

TOBOGGAN RIDE

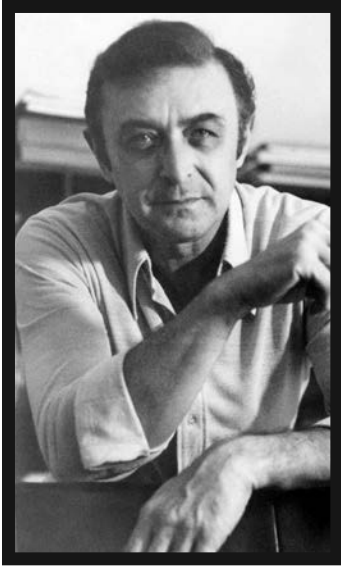
Stan Applebaum

Instrumentation

- | | |
|----------------------------|----------------------------|
| 1 - Conductor's Full Score | 2 - Baritone/
Euphonium |
| 1 - Piccolo | 2 - Baritone T.C. |
| 4 - Flute 1 | 4 - Tuba |
| 4 - Flute 2 | 1 - Timpani |
| 2 - Oboe | 2 - Mallet Percussion |
| 2 - Bassoon | Bells |
| 4 - B♭ Clarinet 1 | Xylophone |
| 4 - B♭ Clarinet 2 | Chimes |
| 4 - B♭ Clarinet 3 | 4 - Percussion 1 |
| 2 - B♭ Bass Clarinet | Big Cymbal |
| 2 - E♭ Alto Saxophone 1 | Snare Drum |
| 2 - E♭ Alto Saxophone 2 | Bass Drum |
| 2 - B♭ Tenor Saxophone | Closed High Hat |
| 2 - E♭ Baritone Saxophone | 4 - Percussion 2 |
| 3 - B♭ Trumpet 1 | Small Cymbal |
| 3 - B♭ Trumpet 2 | Wood Block |
| 3 - B♭ Trumpet 3 | Temple Blocks |
| 2 - F Horn 1 | Crash Cymbals |
| 2 - F Horn 2 | 4 - Percussion 3 |
| 2 - Trombone 1 | Triangle |
| 2 - Trombone 2 | Sleigh Bells |
| 2 - Trombone 3 | Bongos |
| | Slapstick |

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson



The Composer

Spanning almost half a century, Stan Applebaum's career has been rich and diverse. His compositions and arrangements have earned him numerous awards, including 35 Top 10 Hits and several No. 1 Singles for extraordinary artists such as Ben E. King, Bobby Vinton, Neil Sedaka, the Drifters, the Coasters, Connie Francis, and Brook Benton. Having written and produced music for over 1500 commercials, he has also been awarded four Clio Awards for his various music spots.

Stan's big band arrangements have been written for some of the best in the jazz world, including Benny Goodman, Glenn Miller, Harry James, Raymond Scott, and Cootie Williams. He was an arranger and orchestrator for the *Hip Parade*, the U.S. Navy, the U.S. Air Force, the Goldbergs, Jimmy Durante, Radio City Music Hall, NBC, and CBS. In addition to his outstanding pop and jazz contributions, Stan has written for some of the world's most renowned symphony orchestras, including the New York Philharmonic and the London Philharmonic.

About the Music

A piercing dissonance—created by trumpets; wildly trilling clarinets; and splashing, rolling cymbals—launches our toboggan on its fun-filled ride.

Speeding into its first turn, the toboggan theme is stated by low clarinets in unison. Seconds later, the theme is restated by all woodwinds, spread across two octaves.

An oboe solo, supported by French horns and saxes, accompanies the toboggan as it glides through a clearing between trees. All woodwinds pick up the oboe's message and complete the motif in a colorfully orchestrated section. The low clarinets are reintroduced to close off the first theme.

Orchestrating the opening dissonance a fourth higher, our toboggan races down a second slope and into the second theme. Constant shifting of orchestral timbres helps conjure up images of a happy, carefree winter setting. The development of our second theme places our toboggan atop another hill.

