



# Sleigh Ride

Leroy Anderson

*Arranged by Samuel Applebaum*

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**INSTRUMENTATION**

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- 1 Conductor
  - 8 1st Violin
  - 8 2nd Violin
  - 5 3rd Violin (Viola)
  - 5 Viola
  - 5 Cello
  - 5 String Bass
  - 1 Piano
  - 1 Percussion
- 

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# Sleigh Ride

LEROY ANDERSON  
*Edited for String Orchestra  
 by Samuel Applebaum*

## Notes to Conductor

1. The quarter notes marked with dots are to be played spiccato or martelé depending upon the tempo. If the tempo is quite rapid, the spiccato bowing would be more effective.
2. The notes marked with dots and dashes are to be played smoothly but slightly shortened in length. The bow may be lifted after this note, as for example, in the last notes of measures 13 or 14. The bow is lifted if the spiccato bowing is used for the quarter notes (first violin part). The notes marked with a dot and a dash should be played on the string when they follow 8th notes, as for example, in the first violin part, measure 1; measure 7 in the second violin and viola parts; measure 98 in the cello part.
3. When the last note of a slur is marked with a dot it is to be played smoothly but slightly shortened in length, as for example, in measures 19 and 20 of the cello part and in measures 59, 60, 61 and 62 of the violins and viola part.
4. The accompanying passages in quarter notes should be played using a broad spiccato stroke about six inches from the frog.
5. The glissando in the violin part - slide the finger that is on the string to the next note, making sure that the slide is distinctly heard.
6. Simile - continue in the same style of bowing.

Score

Allegro con ritmo  
Sleigh Bells

5

Percussion

1st Violin

2nd Violin

3rd Violin  
(Viola)

Viola

Cello

Bass

Allegro con ritmo

5

Piano

9

Perc.

1st Vln. *div. p*

2nd Vln. *div. V p* *V simile*

3rd Vln. *div. p*

Viola *div. p*

Cello *unis. p*

Bass *pizz. p*

*p*

9

13

Perc.

1st Vln. *rit. a tempo mf*

2nd Vln. *rit. a tempo mf simile*

3rd Vln. *rit. a tempo mf simile*

Viola *rit. a tempo mf*

Cello *rit. a tempo mf (pizz.)*

Bass *rit. a tempo mf*

*rit. a tempo mf*

13

17 21

Perc.

1st Vln. *mf*

2nd Vln.

3rd Vln.

Viola

Cello *mf*

Bass

div. V. //

unis. V.

17 21

*f*

*mf*

25

Perc.

1st Vln. *simile*

2nd Vln.

3rd Vln.

Viola

Cello

Bass

*p* *mf*

div. 4

25

29

Perc.

1st Vln.

2nd Vln.

3rd Vln.

Viola

Cello

Bass

Musical score for measures 29-32. The percussion part has a steady eighth-note pattern. The strings play a rhythmic accompaniment with various articulations like accents and slurs. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

29

Piano accompaniment for measures 29-32, showing the right and left hand parts.

33

37

Perc.

1st Vln.

2nd Vln.

3rd Vln.

Viola

Cello

Bass

Musical score for measures 33-36. The percussion part continues with eighth notes. The strings have more complex rhythmic patterns, including triplets and slurs. The piano accompaniment also shows more complex chordal textures.

33

37

Piano accompaniment for measures 33-36, showing the right and left hand parts.

41

Perc.

1st Vln.

2nd Vln.

3rd Vln.

Viola

Cello

Bass

41

45

Perc.

1st Vln.

2nd Vln.

3rd Vln.

Viola

Cello

Bass

45

49

Perc.

1st Vln. *f* *ff*

2nd Vln.

3rd Vln.

Viola

Cello *div.*

Bass

49

53

57

Perc.

1st Vln. *f* *ff*

2nd Vln.

3rd Vln.

Viola

Cello *unis.*

Bass

53

57

Perc.

1st Vln. unis. *mf* *p*

2nd Vln. *mf* *p*

3rd Vln. *mf* *p*

Viola *mf*

Cello *mf pizz.* *p*

Bass *mf* *p*

63 67

Perc. *cresc.* *f* *p* *cresc.*

1st Vln. *cresc.* *f* *p* *cresc.*

2nd Vln. *cresc.* *f* *p* *cresc.*

3rd Vln. *div. V* *cresc.* *f* *p* *cresc.*

Viola *p* *cresc.* *f* *p* *cresc.*

Cello *p* *cresc.* *f* *p* *cresc.*

Bass *(pizz.)* *cresc.* *f* *p* *cresc.*

63 67





79

83

Perc.

