

# Choose Joy

For Concert Band, Grade 3  
By Randall D. Standridge (ASCAP)

## Instrumentation

- 1 - Full Score
- 8 - Flute
- 2 - Oboe
- 2 - Bassoon
- 5 - Bb Clarinet 1
- 5 - Bb Clarinet 2
- 2 - Bb Bass Clarinet
- 3 - Eb Alto Saxophone 1
- 3 - Eb Alto Saxophone 2
- 2 - Bb Tenor Saxophone
- 2 - Eb Baritone Saxophone
- 4 - Bb Trumpet 1
- 4 - Bb Trumpet 2
- 4 - F Horn
- 3 - Trombone 1
- 3 - Trombone 2
- 4 - Euphonium B.C.
- 2 - Euphonium T.C.
- 4 - Tuba
- 2 - Mallets 1: Bells/Whip Crack
- 2 - Mallets 2: Xylophone/Vibraphone
- 2 - Mallets 3: Chimes
- 2 - Timpani/Crotales
- 3 - Percussion 1&2: P1: Snare Drum/Ride Cymbal  
P5: Bass Drum/Triangle
- 2 - Percussion 3: Crash Cymbals/Suspended Cymbals
- 2 - Percussion 4: Tambourine/Wind Chimes/Sleigh Bells/Two Woodblocks

**Full Set - \$75.00**

**Extra Conductor Score - \$12.00**

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# Choose Joy

By Randall D. Standridge

## Why Choose Joy?

Commissions can take many forms. I have written pieces that celebrate special occasions, I have written works that tackle serious issues, I have created commissioned pieces that commemorate historical events, and I have written commissions that encouraged me to just play around in my imagination.

I have also written too many that are memorial works. Each piece of this type is a reminder to me (and, I hope, to the audience and performers) that time is our greatest gift and most valuable asset, and we are always spending it, whether we intend to or not. When we ask someone for their hand in marriage, we are asking for and offering our most treasured possession. Our time. Our lives. When we choose a profession, we are agreeing to dedicate our time to this. When we lose someone, we are simultaneously grateful for the time we have had with them and grieving for that time being depleted.

We never get time back. Ever.

In May 2021, I was approached by Joe Glass of Salyards Middle School about a commission. Joe and I have collaborated on a work before (*Siege*), in which I spent a week with him, his staff, and his students to create a work. We created a fun piece of music, but more importantly we created a friendship that has continued ever since. It was time well spent.

Joe asked if I would be interested in a new commission, but that the circumstances were somewhat unusual. It is with his permission and the permission of the family involved that I am sharing these details. He told me about Nicole Crandall, a recent graduate from the high school that Joe's program feeds and his former student. Nicole had been battling Level 4 Glioblastoma, a very aggressive form of brain cancer. She was then 20 years old and had been moved into hospice care. To celebrate her, they have asked that I create a work in her honor. Illness is the thief of time.

In spite of this, Nicole and her family had created a motto that they used to navigate this difficult time. "Choose Joy". I was very moved by this, as I feel too many people waste their time (and their lives) choosing hate, choosing anger, choosing misery. Do those emotions legitimately exist? Absolutely, but I can safely say for myself that there have been moments where I gave energy to them and fed them, instead of shutting them down.

Choose Joy. I like that.

For those of you that may have been touched by cancer (either yourself or a loved one), I am sure you can agree that we never know how much time we are given on this Earth, but life events such as these can put a lot of things in perspective.

To Joe, thank you for trusting me with this project.

To Nicole and her family, thank you for reminding us that happiness can be a choice, even in the face of incredible adversity.

It is raining as I finish writing this, and I looked out my window just now. Instead of thunderheads, there is a rainbow shining in the heavens.

Even in the darkest clouds, there can be beauty and light.

Peace, Love, and Music

## About the Work

The piece uses elements of Beethoven's Ode to joy along with a five note motive representing the five family members of Nicole's immediate family. A trio is heard near the beginning, representing Nicole and her siblings; the parts have been written for the instruments they played in band (Flute, Clarinet, Saxophone). The work alternates between a rhythmic and joyful intensity and a more nostalgic and bittersweet lyrical moment in the middle. There are moments of happiness, humor, worry, pain, and determination. I hope this work serves as a fitting tribute to all of those who choose joy in times of darkness.

