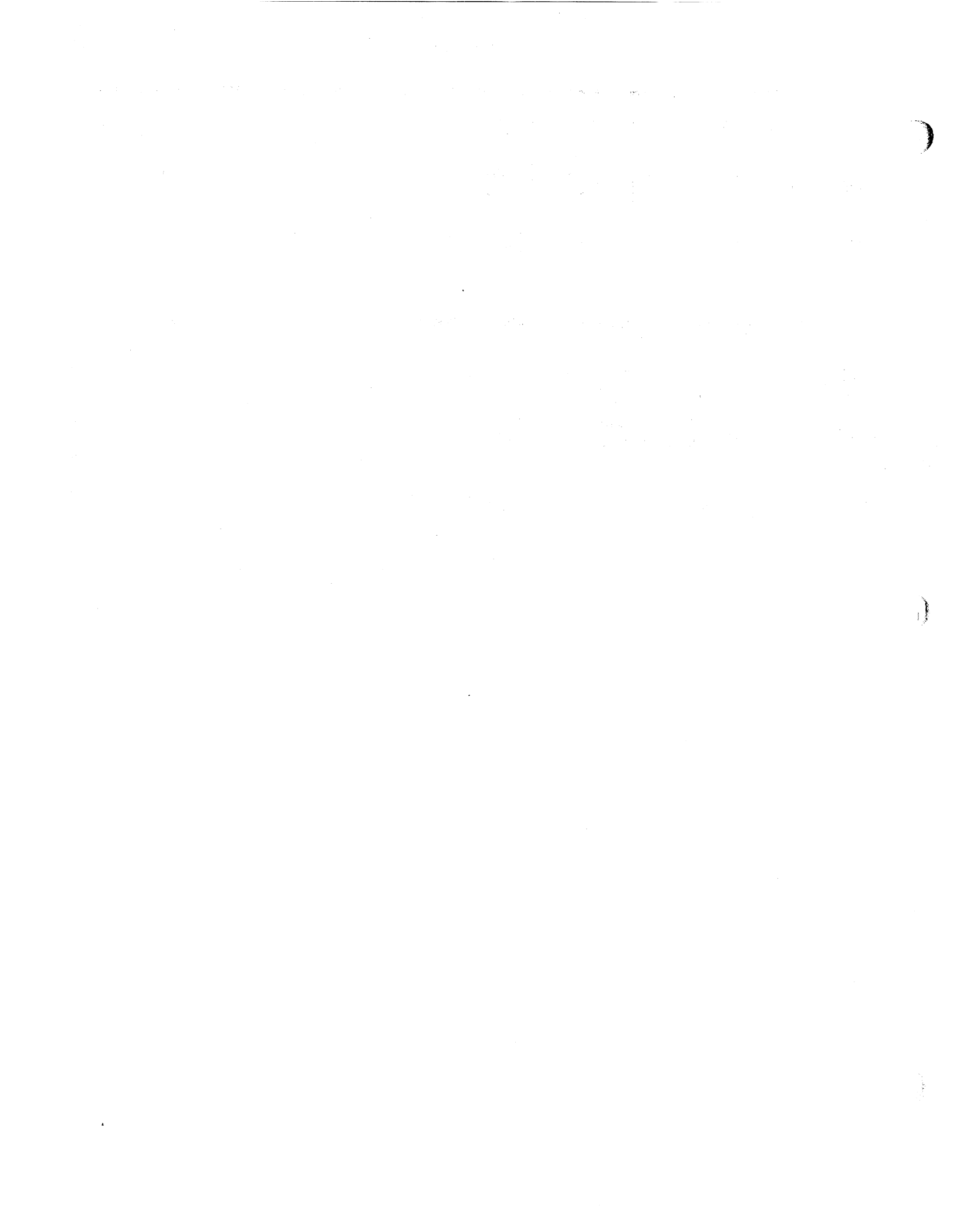
186

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

22

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

30

**poco rit.** - - - - -

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*

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

*mp*

62

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

chance...

*f*                      *pp*                      *ff*

DEAD SEGUE  
NO 11 - FEED THE BIRDS

# 11. Feed The Birds

Andante con moto ♩ = 120

8va

Piano introduction for 'Feed The Birds'. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a fermata over the final chord.

(8)

poco rit.

Piano accompaniment for 'Feed The Birds' (measures 5-8). The tempo is marked 'poco rit.' (slightly slower). The right hand continues with a melodic line, and the left hand maintains the accompaniment. The piece ends with a fermata.

Meno mosso ♩ = 100

BIRD WOMAN

Vocal and piano accompaniment for 'Feed The Birds' (measures 9-15). The tempo is marked 'Meno mosso' (♩ = 100). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Feed the birds, tup pence a bag, Tup pence, tup pence, tup pence a". The piano part features a steady accompaniment with some melodic lines in the right hand. The piece ends with a fermata.

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 'Feed The Birds' (measures 16-24). The tempo is marked 'Meno mosso'. The right hand features a melodic line with some slurs, and the left hand provides a steady accompaniment. The piece ends with a fermata.

**Più mosso****MARY POPPINS**

35

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

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

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 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* Ah Ah

CHOIR

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 Ah". 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

