

Mary Poppins #04a - Spit Spot

TACET

#04b - Magic Music 1

TACET

#04c - Magic Music 2

TACET

#05 - Practically Perfect

Freely at first (♩ = 110)

[DIALOGUE]

MARY POPPINS:



By the

Più mosso



time the wind has blown the wea-ther-vane a - round, I'll show you, if I

Rit.



can. No mat-ter what the cir-cum-stance, for one thing I'm re - nowned: my

JANE: What about your measurement, Mary Poppins?



char-ac-ter is spit-spot spic and span.

I'm prac-ti-cal-ly

160

Steady (♩ = 90)

15 16 17 18 JANE:
 per - fect in ev - 'ry way. Prac - ti-cal - ly

MARY POPPINS:

19 20 21 22
 per - fect? So peo - ple say.

23 24 25 26
 Each vir - tue vir - tual - ly knows no bound.

27 28 29 30
 Each trait is great and pat - ent - ly sound. I'm prac - ti-cal - ly

31 32 33 34
 per - fect from head to toe. If I had a

35 36 37 38 39 40
 fault, it would nev - er dare to show. I'm so prac - ti - cal - ly

MARY: Ah... lovely!

Poco più mosso

2

41 42 43 44 45-46
 per - fect in ev - e - ry way.

Più mosso

47 48 49 50
 Both prim and pro - per and ne - ver too stern.

51 52 53 54
 Well ed - u - ca - ted yet will - ing to learn.

55 56 57 58

I'm clean and hon - est, my man - ner re - fined. _____

59 60 61 62

And I wear shoes of the sen - si - ble kind. _____ I

63 64 65 66

suf - fer no non - sense, and whilst I re - main there's

Poco rall.

67 68 69 70

noth - ing else I feel I need ex - plain. I'm prac - ti - cal - ly

A tempo (♩ = 100)

71 72 73 74

per - fect _____ in ev - 'ry way. Prac - ti - cal - ly

75 76 77 78

per - fect - that's my for - té. _____

79 80 81 82

Un - can - ny nan - nies are hard to find, _____

83 84 85 86

u - nique yet meek, un - speak - a - bly kind. I'm prac - ti - cal - ly

87 88 89 90

per - fect, not slight - ly soiled. Run - ning like an

91 92 93 94

en - gine that's just been fresh - ly oiled, I'm so

95 96 97 98 99 100

prac - ti - cal - ly per - fect in ev - e - ry way.

END

MARY: Well, those are my credentials. Perhaps you have a few questions.

101-104

4

105 MICHAEL: 106 MARY: Never. 107 MARY: The very thought. 108

Not tem - p'ra - men - tal? Not grouch - y or gruff? _____

109 JANE: 110 111 MARY: Quite the contrary. 112

Will you stay ten - der when the go - ing gets tough? _____

113 MICHAEL: 114 115 MARY: Mm-hmm. 116 JANE: 117

Do you read sto - ries with - out a big fuss? _____ Or have ob -

MARY: Oh, I like games. But I choose them.
JANE, MICHAEL: But- That's not fair!

118 119 120 121-123

jec - tions to play - ing with us? _____

3

Mrs. Banks #17 - Good for Nothing/ Being Mrs. Banks

Sadly (♩ = 74)

GEORGE:

lu - sions may shat - ter, but mem - o - ries stay. The things that real - ly mat - ter I

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

Poco rit.

reign, the fa - mous good - for - noth - ing _____ of Cher - ry Tree

A tempo (♩ = 100)

[DIALOGUE] 3

Andante (♩ = 120)

Poco rit. 2

Lane.

Allegro

WINIFRED:

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

Poco rit.

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

2139

M. Banks
m 18 -
end

A tempo

26 27 28

ev - er you spoke of Miss An - drew, — you show - ered the wom - an with

29 30 31

praise. But now that I've met dear Miss An - drew, — there are

32 33 34

Poco accel. Più mosso

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

35 36 37 38

mon - ster and car - ried that bur - den through life... If on - ly you had

39 40 41

Poco rit. Rall.

seen that you — could share it with your wife.

