Piano Conductor Score

Annie

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Original Broadway Production Directed by Martin Charnin
Presented on Broadway by Mike Nichols

Produced by
Irwin Meyer
Alvin Nederlander Associates Inc.
Stephen R. Friedman
The John F. Kennedy Center for the Performing Arts
Lewis Allen
Icarus Productions

Based on "Little Orphan Annie"®
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Originally Produced by The Goodspeed Opera House
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Maybe
(Annie, Orphans)

Slowly in 4

(Piano Tacet, Celeste only)

(Flute) (Clar - optional)

(Cello)

(6/13/04) Piano-Conductor
MOLLY: Annio, read me your note. (dialogue cont.)

2 times

Più mosso

ANNIE: Somewhere, somewhere.

_Vamp — vocal last time_ (ANNIE)

28

Maybe far away, Or maybe real nearby,

(Choir)

(Bass part)

He may be pouring her coffee, She may be straightening his tie.

36

Maybe in a house All hidden by a hill,
She's sitting playing piano,
He's sitting paying a bill.

Bet-cha they're young,
Bet-cha they're smart,
Bet they collect things like

(Kbd. 2 Harp)
(+Bells)

(Clars, +Gtr)

(Cello)

(Stds)

ash-trays and art,
Bet-cha they're good (Why shouldn't they be?)
Their one mistake was giving up me.

Maybe now it's time, and maybe when I wake,

They'll be there calling me "Baby."
Bet-cha he reads, Bet-cha she sews, May-be she's made me a
closet of clothes. May-be they're strict, As straight as a line,

Don't really care as long as they're mine. So,

(Clar solo)
Maybe now this prayer's  The last one of its kind;

(Win solo)

Won't you please come get your "baby"?

(ANNIE & ORPHANS)

May
Annie's Escape

3 times

(Piano Taccet)

2 Vamp

3 times

(Roll on HH edge)

(Chimes sff)

(Chimes continue)

(pp)

(Clars, Muted Tpts, Strs)

(Timp.)

(+Muted Tuba)

3 times

3 times

3 times

Cut on cue

(6/13/04) Piano-Conductor
HANNIGAN: They must've got stuck in traffic

4 times (Piano)

Moderato (in 4) Vamp

HANNIGAN: Why any kid would want to be an orphan, I'll never know

It's the hard-knock life for us! It's the hard-knock

(Segue)

Conductor counts 1-2-3-4 /four rimshots

(ANNIE)

(ORPHANS)

(ANNIE)

life for us! 'Stead-a treat-ed, We got tricked! 'Stead-a kiss-es,
We got kicked! It's the hard-knock life! Got no folks to

speak of, so. It's the hard-knock row we hoe.

Cotton blankets 'Stead-a wool! Empty bellies—'Stead-a full!
It's the hard-knock life!

Don't it feel like this wind is always howlin'?

Don't it seem like there's never any light?

Once a

* Use strong voices, not necessarily the character assigned.
(PEPPER/TESSIE*)

day don't you want to throw the towel in?

(DUFFY)*

It's

(ANNIE)

easier than puttin' up a fight.

No one's
there when your dreams at night get creep y. No one

Ooo

cares if you grow or if you shrink, No one dries when your eyes get red and

Ooo...
weep-y. From the cry-in' you would think this place'd sink.

Oh!

(Flutes, Clar, Vln)

(Tpts, Tbars)

(Tpts soli)

(Tupps)
(ALL)
Emp-ty bel-ly life!
(Reed, Clar)
(Rei-ten smel-ly life!
(Tuba) (short)
(Tuba)
(Barre Sax, Tuba, Bass)

(MOLLY)
Full of sor-row life!
No to-mor-row life!
San-ta Claus we

(ANNIE)
nev-er see.
San-ta Claus what’s that? Who’s he?
No one cares for
(Viols)
(Bells, Cello trem 8vb)
(Flutes, Clar)

#4 – Hard Knock Life
(A11)

you
(a smidge when you’re in an or phan age!
(Flute, Clar)

It’s a hard knock life!
(Piano)

MOLLY: You’ll stay up till this dump shines like the top of the Chrysler Building.
(Vamp)

Yank the whis kers from her
(Flute, Clar)

(ORPHANS)

(Sop Sax, Tpts)

(Picc)

(+Cello, Bass, Timp, Tuba)
(ORPHANS)
chint! Jab her with a safety pin!

Make her drink a Mickey Finn!

I love you, Miss Hannigan!
MOLLY: Get to work!
Strip them beds!
I said get to work!

MOLLY: It's medicine!
MOLLY: Merry Christmas!

It's the hard-knock life for us!
It's the hard-knock life for us!
MOLLY: It's lots of medicine!

No one cares for you a smidge when you're in an orphanage!

It's the hard-knock life! It's the hard-knock life!
Hard Knock Life – Reprise

(Annie, Orphans)

Vamp Cue (HANNIGAN):
Police! Police!
Cue To Continue: (DUFFY):
No more hard-knock life for Annie!

Vamp

Lucky kid, she's out there free,
Lucky duck, she got away
Runnin' free in N. Y. C.
But we're gonna have to pay,

(Flute, Picc, Clar)

(Piano)

(+Timp, Bari Sax)

(+Cello, Bass, Gtr 8va)

Gonna get our faces slapped
Gonna get our knuckles rapped.

(6/13/04) Piano-Conductor
It's the hard-knock life. (MOLLY) It's the hard-knock life.
Yes, it is.

It's the hard-knock life. (MOLLY) It's the hard-knock life.
Yes, it is.