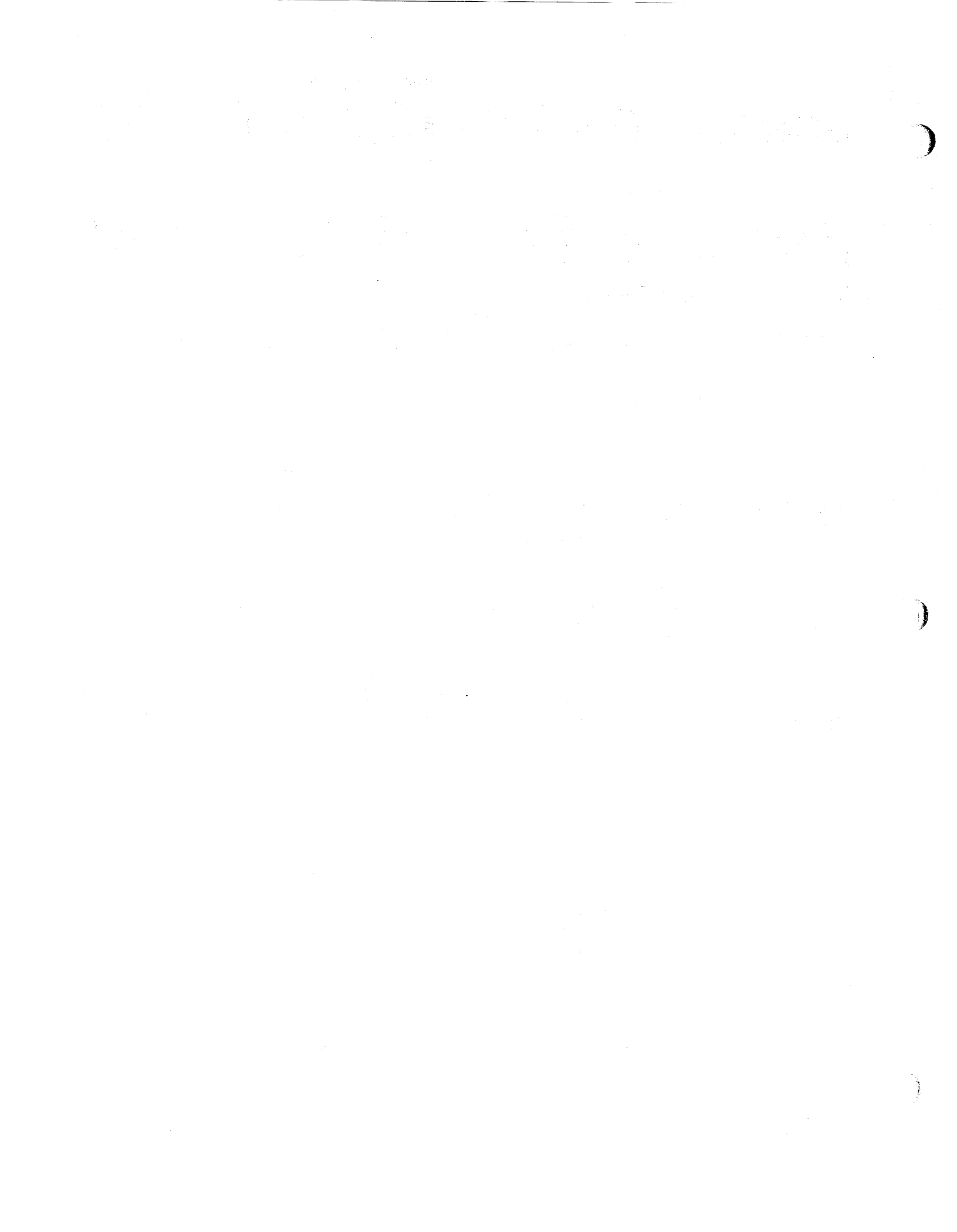
BIRD WOMAN

rall.

130

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

*p* *pp*





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

1 **Vivace** ♩ = 130

R.S. *ff*

6

*mf* *f*

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

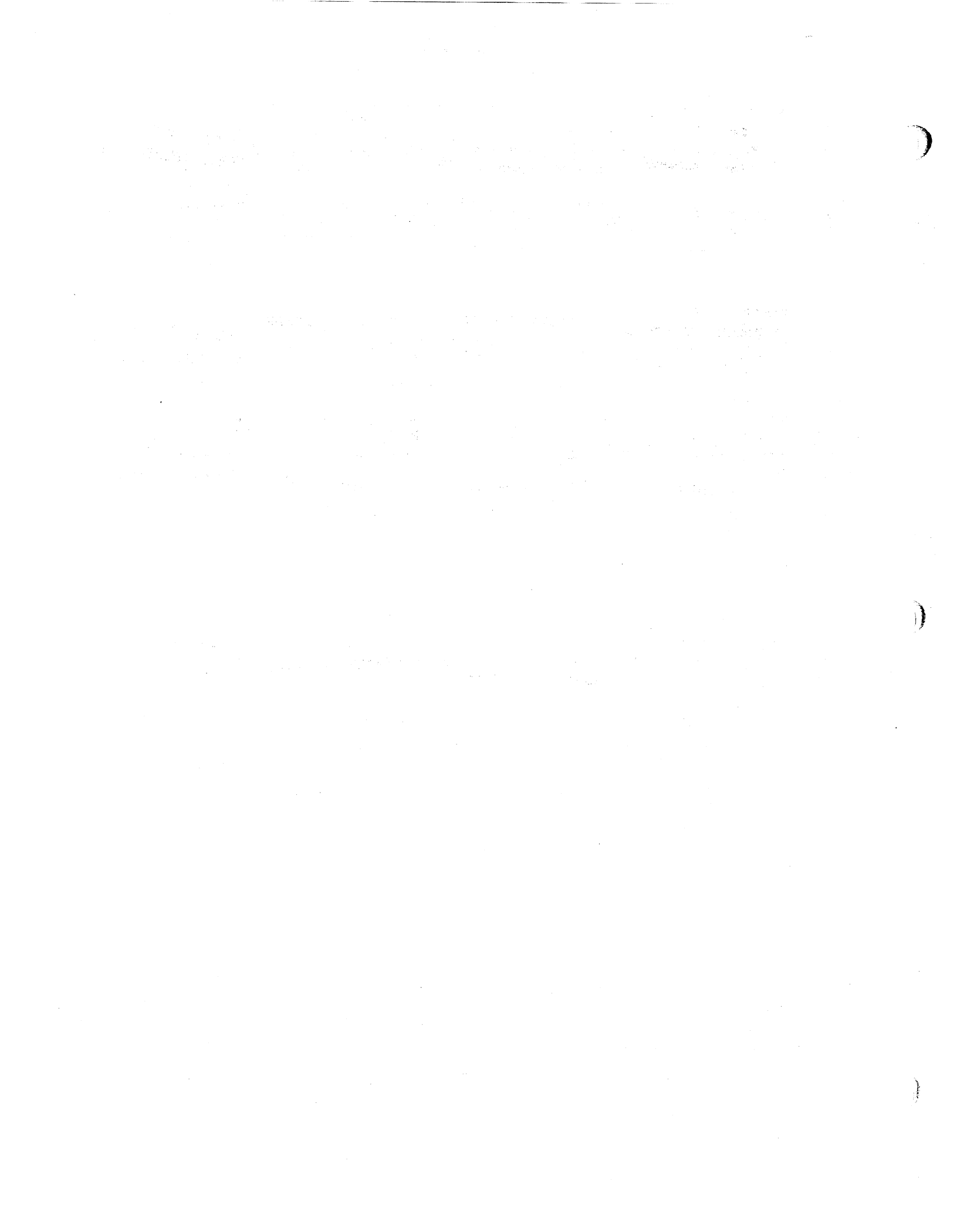
*ff*

52

poco rall.

