

15. Cherry Tree Lane (Reprise)

Revised for NY

Maestoso

The first system of the musical score is marked 'Maestoso' and 'ff' (fortissimo). It is in 4/4 time. The right hand features a series of chords and single notes, while the left hand has a descending eighth-note scale. The system concludes with a triplet of eighth notes in the right hand and a descending eighth-note scale in the left hand.

3 Con moto

The second system is marked 'Con moto' and 'f' (forte). It begins with a triplet of eighth notes in the right hand. The right hand continues with chords and single notes, while the left hand has a steady eighth-note accompaniment. The system ends with a half note in the right hand and a half note in the left hand.

The third system continues the 'Con moto' tempo. The right hand features a series of chords and single notes, while the left hand has a steady eighth-note accompaniment. The system ends with a half note in the right hand and a half note in the left hand.

The fourth system continues the 'Con moto' tempo. The right hand features a series of chords and single notes, while the left hand has a steady eighth-note accompaniment. The system ends with a half note in the right hand and a half note in the left hand.

The fifth system continues the 'Con moto' tempo. The right hand features a series of chords and single notes, while the left hand has a steady eighth-note accompaniment. The system ends with a half note in the right hand and a half note in the left hand. The system concludes with a half note in the right hand and a half note in the left hand.

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

sub p

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

mp

8va

36 MICHAEL

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

mf

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

mp

3

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

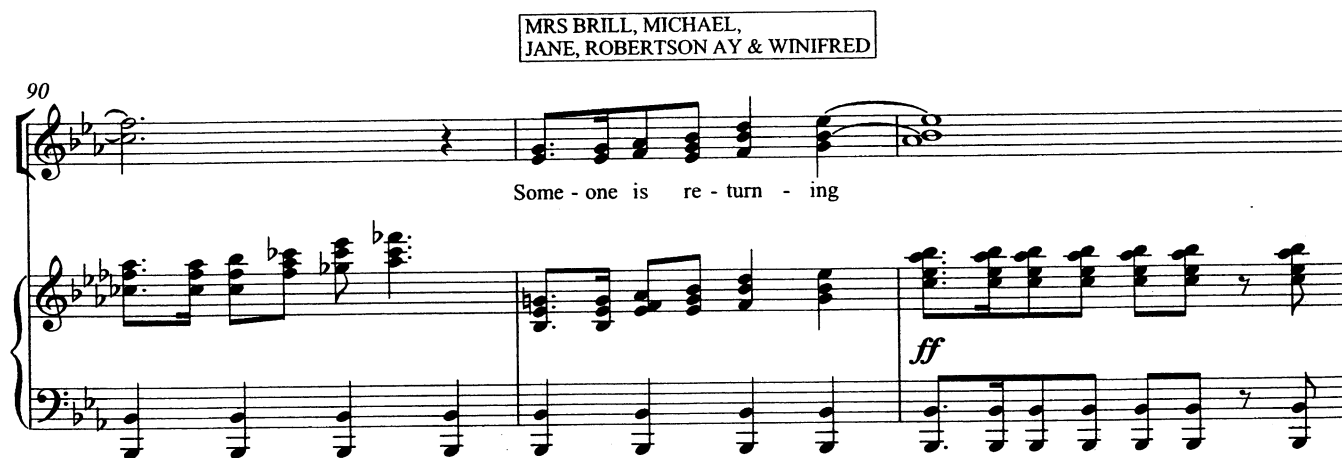


90

MRS BRILL, MICHAEL,
JANE, ROBERTSON AY & WINIFRED

Some - one is re - turn - ing

ff



Meno Mosso

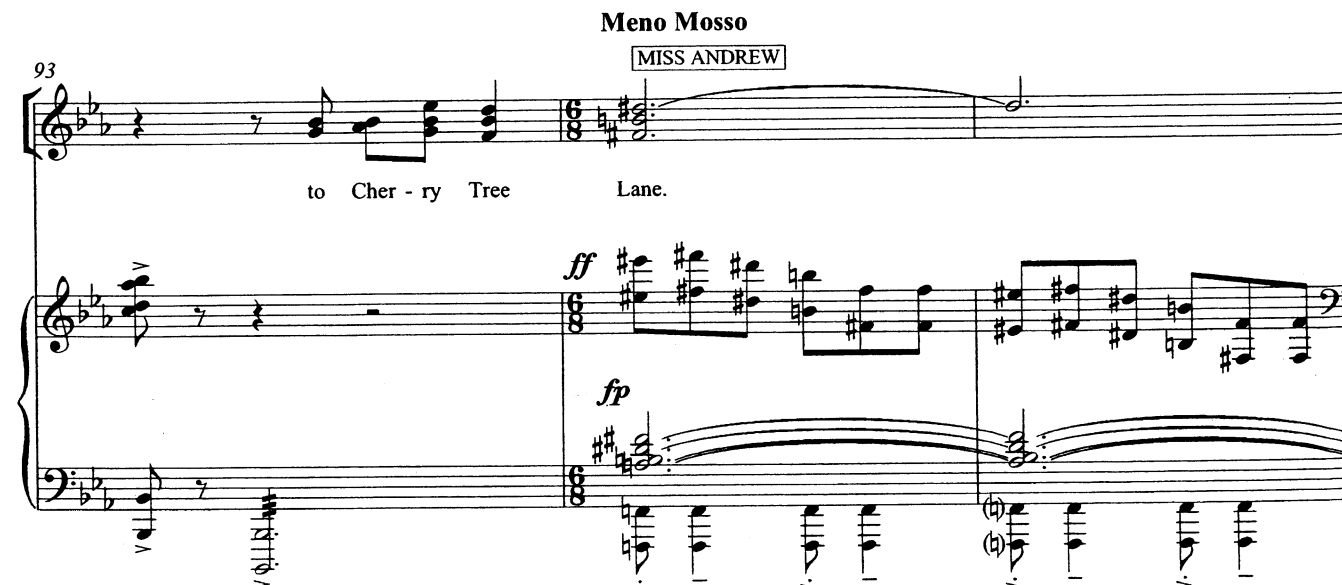
93

MISS ANDREW

to Cher - ry Tree Lane.

ff

fp



96

Miss Andrew: "Good morning!"

The musical score is for Miss Andrew's song "Good morning!". It is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The score consists of three measures. The first measure shows the vocal line starting with a whole note, followed by a half note, and then a quarter note. The piano accompaniment features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The second measure continues the vocal line with a half note and a quarter note, while the piano accompaniment has a more rhythmic, dotted pattern. The third measure concludes the phrase with a half note and a quarter note. The piano accompaniment ends with a final chord. A dynamic marking of *fff* (fortississimo) is present in the second measure of the piano part.

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

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

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

mp

24

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

sfz *sf*

30

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

mp *f*

Miss Andrew: "Open!"

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

Miss Andrew: "Worse!"

36

work

mp 8va

52

Musical score for measures 52-57. The vocal line (treble clef) contains the lyrics: "Brim - stone and tre - acle and car - bo - lic soap_ These are the tools of my". The piano accompaniment (grand staff) features chords and moving lines in both hands. A mezzo-forte (*mf*) dynamic marking is present in the piano part at measure 52.

58

Musical score for measures 58-63. The vocal line (treble clef) contains the lyrics: "trade With spoon - fuls of su - gar you don't have a hope_ Of". The piano accompaniment (grand staff) continues with chords and moving lines. Dynamics include *f* (forte) and *mf* (mezzo-forte) in the piano part.

