

Choral Highlights from the Musical ANNIE

It's the Hard-Knock Life • Maybe • Easy Street • Tomorrow

for 3-part mixed voices and piano
with optional SoundTrax CD*

Performance time: approx. 5:15

Arranged by GREG GILPIN

Music by CHARLES STROUSE
Words by MARTIN CHARNIN

With fanfare (♩ = ca. 80)

PART I

PART II

PART III

PIANO

mf

mf

The

The

3

sun-'ll come out, the sun-'ll come out to -

The sun-'ll come out, the sun-'ll come out

sun-'ll come out the sun-'ll come out

* Also available for 2-part (43548). SoundTrax CD available (43549).

© 1977 (Renewed) EDWIN H. MORRIS & CO. and CHARLES STROUSE PUBLISHING
All Rights on behalf of EDWIN H. MORRIS & CO. Administered by CHAPPELL MORRIS LTD
All Rights on behalf of CHARLES STROUSE PUBLISHING Administered by WB MUSIC CORP.
This Arrangement © 2015 EDWIN H. MORRIS & CO. and CHARLES STROUSE PUBLISHING
All Rights Reserved. Printed in USA.

Sole Selling Agent for This Arrangement: Alfred Music

With strength (♩ = ca. 138)

5

f rit. *mf*

mor-row! _____ It's the hard-knock

f rit. *mf*

to-mor-row! _____ It's the hard-knock

f rit. *mf*

to - mor - row! _____ It's the hard-knock

With strength (♩ = ca. 138)

f rit. *mf*

9

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

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

life for us! It's the hard-knock life for us! 'Stead-a treat-ed,

13

we get tricked! we get kicked! It's the hard-knock

we get tricked! we get kicked! It's the hard-knock

'Stead-a kiss-es, It's the hard-knock

17

19

life!

life!

mp

life! Don't it feel like the wind is al-ways

decresc.

mp

20

mp

Once a

mp

Don't it seem like there's nev-er an - y light? Once a

howl - in'? Don't it seem like there's nev-er an - y light? Once a

23

day don't you want to throw the towel in? It's eas - i - er than put-tin' up a

day don't you want to throw the towel in? It's eas - i - er than put-tin' up a

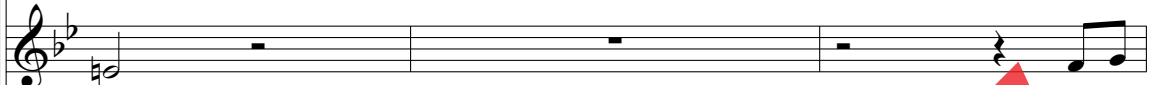
day don't you want to throw the towel in? It's eas - i - er than put-tin' up a

26 27



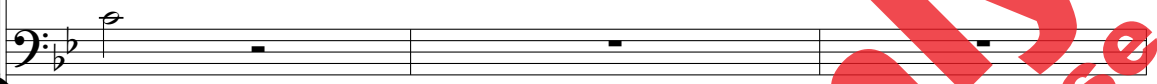
The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole note chord, followed by a quarter rest, and then a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

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



The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a quarter note. The piano accompaniment remains consistent with the first system.

fight. No one



The third system shows the vocal line with a quarter rest and the piano accompaniment continuing its pattern.

fight.



The piano accompaniment for the first system, showing the right and left hand parts. The right hand plays a steady eighth-note pattern, while the left hand plays a bass line with quarter notes.

29



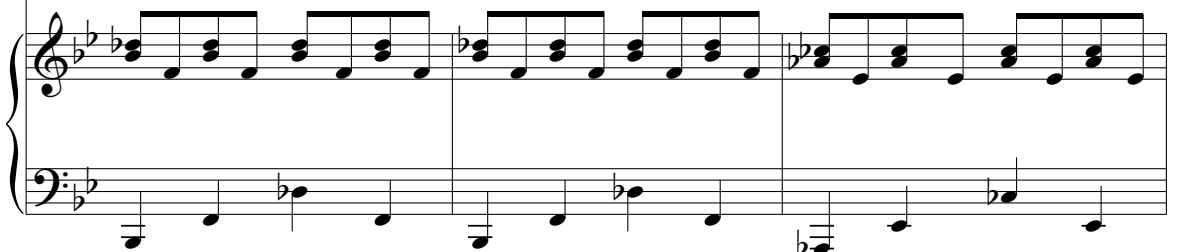
The fourth system begins with a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature changes to one flat (B-flat), and the time signature remains 4/4. The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

No one dries when your eyes get red and



The fifth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a quarter note. The piano accompaniment remains consistent with the previous systems.

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



The piano accompaniment for the second system, showing the right and left hand parts. The right hand plays a steady eighth-note pattern, while the left hand plays a bass line with quarter notes.

32

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

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

mp From the cry - in' you would think this place would

34

sink. It's the hard - knock life!

f sink. It's the hard - knock life!

f sink. It's the hard - knock life!

37

rit.

rit.

rit.

mf

rit.

MAYBE

40

With longing (♩ = ca. 96)

mp

May - be far a - way or may - be real near - by,

mp

May - be far a - way or may - be real near - by,

mp

May - be far a - way or may - be real near - by,

With longing (♩ = ca. 96)

mp

44

he may be pour-ing her cof - fee, she may be straight-ning his

he may be pour-ing her cof - fee, she may be straight-ning his

47

48

tie. May be in a house all hid - den by a

tie. May - be in a house all hid - den by a

mp

May - be in a house all hid - den by a

51

hill, she's sit - ting play - ing pi - a - no,

hill, she's sit - ting play - ing pi - a - no.

hill.

