

ROLLERCOASTER!

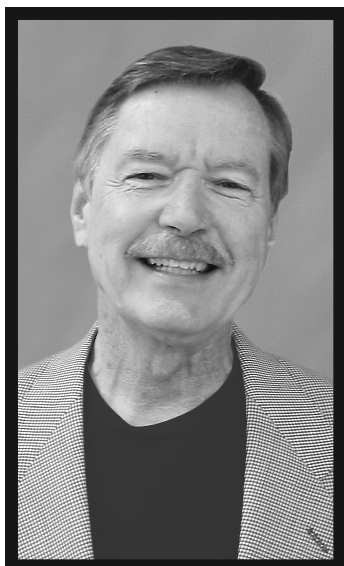
Jim Mahaffey

Instrumentation

1 - Conductor's Full Score	2 - F Horn 1
8 - Flute	2 - F Horn 2
2 - Oboe	2 - Trombone 1
2 - Bassoon	2 - Trombone 2
4 - B $\flat$ Clarinet 1	2 - Trombone 3
4 - B $\flat$ Clarinet 2	2 - Baritone/ Euphonium
4 - B $\flat$ Clarinet 3	2 - Baritone T.C.
2 - B $\flat$ Bass Clarinet	4 - Tuba
2 - E $\flat$ Alto Saxophone 1	2 - Bells
2 - E $\flat$ Alto Saxophone 2	1 - Timpani
2 - B $\flat$ Tenor Saxophone	2 - Snare Drum
2 - E $\flat$ Baritone Saxophone	Bass Drum
3 - B $\flat$ Trumpet 1	2 - Crash Cymbals
3 - B $\flat$ Trumpet 2	Suspended Cymbal
3 - B $\flat$ Trumpet 3	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





The Composer

Born January 24, 1939, a native of Montevallo, Alabama, Jim Mahaffey received his B.S. in education and M.Ed. degrees from Auburn University. After 32 years of teaching, he now resides in San Antonio, Texas, employed by Southern Music Company. His teaching experience ranges from elementary school band to university and graduate level courses in band, music theory, trumpet, arranging and composition, and jazz ensemble.

Mr. Mahaffey has served as chief arranger for many bands, including Auburn University and Troy State University in Alabama, having over 125 publications. He has been music director and arranger for the Miss Georgia pageant, a performer with the Columbus (GA) Symphony Orchestra, and lead trumpeter for Billy Butterfield, June Christy, Art Mooney of Miami, Warren Covington, Tommy Dorsey, Ringling Brothers and Barnum & Bailey Circus, and two tours with Fred Waring's All-Star Variety Show overseas. A member of Phi Beta Mu and Kappa Kappa Psi, Mr. Mahaffey's works have been featured at MENC, NBA, and ABA conventions.

About the Music

Rollercoaster! reflects the excitement and high energy of the traditional gallop and moto perpetuo, just as that of today's high-speed roller coasters. Based loosely on an early theme by Karl Böhm, a new and contrasting middle section is introduced to complete the overall ABA ternary form. By using only traditional and familiar band keys, the piece becomes an excellent tool for teaching key changes, dynamics, and articulations, while developing technical facility for bands of medium ability. Writing for the full percussion section insures a thorough workout throughout the piece.

A slower tempo should be taken until parts are securely played, then gradually increased to the desired speed, always keeping the eighth notes even and constant. The director should be careful in the introduction (measures 1–8), noticing that slurred and staccato articulations occur at the same time, and keeping staccato notes light and detached. Accents on upbeats should be stressed strongly throughout. Trombones lightheartedly smear the 2nd to 3rd position slur in measures 29–30, as in older works. The trombone melody at measure 41 should be brought out. Crescendos in the middle B $\flat$ section are legato, contrasting the staccato A section. At measure 181, clarinets should use the side-key E $\flat$ after G $\flat$, and again in measure 189 when preceding C.

Jim Mahaffey

ROLLERCOASTER!

