

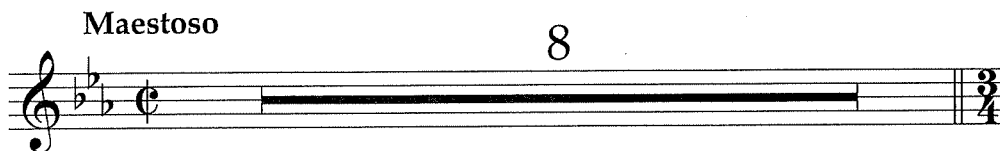


## PROLOGUE: CHERRY TREE LANE, PARLOR

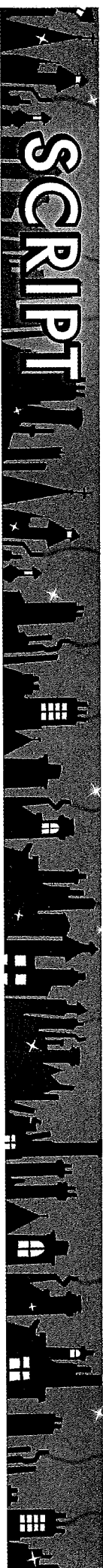
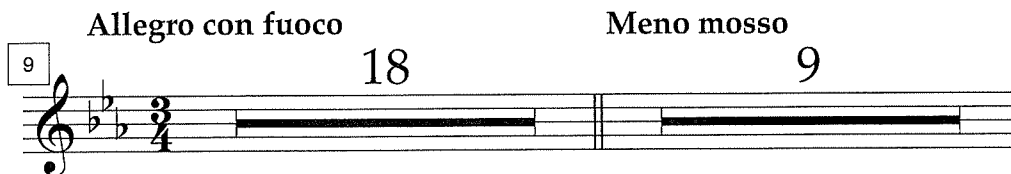
(#1 – PROLOGUE.)

### PROLOGUE

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



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



## NOTES



### MUSIC TIP

Encourage quiet vocal intensity and crisp diction from the ensemble. The audience should be able to understand every single word.



### BLOCKING TIP

At m. 45, the cast splits away from the center, and Bert steps forward. This moment establishes Bert as the story's narrator.



### PROP TIP

Michael has a makeshift kite hidden behind his back.



### BLOCKING TIP

Explore different poses for the Banks family. How can just a stage picture convey that this family is broken?



### DIRECTING TIP

It is helpful for Bert to gesture to each member of the Banks family as he mentions them in the lyrics.

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

2

fore *mp* A

55

Colla voce

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

58

Poco più mosso

Son The threads of their

## NOTES

# SCRIPT



### MUSIC TIP

Encourage Bert to particularly savor the lyrics “twist them as tight.” How might he use the consonants to color his delivery?

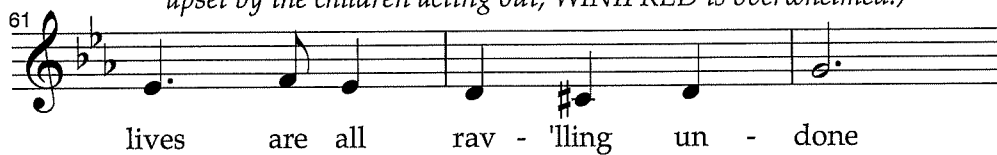


### BLOCKING TIP

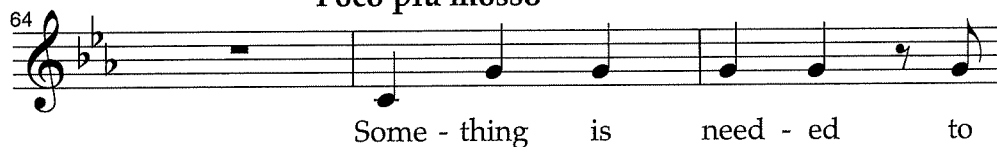
At m. 72, Bert’s gesture causes the family to once again freeze in a tableau. This stage picture should be different from the previous one. The children are truly acting up, and Winifred and George are absolutely frustrated by the situation.



(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.)



**Poco più mosso**



(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.**



**Meno mosso**

**Rall.**



## NOTES



### SOUND CUE

Track #2 – **CHERRY TREE LANE (PART 1)**

Cue – *Segue from #1 – PROLOGUE.*



### DRAMATURGY TIP

This scene begins in the middle of the action. Katie Nanna, the Banks' nanny, has just quit and is storming out of the house.



### DRAMATURGY TIP

Robertson Ay's last name is pronounced like "eye."



### MUSIC TIP

Take the necessary rehearsal time to ensure the audience can readily hear the dialogue over the underscoring.



### BLOCKING TIP

Work the timing of Katie Nanna's stumble without the music, slowly and out of tempo. Rehearse the moment until it is clean and the actors are able to hit their marks every single time without fail.

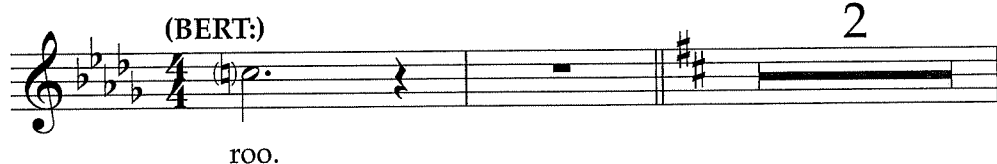
## SCENE 1: CHERRY TREE LANE, PARLOR

(#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.)

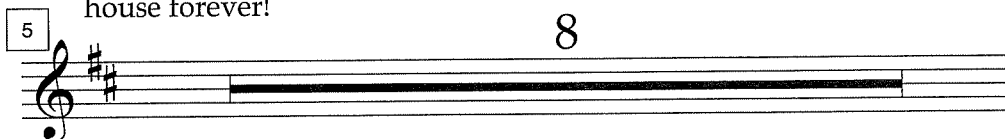
**Presto**



**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!



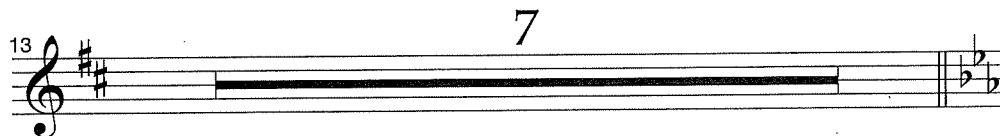
**MRS. BRILL:** Well, good riddance, then. And mind you don't stumble on your way out!

(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?



**Steady**



## NOTES



### DIRECTING TIP

It is important to note that George is not a bad guy, nor is he angry all the time. The family is struggling financially, and his job is stressful, which causes his frustration. Work with the actor playing George to create a complex and layered character – someone who wants to do the right thing but simply doesn't know how.



### COSTUME TIP

George's coat must be preset onstage. To save time, Mrs. Brill can anticipate George's command and have it ready to go a split second before he calls for it. Take time to rehearse this moment with your actors so it looks natural and flows smoothly during the performances. This is the family's mourning routine. The audience should believe that they've done it hundreds of times.



### MUSIC TIP

Pay careful attention to the rhythm of the music to ensure it is sung with precision and order, thereby reinforcing the storytelling.



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

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

## NOTES



### PROP TIP

Mr. Banks's briefcase and umbrella are preset onstage. Roberson Ay and Winifred should anticipate fetching each and delivering them to Mr. Banks.



### MUSIC TIP

When dialogue is being spoken over underscoring, lower the volume of the music so the audience can clearly hear the actors and follow the story.

GEORGE,  
MRS. BRILL,  
ROBERTSON AY:



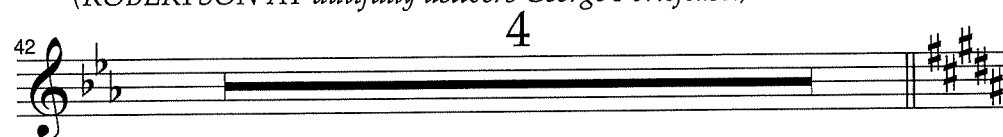
nan-ny's a stal-wart Our child-ren would gain By



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

**GEORGE:** Briefcase!

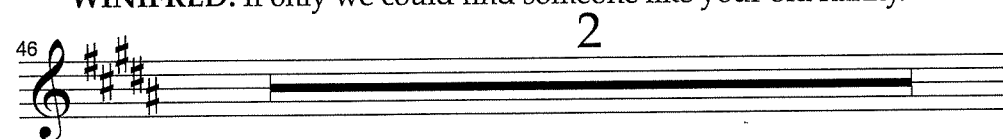
*(ROBERTSON AY dutifully delivers George's briefcase.)*



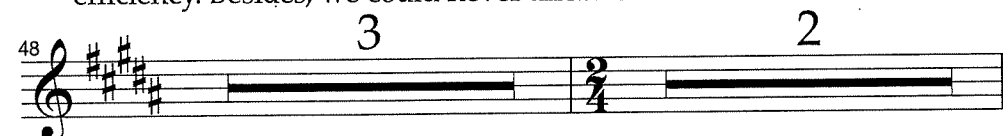
**(GEORGE:)** Umbrella!

*(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—

## NOTES

**SOUND CUE**

Track #3 – **THE PERFECT NANNY**

Cue – GEORGE: What on earth—

WINIFRED: Please, George. I think we should hear it.

**PROP TIP**

Jane carries the letter she and Michael have written. They have clearly been listening to the commotion offstage and are ready for their moment.

**DIRECTING TIP**

Jane and Michael are on their best behavior. Encourage them to stand still with their arms at their sides, and let the charm of the lyrics carry the storytelling.

**MUSIC TIP**

Work with Michael to ensure he knows exactly when to say his line “That’s the part I put in” so that it doesn’t overlap with Jane’s vocals. The same is true for Mr. Banks’s dialogue at m. 16.



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,

5

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

MICHAEL: That's the part I put in. (JANE:)

8

No warts. Play games,

11

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

GEORGE: Well, of  
all the ridiculous—

14

Ver - y sweet and fair - ly pret-ty

## NOTES

**MUSIC TIP**

Notice the accent in m. 21 on the lyric “bring.”  
Make sure your actor sings “bring” on beat one and doesn’t add a rest (like the rest in m. 20).

**DIRECTING TIP**

Work with Jane and Michael to help them convey the lyrics through their faces and bodies, as this will help solidify the storytelling.

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  
JANE: MICHAEL:

26

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

Sin - cere - ly

## NOTES

**BLOCKING TIP**

Be sure to add a physical button for Jane and Michael and encourage them to hold for applause.

**SOUND CUE**

Track #4 – **CHERRY TREE LANE (PART 2)**

Cue – GEORGE: That's quite enough tommyrot for one **day!**

**PROP TIP**

This magical moment can be simple. A student technician costumed in all black can manipulate the letter as if it were moving on its own accord. You could also consider attaching pieces of the torn note to fishing line manipulated by an unseen technician upstage of the fireplace. Whichever method you choose, take the time to coordinate this moment with the sound effect of gusty wind on the accompaniment and rehearsal tracks.

29

Jane Banks.

and Mi-chael 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**

2

**(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!

4

**Rit.** **Broader**

**(GEORGE:)**

12

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

## NOTES

# SCRIPT



### MUSIC TIP

Allow extra rehearsal time to teach and solidify the harmonies at mm. 18–19. The same is true for mm. 24–28.



### CHOREOGRAPHY TIP

Be sure to review the Choreography DVD for tips on how to stage Mary Poppins's magical entrance.



### PROP TIP

Mary Poppins carries her iconic carpet bag, umbrella, and Jane and Michael's note, which should be a replica, pre-torn and taped back together.

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??

## NOTES

**DIRECTING TIP**

George is quite flustered that Mary Poppins directly questions him about her looks. Explore different ways to manifest George's reaction both vocally and physically.

**DIRECTING TIP**

Take time for Mary Poppins to stare at George as the stage direction indicates. This is a wonderful nonverbal moment of storytelling.



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.

## NOTES

**DIRECTING TIP**

Winifred is a bit confused and flustered by Mary Poppins's arrival – so much so that she forgets to ask Mary Poppins for her name.

**DRAMATURGY TIP**

Pay careful attention to the stage directions; they were written by Julian Fellowes himself and offer wonderful insight.

**DIRECTING TIP**

Jane must be staring at Mary Poppins, and Michael's mouth must be gaping like a codfish prior to Mary Poppins's line.

**SOUND CUE**

Track #5 – **SPIT-SPOT**

Cue – MARY POPPINS: Jane, don't stare. And close your mouth, Michael. We are not a codfish. (*gives a sharp nod*) Best foot forward. **Spit-spot.**

**SET TIP**

In this 70-minute telling of *Mary Poppins*, there is very little time for scenic transitions. Be sure to embrace the concept of a unit set and rehearse transitions with the same attention to detail used when blocking each scene. Ideally, the transition between Scene 1 and Scene 2 is achieved by a simple lighting shift.

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.)*

## NOTES



### DIRECTING TIP

Note that Michael tells a bold-faced lie, and Mary Poppins uses this fact to her advantage.



### SOUND CUE

#### Track #6 – **MAGIC MUSIC 1**

Cue – 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**.



### PROP TIP

Mary Poppins magically removes a hat stand and potted plant from her carpet bag. For help on how to create this bit of stage magic, check out the Choreography DVD.



### SOUND CUE

#### Track #7 – **MAGIC MUSIC 2**

Cue – MARY POPPINS: Your "list"? I'm not an item in the weekly shop, thank you very **much**.



### DIRECTING TIP

Allow time to rehearse these bits of stage magic. Mary Poppins produces each item with ease and satisfaction. It's the children's reactions that sell the magic. Begin by familiarizing the actors with how the magic works and then rehearse under tempo until everyone is comfortable. Next, time the action with the music and run it until the cast is confident.



### SOUND CUE

#### Track #8 – **PRACTICALLY PERFECT**

Cue – MARY POPPINS: It did. Now, stand over **there!**

## 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.)*

## NOTES

**PROP TIP**

Mary Poppins removes the measuring tape from her bag.

**DIRECTING TIP**

Encourage the actors to reference the rehearsal tracks so they know precisely how to time the underscored dialogue.

**MUSIC TIP**

Encourage crisp diction from the actors, and pay close attention to the consonants in lyrics like “practically perfect.” Using the proper British pronunciation of the word “practically” is important to the rhythm and timing of the song. Have your Mary Poppins listen to the rehearsal track for a good example of proper pronunciation.

# PRACTICALLY PERFECT

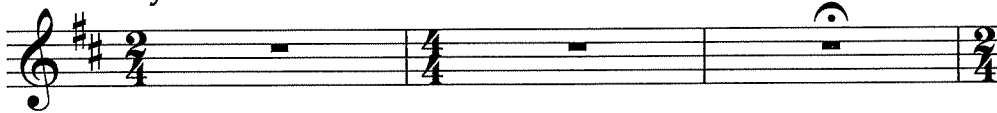
(MARY POPPINS:) Just as I thought. "A noisy, mischievous, troublesome little boy."

MICHAEL: You're making that up!

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

(Without a word, MARY POPPINS holds the tape for MICHAEL to read.)  
"A noisy, mischievous, troub—"

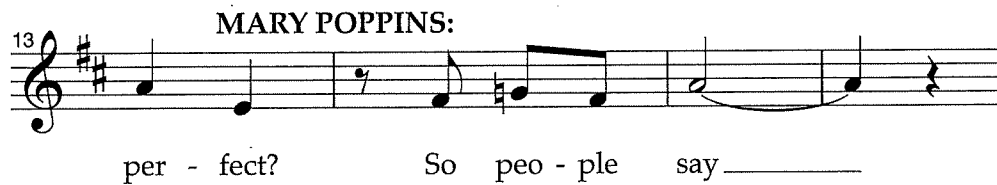
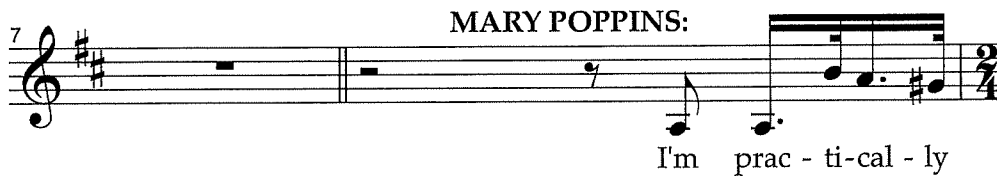
Freely at first



(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:)



## NOTES

**BLOCKING TIP**

Keep the staging to a minimum during this number, and ensure any movement enhances the storytelling and is absolutely necessary.

**MUSIC TIP**

Encourage a healthy vocal mix from Mary Poppins. The singing should sound effortless – never strained.

**MUSIC TIP**

Allow additional rehearsal time to make certain Michael is comfortable with his vocal entrance and rhythms at m. 40.





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.



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

## NOTES

**DIRECTING TIP**

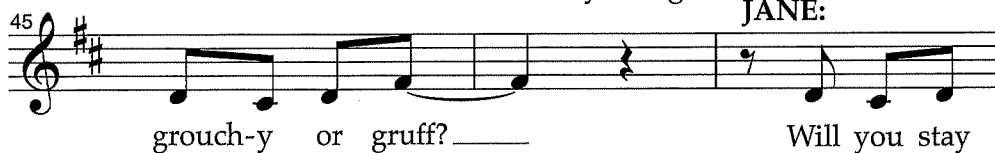
Mary Poppins's responses must be carefully timed and delivered with crisp diction. The audience must hear and understand what she is saying.

**BLOCKING TIP**

Use the beds to create interesting levels and stage pictures. For example, Mary Poppins could stand between the beds while Jane and Michael sit on their respective beds. Adjust the picture by having Michael join Jane on her bed.

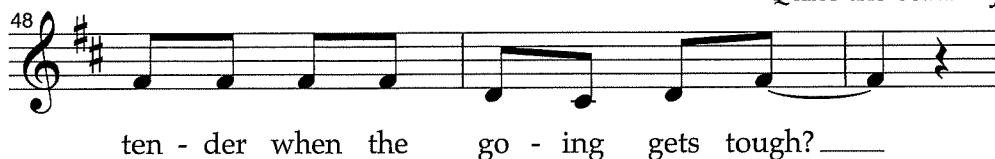
MARY POPPINS:  
The very thought!

JANE:

45 

grouch-y or gruff? \_\_\_\_\_ Will you stay

MARY POPPINS:  
Quite the contrary.

48 

ten - der when the go - ing gets tough? \_\_\_\_\_

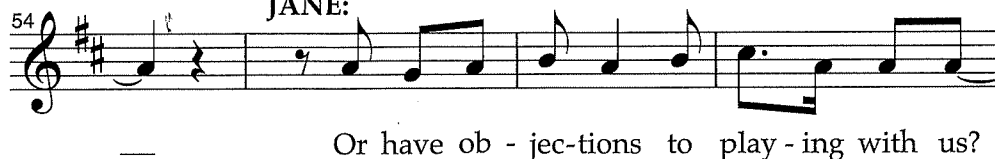
MICHAEL:

51 

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

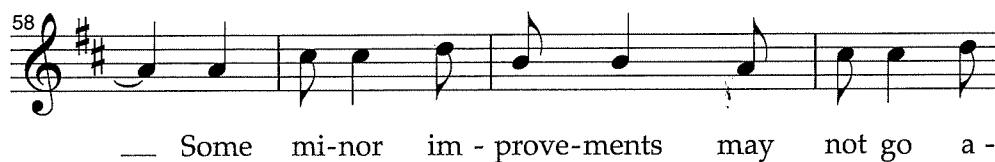
MARY POPPINS:  
Mm-hmm.

JANE:

54 

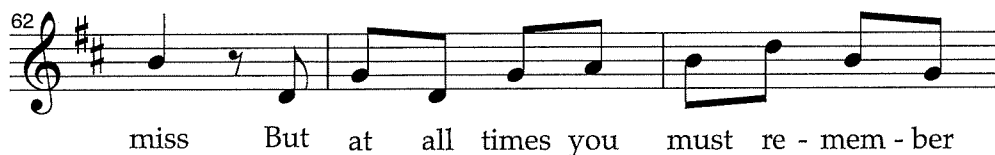
\_\_\_\_\_ Or have ob - jec-tions to play - ing with us?

