

MICHAEL MARKOWSKI

# JOYRIDE

FOR BAND

**SAMPLE SCORE / NOT A PURCHASED SCORE / FOR PERUSAL ONLY**



MICHAEL MARKOWSKI

# JOYRIDE

## INSTRUMENTATION FOR BAND

Piccolo	F Horn 1 - 4	Percussion 3
Flute 1 & 2	Trombone 1 - 3	Crash Cymbals, Vibraphone, Sus. Cymbal, Sus. China
Oboe	Euphonium	Cymbal
Bassoon 1 & 2	Tuba	Percussion 4
E♭ Clarinet	String Bass	Sus. Cymbal, Marimba, Low Toms (2)
B♭ Clarinet 1 - 3	Timpani	Percussion 5
B♭ Bass Clarinet	Percussion 1	Snare Drum, Mark Tree, Hi-Hat
E♭ Alto Saxophone 1 & 2	Glockenspiel	Percussion 6
B♭ Tenor Saxophone	Percussion 2	Bass Drum, Small Triangle, Woodblock
E♭ Baritone Saxophone	Tam-Tam, Xylophone, Tambourine	
B♭ Trumpet 1 - 3		

Duration: ca. 2:30

---

Copyright © 2014 Michael Markowski / Markowski Creative (ASCAP). All rights reserved.

**For more information, please visit <http://www.michaelmarkowski.com>**

---

## PROGRAM NOTE

Nearly ten years ago, in the summer of 2005, I was on stage at Carnegie Hall in New York City playing alto saxophone as a senior in my high school band. The concert lineup: Grainger, de Meij, Mackey, and just under three minutes of Markowski.

When my band director, Jon Gomez, first received word that our high school music department was selected to perform in New York, he asked me if I'd like to write something to open the concert and commemorate the trip—something that was bursting with joy. “Maybe,” he suggested, “it would be cool to take something more traditional, like Beethoven’s *Ode To Joy*, and blend it with something more modern, like John Adams.” The idea was so simple and so astounding that the assignment excited me immediately—it excited me so much that within ten days, I had completed the first complete draft of *Joyride*, a two-and-a-half-minute concert opener that borrows Beethoven’s infamous melody and dresses it in a tie-dye blazer of rhythm and texture that nods humbly to John Adams’s *Short Ride In A Fast Machine*.

It was the afternoon dress rehearsal and we had just played through *Joyride* for the first time in that historic hall when a young John Mackey bolted down the aisles and onto the stage, in classic Mackey fashion. We were headlining our portion of the concert with John’s early piece, *Redline Tango*, but he hadn’t run on stage for that. To my surprise, he grabbed my arm and said, “you have to hear it out there!” He gestured out towards the twenty-eight hundred empty red velvet seats for no more than a second before dragging me offstage and into the house to listen to another run-through, this time as an audience member.

Just then, it dawned on me that I’d only ever heard my music as a performer in the performing ensemble, or on a recording, or while awkwardly sitting at the edge of the stage, or from the last fleeting echo from a final chord as it washed out into the hall, decaying into nothingness. I guess I hadn’t ever really heard my music before from this point-of-view. This was the very first time I’d ever been invited to simply sit back and enjoy what I had created.

Sitting next to John in the back of Carnegie Hall, listening to some of my best friends onstage bring such amazing energy and passion to my music, I remember thinking, “Hey! This music thing might just be crazy enough to work out!” It felt surreal, refreshing, inspiring, and, of course, like it was over too soon. Over the years, I’ve been lucky to share a growing friendship and remarkable collegiality with John, but I’ve never quite gotten over how powerful that moment was. In fact, the day was made even more unforgettable only a few hours later when I stood up to bow to a packed hall and looked up to the balcony where my choir and orchestra friends had jumped to their feet, cheering.

