

**John M. Tarrh**

***Unvanquished***

**For Orchestra**

**Commissioned by the New Philharmonia Orchestra**

**In Full Score**



***Meriam Hill Music***

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

# Instrumentation

1 Piccolo  
2 Flutes  
2 Oboes  
2 Clarinets in B $\flat$   
2 Bassoons  
4 Horns in F  
2 Trumpets in C  
2 Trombones  
1 Bass Trombone  
1 Tuba  
1 Timpani  
3 Percussion (snare drum, triangle, bass drum, suspended and crash cymbals)  
Strings

## Performance Notes

Performance time: approximately 11.5 min.

## Program Listing

*Unvanquished* (2023)

John M. Tarrh (b. 1947)

## Program Notes

*Unvanquished* (2023), commissioned by the New Philharmonia Orchestra, is a concert overture in sonata form based on two very different themes. Originally conceived as a work to celebrate the end of the pandemic and hoped-for future results in Ukraine, the ambiguity inherent in the title is deliberate. While to date we have survived COVID and Ukraine continues to battle valiantly to save its country, our struggles are ongoing, and our losses have been enormous. This work is my attempt to express our continued global uncertainty through a piece of orchestral music.

Sonata form has been in wide use since early in the classical period. Its continued use today is a testament to its effectiveness as a musical structure for presenting thematic materials in a deeply satisfying way. It typically consists of an introduction, an exposition, a development section, a recapitulation, and a coda. *Unvanquished* begins with a brief, slow introduction. The exposition section presents two themes, the first in a minor key and the second in a different major key. The development section contains an elaboration and transformation of these thematic materials. The recapitulation brings back the themes in a form reminiscent of the exposition. In the coda, the second theme is transformed from major to minor, and the two themes are heard simultaneously in the opening minor key. An abrupt change to major at the end reflects my optimistic view of our future.

John M. Tarrh

# Unvanquished

Full Score

John M. Tarrh

Rev. 9/16/23

**Largo** (♩ = 56) **5** **Adagio** (♩ = 72)

The score is for a full orchestra and includes the following parts:

- Piccolo
- Flutes 1, 2
- Oboes 1, 2
- Clarinets in B♭ 1, 2
- Bassoons 1, 2
- Horns in F 1, 2
- Horns in F 3, 4
- Trumpets in C 1, 2
- Trombones 1, 2
- Bass Trombone
- Tuba
- Timpani
- Snare Drum
- Bass Drum
- Cymbals
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

Key performance markings include dynamics such as *pp*, *p*, *mp*, and *ppp*, and articulation like *al* (all) and *n* (no). The woodwinds and strings have complex melodic lines with triplets and slurs. The percussion parts are mostly rests, with some activity in the timpani and snare drum.

9 12

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

12

Vln. I

Vln. II

Vla.

Vc.

Cb.

17 21

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp* *pp* *mf* *al* *3* *senza sord.*

24 27

Picc. *mf* *mp* *mf*

Fl. 1, 2 *mf* *mp* *mf*

Ob. 1, 2 *mf* *mp* *mf*

Cl. 1, 2 *mf* *mp* *mf*

Bsn. 1, 2 *mf* *mp* *mf*

Hn. 1, 2 *mf* *mp* *mf*

Hn. 3, 4 *mf* *mp* *mf*

Tpt. 1, 2

Tbn. 1, 2 *mp* *mf*

B. Tbn.

Tba. *mp* *mp* *mf*

Timp.

S. D.

B. D.

Cym.

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *mf* *mf* *f* senza sord.

Vc. *mf* *mf* *f* senza sord.

Cb. *mf* *mp* *mf*

30

Picc. *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

Cl. 1, 2 *mp*

Bsn. 1, 2 *mp*

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Tpt. 1, 2

Tbn. 1, 2 *mp*

B. Tbn.

Tba. *mp*

Timp.

S. D.

B. D.

Cym.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* solo *mf*

Cb. *mp*

36 rit. **Andante** (♩ = 76)

Cl. 1, 2

Hn. 1, 2

Vc.

