

ANNIE - Songs & Scenes

(NOTE: Everyone should learn selections listed AND bring their own music as well)

CHARACTER	SONG/BARS	SCENE/PAGE #	START	END
ANNIE	#2 MAYBE 28-60	I-2 / pg. 19-21	Hey you little girl...	...don't mind the weather.
	#6 TOMORROW 50-72	I-8 / pg. 73-76	Hello, Annie...	...find your parents for you.
WARBUCKS	#12 NYC 11-45	II-6 / pg. 127-129	Merry x-mas Annie...	...Ralph and Shirley Mudge.
	#24 SOMETHING WAS MISSING 96-114	I-8 / pg. 70-71 I-8 / pg. 73-76	Yes, yes, yes... Hello, Annie...	...Yes, sir. ...find your parents for you.
GRACE	#11 GONNA LIKE IT HERE 64-104	I-4 / pg. 34-38	Good Afternoon...	...It's Annie I want.
HANNIGAN	#9 LITTLE GIRLS WHOLE SONG	I-7 / pg. 60-63	Good Afternoon...	...Yah, Merry Christmas.
ROOSTER	#13 EASY STREET WHOLE SONG (SING AS SOLO)	I-7 / pg. 63-66 II-2 / pg. 91-94	Oops, pardon me... Excuse us Ma'am...	...ever end up like this. ...Where?...Oh Yeah.
FDR	#21 TOMORROW 27-48	II-3 / pg. 96- 99	My friends, I say again...	...free country.
LILY	#13 EASY STREET 41-55	I-7 / pg. 63-64 II-2 / pg. 91-94	Hi ya sis... Excuse us Ma'am...	...Don't you just love Lily, sis. ...Where?...Oh Yeah.
ORPHANS	#4 HARD KNOCK LIFE WHOLE (LEARN ALL SOLOS FOR CALLBACK)	I-1 / pg. 1-4 (BE FAMILIAR WITH WHOLE SCENE - ROLES WILL BE ASSIGNED AT CALLBACKS)	Mama, mama...	...somewhere, somewhere.
WOMEN ENS.	#12 NYC-STAR TO BE 123-158	I-3 / pg. 23-25	Ladies and Gents...	...been a politician.
	#17 BOYLAN SISTERS 50-59 (WILL BE TAUGHT HARMONIES AT CALLBACKS)		(Read All Sophie/Woman 2,3)	
MEN ENS.	#17 FULLY DRESSED 8-38	I-1 / pg. 14-15	Laundry... (Read Bundles)	...ya da dah.

Hannigan - Little Girls

Hannigan - Little Girls

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ANNIE

9

Little Girls

(Miss Hannigan)

(Scene changes to Orphanage)

2 times

(Clar, Tpts, Xylo, Picc 8va)

Musical score for measures 1-4. The score is in 4/4 time and B-flat major. The piano part includes a right-hand part with a (SD) marking and a left-hand part with (Piano) and (Tbns, Cello) markings. The bass line is marked (Bass pizz) and includes fingerings 2, 3, and 4.

Musical score for measures 5-8. The piano part continues with (Piano) and (Tbns, Cello) markings. The bass line includes fingerings 5, 6, 7, and 8.

(Dialogue)

(Soprano Sax solo)

9

(Racet)

(Tenor Sax solo)

Musical score for measures 9-11. The score includes a Soprano Sax solo (mf) and a Tenor Sax solo. The piano part includes a (Racet) marking. The bass line includes fingerings 9, 10, and 11.

(Muted Tpts, Tbns)

p

(Bari Sax, Tuba soli)

Musical score for measures 12-15. The score includes Muted Tpts, Tbns and Bari Sax, Tuba soli. The piano part includes a *p* marking. The bass line includes fingerings 12, 13, 14, and 15.

(Soprano Sax solo)

mf

Musical score for measures 16-19. The score includes a Soprano Sax solo (mf). The piano part includes a *mf* marking. The bass line includes fingerings 16, 17, 18, and 19.

