

Utopia

For Wind Ensemble, Grade 4
By Randall D. Standridge (ASCAP)

Instrumentation

- | | |
|-----------------------------|--------------------|
| 1 - Full Score | 3 - Bb Trumpet 1 |
| 4 - Flute 1 (and Piccolo) | 3 - Bb Trumpet 2 |
| 4 - Flute 2 | 3 - Bb Trumpet 3 |
| 2 - Oboe | 3 - F Horn 1 |
| 2 - Bassoon | 3 - F Horn 2 |
| 3 - Bb Clarinet 1 | 3 - Trombone 1 |
| 3 - Bb Clarinet 2 | 3 - Trombone 2 |
| 3 - Bb Clarinet 3 | 3 - Trombone 3 |
| 2 - Bb Bass Clarinet | 3 - Euphonium B.C. |
| 2 - Bb Contra-Bass Clarinet | 2 - Euphonium T.C. |
| 3 - Eb Alto Saxophone 1 | 4 - Tuba |
| 3 - Eb Alto Saxophone 2 | |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |

Note: some percussion instruments are shared: See score and program notes

- 1 - Synth
- 2 - Percussion 1: Bells/Chimes
- 2 - Percussion 2: Vibraphone/Marimba/Sus. Cym/Cowbell/Chimes
- 2 - Percussion 3: Triangle/Chimes/Sus. Cym/Xylophone
- 2 - Percussion 4: Timpani (4)
- 2 - Percussion 5: Bongos/Wind Chimes/Snare Drum/2 Metal Objects
- 2 - Percussion 6: 2 Large Drums (opt. Congas, Djembes, Taikos, Marching Drums), 2 Woodblocks
- 2 - Percussion 7: Bass Drum
- 2 - Percussion 8: Crash Cymbals/Finger Cymbals/Suspended Cymbal/Hi-Hat
- 2 - Percussion 9: Suspended Cymbal/Maracas/2 Cowbells/Tam-Tam
- 2 - Percussion 10: Tam-Tam/Tambourine/Claves

Full Set - \$125.00

Extra Conductor Score - \$20.00

Extra Part - \$4.00



Randall Standridge Music, LLC - 26 County Road 472 - Jonesboro, AR 72404 -
phone: 870-558-5035

www.randallstandridge.com - randallstandridge@yahoo.com

Utopia

by Randall D. Standridge

About the Commission:

We are all different and you know what? That's okay. Great, in fact.

One thing that has always made me want to scream is when people, in an effort to build bridges or make certain populations feel welcome, say "well, we're all the same!"

No. No we are NOT all the same. And again....that's okay. Great, in fact. Why do we HAVE to be the same? Why not celebrate and accept those very qualities that make us unique?

UTOPIA was commissioned by the High School Bands of Anoka-Hennepin ISD #11 in Minnesota (Andover HS, Anoka HS, Blaine HS, Champlin Park HS, and Coon Rapids HS). With this work, I drew inspiration from numerous musical customs throughout the world and channeled it through my own personal aesthetic to create a celebration of all of the faces and identities of humanity. While not every single culture is represented (this would be impossible and impractical), I tried to pull from every continent in some facet or another. The two largest emotions I wanted to convey were hope and joy, as different culture's sounds are juxtaposed together in harmonious ways. I am pleased with the final results, and hope you will be too. I want to especially thank Steve Lyons for spearheading this commission and being in constant contact with me, as well as for letting me express my creative vision.

In closing, I believe it is never too late for humanity to move closer to a more peaceful, joyful existence. We all have much in common, and we all have differences that define us and set us apart.

And that's okay.

Great, in fact.

Peace Love and Music.

About the Work

As we discuss the content of the work, the composer wishes to note that while inspiration has been drawn from various musical cultures, they have been channeled through the composer's own aesthetic and are in no way intended to be viewed as authentic representations. Mr. Standridge encourages all musicians to seek out authentic examples of music from all parts of the Earth, and immerse themselves in the beautifully diverse world of music of which we are all a part.

The work begins with a fanfare, which serves as the "Earth Theme", and is stylized in western orchestral traditions. This gives way to a joyful celebration in 7-8 time that draws inspiration from Central America, South America, Africa, and Australian aboriginal customs. The "Earth Theme" is sounded again, but is informed by the larger world view. This is interrupted by a sudden shift to a 4/4 dance that combines elements of music from the Middle East, India, and Eastern Europe. This festivity gives way to a peaceful section inspired by the musical customs of Asia. The piece concludes with a joyous fanfare as our parade of humanity comes to a close.

