

BOBSLED RUN

LLOYD CONLEY

Flex Band Arrangement by
Clarence E. Barber

Grade 2.5

INSTRUMENTATION

	1 - Full Score	Part 4	3 - B flat Tenor Saxophone 3 - F Horn 6 - Cello/ Trombone/ Euphonium BC/ Bassoon 3 - Euphonium TC
Part 1	6 - Flute 6 - Violin/ Oboe 3 - B flat Clarinet 3 - B flat Trumpet	Part 5	2 - B flat Bass Clarinet 1 - E flat Baritone Saxophone 3 - Cello 2 - Bassoon 6 - Trombone/ Euphonium BC 3 - Euphonium TC 4 - Tuba
Part 2	6 - B flat Clarinet/ Trumpet 3 - E flat Alto Saxophone 3 - Violin		1 - Bells 2 - Percussion 1 2 - Percussion 2
Part 3	3 - B flat Clarinet 3 - E flat Alto Saxophone 1 - E flat Alto Clarinet 3 - F Horn 3 - Violin 3 - Viola 1 - B flat Tenor Saxophone		

Score/ Parts \$40.00 US - 50130009
Additional Scores \$8.00 US - 50135009
Additional Parts \$2.50 US

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ABOUT THE COMPOSER

Lloyd Conley has had over 500 pieces published with about 16 publishers, mostly concert band, string orchestra and solos and ensembles. Mr. Conley was born in 1924 in Rogers City, Michigan, and served in the 740th Army Air Force Band in Florida during World War II. He earned a Bachelor of Music degree from Central Michigan University in 1949 and a Master of Music degree from Michigan State University in 1950. Mr. Conley taught instrumental music in Michigan schools for 28 years and retired in 1979. He studied arranging with dance band professionals during his AAF years and arranged for various bands in Arizona, Pennsylvania and New York in the 1950s. He has been a member of ASCAP since 1971 and has received five annual awards.

PROGRAM NOTES

Racing bobsleds that we often see today are usually the competitive type used in Olympic competition. However, competitive bobsled racing only started in the late 1860s. These competitive bobsleds, which usually run in manufactured ice chutes, propelled by gravity, are the product of the evolution from a much more basic model. Earlier bobsleds, quite common on farms for many years, were made of two shorter sleds in tandem, and usually pulled by horses through the snow across the countryside. *Bobsled Run* is a tribute to the excitement of these earlier rides.

PERFORMANCE SUGGESTIONS

Keep the music light and mobile, playing all eighth notes without slurs in a *staccato* style. The tempo should be relaxed but with a feeling of forward motion. To add variety and interest, pay close attention to markings of dynamics and articulations. Each phrase ends with two measures of percussion. Liberty may be taken with rhythms in these measures. You must be certain that the parts are heard—often effectively accomplished by having the players visible as they play.

BOBSLED RUN

Moderato ♩ = c. 108

for flexible instrumentation band

5

Lloyd Conley

1 Flute

1 B♭ Clarinet
B♭ Trumpet

Violin
Oboe

2 B♭ Clarinet
B♭ Trumpet

2 E♭ Alto
Saxophone

Violin

3 B♭ Clarinet
B♭ Tenor
Saxophone

E♭ Alto
Saxophone
E♭ Alto
Clarinet

3 F Horn

Violin

Viola

4 B♭ Tenor
Saxophone

4 F Horn

Violoncello
Trombone
Euphonium
Bassoon

5 B♭ Bass
Clarinet

E♭ Baritone
Saxophone

Violoncello
Trombone
Euphonium
Bassoon

Tuba
(Bass)

Orchestra
Bells

1 Percussion

2 S. D.
B. D.

Whip

Sleigh Bells

f *mf*

7

Fl.

B \flat Cl.
B \flat Tpt.

Vln.
Ob.

B \flat Cl.
B \flat Tpt.

A. Sax.

Vln.

B \flat Cl.
B \flat T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

7 8 9 10 11 12 13

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Bells

Wood Block

1

Perc.

2

50130009

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *f* *mf* *mp*

Cl.
Tpt.

Tbn., Euph.
Bsn., Vcl.



