

# Toboggan for Two

for SAB Chorus and Piano

R. A.

Robert Applebaum

With excitement ♩ = c. 100

Piano

8 *mf*

To - bog - ning down hills so steep and scar - y, with wind so cold and bit - ing, may

Pno.

14 *mf*

S

But, to - bog - ning down

A

But, to - bog - ning down

B

not seem an in - vit - ing thing to do.

Pno. *mf* *mp*

Also available for SA Chorus and Piano (7.0646).

19

S  
hills so steep and scar-y, with wind so cold and bit-ing, has got to be the ul-ti-mate, ex-

A  
hills so steep and scar-y, with wind so cold and bit-ing, has got to be ul-ti-mate, ex-

Pno.

25

*mf*  
cit-ing thing to do. So through the snow we go a-fly-ing, and

*mf*  
cit-ing thing to do. So through the snow we go a-fly-ing, and

*mf*  
So through the snow we go a-fly-ing, and

*mf* *mp*

31

mov-ing ev - er fast - er, and flirt-ing with di - sas - ter. But laugh-ing! Yes, all the time we're  
mov-ing ev - er fast - er, and flirt-ing with di - sas - ter. But laugh-ing! Yes, all the time we're  
mov-ing ev - er fast - er, and flirt-ing with di - sas - ter. But laugh-ing! Yes, all the time we're

The musical score for measures 31-36 consists of four staves. The top three staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The lyrics are repeated across the three vocal staves.

37

laugh-ing! It's ver-y ter-ri - fy - ing, but there's no way of de - ny - ing, to - bog-gan-ing's a thrill-ing thing to  
laugh-ing! It's ver-y ter-ri - fy - ing, but there's no way of de - ny - ing, to - bog-gan-ing's a thrill-ing thing to  
laugh-ing! It's ver-y ter-ri - fy - ing, but there's no way of de - ny - ing, to - bog-gan-ing's a thrill-ing thing to

The musical score for measures 37-42 consists of four staves. The top three staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The lyrics are repeated across the three vocal staves.

44

do. Fly - ing, do. Down - hill, may - be do. Mov - ing ev - er fast - er.

*mf* *mp*

51

flirt - ing with di - sas - ter. Laugh - ing, all the time we're laugh - ing! It's ver - y ter - ri - All the time we're laugh - ing! It's ver - y ter - ri - All the while laugh - ing, all the time we're laugh - ing! It's ver - y ter - ri -

*mf* *mp*

57

fy - ing, but there's no way of de - ny-ing how much I love to - bog-gan-ing with you.

fy - ing, but there's no way of de - ny-ing how much I love to - bog-gan-ing with you.

fy - ing, but there's no way of de - ny-ing how much I love to - bog-gan-ing with you.

63

*mf* Go left, now right, *mp* ah, *mf* round the bend, *mp* ah.

*mf* Go left, now right, *mp* ah, *mf* round the bend, *mp* ah.

*mf* In-to the curve, swerve, just a - round the bend there are turns and

69

*mf* Down - ward, down - ward

*mf* Fast - er, fast - er and we're still de-scend - ing,

hills and dips and thrills that nev-er end.

75

through the frost-y air. Let it blow and let it snow for I don't have a care!

through the frost-y air. Let it blow, let it snow, I don't have a care!

Let it blow, let it snow, I don't have a care!

*mf*

82

*f*

One hears the screams of sheer de-light re-sound-ing, our hearts are quick and

*f*

From ev-ry - where one hears the screams of sheer de-light re-sound-ing, our hearts are quick and

*f*

From ev-ry - where one hears the screams of sheer de-light re-sound-ing, our hearts are quick and

*mp*

87

pound-ing, and is-n't it a-stound-ing: we're laugh-ing! Yes, all the time we're laugh-ing! It's

pound-ing, and is-n't it a-stound-ing: we're laugh-ing! Yes, all the time we're laugh-ing! It's

pound-ing, and is-n't it a-stound-ing: we're laugh-ing! Yes, all the time we're laugh-ing! It's