## About the unBroken Project

**The unBroken Project** began with the composition of my work, *unBroken*. The work was my first to deal with mental health struggles and, inspired by its reception, I have created a series of works for performers, conductors, and audiences to use as conversational starting points for these issues. As of this writing, there are 5 works in the series, and I anticipate creating at least 2 more: *unBroken (Grade 5)*, *Choose Joy (Grade 3)*, *(not) Alone (Grade 2.5)*, *Blue Sky Horizon (Grade 2)*, and *Fragile (Grade 1.5-2)*.

*Choose Joy* connects to this project by encouraging us all to find happiness and positivity where we can. This is not to dismiss mental health conditions or dire situations, but rather a reminder that moments of joy should be treasured and that, with help, those of us who live with these conditions can move closer to happiness.

Note that *unBroken* (the grade 5 work) is available as a free rental for university, professional, community, and accomplished high school bands. Please message me for details.

### WORKS IN "THE UNBROKEN PROJECT"

- unBroken (Grade 5)
- Choose Joy (Grade 3)
- (not) Alone (Grade 2.5)
- Blue Sky Horizon (Grade 2)
- Fragile (Grade 1.5-2)

## About the Composer



Randall Standridge (b.1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous works selected to the J.W. Pepper's Editor's Choice and Bandworld Top 100 lists. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* also published are included in *Teaching Music through Performance in Band* series. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, composer, and music arranger for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his family. For more information about Mr. Standridge, visit his website at: [www.randallstandridge.com](http://www.randallstandridge.com)



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**Concert work: Choose Joy (Standard edition, RSM C032)**

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\_\_\_\_\_  
Director

\_\_\_\_\_  
Administrator

This piece is dedicated to Nicole Crandall. Thank you for teaching us to always choose joy. From all your band directors from Salyards MS and Cypress Ranch HS

Score  
Grade 3  
Duration 4:00

# Choose Joy

Randall D. Standridge  
(ASCAP)

**Joyous** ♩ = 160 3

The score is for a band and includes the following parts:

- Flute/Piccolo
- Oboe
- Bassoon
- B. Clarinet 1
- B. Clarinet 2
- B. Bass Clarinet
- E. Alto Saxophone 1
- E. Alto Saxophone 2
- B. Tenor Saxophone
- E. Baritone Saxophone
- B. Trumpet 1
- B. Trumpet 2
- Horn in F
- Trombone 1
- Trombone 2
- Euphonium
- Tuba
- Mallets 1 (Bells/Whip Crack)
- Mallets 2 (Xylophone/Vibraphone)
- Mallets 3 (Chimes)
- Timpani/Crotales
- Percussion 1 & 2 (Snare Drum/Ride Cymbal and Bass Drum/Triangle)
- Percussion 3 (Crash Cymbals/Suspended Cymbal)
- Percussion 4 (Tambourine/Wind Chimes/Sleigh Bells/Two Woodblocks)

Tempo: Joyous ♩ = 160. Time signature: 4/4. Dynamics include *f*, *fp*, and *f*. A rehearsal mark 3 is located at the beginning of the score. The score is divided into 7 measures.

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RSM C032

Fl./Picc. *mf* *mf* -Piccolo +Piccolo

Ob. *mf*

Bsn. *p*

B. Cl. 1 *p*

B. Cl. 2 *p*

B. Cl. *p*

A. Sx. 1 *mf*

A. Sx. 2

T. Sx. *p*

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tuba *p*

Mal. 1 (bring out strongly) *mf*

Mal. 2 *mf* Vibraphone (med. hard yarn mallets)

Mal. 3 *mp*

Timp. *p*

Perc. 1&2 *p*

Perc. 3 *p* *mf* Suspended Cymbal (yarn mallets)