Rehearsal suggestions

-Many of the percussion parts are required to share instruments. Stage the percussion section with this in mind.

-For added effect, some of the percussion section may be staged in the audience (Percussion 5 and 6 for example).

-The tempo of the work is critical to its character. Please respect my suggested tempi as closely as possible.

-The percussion should never be "hidden" in the balance.

-Always take care to do sound checks with the synthesizer before rehearsals and performances. It plays a critical role in the color of the work, and should be balanced accordingly.



About the Composer

Randall Standridge (b.1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. From 2001 to 2013, he served as the Director of Bands at Harrisburg High School in Harrisburg, Arkansas.

Mr. Standridge is currently published by Grand Mesa Music, Alfred Music, FJH Music, Wingert-Jones Music, BandWorks Publications, Twin Towers Music, and Northeastern Music Publications. Mr. Standridge has had several of his pieces performed internationally, and has had numerous works selected to the J.W. Pepper's Editor's Choice and Bandworld Top 100 lists. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* also published are included in *Teaching Music through Performance in Band* series. He has had several works performed at the Midwest Music Clinic in Chicago, IL. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico. Mr. Standridge is also a contributing composer for Alfred Music's *Sound Innovations: Ensemble Development* series. His music is gaining recognition as worthwhile literature for concert festivals and performances across the United States and internationally.

In addition to his career as a composer, Mr. Standridge is the Marching Band Editor for Grand Mesa Music Publishers. He is in demand as a conductor, clinician, drill designer, composer, and music arranger for the marching arts. He is also a freelance artist, photographer, and writer. He lives in Jonesboro, AR with his family. For more information about Mr. Standridge, visit his website at: www.randallstandridge.com



26 COUNTY ROAD 472 - JONESBORO, AR 72404
870-558-5035 - randallstandridgemusic@gmail.com

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Concert work: Utopia (Standard edition, RSM C026)

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Director

Administrator

Score
Grade 4
Duration: 7:45

Utopia

Randall D. Standridge
(ASCAP)

Reverent $\text{♩} = 80$

The score is for a concert band and includes the following parts:

- Flute 1
- Flute 2
- Oboe
- Bassoon
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Clarinet 3
- B♭ Bass Clarinet
- B♭ Contrabass Clarinet
- E♭ Alto Saxophone 1
- E♭ Alto Saxophone 2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2
- B♭ Trumpet 3
- Horn in F 1
- Horn in F 2
- Trombone 1
- Trombone 2
- Trombone 3
- Euphonium
- Tuba
- Synth
- Percussion 1: Bells/Chimes
- Percussion 2: Vibraphone/Marimba/Sus.Cym. (share w/P.3) Cowbell/Chimes
- Percussion 3: Triangle/Chimes/Sus.Cym (shared w/P.2) Xylophone
- Percussion 4: Timpani (Tune: E, B, C, D)
- Percussion 5: Bongos/Wind Chimes/Snare Drum/2 Metallic Objects
- Percussion 6: 2 Large Drums (opt. Djembes, Congas, Talkos) Talkos, Marching Drums/2 Woodblocks
- Percussion 7: Bass Drum
- Percussion 8: Crash Cymbals/Finger Cymbals/Suspended Cymbal/Hi-Hat
- Percussion 9: Suspended Cymbal/Maracas/2 Cowbells/Tam-Tam (shared w P.10)
- Percussion 10: Tam-Tam (shared w P.9)/Tambourine/Claves

Key features of the score include:

- Time signature: 4/4
- Tempo: Reverent, $\text{♩} = 80$
- Key signature: B-flat major
- Dynamic markings: *f*, *fp*, *f*, *p*, *mf*
- Performance instructions: +Piccolo (down 1 8va)
- Sectional cues: Bongos (opt. 2 High Toms), 2 Large Drums (opt. Djembes, Congas, Talkos), Bass Drum, Crash Cymbals, Suspended Cymbal (Yam Mallets), Tam-Tam

Utopia

Fl. 1 *-Piccolo* **10**

Fl. 2 *mf*

Ob. *mf*

Bsn.