*Joyride* was the second piece of music that I’d written for concert band, and as a 12<sup>th</sup> grader at the time, it included some beautiful mistakes. For instance, 12<sup>th</sup> Grade Me really wanted to hold true to the spirit of Beethoven’s “Symphony No. 9” by keeping my mash-up in Beethoven’s original key of *D Major*. However, looking back, I realize that while D Major is a string player’s best friend, it is not so copacetic with band players, who often prefer their tonal centers to *be flat* (pun intended). Luckily, E-flat Major is just up the block so for this 2014 revision, I decided it best to raise a portion of the piece by a half-step. Other edits included re-spelling accidentals, re-notating rhythms, filtering out an impractical 2<sup>nd</sup> Tenor Saxophone part, re-managing the percussion forces, and polishing the overall orchestration in a few key sections that seemed a bit sloppy.

For the longest time, though, I wrestled with whether or not I should even revise the piece—thinking that it should be kept exactly as-is, that I should honor the original as a sort of time capsule of myself and where I was—but I think this version finds a healthy balance between preserving what my 18-year-old self musically intended while maximizing the piece’s playability. Although I’ve improved the piece since 2005, don’t worry. I’m not exactly George Lucas and I’m not trying to remake *Star Wars*.

Michael Markowski  
Astoria, New York  
July 24, 2014

---

## PREMIERE PERFORMANCE

The Dobson High School Symphonic Band under the direction of Jon Gomez premiered *Joyride* on Sunday, June 5, 2005 at Carnegie Hall in New York City, New York.

### *Piccolo*

Christina I. Sparenga

### *Flute*

Bronwyn E. Hinrichs  
Maegan K. Jones  
Cassandra L. O'Quin  
Brianna A. Roenfanz  
Brianna L. Rudow  
Christina I. Sparenga  
Cathy L. Unruh  
Lauren R. Watson

### *Oboe*

Valerie R. Keim  
Alyssa M. Little  
Mary A. Simon

### *Bassoon*

Shauna M. Story  
Nehal H. Thakkar

### *B♭ Clarinet*

Laura M. Brenza  
Matthew J. Bush  
Elizabeth S. Cronenberg  
Jessica A. Felix  
Elizabeth K. Fox  
Keri M. Kenneally  
Alicia M. Stawarski  
Amy M. To  
Elizabeth A. Tourville  
Jessica L. Waltrip  
Alex J. Whitlatch

### *Bass Clarinet*

Jeff A. Long  
Danielle L. Schwenck

### *Alto Saxophone*

Ryan J. Downey  
Rebekah L. Gailey  
Michael J. Markowski  
Jana D. Van Marche

### *Tenor Saxophone*

Paul A. Bergelin  
Clark A. Harrop

### *Baritone Saxophone*

Tod J. Xelowski

### *Trumpet*

Kent J. Carpenter  
Andrea J. Clark  
Matthew T. Collins  
David A. Jacques  
Mareike Sornek  
Ryan C. Springler  
Daniel G. Torgersen

### *Horn*

Piper L. Denny  
Laura A. Messner  
Kathryn A. Meyer  
Clarissa I. Sadowsky  
Carolee A. Wheeler

### *Trombone*

Jonathan D. Ash  
Andrew H. Hedlund  
David G. Pratt  
Ryan D. Sims

### *Euphonium*

Christina M. Donnelly  
Eric P. Weingartner

### *Tuba*

Craig A. Johnson  
Matthew L. Newman  
Michael L. Young

### *String Bass*

Jeremy A. Mercier

### *Percussion*

Josiah D. Hagstrom  
Donald K. Hawk  
Austen J. Mack  
Marilyn M. Rodriguez  
David C. Ross  
Carl W. Schager  
Timothy D. Ward  
Jordan T. Wendt  
Andrew G. Winhold