*mp* *p* *fade*

*mp* *p* *fade*





# 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

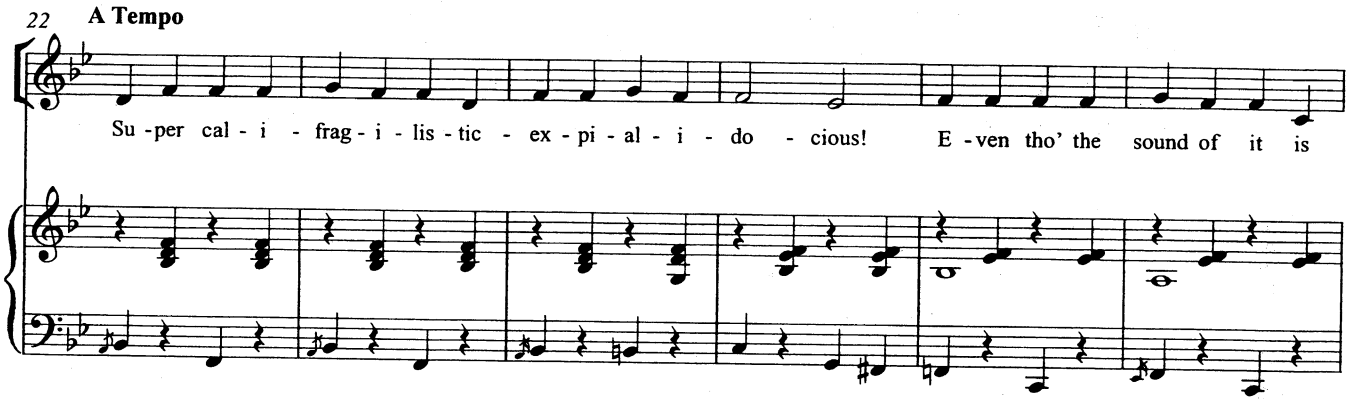
Detailed description: This is a musical score for the song 'Supercalifragilisticexpialidocious'. It is written for voice and piano. The score is in 2/4 time, marked 'Vivace' with a tempo of 100 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a measure number (2, 6, 10, 15) at the beginning. The first system starts with a vocal line that has a whole rest for the first four measures, followed by the word 'When'. The piano accompaniment begins in the second measure with a piano (*mp*) dynamic. The second system contains the lyrics 'try - ing to ex - press one - self it's frank - ly quite ab - surd, to'. The piano accompaniment features a triplet of eighth notes in the second measure. 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 continues with a steady eighth-note accompaniment. The fourth system contains the lyrics 'e - it - y keeps con - vers - a - tion keen. You'. The piano accompaniment ends with a final chord. There are some handwritten annotations in the fourth system: 'gwa-----' above the vocal line and 'VITH' written vertically next to the piano accompaniment.

18 *poco rit.*



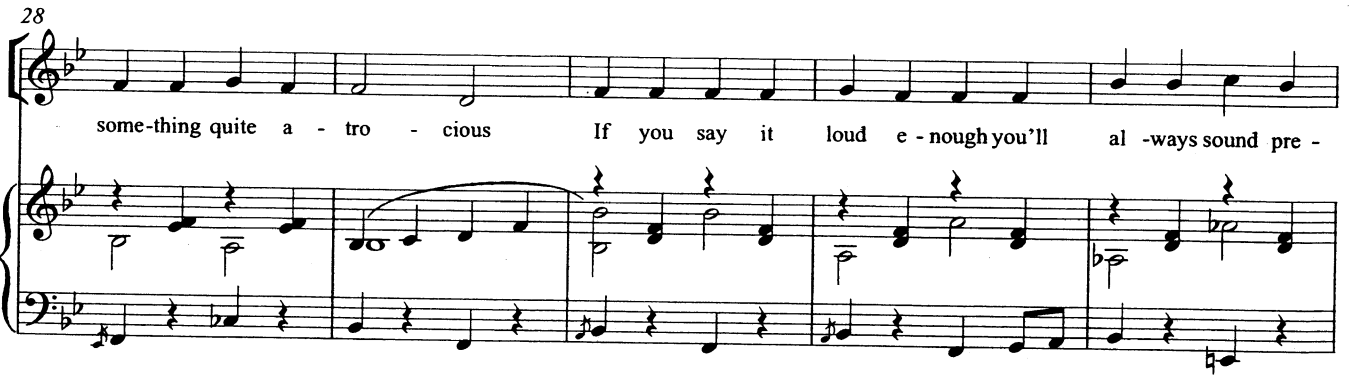
need to find a way to say pre - cise - ly what you mean.

22 **A Tempo**



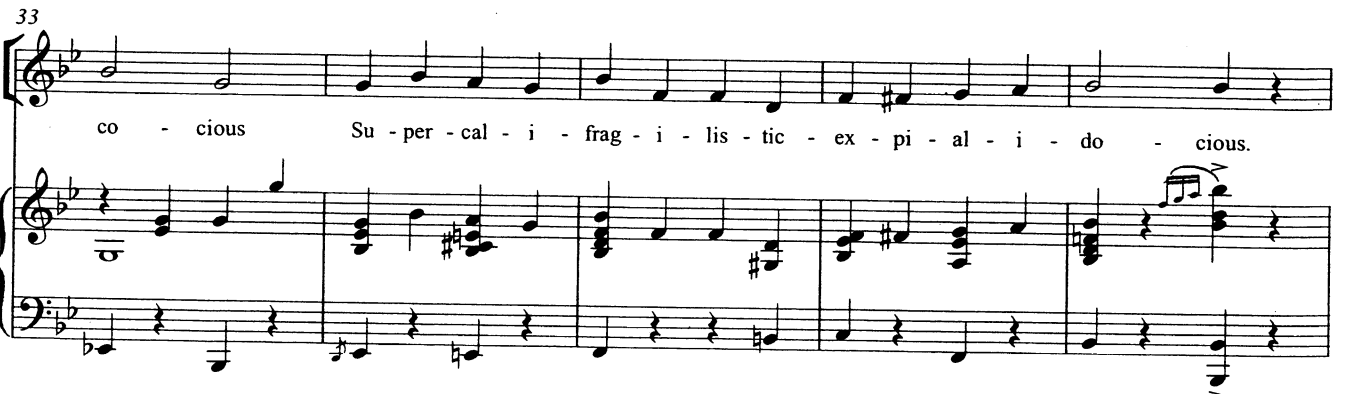
Su - per cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious! E - ven tho' the sound of it is

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*

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

*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

VAMP MARY

So

*p* *f*

133

when the cat has got your tongue there's no need for dis - may Just

*p*

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

ex - pi - al - i

206

S  
A

doc ious.

