

Hadleyburg - Vocal Parts

ACT TWO

15

[Women]

With a lilt

♩ = 96

ABIGAIL

ANNIE

How are you? An - y-thing new? No - thing

much, And with you? Oh, no-thing, No, no-thing,

ABIGAIL (aside, to audience)

I just ord-ered a great big purse, I'll need it ver - y soon you know. and a chest of lead for

un-der the bed, In which to store the ov - er-flow, and I bought the church a jew-eled poor box

With a spe-cial jew-eled key, And a brand new Bi-ble rack With my name on a big brass

ANNIE (to Eliz.)

plaque! "After all, the good Lord does not cotton to false modesty..." An - y-thing new?


ELIZABETH

ANNIE

No - thing much, And with you! Oh,


no - thing, No, no - thing.

51 **ANNIE (aside)**




I just did some fan - cy shop - ping, what does it mat - ter if it cost a heap? For

55




when your nest is rich - ly blessed, Well, not to spend it would be pret - ty cheap; so I

59



ord - ered fif - teen Par - is dress - es, thir - ty capes and an em' - rald crown, Sev - en

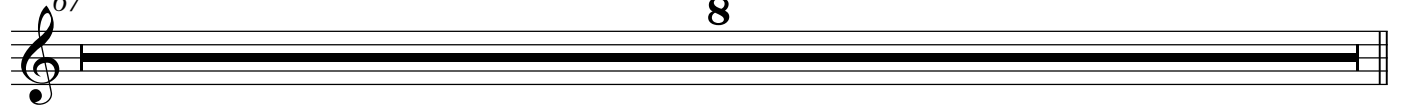
63




strand of cul - tured pearls And the same for both my girls!

"I certainly wouldn't want that money to just sit around"

67 **8**




75 **LILY** **ELIZABETH**




How are you? An - y - thing new? No - thing much,

81 **LILY** **2**




And with you! Oh, no - thing, No, no - thing.

87 **LILY (aside)**



I just bought a brand new man - sion, Eight - y rooms and none of them small, With

91



Rom - an baths and brid - al paths, and a bowl - ing green and con - cert hall, And we plan to build a

96
safe lit - tle har - bor where our yachts will have a place to stay, And our

99
own mu - se - um of art. But we're wait - ing a while to start...

103 **8** **ELIZABETH**
"It's wise to spend it slowly, they say." How are you? An - y - thing new?

115 **LILY** **ELIZABETH**
No - thing much, And with you? Oh, no - thing, No, no - thing.

121 **2** **ELIZABETH (aside)**
I just sched - uled a fan - cy dress ball, Four - teen but - lers in

126
liv - er - y, Phea - sant un - der glass and dem - i - tasse. in sil - ver ser - vice with a

130
fleur - de - lis. and I ord - ered gold en - graved in - vi - ta - tions with a fam' - ly crest of my

134
own de - sign, it will all be ver - y grand! But there's

137 **4**
some - thing I don't un - der - stand...

ELIZABETH & LILY (to other imaginary persons)

143

How are you? An - y-thing new? No - thing much,

149

And with you? Oh, no-thing, No, no-thing. Oh, no-thing, No,

mp

154

no - thing. Oh, no - thing, No, no - thing.

p

3/4

Vocal
There Once Was A Girl

[Lily]

Moderato $\text{♩} = 104$

1
There once was a girl with eyes made of love, And the glow made the

8
whole world smile. The whole world smiled as it sat at her feet, And the

15
time was slow, And the time was sweet, And she dreamed on sat - in

20
pil - lows. And her dreams were young and new She

25
dreamed of the day she'd reach for the stars And she'd find a kind of star - dust

32
A knight on a great white charger would come and he'd soon ap -

38
pear out of the blue, And she'd leave her sat - in pil - lows

Vocal

44

 And go where dreams come true, But the

47

 stars drift-ed far out of sight, And the star-dust turned to saw-dust in her hand, And the

51

 knight on the great white charg-er must have gone to he wrong won-der - land, There


55

 once was a girl with eyes made of love, Long a - go when the whole world smiled__

