

ATOMIC
FANFARE
STUART BEATCH

PRO Tracking ID: PM Atomic Fanfare
PARMA Music Publishing (ASCAP)

2014
PARMA
RECORDINGS

ANTHOLOGY
OF

MUSIC
10 SCORES FOR BRASS QUINTET



Atomic Fanfare

Stuart Beatch

Fast and dry (♩ = 88)

1st Trumpet in B♭

2nd Trumpet in B♭

Horn in F

Tenor Trombone

Bass Trombone

pp

pp

pp

4

pp

f

f

ff

p

f

f

ff

9

Violin I: *mf*, *p*, *ff*

Violin II: *p*

Viola: *mf*, *p*, *ff*

Cello/Double Bass: *mf*, *p*, *ff*

13

13

ff

mf

mf

mf

sfzp

p

ff

muted (straight)

muted (straight)

ff 3

ff 3

ff 3

17

17

sffz

sffz

sffz

mp

p

mf

p

sffz

mp

mf

mf

open

open

21

21

p

p sub.

mf

mf

25

mp

mp

mp

28

mf

mf

sfz

sfz

f

f

31 (omit notes and breathe as needed) accents sim. (4)

f

f

f

fff

fff

35 (8)

ff *f*

39 (10) accents sim.

mp sub. *ff sub.* *f*

44 poco rit. Slightly slower ($\text{♩} = 82$)

pp *sfz* *p*

(omit notes and breathe as needed)

47

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

(4) *pp* *pp*

52

ff *f* *ff* *f* *ff*

f sub. *p sub.* *f sub.* *p sub.*

56

ff *ff* *fff* *ff* *fff*

ff *ff* *fff* *ff* *fff*

ff *ff* *fff* *ff* *fff*

64d

64e

ppp

mf

mf

poco sfz p

poco sfz p

mf *f* *pp strained* *p* *mp*

65a

65b

65c

65d

muted (cup mute)

pp *p*

ppp *pp*

muted (solotone or harmon [stem extended])

ppp

mp *mf*

pp *mp*

mp

mp

mf

p

mp *mf* *p*

65e

65f

ppp

ppp muted

ppp

pp

pp

pp

poco sfz p

poco sfz p

pp *pp* *mf*

66a 66b 66c 66d

muted (cup mute) *mp* *mf* *p*

mp *mp* *mf* *p*

open *p* *mp* *mp* *mf* *pp* *p* *mp* *mf*

[muted (straight) *ppp*]

66e 66f 66g

pp *mp* *poco sfzp*

pp *mp* *poco sfzp*

p *mp* *mp* *mf* *pp* *mf*

[*ppp*]

[*ppp* < > muted (straight) *ppp* < >]

67 Moderately (♩ = 60) open molto accel. (♩ = 120)

mf *mf* *mf* *mf* *pp*

open *mf* *mf* *pp*

open *mf* *mf* *pp*

open *mf* *mf* *pp*

mf *mf* *pp*

mf *pp*

73 ← ♩ = ♩ → (♩ = 60)

poco accel.

f ppp sub.

f ppp

f ppp

f ppp

sfz

pp

pp sub.

sfz

pp

sfz

pp

76

Violin I: *sfz*, *p*, *sfz*, *mp sub.*

Violin II: *sfz*, *p sub.*, *sfz*, *mp*

Viola: *sfz*, *p*, *sfz*, *mp*

Cello: *sfz*, *p*, *sfz*, *mp*

Double Bass: *sfz*, *p*, *sfz*, *mp*

[illegible]

83 **Faster** (♩ = 82)

