

# fanfare for the victims of arts funding cuts and other backward facing neo-utilitarianisms

Brass mill for stemming the production of further American Thomas Gradgrinds  
Score

Jonathan Freilich

Text: Jonathan Freilich  
Bertrand Russell

open circle in double stop indicates sung tone.

$\text{♩} = 100$

The score consists of five staves for different brass instruments. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 100. The score is divided into four measures. The first measure shows the instruments entering with various dynamics: Trumpets in B♭ 1 and 2 start with *pp*, Horn in F with *p*, Trombone with *p*, and Tuba with *p*. The second measure continues with dynamics like *mf* and *mp*. The third measure features a crescendo leading to *f* for the trumpets and *sf* for the horn. The fourth measure concludes with dynamics like *mp* and *fp*. Articulation marks include accents, slurs, and hairpins throughout the piece.



12

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

*pp*

*p*

*mf* *mf*

16

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

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

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

*mp* *mp*

*mp* *mf* *mp* *mp*

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4

19

B $\flat$  Tpt. 1 *sfz p* *mf* *mf*

B $\flat$  Tpt. 2 *sfz p* *mf* *mf*

Hn. *mf* *fp* *ff*

Tbn. *mf* *f* *ff*

Tuba *f* *mp* *mf* *pp* *ff*

22

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2 *p*

Hn. *mf* *mf* flz

Tbn. *mf* *mf* flz ord

Tuba

28

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn. ord

Tbn. wa wa mute "ua" the laugh  
continue to laugh in mouthpiece w/out note

Tuba

scream on top  
*mf* *f* *ff*

spoken or sprechtst.

33

B $\flat$  Tpt. 1

hey! stop laugh ing at him. His fears are well foun ded!" *ff*

B $\flat$  Tpt. 2

spoken or sprechtst.  
hey! stop laugh ing at him. His fears are well foun ded!" *ff*

Hn.

spoken or sprechtst.  
hey! stop laugh ing at him. His fears are well foun ded!" *ff*  
Senza sord.

Tbn. *mf*

Tuba *mf*

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38

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

*mf* *fp* *fp* *ffz*

scream

42

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

*p* *mp* *f*

spoken or sprichtst.

the ends jus ti fy the means

the ends \_\_\_ jus-ti-fy-the means \_\_\_

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45 *ff* *rit.*  $\text{♩} = 112$

B $\flat$  Tpt. 1  
the ends DO NOT jus ti fy the means *mp*

B $\flat$  Tpt. 2  
the ends DO NOT jus ti fy the means

Hn.  
the ends DO NOT jus ti fy the means *f*

Tbn.  
the ends DO NOT jus ti fy the means

Tuba  
the ends DO NOT jus - ti - fy the means *mf*

47

B $\flat$  Tpt. 1 *mf*

B $\flat$  Tpt. 2 *f* *mf*

Hn. *mf* *f* flz

Tbn.

Tuba *f*

49

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

*mf*

$\bullet = 100$

51

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

speaking: "Domestic animals expect food when they see the person that feeds them."



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53

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

animal sounds- horse whinnying etc.

animal sounds- horse whinnying etc.

*mf*

*mf*

*mf*

56

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

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10

58

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

speak "The man who has..."

59

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Speak: "...fed the chicken..."

speak: "...everyday throughout its life..."

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61

B $\flat$  Tpt. 1

"at last wringsits neck in stead"

make a production of "wringing" the mouthpiece off the trumpet

B $\flat$  Tpt. 2

"at last wringsits neck in stead"

make a production of "wringing" the mouthpiece off the trumpet

Hn.

"at last wringsits neck in stead"

Tbn.

"at last wringsits neck in stead"

Farm sounds through TB

Tuba

"at last \_\_\_\_ wringsits neck in-stead"

screams through instrument/ ingressive disturbances

63

B $\flat$  Tpt. 1

clink mouthpieces together like cocktail glasses with adjacent player

speak: "more refined views..."

B $\flat$  Tpt. 2

clink mouthpieces together like cocktail glasses with adjacent player

speak: "more refined views..."

Hn.

clink mouthpieces together like cocktail glasses with adjacent player

speak: "more refined views..."

Tbn.

clink mouthpieces together like cocktail glasses with adjacent player

speak: "more refined views..."

Tuba

clink mouthpieces together like cocktail glasses with adjacent player

speak: "more refined views..."

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12

65

B♭ Tpt. 1  
more re fined views as to the u ni for mi ty of na ture would have been use ful

B♭ Tpt. 2  
more re fined views as to the u ni for mi ty of na ture would have been use ful

Hn.  
more re fined views as to the u ni for mi ty of na ture would have been use ful

Tbn.  
more re fined views as to the u ni for mi ty of na ture would have been use ful

Tuba  
more re - fined views as to the u - ni - for - mi - ty of na - ture would have been use - ful

68

B♭ Tpt. 1  
to the chi cken. *ff* *f*

B♭ Tpt. 2  
to the chi cken. *ff*

Hn.  
to the chi cken. *ff* *mf*

Tbn.  
to the chi cken. *mf* *mf* *ff*

Tuba  
to the chi - cken. *mf* *f*

72

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

*ff*

*mp* *f*

*mf* *f*

Detailed description: This system of musical notation covers measures 72 and 73. It features five staves: B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Hn., Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 4/4. In measure 72, B $\flat$  Tpt. 1 has a whole note rest. B $\flat$  Tpt. 2 plays a sixteenth-note pattern starting on G4, marked *ff*. Hn. has a whole note rest. Tbn. plays a sixteenth-note pattern starting on G2, marked *mf*. Tuba has a whole note rest. In measure 73, B $\flat$  Tpt. 1 plays a sixteenth-note pattern starting on G4. B $\flat$  Tpt. 2 has a whole note rest. Hn. plays a sixteenth-note pattern starting on G4, marked *mp* and *f*. Tbn. plays a sixteenth-note pattern starting on G2, marked *f*. Tuba plays a sixteenth-note pattern starting on G2.

74

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Detailed description: This system of musical notation covers measures 74, 75, and 76. It features five staves: B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Hn., Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 4/4. In measure 74, B $\flat$  Tpt. 1 plays a sixteenth-note pattern starting on G4. B $\flat$  Tpt. 2 plays a sixteenth-note pattern starting on G4. Hn. plays a sixteenth-note pattern starting on G4. Tbn. plays a sixteenth-note pattern starting on G2. Tuba plays a sixteenth-note pattern starting on G2. In measure 75, B $\flat$  Tpt. 1 plays a sixteenth-note pattern starting on G4. B $\flat$  Tpt. 2 plays a sixteenth-note pattern starting on G4. Hn. plays a sixteenth-note pattern starting on G4. Tbn. plays a sixteenth-note pattern starting on G2. Tuba plays a sixteenth-note pattern starting on G2. In measure 76, B $\flat$  Tpt. 1 has a whole note rest. B $\flat$  Tpt. 2 has a whole note rest. Hn. has a whole note rest. Tbn. plays a sixteenth-note pattern starting on G2. Tuba plays a sixteenth-note pattern starting on G2.

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14

Adagio ♩ = 40

77

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

81

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

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84

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn. scream

Tbn. scream

Tuba scream