It's the hard-knock life.
Yes, it is.
Slowly
(ALL BUT MOLLY)

MOLLY: Help, help. I'm stuck.

(Flute, Clar—1st time only)

(Choice, Tbn)

(Piano Tacet to end)

(Vln)

(Cello)

(Flute, Clar)

(Flute)

(Clar)

(Vln—sord)

(Bass Clar)

(Cello)

(Vln)

(Clar)
Tomorrow

(Annie)

ANNIE: I'll take care of you. And everything's gonna be fine for the both of us. If not today, well...

sun'll come out tomorrow, Bet your bottom dollar that tomorrow There'll be sun! Just thinkin' about tomorrow clears away the cobwebs and the sorrow 'til there's none! When I'm stuck with a

(6/13/04) Piano-Conductor
day that's gray and lonely, I just stick up my

chin and grin and say: Oh, "The

sun'll come out tomorrow" So ya gotta hang on 'til to-

(Clar, Tpts, Toms)
mor-row come what may!

To

mor-row, mor-row, I love ya mor-row, you're al-ways a day a-

way!

(Dialogue)

(Piano Taccet till 31)
(Piano Taccet till 31)
(Cello)
(Bass)

(Muted Ten solo)
Vamp

ANNIE: Oh, I don't mind the weather.

When I'm stuck with a

day that's gray and lonely, I just stick up my

chin and grin and say: Oh, "The
sun-ll come out to-mor-row" So ya got ta hang on 'til to-
mor-row come what may! To-
mor-row, mor-row, I

love ya to-mor-row, you're al-ways a day a-way! To
Hooverville
(Chorus, Sophie, Annie)

Two Starts/Vamps

First Start/Vamp: applause segue from previous.
Cue to stop first vamp: Annie’s entrance.

Second Start/Vamp:
WARN: Yeah, you shoulda run against Roosevelt.
Vamp Cue: Hey, listen to this.

Today we’re living in a shanty,
Today we’re scrounging for a meal,

Today I’m stealing coal for fires, who knew I could steal?

Cue to continue:
MAN 1: Ragged.
WOMAN 3 & WOMAN 4: Hungry.
MAN 3 & ALL: Homeless!

(All)

(6/13/94) Piano-Conductor
(MEN)
I used to winter in the tropics,

(WOMEN)
I spent my summers at the shore.

(MAN with papers) (ALL)
I used to throw away the papers, he don't anymore.

(Flutes, Clar)

(Vin, Cello 15ths)

(Piano opt. tacet until 33)

We'd like to thank you Herbert Hoover,
(ALL)

For really showing us the way,

we'd like to thank you Herbert Hoover;

he made us what we are today.
Prosperity was 'round the corner,
the cozy cottage built for two

In this blue heaven that you gave us yes! We're turning
(ALL)
blue!

They offered us Al Smith and Hoover.

(Piano) mp

we paid attention and we chose,

Not only did we pay attention, we paid through the nose.

(Tpt, Thtr)
(SOPHIE)

In ev'-ry pot he said "a chick-en"
But Her-bert Hoo-ver he for-got!

(Tpt 1)

(Tbn 1)

(Timp)

(ANNIE)

Not on-ly don't we have the chick-en, you ain't got the pot! Hey, Her-bie,

(Flutes, Clar)

(Flutes, Clar)

(WOMEN)

(YOU LEFT BEHIND A GRATEFUL NATION)

(MEN) Grate-ful na-tion.

(Vln, Cello 15mb)

(Tpts, Timb)

(Piano opt., tacet until 65)
(MEN)

Herb, our hats are off to you.

off.

(ALL)

We’re up to here with admiration,

(ANNIE)

You think he’d like a little stew?
(WOMEN) Come down and share some Christmas dinner.

(MEN) Ho, ho, ho.

Bring the Missus

Be sure to bring the Missus too,

(ALL) We got no turkey for our stuf-fin’ Why don’t we stuff
(GROUP 1) (GROUP 2) Thank you, Herb...

We'd like to thank you Herbert Hoover

(Flutes, Clar)

(Vln, Cello 1/Snb)

(Piano)

(Tpts, Tbn)

(All)

For really showing us the way.

You dirty rat, you bureaucrat, you made us what we are to...

(Flutes)

(Tpt 1)

(Tbn)

(Tns or Tpt)
Hooeenville Raid

Lil. WARD: We're tearing down this junk pile, now. (Cue can be moved if dog has bad reaction to cup banging the pot).

Agitato (in 4)

(Tpt)

(ff)

(Alto Sax, Vln)

(Banjo, Tpt, Tbn)

(Tpms)

(Piano Tacet)

(Bari Sax, Tbn, Tuba, Cello, Bass)

(Tbles)

(Tptms in stand)

(Bari Sax, Tuba, Cello, Bass, Timp)

segue as one

(6/13/04) Piano-Conductor
Little Girls
(Miss Hannigan)

(Scene changes to Orphanage)
2 times (Clav, Tpts, Xylo, Picc Solo)

(Piano) (Tuba, Cello)
(Bass pizz)

(Dialogue)
(Soprano Sax solo)

(Rachel)
(Bari Sax, Tuba solo)

(Muted Tpts, Tuba)

(Soprano Sax solo)

(6/13/04 Piano-Conductor)
MISS HANNIGAN: Get to work, all of ya!

Vamp
(MISS HANNIGAN)

Little girls, little girls, Everywhere I turn I can see them...
breathe them. I'm an ordinary woman with feelings. I'd like a man to nibble on my ear. But I'll admit no man has bit. So...
how come I'm the mother of the year?

Little cheeks, little teeth, ev'rything around me is little.

