

MARY POPPINS

(CHORAL SELECTIONS)

CHIM CHIM CHER-EE • A SPOONFUL OF SUGAR
LET'S GO FLY A KITE • SUPERCALIFRAGILISTICEXPIALIDOCIOUS

For SAB** and Piano with Optional Strings and Percussion

Duration: ca. 7:25

CHIM CHIM CHER-EE

Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Arranged by
JOHN LEAVITT

Text en català: Jordi Camps

Mysterioso (♩ = ca. 100)

Chim*

Musical score for 'Chim Chim Cher-ee' featuring Soprano Alto, Baritone, and Piano. The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Mysterioso (♩ = ca. 100)'. The Soprano Alto part starts with a rest, followed by a quarter note G4, a quarter rest, and a quarter note G4. The Baritone part starts with a rest, followed by a quarter note G3, a quarter rest, and a quarter note G3. The Piano part starts with a rest, followed by a quarter note G3, a quarter rest, and a quarter note G3. The lyrics are 'Chim* - cher-'. The piano part includes a 'with pedal' instruction and an '8va' marking for the right hand.

6 With a lilt (♩ = ca. 48)

Musical score for 'Chim Chim Cher-ee' featuring Soprano Alto, Baritone, and Piano. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'With a lilt (♩ = ca. 48)'. The Soprano Alto part starts with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Baritone part starts with a rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The Piano part starts with a rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The lyrics are 'ee, chim* - cher - oo!'. The piano part includes a '5' marking for the left hand.

* Close to the voiced consonant "m" immediately

** Available separately: SATB (00334980), SAB (00334981),
SSA (00334982), ShowTrax CD (00334984)

Instrumental score and parts available as a digital download (00334983)

(perc 1-2, vn 1-2, va, vc, db)
halleonard.com/choral

Visit choralmusicdirect.com to purchase and download digital scores and audio mp3s.

DO NOT
PHOTOCOPY



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9

cresc.

f

16

mf

Chim chim-in-ey, chim chim-in-ey, chim chim cher-

mf

14

dim.

mf

ee! A sweep is as luck-y, as luck-y can be.

cinc mil xe-me-nei-es fu-me-gen per mi

Loom* loom loom loom,

19

24

Chim chim-in-ey, chim chim-in-ey, chim chim cher - oo! Good luck will rub
 és la can-çó dels que les ne-

24

32

or blow me a kiss and
 off when I shakes 'ands with you, or blow me a kiss and
 te - gen de sut - ge i car-bó soc el més fe - liç oh!

29

that's luck - y too.
 that's luck - y too.
 qui - na sort tinc.

34

dim.

39 *mp*
div.

Oo Oo

Now, as the lad-der of life 'as been strung, you may think a
 El meu o-fi-ci no té cap se-cret, es-cu-ra i

39

47

Loo loo loo loo

sweep's on the bot-tom-most rung. Though I spends me time in the
 es-cu-ra fent te'l dis-tret quan sen-tis ba-ra-lles i

44

loo loo loo loo loo loo loo

ash-es and smoke, in this 'ole wide world there's no 'ap-pi-er
 crits de la gent tu dalt les tau-la-des es-cu-ra ves

49

MARY POPPINS (Choral Selections) – SAB

55

loo, Chim chim-in-ey, chim chim-in-ey, chim chim cher - ee!

fent

bloke. Chim chim-in-ey, chim chim-in-ey, chim chim cher - ee! A **en -**

54

63

Loom* loom loom loom loom, Chim chim-in-ey,

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

tre xe - me nei - es t'ho pas - ses mi - llor

59

chim chim-in-ey, chim chim cher - oo! Good luck will rub off when I

Jo tinc les es -tre - lles quan

64

* loom, doom/noon: Close to the voiced consonant "m/n" immediately

MARY POPPINS (Choral Selections) – SAB

or ⁷¹blow me a kiss and that's luck - y

shakes'ands with you, or blow me a kiss and that's luck - y

tor - na la nit de dia tinc nú - vols quin cel es - ban-

too.

