

**UTOPIA****Thomas Asanger**Grade / Moeilijkheidsgraad / Degré de difficulté /  
Schwierigkeitsgrad / Difficoltà **3-4**Duration / Tijdsduur / Durée / Dauer / Durata **7:54**Recording on / Opname op / Enregistrement sur /  
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TMPCD130629

**Concert Band**

Full score	1
Flute 1	2
Flute 2	2
Flute 3	2
Oboe	2
Bassoon	2
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
Bb Flugelhorn/Cornet 1	1
Bb Flugelhorn/Cornet 2	1
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
Bb Euphonium treble clef	3
C Basses	4
Percussion 1	2
Percussion 2	2
Timpani	1
Mallets	1
String Bass	1
Piano	1

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## S U P P L E M E N T A R Y P A R T S

Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Euphonium bass clef	2
Eb Bass bass clef	2
Eb Bass treble clef	2
Bb Bass bass clef	2
Bb Bass treble clef	2

## UTOPIA

### English:

Utopia is a place that one can never really reach, a “land of nowhere” where we can make an ideal representation of our unfulfilled wishes and disillusioned expectations. Each utopia is also the expression of one’s own limits and deficiencies and of the unjust social and political structures we experience. They know no boundaries and can be compared with the border between speech and music. We can approach music with words, but we can never describe it completely.

“Utopia” is an attempt to translate the untranslatable into music. Where speech fails in the representation of utopia, music replaces it. As Ernst Theodor Amadeus Hoffmann said: “Where speech ends, music begins.”

### Nederlands:

Utopia is een ver, niet te bereiken eiland, een “nergens eiland” waar we een ideaalbeeld van onze onvervulde wensen en verwachtingen bij hebben. Elke utopie is daarmee ook de uitdrukking van eigen grenzen en zwaktes en van de onrechtvaardige maatschappelijke en politieke structuren waarin wij leven. Utopieën zijn grensoverschrijdend en vergelijkbaar met de grens tussen spraak en muziek: we kunnen de muziek met woorden benaderen, maar we kunnen ze nooit volledig beschrijven. Utopia is een poging om muziek te vertalen: daar waar de spraak in de voorstelling van de utopie ontbreekt, komt de muziek in de plaats van de spraak. Om met de woorden van Ernst Theodor Amadeus Hoffmann te eindigen: “Daar waar de spraak ophoudt, begint de muziek”.

### Deutsch:

Utopia ist eine ferne, nie ganz erreichbare Insel, ein Nirgendland, auf dem wir uns eine ideale Vorstellung von unseren unerfüllten Wünschen und enttäuschten Hoffnungen bilden. Sie finden dort ein versöhntes Zuhause. Jede Utopie ist damit auch Ausdruck eigener Grenzen und Schwächen sowie der ungerechten gesellschaftlichen und politischen Strukturen, in die wir eingespannt sind. Utopien spüren einem Ort jenseits der Welt nach. Sie sind Grenzüberschreitungen und der Grenze zwischen Sprache und Musik vergleichbar. Wir können uns mit Worten der Musik annähern, sie aber nie erschöpfend beschreiben. Utopia ist ein musikalischer Übersetzungsversuch: Wo die Sprache in der Darstellung der Utopie versagt, tritt die Musik an ihre Stelle und formuliert eine Vision, die sich zwar den sprachlichen Mitteln entzieht, in der Musik aber erahnbar wird. Um es mit den Worten von Ernst Theodor Amadeus Hoffmann zu formulieren: Wo die Sprache aufhört, fängt die Musik an.