93

ver - y ter - ri - fy - ing, but there's no way of de - ny - ing the fun in a to - bog - gan built for

ver - y ter - ri - fy - ing, but there's no way of de - ny - ing the fun in a to - bog - gan built for

ver - y ter - ri - fy - ing, no de - ny - ing fun in a to - bog - gan built for

99

two. Swerv - ing, curv - ing, down - hill ev - er fast - er, flirt - ing with di -

two. Swerv - ing, curv - ing, down - hill ev - er fast - er, flirt - ing with di -

two. Down - hill fast - er, flirt, di -



105

sas-ter. Is-n't it a-maz-ing how we're filled with craz-y laugh-ter, laugh-ter, yes, all the time we're

sas-ter. Is-n't it a-maz-ing how we're filled with craz-y laugh, laugh-ter, laugh, yes, all the time,

sas - ter. Filled with cra - - zy laugh, laugh-ter, laugh, yes, all the time,

*mp*

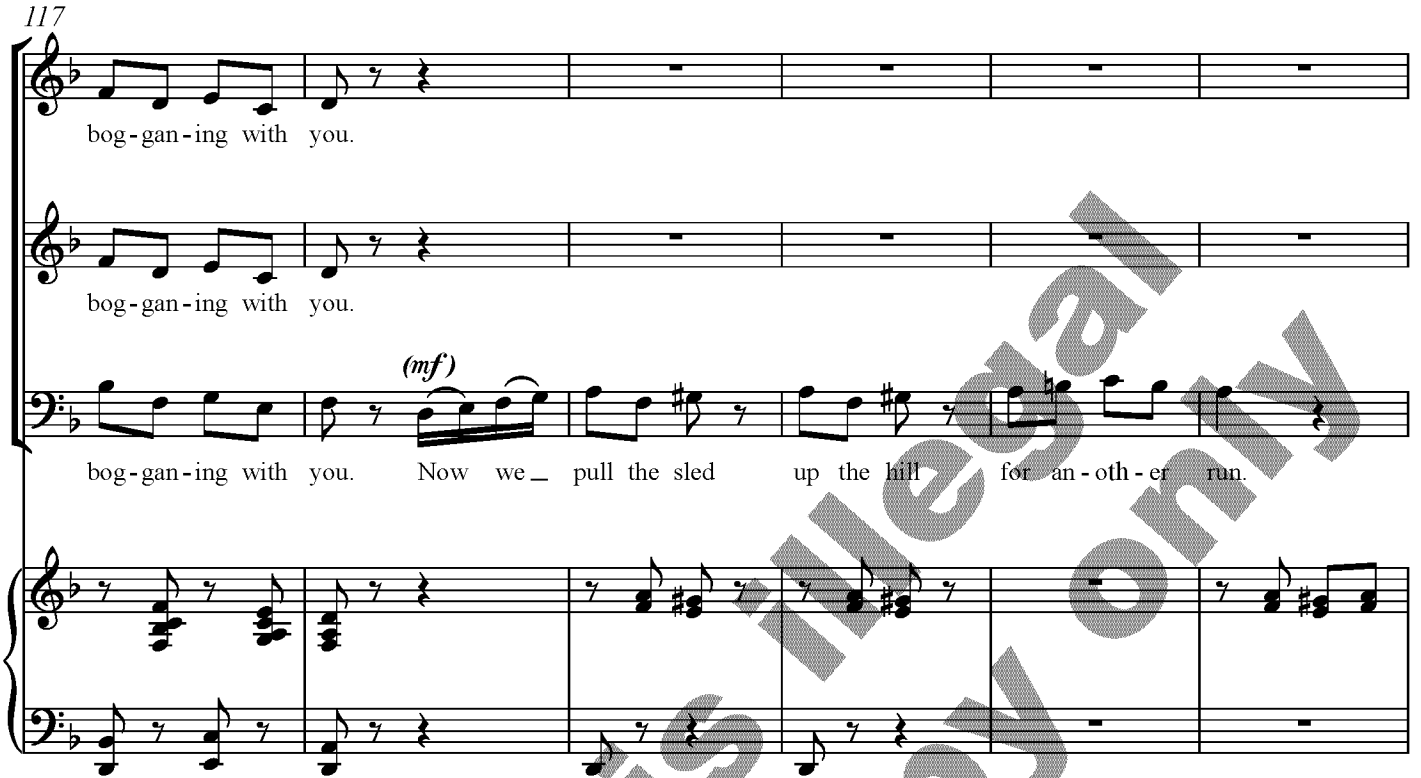
111

laugh - ing! It's ver - y ter - ri - fy - ing, but there's no way of de - ny - ing how much I love to -

