

# 1. Prologue

Maestoso  $\text{♩} = 80$

rit.

Musical score for measures 1-8. The piece begins with a grand staff in B-flat major and 4/4 time. The tempo is Maestoso with a quarter note equal to 80 beats. The first measure is marked *fp* (fortissimo piano) and the second *ff* (fortissimo). The music features a series of chords in the right hand and a steady bass line in the left hand. The tempo gradually slows down, indicated by the *rit.* marking at the end of the system.

Allegro furioso  $\text{♩} = 200$

Musical score for measures 9-15. The tempo changes to Allegro furioso with a quarter note equal to 200 beats. The music is characterized by rapid sixteenth-note passages in the right hand and a driving bass line in the left hand. The key signature changes to B-flat major. The piece ends with a fermata over the final chord.

Musical score for measures 16-21. The music continues with rapid sixteenth-note passages in the right hand and a driving bass line in the left hand. The key signature changes to B-flat major. The piece ends with a fermata over the final chord.

Musical score for measures 22-26. The music continues with rapid sixteenth-note passages in the right hand and a driving bass line in the left hand. The key signature changes to B-flat major. The piece ends with a fermata over the final chord.

Musical score for measures 27-32. The music continues with rapid sixteenth-note passages in the right hand and a driving bass line in the left hand. The key signature changes to B-flat major. The piece ends with a fermata over the final chord.

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

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

94

100

103A

104A

Ship's Bell (on cue)

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

mp (b) Of

110

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

116

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

121

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

125

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

SEGUE AS ONE No. 2

# 2. Cherry Tree Lane

Dead Seque

(Revised June 2006 for NY)

STILES AND DREWE

Presto ♩ = 150

BERT

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

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

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

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

21 MRS BRILL

Mrs B.

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

*mf*

25 WINIFRED

Win.

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

*cresc.*

*t*

28

Win.

Mis - ter Banks?

*f*

35 *mf*

Win.

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

*mf*

39

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

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

George *mf* Pre-

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

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

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

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

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

47 **Steady** ♩ = 120

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

51

George

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

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

54

George

Cher - ry Tree Lane. A

57

George

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

60

George

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

62

George

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

65

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

George

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

68

George

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

71

GEORGE: "Briefcase!"

George

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

WINIFRED:

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

75

George: "Umbrella!"

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

88

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

93

93 a

93 b

Mrs B.

Rob Ay

MRS BRILL

ROBERTSON AY

mf Pre -

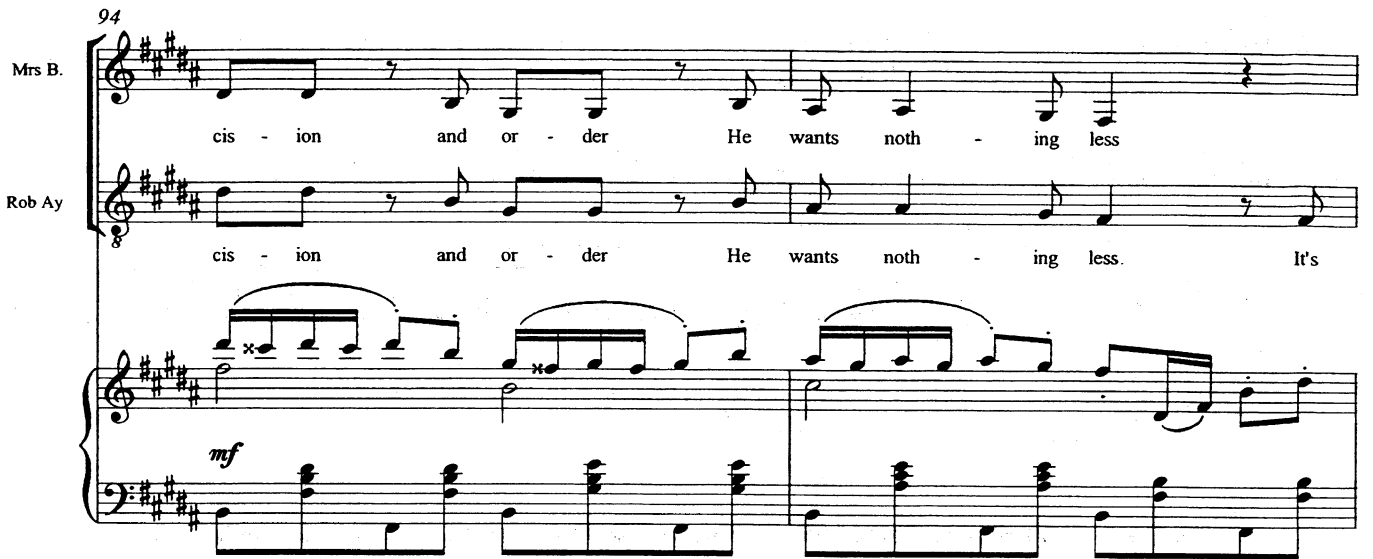
mf Pre -



94

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

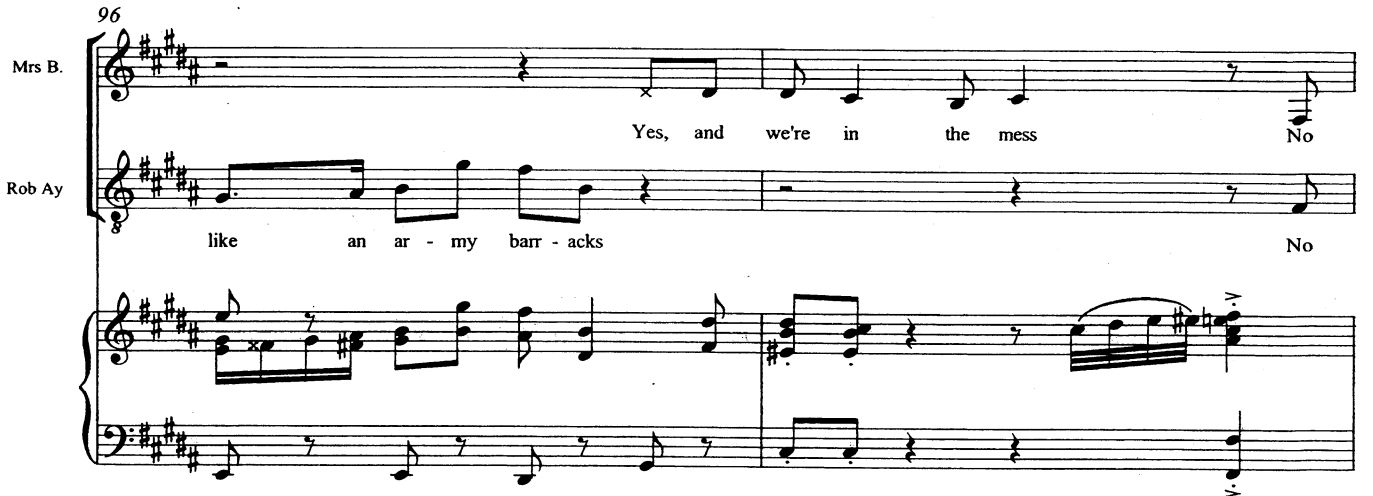
Rob Ay  
cis - ion and or - der He wants noth - ing less. It's



