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# CONTORTION GALOP.

## VIOLA.

For.

**Brass**

*ff*

-8-

*p* *f*

*p* *f*

*p*

*f*

*ff* *p*

*ff* *p*

1 2 *D.S.* 8'

**Trio**

*ff* *p*

*ff* *p* *ff*

*p* *f*

*ff*

*Trio D. Cal.*

**Coda**

*f*

CONTORTION GALOP.

VIOLINCELLO.

For.

Brass

*ff*

*p*

*p*

*f*

*f*

*p*

*ff*

*ff*

*p*

1 2 *Pizz.* *arco.* *D.S.*

Trio *ff* *p*

*ff* *p* *ff*

*p* *f*

*ff*

Trio *D.C.*

Coda *f*

# CONTORTION GALOP.

## BASS.

For.

The musical score is written for Bass in 2/4 time, featuring a variety of dynamics and articulations. The score is divided into several sections:

- Brass:** The first staff is labeled "Brass" and begins with a forte (*ff*) dynamic.
- Main Section:** The following staves feature a rhythmic pattern of eighth notes and rests, with dynamics ranging from piano (*p*) to forte (*f*).
- Trills and Crescendos:** A section with trills and accents starts with *ff* and ends with *p*.
- First Ending:** A section with two endings, marked "1" and "2", with a *Pizz.* (pizzicato) instruction and a *f* dynamic.
- Second Ending:** A section marked "arco." and "D.S." (Da Capo), ending with a *ff* dynamic.
- Trio:** A section labeled "Trio" with a *ff* dynamic, featuring a more melodic line.
- Coda:** A section labeled "Coda" with a *f* dynamic, concluding the piece.

# CONTORTION GALOP.

## FLUTE.

Fox.

The musical score is written for a Flute and includes a Trio section. The key signature has one flat (B-flat) and the time signature is 2/4. The score is marked with various dynamics including *ff* (fortissimo), *f* (forte), *p* (piano), and *sf* (sforzando). There are also articulation marks such as accents and slurs. The score is divided into sections: the main piece, a Trio section, and a Coda. The Trio section is marked with *Trio* and *8va* (octave). The Coda is marked with *Coda*. The score concludes with the instruction *Trio D Cal*.

CONTORTION GALOP.

CLARINET I IN B $\flat$ .

For.

Brass.

ff

-8-

p

f

p

f

p

ff

p

ff

1 2

f

D.S. -8-

p

Trio

ff

p

ff

p

f

ff

Trio D Cal

Coda

f



# CONTORTION GALOP.

## CLARINET II IN B $\flat$ .

*F o w.*

Brass

*ff*

*p*

*f*

*p*

*f*

*ff*

*p*

*ff*

*p*

1 2

*f*

*p*

*D.S. - 8-*

Trio

*ff*

*p*

*ff*

*p*

*f*

*ff*

*p*

*f*

*ff*

*Trio D.C. al.*

Coda

*f*

# CONTORTION GALOP.

## HORNS I & II IN F.

F o x.

First system: Horn I (treble clef) and Horn II (bass clef) staves. Horn I starts with a first ending bracket over the first two measures, marked *ff*. Horn II starts with a fourth ending bracket over the first four measures, marked *f*. The music continues with various dynamics including *p* and *f*.

Trio section starting at measure 11. Horn I and II staves. Horn I has a first ending bracket over measures 11-12, marked *ff*. Horn II has a third ending bracket over measures 11-12, marked *ff*. The section includes dynamics like *unis.*, *f*, and *ff*.

Coda section starting at measure 19. Horn I and II staves. The music concludes with a *ff* dynamic. The section is labeled "Coda" and "Trio D. C. al".

# CONTORTION GALOP.

## HORNS I & II IN F.

F o a.

1  
*ff*

4  
*f*

4  
*f*

*p*

4  
*ff*

4  
*ff*

3 1 2 1  
*f* *D.S.*

*unis.*  
*ff* 3  
*ff*

3  
*ff*

4  
*f*

*unis.*

*Trio D.C.*

*Coda*  
*f*

# CONTORTION GALOP.

## CORNET I IN B $\flat$ .

For.

1 *ff*

2d. Cor. *p*

*p* *f*

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

*p* 1 2 *f* *ff* *p* *ff* *D.S.*

Trio *ff* 3 *ff* *p* *f*

*ff* *p* *f*

*ff*

*ff* *p* *f*

*ff*

Coda *f* *ff* *p* *f* *ff* *Trio D.C. al*

# CONTORTION GALOP.

## CORNET II IN B $\flat$

For.