64

Musical score for measures 64-69. The vocal line (treble clef) contains the lyrics: "see - ing that chan - ges are made Where man - ners are chron - ic My". The piano accompaniment (grand staff) continues with chords and moving lines. A mezzo-piano (*mp*) dynamic marking is present in the piano part at measure 68.

70

Musical score for measures 70-75. The vocal line (treble clef) contains the lyrics: "tinc - ture's the to - nic That's cer - tain to wipe off a smirk Just". The piano accompaniment (grand staff) continues with chords and moving lines. Dynamics include *sfz* (sforzando) and *f* (forte) in the piano part.

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

108

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

This system contains measures 108 through 111. The vocal line is in treble clef with a key signature of one flat. The lyrics are: "I fear it's clear that in these two such bad hab - its". The piano accompaniment consists of chords in the right hand and sustained notes in the left hand.

112

lurk First

mp *f*

This system contains measures 112 through 115. The vocal line starts with the word "lurk" and a long note, followed by a rest and then the word "First". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamic markings *mp* and *f* are present.

124

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

smf *cresc.* *sfz* *rall.*

This system contains measures 124 through 127. The vocal line has the lyrics: "threat - en to throt - tle Then un - cork the bot - tle". The piano accompaniment includes chords and a rising melodic line in the right hand. Dynamic markings *smf*, *cresc.*, and *sfz* are used. A *rall.* marking is placed above the vocal line.

MISS ANDREW:
"Now show me my room."

A Tempo

128

133

Brim - stone and trea - cle will work

Ped.

135

Brim - stone and trea - cle will

Allegro ♩ = 170

137

work

mf

141

ff

3

3

3

16a. Run Away

♩ = 114

Measures 1-3 of the piece. The key signature is three sharps (F#, C#, G#). The time signature is 12/8. The piece begins with a piano (*p*) dynamic in the bass clef, which then crescendos to a forte (*f*) dynamic. The melody in the treble clef features eighth and sixteenth notes, with some rests.

Measures 4-6. The melody continues with eighth and sixteenth notes. The bass clef accompaniment consists of a steady eighth-note pattern. Measure 6 ends with a double bar line and a repeat sign.

Measures 7-9. Measure 7 is marked 'Lightly' and 'subito *mf*'. The melody features a long, flowing line with slurs. The bass clef accompaniment continues with eighth notes.

Measures 10-12. Measure 10 is marked 'Sun Rays'. Measure 12 is marked '8va' with a dashed line indicating an octave shift. The melody and bass line continue with eighth notes.

Measures 13-15. Measure 13 is marked 'Letter W'. Measure 15 is marked 'Squirly E' and features a triplet of eighth notes in both the treble and bass clefs.

Letter L

16

Recharges paint brush

Letter C

19

Dotty 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 Paddy."

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 own set 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.

45

Let's go fly a kite and send it soar - ing.

smp

49

Up through the at - mos - phere, up where the air is clear,

mf

53

oh let's go ——— fly a kite.

dim.

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

mp *p*

Ped. *sim.*

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

78

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

17. Let's Go Fly A Kite

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 - phere,

94

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

rit.

poco meno

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

MARY POPPINS

poco rit..

105 poco rit.

105 poco rit.

mf Ah

VAMP

mf

17. Let's Go Fly A Kite

A Tempo ♩ = 80

Mary Poppins

7

108

ff Let's go fly a kite

Let's go fly a kite



112

Up to the high - est height

Up to the high - est height



116

Oh let's go fly a kite

Oh let's go fly a kite



Segue as one

17. Let's Go Fly A Kite

Cast Change 2005

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

f *mf* [Hn]

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. The vocal line for George is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The tempo is marked 'Sadly' with a quarter note equal to 74 beats per minute. The dynamic is marked 'mp' (mezzo-piano). The lyrics are: 'lu-sions may shat-ter but mem-or - ies stay The things that real - ly mat - ter I'.

27

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

This block contains the musical notation for measures 27 to 29. The vocal line continues in the same key and clef. The piano accompaniment continues with chords and moving lines. 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. The tempo is marked 'poco rit.' (poco ritardando). The vocal line concludes with a long note on 'ing'. The piano accompaniment features a more active bass line. The lyrics are: 'reign The fa - mous good-for - noth - ing Of Cher - ry Tree'.

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 $\text{♩} = 100$

Lane

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

Andante $\text{♩} = 120$

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 rasied 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

p

86

poco rit.

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

mp

p

90

piu mosso (In 1) ♩ = 150

fight for the man who needs free - ing The

mp

cresc.

94

real you who no - one is see - ing And

mf

rit. - - - - -

98

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

mf *mp*

This system contains measures 98 through 103. The vocal line begins at measure 98 with the lyrics 'you'll find a way of just be - ing' and continues with 'Be ing - Mis - ter -' at measure 101. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *mf* at measure 98 and *mp* at measure 101.

A tempo

104

Banks

mf

This system contains measures 104 through 107. The vocal line has a single note at measure 104, 'Banks', which is sustained across measures 105, 106, and 107. The piano accompaniment consists of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand. The dynamic marking is *mf*.

108

f

This system contains measures 108 through 111. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady eighth-note bass line. The dynamic marking is *f*.

poco rit. - - - - -

112

p

Applause segue

This system contains measures 112 through 115. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The dynamic marking is *p*. The system concludes with the instruction 'Applause segue'.

