

The Promise of Tomorrow

Sample

by

Michael Schofield

Grade: 3 Duration: 5:23

Instrumentation

1 – Conductor Score	2 – Horn in F 1
10 – Flute	2 – Horn in F 2
2 – Oboe	3 – Trombone 1
3 – Clarinet 1	3 – Trombone 2
3 – Clarinet 2	2 – Euphonium (+ 2 T.C.)
4 – Clarinet 3	4 – Tuba
2 – Bassoon	1 – Timpani
2 – Bass Clarinet	2 – Percussion 1 Triangle, Woodblock, Low Tom, Snare Drum, Suspended Cymbal
4 – Alto Saxophone	1 – Percussion 2 Crash Cymbals, Suspended Cymbal, Wind Chimes, Tambourine, Triangle
2 – Tenor Saxophone	1 – Percussion 3 Bass Drum, Triangle
2 – Baritone Saxophone	1 – Mallets 1 Bells
3 – Trumpet 1	2 – Mallets 2 Marimba, Vibraphone, Chimes
3 – Trumpet 2	
4 – Trumpet 3	

The Promise of Tomorrow

The Promise of Tomorrow is a piece full of optimism and strength, celebrating the new opportunities that tomorrow brings. The original theme is stated at measure 17, and is used throughout the piece. As this theme is repeated, new material is added, keeping the music moving forward and adding anticipatory energy. A slower, majestic section beginning at measure 58 brings many expressive opportunities for the ensemble. Measure 98 will require a strong sense of rhythm from the musicians as it brings the music to a joyous arrival point at measure 115. This develops into a gorgeous chorale with a playful woodwind descant at 133. The piece arrives at its main climax at measure 150, leading to a rewarding and exciting conclusion. Careful attention to the dynamics, articulation and tempo markings will significantly add to the effectiveness of the performance.

Michael Schofield

Born June 21, 1977



Mike Schofield is currently the Director of Bands at Kingsburg High School in Kingsburg, CA, where he directs the Wind Ensemble, Symphonic Band, Marching Band, and Jazz Band. The band program at Kingsburg High School, under Mr. Schofield's direction, has put a high emphasis on individual student achievement leading to ensemble excellence. His ensembles have consistently earned top ratings at festivals and performed at many prestigious events such as the California Association for Music Education State Conference in Sacramento, CA in 2008 and Carnegie Hall in 2011. Mr. Schofield is a three-time recipient of the National Band Association's Citation of Excellence. Mike served as Jazz Director at Reedley College from 2008-2010 and is active as a guest conductor, adjudicator, composer and performer.

Mr. Schofield holds a Master of Arts in Music Performance and a Bachelor of Arts in Music Education from California State University, Fresno. He has studied conducting and ensemble techniques with Gary P. Gilroy, Lawrence R. Sutherland, Ray Cramer and Stephen Pratt. He is a member of the California Band Directors' Association, the California Music Educators' Association, the International Trumpet Guild, and is a Past President of the Fresno-Madera Counties Music Educators' Association.



The Promise of Tomorrow

Michael Schofield

Complete Score

$\text{♩} = 128$

Flute *f*

Oboe *f*

Bassoon *f*

Clarinet 1 *f*

Clarinet 2 *f* a2

Clarinet 3 *f*

Bass Clarinet *f*

Alto Saxophone *f*

Tenor Saxophone *f*

Baritone Saxophone *f*

Trumpet 1 *f* a2

Trumpet 2 *f* a2

Trumpet 3 *f*

Horn in F 1 *f*

Horn in F 2 *f*

Trombone 1 *f* a2

Trombone 2 *f*

Euphonium *f*

Tuba *f*

$\text{♩} = 128$
F, B \flat , E \flat , F

Timpani *f*

Percussion I
Triangle, Woodblock, Low Tom, Snare Drum, Suspended Cymbal *f* Triangle *fp* *f*

Percussion II
Crash Cymbals, Suspended Cymbal, Wind Chimes, Tambourine, Triangle *f* Crash Cymbals