Hannigan - Little Girls

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#9 - Little Girls

20

(Tenor Sax solo)

p

(Muted Tpts, Tbns)

p

22 23 24 25

(Bari Sax, Tuba soli)

MISS HANNIGAN: Get to work, all of ya!

(Soprano Sax solo) *mf*

26 27 28 29

30

Vamp

(MISS HANNIGAN)

Lit - tle girls, lit - tle girls, Ev - 'ry - where I turn I can see them.

(+Tpts, Tbns) (+Xylo 8va)

(Bari Sax solo)

30 31 32

(Soprano Sax)

Lit - tle girls, lit - tle girls, night and day I eat sleep and

33 34 35

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#9 - Little Girls

breath e them. — I'm an or - di - na - ry

(Tpt Str mute)

36 37

Detailed description: This system covers measures 36 and 37. The vocal line starts with 'breath e them.' followed by a long note, then 'I'm an or - di - na - ry'. The piano accompaniment features chords and a triplet in measure 37. A 'Tpt Str mute' instruction is present.

wo - man with feel - ings. I'd

(Soprano Sax)
(Tpt)

(Vln pizz, Cello 15mb)

(Tbn solo)

38 39

Detailed description: This system covers measures 38 and 39. The vocal line continues with 'wo - man with feel - ings. I'd'. The piano accompaniment includes a triplet in measure 38 and a 'vibrato' instruction in measure 39. Instrumental parts for Soprano Sax, Tpt, Vln pizz, Cello 15mb, and Tbn solo are indicated.

like a man to nib - ble on my ear. But I'll ad -

(Tpt)

(Bari Sax)

(vibrato)

40 41

Detailed description: This system covers measures 40 and 41. The vocal line continues with 'like a man to nib - ble on my ear. But I'll ad -'. The piano accompaniment features a 'vibrato' instruction in measure 41. Instrumental parts for Tpt and Bari Sax are indicated.

mit no man has bit, So

(+Tpts, Tbns)

(Bari Sax)

42 43

Detailed description: This system covers measures 42 and 43. The vocal line continues with 'mit no man has bit, So'. The piano accompaniment includes a triplet in measure 42 and a '(b)' instruction in measure 43. Instrumental parts for +Tpts, Tbns, and Bari Sax are indicated.

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#9 - Little Girls

how come I'm the moth - er of the year?

(+Saxes)

44 45

Detailed description: This system contains measures 44 and 45. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The lyrics are "how come I'm the moth - er of the year?". The piano accompaniment consists of a grand staff (treble and bass clefs). Measure 44 has a bass line starting on G2 and a piano accompaniment of chords. Measure 45 continues the piano accompaniment. A saxophone part is indicated by "(+Saxes)" and a "V" symbol in measure 45.

Lit - tle cheeks, lit - tle teeth, ev - 'ry - thing a - round me is

(+Tpts, Tbus) (+Xylo 8va)

(Bari Sax solo)

46 47

Detailed description: This system contains measures 46 and 47. The vocal line is on a treble clef staff with the lyrics "Lit - tle cheeks, lit - tle teeth, ev - 'ry - thing a - round me is". The piano accompaniment is a grand staff. Measure 46 features a bass line starting on G2 and piano accompaniment. Measure 47 continues the piano accompaniment. Instrumentation includes "(+Tpts, Tbus)" and "(+Xylo 8va)" in measure 46, and "(Bari Sax solo)" in measure 47.

lit - tle. — If I wring lit - tle necks,

(Soprano Sax)

48 49 50

Detailed description: This system contains measures 48, 49, and 50. The vocal line is on a treble clef staff with the lyrics "lit - tle. — If I wring lit - tle necks,". The piano accompaniment is a grand staff. Measure 48 has a bass line starting on G2 and piano accompaniment. Measure 49 continues the piano accompaniment. Measure 50 continues the piano accompaniment. A saxophone part is indicated by "(Soprano Sax)" in measure 49.