96

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

Rob Ay  
like an ar - my barr - acks No



98

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

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



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

Mrs B. in Cher-ry Tree Lane

Rob Ay in Cher-ry Tree Lane

*mp*

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

105

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

110 Poco più mosso

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

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

117a 117b 117c

*mf* *f*

# 03. Perfect Nanny

Forcefully  $\text{♩} = 130$

118 **JANE**

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

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

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

*p* *mf* *cresc. poco a poco*

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

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

*mf* *f* *sub. p*

133 **MICHAEL**

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

Michael *f* sing songs, bring sweets

137 **Petulantly**

Michael

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

141

Jane

Love us as a son and daugh - ter

Michael

And nev - er smell of bar - ley

Michael: "I Put that bit in too"

**Grandly**

144

Jane

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

Michael

wa - ter

*mf*

148

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

*ten. mf*

152

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

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

*mp*  
7

156

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

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

# 04. Cherry Tree Lane Part 2

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

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

160 **Presto** ♩ = 140

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

## Più Mosso

179

GEORGE

WINIFRED Hat! Hat!

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

MRS BRILL

Hat! Hat!

mf

183

Win. dis - app - ear

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

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

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

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

185

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

George *f* Pre -

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

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

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

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

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

*rit.*

George  
Win.  
Jane  
Michael  
Mrs B.  
Rob Ay

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

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

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

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

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

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

George  
Win.  
Jane  
Michael  
Mrs B.  
Rob Ay

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

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

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

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

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

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



poco più mosso

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

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

195

George: I re-main the sove-reign.

Win.: You re-main the sove-reign

199

George: Of Cher - ry Tree

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

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

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

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

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

202 **ancora più mosso**

The musical score consists of seven staves. The first six staves are vocal parts for George, Win., Jane, Michael, Mrs B., and Rob Ay. Each vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The notes are simple, often with long horizontal lines underneath, and are connected by a single slur across the first two measures. Below each vocal line is the name of the character and the word "Lane". The seventh staff is the piano accompaniment, starting with a grand staff (treble and bass clefs) and a forte (*ff*) dynamic marking. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The key signature and time signature remain consistent with the vocal parts. The score concludes with a double bar line.

Mary Poppins:  
"Good morning!"

# 4a. Spit Spot

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

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

1 *f*

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

5 *p*

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

Poco meno mosso

9 *f*

14

18 **Poco meno mosso** Tempo 1°

*dolce*

18 *pp*

# 4b. Magic Music 1

(Hatstand)

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

# 4c. Magic Music 2

(Plant)

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

# 5. Practically Perfect

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

STILES AND DREWE

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

Freely at first  $\text{♩} = 110$

Mary: "Now you."

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

MARY

Più Mosso

10

Jane: "What about your measurement Mary Poppins?"

13

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

15 **Steady** ♩ = 90

JANE MARY

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

21

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

27

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

31

per - fect from head to toe If I had a

35

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

43 **poco più mosso**

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

*sempre staccato*

50

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

56

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

63 *poco rall.*

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

*legato* *p cresc.*

71 *A tempo* ♩ = 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. Pills house please."**

148

*f*

154

*mp*

160

*mf*

164

MARY

*f*

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

Prac - tic - al - ly

172

per - fect and here's my aim

By the time I leave here you

177

both will be the same.

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

*sub. mp*

182

per - fect

JANE

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

187

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

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

192

way \_\_\_\_\_

way \_\_\_\_\_

*8va*

# 5a. All Me Own Work

## APPLAUSE SEQUE

Mary Poppins: "Best foot forward!"

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

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

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

**BERT**

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

15

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

19

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

23

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

27

*poco rall.*

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

31

**Meno Mosso** ♩ = 160

Park Keeper: "Not these again!"



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

35

*poco rit.* .....

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

39

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

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

Bert: "Stay right where you are."