1st Vln.

2nd Vln.

3rd Vln.

Viola

Cello

Bass

Musical score for measures 79-83. The score includes parts for Percussion, 1st Violin, 2nd Violin, 3rd Violin, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#). The score features dynamic markings such as *cresc.*, *f*, *p*, and *gliss.*. The Percussion part has a steady rhythmic pattern. The string parts play chords with various dynamics and articulations. The Piano part provides harmonic support with chords and bass lines.

79

83

Perc.

1st Vln.

2nd Vln.

3rd Vln.

Viola

Cello

Bass

Musical score for measures 87-87. The score includes parts for Percussion, 1st Violin, 2nd Violin, 3rd Violin, Viola, Cello, Bass, and Piano. The key signature is one sharp (F#). The score features dynamic markings such as *f*, *mf*, *gliss.*, and *div.*. The Percussion part continues with its rhythmic pattern. The string parts play chords with various dynamics and articulations. The Piano part provides harmonic support with chords and bass lines.

87

87

91

Perc.

1st Vln.

2nd Vln.

3rd Vln.

Viola

Cello

Bass

dim. p cresc. mf

un. div. V

95

Perc.

1st Vln.

2nd Vln.

3rd Vln.

Viola

Cello

Bass

p

div. V

95

99

103

Perc.

1st Vln.

2nd Vln.

3rd Vln.

Viola

Cello

Bass

99

103

unis.

arco

107

Perc.

1st Vln.

2nd Vln.

3rd Vln.

Viola

Cello

Bass

107

div.



119 123

Perc.

1st Vln.

2nd Vln.

3rd Vln.

Viola

Cello

Bass

This block contains the musical score for measures 119 to 123. It includes staves for Percussion, 1st Violin, 2nd Violin, 3rd Violin, Viola, Cello, Bass, and Piano. The score features various musical notations such as notes, rests, and dynamic markings like 'f'.

119 127

Perc.

1st Vln.

2nd Vln.

3rd Vln.

Viola

Cello

Bass

This block contains the musical score for measures 119 to 127. It includes staves for Percussion, 1st Violin, 2nd Violin, 3rd Violin, Viola, Cello, Bass, and Piano. The score features various musical notations such as notes, rests, and dynamic markings like 'f'.

131

Perc. *mf*

1st Vln. *V*

2nd Vln. *mf* *unis.*

3rd Vln. *V*

Viola *V*

Cello *V*

Bass *pizz.* *mf*

131

*sfz* *mf*

135

139

Perc.

1st Vln. *div. v* *mf* *p* *mf*

2nd Vln. *1* *div.* *V*

3rd Vln. *mf* *V*

Viola *mf*

Cello *mf*

Bass

135

139

*mf*

143

Perc.

1st Vln. *div.*

2nd Vln. *V*

3rd Vln. *V*

Viola *V*

Cello *div.*

Bass *m.f.*

*unis.*

143

147

Perc.

1st Vln. *p* *mf* *f* *div. V*

2nd Vln. *V*

3rd Vln. *unis.* *div.*

Viola *V*

Cello *f*

Bass *f*

147



153

Perc. *ff* *p* *div.* *mp* *mf*

1st Vln. *ff* *p* *mp* *mf*

2nd Vln. *ff* *p* *mp* *mf*

3rd Vln. *ff* *p* *mp* *mf*

Viola *ff* *p* *mp* *mf*

Cello *ff* *p* *mp* *mf*

Bass *ff* *p* *mp* *mf*

153

157

Perc. *f* *ff* *p cresc.* *tremolo* *col legno naturale* *div.*

1st Vln. *f cresc.* *ff* *sfz p* *cresc.* *f* *col legno* *ff naturale*

2nd Vln. *f cresc.* *ff* *sfz p* *cresc.* *f* *col legno* *ff naturale*

3rd Vln. *f cresc.* *ff* *sfz p* *cresc.* *f* *col legno* *ff naturale*

Viola *f cresc.* *ff* *sfz p* *cresc.* *f* *col legno* *ff naturale*

Cello *f cresc.* *ff* *sfz p* *cresc.* *f* *col legno* *ff naturale*

Bass *f* *ff* *sfz p* *cresc.* *f* *col legno* *ff*

157

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