19. Brimstone & Treacle Part 2

Sinister $\text{♩} = 66$

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

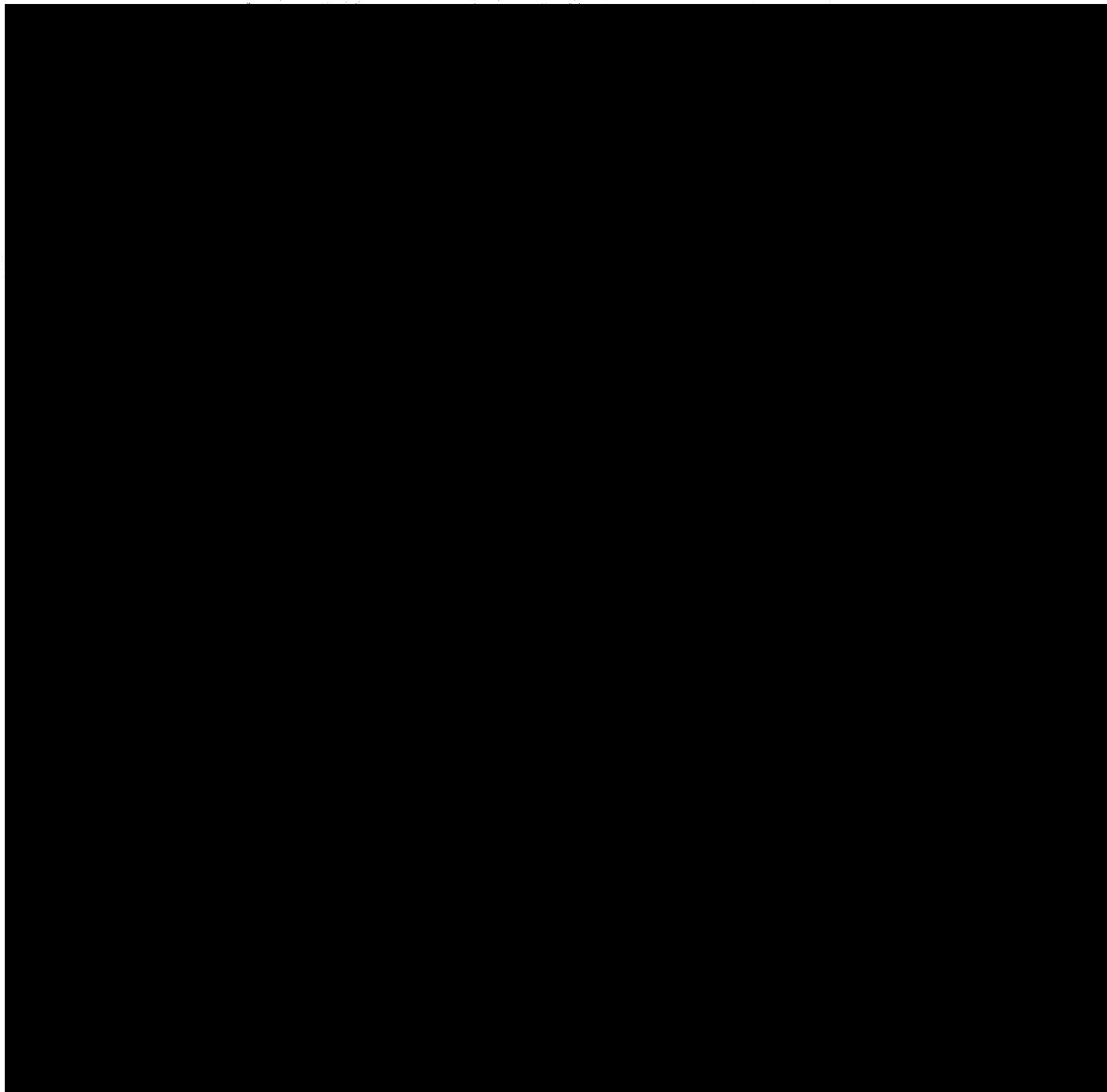
Miss Andrew (V.O.): "Not like that, you stupid boy!"
Jane: "Well, they're not *all* dead."

VAMP

Jane: "What's that?"

Mary Poppins: "I might have knownd"

LARK



41

A tempo $\text{♩} = 60$

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 $\text{♩} = 110$

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?"

mp

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

f

Steady - in 1 $\text{♩} = 70$

113

MISS ANDREW

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

119

they know their place Stan-ding for tra - di - tion I go - vern my char - ges

125

MARY POPPINS

Mis - han - dled char - ges blow up in your face

129

mp Well that I don't doubt You must be so proud at the brought up their fa - ther