*Andante misterioso* ♩ = 100

44

*p*

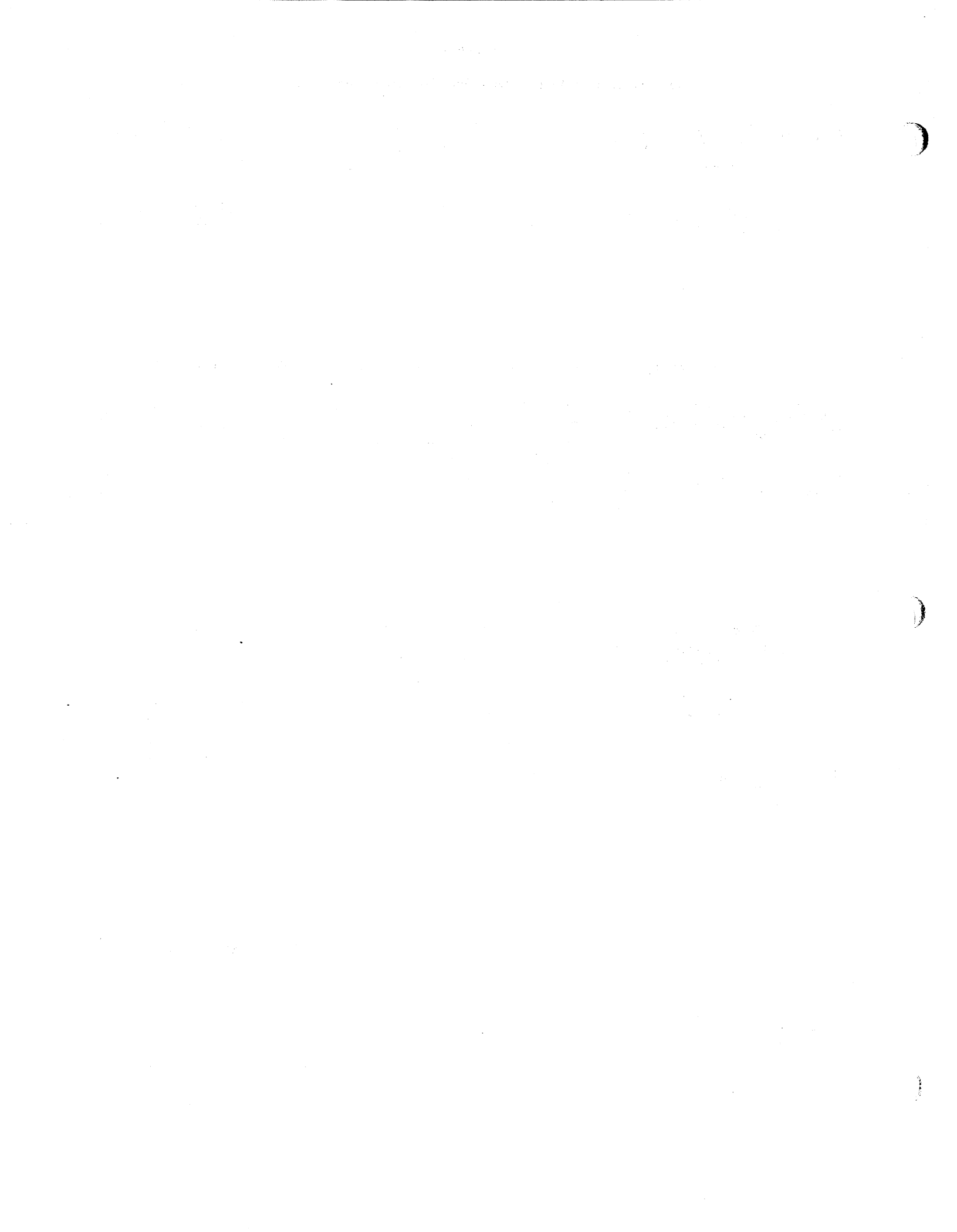
*Ped.* ..... *simile*

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

*rit.* .....

48

*niente*



# 6. Jolly Holiday

## Broadway Version 14 Aug 06

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

Freely

**BERT**

*mp* All that 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

62

65

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

*mp*

69

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

*mf*

BERT, NELEUS

72

sky? \_\_\_\_\_ *mf* Oh,

BERT

74

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

*mf*

ALL 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 Yoursweetgen - til - i - ty is crys - tal clear Oh

GARDENERS, POLICEMAN & NANNIES

S A *mp*

T B *mp* It's cry - stal clear Oh

3 3

110 **MARY** **MARY**

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

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

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

113 **Con moto** ♩ = 130

you.  
you.  
you.

Faster ♩ = 98

Musical notation for the 'Faster' section, showing two staves with rhythmic patterns. The top staff contains a sequence of eighth notes with rests, and the bottom staff contains a sequence of eighth notes with rests, mirroring the top staff's rhythm.

137 *accel.*

Musical notation for measures 137-140, marked *accel.* and *mf*. The piece is in 3/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

Prancing ♩ = 130

Musical notation for measures 140-143, marked *Prancing* and *f*. The piece is in 3/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. Trills are indicated by '3' over the notes.

Musical notation for measures 144-146. The piece is in 3/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. Trills are indicated by '3' over the notes.

Musical notation for measures 147-150. The piece is in 3/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. Trills are indicated by '3' over the notes.

Slightly Broader ♩ = 120

148

151

154

157

ALL EXCEPT BERT & "PANS"

Oh

Oh

*f*

Slightly Broader

poco accel.

192

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

**BERT & "PANS"**

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

Tempo Primo

194

Ma - ry makes your'ear so light

We are bound to make a mark

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

207

big brass band

big brass band

Oh

ALL EXCEPT BERT + TENORS

VAUDEVILLE

210

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

**BERT + TENORS**

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

212 [S]