Percussion III
Bass Drum, Triangle *f* Bass Drum *mf* *f*

Mallets I
Bells *f* Marimba

Mallets II
Marimba, Vibes, Chimes *f*

9 10 11 12 13 $\text{♩} = 144$ 14 15 16 17 18

Fl. *fp* *f* *mf*

Ob. *fp* *f* *mf*

Bsn. *mf* *mp*

Cl. 1 *fp* *f* *mf* *mp*

Cl. 2 *fp* *f* *mf* *mp*

Cl. 3 *fp* *f* *mf* *mp*

B. Cl. *fp* *f* *mf* *mp*

A. Sx. *fp* *f* *mf*

T. Sx. *fp* *f* *mp*

B. Sx. *fp* *f* *mf* *mp*

Tpt. 1 *fp* *f* *mf*

Tpt. 2 *fp* *f* *mf*

Tpt. 3 *fp* *f* *mf*

Hn. 1 *fp* *f* *mf*

Hn. 2 *fp* *f* *mf*

Trb. 1 *mf* *mp* a2

Trb. 2 *mf* *mp*

Euph. *fp* *f* *mf* *mp*

Tuba *fp* *f* *mf* *mp*

Timp. *fp* *f* *mp* 13 $\text{♩} = 144$ 17

Perc. I *mf* *mp* *mf*

Perc. II Wind Chimes to Suspended Cymbal *mf*

Perc. III *mf* *mp*

Mlts. I *fp* *f*

Mlts. II *fp* *f* *mf* *mf* to Vibes

28 29 30 31 4 32 33 34

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2
3

Hn. 1

Hn. 2

Trb. 1
2

Euph.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Mlts. I

Mlts. II

35 36 37 38 5 39 40 41

Fl. *ff*

Ob. *ff*

Bsn. *mf* *f*

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3 *f*

B. Cl. *mf* *f*

A. Sx. *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Trb. 1 *mf* *f*

Trb. 2 *mf* *f*

Euph. *mf* *f*

Tuba *f*

Timp. *f* *f*

Perc. I *mf* *f*

Perc. II *mp* *f* Sus. Cym. *mp* to Wind Chimes

Perc. III *mp* *mf*

Mlts. I *ff*

Mlts. II

51 52 53 54 55 rit. 56 57 58 Majestically ♩ = 88

Fl. *ff* *mp* *f* *p*

Ob. *ff* *mp* *f* *p*

Bsn. *ff* *mp*

Cl. 1 *ff* *mp* *f* *p* *mf* *mf*

Cl. 2 *ff* *mp* *f* *p* *mf* *mf*

Cl. 3 *ff* *mp* *f* *p* *mf* *mf*

B. Cl. *ff* *mp*

A. Sx. *ff* *mp* *mf* *p* *mf* *p*

T. Sx. *ff* *mp*

B. Sx. *ff* *mp*

Tpt. 1 *ff* *mp*

Tpt. 2 *ff* *mp*

Tpt. 3 *ff* *mp*

Hn. 1 *ff* *mp* *mf* *p* *mf* *p*

Hn. 2 *ff* *mp* *mf* *p* *mf* *p*

Trb. 1 *ff* *mp* *mp* *mp*

Trb. 2 *ff* *mp* *mp* *mp*

Euph. *ff* *mp* *mp* *mp*

Tuba *ff* *mp*

Timp. *f* *mp* rit. 58 Majestically ♩ = 88

Perc. I *p* Wind Chimes

Perc. II *mf*

Perc. III *f*

Mlts. I *ff* *mp*

Mlts. II

60 61 62 63 Solo 64 65 66 67 68 69 70 71

Fl. *p* *mp* *mf* *mp* *f*

Ob.