MARY POPPINS: *Meno mosso*

58 

\_\_\_\_\_ Some mi-nor im - prove-ments may not go a -

*Poco rit.*

62 

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

## NOTES

**DIRECTING TIP**

Mary Poppins has many quote-worthy bits of dialogue, including, "I didn't say I was fair. I said I was practically perfect." Explore with Mary Poppins how to deliver these lines with confidence and charm.

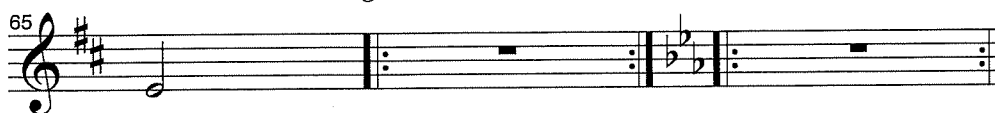
**DRAMATURGY TIP**

These lyrics foreshadow the end of the story: "By the time I leave here you both will be the same" (i.e., practically perfect). Be sure to track Jane and Michael's journey, pointing out to the cast each lesson they learn along the way.

**DIRECTING TIP**

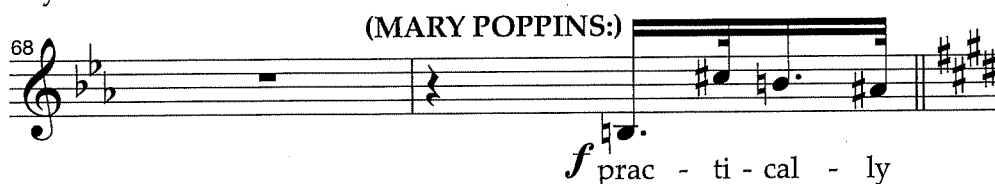
Encourage the actors to be aware of lines or lyrics that are repeated later in the show. Ask them why the repeated phrases were included.

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



this...

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



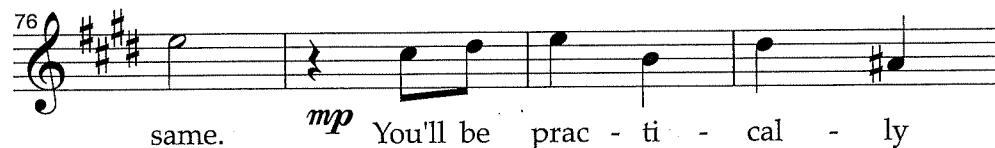
*f* prac - ti - cal - ly



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



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

## NOTES

# SCRIPT



### MUSIC TIP

Notice the music dynamic markings call for loud singing. Be sure to balance this with healthy vocal practices. Loud singing should never verge on unhealthy yelling.



### BLOCKING TIP

End the number with a physical button and hold for thunderous applause.



### BLOCKING TIP

Mary Poppins gestures, swiping her hands together as she says the words "spit-spot."

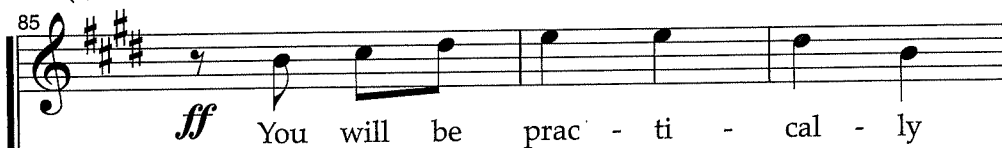


### SOUND CUE

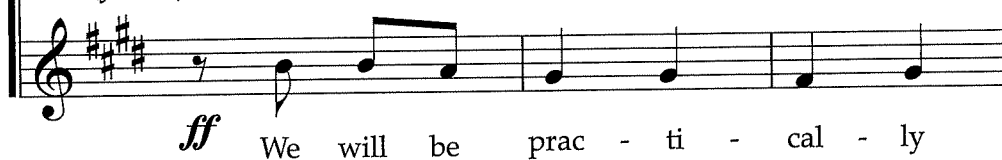
Track #9 – **PRACTICALLY PERFECT (PLAYOFF)**

Cue – MARY POPPINS: Best foot forward. **Spit-spot.**

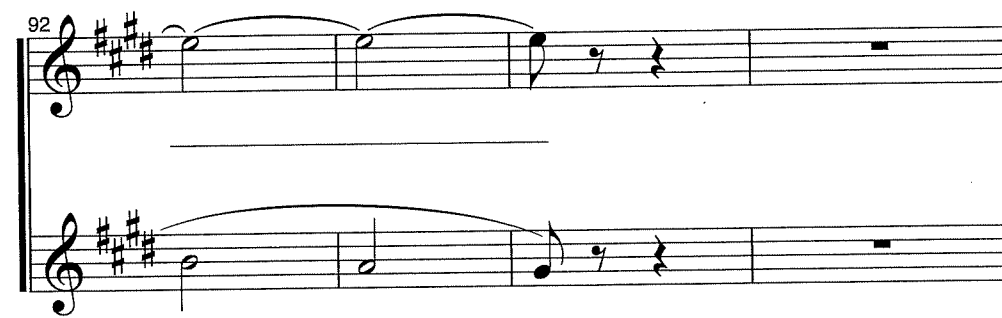
(MARY POPPINS:)



(JANE, MICHAEL:)



*Poco più mosso*



MARY POPPINS

Best foot forward. Spit-spot.

(#9 – PRACTICALLY PERFECT – PLAYOFF.)

## NOTES

**COSTUME TIP**

Jane, Michael, and Mary Poppins exit. They will need to put on their coats and hats prior to their next entrance.

**PROP TIP**

Bert enters with chalk and pantomimes creating a sidewalk drawing.

**DRAMATURGY TIP**

A “screever” is a sidewalk artist. This is a great opportunity to have your students conduct research to learn more about these artists.



## 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

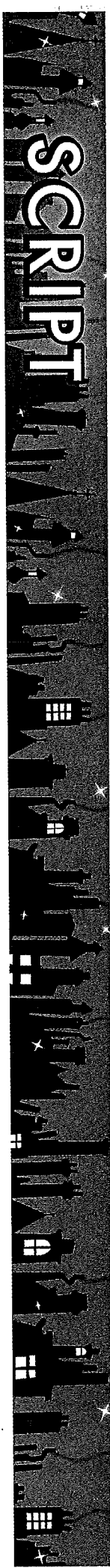
14 likes and I likes what I\_\_ do To-

Rit.

A tempo

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

20 see A scree - ver's\_\_ an art - ist\_\_ of



## NOTES

# SCRIPT



### DIRECTING TIP

Mary Poppins is often described as being vain. It's important that her vanity is charming rather than off-putting. Find this balance with your Mary Poppins.



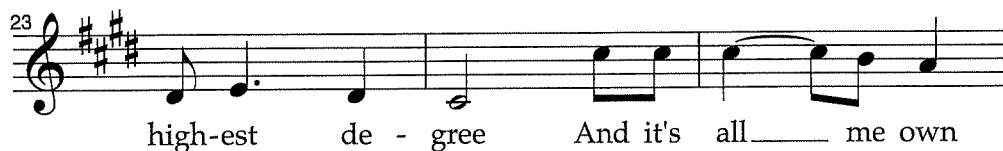
### DIRECTING TIP

Mary Poppins's dialogue should be well paced and breezy. She is always one step ahead of everyone else.



### DIRECTING TIP

Jane and Michael must be impatient, bored, and thoroughly unhappy that Mary Poppins's idea of a game is a walk in the park. It's important that Jane and Michael begin the story as naughty children so the audience can witness their behavior improve as the story progresses.



**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**

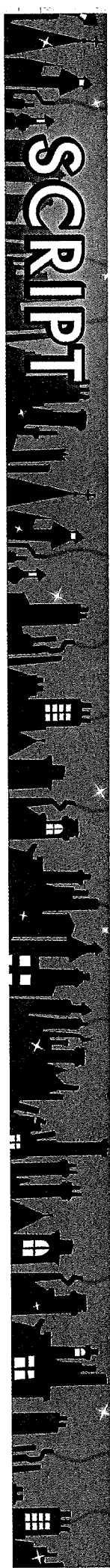
It isn't a real kite.

**BERT**

So, what are you up to?

**JANE**

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



## NOTES



### DIRECTING TIP

Michael's dialogue regarding Bert being "too dirty" is not only an indication of his bad behavior, but also highlights the class differences that are at the heart of the story. Be sure to track how the Banks family changes in this regard as the story progresses.



### SOUND CUE

Track #10 – **JOLLY HOLIDAY**

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



### MUSIC TIP

Work with Bert to find a natural delivery that is somewhere between singing and speaking for this song's introduction.



### SET TIP

The park features a statue (Neleus) standing on a plinth. The entire scene should be dull and colorless.

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

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.)

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

Rall.

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

## NOTES



### CHOREOGRAPHY TIP

This number is detailed on the Choreography DVD included in this ShowKit®. Feel free to replicate the choreography exactly as provided, or use it as inspiration for your own choreography.



### CHOREOGRAPHY TIP

Regardless of whether you use the choreography provided on the DVD or create your own, it is essential that the actors are able to sing, move, and tell the story all at the same time. Mary Poppins takes Jane and Michael on a magical journey in which statues come to life, and a dull, drab world is filled with color. Make sure this journey is front and center in this number's choreography.

## 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

## NOTES



### MUSIC TIP

At m. 25, the lyrics “big brass band” are emphasized. It’s helpful to sing each lyric with a bit of separation and to roll the “r” in “brass.”



### DIRECTING TIP

The Park Strollers are quite annoyed by Bert’s outburst. Despite this, their physicality is uptight and reserved – even stuffy. The dance juxtaposes this stuffiness with freer physical expression.



### COSTUME TIP

Bert and Mary Poppins exit and quickly add colorful accessories to their costumes. Station one or two student crew members backstage, acting as dressers, ready to assist them. Be sure to plan and rehearse all quick changes as thoroughly as you would the choreography.



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

(BERT:)

24

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

PARK  
STROLLERS:

Shh!

(BERT:)

27

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

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

Poco accel.

29

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

Poco più mosso

JANE, MICHAEL:

32

*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

## NOTES

**BLOCKING TIP**

Jane and Michael can sit on Neleus's plinth next to the frozen statue. Work with both the actor playing Neleus and the costume designer to create the illusion that Neleus is indeed a statue. This will surprise the audience in a wonderful way when it comes to life.

**LIGHTING TIP**

Lighting can help create the illusion that Neleus is a statue. Explore different texturing techniques with your lighting designer.

**BLOCKING TIP**

At mm. 50 and 51, Neleus moves. Jane and Michael sense the movement, but Neleus freezes again before they see.

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

## NOTES

**DRAMATURGY TIP**

In Greek mythology, Neleus is abandoned by his father, Poseidon, before he is born. Though truncated for this Broadway Junior™ adaptation, the statue's inclusion here is a nod to P.L. Travers's book *Mary Poppins Opens the Door*, where his yearning for his father parallels Jane and Michael's longing for their own emotionally distant father. Encourage your actors to research Neleus to find the common ground he shares with Jane and Michael.

**BLOCKING TIP**

Neleus steps down from the plinth.

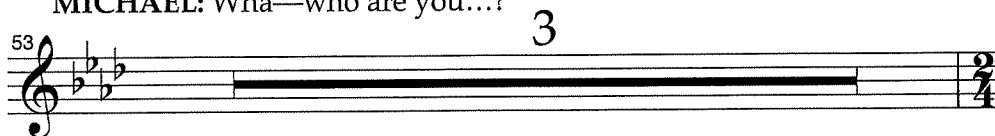
**COSTUME TIP**

Mary Poppins and Bert enter, now dressed in bright colors.

**SET TIP**

Explore ways to add color to the park. For example, Park Strollers could enter carrying brightly colored balloons, picnic blankets, or cotton candy. Just keep in mind that the park goes back to being dull and gray at the end of this number.

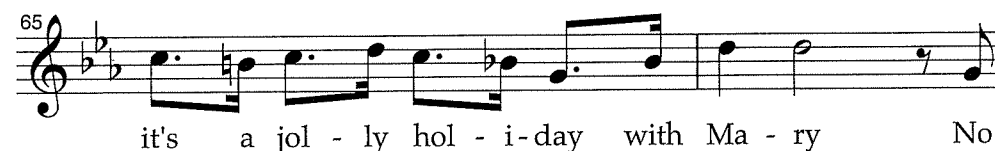
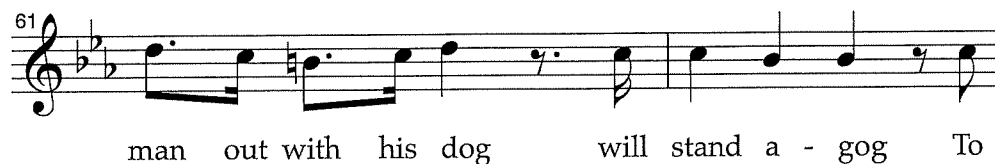
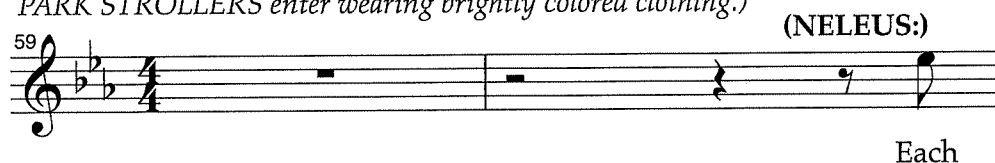
NELEUS: You're quite wrong, you know. When you take a walk with Mary anything can happen.  
*(JANE and MICHAEL look up. The statue of NELEUS is apparently smiling at them. They are terrified.)*  
 MICHAEL: Wha—who are you...?



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.)*



## NOTES



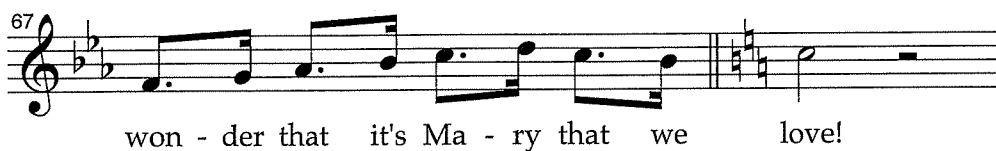
### CHOREOGRAPHY TIP

To add to the adventure, explore having Bert dance with Neleus or with the additional statues (if you are incorporating them).



### MUSIC TIP

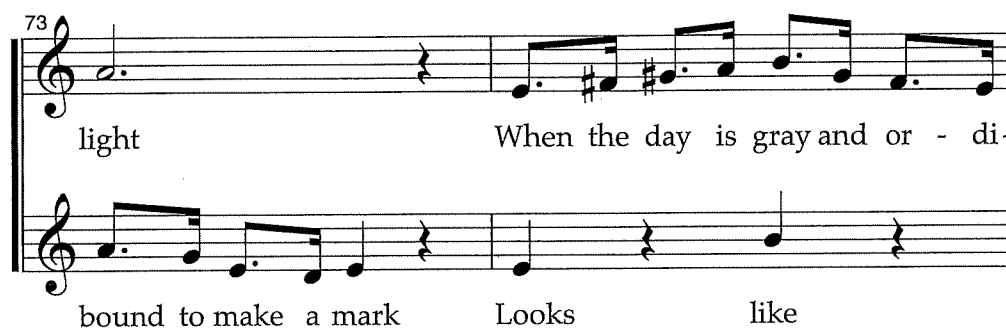
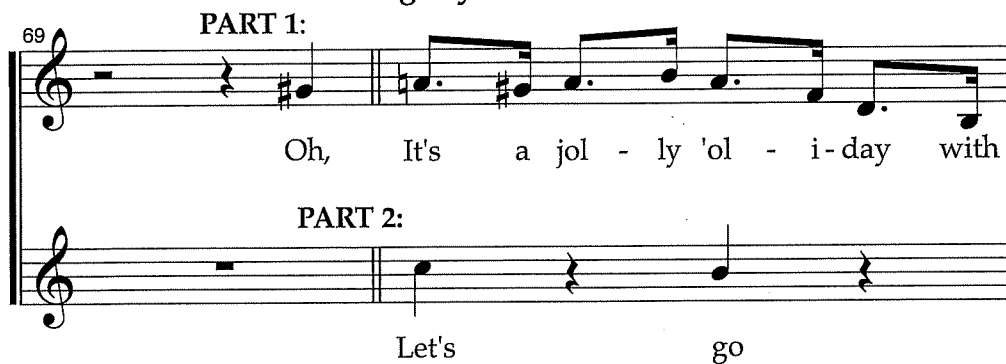
These two vocal parts can be challenging, so allow additional rehearsal time. Begin with the students singing along with the rehearsal tracks. Repeat this several times, asking the students to vary their performances each time. Once they are comfortable, switch to the accompaniment track. Your students will be amazed at how quickly they have learned the number!



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

**Molto rall.**

**Slightly Broader**



## NOTES

# SCRIPT



### CHOREOGRAPHY TIP

Make sure the choreography is enhancing the storytelling, not distracting from it.



### MUSIC TIP

Crisp, clear diction is the key to ensuring the audience hears and understands each vocal part.



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

## NOTES

# SCRIPT



### MUSIC TIP

Notice once again the music notes for “big brass band” in m. 85 are accented. Encourage the cast to put a slight separation between each note and roll the “r” of “brass.”



### MUSIC TIP

Allow ample rehearsal time to teach and reinforce the harmonies at m. 89.

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

## NOTES



### MUSIC TIP

Be sure the cast *crescendos* (gets gradually louder) as they sing the final lyric, "love."



### SOUND CUE

Track **#11 – BUT HOW?**

Cue – *Segue from #10 – JOLLY HOLIDAY.*



### BLOCKING TIP

Neleus returns to the plinth, once again a motionless statue.



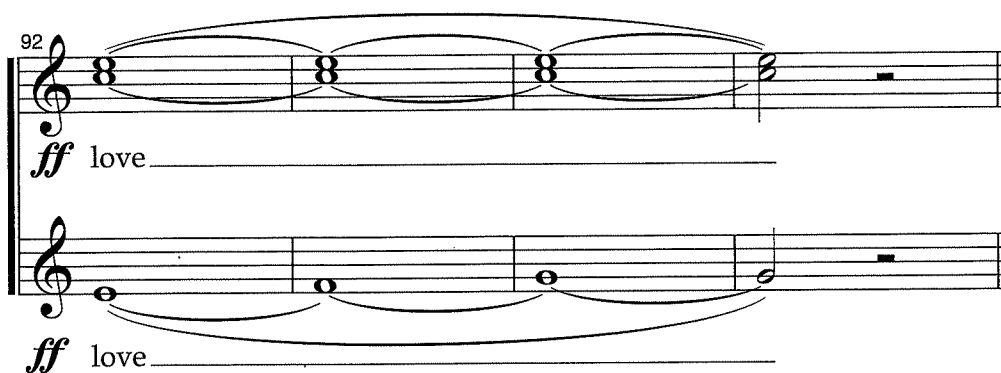
### SET TIP

If you have a curtain or mid-stage traveler, close it after Neleus's line "Mary Poppins, of course." If not, have Neleus dance offstage after saying the line.



### DIRECTING TIP

Note that the Bird Woman crosses the stage, foreshadowing her scene later in the show. Jane and Michael should look at her with disdain whereas Mary Poppins and Bert look at her with kindness.



(#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.



## NOTES

**SET TIP**

If you've closed a curtain on the previous page, open it here to reveal the Banks house again.

**COSTUME TIP**

Winifred helps Jane and Michael remove their coats. If possible, be sure to rehearse this action with the actual coats prior to tech week so the actors know what to expect.

**BLOCKING TIP**

Jane and Michael should dash toward Mr. Banks with a burst of energy.

**DIRECTING TIP**

This dialogue should be rapid fire, each line tightly following the other.

**DIRECTING TIP**

Explore how George can deliver his dialogue in a way that has levels and layers. He's agitated, not angry. Discuss the difference between these two words with your students.

## 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.

## NOTES

# SCRIPT



### DRAMATURGY TIP

George's wanting Winifred to employ a nanny like "all the best people" so that Winifred is free to do "charity work and entertain" is very indicative of the time period and revealing of George's character. George is more concerned with how others perceive his family than with their actual needs. Explore this with your students. How has parenting changed over the years? How is it the same?