Cb.

*p* *mp* *n* *pizz* *arco* *ppp* *mp* *pizz* *arco* *p*

44 **Andante** (♩ = 84)

50 *al*

Bsn. 1, 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *pp* *pp* *pp* *f* *p* *mf* *p* *f > p* *mf* *p*

51 *al*

Cl. 1, 2

Bsn. 1, 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp* *f > p* *mp* *div.* *mp* *div.* *mp* *f* *p* *f* *p* *f* *p* *f* *p* *f > p*



58 **61** *Andante* (♩ = 100)  
accel. . . . .

Fl. 1, 2 *p*  
Ob. 1, 2 *p*  
Cl. 1, 2 *mf*  
Bsn. 1, 2 *mf* *p* *mf* *p*  
Vln. I *mf*  
Vln. II *mf*  
Vla. *mf*  
Vc. *mf* *pizz.* *p*  
Cb. *mf* *p* *pizz.* *p*

Detailed description: This system of musical notation covers measures 58 to 61. It features staves for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Violins I & II, Viola, Violoncello, and Contrabass. The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute. An 'accel.' marking is present above the first staff. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The woodwinds play chords with triplets, while the strings play a rhythmic pattern of eighth notes with triplets. The Viola and Violoncello parts include 'pizz.' (pizzicato) markings.

66 **69** *Allegro marcato* (♩ = 120)  
accel. . . . .

Fl. 1, 2 *f*  
Ob. 1, 2 *f*  
Cl. 1, 2 *f* *al*  
Bsn. 1, 2 *p* *mf* *f*  
B. Tbn. *f*  
Vln. I *f*  
Vln. II *f*  
Vla. *arco* *f*  
Vc. *pp* *mf* *f*  
Cb. *f*

Detailed description: This system of musical notation covers measures 66 to 69. It features staves for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Baritone Trombone, Violins I & II, Viola, Violoncello, and Contrabass. The tempo is marked 'Allegro marcato' with a quarter note equal to 120 beats per minute. An 'accel.' marking is present above the first staff. Dynamics range from piano (*p*) to fortissimo (*f*). The woodwinds play chords with triplets, while the strings play a rhythmic pattern of eighth notes with triplets. The Viola part is marked 'arco' (arco). The Violoncello part includes 'pp' (pianissimo) and 'mf' (mezzo-forte) markings.



80

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

S. D.

Cym. l.v. to Bass Drum

Cym. l.v. to crash cym. *p* *ff*

Vln. I

Vln. II *f*

Vla. *f*

Vc. *ff*

Cb. *f*

86 88

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *ff* a2

Hn. 3, 4 *ff* a2

Tpt. 1, 2 *f*

Tbn. 1, 2 *f* a2

B. Tbn. *f*

Tba. *f*

Timp. *f*

S. D. *f*

B. D. *f* *ff*

Cym. *f* l.v. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

88

92 96

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

S. D. *f*

B. D.

Cym. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

98

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym. l.v.

Vln. I

Vln. II

Vla.

Vc.

Cb.

104 **107 Adagio** (♩ = 72)

**107 Adagio** (♩ = 72)

104

Picc. *f* 3 3

Fl. 1, 2 *f* 3 3

Ob. 1, 2 *p* solo 3

Cl. 1, 2 *mp* 3 *n*

Bsn. 1, 2 3

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba. 3

Timp. 3 3 3 3 *pp*

S. D. 3 3 3 3 *pp*

B. D.

Cym. l.v. *p* l.v.

Vln. I

Vln. II

Vla.

Vc. 3 *mf* *pizz* *p* *arco* *ppp*

Cb. 3 3 *mp* *pizz* *pp*

**111 Andante** (♩ = 76)

Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Hn. 3, 4  
Tbn. 1, 2  
B. Tbn.  
Tba.  
Vc.  
Cb.



**118** **122**

Picc.  
Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Bsn. 1, 2  
Hn. 1, 2  
Vc.  
Cb.



