

Kéler-Béla/Grafulla

HURRAH STORM GALOP

Concert Band Arrangement
by Nicholas J. Contorno

INSTRUMENTATION

1 – Conductor	2 – B♭ Trumpet 2
5 – Flute	2 – B♭ Trumpet 3
1 – Piccolo	1 – F Horn 1
1 – Oboe 1	1 – F Horn 2
1 – Oboe 2	1 – F Horn 3
2 – Bassoon	2 – Trombone 1
1 – E♭ Clarinet	2 – Trombone 2
3 – B♭ Clarinet 1	2 – Trombone 3
3 – B♭ Clarinet 2	1 – Euphonium TC
3 – B♭ Clarinet 3	2 – Euphonium BC
2 – B♭ Bass Clarinet	4 – Tuba
2 – E♭ Alto Saxophone 1	1 – Timpani
2 – E♭ Alto Saxophone 2	2 – Snare Drum
2 – B♭ Tenor Saxophone	2 – Bass Drum,
1 – E♭ Baritone Saxophone	Crash Cymbals
2 – B♭ Trumpet 1	

Complete Band	\$76.00
Full Score	6.00
Parts, each	1.00

Daehn
PUBLICATIONS

Claudio S. Grafulla (1810-1880) was a composer in the United States, mostly noted for martial music for regimental bands during the early days of the American Civil War.

Grafulla based his ***Hurrah Storm Galop*** on *Ungarische Sturm-Marsch og Gallop* by Kéler-Béla (1820-1882), a well-known waltz conductor who was also an army bandmaster.

The galop was not only a fast march, it was a dance widely performed in the United States from the 1830s to the 1890s. These lively 2/4 dances, first known as galopades, were included in the repertory of circus bands.

The “Hurrahs” were Grafulla’s invention, and added much fun and spirit to the piece.

About the Arranger

Dr. Nicholas J. Contorno (1938-2014) was the Director of Music Programs, bands and orchestra, at Marquette University, Milwaukee, WI, for twenty-four years. He received his Bachelor’s and Master’s degrees from the University of Wisconsin-Milwaukee and his Doctor of Musical Arts in Composition from the University of Wisconsin-Madison.

He began his teaching career in 1961 as an instrumental music teacher in the Glendale (WI) Public Schools and also served as Director of Bands at Dominican High School in Whitefish Bay, Wisconsin. In 1968, he accepted the position of Music Curriculum Supervisor and Director of Bands at Kettle Moraine High School in Wales, Wisconsin. In 1983, he was appointed Director of Bands at Marquette University.

Dr. Contorno was an ASCAP award winning composer and arranger and many of his works can be found in the catalogs of Daehn Publications, C. L. Barnhouse, Bourne, Hal Leonard, Jenson, Pro-Art, Global Musical Interests Publications, Educational Programs Publications, JPM Publications, Kendor Music, and Really Good Music, LLC.

As an active professional musician, he performed with the Milwaukee Symphony Orchestra, Holiday on Ice Orchestra, Ringling Brothers, Barnum and Bailey Circus Band, Jimmy Dorsey Orchestra, and Les Elgart Orchestra. In addition, he performed with many national shows and artists, including “Annie,” “42nd Street,” Linda Ronstadt, Natalie Cole, Manhattan Transfer, Vic Damone, Johnny Mathis, Dinah Shore, Mel Torme, The Four Lads, and Sonny & Cher, to mention a few.

Dr. Contorno was also a guest soloist, conductor, adjudicator, and clinician with many school bands in Wisconsin as well as in Arizona, California, Colorado, Illinois, Kentucky, Minnesota, New York, Nevada, Tennessee, and the People’s Republic of China.

He is listed in “Leaders of Secondary Education” (1972), “World’s Who’s Who of Musicians” (1977), and “Encyclopedia of Band Composers” (1991).

His many honors include the Hugo Anhalt Music Achievement Award (1973); Commendation from the Milwaukee County Board of Supervisors (1979); National Band Association Outstanding Jazz Educator Award (1982); University of Wisconsin-Milwaukee Music Alumni Achievement Award (1990); and the Milwaukee Police Department Chief of Police Superior Achievement Award (1992).