too.

dit

⁷⁸ *mp* són fums que
Up where the

Noon*

Noon* noon

dim. *mp*

vo - lei - en i es - tels

smoke is all bill - ered and curled, 'tween pave - ment and stars, is the

noon noon noon noon noon noon noon noon

noon noon noon noon noon noon noon noon

86

chim - ney sweep world. When there's 'ard - ly no day nor 'ard - ly no

noon noon, Doom* doom doom doom

noon noon noon noon, Doom* doom doom doom doom

84

night, there's things 'alf in shad-ow and 'alf - way in light, on the

doom doom doom doom doom doom doom doom,

doom doom doom doom doom doom, on the

89

roof - tops of Lon - don, coo, what a sight!

98

mf

Noon* noon, coo, what a sight! Chim chim-in-ey,

roof - tops of Lon - don, Noon noon, Chim chim-in-ey,

94

99

chim chim-in-ey, chim chim cher-ee! When you're with a sweep you're in

chim chim-in-ey, chim chim cher-ee! Loom loom

106

glad com-pa-ny. No-where is there a more 'ap-pi-er

loom loom,

104

crew than them wot sings, "Chim chim cher-ee, chim cher-oo!"

109

MARY POPPINS (Choral Selections) – SAB

114

poco a poco rit. e dim.

Chim* chim-in-ey, chim chim, cher - ee, chim cher - oo!

*poco a poco rit. e dim.**div.*

Chim* chim cher - ee, chim cher - oo!

*poco a poco rit. e dim.**Ped.***A SPOONFUL OF SUGAR**Words and Music by RICHARD M. SHERMAN
and ROBERT B. SHERMAN

118

Spirited (♩ = ca. 104)*unis. mf*

In ev-'ry

Spirited (♩ = ca. 104)

*mp**mf**f**mf*

124

job that must be done there is an el - e - ment of fun; you

mf

Doo doo doo doo

124

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And ev - 'ry

find the fun and snap,† the job's a game.

doo,

128

132

task you un - der - take be - comes a piece of cake,

Doom* doom doom doom, a

Doom* doom be - comes a piece of cake,

132

lark, a spree! It's ver - y clear to see that a

a lark, a spree! It's ver - y clear to see

136

† Snap fingers when singing this word

140

spoon - ful of sug - ar helps the med - i - cine go down,

the

140

Doom* doom doom doom, med - i - cine go down. Just a

med - i - cine go down, _____ med - i - cine go down.

144

148

spoon - ful of sug - ar helps the med - i - cine go down

148

in a most de - light - ful way.

The hon - ey

152

156

Zoom* zoom zoom zoom, nev - er

bees that fetch the nec - tar from the flow - ers to the comb

156

Be - cause they

tire of ev - er buzz - ing to and fro.

Zoom,*

160

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

Zoom* zoom zoom zoom, and

Zoom* zoom, flow - er that they sip,

164

hence, they find their task is not a grind. For a

and hence, they find their task is not a grind.

168

172

spoon - ful of sug - ar helps the med - i - cine go down,

the

172

176

Doom doom doom doom, med-i-cine go down. Just a
 med-i-cine go down, med-i-cine go down.

180

spoon-ful of sug-ar helps the med-i-cine go down

180

sub. p

in a most de-light-ful, in a most de-light-ful,

sub. p

184

188

f

in a most de - light - ful

f

188

8^{va}

way.

way.

192

LET'S GO FLY A KITE

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195

With gusto (♩ = ca. 60)

unis. mf

With —

With gusto (♩ = ca. 60)

f

8^{va}

mf

195

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200

tup-pence for pa-per and strings you can have your

mf

Oo _____ Oo _____

200

208

own set of wings; with your feet on the ground, you're a

Oo _____

205

unis.

bird in flight with your fist hold-ing tight to the

8va _____

210

MARY POPPINS (Choral Selections) – SAB

Oh!

dim. string of your kite. *p cresc.* Oh, oh, oh!