Musical score for measures 83-86. The score is in 3/4 time and features five staves. The first staff has a treble clef and a key signature of one sharp (F#). The other four staves have a bass clef. The first staff contains a melodic line with dynamics *f* and *fff*. The second staff has a continuous eighth-note accompaniment with dynamics *f* and *mp*. The third staff has a continuous eighth-note accompaniment with dynamics *f* and *mp*. The fourth staff has a continuous eighth-note accompaniment with dynamics *f* and *mp*. The fifth staff has a melodic line with dynamics *f* and *fff*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for measures 87-89. The score is in 3/4 time and features five staves. The first staff has a treble clef and a key signature of one sharp (F#). The other four staves have a bass clef. The first staff contains a melodic line with dynamics *f* and *mf*. The second staff has a continuous eighth-note accompaniment with dynamics *f* and *mf*. The third staff has a continuous eighth-note accompaniment with dynamics *f* and *mf*. The fourth staff has a continuous eighth-note accompaniment with dynamics *f* and *mf*. The fifth staff has a melodic line with dynamics *f* and *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for measures 90-93. The score is in 3/4 time and features five staves. The first staff has a treble clef and a key signature of one sharp (F#). The other four staves have a bass clef. The first staff contains a melodic line with dynamics *ff*, *sffz*, and *fff*. The second staff has a continuous eighth-note accompaniment with dynamics *f* and *sffz*. The third staff has a continuous eighth-note accompaniment with dynamics *f* and *sffz*. The fourth staff has a continuous eighth-note accompaniment with dynamics *f* and *sffz*. The fifth staff has a melodic line with dynamics *ff* and *sffz*. The score includes various musical notations such as slurs, ties, and dynamic markings. The tempo marking *poco accel.* is present above the first staff in measure 92.

Faster still (♩ = 92)

94

ff \rightarrow mf

fff \rightarrow f

fff

mf

ff

f

fff

mf

ff

f

fff

98 **molto rit.** (♩ = 40)

cresc. poco a poco

fff \leftarrow sfff-p

cresc. poco a poco

fff \leftarrow sfff-p

cresc. poco a poco

fff \leftarrow sfff-p

cresc. poco a poco

fff \leftarrow sfff-p

cresc. poco a poco

fff \leftarrow sfff-p

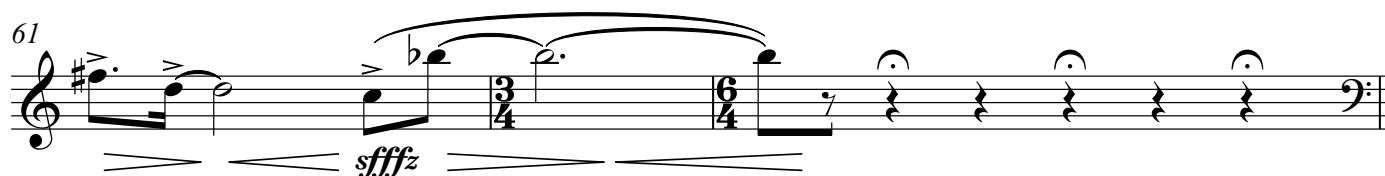
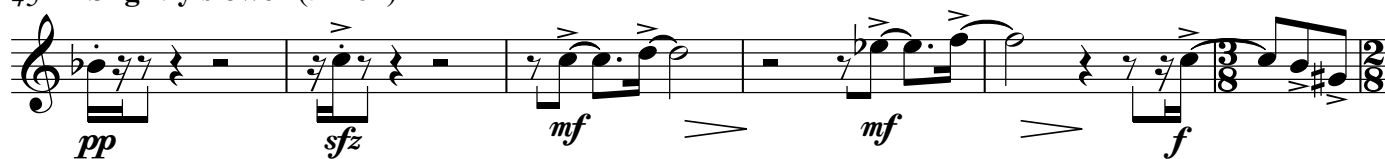
Atomic Fanfare

Fast and dry (♩ = 88)

Musical score for "The Swan" by Camille Saint-Saëns, featuring a single melodic line on a treble clef staff. The score is in 4/4 time and includes various dynamic markings, articulations, and tempo changes.

