



Music from

Annie

Featuring *It's the Hard-Knock Life, Easy Street, and Tomorrow*

Lyrics by Martin Charnin
Music by Charles Strouse
Arranged by Michael Kamuf

INSTRUMENTATION

- | | | | |
|---|-----------------------|---|---|
| 1 | Conductor | 2 | 1st F Horn |
| 3 | 1st Flute | 2 | 2nd F Horn |
| 3 | 2nd Flute | 2 | 1st Trombone |
| 2 | Oboe | 2 | 2nd Trombone |
| 2 | Bassoon | 2 | 3rd Trombone |
| 3 | 1st B♭ Clarinet | 2 | Euphonium |
| 3 | 2nd B♭ Clarinet | 2 | Baritone Treble Clef |
| 3 | 3rd B♭ Clarinet | 4 | Tuba |
| 2 | B♭ Bass Clarinet | 2 | Electric Bass |
| 2 | 1st E♭ Alto Saxophone | 2 | Mallet Percussion
(Chimes/Xylophone) |
| 2 | 2nd E♭ Alto Saxophone | 4 | Percussion 1
(Drumset or opt. Snare Drum/Hi-Hat
Cymbals/Ride Cymbal, Bass Drum) |
| 2 | B♭ Tenor Saxophone | 5 | Percussion 2
(Suspended Cymbal/Triangle/Tom-Tom,
Crash Cymbals/Cabasa or opt. Shaker) |
| 2 | E♭ Baritone Saxophone | 2 | Timpani |
| 3 | 1st B♭ Trumpet | | |
| 3 | 2nd B♭ Trumpet | | |
| 3 | 3rd B♭ Trumpet | | |

SUPPLEMENTAL and WORLD PARTS

Available for download from
www.alfred.com/supplemental

- E♭ Alto Clarinet
- 1st Horn in E♭
- 2nd Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

PROGRAM NOTES

The Broadway musical *Annie* was penned by composer Charles Strouse, lyricist Martin Charnin, and playwright and author Thomas Meehan, and is based on the 1920s comic strip *Little Orphan Annie*. The original Broadway production opened in 1977 and ran for nearly six years. The musical has been made into several films and television productions. This medley from the production includes the songs "It's the Hard-Knock Life," "Easy Street," and "Tomorrow."

NOTES TO THE CONDUCTOR

Except for the marcato introduction and ending, woodwind and brass players should approach all articulations in a legato fashion throughout the arrangement by utilizing a “dit” or “daht” syllable for short notes. All notes that are not marked with an articulation should be full value and played with a “doo” syllable. An optional electric bass part is included, which can help reinforce the bass line. This part can also be played on string bass. Percussion 1 can be played by one player on the drumset or by two players on concert percussion: player one on hi-hat cymbals, snare drum, and ride cymbal; player two on bass drum. The trumpet 1 part goes out of range for this series in two brief spots—measures 62 and 104. If playing the A in measure 62 is not feasible, playing the entire measure down an octave is the best solution. Measure 104 is cued an octave lower, if needed.

The first nine measures are a fanfare which foreshadows the opening melody lines of both “It’s the Hard-Knock Life” and “Tomorrow.” This passage should be played in a marcato style and in a bold manner.

“It’s the Hard-Knock Life” begins at measure 10 with the iconic introduction from the original movie version. The theme is stated at measure 19 by bassoon, clarinets, alto saxophones, and euphonium. Here, and throughout the arrangement, accompaniment figures should complement the melody without overshadowing it. The bridge of the song begins at measure 41 with a quasi-Latin groove in the percussion that should be played lightly and with forward motion. This tune should build momentum throughout and peak at measure 70 with a fortissimo from the ensemble.

The passage from measures 74–76 acts as a transition into “Easy Street.” Here, there are brief solos by trombone 1 and trumpet 1 while the timpani provides a “pedal.” The soloists should use plungers for this passage and have fun!! There are many great video resources on brass plunger technique—especially watch trumpeter Clark Terry or trombonist Al Grey use this mute. Encourage your soloists to check out these two greats!

“Easy Street” begins at measure 77 and utilizes a swing style. The ensemble will need to use an eighth-note triplet subdivision throughout this song to properly capture the rhythmic style. As with the first song of the medley, this passage should peak with the fortissimo at measure 105 and drive all the way through the end of measure 112. Here, the forte-piano from the low winds should settle in before moving on to measure 113. Starting in measure 113, solo alto saxophone 1, clarinet 1, and flute 1 foreshadow the tune “Tomorrow,” which begins with solo oboe (cued in clarinet 1) at measure 117. As the orchestration grows and changes, the momentum should continue to build to the end of the medley. At measure 144, the key changes from E \flat to F major, and the tempo should be slightly slower. The marcato style of the opening should return at measure 151 for the ending.