Sure - ly I would get an ac - quit - tal! —

(Muted Tpts)

51 52 53

Detailed description: This system contains measures 51, 52, and 53. The vocal line is on a treble clef staff with the lyrics "Sure - ly I would get an ac - quit - tal! —". The piano accompaniment is a grand staff. Measure 51 has a bass line starting on G2 and piano accompaniment. Measure 52 continues the piano accompaniment. Measure 53 continues the piano accompaniment. A saxophone part is indicated by "(Muted Tpts)" in measure 53.

Hannigan - Little Girls

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#9 - Little Girls

54

Some wom - en are drip - ping with dia - monds, Some wom - en are drip - ping with

(Saxes, Tbn)

54 55 56

Some wom - en are drip - ping with

Some wom - en are drip - ping with

Some wom - en are drip - ping with

(Cello, Vln 8va)

57 58 59

Some wom - en are drip - ping with

Some wom - en are drip - ping with

(Soprano Sax solo)

60 61

Hannigan - Little Girls

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#9 - Little Girls

62

(Soprano Sax)

(Tenor Sax solo)

62 63 64 65

(Muted Tpts, Tbns)

(Soprano Sax)

(Bari Sax, Tuba)

66 67 68 69

MISS HANNIGAN: Shut up!

70

Safety
(MISS HANNIGAN)

How I hate lit - tle shoes, lit - tle socks and each lit - tle

(Tenor Sax, Tpts, Tbns) *mp*

(Soprano Sax 1st time only) *subito mp*

70 (to 55) 71

bloom - er. I'd have cracked years a-go

(Alto Sax)

mf

72 73 74

Hannigan - Little Girls

- 55 -

#9 - Little Girls

Musical score for measures 75-77. The system includes a vocal line, an Alto Saxophone line, and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "If it weren't for my sense of hu - mor. —"

Musical score for measures 78-79. The system includes a vocal line, an Alto Saxophone line, and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "Some day I'll step on their freck - les,"

(Alto Sax)

(Saxes, Tbn)

Musical score for measures 80-81. The system includes a vocal line, an Alto Saxophone line, and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "Some night I'll straight - en their curls."

Hannigan - Little Girls

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#9 - Little Girls

Send a flood, send the flu, An-y-thing that you can do to lit - tle

(Saxes, Tpts, Tbns) \wedge

(+Xylo 8va) \wedge

(+Cello)

82 83 84 85

Detailed description: This system contains the first four measures of the score. The vocal line is in a soprano clef with a key signature of three flats and a common time signature. The lyrics are: "Send a flood, send the flu, An-y-thing that you can do to lit - tle". The instrumental parts include Saxophones, Trumpets, and Trombones (marked with a crescendo hairpin), Xylophone 8va (marked with a crescendo hairpin), and Cello. The piano part is in a bass clef and includes measure numbers 82, 83, 84, and 85.

girls.

ff *cresc.*

86 87 88 89

Detailed description: This system contains the next four measures of the score. The vocal line continues with the word "girls." followed by a long horizontal line. The instrumental parts continue with the same instruments as the previous system. The piano part includes measure numbers 86, 87, 88, and 89. Dynamics include fortissimo (ff) and crescendo (cresc.).

Hannigan - Scene 1

Page 60

A N N I E

(WARBUCKS picks the sleepy ANNIE up in his arms and walks off right. GRACE follows. Two CHILDREN run across stage. GRACE is crossing upstage center and dodges kids running across the stage.)

KID

Come on! Ma will kill us!

(All that is left is the COP on the beat. HE takes a final check of the Square and strolls off down left. SANDY comes wandering in all alone. HE stops center and sits, looks, and trudges off looking for ANNIE as the marquees, the neons and billboards of Time Square fade in the background)

Scene 7

(The orphanage sewing room. MISS HANNIGAN is seated near the cathedral-style table-model Philco radio pulling nits out of MOLLY'S hair.)

