

Epidemic Anthemic

Tim Beringer 2013

Allegro (♩ = 120)

Musical score for the first system of 'Epidemic Anthemic'. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The instruments are Tenor Tuba 1, Tenor Tuba 2, Tenor Tuba 3, Bass Tuba 1, Bass Tuba 2, Bass Tuba 3, Contrabass Tuba 1, Contrabass Tuba 2, and Euphonium. The Tenor Tubas play a melodic line with a dynamic range from *f* to *ff*. The Bass and Contrabass Tubas play a rhythmic accompaniment, with the Bass Tubas playing a steady eighth-note pattern and the Contrabass Tubas playing a similar pattern with some rests. The Euphonium part is mostly silent in this system.

Musical score for the second system of 'Epidemic Anthemic'. This system begins at measure 14. The instruments are T. Tba. 1, T. Tba. 2, T. Tba. 3, B. Tba. 1, B. Tba. 2, B. Tba. 3, C.B. Tba. 1, C.B. Tba. 2, and Euph. The Tenor Tubas continue their melodic line, with dynamics ranging from *p* to *ff*. The Bass and Contrabass Tubas play a complex rhythmic pattern with triplets and accents, with dynamics ranging from *f* to *ff*. The Euphonium part remains silent.

29 *con sord.* Poco piu mosso (♩ = 120)

T. Tba. 1 *mf*

T. Tba. 2 *ff mp mf*

T. Tba. 3 *ff mp mf*

B. Tba. 1 *ff mp*

B. Tba. 2

B. Tba. 3 *sfz mp*

C.B. Tba. 1 *sfz mp*

C.B. Tba. 2 *ff mp*

Euph.

46

T. Tba. 1 *open ff mp f*

T. Tba. 2 *ff mp f*

T. Tba. 3 *ff mp f*

B. Tba. 1 *ff mp*

B. Tba. 2 *ff mp*

B. Tba. 3 *ff mp*

C.B. Tba. 1 *ff mp*

C.B. Tba. 2 *ff*

Euph.

64

T. Tba. 1

T. Tba. 2

T. Tba. 3

B. Tba. 1

B. Tba. 2

B. Tba. 3

C.B. Tba. 1

C.B. Tba. 2

Euph.

mp *mf* *f* *p*

mp *mf* *f* *p*

mf *mp* *f* *f* *p*

mp *mf* *f* *mf*

mf *mp* *mf* *f* *f* *p*

mf *mf* *f* *p*

mp *mf* *p*

p

Piu ($\text{♩} = 180$)

81

T. Tba. 1

T. Tba. 2

T. Tba. 3

B. Tba. 1

B. Tba. 2

B. Tba. 3

C.B. Tba. 1

C.B. Tba. 2

Euph.

mp *mp* *mp* *mf* *f* *mf* *mf*

mf *mf* *mf*

mp *mp* *mp*

mf *f* *mf*

mf *mf* *mp* *mp*

mp *mp* *mp*

mp

straight mute

mf *f* *mf*

mf *mf* *mp* *mp*

mp

Piu ($\text{♩} = 180$)

100

T. Tba. 1

T. Tba. 2

T. Tba. 3

B. Tba. 1

B. Tba. 2

B. Tba. 3

C.B. Tba. 1

C.B. Tba. 2

Euph.

mf *mp* *mf*

p *mf* *p* *mf* *p* *mf* *mf* *f*

straight mute

p *mf* *p* *mf* *p* *mf* *mf* *f*

mp *f*

mp *f*

120

T. Tba. 1

T. Tba. 2

T. Tba. 3

B. Tba. 1

B. Tba. 2

B. Tba. 3

C.B. Tba. 1

C.B. Tba. 2

Euph.

f *mp* *f*

f *f* *mp* *f*

f *f* *mp* *f*

open *f* *f*

open *f* *mp* *f*

f *mp* *f* *ff*

f *ff*

138

T. Tba. 1

T. Tba. 2

T. Tba. 3

B. Tba. 1

B. Tba. 2

B. Tba. 3

C.B. Tba. 1

C.B. Tba. 2

Euph.

f

mp

mp — *mf*

mp — *mf*

mp — *mf*

mp

mp

f — *mp*

f — *mp*

con sord.