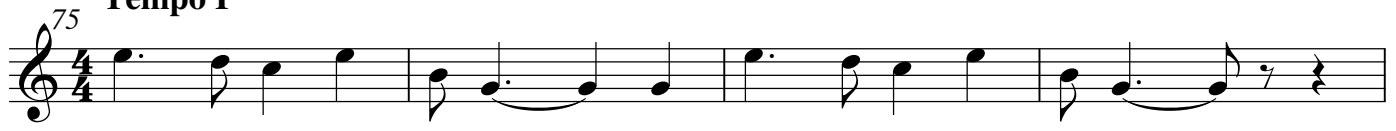
62

 _ But time was fast, And time was _ short, And _ time ran


Poco mosso

68

 out and the girl was caught in some - one el - se's dream__ And she


Tempo I

75

 rests on sat - in pil - lows__ In walls of sat - in pil - lows__

Meno

79

 Trapped in sat - in pil - lows__ In some - one el - se's

allarg.

83 **A Tempo** $\text{♩} = 104$

 dream, _____

17

Eat Dessert First!

[Halliday, Dan]

Moderato

♩ = 112

HALLIDAY



Don't ev-er put off till to - mor-row, peo-ple say what you can, one_ way or an-



oth - er do to-day, Don't save the best for last, or the best could be gone_ And a



bird that's in your hand is worth two la-ter on_ So I al - ways try to



Eat des-sert first, Eat des-sert first, Whipped cream will just



droop, turn to soup, It can't be re - versed You could be left

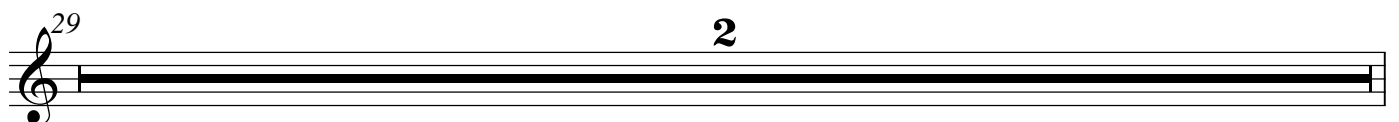


de - prived and be - reft;

Give your-self a treat,



Go on and eat des - sert first!



2



You nev - er know when a tor - na - do or a flood could strike at din - ner - time and



bur - y you in mud, Just when you've had your rice and cel - er - y heart. But be -



fore you get to feast on your choc - o - late tart. So may I sug - gest we:

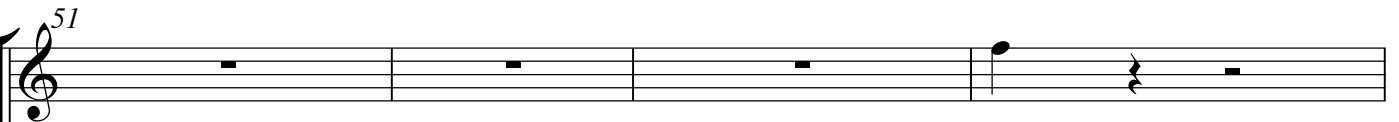


Eat des - sert first, Eat des - sert first; Luck hangs on a



thread up a - head. I - mag in the worst! Don't be the cook

DAN

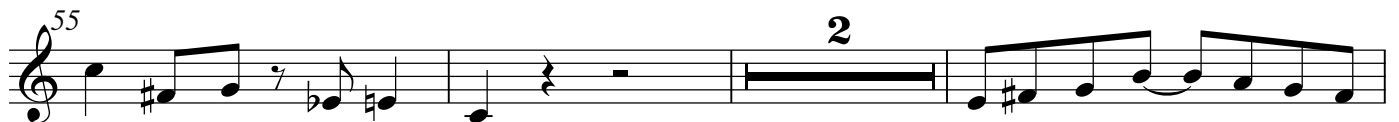


Cheat!???

HALLIDAY



who goes by the book It's all right to cheat; Come on and eat des - sert



first (Doodoot doodoot doot)

I al - ways felt. like I would



be for - ev - er young But late - ly when I say my age I bite my tongue; And the o - bit - u - ar - ies that

HALLIDAY

64

I've nev-er read have be come my dail-y guide now to friends who drop dead And so, what the

DAN

68

hell, let's: Eat des-sert first? Eat des-sert first? Eat des-sert

72

Eat des-sert first? Who_ knows what my fate's gon - na first, Who kows what your fate's gon - nabe? It's nev - er re -

76

be? It's nev-er re-hearsed! Sud den-ly youth_ hearded; Sud - den-ly youth is long_ in the

80

tooth, Long_ in the tooth! Be - insen-si - ble makes lit - tlesense, Then it's ob - so-lete, Be - insen-si - ble makes lit - tlesense, V.S.