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

**A** Mezzo Alto

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

**T**

that we love No

**B** Bari Bass

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

214

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

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

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

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

*ff* Bari Bass

*ff*

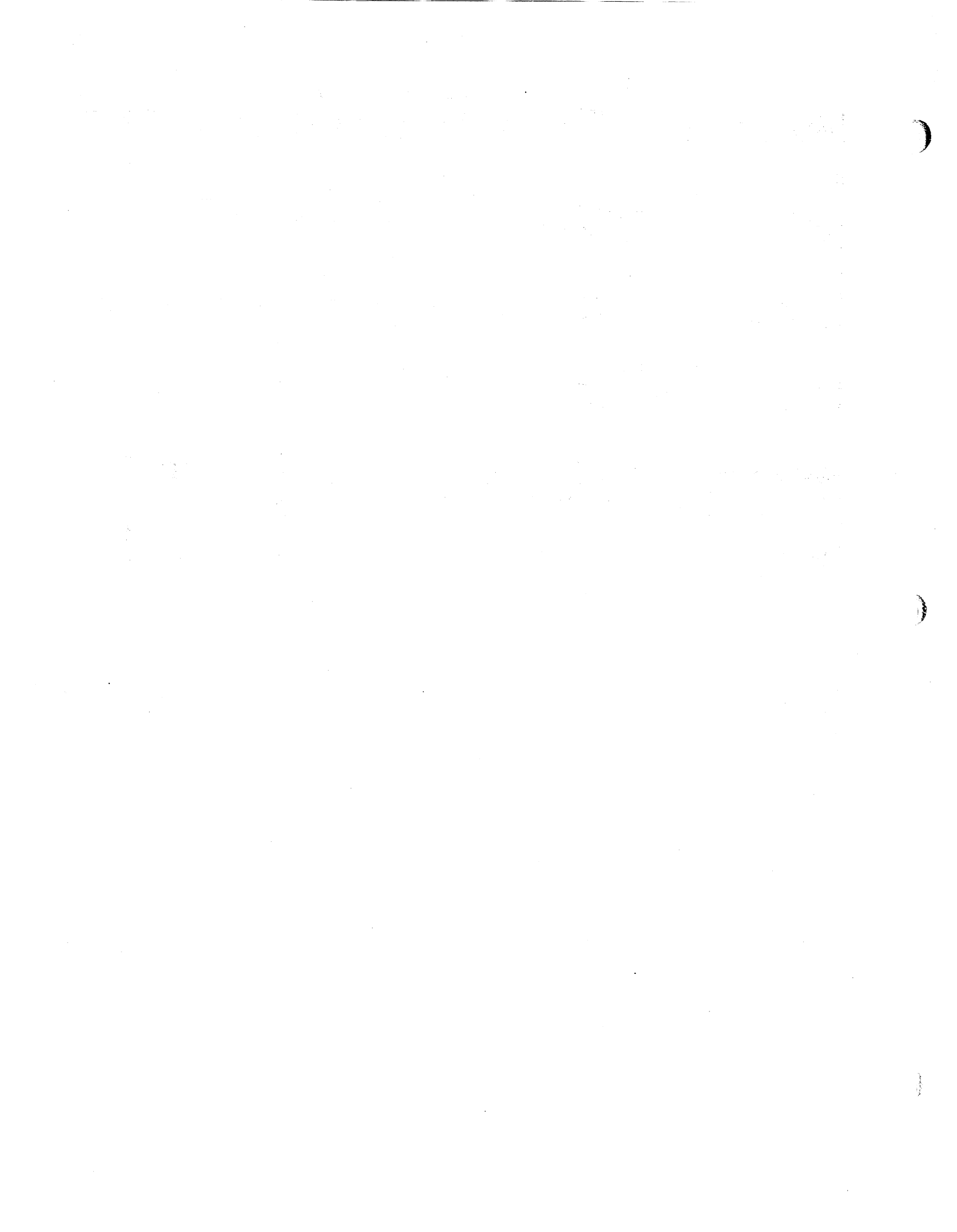
217

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

Mezzo

Alto

*ff*



# 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

# 7a. Winds Can Change

DEAD SEQUE

Jaunty  $\text{♩} = 60$

BERT

*mf* Winds can change

*f leggiero*

*mf*

This system contains the first six measures of the piece. It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) and *leggiero* marking, while the vocal line starts with a mezzo-forte (*mf*) dynamic. The key signature has three flats and the time signature is 3/4.

7

*poco rit.*

Tides can turn Sink or swim See what you learn

This system contains measures 7 through 12. The tempo marking *poco rit.* (ritardando) is indicated above the vocal line. The piano accompaniment continues with a steady accompaniment pattern.

13

A Tempo  $\text{♩} = 60$

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

This system contains measures 13 through 18. The tempo marking *A Tempo* is indicated above the vocal line, returning to the original tempo. The piano accompaniment continues with the same accompaniment pattern.

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

18

trade So I learned 'em all

*p*

Musical score for measures 18-22. It features a vocal line and a piano accompaniment. The key signature has three flats (B-flat major or D-flat minor). The piano part includes a dynamic marking of *p* (piano) in measure 20.

23a

23b

23c

23d

23e

23f

23g

Musical score for measures 23a-23g. This section consists of piano accompaniment for seven measures, showing a sequence of chords and melodic fragments in the right hand.

[Miss Lark appears]

23h

24

Musical score for measures 23h-24. Measure 23h is a piano accompaniment measure. Measure 24 begins with a key signature change to two sharps (D major or F# minor) and includes a dynamic marking of *mp* (mezzo-piano).

28

Musical score for measures 28-31. This section consists of piano accompaniment for four measures, featuring a melodic line in the right hand and a bass line in the left hand.

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

32

Musical score for measures 32-35. This section consists of piano accompaniment for four measures, continuing the melodic and harmonic development from the previous section.



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

[Ship's Bell]

37

Presto vivo  $\text{♩} = 136$

40

44

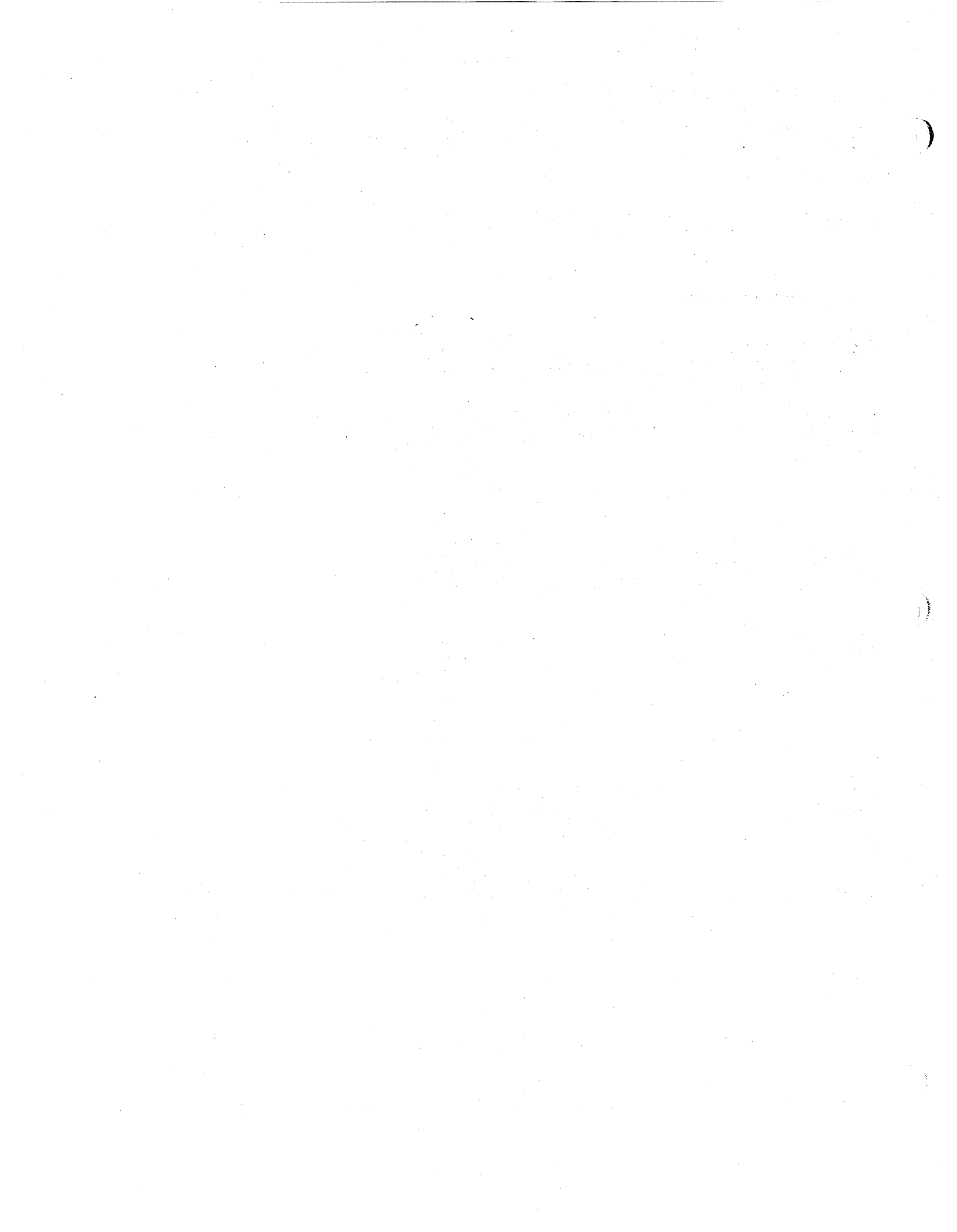
DIM ON START OF DIALOGUE

47

Winifred: "Mrs Brill, don't make the sandwiches too early, they'll get stale before the guests arrive"

Mrs Brill: "Everything's under control, m'm."