135

way he turned out *mf* A *f* A shin - ing ex - am - ple, a pil - lar

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

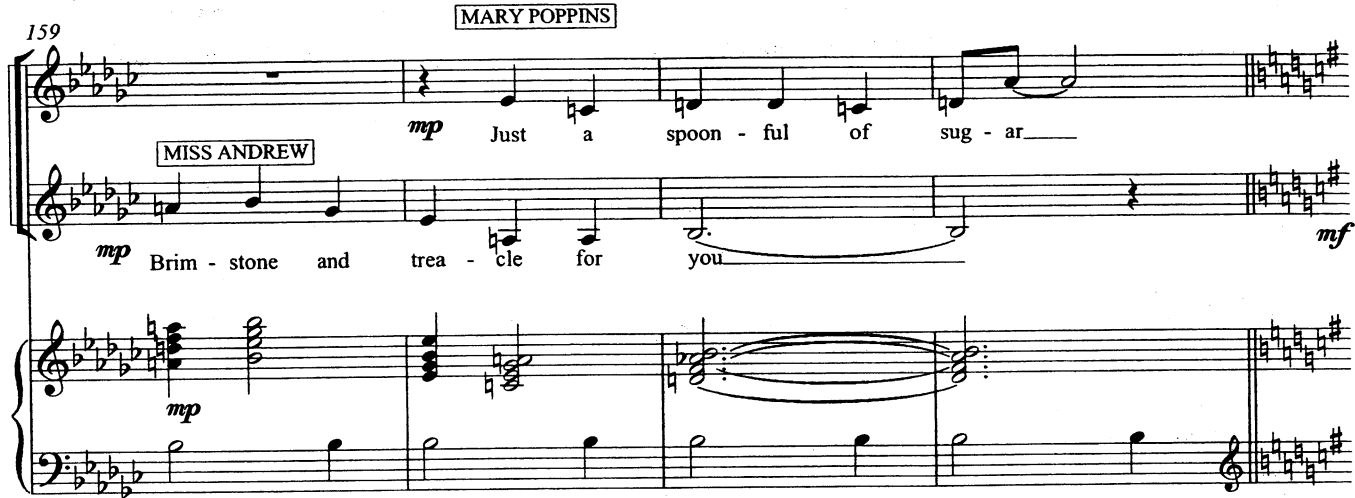
159

MARY POPPINS

mp Just a spoon - ful of sug - ar

MISS ANDREW

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

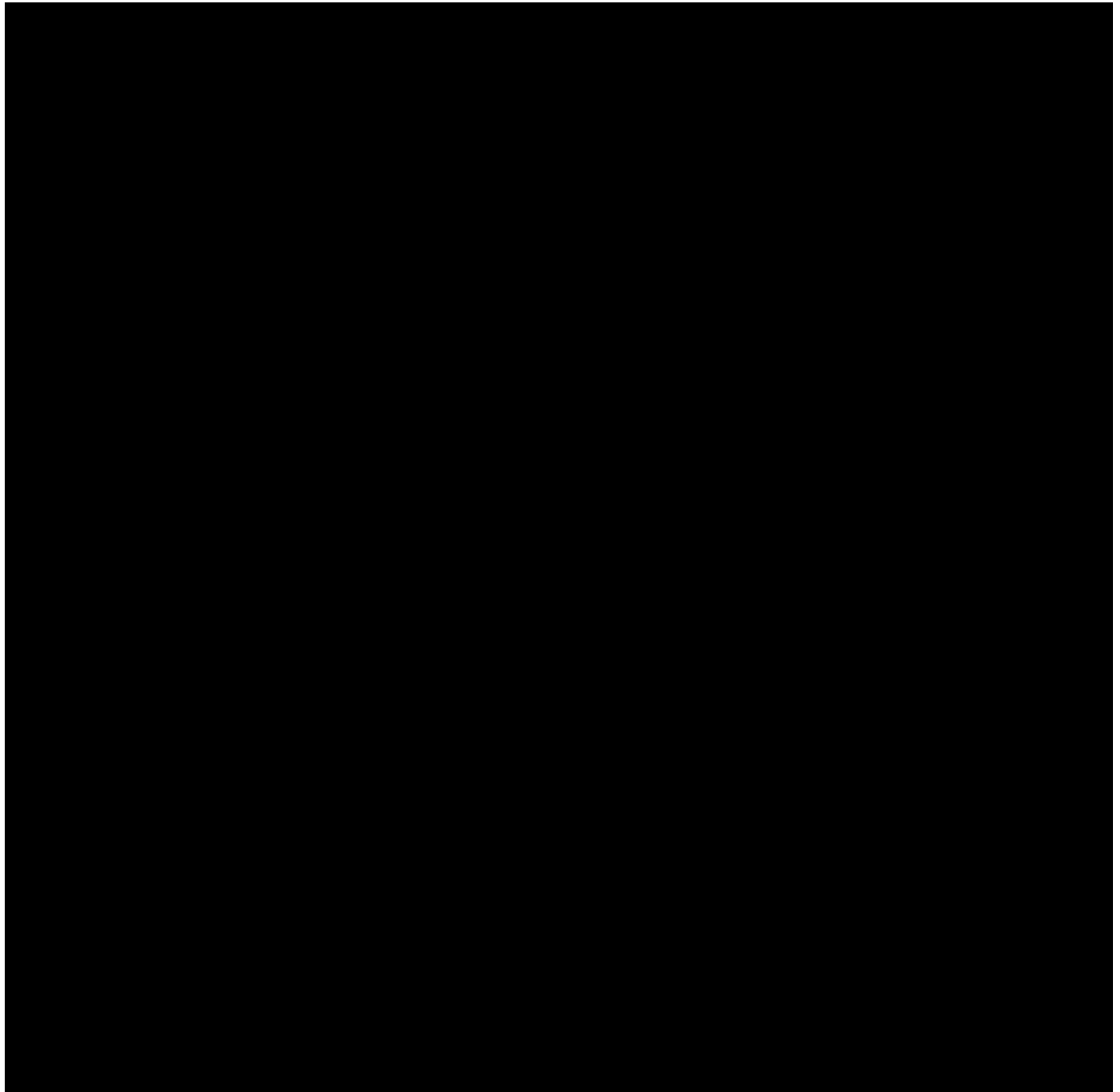


169

spoon - ful of sug - ar

you





MARY POPPINS

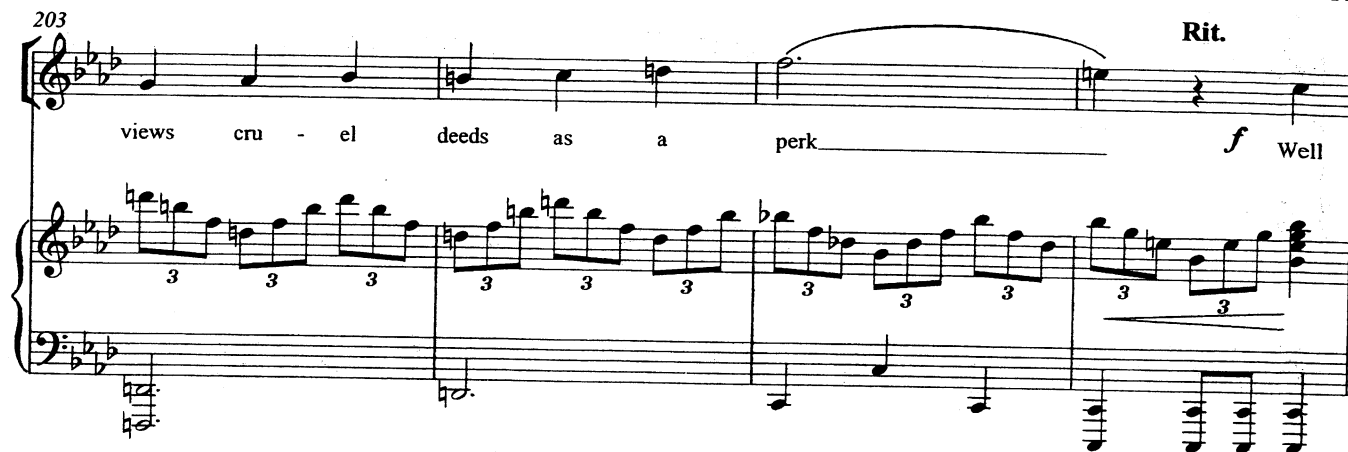
198 a 199

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

ff

19a Practically Perfect (Reprise)

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



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?"



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

Meno mosso ♩ = 80



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



Accel. poco a poco



A Tempo ♩ = 110

MARY

24

JANE & MICHAEL

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

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

MARY

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

8va

Cad. 115

Cad. 115

Segue

20. Step In Time

Michael: "Hello there!"

Gently ♩ = 120

VAMP BERT

Jane: "Bert! What are you doing up here?"
Bert: "And where else would a chimney sweep be? A chim-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** $\text{♩} = 170$ 224

why

f

3 3 3 3 3

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?"

pp.

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

pp.

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

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 step in just in

Bari

S try to step in just in

ff

Steady ♩ = 80

92

time

time

smp

slow

96

[SWEEPS] *sotto voce*

p Step in time

[BERT] *sotto voce*

[SWEEPS]

p We will step in

We will step in

99

time

[BERT]

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

102

[BERT & SWEEPS]

We will step in Step in time

mp

105

O - ver the roof tops Step in time

O - ver the roof-tops Step in

108

time _____

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

cresc.

SIB
A

111

poco accel.

O - ver the roof-tops Step in time _____

poco accel.

130 **ALL** *Just*

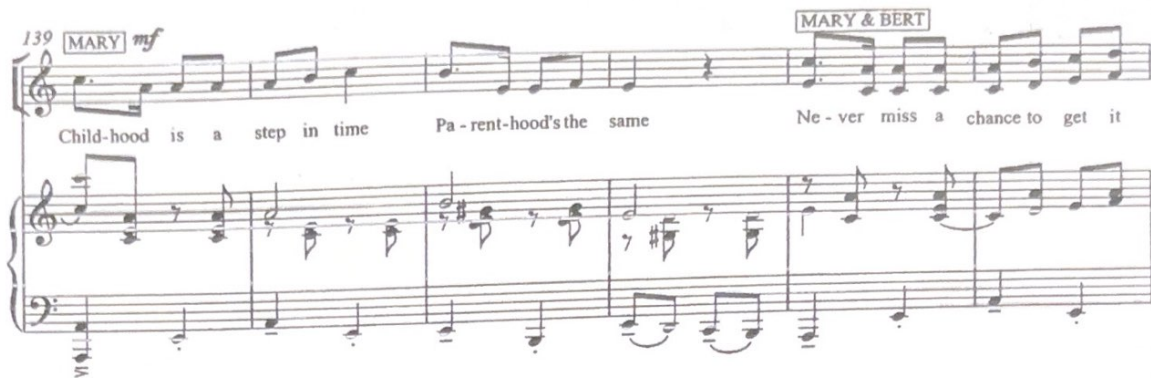
Kick your knees up Step in time Kick your knees up Step in time Ne-ver need a rea-son,