T  
B

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

**T** **B**  
*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

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

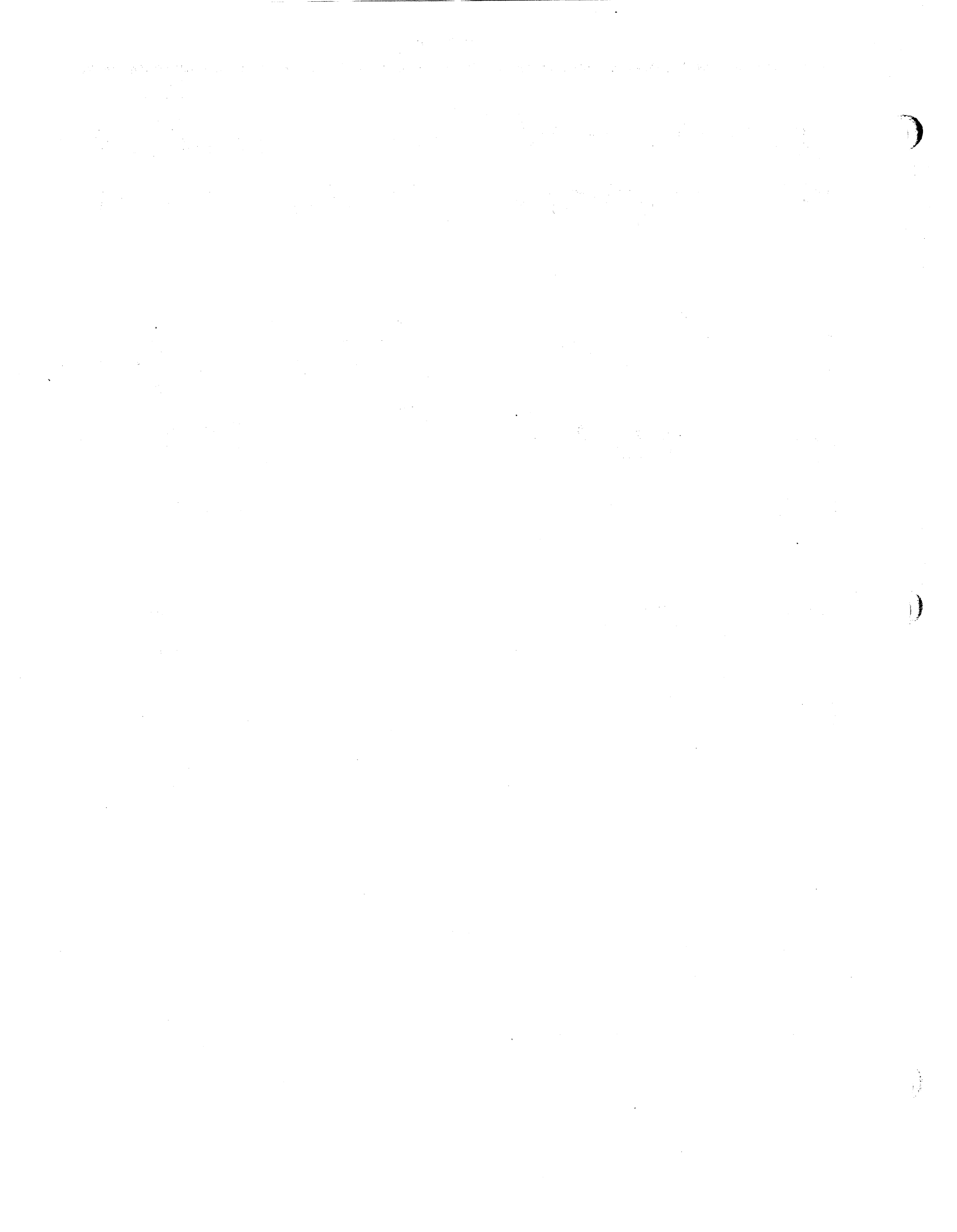
*mp* A game is played A change is made

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

*p*

*Ped.*

*gva*

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."

*gva*

*p*

Più mosso

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

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

*gva*

*p*

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 the first system of 'Temper Temper'. It features a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The time signature is 4/4. The first measure is marked *mf* and the second *fp*. The tempo is *Allegro misterioso* with a quarter note equal to 130 beats per minute. The dynamics change to *pp* for the second system. The piece concludes with a **VAMP** box. The tempo then changes to *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 the second system of 'Temper Temper'. It continues the grand staff from the first system. The tempo is *Meno mosso*. The piece concludes with a **VAMP** box. The tempo then changes to *Allegro misterioso* with a quarter note equal to 130 beats per minute. The dynamics change to *f*. The piece concludes with a **VAMP** box. The tempo then changes to *Meno mosso*.

VALENTINE EMERGES FROM THE DOLLS HOUSE

Toys: "Temper, temper."

Musical score for the third system of 'Temper Temper'. It features a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics are marked *mp*. The tempo is *Allegro misterioso* with a quarter note equal to 130 beats per minute. The piece concludes with a **VAMP** box. The tempo then changes to *Meno mosso*.

Musical score for the fourth system of 'Temper Temper'. It features a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics are marked *mp*. The tempo is *Allegro misterioso* with a quarter note equal to 130 beats per minute. The piece concludes with a **VAMP** box. The tempo then changes to *Meno mosso*.

Poco accel

19

Musical score for measures 19-21. The piece is in B-flat major and 3/4 time. Measure 19 starts with a piano introduction in the right hand, followed by a steady eighth-note accompaniment in the left hand. Measure 20 features a melodic line in the right hand and continues the accompaniment. Measure 21 concludes with a melodic flourish in the right hand and a final accompaniment note.

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

22

Musical score for measures 22-24. Measure 22 continues the piano accompaniment. Measure 23 features a melodic line in the right hand. Measure 24 concludes with a melodic flourish in the right hand and a final accompaniment note.

25

VALENTINE

Musical score for measures 25-27. Measure 25 begins with the vocal line: *mp* Tem-per tem-per Caught you at last. Your quick tem-per went. The piano accompaniment starts with a *sp* (sforzando) chord. Measures 26 and 27 continue the vocal line and piano accompaniment.

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 vocal parts (Soprano and Tenor) and one for 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 -

*mf* Trial! Trial!

*mf* To stand on trial

74 80

rents for quite some while

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

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

*ff*

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."

88

**GLAMOROUS DOLL**

*mf* Tem per tem-per think

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

S  
A  
Chil dren turn

T  
B  
Chil dren turn

112

f

114 **Maniacal**

*ff*

118

S  
A

*ff* Tem per

T  
B

Tem per

*ff*

*ff*

120

Tem per Tem - per Tem - per

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 - fest 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)

TOYS 3 (S 8vb, T1)

*p* Chil - dren who re

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



129

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

131 **SOPRANO**

**ALTO**

**TENOR**

**BARI**

*mf* Child - ren who re - fuse to learn  
*mf* Child - ren who re - fuse to learn  
*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*

8<sup>th</sup>

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 mood are indicated as "Furiously" with a metronome marking of ♩ = 150. The piano part includes a dynamic marking of *ff* (fortissimo) in measure 137. The score is written in a key signature of three flats and a 4/4 time signature. An 8<sup>th</sup> octave line is indicated at the bottom of the piano part.

139

(8)

141

*ff*

**ALL** *ff* Tem - per

Tem - per

*fff*

Gran Casa

THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

PHYSICS 551

PROFESSOR

# 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

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

too

*p* 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

"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.*

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

*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 score 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 piano (mp). The right hand features a melody with a slur over measures 1-4, and the left hand provides a rhythmic accompaniment with a slur over measures 1-4. There are dynamic markings 'mp' and 'p'.

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 score continues from measure 4. The right hand has a slur over measures 5-8, and the left hand has a slur over measures 5-8. There are dynamic markings 'p' and 'mp'.