I hope you and your students enjoy playing this arrangement!

A handwritten signature in black ink that reads "Michael Haruf". The signature is written in a cursive, flowing style with a prominent initial 'M'.

Annie

Featuring It's the Hard-Knock Life, Easy Street, and Tomorrow

Lyrics by Martin Charnin

Music by Charles Strouse

Arranged by Michael Kamuf

FULL SCORE

Duration - 5:30

Boldly ♩ = 96

+Picc.

The musical score is arranged in systems for various instruments. The top system includes Flutes/Piccolo, Oboe, and Bassoon. The second system includes B♭ Clarinets (1, 2, 3) and B♭ Bass Clarinet. The third system includes E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The fourth system includes B♭ Trumpets (1, 2, 3) and F Horns (1, 2). The fifth system includes Trombones (1, 2, 3) and Euphonium. The sixth system includes Tuba (Optional Electric Bass 8^{va}). The seventh system includes Mallet Percussion (Chimes/Xylophone). The eighth system includes Percussion 1 (Drumset or opt. Snare Drum/Hi-Hat Cymbals/Ride Cymbal, Bass Drum) and Percussion 2 (Suspended Cymbal/Triangle/Tom-Tom, Crash Cymbals/Cabasa or opt. Shaker). The bottom system includes Timpani.

Key markings include **Boldly** ♩ = 96, **f** (forte), **mp** (mezzo-piano), and **p** (piano). There are also dynamic markings like **a2** and **vo**. The score includes a key signature change from F major to A major (B♭ to A) and a tempo change to **Boldly** ♩ = 96.

Tune: F, B♭, C, E

Change: B♭ to A

1

2

3

4



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

rit.

rit.

mp

f

B.D.

Crash Cymbals

10 **Brightly** ♩ = 160 "It's the Hard-Knock Life"

This musical score is for the piece "It's the Hard-Knock Life" by George Gershwin, arranged for a large ensemble. The score begins on page 9 and continues through page 12. The tempo is marked as **Brightly** with a metronome marking of ♩ = 160. The key signature is one flat (B-flat major for the woodwinds). The woodwind section includes Flutes (1 and 2), Oboe, Bassoon, Clarinet (1, 2, and 3), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Euphonium, and Tuba. The percussion section includes Mallet Percussion (Xylophone), Percussion 1 (Hi-Hat Cymbals (closed)), Percussion 2 (dampen and choke), and Timpani. The score features dynamic markings such as *fp* (fortissimo piano) and *f* (fortissimo), and includes performance instructions like "dampen" and "choke" for the percussion. The woodwinds and strings play a rhythmic accompaniment, while the brass and percussion provide a driving, rhythmic pulse. The score is divided into measures across the pages, with measure numbers 9, 10, 11, and 12 indicated at the bottom.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Fls. 1 2

Ob.

Bsn. *mf*

Cl. 1 *mf*
2 3 *mf*
B. Cl. *mf*

A. Saxes. 1 2 *mf*
T. Sax. *mf*
Bar. Sax. *mf*

Tpts. 1 2 3

Hns. 1 *mf*
2 *mf*

Tbns. 1 *mf*
2 3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc.

Perc. 1 *mf*

Perc. 2

Timp.

19

Fls. 1/2 *-Picc. a2 mf*

Ob. *mf*

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3 *mf a2*

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1 *mf*

Perc. 2

Timp.

This page of a musical score contains the following parts and their corresponding staves:

- Fls.:** Flute 1 (Staff 1), Flute 2 (Staff 2)
- Ob.:** Oboe (Staff 3)
- Bsn.:** Bassoon (Staff 4)
- Cls.:** Clarinet 1 (Staff 5), Clarinet 2 (Staff 6), Clarinet 3 (Staff 7)
- B. Cl.:** Bass Clarinet (Staff 8)
- A. Saxes.:** Alto Saxophone 1 (Staff 9), Alto Saxophone 2 (Staff 10)
- T. Sax.:** Tenor Saxophone (Staff 11)
- Bar. Sax.:** Baritone Saxophone (Staff 12)
- Tpts.:** Trumpet 1 (Staff 13), Trumpet 2 (Staff 14), Trumpet 3 (Staff 15)
- Hns.:** Horn 1 (Staff 16), Horn 2 (Staff 17)
- Tbns.:** Trombone 1 (Staff 18), Trombone 2 (Staff 19), Trombone 3 (Staff 20)
- Euph.:** Euphonium (Staff 21)
- Tuba:** Tuba (Staff 22)
- Mlt. Perc.:** Military Percussion (Staff 23)
- Perc. 1:** Percussion 1 (Staff 24)
- Perc. 2:** Percussion 2 (Staff 25)
- Timp.:** Timpani (Staff 26)

The score is written in a key signature of one flat (B-flat) and a common time signature (C). It begins at measure 25 and ends at measure 28. The dynamic marking *f* (forte) is used throughout the score. The page number 9 is located in the top right corner.

Fls. 1 2 *mf* *a2* 31
 Ob. *mf*
 Bsn. *mf*
 Cls. 1 *mf*
 2 3 *mf*
 B. Cl. *mf*
 A. Saxes. 1 2 *mf* *a2*
 T. Sax. *mf*
 Bar. Sax. *mf* 31
 Tpts. 1 *mf*
 2 3 *mf*
 Hns. 1 *mf*
 2 *mf*
 Tbns. 1 *mf*
 2 3 *mf*
 Euph. *mf*
 Tuba *mf*
 Mlt. Perc. *mf*
 Perc. 1 *mf*
 Perc. 2
 Timp. *mf*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

The musical score is arranged in a standard orchestral format. The woodwind section (Fls., Ob., Bsn., Cls., B. Cl., A. Saxes., T. Sax., Bar. Sax.) and brass section (Tpts., Hns., Tbns., Euph., Tuba) play melodic and harmonic lines. The percussion section (Milt. Perc., Perc. 1, Perc. 2, Timp.) provides rhythmic accompaniment. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The woodwinds and strings play a melodic line that changes dynamics from *f* to *mf* over the measures. The brass section provides harmonic support with sustained notes and some melodic movement. The percussion section features a steady rhythmic pattern with various instruments.

41

Fls. 1 2

Ob.

Bsn.

Cls. 1 *mf*

2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2

T. Sax. *mf*

Bar. Sax. *mf*

41

Tpts. 1

2 3

Hns. 1 *mf*

2 *mf*

Tbns. 1

2 3

Euph. *mf*

Tuba *mf*

Mlt. Perc.

Perc. 1 *mf*

Perc. 2 *mf*

Cabasa (opt. Shaker) *mf*

Timp.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

49

Fls. 1/2

Ob.

Bsn. *mf*

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

49

Tpts. 1/2/3 *mf* *a2* *mf*

Hns. 1/2

Tbns. 1/2/3 *mf* *mf*

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

The image displays a page of a musical score for a symphony orchestra, spanning measures 53 to 56. The score is organized into systems for various instruments, with measure numbers 1 and 2 indicated for some parts. The instruments and their staves are as follows:

- Fls. (Flutes):** 1 and 2 staves.
- Ob. (Oboes):** 1 and 2 staves.
- Bsn. (Bassoon):** 1 staff.
- Cls. (Clarinets):** 1, 2, and 3 staves.
- B. Cl. (Bass Clarinet):** 1 staff.
- A. Saxes. (Alto Saxophones):** 1 and 2 staves.
- T. Sax. (Tenor Saxophone):** 1 staff.
- Bar. Sax. (Baritone Saxophone):** 1 staff.
- Tpts. (Trumpets):** 1, 2, and 3 staves.
- Hns. (Horns):** 1 and 2 staves.
- Tbns. (Trombones):** 1, 2, and 3 staves.
- Euph. (Euphonium):** 1 staff.
- Tuba:** 1 staff.
- Mlt. Perc. (Multiple Percussion):** 1 staff.
- Perc. 1 (Percussion 1):** 1 staff.
- Perc. 2 (Percussion 2):** 1 staff.
- Timp. (Timpani):** 1 staff.

The music is written in a key signature of one flat (B-flat major or D minor) and a 2/2 time signature. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics markings such as *fp* (fortissimo piano) are present throughout. The page is numbered 50068S at the bottom left and contains measure numbers 53, 54, 55, and 56 at the bottom.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

fp

fp

fp

fp

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Fls. 1 2 *fp* *ff* *fp*

Ob. *fp* *ff* *fp*

Bsn. *ff*

Cls. 1 2 3 *fp* *ff* *fp*

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 2 3 *fp* *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Mit. Perc. *ff* *fp*

Perc. 1 *ff* *fp*

Perc. 2

Cr. Cyms. *ff* ch. ch.