42 43 44 45

Gentle 42 mp

Be - ing Mrs. — Banks, it's ea - sy to for - get the

46 47 48 49

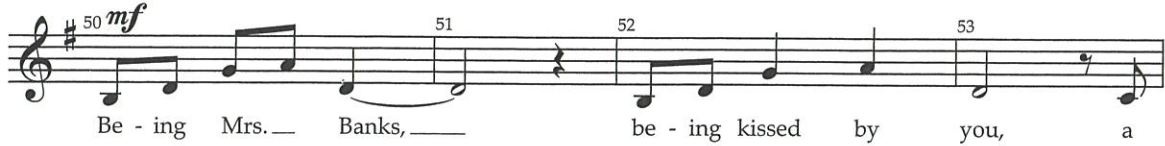
Poco rit.

way I felt that sum - mer's day, the day that we first met.

#17 - Good for Nothing/
Being Mrs. Banks

Poco più mosso

50 *mf* 51 52 53



Be - ing Mrs. Banks, be - ing kissed by you, a

54 55 56



man of dreams who made me feel that wish - es could come

Poco rit. *p* 57 58 59 60 61 *mp ten.*



true. And now al - though you're lost, it's time that we closed ranks. I'll

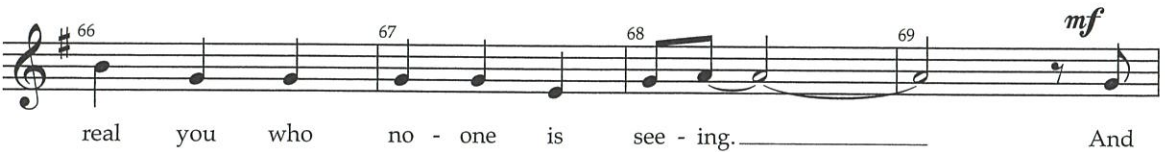
Più mosso (♩ = 150)

62 63 64 65



fight for the man who needs free - ing, the

66 67 68 69 *mf*



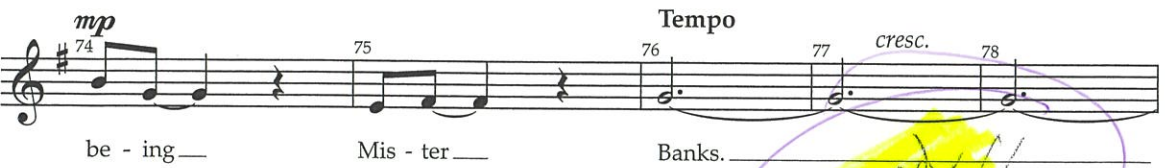
real you who no - one is see - ing. And

Rit. 70 71 72 73



you'll find a way of just be - ing,

mp 74 75 76 77 *cresc.* 78



be - ing Mis - ter Banks.

Rit. 79 80 81 82 83



end

MRS. CORRY CUSTOMERS:

1:52

36 37 *p* 38 39

do - cious. Um - did - dle id - dle id - dle um did - dle ay. Um did - dle id - dle id - dle

JANE: But it doesn't mean anything!

MARY POPPINS: It can mean exactly what you want it to...

40 41 42 43

um did - dle ay. Um - did - dle id - dle id - dle um did - dle ay. Um did - dle id - dle id - dle

MARY POPPINS: 2:00

44 45 46 47

um did - dle ay. When stone - age men were chat - ting, simp - ly grunt - ing would suf -

ENSEMBLE:

48 49 50 51

fice. Though if they'd heard this word they might have used it once or

ENS:

UGH!

MRS. CORRY:

52 53 54 55 56

twice. I'm sure E - gypt - ian phar - aohs would have grasped it in a jiff. Then

57 58 59 60

ev - 'ry sing - le py - ra - mid would bear this hie - ro - glyph. Oh,

Più mosso (♩ = 110)

61 62 63 64

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

ENSEMBLE: Grrr!