Dr. Contorno also held memberships in numerous professional organizations, such as the American Federation of Musicians - Local 8, ASBDA, Phi Beta Mu, the National Band Association, the Wisconsin Bandmasters Association, and the Phi Mu Alpha Sinfonia. He served on the board of directors of the Goldman Memorial Band of New York City and on the board of the Festival City Orchestra of Milwaukee and the Waukesha Symphony Orchestra. He also served as a clinician for DEG Instrument Co. in Lake Geneva, Wisconsin. In addition, he was the musical coordinator of Festa Italiana-Milwaukee, Wisconsin, from 1982 to 1998, and served as the Musical Director/ Conductor of the First Brigade Civil War Band of Wisconsin from 1970-1982 and The Milwaukee Concert Band from 1996-2002. He has also served as guest conductor of the Goldman Band of New York and the “President’s Own” United States Marine Band as well as high school and university bands around the country.

HURRAH STORM GALOP

Kéler-Béla/Grafulla

arranged by Nicholas J. Contorno (ASCAP)

Alla strepitoso ♩ = 168

The musical score is for a piece titled "Hurrah Storm Galop" by Kéler-Béla/Grafulla, arranged by Nicholas J. Contorno. It is in 2/4 time and marked "Alla strepitoso" with a tempo of 168 beats per minute. The score is for a full orchestra and percussion ensemble. The instruments and their parts are as follows:

- Flute:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- Piccolo:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- Oboe:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- Bassoon:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- E♭ Clarinet:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- B♭ Clarinet:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- B♭ Bass Clarinet:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- E♭ Alto Saxophone:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- B♭ Tenor Saxophone:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- E♭ Baritone Saxophone:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- B♭ Trumpet:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- F Horn:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- Trombone:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- Euphonium:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- Tuba:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- Timpani:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- Snare Drum:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- Crash Cymbals:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.
- Bass Drum:** Part 1 (1), Part 2 (2). Both parts play a melodic line with dynamic markings of *ff* and *f*.

9 15

Fl.

Picc.

Ob. 1 2

Bsn.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

Ten. Sax.

Bar. Sax.

9 10 11 12 13 14 15 16 17 18

Tpt. 1 2 3

Hn. 1 2 3

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym. B. D.

ff *f* *p* *a2*

19

Fl.

Picc.

Ob. 1/2

Bsn.

E♭ Cl.

B♭ Cl. 1/2/3

B. Cl.

A. Sax. 1/2

Ten. Sax.

Bar. Sax.

19 20 21 22 23 24 25 26 27 28 29 30 31

Tpt. 1/2/3

Hn. 1/2/3

Tbn. 1/2/3

Euph.

Tba.

Timp.

S. D.

Cr. Cym. B. D.

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42 43 44 45 46 47 48 49 50 51