B. Cl. 1 *pp* *p*

B. Cl. 2 *p*

B. Cl. 3 *pp* *p*

B. Cl. *pp* *p*

Cb. Cl. *pp* *p*

A. Sx. 1 *pp* *mf*

A. Sx. 2 *pp*

T. Sx. *pp*

B. Sx. *pp*

B. Tpt. 1 *pp*

B. Tpt. 2 *pp* *Horn in F* *mp*

B. Tpt. *pp*

Hn. 1 *pp* *Solo* *mp* *All*

Hn. 2 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Euph. *pp*

Tuba *pp* *p* *p*

Synth **10** *Harp* *mf*

Perc. 1 *mf*

Perc. 2 *Vibraphone (Med. Hard Yarn Mallets)* *mf*

Perc. 3 *Triangle* *mf*

Perc. 4 *p*

Perc. 5 *Wind Chimes* *mf*

Perc. 6 *mf*

Perc. 7 *p* *mp*

Perc. 8 *p*

Perc. 9 *p* *mf* *p*

Perc. 10

Utopia

+Piccolo (down 1 8va)

This page of the musical score for 'Utopia' covers measures 14 through 20. The score is arranged for a large orchestra and includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line with grace notes and accents, starting in measure 14 and continuing through measure 20.
- Oboe (Ob.):** Plays a melodic line similar to the flutes, with grace notes and accents.
- Bassoon (Bsn.):** Provides a low, sustained accompaniment.
- Clarinets (B. Cl. 1, B. Cl. 2, B. Cl. 3):** Play a rhythmic accompaniment with sustained notes.
- Bass Clarinet (Cb. Cl.):** Plays a low, sustained accompaniment.
- Saxophones (A. Sx. 1, A. Sx. 2):** Play a melodic line with grace notes and accents.
- Tenor Saxophone (T. Sx.):** Provides a low, sustained accompaniment.
- Bass Saxophone (B. Sx.):** Provides a low, sustained accompaniment.
- Trumpets (B. Tpt. 1, B. Tpt. 2, B. Tpt.):** Play a rhythmic accompaniment with sustained notes.
- Horns (Hn. 1, Hn. 2):** Play a melodic line with grace notes and accents.
- Trombones (Tbn. 1, Tbn. 2, Tbn. 3):** Play a rhythmic accompaniment with sustained notes.
- Euphonium (Euph.):** Provides a low, sustained accompaniment.
- Tuba:** Provides a low, sustained accompaniment.
- Synth:** Plays a rhythmic accompaniment with sustained notes.
- Percussion (Perc. 1-10):** Includes Snare Drum, Bongos, Chimes (Hammers), and other percussion instruments.

The score includes various dynamic markings such as *p*, *mf*, and *f*, and features numerous accents and grace notes throughout the melodic lines.

Utopia

Piccolo in regular octave

21

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

21

B. Tpt. 1

B. Tpt. 2

B. Tpt.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

21

Synth

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Perc. 9

Perc. 10

E up to G, D down to C

G down to E, B down to A, C down to B, C up to D

Start Wind Chime on beat 1 w left hand

Maracas (opt. Shakers)

f *fp* *ff* *f* *pp* *p*

21 22 23 24 25 26 27

29 Joyful, Fast ♩=180

Fl. 1
Fl. 2
Ob.
Bsn.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

B. Tpt. 1
B. Tpt. 2
B. Tpt.
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba

Synth

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

Utopia

45

Fl. 1
Fl. 2
Ob.
Bsn.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

45

B. Tpt. 1
B. Tpt. 2
B. Tpt.
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba

45

Synth
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

mp

42

43

44

45

46

47

48

Utopia

This page contains the musical score for measures 56 through 62 of the piece 'Utopia'. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments included are Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl.), Cor Anglais (Cb. Cl.), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.), Trumpets (B. Tpt. 1, B. Tpt. 2, B. Tpt.), Horns (Hn. 1, Hn. 2), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Euphonium (Euph.), Tuba, Synthesizer (Synth), and ten different Percussion parts (Perc. 1-10). The score includes various dynamic markings such as *mf*, *mp*, *fp*, *f*, and *p*. Rehearsal marks are indicated by large numbers 7, 4, and 8, often enclosed in circles. A specific measure, 61, is highlighted with a box and labeled '-Piccolo'. The percussion parts feature complex rhythmic patterns, including a 'Crash on Sus. Cym.' and 'Hi-Hat (Stick)' in measure 61. The page number '9' is located in the top right corner.

