



MUSIC THEATRE INTERNATIONAL
**BROADWAY
JUNIOR™**
60 MINUTES

NAME: _____

CHARACTER: _____



MARY POPPINS JR.



A Musical Based on the Stories of P. L. Travers and the Walt Disney Film

Original Music and Lyrics by

RICHARD M. SHERMAN and ROBERT B. SHERMAN

Book by

JULIAN FELLOWES

New Songs and Additional Music and Lyrics by
GEORGE STILES and ANTHONY DREWE

Co-created by

CAMERON MACKINTOSH

Adapted by iTheatrics under the supervision of
TIMOTHY ALLEN MCDONALD

ACTOR'S SCRIPT

©Disney/CML



ACTOR'S SCRIPT

Table of Contents

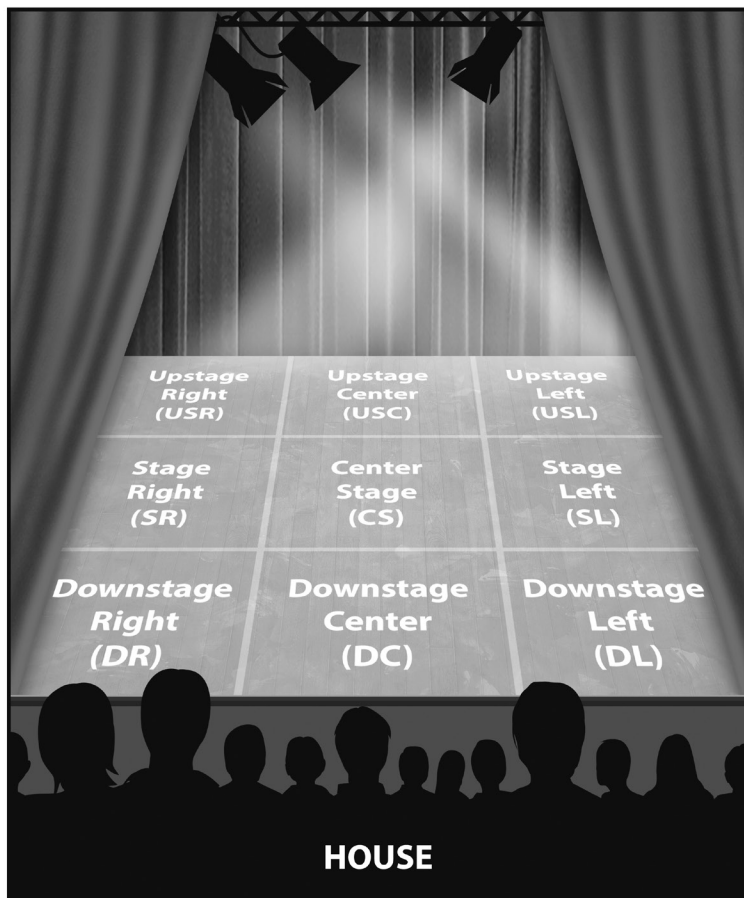
Welcome to the Theater	iii
What to Expect During Rehearsals	iv
Marking Your Script	v
Synopsis	vii
Characters	ix
Theater Tips	x
<i>Mary Poppins JR. Script</i>	1
<i>Prologue</i>	1
<i>Cherry Tree Lane (Part 1)</i>	4
<i>The Perfect Nanny</i>	7
<i>Cherry Tree Lane (Part 2)</i>	9
<i>Practically Perfect</i>	14
<i>Practically Perfect (Playoff)</i>	19
<i>Jolly Holiday</i>	21
<i>Winds Do Change</i>	32
<i>A Spoonful of Sugar</i>	36
<i>Spoonful (Playoff)</i>	41
<i>Precision and Order (Part 1)</i>	42
<i>Precision and Order (Part 2)</i>	45
<i>A Man Has Dreams</i>	48
<i>Feed the Birds</i>	50
<i>Supercalifragilisticexpialidocious</i>	56

<i>Twists and Turns</i>	67
<i>Playing the Game / Chim Chim Cher-ee</i>	70
<i>Cherry Tree Lane (Reprise)</i>	77
<i>Brimstone and Treacle (Part 1)</i>	79
<i>Let's Go Fly a Kite</i>	84
<i>Brimstone and Treacle (Part 2)</i>	88
<i>Practically Perfect (Reprise)</i>	94
<i>Step in Time</i>	96
<i>Step in Time (Playoff)</i>	103
<i>A Spoonful of Sugar (Reprise)</i>	106
<i>Anything Can Happen (Part 1)</i>	109
<i>Give Us the Word</i>	113
<i>Anything Can Happen (Part 2)</i>	115
<i>Goodbye Then, Mary</i>	117
<i>Anything Can Happen (Finale)</i>	119
<i>Bows</i>	123
Actor's Glossary	127
Show Glossary	129
Credits and Copyrights	131

WELCOME TO THE THEATER

Congratulations! You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know. This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor, director, and stage manager** works from a script. Your Actor's Script contains additional information for this musical, like this introduction and two glossaries. You can look up any bold words in the Actor's Glossary at the back of this book. Be sure to take good care of your script and take notes with a pencil since what you'll be doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house** where the audience sits, the term **downstage** is still used to refer to the area closest to the audience, and **upstage** is used to refer to the area farthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. This diagram shows how to use these terms to label nine different parts of the stage.



WHAT TO EXPECT DURING REHEARSALS

You will be performing a musical, a type of **play** that tells a story through music, **choreography**, and **dialogue**. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, for the songs. The **book writer** writes the dialogue (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and which music cues to listen for. If the book writer and lyricist are the same person, she is often referred to as the **librettist**, since the book and lyrics together are referred to as the **libretto**.

Your director will plan rehearsals so that the cast is ready to give its best performance on **opening night!** Remember to warm up before each rehearsal so that your mind, body, and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show:

Music

Since you're performing a musical, it is important to learn the music during the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

Choreography


Since most musicals include some movement or dance, you'll also be rehearsing choreography. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.


Blocking & Scene Work


Your director will determine where everyone in the cast stands and how they move around the stage. You'll use theater **blocking** terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your lines and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's **objective**, or what your character wants.


MARKING YOUR SCRIPT

Notating your script can help you to remember important blocking and direction. Below are some tips to keep you on track.

 **1** Always write your name legibly on your script. Scripts have a way of getting lost or changing hands during rehearsals.

 **2** Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.

 **3** Underline important stage directions, lines, lyrics, and individual words. For example, if your line reads, “Cause when you walk with Mary Poppins, you go to places you never dreamed of,” and your director wants you to stress the name “Mary Poppins,” underline it in your script.

 **4** Save time and space by using the following standard abbreviations:

ON: onstage

OFF: offstage

US: upstage

DS: downstage


SL: stage left


SR: stage right


CS: center stage


X: cross

You may use these abbreviations to modify other instructions (you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (you could write “XDSR” to remind yourself to cross downstage right).

 **5** Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a bench, you might draw a box to represent the bench, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.

 **6** Draw stick figures to help you remember your choreography.

 **7** Mark your music with large commas to remind yourself where to take breaths while singing.

 **8** Although you should feel free to mark up your script, be careful it doesn’t become so cluttered with notes that you have a hard time finding your lines on the page!



Gavin Lee (Bert)

MICHAEL
Some game. I'd rather eat spinach.

MARY POPPINS
Come along, Bert.

MICHAEL *XDSR* 
You can't come with us. You're too dirty. And we don't want to go to the stinky park anyway.



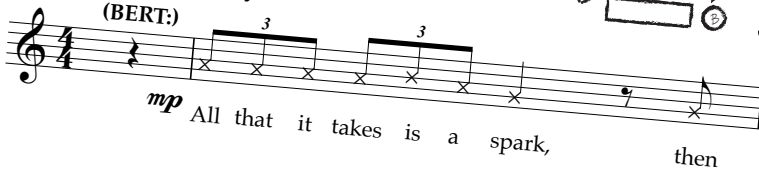
BERT
Oh, yes you do. 'Cause when you walk with Mary Poppins, you go to places you never dreamed of.

(#10 - JOLLY HOLIDAY.)



JOLLY HOLIDAY

Freely

(BERT:)  *mp* All that it takes is a spark, then

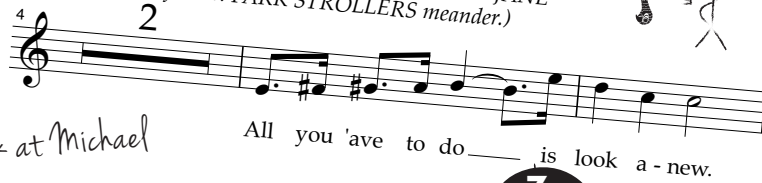


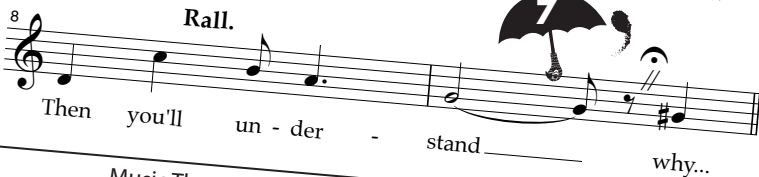
 some-thing as plain as a park be-comes a won-der-land

(BERT moves into the park with MARY POPPINS. JANE and MICHAEL follow. PARK STROLLERS meander.)



Look at Michael

 All you 'ave to do is look a - new.

 Then you'll un - der - stand why...



SYNOPSIS

BERT, a man of many trades, introduces the audience to the unhappy Banks family: father **GEORGE**, mother **WINIFRED**, and children **JANE** and **MICHAEL** (*Prologue*). The family; the housekeeper, **MRS. BRILL**; and the houseboy, **ROBERSTON AY**, are shocked when **KATIE NANNA** quits and storms out in frustration. George muses about what he expects from the household – the nanny, in particular (*Cherry Tree Lane – Part 1*). Though Jane and Michael insist upon their own requirements for their caregiver (*The Perfect Nanny*), George dismisses their requests (*Cherry Tree Lane – Part 2*).

As if summoned, **MARY POPPINS** appears, offering her services as a nanny. She fits the children’s requirements exactly (*Practically Perfect / Practically Perfect – Playoff*). She then takes the children to the park, where they meet Bert, who describes how wonderful everyday life can be when spending time with Mary (*Jolly Holiday*). At first, the children are not convinced, but when Mary Poppins brings to life a park statue named **NELEUS**, Jane and Michael are in awe of her. The children return home and gush to their father about the nanny, but George is preoccupied (*Winds Do Change*).

A few weeks later, the household is preparing for Winifred’s party, and Jane and Michael make a mess of the house. Despite Mary’s magic (*A Spoonful of Sugar*), the party is ruined when no one attends (*Spoonful – Playoff*). Later, Mary takes the children on a visit to George’s workplace, the bank (*Precision and Order – Part 1*). While **CLERKS** are bustling about and clients are trying to convince George to grant them loans, the children burst into the bank (*Precision and Order – Part 2*). After a thought-provoking conversation with his children, George turns down **VON HUSSLER**’s loan but agrees to give a loan to the kindly **JOHN NORTHBROOK** (*A Man Has Dreams*).

As Mary and the children pass the cathedral, an old **BIRD WOMAN** offers to sell them seed to feed the birds. The children are at first disgusted by the woman, but Mary Poppins tells them to look beyond appearances (*Feed the Birds*). Afterward, Mary whisks Jane and Michael off to **MRS. CORRY**’s Talking Shop, where the children are given a delightful vocabulary lesson (*Supercalifragilisticexpialidocious*). Later, Mary Poppins and the children return home to find George in a foul mood. He reveals to Winifred that after turning down Von Hussler, the client went to a rival bank that is now due to see great profit from the deal. The bank has suspended George without pay. (*Twists and Turns*). Upset about their father’s behavior, the children argue with Mary Poppins. Convinced they must learn their next lesson on their own, she puts them to bed and leaves behind a note before flying away over the rooftop (*Playing the Game / Chim Chim Cher-ee*).

Six weeks pass, and the household struggles without Mary Poppins. However, Winifred encourages everyone to tidy up the house for the arrival of a surprise guest (**Cherry Tree Lane – Reprise**). The guest turns out to be George’s former nanny, **MISS ANDREW**, who immediately reveals herself to be a stern and cruel woman (**Brimstone and Treacle – Part 1**). Unhappy with their new nanny, the children run away and happen upon Bert in the park, who consoles them and produces a red kite, offering it to Michael. The kite ascends out of view, and when it’s reeled in, it brings Mary Poppins back with it (**Let’s Go Fly a Kite**).

Mary accompanies the children home and demands that Miss Andrew leave. Miss Andrew resists, but after receiving a spoonful of her own medicine from Mary Poppins, the woman flees, apparently sick (**Brimstone and Treacle – Part 2**). The family is relieved to have Mary Poppins back (**Practically Perfect – Reprise**). However, the children are still burdened by their father’s grim situation. They follow Mary Poppins to the roof, where Bert and his fellow **CHIMNEY SWEEPS** cheer them up with a lively tune (**Step in Time / Step in Time – Playoff**). Afterward, a **MESSENGER** brings news that the bank **CHAIRMAN** wants to speak to George that evening. Bert wishes George good luck (**A Spoonful of Sugar – Reprise**). After George leaves to speak to the Chairman, Mary Poppins instills confidence in the rest of the family (**Anything Can Happen – Part 1**).

At his meeting with the Chairman, George is informed that Von Hussler’s scheme has ruined the rival bank, while Northbrook has become very successful and is set to make George’s bank a fortune. George is ecstatic (**Give Us the Word**). With newly found confidence, Winifred bursts in ready to stand up for George. Upon learning the news, she helps negotiate a much higher salary for her husband. The family is thrilled by their change of fortune (**Anything Can Happen – Part 2**).

Back at the Banks home, Bert realizes that Mary Poppins will be leaving soon – the family no longer needs her help. He bids her farewell (**Goodbye Then, Mary**). Leaving behind only a locket, Mary Poppins disappears into the sky. However, she leaves the Banks family much happier than she found them, and they vow never to forget her (**Anything Can Happen – Finale**).

CHARACTERS

(in order of appearance)

BERT – a man with many occupations who is good friends with Mary Poppins; also acts as a narrator in the story

GEORGE BANKS – a banker, Winifred’s husband, and regimented father to Jane and Michael

WINIFRED BANKS – George’s wife, who tries to be the perfect homemaker and mother to Jane and Michael

JANE BANKS – the high-spirited, bright, and willful daughter of George and Winifred

MICHAEL BANKS – the excitable and cheeky youngest member of the Banks family

KATIE NANNA – Jane and Michael’s overwhelmed and fed-up nanny

MRS. BRILL – housekeeper and cook for the Banks family

ROBERTSON AY – houseboy to the Banks family

MARY POPPINS – Jane and Michael’s extraordinary and strange new nanny; neat and tidy, particular, sometimes frightening, always exciting

PARK STROLLERS – citizens of London who get swept up in Mary Poppins’s adventures in the park

NELEUS – a statue from Greek mythology in the park

STATUES – other statues present in the park

BIRD WOMAN – an old woman who sells crumbs to feed the birds

HONEYBEES – bees conjured by Mary Poppins to help teach the children the benefits of “A Spoonful of Sugar”

CLERKS – George’s colleagues and fellow bankers

MISS SMYTHE – the bank Chairman’s humorless secretary

CHAIRMAN – head of the bank where George is employed

VON HUSSLER – business owner seeking a loan for a shady business deal

JOHN NORTHBROOK – an honest businessman seeking a loan to build a factory for his community

VAGRANTS, BUSKERS, and PASSERSBY – citizens of London passing by the cathedral during “Feed the Birds”

MRS. CORRY – mysterious woman who owns the magical Talking Shop

CUSTOMERS – bright, colorful British citizens visiting Mrs. Corry’s shop

MISS ANDREW – George’s overbearing and scary childhood nanny

KITE FLYERS – families flying kites in the park

POLICEMAN – neighborhood patrol officer

CHIMNEY SWEEPS (including **SWEEPS 1–4**) – Bert’s cheerful, friendly, and agile friends who keep London’s chimneys in working order

MESSENGER – delivers a summons to George from the bank

THEATER TIPS

- It takes an ensemble to make a show; everyone’s part is important.
- Be respectful of others at all times.
- Bring your script and a pencil to every rehearsal.
- Arrive at rehearsal on time and ready to begin.
- Be specific! Make clear choices about your character’s background and motivation for each line and action.
- To help memorize your lines, write them down or speak them aloud to yourself in a mirror.
- Don’t upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.
- Before each performance, tell everyone to “break a leg” – which is theater talk for “good luck”!
- Be quiet backstage and remember: if you can see the audience, they can see you – so stay out of sight.
- If you forget a line or something unexpected happens onstage, keep going! When you remain confident and in character, it’s unlikely that the audience will notice anything is wrong.
- Remember to thank your director and fellow cast and crew.
- **HAVE FUN!**



PROLOGUE: CHERRY TREE LANE, PARLOR

(#1 – PROLOGUE.)

PROLOGUE

(London, 1910. It's autumn: a dark sky, scudding clouds. A landscape of early twentieth-century rooftops is spread out before us.)


Maestoso 8

(The entire CAST stands across the stage and addresses the audience.)

Allegro con fuoco 18 **Meno mosso** 9

36 ALL:

p Wind's in the east, There's a mist com - ing in —

39  Like some - thing is brew-in' and

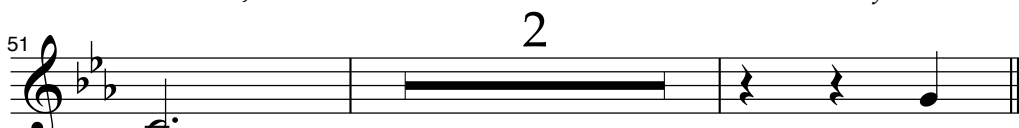
42  'bout to be - gin Can't put my

(The CAST splits center to reveal BERT, a chimney sweep.)

45  **BERT:**
fin - ger on what lies in store, But I

48  feel what's to 'ap - pen — all 'ap - pened be -

(The ENSEMBLE exits revealing the BANKS FAMILY posed as if taking a family portrait. However, GEORGE and WINIFRED are not focused on their children, JANE and MICHAEL, who have sour looks on their faces.)