Fl. *p* *ff*

Picc. *ff*

Ob. 1 2 *p* *ff* *a2*

Bsn. *p* *ff*

E♭ Cl. *ff*

B♭ Cl. 1 2 3 *p* *ff*

B. Cl. *p* *ff*

A. Sax. 1 2 *p* *ff* *a2*

Ten. Sax. *p* *ff*

Bar. Sax. *p* *ff*

Tpt. 1 2 3 *p* *ff*

Hn. 1 2 3 *p* *ff* *a2*

Tbn. 1 2 3 *p* *ff* *a2*

Euph. *p* *ff*

Tba. *p* *ff*

Timp. *ff*

S. D. *p* *ff*

Cr. Cym. B. D. *ff*

52

Fl. *mf* *ff* *mf*

Picc. *mf* *ff* *mf*

Ob. 1 *mf* *ff* *mf*

Bsn. *mf* *ff* *mf*

E♭ Cl. *mf* *ff* *mf*

B♭ Cl. 1 *mf* *ff* *mf*

2 *mf* *ff* *mf*

3 *mf* *ff* *mf*

B. Cl. *mf* *ff* *mf*

A. Sax. 1 *mf* *ff* *mf*

2 *mf* *ff* *mf*

Ten. Sax. *mf* *ff* *mf*

Bar. Sax. *mf* *ff* *mf*

52 53 54 55 56 57 58 59 60 61 62 63

Tpt. 1 *mf* *ff* *mf*

2 *mf* *ff* *mf*

3 *mf* *ff* *mf*

Hn. 1 *mf* *ff* *mf*

2 *mf* *ff* *mf*

3 *mf* *ff* *mf*

Tbn. 1 *mf* *ff* *mf*

2 *mf* *ff* *mf*

3 *mf* *ff* *mf*

Euph. *mf* *ff* *mf*

Tba. *mf* *ff* *mf*

Timp. *mf* *ff* *mf*

S. D. *mf* *ff* *mf*

Cr. Cym. *mf* *ff* *mf*

B. D. *mf* *ff* *mf*

64

Fl. *ff* Hur-

Picc. *ff* Hur-

Ob. 1 2 *ff* Hur-

Bsn. *ff* Hur-

E♭ Cl. *ff* Hur-

B♭ Cl. 1 *ff* Hur-

2 3 *ff* Hur-

B. Cl. *ff* Hur-

A. Sax. 1 2 *ff* Hur-

Ten. Sax. *ff* Hur-

Bar. Sax. *ff* Hur-

64 65 66 67 68 69 70 71

Tpt. 1 *ff* Hur-

2 3 *ff* Hur-

Hn. 1 *ff* Hur-

2 3 *ff* Hur-

Tbn. 1 *ff* Hur-

2 3 *ff* Hur-

Euph. *ff* Hur-

Tba. *ff* Hur-

Timp. *ff* Hur-

S. D. *ff* Hur-

Cr. Cym. *ff* Hur-

B. D. *ff* Hur-

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72

Fl. rah! Hur rah! Hur rah! *mf*

Picc. rah! Hur rah! Hur rah! *mf*

Ob. 1 2 rah! Hur rah! Hur rah! *mf*

Bsn. rah! Hur rah! Hur rah! *mf*

E♭ Cl. rah! Hur rah! Hur rah! *mf*

B♭ Cl. 1 2 3 rah! Hur rah! Hur rah! *mf*

B. Cl. rah! Hur rah! Hur rah! *mf*

A. Sax. 1 2 rah! Hur rah! Hur rah! *mf*

Ten. Sax. rah! Hur rah! Hur rah! *mf*

Bar. Sax. rah! Hur rah! Hur rah! *mf*

72 73 74 75 76 77 78 79 80 81

Tpt. 1 2 3 *mf* *a2*

Hn. 1 2 3 *mf* *a2*

Tbn. 1 2 3 rah! Hur rah! Hur rah! *mf* *a2*

Euph. rah! Hur rah! Hur rah! *mf*

Tba. rah! Hur rah! Hur rah! *mf*

Timp. rah! Hur rah! Hur rah! *ffz* *ff* *mf*

S. D. rah! Hur rah! Hur rah! *mf*

Cr. Cym. B. D. rah! Hur rah! Hur rah! *ffz* *ff* *mf*

82

Fl.

Picc.

Ob. 1 2

Bsn.

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

Ten. Sax.

Bar. Sax.

82 83 84 85 86 87 88 89 90 91

Tpt. 1 2 3

Hn. 1 2 3

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym. B. D.

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Fl. *ff*
 Picc. *ff*
 Ob. 1 2 *ff*
 Bsn. *ff*
 E♭ Cl. *ff*
 B♭ Cl. 1 2 3 *ff*
 B. Cl. *ff*
 A. Sax. 1 2 *ff*
 Ten. Sax. *ff*
 Bar. Sax. *ff*
 Tpt. 1 2 3 *ff*
 Hn. 1 2 3 *ff*
 Tbn. 1 2 3 *ff*
 Euph. *ff*
 Tba. *ff*
 Timp. *ff*
 S. D. *ff*
 Cr. Cym. *ff*
 B. D. *ff*

92 93 94 95 96 97 98 99 100 101 102 103

[illegible]