135

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

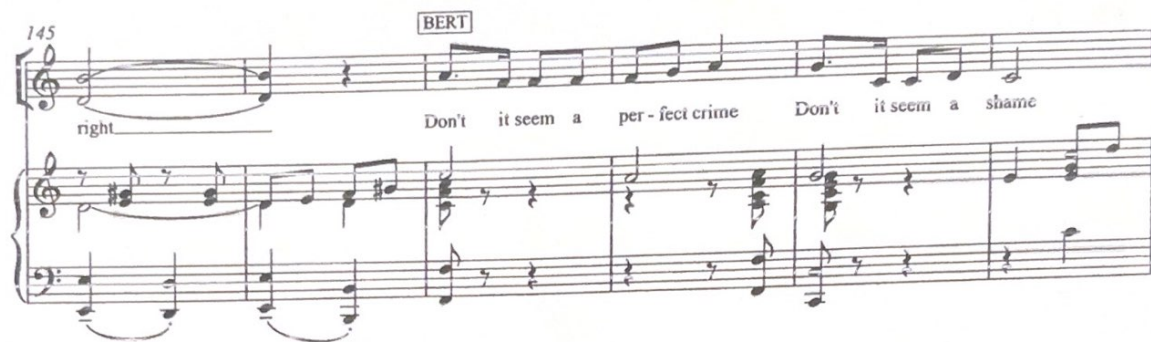
139 **MARY** *mf* **MARY & BERT**

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



145 **BERT**

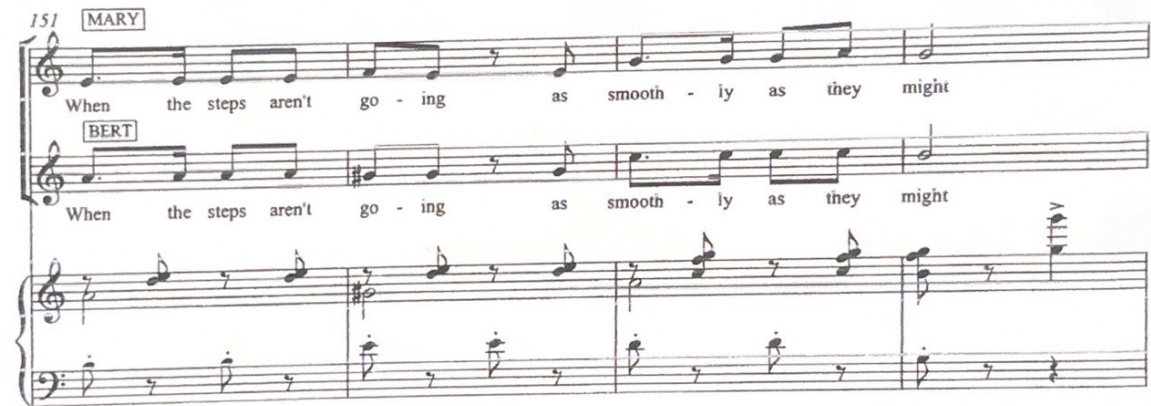
right Don't it seem a per-fect crime Don't it seem a shame



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*



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*

That's when we step in Step in time

299 **Allegro vivo** ♩ = 130

time

f

8va

304 ALL

Link your el - bows Step in time Link your el - bows Step in time

ff

308 ALL - Tenors on top

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

Dance
Break

→

pg. A - Dance Break

Pg. B

Dance
Break

299 **Allegro vivo** ♩ = 130

304 **ff**

304 **ff**

308 **ff**

308 **ff**

313 **ff**

Pg. C

Danel
Break

15

Handwritten musical notation for the first system. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with chords and single notes. There are some blacked-out sections in the treble staff.

Handwritten musical notation for the second system. The treble staff has a 'port.' (portamento) marking. The key signature changes from two flats to two sharps. The bass staff continues the accompaniment.

Handwritten musical notation for the third system. The key signature changes to three sharps. The treble staff has several blacked-out sections. The bass staff continues the accompaniment.

Pg. D - Dance Break

16

Handwritten musical score for the first system, measures 329-332. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The melody in the treble clef features eighth and sixteenth notes. The bass clef contains a steady eighth-note accompaniment. A handwritten "Stop" is written above the first measure of the treble staff.

Handwritten musical score for the second system, measures 331-334. The score continues in the same key and time signature. The treble staff has some measures with whole rests. The bass staff continues with a rhythmic accompaniment. There are some handwritten markings and corrections in the treble staff.

Handwritten musical score for the third system, measures 335-338. The score continues in the same key and time signature. A bracket in the treble staff spans measures 337 and 338, with the handwritten text "ONE Repeat" written above it. The bass staff continues with a rhythmic accompaniment.

→
→

"Oh"!
!

Pg. E - End of Dance Break into
SIT finale

Handwritten musical notation for a dance break. It features a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a series of eighth and sixteenth notes, with a 'port.' (portamento) marking above a slanted line. Below the staff, the word 'Oh' is written. The notation is somewhat sketchy and appears to be a preliminary or working draft.

Printed musical score for a dance break, starting at measure 321. The score is written for three parts: TENS, ALTS/BARIS/SOPS, and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The TENS part has the lyrics "Step in time, Step step step Step in time,". The ALTS/BARIS/SOPS part has the lyrics "Step in time, Step step step Step in time,". The piano accompaniment consists of chords and a rhythmic pattern. The score is printed on a single page with a clean, professional layout.

9th August 2006

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 your knees up kick your knees up

If you kick your knees up kick your knees up

339 *sub p*

kick your knees up kick you knees up Step step step step step step

sub p

kick your knees up kick your knees up Step step step step step step



345 *f*

Step step step step step step step step step step



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



Allegro Vivo $\text{♩} = 70$

42 BERT & SWEEPS

DOWN THE CHIMNEY

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

Bert: "Time to go. Goodnight Gov'ner."

69

ne-verneed a rhyme Spe-cial de-liv' ry Step in time

mf

Poco meno mosso

74 *f*

78

Musical score for measures 78-81. The score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The piano part consists of chords and single notes. A fermata is placed over the final measure of the piano part.

First Sweep: "Good luck, Guv'nor."

82

Musical score for measures 82-85. The score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The piano part consists of chords and single notes.

Second Sweep: "We've had a lovely time."

86

Musical score for measures 86-89. The score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The piano part consists of chords and single notes.

Michael: "Cheerio, Guv'nor."

George: "Not so fast."

90

Musical score for measures 90-93. The score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The piano part consists of chords and single notes. The dynamic marking *mf* is present at the beginning of the first measure.

94

Musical score for measures 94-97. The score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The piano part consists of chords and single notes. The key signature changes to D major (two sharps) at the end of the section.

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?

21 Bert: "S'good to look back sometimes." rit. - - - GEORGE
George: "Is it? I'm not so sure." A man has

25 Thoughtful ♩ = 80

dreams of walk-ing with gi-ants To carve his niche in the ed-i-fice of

31 time Be-fore the mor-tar of his zeal Has the chance to con-geal The cup is

37 rit. - - -

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

Bert: "Life is a rum go Gov'nor and that's the truth!" George: "You know what I think? It's Mary Poppins! From the moment she stepped into the house,

A tempo $\text{♩} = 80$

40

"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

66

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?"

take.



70

71 a

BERT

mp

A

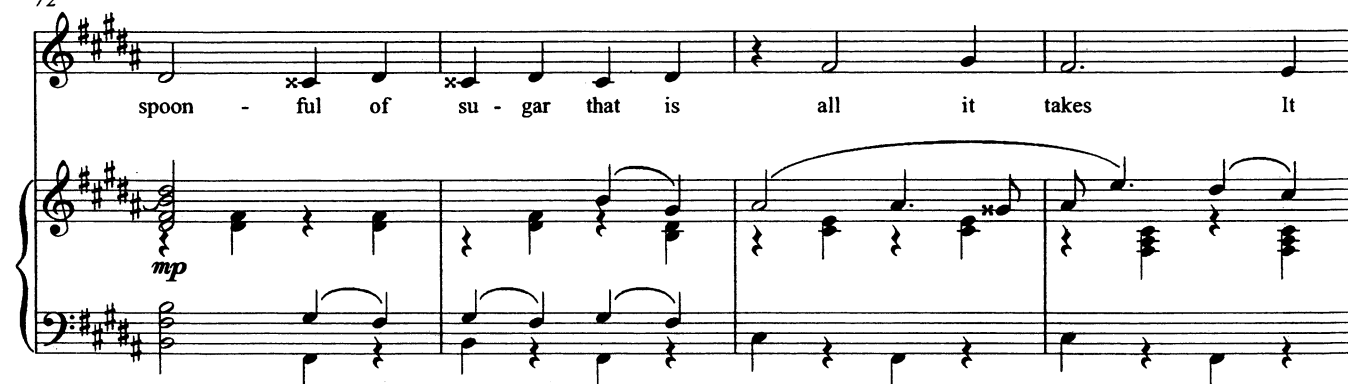
cresc.