51  fore *mp* A

Colla voce

55  Fath - er a Moth - er — a Daugh - ter a

Poco più mosso

58  Son The threads of their

(MICHAEL reveals a makeshift kite, tags JANE, and begins running around GEORGE and WINIFRED chased by JANE. GEORGE is upset by the children acting out; WINIFRED is overwhelmed.)

61

lives are all rav - 'ling un - done

Poco più mosso

64

Some - thing is need - ed to

67

twist them as tight As a string you might

(BERT gestures, causing the BANKS FAMILY to freeze in tableau. MICHAEL and JANE are clearly acting up; WINIFRED and GEORGE are clearly frustrated.)

Poco rit.

70

use when you're fly-ing — a kite.

Meno mosso

Rall.

73

mf Chim chim-in - ey chim chim cher - ee chim cher-

SCENE 1: CHERRY TREE LANE, PARLOR

(# 2 – CHERRY TREE LANE – PART 1.)

CHERRY TREE LANE (PART 1)

(BERT exits. KATIE NANNA storms toward the door with her packed bags, almost bowling over MRS. BRILL, the cook/housekeeper, and ROBERTSON AY, the houseboy.)

Presto

(BERT:)

roo.

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!

KATIE NANNA: I've said my say, Mrs. Brill. I've done with this house forever!

5

MRS. BRILL: Well, good riddance, then. And mind you don't stumble on your way out!

(KATIE NANNA stumbles. WINIFRED BANKS enters.)

WINIFRED: Where is she going? What on earth am I going to say to Mr. Banks?

(GEORGE enters, ready to go to work.)

GEORGE: What is all this commotion?

7

Steady

(GEORGE:)

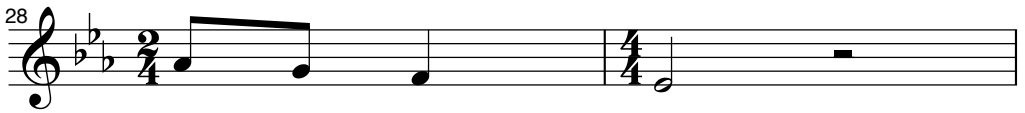
20

mf Pre - ci - sion and or - der That's

22  all that I ask The run - ning of a house-hold, A

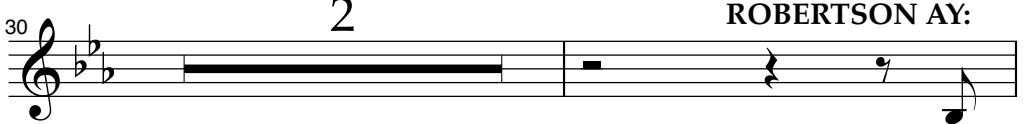
24  straight-for - ward task. The child-ren, the ser-vants are

26  all your do - main Whilst I re-main the sov-'reign of

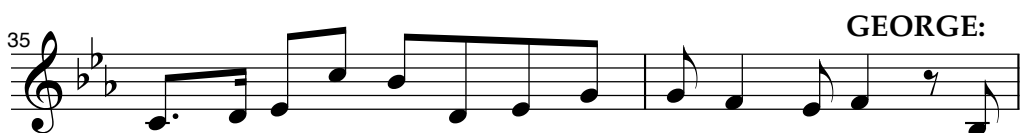
28  Cher - ry Tree Lane.

(GEORGE:) Coat! (*GEORGE holds his arms out as MRS. BRILL helps him into his coat.*) Winifred, you've engaged six nannies in the last four months, and they've all been unqualified disasters!

**GEORGE,
MRS. BRILL,
ROBERTSON AY:**

30  A

33  nan - ny should go - vern A nan - ny should rule A

35  nan - ny is a pa - ra - gon who suf-fers no fool A

**GEORGE,
MRS. BRILL,
ROBERTSON AY:**

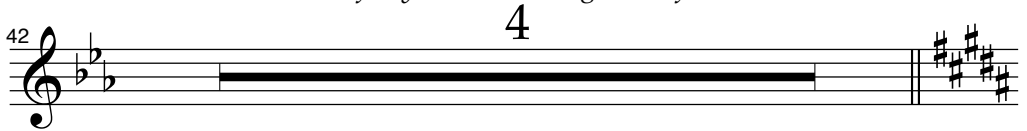


nan-ny's a stal-wart Our child-ren would gain By



hav-ing such a nan-ny in Cher-ry Tree Lane

GEORGE: Briefcase!
(*ROBERTSON AY dutifully delivers George's briefcase.*)

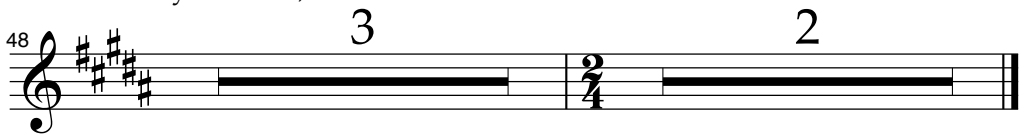


(GEORGE:) Umbrella!
(*WINIFRED places George's umbrella in his open hand. JANE and MICHAEL enter and eavesdrop.*)

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



GEORGE: Few women alive could manage Miss Andrew's standards of efficiency. Besides, we could never afford someone of her caliber.



(GEORGE)

Now, place an advertisement in *The Times* stating that Jane and Michael Banks require the best possible nanny at the lowest possible wage.

JANE

(*approaching GEORGE*)

Father... we've written our own advertisement.

GEORGE

What on earth—

WINIFRED

Please, George. I think we should hear it.

(#3 – THE PERFECT NANNY.)

THE PERFECT NANNY

(As JANE opens a piece of paper to read from, MICHAEL stands by her side.)

Forcefully

2 JANE:

mf If you want this choice po - si - tion,

Have a cheer - y dis - po - si - tion. Ros - y cheeks,

MICHAEL: That's the part I put in.

(JANE:)

No warts. Play games,

all sorts. You must be kind, you must be wit-ty,

GEORGE: Well, of all the ridiculous—

Ver - y sweet and fair - ly pret-ty

WINIFRED: George, please.

17 **JANE:**

mf Take us on out - ings, give us treats

20 **JANE:**

We

MICHAEL:

f sing songs, bring sweets

Meno Mosso

(JANE:) **MICHAEL:**

22 *f* won't hide your spec - ta - cles so you can't see Put

24 toads in your bed Or pep-per in your tea

Più Mosso

26 **JANE:**

mp Hur - ry nan - ny, Ma - ny thanks Sin - cere - ly

MICHAEL:

Sin - cere - ly

29

Jane Banks.
and Michael Banks.

(JANE and MICHAEL stand and beam, quite pleased with themselves.)

GEORGE

That's quite enough tommyrot for one day!

(#4 – CHERRY TREE LANE – PART 2.)

CHERRY TREE LANE (PART 2)

(GEORGE takes the paper from JANE, tears up the advertisement and throws it in the fireplace, where a gust of wind carries it up the chimney.)

Presto

(GEORGE:) Will you please go to the nursery
and let me get to work!
WINIFRED: They were only trying to help.
GEORGE: It won't help anyone to make me late!

Rit. **Broader**

12 **(GEORGE:)**

f Pre - ci - sion and or - der, that's

14 **ALL:**

all that I ask The run - ning of a house - hold, a

16

straight - for - ward task. The chil - dren, the ser - vants are

18 **GEORGE:** *Poco più mosso*

all your do - main Whilst I re - main the sove - reign,

21 **WINIFRED:**

ff You re - main the sove - reign _____

(The sound of wind. MARY POPPINS appears. She is wearing a hat with cherries on the brim and carrying an umbrella with a handle shaped like a parrot's head.)

Molto rit. **Presto**

24 **ALL:**

of Cher - ry Tree Lane! _____

MARY POPPINS

Good morning.

GEORGE

(stunned by the sudden intruder)

Yes??

MARY POPPINS

I've come in answer to the advertisement.

GEORGE

What advertisement? We haven't placed any advertise—

MARY POPPINS

Now, let's see.

(pulls a mended piece of paper from her pocket)

"Play games, all sorts." Which I most certainly can. "Take us on outings, give us treats."

(Bewildered, GEORGE looks at the fireplace, then at MARY POPPINS. He can't believe what she holds in her hands. JANE and MICHAEL enter and listen.)

JANE

Michael! It's our advertisement!

MARY POPPINS

"Rosy cheeks and fairly pretty."

(to GEORGE)

There's no objection on that score, I hope?

GEORGE

(flustered)

Oh, none at all.

MARY POPPINS

I'm glad to hear it.

(MARY POPPINS stares at him so firmly that, for a moment, it is like a ray of light passing right through him.)

GEORGE

But—oh, take it up with Mrs. Banks. She manages all that side of things.

(heads towards the door)

Nothing domestic has anything to do with me.

(turns back and raises a finger)

And don't forget the references!

(GEORGE exits.)

MARY POPPINS

I make it a rule never to give references.

WINIFRED

Oh, I see...

MARY POPPINS

I'll see the children now, thank you.

(JANE and MICHAEL step forward noisily and stand in front of MARY POPPINS.)

WINIFRED

Oh, of course... You'll find they're very nice children.

(realizing she doesn't know the new nanny's name)

Now this is... oh—

MARY POPPINS

Mary Poppins.

(looks at JANE and MICHAEL as if she were reading their souls)

Jane, don't stare. And close your mouth, Michael. We are not a codfish.

(gives a sharp nod)

Best foot forward. Spit-spot.

(#5 – SPIT-SPOT. MICHAEL and JANE exit toward the nursery, followed by MARY POPPINS.)

WINIFRED

Mrs. Brill, we have a new nanny.

MRS. BRILL

She passed her interview, then?

WINIFRED

Or I did.

(WINIFRED and MRS. BRILL exit.)

SCENE 2: CHERRY TREE LANE, NURSERY

(JANE and MICHAEL enter with MARY POPPINS, who places her carpet bag on a table.)

MARY POPPINS

A very tidy nursery, I must say. Tidier than I was expecting. Who's responsible for that?

JANE

Mrs. Bri—

MICHAEL

Me. I am. Like to keep things neat.

MARY POPPINS

Do you indeed? Well, I look forward to making use of that. If there's one thing I appreciate, it's a child whose word I can depend on. Now, first things first. I always say the proper place to hang a hat is on a hat stand.

(#6 – MAGIC MUSIC 1. MARY POPPINS reaches in her bag and takes out a hat stand. JANE and MICHAEL look inside.)

JANE

There's nothing in it!

MICHAEL

We'd better keep an eye on this one. She's tricky.

JANE

Mary Poppins, how could you know what we wanted in a nanny... when we made our list?

MARY POPPINS

Your "list"? I'm not an item in the weekly shop, thank you very much.

(#7 – MAGIC MUSIC 2. MARY POPPINS takes another item, perhaps a plant, out of her bag and places it strategically in the nursery.)

JANE

How did you come then? It was as if the wind just blew you here.

MARY POPPINS

It did. Now, stand over there!

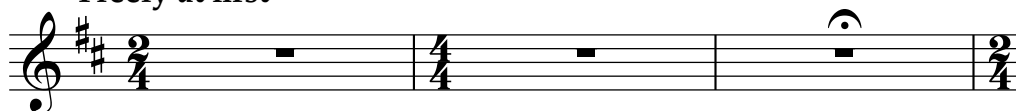
(#8 – PRACTICALLY PERFECT.)

PRACTICALLY PERFECT

(MARY POPPINS pulls out a measuring tape, holds it against MICHAEL, and reads.)

(MARY POPPINS:) Just as I thought. "A noisy, mischievous, troublesome little boy."
 MICHAEL: You're making that up!
 (Without a word, MARY POPPINS holds the tape for MICHAEL to read.)
 "A noisy, mischievous, troub—"

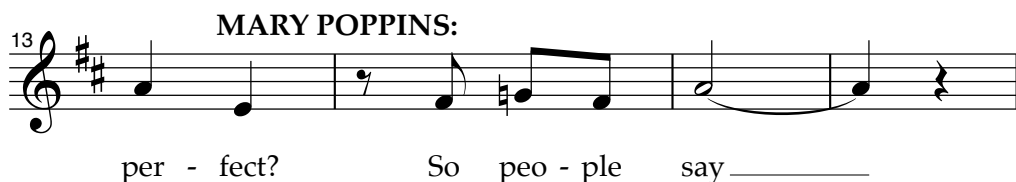
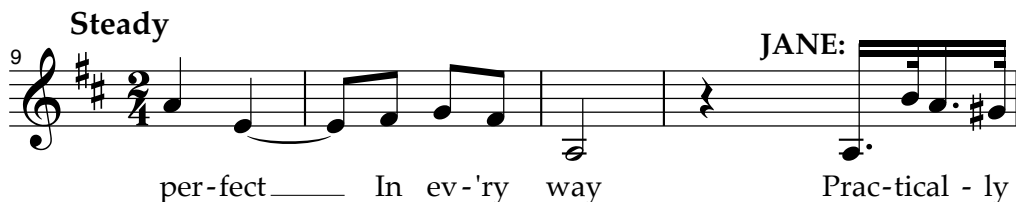
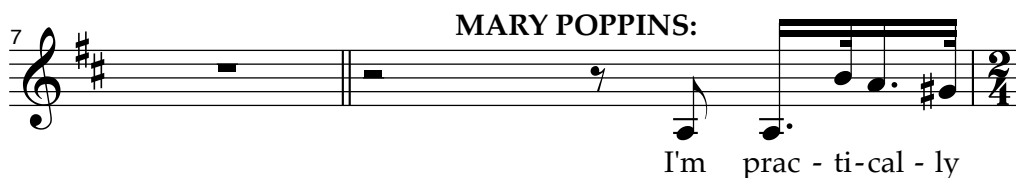
Freely at first



(Stunned, MICHAEL looks at JANE.)

MARY POPPINS: Now you. (She holds the tape against JANE and reads.)
 "Thoughtless, short-tempered and untidy."

JANE: I don't believe you. Let me see— (JANE looks at the truth-telling tape in disbelief.) What about your measurement, Mary Poppins?
 (MARY POPPINS measures herself, then reads:)





Each vir - tue vir - tu - 'lly knows no bound _____



Each trait is great and pat - ent - ly sound



I'm prac - tic - al - ly per - fect _____ from head to



toe If I had a fault it would nev - er dare to



show I'm so prac - tic - al - ly



per - fect In ev - e - ry way _____

(MARY POPPINS:) Now, perhaps you have a few questions.

MARY POPPINS: Never.

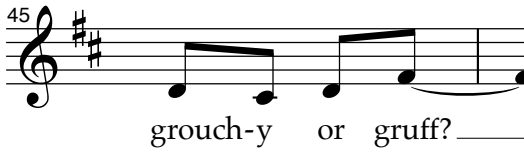
4

MICHAEL:



Not tem - p'ra - ment - al? Not

MARY POPPINS:
The very thought!

45 

grouch-y or gruff? _____

JANE:

Will you stay

MARY POPPINS:
Quite the contrary.

48 

ten - der when the go - ing gets tough? _____

MICHAEL:

51 

Do you read sto-ries with - out a big fuss?

MARY POPPINS:
Mm-hmm.

54 

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

JANE:

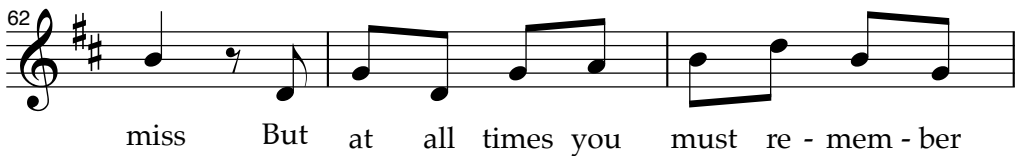
Meno mosso

MARY POPPINS:

58 

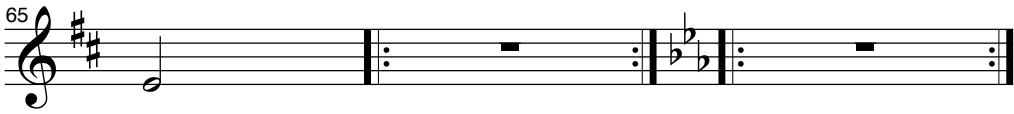
— Some mi-nor im - prove-ments may not go a -

Poco rit.

62 

miss But at all times you must re - mem - ber

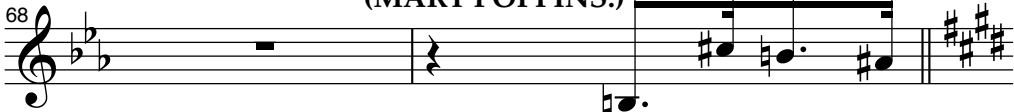
(MARY POPPINS:) I like games. But I choose them. JANE, MICHAEL: That's not fair—



this...

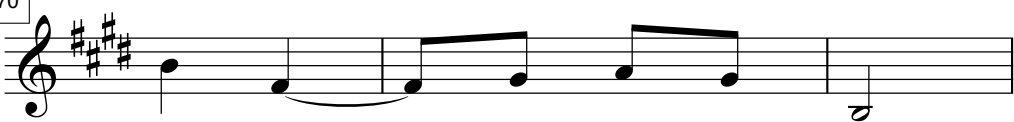
MARY POPPINS: I didn't say I was fair. I said I was...

(MARY POPPINS:)



f prac - ti - cal - ly

70



per - fect, _____ and here's my aim:



By the time I leave here you both will be the



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

JANE, MICHAEL:



per-fect... *mf* Prac - ti - cal - ly per-fect...

(MARY POPPINS:)

85 *ff* You will be prac - ti - cal - ly

(JANE, MICHAEL:)

ff We will be prac - ti - cal - ly

Poco più mosso

88 per - fect in ev - 'ry way! _____

per - fect in ev - 'ry way! _____

92 _____

MARY POPPINS

Best foot forward. Spit-spot.

(#9 – PRACTICALLY PERFECT – PLAYOFF.)