51



# 8. Spoonful of Sugar

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

Freely

(snap fingers) > A Tempo  
♩ = 96

you find the fun and snap the job's a

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

8<sup>va</sup>

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

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

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

*mf* *mp*

Detailed description: This system continues the vocal line with lyrics "game" and "And ev' - ry task you un - der - take be -". The piano accompaniment continues with chords and moving lines. Dynamics include *mf* and *mp*.

comes a piece of cake a lark a

5

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

Mary Poppins

rall.

15

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

18

A Tempo  $\text{♩} = 100$

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

22

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

26

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

30

MARY

in a most de - light - ful way \_\_\_\_\_ The hon - ey

*f*

This system contains the first five measures of the song. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *f* (forte) starting at measure 34. The key signature is three flats (B-flat major) and the time signature is 3/4.

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 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 at the beginning of measure 36.

40

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

*mf*

This system contains measures 40 through 43. The piano accompaniment includes triplets in the right hand starting at measure 41. A dynamic marking of *mf* is present at the beginning of measure 40.

44

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

*mf*

This system contains measures 44 through 47. 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 at the beginning of measure 44.

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

*mf* *cresc.*

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

78

MARY POPPINS:  
"Run punch! My favourite!"

83

*rall.* *ff*

ROBERTSON AY

87

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

Ah!

[on cue]

Ped.

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

MARY

Steady  $\text{♩} = 100$

89

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

*ten ten*

*p*

93

WINIFRED

MARY poco accel.

MARY

WINIFRED

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

97

MARY, JANE & MICHAEL

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



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

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

106 **ROB AY**

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

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

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

114

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

118

MARY

poco rit.

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

WINIFRED & ROB AY

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

*mf* *f*

Broader  $\text{♩} = 90$

124

MARY

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

WINIFRED, JANE, MICHAEL & ROB AY

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

*ff*

128

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

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

132

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

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

The musical score for measures 132-135 consists of three systems. The first system contains the vocal 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 bass line is in the left hand.

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

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

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

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

Meno mosso  
 $\text{♩} = 90$

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

Apologies, ma'am, from your guests. They're not coming, none of them.

WINIFRED Oh. Do you think we chose the wrong day?

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

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

rit.

27

*p*

32

WINIFRED

In a most de-light-ful way

# 10. Precision And Order

1

Presto vivo  $\text{♩} = 136$

*f*

5

*mp*

Jane: "Where are we going today?"

9

*mp*

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

12

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

16

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

20

Grandly, In 2  $\text{♩} = \text{♩}$

25

In 6  $\text{♩} = 120$

32

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

Mechanical chatter

*fp* Mechanical chatter continues throughout

35

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

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

38

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

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

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

*sfz*

Miss Smythe: "Good morning, Mr Chairman"

41

CHAIRMAN

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

*mf*



47

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

53 *poco rit.*

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

A Tempo ♩ = 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.

Tar - gets are 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

A man has

pause for safety only

110

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

mf German Oompah

117

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

f

122

seize that chance with both our hands

**mf**

**ALL CLERKS** Ass -

**mf**

Ass -

126

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

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.

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."

*mf*

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

*f*

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

57

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

62

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

chance...

chance...

DEAD SEGUE  
NO 11 - FEED THE BIRDS

# 11. Feed The Birds

Andante con moto ♩ = 120

8va

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

(8)

poco rit.

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

Meno mosso ♩ = 100

BIRD WOMAN

Vocal and piano accompaniment for measures 9-15. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked as 'Meno mosso' with a quarter note equal to 100 beats per minute. The lyrics are: "Feed the birds, tup pence a bag, Tup pence, tup pence, tup pence a".

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

16

24

Piano accompaniment for measures 16-24. The music features a melody in the right hand and a bass line in the left hand. The tempo is marked as 'Meno mosso'. The lyrics 'bag' are written below the first measure.

