

**John M. Tarrh**

***Diptych Fantasy***

**For Orchestra**

**Commissioned by Lexington Symphony**

**in Full Score**



***Meriam Hill Music***

**www.tarrh.com  
(ASCAP)**

## Instrumentation

- 1 Piccolo
- 2 Flutes
- 2 Oboes
- 1 English Horn in F
- 2 Clarinets in B $\flat$
- 1 Bass Clarinet in B $\flat$
- 2 Bassoons
- 4 Horns in F
- 3 Trumpets in B $\flat$
- 2 Trombones
- 1 Bass Trombone
- 1 Tuba
- 1 Timpani
- 3 Percussion (Tubular chimes, suspended cymbal, crash cymbals, bass drum, Mark tree, snare drum, tambourine, triangle, vibraphone, xylophone)
- 1 Harp
- Strings

## Performance Notes

Performance time: approximately 8 min.

## Program Listing

*Diptych Fantasy* (2022)

John M. Tarrh (b. 1947)

## Program Notes

*Diptych Fantasy* (2022), commissioned by Lexington Symphony, is a concert overture based on two themes from a work composed over a decade ago that has never been performed. While using many of the colors available to the modern orchestra, *Diptych Fantasy* also makes use of musical concepts that have been in use since before the time of Bach. The intent is to create a contemporary work that has a quality of timelessness. These concepts include *canon*, which is a strict form of *counterpoint* (composing using two melodies that are played simultaneously) where one melody begins followed at a specific interval of time by the same melody note for note. *Diptych Fantasy* also uses the concepts of *augmentation*, which is a lengthening of the duration of notes, as well as *diminution*, which is a shortening of note durations. In addition, I have used rhythmic variation to significantly transform selected thematic material. The goal of using this approach is to create an integrated, unified work that is musically satisfying.

Another goal for *Diptych Fantasy* is to showcase the high quality of individual Lexington Symphony musicians. I've done this by composing a number of brief solos with subdued accompaniment, which not only highlights the soloists but enables one to appreciate the unique sound qualities (called tone color or *timbre*) of the various instruments.

John M. Tarrh

# Diptych Fantasy

**Allegro** (♩ = 132)

**7 Allegro, urgently** (♩ = 138)

Allegro (♩ = 132)

Allegro, urgently (♩ = 138)

7

To Chim.

9 17

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

a2 *mp* a2 *mp* a2 *mp*

17

19 27

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

29 35

Picc. **f**

Fl. 1, 2 **f**

Ob. 1, 2 **f**

Eng. Hn. **f**

Cl. 1, 2 **f**

B. Cl. **f**

Bsn. 1, 2 **f**

Hn. 1, 2 1. **f**

Hn. 3, 4 3. 4. **f**

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Hp.

Vln. I **f**

Vln. II **f**

Vla. **f**

Vc. **f**

Cb. **f**

38 45

Picc.  
Fl. 1, 2  
Ob. 1, 2  
Eng. Hn.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Tpt. 1, 2  
Tpt. 3  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Timp.  
S. D.  
B. D.  
Cym.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

1.  
3.  
a2  
f  
f  
V  
V  
45

46

53

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Hp.

53

Vln. I

Vln. II

Vla.

Vc.

Cb.

Chimes

sus. cym.

l.v.

*f*

*ff*

*p*

*f*



56 61

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Chim.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To M. tree

*p* = *f*

*mf*

1.

2.

65 **69** Serenely (♩ = 132)

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Chim. To Vib. Vibraphone, with motor

B. D.

Cym. sus cym, l.v. *p*

Hp. *mf* B $\natural$

Vln. I *p* solo

Vln. II

Vla.

Vc. solo *p*

Cb.

76 83

Picc. *solo* *p* *tr*

Fl. 1, 2 *p* *3*

Ob. 1, 2 *1. solo* *p* *3*

Eng. Hn.

Cl. 1, 2 *1. solo* *p* *3* *tr*

B. Cl.

Bsn. 1, 2 *1. solo* *p* *3*

Hn. 1, 2 *1. solo* *p* *3*

Hn. 3, 4 *p* *3*

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.

M. tree

Cym.

Hp.

83

Vln. I *p* *3*

Vln. II

Vla. *solo* *p*

Vc.

Cb.

90 94 102

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.

M. tree

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

94 102

105

**111**

Picc. *mp* *a2* *mp* *mp*

Fl. 1, 2 *mp* *a2* *mp* *mp*

Ob. 1, 2

Eng. Hn. *mp* *mp*

Cl. 1, 2

B. Cl.

Bsn. 1, 2 *p*

Hn. 1, 2 *mp* *a2* *mp* *stopped* *p*

Hn. 3, 4 *mp* *3.* *mp* *stopped* *p*

Tpt. 1, 2 *mp* *con sordino* *mp*

Tpt. 3

Tbn. 1, 2 *p*

B. Tbn. *p*

Tba. *p*

Timp.

Vib.

M. tree

Cym.

Hp.

**111**

Vln. I

Vln. II

Vla.

Vc. *p* *p*

Cb. *p* *solo*

119 129 **Allegro, marcato** (♩ = 138)

**129** **Allegro, marcato** (♩ = 138)

137 139 149

Picc. **139** **149**

Fl. 1, 2 **139** **149**

Ob. 1, 2 **139** **149**

Eng. Hn. **139** **149**

Cl. 1, 2 **139** **149**

B. Cl. **139** **149**

Bsn. 1, 2 **139** **149**

Hn. 1, 2 **139** **149**

Hn. 3, 4 **139** **149**

Tpt. 1, 2 **139** **149**

Tpt. 3 **139** **149**

Tbn. 1, 2 **139** **149**

B. Tbn. **139** **149**

Tba. **139** **149**

Timp.