If I wring little necks,

Surely I would get an acquittal!
Some women are dripping with diamonds,

(Sax, Ten)

Some women are dripping with

(Sax, Ten)

pears.

Lucky me! Lucky me! Look at what I'm dripping with.

(Cello, Vln 8vo)

Little girls.

(Soprano Sax solo)
MISS HANNIGAN: Shut up!

Safety
(MISS HANNIGAN)

How I hate little shoes, little socks and each little

bloomer... I'd have cracked years ago

subito mp
If it weren't for my sense of humor.

Some day I'll step on their freckles,

(Auto Sax)

(Saves, Tbu)

Some night I'll straighten their curls.
Send a flood, send the flu, An-y-thing that you can do to lit - tle girls.
WARN: To Bergdorf's and get you a warm winter coat.
MISS HANNIGAN: She can hardly believe it?

Some-day I'll land in the nut-house

With all the nuts and the squirrels.
There I'll stay, tucked away 'till the prohibition of little...
I Think I’m Gonna Like It Here

(Grace, Annie, Servants)
#11 - I Think I'm Gonna Like It Here
GRACE: No, of course not. You're our guest. And, for the next two weeks, you're going to have a swell time. Now...

CECILE: Green is her best color, no blue, I think.

CECILE will pick out all your clothes.
The swimming pool is to the left.

ANNIE: Inside the house? Oh boy!

(Clar solo-espressivo, cello voice)
#11 — I Think I’m Gonna Like It Here

MRS. GREER: Bubbles... no snap, I think.

ANNIE: I never even picked up a racket.

ANNETTE: The silk... no the satin sheets, I think.

GRACE: Oh, and get that Don Budge fellow if he’s available.

DRAKE: Yes, Miss.

GRACE: Annie,

I think I’m gonna like it here!

I think I’m gonna like it here!

(Muted Tpt, Thu Svb)
When you wake, ring for Drake, Drake will bring your tray. When you're through, Missus Pugh comes to take it away.
ANNIE: That's okay, I haven't got any toys anyway. 
SERVANTS: Aww!

No need to pick up any toys

No finger will you lift, my dear.

We have but one request: please put us
(GRACE/SERVANTS)

(GRACE/SERVANTS)

(ANNIE)  

I know I'm gonna like it

to the test.

(8vab)

here.

(8vab)

Used to room in a tomb where I'd sit and

(Flute, Picc, Clars)

(Cello)
(ANNIE)

freeze.

Get me now, Holy cow,

could someone pinch me please?

ANNIE: Oww!

GRACE: She didn’t mean it.
(GRACE)

We've never had a little girl.

(SERVANTS)

We've never had a little girl.

(Via, Cello 1st sub)

(Flute, Picc, Clarx)

(Tbn solo)

(I'm very glad to volunteer...)

(Tpts, Tbars)
We hope you understand.

Your wish is our command.

I know I'm gonna like it.

We know you're gonna like it.
(ANNIE)

(GRACE/SERVANTS)

here!

---

(ALL)

Wel-come!

(+Timp)
N.Y.C.
(Warbucks, Grace, Chorus, Annie)

WARBUCKS: Drake?
DRAKE: Yes, sir?
WARBUCKS: Coats.

Vocal cue: "...Bridgeport"

Vamp — vocal last time
(WARBUCKS)

Kbd. 2 Piano

(Bass Clar solo)

(Muted Timb)

(Bass pizz)

(6/14/04) Piano-Conductor
(WARBUCKS)

C.

What is it about you?

(+ Cello pizz)

You're big, you're loud, you're tough.

N. Y. C.

I go years without you.

(Flute, Clar)

(Piano Tacet)

(Tuba solo)
Then I can't get enough, enough of cab drivers answering back—in language far from pure, enough of frankfurters answering back. Brother, you know you're in
WARBUCKS: Come on you slowpokes, we gotta get to the Roxy before the prices change.
N. Y. C. The shadows at sun-down,

the roofs that scrape the sky.

N. Y. C. the rich and the run-down,
the big parade goes by. What other

[Music notation]

town has the Empire State and a mayor five foot two? No other

(Frite, Pica, Chor)

(two parts played simultaneously)

(Viola)

(Cello)

(two parts with different lines)

(two-part harmony)

(two-part harmony)

town in the whole forty eight can half compare with you. Oh,
(WARBUCKS)
N. Y. C. You make 'em all post cards.

(WARBUCks/GRACE)
You crowd, you cramp, you're still the champ,

A - men for N. Y.
(ALL)

The summer of Times Square,

(Flute, Picc solo)

The pulse the beat, the drive!

(Vln pizz)

(Tpts, Tuba)

(Cello pizz)

93

94

95

96

97

(WARBUCKS)

You might say that I'm square,
(WARBUCKS)

but damn, I come alive.

(WARBUCKS/GRACE)

The city's

(FLUTE, PICCOLO, CLARINET)

bright as a penny arcade,

(Flute, Picc, Clar, Tpt)

blinks, it tilts, it rings.

(CELLI)

(FLUTE, PICCOLO, CLARINET, TPT)

(ANNIE)

To think that
I've lived here all of my life and never seen these things.
(ALL)

by bus, by train, you can't

(except, *solo*)

(A)

(Tpt solo)

(Tpts, Tbn)

(*Xylo ad lib gliss*)

117

118

119

explain their yen for...

120

121

122
N. Y. C. Just got here this morning
three bucks, two bags, one me.
N. Y. C. I give you fair warning
(STAR-TO-BE)

up there in lights I'll be.

