



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
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 2 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 2 Baritone Treble Clef
- 4 Tuba
- 2 Electric Bass
- 2 Mallet Percussion
(Chimes/Xylophone)
- 4 Percussion 1
(Drumset or opt. Snare Drum/Hi-Hat
Cymbals/Ride Cymbal, Bass Drum)
- 5 Percussion 2
(Suspended Cymbal/Triangle/Tom-Tom,
Crash Cymbals/Cabasa or opt. Shaker)
- 2 Timpani

SUPPLEMENTAL and WORLD PARTS

Available for download from
www.alfred.com/supplemental

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

Michael Hanf

Music from
Annie

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

Lyrics by Martin Charnin
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FULL SCORE
Duration - 5:30

Boldly ♩ = 96

+Picc. *f* *tr*

1 2

Flutes/Piccolo

Oboe

Bassoon

1 2 3

B♭ Clarinets

B♭ Bass Clarinet

1 2

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Boldly ♩ = 96

1 2 3

B♭ Trumpets

F Horns

1 2 3

Trombones

Euphonium

Tuba (Optional Electric Bass 8^{va})

Mallet Percussion (Chimes/Xylophone)

Percussion 1 (Drumset or opt. Snare Drum/Hi-Hat Cymbals/Ride Cymbal, Bass Drum)

Percussion 2 (Suspended Cymbal/Triangle/Tom-Tom, Crash Cymbals/Cabasa or opt. Shaker)

Timpani

Tune: F, B♭, C, E

Change: B♭ to A

1 2 3 4

f *mp* *f*

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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.

a2

3

mp

f

B.D.

Crash Cymbals

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Saxes. (Alto Saxophones), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hns. (Horns), Tbns. (Tubas), Euph. (Euphonium), Tuba, Mlt. Perc. (Mallet Percussion), Perc. 1, Perc. 2, and Timp. (Timpani). The score is written in a key signature of one flat (B-flat major or F major) and a 2/2 time signature. It spans four measures, numbered 13, 14, 15, and 16 at the bottom. A large red watermark reading 'Preview Only' is overlaid diagonally across the entire page.

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

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.

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.

f *mf*

S.D.

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.

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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*

Euph. *mf*

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

PREVIEW ONLY
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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.

+Picc. a2

60

60

60

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.

70

Fls. 1/2

Ob. *fp* *ff* *fp*

Bsn. *fp* *ff*

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

2/3 *fp* *ff* *fp*

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

A. Saxes. 1 *ff*

2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

70

Tpts. 1 *fp* *ff*

2/3 *fp* *ff*

Hns. 1 *ff*

2 *ff*

Tbns. 1 *ff*

2/3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff* *fp*

Perc. 1 *ff* *fp*

Perc. 2 *ff*

Timp. *ff* Cr. Cyms. | ch. | ch.



molto rall.

Fls. 1 2

Ob.

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* 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* *ch.*



"Easy Street"

77 Swing $\text{♩} = 112-120$ ($\text{♩} = \text{♩}^3 \text{♩}$)

Fls. 1/2

Ob.

Bsn.

Clars. 1/2

B. Cl. 2/3

A. Saxes. 1/2

T. Sax.

Bar. Sax.

"Easy Street"

77 Swing $\text{♩} = 112-120$ ($\text{♩} = \text{♩}^3 \text{♩}$)

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Change: A to B \flat , E to E \flat

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 *mp* *f* *a2*

Ob. *mp* *f*

Bsn. *mp* *f* *fp*

Cls. 1 *mp* *f*

2 3 *mp* *f* *a2*

B. Cl. *mp* *f* *p* *mp* *mf*

A. Saxes. 1 2 *mp* *f* *fp* *a2*

T. Sax. *mp* *f* *fp*

Bar. Sax. *mp* *f* *p* *mp* *mf*

Tpts. 1 *mp* *f* *fp* *a2*

2 3 *mp* *f* *fp*

Hns. 1 *mp* *f* *fp*

2 *mp* *f* *fp*

Tbns. 1 *mp* *f* *fp*

2 3 *mp* *f* *fp* *a2*

Euph. *mp* *f* *fp*

Tuba *mp* *f* *p*

Mlt. Perc. *mp* *f* *p* *mp* *mf*

Perc. 1 *mp* *f* *p*

Perc. 2 *mp* *mf*

Timp. *mp* *f* *p* *mp* *mf*



Fls. 1/2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1/2/3 *ff*

B. Cl. *ff*

A. Saxes. 1/2 *ff* *a2 b* *a2* *A*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1/2/3 *ff* *open All*

Hns. 1/2 *ff* *A*

Tbns. 1/2/3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Perc. 1 *ff* *2* *3*

Perc. 2 *ff* *2* *3*

Timp. *ff*

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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

a2

3

VI

ch.

113 Flowing ♩ = 92

1. Solo rit.

Fls. 1 2

Ob. Solo mf

Bsn.

Cls. 1 2 3

B. Cl. Solo mf (Ob.) Solo mf

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

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Sus. Cym. *p*

125 +2. All

Fls. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *fp*

2/3 *fp*

B. Cl. *fp*

A. Saxes. 1/2 *fp*

T. Sax. *mf*

Bar. Sax. *mf*

125

Tpts. 1

2/3

Hns. 1 *fp*

2 *fp*

Tbns. 1 *mf*

2/3 *mf*

Euph. *mf*

Tuba *fp*

Mlt. Perc. *mf*

Perc. 1

Perc. 2 *mf*

Timp. *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.

144 Slower ♩ = 76

Fls. 1/2 +Picc. *tr* *rit.* *f* *a2*

Ob. *f*

Bsn. *fp* *f* *fp* *f*

Cls. 1 *f*

2/3 *tr*

B. Cl. *f*

A. Saxes. 1/2 *fp* *f* *fp* *f* *a2*

T. Sax. *fp* *f* *fp* *f*

Bar. Sax. *fp* *f* *fp* *f*

Tpts. 1 *rit.* *fp* *f* *fp* *f*

2/3 *a2*

Hns. 1 *fp* *f* *fp* *f*

2 *fp* *f* *fp* *f*

Tbns. 1 *fp* *f* *fp* *f*

2/3 *fp* *f* *fp* *f*

Euph. *fp* *f* *fp* *f*

Tuba *fp* *f* *fp* *f*

Mlt. Perc. *f*

Perc. 1 *f* Ride Cym.

Perc. 2 *f*

Timp. *p* *f*

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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.

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 *ff* *fp* *ff*
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*

Tpts. 1 *ff* *fp* *ff*
2 *ff* *fp* *ff*
3 *ff* *fp* *ff*

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

Tbns. 1 *ff* *fp* *ff*
2 *ff* *fp* *ff*
3 *ff* *fp* *ff*

Euph. *ff* *fp* *ff*

Tuba *ff* *fp* *ff*

Mlt. Perc. *ff* dampen

Perc. 1 *mp* *ff*

Perc. 2 *ff* ch.

Timp. *ff* dampen