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Bring out (counter melody)

mf

p

mf

p

p

p

p

B. Tpt. 1

B. Tpt. 2

B. Tpt.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Bring out (counter melody)

mf

Bring out (counter melody)

mf

Bb Bass Clarinet

p

Synth

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Perc. 9

Perc. 10

p

mf

mf

This page of the musical score for 'Utopia' contains parts for various instruments. The woodwind section includes Flutes 1 and 2, Oboe, Bassoon, B♭ Clarinets 1, 2, and 3, Contrabass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Bass Saxophone, B♭ Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1, 2, and 3, Euphonium, and Tuba. The string section includes Synth. The percussion section includes Percussion 1 through 10. The score is written in 4/4 time and features dynamic markings such as *f*, *mf*, *fp*, and *ff*. A key signature change to D major is indicated by 'D, up to F' at the beginning of Percussion 4's part on measure 87. A rehearsal mark '4' is placed above measures 88, 89, and 90.

Utopia

101

Musical score for woodwinds and strings, measures 98-104. The score includes parts for Flute 1 & 2, Oboe, Bassoon, Clarinets (Bb, Bb, Bb, Bb, Bb), Saxophones (A, A, T, B), and Trumpets (Bb). Dynamics include *f* and *ff*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the strings provide a harmonic accompaniment.

101

Musical score for brass instruments, measures 98-104. The score includes parts for Trumpets (Bb), Horns (F, F), Trombones (Bb, Bb, Bb), Euphonium, and Tuba. Dynamics include *f* and *ff*. The brass instruments play a rhythmic pattern of eighth notes, while the Euphonium and Tuba provide a harmonic accompaniment.

101

Musical score for percussion and synth, measures 98-104. The score includes parts for Synth, Percussion 1-10, and Marimba. Dynamics include *f* and *p*. The percussion instruments play a rhythmic pattern of eighth notes, while the synth and marimba provide a harmonic accompaniment.

This page contains the musical score for measures 105 through 111 of the piece 'Utopia'. The score is arranged in a standard orchestral layout with the following parts:

- Flutes:** Fl. 1 and Fl. 2
- Woodwinds:** Ob. (Oboe), Bsn. (Bassoon), B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl. (Bass Clarinet), Cb. Cl. (Contrabass Clarinet)
- Saxophones:** A. Sx. 1, A. Sx. 2, T. Sx. (Tenor Saxophone), B. Sx. (Baritone Saxophone)
- Brass:** B. Tpt. 1, B. Tpt. 2, B. Tpt. (Baritone Trumpet), Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, Euph. (Euphonium), Tuba
- Keyboard:** Synth.
- Percussion:** Perc. 1 through Perc. 10

Measure 109 is marked with a box containing the number '109'. There are also large handwritten-style numbers '7' and '8' placed vertically between measures 108 and 109, likely indicating rehearsal points or specific musical instructions. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*), and articulation marks.

117 Sing

Fl. 1 Wa Sing - - - - - y. Yo

Fl. 2 Wa Sing - - - - - y. Yo

Ob. Wa Sing - - - - - y. Yo

Bsn. Wa Sing - - - - - y. Yo

B. Cl. 1 Wa Sing - - - - - y. Yo

B. Cl. 2 Wa Sing - - - - - y. Yo

B. Cl. 3 Wa Sing - - - - - y. Yo

B. Cl. Wa Sing - - - - - y. Yo

Cb. Cl. Wa Sing - - - - - y. Yo

A. Sx. 1 Wa Sing - - - - - y. Yo

A. Sx. 2 Wa Sing - - - - - y. Yo

T. Sx. Wa Sing - - - - - y. Yo

B. Sx. Wa Sing - - - - - y. Yo

117 Stomp Clap

B. Tpt. 1 *f* Stomp Clap

B. Tpt. 2 *f* Stomp Clap

B. Tpt. *f* Stomp Clap

Hn. 1 *f* Stomp Clap

Hn. 2 *f* Stomp Clap

Tbn. 1 *f* Stomp Clap

Tbn. 2 *f* Stomp Clap

Tbn. 3 *f* Stomp Clap

Euph. *f* Stomp Clap

Tuba *f* Stomp Clap

117 *f*

Synth

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Perc. 9

Perc. 10

130

+Piccolo

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

Horn in F

B. Tpt. 1

B. Tpt. 2

B. Tpt.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Synth

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Perc. 9

Perc. 10

126

127

128

129

130

131

132

mf

mp

f

p

Play

Sus. Cym.