65 66 67 68

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

MARY POPPINS:

69 70 71 72

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

MARY POPPINS:

73 74 75

Ah _____

MRS. CORRY:

Ah _____

Ah _____

BERT:

Ah ah ah ah!

MRS. CORRY, MARY,
JANE, MICHAEL:

76 77 78 79

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.

MRS. CORRY, BERT,
JANE, MICHAEL, CUSTOMERS:

80 81 82 83

Um-di-dle id-dle id-dle um did-dle ay. Um did-dle id-dle id-dle um did-dle ay.

JANE,
MICHAEL: + Ensemble

84 85 86 87

Um did-dle id-dle id-dle um did - dle ay. Um did-dle id-dle id-dle um did - dle ay. The

BERT:

S, *Aff*

Um did-dle id-dle id-dle um did - dle ay. Um did-dle id-dle id-dle um did - dle ay.

T, B *ff*

8

Um did-dle id-dle id-dle um did - dle ay. Um did-dle id-dle id-dle um did - dle ay.

END //

Mary
SOP

Brimstone & Treacle

Miss Andrew

29 30 31 32 Rall. 33 A tempo 34

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

[DIALOGUE]

MISS ANDREW:

35 36-42 43 44 45 46

work. Brim - stone and tre - a - cle and car - bo - lic soap,

47 48 49 50 51 52

these are the tools of my trade. With spoon - fuls of su - gar, you

53 54 55 56 57 58

don't have a hope of see - ing that chan - ges are made. Where

Poco più mosso

59 60 61 62 63

man - ners are chron - ic, my tinc - ture's the to - nic that's cer - tain to

64 65 66 67 68

wipe off a smirk. Just pour out a ra - tion In

Rall.

A tempo

69 70 71 72 73 74

ma - tron - ly fash - ion. Brim - stone and trea - cle will work.

Speak

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

In tempo (♩ = 130)

75-81 **7** 82 *mp* 83 84 85

1138

I won't stand for whin-ing or whinge-ing or

86 87 88 89 90

whimp - er - ing, cry - ing or ly - ing or sobb - ing or simp - er - ing.

Meno mosso

91 92 93 94 95

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

96 97 *Poco rit.* 98 *Broadly* 99 100 101 *Rall.*

First threat - en to throt - tle then un - cork the

A tempo

MISS ANDREW: *Con moto*
Now, show me my room!

102 103 104 105 106-109 **4**

bot - tle. Brim - stone and trea - cle will work.

Allegro (♩ = 170)

110 111 112 113 114

Brim - stone and trea - cle will work!

115 116 117 118-119 **2**

Bird Woman

9A/ #10 - Feed the Birds

Andante con moto (♩ = 120)

6

Poco rit.

2



Meno mosso (♩ = 100)

BIRD WOMAN:

Start



1:18

Feed the birds, tup-pence a bag, tup-pence,

[DIALOGUE]

Meno 7



tup-pence, tup-pence a bag.

Più mosso

~~MARY POPPINS~~



Ear-ly each day to the steps of St. Paul's the lit-tle old



bird wom-an comes. In her own spe-cial way to the

BIRD WOMAN:



peo-ple she calls: Come, buy my bags full of crumbs.



Come feed the lit-tle birds, show them you care, and you'll be



glad if you do. Their young ones are hun-gry, their

Rit. Rall.

50 51 52 53 54 55

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

A tempo (♩ = 100)

56 57 58 59 60

Feed _____ the birds, tup-pence _____ a bag, tup-pence,

poco più

~~MARY POPPINS:~~ *mp*

61 62 63 64 65

tup-pence, tup-pence _____ a bag. Feed _____ the birds,

66 67 68 69 70 71

that's what she cries while o - ver-head her birds fill the skies.