Vib.

M. tree **139** **149**

Cym. **139** **149**

Hp.

Vln. I **139** **149**

Vln. II **139** **149**

Vla. **139** **149**

Vc. **139** **149**

Cb. **139** **149**

Tambourine **139** **149**

L.v. **139** **149**

**139** **149**

154

159

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.

Tamb.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*a2*

*p < f*

*1.*



166 169

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Vib.

Tamb.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

176 179

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1, 2 B. Cl. Bsn. 1, 2 Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2 Tpt. 3 Tbn. 1, 2 B. Tbn. Tba. Timp. Vib. Tamb. Cym. Hp. Vln. I Vln. II Vla. Vcl. Cb.

The score is written for a full orchestra. Measures 176 and 179 are marked with a box. The key signature has one sharp (F#). The score includes various dynamics such as *f* (forte) and *p* (piano), and performance markings like accents and slurs. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The cymbals play a rhythmic pattern in measures 177-179.

184 G.P. 190

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1, 2 B. Cl. Bsn. 1, 2 Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2 Tpt. 3 Tbn. 1, 2 B. Tbn. Tba. Timp. Lv. *mp* Vib. *mf* To Chim. Tamb. To Bass Dr. Cym. *p* *f* To Tri. *p* *f* Triangle To Cym. *mf* Hp. B♭ *mf* Vln. I Vln. II *f* Vla. Vc. *f* Cb.

193 195

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn. *f*

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *f* a2

Hn. 3, 4 *f* a2

Tpt. 1, 2 *f* 1.

Tpt. 3 *f*

Tbn. 1, 2 *f* a2

B. Tbn. *f*

Tba. *f*

Timp. *mf* *f* *ff*

Vib.

Tamb. Bass Drum

Tri. *p* *ff* sus. cym. *f* lv.

Hp. *f* F# Bb

195

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff* *f*

Cb. *f* *ff* *f*

Musical score for Diptych Fantasy (Full Score), page 19. The score is for measures 206 to 211. It includes staves for Piccolo, Flutes (1 & 2), Oboes (1 & 2), English Horn, Clarinets (1 & 2), Bass Clarinet, Bassoons (1 & 2), Horns (1, 2, 3 & 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Tuba, Timpani, Vibraphone, Bells (B.D.), Cymbals (Cym.), Harp (Hp.), Violins (I & II), Viola, Violoncello (Vc.), and Contrabass (Cb.). Dynamics include piano (p), forte (f), and fortissimo (ff). A box labeled '211' highlights the start of measure 211 for several instruments.

217 219

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1, 2 *f*

Tpt. 3

Tbn. 1, 2 *f*

B. Tbn.

Tba. *f*

Timp. *f* *ff* *f*

Vib. Chimes To Xyl.

B. D.

Cym. *p* *ff* *p*

Hp. *F4* *F4* *F4*

Vln. I *V* 219

Vln. II

Vla.

Vcl. *V*

Cb.

227 **228 Serenely**

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Chim.

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*ff*

*p*

To Tamb.

dampen

To Tri.

236 **238** **246 Marcato**

**Picc.**

**Fl. 1, 2** *solo* *mf*

**Ob. 1, 2** *p*

**Eng. Hn.** *f*

**Cl. 1, 2** *p* *f* *a2*

**B. Cl.** *f*

**Bsn. 1, 2** *p* *f* *a2*

**Hn. 1, 2** *p* *f* *a2*

**Hn. 3, 4**

**Tpt. 1, 2**

**Tpt. 3**

**Tbn. 1, 2**

**B. Tbn.**

**Tba.**

**Timp.**

**Chim.** *f* *Xylophone*

**B. D.**

**Cym.** *f* *Triangle*

**Hp.**

**Vln. I** *f* **238** **246 Marcato**

**Vln. II** *f*

**Vla.** *f*

**Vc.** *f*

**Cb.** *f*



251 256

Picc. *f* *a2* *f* 3

Fl. 1, 2 *f* *a2* *f* 3

Ob. 1, 2 *f* *a2* *f* 3

Eng. Hn. *f* 3

Cl. 1, 2 *f* 3

B. Cl. *f* 3

Bsn. 1, 2 *f* 3

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Xyl.

B. D.

Tri. *To Cym.*

Hp.

Vln. I *V* *f* *a2* *f* 3

Vln. II *V* *f* *a2* *f* 3

Vla. *V* *f* *a2* *f* 3

Vc. *f* 3

Cb. *f* 3

265 266

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Xyl.

B. D.

Tri.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

Tambourine

Cymbals

*p* *f* *p* *f* *p* *f*

266

273 276

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn. *f*

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1, 2 *f* a2

Tpt. 3 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f* — *ff* *f* — *ff*

Xyl. To Glock. Glockenspiel *f*

Tamb. To B. D. Bass Drum *ff* *ff*

Cym. *p* — *f* *p* — *ff* *p* — *ff* *p* — *ff* *p* — *ff* *p* — *ff*

Harp. *f* F#

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. *f*

Cb. *f*

276

282 284

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Eng. Hn. *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2 *ff*

Tpt. 3 *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp.

Glock. *ff* To S. D.

B. D. *ff*

Cym. *ff* Lv. To crash cym. Crash Cym. Lv. *ff*

Harp. *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *ff* *ff*

Vc. *ff*

Cb. *ff*

286

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Glock.

Snare Drum

B. D.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*f*

*ff*

*l.v.*

*F#*

*gliss.*

(V)

(V)

(V)