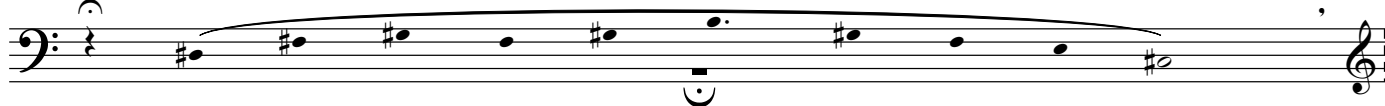
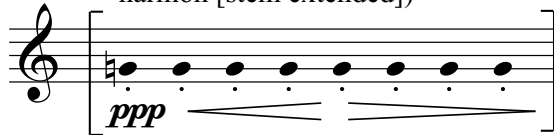
The score begins with a 4/4 time signature and a key signature of one sharp (F#). The first measure is a whole rest, followed by a 3/4 time signature change. The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The dynamic marking *pp* (pianissimo) is indicated. The melody continues with a half note C5, followed by a quarter note D5, and then a half note E5. The dynamic marking *f* (forte) is indicated. The melody ends with a half note F#5, followed by a quarter note G5, and then a half note A5.

The score includes various dynamic markings such as *pp*, *f*, *ff*, *mf*, *p*, *ffz*, *sfz*, and *mp*. It also includes articulations such as accents, slurs, and breath marks. The tempo changes from 4/4 to 3/4, then to 2/4, and finally to 4/4. The score ends with a 4/4 time signature and a key signature of one sharp.

45 Slightly slower ($\text{♩} = 82$)

Without meter (very slow) †

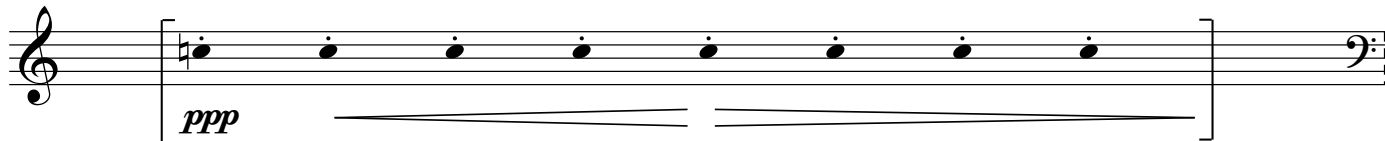
64a B. Tbn.

64b muted (solotone or
harmon [stem extended])

64c B. Tbn.



64d



† In this section, the held pitches which open each measure should end approximately a few notes into the melodic line. The melody itself should remain very rubato. All bracketed material can be placed temporally anywhere in the measure in which it appears. These iterations should be played at the style and speed of the opening (as if the noteheads are sixteenth notes at 88 b.p.m.), completely distant both metrically and timbrally from the other material (lontanissimo!).

64e B. Tbn.

65a muted (cup mute)

65b

pp *p* *ppp* *pp*

65c

65d

65e

mp *mf* *pp* *mp* *ppp*

65f

pp *mf*

66a Hn.

66b

66c

mp *mf*

66d

66e

p *pp*

66f

66g

mp *poco sfzp*

67 Moderately ($\text{♩} = 60$)

open

molto accel.

mf *mf*

70

($\text{♩} = 120$)

mf *pp*

73 $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 60)$ poco accel.

f ppp sub. *sfz* *pp* *sfz*

77

p *sfz* *mp sub.*

80

sfz *mf*

83 **Faster** ($\text{♩} = 82$)

f *fff* *f*

88 poco accel.

mf *ff* *sffz* *fff* *sffz*

94 **Faster still** ($\text{♩} = 92$) molto rit.

ff *mf* *fff* *f*

cresc. poco a poco

99 ($\text{♩} = 40$)

ffff *sfffz* *p*

2nd Trumpet in Bb

Atomic Fanfare

Stuart Beatch

Fast and dry (♩ = 88)

