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♭
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

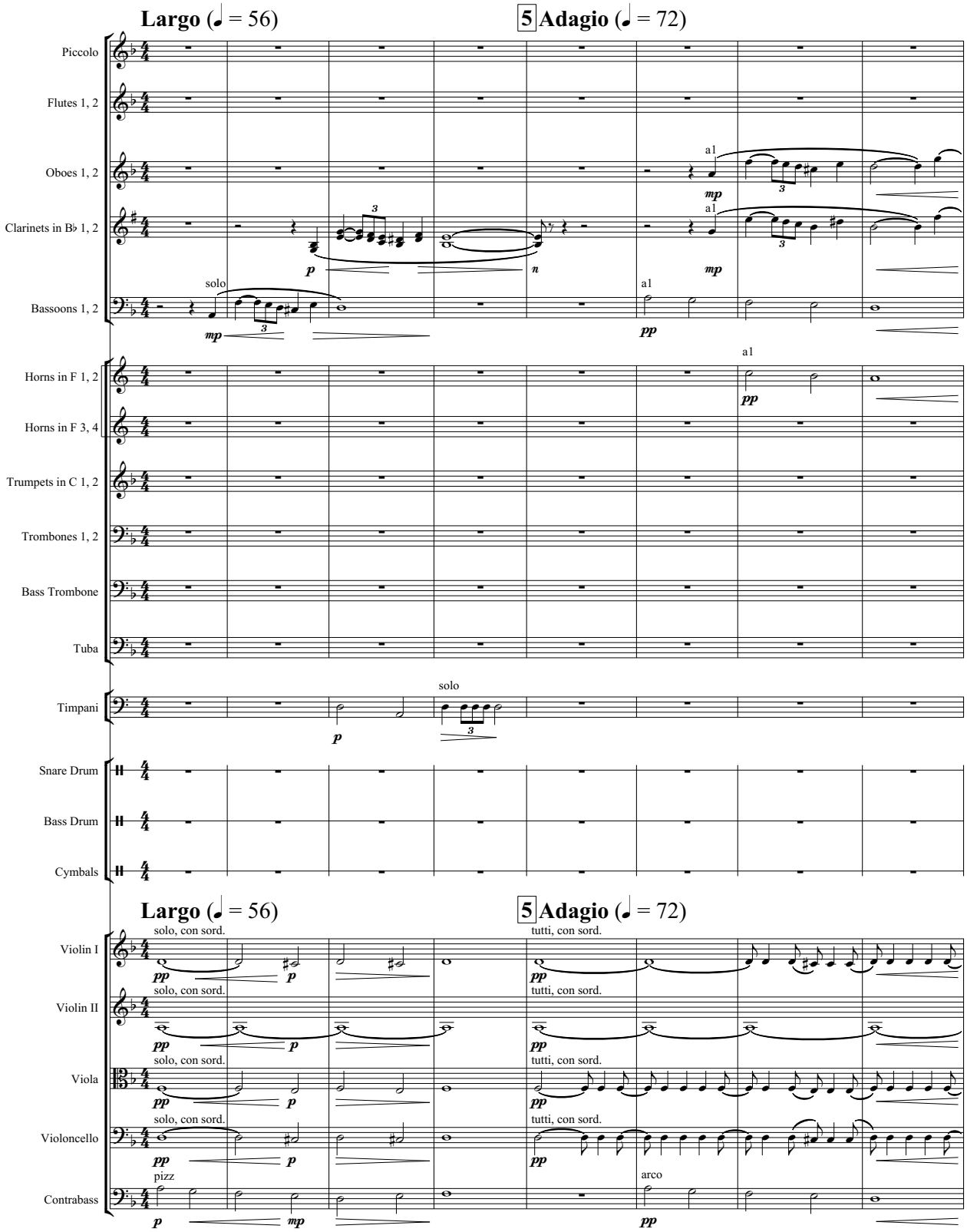
Commissioned by the New Philharmonia Orchestra

Unvanquished

Full Score

John M. Tarrh

Rev. 9/16/23



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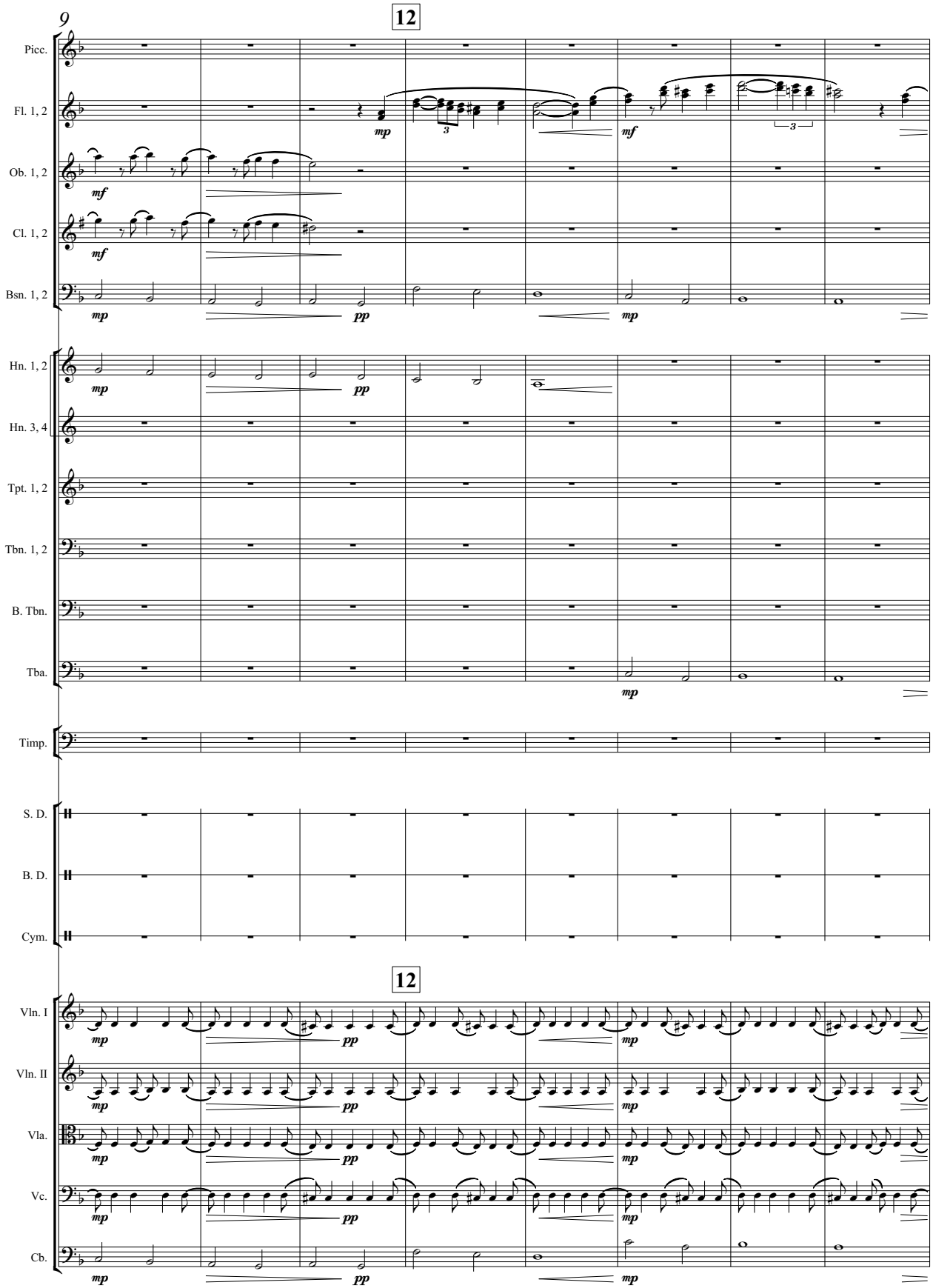
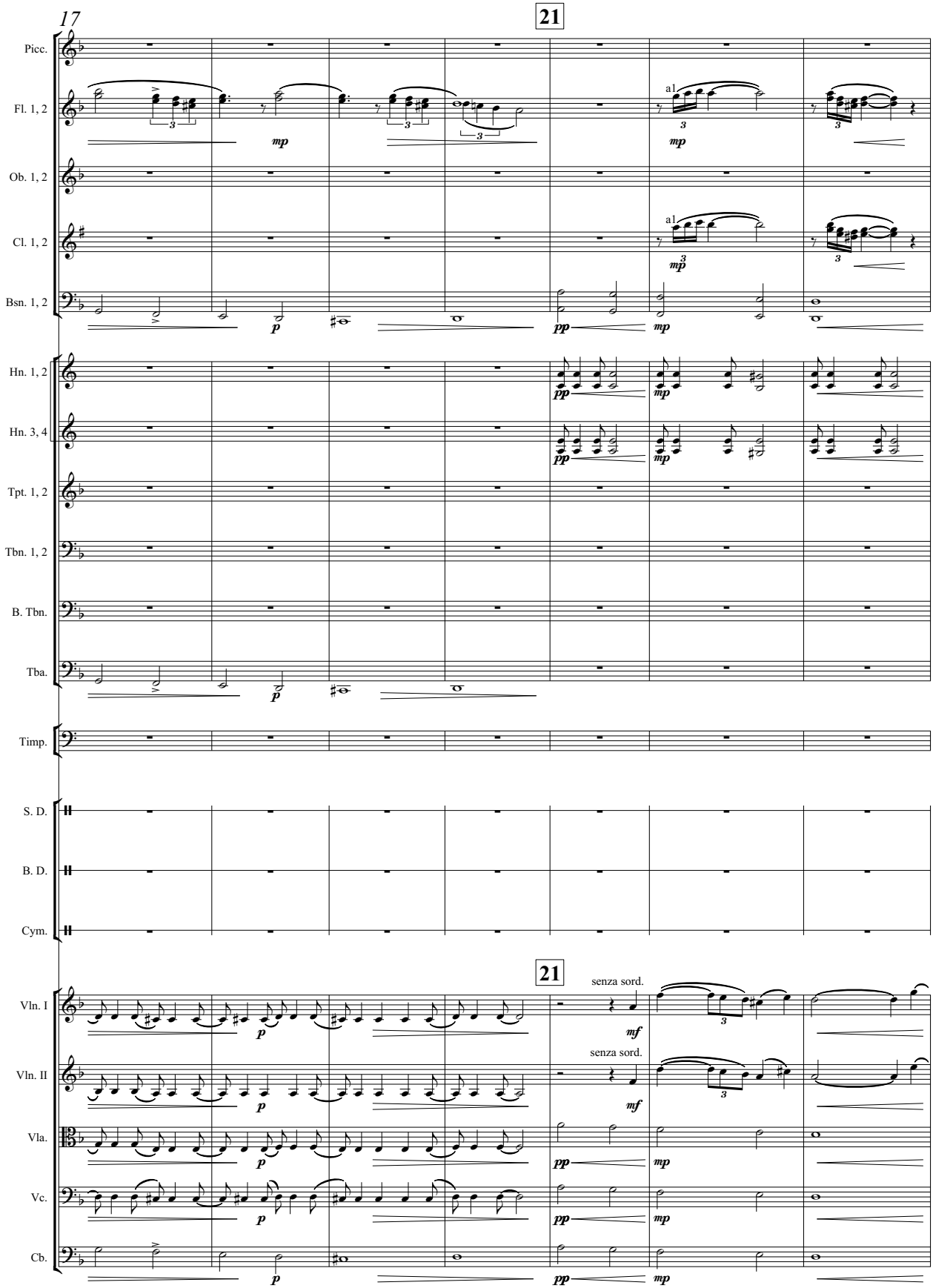
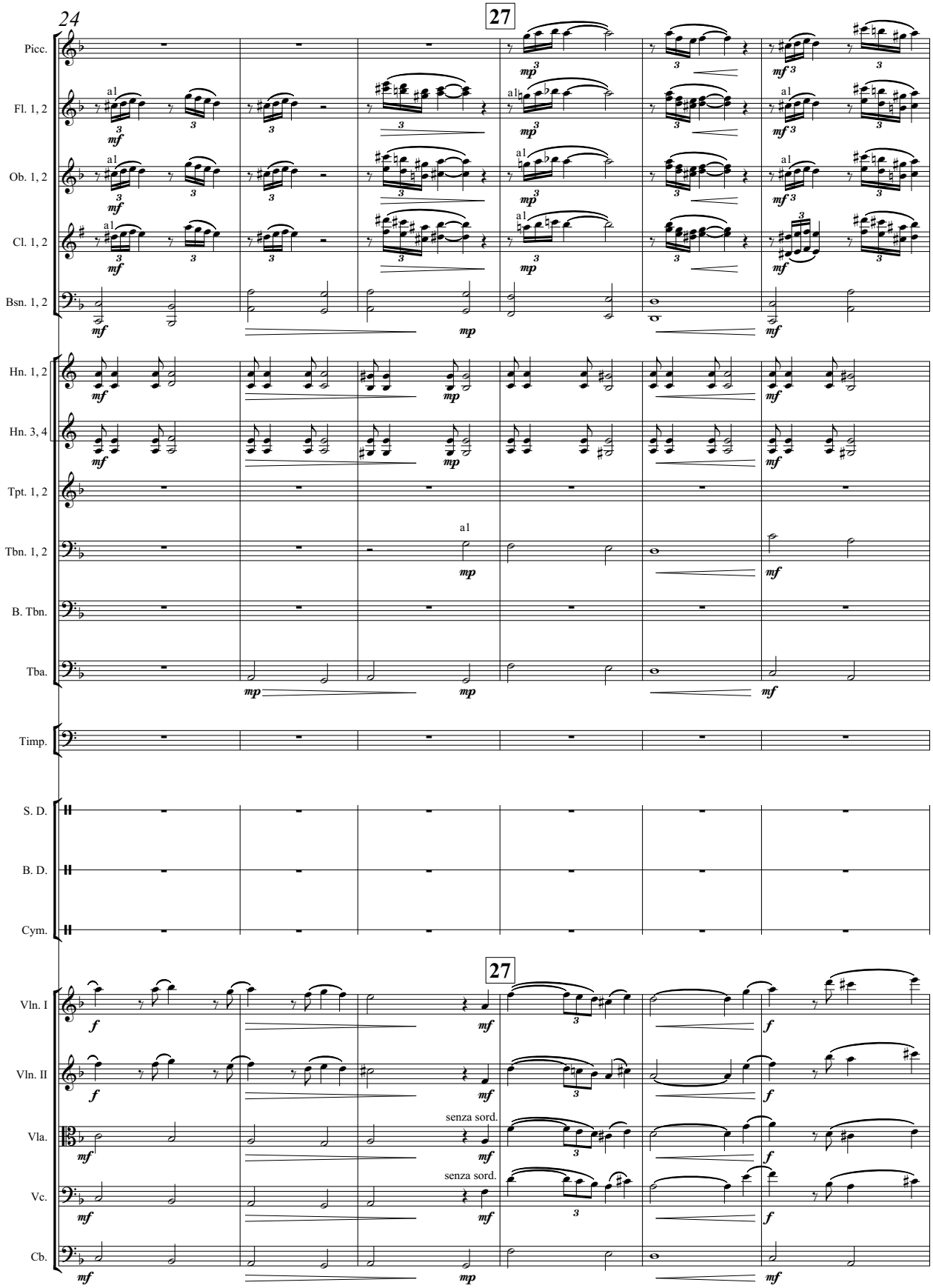
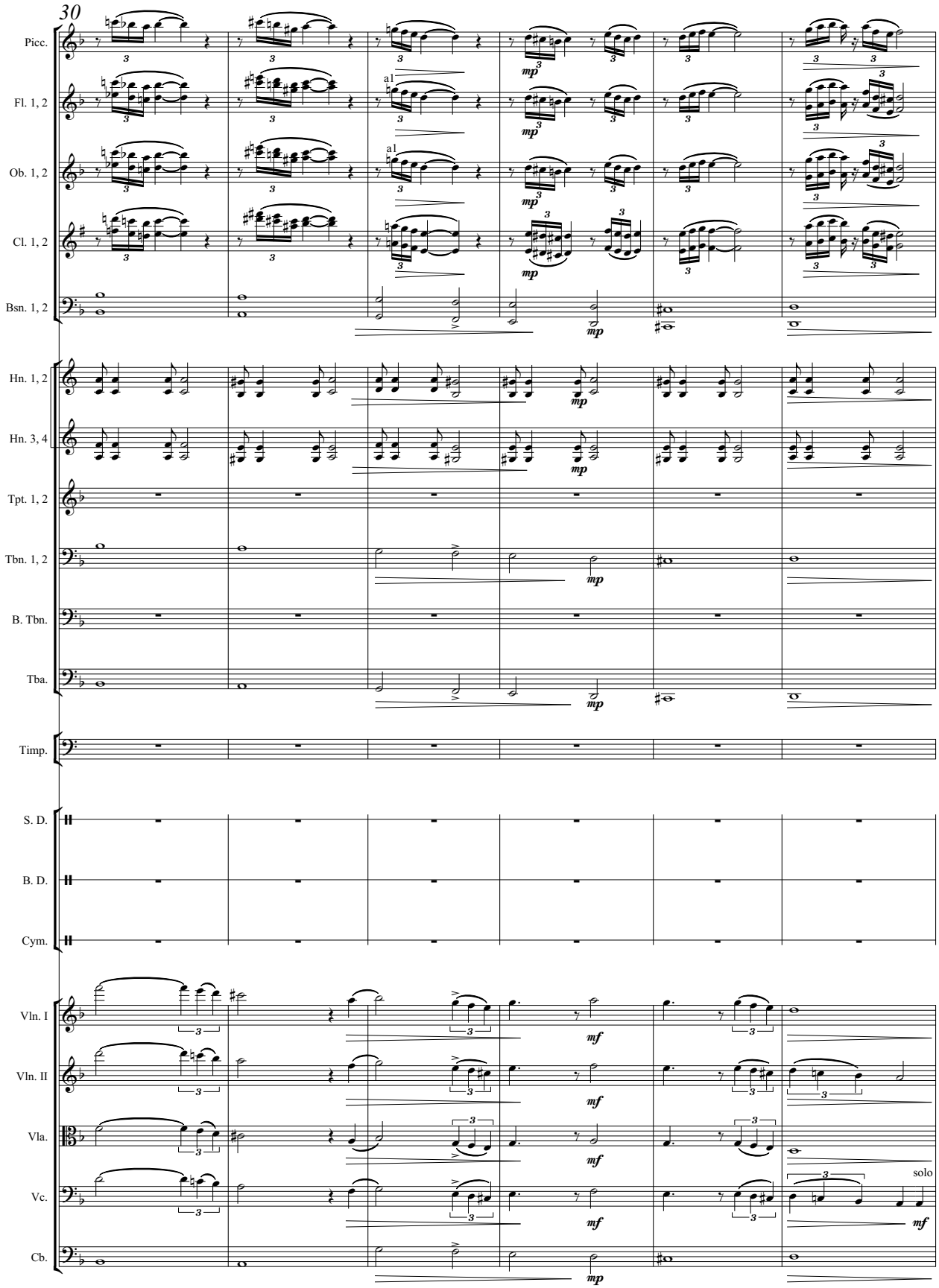
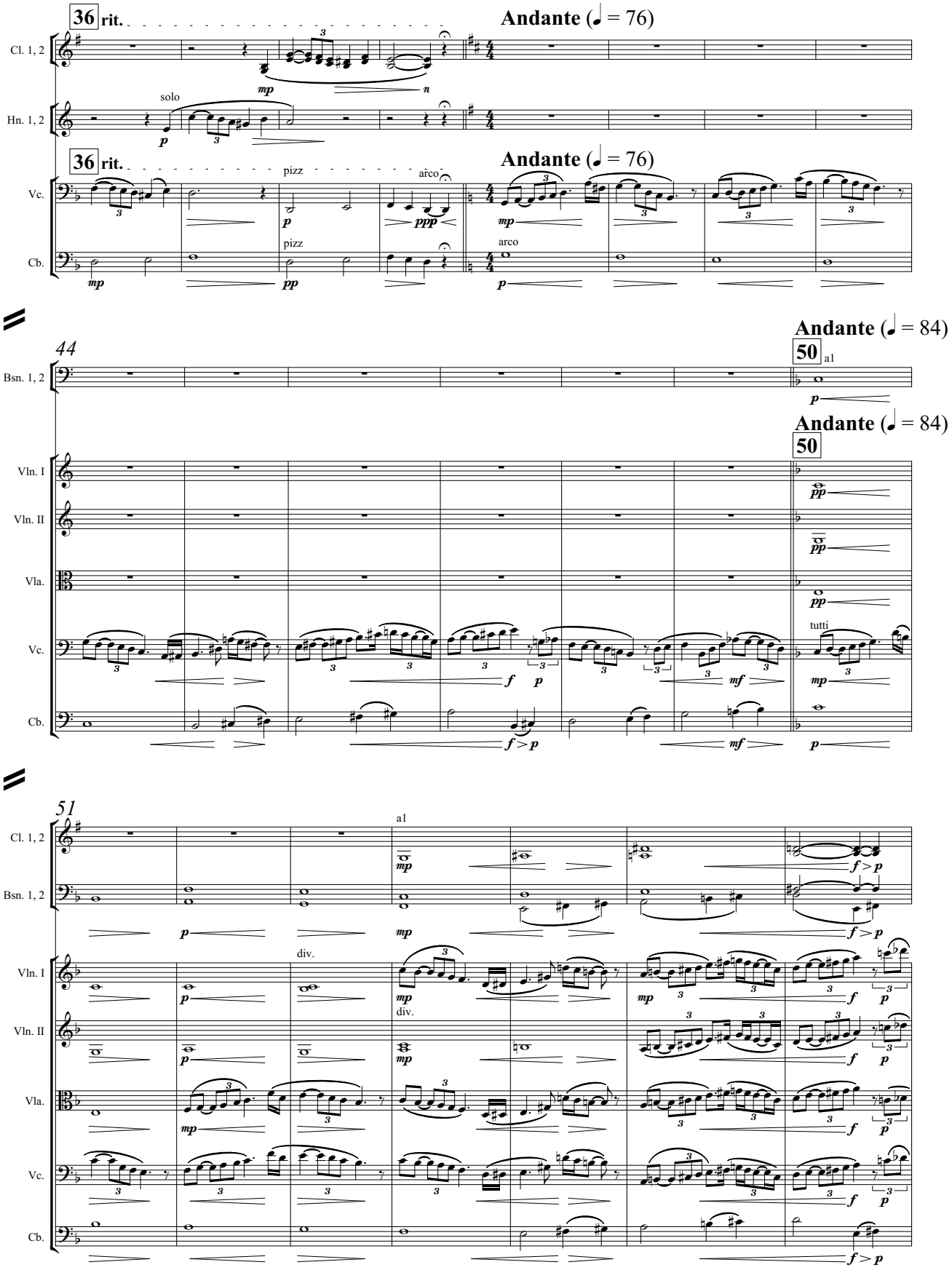
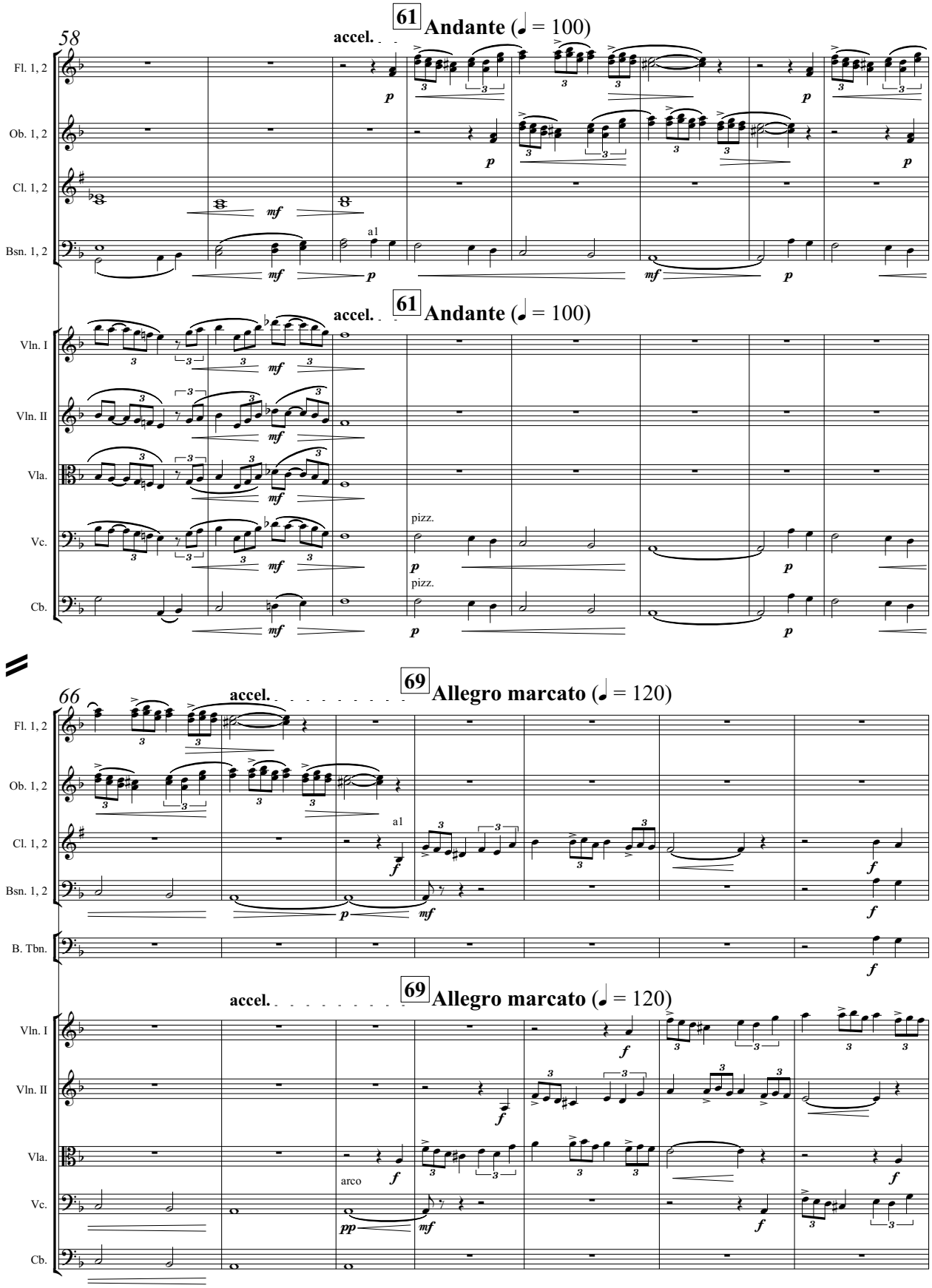