SCENE 3: A PARK

PRACTICALLY PERFECT (PLAYOFF)

(JANE, MICHAEL, and MARY POPPINS exit.)

(BERT enters, painting the scene as he addresses the audience.)

Allegro 3 Poco rall. Wild Waltz 3

Poco rit. 9 A tempo – con rubato

BERT:

mf Chim chim-i - ney chim chim-i - ney

11

chim chim__ che - roo I does what I

14 Rit.

likes and I likes what I__ do To-

A tempo

17

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

20

see A scree - ver's__ an art - ist__ of





Poco rall.



(BERT continues to draw without raising his eyes. MARY POPPINS, JANE, and MICHAEL enter wearing coats and hats.)

(BERT)

Stay right where you are. I'd know that silhouette anywhere: Mary Poppins!

MARY POPPINS

It's nice to see you, Bert.

(BERT turns his eyes from his drawing and looks up.)

BERT

Well, I must say you do look swell.

(As MARY POPPINS smiles and pats her hair, it is clear that she agrees.)

MICHAEL

He can't know you! You've only just arrived!

MARY POPPINS

I wasn't born one minute before I walked into your house, Michael Banks. Have you met these two, Bert?

BERT

I've seen 'em runnin' about chasin' a kite.

MICHAEL

It isn't a real kite.

BERT

So, what are you up to?

JANE

Mary Poppins says it's a game. It's called "A Walk in the Park."

MICHAEL

Some game. I'd rather eat spinach.

MARY POPPINS

Come along, Bert.

MICHAEL

You can't come with us. You're too dirty. And we don't want to go to the stinky park anyway.

BERT

Oh, yes you do. 'Cause when you walk with Mary Poppins, you go to places you never dreamed of.

(#10 – JOLLY HOLIDAY.)

JOLLY HOLIDAY

Freely

(BERT:) *mp* All that it takes is a spark, then

The first line of musical notation is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note with an 'x' above it. This is followed by two triplet eighth notes, each with an 'x' above it. The melody continues with a quarter note with an 'x' above it, a quarter note with an 'x' above it, and a quarter note with an 'x' above it. The line ends with a quarter note with an 'x' above it.

some-thing as plain as a park be - comes a won-der-land

The second line of musical notation continues the melody from the first line. It starts with a quarter note with an 'x' above it, followed by two triplet eighth notes, each with an 'x' above it. The melody continues with a quarter note with an 'x' above it, a quarter note with an 'x' above it, and a quarter note with an 'x' above it. The line ends with a quarter note with an 'x' above it.

(BERT moves into the park with MARY POPPINS. JANE and MICHAEL follow. PARK STROLLERS meander.)

All you 'ave to do _____ is look a - new.

The third line of musical notation begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note with a '2' above it, followed by a quarter note with a '2' above it. The melody continues with a quarter note with a '2' above it, a quarter note with a '2' above it, and a quarter note with a '2' above it. The line ends with a quarter note with a '2' above it.

Rall. Then you'll un - der - stand _____ why...

The fourth line of musical notation begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note, followed by a quarter note, and a quarter note. The melody continues with a quarter note, a quarter note, and a quarter note. The line ends with a quarter note.

Tempo

10

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

MARY POPPINS: Oh really!

12

Ma - ry makes yer 'eart so light!

14

When the day is gray and or - di - nar - y

MARY POPPINS: You do talk nonsense, Bert.

16

Ma - ry makes the sun shine bright! Oh,

18

'ap - pi-ness is bloom - ing all a - round 'er The

MARY POPPINS: I haven't the faintest idea what—

20

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

Più mosso

22

Ma - ry 'olds your 'and you feel so grand your

MARY POPPINS: You've
enough brass for all of us.

24 (BERT:)

'heart starts beat-in' like a big brass band *mf* Oh

PARK STROLLERS:

Shh!

27 (BERT:)

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

(BERT:) (to the CHILDREN)
Come on, you two.

29 *Poco accel.*

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

Poco più mosso

32 JANE, MICHAEL:

mp Bor - ing just like oth - er nan - nies

(BERT and MARY POPPINS exit. JANE and MICHAEL lag
behind until they are alone near a statue of NELEUS on a plinth.)

34

Think - ing parks are good for us

36


It's just sta - tues, ducks, and gran - nies

38  I don't un - der - stand all the fuss

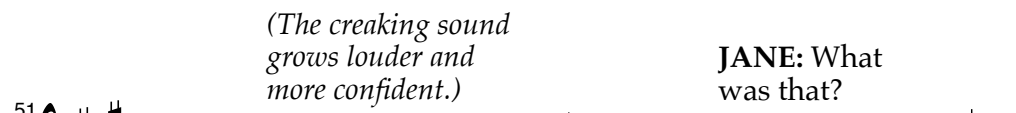
JANE:
40  Is she do - ing it to spite us?

MICHAEL: JANE:
42  We could lose her for a lark! *mf* Per -

MICHAEL:
44  haps it's all a plot I'll tell you what She

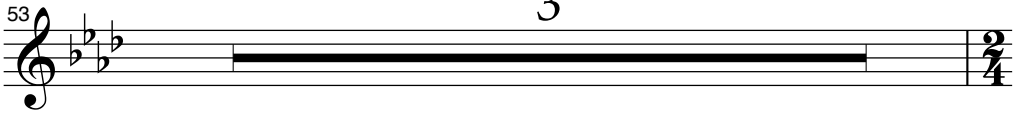
JANE, MICHAEL:
46  seems so diff' - rent but I bet she's not

(A creaking sound is heard.)
48  *mp* There is noth - ing to ex - cite us In

(The creaking sound grows louder and more confident.) JANE: What was that?
51  The Park

NELEUS: You're quite wrong, you know. When you take a walk with Mary anything can happen.
(JANE and MICHAEL look up. The statue of NELEUS is apparently smiling at them. They are terrified.)

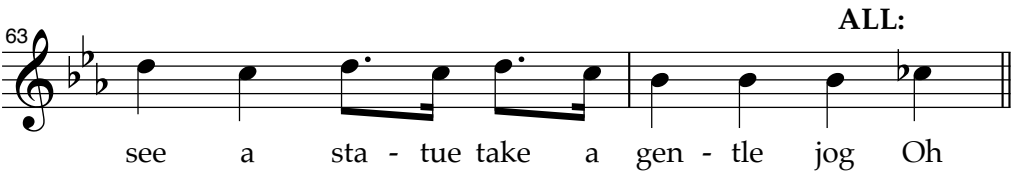
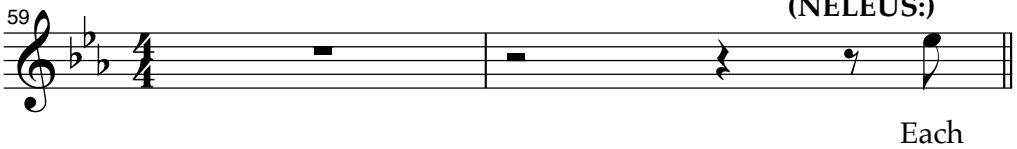
MICHAEL: Wha—who are you...?



NELEUS: I'm Neleus. I've waited half a century to take a walk on a sunny day like this!



(MARY POPPINS enters with BERT, both of them sporting bright summer clothes as the park is transformed from dull and gray to bright and colorful. PARK STROLLERS enter wearing brightly colored clothing.)



67

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

(The PARK STROLLERS dance. STATUES come alive and dance with BERT.)

Molto rall.

Slightly Broader

69

PART 1:

Oh, It's a jol - ly 'ol - i-day with

PART 2:

Let's go

71

Ma - ry Ma - ry makes your 'eart so

for a jaun - ty saun - ter We are

73

light When the day is gray and or - di-

bound to make a mark Looks like

75

nar - y Ma - ry makes the sun shine
all of us were born to Take a

77

bright Oh, 'ap - pi-ness is bloom - in' all a -
prom-e-nade in the park With our

79

round 'er The daf - fo-dils are smil - in' at the
fine - ly chis - 'led fea - tures We can

81

dove When Ma - ry 'olds your 'and you
look down from a - bove When Ma - ry 'olds your 'and you

83

feel so grand Your 'eart starts beat - in' like a
 feel so grand Your 'eart starts beat - in' like a

85

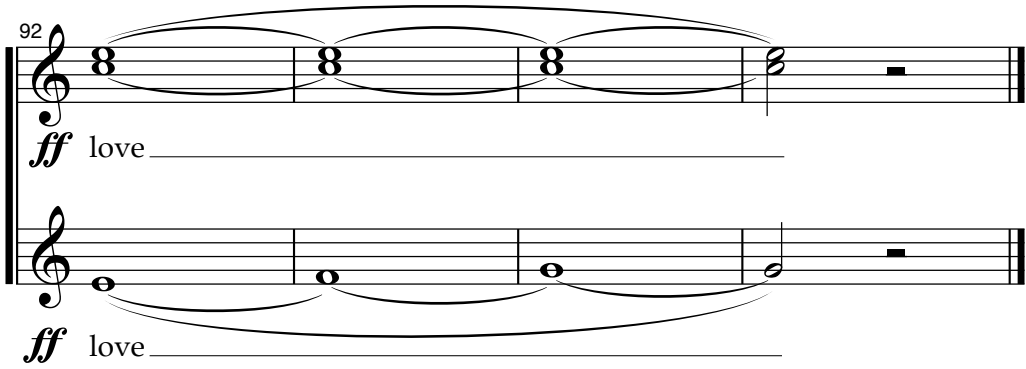
big brass band Oh it's a jol - ly 'ol - i-day with
 big brass band It's no

87

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

89

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



(# 11 – BUT HOW? A rainstorm breaks. The STATUES disappear and the PARK STROLLERS exit as the magical color seems to fade from the park. The dazed CHILDREN are left standing in front of NELEUS, who is back on the plinth.)

MICHAEL

Jane. Did that really happen?

JANE

Yes. But how?

NELEUS

Mary Poppins, of course.

(The CHILDREN gasp – then it wasn't a dream! A small thunderclap.)

JANE

But how did you make it happen?

MARY POPPINS

Anything can happen if you let it.

JANE

Mary Poppins, how long will you stay?

MARY POPPINS

We'll see.

MICHAEL

You won't leave us, will you, Mary Poppins?

MARY POPPINS

I'll stay until the wind changes.

(The BIRD WOMAN crosses past. JANE and MICHAEL take notice. MARY calls to get their attention:)

Now, run along in.

SCENE 4: CHERRY TREE LANE, PARLOR

(JANE, MICHAEL, and MARY POPPINS enter the house. GEORGE is working at his desk. WINIFRED helps JANE and MICHAEL take off their coats, then approaches GEORGE.)

WINIFRED

Jane and Michael want to say goodnight.

GEORGE

Tell them you've given me the message.

WINIFRED

George, please...

(GEORGE reluctantly stands up as JANE and MICHAEL assault him with news and questions.)

JANE

Oh, Daddy! We've had a fantastic day! We sang with a busker and danced with a statue! You wouldn't have approved but—

GEORGE

If you know that, then why did you do it?

MICHAEL

Daddy, could I have a kite? A proper one?

GEORGE

Could you fly it?

MICHAEL

You could always teach me.

GEORGE

When would I have the time to do that?

(MICHAEL accepts this with a sad nod. He's used to it. GEORGE becomes agitated.)

Now, would you please let me get on! Goodnight!

(JANE and MICHAEL hang their heads and exit to the nursery with MARY POPPINS. GEORGE takes up his work. WINIFRED approaches.)

WINIFRED

Poor Michael. All he cares about is flying kites.

GEORGE

I used to love flying kites at his age. But my nanny, Miss Andrew, soon frightened it out of me.

WINIFRED

Is it out of the question to do without a nanny?

GEORGE

Don't be absurd! All the best people have nannies... so the wives can do charity work and entertain. Which reminds me, how is your tea party coming on?

WINIFRED

I'm not sure. It seems so odd to send out invitations to people I hardly know.

GEORGE

But they're people you should know. Remember: "By your friends shall ye be judged."

WINIFRED

But that's the point. They're not my friends...

GEORGE

Winifred. Dearest. I'm only thinking of you. Are you going to say something to Mary Poppins about this afternoon?

WINIFRED

I don't think so.

GEORGE

Very well. But just make sure she's doing things our way and not hers.

(#12 – WINDS DO CHANGE.)

SCRIPT

WINDS DO CHANGE

(WINIFRED nods and exits, leaving
GEORGE alone at his desk. BERT
enters and addresses the audience.)

Jaunty **4** **BERT:**

mf Winds do change

7

Tides can turn Sink or swim

Poco rit. A tempo

11

See what you learn Me, I was told

15

When I was small Just learn a

18

trade So I learned 'em all

21

Chim chim-in - ey, chim chim cher - ee.

(As BERT exits, time has passed: a new day. WINIFRED enters with MRS. BRILL, wearing oven mitts and carrying a very hot cake, fresh out of the oven. All around are signs of preparations for the tea party. ROBERTSON AY watches.)

WINIFRED: Mrs. Brill, what about the cake?

MRS. BRILL: It's just out of the oven, and too hot to be iced, or touched for that matter.

(She places the cake on a tea cart.)

WINIFRED: Are you quite sure you know how to ice it?

24 **Presto Vivo** 15

MRS. BRILL

Quite sure. And in case you're worried, I have not been exchanged by the fairies for a total nincompoop!

WINIFRED

I'll just go up and check the drawing room.

(WINIFRED exits.)

ROBERTSON AY

I'd like to be helpful.

MRS. BRILL

I'd like to be rich. But destiny thought otherwise.

(JANE and MICHAEL enter.)

JANE

Mother wants you in the drawing room. She says you can tell Robertson Ay what to do.

MRS. BRILL

Does she indeed?

ROBERTSON AY

Please, Mrs. Brill. I don't mind, honest.

MRS. BRILL

All right. I will give you one task and one task only. Put the icing tools next to the cake. Do you think you can manage that?

ROBERTSON AY

Is that all?

MRS. BRILL

For you, yes. For me, no. I swear, a traitor in the Tower was on a pleasure cruise compared to my life in this house!

(MRS. BRILL storms out.)

JANE

Michael, why don't we make the icing?

MICHAEL

Because we don't know how?

JANE

Don't be so feeble. Get the eggs and the flour.

MICHAEL

Are there eggs in icing?

JANE

There are in mine. Robertson Ay, bring me the cake.

(ROBERTSON AY picks up the cake, realizing too late that it is still quite hot. Reacting to the heat, he tosses the cake high into the air. He tries to catch it and in turn slips and falls, knocking himself unconscious as the cake comes crashing down.)

WINIFRED

(entering with MRS. BRILL)

Mrs. Brill, go up and get ready now—

MRS. BRILL

What have you done! Robertson Ay! Robertson Ay! Oh dear, should I call a doctor?

MARY POPPINS

(entering, as if on cue)

I don't think that will be necessary, ma'am.

WINIFRED

(to JANE and MICHAEL)

Children, you know how important my party is? You deserve some very nasty medicine! Just you wait 'til bedtime.

MARY POPPINS

(removing a medicine bottle and spoon from her bag)

Oh, I don't think we should wait 'til then, ma'am. Why not go up and get changed?

(MARY POPPINS)

(to JANE and MICHAEL)

We'll clear up, won't we?

(WINIFRED exits with MRS. BRILL.)

MICHAEL

But we're not ill! I won't take it, and you can't make me!

MARY POPPINS

In that, as in so many things, your information is faulty. Open.

(MARY POPPINS pours a spoonful of liquid into MICHAEL's mouth.)

MICHAEL

But... it's strawberry ice!

MARY POPPINS

(to JANE)

Now you.

JANE

I'm not sure I like strawberry ice.

MARY POPPINS

I'm not sure I care. Open.

JANE

(opens, screwing up her face, but is similarly surprised)

Lime cordial!

MARY POPPINS

Now, off we go, you two. Michael, I know you like to keep things neat. Jane...

MICHAEL

I told you she was tricky.

JANE

Must we? Can't Robertson Ay do it when he wakes up? He is a servant.

MARY POPPINS

With that attitude, you'll get through a lot of staff before you're very old. Besides...

(# 13 – A SPOONFUL OF SUGAR.)

A SPOONFUL OF SUGAR

(MARY POPPINS:) In every job that must
be done there is an element of fun...

Freely 3x (MARY POPPINS:)

You

(snaps fingers) Into tempo

3 find the fun and snap the job's a game

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

Poco a poco rit

9 comes a piece of cake a lark a

(MARY POPPINS hands JANE and MICHAEL
each a broom, and they begin to sweep.)

Rall. ten. ten.

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

A tempo

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

18

down the me-di - cine go down _____

21

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

24

su-gar helps the me-di - cine go down

27

in a most de - light - ful way

(A group of HONEYBEES enters.)
HONEYBEES: Buzz, buzz, buzz, buzz, buzz!
MARY POPPINS: Oh, my point exactly.

30 **2** (MARY POPPINS:)

mf The hon - ey -

33 **Poco più mosso**

bees that fetch the nec - tar from the flo - wers to the

36

comb ne - ver tire of e - ver buz - zing to and

39

fro be - cause they take a lit - tle

42

nip from ev' - ry flow - er that they sip and

Poco a poco rit

Rall.

(MARY
POPPINS:)

MARY POPPINS,
HONEYBEES:

45

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

A tempo

(MARY POPPINS, JANE,
MICHAEL, HONEYBEES:)

49

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

52

down the me - di - cine go down _____

55

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

58

su-gar helps the me-di-cine go down

61

in a most de-light-ful way

MARY POPPINS: *(takes a good survey of the mess)* Right yourselves, please. *(The HONEYBEES present a new, practically perfect cake.)* Spit-spot!

65

8

(MARY POPPINS:) Up we go, Robertson Ay!
(MARY POPPINS gives ROBERTSON AY some medicine then takes a nip herself. ROBERTSON AY sits up, incredulous. The HONEYBEES fly in precise formation about the room. WINIFRED enters with MRS. BRILL.)
WINIFRED: Mary Poppins, you're a miracle worker!

73

8

MRS. BRILL: How did you get them to do it?
(JANE and MICHAEL catch MARY POPPINS's eye.)