126 **130** Allegro marcato (♩ = 120)

The score is for measures 126 through 130. Measure 126 begins with a Piccolo part. Flute 1 & 2 play a melodic line with triplets, marked *mf* and *solo*. Oboe 1 & 2 and Clarinet 1 & 2 have rests until measure 129, where they enter with a melodic line marked *f* and *al*. Bassoon 1 & 2 play a low register accompaniment, marked *p* and *f*. Horn 1 & 2 play a melodic line with triplets. Horn 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Bass Trombone, and Tuba are silent. Timpani, Snare Drum, Bass Drum, and Cymbal are also silent. Measures 127 and 128 continue the instrumental parts. Measure 129 features the entry of the Oboe, Clarinet, and Bassoon. Measure 130 concludes the section with a final melodic flourish in the Flute, Oboe, Clarinet, Bassoon, and Horn 1 & 2 parts, marked *f*.



140

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





159

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

166 rit. . . . . solo

**170 Adagio** (♩ = 76)

Fl. 1, 2 *mf* *p* *mp* *al* *al*

Ob. 1, 2 *mp* *al*

Cl. 1, 2 *solo* *mf* *pp* *al* *mp*

Bsn. 1, 2 *pp* *pp* *p*

Vln. I *pp* *solo* *p* *tutti*

Vln. II *pp* *solo* *p* *tutti*

Vla. *pp* *p* *tutti*

Vc. *pp* *p*

Cb. *pp* *p*



**177**

176 *al* *al* *al* *al* *al*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

**177**

Vln. I

Vln. II *div.*

Vla.

Vc.

Cb.

184 187

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

187

Vln. I

Vln. II

Vla.

Vc.

Cb.



193

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

193

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 193 through 200. The score is divided into two systems. The first system includes woodwind and brass parts: Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinets 1 and 2 (Cl. 1, 2), Bassoons 1 and 2 (Bsn. 1, 2), Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1 and 2 (Tpt. 1, 2), Trombones 1 and 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The woodwinds play a melodic line with triplets and accents (al). The brass parts provide harmonic support with sustained notes and chords. The second system includes Percussion (Timp., S. D., B. D., Cym.) and String parts (Vln. I, Vln. II, Vla., Vc., Cb.). The strings play a rhythmic accompaniment with sustained notes and some melodic movement. The page number '193' is indicated in a box at the beginning of each system.



208 209

Picc. *mf* *f*

Fl. 1, 2 *mf* *f*

Ob. 1, 2 *mf* *f*

Cl. 1, 2 *mf* *f*

Bsn. 1, 2

Hn. 1, 2 *mp* *mf*

Hn. 3, 4 *mp* *mf*

Tpt. 1, 2 *mf* *f*

Tbn. 1, 2

B. Tbn. *mf*

Tba.

Timp.

S. D.

B. D.

Cym.

209

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc.

Cb.

Detailed description: This page of a full score for 'Unvanquished' contains measures 208 and 209. The score is written for a large orchestra. Measures 208 and 209 are marked with a box containing the number '209'. The Piccolo part features a melodic line with triplets and dynamic markings of *mf* and *f*. The Flute, Oboe, and Clarinet parts have similar melodic lines with triplets and dynamics of *mf* and *f*. The Bassoon part is mostly sustained notes. The Horns play a rhythmic pattern of eighth notes with dynamics of *mp* and *mf*. The Trumpets and Trombones have melodic lines with dynamics of *mf* and *f*. The Tuba and Timpani parts are mostly sustained notes. The String section (Violins I and II, Viola, Violoncello, and Contrabass) has melodic lines with dynamics of *mf* and *f*. The Percussion section (Snare Drum, Bass Drum, and Cymbal) is mostly silent.

Adagio, languidly (♩ = 60)

214

219

Picc. Fl. 1, 2 Ob. 1, 2 Cl. 1, 2 Bsn. 1, 2 Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2 Tbn. 1, 2 B. Tbn. Tba. Timp. S. D. B. D. Cym.