9
12
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
12
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
pp

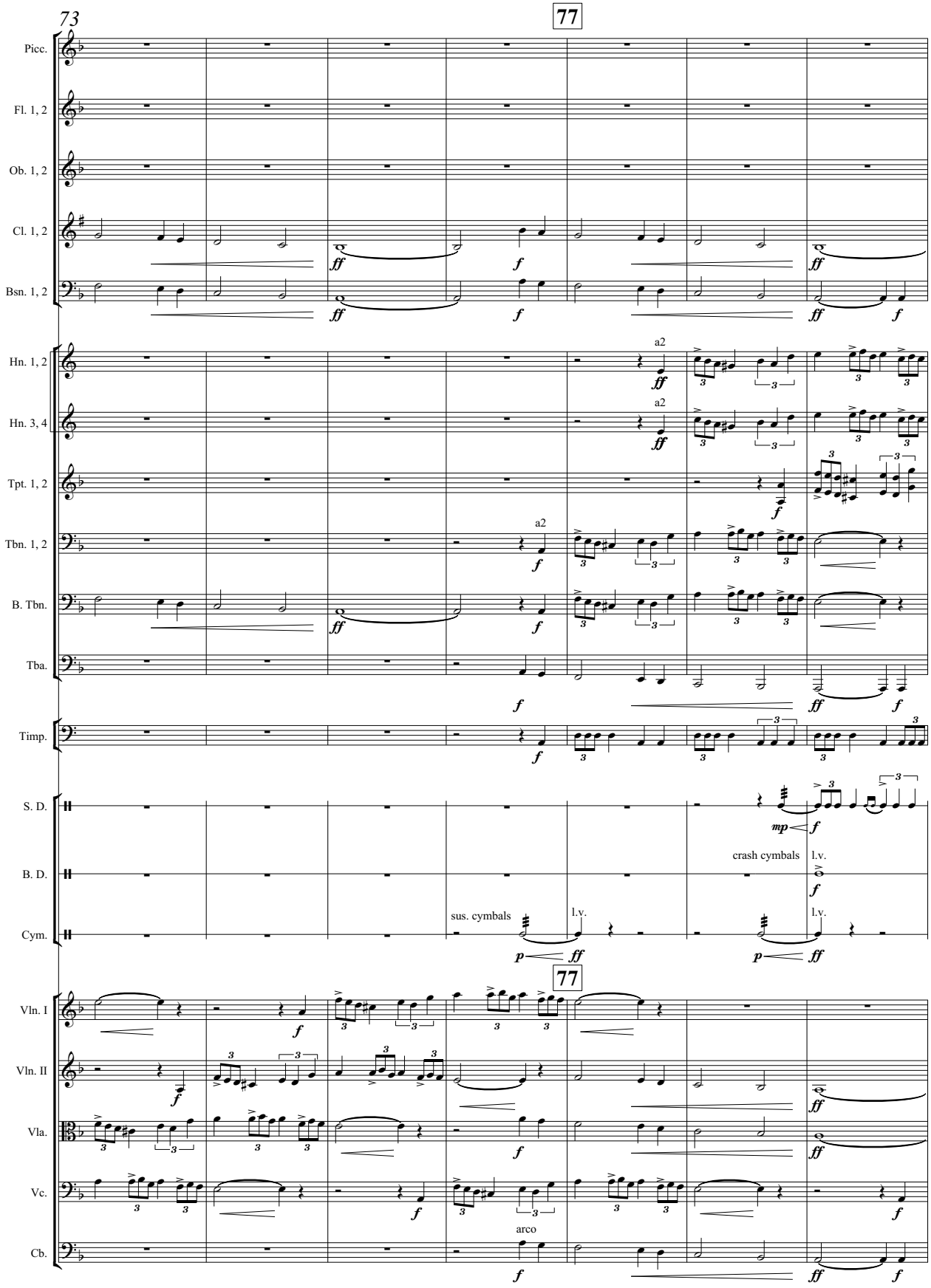

17
21
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
21
Vln. I
Vln. II
Vla.
Vc.
Cb.
senza sord.
senza sord.
a1
a1