8 *pp* *f* *f*

12 *ff* *p* muted (straight) open *ff* *mf* *ff* *sfz*

19 *mf* *p sub.*

24 *mf*

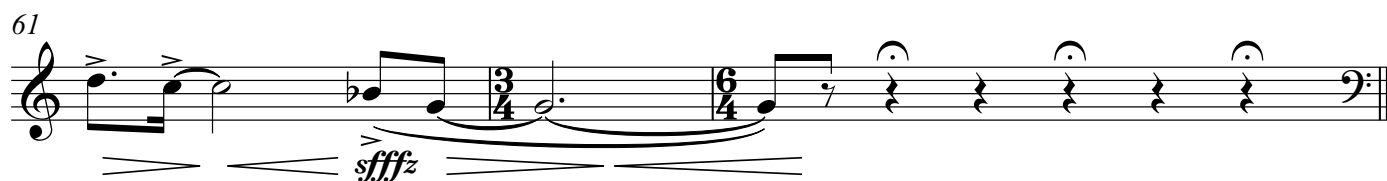
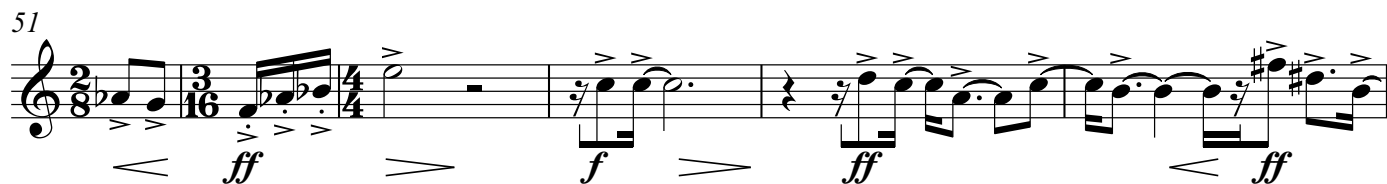
29 (omit notes and breathe as needed) *accents sim.* *f* *sfz*

33 (4)

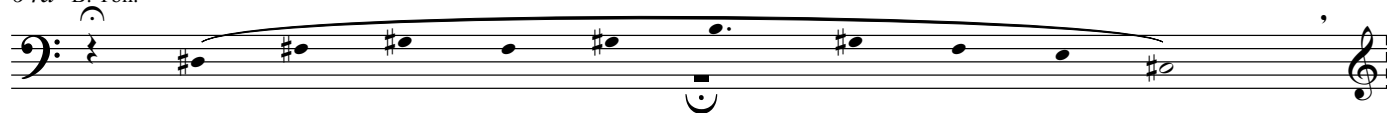
36 (8)

39 (10) *mp sub.*

42 *accents sim.* *poco rit.*

45 **Slightly slower** (♩ = 82)**Without meter (very slow) †**

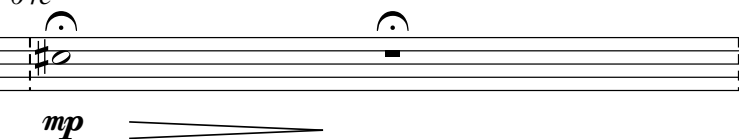
64a B. Tbn.



64b muted (cup mute)



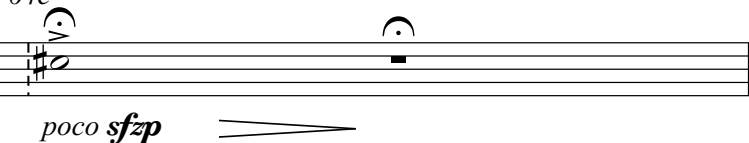
64c



64d



64e



† In this section, the held pitches which open each measure should end approximately a few notes into the melodic line. The melody itself should remain very rubato. All bracketed material can be placed temporally anywhere in the measure in which it appears. These iterations should be played at the style and speed of the opening (as if the noteheads are sixteenth notes at 88 b.p.m.), completely distant both metrically and timbrally from the other material (lontanissimo!).

