



# A Utopian Fantasia

By Anthony Granata

## INSTRUMENTATION

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Viola
- 5 Cello
- 5 String Bass

## PROGRAM NOTES

*A Utopian Fantasia*, by Anthony Granata, depicts a beautifully majestic and serene landscape shrouded in mystery and wonder. The opening features a rich legato ballad with an eerily somber melody passing through each section of the orchestra. The mood abruptly shifts with a jarring and heavily accented motif. Inversions of this motif and melody finally give way to a dialogue of call-and-response within the different sections of the orchestra, before ending quietly and slowly with a subtle hint to the opening.

## NOTES TO THE CONDUCTOR

Dynamics, particularly those in the opening adagio, should be greatly exaggerated. Practice with the cellos and basses on the style of the eighth notes at measure 8. The articulated legatos/portatos should be smooth but with a steady pulse. In general, have students bring out any of the dissonances throughout.

At the start of the allegro, the entrances of the six-note motif should be powerful, noticeable, and ultimately recognizable whenever it returns. In addition, rehearse and discuss with your students the differences in style between measures 30 and 31—it's sudden and unexpected.

Finally, the quarter note triplets at measure 66 should be strong, legato, and overemphasized.

## NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at [www.alfred.com/stringeditorial](http://www.alfred.com/stringeditorial).

X  
extended position

-  
shift

'  
bow lift/reset

(b), (#), (d)  
high or low fingerings

▣▣ or V V  
hooked bowings



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# A Utopian Fantasia

FULL SCORE  
Duration - 3:00

By Anthony Granata (ASCAP)

Adagio ♩ = 70

Musical score for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is Adagio with a metronome marking of ♩ = 70. The instruments are Violins I and II, Viola, Cello, and String Bass. Measure 1: Violins I play a melodic line starting on G4, marked *mp*. Violins II, Viola, Cello, and String Bass play a sustained bass line starting on G2, marked *p*. Measure 2: Similar to measure 1. Measure 3: Similar to measure 1. Measure 4: Violins I and II play a sustained note, marked *(V)*. Viola and Cello play a sustained note, marked *(V)*. String Bass plays a sustained note, marked *arco* and *V*. The dynamic for the String Bass in measure 4 is *mf*. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

Musical score for measures 5-8. The instruments are Violins I and II, Viola, Cello, and String Bass. Measure 5: Violins I and II play a melodic line starting on G4, marked *mf* and *cresc.*. Viola, Cello, and String Bass play a sustained bass line starting on G2, marked *mf* and *cresc.*. Measure 6: Similar to measure 5. Measure 7: Similar to measure 5. Measure 8: Violins I and II play a sustained note, marked *mp*. Viola and Cello play a sustained note, marked *mp*. String Bass plays a sustained note, marked *mp*. Measure numbers 5, 6, 7, and 8 are indicated below the staff.



9

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mf*

*mp*

*div.*

9 10 11 12

16 Allegro ♩ = 140

rall.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f*

*div.*

*f*

*div.*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

13 14 15 16

I Vlns. II Vlns. Vla. Cello Str. Bass

17 18 19 20

I Vlns. II Vlns. Vla. Cello Str. Bass

21 22 23 24

27

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

25 26 27 28

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

29 30 31 32

*mf legato*

*mf legato*

*mf legato*

*mf legato*

*mf legato*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*non div.*

*f*

33 34 35 36

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*sf marcato*

*sf marcato*

*sf marcato*

*sf marcato*

*sf marcato*

*sf marcato*

37 38 39 40 41

I  
Vlns.

II

Vla.

Cello

Str. Bass

42 43 44 45

I  
Vlns.

II

Vla.

Cello

Str. Bass

46 47 48 49

mf

mf

mf

mf

mf



I  
Vlns. *ff* *mf*

II  
Vlns. *non div.* *ff* *mf*

Vla. *ff* *mf*

Cello *ff* *mf*

Str. Bass *ff* *mf*

50 51 52 53

I  
Vlns. *ff* *div.*

II  
Vlns. *non div.* *ff* *sf* *sf* *sf* *sf*

Vla. *ff* *sf* *sf* *sf* *sf*

Cello *ff* *div.* *div.*

Str. Bass *ff* *div.*

54 55 56 57

*non div.* *div.* *non div.* *div.*

**Vlns. I**  
*sf sf sf sf*

**Vlns. II**  
*non div. div. sf sf sf sf*

**Vla.**  
*non div. non div. sf non div. sf sf sf*

**Cello**  
*sf sf sf sf*

**Str. Bass**  
*simile*

58 59 60 61

*non div.* *div.* *non div.* *div.*

**Vlns. I**  
*sf sf sf sf*

**Vlns. II**  
*non div. div. sf sf sf sf*

**Vla.**  
*non div. sf sf sf sf*

**Cello**  
*sf sf sf sf*

**Str. Bass**

62 63 64 65

66 **Broadly**

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

66 67 68 69 70

rall.

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

71 72 73 74 75

76 Allegro ♩ = 140

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

76 77 78 79

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

80 81 82 83

*pp*

*pp*  
opt. *div.*

*pp*

*pizz.*

*p*

*pizz.*

*p*