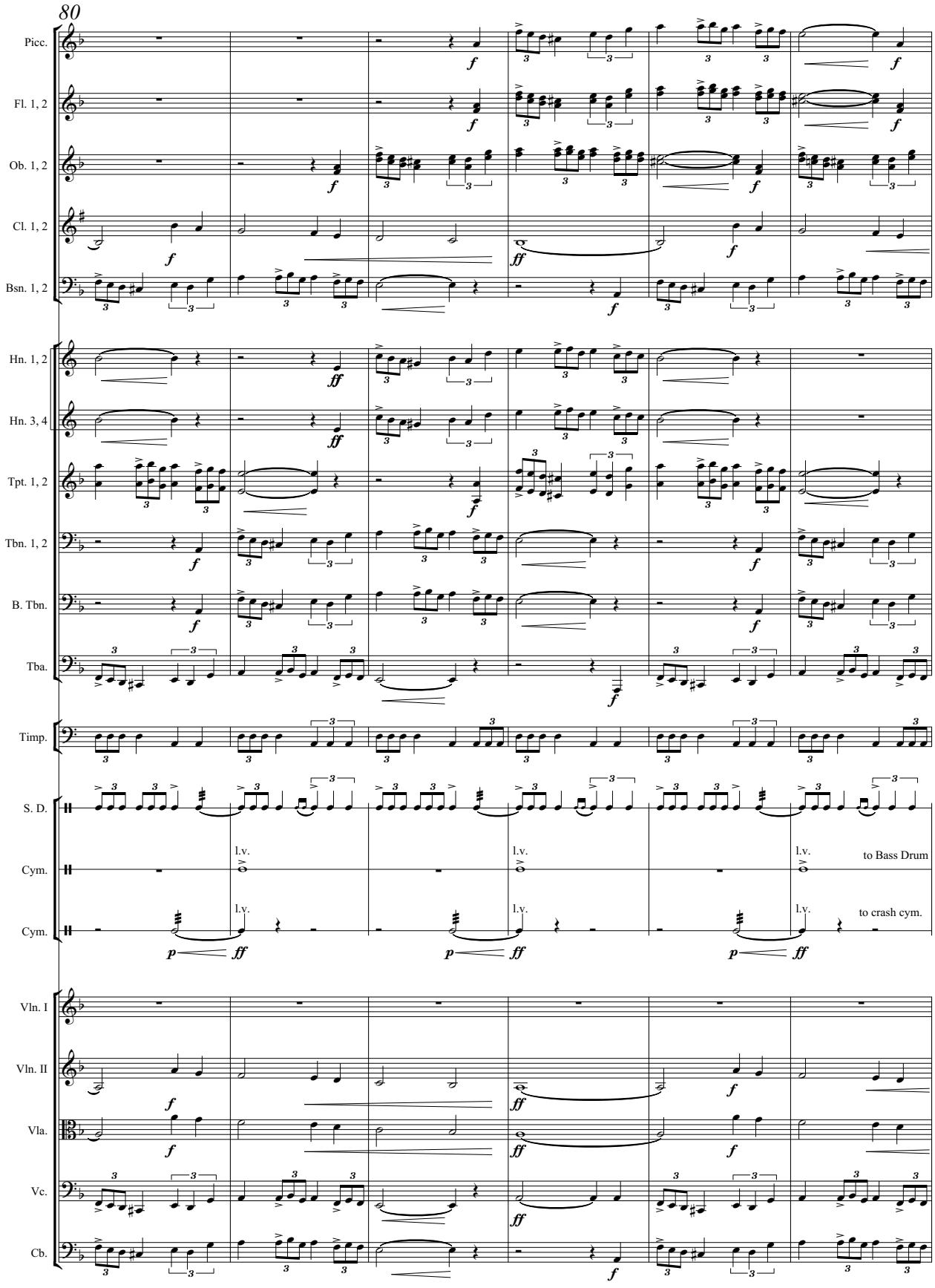

24
27
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
27
Vln. I
Vln. II
Vla.
Vc.
Cb.
a1
senza sord.
senza sord.

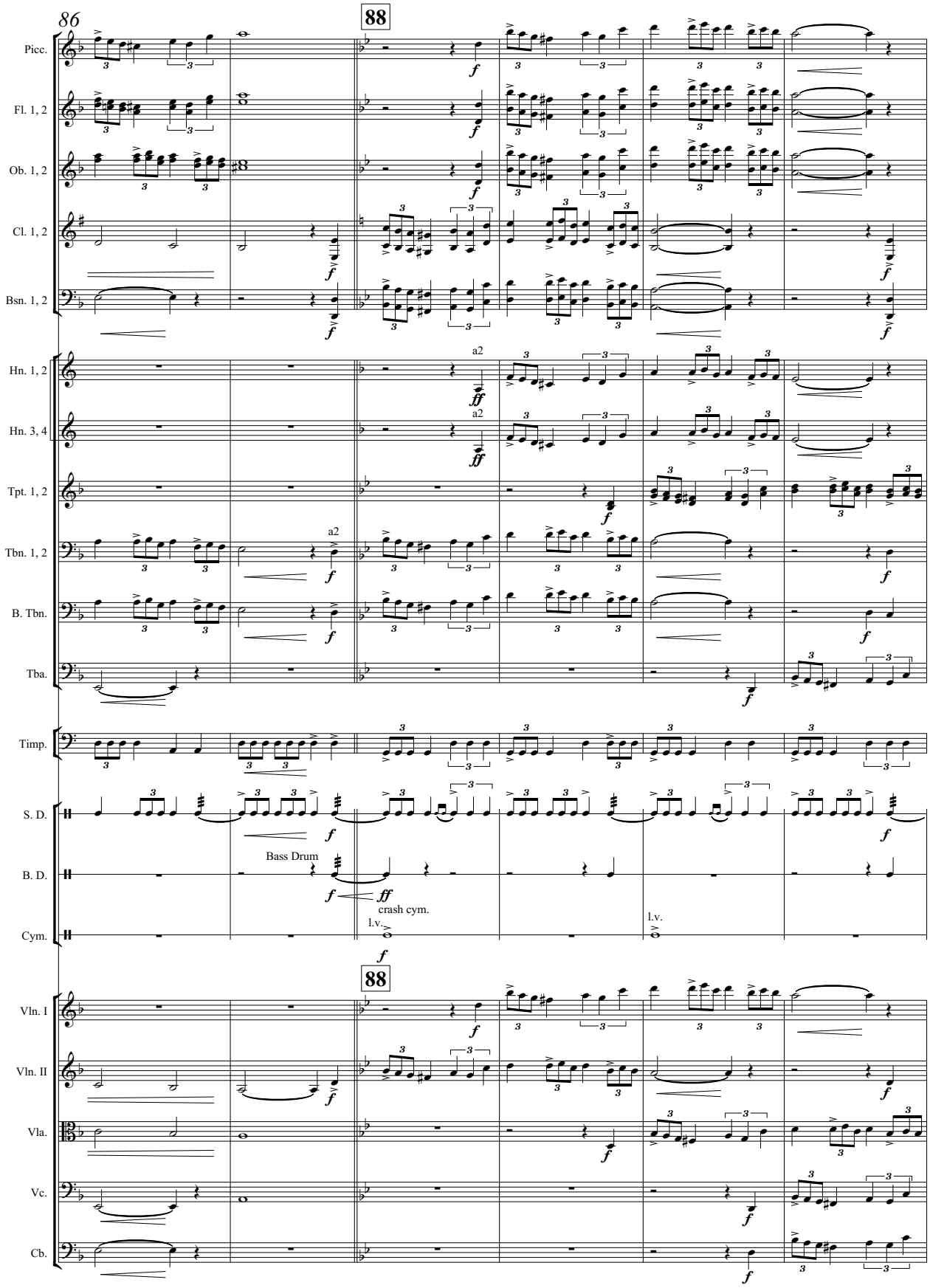

30
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a1
a1
mp
mf
solo

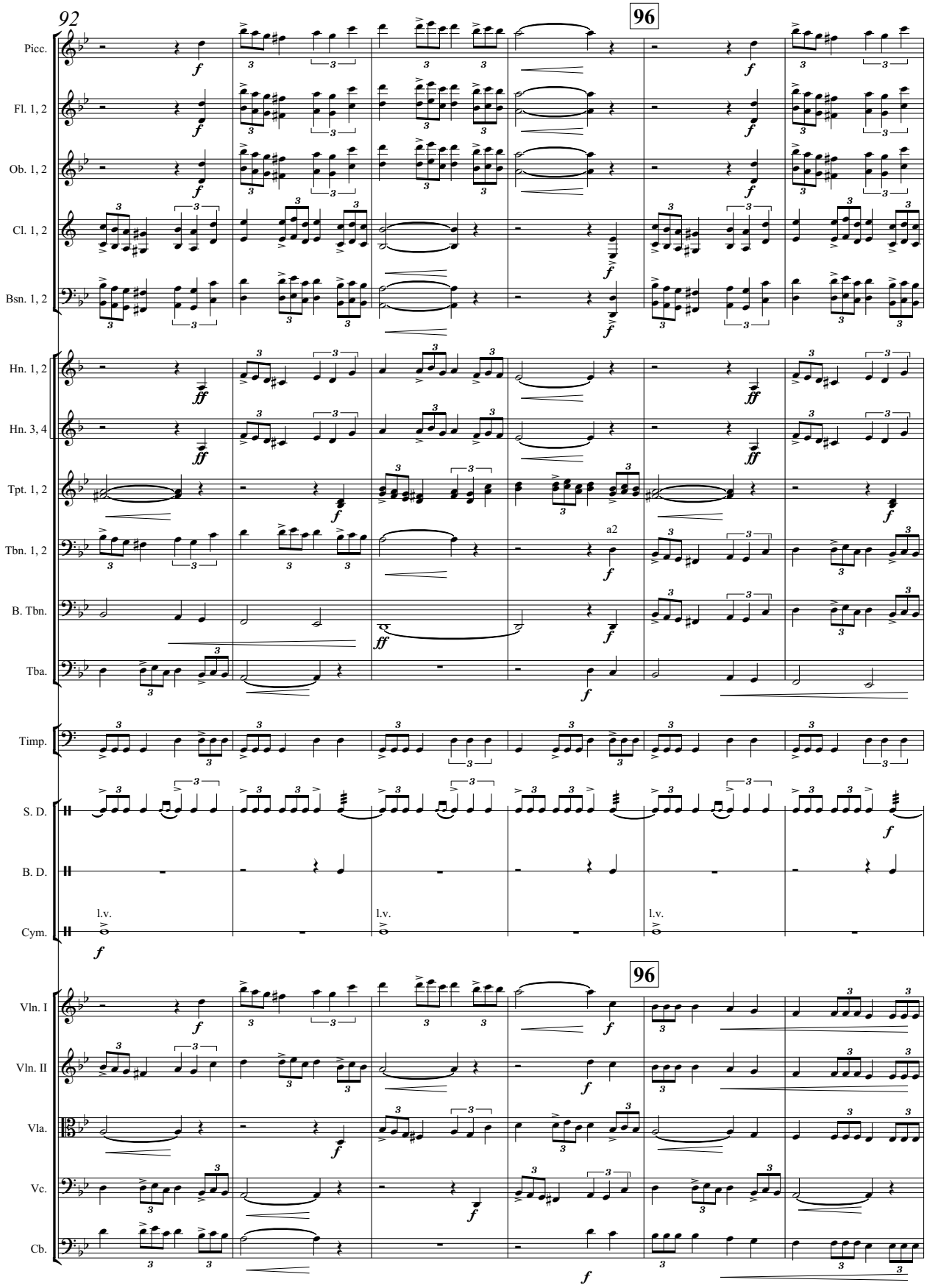

36 rit.
Andante (♩ = 76)
Cl. 1, 2
Hn. 1, 2
solo
Vc.
Cb.
pizz
arco
44
Andante (♩ = 84)
50
a1
Bsn. 1, 2
Vln. I
Vln. II
Vla.
tutti
51
div.

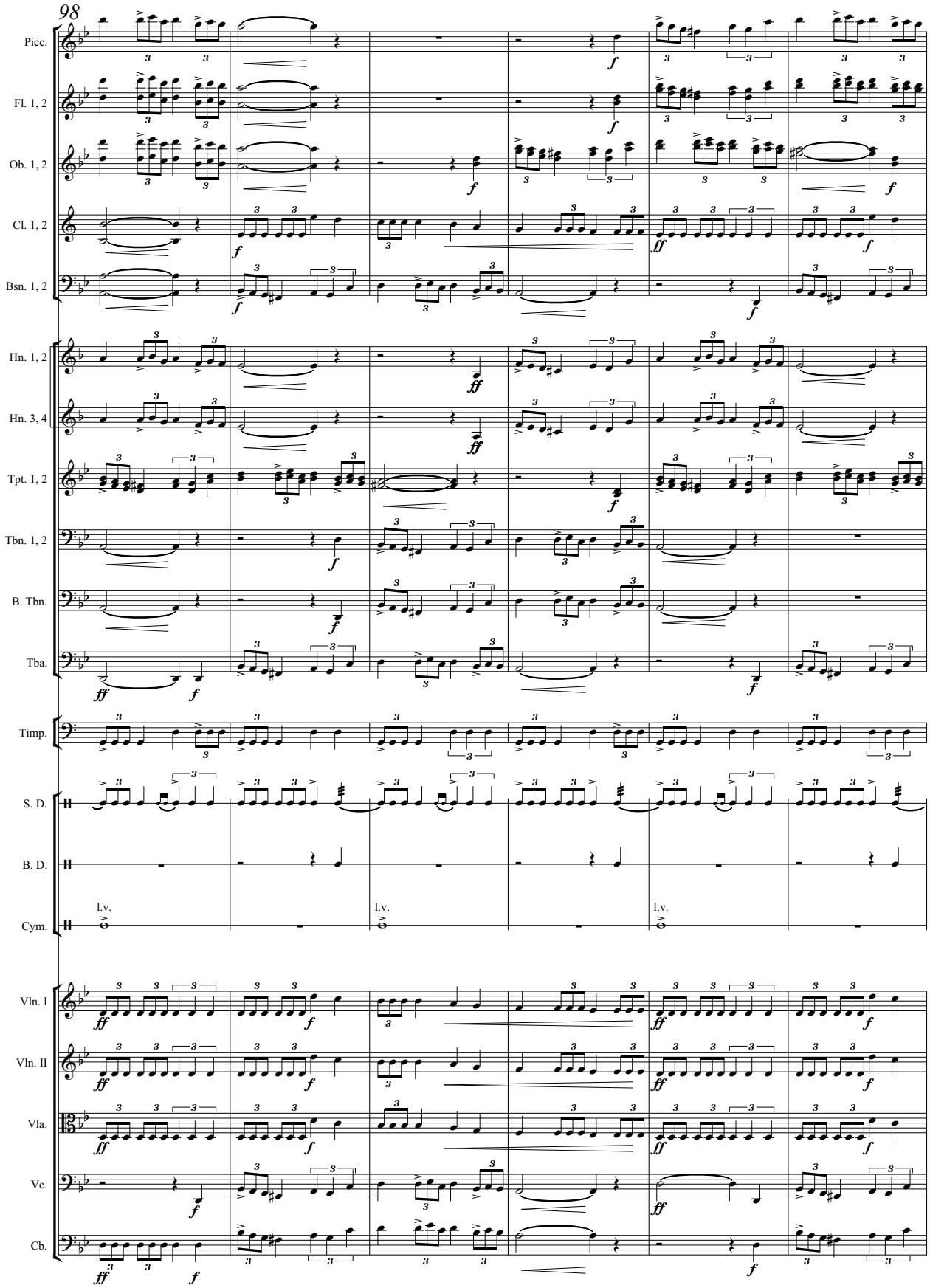

58
accel.
61 Andante (♩ = 100)
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
a1
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
66
69 Allegro marcato (♩ = 120)
B. Tbn.
arco