MOLLY

Ouch!

ANNOUNCER

"And now CBS Radio brings you Ma Perkins. Ma's daughter, Fay, is going to marry Carl Michaels. On Friday, Carl went back to Chicago."

MISS HANNIGAN

(The way people talk to the radio)

Oh Carl, don't go back to Chicago.

ANNOUNCER

(Continues under until radio is switched off)

"But no sooner had Carl left town, then Dr. Andrew ..."

(The door opens and GRACE FARRELL comes in)

GRACE

Good afternoon, Miss Hannigan.

Hannigan - Scene 1

A N N I E

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MISS HANNIGAN

(Switching off the radio)

Oh, yeah, Farrell. You're early. Only one week.

(Loving this idea)

Whatsa matter, Warbucks fed up with Annie already?

GRACE

Oh, no, on the contrary, MR. Warbucks is delighted with Annie. And Annie is having the time of her life.

MISS HANNIGAN

(Choking on these words)

How nice.

GRACE

Yes, she and Mr. Warbucks are practically inseparable. They go everywhere, together. To the Roxy, to the Stock Exchange. And, oh, guess where they had lunch yesterday?

MISS HANNIGAN

The Waldorf?

GRACE

The Automat.

MISS HANNIGAN

The Automat?

GRACE

And she just loves her new coat. She never takes it off.

MISS HANNIGAN

Never?

GRACE

Never. Miss Hannigan, I know you're busy, but this has to be signed and...

(Miss Hannigan hits a nit on desk with a magazine then flicks it off the desk.)

Hannigan - Scene 1

Page 62

A N N I E

MOLLY

(Pointing at the nit, to GRACE)

That's mine.

GRACE

...sent back to Mr. Donatelli at the Board of Orphans by no later than 10 o'clock tomorrow morning.

MISS HANNIGAN

What for?

GRACE

Because Mr. Warbucks is so taken with Annie that, guess what?

MISS HANNIGAN

What?

GRACE

He wants to adopt her.

(ORPHANS react noisily to this good news. HANNIGAN blows whistle and ORPHANS run off stage right.)

MISS HANNIGAN

(Really burning now, but still hiding it)

How nice. How wonderful. Now let me get this wonderful news straight. Annie is going to be Warbucks' kid? The daughter of a millionaire?

GRACE

Oh, no, no, no. The daughter of a billionaire.

MISS HANNIGAN

A billionaire?

GRACE

And Mr. Warbucks asked me to drop by in person to tell you Annie won't be coming back here, ever.

MISS HANNIGAN

(Controlling it.)

Ever? My, my, my, my. Would you excuse me for a moment, please?

Hannigan - Scene 1

A N N I E

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(MISS HANNIGAN crosses to door and out, let's out a blood-curdling scream. We can see HER hands scraping down the windows in door. SHE reenters the room and crosses to desk.)

You got any more wonderful news?

GRACE

I told you about the coat, didn't I?

MISS HANNIGAN

Oh, you told me about the coat.

GRACE

Well then, good day. Miss Hannigan

MISS HANNIGAN

Yah, good day.

GRACE

(Meaning it)

And Merry Christmas.

MISS HANNIGAN

Yah, Merry Christmas.

(During final exchange, we see ROOSTER enter in stage left door. As GRACE exits SHE bumps into ROOSTER)

ROOSTER

Oops, pardon me, blondie.

(HE makes a clucking rooster noise. GRACE hurries out, just casually glancing at ROOSTER's face)

Hi ya, Sis. Long time no see.

MISS HANNIGAN

Rooster? Oh God, it never rains but it pours.

(ROOSTER crosses to HANNIGAN and kisses HER on the cheek. SHE wipes the kiss off)

They finally let you outta Sing-sing?

ROOSTER

I got six months off for good behavior.