Timp. *ff*

molto rall.

Fls. 1 2

Ob. *ff*

Bsn. *fp* *ff*

Cls. 1 2 3 *ff*

B. Cl. *fp* *ff*

A. Saxes. 1 2 *fp* *ff* *a2*

T. Sax. *fp* *ff*

Bar. Sax. *fp* *ff*

Tpts. 1 2 3 *fp* *ff* *a2* **molto rall.** Solo (w/plunger) WAH WAH WAH WAH

Hns. 1 2 *fp* *ff*

Tbns. 1 2 3 *fp* *ff* *a2* Solo (w/plunger) WAH WAH WAH WAH

Euph. *fp* *ff*

Tuba *fp* *ff*

Mlt. Perc. *ff*

Perc. 1 *ff*

Perc. 2

Timp. *fp* *ff* *fp* ch.

"Easy Street"

77 Swing ♩ = 112-120 (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$ $\overset{\sim}{\underset{\sim}{\text{J}}}$)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

"Easy Street"

77 Swing ♩ = 112-120 (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$ $\overset{\sim}{\underset{\sim}{\text{J}}}$)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mit. Perc.

Perc. 1

Perc. 2

Timp.

Change: A to Bb, E to Eb

The score is written for a full orchestra. The key signature has one flat (B-flat major or D minor), and the time signature is common time (C). The page is divided into four measures. Measure 81 shows the beginning of the section, with various instruments playing notes. Measure 82 continues the melodic lines. Measure 83 features a change in dynamics and articulation, with a 'mf' dynamic and an accent on the first note of the flute and oboe parts. Measure 84 concludes the section, with 'mf' dynamics and an accent on the final notes.

Instrument List:

- Fls. (Flutes)
- Ob. (Oboes)
- Bsn. (Bassoons)
- Cls. (Clarinets)
- B. Cl. (Bass Clarinet)
- A. Saxes. (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. (Trumpets)
- Hns. (Horns)
- Tbns. (Trombones)
- Euph. (Euphonium)
- Tuba
- Mlt. Perc. (Mallet Percussion)
- Perc. 1
- Perc. 2
- Timp. (Timpani)

This musical score is for an orchestral ensemble, covering measures 85 through 88. The instruments listed are:

- Flutes (Fls.):** 1 and 2 staves.
- Oboes (Ob.):** 1 and 2 staves.
- Bassoons (Bsn.):** 1 and 2 staves.
- Clarinets (Cls.):** 1, 2, and 3 staves.
- Bass Clarinet (B. Cl.):** 1 staff.
- Alto Saxophones (A. Saxes.):** 1 and 2 staves.
- Tenor Saxophone (T. Sax.):** 1 staff.
- Baritone Saxophone (Bar. Sax.):** 1 staff.
- Trumpets (Tpts.):** 1, 2, and 3 staves.
- Horns (Hns.):** 1 and 2 staves.
- Trombones (Tbns.):** 1, 2, and 3 staves.
- Euphonium (Euph.):** 1 staff.
- Tuba:** 1 staff.
- Milt. Perc. (Military Percussion):** 1 staff.
- Perc. 1:** 1 staff.
- Perc. 2:** 1 staff, featuring Tom-Tom and Chimes (ch.).
- Timpani (Timp.):** 1 staff.

 Key musical features include:

- Measure 85:** Starts with a boxed measure number '85'. Flute 1 and Flute 2 play a melody with accents (^) and dynamics like *mf*. Other instruments provide harmonic support with chords and sustained notes.
- Measure 86:** Continues the orchestral texture. Flute 1 and Flute 2 have *a2* markings.
- Measure 87:** Similar to the previous measures, with various dynamics and articulations.
- Measure 88:** Ends with a double bar line and a repeat sign (//) for Perc. 1 and Perc. 2.