Slick on M.Cr.Cym. Dome

Tambourine

4

5

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

B. Cl. 1 *mf* *f*

B. Cl. 2 *mf* *f*

B. Cl. 3 *mf* *f*

B. Cl. *mf* *f*

Cb. Cl. *mf* *f*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

B. Tpt. 1 *mf* *f*

B. Tpt. 2 *mf* *f*

B. Tpt. *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Synth *f*

Perc. 1 *mf* *f*

Perc. 2

Perc. 3 *mf* *f*

Perc. 4 *f* *f* *D₄ down to C*

Perc. 5 *mf* *f*

Perc. 6 *mf* *f*

Perc. 7 *mf* *f*

Perc. 8 *f*

Perc. 9 *mf*

Perc. 10

Dancing ♩=100

159

-Piccolo

Fl. 1
Fl. 2
Ob.
Bsn.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

159

B. Tpt. 1
B. Tpt. 2
B. Tpt.
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba

159

Synth
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

Sitar
Vibes
2 Metallic Objects
Fin. Cym.
Tam-Tam

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

B. Tpt.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Synth

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Perc. 9

Perc. 10

170

171

172

173

174

175

176

mf

f

cresc.

mp

p

f

Play

No Mute

Cr. Cym.

182

Fl. 1 *f* Hey! Hey! Hey! Hey! Hey! Hey!

Fl. 2 *f* Hey! Hey! Hey! Hey! Hey! Hey!

Ob. *f* Hey! Hey! Hey! Hey! Hey! Hey!

Bsn. *sf* Hey! Hey! Hey! Hey! Hey! Hey!

B. Cl. 1 *f* Hey! Hey! Hey! Hey! Hey! Hey!

B. Cl. 2 *f* Hey! Hey! Hey! Hey! Hey! Hey!

B. Cl. 3 *f* Hey! Hey! Hey! Hey! Hey! Hey!

B. Cl. *f* Hey! Hey! Hey! Hey! Hey! Hey!

Cb. Cl. *f* Hey! Hey! Hey! Hey! Hey! Hey!

A. Sx. 1 *sf* Hey! Hey! Hey! Hey! Hey! Hey!

A. Sx. 2 *sf* Hey! Hey! Hey! Hey! Hey! Hey!

T. Sx. *sf* Hey! Hey! Hey! Hey! Hey! Hey!

B. Sx. *f* Hey! Hey! Hey! Hey! Hey! Hey!

182

B. Tpt. 1 *f* Hey! Hey! Hey! Hey! Hey! Hey!

B. Tpt. 2 *f* Hey! Hey! Hey! Hey! Hey! Hey!

B. Tpt. *f* Hey! Hey! Hey! Hey! Hey! Hey!

Hn. 1 *f* Hey! Hey! Hey! Hey! Hey! Hey!

Hn. 2 *f* Hey! Hey! Hey! Hey! Hey! Hey!

Tbn. 1 *sf* Hey! Hey! Hey! Hey! Hey! Hey!

Tbn. 2 *sf* Hey! Hey! Hey! Hey! Hey! Hey!

Tbn. 3 *sf* Hey! Hey! Hey! Hey! Hey! Hey!

Euph. *f* Hey! Hey! Hey! Hey! Hey! Hey!

Tuba *f* Hey! Hey! Hey! Hey! Hey! Hey!

182

Synth *f*

Perc. 1 *f* Hey! Hey! Hey! Hey! Hey! Hey!

Perc. 2 *f* Marimba

Perc. 3 *f* Hey! Hey! Hey! Hey! Hey! Hey!

Perc. 4 *f* F up to G, C up to D

Perc. 5 *f* Bongos

Perc. 6 *f*

Perc. 7 *f*

Perc. 8 *f* Hey! Hey! Hey! Hey! Hey! Hey!