65a Tpt. 1 65b , muted (solotone or harmon [stem extended])

ppp

65c 65d Tpt. 1 65e , (with horn)

ppp

65f Tpt. 1

66a muted (cup mute) 66b 66c

mp *mp* *mf*

66d 66e

p *pp*

66f 66g

mp *poco sfzp*

Moderately (♩ = 60)

67 Tpt. 1 molto accel. open

mf

70 (♩ = 120)

mf *pp*

73 $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 60)$ *poco accel.*

f *ppp* *sfz* *pp* *sfz*

77 *p sub.* *sfz* *mp*

80 *sfz* *mf*

83 *Faster* ($\text{♩} = 82$) *f*

86 *mp*

88 *f*

91 *poco accel.*

94 *Faster still* ($\text{♩} = 92$) *molto rit.*

ff *> mf* *fff* *> f* *fff* *cresc. poco a poco*

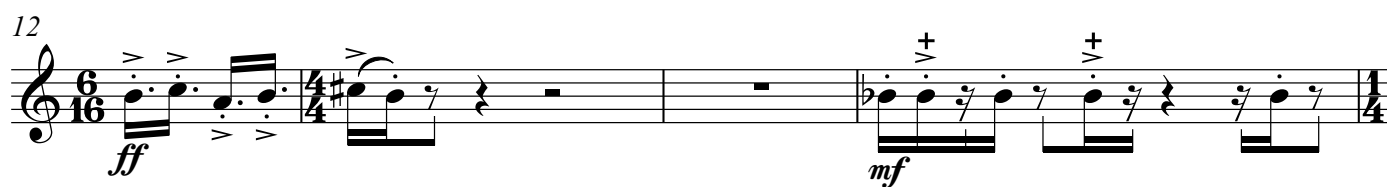
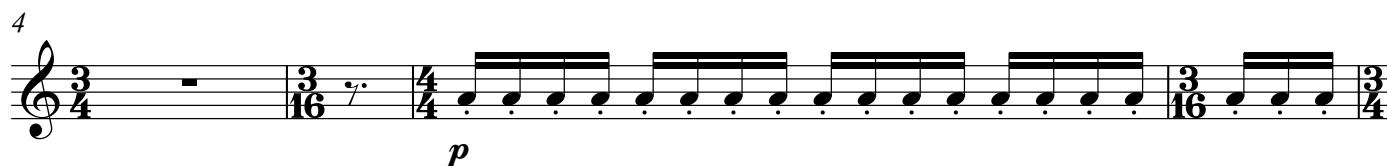
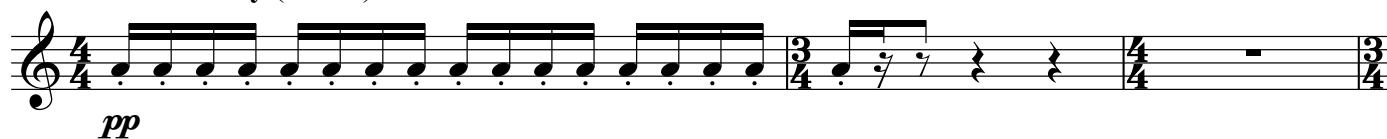
99 ($\text{♩} = 40$) *fff* *ffffz*

Horn in F

Atomic Fanfare

Stuart Beatch

Fast and dry (♩ = 88)



31 (omit notes and breathe as needed)

accents sim.

33 (4)



36 (8)



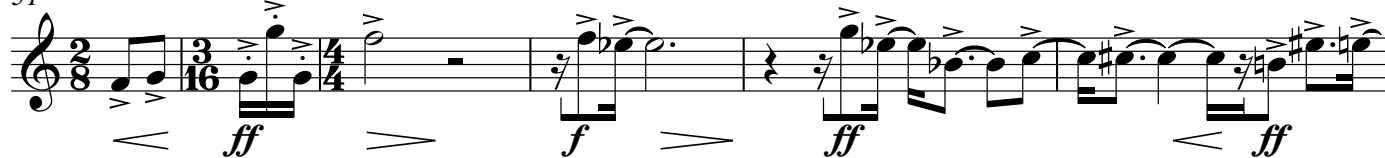
39 (10)