JIM MAHAFFEY

Allegro (♩ = 144–156)

Flute

Oboe

Bassoon

1

B♭ Clarinets 2

3

B♭ Bass Clarinet

E♭ Alto Saxophones 1

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro (♩ = 144–156)

1

B♭ Trumpets 2

3

F Horns 1

2

Trombones 1

2

3

Baritone/Euphonium

Tuba

Bells

Timpani

(F, B♭, C)

Snare Drum

Bass Drum

Crash Cymbals

Suspended Cymbal

2 3 4 5 6 7

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B1252

B1252

23

25

Fl.

mp

Ob.

mp

Bsn.

mp

1

mp

2

mp

3

mp

B. Cl.

mp

A. Saxes 1

mp

2

mp

T. Sax.

mp

B. Sax.

mp

25

1

Tpts.

2

3

1

Hns.

2

1

Tbns.

2

3

Bar./Euph.

mp

Tuba

f

Bells

mp

Timp.

f

S.D.
B.D.

f

Cr. Cym.
Sus. Cym.

f

24 25 26 27 28 29 30 31

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FL. *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f*

1 *mp* *f*

Cl. 2 *mp* *f*

3 *mp* *f*

B. Cl. *mp* *f*

A. Sax. 1 *mp* *f*

2 *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

1 *f*

Tpts. 2 *f*

3 *f*

1 *f*

Hns. 2 *f*

1 *f*

Tbns. 2 *f*

3 *f*

Bar./Euph. *mp* *f*

Tuba *f*

Bells *mp* *f*

Timp. *f*

S.D. *f*

B.D. *f*

Cr. Cym. *f*

Sus. Cym. *f*

32 33 34 35 36 37 38 39

41

Fl.

Ob.

Bsn.

1

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

B. Sax.

41

1

2

3

Tpts.

1

2

3

Hns.

Tbns.

1

2

3

Bar./Euph.

Tuba

Bells

Timp.

S.D.
B.D.

Cr. Cym.
Sus. Cym.

40 41 42 43 44 45 46 47

53

Fl.

Ob.

Bsn.

1

2

3

Cls.

B. Cl.

A. Saxes

1

2

T. Sax.

B. Sax.

1

2

3

Tpts.

Hns.

1

2

Tbns.

1

2

3

Bar./
Euph.

Tuba

Bells

Timp.

S.D.
B.D.

Cr. Cym.
Sus. Cym.

48 49 50 51 52 53 54 55

B1252

61

Fl.

Ob.

Bsn.

1

2

3

Cl. 2

3

B. Cl.

A. Sax. 1

2

T. Sax.

B. Sax.

1

2

3

Tpts.

Hns. 1

2

1

2

3

Tbns.

Bar./Euph.

Tuba

Bells

Timp.

S.D.
B.D.

Cr. Cym.
Sus. Cym.

56 57 58 59 60 61 62 63

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69

Fl.

Ob.

Bsn.

1

2

3

Cls.

B. Cl.

A. Saxes

1

2

T. Sax.

B. Sax.

1

2

3

Tpts.

Hns.

1

2

Tbns.

1

2

3

Bar./
Euph.

Tuba

Bells

Timp.

S.D.
B.D.

Cr. Cym.
Sus. Cym.

64 65 66 67 68 69 70 71

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[illegible]

B1252

Bar./
Euph.

109

Fl.

Ob.

Bsn.

1

2

3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

Hns.

1

2

Tbns.

1

2

3

Bar./Euph.

Tuba

Bells

Timp.

S.D.
B.D.