Go ask the

(Saxors)

135 136 137 138

139

Slower

Gersh - wins or Kauf - man and Hart the place they love the

(Alto Sax solo)

(Tpt solo) (Pic, Clar, Xylo) (Trom, Tub)

(Vln, Cello, Tenor)

139 140(b) 141

142 143 144(b)

best. Tho' Cal - i - for - nia pays big for their art, their

(Vln, Cello, Tenor)
fan mail comes addressed to

(AII)

Oo...

(滨海)

(滨海)

N. Y. C.

(Perc. Clar. Vln. Cello Bsb) to
mor row a

(pent house)

that's way up high,
roll. (STAR-TO-BE)

(Abso Sax, Tpts, Thro)

to night the "Y." Why not? It's N. Y.

a tempo

C. (Tpts, Tbars)

(Flute, Picc, Clar) (Saxes 18th)

(ALL)

N. Y. C. you're standing room only.
(GROUP 1)

You crowd,
you cramp,
you're still
the champ.

(GROUP 2)

Not Chicago, Kansas City,
San Francisco, Cincinnati.
Not Chicago, Kansas City,
San Francisco, Cincinnati.

(ALL)

Amen

for

N.

Y.

(Cl., Flute, Viola)

(Tpt., Alto)

(Tuba, Cello)
COP: Keep it quiet down there!
(CUE) USHERETTE: Immediate seating...
there is immediate seating!

Very slowly in 2
(Alto Sax solo)

WARBUCKS

Give in
don't fight,
good girl.
good - night,

WARBUCKS

sleep
tight,
in "N. Y. C."

(Vln solo)
Easy Street
(Miss Hannigan, Rooster, Lily, Chorus)

ROOSTER: Aw, Aggie, how'd the two
Hannigan kids ever end up like this?
On the skids.

(Bells solo)

(Ten - solo tone mute)

(Piano Tacet till 18)

(Tenor, Baritone)

(HANNIGAN)

croon us her lullaby, She'd say, "Kids, there's a place that's like no

(ROOSTER)
oth-er, you got ta get there be-fore you die. You don't

(Clar solo)
(ROOSTER)

get there by playing from the rule book, you stack the aces, you load the

(TOGETHER)

dice!" Mother dear, oh, we know you're down there

listening how can we follow your sweet advice to
Tempo—Slow 4 "New Orleans"

(ROOSTER)

Ea - s - y
Street,

(Piano) mf

(Easy Street, where you sleep 'till noon.

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah,

(HANNIGAN)

(Vib solo)
(TOGETHER)
(yeah! She'd repeat Eas - y Street
(Alto sax)
(The b)
gread
(The t)

Better get there soon.

30 31 32
(Bass arco)

Slower
(Dialogue)

33

(Banjo, + Wood Block)

mp
(The t solo- apex)

34 35 36
(Bass pizz)

36 (arco)
(ALL)

play,

Where they play, play all day.

47

48

49

(HANNIGAN)

Move them feet (Move them ev-er-low-in' feet) to Bas-y Street

(Saxes, Tpts, Tbn)

(LILY: (Sings a little out of tune)
Easy street, easy str...
HANNIGAN: Oh, shut up

When you get there stay!

Slower

53

54

55
(Dialogue)

(Piano solo)

(Cello solo)

(ROOSTER)

It ain't fair how we scrounge for three or four bucks while she gets

(Tpt 1 solo—Wood mute)

(mp)

(Saxes, Tbn 1)

(Bass arco)

(LILY)

(HANNIGAN)

War-bucks the lit-tle beat! It ain't fair this here life is driv-ing
(HANNIGAN)

me nuts! While we get peanuts, she's living fat! May be

(HANNIGAN)

she holds the key, that little lady, to gettin' more bucks instead of

(Alto Sax solo)

(Piano solo)

(Vln)

(Cello)

(LILY)

less. Maybe we fix the game with something shady... Where does that

(Tpt)

(Tuba, Bass)
MISS HANNIGAN:
Oh, tell her (LILY)
Put us? (ROOSTER)
Give you one guess. (ALL)
Yes!

New Orleans 4
(ALL)
Easy Street, Easy

(+Alto Tenor Saxes, Xylo 8va)

(Bari Sax, Tbars)
(Bass pizz)

Annie is the
(ALL)

Easy Street,

(Tpt 1)

(Tpt 2 - lead)

(Saxes)

(Tbar)⇒

That's where we're

gon

(+Tpts, Saxes)
Applause Segue

[Playoff]

That's where we're

(Drum kick in)

PLAY

(Bass, Saxes)
gon

(+Tyres, Saxes)

(ALL)

(Saxes, Thns)
Into Warbuck's Mansion

(Notation image of musical score)

(6/13/04) Piano-Conductor
Why Should I Change A Thing?
(Warbucks)

Rubato
(Reed 3 Clar)

Life’s overflowing, Why should I change a thing?

Love how it’s going, Got the world on that string.
Why disturb the peace? Why not let things be?

Why risk getting close? Close just isn’t me.

I’d say I’m happy. Why am I tempting fate?

Poco accel.

Poco rall.

A tempo
Who needs more happy? Anyway, it's too late.

Who needs the clatter that a little girl would bring? Why change a blessed...
Dictated

Damn! What do I know about children, except they usually come small.

(Tin)

(+Flutes, Brass, Strings)

They read, but not The Wall Street Journal. They write with crayons on the wall.

Does one have breakfast with them often? Take them to movies and to schools.
Why don't you get some clear instructions? Like when you buy a set of tools.

Damn, what do I know about children? Could they just possibly be fun?

I think the thing that's most disturbing, I don't remember being one.
Why should I change a thing?