**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

*mp*

79

While over-head her birds fill the skies

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

83

*p*

CHOIR Ah Ah

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

**Bird Woman Quiet Top Harmony**  
**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

Add Jane and Michael

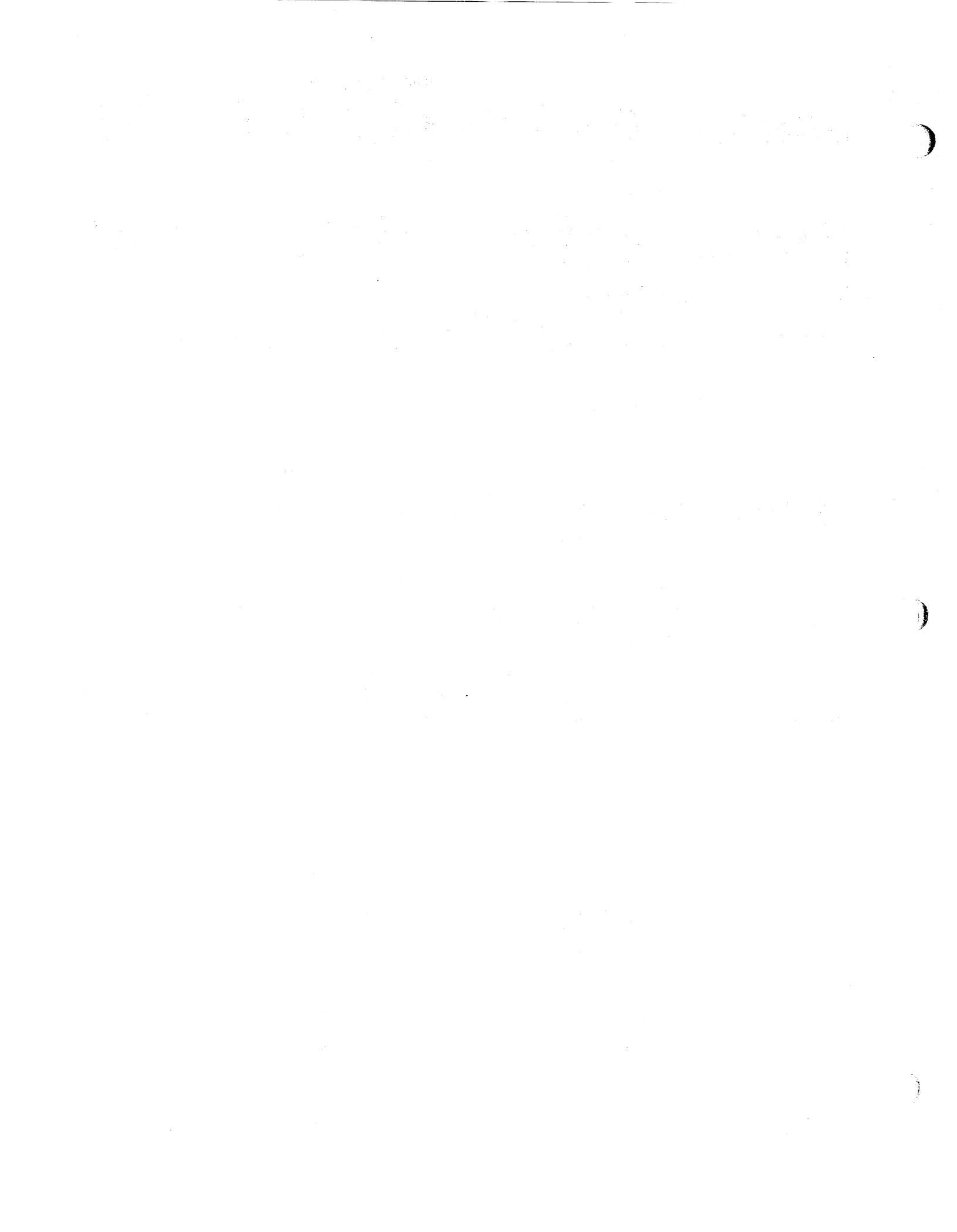
BIRD WOMAN

rall.

130

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

*p* *pp*



# 11a. Mrs. Corry's Shop

## BARREL ORGAN CUE 1

Applause Segue

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

VISUAL CUE out as Bert stops

repeat if required

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

## BARREL ORGAN CUE 2

VISUAL CUE as Bert starts

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

VISUAL CUE out as Bert exits

repeat if required

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

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

6 6

52

poco rall.

*mp* *p* fade

6 6 6

# 1 1 b. Choosing the Letters

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

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

**Magically**

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

*8va*

**Più mosso**

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

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

*8va*

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

8va

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

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

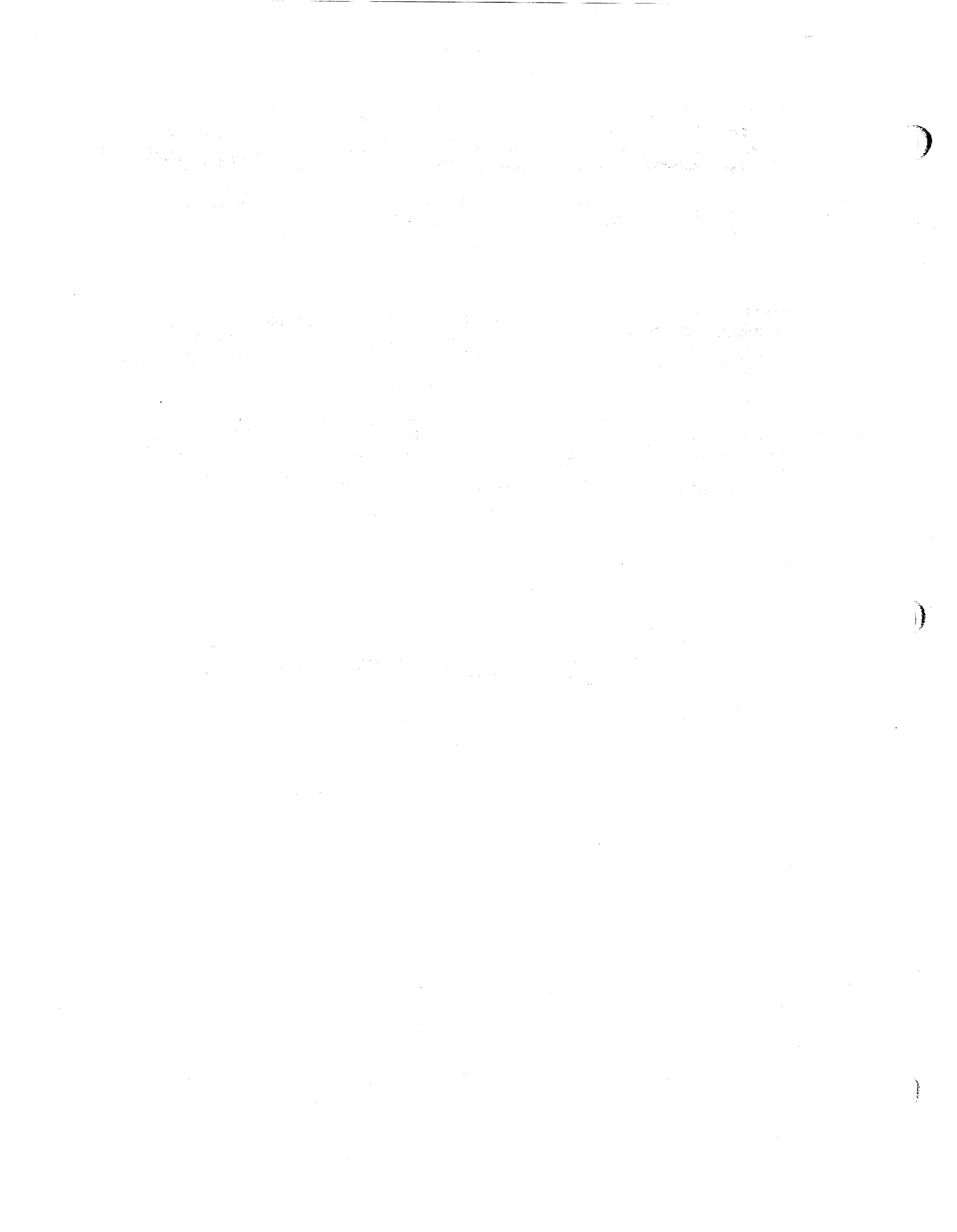
Mary: "Now left me see.  
 SUPERCALIFRAGILISTICEXPIALIDOCIOUS"

11

Ad lib over pause

SEGUE AS ONE





# 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

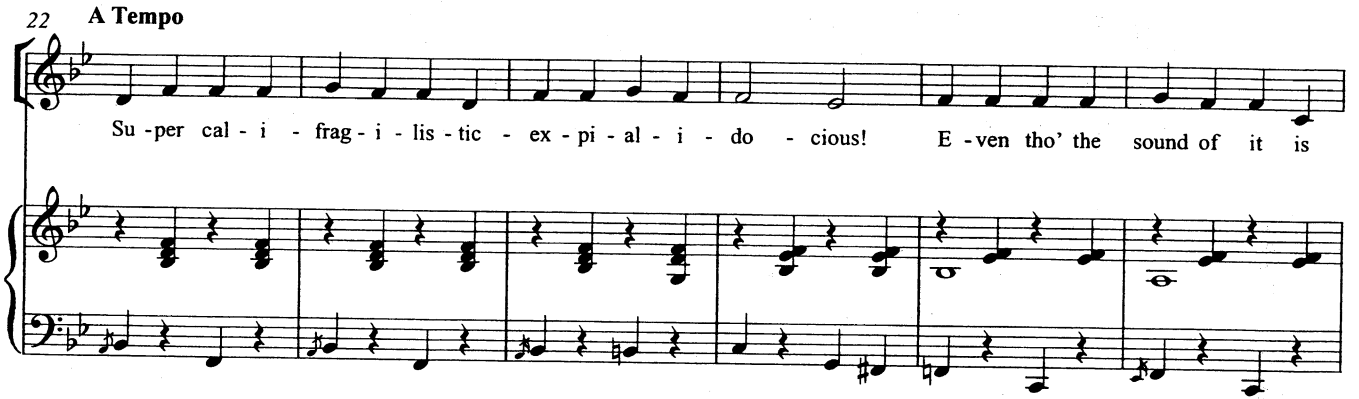
Detailed description: This is a musical score for the song 'Supercalifragilisticexpialidocious'. It is written for voice and piano. The score is in 2/4 time, marked 'Vivace' with a tempo of 100 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four systems,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