Perc. 4 *mp* Wind Chimes



The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Fl. / Picc.**: Flute and Piccolo, playing a melodic line with accents.
- Ob.**: Oboe, playing a melodic line with accents.
- Bsn.**: Bassoon, playing a melodic line with accents.
- B. Cl. 1, 2, 3**: Bass Clarinets, playing a rhythmic accompaniment.
- A. Sx. 1, 2**: Alto Saxophones, playing a rhythmic accompaniment.
- T. Sx.**: Tenor Saxophone, playing a rhythmic accompaniment.
- B. Sx.**: Baritone Saxophone, playing a rhythmic accompaniment.
- B. Tpt. 1, 2**: Bass Trumpets, playing a rhythmic accompaniment.
- Hn.**: Horns, playing a rhythmic accompaniment.
- Tbn. 1, 2**: Trombones, playing a rhythmic accompaniment.
- Euph.**: Euphonium, playing a rhythmic accompaniment.
- Tuba**: Tuba, playing a rhythmic accompaniment.
- Mal. 1, 2, 3**: Mallets, playing a rhythmic accompaniment.
- Timp.**: Timpani, playing a rhythmic accompaniment.
- Perc. 1 & 2**: Percussion 1 & 2, playing a rhythmic accompaniment.
- Perc. 3**: Percussion 3, playing a rhythmic accompaniment.
- Perc. 4**: Percussion 4, playing Sleigh Bells.

The score includes various musical notations such as accents, slurs, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). The percussion parts include specific instructions for Sleigh Bells and dynamic markings like *mp* (mezzo-piano).



31

Flute Solo

Fl. / Picc. *pp* *mf*

Ob. *pp*

Bsn. *pp*

B. Cl. 1 *pp* Solo *mf*

B. Cl. 2 *pp*

B. Cl. *p*

A. Sx. 1 *pp* *mf* Solo *mf*

A. Sx. 2 *pp* Bb Clarinet *mf*

T. Sx. *pp* Bb Clarinet *mf*

B. Sx. *p* Bb Bass Clarinet *p*

B. Tpt. 1 *pp*

B. Tpt. 2 *pp*

Hn. *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Euph. *pp*

Tuba *p* Bb Bass Clarinet *p*

Mal. 1 *mf*

Mal. 2 *mf*

Mal. 3 *mf*

Timp. *mp* *p*

Perc. 1 & 2 Triangle *mp* Ride Cymbal Dome (stick) *mp*

Perc. 3 Sus. Cym. *p* *mf*

Perc. 4 *mf*



This musical score is for the piece "Choose Joy" and is page 7 of the score. It features a large ensemble of instruments. The woodwinds include Flute/Picc., Oboe, Bassoon, Clarinet 1, Clarinet 2, and Bass Clarinet. The reeds consist of Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1, Trumpet 2, Horns, Trombone 1, Trombone 2, Euphonium, and Tuba. The percussion section includes Mallet 1, Mallet 2, Mallet 3, Timpani, Percussion 1 & 2, Percussion 3, and Percussion 4. The score is written in a key signature of two flats and a common time signature. It contains various musical notations such as dynamics (e.g., *fp*, *f*, *mf*), articulation (accents, slurs), and performance instructions like "Div." and "Xylo.". The page is numbered 43 through 49 at the bottom.



(In Two, Cantabile)

63

Fl./Picc. *fp* *f* *mf* *pp* *mf*

Ob. *fp* *f* *mf*

Bsn. *fp* *f* *pp* *mf*

B. Cl. 1 *fp* *f* *pp*

B. Cl. 2 *fp* *f* *pp*

B. Cl. *fp* *f* *p*

A. Sx. 1 *fp* *f* *pp*

A. Sx. 2 *fp* *f* *pp*

T. Sx. *fp* *f* *pp*

B. Sx. *fp* *f* *p*

B. Tpt. 1 *fp* *f* *pp*

B. Tpt. 2 *fp* *f* *pp*

Hn. *fp* *f* *pp*

Tbn. 1 *fp* *f* *pp* *mf*

Tbn. 2 *fp* *f* *pp* *mf*

Euph. *fp* *f* *pp* *mf*

Tuba *fp* *f* *p*

Mal. 1 *mf* *mf* *mp* *p*

Mal. 2 *mf* *mf* *mp* *p*

Mal. 3 *f* *mf* *mp* *p*

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

Perc. 1&2 *mf* *mf* *mp* *p*

Perc. 3 *p* *mf*

Perc. 4 *mf*

*mp*

Fl./Picc.  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
B♭ Tpt. 1  
B♭ Tpt. 2  
Hn.  
Tbn. 1  
Tbn. 2  
Euph.  
Tuba  
Mal. 1  
Mal. 2  
Mal. 3  
Timp.  
Perc. 1 & 2  
Perc. 3  
Perc. 4

*mp*  
Stick on Ride Cymbal Dome  
*mf*  
*p*

71

Fl./Picc. *mf*

Ob. *mf*

Bsn.