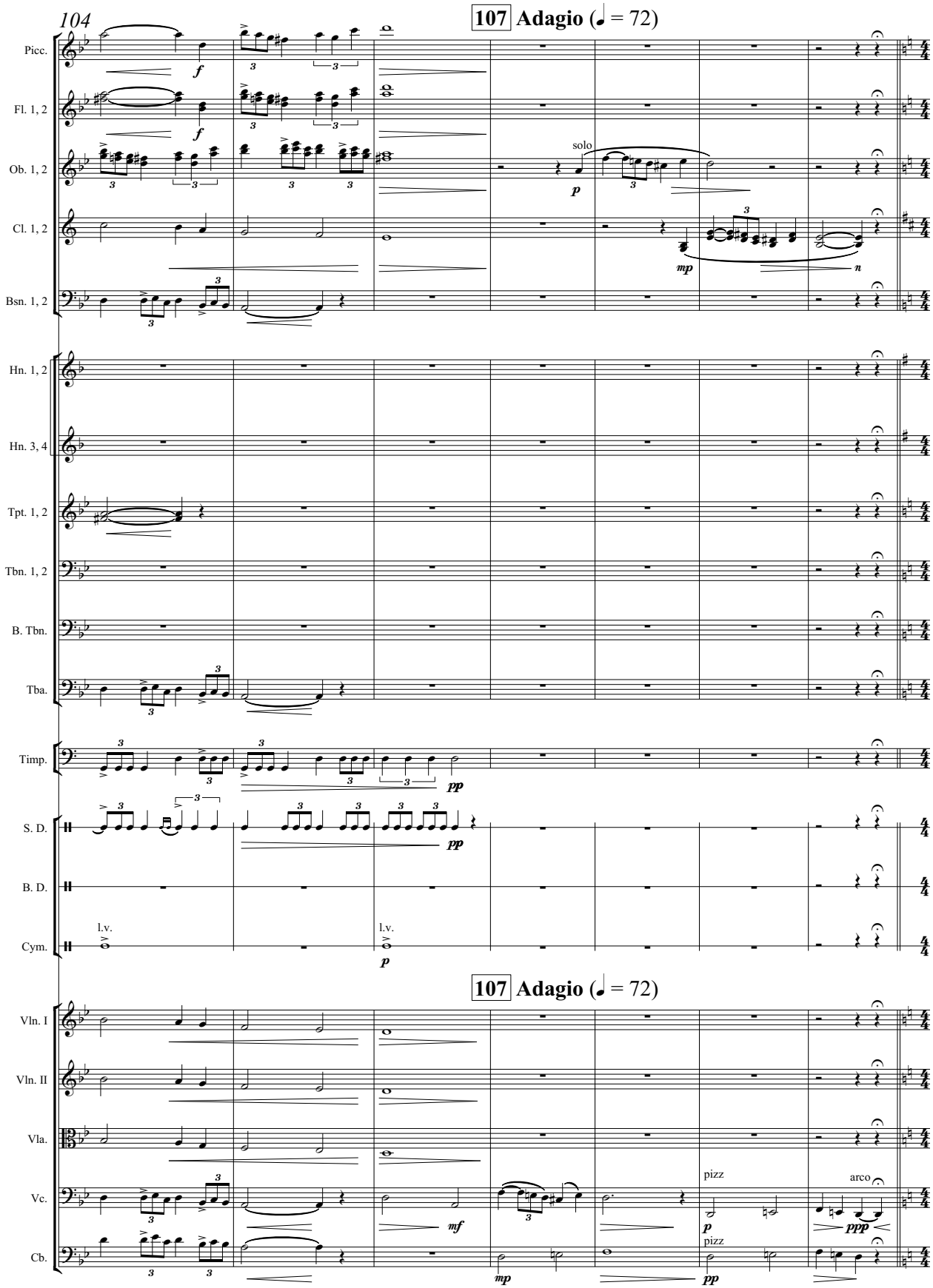

73
77
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
crash cymbals
l.v.
sus. cymbals
arco

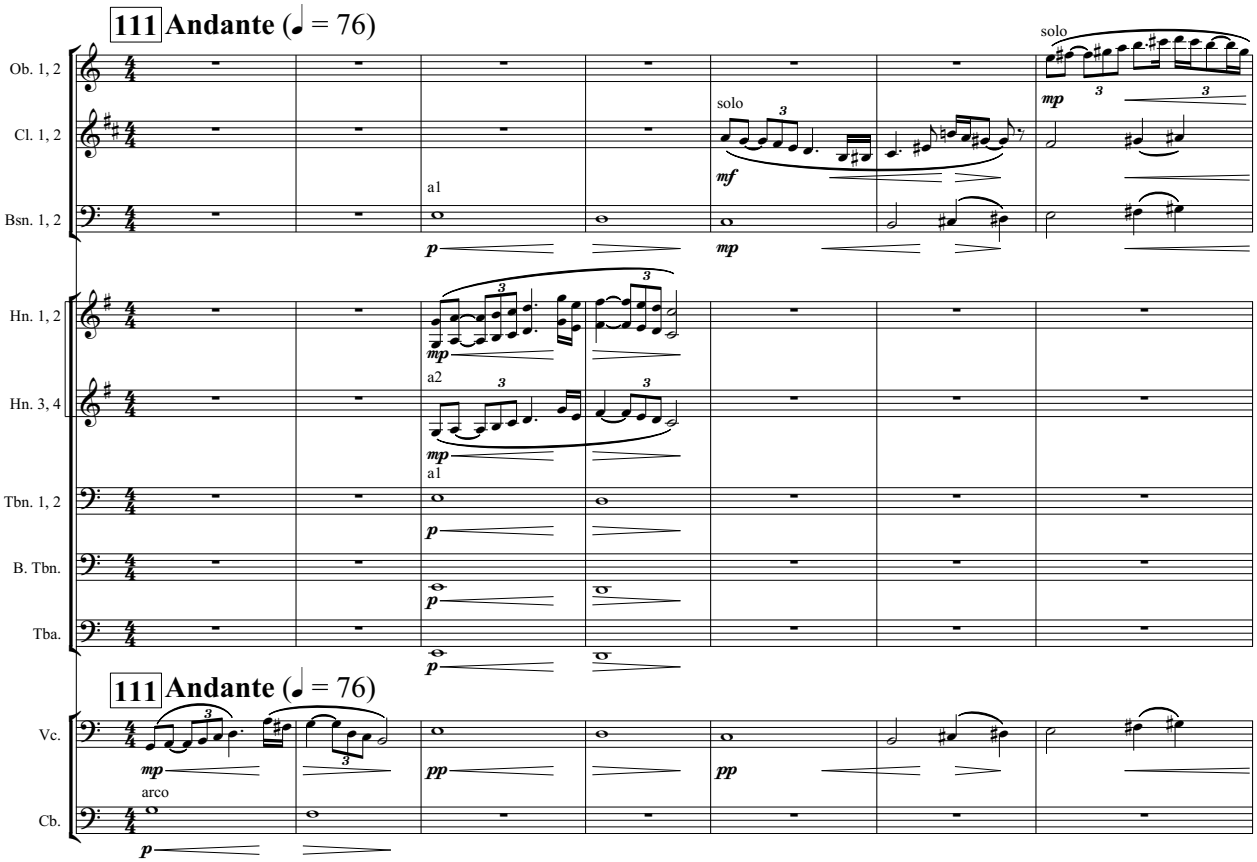

80
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
Cym.
Cym.
l.v.
to Bass Drum
to crash cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.

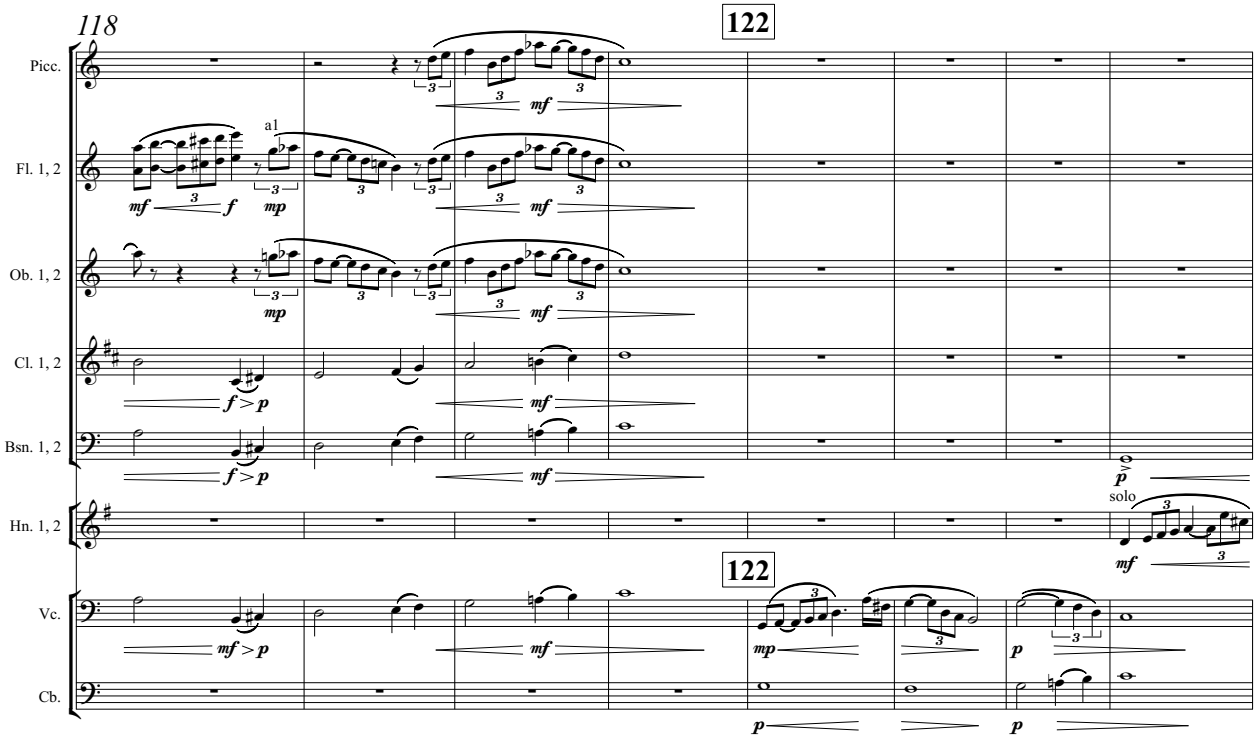

86
88
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a2
Bass Drum
crash cym.
l.v.
88

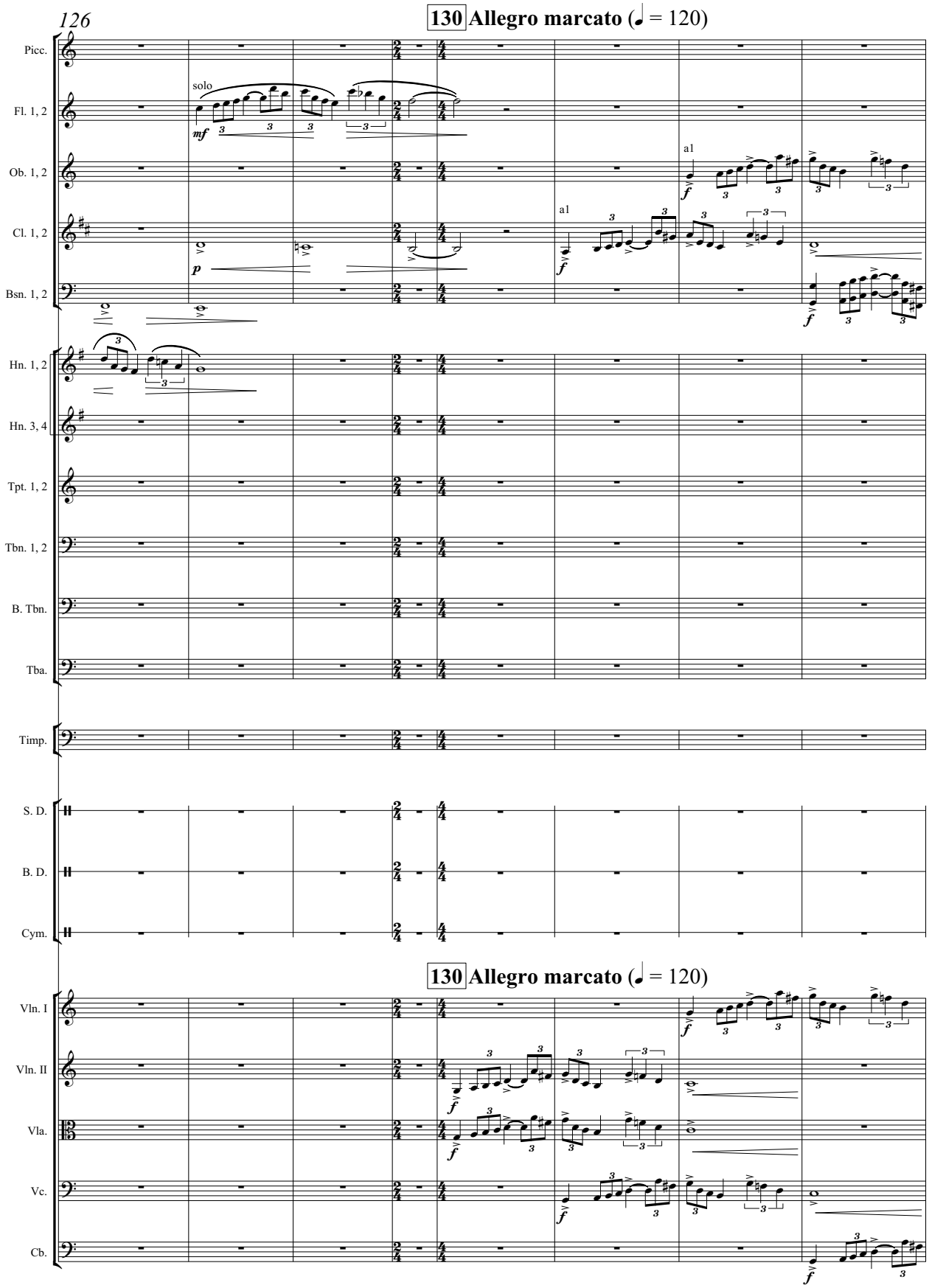

92
96
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
a2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
l.v.
96
Vln. I
Vln. II
Vla.
Vc.
Cb.

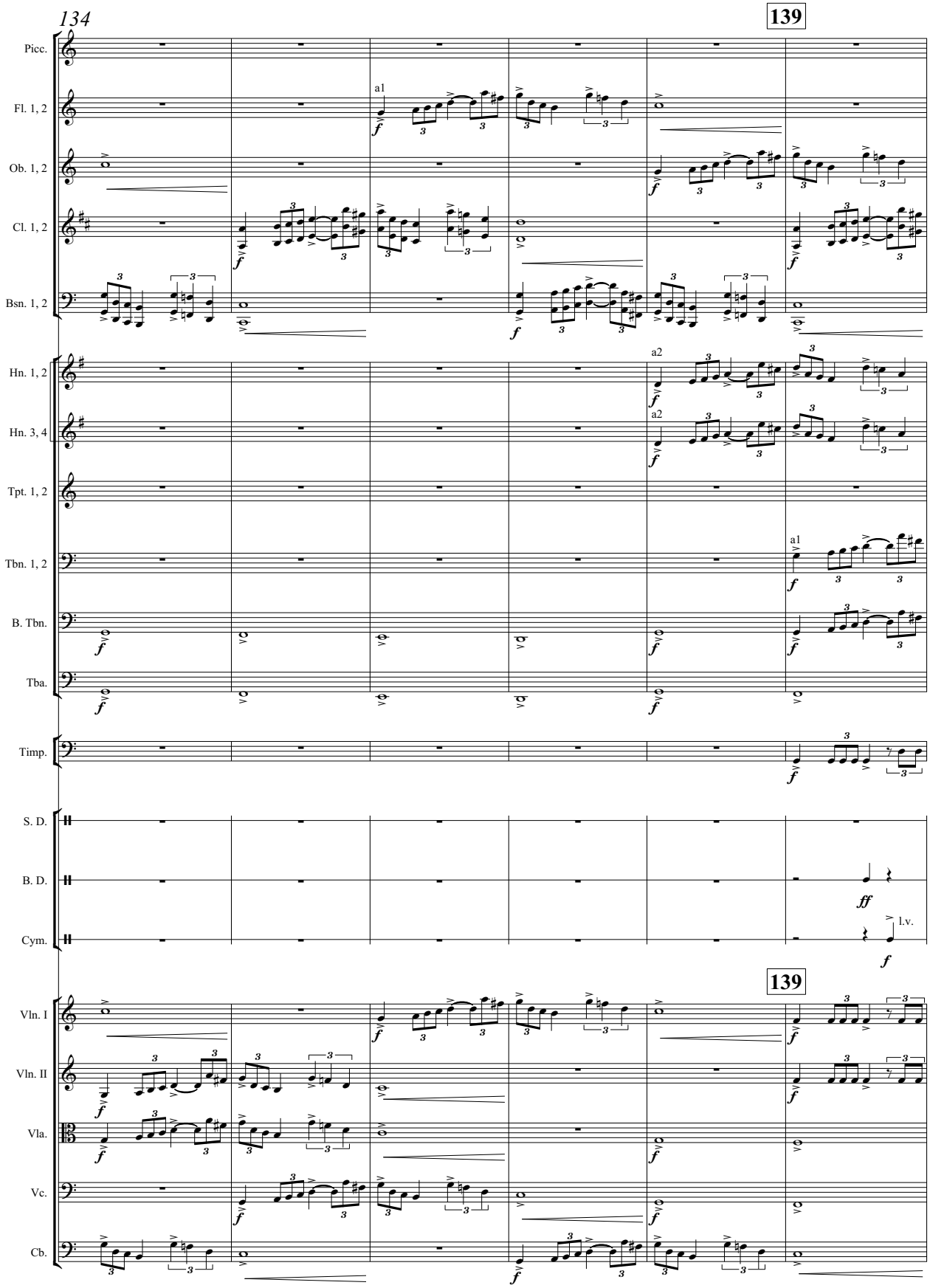

98
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
l.v.
l.v.
l.v.
Vln. I
Vln. II
Vla.
Vc.
Cb.