Bsn. *f* *p*

Cl. 1 *mf* *f* *p* *mp* *mf*

Cl. 2 *mf* *f* *p* *mp* *mf*

Cl. 3 *mf* *f* *p* *mp* *mf*

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

A. Sx. *mf* *f*

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mf* *f* *p*

Hn. 2 *mf* *f* *p*

Trb. 1 *mp* *f* *p*

Trb. 2 *mp* *f* *p*

Euph. *mf* *f* *p*

Tuba *f* *p*

Timp. *mp* *f* *p*

Perc. I

Perc. II (Wind Chimes) *mf*

Perc. III *p* *mf* Triangle

Mlts. I *mp*

Mlts. II Vibes *mp* *mf* *mp*

64 *molto espressivo*

8

Change top F to E_b

64

72 73 74 75 76 77 78 79 80 81 82 83

Fl. *mf*

Ob. *mp* *mf* *mp* *mf* *mf*

Bsn. *mf* *mp* *mf* *mp* *mf*

Cl. 1 *mp* *mf* *mp* *mf* *mp* *mf*

Cl. 2 *mp* *mf* *mp* *mf* *mp* *mf*

Cl. 3 *mp* *mf* *mp* *mf* *mp* *mf*

B. Cl. *mf* *mp* *mf* *mp* *mf*

A. Sx. *mp* *mf* *mp* *mf* *mp* *mf*

T. Sx. *mf*

B. Sx. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1 *mp* *mf* *mp* *mf* *mp* *mf*

Hn. 2 *mp* *mf* *mp* *mf* *mp* *mf*

Trb. 1 *mp*

Trb. 2 *mp*

Euph. *mf*

Tuba *mp*

Timp. *mp*

Perc. I *mp*

Perc. II *mp*

Perc. III *mp*

Mlts. I *mp*

Mlts. II *mf* *mp* *mf*

to Sus. Cym. Sus. Cym.

to B.D. B. D.

Quickly to Chimes! →

10

84 $\text{♩} = 92$ 85 86 87 88 89 Solo 90 91 92 rit. 93 $\text{♩} = 72$ 94

Fl. *ff* *p* *mf* *f* *p*

Ob. *ff* *p*

Bsn. *ff* *p* *mf* *p* *mp*

Cl. 1 *ff* *p* *mf* *f* *p*

Cl. 2 *ff* *p* *mp* *mf* *p*

Cl. 3 *ff* *p* *mp* *mf* *p*

B. Cl. *ff* *p* *mf* *p* *mp*

A. Sx. *ff* *p* *mf* *f* *p*

T. Sx. *ff* *p*

B. Sx. *ff* *p* *mp*

Tpt. 1 *ff* *p* *mf* *mp* *p*

Tpt. 2 *ff* *p*

Tpt. 3 *ff* *p*

Hn. 1 *ff* *p* *mf* *mp* *p*

Hn. 2 *ff* *p* *mf* *mp*

Trb. 1 *ff* *p* *mp* *p*

Trb. 2 *ff* *p* *mp* *p*

Euph. *ff* *p* *mp*

Tuba *ff* *p* *mp*

Timp. $\text{♩} = 92$ *f* *p* *B♭ to A♯; F to E♭* rit. 93 $\text{♩} = 72$ *mp*

Perc. I *f* Crash Cymbals

Perc. II *f* to Wind Chimes Wind Chimes to Tambourine

Perc. III *f* to Tri. Tri. *mp*

Mlt. I *ff* *p* Chimes

Mlt. II *ff* *p*

95 96 *molto rit.* 97 98 *Tutti* ♩ = 152 99 100 101 102 103

Fl. *f*

Ob. *f*

Bsn. *mf* *mp* *f*

Cl. 1 *f*

Cl. 2 *f* Cl. 2 only

Cl. 3 *f*

B. Cl. *mf* *f*

A. Sx. *mp*

T. Sx.

B. Sx. *mf* *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mf* *mp* *p*

Hn. 2 *mf* *mp* *p*

Trb. 1 *mf* *mp* *p*

Trb. 2 *mf* *mp* *p*

Euph. *mf* *mp* *p*

Tuba *mf* *mp* *p*

Timp. *molto rit.* 98 ♩ = 152

Perc. I

Perc. II

Perc. III

Mlts. I

Mlts. II

Fl. 112 113 114 *f* *mp*

Ob. *f* *mp*

Bsn. *f*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

Cl. 3 *f* *mp*

B. Cl. *f*

A. Sx. *f* *mp*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tpt. 3 *f* *mp*

Hn. 1 *f*

Hn. 2 *f*

Trb. 1 only *f*

Trb. 2 *f*

Euph. *f*

Tuba *f*

Timp. *f* *tr*

Perc. I Low Tom w/ yarn mallets *mf* Sus. Cym. *mp* *f* to Cr. Cyms. Cr. Cyms. *f*