B. Cl. 1 *mf*

B. Cl. 2

B. Cl.

A. Sx. 1 *mf*

A. Sx. 2

T. Sx. *mf*

B. Sx.

B. Tpt. 1 *mf*

B. Tpt. 2

Hn. *mf*

Tbn. 1

Tbn. 2

Euph.

Tuba

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1&2 *p* B.D.

Perc. 3 *mf*

Perc. 4

71

72

73

74

75

76

77





87

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute/Piccolo, Oboe, Bassoon, Clarinets) and saxophones. The middle section features the brass ensemble (Trumpets, Trombones, Euphonium, Tuba). The bottom section contains mallets and four percussion parts. The score is in 4/4 time with a key signature of two flats. Measure 87 is the focal point, marked with a box and the number '87'. Dynamics such as *mf* and *p* are indicated throughout. The percussion parts show complex rhythmic patterns with various drum and cymbal sounds.

95 (In Four, Energetic)

+Piccolo

Fl./Picc. *f*

Ob. *f*

Bsn. *f* *pp*

B. Cl. 1 *f* *pp*

B. Cl. 2 *f* *pp* B $\flat$  Clarinet *f*

B. Cl. *f* *pp*

A. Sx. 1 *f* *pp* *f*

A. Sx. 2 *f* *pp* *f*

T. Sx. *f* *pp*

B. Sx. *f* *pp*

B. Tpt. 1 *f* *pp*

B. Tpt. 2 *f* *pp*

Hn. *f* *pp*

Tbn. 1 *f* *pp*

Tbn. 2 *f* *pp*

Euph. *f* *pp*

Tuba *f* *pp*

Mal. 1 *f* / / /

Mal. 2 *f* / / /

Mal. 3 *f* (bring out strongly)

Cr. *p* *f* *mf*

Perc. 1&2 *p* *mf* *p*

Perc. 3 *f* Cr. Cym.

Perc. 4 *f* Sleigh Bells / / /

99

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl./Picc.
- Ob.
- Bsn.
- B. Cl. 1
- B. Cl. 2
- B. Cl.
- A. Sx. 1
- A. Sx. 2
- T. Sx.
- B. Sx.
- B. Tpt. 1
- B. Tpt. 2
- Hn.
- Tbn. 1
- Tbn. 2
- Euph.
- Tuba
- Mal. 1
- Mal. 2
- Mal. 3
- Timp.
- Perc. 1 & 2
- Perc. 3
- Perc. 4

Key features of the score include:

- Fl./Picc.:** Rapid sixteenth-note passages with slurs.
- Ob.:** Sustained notes with some melodic movement.
- Bsn.:** Sustained notes, with a dynamic marking of *f* starting at measure 102.
- Clarinets:** Sustained notes and some melodic lines. A dynamic marking of *f* is present at measure 102.
- Saxophones:** Similar to the flute, with rapid sixteenth-note passages.
- Trumpets:** Sustained notes with accents.
- Trombones:** Sustained notes with accents.
- Euphonium/Tuba:** Sustained notes with accents.
- Mallets:** Mal. 1 has a rhythmic pattern of eighth notes. Mal. 2 and Mal. 3 have sustained notes.
- Percussion:** Perc. 1 & 2 have a complex rhythmic pattern with dynamic markings of *f* and *p*. Perc. 3 has sustained notes with accents.