42 *accents sim.**poco rit.*

45 Slightly slower (♩ = 82)



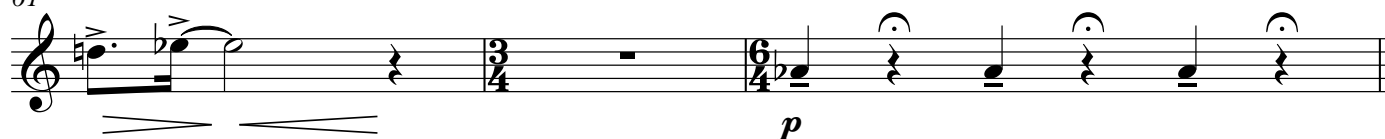
51



57



61



Without meter (very slow) †

64a 64b 64c

64d 64e 65a

65b 65c 65d Tpt. 1

65e muted (with tpt. 2) 65f Tpt. 1

66a open 66b 66c

66d 66e 66f

66g

mp *mf* *mp* *ppp* *p* *mp* *mf* *pp* *p* *mp* *mf* *pp* *mf*

† In this section, the held pitches which open each measure should end approximately a few notes into the melodic line. The melody itself should remain very rubato. All bracketed material can be placed temporally anywhere in the measure in which it appears. These iterations should be played at the style and speed of the opening (as if the noteheads are sixteenth notes at 88 b.p.m.), completely distant both metrically and timbrally from the other material (lontanissimo!).

67 **Moderately** ($\text{♩} = 60$) **molto accel.** ($\text{♩} = 120$)

73 $\leftarrow \text{♩} = \text{♩} \rightarrow$ ($\text{♩} = 60$) **poco accel.**

77

80

83 **Faster** ($\text{♩} = 82$)

86

90 **poco accel.**

94 **Faster still** ($\text{♩} = 92$)

98 **molto rit.** ($\text{♩} = 40$)

cresc. poco a poco **fff** \leftarrow **sfff** \rightarrow **pp**

Tenor Trombone

Atomic Fanfare

Stuart Beatch

Fast and dry (♩ = 88)