laugh - ing! It's ter - ri - fy - ing, no way of de - ny - ing how much I love to -

laugh - ing! It's ter - ri - fy - ing, but no de - ny - ing how much I love to -

117



bog-gan-ing with you.

bog-gan-ing with you.

*(mf)*  
bog-gan-ing with you. Now we pull the sled up the hill for an-oth-er run.

123 *mf*



S  
Toes are froz-en, hands are numb, but this is too much fun. Hold on, let's go,

B  
*mf*  
Too much fun. So hold on, don't let go,

Pno.

129

it's time to start the show: ten, nine, eight, sev-en, six, five, four, three, two, one. Now we \_

now it's time, start the show: ten, nine, eight, sev-en, six, five, four, three, two, one.

135

S pull the sled up the hill for an-oth-er run. Toes are froz-en, hands are numb, but

A *mf* Pull up the hill for an-oth-er run. Pull up the

B Pull up the hill for an-oth-er run. Pull up the

Pno.

141

this is too much fun. Hold on, let's go, it's time to start the show:  
 hill. This is too much fun. Hold on, let's go, it's time, start the show: get  
 hill. This is too much fun. Hold on, let's go, it's time, start the show: get

147

ten, nine, eight, sev-en, six, five, four, three, two, one. In-to the curve, swerve,  
 rea - dy, set, let's go! Go left, now right,  
 rea - dy, set, let's go! Go left, now right,

153

just a - round the bend                      there are turns and hills and dips and thrills that nev-er end.

*mp*                      *mf*                      *mp*                      , *mf*

ah,                      round the bend, ah.                      Fast - er, fast - er

*mp*                      *mf*                      *mp*                      ,

ah,                      round the bend, ah.

159

Down-ward,                      down - ward through the frost-y air.                      Let it blow and

and we're still de - scend - - ing.                      through the frost-y air.                      Let it blow,

*mf*

We're still de - scend - ing,                      through the frost-y air.

165

let it snow for I don't have a care! Best of all you're  
 let it snow, I don't have a care! Sa- vor- ing this mo- ment rare.  
 Don't have a care!

*mf*

172

here to share. Fly- ing, mov- ing ev- er fast- er, fast- er flirt- ing with di-  
 — For noth- ing can com- pare to fly- ing, mov- ing ev- er fast- er, and flirt- ing with di-  
 For noth- ing can com- pare to fly- ing, mov- ing ev- er fast- er, and flirt- ing with di-

*f*  
*f*  
*mp*

179

sa - ster. But — laugh - ing! Yes, all the time we're laugh - ing! It's ver - y ter - ri - fy - ing, but there's

sa - ster. But laugh - ing! Yes, all the time we're laugh - ing! It's ver - y ter - ri - fy - ing, but there's

sa - ster. But laugh - ing! Yes, all the time we're laugh - ing! It's ver - y ter - ri - fy - ing, but there's

185

no way of de - ny - ing the free - dom found in fly - ing, and the joy I find to - bog - gan - ning with

no way of de - ny - ing the free - dom found in fly - ing, and the joy I find to - bog - gan - ning with

no way of de - ny - ing the free - dom found in fly - ing, and the joy I find to - bog - gan - ning with

lower note *ossia* (lower note *ossia*)

191 *ff*

you, my friend: \_\_\_\_\_ 'cause here we go a - gain!

*ff*

you, my friend: hold on tight, hold on, 'cause here we go a - gain!

*ff*

you, my friend: hold on tight, hold on, 'cause here we go a - gain!

*f*

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3:55

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For biographical information visit:  
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**ECSPUBLISHING**