MARY POPPINS, JANE, MICHAEL, HONEYBEES:

81

Poco rit. 2 Rall.

ff Just a

Broader

85

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

WINIFRED, MRS. BRILL,
ROBERTSON AY:

88

down The me-di - cine go down? ____

MARY POPPINS, JANE,
MICHAEL, HONEYBEES: ALL:

91

Me-di - cine go down Just a spoon - ful of

94

su-gar helps the me-di - cine go down

MARY POPPINS:

97

In a most de -

(ALL:)

in a most de - light - ful way ____

100

light - ful in a most de - light

— in a most de - light -

(ALL:)

104

ful way! ____

2

MARY POPPINS

(to WINIFRED)

We'll be off now, ma'am.

(to JANE and MICHAEL)

Come along, children. Best foot forward.

(# 14 – SPOONFUL – PLAYOFF.)

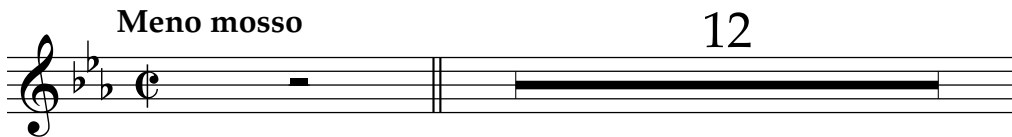
SPOONFUL (PLAYOFF)

(MARY POPPINS, JANE, and MICHAEL put on coats and exit.)

MRS. BRILL: I'm sorry ma'am. Apparently, these came this morning, and Robertson Ay forgot to give them to you. They're apologies, ma'am, from your guests. They're not coming, none of them.

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

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



Slowly

13 WINIFRED:

In a most de - light - ful way

(Dejected, WINIFRED exits.)

SCENE 5: INSIDE THE BANK

(# 15 – PRECISION AND ORDER – PART 1.)

PRECISION AND ORDER (PART 1)

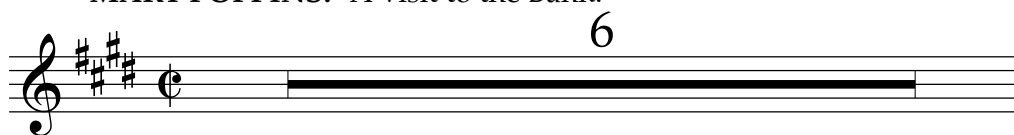
(MARY POPPINS, JANE, and MICHAEL enter and stroll down Cherry Tree Lane.)

JANE: Mary Poppins, where are we going today?

MARY POPPINS: I thought we could play our next game.

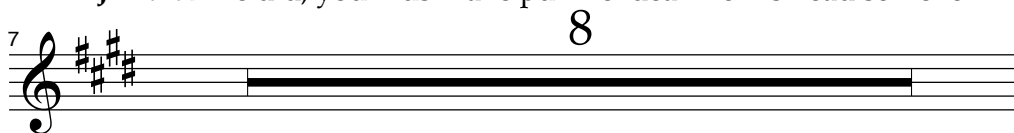
MICHAEL: What game?

MARY POPPINS: "A Visit to the Bank."

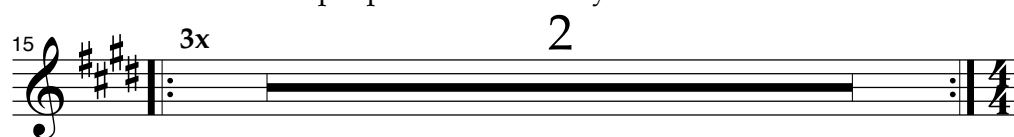


MICHAEL: That's not a game! Did Daddy agree?

JANE: If he did, you must have put the idea into his head somehow.

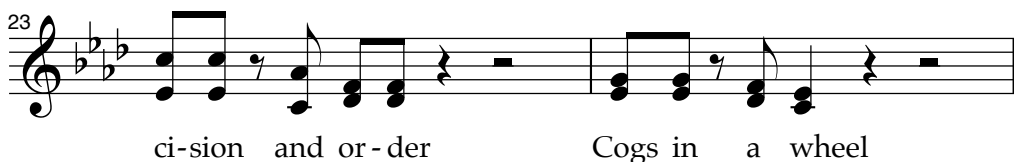
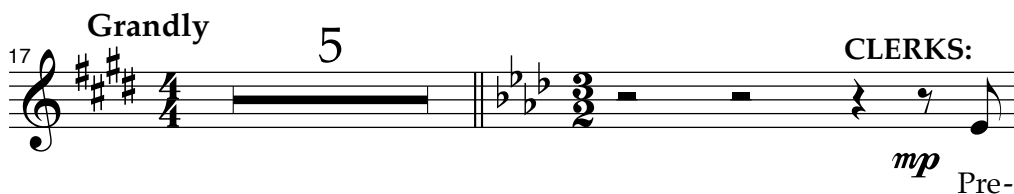


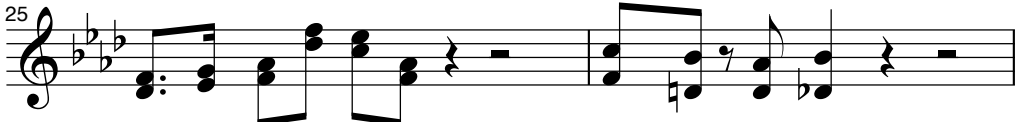
MARY POPPINS: What an impertinent thing to say. Me, putting ideas into other people's heads. Really!



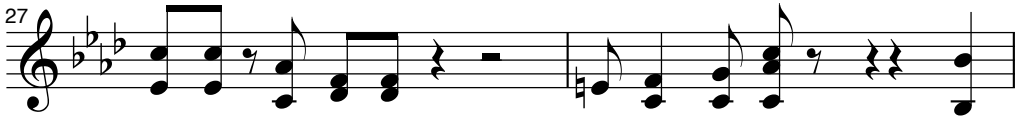
(MARY POPPINS and the CHILDREN exit.)

(CLERKS criss-cross
in single files.)

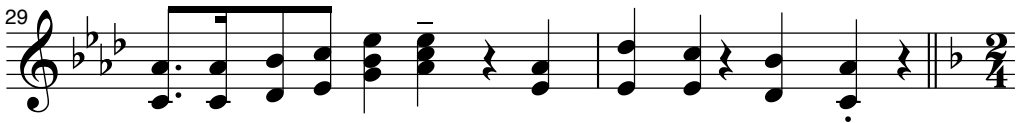




O - pen - ing a led - ger Clos - ing a deal



Pru - dent in - vest - ment Fi - nan - cial sense Our



per - fect ray of sun - shine Pounds, shil - lings, and pence

(One clerk, MISS SMYTHE, passes the bank CHAIRMAN as GEORGE marches to his office.)

MISS SMYTHE: Good morning, Mr. Chairman.

CHAIRMAN: Good morning. *(sees GEORGE)* Banks! A word...

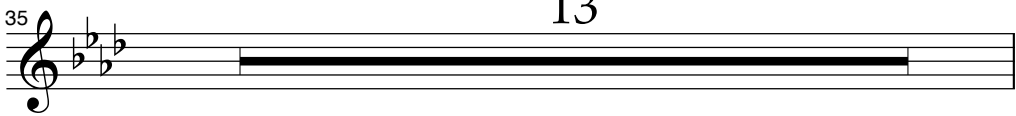


(CHAIRMAN:) I see Herr Von Hussler is coming in again today. Have you made your decision?

GEORGE: I believe so, sir.

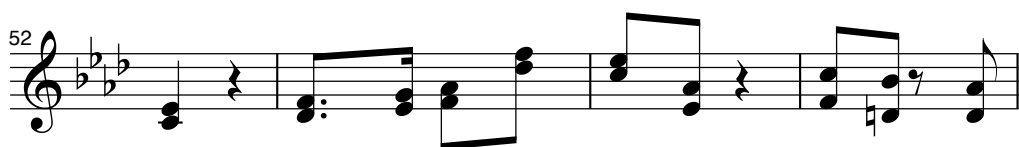
CHAIRMAN: Good, good. Be sure it's the right one.

(As the CHAIRMAN exits, GEORGE continues to his office.)



CLERKS:

mf In ev - 'ry trans - ac - tion Cred - it or



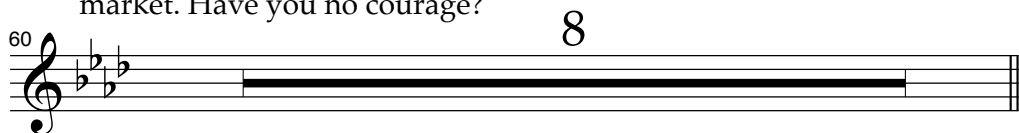
debt Sheets are all well bal-anced Tar-gets are



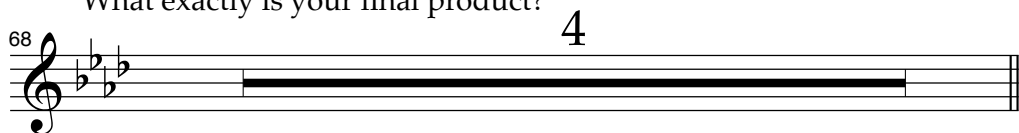
met met met met met met met met.

(VON HUSSLER appears with GEORGE in his office.)

VON HUSSLER: Herr Banks, what objections can you have? My security is more than adequate and Latin America is an expanding market. Have you no courage?

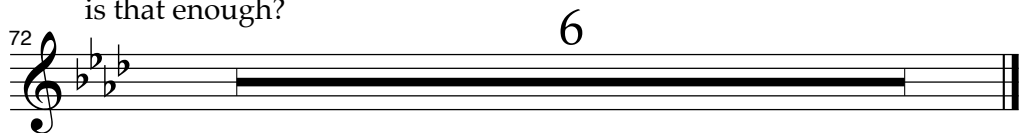


GEORGE: But Mr. Von Hussler, what I haven't been able to grasp is: What exactly is your final product?



VON HUSSLER: What do you think? Money, of course!

GEORGE: Yes, money. But I wonder, making money out of money, is that enough?



VON HUSSLER

Are you man enough to be a banker?

(# 16 – PRECISION AND ORDER – PART 2.)

PRECISION AND ORDER (PART 2)

(VON HUSSLER exits.)

Poco più mosso

CLERKS: 3

mf As - sess - ing the mar - ket,

5

lim - it the risk. Lit - tle room for er - ror. Busi - ness is

10

sub. p

brisk brisk brisk brisk brisk brisk brisk brisk.

(GEORGE now meets with JOHN NORTHBROOK.)

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

GEORGE: I know that...

14 **Poco meno mosso** 8

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.

22 8

GEORGE: I believe you, Mr. Northbrook, and I've tried to find a way, but how can I be sure the money would be safe?

NORTHBROOK: What about my workforce? They'll make it safe!

30 3

(NORTHBROOK:) 36 **Steady**

p My men have dreams to earn an hon - est

38

liv - ing, A wife and kids, a home to call their

Poco accel.

42

own. If you'd in - vest in us to - day It

46

paves the way *mf* I prom - ise we'd re -

GEORGE: I'm sorry Mr. Northbrook, but I ...

(*JANE and MICHAEL burst in. MARY POPPINS follows.*)

JANE, MICHAEL: Hello, Daddy.

GEORGE: What on earth are you doing here?

Poco rit.

49

pay the loan.

(**GEORGE**)

Can't you see I'm busy?

NORTHBROOK

No. We're done, and no man should be too busy for his own children. What are you here for young man? Have you come for some money as well?

GEORGE

Hardly. What would they need money for?

(# 17 – PRECISION AND ORDER – PART 3.)

NORTHBROOK

Well, it's never too early to learn its value...

(NORTHBROOK pulls two coins out and hands them to the CHILDREN.)

MICHAEL

I know the value of this: sixpence.

NORTHBROOK

No, 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 to Mr. Northbrook?

JANE, MICHAEL

Thank you!

NORTHBROOK

I'll wait outside.

(With a smile for JANE and MICHAEL, NORTHBROOK exits.)

GEORGE

When I was a little boy, I would never have dared interrupt my father.

MICHAEL

Were you ever a little boy?

GEORGE

Of course. And my nanny, Miss Andrew, kept me out of my father's way.

JANE

What about your mother?

GEORGE

I shouldn't think I saw either of them more than once a week.

MICHAEL

Then who kissed you good night? Miss Andrew?

GEORGE

Certainly not! There was no time for hugs and kisses and all that sappy nonsense.

MICHAEL

Poor Daddy.

JANE

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

GEORGE

I suppose I should say it's a good idea, but a good man is much rarer, and much more valuable.

MARY POPPINS

Come along, children.

(#18 – A MAN HAS DREAMS.)

A MAN HAS DREAMS

(MARY POPPINS exits with JANE and MICHAEL as VON HUSSLER enters.)

GEORGE: Mr. Von Hussler, I've considered your arguments, but I'm afraid my answer is no.

VON HUSSLER: So you don't recognize a good idea?

Moderato 6

GEORGE: Perhaps not, but I recognize a good man when I see one.

VON HUSSLER: You will regret this, Herr Banks.

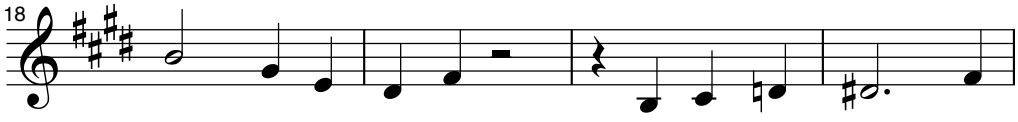
(VON HUSSLER leaves in a huff. GEORGE watches him go, thinking aloud.)

8

Poco rit. **Grandly**

15 **GEORGE:** 17

f A man with dreams that



life has-n't bro-ken, A man with hopes, am-



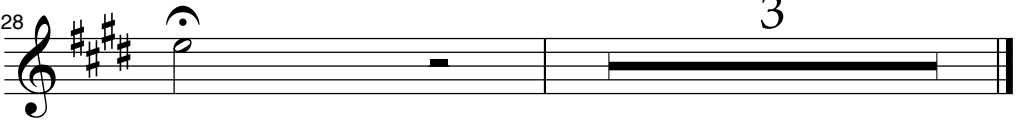
bi-tions to ful-fill, A man you're

Rall.



cer-tain, at first glance, De-serves a

(NORTHBROOK enters. GEORGE turns around and extends his hand.)
(GEORGE:) Now, Mr. Northbrook, when exactly could the new factory open?
NORTHBROOK: *(shaking GEORGE's hand)* Thank you, sir! You won't regret this!



chance...



SCENE 6: THE CATHEDRAL STEPS

(#19 – FEED THE BIRDS.)

FEED THE BIRDS

(VAGRANTS and BUSKERS enter, forming an ensemble. MARY POPPINS, JANE, and MICHAEL enter. An old BIRD WOMAN proffers seed to them.)

6 Poco rit. 2

Meno mosso

9 BIRD WOMAN:

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

13

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

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?


Meno 7

Più mosso


24 (MARY POPPINS:)

Ear - ly each day to the steps of St. Paul's The

28  lit - tle old bird wom - an comes. _____ In her

32  own spe - cial way to the peo - ple she calls


BIRD WOMAN:

36  Come buy my bags full of crumbs _____

40  *mf* Come feed the lit-tle birds Show them you care

44  And you'll be glad if you do _____ Their

48  **Rit.** young ones are hun - gry Their nests are so bare All it

52  **Rall.** takes is tup-pence _ from you _____

56

A tempo

Feed _____ the birds Tup-pence _____ a bag

60

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

Poco più

MARY POPPINS:

64

mp Feed _____ the birds That's what she cries

(MARY POPPINS gives the BIRD WOMAN a coin.)
(MARY POPPINS:)
 Here. One bag please.

68

While ov - er-head her birds fill the skies

(MARY POPPINS gives the bag to MICHAEL, who throws the seed.)

Più mosso

72

ALL: 73
f All a - round the cath - e - dral the

75

saints and a - post - les Look down as she

78 **PART 1:**

sells her wares. *f* Al -

(PART 1:)

81

though you can't see them You know they are smil-ing Each

PART 2:

f Ah Ah

Rit.

85

time some-one shows that he cares

Ah

Tempo primo

MARY POPPINS:

89

p Though her words are sim-ple and few

Poco rit.

Lis - ten, ___ lis - ten, ___ she's call - ing to you

BIRD WOMAN:**Rall.**

Feed the birds Tup-pence _____ a bag

Adagio**Rall.**

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

(The BIRD WOMAN and PASSERSBY exit. BERT enters.)

MARY POPPINS

Hello, Bert.

BERT

Hello, Mary. Hello, kids.

JANE, MICHAEL

Hello.

MARY POPPINS

We're off to Mrs. Corry's Talking Shop. Care to join us?

JANE

Talking Shop?

MICHAEL

Who's Mrs. Corry?

BERT

"Who's Mrs. Corry?" Mrs. Corry is older than anyone in the world. She talked to William before he went conquering, to Vlad before he went impaling, and to Alexander before he weren't so great.

JANE

That's impossible!

MARY POPPINS

Anything can happen if you let it.

SCENE 7: MRS. CORRY'S SHOP

(# 20 – TALKING SHOP. MRS. CORRY is behind a colorful counter, surrounded by clamoring CUSTOMERS.)

MRS. CORRY

Well, well, well... if it isn't Mary Poppins! With Jane and Michael Banks!

MICHAEL

She knows us?

MRS. CORRY

And how is poor little Georgie?

MICHAEL

Who?

MRS. CORRY

Georgie Banks. Your father. He used to give his nanny the slip and come into my shop here in secret. I remember Georgie used to love my gingerbread stars. Now, Mary Poppins, what can I do for you?

MARY POPPINS

Well, I did want an ounce of conversations.

MRS. CORRY

(looks at her shop full of CUSTOMERS)

I'm out of conversations, and I'm right out of words, too.

(rummages under her counter and pulls out a container)

Oooh, I do have some letters...

(MRS. CORRY spreads out the letters on the counter.)