7 *pp* *f*

13 *f* *ff* *mf* *p* *ff*

16 *< sfzp*

20 *p* *mf* *mf*

25 *mp*

29 *f* *ff* *fff*

33 *ff*

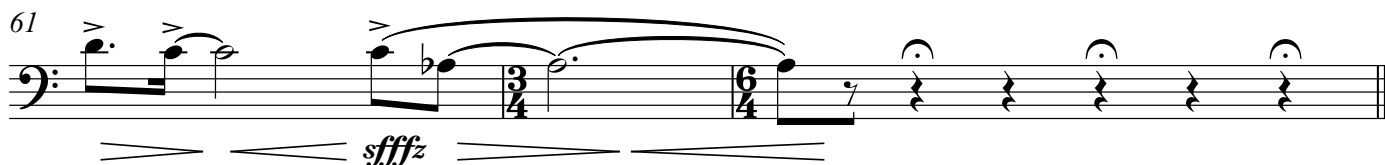
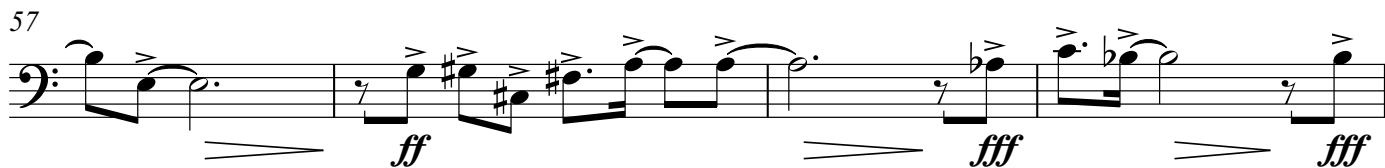
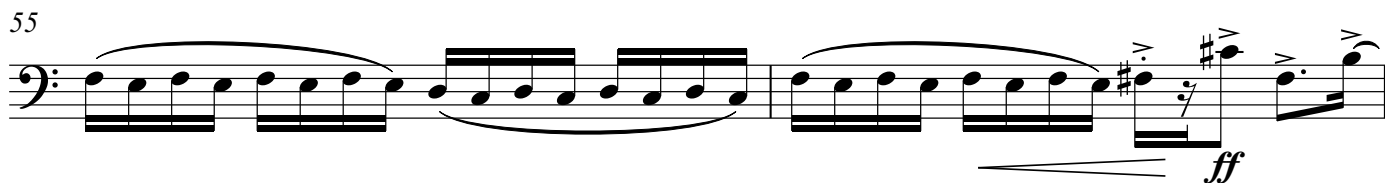
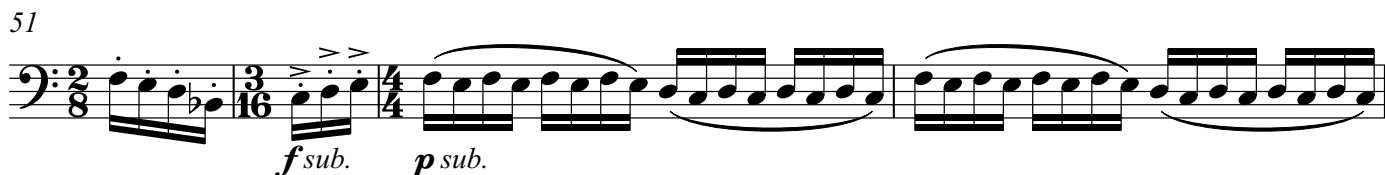
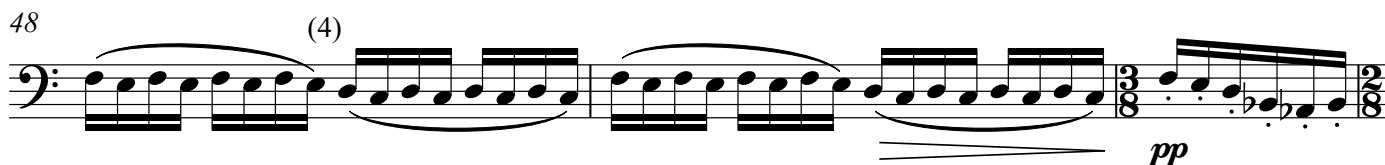
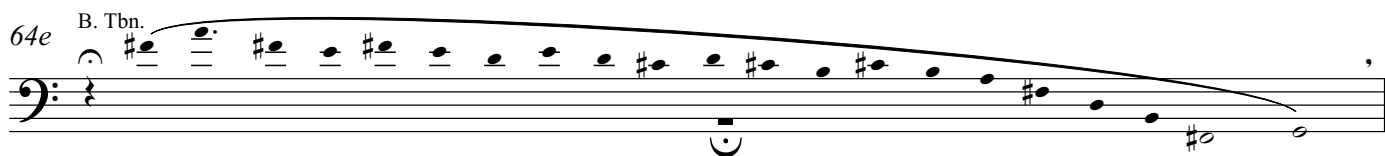
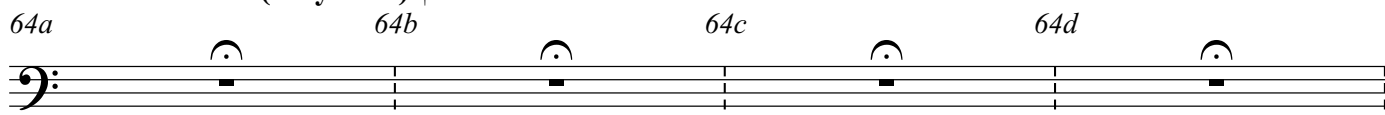
36 *f*

39 *ff sub.*

42 *f* *poco rit.*

Slightly slower ($\text{♩} = 82$)

(omit notes and breathe as needed)

**Without meter (very slow) †**

† In this section, the held pitches which open each measure should end approximately a few notes into the melodic line. The melody itself should remain very rubato. All bracketed material can be placed temporally anywhere in the measure in which it appears. These iterations should be played at the style and speed of the opening (as if the noteheads are sixteenth notes at 88 b.p.m.), completely distant both metrically and timbrally from the other material (lontanissimo!).