### DIRECTING TIP

This scene can be challenging for young performers, so allow additional rehearsal time and work with your students to ensure the scene makes storytelling sense and has energy, rhythm, and dynamics.



### SOUND CUE

#### Track #12 – WINDS DO CHANGE

Cue – GEORGE: 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.



**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.)

## NOTES



### BLOCKING TIP

Bert crosses the stage deliberately as he sings, exiting just as he reaches m. 23.



### MUSIC TIP

Encourage Bert to explore coloring the lyrics in ways that make them interesting. A good way to accomplish this in rehearsal is to have him speak the words out of rhythm, as if they were a monologue. Once your actor achieves a delivery you both like, add the accompaniment back in.

# SCRIPT

# SCRIPT

32

## NOTES



### PROP TIP

Mrs. Brill enters carrying a fresh-out-of-the-oven cake, so she must use oven mitts. Check with your costume designer on whose responsibility it is for allocating the oven mitts, since this piece could either be considered a prop or part of a costume.



### DIRECTING TIP

It's important that Mrs. Brill physically indicates that the cake is extremely hot, since it is a major plot point in this scene.



### DRAMATURGY TIP

Mrs. Brill is a classic British character. For inspiration on her character, watch a few episodes of *Downton Abbey*, which was also written by Julian Fellowes.



### PROP TIP

If desired, Robertson Ay can place the icing tools next to the cake. However, the additional props are not necessary for the storytelling. Jane interrupts Robertson Ay with another command in a few lines.

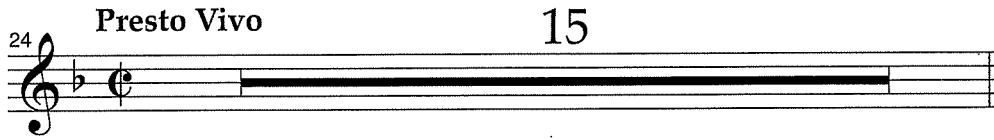
(As BERT exits, time has passed: a new day. WINIFRED enters with MRS. BRILL, wearing oven mitts and carrying a very hot cake, fresh out of the oven. All around are signs of preparations for the tea party. ROBERTSON AY watches.)

**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?



**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?

## NOTES

# SCRIPT



### BLOCKING TIP

The physical comedy required when Robertson Ay picks up and drops the cake can be quite challenging for performers of any age. The key to success is to stage each action with as much attention to detail as you would choreography.



### CHOREOGRAPHY TIP

Watch the Choreography DVD for ideas on how to stage this moment.



### PROP TIP

Mary Poppins removes a bottle of medicine and a spoon from her bag. The medicine bottle does not need to contain real liquid, as accidental spills can cause onstage hazards.

**MRS. BRILL**

For you, yes. For me, no. I swear, a slave in ancient Rome 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?

## NOTES

# SCRIPT



### DIRECTING TIP

Michael and Jane are expecting the medicine to have a nasty taste. Work with each actor to develop clear facial expressions that show exactly what they are experiencing. For example, the anticipation of tasting something terrible might elicit a sour face. Follow this expression with a look of surprise in finding it tastes like strawberry ice.



### DRAMATURGY TIP

Class and status played a large role in society in Edwardian England. Often, people did not associate with those outside their own social class. Jane's remark about Robertson Ay being a servant is indicative of her father's influence, and tells Mary Poppins just how much Jane must learn. Mary Poppins's response quite nicely puts Jane in her place. Use the Curriculum Connections in this guide to explore these concepts with your students.



### SOUND CUE

Track #13 – **A SPOONFUL OF SUGAR**

Cue – MARY POPPINS: With that attitude, you'll get through a lot of staff before you're very old.

Besides...



**(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.)**

## NOTES



### BLOCKING TIP

If your Mary Poppins cannot snap her fingers, have her gesture with a silent snap on the word “snap.” Encourage Jane and Michael to react verbally in the next beat.



### MUSIC TIP

Encourage your Mary Poppins to review the rehearsal tracks to help navigate the decrease in tempo at mm. 13 and 14.



### PROP TIP

Mary Poppins hands Jane and Michael each a broom and directs them to begin cleaning. Be sure your brooms are preset onstage from the top of the scene, or feel free to devise a method wherein Mary Poppins delivers the brooms “magically.”

# 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**

find the fun and snap the job's a game

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

**Poco a poco rit**

comes a piece of cake a lark a

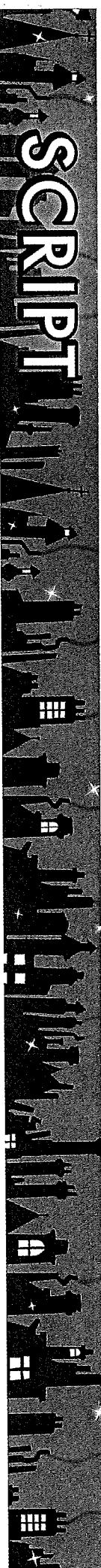
(MARY POPPINS hands JANE and MICHAEL  
each a broom, and they begin to sweep.)

**Rall.** ten. ten.

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

**A tempo**

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



## NOTES



### DIRECTING TIP

At m. 30, a group of Honeybees enters. Note that Mary Poppins can speak to and understand them. After all, she is magical.



### CHOREOGRAPHY TIP

Have fun creating honeybee-inspired movement by having your students create the choreography themselves. Ask them to move like a honeybee, a wasp, and a butterfly. How does each insect move? Find movement that best personifies a honeybee.

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

## NOTES

**MUSIC TIP**

At m. 45, Jane and Michael echo Mary Poppins's part. Take time to carefully rehearse this moment to ensure that they are comfortable with the notes and the timing.

**MUSIC TIP**

Work to find a good dynamic balance between Jane, Michael, and Mary Poppins versus the Honeybees. If one cannot readily be heard over the other, they are singing too loudly and should adjust accordingly.

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

## NOTES

**CHOREOGRAPHY TIP**

Using a bit of stage magic, the Honeybees replace the cake destroyed by Robertson Ay with a perfect cake, ready to serve! To see how you can create this magic with your students, be sure to check out the Choreography DVD.

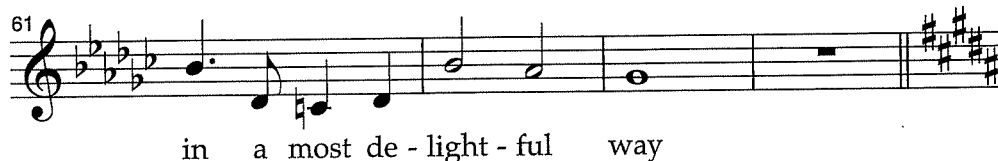
**DIRECTING TIP**

At m. 81, find a way to physicalize Jane and Michael catching Mary Poppins's eye. This gesture signifies that Jane and Michael have learned a great deal during this experience, and now it's time to share what they've learned with Winifred and Mrs. Brill.

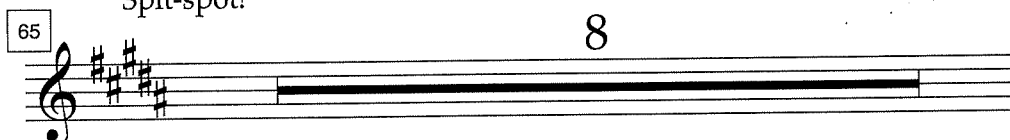
**MUSIC TIP**

At m. 85, the tempo is broader, and everyone should sing as loudly as possible (without yelling).

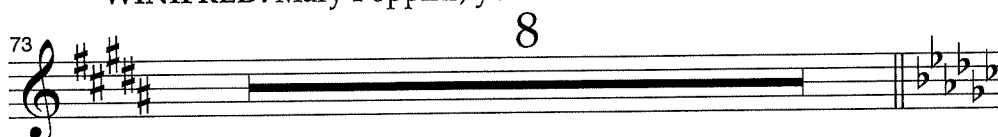




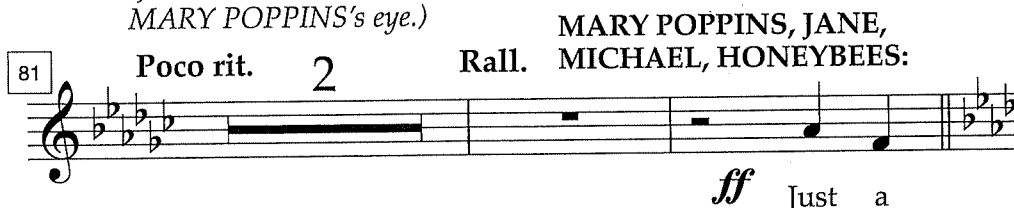
**MARY POPPINS:** *(takes a good survey of the mess)* Right yourselves, please. *(The HONEYBEES present a new, practically perfect cake.)* Spit-spot!



**(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!



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



## NOTES

**MUSIC TIP**

Notice that at m. 88 only Winifred, Mrs. Brill, and Robertson Ay sing, "The medicine go down?" Also notice that they are asking a question. How might your students phrase this musically and physically to make it clear they are asking a question?

**MUSIC TIP**

At m. 91, Mary Poppins, Jane, Michael, and the Honeybees answer the question. Have your students make big choices to bring clarity to this moment.

**MUSIC TIP**

Be sure to find a vocal balance between Mary Poppins's solo lines and everyone else. A good rule of thumb: if Mary Poppins cannot be heard by the students who are singing the part labeled "All," they are singing too loudly.

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

## NOTES



### SOUND CUE

Track #14 – **SPOONFUL (PLAYOFF)**

Cue – MARY POPPINS: We'll be off now, ma'am. (to JANE and MICHAEL) Come along, children. Best foot **forward.**



### COSTUME TIP

Mary Poppins, Jane, and Michael put on their coats. They should still be in the same place Winifred put them when she helped take them off on p. 30. As always, make sure the coats are easy to put on and take off. The Honeybees can help with this and strike any leftover props.



### DIRECTING TIP

Mrs. Brill's line "I think you asked the wrong people" is important to Winifred's journey. Remember, Winifred didn't want to invite these people in the first place. Have a conversation with your cast about how this line impacts Winifred's next decisions.



### MUSIC TIP

Use the rehearsal tracks to help your actors learn the timing of the dialogue to the underscoring.



### DIRECTING TIP

Explore with your actor the irony of Winifred's lyrics "In a most delightful way." How might this irony impact her delivery, facial expression, and body language?

## 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.)

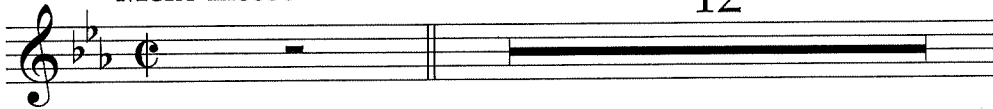
**MRS. BRILL:** I'm sorry ma'am. Apparently, these came this morning, and Robertson Ay forgot to give them to you. They're apologies, ma'am, from your guests. They're not coming, none of them.

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

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

Meno mosso

12



Slowly



(Dejected, WINIFRED exits.)



## NOTES



### SOUND CUE

Track #15 – **PRECISION AND ORDER (PART 1)**

Cue – *(Dejected, WINIFRED exits.)*



### MUSIC TIP

This number can be tricky because the underscoring leads directly into singing. Be sure to allow plenty of rehearsal time to teach and polish the music and dialogue.



### BLOCKING TIP

When you begin staging this number, have the actors work with the rehearsal track. This will allow them to focus on learning the blocking while simultaneously reinforcing the timing of the dialogue to the underscoring. As the actors become more comfortable, begin using the accompaniment track instead.

## SCENE 5: INSIDE THE BANK

(#15 – PRECISION AND ORDER – PART 1.)

# PRECISION AND ORDER (PART 1)

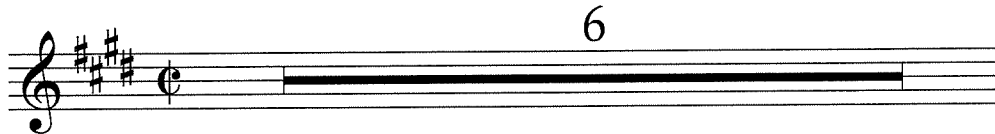
(MARY POPPINS, JANE, and MICHAEL enter and stroll down Cherry Tree Lane.)

JANE: Mary Poppins, where are we going today?

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

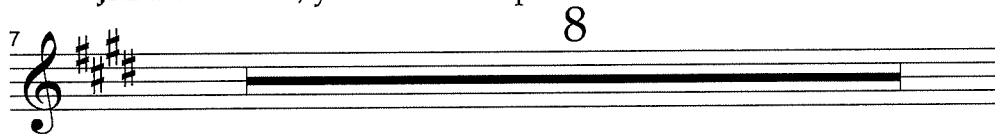
MICHAEL: What game?

MARY POPPINS: "A Visit to the Bank."

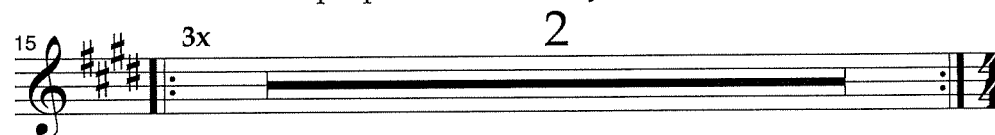


MICHAEL: That's not a game! Did Daddy agree?

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.)



## NOTES

# SCRIPT



### MUSIC TIP

This number should be sung crisply, with excellent diction. Plan additional rehearsal time to teach and drill the harmonies.



### CHOREOGRAPHY TIP

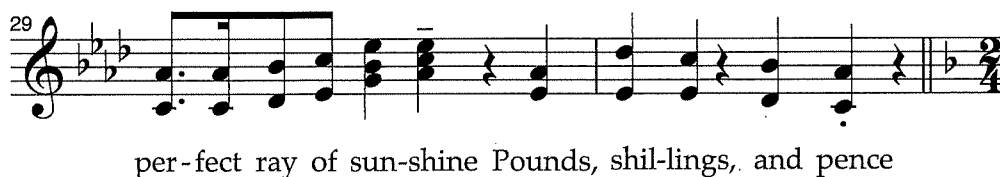
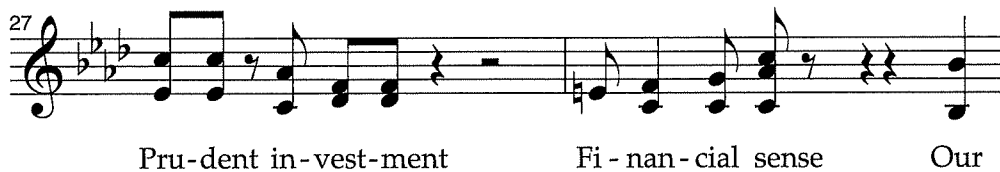
Let the music and lyrics motivate the choreography. Notice the rhythms and orchestrations are machine inspired. Key inspirational lyrics are "precision and order" and "cogs in a wheel."



### BLOCKING TIP

Getting this number on its feet will take a good amount of preproduction, rehearsal time, and patience. The more organized you are coming into rehearsal, the more success you will have with staging this number.

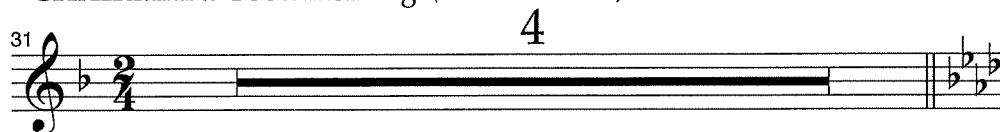




(One clerk, MISS SMYTHE, passes the bank CHAIRMAN as GEORGE marches to his office.)

MISS SMYTHE: Good morning, Mr. Chairman.

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

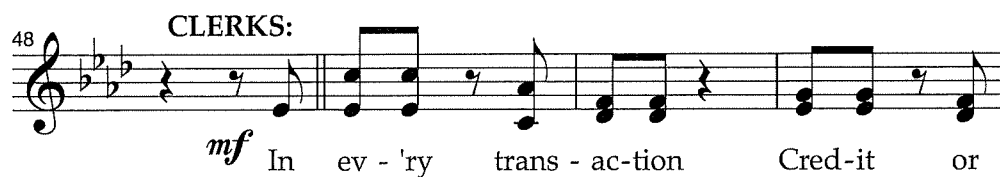
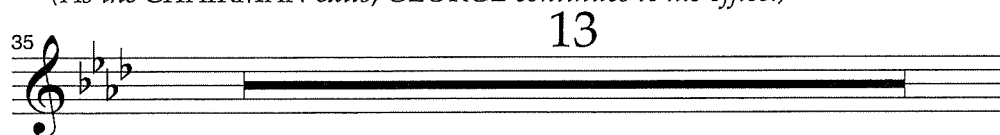


(CHAIRMAN:) I see Herr Von Hussler is coming in again today. Have you made your decision?

GEORGE: I believe so, sir.

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

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



## NOTES

**BLOCKING TIP**

Stage the Clerks in a line so they perform the same function as a curtain, blocking Von Hussler and George (who are upstage of them) from the audience's sight lines. On the repeated "met 'met met..." simply stage the Clerks to exit, revealing Von Hussler and George.

**SET TIP**

You can use two chairs and a desk to establish George's office. However, it is also perfectly acceptable to use no furniture at all.

**MUSIC TIP**

Timing the dialogue to the underscoring is tricky. Therefore, it bears repeating: be sure to work with the rehearsal tacks to ensure your actors can nail the timing without fail.

**DRAMATURGY TIP**

Take a moment to discuss the line "Are you man enough to be a banker?" with your actors. Remember, Von Hussler is not a good guy, and while he thinks saying this will motivate George to choose his scheme, it actually has the opposite effect.

**SOUND CUE**

Track **#16 – PRECISION AND ORDER (PART 2)**

Cue – GEORGE: But I wonder, making money out of money, is that enough?

VON HUSSLER: Are you man enough to be a **banker?**



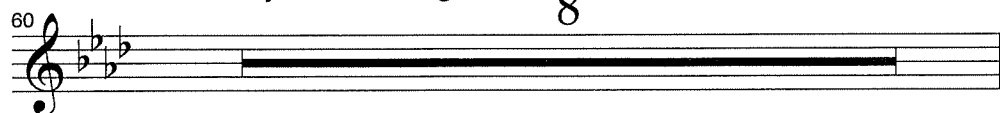
debt Sheets are all well bal-anced Tar-gets are



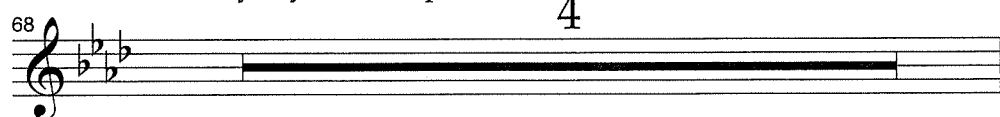
met met met met met met met met.

(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?

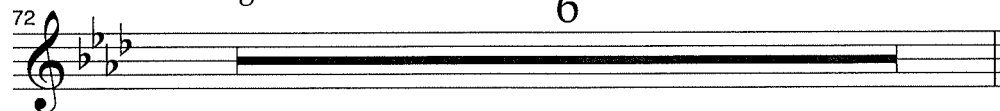


**GEORGE:** But Mr. Von Hussler, what I haven't been able to grasp is: What exactly is your final product?



**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.)

## NOTES



### BLOCKING TIP

The Clerks enter and once again can be staged to establish and reveal the next exchange between Northbrook and George.



### MUSIC TIP

Throughout this number, pay careful attention to the dynamics and articulation markings in the music. For example, at m. 2, the Clerks sing *mezzo forte* (medium loud), and in m. 10, they sing *subito piano* (suddenly soft).



### DIRECTING TIP

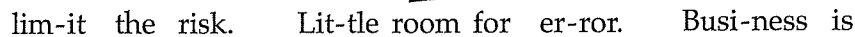
George has a difficult decision to make: should he choose Von Hussler, who seems like a less risky business proposition, or Northbrook, whose only means to secure his loan is his workforce? The stakes are high. In fact, this is one of the major plot points of the story. Explore this decision with your actors.

