




From the musical *Annie*

Tomorrow

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

———— **INSTRUMENTATION** ————

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola )
- 5 Viola
- 5 Cello
- 5 String Bass
- 2 Drumset
- 2 Percussion
(Optional Suspended
Cymbal/Shaker)

———— **PROGRAM NOTES** ————

This melody was first penned with different lyrics by composer Charles Strouse as "Replay (the Way We Live Now)" for the 1970 short film *Replay*. Later this melody became the foundation of the song "Tomorrow" for *Annie*, the Broadway production penned by composer Charles Strouse, lyricist Martin Charnin, and playwright and author Thomas Meehan. The musical is based on the 1920s comic strip *Little Orphan Annie*. The original Broadway production opened in 1977 and ran for nearly six years.

———— **NOTE FROM THE EDITOR** ————

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

x
extended position

-
shift

'
bow lift/reset

(b), (#), (d)
high or low fingerings

▣▣ or V V
hooked bowings



NOTES TO THE CONDUCTOR

This song follows an ABA form featuring two choruses of the form plus an introduction and a short tag at the end. The drumset is written for one player on set, but could be done with two players on concert percussion: player one on hi-hat cymbals, snare drum, and ride cymbal; player two on bass drum. Doubling the string bass part on electric bass could give the ensemble more of an authentic pop sound, if this is an option for your ensemble.

The beginning should be played slowly and smoothly, pushing dynamically toward measure 3. At m. 5, the tempo should increase to 84 bpm. Solo players in violins I & II and viola are featured on the first phrase of the tune's A theme. Section players and string bass are added in m. 9 for the next phrase. The tune's B theme is stated in the cello beginning at the end of m. 12. Care should be taken here and throughout the arrangement to use proper balance, so the melody is supported but not overpowered by the accompaniment. The A theme returns at m. 25 with the full ensemble. Here, percussion should be mindful of dynamics and balance as mentioned above.

The second chorus begins at m. 27 with viola and cello stating the theme. In this passage, violin I & II should slightly separate the syncopated accents in mm. 29, 30, 33 and 34. The B theme returns, played by violin I and cello with the marcato fanfare figures in the violin II and viola. The string bass should also observe this style change at m. 37 where the tempo should broaden. At m. 40, the final A theme begins with a key change to D Major and a slightly slower tempo. The volume of the ensemble should peak at the fortissimo in m. 44 and maintain the intensity until m. 52 where a gradual decrescendo begins until the bow is lifted after the final note.

I hope you and your students enjoying playing my arrangement of *Tomorrow*!

Michael Hamf

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FULL SCORE
Duration - 2:45

Slowly ♩ = 72

Violins
I *mf* *f* *mf*
II *mf* *f* *mf*

Viola (Violin III)
mf *f* *mf*

Cello
mf *f* *mp*
pizz. arco

String Bass
mf *f* *mp*
pizz.

Drumset

Percussion (Optional Suspended Cymbal/Shaker)
Suspended Cymbal (w/mallets)
mp *f*

1 2 3 4

5 With motion ♩ = 84

Vlns.
I Solo *mp*
II *mp* Solo

Vla. (Vln. III)
mp

Cello

Str. Bass

Drumset

Perc.

5 6 7 8



I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Drumset

Perc.

All

mp

mf

arco

9 10 11 12

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Drumset

Perc.

x1

mf

arco

Hi-Hat Cymbals (closed)

13 14 15 16

18

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Drumset

Perc.

Snare Drum

Bass Drum

p *mf* *f*

17 18 19 20

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Drumset

Perc.

p

21 22 23 24

27
div. 

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Drumset

Perc.

mf 25 26 *mf* 27 28

mp

mf

mf

mp

mp
Shaker

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Drumset

Perc.

29 30 31 32

35

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Drumset

Perc.

mf

mf

mf

mf

33 34 35

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Drumset

Perc.

rit.

f

f

p

Sus. Cym.

36 37 38 39

40 Slower ♩ = 76

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Drumset
Perc.

f *f* *f* *f* *f* *f* *f*

Ride Cymbal

f *f* *f* *mp*

40 41 42 43

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Drumset
Perc.

ff *ff* *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *mp*

44 45 46 47

48 rit. *ff*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Drumset

Perc.

48 49 50 51

Slowly $\text{♩} = 72$ rit.

Vlns. I *mp* *pp*

Vlns. II *mp* *pp*

Vla. (Vln. III) *mp* *pp* div.

Cello *mp* *pp*

Str. Bass *mp* *pp*

Drumset

Perc. *pp* *mp*

52 53 54 55