### Français:

Utopia est une île lointaine que l'on n'arrive jamais à toucher vraiment, une île « de nulle part », sur laquelle nous projetons une image idéalisée de nos désirs insatisfaits et de nos espérances déçues. Elles trouvent en cette île un refuge. Chaque utopie est, par conséquent, l'expression de nos propres limites et faiblesses et, des structures sociales et politiques injustes dans lesquelles nous évoluons. Les utopies représentent un endroit à l'autre bout du monde. Elles dépassent toutes les frontières et peuvent être comparées à la limite entre parole et musique. Nous pouvons nous approcher de la musique avec des mots, sans pouvoir la décrire complètement. « Utopia » est une tentative pour traduire la musique : là où la parole est déficiente pour représenter l'utopie, la musique remplace la parole et exprime une vision qui, bien qu'elle se détache des mots, exprime bien la musique. Comme disait Ernst Theodor Amadeus Hoffmann : « *là où la parole s'arrête, la musique commence.* »

## THOMAS ASANGER

### Nederlands:

Thomas Asanger werd in 1988 in Linz (Boven-Oostenrijk) geboren en behoort tot de interessantste Oostenrijkse componisten van de jonge generatie. Zijn eerste muzieklessen kreeg hij op fagot, piano en muziektheorie. Na zijn eindexamen aan het gymnasium van Perg vervulde hij zijn militaire dienstplicht bij de Militaire Muziekkapel van Boven-Oostenrijk. Ondertussen studeerde Thomas Asanger compositie bij Helmut Schmidinger en fagot aan de Universiteit voor Muziek en Uitvoerende Kunsten in Wenen. Momenteel studeert hij er verder in de muziekpedagogiek met directie als hoofdvak. In 2007 won Asanger de 2de prijs in een door de Oostenrijkse componistenvereniging uitgeschreven compositiewedstrijd voor talentvolle Oostenrijkse componisten.



### English:

Thomas Asanger was born in 1988 in Linz (Upper Austria) and belongs to the most interesting Austrian composers of the next generation. He had his first music lessons on bassoon, piano and in music theory. After graduating from the Perg grammar school he served his military service at the Military Music Orchestra Upper Austria. Meanwhile Thomas Asanger studied composition at Helmut Schmidinger and bassoon at the University for Music And Performing Arts Vienna. Currently he's studying music pedagogy with conducting as his major instrument. In 2007 Asanger was awarded 2nd price winner in the Austrian Composer Society composition contest for talented Austrian composers.

### Deutsch:

Thomas Asanger wurde 1988 in Linz (Oberösterreich) geboren und zählt zu den interessantesten österreichischen Komponisten der jungen Generation. Seine erste musikalische Ausbildung erhielt er zunächst in den Fächern Fagott, Klavier und Musiktheorie. Nach der Matura am Gymnasium in Perg folgte der Präsenzdienst bei der Militärmusik Oberösterreich. Während dieser Zeit studierte Thomas Asanger Komposition bei Helmut Schmidinger und Fagott an der Universität für Musik und darstellende Kunst in Wien. Derzeit setzt er dort seine Ausbildung im Fach Musikpädagogik mit Hauptfach Dirigieren fort. 2007 wurde Thomas Asanger vom österreichischen Komponistenbund mit dem 2. Preis zum besten Nachwuchskomponisten Österreichs ausgezeichnet.

### Français:

Thomas Asanger, né en 1988 à Linz (Haute-Autriche), fait partie des plus intéressants compositeurs autrichiens de la jeune génération. Il a étudié la théorie musicale, le basson et le piano. Après avoir terminé ses études au Lycée de Perg, il a fait son service militaire au sein de la Musique Militaire de la Haute-Autriche. Entre-temps, Thomas Asanger a étudié la composition avec Helmut Schmidinger et le basson à l'Université de Musique et d'Arts Appliqués à Vienne. Actuellement, il continue ses études de pédagogie musicale et de direction, comme matière principale, à cette même institution. En 2007 Asanger a obtenu un deuxième prix au concours de composition organisé par l'Association des Compositeurs Autrichiens.

# UTOPIA

Thomas Asanger

Frei im Tempo, schwebend (♩ = 60)

Flute 1  
Flute 2-3  
Oboe  
Bassoon  
Bb Clarinet 1  
Bb Clarinet 2  
Bb Clarinet 3  
Bb Bass Clarinet  
Eb Alto Saxophone 1  
Eb Alto Saxophone 2  
Bb Tenor Saxophone  
Eb Baritone Saxophone  
Bb Trumpet 1  
Bb Trumpet 2  
Bb Trumpet 3  
Bb Flugelhorn/  
Cornet 1-2  
F Horn 1  
F Horn 2-3  
Trombone 1  
Trombone 2  
Trombone 3  
C Euphonium  
C Basses  
String Bass  
Piano  
Timpani  
Mallets  
Percussion 1  
Percussion 2