14 15

Fl. *f* *mp*

B^b Cl. Cl. *f* *mp*

B^b Tpt. Tpt. *f* *mp*

Vln. Ob. *f* *mp*

B^b Cl. B^b Tpt. *mp*

A. Sax. *mp*

Vln. *mp*

B^b Cl. B^b T. Sax. *f* *mp*

A. Sax. Alt. Cl. *f* *mp*

Hn. *f* *mp*

Vln. *f* *mp*

Vla. *f* *mp*

14 15 16 17 18 19

T. Sax. *f* *mp*

Hn. *f* *mp*

Vcl. Tbn. Euph. Bsn. *f* *mp*

B. Cl. *f* *mp*

Bar. Sax. *f* *mp*

Vcl. Tbn. Euph. Bsn. Tbn., Euph. Bsn., Vcl. *f* *mp*

Tba. *f* *mp*

Bells *f* *mp*

Perc. 1 *f* *mp*

2 *f* *mp*

20 21 22 23 24 25 26

Fl.

B^b Cl.
B^b Tpt.

Vln.
Ob.

B^b Cl.
B^b Tpt.

A. Sax.

Vln.

B^b Cl.
B^b T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tbn., Euph., Vcl.
Bsn., Vcl.

Tba.

Bells

Perc.
1
2

On rim

On rim

f *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Fl.

B^b Cl.
B^b Tpt.

Vln.
Ob.

B^b Cl.
B^b Tpt.

A. Sax.

Vln.

B^b Cl.
B^b T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

27 28 29 30 31 32 33

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Bells

1 Perc.

2 Perc.

On head

Wood Block

Tbn., Euph.

Bsn., Vcl.

f

34

Fl.

B \flat Cl.
B \flat Tpt.

Vln.
Ob.

B \flat Cl.
B \flat Tpt.

A. Sax.

Vln.

B \flat Cl.
B \flat T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

34 35 36 37 38 39 40

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Bells

1
Perc.

2

43

41

Fl. *mf*

B^b Cl. B^b Tpt. *mf*

Vln. Ob. *mf*

B^b Cl. B^b Tpt. *mf*

A. Sax. *mf*

Vln. *mf*

T. Sax. *mf*

B^b Cl. B^b T. Sax. *mf*

A. Sax. Alt. Cl. *mf*

Hn. *mf*

Vln. *mf*

Vla. *mf*

41 42 43 44 45 46 47

T. Sax. *mf*

Hn. *mf*

Vcl. Tbn. Euph. Bsn. *mf*

B. Cl. *mf*

Bar. Sax. *mf*

Vcl. Tbn. Euph. Bsn. *mf*

Tba. *mf*

Bells *mf*

1 *mf*

Perc. *mf*

2 *mf*



51

Fl.

B \flat Cl.
B \flat Tpt.

Vln.
Ob.

B \flat Cl.
B \flat Tpt.

A. Sax.

Vln.

B \flat Cl.
B \flat T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

48 49 50 51 52 53 54

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tbn., Euph., Vcl.
Bsn.

Tbn., Euph.
Bsn., Vcl.

Tba.

Bells

1
Perc.

2

55 59

Fl.

B^b Cl.
B^b Tpt.

Vln.
Ob.

B^b Cl.
B^b Tpt.

A. Sax.

Vln.

B^b Cl.
B^b T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

55 56 57 58 59 60

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Bells

1
Perc.

2

Fl.
B^b Cl.
B^b Tpt.

Musical notation for Flute, B^b Clarinet, and B^b Trumpet, measures 61-66. Dynamics include *f*.

B^b Cl.
B^b Tpt.

A. Sax.

Vln.

B^b Cl.
B^b T. Sax.

A. Sax.
Alt. Cl.

Hn.

Vln.

Vla.

Musical notation for B^b Clarinet, Alto Saxophone, Horn, Violin, and Viola, measures 61-66. Dynamics include *f*.

T. Sax.

Hn.

Vcl.
Tbn.
Euph.
Bsn.

Musical notation for Tenor Saxophone, Horn, and Trombone/Euphonium/Bassoon, measures 61-66. Dynamics include *f*.

B. Cl.

Bar. Sax.

Vcl.
Tbn.
Euph.
Bsn.

Tba.

Musical notation for Bass Clarinet, Baritone Saxophone, Trombone/Euphonium/Bassoon, and Trombone, measures 61-66. Dynamics include *f*.

Bells

Perc.

Musical notation for Bells and Percussion, measures 61-66. Dynamics include *f*.