Perc. 9 *f* Tam-Tam

Perc. 10 *f* Hey! Hey! Hey! Hey! Hey! Hey!

This page of the musical score for 'Utopia' includes parts for the following instruments and vocalists:

- Fl. 1, Fl. 2, Ob., Bsn., B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., Cb. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., B. Tpt. 1, B. Tpt. 2, B. Tpt., Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Synth, Perc. 1-10.

The score features a variety of musical notations, including dynamics such as *f*, *p*, and *sfz*. Several vocal parts (B. Cl. 2, B. Cl. 3, A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., B. Tpt., Hn. 1, Perc. 1, Perc. 3, Perc. 8, Perc. 9, Perc. 10) include the vocal line "Hey! Hey! Hey!". Percussion parts 9 and 10 specify "High Cowbell (sticks)" and "Low Cowbell".

Measure numbers 184, 185, 186, 187, 188, and 189 are indicated at the bottom of the page.

190

accel.

Fl. 1
Fl. 2
Ob.
Bsn.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

190

B. Tpt. 1
B. Tpt. 2
B. Tpt.
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba

190

Synth

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

Utopia

Fast! ♩=160 **Hopeful** ♩=100

Fl. 1 *ff* *pp* *mf* -Piccolo

Fl. 2 *ff* *pp* *mf*

Ob. *ff* *pp*

Bsn. *ff* *pp* *mf*

B. Cl. 1 *ff* *pp* *mf* Flute 2

B. Cl. 2 *ff* *pp*

B. Cl. 3 *ff* *pp*

B. Cl. *ff* *pp*

Cb. Cl. *ff* *pp*

A. Sx. 1 *ff* *pp* Horn in F *mp*

A. Sx. 2 *ff* *pp* Horn in F *mp*

T. Sx. *ff* *pp* Euphonium *mp*

B. Sx. *ff* *pp* *mf* Bassoon *mp*

B. Tpt. 1 *ff* *pp*

B. Tpt. 2 *ff* *pp*

B. Tpt. *ff* *pp*

Hn. 1 *ff* *pp* *mp*

Hn. 2 *ff* *pp* *mp*

Tbn. 1 *ff* *pp*

Tbn. 2 *ff* *pp*

Tbn. 3 *ff* *pp*

Euph. *ff* *pp* *mp*

Tuba *ff* *pp* Div. *mp*

Synth *mp*

Perc. 1 Chimes *mf*

Perc. 2 Marimba *mp*

Perc. 3 *pp*

Perc. 4 *pp*

Perc. 5 Wind Chimes *mf*

Perc. 6 *pp*

Perc. 7 *pp*

Perc. 8 Sus. Cym. (Yam Mallets) *p* *mf*

Perc. 9 Tam-Tam

Perc. 10 *pp*

204

204

204

198 199 200 201 202 203 204

Utopia

210

+Piccolo

mf

Fl. 1

Fl. 2

mf

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

mf

p

A. Sx. 1

mf

f

p

mf

A. Sx. 2

mf

f

p

mf

T. Sx.

mf

f

p

mf

B. Sx.

210

Solo

p

mp

mf

B. Tpt. 1

B. Tpt. 2

B. Tpt.

mp

mf

Hn. 1

mf

f

p

mf

Hn. 2

mf

f

p

mf

Tbn. 1

mp

mf

Tbn. 2

mp

mf

Tbn. 3

mp

mf

Euph.

mf

f

p

mp

mf

Tuba

mf

210

(8^{va})

Synth

Perc. 1

mf

Perc. 2

Perc. 3

Perc. 4

f

Perc. 5

mf

Wind Chimes

Perc. 6

Perc. 7

p

f

Perc. 8

p

mf

Perc. 9

Tam-Tam

f

205

206

207

208

209

210

211

This page of the musical score for 'Utopia' covers measures 212 through 218. It features a large orchestral ensemble including woodwinds, brass, strings, and percussion. The score is written in a key with two sharps (D major or F# minor) and a 4/4 time signature. Measure 216 is highlighted with a box and the number '216'. A 'Piccolo' part is introduced in measure 216. The score includes various dynamics such as *mf*, *mp*, *p*, *f*, and *pp*. Percussion parts are labeled with instruments like Chimes, Bells, Vibes, and Fin. Cym. The bottom of the page shows measure numbers 212, 213, 214, 215, 216, 217, and 218.