54

56

he's sit - ting pay - ing a bill. Bet - cha they're young,

he's sit - ting pay - ing a bill. Bet - cha they're young,

mp

Bet - cha they're young,

57

bet - cha they're smart, bet they col - lect ___ things like

bet - cha they're smart, bet they col - lect ___ things like

bet - cha they're smart, bet they col - lect ___ things like

59

ash - trays and art. ___ Bet - cha they're good, ___ why

ash - trays and art. ___ Bet - cha they're good, ___ why

ash - trays and art. ___ Bet - cha they're good, ___ why

61

should - n't they be? _____ Their one mis - take was

should - n't they be? _____ Their one mis - take was

should - n't they be? _____ Their one mis - take was

63

65

poco rit. *a tempo*

giv - ing up me. _____ So, may - be now it's

poco rit. *a tempo*

giv - ing up me. _____ So, may - be now it's

poco rit. *a tempo*

giv - ing up me. _____ So, may - be now it's

poco rit. *a tempo*

66

time and may - be when I wake, they'll be there call-ing me,

time and may - be when I wake, they'll be there call-ing me,

time and may - be when I wake,

70

“Ba - by,” may - be. It ain't

“Ba - by,” may - be.

may - be.

rit. **SOLO 1** *mf*

rit.

rit.

EASY STREET

74

With attitude (♩ = ca. 92-96)

SOLO 2
mf

fair how we scrounge for three or four bucks, while she gets

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a tempo of ca. 92-96. The lyrics are "fair how we scrounge for three or four bucks, while she gets". The piano accompaniment is shown in both treble and bass clefs, with the bass line being mostly rests.

With attitude (♩ = ca. 92-96)

mf

The piano accompaniment for the first system is shown in both treble and bass clefs. It features a melody in the right hand and a bass line in the left hand, both in a key signature of one sharp (F#). The dynamic is marked *mf*.

76

SOLO 3
mf

SOLO 4
mf

War-bucks, the lit-tle brat! May-be we fix the game with some-thing

The second system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "War-bucks, the lit-tle brat! May-be we fix the game with some-thing". The piano accompaniment is shown in both treble and bass clefs, with the bass line being mostly rests.

The piano accompaniment for the second system is shown in both treble and bass clefs. It features a melody in the right hand and a bass line in the left hand, both in a key signature of one sharp (F#). The dynamic is marked *mf*.

79 SOLO 5 *mf* SOLO 6 *mf* ALL SOLOISTS

shad - y. Where does that put us? Give you one guess. Yes!

Empty vocal staves for Soprano and Bass.

Piano accompaniment for the first system.

Mischievous (♩ = ca. 120)

82 PART I 83 *mp*

Eas - y Street.

PART II

Empty vocal staff for Soprano.

PART III *mp*

Eas - y Street.

Mischievous (♩ = ca. 120)

Piano accompaniment for the second system.

85

cresc.

An - nie

mp *cresc.*

Eas - y Street. An - nie

cresc.

Eas - y Street. An - nie

cresc.

88

f

is the key. Yes, sir - ee, yes, sir - ee, yeah!

f

is the key. Yes, sir - ee, yes, sir - ee, yeah!

f

is the key. Yes, sir - ee, yeah!

91

mf
Eas - y

mf
Eas - y Street.

mf
Eas - y Street. Eas - y

mf

94

Street, that's where we're gon - *cresc.*

That's where we're gon - *cresc.*

Street, that's where we're gon - *cresc.*

cresc.

3 3

97

f rit.

na be! The

f rit.

na be! The

f rit.

na be! The

TOMORROW

100 Joyfully! (♩ = ca. 80)

sun -'ll come out to - mor - row, bet your bot - tom dol - lar that to -

sun -'ll come out to - mor - row, bet your bot - tom dol - lar that to -

Joyfully! (♩ = ca. 80)

102

mor-row _____ there'll be sun! Just think-in' a-bout _____ to-mor-row

mor-row _____ there'll be sun! Just think-in' a-bout _____ to-mor-row

There'll be sun! Just think-in' a-bout _____ to-mor-row.

105

clears a - way the cob webs and the sor - row _____ 'til there's

clears a - way the cob - webs and the sor - row _____ 'til there's

'Til there's

107

108

mp

none! When I'm stuck _ with a day that's gray and

mp

none! When I'm stuck _ with a day that's gray and

mp

none! When I'm stuck _ with a day that's gray and

mp

109

lone - ly, I just stick _ out my chin and grin and

lone - ly, I just stick _ out my chin and grin and

lone - ly, I just stick _ out my chin and grin and

111

113

mf say, _____ "Oh, the sun-'ll come out _____ to-mor-row."

mf say, _____ "Oh, the sun-'ll come out _____ to-mor-row."

mf say, _____ "Oh, the sun-'ll come out _____ to-mor-row."

mf

114

So ya got - ta hang on 'til to - mor-row _____ come what may! To -

So ya got - ta hang on 'til to - mor-row _____ come what may! To -

Come what may! To -

117

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

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

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

120

way! To - mor-row, to-mor-row, I love ya, to-mor-row, you're

way! To - mor-row, to-mor-row, I love ya, to-mor-row, you're

way! To - mor-row, to-mor-row, I love ya, to-mor-row, you're

123

cresc.
al - ways a day a -

cresc.
al - ways a day a -

cresc.
al - ways a day a -

cresc.

126

f way! *rit.*

f way! *rit.*

f way! *rit.*

f *rit.*