*mp* *p* *pp* *solo*

Detailed description: This block contains the woodwind and percussion parts for measures 214 to 219. The Piccolo (Picc.) part features a melodic line with triplets and slurs. The Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts have similar melodic lines with triplets. The Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) parts provide harmonic support with sustained notes and triplets. The Percussion (Timp., S. D., B. D., Cym.) parts are mostly silent. Dynamics include *mp*, *p*, and *pp*. A *solo* marking is present for the Oboe and Clarinet in measure 219.

Adagio, languidly (♩ = 60)

219

Vln. I Vln. II Vla. Vc. Cb.

*pp*

Detailed description: This block contains the string parts for measure 219. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines with triplets and slurs. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts provide harmonic support with sustained notes and triplets. The dynamic marking is *pp*.

Musical score for measures 221-225. The score is for Flute 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Violin I, Viola, and Cello. Measure 221 is marked 'solo' and 'p'. Measures 222-224 feature triplets in the flute and clarinet parts. Measure 225 is marked 'solo' and 'p' for the flute and clarinet, and 'pp' for the violin, viola, and cello.



Musical score for measures 233-242. The score is for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Violin I, Violin II, Viola, and Cello. The tempo is marked 'Allegro marcato' with a quarter note equal to 120 (♩ = 120). Measure 233 is marked 'p'. Measure 237 is marked 'p'. Measure 242 is marked 'f' for the flute, oboe, and violin parts, and 'mf' for the viola and cello. The score includes first and second endings (al) for measures 241 and 242.



250

The score is for measures 250 through 253. It features a variety of instruments with specific dynamics and articulations. The Piccolo, Flutes (1 & 2), Oboes (1 & 2), Clarinets (1 & 2), Bassoons (1 & 2), Horns (1 & 2), Horns (3 & 4), Trumpets (1 & 2), Trombones (1 & 2), Tuba, Timpani, Snare Drum (S. D.), Bass Drum (B. D.), Cymbals (Cym.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) are all present. Dynamics range from *fp* (fortissimo piano) to *ff* (fortissimo). Many parts include triplets and accents. The key signature has one sharp (F#) and the time signature is 4/4. The score is written in a standard orchestral layout with staves for each instrument.

256 257

Picc. *f* *mf*

Fl. 1, 2 *f* *mf*

Ob. 1, 2 *f* *mf*

Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2 *f* a2

Hn. 3, 4 *f* a2

Tpt. 1, 2 *f*

Tbn. 1, 2 *f* a2

B. Tbn. *f*

Tba. *f*

Timp. *ff* *p* *mf*

S. D. *ff* *mp* *mf*

B. D. *ff* *mf*

Cym. *p* *mf* *f* *p* *f* l.v.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *fp* *f* *f*



262 265

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *ff* *mf* *ff* *mf*

*p* *ff* *p* *ff* *p*

265

268 271

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Tri.

Triangle

To S. D.

*ff* *mf* *ff* *ff* *p* *ff* *p* *ff* *p*

271

273

Picc. *ff* *f* *ff*

Fl. 1, 2 *ff* *f* *ff*

Ob. 1, 2 *ff* *f* *ff*

Cl. 1, 2 *ff* *f* *ff*

Bsn. 1, 2 *f* *ff* *f* *ff*

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

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

Tpt. 1, 2 *f* *ff* *f* *ff*

Tbn. 1, 2 *f* *ff* *f* *ff*

B. Tbn. *f* *ff* *f* *ff*

Tba. *f* *ff* *f* *ff*

Timp. *ff* Snare Drum *ff*

Tri. *f* *ff*

B. D. *f* *ff*

Cym. *ff* l.v. to crash cym. *ff*

Vln. I *ff* *f* *ff*

Vln. II *ff* *f* *ff*

Vla. *f* *ff* *f* *ff*

Vc. *f* *ff* *f* *ff*

Cb. *f* *ff* *f* *ff*