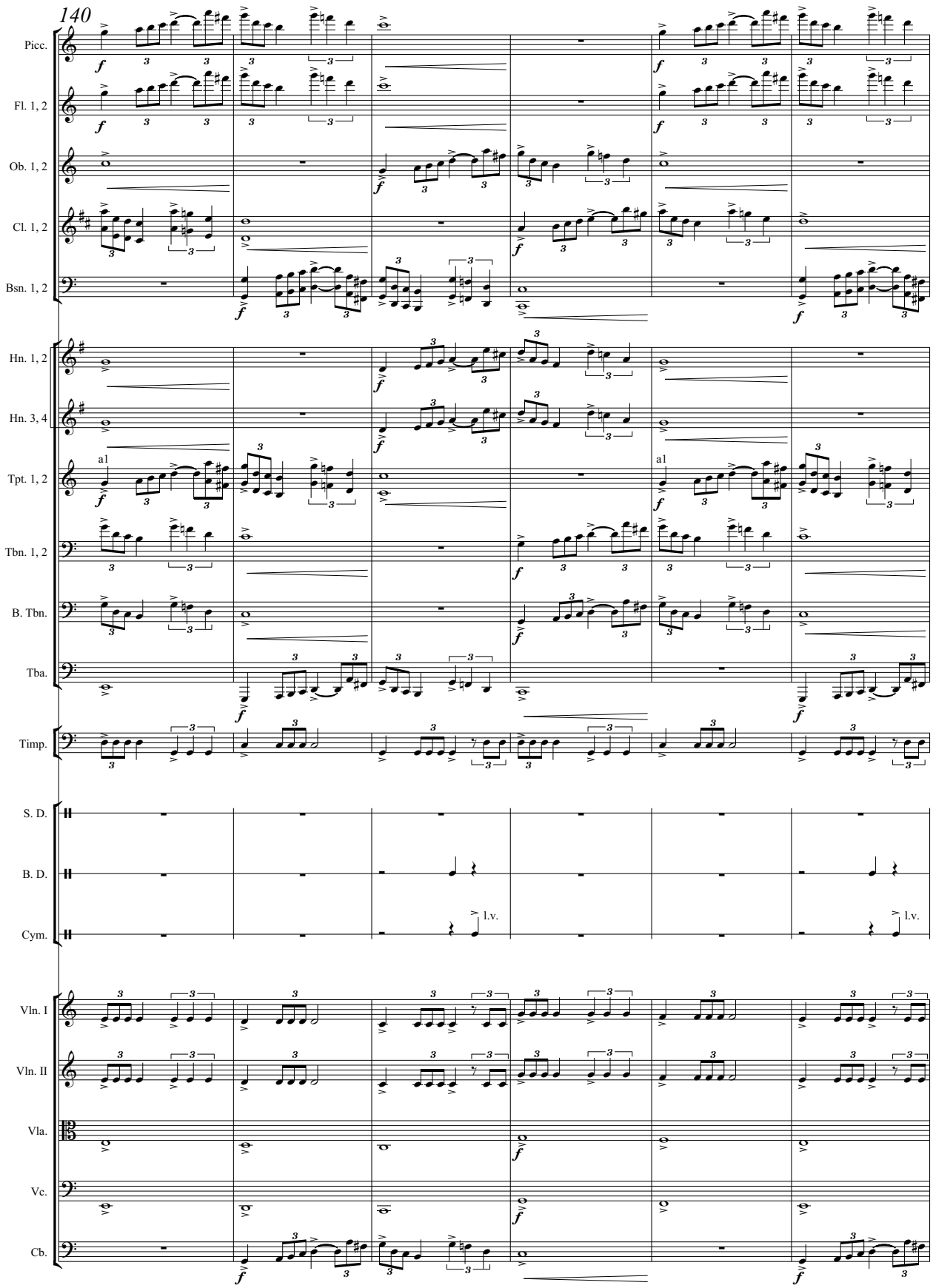

104
107 Adagio (♩ = 72)
Picc.
Fl. 1, 2
Ob. 1, 2
solo
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
l.v.
l.v.
107 Adagio (♩ = 72)
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz
arco
pizz

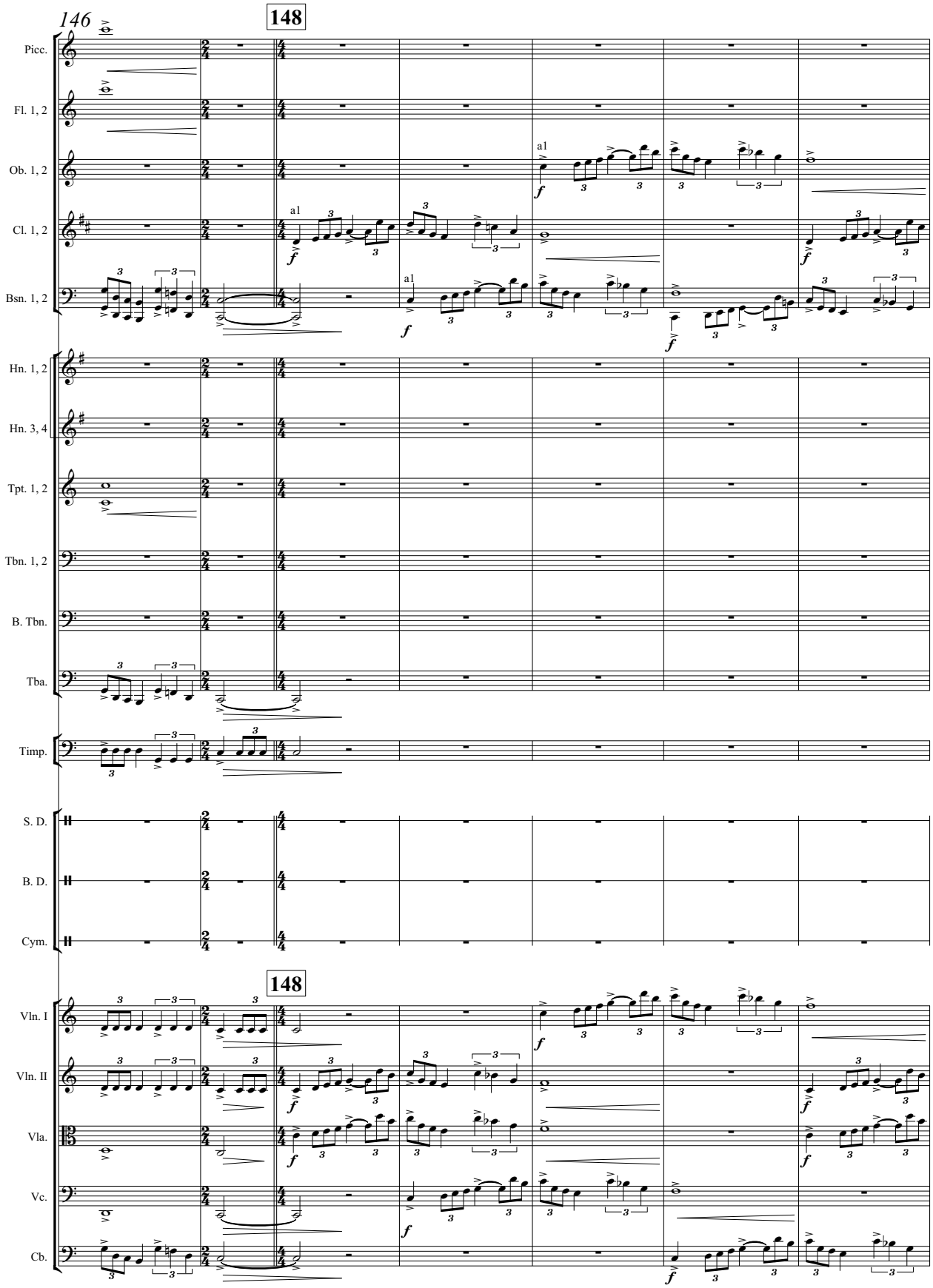

111 Andante (♩ = 76)
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tbn. 1, 2
B. Tbn.
Tba.
Vc.
Cb.
solo
a1
a2
arco
mp
mf
p
pp

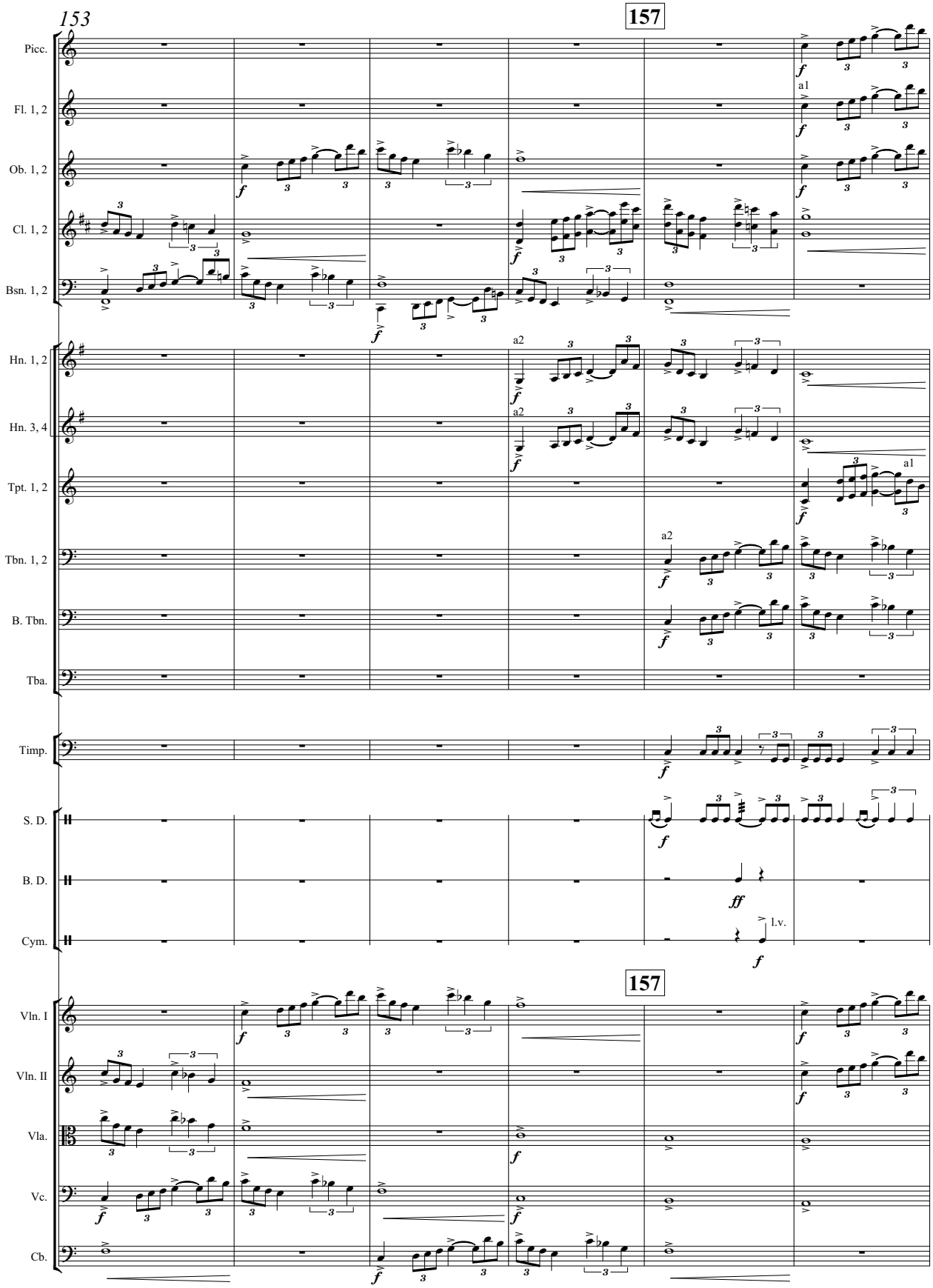

118
122
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Vc.
Cb.
solo
a1
mf
f
mp
p

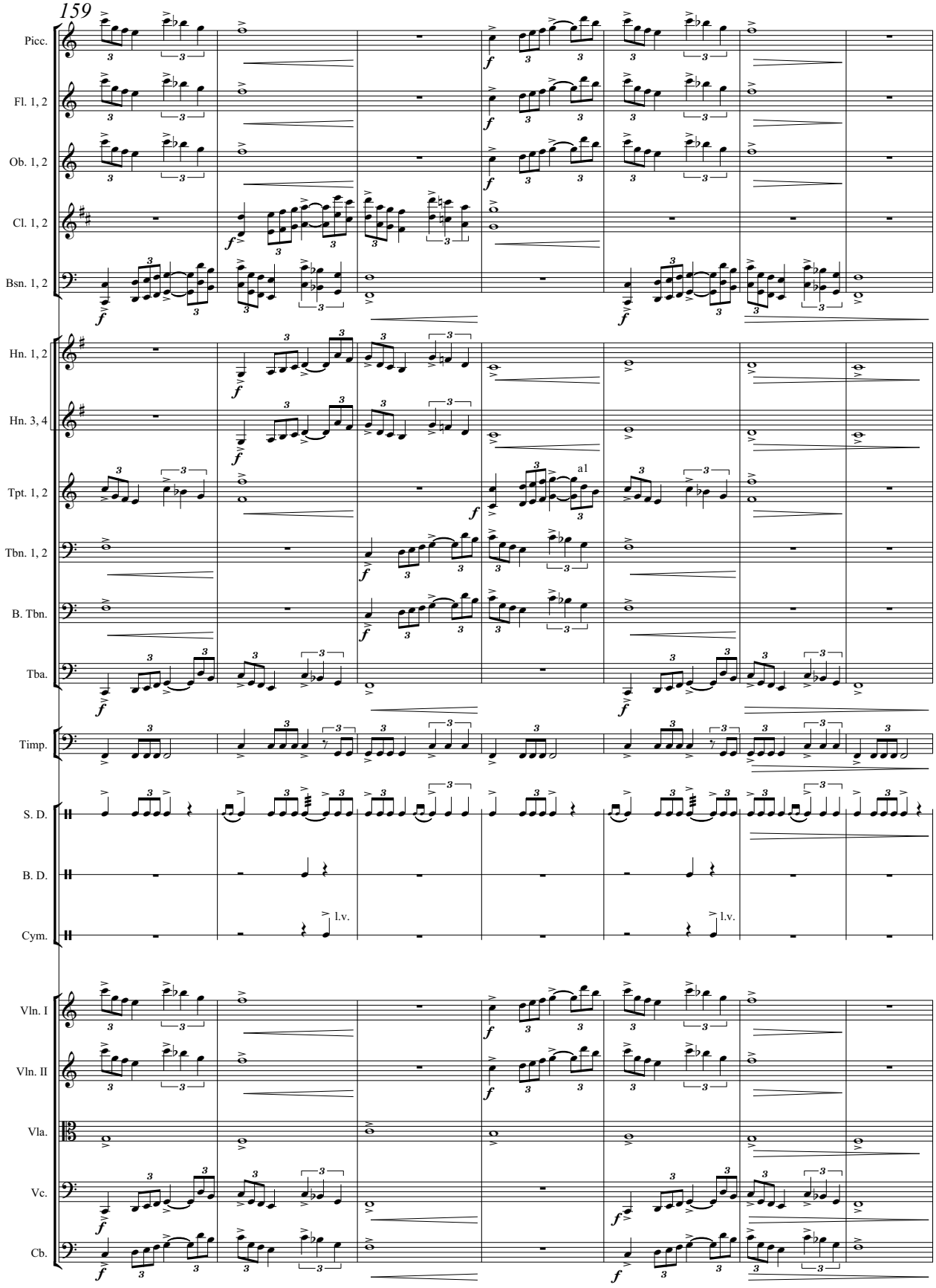

126
130 Allegro marcato (♩ = 120)
Picc.
Fl. 1, 2
solo
mf
Ob. 1, 2
a1
Cl. 1, 2
a1
p
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
130 Allegro marcato (♩ = 120)
Vln. I
Vln. II
Vla.
Vc.
Cb.