## Poco più mosso

---



As - sess - ing      the   mar - ket,

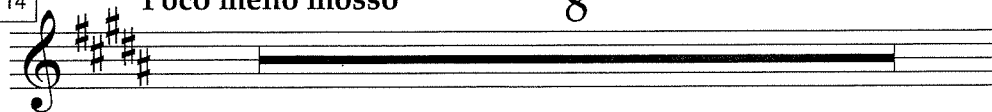


brisk brisk    brisk brisk    brisk brisk    brisk brisk.

**GEORGE:** I know that...

14

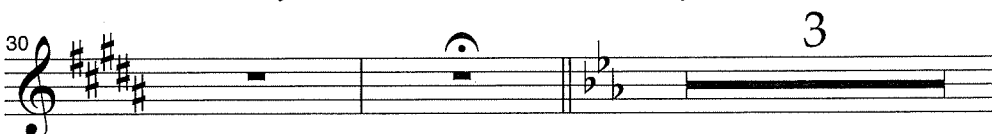
8



8



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



## NOTES

**MUSIC TIP**

Think of Northbrook's solo as a mini aria, worthy of an opera. He should sing with earnest passion and work hard to convince George to give him the loan.

**DIRECTING TIP**

Encourage George to actively listen to Northbrook's solo. What sort of impact will lyrics like "a wife and kids, a home to call their own" have on George?

**BLOCKING TIP**

Just when George is about to deny Northbrook the loan, he is interrupted by Jane, Michael, and Mary Poppins. The timing of this entrance is key to ensuring that this scene's tension and energy continues its forward momentum. The audience should begin to realize that Mary Poppins is helping this family in more ways than one.

(NORTHBROOK:) 36 **Steady**

*p* My men have dreams to earn an hon - est

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

**Poco accel.**

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

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.**

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?

## NOTES

**SOUND CUE**

Track #17 – **PRECISION AND ORDER (PART 3)**

Cue – NORTHBROOK: Have you come for some money as well?

GEORGE: Hardly. What would they need money for?

**PROP TIP**

Northbrook carries two coins in his pocket that he gives to Jane and Michael. Be sure they are large enough to be seen by the audience, as they come back to play an important role later on in the story.

**DIRECTING TIP**

Northbrook's line regarding the value of money is important as it influences key actions: Jane and Michael give their sixpence to George, and then George offers it to the Bird Woman.

**DIRECTING TIP**

Encourage the actor playing George to explore a full range of emotions: frustration, embarrassment, and shock are all valid ways to color this scene. Save anger for later in the show.



**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?

## NOTES

**DIRECTING TIP**

As before, explore a range of deliveries for George's line "Certainly not!" Again, avoid the obvious choice of anger, and instead choose more subtle choices, such as disbelief.

**DIRECTING TIP**

Jane's question has a profound impact on George, as it completely alters the course of his journey. Be sure to discuss this fact with your actors.

**SOUND CUE**

Track **#18 – A MAN HAS DREAMS**

Cue – 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.

**MUSIC TIP**

Once again, the timing of the dialogue to the underscoring must be precise.

GEORGE

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

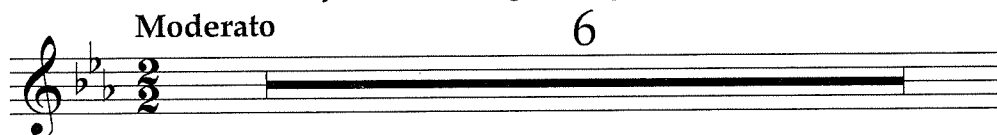
(#18 – A MAN HAS DREAMS.)

## 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.

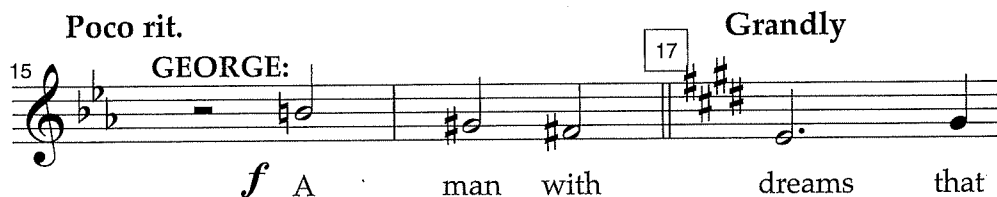
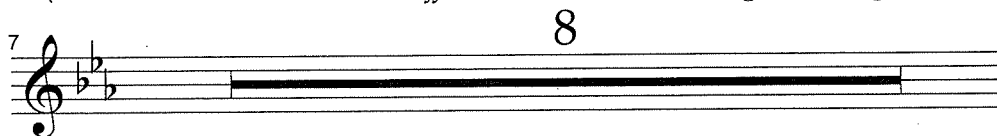
VON HUSSLER: So you don't recognize a good idea?



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.)



## NOTES

**DIRECTING TIP**

Explore these lyrics with your actors. Notice they apply as readily to George as they do to Northbrook. Adding these layers makes for a much more interesting performance.

**MUSIC TIP**

Pay close attention to the *rallentando* (gradually getting slower) indicated in m. 26 and the *fermata* (hold the note) in m. 28.

**DIRECTING TIP**

Northbrook's response to being granted the loan should be a mix of surprise and excitement. After all, his dreams are coming true.

18



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

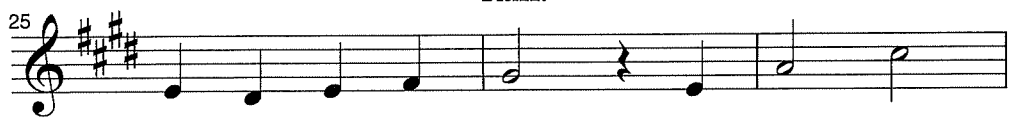
22



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

**Rall.**

25



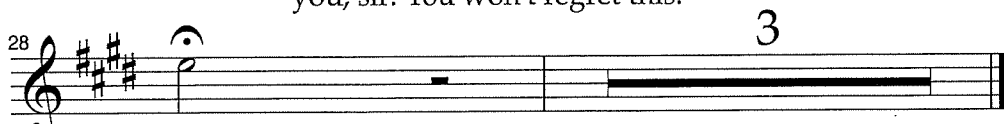
cer-tain, at first glance, De-serves a

*(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!

28



chance...

## NOTES



### SOUND CUE

Track #19 – **FEED THE BIRDS**

Cue – *Segue from* #18 – **A MAN HAS DREAMS.**



### SET TIP

Quickly establish this scene by having the cast enter and sit around the stage using levels, planes, and proximity, rather than attempting to create a literal cathedral onstage.



### BLOCKING TIP

Stage the Bird Woman so that she is featured and can be dramatically lit.



### MUSIC TIP

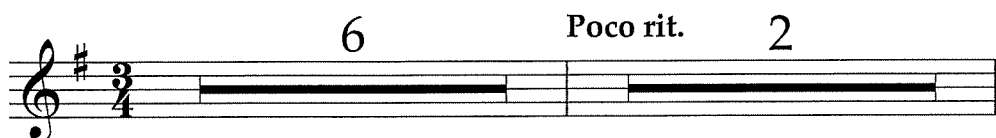
Make sure to work the timing of the dialogue with the underscoring. Remember to lower the volume of the accompaniment track when it is serving as underscoring.

## SCENE 6: THE CATHEDRAL STEPS

(#19 – FEED THE BIRDS.)

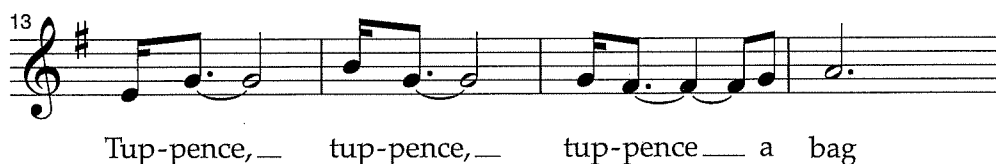
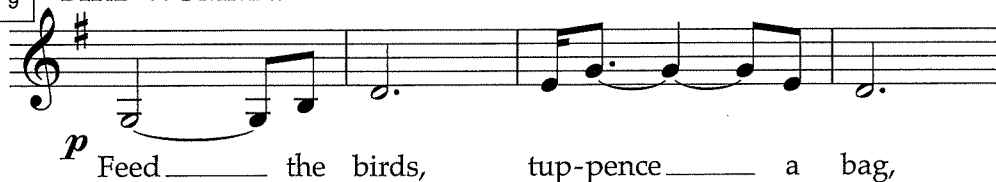
### FEED THE BIRDS

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



Meno mosso

9 BIRD WOMAN:

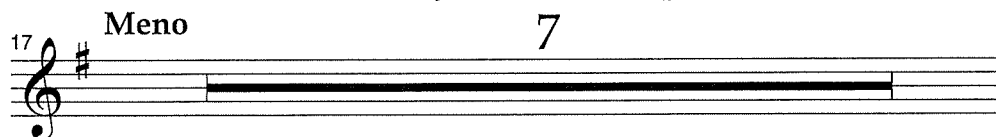


MICHAEL: There's that horrible old woman!

MARY POPPINS: Don't point. And for your information, she is not in the least horrible.

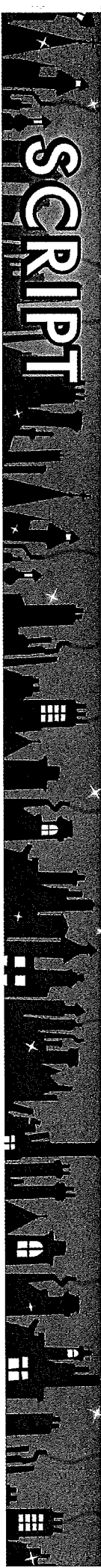
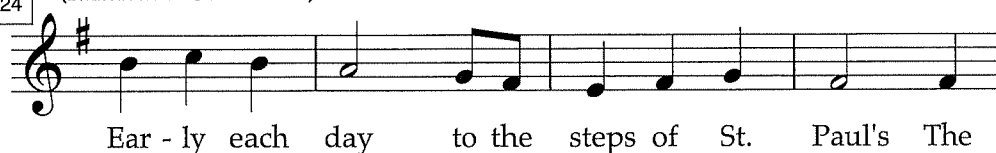
JANE: But she's just a bundle of rags!

MARY POPPINS: When will you learn to look past what you see?



Più mosso

24 (MARY POPPINS:)



## NOTES

# SCRIPT



### MUSIC TIP

Work with the Bird Woman to find the perfect vocal placement for mm. 40–46. Can she belt it healthily, or is a mix more appropriate?



### DRAMATURGY TIP

Point out to the cast that everything Mary Poppins does is to help the Banks family become healthier and happier. What lesson might Mary Poppins be teaching with the Bird Woman?



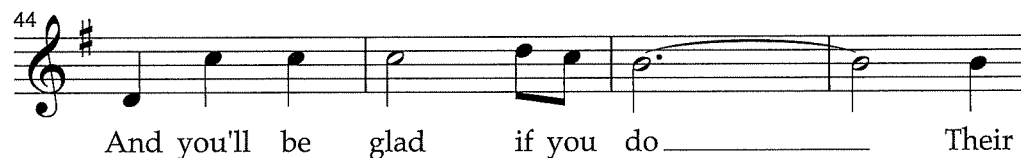
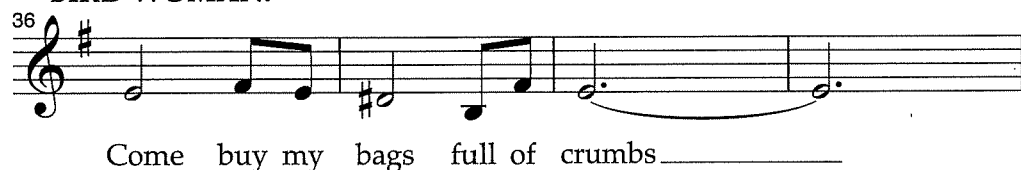
### MUSIC TIP

Pay careful attention to the indicated musical *ritards* (slowing down of tempo) indicated at mm. 51 and 55.





**BIRD WOMAN:**



## NOTES



### MUSIC TIP

The beginning of the phrase at m. 56 can be quite low in many actresses' vocal ranges. A good technique for hitting this note is to sing it lightly and with good diction, emphasizing the "f" and "d" in the lyric "feed."



### DIRECTING TIP

The dialogue at m. 71 must come as quickly as possible to keep from conflicting with the ensemble singing at m. 72. Encourage your actor to anticipate her movement and dialogue. Perhaps she begins crossing toward the Bird Woman on "While overhead."



### PROP TIP

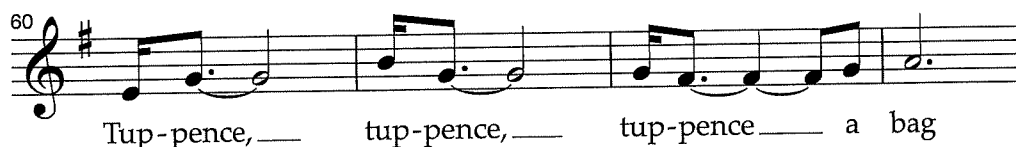
There's no need for Michael to actually throw bird seed on the stage floor, as this would create quite a mess with no time for clean up. It's better for him to mime the action.



### MUSIC TIP

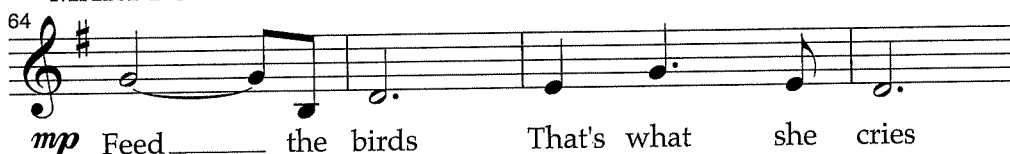
The vocal energy should increase in intensity as the ensemble sings. Note that *piú mosso* means "more quickly." Encourage the cast to sing warmly, with round vowels. Think of this as a grand moment in a choral concert.

56 **A tempo**

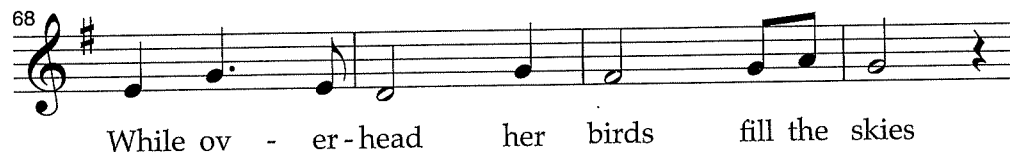


**Poco più**

**MARY POPPINS:**



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



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



## NOTES



### MUSIC TIP

At m. 81, the ensemble breaks into two parts. Part 1 sings the lyrics; Part 2 sings “ah” in two-part harmony. Be sure Part 2 doesn’t overpower the lyrics in Part 1. Achieve this by reminding the Part 2 singers that if they can’t hear Part 1, they are singing too loudly.



### MUSIC TIP

Allow additional rehearsal time to teach and drill the two-part harmonies in Part 2.



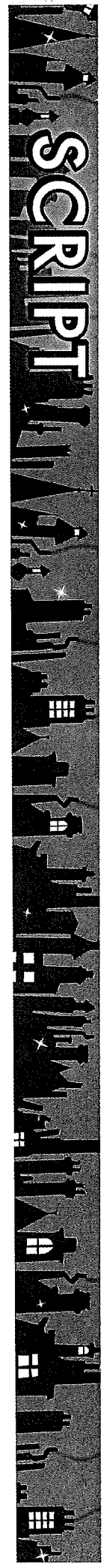
### BLOCKING TIP

The storytelling doesn’t require complicated choreography or staging during this number. Instead, focus on creating a gorgeous vocal sound complete with great diction.



### LIGHTING TIP

Use lighting to help add depth and visual interest to your stage picture during this song.



78 **PART 1:**

sells her wares. *f* Al -

81 **(PART 1:)**

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**

89 **MARY POPPINS:**

*p* Though her words are sim-ple and few

## NOTES

**MUSIC TIP**

Pay attention to the *poco ritard* (slight slowing of the tempo) indicated in m. 95, as well as the *rallentando* (slower) at m. 100.

**BLOCKING TIP**

Have the ensemble slowly stand and create a new stage picture at m. 103. Direct the ensemble and the Bird Woman to exit (in character) as soon as the applause begins and Bert enters.

**DIRECTING TIP**

This dialogue should be delivered quickly (but understandably), with the energy necessary to propel the story to Mrs. Corry's Talking Shop.

**DRAMATURGY TIP**

Encourage your actor to research the historical figures Bert lists in this line. Ask him to share his findings with the rest of the cast – not only will he have a better understanding of the line, your cast will have a mini history lesson as well.

Poco rit.

93

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

Rall.

BIRD WOMAN:

97

Feed the birds Tup-pence — a bag

Rall.

Adagio

ALL:

101

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.

## NOTES

**SOUND CUE**

Track #20 –**TALKING SHOP**

Cue – BERT: 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.

**SET TIP**

It's nice to have a counter to establish the shop; however, it is not necessary for the story to make sense.

**COSTUME TIP**

Mrs. Corry and her customers should be colorfully and whimsically costumed.

**PROP TIP**

Mrs. Corry presents Mary Poppins with a container of letters. Use an unbreakable, clear plastic container and have fun creating colorful letters of all shapes and sizes.

**BLOCKING TIP**

It is not necessary for Mary and Bert to physically assemble the letters into the words they find, as this would take too much time.



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)*

Ooooh, 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."

## NOTES



### SOUND CUE

Track #21 –

#### **SUPERCALIFRAGILISTICEXPIALIDOCIOUS**

Cue – 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!**



### CHOREOGRAPHY TIP

Check out the Choreography DVD for guidance on how to stage this number. The DVD offers both advanced choreography and a simplified version for performers of all experience levels.



### MUSIC TIP

Precise enunciation of the lyrics is key to this song's success.



### BLOCKING TIP

The ensemble should focus on Mary Poppins and actively listen to her.

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 – SUPERCALIFRAGILISTICEXPALIDOCIOUS.)

# SUPERCALIFRAGILISTIC- EXPALIDOCIOUS

MICHAEL: That's not a word.

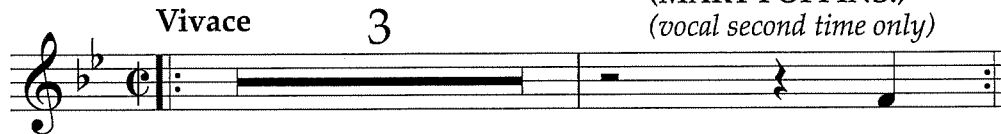
MARY POPPINS: Of course it's a word.

And unless I'm very much mistaken,

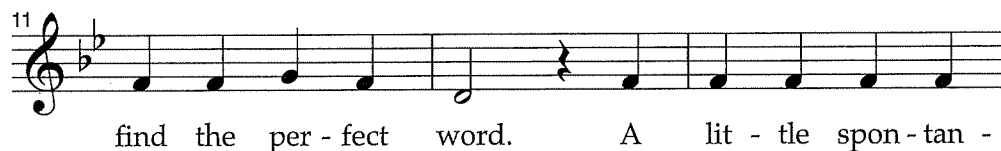
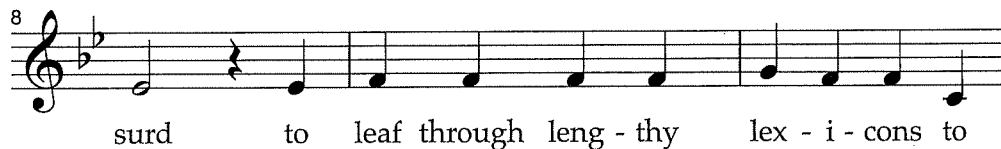
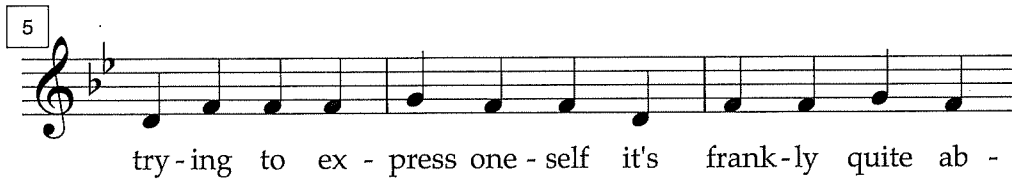
I think it's a rather useful one.