1 1

*p* *f* *p* *f* *f* *p* *f* *ff* *p*

*D.S.* *f*

*Trio* *ff* *ff* *p* *ff*

*Trio D. Cal*

*Coda* *f*

# CONTORTION GALOP.

## TROMBONE.

Fox.

The musical score is written for Trombone in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of several systems of staves. The first system includes dynamics *ff* and *f*, and features first finger (1) and fourth finger (4) markings. The second system includes *p* and *f* dynamics. The third system includes *ff* and *f* dynamics. The fourth system includes *ff* and *f* dynamics, and ends with a double bar line and a repeat sign. The fifth system includes *ff* and *f* dynamics, and ends with a double bar line and a repeat sign. The sixth system is the beginning of the Trio section, marked *Trio*, and includes *ff* and *p* dynamics. The seventh system includes *ff* and *p* dynamics. The eighth system includes *f* and *ff* dynamics. The ninth system includes *f* and *ff* dynamics. The tenth system includes *f* and *ff* dynamics, and ends with a double bar line and a repeat sign. The eleventh system is the Coda section, marked *Coda*, and includes *f* dynamics. The score concludes with the instruction *Trio D. Cal.*

# CONTORTION GALOP.

## DRUMS.

*For.*

The musical score for drums is written in 2/4 time and consists of several staves. The notation includes various rhythmic patterns, rests, and dynamic markings. The score is divided into sections: a main section, a Trio section, and a Coda section. The main section begins with a rest of 8 measures, followed by a rest of 8 measures with a fermata, and then a 4-measure rest. The music starts with a forte (*f*) dynamic. The Trio section begins with a 3-measure rest, followed by a 1-measure rest, and then a 2-measure rest. The Trio section is marked with a piano (*p*) dynamic. The Coda section is marked with a forte (*f*) dynamic. The score concludes with a *Trio D. Cal.* marking. The publisher's name, W. PEPPER, CHICAGO, ILL., is printed at the bottom.

8 -8- 4 *f*

4 *f* 8

*f*

*ff* 4

3 1 2 *f* *DS* -8-

*Trio* 4 *f*

4

*p* *f*

*ff*

*Trio D. Cal.*

*Coda* *f*

W. PEPPER, CHICAGO, ILL.

# CONTORTION GALOP.

## DRUMS.

*For.*

The musical score is written for drums on a grand staff with five staves. The key signature is one flat (B-flat) and the time signature is 2/4. The score is divided into sections: **For.** (first five staves), **Trio** (sixth to tenth staves), and **Codale** (eleventh staff). The **For.** section includes dynamic markings *f* and *ff*, and rests of 8, 4, and 8 measures. The **Trio** section includes dynamic markings *f*, *p*, and *ff*, and rests of 4, 4, and 4 measures. The **Codale** section includes a dynamic marking *f*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The **Codale** section is marked *Trio D. Cal.* and ends with a double bar line.



# CONTORTION GALOP.

## PIANO.

Eddie Fox.

The first system of music begins with a piano introduction in 2/4 time, marked *ff*. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a bass line. A section labeled "Brass." follows, with a similar rhythmic pattern.

The second system starts with a piano section marked *p* and a repeat sign with a first ending bracket labeled "-8-". The right hand features a complex rhythmic pattern of eighth notes, and the left hand has a steady bass line.

The third system continues the piano section with a dynamic shift to *f* in the middle. The right hand maintains the intricate eighth-note pattern, while the left hand provides harmonic support.

The fourth system continues the piano section, featuring a dynamic shift to *f* and a repeat sign with a first ending bracket. The right hand's pattern remains consistent, with the left hand providing a steady bass line.

The fifth system continues the piano section, marked *ff*. The right hand features a complex rhythmic pattern of eighth notes, and the left hand has a steady bass line.

The sixth system concludes the piano section with a double bar line and a first ending bracket labeled "1" and "2". The right hand features a complex rhythmic pattern of eighth notes, and the left hand has a steady bass line. The system ends with a dynamic shift to *ff* and a repeat sign with a first ending bracket labeled "DS-8".

**T R I O**

*ff* *p*

*ff* *p*

*ff* *p*

*f*

*ff*

*Trio D. Cal.*

**C O D A**

*f*

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10 Eveline....."

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