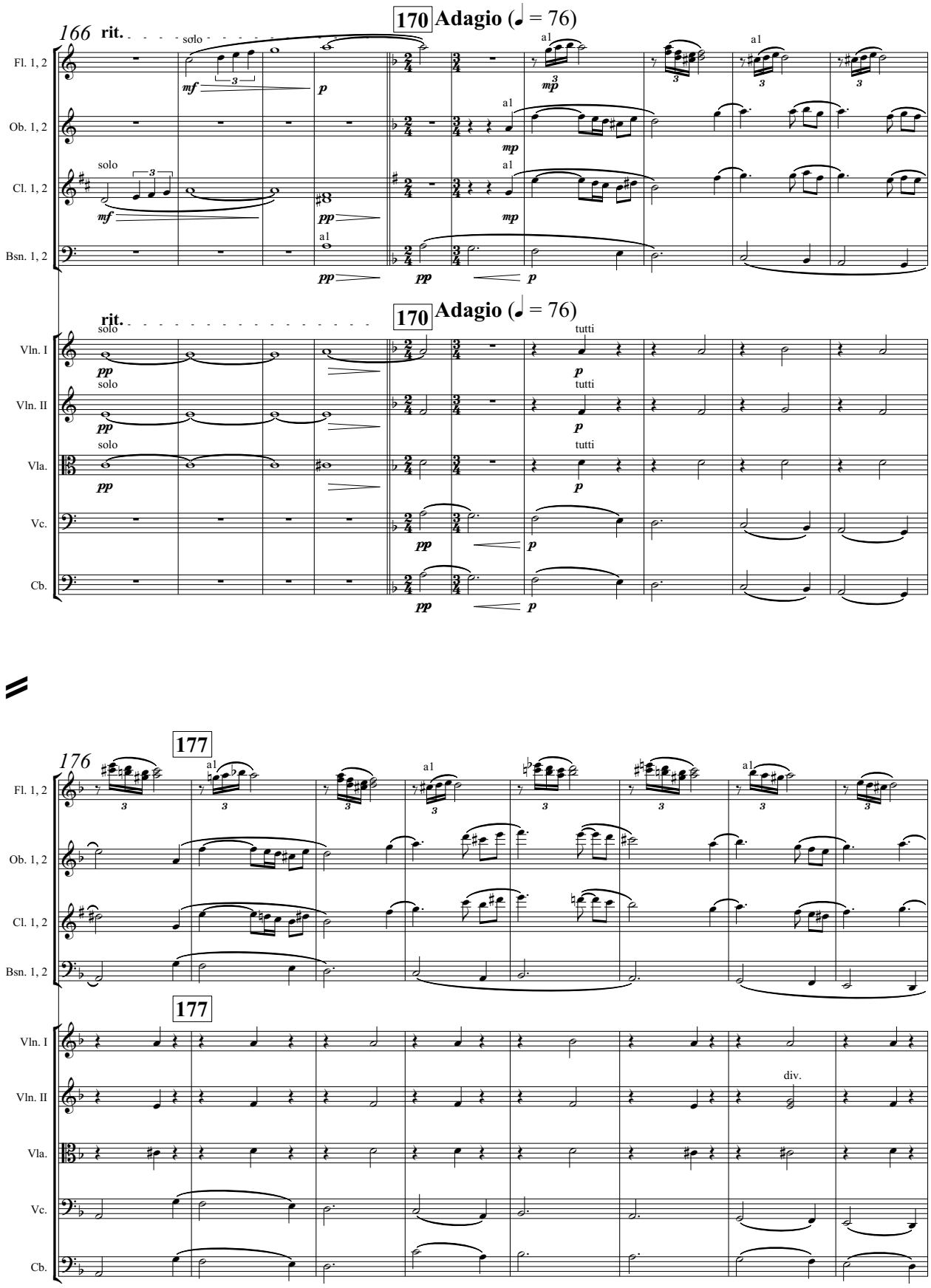

134
139
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a1
a2
l.v.

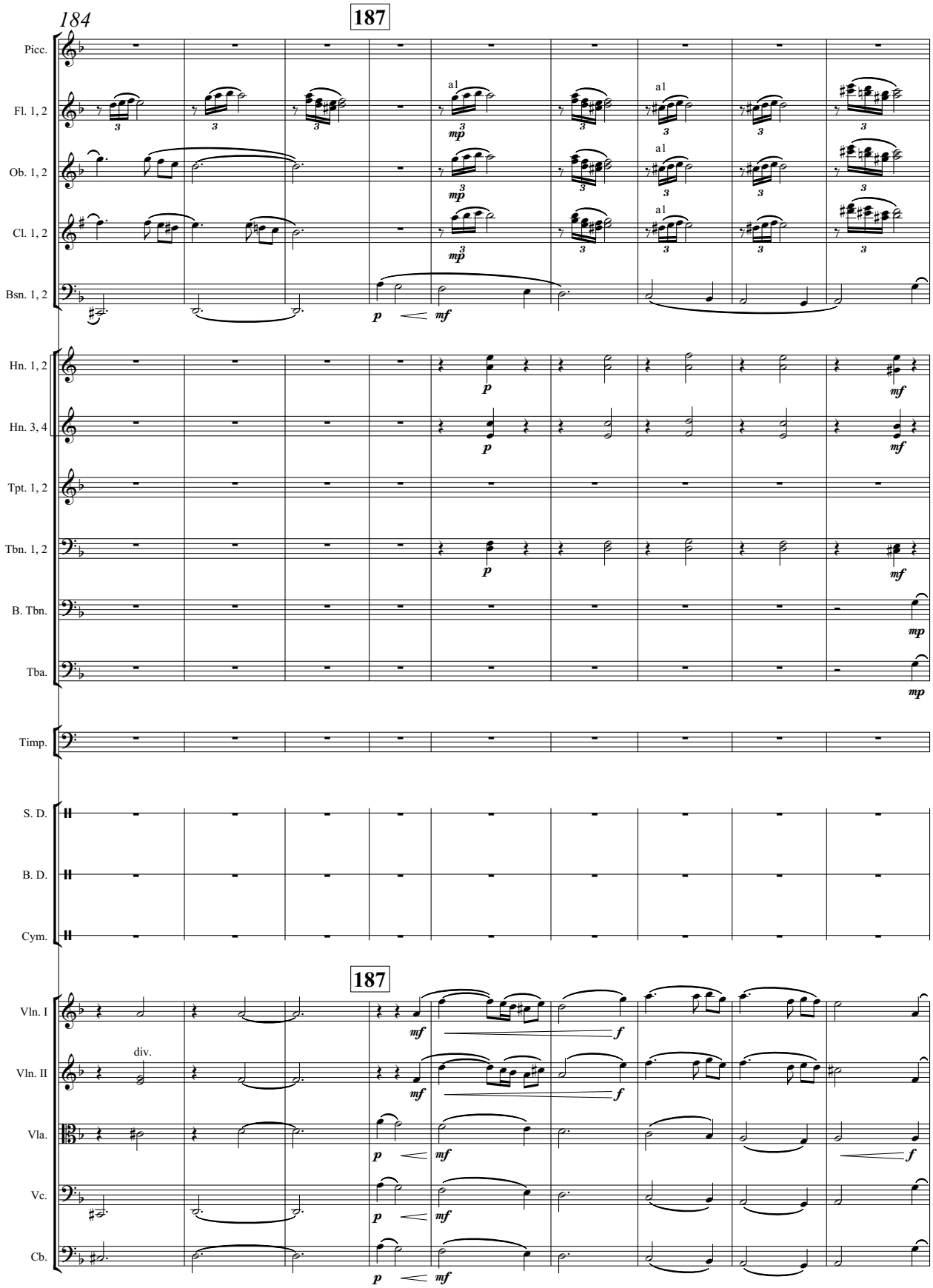

140
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a1
l.v.

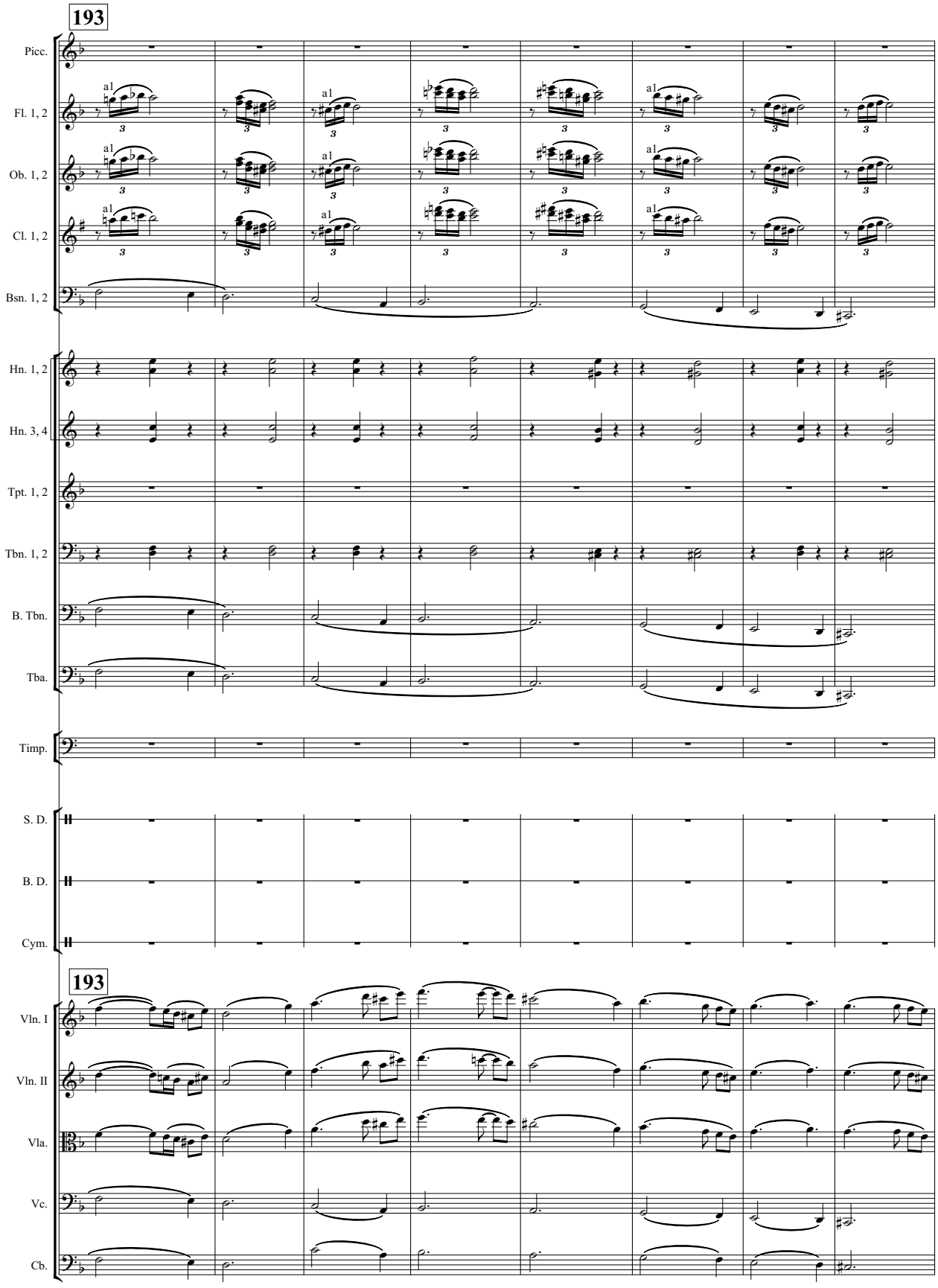

146
148
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
148
Vln. I
Vln. II
Vla.
Vc.
Cb.
a1
f

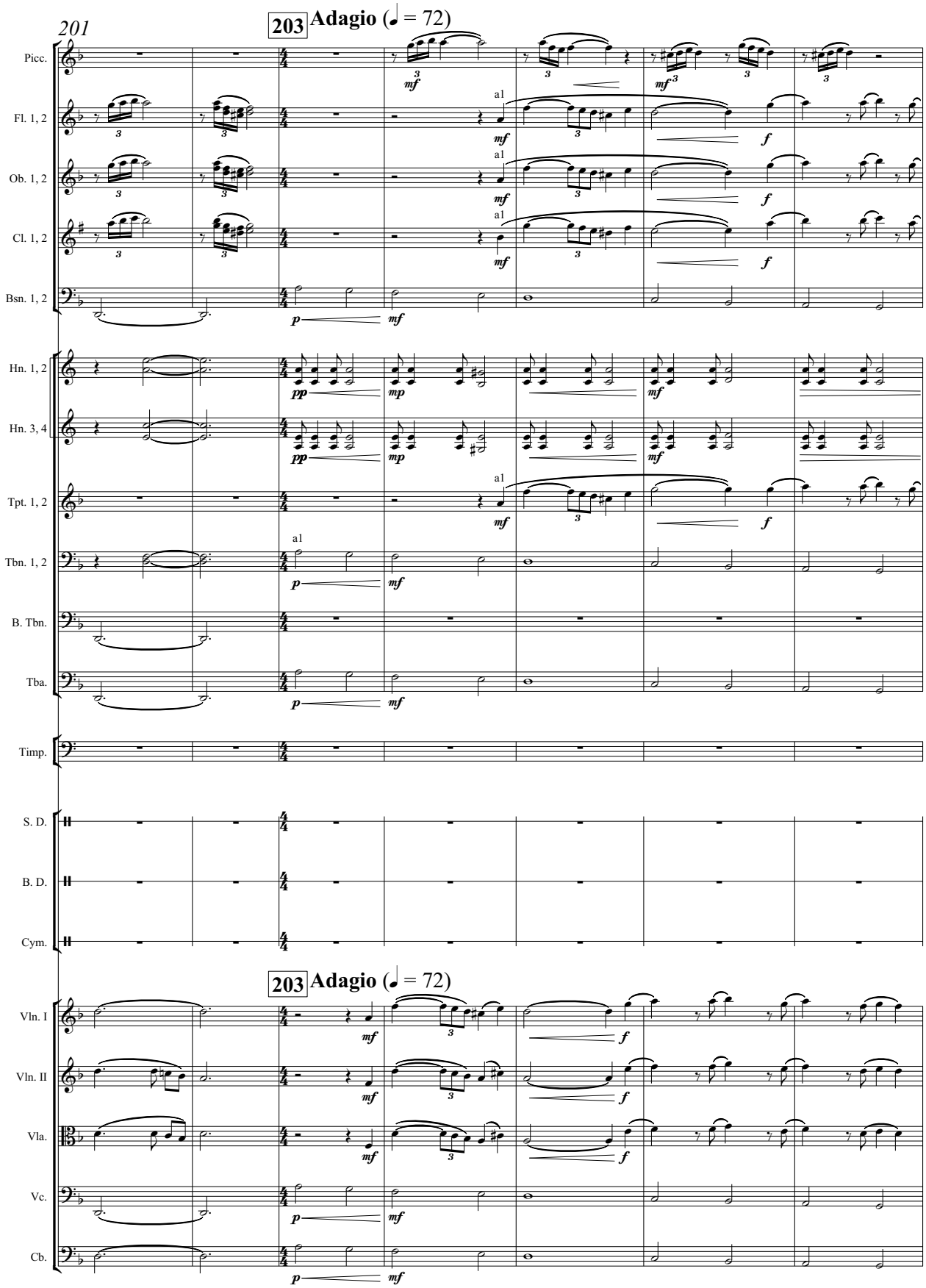

153
157
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
157
Vln. I
Vln. II
Vla.
Vc.
Cb.
a1
a2
l.v.