72

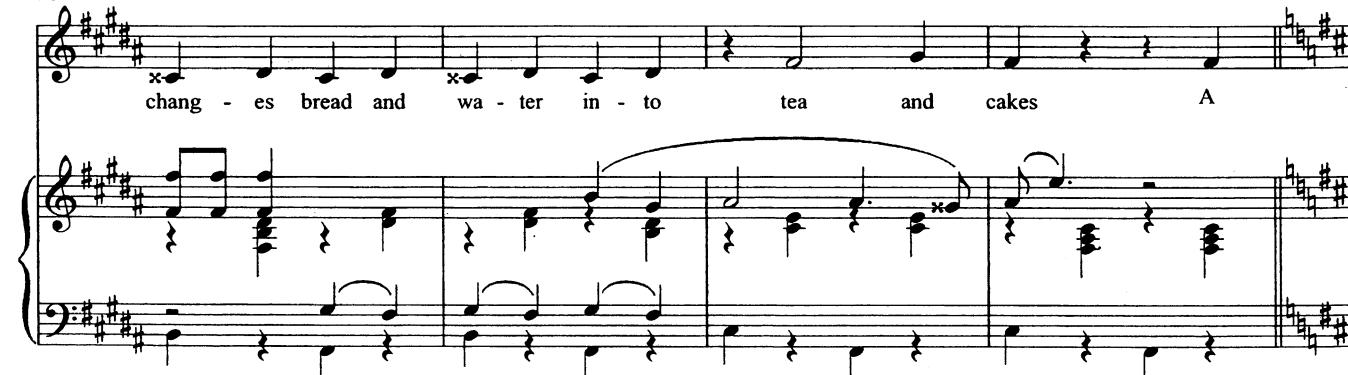
spoon - ful of su - gar that is all it takes It

mp



76

chang - es bread and wa - ter in - to tea and cakes A



84 **A tempo**

musical score for measures 84-87. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: spoon - ful of su - gar goes a long, long way. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. The dynamic marking *mf* is present at the start of the piano part.

88

musical score for measures 88-91. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: 'Ave your - self a 'ealth - y 'elp - ing eve - ry day. The piano accompaniment is in grand staff with a key signature of one sharp. The key signature changes to two flats (Bb, Eb) at measure 91.

92

George: "A healthy helping of trouble if you ask me!"

Bert: "Like you say, Guv'nor."

BERT

musical score for measures 92-95. The vocal line is in treble clef with a key signature of two flats. The lyrics are: You've got to. The piano accompaniment is in grand staff with a key signature of two flats. The dynamic marking *mp* is present at the start of the piano part, and *mf* is present at the start of measure 95.

96

musical score for measures 96-99. The vocal line is in treble clef with a key signature of two flats. The lyrics are: grind, grind, grind at that grind stone Tho' child-'ood slips like. The piano accompaniment is in grand staff with a key signature of two flats.

sand thru a sieve *mp* And all too soon they've up and grown And

then they've flown and it's too late for you to give... Just that

106

*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,

118

Bert: "Good luck, Gov'ner."

med - i - cine go down...

George: "Thank you, Bert. And good luck to you too."

122

rit.

med - i - cine go down...

Red.

21a. King Of The Sea

CUE - George: "It was Poseidon, King of the sea. Goodnight."

Freely ♩ = 80

rit.

p

Magical ♩ = 70

mp

p.

poco accel.

mf

17

f

21

dim.

25

rit.

mp

p

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..." *mf* WINIFRED, JANE & MICHAEL

An - y - thing can hap - pen if you

47 WINIFRED

let it You won't know a chal - lenge un -

51 MICHAEL

No - one does it for you

WINIFRED

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 2X

Chairman: "Well Banks, how did it happen? You turned down a scheme that was bound to make millions and we ant to know *why*."

127

Trad - ing in fut - ures Jobs on the line

VAMP

23. Give Us the Word

GEORGE: "Supercalifragilisticexpialidocious"

Madly $\text{♩} = 160$

GEORGE

f E - ven tho' the sound of it is some-thing quite a - tro - cious If you say it loud e-nough You'll

7

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!"

13

Triumphant $\text{♩} = 110$

ff rit.

16

Gentle $\text{♩} = 110$

George: "Winifred, I'm afraid I've underestimated you..."

mp *p*

22

Winifred: "...it's going to keep me extremely busy for a very long time."
rit. -----

27

32

SEGUE AS ONE No.24
ANYTHING CAN HAPPEN PART 2

24. Anything Can Happen

Part 2

DEAD SEQUE FROM 23

39 Joyfully ♩=120

let it

mf

Mary

59

An - y - thing can hap - pen_ raise the cur - tain_

The musical score for Mary's first line of the song is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth and quarter notes in the left hand.

63

Things you thought im - pos - sib - le will soon seem cer - tain

Add Bert

will soon seem cer - tain

The musical score continues with Mary's second line of the song. It includes the vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment continues with the same eighth-note pattern. Bert's entrance is marked with 'Add Bert' and begins with a whole note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4.

67

Though at first it may sound clown - ish

Though at first it may sound clown - ish

The musical score for measures 67-70 features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has four sharps (F#, C#, G#, D#). The melody consists of quarter and eighth notes, with lyrics 'Though at first it may sound clown - ish'. The piano accompaniment includes chords and single notes, with some measures marked with 'x'.

71

See the world more up - side - down - ish

See the world more up - side - down - ish

The musical score for measures 71-74 continues the melody and accompaniment. The melody includes a descending line with lyrics 'See the world more up - side - down - ish'. The piano accompaniment features chords and moving lines, with some measures marked with 'x'.

75

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

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

The musical score for measures 75-78 features a more active melody with eighth and sixteenth notes, with lyrics 'Turn it on it's head then pir - ou - ette it'. The piano accompaniment includes chords and moving lines, with some measures marked with 'x'.

78

[NELIUS vaults into place beside POSEIDON]

Bert

An - y-thing can hap - pen — if you

The musical score for Bert's song is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line for Bert, a piano accompaniment, and a second vocal line that is mostly empty. The piano part has a lively, rhythmic melody with many beamed eighth and sixteenth notes. The lyrics are: "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 — *p* Oh

Oh

The musical score for Mary Poppins' song is in 4/4 time with a key signature of three sharps (F#, C#, G#). It is marked "Più mosso" with a tempo of 120 beats per minute. The score includes vocal lines for Soprano (S), Alto (A), Tenor (T), and Bass (B), as well as a piano accompaniment. The lyrics are: "let it — *mf* If you reach for the stars All you get are the stars But" and "let it — *p* Oh". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

86

we've found a whole new spin If you reach for the

89 **poco a poco accel.**

heavens— You get the stars thrown in

S
T You get the

A
B You get the stars thrown

92 *rall.*

stars thrown in in

94 **Broader**

f *v*

(8)

98

Più mosso ♩ = 140

102

105

rall.

f

Universal ♩ = 90

accel.