156

T. Tba. 1

T. Tba. 2

T. Tba. 3

B. Tba. 1

B. Tba. 2

B. Tba. 3

C.B. Tba. 1

C.B. Tba. 2

Euph.

mf

mp — *mf*

mp — *mf*

pp — *f*

pp — *f*

pp — *f*

mp — *mf*

mp — *mf*

mp — *mf*

open

169

T. Tba. 1

T. Tba. 2

T. Tba. 3

B. Tba. 1

B. Tba. 2

B. Tba. 3

C.B. Tba. 1

C.B. Tba. 2

Euph.

mp *mp*

mp *mp*

f *f*

f

f

187

T. Tba. 1

T. Tba. 2

T. Tba. 3

B. Tba. 1

B. Tba. 2

B. Tba. 3

C.B. Tba. 1

C.B. Tba. 2

Euph.

Largo (♩ = 60)

mp *p* *p* *mf*

mp *p* *p* *mf*

mp *p* *p* *mf*

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

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

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

209

T. Tba. 1

T. Tba. 2

T. Tba. 3

B. Tba. 1

B. Tba. 2

B. Tba. 3

C.B. Tba. 1

C.B. Tba. 2

Euph.

p *p* *pp* *mp* *f* *f* *ff*

p *p* *pp* *mp* *f* *ff*

mp *pp* *mp* *f* *ff*

pp *mp* *pp* *mp* *f* *ff*

p *pp* *mp* *pp* *mp* *f* *ff*

pp *mp* *pp* *mp* *f* *ff*

pp *mp* *pp* *mp* *f* *ff*

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

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

ff

open *rit.* *ten.* *♩ = 50*

235

T. Tba. 1

T. Tba. 2

T. Tba. 3

B. Tba. 1

B. Tba. 2

B. Tba. 3

C.B. Tba. 1

C.B. Tba. 2

Euph.

mf *p* *mf* *f* *mp*

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

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

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

p *pp* *p* *f* *mp*

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

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

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

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

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

mp

Rit. *♩ = 40* *♩ = 60* *rit.* *con sord. (off-stage ensemble)* *rit.* *♩ = 54* *Allegro (♩ = 132)*

258

T. Tba. 1 *open mp* *mf* *f* *f* *p* (on stage ensemble till end)

T. Tba. 2 *open mp* *mf* *f* *f* *p* (on stage ensemble till end)

T. Tba. 3 *open mp* *mf* *f* *f* *p* (on stage ensemble till end)

B. Tba. 1 *open mf* *f* *mf* *f* *f* *open p* (on stage ensemble till end)

B. Tba. 2

B. Tba. 3

C.B. Tba. 1

C.B. Tba. 2

Euph.

267

T. Tba. 1 *f*

T. Tba. 2 *f*

T. Tba. 3 *f*

B. Tba. 1 *f*

B. Tba. 2 *mf* *f*

B. Tba. 3 *mf* *f*

C.B. Tba. 1 *mf* *mf* *f*

C.B. Tba. 2 *mf* *f*

Euph.

280

Con moto (♩ = 128)

Con moto (♩ = 144)

T. Tba. 1

T. Tba. 2

T. Tba. 3

B. Tba. 1

B. Tba. 2

B. Tba. 3

C.B. Tba. 1

C.B. Tba. 2

Euph.

295

Rall.

♩ = 60

♩ = 70

Vivo (♩ = 144)

T. Tba. 1

T. Tba. 2

T. Tba. 3

B. Tba. 1

B. Tba. 2

B. Tba. 3

C.B. Tba. 1

C.B. Tba. 2

Euph.

314

The image shows a musical score for measures 314 through 317. The score is arranged in a system with eight staves. The first seven staves are for tuba parts: T. Tba. 1, T. Tba. 2, T. Tba. 3, B. Tba. 1, B. Tba. 2, B. Tba. 3, C.B. Tba. 1, and C.B. Tba. 2. The eighth staff is for Euph. (Euphonium). The music is written in bass clef. Measures 314 and 315 feature a rhythmic pattern of eighth notes with accents, alternating between rests and notes. Measures 316 and 317 continue this pattern, with some notes beamed together. The Euphonium part is mostly silent, with a few notes in measures 316 and 317.

T. Tba. 1

T. Tba. 2

T. Tba. 3

B. Tba. 1

B. Tba. 2

B. Tba. 3

C.B. Tba. 1

C.B. Tba. 2

Euph.