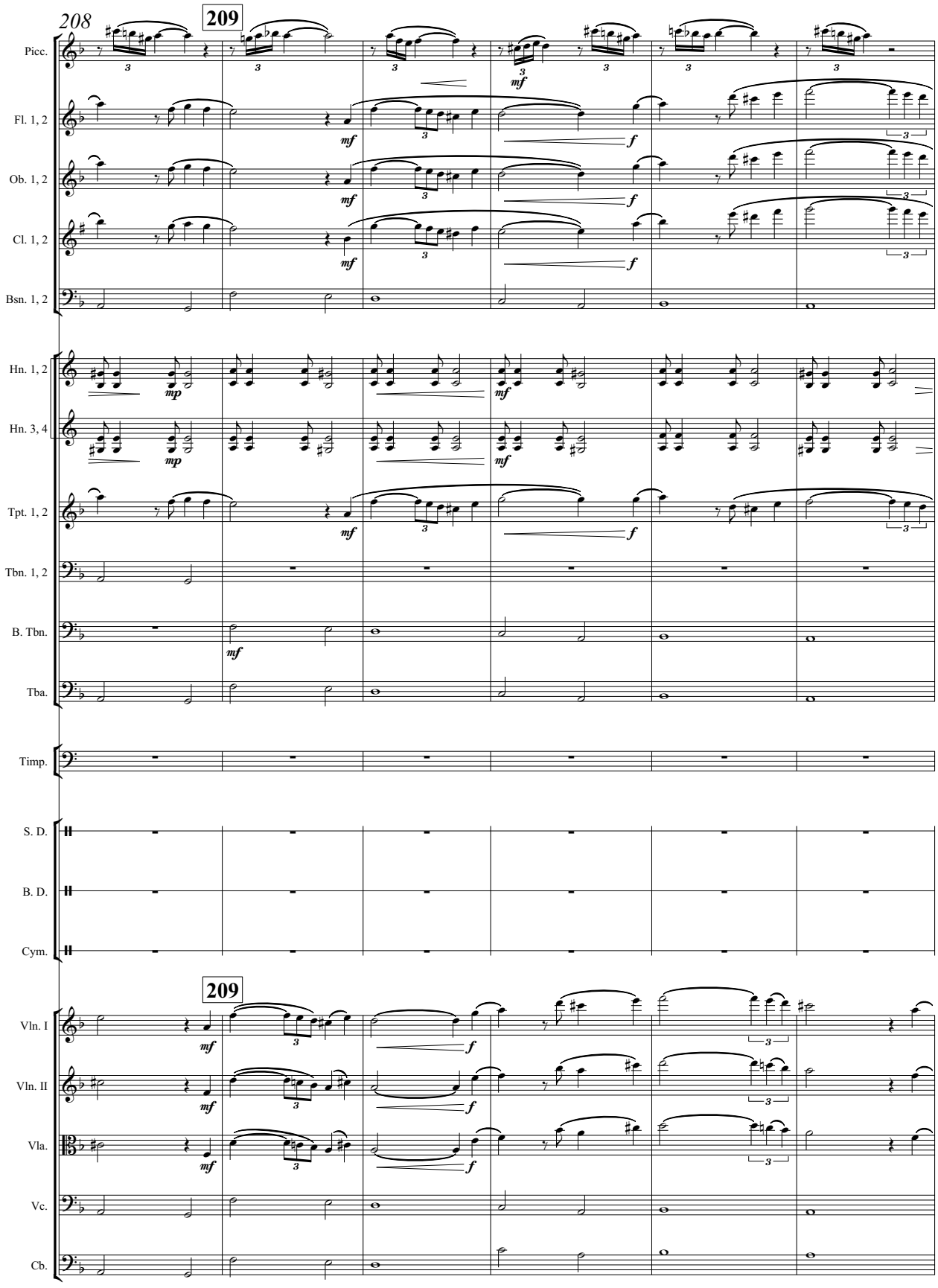

159
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a1
l.v.
l.v.

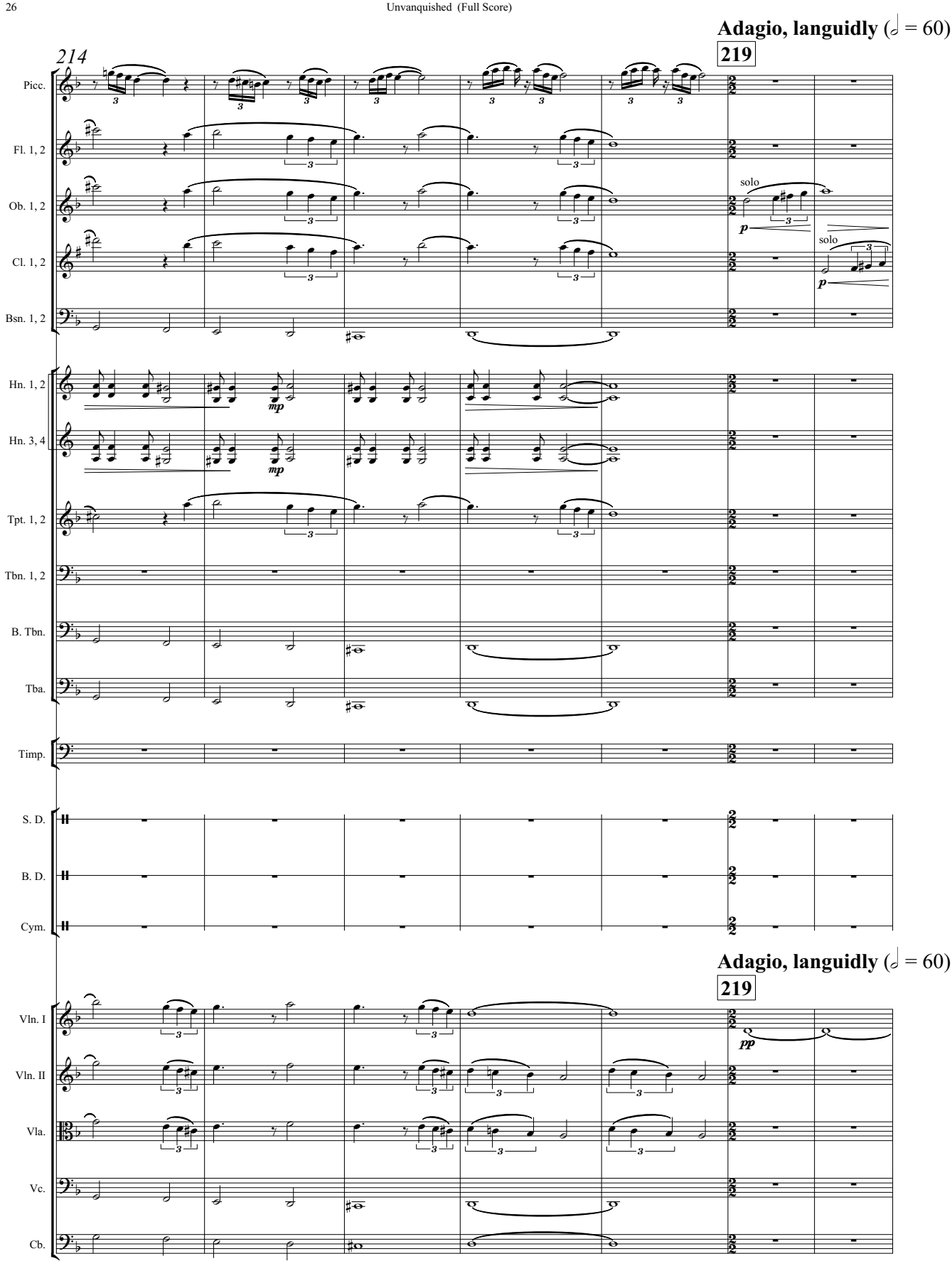

166
rit.
170 Adagio (♩ = 76)
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
a1
tutti
div.
176
177

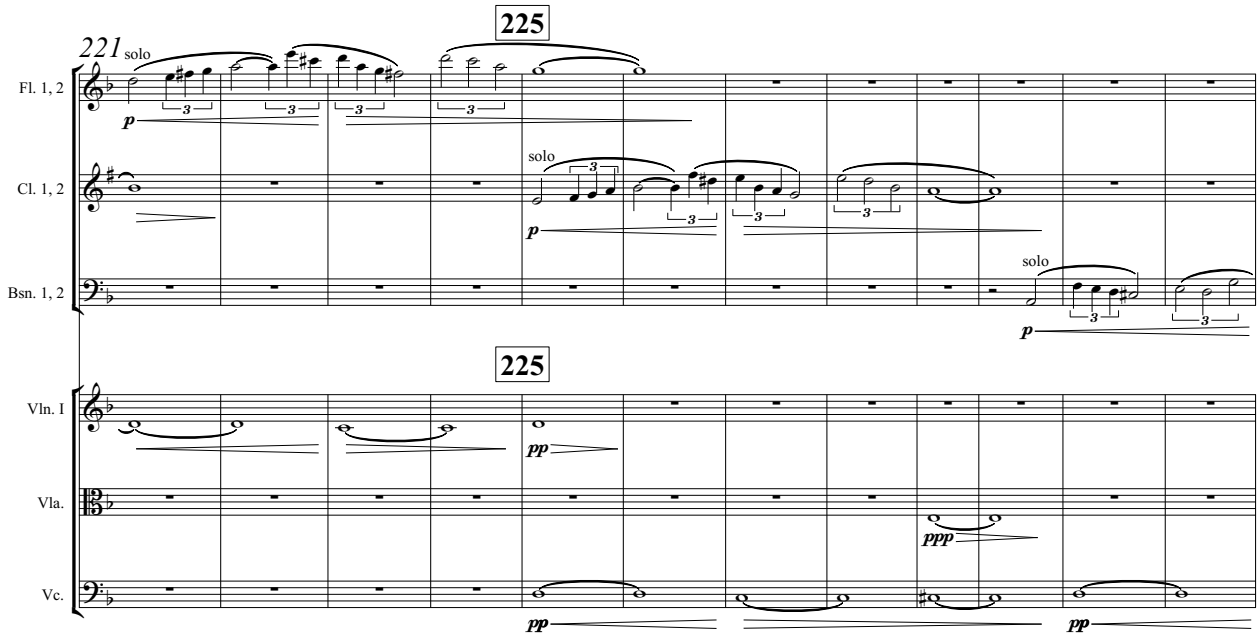

184
187
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
187
Vln. I
Vln. II
Vla.
Vc.
Cb.
a1
div.
p
mf
mp
f

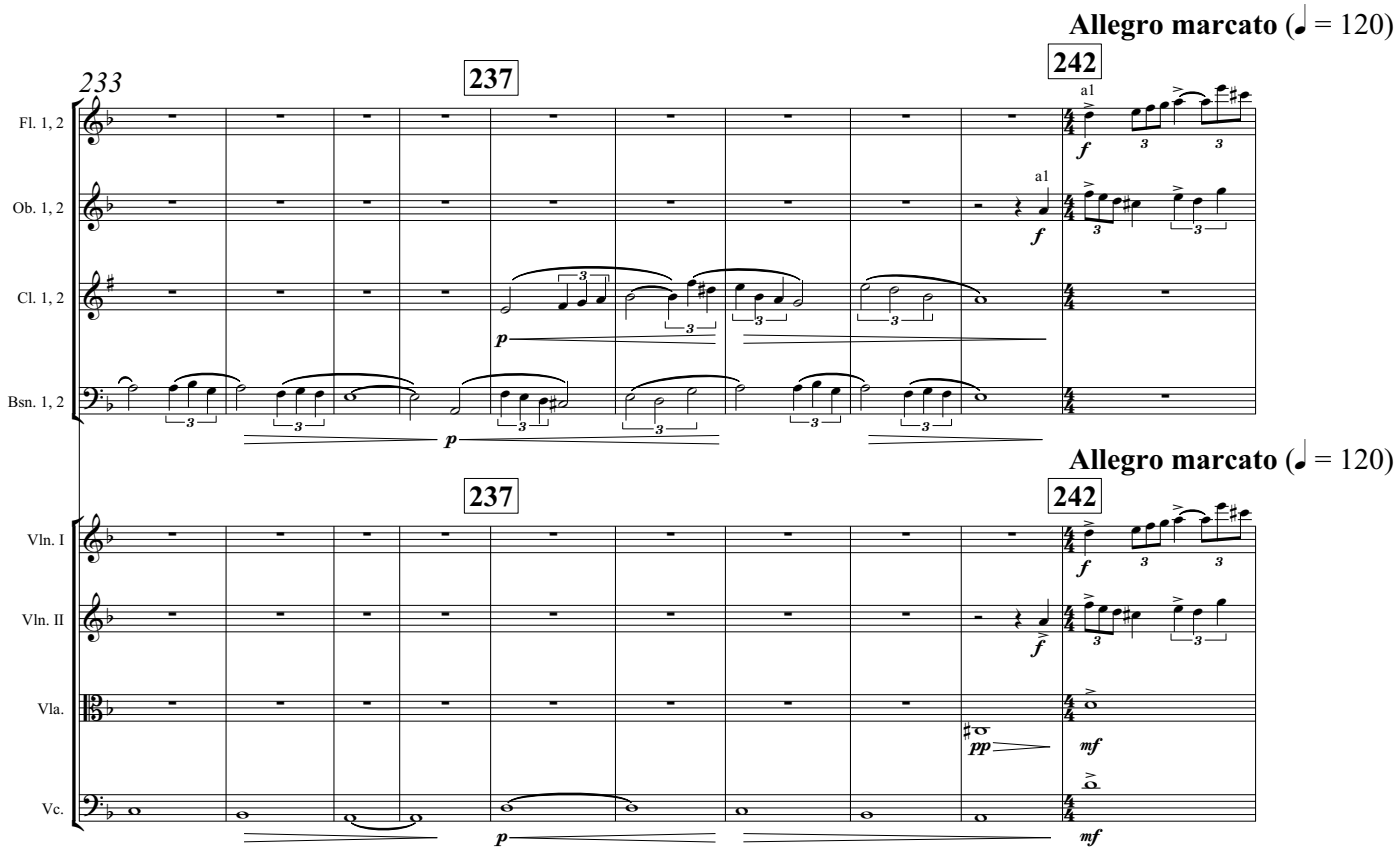

193
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
193
Vln. I
Vln. II
Vla.
Vc.
Cb.