Cr. Cym.
Sus. Cym.

f

mp

104

105

106

107

108

109

110

111

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Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

1 *mf* *f*

Cls. 2 *mf* *f*

3 *mf* *f*

B. Cl. *mf* *f*

A. Saxes 1 *mf* *f*

2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

1 *mf*

Tpts. 2 *mf*

3 *mf*

1 *mf* *f*

Hns. 2 *mf* *f*

1 *mf* *f*

Tbns. 2 *mf* *f*

3 *mf* *f*

Bar./Euph. *mf* *f*

Tuba *mf* *f*

Bells *mf*

Timp. *mf*

S.D. *mf* *f*

B.D. *mf* *f*

Cr. Cym. *mf* *f*

Sus. Cym. *mf* *f*

112 113 114 115 116 117 118 119

125

Fl. *p cresc.* *f*

Ob. *p cresc.* *f*

Bsn. *p cresc.* *f*

1 *p cresc.* *f*

Cl. 2 *p cresc.* *f*

3 *p cresc.* *f*

B. Cl. *p cresc.* *f*

A. Sax. 1 *p cresc.* *f*

2 *p cresc.* *f*

T. Sax. *p cresc.* *f*

B. Sax. *p cresc.* *f*

125

1 open *p cresc.* *f*

Tpts. 2 open *p cresc.* *f*

3 *p cresc.* *f*

1 *p cresc.* *f*

Hns. 2 *p cresc.* *f*

1 *p cresc.* *f*

Tbns. 2 *p cresc.* *f*

3 *p cresc.* *f*

Bar./ Euph. *p cresc.* *f*

Tuba *p cresc.* *f*

Bells *f*

Timp. *mf* (F to Ab) *f*

S.D. *p* *mf* *f*

B.D. *f*

Cr. Cym. *f*

Sus. Cym. *f*

120 121 122 123 124 125 126 127

FL.

Ob.

Bsn.

1

2

3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

Hns.

1

2

Tbns.

1

2

3

Bar./
Euph.

Tuba

Bells

Timp.

S.D.
B.D.

Cr. Cym.
Sus. Cym.

128

129

130

131

132

133

134

135

f

a2

f

141

Fl.

Ob.

Bsn.

1

2

3

Cl. 2

B. Cl.

A. Sax. 1

2

T. Sax.

B. Sax.

1

2

3

Tpts.

Hns.

1

2

Tbns.

1

2

3

Bar./Euph.

Tuba

Bells

Timp.

S.D.
B.D.

Cr. Cym.
Sus. Cym.

136 137 138 139 140 141 142 143

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Fl. *f*

Ob. *f*

Bsn.

1 *f*

Cls. 2 *f*

3 *f*

B. Cl.

A. Sax. 1

2

T. Sax.

B. Sax.

1

Tpts. 2

3

Hns. 1

2

1

Tbns. 2

3

Bar./
Euph.

Tuba

Bells *f*

Timp.

S.D.
B.D.

Cr. Cym.
Sus. Cym.

144 145 146 147 148 149 150 151

152 153 154 155 156 157 158 159

B1252

This image shows a page of a musical score, likely for a large orchestra or concert band. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, 3), Bass Clarinet (B. Cl.), Saxophones (A. Saxes 1, 2, T. Sax., B. Sax.), Trumpets (Tpts. 1, 2, 3), Horns (Hns. 1, 2), Trombones (Tbns. 1, 2, 3), Baritone/Euphonium (Bar./Euph.), Tuba, Bells, Timpani (Timp.), and Cymbals (S.D. B.D., Cr. Cym., Sus. Cym.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The page number 173 is visible in the top right corner. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings (ff, mp, f). The instruments are arranged in a standard orchestral layout, with woodwinds and strings in the front and percussion in the back.

B1252

Fl.

Ob.

Bsn.

1

2

3

B. Cl.

A. Sax. 1

2

T. Sax.

B. Sax.

1

2

3

Tpts.

1

2

3

Hns.

1

2

3

Tbns.

Bar./Euph.

Tuba

Bells

Timp.

S.D.
B.D.

Cr. Cym.
Sus. Cym.

184

185

186

187

188

189

190

191

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221

Fl.

Ob.

Bsn.

1

2

3

Cl. 2

B. Cl.

A. Sax. 1

2

T. Sax.

B. Sax.

1

2

3

Tpts.

Hns. 1

2

1

2

3

Tbns.

Bar./Euph.

Tuba

Bells

Timp.

S.D.
B.D.

Cr. Cym.
Sus. Cym.

221

216 217 218 219 220 221 222 223

B1252