1 2 3 4 5 6 7 8 9 10 11 12

**A** Più andante

Fl. 1  
Fl. 2-3  
Ob.  
Bsn.  
Clar. 1  
Clar. 2  
Clar. 3  
Bs. Clar.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Flughn./  
Cnt. 1-2  
F. Hn. 1  
F. Hn. 2-3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
C. Euph.  
C. Bs.  
Bs.  
Pno.  
Timp.  
Mall.  
Perc. 1  
Perc. 2

13 14 15 16 17 18 19 20 21

a Tempo

Fl. 1  
Fl. 2-3  
Ob.  
Bsn.  
Clar. 1  
Clar. 2  
Clar. 3  
Bs. Clar.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax. (Bs. Cl.)  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Flghn./Cnt. 1-2  
F. Hn. 1  
F. Hn. 2-3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
C. Euph.  
C. Bs. (Bs. Cl./B. Sx.)  
Bs.  
Pno.  
Timp.  
Mall.  
Perc. 1  
Perc. 2

30

31

32

33

34

35

36

37

Fl. 1  
Fl. 2-3  
Ob.  
Bsn.  
Clar. 1  
Clar. 2  
Clar. 3  
Bs. Clar.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Flghn/  
Cnt. 1-2  
F. Hn. 1  
F. Hn. 2-3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
C. Euph.  
C. Bs.  
Bs.  
Pho.  
Timp.  
Mall.  
Perc. 1  
Perc. 2

Rit.  
Con passione  
mf  
mp  
f  
Bsn. & Bs. Cl.  
Play  
Windchimes  
Woodblock

**Presto** (♩ = 100)

This musical score is for measures 52 through 60 of a piece titled "UTOPIA". The tempo is marked "Presto" with a metronome marking of quarter note = 100. The music is in 3/4 time and a key signature of two flats (B-flat and E-flat). The score is divided into several sections of instruments:

- Flutes:** Fl. 1, Fl. 2-3, and Ob. (Oboe). Fl. 1 and Ob. play a melodic line starting in measure 52, while Fl. 2-3 play a similar line. Dynamics range from *mf* to *mp*.
- Woodwinds:** Bsn. (Bassoon), Clar. 1-3 (Clarinets), Bs. Clar. (Bass Clarinet), A. Sax. 1-2 (Alto Saxophones), T. Sax. (Tenor Saxophone), and B. Sax. (Baritone Saxophone). Most woodwinds enter in measure 55 with a *mp* dynamic.
- Brass:** Tpt. 1-3 (Trumpets) and F. Hn. 1-2-3 (French Horns). Tpt. 1 has a *mf* dynamic starting in measure 59, marked "Con sord." (Con Sordina).
- Low Brass:** Tbn. 1-3 (Tubas) and C. Euph. (Contrabass Euphonium). Tbn. 1-3 play a rhythmic pattern of eighth notes starting in measure 52 with a *mp* dynamic. C. Euph. plays a similar pattern.
- Reed and Percussion:** Bs. (Bassoon) with *pizz.* (pizzicato) and *mp* dynamics. Pno. (Piano) with *mf* dynamics. Timp. (Timpani) and Mall. (Mallets) with *mf* dynamics. Perc. 1 (Percussion 1) includes HiHat and Woodblock, both with *mp* dynamics.



Fl. 1

Fl. 2-3

Ob.

Bsn.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Flghn./  
Cnt. 1-2

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Bs.

Pno.

Timp.

Mall.