### *Conductors*

Bartlett Evans  
Jon A. Gomez  
Rob Lubbers  
Rob Nichols

*For Jon Gomez.  
Thank you for inspiring such joy in the music you teach.*

# for Jon Gomez JOYRIDE

MICHAEL MARKOWSKI

## "Wir betreten feuertrunken" (♩ = 160)

The score is a transposed score for a large ensemble. It includes parts for Piccolo, Flute 1 & 2, Oboe, Bassoon 1 & 2, Eb Clarinet, Bb Clarinet 1, 2, & 3, Bb Bass Clarinet, Eb Alto Saxophone 1 & 2, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet 1, 2, & 3, F Horn 1, 2, 3, & 4, Trombone 1, 2, & 3, Euphonium, Tuba, String Bass, Timpani, and Percussion 1 through 6. The score is divided into four measures, numbered 1, 2, 3, and 4 at the bottom. Dynamics range from *mf* to *fff*. Performance instructions include *dim.*, *sim.*, *brassy*, *huge!*, and *arco*. A key signature change is indicated in measure 4: [IV: Eb - F]. Percussion parts include specific instructions for CRASH CYMB., SUS. CYMB., SNARE DRUM, and BASS DRUM.

JOYRIDE / MICHAEL MARKOWSKI

The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Picc., Fl. 1 & 2, Ob., Bsn. 1 & 2, Eb Cl., Cl. 1, 2, & 3, B. Cl., A. Sax. 1 & 2, T. Sax., B. Sax., Tpt. 1, 2, & 3, Hn. 1, 2, 3, & 4, Tbn. 1, 2, & 3, Euph., Tba., S. Bass, Timp., Perc. 1-6, and (Snare Drum). The score includes various musical notations such as dynamics (mf, ff, f), articulation (accents, slurs), and performance instructions (gliss., a2). The percussion section includes six different types of percussion instruments, with the Snare Drum part starting in measure 8. The score is divided into measures 5 through 9, with a rehearsal mark [IV: F - E] at the end of measure 9.

5

6

7

8

9



The musical score for page 12 of 'Joyride' by Michael Markowski features a variety of instruments. The woodwinds section includes Piccolo, Flutes 1 and 2, Oboe, Bassoons 1 and 2, Eb Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, and Bass Saxophone. The brass section consists of Trumpets 1 and 2, Horns 1, 2, 3, and 4, Trombones 1, 2, and 3, Euphonium, and Tuba. The percussion section includes Sub Bass, Timpani, Glockenspiel, and Marimba. The score is marked with dynamics such as *f*, *mf*, *mp*, *sim.*, and *div.*, and includes performance instructions like *a2*, *imp*, and *p*. The page is numbered 12 at the top and bottom, with page numbers 10, 11, 12, 13, and 14 visible at the bottom of the page.

Picc.

Fl. 1  
2

Ob.

Bsn. 1  
2

E♭ Cl.

Cl. 1  
2  
3

B. Cl.

A. Sax. 1  
2

T. Sax.

B. Sax.

Tpt. 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2  
3

Euph.

Tba.

S. Bass

Timp.

Perc. 1  
(Glockenspiel)

Perc. 2

Perc. 3  
VIBRAPHONE

Perc. 4  
(Marimba)

Perc. 5

Perc. 6

div.

*p*

*mp*

*f*

*mf*

I. Eb - Eb

15 16 17 18 19

Picc.

Fl. 1  
2

Ob.

Bsn. 1  
2

E♭ Cl.

Cl. 1  
2  
3

B. Cl.

A. Sax. 1  
2

T. Sax.

B. Sax.

Tpt. 1  
2  
3

Hn. 1  
2  
3  
4

Tbn. 1  
2  
3

Euph.

Tba.

S. Bass

Timp.