MARY POPPINS

(studying the letters)

Now, what words can we make?

MRS. CORRY

"Rautoplex."

BERT

"Lapitoferus."

JANE

Those don't count. You made them up!

MRS. CORRY

And where do you think words came from in the first place? Somebody had to make them up.

MARY POPPINS

You know, we can always use the same letter more than once. Now let me see... Super... cali... fragil... istic... expi... ali... docious!

(# 21 – SUPERCALIFRAGILISTICEXPIALIDOCIOUS.)

SUPERCALIFRAGILISTIC- EXPIALIDOCIOUS

MICHAEL: That's not a word.

MARY POPPINS: Of course it's a word.

And unless I'm very much mistaken,
I think it's a rather useful one.

(MARY POPPINS:)

(vocal second time only)

Vivace **3**

When

5

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

8

surd to leaf through leng - thy lex - i - cons to

11

find the per - fect word. A lit - tle spon - tan -

14

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

Colla voce **Rit.**

17

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

21 **Steady - In 2**

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

25

E - ven though the sound of it is some - thing quite a -

28

tro - cious If you say it loud e - nough you'll

31

al - ways sound pre - co - cious Su - per - cal - i -

34

frag - i - lis - tic - ex - pi - al - i - do - cious.

(The CUSTOMERS draw in and join MRS. CORRY in the chorus.)

37 MRS. CORRY, CUSTOMERS:

p Um - did-dle id - dle id - dle Um did-dle ay

Um did-dle id - dle id - dle Um did-dle ay

JANE: But it doesn't mean anything!

MRS. CORRY,
CUSTOMERS (PART 1):

Um - did-dle id - dle id - dle Um did-dle ay

CUSTOMERS (PART 2):

Um - did-dle id - dle id - dle Um did-dle ay

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

BERT:

When

(MRS. CORRY,
CUSTOMERS (PART 1):)

Um - did-dle id - dle id - dle Um did-dle ay

(CUSTOMERS (PART 2):)

Um - did-dle id - dle id - dle Um did-dle ay

45 (BERT:)

stone age men were chat-ting simp-ly grunt-ing would suf-

48 ALL: MRS. CORRY:

fice, UGH! Though if they'd heard this

50

word they might have used it once or

52 MARY POPPINS:

twice. I'm sure the Ro-man Em-pire on-ly

55

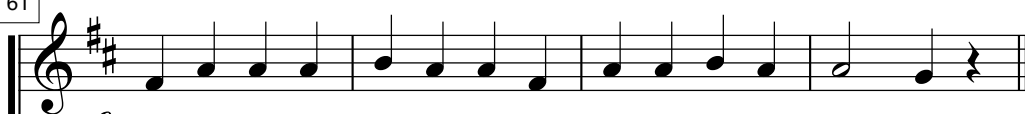
en-tered the ab-yss be-cause those La-tin

58

scho-lars ne-ver had a word like this.

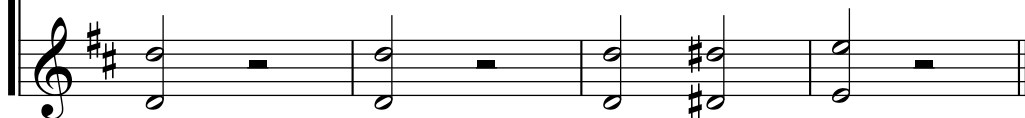
BERT, MRS CORRY,
MARY, JANE, MICHAEL:

61



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

CUSTOMERS:



Yum Yum Yum yum yum

ALL:



p If you say it soft - ly the ef - fect can be hyp -



no - tious *mf* Check your breath be - fore you speak in

JANE, MICHAEL: Yuck!



case it's hal - i - to - cious

ALL:

Poco accel.



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

Più mosso

JANE, MICHAEL:

78 *ff* Um - did-dle id - dle id - dle Um did-dle ay

PART 1:

Um - did-dle id - dle id - dle Um did-dle ay

PART 2:

Um - did-dle id - dle id - dle Um did-dle ay

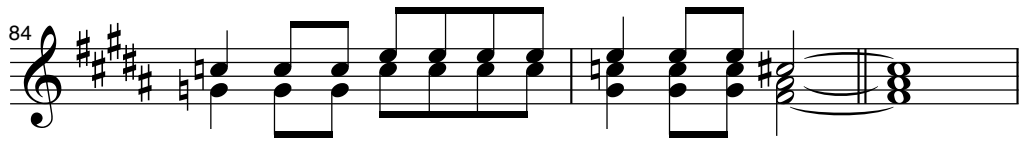
80 Um - did-dle id - dle id - dle Um did-dle ay

Um - did-dle id - dle id - dle Um did-dle ay

8 Um - did-dle id - dle id - dle Um did-dle ay

(ALL:)

82 *subito mp* Um did-dle id - dle id - dle Um did-dle ay

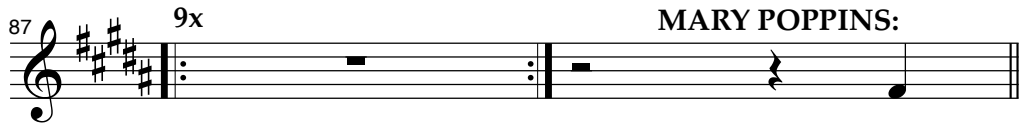


cresc. Um did-dle id-dle id-dle Um did-dle ay_____

MARY POPPINS: You know you can say it backwards,
which is suoicodilaipxecitsiligarfilacrepus.

MICHAEL: She may be tricky, but she's bloody good.

(*ALL gasp at MICHAEL's cheekiness.*)



So



when the cat has got your tongue there's



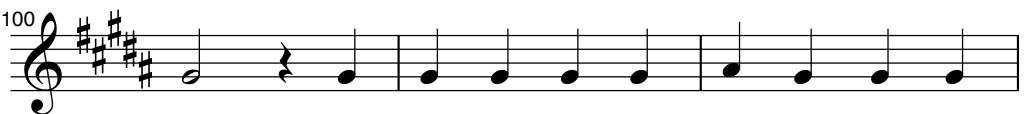
no need for dis - may Just sum-mon up this



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 put them in an or - der which is

103 **Rit.**

ve - ry hard to spell.

(As MARY POPPINS spells, BERT acts out the letters.)

Slowly

105 **MARY POPPINS:**

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

Fast

107

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

JANE, MICHAEL:
(jumping in quickly)

BERT: Smarty Pants!

109

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

(ALL join in the charades.)

Steady '4'

Accel. poco a poco

112 **ENSEMBLE:**

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

115

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,
ENSEMBLE (PART 1):

(increasing in tempo)

118

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

ENSEMBLE (PART 2):

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

120

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 -

BERT: Here we go!

122

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

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


Allegro


125 (ALL:)

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

128

do - cious Ev - en though the sound of it is


131 
 some-thing quite at - roc - ious If you say it

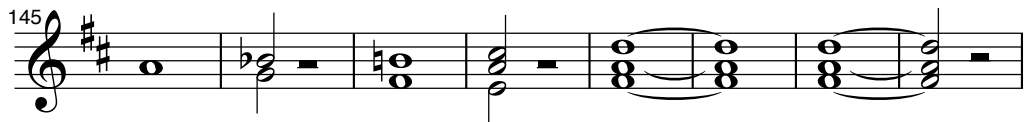
134 
 loud en - ough you'll al - ways sound pre - co - cious

137 
 Su - per - cal - i - frag - i - lis - tic

JANE, MICHAEL:

139 
 Su - per - cal - i - frag - i - lis - tic

141 **ALL:** 
 Su - per - cal - i frag - i - lis - tic -

145 
 ex - pi - al - i doc - ious. _____

153 
fff Sup - er - cal - i - frag - il - is - tic - ex - pi - al - i - doc - ious!

**(# 22 – SUPERCALIFRAGILISTICEXPIALIDOCIOUS –
PLAYOFF. ALL exit.)**

SCENE 8: CHERRY TREE LANE, PARLOR

(MRS. BRILL and ROBERTSON AY tidy up. Suddenly, GEORGE BANKS arrives home from work – unusually early and looking extremely worried. A surprised WINIFRED helps him off with his coat.)

WINIFRED

George? Why on earth are you home so early? Is everything all right?

GEORGE

No, everything's all wrong. After I refused to loan the bank's money to some German chap, he went to our chief rivals. They gave him the money and now it looks set to be a gold mine.

WINIFRED

Well, they can't expect you to get it right every time.

GEORGE

That's exactly what they expect.

(WINIFRED gasps. JANE and MICHAEL run in, followed by MARY POPPINS.)

JANE, MICHAEL

(a cappella)

OH! SUPERCALIFRAGILISTICEXPIALIDOCIOUS!
EVEN THOUGH THE SOUND OF IT IS SOMETHING
QUITE ATROCIOUS,
IF YOU SING IT LOUD ENOUGH—

GEORGE

That is more than loud enough! Go to your room!

(ALL are shocked by the intensity of GEORGE's anger.)

Mary Poppins! You are here to teach the children manners, and just look at them!

WINIFRED

George! You're tired.

(GEORGE crosses toward his desk, dejected.)

Mary Poppins, perhaps you could keep the children occupied in the nursery tonight?

JANE

That's not fair! Daddy loses his temper and we're shut up in the nursery!
Daddy's mean and rotten and I hate him!

WINIFRED

Jane! Take that back this instant! I will not have you criticize your father.
Take the children upstairs please, Mary Poppins.

(MARY POPPINS leads JANE and MICHAEL to the nursery as WINIFRED approaches GEORGE.)

George, if you have troubles, I'd like to share them.

GEORGE

Don't worry. You will. I've been suspended without salary until they
decide what to do with me.

(# 23 – TWISTS AND TURNS.)

TWISTS AND TURNS

(WINIFRED gasps with shock as BERT enters addressing the audience.)

Con Moto 2 **BERT:**

mp Twists and turns

5 Ups and downs One moment smiles

9 Next moment frowns But bad-tempered

12 fac-es Had bet-ter change quick 'Cause if the wind —

16

chan - ges The face might just stick

A tempo **Poco rit.**

19

mf Chim-chim - in - ey chim chim cher - ee chim cher -

Allegro misterioso

22

oo _____

SCENE 9: CHERRY TREE LANE, NURSERY

(JANE and MICHAEL enter.)

MICHAEL

Why does Daddy get so cross?

JANE

Fathers are supposed to look after their children, not yell at them all the time.

MARY POPPINS

Maybe, but have you asked yourself who looks after the fathers when things go wrong?

MICHAEL

The mothers, I suppose.

MARY POPPINS

Not the children?

JANE

Wouldn't that be rather upside down?

MARY POPPINS

Sometimes families are upside down, for a while anyway.

JANE

I don't want to be in an upside-down family. I wish I could run away.

MICHAEL

Why don't you?

JANE

But you'd miss me.

MICHAEL

No, I wouldn't!

MARY POPPINS

That's all, you two. Now, into bed. At once.

JANE

Oh, Mary Poppins, I wish you'd just leave us alone!

MARY POPPINS

Be careful of the things you wish for.

MICHAEL

Don't you ever stop?

MARY POPPINS

You should govern your temper or your temper will govern you.

MICHAEL

I'm sick and tired of your stupid sayings and your stupid games!

MARY POPPINS

Just get into bed.

(They do, but...)

MICHAEL

Well, I won't go to sleep, and you can't make me!

MARY POPPINS

In that, as in so many things...

JANE, MICHAEL

Your information...

MARY POPPINS

Is faulty.

(# 24 – PLAYING THE GAME / CHIM CHIM CHER-EE.)

PLAYING THE GAME / CHIM CHIM CHER-EE

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

(MARY
POPPINS:)

2

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 5 Poco rit.

19

game.

SCENE 10: THE ROOFTOP

Hypnotic

26 **BERT:**

p Up where the smoke is all bil-lowed and

28

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

30

world Where there's 'ard-ly no day nor 'ard-ly no

32

night There's things 'alf in shad-ow And 'alf-way in

34 **Slower - in '6'**

light On the roof - tops of Lon - don

Fast (*MARY POPPINS appears with her bag and umbrella.*)

36

Coo! What a sight!

MARY POPPINS: (*coily patting her hair*) Joining the sweeps tonight, are we?

BERT: The best view in the world, eh?

38 **Con moto - In '1'** 2

MARY POPPINS:

40 *f* Chim chim-i - ney chim chim-i - ney chim chim che-

BERT:

f Chim chim-i - ney chim chim-i - ney chim chim che-

43 ree A sweep is as lu - cky — as

ree A sweep is as lu - cky — as

46 lu - cky — can be Chim chim - i - ney

lu - cky — can be Chim chim - i - ney

49 chim chim - i - ney chim chim — che - roo Good

chim chim - i - ney chim chim — che - roo

Poco meno mosso

52

luck will rub off When he shakes hands with you

mp Or

MARY POPPINS: Bert!

(BERT:)

56

blow me a kiss And that's luck - y

(MARY POPPINS holds up a finger to test the wind.)

(BERT:) Oh, you're going then?

MARY POPPINS: The wind has changed.

BERT: But they're good kids, Mary.

Meno mosso

59

too _____

6

MARY POPPINS: Would I be bothering with them if they weren't? But I can't help them if they won't let me.

BERT: So?

MARY POPPINS: So they've got to do the next bit on their own. Cheerio, Bert. Keep an eye on them for me.

(A wind blows. MARY POPPINS exits into the sky.)

67

8

(JANE enters with Mary Poppins's note in her hand. She scans the horizon desperately. A moment later, MICHAEL and MRS. BRILL join her.)

MRS. BRILL: (entering) Where's Mary Poppins?

JANE: Gone.

MRS. BRILL: Gone?

75

8

JANE: Mrs. Brill, what does *au revoir* mean?

MRS. BRILL: Why?

JANE: Because that's what she's written in this note: "Dear Jane and Michael: Keep playing the games. *Au revoir*. Mary Poppins."

83 **Meno mosso** 8

MRS. BRILL: It's French. It means "'Til we meet again." Now, come inside before you catch your death.
(MRS. BRILL, JANE, and MICHAEL exit.)

91 **Ancora meno mosso** 6

98 **Più mosso** 2 **A tempo** **BERT:**

No - where is there a more

102

'ap - pi - er crew Than them wot sing

105 **Poco rit.**

Chim chim che - ree chim che - roo

108 **Broadly** **Molto rit.**

Chim chim-i-ney chim chim che - ree chim che -

(The ENSEMBLE enters narrating as they did at the top of the show.)

111 **A tempo** 6 **Rall.**

roo.

119 **ALL:**

The wind may blow but who's to know

121

ex-act-ly what it's bring-ing Good news or bad

124

Hap-py or sad the pend-u-lum keeps swing-ing

127

A gen - tle breeze that moves the trees

129 **Rit.**

be-comes an ic - y blast The warmth has gone

132 **Rall.**

they strug-gle on and now six weeks have

134 **Molto rit.** **Maestoso** **4**

passed.

SCENE 11: CHERRY TREE LANE, PARLOR

(Six weeks later. A flurry of activity in the house. WINIFRED hurries around seeing to the preparations. MRS. BRILL and ROBERTSON AY try to keep up. JANE and MICHAEL observe.)

WINIFRED

Mrs. Brill, is the nursery tidy?

MRS. BRILL

As tidy as I can make it, ma'am. Seein' as 'ow for the past six weeks I've 'ad all the work to do, lookin' after the children ever since she left, and now I've got all the work to do, gettin' the 'ouse ready to welcome 'er back.

(She is thoroughly fed up, but WINIFRED isn't listening.)

WINIFRED

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

MRS. BRILL

Really, ma'am? Fancy that.

MICHAEL

Mrs. Brill, it is her, isn't it?

MRS. BRILL

Well, I don't know who else.

JANE

The note says, "'Til we meet again."

WINIFRED

(calls into the study)

George, dear, you're going to be surprised!

GEORGE

(entering, looking quite weary)

Winifred, you know very well I hate surprises.

WINIFRED

Oh George, I do believe you're going to be proud of me!

(# 25 – CHERRY TREE LANE – REPRISE.)

CHERRY TREE LANE (REPRISE)

(WINIFRED:) Hurry up, everybody!
I want her to find everything...

WINIFRED,
JANE, MICHAEL:

Più mosso 2 (WINIFRED:) 2

Spit-spot spic and span! Our
Spic and span.

Poco meno mosso

(WINIFRED,
JANE, MICHAEL:)

5

sense of excitement is hard to contain.

8 MRS. BRILL, ROBERTSON AY:

Or - der is re - turn - ing, _____

WINIFRED:

won - der is re - turn - ing, _____

JANE, MICHAEL:

won - der is re - turn - ing, _____

GEORGE, WINIFRED:

Suddenly slower

12 

Some-one is re-turn-ing _____ to Cher-ry Tree

**JANE, MICHAEL,
MRS. BRILL,
ROBERTSON AY:**

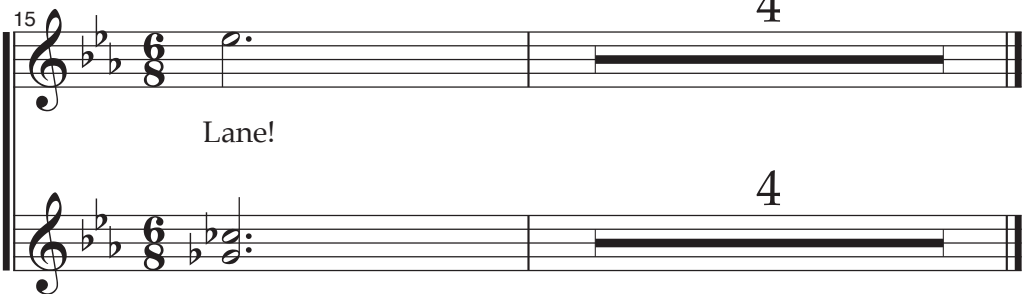


Some-one is re-turn-ing _____ to Cher-ry Tree

(MISS ANDREW enters with a large travel bag. She is a formidable-looking woman of uncertain age.)

MISS ANDREW: Good morning.
GEORGE: The Holy Terror!

Più mosso

15 

Lane!