Got the world on that string.

Why disturb the peace?
Why not let things
Why should I change a thing?

be? Why risk getting close, when

close just isn’t me.

A tempo poco piu mosso

Not a thing stays the same.
(Flute, Tpts, Vlns) Now when I send Christmas cards, add a name.

Bbm F7m Ebm D7sus D7(b7)susD7

It's a mistake to take her underneath my wing.

G6 Gbm6 Db/F Eb7 Em7 Fm/Eb Ebm7 B7(#11) B7(b7)

Why change the mailbox? Redo the bedrooms.
Upload the text you want to translate and provide the language settings.
You Won't Be An Orphan For Long
(Grace, Drake, Warbucks, Annie, Chorus)

GRACE... up to and including the White House.
DRAKE: The League of Nations!

Dictated (GRACE) 2 Slow 2

If he should need the F. B. L.
(Tpts - Strummets)

P

The

(Alto Sax)

(All)

then he will have the F. B. L. With all the

(Alto Sax) (Clar. Tpt) (Alto Sax)

5

6

7

8

9

10

(DRAKE) (ALL)

fav - vors that he's done, (Clar. Tpt) (Done) J. Edgar

(Alto Sax)

(6/13/04) Piano-Conductor
(ALL)

Hoo - ver owes him one. And then the

*(Clar, Tenor Sax)*

March (hold tempo back)

(mid - night oil gets burned, 'til not a

(Clar solo, Tpt 8th legato)

(Afro Sax)

stone is left un - turned. He will

(*Muted Tpts, Tbars)*
search everywhere and he'll find them I swear. Oh, you won't be an orphan for long! Where other men would call it quits, (and disappear) He'll use his fortune and his wits. (so never never fear) 'Cross the
(All)

street or 'cross the sea, Annie, sweet, we guarantee that you

won't be an orphan, no you won't be an orphan for

Safety (Dialogue)

long!

(1st time only) (Clar solo) (+Tenor Sax)

p

(Cello solo)
Safety

WARBUCKS: Well, just take him off the Capone case.
DRAKE: Hip, hip ...

ALL: Hooray! Tomorrow

Martial

Flores, Pies, Clar, Vla

man who always wins,

Trust in
him and he'll prove mountains easily move. Oh, you

won't be an orphan, no, you won't be an orphan for

Freely (Dialogue) ritard

long!

(Vln solo—espress. legato)

(Clara) mf

(Vln)

(Cello)
ANNIE: Oh, boy! I gotta write a letter to the kids about this!

(WARBUCKS)

What a thing to occur finding them, losing her. Oh, you won't be an orphan for long.
#15—You Won't Be An Orphan For Long

(ANNIE)

May be now it's time and may be when I wake

(Violin solo—cello notes)

They'll be there calling me "Baby," May

Broadly

rall.

End of Act 1
N.Y. Entr'acte
(Annie)

March
(Flute, Picc, Clar, Vln, Xylo)
(Tpts, Tms)
(Crash Cym)
(Snores Drum solo)
(Tuba, Cello, Bass, Timp)
(Timp)
(Tuba, Cello solo)
(Flute, Picc, Clar, Vln, Xylo)
(+Tpts, Banjo)
(Tuba, Cello solo)
(Bass)

(6/13/04) Piano-Conductor
May be now this prayer's the last one of its kind.

Won't you please come get your baby? May be.
Timpani Cue

WARBUCKS: ...on the night of December 31st, 1922.

On cue

HEALY: ...nation-wide search for Annie's parents?
(Cue to stop) WARBUCKS: ...nationwide search for Annie's parents.

On cue

(6/13/04 Piano-Conductor)
Fully Dressed
(Boylan Sisters, Healy)

HEALY: So get in touch right away, ya hear?

Vamp

HEALY: ...another of our Thursday-night got-togethers has gone by faster than you can say Oxydent.

(Bells solo)

Piano Toccet

(Claro)

(Cello)

(Bass pizz)

(BOYLAN SISTERS--RONNIE, BONNIE, CONNIE)

O - X - Y - D - E - N - T - I

(Claro)

(Cello)

(Bass pizz)

HEALY: Ronnie, Bonnie, Connie

(Dialogue)

JOHNSON: And Jimmy Johnson, radio's only masked announcer.

HEALY: This is Bert Healy saying... Ha Ha Ha Ha Ha

(Piano)

(E7 arp.)

(Piano)

6

7

8

9

10

11

12

(6/13/04) Piano-Conductor
(HEALY)

Hey, ho bo man, hey, Dapper Dan, you've both got your style, but Brother, you're never fully dressed without a smile!

Your clothes may be Beau Brummelly, they stand out a mile, but Brother you're never fully dressed without a

(Clara)
(BEALY)

smile! (Tpts) (Vln, +Cel -lo 8th)(Clara)

Who

22

24 cares what they’re wear - ing on Main Street or Sa - ville Row? It’s what you

25

26

27

28 wear from ear to ear and not from head to toe (that mat - ters).

29

30

31
(HEALY)
So, Sen - a - tor, so, jan - i - tor, so long — for a

(BOYLAN SISTERS)
So, So, So,

(Tuba solo)

while, re - mem - ber you’re nev - er ful - ly dressed with - out a

So,

(Claro)

(HEALY)

smile.

(BOYLAN SISTERS)

Read - y or not, here he goes. Lis - ten to Bert, — tap his smil - ing toes!

(*Clef)

(PIANO solo)
HEALY: Ah, the lovely Boylan Sisters.