Perc. 1  
2  
3  
4  
5  
6

20 21 22 23 24

Picc. *mp* *f* *ff<sup>3</sup>* *mp*  
 Fl. 1 *mp* *f* *ff<sup>3</sup>* *mp*  
 Fl. 2 *mp* *f* *ff<sup>3</sup>* *mp*  
 Ob. *mp* *f* *ff<sup>3</sup>* *mp*  
 Bsn. 1 *ff* *mf*  
 Bsn. 2 *ff* *mf*  
 Eb Cl. *mf* *sim.*  
 Cl. 1 *mf* *sim.*  
 Cl. 2 *mf* *sim.*  
 Cl. 3 *mf* *sim.*  
 B. Cl. *mf* *ff* *mf*  
 A. Sax. 1 *mf* *f* *mf*  
 A. Sax. 2 *mf* *f* *mf*  
 T. Sax. *mf* *f* *mf*  
 B. Sax. *ff* *mf*  
 Tpt. 1 *mp* *f* *mp* *mf* *mp* *unis.*  
 Tpt. 2 *mp* *f* *mp* *mf* *mp* *unis.*  
 Tpt. 3 *mp* *f* *mp* *mf* *mp* *unis.*  
 Hn. 1 *mf* *mp* *ff<sup>2</sup>* *mp*  
 Hn. 2 *mf* *mp* *ff<sup>2</sup>* *mp*  
 Hn. 3 *mf* *mp* *ff<sup>2</sup>* *mp*  
 Hn. 4 *mf* *mp* *ff<sup>2</sup>* *mp*  
 Tbn. 1 *mp* *ff<sup>2</sup>* *mp*  
 Tbn. 2 *mp* *ff<sup>2</sup>* *mp*  
 Tbn. 3 *mp* *ff<sup>2</sup>* *mp*  
 Euph. *mp* *ff<sup>2</sup>* *mp*  
 Tba. *p* *ff<sup>2</sup>* *p*  
 S. Bass *p* *ff<sup>2</sup>* *p*  
 Timp. *ff* *p*  
 Perc. 1 (Glockenspiel) *ff*  
 Perc. 2 (XYLOPHONE) *mf* *sim.* [SUS. CYMB. (w/ snare stick, choked)] *ff*  
 Perc. 3 *ff*  
 Perc. 4 (Marimba) *mf* *sim.* (S.D.) [MARK TREE] *ff*  
 Perc. 5 (B.D.) *ff*  
 Perc. 6 *ff*

25

26

27

28

29

IV: E - G  
III: C - Eb

(choked)

(S.D.)

MARK TREE

(w/ yarn mallets)

30 31 32 33 34

Picc.

Fl. 1  
2

Ob.

Bsn. 1  
2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1  
2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2  
3

Hn. 1  
3

Hn. 2  
4

Tbn. 1  
2  
3

Euph.

Tba.

S. Bass

Timp.

Perc. 1  
(Xylophone)

Perc. 2

Perc. 3

Perc. 4  
(Marimba)

Perc. 5  
(S.D.)

Perc. 6

35

36

37

38

39

JOYRIDE / MICHAEL MARKOWSKI

The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into measures 40 through 44. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). A box labeled "SM TRIANGLE" is present in the Perc. 6 staff. The percussion section includes six parts: Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, and Perc. 6.

46 "Durch des Himmels prächt'gen Plan"

The musical score for page 46 includes the following parts and markings:

- Picc.**: Piccolo
- Fl. 1, 2**: Flutes
- Ob.**: Oboe
- Bsn. 1, 2**: Bassoons
- E♭ Cl.**: E-flat Clarinet
- Cl. 1, 2, 3**: Clarinets
- B. Cl.**: Bass Clarinet
- A. Sax. 1, 2**: Alto Saxophones
- T. Sax.**: Tenor Saxophone
- B. Sax.**: Baritone Saxophone
- Tpt. 1, 2, 3**: Trumpets
- Hn. 1, 2, 3, 4**: Horns
- Tbn. 1, 2, 3**: Trombones
- Euph.**: Euphonium
- Tba.**: Tuba
- S. Bass**: Sub Bass
- Timp.**: Timpani
- Perc. 1**: Glockenspiel
- Perc. 2**: (yarn)
- Perc. 3**: VIBRAPHONE
- Perc. 4**: (Marimba)
- Perc. 5**: MARK TREE
- Perc. 6**: B.D.

Dynamic markings include *mp*, *f*, *ff*, *p*, *mf*, and *div.* (divisi). The score is divided into measures 45, 46, 47, 48, and 49.