115

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Flute/Picc., Oboe, Bassoon, Clarinets (Bb, Bb, Bb), Saxophones (Alto, Alto, Tenor, Baritone), Trumpets (Bb, Bb), Trombones (Bb, Bb), Euphonium, Tuba, Mallets (3), and Percussion (4). The score is written in a key signature of two flats (Bb) and a common time signature. The dynamic marking *mf* (mezzo-forte) is used throughout the score. The score is divided into measures 113 through 119. The percussion parts include a snare drum (Perc. 1 & 2), a tom-tom (Perc. 3), and a cymbal (Perc. 4). The mallet parts (Mal. 1, 2, 3) are played on a set of three mallets. The woodwind and brass parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The string parts are not visible in this page.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl./Picc.**: Flute and Piccolo, playing a melodic line with dynamics *f* and *mf*.
- Ob.**: Oboe, playing a melodic line with dynamics *f* and *mf*.
- Bsn.**: Bassoon, playing a melodic line with dynamics *fp* and *f*.
- B. Cl. 1 & 2**: Bass Clarinet 1 and 2, playing a melodic line with dynamics *f* and *mf*.
- B. Cl.**: Bass Clarinet, playing a melodic line with dynamics *fp* and *f*.
- A. Sx. 1 & 2**: Alto Saxophone 1 and 2, playing a melodic line with dynamics *fp* and *mf*.
- T. Sx.**: Tenor Saxophone, playing a melodic line with dynamics *fp* and *mf*.
- B. Sx.**: Baritone Saxophone, playing a melodic line with dynamics *fp* and *f*.
- B. Tpt. 1 & 2**: Bass Trumpet 1 and 2, playing a melodic line with dynamics *f* and *mf*.
- Hn.**: Horn, playing a melodic line with dynamics *fp* and *mf*, including a *Div.* (divisi) section.
- Tbn. 1 & 2**: Trombone 1 and 2, playing a melodic line with dynamics *fp* and *f*, including a *Div.* section.
- Euph.**: Euphonium, playing a melodic line with dynamics *fp* and *f*.
- Tuba**: Tuba, playing a melodic line with dynamics *fp* and *f*, including a *Div.* section.
- Mal. 1, 2, 3**: Mallets 1, 2, and 3, playing a rhythmic pattern with dynamics *f* and *mf*.
- Timp.**: Timpani, playing a rhythmic pattern with dynamics *fp* and *mf*.
- Perc. 1 & 2**: Percussion 1 and 2, playing a rhythmic pattern with dynamics *fp* and *f*.
- Perc. 3**: Percussion 3, playing a rhythmic pattern with dynamics *f* and *f*.
- Perc. 4**: Percussion 4, playing a rhythmic pattern with dynamics *f* and *f*, including a *Tambourine* section.

The score includes various performance instructions such as *fp* (fortissimo piano), *mf* (mezzo-forte), *f* (forte), and *Div.* (divisi). There are also dynamic markings like *(Ch)* and *(bring out strongly)*.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Fl./Picc.:** Flute and Piccolo parts, starting with *fp* and moving to *f* and *mf*.
- Ob.:** Oboe part, starting with *fp* and moving to *f* and *mf*.
- Bsn.:** Bassoon part, starting with *fp* and moving to *f*.
- B. Cl. 1 & 2:** Bass Clarinet parts, starting with *fp* and moving to *f* and *mf*.
- A. Sx. 1 & 2:** Alto Saxophone parts, starting with *fp* and moving to *f*.
- T. Sx. & B. Sx.:** Tenor and Baritone Saxophone parts, starting with *fp* and moving to *f*.
- B. Tpt. 1 & 2:** Baritone Trumpet parts, starting with *fp* and moving to *f*.
- Hn.:** Horn part, starting with *fp* and moving to *f*.
- Tbn. 1 & 2:** Trombone parts, starting with *fp* and moving to *f*.
- Euph. & Tuba:** Euphonium and Tuba parts, starting with *fp* and moving to *f*.
- Mal. 1, 2, & 3:** Mallet parts, starting with *fp* and moving to *f*.
- Timp.:** Timpani part, starting with *fp* and moving to *f*.
- Perc. 1 & 2:** Percussion parts, starting with *fp* and moving to *f*.
- Perc. 3:** Percussion part, including *Sus. Cym.* (Suspension Cymbal) starting with *p*.
- Perc. 4:** Percussion part, starting with *fp* and moving to *f*.

134

Fl./Picc. *p*

Ob. *p*

Bsn. *p*

B. Cl. 1 *p*

B. Cl. 2 *p*

B. Cl. *p*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *p*

B. Sax. *p*

B. Tpt. 1 *mf*

B. Tpt. 2 *mf*

Hn. *p* *mf*

Tbn. 1 *p*

Tbn. 2 *p*

Euph. *p*

Tuba *p*

Mal. 1 *mf*

Mal. 2 *mf*

Mal. 3 *mp*

Timp. *p*

Perc. 1&2 *p* *mp*

Perc. 3 *mf* *p* *mf*

Perc. 4 *mp*

Vibes (med. hard yarn mallets)