(Chorus: All)
Your clothes may be Beau Brummell fly, they stand out a

mile, but brother you're never fully dressed, you're never dressed without an

Smile, darn ya.
Dressed (Children)
(Orphans)

Vamp (dialogue)
(Clar, Muted Tpts, Tuba)

Duffy: So, for all of the
"Hour of Smiles" Family,
this is Bert Healy saying... Ha Ha Ha Ha.

On cue
(Duffy*)

Hey, ho-bo man, hey, Dapper Dan, you've both—got your style. But brother you're

ne'er fully dressed without a

* Use strong voices, not necessarily the character assigned.

(6/14/04) Piano-Conductor
Your clothes may be beau brummel-ly, they stand out a

smile, but broth-er you’re nev-er ful-ly dressed with-out a

smile!

Who
cares what they're wearing on Main Street or Saville Row? It's what you wear from ear to ear and not from head to toe, that matters.

a tempo

Doo doo-die-o0 doo doo doo-die-o0 doo doo doo doo doo doo doo

(Clarin, Sres pizz, Xylo)
So, Senator, so, janitor, so long for a

while, Remember you're never fully dressed without a

smile.
Who cares what they're wearing on Main Street or Saville Row? It's what you
wear from ear to ear, and not from head to toe, that matters.

So Senator, so Janitor, so long for a while, remember you're not.

never fully dressed 'tho you may wear the

(All)
(ALL)

best, you’re never fully dressed without a

smile.

(Vln, +Cello 15mb)

(Tpts)

ff

smile.

smile.

(Smile, darn ya, smile!)
Easy Street Reprise
(Rooster, Lily, Miss Hannigan)

ROOSTER: Oh Aggie, We get the fifty grand,
we blow this crumby town, and then Lil and me'll meetcha ... 
MISS HANNIGAN: Where? ... Oh... 

(HANNIGAN) (ROOSTER, LILY, HANNIGAN)

...yeah, Easy Street, Easy Street, 

(Piano)  

(Thru)

1 (Bass)  

V solo - loud & frantic

(Yes-sir-ee, yes-sir-ee, yes-sir-ee.)

Annie is the key...

(Opts)  

(Alto Sax)

(6/13/04) Piano-Conductor
(ROOSTER, LILY, HANNIGAN)

Easy Street,

That's where we're gonna

Sax, Tpt, Tuba
Train Music
Cabinet Tomorrow
(Annie, Ickes, Perkins, Roosevelt)

ROOSEVELT: No, that’s all right.
Go ahead, my dear. It’s still a free country.

(ANNIE)

just think ‘bout to-mor-row clears a-way the cob-webs and the

(Clars solo)

sor-row ‘til there’s none.

When I’m stuck with a

(Clars)

day that’s gray and lone-ly

I just stick up my

(Cello, Bass)

(Piano)

(Bass pizz)

(6/13/04) Piano-Conductor
Oh, the chin and grin and say:

("Tuba, Tuba")

sun'll come out tomorrow so "ya got to hang on 'til to-

("Cello")

morrow come what may!

To
(ICKES)

ROOSEVELT: Perkins...

(PERKINS/ICKES)

mor - row... there'll be sun!

Just

(Tpts, Tuba)

mf

22

23

(ANNIE/PERKINS/ICKES)

think-in' a - bout to - mor - row clears a - way the cob - webs and the

(Clarinet)

24

25

ROOSEVELT:

Solo for the President...

(ROOSEVELT)

sor - row... 'til there's none.

When I'm stuck... with a

(Tpts, Tuba)
ANNIE: Excuse me, it's "up" my chin... ROOSEVELT: Everyone...
Republicans too, Oliver... sing!

chirp and grin and say...

The sun'll come out tomorrow, so ya gotta hang on 'til to...
(ALL)

mor-row come what may!

To

(Tptn, Tbn)

35

mor-row, to-mor-row, I love ya' to-mor-row, you're

36

(Bella, Alte Sax Bob)

37

(Bari Sax)

38

always a day away!

To

B

39

B

40
mor-row, to-mar-row, I love ya to-mar-row, you’re al-ways a
day a
way!
ANNIE: Good-bye, Mr. President. And thank you.

Freely (Vio) (Dialogue)

(Flutes, Clar)

Piano Tacet till 20

(Bass Clar, Bass)

(6/13/04 Piano-Conductor)
a tempo

mor-row, to-mor-row, I love ya' to-mor-row, you're

on-ly a day a-way! To

(ALL)
(All)

mor-row, mor-row, I love ya mor-row, you're only a

day

(Saxes, Tpts, Tمب, Timp)

way!

(Tpts, Tenor)

(l Saxos)

Applause Segue
Train Scene

Bright (in 4) repeat — fade on cue

(Flute, Xylo, Vir pizz)

(Flute, Clar, Tyto)

(Piano)

(Bass, Tuba, Fass)

(6/13/04) Piano-Conductor
Something Was Missing
(Warbucks)

WARBUCKS: ...and there's something else you should know...

I've made me a fortune; that fortune made
ten. Been headlined and profiled, again and again. But,

something was missing, I never quite knew, that
Something was someone, but who?

Speeches are greeted with thunderous acclaim. At

two universities bearing my name. Yes,
something was missing each time I got through: that

something was someone, but who?

Who could that someone be?

(Ver, Clar)

(Clar)

(Bells)

(Gtr)

(Cello)
How could she make it known?

Who would need me for me, (Bella)

Need me for me a lone? The
world was my oyster, but where was the pearl? Who'd

dream I would find it in one little girl? Yes,
something was missing, but dreams can come true; that something is no one but
WARBUCKS: Not bad for an old man, huh?
Who would need me for me,
Need me for me a - lone?