Picc. *p* *mp* *mp*  
 Fl. 1/2 *p* *mp* *mp*  
 Ob. *p* *mp*  
 Bsn. 1/2 *mp*  
 Eb Cl. *p*  
 Cl. 1 *p*  
 Cl. 2 *p*  
 Cl. 3 *p*  
 B. Cl. *p*  
 A. Sax. 1 *p* *mp*  
 A. Sax. 2 *p* *mp*  
 T. Sax. *p* *mp*  
 B. Sax. *mp*  
 Tpt. 1 *p* *a2*  
 Tpt. 2/3 *p*  
 Hn. 1/3 *mp*  
 Hn. 2/4 *mp*  
 Tbn. 1/2 *p* *mp*  
 Tbn. 3 *p* *mp*  
 Euph. *mf* *mp*  
 Tba. *p* *mp*  
 S. Bass *p* *ord.* *mp*  
 Timp.  
 Perc. 1  
 Perc. 2 (Xylo.) *p*  
 Perc. 3 *p*  
 Perc. 4  
 Perc. 5  
 Perc. 6 **WOODBLOCK** *p*

The score is arranged in systems for various instruments. The top system includes Piccolo, Flute 1 & 2, Oboe, Bassoon 1 & 2, Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2 & 3, Horn 1 & 3, Horn 2 & 4, Trombone 1, 2, & 3, Euphonium, Tuba, and S. Bass. The bottom system includes Timpani, Percussion 1 (Xylophone), Percussion 2 (Vibraphone), Percussion 3 (Marimba), Percussion 4 (Marimba), Percussion 5, and Percussion 6 (Woodblock). The score includes dynamic markings such as *mp*, *mf*, *p*, *f*, *sim.*, and *a2*. The percussion parts are marked with *mf* and *f*. The score is divided into measures 55, 56, 57, 58, and 59.

55

56

57

58

59

Picc.  
 Fl. 1  
 2  
 Ob.  
 Bsn. 1  
 2  
 E♭ Cl.  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 B. Cl.  
 A. Sax. 1  
 2  
 T. Sax.  
 B. Sax.  
 Tpt. 1  
 Tpt. 2  
 3  
 Hn. 1  
 3  
 Hn. 2  
 4  
 Tbn. 1  
 2  
 3  
 Euph.  
 Tba.  
 S. Bass  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5  
 Perc. 6

60

61

62

63

64

JOYRIDE / MICHAEL MARKOWSKI

This page contains the musical score for measures 65 through 69 of the piece "Joyride" by Michael Markowski. The score is arranged for a large orchestra and includes the following parts:

- Picc.
- Fl. 1, 2
- Ob.
- Bsn. 1, 2
- E♭ Cl.
- Cl. 1, 2, 3
- B. Cl.
- A. Sax. 1, 2
- T. Sax.
- B. Sax.
- Tpt. 1, 2, 3
- Hn. 1, 2, 3, 4
- Tbn. 1, 2, 3
- Euph.
- Tba.
- S. Bass
- Timp.
- Perc. 1 (Glockenspiel)
- Perc. 2
- Perc. 3 (SUS. CHINA CYMB.)
- Perc. 4
- Perc. 5 (MARK TREE)
- Perc. 6 (S.D.)

The score features various musical notations including dynamics (mf, mp, sim., p), articulation (accents, slurs), and performance instructions (a2, sus.). Measure numbers 65, 66, 67, 68, and 69 are indicated at the bottom of the page.

65

66

67

68

69

Picc.  
 Fl. 1  
 2  
 Ob.  
 Bsn. 1  
 2  
 Eb Cl.  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 B. Cl.  
 A. Sax. 1  
 2  
 T. Sax.  
 B. Sax.  
 Tpt. 1  
 Tpt. 2  
 3  
 Hn. 1  
 Hn. 2  
 3  
 4  
 Tbn. 1  
 2  
 3  
 Euph.  
 Tba.  
 S. Bass  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5  
 Perc. 6

Dynamics: *p*, *mp*, *mf*, *ff*, *pp*, *f*  
 Performance instructions: TAMBOURINE, HI-HAT, B.D.