(MARY POPPINS:)

(vocal second time only)



When



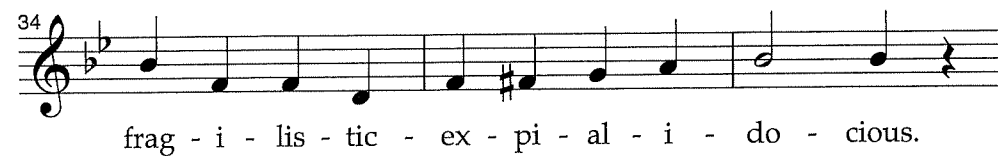
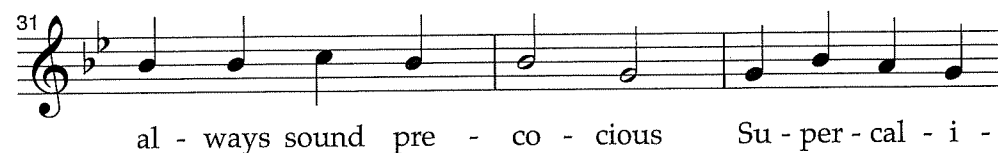
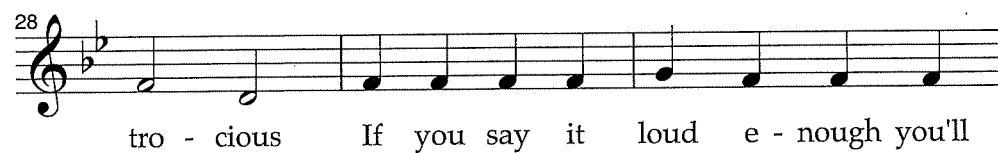
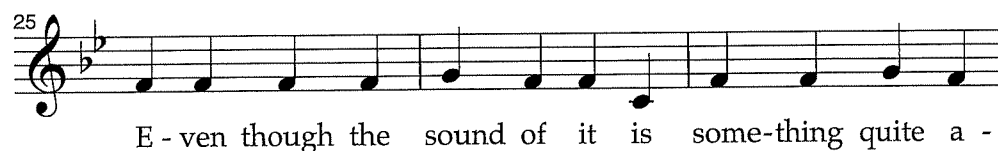
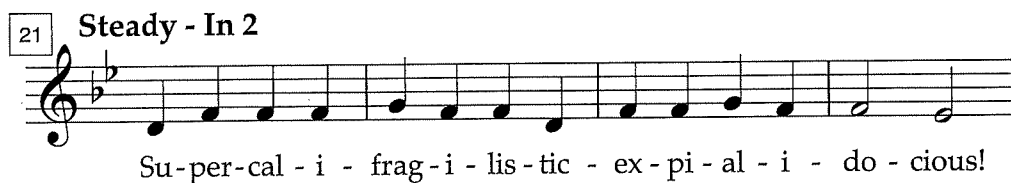
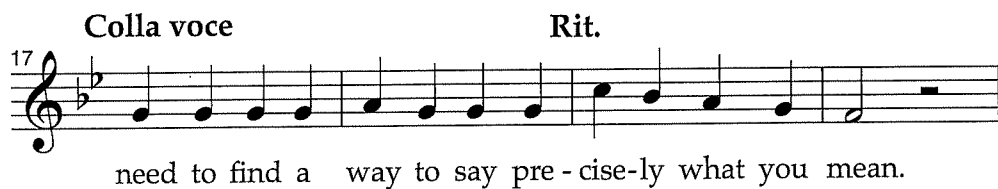
## NOTES

**MUSIC TIP**

The tempo changes in mm. 17–20. Make certain to review these changes with your Mary Poppins.

**DIRECTING TIP**

Remind the cast that this is the first time anyone has ever heard this word or learned of its meaning. It's also important to note that Mary Poppins invents all of this on the spot. How do these two elements impact everyone's performance?



## NOTES



### MUSIC TIP

Notice at m. 37 the ensemble sings at *piano*, or a soft volume. Encourage soft but energized singing.

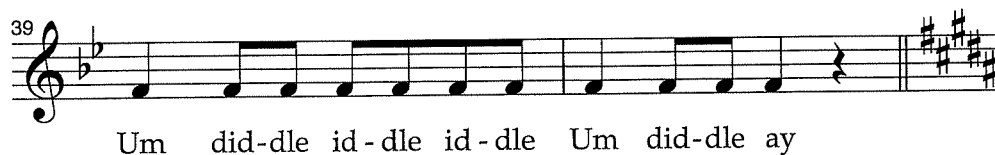
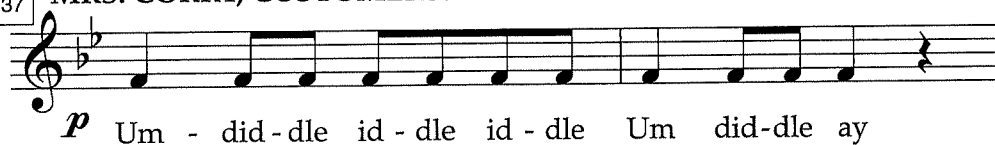


### MUSIC TIP

Allow additional rehearsal time to teach and drill the three-part harmony indicated in mm. 41–45. If the three parts prove too challenging, consider singing only two parts, using the top line of Part 1 and Part 2. If you need to simplify to unison singing, have everyone sing Part 2 only.

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

37 MRS. CORRY, CUSTOMERS:

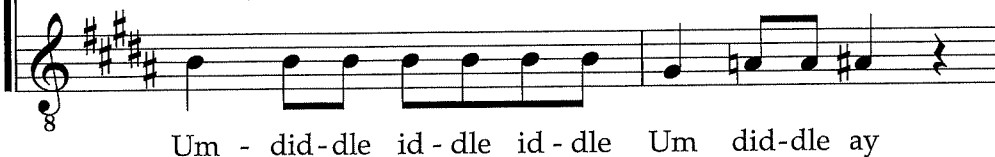


JANE: But it doesn't mean anything!

MRS. CORRY,  
CUSTOMERS (PART 1):

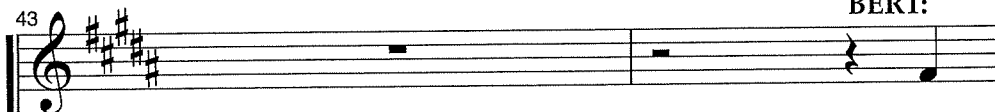


CUSTOMERS (PART 2):

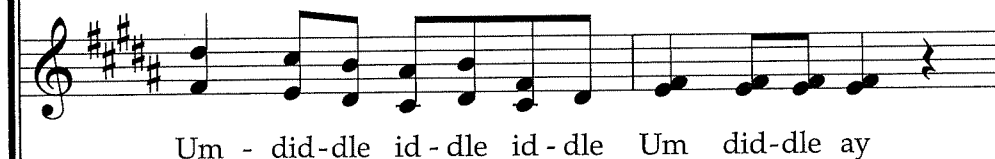


MARY POPPINS: It can mean exactly what you want it to...

BERT:



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



(CUSTOMERS (PART 2):)



## NOTES



### DIRECTING TIP

Encourage everyone to grunt loudly like cavemen at m. 48. Explore how they might reinforce this sound with physicality.



### MUSIC TIP

It's important that the energy doesn't diminish as Bert, Mrs. Corry, and Mary Poppins take turns singing. Encourage them to think of their solo line as a hot potato that must be passed to the next soloist. This is a good way to visualize the vocal energy required.



(BERT:)

45

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

ALL: MRS. CORRY:

48

fice, UGH! Though if they'd heard this

50

word they might have used it once or

MARY POPPINS:

52

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.

## NOTES



### MUSIC TIP

At m. 61, find a good vocal balance between Bert, Mrs. Corry, Mary Poppins, Jane, and Michael versus the Customers. Remind the cast that the lyrics are much more important to the storytelling than the "yums."



### MUSIC TIP

Notice the *piano* marking (sing softly) at m. 65. Encourage the cast to execute this using an exaggerated stage whisper.



### MUSIC TIP

Make sure Jane and Michael say "yuck!" loudly and with precise timing.

# SCRIPT

**CUSTOMERS:**

**ALL:**

74   
*f* Su-per-cal-i-frag-i-lis-tic-ex-pi-al-i-doc-ious.

## NOTES



### MUSIC TIP

If the four-part harmony proves too challenging, trim this section down to two parts. Split the company so that half sing Jane and Michael's line and half sing Part 2. If this is also too difficult, everyone can sing the melody along with Jane and Michael.

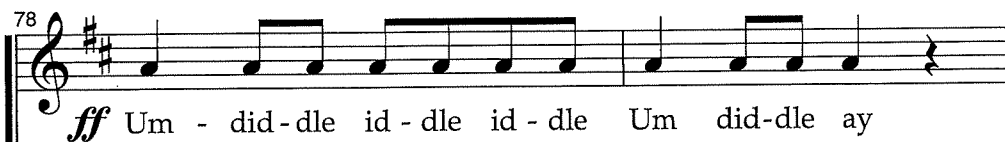


### MUSIC TIP

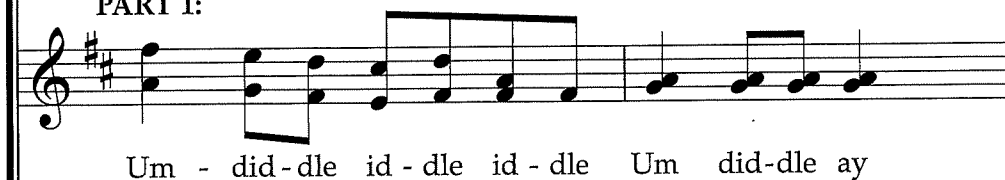
Respect the *fortissimo* (very loudly) marking at m. 78, followed by the *subito mezzo piano* (suddenly medium soft) at m. 82. These vocal dynamics are the hallmark of an excellent production.

Più mosso

JANE, MICHAEL:

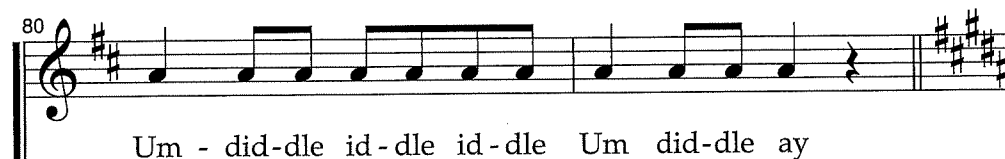
78  *ff* Um - did-dle id - dle id - dle Um did-dle ay

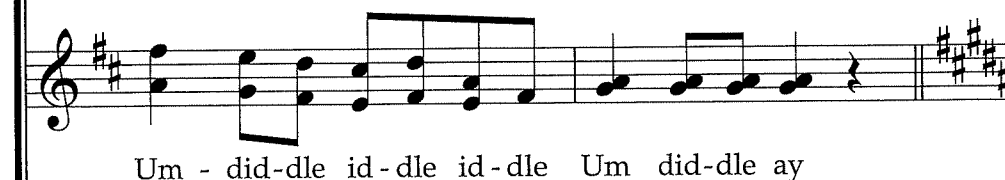
PART 1:

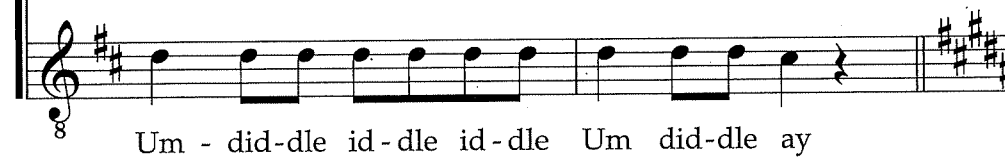
 Um - did-dle id - dle id - dle Um did-dle ay

PART 2:

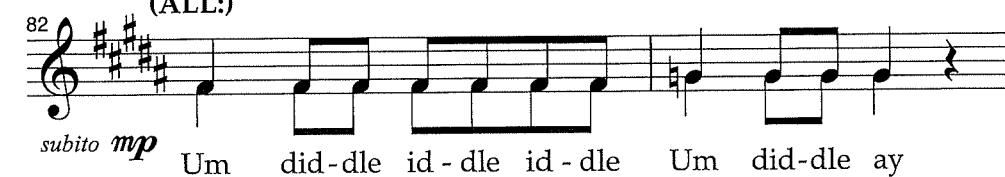
8  Um - did-dle id - dle id - dle Um did-dle ay

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

## NOTES



### **DIRECTING TIP**

Saying the word backwards is not easy. If your actress struggles, record the pronunciation so that she can practice outside of rehearsal.



### **DIRECTING TIP**

When Michael utters the word "bloody," it shocks everyone. Encourage the cast to show their shocked reaction.

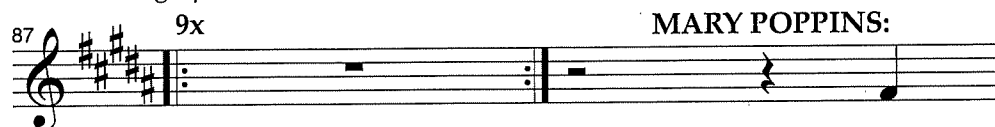


*cresc.* Um did-dle id-dle id-dle Um did-dle ay——

**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

## NOTES

**MUSIC TIP**

Notice the musical *ritard* (gradually slowing down) indicated at m. 103.

**BLOCKING TIP**

Have Bert struggle with the spelling. Remember this is the first time anyone has ever heard the word, learned its meaning, and figured out how to spell it. Stage other moments that highlight the Customers discovering this word for the first time.

**DIRECTING TIP**

When Jane and Michael jump in quickly and spell the rest of the word, it is a nice contrast to Bert's struggles and shows that they're learning *and* having fun.

**CHOREOGRAPHY TIP**

Your licensing agreement includes the rights to replicate Matthew Bourne and Stephen Mear's brilliant spelling choreography from the original London and Broadway productions (which is included on the Choreography DVD). To an adult, it may look difficult, but young people are always up to the challenge.



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**

**ENSEMBLE:**

112

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

## NOTES

**MUSIC TIP**

Once again, find a solid vocal balance between Part 1 and Part 2.

**MUSIC TIP**

At m. 125, the number takes off in tempo and energy. Keep driving the energy forward through to the final button of the song.

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

## NOTES



### MUSIC TIP

Make sure Jane and Michael can be heard and understood at m. 139.



### MUSIC TIP

Allow for additional rehearsal time to teach and practice the harmonies at mm. 146–152.

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

ALL:

141

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!

## NOTES



### SOUND CUE

Track #22 – **SUPERCALIFRAGILISTIC-  
EXPIALIDOCIOUS (PLAYOFF)**

Cue – *Segue from* #21 – **SUPERCALIFRAGILISTIC-  
EXPIALIDOCIOUS.**



### SET TIP

There is very little time to transition from Mrs. Corry's Talking Shop back to the house on Cherry Tree Lane. Be sure to rehearse this transition as carefully as you do choreography. Use a unit set and as little furniture as possible. Check out more ideas on how to successfully employ a unit set in the Design section of this guide.



### DIRECTING TIP

From the moment George enters, it is clear that something is bothering him. Explore different ways for your actor to deliver his lines and physicalize his apprehension. Remember, the audience should be rooting for George to become a great father.



### DIRECTING TIP

This is the one time George truly loses his temper and is angry. It is George's emotional breaking point in the story. Encourage your actor to use this as a gauge for the rest of his performance. Ask and explore this question: where does George go from here?



### DIRECTING TIP

It's important that Winifred corrects George's outburst firmly; otherwise, she will come across as passive. This also marks the beginning of her journey to becoming a better mother.

**(#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?

## NOTES



### DRAMATURGY TIP

Jane stating that she hates her father is quite shocking. This is the Banks family at its worst, and without this emotional pit, the story has no place to go.



### DIRECTING TIP

Notice that Winifred immediately takes charge of the situation. She scolds Jane, directs Mary Poppins, and then confronts George. Explore ways to achieve this newfound strength both vocally and physically with your actor.



### SOUND CUE

Track #23 – **TWISTS AND TURNS**

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



### DIRECTING TIP

Confessing to his wife that he has been suspended without salary is difficult for George. Encourage the actor to try several different readings until he finds the perfect one.



### BLOCKING TIP

Bert enters and directly addresses the audience. George and Winifred can exit during Bert's solo, ideally without drawing the audience's focus.



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

Ups and downs One mo - ment smiles

Next mo - ment frowns But bad - temp - ered

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

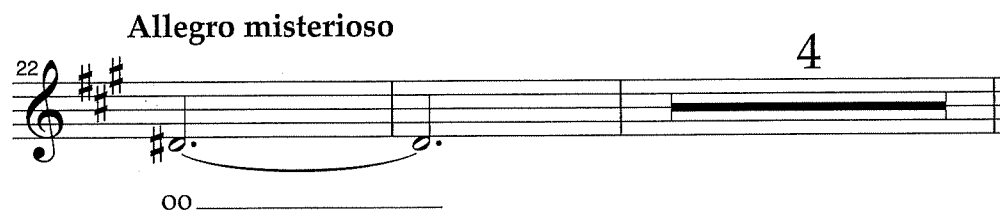
## NOTES

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### DRAMATURGY TIP

Jane and Michael's exchange with Mary Poppins is key to the eventual resolution of the story. Jane and Michael will remember and draw from it at key moment later in the show.



## 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.



## NOTES



### DIRECTING TIP

It is important to show Jane and Michael acting out during this scene. Clearly, they have not learned any lesson, nor do they want to. This motivates Mary Poppins to leave.



### SOUND CUE

Track **#24 – PLAYING THE GAME / CHIM CHIM  
CHER-EE**

Cue – MARY POPPINS: In that, as in so many things...

JANE, MICHAEL: Your information...

MARY POPPINS: Is **faulty**.

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.)

## NOTES

**BLOCKING TIP**

With a snap of her fingers, Mary Poppins instantly commands Jane and Michael to fall asleep. Work the timing and physicalization of this moment to ensure it's clear to the audience.

**PROP TIP**

Mary Poppins places a note for Jane and Michael. The note can be pre-written so she doesn't have to spend time writing it. After all, she is magical and probably knew this moment would come at some point.

**BLOCKING TIP**

At m. 20, Mary Poppins exits and Bert enters carrying a chimney sweep's brush. He narrates while the set transitions to the rooftops of London.

**SET TIP**

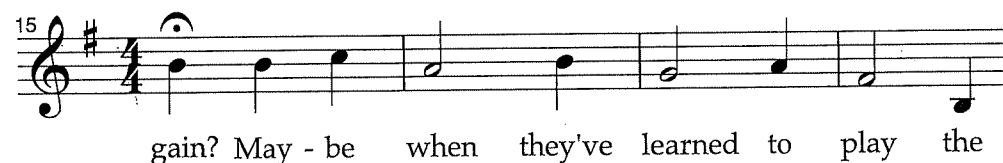
Creating the rooftops of London can be as simple as placing a rehearsal block (or two) adorned with chimneys onstage. Refer to the Design section of this guide for more information.

# PLAYING THE GAME / CHIM CHIM CHER-EE

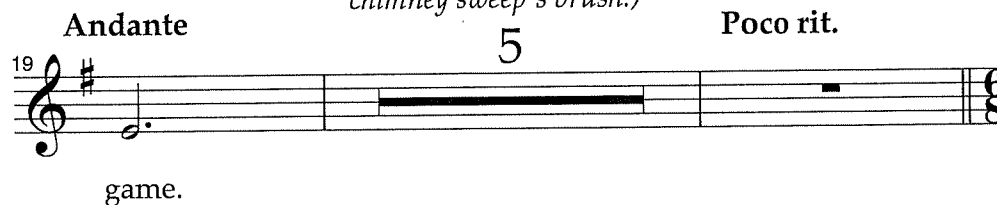
(MARY POPPINS snaps  
her fingers, and JANE  
and MICHAEL fall  
instantly asleep.)



(MARY POPPINS places a note.)



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



## NOTES

**MUSIC TIP**

Notice the music time signature changes from 6/8 to 9/8 throughout this song. This can be intimidating if you don't read music. However, if you begin by singing along with the rehearsal tracks, these meter changes will become perfectly natural in no time at all.