Wind Chimes



The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Fl./Picc.**: Flute and Piccolo, starting with a *fp* dynamic and a *f* dynamic later.
- Ob.**: Oboe, starting with a *fp* dynamic and a *f* dynamic later.
- Bsn.**: Bassoon, starting with a *fp* dynamic and a *f* dynamic later.
- B. Cl. 1**: Bass Clarinet 1, starting with a *fp* dynamic and a *f* dynamic later.
- B. Cl. 2**: Bass Clarinet 2, starting with a *fp* dynamic and a *f* dynamic later.
- B. Cl.**: Bass Clarinet, starting with a *fp* dynamic and a *f* dynamic later.
- A. Sx. 1**: Alto Saxophone 1, starting with a *fp* dynamic and a *f* dynamic later.
- A. Sx. 2**: Alto Saxophone 2, starting with a *fp* dynamic and a *f* dynamic later.
- T. Sx.**: Tenor Saxophone, starting with a *fp* dynamic and a *f* dynamic later.
- B. Sx.**: Baritone Saxophone, starting with a *fp* dynamic and a *f* dynamic later.
- B. Tpt. 1**: Trumpet 1, starting with a *f* dynamic and a *fp* dynamic later.
- B. Tpt. 2**: Trumpet 2, starting with a *fp* dynamic and a *f* dynamic later.
- Hn.**: Horn, starting with a *fp* dynamic and a *f* dynamic later.
- Tbn. 1**: Trombone 1, starting with a *fp* dynamic and a *f* dynamic later.
- Tbn. 2**: Trombone 2, starting with a *fp* dynamic and a *f* dynamic later.
- Euph.**: Euphonium, starting with a *fp* dynamic and a *f* dynamic later.
- Tuba**: Tuba, starting with a *fp* dynamic and a *f* dynamic later.
- Mal. 1**: Maraca 1, starting with a *f* dynamic and a *fp* dynamic later.
- Mal. 2**: Maraca 2, starting with a *f* dynamic and a *fp* dynamic later.
- Mal. 3**: Maraca 3, starting with a *f* dynamic and a *fp* dynamic later.
- Timp.**: Timpani, starting with a *fp* dynamic and a *f* dynamic later.
- Perc. 1 & 2**: Percussion 1 & 2, starting with a *fp* dynamic and a *f* dynamic later.
- Perc. 3**: Percussion 3 (Cr. Cym.), starting with a *f* dynamic.
- Perc. 4**: Percussion 4 (Tambourine), starting with a *f* dynamic.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Fl./Picc., Ob., Bsn., B. Cl. 1, B. Cl. 2, B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., B. Tpt. 1, B. Tpt. 2, Hn., Tbn. 1, Tbn. 2, Euph., Tuba, Mal. 1, Mal. 2, Mal. 3, Timp., Perc. 1 & 2, Perc. 3, and Perc. 4. The score spans five measures, with measure numbers 147, 148, 149, 150, and 151 indicated at the bottom. Dynamics such as *fp* and *f* are used throughout. The key signature has two flats, and the time signature is 4/4. The percussion parts include maracas and various drum patterns.

This musical score is for the piece "Choose Joy" and covers measures 152 to 156. The instrumentation includes:

- Flute/Picc. (Fl./Picc.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Bass Clarinet 1 (B. Cl. 1)
- Bass Clarinet 2 (B. Cl. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone 1 (A. Sx. 1)
- Alto Saxophone 2 (A. Sx. 2)
- Tenor Saxophone (T. Sx.)
- Bass Saxophone (B. Sx.)
- Bass Trumpet 1 (B. Tpt. 1)
- Bass Trumpet 2 (B. Tpt. 2)
- Horn (Hn.)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Euphonium (Euph.)
- Tuba
- Mallet 1 (Mal. 1)
- Mallet 2 (Mal. 2)
- Mallet 3 (Mal. 3)
- Timpani (Timp.)
- Percussion 1 & 2 (Perc. 1&2)
- Percussion 3 (Perc. 3)
- Percussion 4 (Perc. 4)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and sustained chords. Dynamic markings such as *ff* (fortissimo) are used throughout. Performance instructions include accents (>) and breath marks (Div.). The percussion parts include complex rhythmic patterns and specific techniques like (Ch) for chimes. The score concludes with a final *ff* marking.