The

world was my oyster, but where was the pearl? Who'd

(Clarke)

dream I would find it in one lit - tle girl?

Yes,

(Piano Tacet till 108)
something was missing, but dreams do come true; that

something is no one but you.
Something Was Missing
Alternate Key - Eb

WARBUCKS: ...and there's something else you should know...

2 times

(I've made me a fortune; that fortune made

...been headlined and profiled, again and again. But,

something was missing, I never quite knew, that

(6/13/04) Piano-Conductor
something was someone, but who? My

speeches are greeted with thund'rous acclaim. At

(Claro)

(Girl)

(Cello)

two universities bearing my name. Yes,
something was missing each time I got through; that

something was someone, but who?

Who could that someone be?
How could she make it known?

Who would need me for me,

(bells)

Need me for me alone?

The
-174-

#24 - Something Was Missing E♭

a tempo

world was my oyster, but where was the pearl? Who'd

Kbd 2

dream I would find it in one little girl? Yes.

(Piano Tacet till 62)

something was missing, but dreams can come true; that something is no one but

(Vln, Cello solo)

(Piano)

(bass srco)
Who would need me for me,
Need me for me alone?

The world was my oyster, but where was the pearl? Who'd dream I would find it in one little girl? Yes,
something was missing, but dreams do come true, that

something is no one but you.
I Don’t Need Anything But You

(Servants, Drake, Warbucks, Annie, Grace, Chorus)

WARBUCKS: Champagne.
GRACE: Champagne! [Exits—Crash!]. . .I’m fine!

(Dialogue)
WARBUCKS: Take her upstairs and, well, gussie her up. (Piano solo)  
GRACE: Yes, sir.

(Ser vant's A nnie)  
Vamp

Gus-sie her up... Gus-sie her up!

(Flutes, Picc)

(Tpts- mutes, Tuba)

(Vln, Cel-e-ane)

(All)

An-nie, An-nie, An-nie,

(Flutes, Picc, Xylo)

(Vln, *Cello Sob)

(Tpts, Tuba, Tenor Sax)
(DRAKE)

Ev'ry thing's hum-ming now. Hum-hum__Hum-hum__

(ALL)

Hum-hum> Good times are com-ing now

(V.S.)
(ALL)

Since you came our way—

It's Christmas,

(Flutes, Picc, Clar)

(Tenor Sax)

(Vln, Cello—unison)

35 36 37 38

39 40 41 42

43

bad times, sad times, now they're all yesterday's

(Flutes, Picc, Xylo)

(Vln, Cello)

(Tpt, Tbn)

(Tenor Sax)
news, since Annie kicked out the

blues!

 Rock - e - ffer's got bar - rels of mon - ey. We've got Annie.

Annie, Annie, Annie, Annie, Annie,
(GRACE & DRAKE)

Look what you've done for us. Big promoter's got Dempsey and Tunney.

(SERVANTS)

Look what you've done for us, Annie, Annie.

(*Tpts, Tim)

(Vlb, Cello, Tenor Sax)

54

55

56

57

58

59

60

54

55

56

57

58

59

60

54

55

56

57

58

59

60

54

55

56

57

58

59

60

We've got Annie. Turned on the fun for us.

Annie, turned on the fun for us.

(Flute)

(*Tpts, Tim)

(WOMEN)

Good man's got swing, Benny's the king, By

(MEN)

(Flt, Picc)

(Vlb)

(Cello)

(WOMEN)
(WOMEN)

far, by far, by far. Mutt has got Jeff— and

(MEN)

By far, by far.

(Tpts, Tmons)

DRAKE: Judge Brandeis has arrived.

Brandeis.

Judge Brandeis.

(Tpts, Tmons)

(+Tmen)
WARBUCKS: Staff! My friends, welcome to the happiest night of my life.

you filled our life with a song!

(Small Choir)

(Tutti)

(Saxes)
WARBUCKS: Annie, I’m the luckiest man in the world!

ANNIE: And I’m the luckiest Kid!

We’re tying a knot they never can sever!
(WARBUCKS & ANNIE)

I don't need any thing but you!

(Vio pizz)

(Cello pizz)

97

98

99

(WARBUCKS)

You've wrapped me around that cute little finger.

(Flutes, Ptc, Clar)

(Vio arco, +Cello 8vb)

100

101

102

You've made life a song, you've made me the singer.

(Tbn 1)

(Tbn 1)
(ANNIE)
And what's that bath-tub tune you always "bu-bu-boo?"

(WARBUCKS)
Bu bu bu, anything but you!

(ANNIE)
Yesterday was plain awful.

(WARBUCKS)
You can say that again.

(ALL)
Awful.

(Saxes)

(Vln pizz)

(Cello pizz)
(ANNIE)
Yes - ter - day was plain aw - ful
But that’s...

(WARBUCKS)
Not now. That’s then.

(ANNIE)

(WARBUCKS & ANNIE)

I’m poor - as a mouse,
I’m rich - er than Mi - das.

(WARBUCKS)

(Piano solo)

(WARBUCKS & ANNIE)
But noth - ing on earth could ev - er di - vide us
(WARBUCKS & ANNIE)

And if tomorrow I'm an apple seller, too,

(Ctr, Vln pizz)

I don't need anything but you!

(Cello pizz)

131

133

136

138

139

140

142

143

(WOMEN)

Hamlet needed his mother. Woolworth needed his shop.

(MEN)

(Saxes)

(Vln pizz)

(Cello pizz)
(MEN) (WOMEN) (DRAKE or ALL)

Orville needed his brother, or else he'd go ker-plug!