Perc. 1

Perc. 2

*mf*

*mf*

*mp*

*p* *mf*

Cymb. a2  
*mf*

61

62

63

64

65

66

67

68

69

70

The musical score is arranged in a standard orchestral layout. It includes the following parts and their key markings:

- Flutes (Fl. 1, Fl. 2-3):** *mf* (mezzo-forte) starting at measure 73, *f* (forte) from measure 76.
- Oboe (Ob.):** *mf* starting at measure 73, *f* from measure 76.
- Bassoon (Bsn.):** *f* starting at measure 76.
- Clarinets (Clar. 1, 2, 3):** *mf* starting at measure 73, *f* from measure 76.
- Bass Clarinet (Bs. Clar.):** *f* starting at measure 76.
- Saxophones (A. Sax. 1, 2, T. Sax., B. Sax.):** *f* starting at measure 76. A "Play" marking is present above the A. Sax. 2 staff at measure 76.
- Trumpets (Tpt. 1, 2, 3):** *mf* starting at measure 73, *f* from measure 76. Markings "Con sord." (Con sordina) are present for Tpt. 2 and Tpt. 3 at measure 76.
- Flugelhorn/Cor Anglais (Flghn./Cnt. 1-2):** *f* starting at measure 76.
- F Horns (F Hn. 1, 2-3):** No specific markings are shown.
- Trombones (Tbn. 1, 2, 3):** *f* starting at measure 76.
- Euphonium (C. Euph.):** *f* starting at measure 76.
- Baritone (C. Bs.):** *f* starting at measure 76.
- Bass (Bs.):** *f* starting at measure 76.
- Piano (Pno.):** *ff* (fortissimo) starting at measure 76.
- Timpani (Timp.):** *mf* starting at measure 76, *sfz* (sforzando) at measure 77.
- Mallets (Mall.):** *ff* starting at measure 76.
- Percussion (Perc. 1, 2):** *mf* starting at measure 73. Perc. 1 includes Woodblock, S.D., and Cymb. a2 B.D. markings.

This page contains the musical score for measures 81 through 90. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are:

- Flutes (Fl. 1, Fl. 2-3)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinets (Clar. 1, Clar. 2, Clar. 3)
- Bass Clarinet (Bs. Clar.)
- Alto Saxophones (A. Sax. 1, A. Sax. 2)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpets (Tpt. 1, Tpt. 2, Tpt. 3)
- Flugelhorn/Trumpet (Flughn./Ctn. 1-2)
- French Horns (F. Hrn. 1, F. Hrn. 2-3)
- Timpani (Tbn. 1, Tbn. 2, Tbn. 3)
- Euphonium (C. Euph.)
- Baritone (C. Bs.)
- Bass (Bs.)
- Piano (Pno.)
- Timpani (Timp.)
- Mallet Percussion (Mall.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

The score features various dynamics such as *mf*, *f*, *mp*, and *fz*. There are also performance instructions like "Senza sord." and "Play". The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The page is numbered 81 to 90 at the bottom.

This page of a musical score contains measures 91 through 99. The instrumentation includes:

- Flutes: Fl. 1, Fl. 2-3
- Woodwinds: Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax.
- Brass: Tpt. 1, Tpt. 2, Tpt. 3, Flghn./Cnt. 1-2, F. Hn. 1, F. Hn. 2-3, Tbn. 1, Tbn. 2, Tbn. 3, C. Euph., C. Bs., Bs.
- Percussion: Pno., Timp., Mall., Perc. 1, Perc. 2

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f*, *mp*, and *mf* are used throughout. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Fl. 1  
Fl. 2-3  
Ob.  
Bsn.  
Clar. 1  
Clar. 2  
Clar. 3  
Bs. Clar.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Flghn./  
Cnr. 1-2  
F. Hn. 1  
F. Hn. 2-3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
C. Euph.  
C. Bs.  
Bs.  
Pho.  
Timp.  
Mall.  
Perc. 1  
Perc. 2

Windchimes

202 203 204 205 206 207 208 209

Allargando

① Allargando

Molto rall.

Fl. 1

Fl. 2-3

Ob.

Bsn.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1  
Senza sord.

Tpt. 2  
Senza sord.

Tpt. 3  
Senza sord.

Flghn/  
Cnt. 1-2

F Hn. 1

F Hn. 2-3

Tbn. 1  
mf

Tbn. 2  
mf

Tbn. 3  
mf

C Euph.

C Bs.

Bs.

Pno.

Timp.

Mall.

Perc. 1  
Cymb. a2  
B.D.

Perc. 2  
Tam-Tam  
S.C.

Tr.

210 211 212 213 214 215 216 217