84

Try___ pre-tend-ing there's no fu - ture tense! Eat? Eat?

Try___ pre-tend-ing there's no fu - ture tense Eat, eat,

Let's eat___ des-sert first!

eatd des-sert first!

18

Beautiful Through and Through/He Never Saw Me - Duet

Moderato

[Dan, Alice]

1 $\text{♩} = 40$

An-y-one can see she's beautiful____ But the

5

beau-ty__ that's ap-peal-ing to me____ Is the beau-ty that our eyes can-not see,____ She's

9

beau-ti-ful__ through and through. Ev'-ry-one a-grees she's beau-ti-ful__ But it's

13

not just that fan-tas-tic face,____ She has some-thing that the years can't e-raise____ She's

17

beau-ti-ful__ through and through. She's__ like a dia-mond that glows__ from with

22

in, Please_ don't say beau-ty is on-ly skin - deep__ That's a sin!

27

Right be-hind her smile is thought-ful-ness__ and a pride in__ her own point of view__ She's beau-ti-ful__ through__ and through__

30

An-y-one can see she's beautiful__ But the He nev - er saw me in the day - light__ In the beau-ty_ that's ap-peal-ing to me__ Is the beau-ty that our eyes can - not see,__ She's bright light, out in the sun__ He on - ly sees me in a make-be-lieve of

35

An-y-one can see she's beautiful__ But the He nev - er saw me in the day - light__ In the beau-ty_ that's ap-peal-ing to me__ Is the beau-ty that our eyes can - not see,__ She's bright light, out in the sun__ He on - ly sees me in a make-be-lieve of

39

An-y-one can see she's beautiful__ But the He nev - er saw me in the day - light__ In the beau-ty_ that's ap-peal-ing to me__ Is the beau-ty that our eyes can - not see,__ She's bright light, out in the sun__ He on - ly sees me in a make-be-lieve of

43
 beau-ti-ful through and through. Ev'-ry-one a-grees she's beau-ti-ful But it's
 can - dle-light and wine The touched - up pic-ture I cre - a - ted mas-que

47
 not just that fan-tas - tic face, She has some-thing that the years can't e - raise She's
 ra ded out in the sun And I was hap - py in the make-be-lieve where

51
 beau-ti-ful through and through. She's like a dia-mond that
 can - dle-light is kind But now I stand for him to see, and the

55
 glows from with - in, Please don't say beau-ty is on - ly skin - deep That's a
 cur-tains are op - ened wide Good and bad, weak and strong Will he love me

60
 sin! Right be-hind her smile is thought-ful-ness Ev-en
 right and wrong, For now he'll see me in a new light And it's

63

beau - ty in her point of view She's beau - ti - ful through and

too light for me to hide For me to

66

through

hide

19

Incorruptible! [Reprise]

[Company]

Moderato

$\text{♩} = 120$

Pure in thought and pure in deed, Pure in soul and

pure in deed, U - nit-ed in truth, to - geth-er we stand, He who hails from Had-ley-burg is

Under dialog...

known through-out the land,

FADE OUT ON CUE

The Orphanage!