**PROP TIP**

Mary Poppins enters carrying her umbrella and bag.

**COSTUME TIP**

Since Mary is leaving the Banks house, she should be wearing her coat. Assign a student technician to be Mary's dresser and help her into her coat backstage during the quick transition.



# 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

**Slower – in '6'**

34 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

## NOTES

**MUSIC TIP**

It's important to note this is the only time in the show when the full "Chim Chim Cher-ee" song is performed. Take the time to rehearse this well-known duet so your actors can perform it with confidence. These intricate harmonies add greatly to the number's magic.

**BLOCKING TIP**

This is a quiet moment, so don't clutter it with choreography or gestures. Simply have the actors create a lovely stage picture and sing.

## 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

## NOTES

**MUSIC TIP**

This entire section of dialogue is underscored and must be carefully timed to the music. Use the rehearsal tracks to ensure the actors understand how the dialogue is timed to the music.

**BLOCKING TIP**

There are many ways to have Mary Poppins fly away into the sky. Before you consider hiring theatrical rigging and flying specialists, explore less literal options. Review the suggestions included in the Design section of this guide.

**BLOCKING TIP**

Jane enters carrying Mary Poppins's note. Or, if you are using a unit set, she can simply wake up in her bed and find the note that Mary Poppins has left.

## 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

too

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

too

8

## NOTES



### DIRECTING TIP

Be sure to guide Jane in the proper pronunciation of *au revoir*. If need be, record it for her, or direct her to an online pronunciation resource.



### MUSIC TIP

The timing of the dialogue and underscoring is key to the success of this number.



### MUSIC TIP

Notice the tempo changes several times during mm. 108–118.



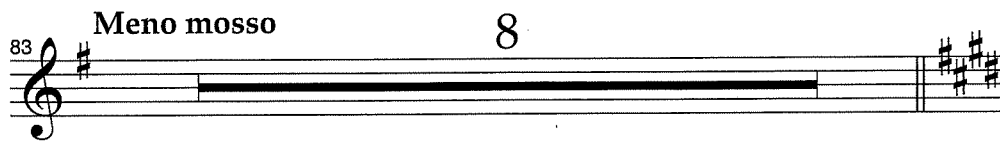
### DRAMATURGY TIP

This adaptation of *Mary Poppins* was written to be performed without an intermission break (see the Dramaturgy Tip on p. B160). However, if you require an intermission, gently fade out the music after m. 111. After intermission, begin the music again at m. 111.

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

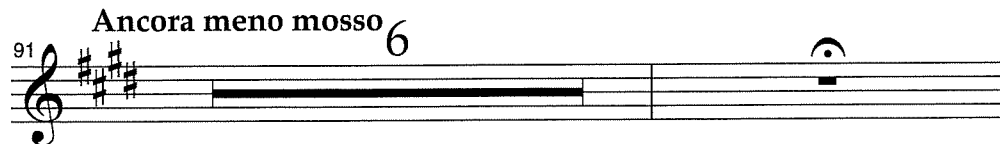
MRS. BRILL: Why?

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

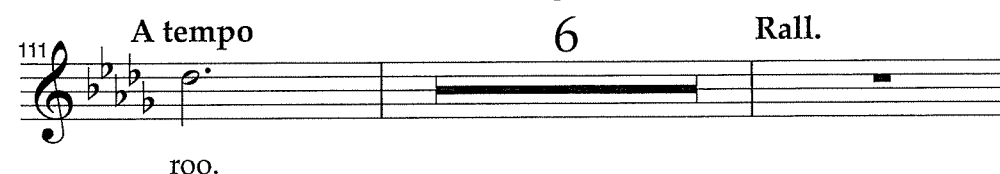


MRS. BRILL: It's French. It means "'Til we meet again." Now, come inside before you catch your death.

(MRS. BRILL, JANE, and MICHAEL exit.)



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



## NOTES



### DRAMATURGY TIP

This section of music and lyrics was written by George Stiles and Anthony Drewe specifically for this Broadway Junior™ adaptation to let the audience know that time is passing.



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

**Rit.**

129

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

**Rall.**

132

they strug-gle on and now six weeks have

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

134

passed.

## NOTES

# SCRIPT



### DIRECTING TIP

It should be clear that something is happening at Cherry Tree Lane. The audience (as well as Mrs. Brill, Jane, Michael, and Robertson Ay) should think Mary Poppins is returning.



### BLOCKING TIP

Be specific when creating the stage business described as a "flurry of activity." It's led by Winifred while Mrs. Brill and Robertson Ay "keep up," and Jane and Michael "observe." What exactly is Winifred doing?



### DIRECTING TIP

Remember that George's anger has already peaked in the show. How might he express his dislike of surprises in a way other than anger?



### SOUND CUE

Track #25 – **CHERRY TREE LANE (REPRISE)**

Cue – GEORGE: Winifred, you know very well I hate surprises.

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

## 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.)

## NOTES



### MUSIC TIP

Winifred's spoken lyrics "spit-spot spic and span" are answered by Jane, Michael, Mrs. Brill, and Robertson Ay. It's helpful to rehearse this several times without the tracks to ensure the timing is correct.



### MUSIC TIP

Should the harmony at m. 10 prove too challenging, Jane and Michael can sing along with Winifred.

# CHERRY TREE LANE (REPRISE)

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

**Più mosso** 2 (WINIFRED:) WINIFRED, JANE, MICHAEL:

Spit-spot spic and span! Our

2 ALL: (except GEORGE)

Spic and span.

**Poco meno mosso**

(WINIFRED, JANE, MICHAEL:)

5

sense of ex-cite-ment is hard to con - tain.

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, \_\_\_\_\_



## NOTES

**MUSIC TIP**

At mm. 12–15, consider having everyone sing the George and Winifred line if the harmony is too difficult.

**BLOCKING TIP**

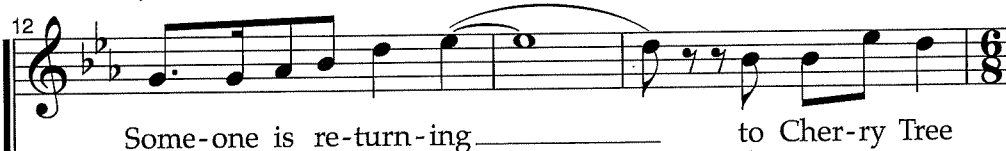
Miss Andrew's entrance should be the exact opposite of Mary Poppins's. Think terrifying and intimidating versus magical and whimsical.

**DIRECTING TIP**

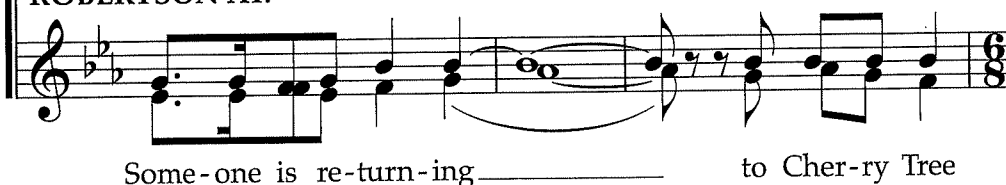
The mere sight of Miss Andrew frightens George so much that he runs out of the house. The more seriously George takes this moment, the funnier the audience will find the situation.

GEORGE, WINIFRED:

Suddenly slower



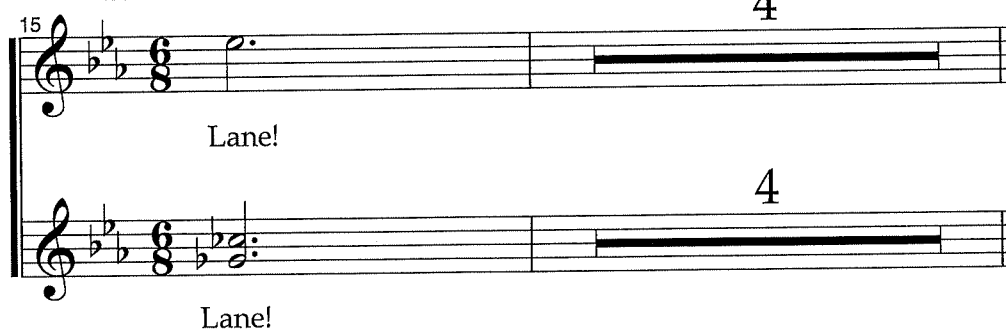
JANE, MICHAEL,  
MRS. BRILL,  
ROBERTSON AY:



(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



(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?

## NOTES

**DIRECTING TIP**

Miss Andrew's claim that the house is dusty are fighting words for Mrs. Brill. Therefore, Mrs. Brill's reaction should be intense.

**SOUND CUE**

Track #26 – **BRIMSTONE AND TREACLE (PART 1)**  
Cue – MISS ANDREW: Tut! What manners! I can see there is not a minute to lose!



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

## NOTES

**MUSIC TIP**

This music can prove challenging for young performers, so ensure your Miss Andrew has everything she needs to be successful. Start by providing her with the rehearsal tracks so she can practice outside of rehearsals. Encourage her to begin by listening to the tracks. Then, ask her to read the lyrics out loud and out of rhythm, as if reciting a monologue. Be sure she understands the meaning of each and every lyric. Next, have her sing along with the rehearsal track until she is comfortable. Finally, have her perform the song with the accompaniment track.

**PROP TIP**

Miss Andrew reveals a bottle and spoon much in the same way Mary Poppins did earlier. How might this prop look different than Mary Poppins's version?

**BLOCKING TIP**

Carefully rehearse Miss Andrew feeding Jane and Michael the brimstone and treacle. Do not use actual liquid, as this could cause spills on the stage. The audience will get the point.



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



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



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



trade With spoon-fuls of su - gar you



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.)*

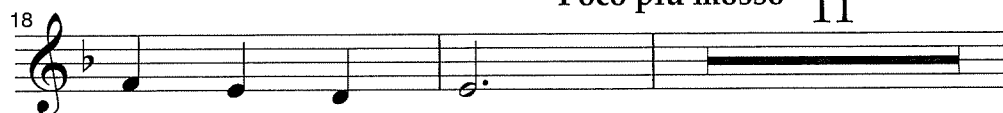
**(MISS ANDREW:)** Open!

**MICHAEL:** Does it taste as bad as it smells?

**MISS ANDREW:** Worse! Open!

*(MICHAEL obeys, swallowing in disgust.)*

**Poco più mosso 11**



chan - ges are made

## NOTES

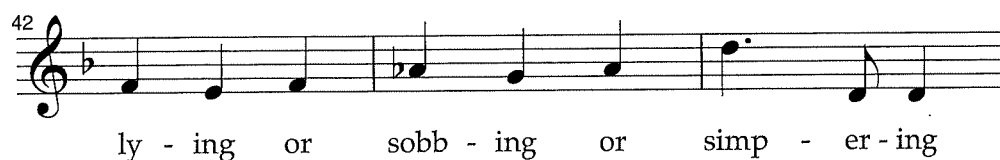
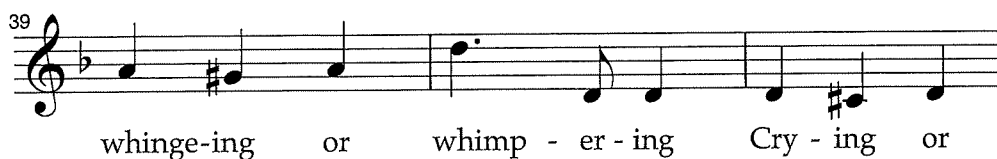
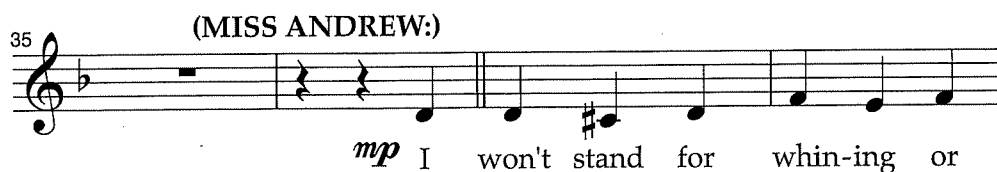
**MUSIC TIP**

This song is a tour de force for the right actor. Encourage your Miss Andrew to work hard and learn the music well so she will be free to bring the character to life.

**MUSIC TIP**

Should the music at m. 53 be too low for her vocally, encourage Miss Andrew to speak-sing the lyrics with intensity.

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



## NOTES



### MUSIC TIP

At m. 59, work with Miss Andrew to hold and *crescendo* the final note, her vocal energy growing and growing until the final cut off.



### BLOCKING TIP

Time Miss Andrew's tossing her bag to Winifred with the final beats of music in the song. Then have Miss Andrew strike a dramatic pose and hold for enthusiastic applause.



### SOUND CUE

Track **#27 – RUN AWAY**

Cue – JANE: What are we going to do?

MICHAEL: The only thing we can do: run **away!**



### BLOCKING TIP

Michael and Jane run from the house, desperate to escape Miss Andrew, and find Bert. This scenic transition is quick, so don't over-stage it. If you have a curtain, now is the perfect time to close it and play this short scene before "Let's Go Fly a Kite" downstage while your stage crew sets up the park behind the curtain.



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



*(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?

## NOTES



### PROP TIP

Bert has entered carrying a bag large enough to hold a beautiful red kite with streamers. It's important that the children or the audience don't see the kite before they're supposed to.



### DIRECTING TIP

Make your actors aware that Michael's "eat its young" line will most likely elicit laughter from the audience. If so, Jane should hold (in character) until the laughter peaks before delivering her next line.



### DIRECTING TIP

Shaking a Sweep's hand is something for your actors to research in the script – this idea is carried forward into "Step In Time" and the payoff.



### SOUND CUE

Track #28 – **LET'S GO FLY A KITE**

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

MICHAEL: I've always wanted to fly one with **Daddy.**



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.)

## NOTES



### CHOREOGRAPHY TIP

This number is detailed on the Choreography DVD. Feel free to replicate the choreography exactly, or customize it to suit your needs.



### BLOCKING TIP

If you've closed the curtain earlier, m. 10 is a great place to open it, revealing the Kite Flyers spending a fun-filled day in a brightly colored park.



### MUSIC TIP

At mm. 12–13, the rhythm is very specific. Notice the lyric “fly” is sung a bit longer than the other notes.

# 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

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

BERT, KITE FLYERS: **Rall.**

to the string of your kite. Oh \_\_\_\_\_

**A tempo**

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

## NOTES



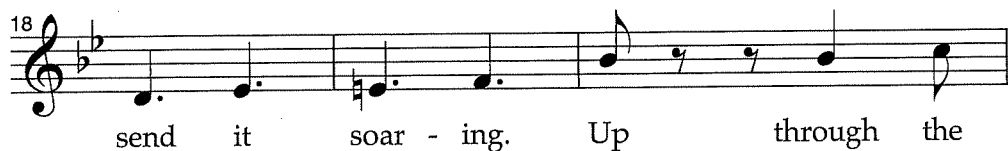
### MUSIC TIP

At mm. 18–20, the vocal line should rise with energy, peaking on the lyric “up,” which should be sung shortly as indicated. Be sure to review the rehearsal tracks to hear how this sounds.



### BLOCKING TIP

There are several ways to stage the moment when Bert’s kite vanishes from sight. A very achievable version is demonstrated on the Choreography DVD.



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

**BERT:** Reel it in!

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

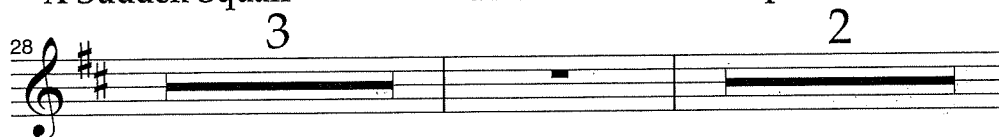
**JANE:** I'll help.

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

**A Sudden Squall**

**Rit.**

**A tempo**



*(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**



## NOTES



### MUSIC TIP

Use as many voices as possible to create a glorious, almost operatic sound for the climax of the number. Allow plenty of rehearsal time to teach and review the harmonies so everyone is confident.



### BLOCKING TIP

Mary Poppins's magical entrance is detailed on the Choreography DVD, so check it out!

**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.

## NOTES

**DIRECTING TIP**

This dialogue should be performed rapid fire, with as little space between each character's line as possible. Rehearse this by conducting a speed-through: the actors speak their lines as quickly and as clearly as possible, but each time there is a pause, or a line is flubbed, they should start the scene again until they can complete the scene perfectly. Once they master this, you can slow them down again with confidence that everyone will be able to pick up their cues rapidly.

**SOUND CUE**

Track **#29 – A SIGHT FOR SORE EYES**

Cue – MARY POPPINS: I don't need any luck, thank you.



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.*)

## NOTES

**SOUND CUE**

Track #30 – **BRIMSTONE AND TREACLE (PART 2)**

Cue – *Segue from* #29 – **A SIGHT FOR SORE EYES.**

**BLOCKING TIP**

Though not specifically called for in the script, this is a nice moment to show that Robertson Ay is terrified of Miss Andrew barking orders at him. Consider finding a comical moment in the way he physicalizes his reaction to her.

**MUSIC TIP**

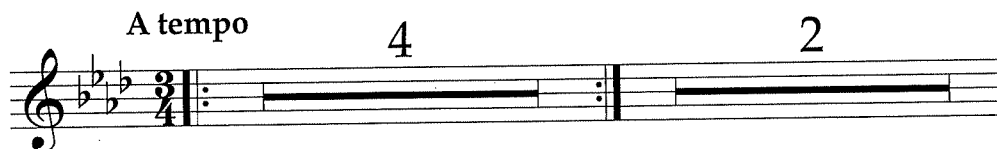
This number can be challenging for young performers. Use the method previously described for teaching Miss Andrew “Brimstone And Treacle (Part 1).” Start by listening to the rehearsal track; then, read the lyrics out loud and out of rhythm (ensuring the actors understand each lyric). Next, sing along with the rehearsal track, and finally, move to the accompaniment track.

## SCENE 13: CHERRY TREE LANE, PARLOR

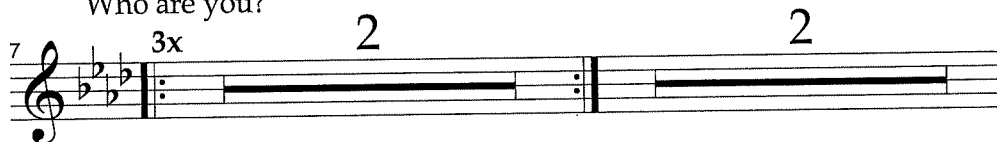
(# 30 – BRIMSTONE AND TREACLE – PART 2.)

# 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!



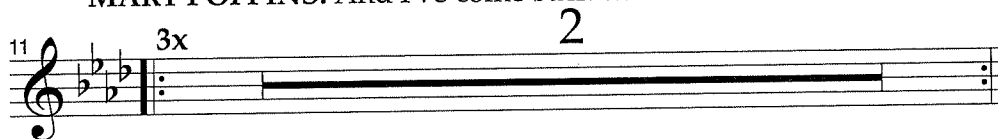
(MISS ANDREW:) (enters and spies the CHILDREN) So you've decided to come crawling back, have you? (MARY POPPINS steps forward.)  
Who are you?



**MARY POPPINS:** I'm Mary Poppins.

**MISS ANDREW:** Mary Poppins? But you left without notice!

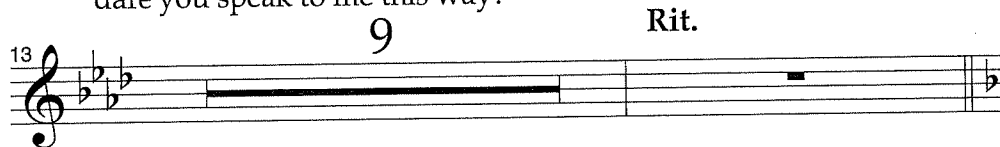
**MARY POPPINS:** And I've come back without notice.