18 *poco rit.*



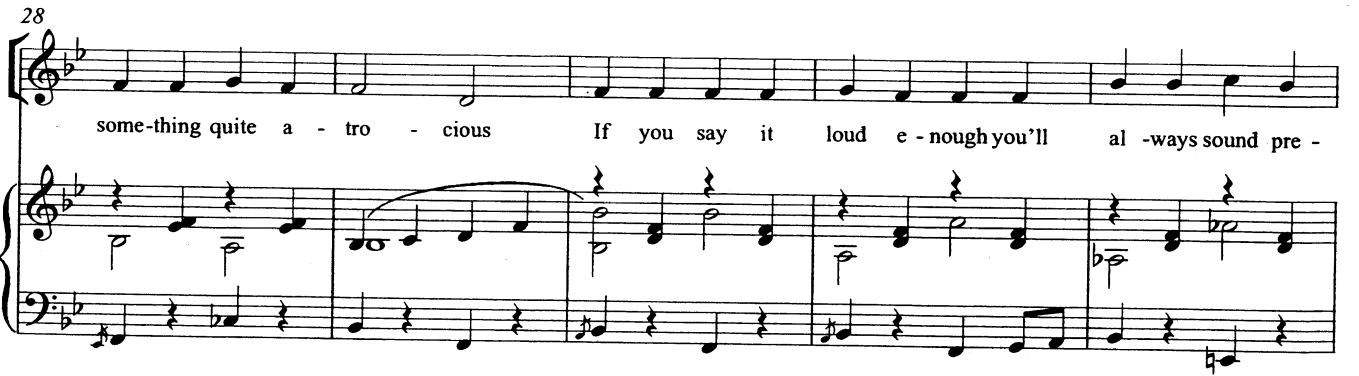
need to find a way to say pre - cise - ly what you mean.

22 **A Tempo**



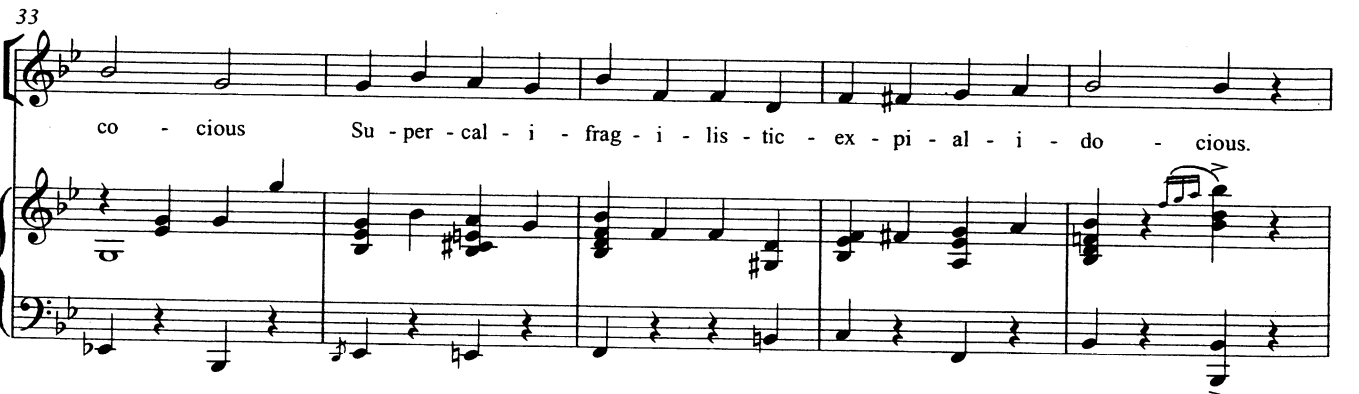
Su - per cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious! E - ven tho' the sound of it is

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!

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.

105

**BERT, MRS CORRY & MARY**

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

**CUSTOMERS**

*mp* Yum Yum Yum yum yum

109

**MARY**

*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

BERT

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

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

rit. - - - - -

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

Slowly

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*

# WINDS MAY BLOW

Steady  $\text{♩} = 130$

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 themaster'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  $\text{♩} = 60$