65a *mp* *mf* 65b *mp* *mf*

65c *mf* 65d *p*

65e *pp* 65f *poco sfzp*

66a Hn. 66b [muted (straight) *ppp*] 66c

66d Hn. 66e [*ppp*]

66f (with bass trombone) *ppp* 66g

67 Moderately (♩ = 60) open *mf* molto accel.

70 *mf* *pp* (♩ = 120)

Tenor Trombone

← ♩ = ♩ → (♩ = 60) **poco accel.**

73 *f* *ppp* *sfz* *pp* *sfz*

77 *p* *sfz* *mp*

80 *sfz* *mf*

83 **Faster** (♩ = 82) *f*

86 *mp*

89 *f*

poco accel.

92 **Faster still** (♩ = 92) *mf* *ff*

96 *f* *fff* **molto rit.** *cresc. poco a poco*

99 (♩ = 40) *ffff* *ffffz*

Bass Trombone

Atomic Fanfare

Stuart Beatch

Fast and dry (♩ = 88)

8

13

18

24

29

32

38

42

ff

mf

p

ff

ffz

mp

mf

mf

mp

f

ff

fff

f

ff sub.

poco rit.

45 Slightly slower ($\text{♩} = 82$)

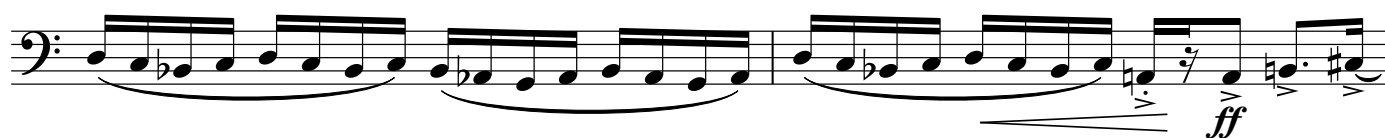
48



51



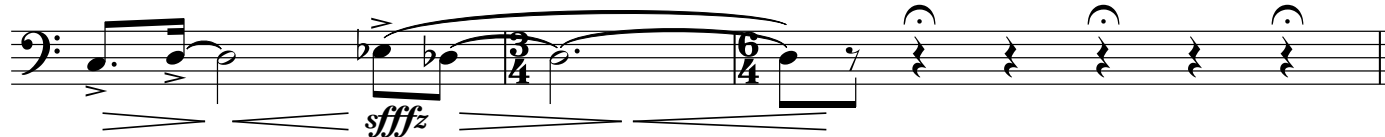
55



57



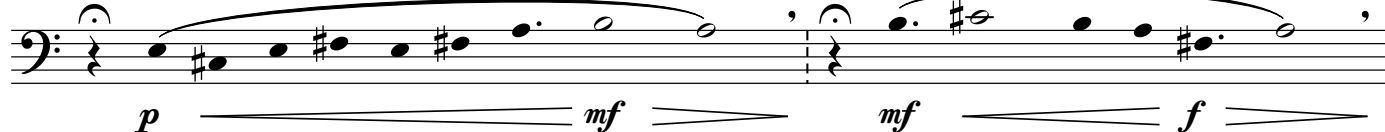
61



64a Without meter (very slow) †



64c



† In this section, the held pitches which open each measure should end approximately a few notes into the melodic line. The melody itself should remain very rubato. All bracketed material can be placed temporally anywhere in the measure in which it appears. These iterations should be played at the style and speed of the opening (as if the noteheads are sixteenth notes at 88 b.p.m.), completely distant both metrically and timbrally from the other material (lontanissimo!).

64e

pp strained *p* *mp*

65a Tpt. 1

mp

65b

65c

mf

65d

65e

pp

65f

poco sfzp

66a

mf

66b

mf

66c

66d

mf

66e Hn.

66f

ppp

66g

mf

67 Moderately (♩ = 60)

mf

67a

mf

70

mf

70a

pp

73 $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 60)$ poco accel.

f ppp sfz pp sfz

77

p sfz mp

80

sfz mf sub.

83 **Faster** ($\text{♩} = 82$)

f fff

86

f mf

90 poco accel.

ff sffz fff sfffz

94 **Faster still** ($\text{♩} = 92$)

mf ff f fff

98 **molto rit.** ($\text{♩} = 40$)

cresc. poco a poco ffff < sfffz p <