**MISS ANDREW:** I see. And what do you expect me to do?

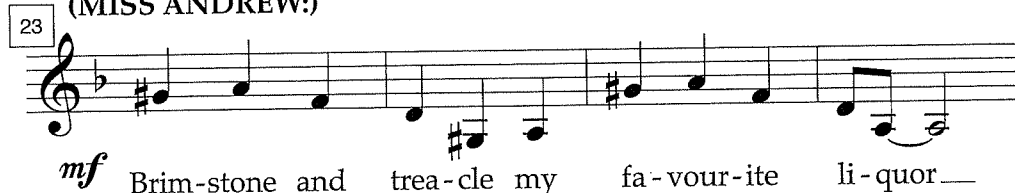
**MARY POPPINS:** Pack.

**MISS ANDREW:** Pack? You insolent young person! How dare you speak to me this way?

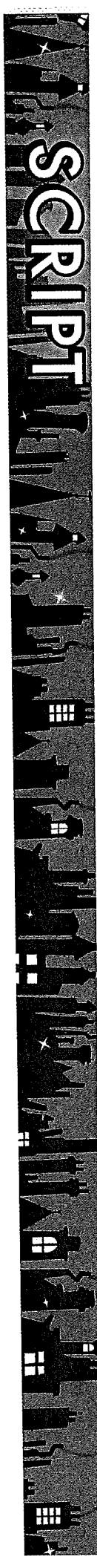


**Menacing**

(MISS ANDREW:)



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



## NOTES

**DIRECTING TIP**

Think of this song as a war of energy: each time Miss Andrew makes a statement, Mary Poppins must counter it with more energy. An effective way to rehearse this is to provide the actors with a ball. At the conclusion of each of their lines, instruct them to toss the ball to the other actor and then take a step back. As the song progresses, they will be throwing the ball at each other from farther and farther away. This will make tossing the ball more difficult and will require more effort for each throw. This is a perfect metaphor for what needs to happen with their energy while performing the song.

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.

## NOTES



### MUSIC TIP

The lyrics are dense and rapid fire; clear enunciation is vital.



### BLOCKING TIP

Keep the staging to a minimum. The drama of this number is well conveyed by the music and lyrics alone.



### PROP TIP

Mary Poppins reveals she is carrying Miss Andrew's bottle and spoon. Since she has returned to Cherry Tree Lane with her signature carpet bag, she should pull this mean-looking bottle from inside it. How it got there is anybody's guess – Mary Poppins works in mysterious ways. Just be sure you have two identical bottles or have a props crew member swap it out from Miss Andrew's bag before Mary makes her entrance in "Let's Go Fly a Kite."

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



## NOTES



### DRAMATURGY TIP

The contrast between these two nannies' philosophies is brilliantly realized in the music and lyrics. It's "brimstone and treacle" versus "a spoonful of sugar." Be sure to point this out to your students.



### BLOCKING TIP

Miss Andrew's demise is detailed on the Choreography DVD. Be sure to check it out!



### MUSIC TIP

Make sure your Mary Poppins paces herself and has the stamina to sing this final note. Find a strong and healthy placement for this high note, whether in head voice or chest voice.



MISS ANDREW:

(MARY POPPINS pours medicine into the spoon.)

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! \_\_\_\_\_

## NOTES



### DIRECTING TIP

The line “that’s given her a taste of her own medicine” is meant to be a pun. Mary Poppins should deliver it with confidence and a twinkle in her eye.



### DIRECTING TIP

Explore ways for Winifred to deliver her “naughty” line in such a way that her “if I weren’t so pleased to see you” comes as a surprise.



### BLOCKING TIP

George’s reveal should be a shock to everyone, including the audience.

(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?

## NOTES

# SCRIPT



### DIRECTING TIP

George's exchange with Mary Poppins is very awkward for him. He is embarrassed to admit that he can no longer afford to pay her. When Mary Poppins agrees to let her wages "accrue" (meaning George can pay them later), it should be emotionally overwhelming for him. Work this exchange to find the emotional subtleties in this dialogue.



### BLOCKING TIP

Mary Poppins is eager to complete Jane and Michael's journey. She is single-minded as she gets their coats on, preparing Jane and Michael for their next adventure.



### COSTUME TIP

Tracking coats in this show is the perfect job for a student stage manager. The last time Jane and Michael wore their coats was on p. 66, when they return from Mrs. Corry's shop. Be sure you know where the coats will be and how they'll get there for this moment. Mary Poppins is still in her coat from her return in the park.



### DIRECTING TIP

This is a moment of split focus. Be sure Mary Poppins, Jane, and Michael are not the focus by directing them to turn their backs to the audience while putting on their coats.



### BLOCKING TIP

It is important that Winifred takes George's hand, as this is the first moment we see them show physical affection. Explain this to your actors, and carefully guide them until they are comfortable with this exchange.



### SOUND CUE

Track #31 – **PRACTICALLY PERFECT (REPRISE)**

Cue – MARY POPPINS: A portrait.

MICHAEL: Whose?

MARY POPPINS: You'll know when the time comes and not **before**.

**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.)

## NOTES

**COSTUME TIP**

Mary Poppins wears a locket, which she will eventually leave for Jane and Michael. She should have it on from the moment she returns to Cherry Tree Lane.

**BLOCKING TIP**

This number perfectly captures the relationship Jane and Michael have developed with Mary Poppins. Explore ways to subtly show this through their interactions and physical proximity.

**DRAMATURGY TIP**

Note that Mary Poppins refers to her lessons as "games."

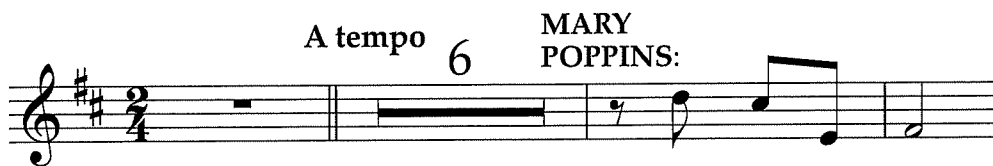
# PRACTICALLY PERFECT (REPRISE)

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?



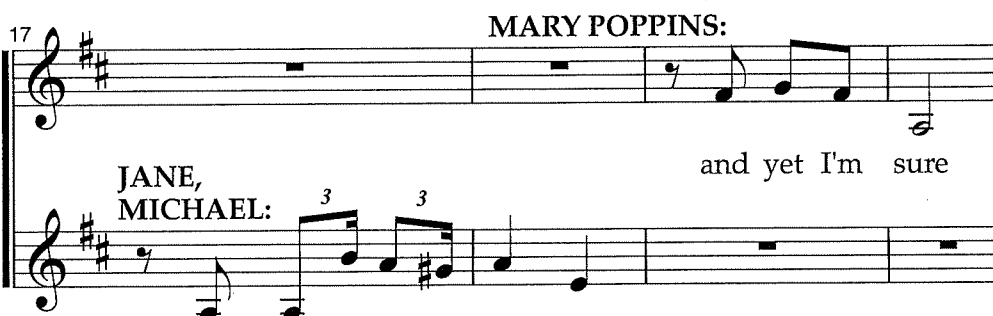
Let's wait and see.



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



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



and yet I'm sure

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



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

## NOTES

**SET TIP**

The scene shift to the rooftop happens during the eight bars of music at the end of this number. A quick transition is key to the success of your production, as labored set changes will affect the tempo and rhythm of the show. Rehearse scene shifts thoroughly and with as much care as you would a fully choreographed musical number.

**BLOCKING TIP**

What's important to establish is the danger of being on the roof. This imminent danger can be brought to life with just your actors' body language. They should cross the stage with great care and concentration, seeming to balance on the high edge of the rooftop. The more the characters believe they might fall, the more the audience will believe it, too.

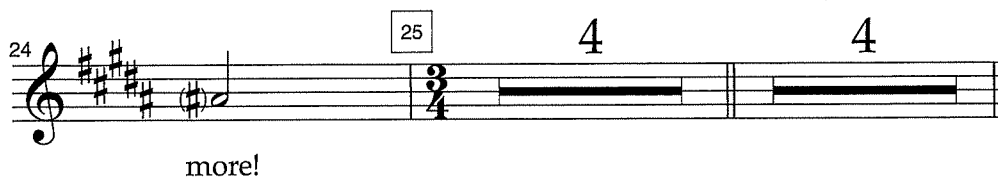
**SOUND CUE**

Track #32 – **STEP IN TIME**

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



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



## 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.)

## NOTES

**MUSIC TIP**

Each of these solos should be sung with importance and vocal weight. Emphasize the lyrics "brush" and "swept" to create a dramatic, grounded vocal sound.

**PROP TIP**

This number often features Chimney Sweeps dancing with their chimney sweep brushes. This offers wonderful opportunities to create rhythms and showcase tricks like balancing, leaping, and turning with the brushes. When dancing with props, be sure to add extra rehearsal time so that your actors can become comfortable with the added challenge, and always provide rehearsal props early on in the process.

**MUSIC TIP**

Be sure to find a good vocal balance between Part 1 and Part 2. Make sure strong voices are assigned to each part and encourage the actors to actively listen while they perform so they can readily hear one another's parts.

# 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

## NOTES

**MUSIC TIP**

Parts 1 and 2 sing with competitive energy. A good way to build this energy in rehearsal is to have them face each other from opposite sides of the stage and sing directly to each other. The actors should all make eye contact and work to steadily increase the energy with each line.

**MUSIC TIP**

At m. 18, Parts 1 and 2 sing together in harmony. This solidifies their competitive energy.

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:)

time. \_\_\_\_\_

2

## NOTES

# SCRIPT



### CHOREOGRAPHY TIP

This number is detailed in the Choreography DVD, so be sure to check it out.



### MUSIC TIP

Encourage your chimney sweeps to *crescendo* on the word "time" in mm. 23 and 25, which will add energy to the phrasing.



### MUSIC TIP

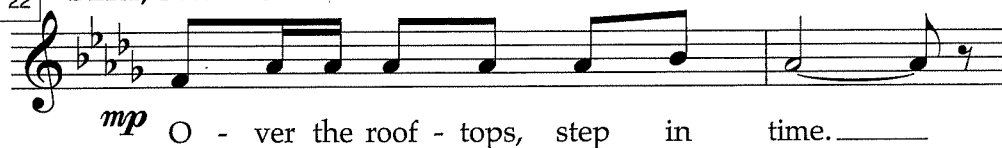
Allow rehearsal time to teach and review the harmonies in this number.



### CHOREOGRAPHY TIP

This number is very physical. Run it several times once it is taught (and run it regularly throughout the rehearsal process) so your students build up the stamina to perform it without becoming winded.

**22 BERT, SWEEPS:**

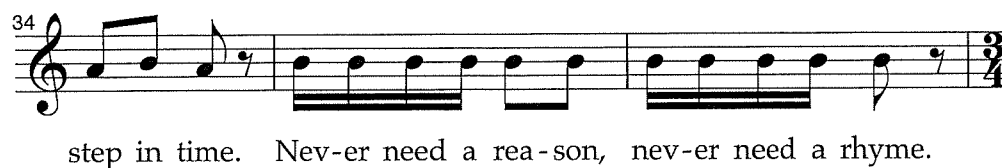
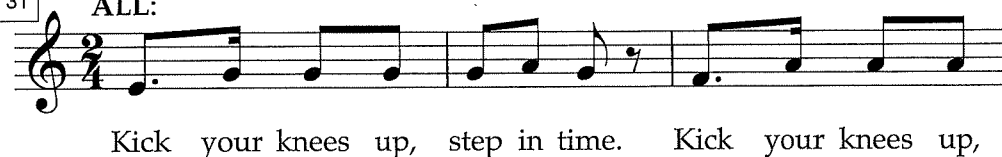


**Poco accel.**



**Più mosso**

**31 ALL:**



## NOTES



### DRAMATURGY TIP

The lyrics "Childhood is a step in time, parenthood's the same / Never miss a chance to get it right" are incredibly poignant. Use these lyrics as the guiding premise of the show.



### MUSIC TIP

Work on the lyrics until they are as crisp and precise as the choreography.



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:

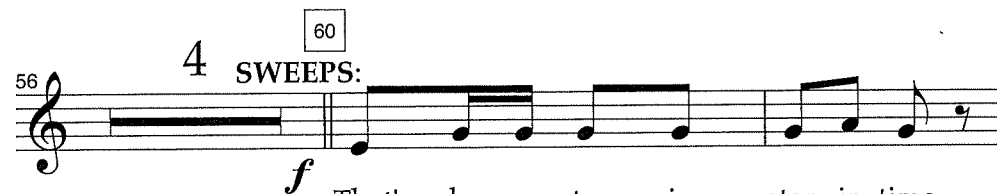


when the steps aren't go-ing as smooth-ly as they might?

(BERT:)



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



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



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

## NOTES

# SCRIPT



### CHOREOGRAPHY TIP

This number continuously builds musically. Be sure the choreography matches the build.



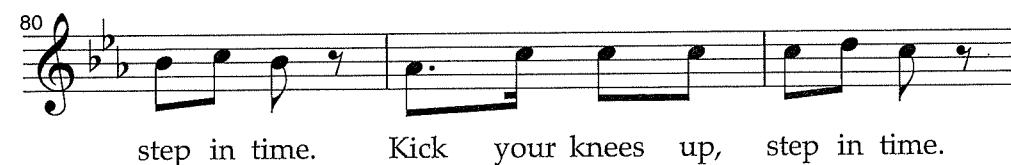
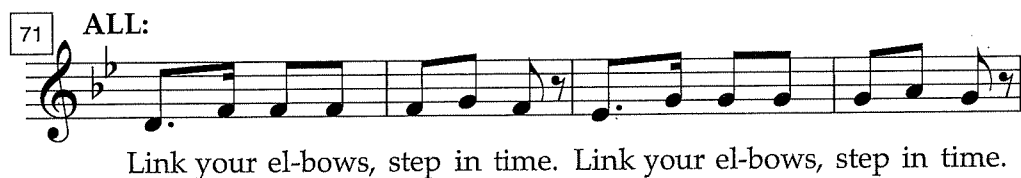
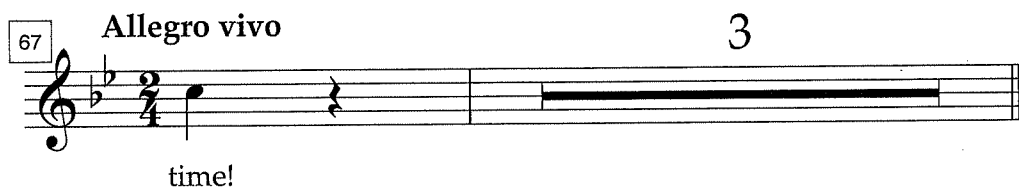
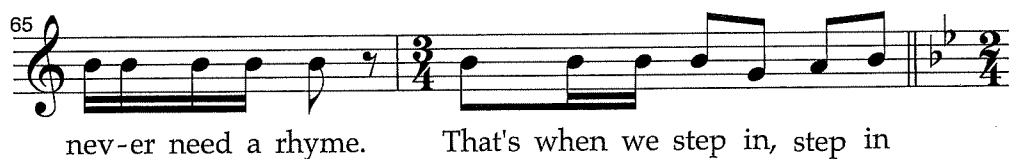
### CHOREOGRAPHY TIP

It's not necessary for all of your Chimney Sweeps to dance the entire number. Instead, break them down into several groups with each one taking turns as the lead dancers. In addition, be sure to stage plenty of singers who are not dancing so the vocals remain powerful throughout the song.



### MUSIC TIP

One of the ways the number builds in intensity is through key changes. Review these changes until the cast is comfortable and anticipates them.



## NOTES



### MUSIC TIP

At m. 88, we begin the build to the end of the number. Pay careful attention to the dynamic markings, and remind the cast not to over-sing.



### MUSIC TIP

The spoken lyric "step step step" should be physically grounded and executed with authority and excitement.

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

2

Nev - er need a rea - son,

2

Nev - er need a rea - son,

## NOTES

**MUSIC TIP**

Notice the accent on the lyric “kick.” Encourage the cast to emphasize the word and enunciate the plosive “k” at the beginning of the word and “ck” at the end.

**MUSIC TIP**

Notice at m. 108 the *subito piano* (suddenly soft), which gradually grows to a *forte* (loud) and ultimately to a *fortississimo* (as loud as possible while maintaining healthy singing).

**BLOCKING TIP**

Make sure the cast is posed in a dynamic stage picture and that they hold for thunderous applause.

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 step.

116

*fff*

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

## NOTES

**SOUND CUE**

Track #33 – **STEP IN TIME (PLAYOFF)**

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

**BLOCKING TIP**

This playoff should underscore the scene transition that moves the action from the rooftops of London to the parlor of the house on Cherry Tree Lane.

**SET TIP**

Work with your choreographer on this set change. The Chimney Sweeps can help with this transition by moving set pieces, bringing on furniture, or whatever your scene shift requires.





## NOTES

**PROP TIP**

The Messenger, also one of the sweeps, delivers a letter to George after being caught up in the joyous dancing. If you're feeling up for it, have fun with the prop being passed around the stage from Sweep to Sweep as it makes its way to George.

**BLOCKING TIP**

Michael tries in vain to exit with the Chimney Sweeps. Perhaps George doesn't realize until Michael is almost out the door, or maybe George sees the trick coming a mile away and puts a comical end to it immediately. Whatever you do, make sure your storytelling is clear and well rehearsed.

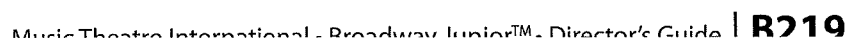
**MUSIC TIP**

Once again, the dialogue here is underscored. Be sure to lower the volume of the accompaniment track to ensure the audience can readily hear and understand the dialogue over the music.

**DIRECTING TIP**

Remember, anger is an emotion George has already played. He is well on his way to a massive character shift, so be sure to work with your actor to find a delivery more suitable for the character at this point in his story arc.

## 17



## NOTES

**BLOCKING TIP**

Note that Bert “lingers” during this scene. Stage this as naturally as possible so it doesn’t look like Bert is eavesdropping or threatening in any way.

**PROP TIP**

You will need a large, unbreakable vase filled with gingerbread stars that can easily tumble once Mary Poppins tips it.

**BLOCKING TIP**

Mary Poppins’s entrance and the vase topple should be as magical as possible. Consider having Mary Poppins gesture with her hand, indicating the vase should fall over, and using an unseen stagehand to tip it. This job is great for a student crew member.

**SOUND CUE**

Track **#34 – A SPOONFUL OF SUGAR (REPRISE)**

Cue – BERT: S’good to look back sometimes.

GEORGE: It’s that Poppins woman! She’s responsible for all **this!**

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!

## NOTES

# SCRIPT



### MUSIC TIP

The intervals and melody of this tune are different than in "A Spoonful of Sugar." Therefore, you need additional rehearsal time to teach this reprise to Bert.



### BLOCKING TIP

There's no need for choreography during this number. Encourage Bert to sing sincerely, with a smile on his face, focused directly at George (but also cheating out to the audience).

SCRIPT

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

13



su - gar goes a long, long way, So

## NOTES

# SCRIPT



### DRAMATURGY TIP

Notice that Bert shakes George's hand. What happens when you shake a chimney sweep's hand? Good luck, of course! This gesture is also indicative of George's journey. How has he overcome his notions of class and status? This is a lovely and subtle plot point that is worth discussing with your cast.



### PROP TIP

Jane and Michael both carry the coins they received from Northbrook.



### DIRECTING TIP

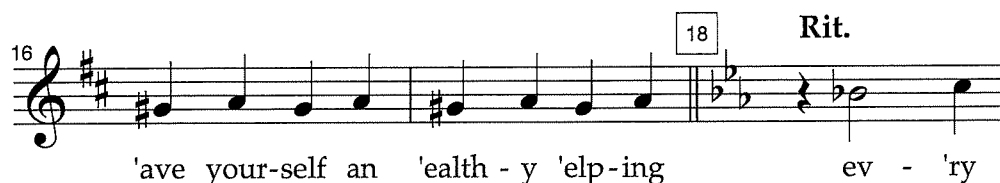
This scene should leave every parent in your audience in tears. It also demonstrates that Jane and Michael have learned their lessons well from Mary Poppins's games.



### PROP TIP

Mary Poppins enters carrying Michael's makeshift kite behind her back.