"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 score continues from measure 8. The right hand has a slur over measures 9-12, and the left hand has a slur over measures 9-12. There are dynamic markings 'p' and 'mp'.

Allargando

13

Musical score for measures 13-16. The tempo is marked 'Allargando'. The score continues from measure 12. The right hand has a slur over measures 13-16, and the left hand has a slur over measures 13-16. There are dynamic markings 'f', 'ff', and 'sfz'.



# 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

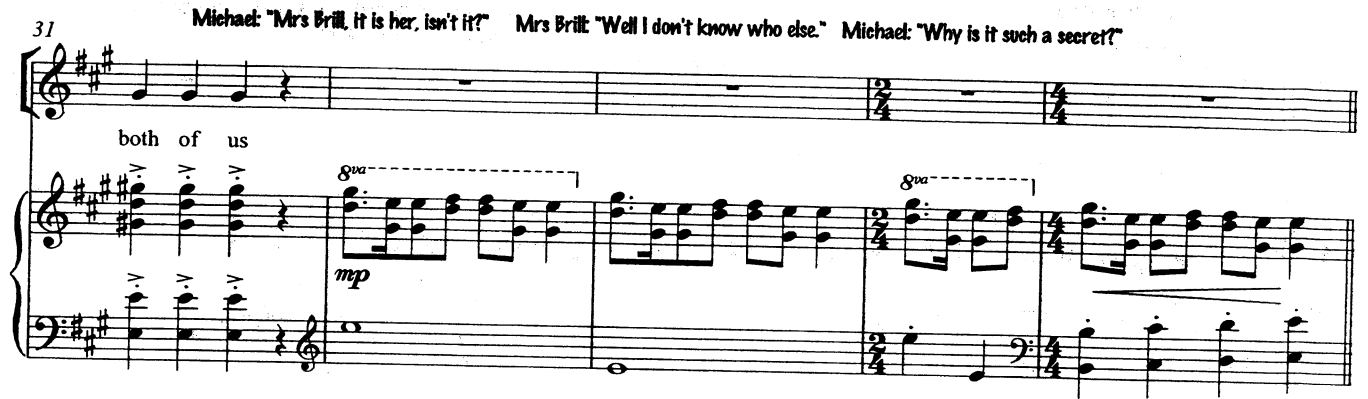
**ROBERTSON AY**

Least she makes life ea-si-er for



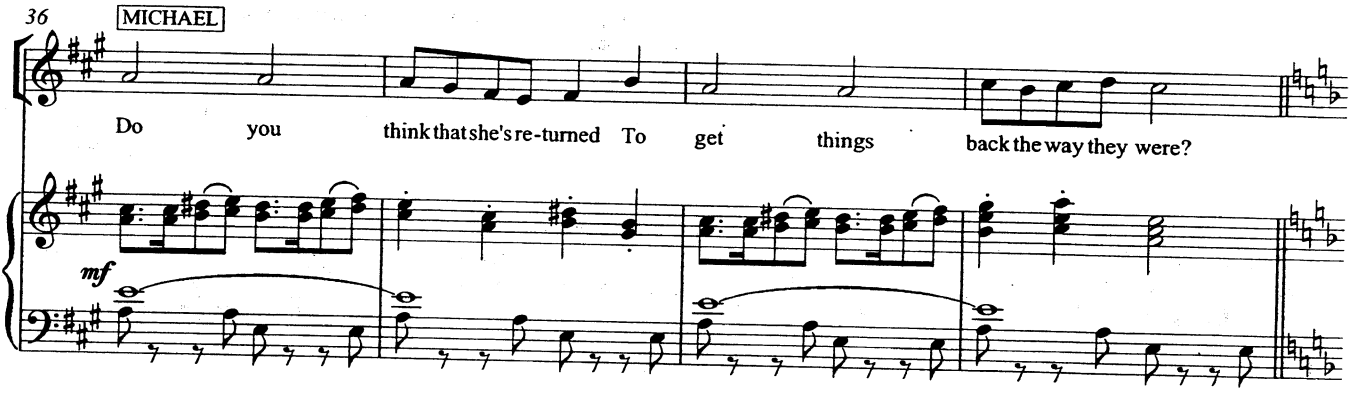
31 Michael: "Mrs Brill, it is her, isn't it?" Mrs Brill: "Well I don't know who else." Michael: "Why is it such a secret?"

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

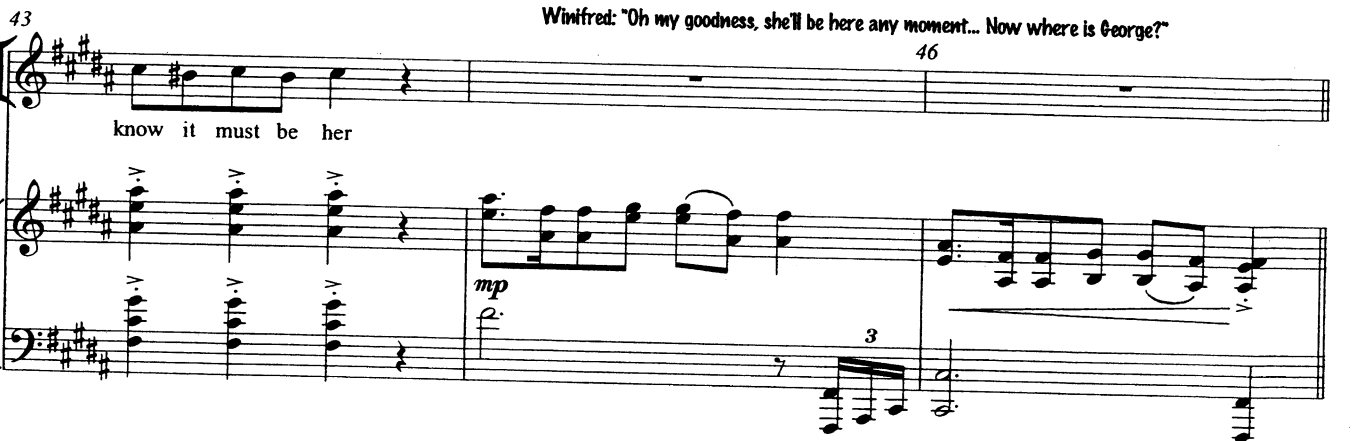
I just



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

*mf*

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

*rall.*

**WINIFRED**

51

57 *mf* 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

*mf*

63

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

Musical score for Miss Andrew's "Good morning!". The score is written for voice and piano. The voice part is on a single treble clef staff at the top, which is mostly empty. The piano accompaniment consists of two staves: a bass clef staff on the left and a treble clef staff on the right. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a series of chords in the bass staff, followed by a melodic line in the treble staff. There are several dynamic markings, including *fff* (fortissimo) and *bb* (basso continuo). The score ends with a double bar line.



# 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

The musical score for measures 108-111 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major). The lyrics are: "I fear it's clear that in these two such bad hab - its". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. There are fermatas over the final notes of both staves.