70

71

72

73

74

Picc. *mp* *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. *mp* *f*

Bsn. 1 *mf*

Bsn. 2 *mf*

E♭ Cl. *f* *mp*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

Cl. 3 *f* *mp*

B. Cl. *f* *mp*

A. Sax. 1 *f* *mf*

A. Sax. 2 *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Hn. 1 *ff* *a2*

Hn. 2 *ff* *a2*

Hn. 3 *ff*

Hn. 4 *ff*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *f* *mp* *sim.*

S. Bass *f* *mp* *sim.*

Timp. *mp* *sim.*

(Glockenspiel)

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4 (Marimba)

Perc. 5 (Hi-Hat)

Perc. 6 (TRIANGLE)

80 81 82 83

*p cresc.*

84 "Freude, schöner Götterfunken"

Picc. *f* *sim.*  
 Fl. 1 *f* *sim.*  
 Fl. 2 *f* *sim.*  
 Ob. *f* *sim.*  
 Bsn. 1 *ff* *ff* a2  
 Bsn. 2 *ff* *ff*  
 Eb Cl. *f* *sim.*  
 Cl. 1 *f* *sim.*  
 Cl. 2 *f* *sim.*  
 Cl. 3 *f* *sim.*  
 B. Cl. *f* *ff*  
 A. Sax. 1 *ff*  
 A. Sax. 2 *ff*  
 T. Sax. *ff* *ff*  
 B. Sax. *ff* *ff*  
 Tpt. 1 *ff* *brassy*  
 Tpt. 2 *ff* *brassy*  
 Tpt. 3 *ff* *brassy*  
 Hn. 1 *ff* *brassy* a2 *ff* a2  
 Hn. 2 *ff* *brassy* a2 *ff* a2  
 Hn. 3 *ff* *brassy* a2 *ff* a2  
 Hn. 4 *ff* *brassy* a2 *ff* a2  
 Tbn. 1 *ff* *brassy* a3 *ff*  
 Tbn. 2 *ff* *brassy* a3 *ff*  
 Tbn. 3 *ff* *brassy* a3 *ff*  
 Euph. *ff* *brassy* *ff*  
 Tba. *ff* *brassy* *ff*  
 S. Bass *ff* *ff*  
 Timp. *ff* *ff*  
 Perc. 1 *ff*  
 Perc. 2 *ff* (Tam-Tam) *ff* huge!  
 Perc. 3 *ff* (choked) *ff* [CRASH CYMB. (choked)]  
 Perc. 4 *ff* (choked) *ff* [LOW TOMS (2)]  
 Perc. 5 *ff* (S.D.) *ff*  
 Perc. 6 *ff* (B.D.) *ff*

84

85

86

87

88



Picc.

Fl. 1  
2

Ob.

Bsn. 1  
2

E♭ Cl.  
Cl. 1  
2  
3

B. Cl.

A. Sax. 1  
2

T. Sax.

B. Sax.

Tpt. 1  
2  
3

Hn. 1  
3

Hn. 2  
4

Tbn. 1  
2  
3

Euph.

Tba.

S. Bass

Timp.

Perc. 1  
2  
3  
4  
5  
6

(Glockenspiel)  
XYLOPHONE

89

90

91

92

93

This page of the musical score for "Joyride" by Michael Markowski features a full orchestral and percussion ensemble. The instruments are arranged in the following order from top to bottom: Piccolo, Flute 1 and 2, Oboe, Bassoon 1 and 2, E-flat Clarinet, Clarinet 1, 2, and 3, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, 2, and 3, Horn 1, 2, and 3, Trombone 1, 2, and 3, Euphonium, Tuba, and Bass Trombone, Snare Drum, Timpani, Percussion 1 (Glockenspiel), Percussion 2 (Xylophone), Percussion 3 (Crash), Percussion 4 (Toms), Percussion 5 (S.D.), and Percussion 6 (B.D.). The score is divided into measures 94 through 98. Measure 94 shows the beginning of a section with various dynamics like *ff* and *f*. Measure 95 continues with similar dynamics. Measure 96 features a *ff* dynamic and a "choke!" instruction for the crash cymbal. Measure 97 includes a *f* dynamic and a "choke!" instruction for the suspended cymbal. Measure 98 concludes the section with a *ff* dynamic and a "choke!" instruction for the suspended cymbal. The score is written in a key signature of one flat and a 4/4 time signature.

94

95

96

97

98