Recalling the opening dissonance and original key, the toboggan theme follows once again in low clarinets. Sixteen measures later, the opening section is restated but newly orchestrated. An abrupt eighth-note figure played by full ensemble brings our toboggan face-to-face with a snowbank, and the end of the ride.

TOBOGGAN RIDE

STAN APPLEBAUM
(ASCAP)

Bright happy feeling (♩ = 132)

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone/Euphonium

Tuba

Timpani

Mallet Percussion (Bells, Xylophone, Chimes)

Percussion 1 (Big Cymbal, Bass Drum, Snare Drum, Closed High Hat)

Percussion 2 (Small Cymbal, Wood Block, Temple Blocks, Crash Cymbals)

Percussion 3 (Triangle, Sleigh Bells, Bongos, Slapstick)

Bright happy feeling (♩ = 132)

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Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

7 *ff* 9 *ff* 10 11 *fff* 12 Solo *fff* B.D.

13

Picc.

Fls. 1
2

Ob.

Bsn. *mf*

Cls. 1
2
3 *mf*

B. Cl. *mf*

A. Saxes 1
2

T. Sax.

B. Sax. *mf*

13

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba *mf*

Timp.

Mlt. Perc.

Perc. 1 *mf*
S.D. + Sus Cym.
w/sticks

Perc. 2

Perc. 3
Bongos

13 *mf* freely, with a strong beat 14 15 16 17



Picc.
 Fls. 1
 2
 Ob.
 Bsn.
 Cls. 1
 2
 3
 B. Cl.
 A. Saxes 1
 2
 T. Sax. Soli
 B. Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 Tbn. 1
 2
 3
 Bar./Euph.
 Tuba
 Timp.
 Mit. Perc.
 Perc. 1
 Perc. 2
 Perc. 3

Musical score for measures 18-23. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone (Soli), Bass Saxophone, Trumpets (1, 2, 3), Horns (1 and 2), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, Timpani, Mallet Percussion, and three Percussion parts (Perc. 1, 2, 3). The score features various dynamics such as *mf* and *f*, and includes performance instructions like "Bsn., B. Cl., and B. Sax." and "Tuba play".

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

24 25 26 27 28

f

f

f

f

f

f

f play

rs.

To Coda

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29

Picc.

Fls. 1
2

Ob.
Solo
mf

Bsn.
Tuba

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.
mf

B. Sax.
mf

29

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.
mf

Tuba
mf

Timp.

Mlt. Perc.
Bells + Xylo.
mf

Perc. 1

Perc. 2
Solo Wood Block
mp
mf

Perc. 3

29 30 31 32

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

33 34 35 36 37

mf

mf

cup mute

mf

cup mute

a2

mf

mf

play

mf Soli

mf

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

mf

play

f

cup mute

cup mute a2

Xylo.

mf

41

38 39 40 41 42

53

Picc. *tr*

Fls. 1 *tr*

Fls. 2 *tr*

Ob. *tr*

Bsn.

Cls. 1 *f*

Cls. 2 *f*

Cls. 3 *f*

B. Cl.

A. Saxes 1 *f*

A. Saxes 2 *f*

T. Sax. *f*

B. Sax. *f*

53

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Hns. 1 *f*

Hns. 2 *f*

Tbns. 1 *f*

Tbns. 2 *f*

Tbns. 3 *f*

Bar./Euph. *f*

Tuba *f*

Timp.

Mit. Perc. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Big Cym. w/brushes

Bells

Xylo.

53 54 55 56 57 58

ff

61

Picc.

Fls. 1
2

Ob. *div.*

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

61

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Timp.

Mit. Perc. *ff* Bells (D to C)

Perc. 1 *f*

Perc. 2

Perc. 3

59 60 61 62 63 64

Picc.

Fls. 1
2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. Xylo. Bells

Perc. 1

Perc. 2

Perc. 3

65 66 67 68 69 70

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

a2 *f* *f* *f* *f* *f*

3.

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Picc.

Fls. 1
2

Ob.