[DIALOGUE]

ENS: *p*

72 73 74 75

Ah _____ Ah _____

MARY POPPINS:

f

76 77 78 79

All a

Ah _____ Ah _____ Ah _____

Ah _____ Ah _____

END

Supercas
FINA RITE

Brill
m 21-
41
82-end

MRS Brill

02 - Cherry Tree Lane (Part 1)

Presto (♩ = 140)

[DIALOGUE]

(BERT)

1 2-4 3 5-12 8 13-16 4 17-20 4

roo.

MRS. BRILL:

21 22 23

Kat - ie Nan - na's gone, and is it an - y won - der, dri ven half - de - men - ted by your

WINIFRED:

24 25 26

chil - dren's pranks? Do you real - ly think I made an - oth - er blun - der?

27 28 29

What on earth am I to say to Mis - ter Banks?

WINIFRED:

30 *mf* 31 32 33

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

34 35 36 37

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

JANE, MICHAEL,
MRS. BRILL, ROB AY:

Poco a poco rit.

GEORGE: Nonsense!

GEORGE:

38 39 40 41 42

We are ne - ver going to find the per - fect nan - ny!

3:53 3:55 Pre-

AY
m82
end

[DIALOGUE] 4

fi - cien-cy and fore-thought cut the jobs in half.

[DIALOGUE] 2 3

MRS. BRILL: *mf*

ROBERTSON AY: *mf*

Pre- Pre-

83 84 85

cis-ion and or-der, he wants noth-ing less. Yes, and

cis-ion and or-der, he wants noth-ing less. It's like an ar-my bar-racks-

86 87 88

we're in the mess! No won-der the nan-nies are driv-en in-sane. We're

No won-der the nan-nies are driv-en in - sane. We're

89 90 91

liv - ing in a mad-house in Cher-ry Tree Lane

liv - ing in a mad-house in Cher-ry Tree Lane.

[DIALOGUE] 8 4 4 Rit. 2

92-99 100-103 104-107 108-109

Segue as one

Bert

#13 - Chim Chim Cher-ee

Andante (♩ = 110)

Hypnotic (♩ = 50)

1-6 **6** 7 *Poco rit.* 8 **BERT: p** 9

Up where the smoke is all bil-lowed and

10 11

curled, 'tween pave - ment and stars is the chim - ney sweep's

12 13 14

world. Where there's 'ard - ly no day nor 'ard - ly no night, there's

15 16

things 'alf in shad - ow and 'alf - ways in light on the

17 *Slower - in '6'* 18 *Fast* 19

roof - tops of Lon - don... Coo... What a sight!

MARY POPPINS: Oh. So you're a sweep now, are you?
 BERT: The best view in the world, eh? And who gets to see it?
 The birds, the stars, and the chimney sweeps. Nothing to beat it, eh?

20-27 **8** 28-30 **3** **SAFETY** 31-32 **2/x**

155 **BERT:** 33 34 35 36

Now as the lad - der of life has been strung, you

FIN A RTA

37 38 39 40

may think a sweep's on the bot-tom - most rung. Though

41 42 43 44

I spends me time in the ash-es and smoke, in

45 46 47 48 49

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

Bert
Sing
Melody

MARY: *f* 50 51 52 53

Chim chim-i - ney, chim chim-i - ney, chim chim - cher - ee, a

BERT: *f*

Chim chim-i - ney, chim chim-i - ney, chim chim - cher - ee, a

54 55 56 57

sweep is as luck-y as luck-y can be.

sweep is as luck-y as luck-y can be.

58 59 60 61

Chim chim-i - ney, chim chim-i - ney, chim chim - cher - oo, good

Chim chim-i - ney, chim chim-i - ney, chim chim - cher - oo,

MRS Banks

Poco meno mosso

62 63 64 65

luck will rub off when he shakes hands with you.

mp

Or

(BERT)

66 67 68

blow me a kiss, and that's luck - y

Meno mosso **[DIALOGUE]** **Poco più mosso**

69 70 71-76 77-83 84-85

too.