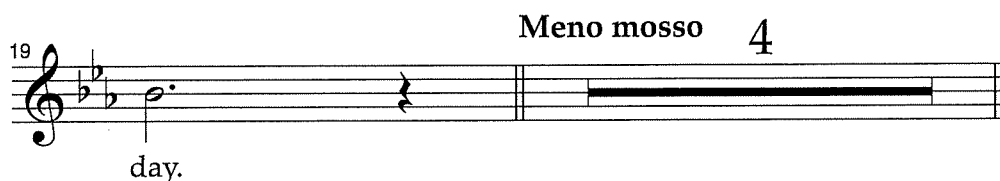




**(BERT:)** Well, good luck Guv'nor.

*(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.



*(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.

## NOTES

# SCRIPT



### DIRECTING TIP

How George responds to receiving the coins is key to the success of this scene. How might your actor physicalize the fact that George “cannot speak for fear of crying”? Find a good balance between clarity and subtlety, and by all means avoid the melodramatic.



### SOUND CUE

Track #35 – **GOODNIGHT, DADDY**

Cue – JANE: Goodnight, Daddy. We do love you, you know.



### DIRECTING TIP

Winifred would like to go to the bank with George, but she’s not quite ready yet. It will be up to Mary Poppins and the children to convince her.



### SOUND CUE

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

Cue – JANE: Mary Poppins says anything is possible.

(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**.)



## NOTES



### DRAMATURGY TIP

This number further shows that Jane and Michael have learned a great deal from Mary Poppins's games.



### BLOCKING TIP

At m. 19, demonstrate that Winifred is seriously considering taking action. Achieve this by simply having her stand with energy.

# 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

5

let it. Some - times things are dif - fi - cult, but

9

you can bet it does - n't have to be so.

JANE: MICHAEL:

Chan - ges can be made. You can move a

16

moun - tain if you use a lar - ger spade.

WINIFRED:  
(joining in)

19

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



## NOTES

**DRAMATURGY TIP**

At m. 23, notice that Michael sings, then Jane joins in, and finally Winifred. This is the literal formation of a happy, functioning family!

**BLOCKING TIP**

Create the stage picture of the three family members finally coming together. Michael stands, Jane joins him, and then Winifred crosses to them, stands between them, and puts her arms around them.

**BLOCKING TIP**

Place Mary Poppins so that she bears witness to this family bonding.

**BLOCKING TIP**

Winifred exits with great purpose: she is going to save her family and her husband no matter what!

**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.)*

**MARY POPPINS:**

41 let it. **2** *mf* If you

## NOTES

**DRAMATURGY TIP**

At m. 45, Mary Poppins takes Jane and Michael on their final adventure. They will magically observe what happens at the bank.

**SET TIP**

Use mm. 45–71 to transition from the nursery to the bank. The transition can continue during includes George's encounter with the Bird Woman. Just be sure the set is ready by m. 71, when the scene continues on at the bank.

**MUSIC TIP**

Mary Poppins has a long, sustained phrase that lasts eight measures on "stars thrown in." Be sure she takes a good breath prior to the phrase. If your actor needs a catch breath, suggest she take it between "stars" and "thrown," as the singer on the rehearsal track does.



45 **Più mosso**



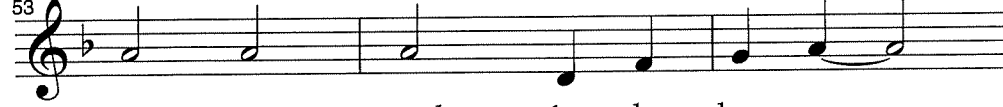
reach for the stars, all you get are the stars, but

49



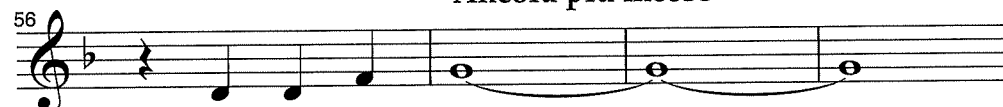
we've found a whole new spin.

53



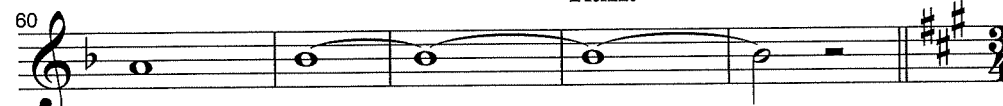
If you reach for the hea - vens, —

56 **Ancora più mosso**



you get the stars —

60 **Rall.**



thrown in. —

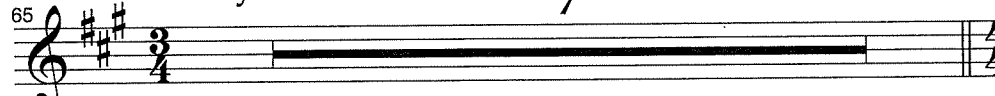
(MARY POPPINS, JANE, and MICHAEL exit. GEORGE enters en route to the bank as the BIRD WOMAN enters.)

**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.)

65 **Gently** 7



—

## NOTES

**MUSIC TIP**

This dialogue is underscored. Be sure to listen to the rehearsal track to understand the timing of the dialogue.

**BLOCKING TIP**

Place George opposite of the Clerks onstage. This reinforces that they are pitted against each other.

**DRAMATURGY TIP**

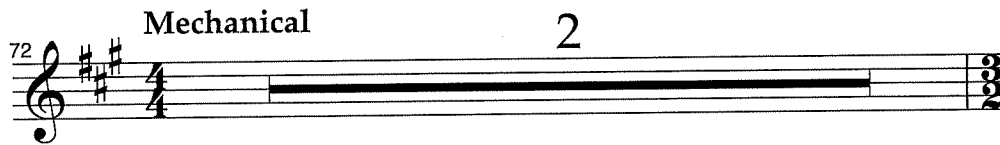
It is important that we see George both apologize and stand up for doing the right thing. Explore this concept with your students: would they have George's strength?

**DIRECTING TIP**

George is shocked by the Chairman's response. How much fun can George have with his response?

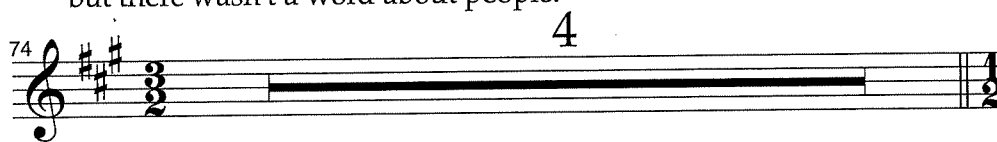
## SCENE 17: INSIDE THE BANK

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



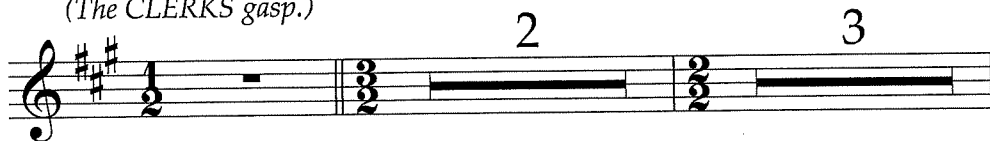
(The CLERKS wait.)

**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.

## NOTES

**SOUND CUE**

Track #37 – **GIVE US THE WORD**

Cue – GEORGE: I'll give you the word all right:

**Supercalifragilisticexpialidocious!**

**DIRECTING TIP**

For the first time in our story, George is happy and carefree! Be sure to demonstrate these emotions physically and vocally. Have him skip around and dance like nobody is watching. He should act the fool with absolute abandon!

**BLOCKING TIP**

Winifred enters in just enough time to observe George's silly behavior and be very concerned.

**DIRECTING TIP**

The Chairman's response to the "holy terror" cannot be too big or too silly. Have the Chairman leap into the arms of a fellow Clerk at the mention of Miss Andrew. Anything over the top and silly will work.

# 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!

## NOTES



### **DIRECTING TIP**

Note that the Clerks cheer. Be sure to give them a cue and have someone lead the cheer so it doesn't sound ragged.



### **DIRECTING TIP**

Winifred is a changed woman and truly saves the day. Be sure she shows this newfound confidence vocally and physically.

**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.)*

## NOTES



### SOUND CUE

Track #38 – **ANYTHING CAN HAPPEN (PART 2)**

Cue – GEORGE: Winifred, I'm afraid I've underestimated you.



### BLOCKING TIP

Now that Jane and Michael have witnessed their parents' transformations, Mary Poppins's work is complete. She magically returns them to the nursery.



### SET TIP

The scene shift back to the nursery can start as soon as Winifred begins singing. Just be sure to isolate George and Winifred downstage, out of the way, where the audience can focus on them rather than the scenery.



### DRAMATURGY TIP

Notice that Winifred is now sharing the lesson she learned from Jane, Michael, and Mary Poppins with George.



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 -

## NOTES



### DRAMATURGY TIP

Discuss with your cast what George and Winifred's dreams might be.



### BLOCKING TIP

If possible, by m. 22 Mary Poppins, Jane, and Michael should be back in the nursery. If not, have them sing onstage as the nursery is being set.



### SOUND CUE

Track **#39 – BANKER (PLAYOFF)**

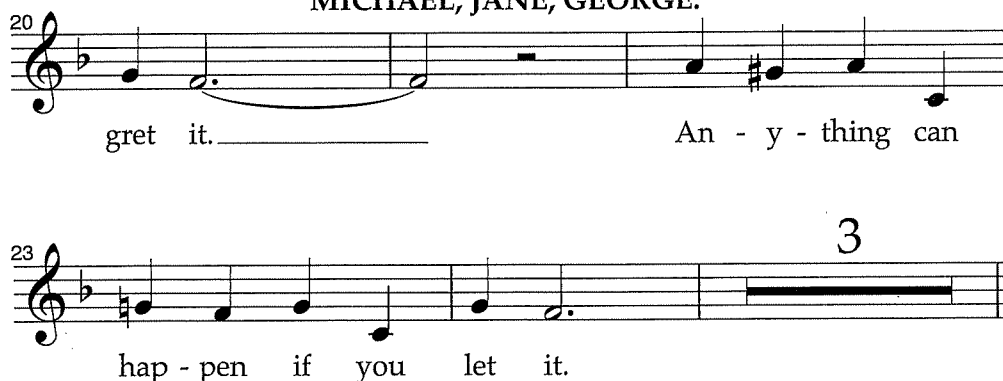
Cue – *Segue from* **#38 – ANYTHING CAN HAPPEN (PART 2).**



### DIRECTING TIP

This exchange between Michael and Mary Poppins is a classic – relish it!

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.)

## NOTES



### PROP TIP

Mary collects her bag and umbrella; clearly, it's time to leave. Make sure they are preset in the nursery when Mary returns the children.



### SOUND CUE

Track #40 – **GOODBYE THEN, MARY**

Cue – BERT: Well, goodbye then, Mary.

MARY POPPINS: Goodbye, Bert. Look after **yourself**.



### DIRECTING TIP

Mary Poppins gives Bert the one thing he asked for earlier in the show: a kiss on the cheek. Bert should respond with great joy. Work with your young actors so they are both comfortable with this moment. It should not read as romantic, but as deep affection for an old and true friend. Alternatively, Mary can extend her hand palm down, inviting Bert to kiss it.



## 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

Poco rit.

mo - ment when you know the task is done.

The musical score is written on three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. Above the staff, the tempo markings 'Poignantly', 'Rit.', and 'Adagio' are placed. A box containing the number '3' is positioned above the third measure. The lyrics 'With ev - 'ry job when it's com -' are written below the first staff. The second staff continues the melody with a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The lyrics 'plete, there is a sense of bit-ter - sweet, that' are written below the second staff. The third staff begins with a 7/8 time signature and contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The tempo marking 'Poco rit.' is placed above the third staff. The lyrics 'mo - ment when you know the task is done.' are written below the third staff.

## NOTES

**PROP TIP**

Mary Poppins removes the locket from her pocket (now with broken chain) and places it onstage so that Jane and Michael might find it. When and how she takes off the unbroken one she was wearing earlier is something you will have to track with your actor.

**BLOCKING TIP**

As indicated at m. 19, Mary Poppins has nine measures of music to place the locket. Be sure to find a good location for it, perhaps on a chair or a step, so that it is elegantly placed for an easy discovery.

**SET TIP**

There is no scene transition between the nursery and the parlor. This is because *Mary Poppins JR.* was designed to be performed on a unit set where the nursery is just a few steps away from the parlor. Your actors should have no trouble crossing from one scene to the next to continue the story. For more information, see the Design section of this guide.

A tempo



Though in your heart you'd like to stay to

Meno Mosso

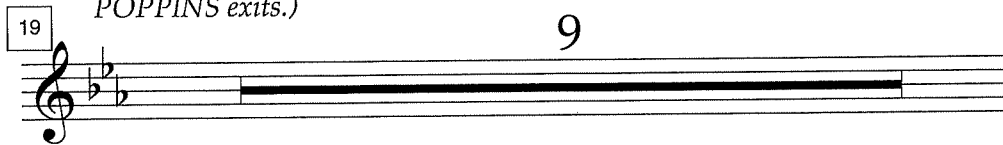


help things on their way, you've al - ways



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?

## NOTES

**DIRECTING TIP**

Jane's delivery of the line "She's gone" is a mix of realization and confidence. She knows what she says is true.

**SOUND CUE**

Track #41 – **ANYTHING CAN HAPPEN (FINALE)**

Cue – WINIFRED: Gone? How peculiar.

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

**PROP TIP**

George presents Michael with a beautiful kite. Make sure this kite is more beautiful than all the others we've seen onstage previously. It should be exactly what Michael has dreamed of.

**MUSIC TIP**

This dialogue is timed to the underscoring. Allow additional rehearsal time to work out the timing, and drill it with your students.

**DIRECTING TIP**

Notice George is still filled with whimsy and joy. Instead of discussing their nanny situation, he'd rather dance with his wife. What a different person he has become!



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.)

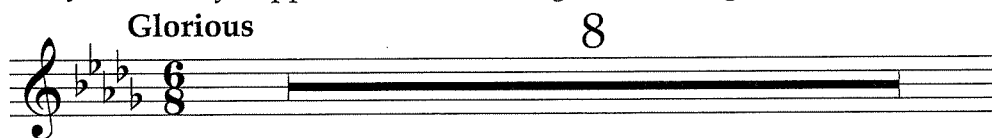
MICHAEL: It's the best I've ever seen.

GEORGE: Could we fly it together?

MICHAEL: Oh, Daddy!

(MICHAEL hugs GEORGE.)

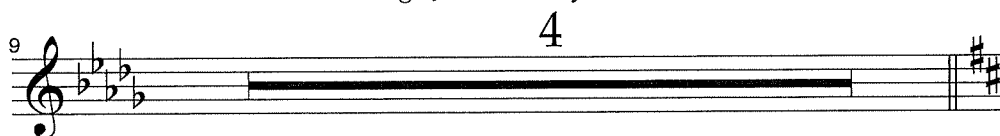
JANE: Mary Poppins won't be coming back. She's gone forever.



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.

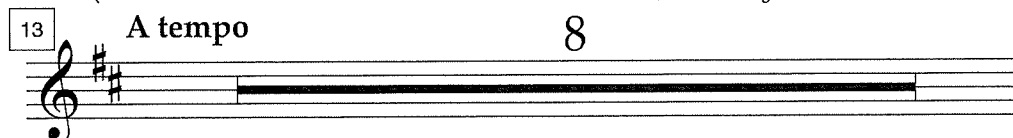


WINIFRED: I wonder if she's right, George, and we really could do without a nanny from now on. What do you think?

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

WINIFRED: George, this is serious.

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



**NOTES****LIGHTING TIP**

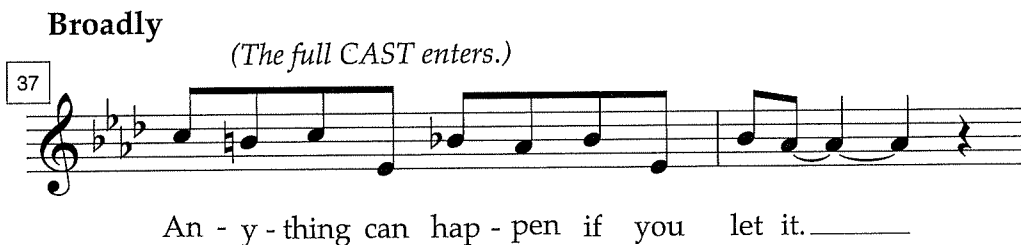
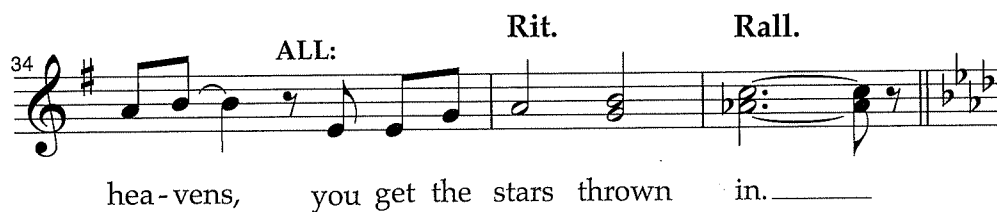
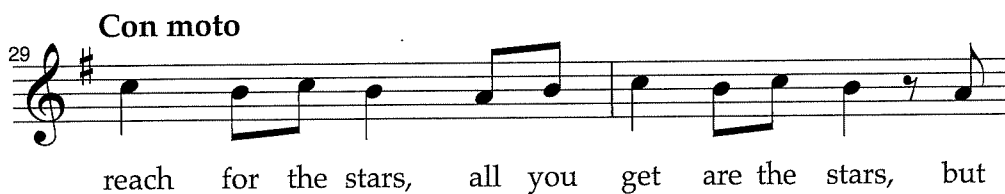
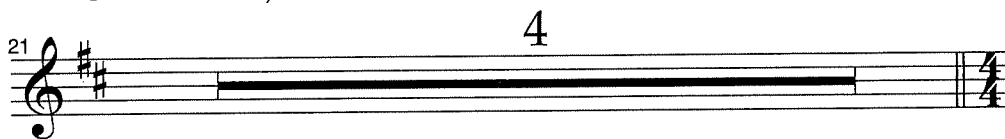
If resources allow, you could flash a light over the audience to represent the shooting star Michael sees.

**BLOCKING TIP**

At m. 37, the entire company enters the stage. Each actor should be dressed as the primary role each cast member has played: Chimney Sweeps, Mrs. Corry and her Customers, Neleus, the Police Officer, the Clerks, etc.

**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—



## NOTES

**MUSIC TIP**

At m. 45, the cast splits into Part 1 and Part 2. Be sure to find a good balance between both parts.

**MUSIC TIP**

Allow rehearsal time to teach and rehearse both parts. Start by teaching Part 1 (the melody) alone. Then, teach Part 2 (the harmony) alone. Next, put both parts together *a capella* (without accompaniment) at a slower tempo. Gently increase the tempo until the cast is performance ready!

39

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

41

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

Rit.

43

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

## Double-time feel

### ALL (PART 1):

45

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

### ALL (PART 2):

A - ny - thing can hap - pen,

47

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

a - ny - thing can hap - pen.

## NOTES



### BLOCKING TIP

Create an interesting stage picture using levels, planes, and proximity.



### BLOCKING TIP

Be sure to check out the Choreography DVD and the Design section of this book for imaginative ideas on how to make Mary Poppins fly.

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

## NOTES



### BLOCKING TIP

Be sure Winifred, George, Jane, and Michael are prominently positioned onstage.



### MUSIC TIP

Time Jane's and Michael's lines with the break in the music at m. 58.



### BLOCKING TIP

Create a gorgeous stage picture featuring a happy and healthy Banks family, and encourage the cast to hold for a standing ovation!



### SOUND CUE

Track **#42 – BOWS**

Cue – *Segue from #41 – ANYTHING CAN HAPPEN (FINALE).*



### BLOCKING TIP

There are twenty-two measures of music during which everyone in your cast can bow before they all begin singing again. Time this curtain call carefully with the music. Start the bows with the ensemble, then supporting roles, then the Banks family, and finally Bert and Mary Poppins.



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 -

## NOTES



### CHOREOGRAPHY TIP

Good news! This should be an exact repeat of the choreography already performed during the show.