This is a page of a full orchestral score, numbered 25 in the top right corner. The score spans four pages of music, labeled at the bottom as 89, 90, 91, and 92. The instrumentation includes:

- Fls. (Flutes): 1 and 2 parts.
- Ob. (Oboe): 1 part.
- Bsn. (Bassoon): 1 part.
- Cls. (Clarinets): 1, 2, and 3 parts.
- B. Cl. (Bass Clarinet): 1 part.
- A. Saxes. (Alto Saxophones): 1 and 2 parts.
- T. Sax. (Tenor Saxophone): 1 part.
- Bar. Sax. (Baritone Saxophone): 1 part.
- Tpts. (Trumpets): 1, 2, and 3 parts.
- Hns. (Horns): 1 and 2 parts.
- Tbns. (Tubas): 1 and 2 parts.
- Euph. (Euphonium): 1 part.
- Milt. Perc. (Military Percussion): 1 part.
- Perc. 1 (Percussion 1): 1 part.
- Perc. 2 (Percussion 2): 1 part.
- Timp. (Timpani): 1 part.

Key performance markings include:

- "+Picc." above the first flute part.
- "a2" above the second clarinet part.
- Multiple "f" (forte) dynamic markings throughout the score.
- Accents (^) and breath marks (v) above various notes.
- Triplet markings (3) over certain passages in the saxophone and trumpet parts.

93

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

93

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Fls. 1 2

Ob.

Bsn.

Clas. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

mp *f* *fp* *a2* *p* *mp* *mf*

101

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

101

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

f *a2* *ff* *WAH* *ff* *WAH* *ch.* *ch.*

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff* *a2b* *a2*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 2 3 *ff* open All

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Perc. 1 *ff* 2 3

Perc. 2 *ff* 2 3

Timp. *ff*

Fls. 1/2

Ob.

Bsn.

Cls. 1/2, 3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2, 3

Hns. 1/2

Tbns. 1/2, 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

113 Flowing ♩ = 92

1. Solo rit.

-Picc. b

Fls. 1 2

Ob. Solo mf

Bsn.

Cls. 1 Solo mf (Ob.) Solo mf

2 3

B. Cl.

A. Saxes. 1 2 1. Solo mf

T. Sax.

Bar. Sax.

113 Flowing ♩ = 92

rit.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

117 "Tomorrow" With motion ♩ = 84

Fls. 1 2

Ob. All *mf*

Bsn.

Cls. 1 *mf* Play All

2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

117 "Tomorrow" With motion ♩ = 84

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *mf* +2. All

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2 *p* Sus. Cym.

Timp.

125 ^{+2. All}

Fls. 1/2 *mf* *fp*

Ob. *fp*

Bsn. *fp*

Cls. 1 *fp*

2/3 *fp*

B. Cl. *fp*

A. Saxes. 1/2 *fp*

T. Sax. *mf*

Bar. Sax. *mf* *fp*

125

Tpts. 1

2/3

Hns. 1 *fp*

2 *fp*

Tbns. 1 *mf*

2/3 *mf*

Euph. *mf* *fp*

Tuba

Mlt. Perc. *mf*

Perc. 1

Perc. 2 *mf*

Timp. *fp*

130

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

130

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3 *mf* a2

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

139

Tpts. 1 2 3 *mf*

Hns. 1 2 *mf* a2

Tbns. 1 2 3 *mf* a2

Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Perc. 1 *mf*

Perc. 2

Timp. *f*

Change: F to Gb, Eb to F

144 Slower ♩ = 76

144 Slower ♩ = 76

50068S

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

rit.

fp

f

fp

rit.

f

fp

f

fp

fp

f

fp

mp

Chimes

153 *a tempo*

molto rall.

Fls. 1 2 *ff* *fp* *ff*

Ob. *ff* *fp* *ff*

Bsn. *ff* *fp* *ff*

Cls. 1 *ff* *fp* *ff*

2 3 *ff* *fp* *ff*

B. Cl. *ff* *fp* *ff*

A. Saxes. 1 *ff* *fp* *ff*

2 *ff* *fp* *ff*

T. Sax. *ff* *fp* *ff*

Bar. Sax. *ff* *fp* *ff*

153 *a tempo* *molto rall.*

Tpts. 1 *ff* *fp* *ff*

2 3 *ff* *fp* *ff*

Hns. 1 *ff* *fp* *ff*

2 *ff* *fp* *ff*

Tbns. 1 *ff* *fp* *ff*

2 3 *ff* *fp* *ff*

Euph. *ff* *fp* *ff*

Tuba *ff* *fp* *ff*

Mlt. Perc. *ff* *mp* *ff* dampen

Perc. 1 *ff* *ff* ch.

Perc. 2 *ff* *mp* *ff* ch.

Timp. *ff* *mp* *ff* dampen