6 7 2

MARY: *mf*

86 87 88 89

Chim chim - i - ney, chim chim - i - ney, chim chim - cher - ee, when

BERT: *mf*

Chim chim - i - ney, chim chim - i - ney, chim chim - cher - ee,

(MARY) **Poco rit.**

90 91 92 93

you're with a sweep, you're in glad com - pa - ny.

MARY POPPINS: Goodbye, Bert.

Colla voce

BERT: *p*

94 95 96 97 98

Chim, chim, chim chim cher - ee, when you're with a

EMARITE

Brill
m 21-
41
82-end

02 - Cherry Tree Lane (Part 1)

Presto (♩ = 140)

[DIALOGUE]

(BERT)

1 2-4 3 5-12 8 13-16 4 17-20 4

roo.

MRS. BRILL:

21 22 23

Kat - ie Nan-na's gone, and is it an - y won-der, dri ven half-de-men- ted by your

3:19

WINIFRED:

24 25 26

chil - dren's pranks? Do you real - ly think I made an - oth - er blun - der?

27 28 29

What on earth am I to say to Mis - ter Banks?

WINIFRED:

30 *mf* 31 32 33

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

34 35 36 37

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

JANE, MICHAEL, MRS. BRILL, ROB AY:

Poco a poco rit.

GEORGE: Nonsense!

GEORGE:

38 39 40 41 42

We are ne-ver going to find the per-fect nan-ny!

Start ✓

Brill stop //

3:53

3:55

Pre-

Steady (♩ = 120)

43 ci-sion and or-der, that's all that I ask. 44 The run-ning of a house-hold, a 45

46 straight-for-ward task. 47 The child-ren, the ser-vants are all your do-main whilst 48

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

49 I re-main the sov-'reign of Cher-ry Tree Lane. 50 51 52 A

(♩ = 120)

53 nan-ny should go-vern. A nan-ny should rule. 54 A nan-ny is a pa-ra-gon who 55

56 suf-fers no fool. 57 A nan-ny's a stal-wart. Our child-ren would gain by 58

WINIFRED: Of course George, but...

59 hav-ing such a nan-ny in Cher-ry Tree Lane. 60 61 So take con-

62 trol of sit-u-a-tions. 63 Show your au-tho-ri-ty when in-ter-view-ing 64

65 staff. You know your role, 66 they know their sta-tions. 67 Ef-

END

A1
m82
end

[DIALOGUE] 4

fi - cien - cy and fore - thought cut the jobs in half.

[DIALOGUE] 2 3

MRS. BRILL: *mf*

ROBERTSON AY: *mf*

Pre-

83 84 85

cis - ion and or - der, he wants noth - ing less. Yes, and

8 cis - ion and or - der, he wants noth - ing less. It's like an ar - my bar - racks -

86 87 88

we're in the mess! No won - der the nan - nies are driv - en in - sane. We're

8 No won - der the nan - nies are driv - en in - sane. We're

89 90 91

liv - ing in a mad - house in Cher - ry Tree Lane.

8 liv - ing in a mad - house in Cher - ry Tree Lane.

[DIALOGUE] 8

Poco più mosso 4

Rit. 2

92-99 100-103 104-107 108-109

Segue as one

George Banks

16A - #17 - Good for Nothing/ Being Mrs. Banks

1:36

Sadly (♩ = 74)

GEORGE:

1 lu-sions may shat-ter, but mem-o-ries stay. The things that real-ly mat-ter I

4 lost on the way. The sov-'reign, the mas-ter, and long may he

Poco rit.

7 reign, the fa-mous good-for-noth-ing of Cher-ry Tree

A tempo (♩ = 100)

Andante (♩ = 120)

Poco rit. 2

[DIALOGUE] 3

10 Lane.

Allegro

WINIFRED:

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

Poco rit.

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

2:39

Cherry Tree Lane

Robertson ^{m82}
Ay

[DIALOGUE] 4

68 69 70 71-74

fi - cien - cy and fore - thought cut the jobs in half.