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

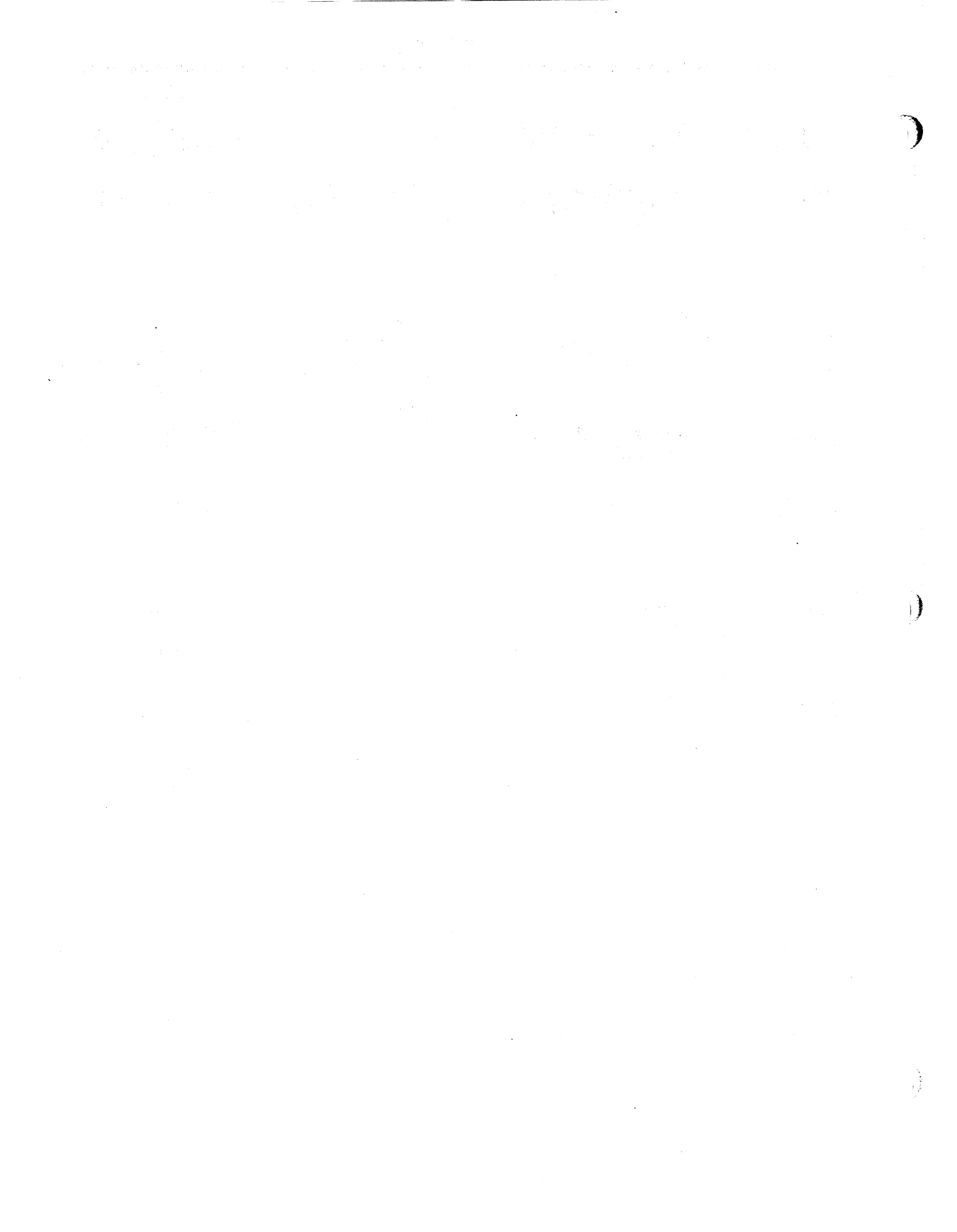
*mp* A game is played A change is made

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.



# 12b Twists & Turns

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

Con Moto ♩ = 140

BERT

mp Twists and turns Ups and downs

*p*

*mp leggiero*

cello solo

Detailed description: This block contains the first six measures of the musical score. It features a vocal line for Bert and a piano accompaniment. The piano part includes a cello solo in the lower register. The tempo is marked 'Con Moto' with a quarter note equal to 140 beats per minute. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are 'Twists and turns Ups and downs'. The piano part has dynamics of *p* and *mp leggiero*.

7

One mo - ment smiles Next mo - ment frowns But bad - temp - ered

Detailed description: This block contains measures 7 through 11. The vocal line continues with the lyrics 'One mo - ment smiles Next mo - ment frowns But bad - temp - ered'. The piano accompaniment continues with similar melodic and harmonic patterns. The key signature and time signature remain the same.

12

fac - es Had bet - ter change quick Cos when the wind chan - ges The

Detailed description: This block contains measures 12 through 16. The vocal line continues with the lyrics 'fac - es Had bet - ter change quick Cos when the wind chan - ges The'. The piano accompaniment continues with similar melodic and harmonic patterns. The key signature and time signature remain the same.

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*

# PLAYING THE GAME / CHIM CHIM CHER-EE

(MARY POPPINS snaps her fingers, and JANE and MICHAEL fall instantly asleep.)

2 (MARY POPPINS:)

Play - ing the game Hav - ing a

6

ball Those who won't play Shan't play at

10

all Will we meet a -

(MARY POPPINS places a note.)

15

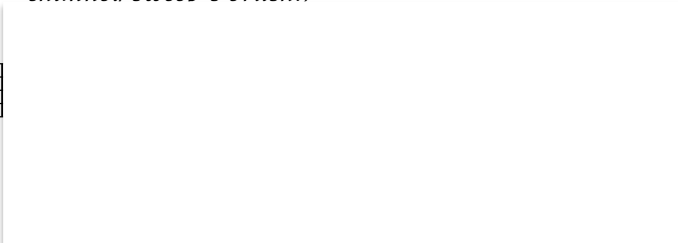
gain? May - be when they've learned to play the

(BERT enters holding a chimney sweep's brush.)

**Andante**

19

game.



# 14. Chim Chiminey End Act I

9 Hypnotic  $\text{♩} = 50$

BERT

*p* Up where the smoke is all bil-lowed and

12

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



15

hard - ly no day nor hard - ly no night There's

17

things half in shad-ow And half - 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

*mf* *sim.*

This block contains the musical score for the first system, starting at measure 88. It features two vocal parts: MARY and BERT. MARY's part begins with a melody in the treble clef, and BERT's part follows with a similar melody. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. Dynamics include *mf* (mezzo-forte) and *sim.* (sostenuto).

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

glad com - pa - ny

*p* Chim Chim Chim chim che - ree When

This block contains the musical score for the second system, starting at measure 94. It features a single vocal part for Mary Poppins. The melody is in the treble clef. The piano accompaniment is in grand staff notation. The key signature remains three sharps, and the time signature is 4/4. Dynamics include *p* (piano).

100

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

This block contains the musical score for the third system, starting at measure 100. It features a single vocal part for Mary Poppins. The melody is in the treble clef. The piano accompaniment is in grand staff notation. The key signature remains three sharps, and the time signature is 4/4.

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

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

133

rall.al fine

138

# 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  $\text{♩} = 120$

1

*mp*

Measures 1-4 of the piano accompaniment for 'Au Revoir'. The score is in 2/2 time with a key signature of two sharps (F# and C#). It features a melody in the right hand and a bass line in the left hand. The first measure is marked with a first ending bracket. The dynamic marking is *mp*. Below the staff, there are four chord diagrams for the left hand, each with a circled 'd' and a circled 'b'.

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

Measures 5-8 of the piano accompaniment. The musical notation continues with the melody and bass line. The dynamic marking is *mp*. Below the staff, there are four chord diagrams for the left hand, each with a circled 'd' and a circled 'b'.

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

9

Measures 9-12 of the piano accompaniment. The musical notation continues with the melody and bass line. The dynamic marking is *mp*. Below the staff, there are four chord diagrams for the left hand, each with a circled 'd' and a circled 'b'.

Allargando

13

Measures 13-16 of the piano accompaniment. The tempo is marked *Allargando*. The dynamic marking is *f*. The music features a more complex texture with multiple voices in both hands. The dynamic markings *ff* and *sfz* are used. Below the staff, there are four chord diagrams for the left hand, each with a circled 'd' and a circled 'b'.