All

109

[They touch fingers and the stars illuminate]

f If you

113 **Con Moto** ♩ = 120

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

117

rit.

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

You get the stars thrown in

[STRUT]

121 **Broadly** ♩ = 90

S
A

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

T
B

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

ff 3 3 3

123

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

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

3 3 3 3

125

Grab it by the col - lar Seize it by the scruff

Grab it by the col - lar Seize it by the scruff

3 3 3 3

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, 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.

133

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

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

135

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

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

141

rit.

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

143

JANE, MICHAEL & MARY

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

ff if you let it

if you let it

smf

146 **Più mosso** ♩ = 120

Musical score for measures 146-147. The score is in 3/4 time, marked **Più mosso** with a tempo of 120 beats per minute. It features four staves: three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal staves contain long, sustained notes with fermatas. The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. The key signature has three flats (B-flat, E-flat, A-flat).

148

Musical score for measures 148-149. The score continues from the previous page. The vocal staves have long, sustained notes with fermatas. The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. The key signature has three flats (B-flat, E-flat, A-flat). The number 17 is written below the piano part in measure 149.

24a. The Best Yet

APPLAUSE SEQUE FROM 24

Gently $\text{♩} = 60$

f

p

sempre f

poco rit.

A tempo $\text{♩} = 60$

Musical score for measures 18-21. The key signature is B-flat major (two flats). The tempo is A tempo, with a quarter note equal to 60 beats per minute. The score is written for piano in G major (one sharp). Measure 18 starts with a treble clef and a bass clef. The treble staff has a 7-measure rest, followed by a series of eighth notes. The bass staff has a 7-measure rest, followed by a series of eighth notes. The piece concludes with a double bar line.

Musical score for measures 22-24. The key signature is B-flat major (two flats). The tempo is A tempo, with a quarter note equal to 60 beats per minute. The score is written for piano in G major (one sharp). Measure 22 starts with a treble clef and a bass clef. The treble staff has a 7-measure rest, followed by a series of eighth notes. The bass staff has a 7-measure rest, followed by a series of eighth notes. The piece concludes with a double bar line.

Musical score for measures 25-28. The key signature is B-flat major (two flats). The tempo is A tempo, with a quarter note equal to 60 beats per minute. The score is written for piano in G major (one sharp). Measure 25 starts with a treble clef and a bass clef. The treble staff has a 7-measure rest, followed by a series of eighth notes. The bass staff has a 7-measure rest, followed by a series of eighth notes. The piece concludes with a double bar line.

24b Goodbye Then, Mary

DIALOGUE
After the kiss...

Poignantly ♩ = 100

[illegible]

6

rit. - - - -

MARY

With ev' - ry

pp

25. Spoonful Of Sugar (Reprise) Finale

Adagio $\text{♩} = 70$

MARY

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

22

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

Gently ♩ = 90

26

29

32

GEORGE: "I think you'd better come
and dance with me"

VAMP

35

Joyfully ♩ = 150

Winifred: "George, this is serious."

43

47

Più mosso

51

Starstruck ♩ = 100

GEORGE Look! It's a shooting star! MICHAEL You can borrow my telescope.

54

George: "I was right. Wish on it, children!"

George: "My dearest love."

Jane: "We won't forget you, Mary Poppins."

59

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

rit..

63 66

Glorious ♩ = 66

8va

68

(8)

71

(8)

74

(8)

80

(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*

f *sf* *fff* [CURTAIN]

26. Bows

The musical score for '26. Bows' is written for piano in 2/4 time. It consists of six systems of music, each with a vocal line and a piano accompaniment. The key signature changes from C major to B-flat major (two flats) at measure 13. The score includes dynamic markings: *mf* (mezzo-forte) at the beginning, *ff* (fortissimo) at measure 4, and *f* (forte) at measure 5. Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective systems. The piano accompaniment features a mix of chords and moving lines, while the vocal line consists of a single melodic line.

21 *mf*



27



34 *ff*



41



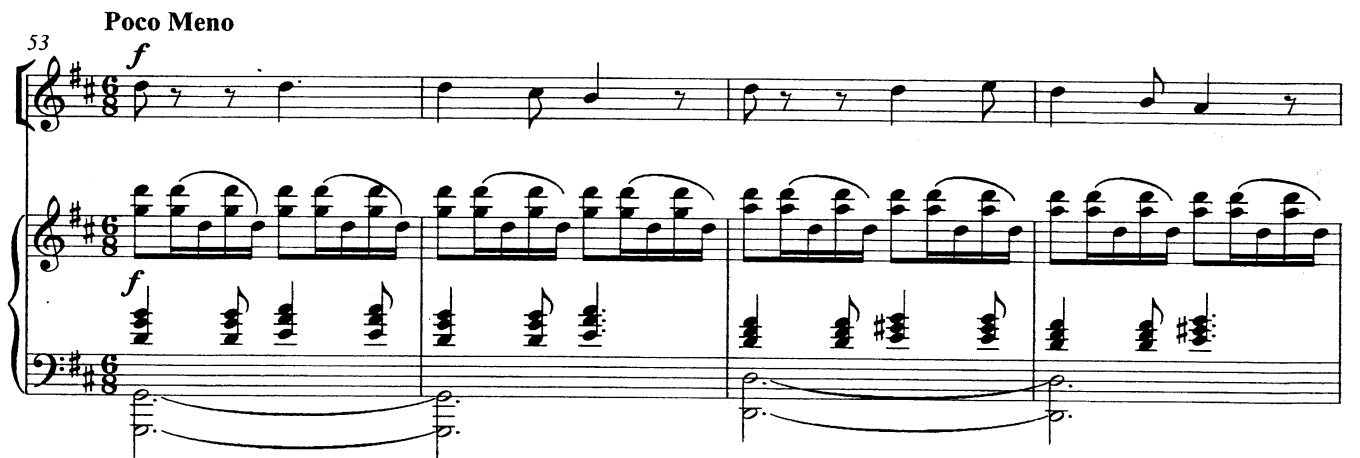
45



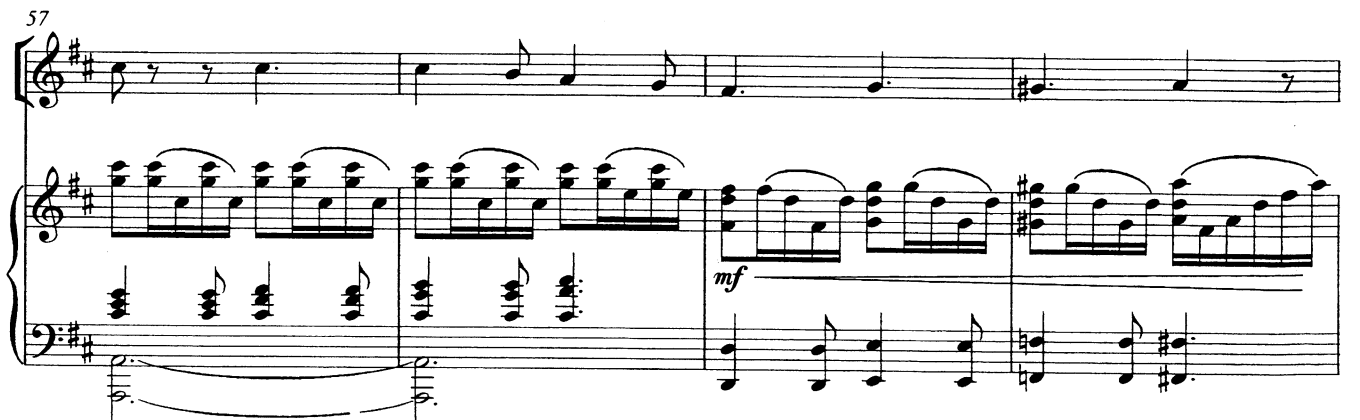
50



Poco Meno
53 *f*



57



61

f

65

Swing 4

69

71

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

S
A Dreams are made of strong e - last ic

T
B Dreams are made of strong e - last ic

93

S
A Go on chase your dreams you won't re - gret it

T
B 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

Più mosso $\text{♩} = 120$

98

100

17

26a. Supercal (Bows)