Lane!

(GEORGE runs out of the house.)

WINIFRED

Miss Andrew! It's so lovely to meet you at last! I do hope you had a good journey.

MISS ANDREW

(dropping her bag)

It was thoroughly unpleasant. Where did George go?

WINIFRED

I'm afraid he had... an urgent appointment.

MISS ANDREW

It's not much of a house, is it?

WINIFRED

We like it.

MISS ANDREW

Then it doesn't take a lot to keep you happy. Look at the dust! There! And there! Filth!

MRS. BRILL

Now, just a minute—

MISS ANDREW

Ah. You must be the children.

(examines the CHILDREN)

Pity. I don't suppose you know who I am?

MICHAEL

Yes, we do. You're the Holy Terror.

MISS ANDREW

Impudent boy!

(to JANE)

Why aren't you wearing stockings?

JANE

I don't like them.

MISS ANDREW

Tut! What manners! I can see there is not a minute to lose!

(# 26 – BRIMSTONE AND TREACLE – PART 1.)

BRIMSTONE AND TREACLE (PART 1)

Colla Voce

(MISS ANDREW:)



These child - ren have been spoiled I've ar -



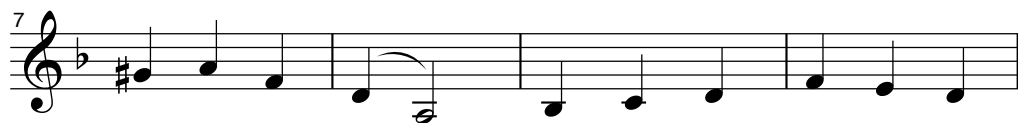
rived here just in time By



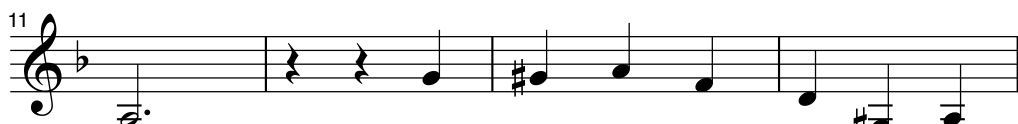
3 chance I've brought the pun-ish - ment That



4 best be-fits the crime Brim-stone and tre - ace and



7 car - bo - lic soap — These are the tools of my



11 trade With spoon-fuls of su - gar you



15 don't have a hope — Of see - ing that

(MISS ANDREW removes a terrifying-looking bottle and large spoon out of her bag, fills the spoon from the bottle and pushes it into the mouth of JANE, who gags with disgust, and then turns to MICHAEL.)

(MISS ANDREW:) Open!

MICHAEL: Does it taste as bad as it smells?

MISS ANDREW: Worse! Open!

(MICHAEL obeys, swallowing in disgust.)

Poco più mosso 11



18 chan - ges are made

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

31 **Rall.** 2 **A tempo** 2

35 (MISS ANDREW:)

mp I won't stand for whin-ing or

39 whinge-ing or whimp - er - ing Cry - ing or

42 ly - ing or sobb - ing or simp - er - ing

Meno Mosso

45 I fear it's clear that in these two such

Poco rit.

48 bad hab - its lurk _____ First

Broadly

Rall.

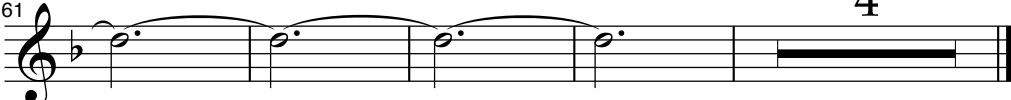
53 threat-en to throt - tle Then un - cork the bot - tle

Allegro

57 

Brim - stone and trea - cle will work! _____

(MISS ANDREW:) (*tossing her bag to WINIFRED*) Now, show me to my room.

61 

(*Obediently, WINIFRED lifts the heavy bag and leads MISS ANDREW to the nursery.*)

MRS. BRILL

(*whispering to ROBERTSON AY*)

I'm disappointed, I truly am. I thought it was going to be...

ROBERTSON AY

(*nodding*)

Her, with the umbrella.

(*MRS. BRILL and ROBERTSON AY exit.*)

JANE

What are we going to do?

MICHAEL

The only thing we can do: run away!

(*# 27 – RUN AWAY. MICHAEL runs outside, followed by JANE.*)

SCENE 12: A PARK

(*BERT enters carrying a large bag and surveys the sky. JANE and MICHAEL run straight into him and scream.*)

BERT

What's the matter and who's after you?

JANE

The nastiest nanny in the world.

BERT

Is she really as bad as all that?

MICHAEL

She looks like something that would eat its young.

JANE

Miss Andrew was Daddy's nanny.

MICHAEL

Which explains a lot.

JANE

Poor Daddy. Ever since he stopped working, he just sits and mopes... Mary Poppins used to say he needed our help, but now it's too late.

BERT

Oh, I wouldn't say that. I tell you what: why don't we start things off with a bit of a shake for good luck?

(BERT holds out his hand.)

JANE

Why would shaking hands with you bring us luck?

BERT

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

(JANE does so, and so does MICHAEL. From his large bag, BERT extracts a beautiful red kite with streamers.)

JANE

Michael, look! It's a real one!

(BERT holds the kite out to MICHAEL, who is resistant.)

What's the matter? You've always wanted to fly a proper kite.

MICHAEL

I've always wanted to fly one with Daddy.

(# 28 – LET'S GO FLY A KITE.)

LET'S GO FLY A KITE

BERT: (*crouches before MICHAEL, speaking gently*)
 O' course you have. But you need to know how
 it's done. Get some training in, and you'll make him
 the proudest father in the whole bloomin' empire!

Lightly

6x (BERT:) *mp* With tup-pence for pa - per and
 strings you can have your own set of
 wings. With your feet on the ground you're a
 bird in flight with your fist hold - ing tight

The musical notation consists of four staves of music in G major (one sharp) and 3/4 time. The first staff begins with a 6-measure repeat sign. The lyrics are: 'With tup-pence for pa - per and strings you can have your own set of wings. With your feet on the ground you're a bird in flight with your fist hold - ing tight'. The melody is simple and melodic, with a final note on the fourth staff that is a half note G4.

(MICHAEL takes the string, and BERT throws the kite
 up in the air. Other KITE FLYERS enter with their kites.)

BERT, KITE FLYERS: **Rall.**

9 to the string of your kite. Oh _____

The musical notation for this section is on a single staff starting at measure 9. It continues the melody from the previous section. The lyrics are: 'to the string of your kite. Oh _____'. The melody ends with a long note on G4, indicating a 'Rall.' (Ritardando).

A tempo


12 *mf* Let's go fly a kite up to the

The musical notation for this section starts at measure 12. It begins with a square box containing the number '12'. The lyrics are: 'Let's go fly a kite up to the'. The melody is in G major and 3/4 time, starting with a half note G4. The dynamic marking is *mf* (mezzo-forte).

15  high - est height. Let's go fly a kite and

18  send it soar - ing. Up through the

21  at - mos - phere, up where the air is clear,

24  oh let's go _____ fly a kite.

(BERT's kite has flown and now vanishes from sight.)

BERT: Reel it in!

JANE: I'll help.

MICHAEL: I can't! It's stuck.

BERT: You can do it. Pull one more time.

A Sudden Squall
3

Rit.

A tempo
2

28 

(From high above, MARY POPPINS comes into view. In one hand she holds the kite, in the other the carpet bag and the parrot-handled umbrella.)

Poco rit

34  **ALL:** *mf* Ah _____

A tempo

37

ff Let's go fly a kite _____

41

Up to the high - est height _____

43

_____ Oh let's go _____ fly a

47

kite. _____

(MARY POPPINS descends into the park to the amazement of JANE and MICHAEL. As KITE FLYERS exit, JANE runs forward.)

JANE

I knew it! Oh, Mary Poppins, I knew you'd come back!

(JANE and MICHAEL hug MARY POPPINS.)

MARY POPPINS

Don't squeeze! I'm not a sardine in a tin. And where are your coats?

JANE

We didn't have time to put them on.

MICHAEL

Because we've run away.

MARY POPPINS

Have you indeed?

JANE

(emotion and words pouring out)

It's been so awful since you went away and now Miss Andrew's come and Daddy's ruined and we never helped him like you wanted us to and—

MARY POPPINS

Oh, my eye, but your life's a tragedy. Now let's go home. And don't dawdle.

MICHAEL

But she's there. She came this morning. As a surprise for Daddy.

MARY POPPINS

Did she?

(very firm)

Well, maybe I'll be a surprise for her.

(warmly)

Hello, Bert.

BERT

Welcome, Mary. You're a sight for sore eyes.

JANE

You really are. Welcome back, Mary Poppins.

MARY POPPINS

Come along, children.

MICHAEL

Aren't you going to shake hands with Bert for luck?

MARY POPPINS

I don't need any luck, thank you.

(#29 – A SIGHT FOR SORE EYES. MARY POPPINS exits with JANE and MICHAEL. BERT smiles and exits.)

SCENE 13: CHERRY TREE LANE, PARLOR

(# 30 – BRIMSTONE AND TREACLE – PART 2.)

BRIMSTONE AND TREACLE (PART 2)

MISS ANDREW: (*offstage*) Not like that, you stupid boy!
 (*appears and calls back to ROBERTSON AY*)
 You stay there and clean the grate... again!

A tempo 4 2

(MISS ANDREW:) (*enters and spies the CHILDREN*) So you've decided to come crawling back, have you? (*MARY POPPINS steps forward.*)
 Who are you?

7 3x 2 2

MARY POPPINS: I'm Mary Poppins.
MISS ANDREW: Mary Poppins? But you left without notice!
MARY POPPINS: And I've come back without notice.

11 3x 2

MISS ANDREW: I see. And what do you expect me to do?
MARY POPPINS: Pack.
MISS ANDREW: Pack? You insolent young person! How dare you speak to me this way?

13 9 Rit.

Menacing

23 **(MISS ANDREW:)**

mf Brim-stone and trea-cle my fa-vour-ite li- quor —

27

That will make run-a-ways stop.

31

Im-pu-dent child-ren res - pond so much quick-er — when

35

forced to drink ev - 'ry last drop.

(MISS ANDREW:)

38

I brought up their fath - er.

MARY POPPINS:

mp Well

(MARY POPPINS:)

41

that I — don't doubt. You must be so

MISS ANDREW:

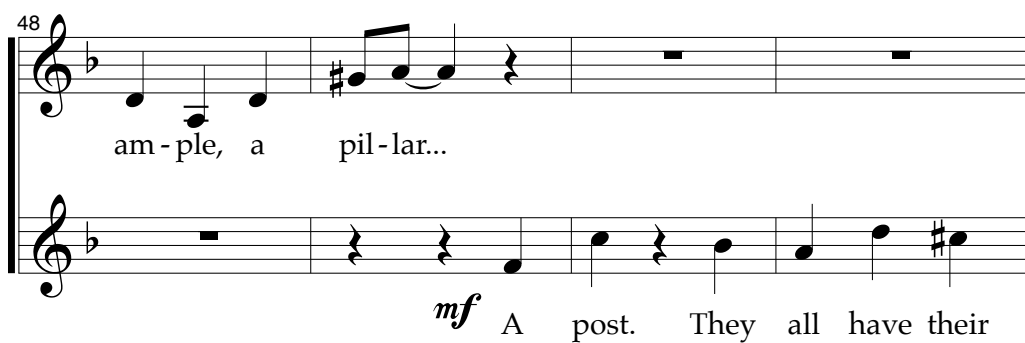
44

f A shin-ing ex -

(MARY POPPINS:)

proud at the way he turned out.

48



am - ple, a pil - lar...

mf A post. They all have their

(MARY POPPINS:)

52



prob - lems but him more than most I

A tempo

55



rec - og - nize ful - ly — that you are a bul - ly — who

Meno

59



views cru - el deeds as a perk. — — — — — *f* Well now here's a

(MARY POPPINS is holding MISS ANDREW's medicine bottle and a spoon.)

64



catch Be - cause you've met your match

(MARY POPPINS pours medicine into the spoon.)

MISS ANDREW:

68

Brim-stone and trea-cle for you. _____

MARY POPPINS:

mf Just a spoon-ful of su-gar.

(MARY POPPINS presents the spoon to MISS ANDREW, who appears terrified.)

72

f Brim-stone and trea-cle for you. _____

f Just a spoon-ful of su-gar.

Poco rit.

76

Brim-stone and trea-cle won't

Brim-stone and trea-cle _____ won't

(With MISS ANDREW's mouth wide open to sing, MARY POPPINS gives her a spoonful of her own medicine.)

(MISS ANDREW looks incredibly ill and exits.)

Più mosso

Deliberately

(MARY POPPINS:)

80

work! _____

2

(MARY POPPINS claps her hands together in a spit-spot gesture as WINIFRED enters.)

(MARY POPPINS)

(to JANE and MICHAEL)

There, that's given her a taste of her own medicine.

WINIFRED

Mary Poppins! Wherever did you come from?

MICHAEL

She came from up—

MARY POPPINS

Michael!

WINIFRED

Michael? Jane? You're very naughty to go running off like that and I should be as angry as anything... if I weren't so pleased to see you!

(hugs JANE and MICHAEL close)

Where's Miss Andrew?

MARY POPPINS

She's gone.

WINIFRED

Gone? Why?

MARY POPPINS

She didn't give a reason, ma'am.

(A ring at the door. ROBERTSON AY opens it. A POLICEMAN enters.)

POLICEMAN

Good evening, ma'am. We found this one awandering in the park.

(reveals GEORGE)

G'night, ma'am.

(The POLICEMAN tips his helmet and goes. GEORGE steps into the parlor.)

WINIFRED

George.

GEORGE

Where is she?

WINIFRED

Miss Andrew? She left. George, Mary Poppins is back.

GEORGE

Is she? Well, well. I wonder if I... might have a word?

(crossing to speak with MARY POPPINS alone)

Things have not gone well for us since you left us and—

MARY POPPINS

About my wages, sir. If you don't mind, I won't take any just now. I should prefer to let them accrue.

GEORGE

But if you only knew how many payments are accruing as it is!

MARY POPPINS

Now, I must get started. Jane, Michael, spit-spot.

(MARY POPPINS puts JANE and MICHAEL into their coats. MRS. BRILL and ROBERTSON AY exit. WINIFRED takes GEORGE aside and tries to comfort him.)

WINIFRED

Come along, darling. After so many years of good service, you made a wrong decision. What's the worst that can happen?

GEORGE

Winifred... if I am to be dismissed by the bank, we'll be destitute.

WINIFRED

We'll still have what really matters. The children. And each other.

(WINIFRED takes GEORGE's hand and they exit. MICHAEL watches them go.)

JANE

Is that locket new? What's inside it?

MARY POPPINS

A portrait.

MICHAEL

Whose?

MARY POPPINS

You'll know when the time comes and not before.

(# 31 – PRACTICALLY PERFECT – REPRISE.)

PRACTICALLY PERFECT (REPRISE)

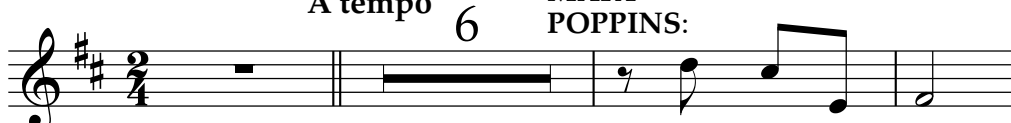
MICHAEL: You are going to stay this time, aren't you?

MARY POPPINS: *(thinks for a second, fingering the locket)*

I'll stay 'til the chain breaks.

MICHAEL: What chain? Where?

A tempo **6** **MARY POPPINS:**



Let's wait and see.

**JANE,
MICHAEL:**




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

MARY POPPINS:




U-nique yet meek, un-speak-a-bly kind.

MARY POPPINS:



**JANE,
MICHAEL:**



and yet I'm sure

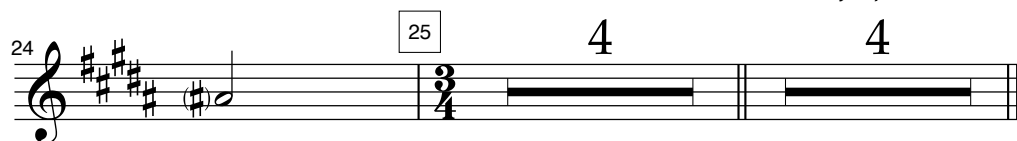
You're prac - ti - cal - ly per - fect...

(MARY POPPINS:)



there's still room for im-prove-ment, a few games

(MARY POPPINS magically transports
MICHAEL and JANE to the rooftop.)



more!

SCENE 14: THE ROOFTOP

(MARY POPPINS, JANE, and MICHAEL enter and see BERT.)

MICHAEL

Hello there!

JANE

Bert! What are you doing up here?

BERT

And where else should a chimney sweep be?

MICHAEL

The world is awfully big, isn't it?

MARY POPPINS

And what does that tell you?

MICHAEL

That we are awfully small and unimportant?

MARY POPPINS

Oh, speak for yourself.

JANE

Not us, so much, but our troubles. They seem so big down in the nursery, but up here...

BERT

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

(# 32 – STEP IN TIME.)

STEP IN TIME

Elemental

(CHIMNEY SWEEPS enter.)

SWEEP 1:



mf Brush a - way the dirt and soot.

SWEEP 2:



Brush a - way your tears.

SWEEP 3:



Cob-webs that aren't swept a - way..._____

SWEEP 4:



Hang a - round for years._____

SWEEPS (PART 1):



f We may look a mot - ley crew _____

SWEEPS (PART 2):



f We may look a mot - ley crew

12

smudged with tar and grime, _____ but

smudged with tar and grime,

14

when you need a help - ing hand, _____ we

but when you need a help-ing hand,

Rit.

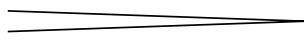
16

try to step in, _____ try to step in just in

try to step in, _____ step in just in

Steady

18

(ALL:)  2

time. _____

22 BERT, SWEEPS:

mp O - ver the roof - tops, step in time. _____

O - ver the roof - tops, step in time. _____

Nev-er need a rea - son, nev-er need a rhyme. —

Poco accel.