Bsn. *mp*

Cls. 1
2
3 *mp* *mf* *mf* *div.* *div.*

B. Cl. *mp*

A. Saxes 1
2

T. Sax. *Soli* *mf*

B. Sax. *Soli* *mf*

Tpts. 1
2
3

Hns. 1
2

Tbns. 1 *B. Sax.* *mf*
2 *B. Sax.* *mf*
3

Bar./Euph. *Soli* *mf*
Bsn., B. Cl., and B. Sax.

Tuba *mp*

Timp.

Mlt. Perc.

Perc. 1 *mp*

Perc. 2 Temple Blocks *mf*

Perc. 3 Sleigh Bells Wood Block *mf*

77 *mp* 78 79 80 81 82

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbn. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

83 84 85 86 87

sfz *ff*

f

f

f

ff play

ff play

ff

sneak in play

p

89 Cls. play *ff*

Picc.

Fls. 1 2

Ob. Cls. play *ff*

Bsn. *ff*

1 Cls. *ff*

2 3 a2 *f* *ff*

B. Cl. *ff*

1 A. Saxes *ff*

2 *ff*

T. Sax. *ff*

B. Sax. *ff*

89 Tpts. *ff* div. *ff*

1 2 3 a2 *ff*

Hns. 1 2 a2 *ff*

1 Tbps. *ff*

2 3 a2 *ff*

Bar./ Euph. *sf* *sf* *sf*

Tuba *ff* *sf* *sf* *sf*

Timp. *ff*

Mlt. Perc. Bells *f* Chimes Solo *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

88 89 90 *ff*

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. Xylo Bells

Perc. 1

Perc. 2

Perc. 3

93 94 95 96 97

100

Picc.

Fls. 1
2

Ob.

Bsn. Tuba play

Cls. 1
2
3 a2

B. Cl. Tuba B. Sax.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. Xylo.

Perc. 1

Perc. 2

Perc. 3 Slapstick

98 *ff*

100

101

102



Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl. play

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbn. 1
2
3

Bar./Euph.

Tuba

Timp.

Mlt. Perc. Bells

Perc. 1

Perc. 2

Perc. 3 Bells + Xylo.

103 106 107

Picc. *ff* Δ

Fls. 1 *ff* Δ
 2 *ff* Δ

Ob. *ff* Δ

Bsn. *ff* Δ

Cls. 1 *ff* Δ
 2 *ff* Δ
 3 *ff* Δ

B. Cl. *ff* Δ

A. Saxes 1 *ff* *mf* *mf*
 2 *ff* *mf* *mf*

T. Sax. *ff* *mf* *mf*

B. Sax. *ff* *mf* *mf*

Tpts. 1 *f*
 2 *f*
 3 *f*

Hns. 1 *ff*
 2 *ff*

Tbn. 1 *ff* *mf* *f*
 2 *ff* *mf* *f*
 3 *ff* *mf* *f*

Bar./Euph. *mf* *mf*

Tuba *mf* *mf*

Timp. *Solo* *ff* (C to D)

Mlt. Perc. *ff* *r.s.*

Perc. 1 *r.s.*

Perc. 2 *Cr. Cym.* *choke* *mf*

Perc. 3 *mf*

108 109 110 111 112 113

115

Picc.

Fls. 1 2

Ob.

Bsn.

Clars. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

115

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

Xylo.

Bells

lv.

choke

mp

Solo

ff

fff

D.S. $\text{\textcircled{S}}$ al Coda

D.S. $\text{\textcircled{S}}$ al Coda

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Coda

The musical score for the Coda section (measures 119-121) is arranged for a full orchestra. The instrumentation includes Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophones (1, 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2, 3), Baritone/Euphonium, Tuba, Timpani, and various percussion instruments including Bells, Big Cymbal, closed Hi Hat, Wood Block, and three different Percussion parts (1, 2, 3). The score begins at measure 119 with a forte (*f*) dynamic. A trill (*tr*) is indicated for the Clarinet 1 part in measure 119. The music continues through measure 120, where the dynamic remains *f*. In measure 121, the dynamic shifts to fortissimo (*ff*), and the percussion instruments play more actively, including Bells, Big Cymbal, and closed Hi Hat. The score concludes with a final *ff* dynamic marking.

119 *f*

120

121