112

lurk First

*mp* *f*

The musical score for measures 112-115 includes a vocal line and piano accompaniment. The vocal line has a fermata over the word "lurk" and then continues with the word "First". The piano accompaniment has a dynamic marking of *mp* (mezzo-piano) for the first two measures and *f* (forte) for the last two measures. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

124

rall. -----

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

*smf* *cresc.* *sfz*

The musical score for measures 124-127 includes a vocal line and piano accompaniment. The vocal line has a *rall.* (rallentando) marking above it. The lyrics are: "threat - en to throt - tle Then un - cork the bot - tle". The piano accompaniment features a dynamic marking of *smf* (sforzando) at the start, a *cresc.* (crescendo) marking, and a *sfz* (sforzando) marking at the end. The piano part has a complex rhythmic pattern with many sixteenth notes in the right hand and a bass line in the left hand.

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 treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the piece. It features a melodic line in the treble clef with eighth notes and a bass line with eighth notes. A fermata is placed over the final measure of the system. The dynamic remains forte.

Lightly

The third system is marked 'Lightly' and begins with a *subito mf* dynamic. The melody in the treble clef is characterized by long, flowing lines with slurs. The bass line continues with eighth notes. A fermata is placed over the final measure of the system.

10 Sun Rays *8va*

The fourth system starts at measure 10. The treble clef features a melodic line with slurs and a fermata. A dashed line labeled '8va' indicates an octave transposition for the final measure. The bass line provides accompaniment with eighth notes.

13 Letter W Squirly E

The fifth system starts at measure 13. The treble clef has a melodic line with slurs and a fermata. The bass line includes a triplet of eighth notes. The system concludes with a triplet of eighth notes in both staves.

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

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 two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Let's go fly a kite" (measures 108-109) and "Up to the high - est height" (measures 110-111). The piano part includes dynamic markings like *ff* and *v*, and articulation marks like *acc.* and *stacc.*. The key signature has two flats, and the time signature is 4/4.

112

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

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 previous system. The lyrics are: "Up to the high - est height" (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 key signature has two flats, and the time signature is 4/4.

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 *ff* and *v*, and articulation marks like *acc.* and *stacc.*. The key signature has two flats, and the time signature is 4/4.



# 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

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 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), and the time signature is common time (C). The lyrics are: "lu-sions may shat-ter but mem-or - ies stay The things that real - ly mat - ter I". 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. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats, and the time signature is common time. The lyrics are: "lost on the way The sov - 'reign, the mas - ter And long may he".

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. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats, and the time signature is common time. The lyrics are: "reign The fa - mous good-for-noth - ing Of Cher - ry Tree". The piano part includes a dynamic marking of *poco rit.* (poco ritardando).

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.*

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 -

*mf* *mp*

This block contains the musical score for measures 98 through 103. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics "you'll find a way of just be - ing" followed by a long note, then "Be ing -" and "Mis - ter -". The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *mf* and *mp*.

**A tempo**

104

Banks

*mf*

This block contains the musical score for measures 104 through 107. It features a vocal line and a piano accompaniment. The vocal line has the lyric "Banks" followed by a long note. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is present.

108

*f*

This block contains the musical score for measures 108 through 111. It features a piano accompaniment with chords and moving lines in both hands. A dynamic marking of *f* is present.

poco rit. -----

112

*p*

This block contains the musical score for measures 112 through 115. It features a piano accompaniment with chords and moving lines in both hands. A dynamic marking of *p* is present.

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."

VAMP

LARK

Jane: "What's that?"  
Mary Poppins: "I might have known!"

Plaintively  $\text{♩} = 60$

LARK (Whistling)

MARY POPPINS

Did she? Well frank - ly that's

not a sur - prise

LARK

24

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

LARK LARK

30

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

LARK

35

rit. A tempo  $\text{♩} = 60$  rit.

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

LARK LARK

41

A tempo  $\text{♩} = 60$


Once you are free from this cell

LARK

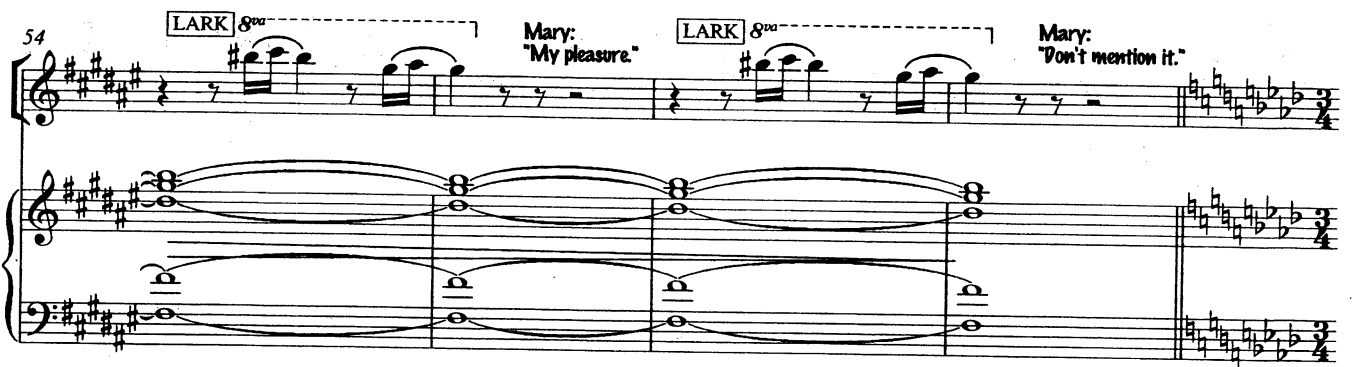
46 Michael: "What kind of bird is it?" Mary Poppins: "A lark. You are seeing a lark in a cage for the first time - and the last!"