[DIALOGUE]

75-76 2 77-79 3 80 81 82

MRS. BRILL: *mf*

Pre-

ROBERTSON AY: *mf*

start

Pre-

83 84 85

cis - ion and or - der, he wants noth - ing less. Yes, and

86 87 88

cis - ion and or - der, he wants noth - ing less. It's like an ar - my bar - racks -

91 92 93 94 95

we're in the mess! No won - der the nan - nies are driv - en in - sane. We're

96 97 98 99 100

No won - der the nan - nies are driv - en in - sane. We're

101 102 103 104 105

liv - ing in a mad - house in Cher - ry Tree Lane.

106 107 108 109 110

liv - ing in a mad - house in Cher - ry Tree Lane.

[DIALOGUE]

111 112 113 114 115 116 117 118 119

Poco più mosso

Rit.

Segue as one

Feed the Birds

George Banks
Northbrook
Von Hussler
Chairman

#09a - A Man Has Dreams

Moderato (♩ = 90)

[DIALOGUE]

5 7 2 2

A bit faster (♩ = 120)

Poco rit.

GEORGE: *f*

8 6

38 A man with

Grandly (♩ = 100)

dreams that life has - n't bro - ken, a man with hopes, am -

bi - tions to ful - fill, a man you're cer - tain at first glance de -

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

NORTHBROOK: Thank you, sir. You won't regret it!

Dead segue

serves a chance...

superior = 1st + 2nd

Ens

Ensemble

101 102

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

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

S
A

103 104

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

A/T

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

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

Start

2:19

Steady (♩ = 120)

ALL: *mf* sotto voce

S
A

105 106 107 108

T hap - pen - Su - per - cal - i - frag - i - lis - tic -

B hap - pen -

109 110 111 112 113

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

PRECISION - M.V.N.
+ alto B.S. top

Accel. e cresc.

114 115 116 117 118

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

ff

119 120 121 122

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

(♩ = ♩)

BERT, ENSEMBLE:

123 124

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

PRINCIPALS: *subito mf*

S - u - p - e - r, c - a - l - i -

125 126

r - a - g - i - l, i - s - t - i - c - e - x - p -

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

127 128 129

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

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

Presto (♩ = 160)

S *ff*

A 130



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

T *ff*

B 130



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

134



Ev - en though the sound of it is some - thing quite a - tro - cious,

135

136

137



Ev - en though the sound of it is some - thing quite a - tro - cious,

138

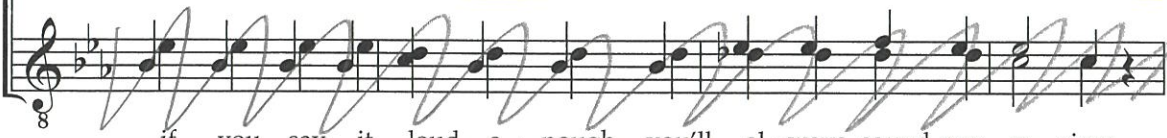


if you say it loud e - nough you'll al - ways sound pre - co - cious.

139

140

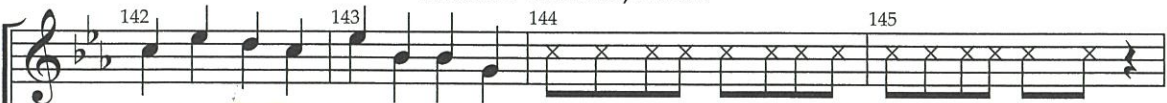
141



if you say it loud e - nough you'll al - ways sound pre - co - cious.

MARY POPPINS, BERT:

142



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

143

144

145



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

Precision - MEN
+ alt. B.S. top

Ens

S
A
146 147 148 149 150 151

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

T
B

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

152 153 154 155 156 157

al - i - do - cious.

al - i - do - cious.

158 159 160 161

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!

#25 - Playout

TACET

#24 - Bows