Celebration, Fast $\text{♩} = 200$

228

Fl. 1, Fl. 2, Ob., Bsn., B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., Cb. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., B. Tpt. 1, B. Tpt. 2, B. Tpt., Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Synth, Perc. 1, Perc. 2, Perc. 3, Perc. 4, Perc. 5, Perc. 6, Perc. 7, Perc. 8, Perc. 9, Perc. 10

228 Div. *f*

228 *f*

228 *f*

Bells

G down to E, D down to B, E down to D.

Bongos

Tambourine

226 227 228 229 230 231 232

This page contains the musical score for measures 233 through 239 of the piece "Utopia". The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Flutes 1 & 2, Oboe, Bassoon, Clarinets in Bb (1, 2, 3), Bass Clarinet, Contrabass Clarinet, Saxophones (Alto 1 & 2, Tenor, Baritone), and Trumpets (1, 2).
- Brass:** Horns (1, 2), Trombones (1, 2, 3), Euphonium, and Tuba.
- Strings:** Violins (1, 2), Viola, Cello, and Double Bass.
- Percussion:** Synth, Percussion 1-10, and Xylophone.

Key features of the score include:

- Measure 236:** A section marked with a box containing the number "236". It features a change in dynamics to *ff* (fortissimo) and the instruction "(Bring out strongly)".
- Rehearsal Marks:** Large numbers (4, 7, 8) are placed above the woodwind and brass staves to indicate specific rehearsal points.
- Dynamic Markings:** Various dynamics are used, including *f* (forte), *ff* (fortissimo), and *p* (piano).

The measure numbers 233, 234, 235, 236, 237, 238, and 239 are printed at the bottom of the page.

Utopia

244

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

244

B. Tpt. 1

B. Tpt. 2

B. Tpt.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

244

Synth

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Perc. 9

Perc. 10

Cowbell (sticks)

f

f

f

240

241

242

243

244

246

Fl. 1

Fl. 2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

246

B. Tpt. 1

B. Tpt. 2

B. Tpt.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

246

Synth

Choir

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Perc. 9

Perc. 10

Tam-Tam

245 246 247 248 249 250 251

254

Fl. 1
Fl. 2
Ob.
Bsn.
B. Cl. 1
B. Cl. 2
B. Cl. 3
B. Cl.
Cb. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

254

B. Tpt. 1
B. Tpt. 2
B. Tpt.
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba

254

Synth

Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Perc. 6
Perc. 7
Perc. 8
Perc. 9
Perc. 10

Utopia

Grand ♩=172 *rit.* **Dramatic** ♩=160 *ff.* **Exuberant** ♩=200

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

B. Cl. 3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

B. Tpt. 1 *ff*

B. Tpt. 2 *ff*

B. Tpt. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Synth. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Perc. 5 *ff*

Perc. 6 *ff*

Perc. 7 *ff*

Perc. 8 *ff*

Perc. 9 *f*

Perc. 10 *ff*

258 259 260 261 262 263 264 265

This page of the musical score for 'Utopia' contains parts for the following instruments and sections:

- Flutes 1 & 2 (Fl. 1, Fl. 2)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Bass Clarinets 1, 2, & 3 (B. Cl. 1, B. Cl. 2, B. Cl. 3)
- Bass Clarinet (B. Cl.)
- Clarinet in C (Cb. Cl.)
- Alto Saxophones 1 & 2 (A. Sax. 1, A. Sax. 2)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Bass Trumpets 1 & 2 (B. Tpt. 1, B. Tpt. 2)
- Bass Trumpet (B. Tpt.)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Trumpets 1, 2, & 3 (Tbn. 1, Tbn. 2, Tbn. 3)
- Euphonium (Euph.)
- Tuba
- Synthesizer (Synth)
- Percussion 1 through 10 (Perc. 1-10)

Key features of the score include:

- Dynamic markings:** *ff* (fortissimo) and *fp* (fortissimo piano) are used throughout.
- Rehearsal marks:** Large numbers 7, 8, and 4 are placed above the staves to indicate specific measures.
- Tempo/Style changes:** A '4' is written above the staff for the Synth part at measure 270.
- Performance instructions:** A 'p' (piano) marking is present for Perc. 9 at measure 267.