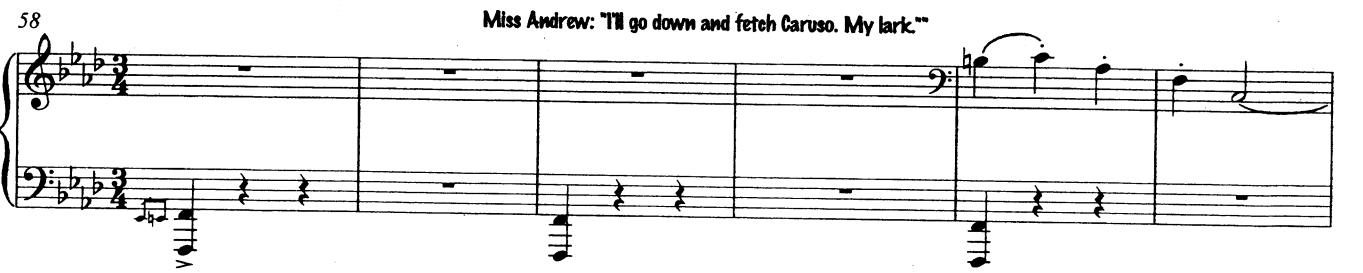
51 [As bird flies] Brisk 2/4 = 110



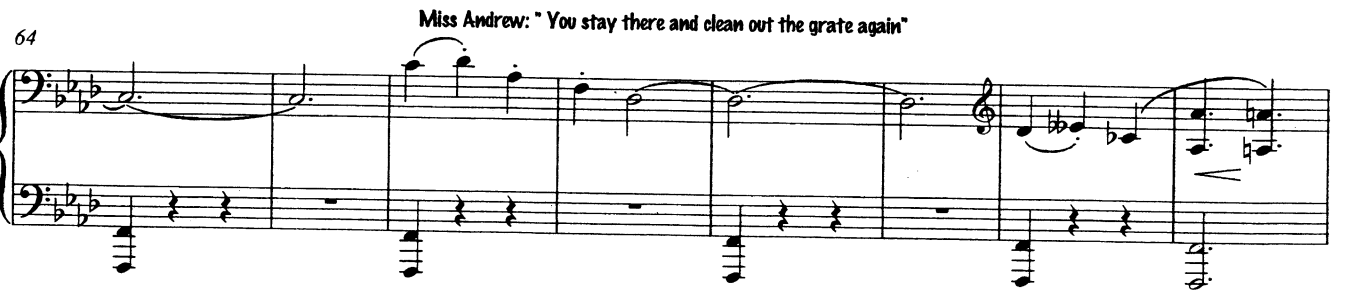
54 LARK 8va Mary: "My pleasure." LARK 8va Mary: "Don't mention it."



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

86

92

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

JANE & MICHAEL

MARY

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

*mf* I gua-ran-

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



# 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-neyswept A se-cret kept Up here a-bove the

6 Rall

ga - bles A-no-therworld To be un-furled It aintjustmythsand 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*

*p*

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

*p*

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

38

*p*

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**

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*

*p* We will step in

**SWEEPS**

**BERT** Step in

*p* 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 \_\_\_\_\_

111

poco accel.

O - ver the roof-tops Step in time \_\_\_\_\_

114

Allegro ♩ = 110

*f* Watch your step but Step in time

118

Watch your step but Step in time



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** **BERT**

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

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

*ff*

203

*f*

[STOP TIME]

207

*f*

[SHUFFLE COUPLES]

215

*f*

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 G major (one sharp) and 4/4 time. Measure 248 starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

252

*smp sf smp sf*

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

256

*sf*

Musical score for measures 256-259. The right hand features a melodic line with slurs and accents. A *sf* dynamic is present in measure 259. The left hand accompaniment remains consistent.

260

*smp sf smp sf*

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

264

263A NEW 263 B NEW

Musical score for measures 264-267. Measure 264 continues the previous pattern. Measures 265 and 266 are marked as new variations, labeled 263A and 263B respectively, with 'NEW' in a box above each. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent.



264 **MARY**

*p* Just re - mem - ber when you're low

*mp*

*mp*

266

Feel - ing in the wars

Some-one's up your chim - ney

269 **ALL**

— And it is - n't Sa - ta Claus!

272

**T**  
A

If you need us, If you don't Does - n't

**S**  
B

If you need us, If you don't Does - n't make much odds

*mp*

275

make much odds We'll be watch-ing ov - er you

We'll be watch-ing ov - er you

278 *rit.*

Bush - es brooms And **A** Brush - es brooms, And

Brush - es, brooms And **B** brush - es, brush - es brooms

**BERT**

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* **A** O - ver the rooftops Step in time *mf* O - ver the roof-tops Step in time *f*

*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 *f* *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

Allegro ♩ = 130

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** ♩ = 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

47

Bert: "Back to the nursery."

ne - ver need a rhyme Down the chim - ney step in time

50

Back to the nurse - ry Step in time 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

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

dashed from his lips, the flame is snuffed a born-ing, he's brought to rack and ru - in in his prime.

rit. - - -



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

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 is 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.*

# 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 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.

21

*dim.*

This system contains measures 21 through 24. The musical texture continues with the same accompaniment. 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. A *rit.* (ritardando) marking is placed above the right hand at the start of the system. The dynamic marking changes from *mp* (mezzo-piano) to *p* (piano) in measure 27. The right hand has a more active melodic line, and the left hand continues with its accompaniment.

# 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

MARY POPPINS, WINIFRED  
MICHAEL & JANE

81 An - y - thing can hap - pen if you let it

83 A

83 B

84 MARY POPPINS

*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

mf f

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 song. 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 features a complex, rhythmic pattern with many beamed notes. 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 staves. The tempo is marked 'Triumphant' with a quarter note equal to 110 beats per minute. The music is in a 3/4 time signature and features a key signature of three sharps (F#, C#, G#). The lyrics are: 'ff rit.'

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 music is in a 3/4 time signature and features a key signature of three sharps (F#, C#, G#). The lyrics are: 'George: "Winifred, I'm afraid I've underestimated you..."'

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

Detailed description: This block contains the first system of music, measures 67-70. It features two vocal staves and a piano accompaniment. The vocal staves are for Mrs Corry and Bert, both with the lyrics "Though at first it may sound clown - ish". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part includes some rests and dynamic markings like 'v'.

71

See the world more up - side - down - ish

See the world more up - side - down - ish

Detailed description: This block contains the second system of music, measures 71-74. It features two vocal staves and a piano accompaniment. The vocal staves are for Mrs Corry and Bert, both with the lyrics "See the world more up - side - down - ish". The piano accompaniment continues with a right-hand melody and a left-hand bass line. The key signature and time signature remain the same as in the previous system. The piano part includes rests and dynamic markings like 'v'.

75

Turn it on it's head then pir - ou - ette it

Turn it on it's head then pir - ou - ette it

Detailed description: This block contains the third system of music, measures 75-78. It features two vocal staves and a piano accompaniment. The vocal staves are for Mrs Corry and Bert, both with the lyrics "Turn it on it's head then pir - ou - ette it". The piano accompaniment continues with a right-hand melody and a left-hand bass line. The key signature and time signature remain the same. The piano part includes rests and dynamic markings like 'v'.

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

let it\_\_

S  
A

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

S T You get the

A B You get the stars thrown

rall. - - - - -

92

stars thrown in in

This section contains measures 92 and 93. It features three vocal staves and a piano accompaniment. The vocal parts have long, sweeping lines with lyrics "stars thrown in in". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. A "rall." marking is positioned above the first staff.

94 **Broader**

8va

This section contains measures 94 through 97. It features three vocal staves and a piano accompaniment. The vocal parts are marked "8va" and consist of long, sustained notes. The piano accompaniment has a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A dynamic marking of *f* is present.