Perc. II *mp* to B.D. *f* B. D. *f*

Perc. III *mf*

Mlts. I *f* (Chimes) *mf*

Mlts. II *f* *mf*

123 124 125 126 127 14 128 129 130 131 132

Fl. *f* *fp*

Ob. *f* *fp*

Bsn. *f* *fp*

Cl. 1 *f* *fp*

Cl. 2 *f* *fp* a2

Cl. 3 *f* *fp*

B. Cl. *f* *fp*

A. Sx. *f* *f*

T. Sx. *f* *fp*

B. Sx. *f* *fp*

Tpt. 1 *f* *fp*

Tpt. 2 *f* *fp* a2

Tpt. 3 *f* *fp*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Trb. 1 *mp* *fp* a2

Trb. 2 *mp* *fp*

Euph. *mp* *fp*

Tuba *mp* *fp*

Timp. *mp* *mf* *f* *tr* *mf*

Perc. I

Perc. II *f*

Perc. III *mf* *mp*

Mlts. I *f*

Mlts. II

133 134 135 136 137 138 139 140

Fl. *ff*

Ob. *f*

Bsn. *f*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *f*

A. Sx. *f* *mp* *f*

T. Sx. *f* *mp* *f*

B. Sx. *f* *mp* *f*

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Tpt. 3 *mf* *mp*

Hn. 1 *mf* *mp* *mf*

Hn. 2 *mf* *mp* *mf*

Trb. 1 *mf* *mp* *mf*

Trb. 2 *mf* *mp* *mf*

Euph. *mf* *mp* *mf*

Tuba *mf* *mp* *f*

Timp. *mf* (tr) *f*

Perc. I *mp* *mf*

Perc. II *mf*

Perc. III *mf* *mp* *mf*

Mlts. I

Mlts. II

to Triangle

141 142 143 144 145 146 147 148 149 $\text{♩} = 108$

Fl. *mf* *f* *mp*

Ob. *fp* *f* *mp*

Bsn. *fp* *f* *mp*

Cl. 1 *mf* *f* *mp*

Cl. 2 *mf* *f* *mp*

B. Cl. *fp* *f* *mp*

A. Sx. *mf* *f* *mf* *fp* *f* *mp*

T. Sx. *mf* *f* *mf* *fp* *f* *mp*

B. Sx. *mf* *f* *mf* *fp* *f* *mp*

Tpt. 1 *fp* *f* *mp*

Tpt. 2 *fp* *f* *mp*

Tpt. 3 *fp* *f* *mp*

Hn. 1 *mp* *mf* *mp* *fp* *f* *mp*

Hn. 2 *mp* *mf* *mp* *fp* *f* *mp*

Trb. 1 *mp* *mf* *mp* *fp* *f* *mp*

Trb. 2 *mp* *mf* *mp* *fp* *f* *mp*

Euph. *mp* *mf* *mp* *fp* *f* *mp*

Tuba *mf* *f* *mf* *fp* *f* *mp*

Timp. *fp* *mf* $\text{♩} = 108$

Perc. I *mp* Triangle *mf* to Cr. Cyms. *mp*

Perc. II *mf*

Perc. III *mp* *mf* *mp* *mf*

Mlts. I

Mlts. II

150 151 152 153 154

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Trb. 1 *f*

Trb. 2 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Perc. I *f* Cr. Cyms. *mp* *f*

Perc. II *f*

Perc. III *f* *mf* *f*

Mlts. I *mf* (Chimes)

Mlts. II *f*

155 156 157 158 159

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2
3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2
3

Hn. 1

Hn. 2

Trb. 1
2

Euph.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Mlts. I

Mlts. II

This page of a musical score, numbered 19, covers measures 160 through 167. The score is written for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 and 3 (Cl. 2, 3), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 and 3 (Tpt. 2, 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 and 2 (Trb. 1, 2), Euphonium (Euph.), Tuba, Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Mallets I (Mlts. I), and Mallets II (Mlts. II). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The score features various dynamics such as *fp*, *f*, *mf*, and *f*, and includes performance instructions like *molto rit.* and *tr*. Measure 166 is marked *molto rit.* and contains triplet figures in the woodwinds and strings. The percussion parts include a Triangle in measure 160 and a Snare Drum in measure 166. The score is presented in a standard orchestral layout with multiple staves for each instrument.