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'string of your kite.' and then has a long note for 'Oh!' followed by 'oh, oh, oh!' on a descending scale. The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand. Dynamics include *dim.* and *p cresc.*

Oh!

dim. *p* *cresc.*

The second system continues the piano accompaniment from the first system. It features a right hand with chords and a left hand with a bass line. Dynamics include *dim.*, *p*, and *cresc.*

215

220

mf Let's go fly a kite up

mf Let's go fly a kite up

The third system of music features a vocal line and a piano accompaniment. The vocal line has the lyrics 'Let's go fly a kite up' and is marked with *mf*. The piano accompaniment consists of a right hand with chords and a left hand with a bass line. Dynamics include *mf*.

mf

The fourth system continues the piano accompaniment from the third system. It features a right hand with chords and a left hand with a bass line. Dynamics include *mf*.

220

228

to the high - est height! Let's go

to the high - est height!

The fifth system of music features a vocal line and a piano accompaniment. The vocal line has the lyrics 'to the high - est height! Let's go' and is marked with *mf*. The piano accompaniment consists of a right hand with chords and a left hand with a bass line. Dynamics include *mf*.

to the high - est height!

The sixth system continues the piano accompaniment from the fifth system. It features a right hand with chords and a left hand with a bass line. Dynamics include *mf*.

225

fly a kite and send it soar -

fly a kite and send it soar -

230

236 up through the at - mos - phere,

ing up through the at - mos - phere,

ing

235

up where the air is clear. 244

up where the air is clear. Oh,

240

MARY POPPINS (Choral Selections) – SAB

let's go fly a kite, a

245

kite! When you send it Doo doo

254

250

fly - ing up there, all at once you're light - er than doo doo doo doo doo dum, doo doo doo doo

255

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262

air; you can dance on the breeze o - ver hous - es and

doo doo doo dum,

260

unis. trees with your fist hold - ing tight *dim.* to the string of your *dim.*

265

Oh! *p cresc.* Oh, oh, oh! *mf* Let's

Oh! Let's

270

274

go fly a kite up to the

go — fly a kite up — to the

275

282

high - est height! Let's go fly a

high - est height! fly a

280

kite and send it soar - ing

kite and send it soar - ing

285

290

up through the at - mos - phere, up

290

where the air is clear.

298

where the air is clear. Oh, let's

295

go ————— fly a kite, a kite!

300

SUPERCALIFRAGILISTICEXPIALIDOCIOUS

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305

Brightly (♩ = ca. 120)

Brightly (♩ = ca. 120)

305

309

f Um did-dle did-dle did-dle, um did-dle ay! *sub. p* Um did-dle did-dle did-dle, um did-dle ay! *Be So mf*

309

313

Altos only mf

cause I was a - fraid to speak when I was just a lad, me
when the cat has got your tongue, there's no need for dis - may. Just

313

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MARY POPPINS (Choral Selections) – SAB

add Sopranos
unis.

fa - ther gave me nose a tweak and told me I was bad. But
 sum - mon up this word and then you've got a lot to say. Pick

317

321

then one day I learned a word that saved me ach - in' nose, the
 out those eight - een con - so - nants, add six - teen vowels as well, and

sub. p

321

sub. p

big - gest word you ev - er 'eard and this is 'ow it goes: Oh!
 put them in an or - der which is ver - y 'ard to spell.

f

325

f

8va

329

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

329

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

E - ven quite a - tro - cious,

333

337

sub. p cresc.

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

sub. p cresc.

Su - per, sound pre - co - cious.

sub. p cresc.

337

1 *f unis.* (p. 24)

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

1 (p. 24)

341

2 *mf unis.*

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

2

345

349 *mf*

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

349

ex - pi - al - i -

ex - pi - al - i -

353

357 do - cious!

do, did-dle did-dle did-dle um did-dle ay! Um did-dle did-dle did-dle um did-dle ay!

357

unis. f

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

f *div.*

f

361

Gliss

8va

MARY POPPINS (Choral Selections) – SAB