98

This section contains measures 98 through 101. It features three vocal staves and a piano accompaniment. The vocal parts have long, sweeping lines. The piano accompaniment continues with a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

133

Sal - ly forth the way we're stear - ing,  
Sal - ly forth the way we're stear - ing,

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in bass clef. The music is in 4/4 time. The lyrics are 'Sal - ly forth the way we're stear - ing,'.

135

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

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats. The piano accompaniment is in bass clef. The music is in 4/4 time. The lyrics are 'ob - sta - cles start dis - ap - pear - ing.'.

137

Go and chase your dreams you won't re - gret it  
Go and chase your dreams you won't re - gret it

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats. The piano accompaniment is in bass clef. The music is in 4/4 time. The lyrics are 'Go and chase your dreams you won't re - gret it'.

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*

S  
Mezz  
A

T1  
T2  
B



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

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*

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

[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. The score concludes with a double bar line.



# 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 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of two staves: a treble clef staff and a bass clef staff. Measure 18 starts with a treble clef staff containing a half note chord (F4, B-flat4) and a bass clef staff with a half note chord (B-flat3, F3). Measures 19-21 feature a complex texture with multiple sixteenth-note runs in the treble and bass staves, often beamed together. A fermata is placed over the final notes of measure 21.

Musical score for measures 22-24. The piece continues in 3/4 time with the same key signature. Measure 22 begins with a treble clef staff containing a half note chord (F4, B-flat4) and a bass clef staff with a half note chord (B-flat3, F3). Measures 23-24 continue with intricate sixteenth-note patterns in both staves, culminating in a fermata over the final notes of measure 24.

Musical score for measures 25-28. The piece continues in 3/4 time with the same key signature. Measure 25 starts with a treble clef staff containing a half note chord (F4, B-flat4) and a bass clef staff with a half note chord (B-flat3, F3). A *rit.* (ritardando) marking is placed above the treble staff at the beginning of measure 25. Measures 26-28 feature a complex texture with multiple sixteenth-note runs in the treble and bass staves, often beamed together. A fermata is placed over the final notes of measure 28.



# 24b Goodbye Then, Mary

DIALOGUE  
After the kiss...

Poignantly ♩ = 100

*p* *pp* 8va

6 rit. MARY

With ev' - ry

8va *pp*



# 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 treble clef features a series of eighth notes and quarter notes, with a long slur covering measures 18-21. The bass line consists of a steady eighth-note accompaniment.

22

Musical score for measures 22-25. The melody continues with a long slur. Measure 25 ends with a double bar line and repeat signs. The key signature changes to two sharps (F# and C#) and the time signature changes to 12/8.

CUE Michael: "...with a good deal of love."

Gently ♩ = 90

26

Musical score for measures 26-28. The piece is in 12/8 time with a key signature of two sharps (F# and C#). The tempo is marked 'Gently' with a quarter note equal to 90. The melody in the treble clef features a series of eighth notes with a slur. The bass line has a steady eighth-note accompaniment.

29

Musical score for measures 29-31. The melody continues with a slur. The bass line has a steady eighth-note accompaniment.

32

Musical score for measures 32-34. The melody continues with a slur. The bass line has a steady eighth-note accompaniment.

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."

Musical score for measures 59-62. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand consists of eighth-note patterns with some ties. The left hand provides a harmonic accompaniment with chords and single notes.

Michael: "We'll never forget..."

rit..

Musical score for measures 63-66. Measure 63 starts with a melodic line in the right hand. Measure 64 features a dynamic marking of *f* (forte). Measure 65 includes a trill in the right hand. Measure 66 ends with a double bar line and a key signature change to one flat (B-flat).

Glorious ♩ = 66

*8va*

Musical score for measures 68-70. Measure 68 begins with a dynamic marking of *ff* (fortissimo). The right hand features a melodic line with many beamed eighth notes. The left hand has a bass line with chords and moving lines. The score concludes with two fermatas at the bottom of the page.

(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). The time signature is 4/4. Measure 71 features a vocal line with eighth-note patterns and a piano accompaniment with chords and eighth-note patterns. Measure 72 continues the vocal line and piano accompaniment. Measure 73 shows the vocal line and piano accompaniment, with a fermata over the final chord. Below the piano part, there are two chord diagrams for the left hand, each with a '6' below it, indicating a sixth chord.

(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 (B-flat and E-flat). The time signature is 4/4. Measure 74 features a vocal line with eighth-note patterns and a piano accompaniment with chords and eighth-note patterns. Measure 75 continues the vocal line and piano accompaniment. Measure 76 shows the vocal line and piano accompaniment. Measure 77 shows the vocal line and piano accompaniment, with a fermata over the final chord. Below the piano part, there are two chord diagrams for the left hand, each with a '6' below it, indicating a sixth chord.

(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 (B-flat and E-flat). The time signature is 4/4. Measure 80 features a vocal line with eighth-note patterns and a piano accompaniment with chords and eighth-note patterns. Measure 81 continues the vocal line and piano accompaniment. Measure 82 shows the vocal line and piano accompaniment. Measure 83 shows the vocal line and piano accompaniment, with a key change to three sharps (F#, C#, G#) indicated by a double bar line and a key signature change.

(8)

82

*ff*

(8)

86

*rit.*

90

[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 change in the right-hand accompaniment. The fourth system (measures 13-16) introduces a key signature change to three flats. The fifth system (measures 17-20) continues the piece in the new key signature. The score includes various musical notations such as chords, arpeggios, 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 in the right hand and a steady bass line in the left hand.

34 *ff*

Musical score for measures 34-40. The piano accompaniment becomes more active, with a strong eighth-note pattern in the right hand and a more complex bass line in the left hand, marked *ff*.

41

Musical score for measures 41-46. The piano accompaniment features a dense texture with chords in the right hand and a rhythmic bass line in the left hand.

45

50

**Poco Meno**  
53 *f*

57

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 *f* is present at the beginning of the piano part. The tempo/mood marking "Swing 4" is located above the vocal staff.

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

77

reach for the stars All you get are the stars But we've found a whole new

80

spin If you reach for the hea - vens\_ You get the

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** ♩ = 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 dynamic is *mf* *sotto voce*.

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 dynamic is *mf*.

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 dynamic is *ff* and the tempo is marked *accel.*

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 dynamic is *ff*.

♩ = ♩

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

*8va*

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 eighth and sixteenth notes. 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 a 'Dixie' feel, featuring eighth and sixteenth notes. The bass staff has a rhythmic accompaniment with chords. A dynamic marking of *ff* (fortissimo) is present at the beginning.

Musical score for 'bones?' in 2/4 time. The score consists of three staves: a vocal line and two piano accompaniment staves (treble and bass clef). The vocal line starts at measure 11 and has a dynamic marking of *ff* (fortissimo). The piano accompaniment features a rhythmic pattern with chords. A dynamic marking of *f* (forte) is present in the piano part.

16 <sup>9</sup>

ff

Rag Feel

21

27 37

41  $\text{♩} = \text{♩}$  rit.

Playoff