

PIANO/VOCAL

Mrs. Brill
Winifred
Robertson Ay
George
Jane
Michael

Mary Poppins

#02

Cherry Tree Lane (Part 1)

CUE: Segue from No. 01 "Prologue"

Presto (♩ = 140)

(BERT)

1

roo.

ff

MRS. BRILL: Katie Nanna! Katie Nanna!

KATIE NANNA: Those little beasts have run away from me for the last time!

5

sub. mp

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, and that's all I'll say. I've done with this house forever!

9

8va - 7

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

13

13

WINIFRED: Katie Nanna? Where are you going? Katie Nanna!

Musical score for Winifred's first line, measures 17-20. The score is in treble and bass clefs with a key signature of one sharp (F#). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

21 MRS. BRILL:

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

Musical score for Mrs. Brill's line, measures 21-23. The score is in treble and bass clefs with a key signature of one sharp (F#). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *mf* is present at the beginning.

24 WINIFRED:

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

Musical score for Winifred's second line, measures 24-27. The score is in treble and bass clefs with a key signature of one sharp (F#). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *cresc.* is present.

28

30 WINIFRED: *mf*

Mis - ter Banks? George, dear, I'm feel - ing so be -

Musical score for Winifred's third line, measures 28-30. The score is in treble and bass clefs with a key signature of one sharp (F#). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamic markings of *f* and *mf* are present.

32

left, dear. An - oth - er nan - ny's left, dear.

35

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

JANE,
MICHAEL,
MRS. BRILL,
ROB AY:

Poco a poco rit.

38

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

GEORGE: "Nonsense!"

42

GEORGE: 43 **Steady** (♩ = 120)

Pre - ci - sion and or - der, that's all that I ask. The

P/V

-4-

#02. "Cherry Tree Lane (Part 1)"

45

run-ning of a house-hold, a straight-for-ward task. The child-ren, the ser-vants are all your do-main whilst

49

I re-main the sov-'reign of Cher-ry Tree Lane. A

mp *1° only*

x2 or 3

(♩ = 120)

53

nan-ny should go-vern. A nan-ny should rule. A nan-ny is a pa-ra-gon who suf-fers no fool. A

mf

57

nan-ny's a stal-wart. Our child-ren would gain by hav-ing such a nan-ny in Cher-ry Tree

f

P/V

-5-

#02. "Cherry Tree Lane (Part 1)"

61 WINIFRED: Of course George, but... [62]

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

64

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

67 GEORGE: Briefcase!

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

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

71

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

GEORGE: I'm afraid that's not realistic, my dear. Few women alive could manage Miss Andrew's...

(GEORGE): ...standards of efficiency. Besides, we could never afford someone of her caliber.

MRS. BRILL: *mf*

Pre -

ROBERTSON AY: *mf*

Pre -

(MRS. BRILL)

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

Yes, and

(ROBERTSON AY)

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

P/V

-7-

#02. "Cherry Tree Lane (Part 1)"

86

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

89

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

GEORGE: Now, Winifred, if you want to please me...

WINIFRED: You know I do, George.

92

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

MICHAEL: We'd better give them ours before they make another mistake!

96

GEORGE: I would stress that— JANE: Father. WINIFRED: What's that you're holding dear?
JANE: We've written our own advertisement.

Poco più mosso

100



GEORGE: What on— WINIFRED: Please, George. I think we should hear it. WINIFRED: It won't hurt to listen.
GEORGE: Now, Winifred. None of your theatrics. JANE: Wanted. A nanny. For two adorable children.

104



Rit.

GEORGE: Adorable? Well, that's debatable, I must say.

108



**Segue
as one**