(Sax) (Violin pizz.)

(Cello pizz.) (+Tbn—Str mute) (+Timb.)

143 144 145 146 147

[148]

(ALL) They're two of a kind, the happiest pair now—

(Tpt) (Two of a kind) (Happiest pair)

(Vln, Cello 13mb)

(Vln, +Cello 13mb)

(Sax, Tbn)

148 149 150 151

Like Fred and Adele, they're floating on air now—

(Fred and Adele) (Floating on air)

152 153 154 155
And what's the title of the dream that just came true?

I don't need anything, anything, anything.

(Ann)
I Don't need anything but you!

Applause Segue
Party Music

Fade on cue

Cocktail Piano style

(Piano)

(*Gtr., Bass, Drums)

(6/13/04) Piano-Conductor
Same Effect On Everyone

(Annie)

ALL: Merry Christmas
ROOSEVELT: I seem to have the same effect on everyone.

(Dialogue)

(Flute)

(Cello)

(Piano Tacet till 23)

1 espress.
Silly to cry, nothing to fear, Bet-cha New Jee-sey's as nice as right here, Bet-cha my life is gonna be swell,

Looking at them, it's easy to tell. And

(Piano Tacet to end)
may be I’ll forget how nice he was to me, and

how I was almost his baby, may

(Dialogue)

be.

(Vln solo)

(Gtr, slowly, solo)
A New Deal For Christmas
(Warbucks, Grace, Annie, Orphans, Servants, Roosevelt)

VAMP CUE: No More Mush! No More Mush!
WARBUCKS: Yes, girls, for you, and perhaps for all of us, this Christmas is going to be the beginning of a wonderful new life.

Vamp
(WARBUCKS)

1. know the depression's depressing. The

(Tim, Cello pizz)

2. carols are stilled, the stores aren't filled. And windows are minus their

(Tim, Bass pizz)

3. dressing. The children don't grin, the Santas are thin. And

(GRACE)

4. (GRACE & WARBUCKS)

5. (Triangle)

6. (Clar, Vln pizz)

7. (Piano)

8. (GRACE)

9. (WARBUCKS)

(6/13/04) Piano-Conductor
I've heard a terrible rumor; "No good will, no cheer." But,

we'll get a new deal for Christmas, this year!

The snowflakes are frightened of falling. And oh, what a fix, no
peppermint sticks! — And all through the land folks are bawling. And filled with despair, 'cause cupboards are bare. But Santa's got brand new assistants, there's nothing to (Belle, Vivo frem)
(WARBUCKS)

feat. they're bringing a new deal for Christmas, this

2 times
(1st time only)

year!

(SERVANTS & ORPHANS)

Bong, bong, bong, bong, bong, bong, bong, bong.

(Bells)

(Flute, Picc, Clar, Vln–trem, Gtr)

(Tpt, Thn)

(Cello–trem, Bass)

(SERVANTS & ORPHANS)

Bong, bong, bong, bong, bong, bong, bong, bong.
(ALL)
pockets with dollars!

(ROOSEVELT)
On Roper and Swanson!
(Tpt solo)

(Tbm)
(Cello pizz., +Vln 15na)
(+Sleigh Bells, Temple Blocks)
(Bass pizz., Tuba)

(ROOSEVELT & WARBUCKS)
Get along Cordell Hull.

(arco)
(ORPHANS)

Get along, gid-dy-ap. Call your committee up.

(Flute, Picc, Clar, Vln arco)

(MEN)

(ALL)

Build every city up, Cheer ev'-ry kid-dy up.

(WOMEN)

(ALL)

Fill every stocking with laughter, we haven't got room for

(Bells, Vln trem, +Cello 1sub)

(Flute, Picc, Clar)

(Tpts)

(Tbn)

(Bass arco, Tuba)
(ALL)

any more gloom. Let's ring every bell from its rater and

(WARBUCKS)

(ANNIE) chime 'cross the land: "Tomorrow's at hand." Those

(WARBUCKS)

(Roosevelt) happy days that we were promised are finally here! We're

(+Bells, Vln, Cello)

(Flute, Picc, Clar)

(Tpts, Thns-Bells, Toms) fp

(Bari Sax, Tuba, Bass)
got - ting a new deal for Christ - mas!  Christ - mas!  We're getting a new deal for Christ - mas!  this

a tempo

year!

(Flute, Picc, Clar, Vln, Cello, Chimes)

(Tpt, Tbn)
Bows

3
sun'll come out to-morrow, bet your bot-tom dol-lar that to-morrow there'll be

3
sun! just think-in' a-bout to-morrow clears a-way the cob-webs and the

(6/13/04) Piano-Conductor


sor-row—
'til there's none!

When I'm stuck with a

(T toss solo)

day that's gray and lonely,
I just stick out my

(Flute, Clar Stry)

(Saxes)

chin and grin and say:

Oh, the
sun'll come out tomorrow
So ya got ta hang on til tomarrow——come what may!

Tomorrow, tomorrow, I love ya tomarrow, you're

only a day away!

Tomorrow, tomorrow, tomorrow, I
love ya to-mor-row, you're only a day

a way!

(2nd start)

Oh, the
sun - 'll come out to - mor - row
So ya got - ta hang on 'til to -

mor - row come what may! To - mor - row, to - mor - row, I

love ya to - mor - row, you're on - ly a day a - way! To
mor-row, to-mor-row, I love ya to-mor-row, you're on-ly a day

(Futo, Clar Stra)

(Tpts, Tuba)

(Cym.) ff

(Saxa)

way!

Segue
Exit Music