O - ver the roof-tops, step in time. _____

Più mosso

31 ALL:
Kick your knees up, step in time. Kick your knees up,

step in time. Nev-er need a rea-son, nev-er need a rhyme.

37 Kick your knees up, step in time.

40 MARY POPPINS:



mf Child-hood is a step in time, pa - rent-hood's the same.

MARY POPPINS,
BERT:

SWEEPS: Whew!



Nev - er miss a chance to get it right. _____

BERT:



Don't it seem a per - fect crime, don't it seem a shame,

MARY POPPINS:



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

(BERT:)



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

60

4 SWEEPS:



f That's when we step in, step in time.



That's when we step, step... in time. Nev-er need a rea-son,

65
 nev-er need a rhyme. That's when we step in, step in

67 **Allegro vivo** 3

 time!

71 **ALL:**

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

75
 Nev-er need a rea - son, nev-er need a rhyme.

77
 Link your el-bows, step in time. 79 Kick your knees up,

80
 step in time. Kick your knees up, step in time.

83
 Nev-er need a rea - son, nev-er need a rhyme.

85
 Kick your knees up, step in time. Oh,

88

PART 1:

Step in time. Step step step.

PART 2:

Step in time. Step step step.

92

Step in time. Step step step.

Step in time. Step step step.

96

Nev-er need a rea - son, nev - er need a rhyme.

Nev-er need a rea - son, nev - er need a rhyme.

98

Nev - er need a rea - son,

Nev - er need a rea - son,

101

nev - er need a rhyme. If you

nev - er need a rhyme. If you

(ALL:)

104

kick your knees up, kick your knees up,

106

kick your knees up, kick your knees up,

108

sub. p *f*

step step, step step step step, step step

113

step step, step step step step step step.

116

fff Nev - er need a rea - son if you step in time!

BERT

And always remember, there's plenty of folk ready to help you should you need 'em. Back to the nursery?

(# 33 – STEP IN TIME – PLAYOFF.)

STEP IN TIME (PLAYOFF)

JANE, MICHAEL:
Back to the nursery!

(The SWEEPS enter the parlor, gathering up MRS. BRILL, ROBERTSON AY, and WINIFRED in their dance. The bell rings and rings again.)

Allegro

3 BERT, SWEEPS:



Back to the nur - s'ry,



step in time. Back to the nur - s'ry, step in time.



Nev-er need a rea - son, nev-er need a rhyme.



Back to the nur - s'ry, step in time.

SCENE 15: CHERRY TREE LANE, PARLOR

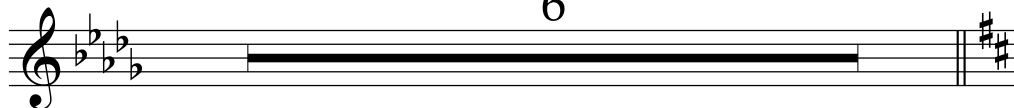
GEORGE: *(emerges from study to find giddy chaos in the parlor)*

What's all this? What is all this?

MESSENGER: Special delivery for George Banks, Esquire.

GEORGE: Special delivery?

6



17 BERT, SWEEPS:

f Spe - cial de - liv - 'ry, step in time.

Spe-cial de-liv-'ry, step in time. Nev-er need a rea-son,

nev-er need a rhyme. Spe-cial de-liv-'ry, step in time.

(The MESSENGER, who is the last of the sweeps, hands GEORGE a letter.)
BERT: Time to go now. Goodnight, Guv'nor.

2

(The SWEEPS dance out past the dazed GEORGE through the open front door, carrying the MESSENGER with them. BERT lingers in the shadows.)
SWEEPS: *(greeting GEORGE variously)* Goodnight, Guv'nor. Cheerio, Guv'nor. G'night, Guv'nor.
MICHAEL: *(disguised as a SWEEP)* Cheerio, Guv'nor.

8

GEORGE

Not so fast. To the nursery... now! Jane, you too. Mary Poppins, would you be good enough to explain?

MARY POPPINS

First of all, I would like to make one thing clear.

GEORGE

Yes?

MARY POPPINS

I never explain anything. Come along, children.

(MARY POPPINS exits with JANE and MICHAEL. BERT lingers. GEORGE has opened the letter. WINIFRED comes over. He looks up.)

GEORGE

It's happened. The Chairman wants to see me at the close of business tonight.

WINIFRED

Tonight?

GEORGE

We might as well face it. In just a few hours I will have joined the ranks of the unemployed.

WINIFRED

Are you quite sure?

GEORGE

Quite sure. So we'd better make some plans.

(WINIFRED exits. MARY POPPINS appears, unseen by GEORGE, and topples over a vase, spilling gingerbread stars onto the floor. MARY POPPINS exits. He notices the stars.)

Well, I never. So that's where I put them.

(BERT emerges from the shadows, helping GEORGE collect the gingerbread stars.)

BERT

What are they?

GEORGE

Gingerbread stars I hid once from my nanny. I used to dream that when I grew up I'd learn everything there was to know about the stars. Funny, I haven't thought about all that in years. I'm not usually sentimental.

BERT

S'good to look back sometimes.

GEORGE

It's that Poppins woman! She's responsible for all this!

(# 34 – A SPOONFUL OF SUGAR – REPRISE.)

A SPOONFUL OF SUGAR (REPRISE)

BERT: I know the person. What's
that thing she's always saying?

3x (BERT:) *mp* A

4 spoon - ful of su - gar, that is all it

7 takes. It chang - es bread and wa - ter in - to

10 tea and cakes. *mf* A spoon - ful of

12 **A tempo**

13 su - gar goes a long, long way, So

16 18 Rit.

'ave your-self an 'ealth - y 'elp-ing ev - 'ry

(BERT:) Well, good luck Guv'nor.
(BERT offers GEORGE his hand. For a moment, GEORGE is still and then, deliberately, he takes BERT's sooty paw and shakes it firmly. BERT exits.)

GEORGE: Thank you, Bert. And good luck to you, too.

19 Meno mosso 4

day.

(The CHILDREN enter.)

JANE

Daddy, do you remember when we came to the bank?

GEORGE

Yes.

MICHAEL

Well, we were each given a sixpence, and were told to spend them carefully.

GEORGE

Excellent advice. What did you buy with them?

JANE

Nothing yet. And now we've decided to give them to you.

GEORGE

I suppose Mary Poppins put you up to this.

JANE

She hasn't said a word about it.

(MARY POPPINS enters carrying something behind her back.)

MICHAEL

We thought a bit of extra cash might loosen things up a little.

(GEORGE cannot speak for fear of crying. He nods briskly and takes the coins in silence.)

JANE

Goodnight, Daddy. We do love you, you know.

(# 35 – **GOODNIGHT, DADDY.** *The CHILDREN exit as GEORGE busies himself at his desk. MARY POPPINS swiftly places Michael's broken makeshift kite on the parlor floor. After she exits, GEORGE sees the kite, thoughtfully picks it up, and exits.*)

SCENE 16: CHERRY TREE LANE, NURSERY

(WINIFRED enters with JANE and MICHAEL.)

(JANE)

Mummy? Daddy's really worried, isn't he?

WINIFRED

Yes, he is. But always remember that he loves you very much. And that's far more important than jobs or houses or anything else.

MICHAEL

Are you going to the bank with him?

WINIFRED

I'd like to go, but I'm afraid it just isn't possible.

(MARY POPPINS enters.)

JANE

Mary Poppins says anything is possible.

(# 36 – **ANYTHING CAN HAPPEN – PART 1.**)

ANYTHING CAN HAPPEN (PART 1)

WINIFRED: Do you really believe
that, Mary Poppins?

Moderate '2' 3 **MARY POPPINS:**

mp A - ny - thing can hap - pen if you
let it. Some - times things are dif - fi - cult, but
you can bet it does - n't have to be so.

Detailed description: This block contains the first three staves of music for Mary Poppins. The first staff starts with a treble clef, a key signature of one flat (Bb), and a common time signature (C). It features a repeat sign followed by a whole rest, then a three-measure rest indicated by a box with the number '3'. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues with quarter notes D5, E5, and F5, then a half note G5. The third staff continues with quarter notes A5, Bb5, and C6, then a half note D6. The lyrics are: 'A - ny - thing can hap - pen if you let it. Some - times things are dif - fi - cult, but you can bet it does - n't have to be so.'

JANE: **MICHAEL:**

Chan - ges can be made. You can move a
moun - tain if you use a lar - ger spade.

Detailed description: This block contains the first two staves of music for Jane and Michael. The first staff starts with a treble clef, a key signature of one flat (Bb), and a common time signature (C). It features a quarter note G4, quarter notes A4, Bb4, and C5, followed by a quarter rest and a half rest. The second staff continues with quarter notes D5, E5, and F5, then a quarter note G5, a quarter rest, and a half rest. The lyrics are: 'Chan - ges can be made. You can move a moun - tain if you use a lar - ger spade.'

WINIFRED:
(joining in)

19

An - y - thing can hap - pen it's a mar - vel.


Detailed description: This block contains the first staff of music for Winifred. It starts with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The lyrics are: 'An - y - thing can hap - pen it's a mar - vel.'

MICHAEL:

23

 You can be a but-ter-fly —


JANE:


 or just stay lar - val.

JANE, MICHAEL,
 WINIFRED:

27

 Stretch your mind be - yond fan - tas - tic.


31

 Dreams are made of strong e - las - tic.

MARY POPPINS:

35

 Take some sound ad - vice, and don't for - get it.

MARY POPPINS, WINIFRED,
 MICHAEL, JANE:

38

 An - y - thing can hap - pen if you

*(With a new mission, WINIFRED
 exits to join GEORGE at the bank.)*

41


 let it. **2** MARY POPPINS:
mf If you

45 **Più mosso**



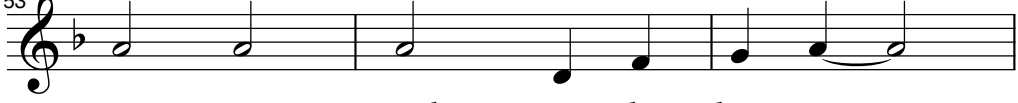
reach for the stars, all you get are the stars, but

49



we've found a whole new spin.

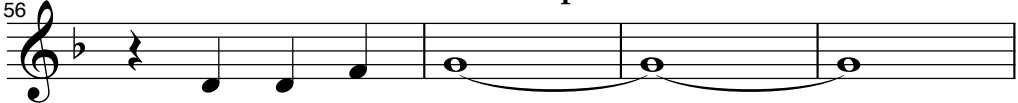
53



If you reach for the hea - vens, —

Ancora più mosso


56



you get the stars _____

Rall.

60



thrown in. _____

(MARY POPPINS, JANE, and MICHAEL exit. GEORGE enters en route to the bank as the BIRD WOMAN enters.)


BIRD WOMAN: Feed the birds, sir? Only tuppence a bag.

GEORGE: I would take it as a great favor if you would kindly feed them for me.

(GEORGE hands the BIRD WOMAN the two coins JANE and MICHAEL gave him. GEORGE enters the bank, followed by MARY POPPINS, JANE, and MICHAEL who magically witness the following action, unseen by the other characters.)

Gently

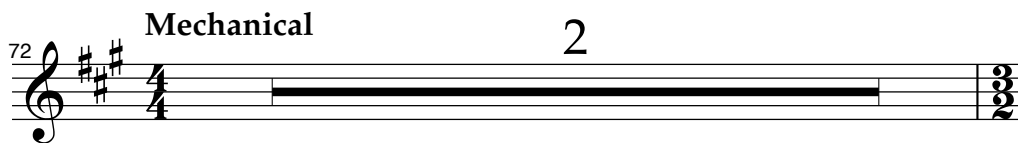
65



7

SCENE 17: INSIDE THE BANK

CHAIRMAN: Banks, you turned down a scheme that was bound to make millions and we want to know why.



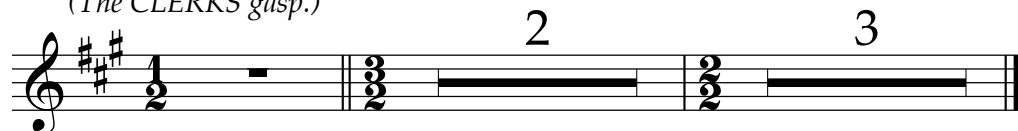
(The CLERKS wait.)

GEORGE: (firmly) Then I'll tell you. I refused Mr. Von Hussler because his scheme was hollow. He told me about assets and profits and growth, but there wasn't a word about people!



(**GEORGE:**) I apologize for ruining the bank. But I do not apologize for understanding that there are more important things in life than making money!

(The CLERKS gasp.)



CHAIRMAN

My dear chap, Von Hussler's scheme has ruined our rival in the nastiest scandal since records began. We don't want your apologies. We're offering ours!

GEORGE

Oh my word.

CHAIRMAN

And another thing. Do you remember giving a loan to a fellow called Northbrook? Well, he's repaying it and opening two new factories. With the percentage you negotiated, we look set to make a fortune!

GEORGE

Oh my word!

CHAIRMAN

Well, that's just it. We very much hope you might tell us how you did it. Just give us the word. It'll be quite safe with us.

GEORGE

Give you the word? Give you the word? I'll give you the word all right:
Supercalifragilisticexpialidocious!

(#37 – GIVE US THE WORD.)

GIVE US THE WORD

Madly

(GEORGE:)

f E - ven though the sound of it is some-thing quite a -

tro - cious If you say it loud e - nough you'll

al - ways sound pre - co - cious Su - per - cal - i -

frag - i - lis - tic - ex - pi - al - i - do - cious!

(GEORGE suddenly starts to laugh and spin and crash and shout.
The door bursts open. WINIFRED hurtles in, running to GEORGE
and guarding him with her body like a lioness.)

WINIFRED

Forgive him. It's not his fault. It's all because of his nanny, Miss Andrew!

CHAIRMAN

(starts up, a look of sheer horror on his face)

The Holy Terror! She taught me everything I know!

WINIFRED

Then now's your chance to forget it!

GEORGE

It's all right, darling! I've made the bank a fortune!

(The CLERKS cheer.)

WINIFRED

Really?

CHAIRMAN

By way of recompense, we'd like to offer you the job of senior manager with a salary at double—

WINIFRED

Exactly how much has he made for you?

CHAIRMAN

Triple—

(WINIFRED coughs pointedly.)

Quadruple your present rate.

(GEORGE stands agape.)

WINIFRED

Close your mouth, George – we are not a codfish.

CHAIRMAN

Well?

GEORGE

(looks to WINIFRED for approval)

I accept, but you must understand one thing: from now on, my family comes first.

CHAIRMAN

(looks around for approval from the CLERKS)

Agreed?

CLERKS

Agreed!

(The ecstatic CLERKS exit.)

GEORGE

Winifred, I'm afraid I've underestimated you.

(#38 – ANYTHING CAN HAPPEN – PART 2.)

ANYTHING CAN HAPPEN (PART 2)

(MARY POPPINS returns JANE
and MICHAEL to the nursery.)

WINIFRED: Oh, George.

(WINIFRED:)



An-y - thing can hap-pen, it's of - fi-cial!



You can choose the su-per or the su - per -



fi - cial. Sal - ly forth the way we're

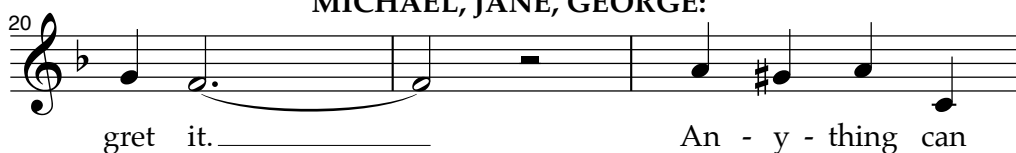


steer-ing; ob - sta - cles start dis-ap -



pear-ing. Go on, chase your dreams. You won't re -

MARY POPPINS, WINIFRED,
MICHAEL, JANE, GEORGE:



(# 39 – BANKER – PLAYOFF. GEORGE and WINIFRED exit.)

SCENE 18: CHERRY TREE LANE, NURSERY

(MARY POPPINS, JANE, and MICHAEL have magically returned to the nursery.)

MICHAEL

I love you, Mary Poppins.

MARY POPPINS

(gently)

You are a fine boy Michael Banks, and one day you will be a fine man.

MICHAEL

Oh, Mary Poppins, it makes me so anxious when you talk like that.

MARY POPPINS

Like what?

MICHAEL

All gentle and kind and not a bit like you. Be cross, Mary Poppins! Do be cross again!

MARY POPPINS

Is that the thanks I get for the trouble I've taken!

MICHAEL

That's better!

(BERT enters.)

MARY POPPINS

Now to bed with the both you. Go along. Spit-spot.

(MARY POPPINS tucks JANE and MICHAEL into bed. MARY POPPINS collects her bag and umbrella.)

BERT

It's tonight, isn't it?

MARY POPPINS

Yes, Bert.

BERT

Well, goodbye then, Mary.

MARY POPPINS

Goodbye, Bert. Look after yourself.

(# 40 – GOODBYE THEN, MARY.)

GOODBYE THEN, MARY

(MARY POPPINS gives BERT a gentle kiss on the cheek, after which he wistfully turns away and exits.)

Poignantly

Rit.

Adagio

(MARY POPPINS:)

3



With ev - 'ry job when it's com -



plete, there is a sense of bit-ter - sweet, that



mo - ment when you know the task is done.

Poco rit.

A tempo



Though in your heart you'd like to stay to

Meno Mosso

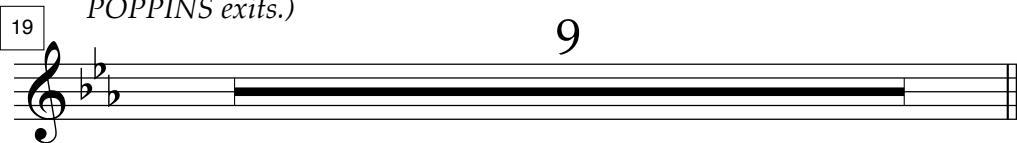


help things on their way, you've al - ways



known they must do it a - lone.