Steady $\text{♩} = 120$

3 ALL

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

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

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

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

♩ = ♩

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

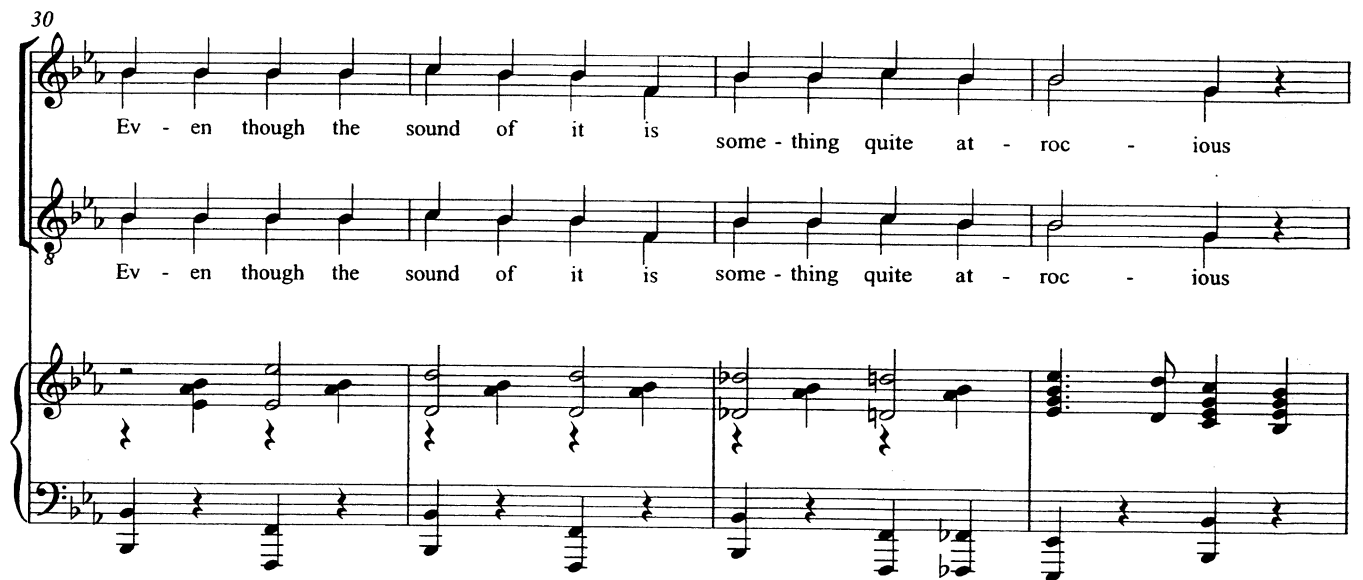
T
B **ff** Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious



30

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

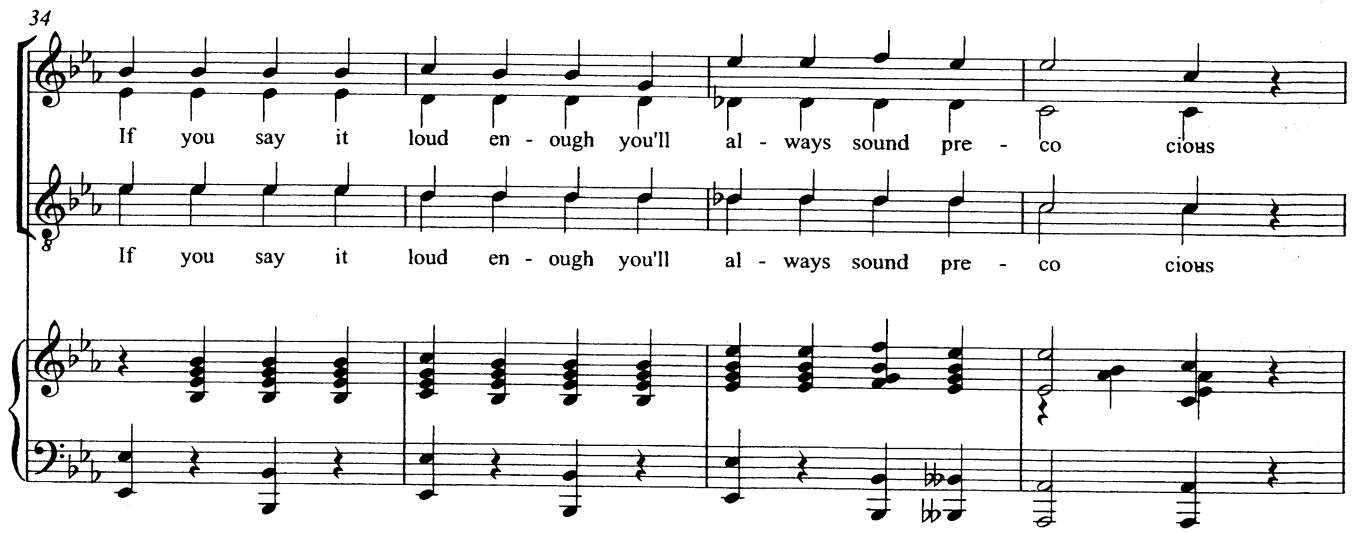
Ev - en though the sound of it is some - thing quite at - roc - ious



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

The first system of the musical score for '27. Playout' is in 2/4 time, marked 'Vivace' with a tempo of 110 beats per minute. It features a piano (p) introduction in the bass staff with sustained chords, and a melody in the treble staff starting with a forte (f) dynamic. The melody consists of eighth and sixteenth notes, ending with a double bar line and a repeat sign. The system concludes with a fortissimo (ff) dynamic marking.

Dixie Feel ♩ = 100

The second system of the musical score is in 2/4 time, marked 'Dixie Feel' with a tempo of 100 beats per minute. It begins with a forte (ff) dynamic. The melody in the treble staff is characterized by eighth-note patterns and slurs. The bass staff provides a rhythmic accompaniment with chords and eighth notes. The system ends with a double bar line.

The third system of the musical score continues in 2/4 time. It features a vocal line in the treble staff starting at measure 11, marked 'gtr' (guitar). The piano accompaniment in the bass staff includes a section labeled 'bones?' in a box, with a fortissimo (ff) dynamic. The system concludes with a double bar line.

16 (9)

Rag Feel

21

27 37

41

$\text{♩} = \text{♩}$

rit.