Childlike, somewhat mechanically, like a carousel

♩ = 164

1 2 ANNIE

Where do chil - dren go to make them-selves

9

hap-py? When they have no mam-my And

16

no pap-py? When they have no toys to play with

23

And they're feel - ing sad 'Cause no one wants to

29 ALL

be their mum and dad? The

35

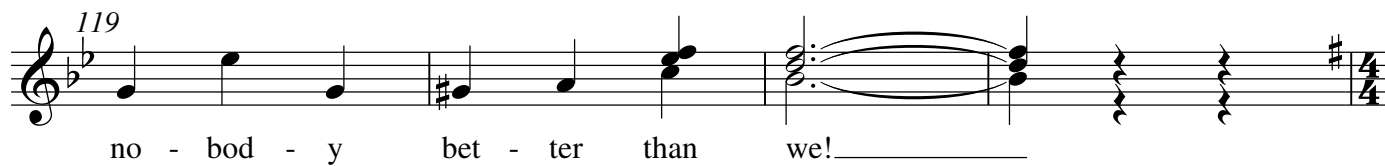
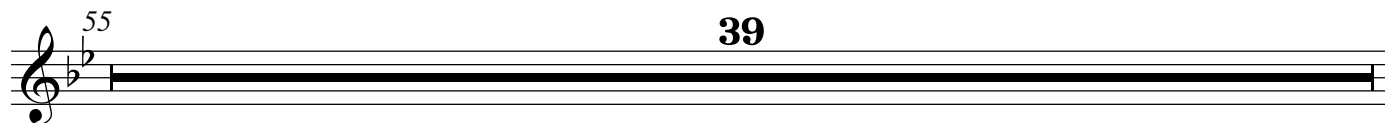
or - phan-age! The or - phan-age! The home to which they run,

42

Where ti - ny tots get co - zy cots, Clean clothes and clean

48

sheets, and af - ter-noon treats, Where or-phans can all have some fun



Nobody Knows [Reprise 2]

21

Ad lib ♩ = 100

[Halliday, Dan, Goody]

HALLIDAY

1
No-bod-y knows, No, no-bod-y knows So ev'-ry-thing's quite all

Rag - Not fast ♩ = 118
HALLIDAY & DAN

5
right, When no-bod-y knows we smell like a rose. And look like we're lil-y___

ALL THREE

9
white! No-bod-y knows, No, no-bod-y knows, And that's what it's all___ a -

13
bout___ It's true ev' - ry time___ A crime's not a crime. As

16
long as you're not___ found out!

Take last ending after CUE:
(HALL.: "You got more important things to take care of."
(exits)

28 16 10 12 2 1. Last ending 12/8

22

We're the Kind of Folks - Reprise

[Halliday and Goody]

Moderato, freely

♩ = 112

GOODY

We're the kind of folks who like to chew flow - ers, We

4

poco tempo

like to taste their col - ors and their sweet, sweet smell, Oh, peo - ple don't eat flow-ers?-

7

Real - ly? Well. boil - your-boiled - po - ta - toes - my-friend - and-good

GOODY & HALLIDAY

A tempo

9

luck-and - we-wish - you-well. We're the kind of folks who en - ter through

11

ex - its, We like to get their our way and we al - ways do, Oh,

14

peo - ple go out ex-its? - Real-ly? Well. up-at-your-end-of-the-block,-o-kay-and

17

6

top - of - the - day to you!

Vocal Nobody Knows [Finale]

23

Cue: (GOODY) "Good-bye, old friend." [Lights fade, as GOODY disappears]

[Company]

Rag – Not fast

ALL

$\text{♩} = 118$

1 *mf* No-bod-y knows, No, no-bod-y knows So ev'-ry-thing's quite all

5 right, When no-bod-y knows we smell like a rose. And look like we're lil- y

9 white! No-bod-y knows, No, no-bod-y knows And that's what it's all— a -

13 bout, — It's true ev'-ry time. A crime's not a crime. As long as you're not— found

17 out! *ff* No-bod-y knows, No, no-bod-y knows what's lurk-ing be-neath the

21 lid, It's not what you do, — What mat-ters is who. was watch-ing you when you

25 did! There's no-thing that shows so no-bod-y knows And that's how it has— to

29
be_____ You're nev-er a crook, as long as you look the pic-ture of hon - es -

Musical notation for measures 29-32. Measure 29 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a half note followed by a quarter rest. Measures 30-32 contain a continuous melodic line with various rhythmic values and accidentals.

33
ty! No - bod - y knows, No, no - bod - y knows__

Musical notation for measures 33-35. Measure 33 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It starts with a quarter note followed by a quarter rest. Measures 34-35 continue the melodic line from the previous system.

36
2
Stage whisper: No - bod - y knows!

Musical notation for measure 36. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The measure is marked with a '2' above the staff, indicating a fermata. The notes are marked with 'x' and the text 'Stage whisper: No - bod - y knows!' is written below the staff.