(MARY POPPINS:) There, practically perfect, and I hope it remains so. *(MARY POPPINS takes something from her pocket and places it on the floor. As she picks up her umbrella and carpet bag, the wind blows and MARY POPPINS exits.)*



SCENE 19: CHERRY TREE LANE, PARLOR

(JANE and MICHAEL awake and cross into the parlor.)

JANE

Look! It's Mary Poppins's locket. Oh, the chain's broken.

MICHAEL

Don't you remember? "I'll stay until the chain breaks." What's inside?

JANE

It's a picture of the three of us. She's signed it. "From Mary Poppins with a good deal of love."

(WINIFRED and GEORGE enter, surprised to see MICHAEL and JANE awake.)

WINIFRED

Where's Mary Poppins?

JANE

She's gone.

WINIFRED

Gone? How peculiar.

GEORGE

She'll be back. Now, what do you think of this?

(#41 – ANYTHING CAN HAPPEN – FINALE.)

ANYTHING CAN HAPPEN (FINALE)

(From behind his back, GEORGE produces a magnificent brand new kite for MICHAEL.)

MICHAEL: It's the best I've ever seen.

GEORGE: Could we fly it together?

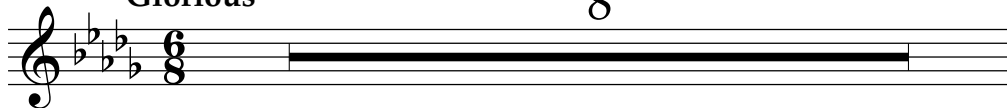
MICHAEL: Oh, Daddy!

(MICHAEL hugs GEORGE.)

JANE: Mary Poppins won't be coming back. She's gone forever.

Glorious

8



WINIFRED: My dear, how could you possibly know such a thing?

JANE: Because we don't need her... not anymore. And other families will, won't they Daddy?

GEORGE: (smiles and hugs JANE) They will.

4



WINIFRED: I wonder if she's right, George, and we really could do without a nanny from now on. What do you think?

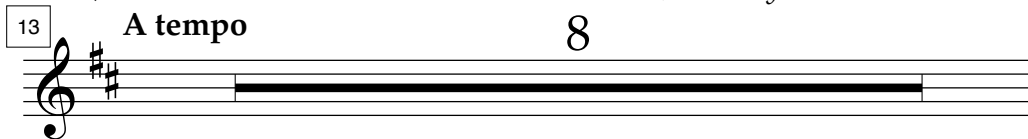
GEORGE: I think you'd better dance with me!

WINIFRED: George, this is serious.

(GEORGE smiles and takes WINIFRED's hand, and they dance.)

A tempo

8



MICHAEL: Look! A shooting star! We should wish on it!
(GEORGE and WINIFRED stop dancing and look at JANE and MICHAEL lovingly.)

GEORGE: Oh, I think we can do better than that—

21 4

25 **Grandioso** 3 **Accel.** (GEORGE:)

f If you

29 **Con moto**

reach for the stars, all you get are the stars, but

31 **WINIFRED:**

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

34 **ALL:** Rit. Rall.

hea-vens, you get the stars thrown in. _____

Broadly
(The full CAST enters.)

37

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

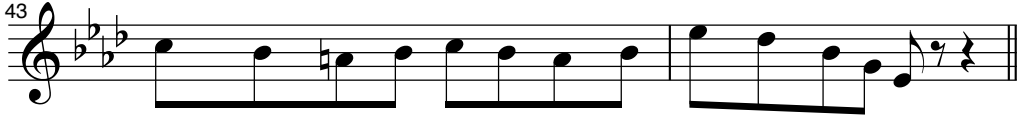


Life is out there wait - ing, so go and get it.



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

Rit.



Once you've star - ted liv - ing life, you just can't get e - nough.

Double-time feel

ALL (PART 1):



An - y - thing can hap - pen, it's of - fi - cial. —

ALL (PART 2):



A - ny - thing can hap - pen,



You can choose the su - per or the su - per - fi - cial.



a - ny - thing can hap - pen.

49

Sal - ly forth the way we're steer - ing.

Sal - ly forth the way we're steer - ing.

51

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

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

53

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

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

(MARY POPPINS magically enters, appearing to soar through the night sky, holding her umbrella.)

Rit.

55

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

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



SCRIPT

Slowly

JANE: We won't forget you, Mary Poppins.
MICHAEL: We'll never forget...

WINIFRED, GEORGE,
JANE, MICHAEL:

57

an - y - thing can hap - pen,

59

Slowly

ALL:

ff if you let it! _____

62

Più mosso

(The BANKS FAMILY hugs and laughs together for the first time in ages.)

THE END

(# 42 – BOWS.)

BOWS

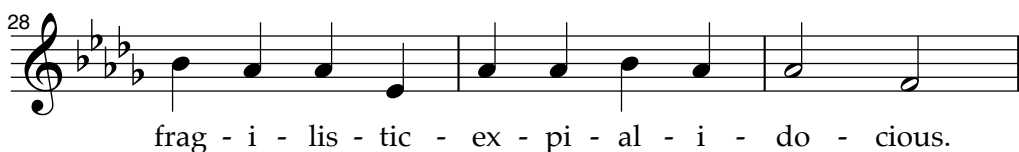
21

Steady

ALL:
sotto voce

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

25 

28 

Accel. e cresc.

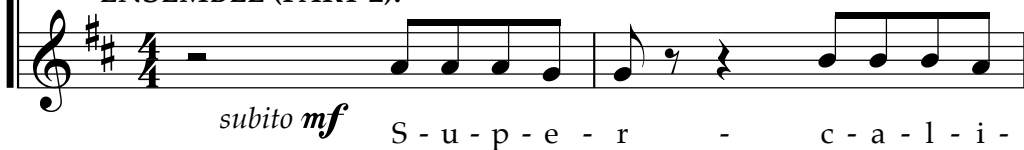
31 

35 

**MARY POPPINS,
BERT, ENSEMBLE (PART 1):**

39 

**JANE, MICHAEL,
ENSEMBLE (PART 2):**



41

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 -

43

f **BERT:** Here we go!

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

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

Presto
(ALL:)

46

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

50

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

53

tro - cious If you say it loud en - ough you'll

56

al - ways sound pre - co - cious Su - per - cal - i -

MARY POPPINS,
BERT:

59

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

62
ALL:

ex - pi - al - i - do - cious! Su - per - cal - i frag - i -

65

lis - tic - ex - pi - al -

69

i - doc - ious.

74

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

(#43 – PLAYOUT.)

ACTOR'S GLOSSARY

actor: A person who performs as a character in a play or musical.

antagonist: A person who actively opposes the protagonist.

author: A writer of a play; also known as a playwright. A musical's authors include a book writer, a composer, and a lyricist.

blocking: The actors' movements around the stage in a play or musical, not including the choreography. The director usually "blocks" the show (or assigns blocking) during rehearsals.

book writer: One of the authors of a musical. The book writer writes the lines of dialogue and the stage directions. A book writer can be called a librettist if she writes the lyrics as well.

cast: The performers in a show.

cheating out: Turning slightly toward the house when performing so the audience can better see one's face and hear one's lines.

choreographer: A person who creates and teaches the dance numbers in a musical.

choreography: The dances in a musical that are often used to help tell the story.

composer: A person who writes music for a musical.

creative team: The director, choreographer, music director, and designers working on a production. The original creative team for a musical also includes the author(s) and orchestrator.

cross: An actor's movement to a new position onstage.

dialogue: A conversation between two or more characters.

director: A person who provides the artistic vision, coordinates the creative elements, and stages the play.

downstage: The portion of the stage closest to the audience; the opposite of upstage.

house: The area of the theater where the audience sits to watch the show.

house left: The left side of the theater from the audience's perspective.

house right: The right side of the theater from the audience's perspective.

librettist: The person who writes both dialogue and lyrics for a musical. Can also be referred to separately as the book writer and lyricist.

libretto: A term referring to the script (dialogue and stage directions) and lyrics together.

lines: The dialogue spoken by the actors.

lyricist: A person who writes the lyrics, or sung words, of a musical. The lyricist works with a composer to create songs.

lyrics: The words of a song.

monologue: A large block of lines spoken by a single character.

music director: A person in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score. The music director may also conduct a live orchestra during performances.

musical: A play that incorporates music and choreography to tell a story.

objective: What a character wants to do or achieve.

off-book: An actor's ability to perform memorized lines without holding the script.

offstage: Any area out of view of the audience; also called backstage.

onstage: Anything on the stage within view of the audience.

opening night: The first official performance of a production, after which the show is frozen, meaning no further changes are made.

play: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

protagonist: The main character of a story on which the action is centered.

raked stage: A stage that is raised slightly upstage so that it slants toward the audience.

read-through: An early rehearsal of a play at which actors read their dialogue from scripts without blocking or memorized lines.

rehearsal: A meeting during which the cast learns and practices the show.

score: All musical elements of a show, including songs and underscoring.

script: 1) The written words that make up a show, including dialogue, stage directions, and lyrics. 2) The book that contains those words.

speed-through: To perform the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines and infuses energy into the pacing of a scene.

stage directions: Words in the script that describe character actions that are not part of the dialogue.

stage left: The left side of the stage, from the actor's perspective.

stage manager: A person responsible for keeping all rehearsals and performances organized and on schedule.

stage right: The right side of the stage, from the actor's perspective.

upstage: The part of the stage farthest from the audience; the opposite of downstage.

warm-ups: Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

SHOW GLOSSARY

(the) abyss: A tragic demise; when something “falls into the abyss,” it is as if it falls into a bottomless pit – unlikely to recover.

accrue: Accumulate; to save up for a period of time.

adequate: Good enough for the needs of the situation; acceptable.

agog: Full of excitement.

atmosphere: All of the air surrounding a planet.

atrocious: Awful, upsetting, or cruel.

brimstone: Sulfur; a chemical element with a potent odor.

busker: An entertainer who performs in a public place and collects donations.

caliber: A measure of competency.

carbolic soap: An antiseptic soap made using carbolic acid.

cheerio: A British expression meaning goodbye.

cogs: Small parts of a larger whole; usually a mechanism of some sort.

dawdle: To delay.

destitute: Without the basic necessities of life.

disposition: A person’s inherent qualities of mind and character.

domestic: Of or relating to the home or the running of a household.

esquire: A polite title added to a person’s name when no other formal title is used; typically used in legal documents.

faulty: Unreliable due to flaws.

formidable: To instill fear or respect due to a large, intense personality or physique.

guy’nor: A way to address someone who has a higher social standing.

halitocious: A play on the word “halitosis,” which is a disease causing bad breath.

huff: A childish fit of annoyance.

hypnotious: A play on the word “hypnosis,” meaning hypnotic; possessing spell-like qualities.

impudent: Lacking respect.

impudent: Not showing due respect to another, often older, person.

insolent: Rude.

jaunty: Lively in manner, appearance, or expression.

keen: Highly developed.

lark: To participate in harmless fun or mischief.

larval: The early form of an insect, like a butterfly before its transformation.

ledger: An accounting book where financial information is written.

- lexicon:** The sum of the vocabulary of a language; a dictionary.
- motley crew:** An unlikely group of many different types of people.
- nincompoop:** A very foolish person.
- paragon:** The perfect example of a person, thing, or action after which all others should be modeled.
- patently:** Without doubt.
- pendulum:** An object that swings back and forth at regular intervals, usually in a clock.
- plinth:** The base support of a statue or column.
- pounds, shillings, pence:** Units of British currency.
- precocious:** Displaying advanced intelligence at an early age.
- proffer:** To hold something out to someone for acceptance; to offer.
- promenade:** A leisurely walk in a public place.
- prudent:** Being characterized as sensible, careful, or thoughtful.
- recompense:** To give something, like money, in return for a service or for damage done.
- sally forth:** To head out from a place to do or accomplish something.
- saunter:** To walk slowly or leisurely; unhurried.
- screever:** British term for an artist who draws or paints on pavement.
- scudding:** Moving quickly in a straight line, as if blown by the wind.
- simpering:** Smiling or gesturing in an affected, immature manner.
- sooty:** Covered in soot; dirty.
- soppy:** Overly sentimental.
- sound:** In good condition.
- sovereign:** The ruling part of a system; someone with absolute power.
- stalwart:** Dedicated, loyal, and possessing exceptional strength or resolve.
- superficial:** Shallow; the outer part or surface of something.
- temperamental:** A dramatic person with easily changeable moods.
- tommyrot:** Nonsense; rubbish.
- treacle:** Molasses.
- tuppence:** A variation on "twopence," a British unit of currency.
- whingeing:** Persistent complaining in an irritating manner.

MUSIC CREDITS

- Prologue**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe
- Cherry Tree Lane (Parts 1 & 2)**[^] – Music by George Stiles, lyrics by Anthony Drewe
- The Perfect Nanny**^{*} – Music and lyrics by Richard M. Sherman & Robert B. Sherman
- Spit-Spot**[~] – Music by George Stiles, lyrics by Anthony Drewe
- Magic Music 1 & 2**[~] – Music by George Stiles
- Practically Perfect**[^] – Music by George Stiles, lyrics by Anthony Drewe
- Practically Perfect (Playoff)**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe
- Jolly Holiday**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe
- But How?**⁺ – Music by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles
- Winds Do Change**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe
- A Spoonful of Sugar**^{*} – Music and lyrics by Richard M. Sherman & Robert B. Sherman
- Spoonful (Playoff)**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman
- Precision and Order (Parts 1 & 2)**[^] – Music by George Stiles, lyrics by Anthony Drewe
- Precision and Order (Part 3)**^A – Music by George Stiles, lyrics by Anthony Drewe
- A Man Has Dreams**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe
- Feed the Birds**^{*} – Music and lyrics by Richard M. Sherman & Robert B. Sherman
- Talking Shop**[~] – Music by Richard M. Sherman & Robert B. Sherman
- Supercalifragilisticexpialidocious**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe
- Supercalifragilisticexpialidocious (Playoff)**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles
- Twists and Turns**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe
- Playing the Game / Chim Chim Cher-ee**[^] – Music by George Stiles, lyrics by Anthony Drewe / Music and lyrics by Richard M. Sherman & Robert B. Sherman

- Cherry Tree Lane (Reprise)**[^] – Music by George Stiles, lyrics by Anthony Drewe
- Brimstone and Treacle (Parts 1 & 2)**[^] – Music by George Stiles, lyrics by Anthony Drewe
- Run Away**[^] – Music by Richard M. Sherman, Robert B. Sherman, and George Stiles
- Let's Go Fly a Kite**^{*} – Music and lyrics by Richard M. Sherman & Robert B. Sherman
- A Sight for Sore Eyes**[^] – Music by Richard M. Sherman & Robert B. Sherman and George Stiles
- Practically Perfect (Reprise)**[^] – Music by George Stiles, lyrics by Anthony Drewe
- Step in Time**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe
- Step in Time (Playoff)**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional lyrics by George Stiles, additional lyrics by Anthony Drewe
- A Spoonful of Sugar (Reprise)**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe
- Goodnight, Daddy**[~] – Music by Richard M. Sherman & Robert B. Sherman
- Anything Can Happen (Part 1)**[^] – Music by George Stiles, lyrics by Anthony Drewe
- Give Us the Word**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman
- Anything Can Happen (Part 2 & Finale)**^Δ – Music by George Stiles, lyrics by Anthony Drewe
- Banker (Playoff)**[~] – Music by George Stiles
- Goodbye Then, Mary**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe
- Bows**[^] – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe
- Playout**[~] – Music by Richard M. Sherman & Robert B. Sherman and George Stiles

* © 1964 Wonderland Music Company (BMI)

[^] © 2005, 2010 Wonderland Music Company, Inc. (BMI), Cameron Mackintosh Limited

[~] © 2014 Wonderland Music Company, Inc. (BMI), Cameron Mackintosh Limited

^Δ © 2005, 2010, 2017 Wonderland Music Company, Inc. (BMI), Cameron Mackintosh Limited

[†] © 2014, 2017 Wonderland Music Company, Inc. (BMI), Cameron Mackintosh Limited

[¥] © 2017 Wonderland Music Company, Inc. (BMI), Cameron Mackintosh Limited

CREDITS

FOR DISNEY THEATRICAL GROUP

Content

Ken Cerniglia, Lauren Chapman, Matt Hagmeier Curtis, Julie Haverkate, Pearl Hodiwala, Sarah Kenny, Rachel Lee, Janette Martinez, Timothy Maynes, Colleen McCormack, Lisa Mitchell, David Redman Scott

Designer

Chad Hornberger

FOR iTHEATRICS

Designers

Kevin Johnson, Steven G. Kennedy

Music Supervisor

Lindsay Lupi

Music Layout

Rob Rokicki

Contributing Editors

Marty Johnson, Daniel J. Mertzluft, Marianne Phelps, Cara Schuster

Associate Editor

Laura Jo Schuster

Senior Managing Editor

Susan Fuller

COPYRIGHTS

The Broadway Junior™ Concept and Format developed by
Music Theatre International (MTI)

Find a complete list of Broadway Junior™ musicals at broadwayjr.com.
School Edition and full-length musicals may be found at MTIShows.com.
Disney stage titles may be found at DisneyTheatricalLicensing.com.

Disney and Cameron Mackintosh's *Mary Poppins JR.* Actor's Script © 2017
Music and Lyrics © 1964 Wonderland Music Co., Inc. (BMI)
Additional Music, Lyrics, and Arrangements © 2005, 2010, 2014, 2017
Wonderland Music Co., Inc. (BMI) / Cameron Mackintosh Ltd.
Unauthorized duplication is prohibited by law.

Mary Poppins JR. and **Disney and Cameron Mackintosh's *Mary Poppins JR.***
are trademarks of Disney Enterprises, Inc. and Cameron Mackintosh Ltd.
All rights reserved.

Broadway Junior, Family Matters, and ShowKit are registered trademarks of
Music Theatre International.

All rights reserved. Unauthorized duplication and use is prohibited.