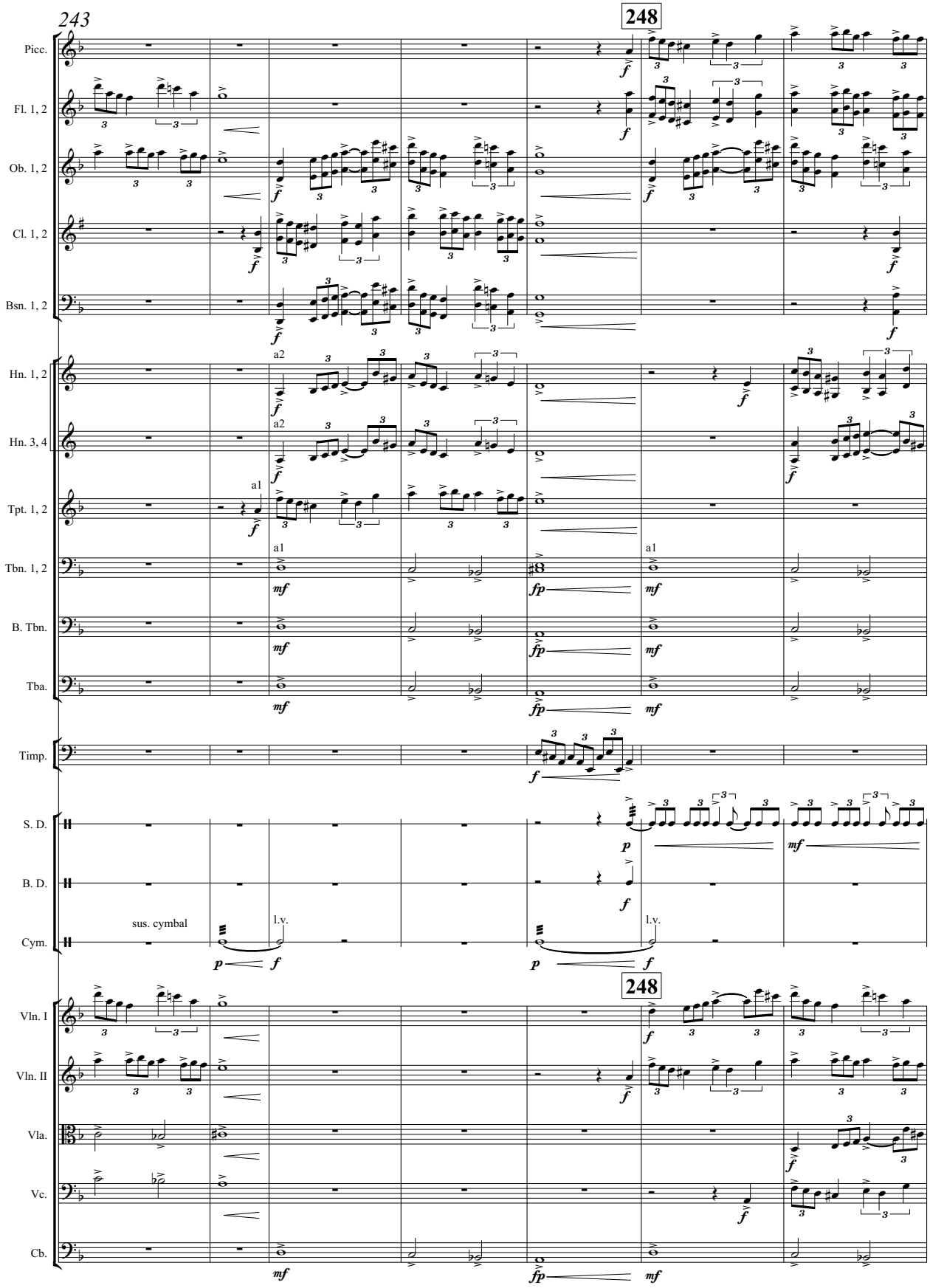

201
203 Adagio (♩ = 72)
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
203 Adagio (♩ = 72)
Vln. I
Vln. II
Vla.
Vc.
Cb.

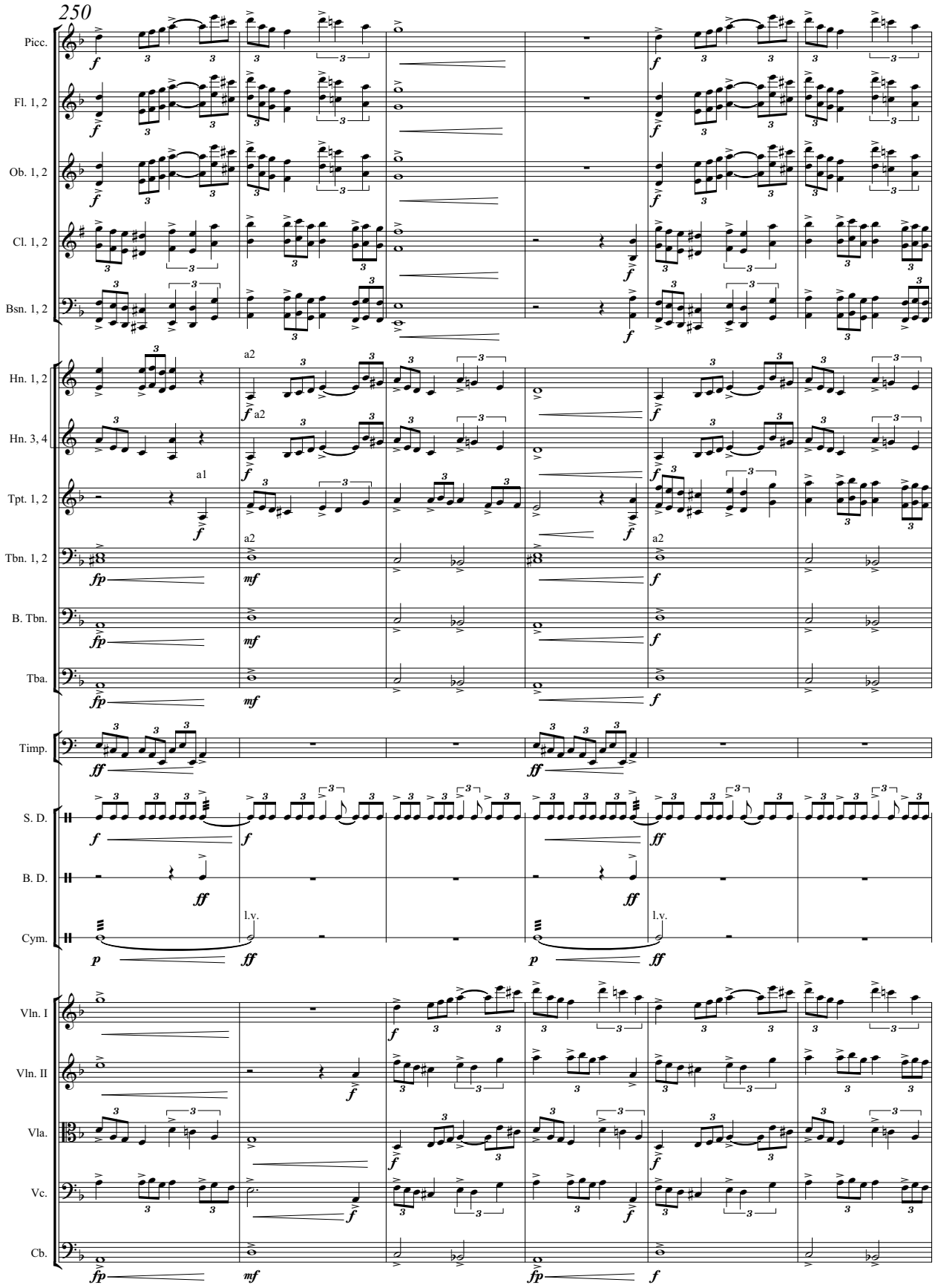

208
209
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
209
Vln. I
Vln. II
Vla.
Vc.
Cb.

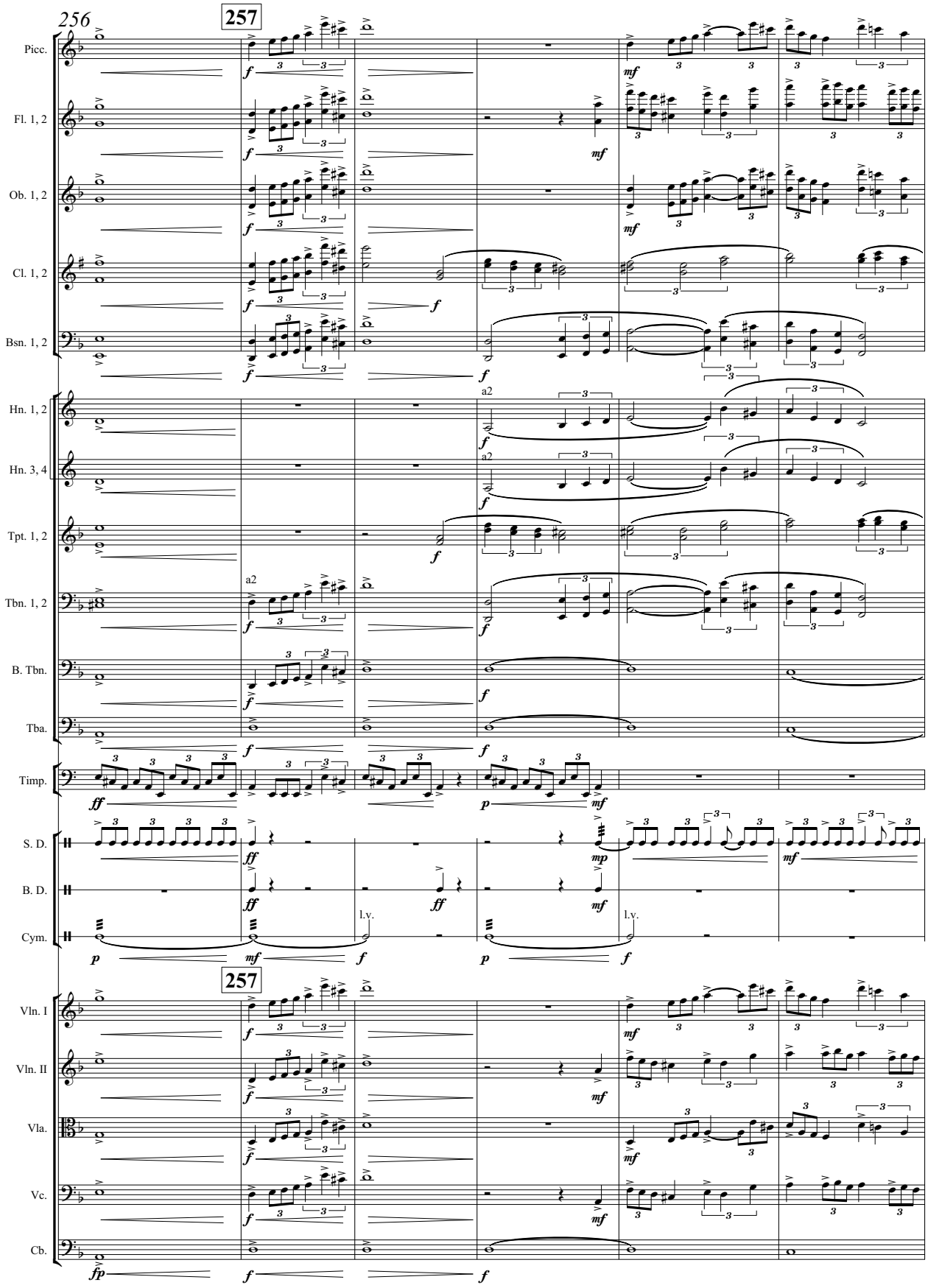

Adagio, languidly (𝅗𝅥 = 60)
214
219
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
solo
p
mp
Adagio, languidly (𝅗𝅥 = 60)
219
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp

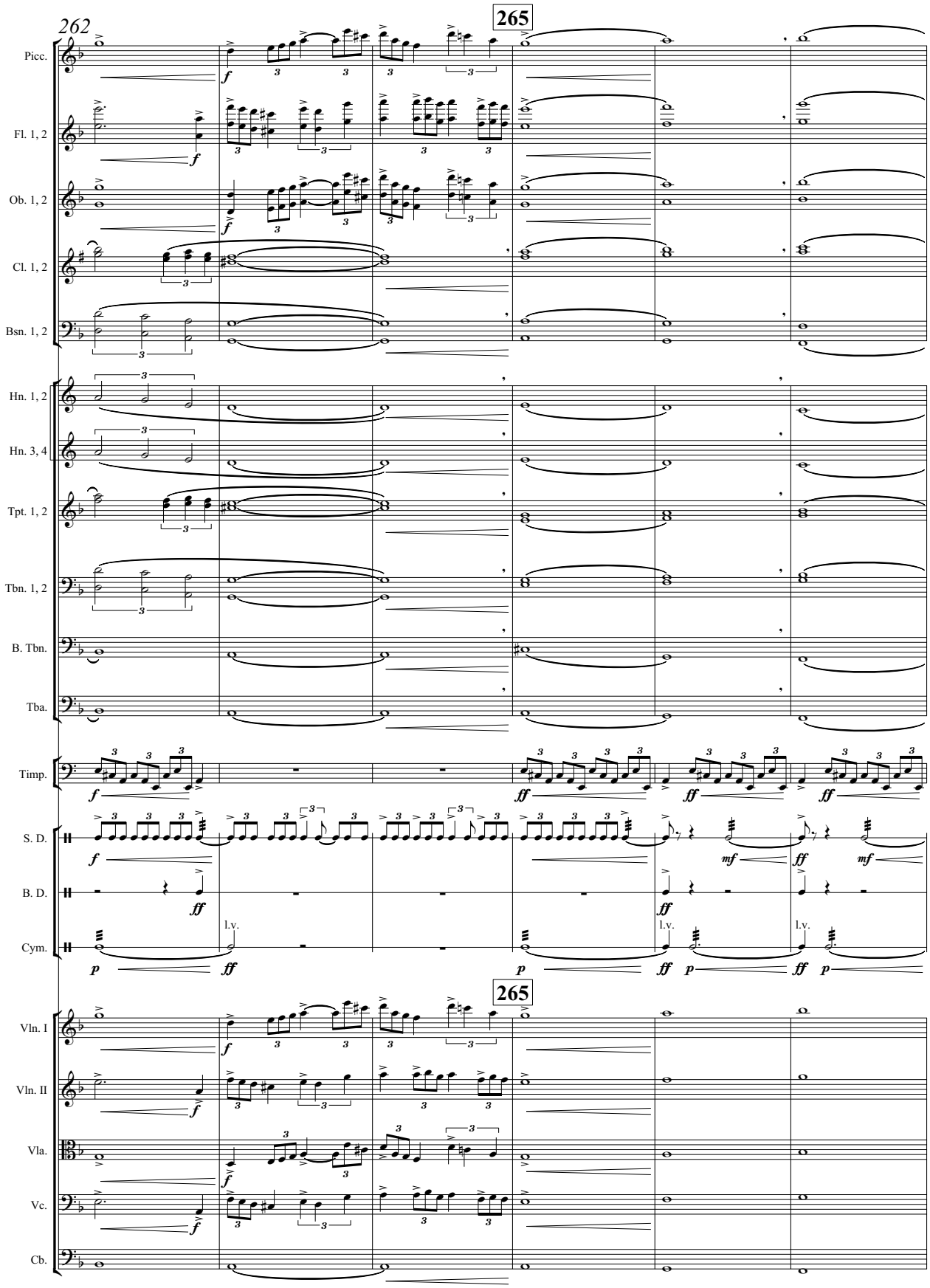

221
225
solo
Fl. 1, 2
Cl. 1, 2
Bsn. 1, 2
Vln. I
Vla.
Vc.
p
pp
ppp

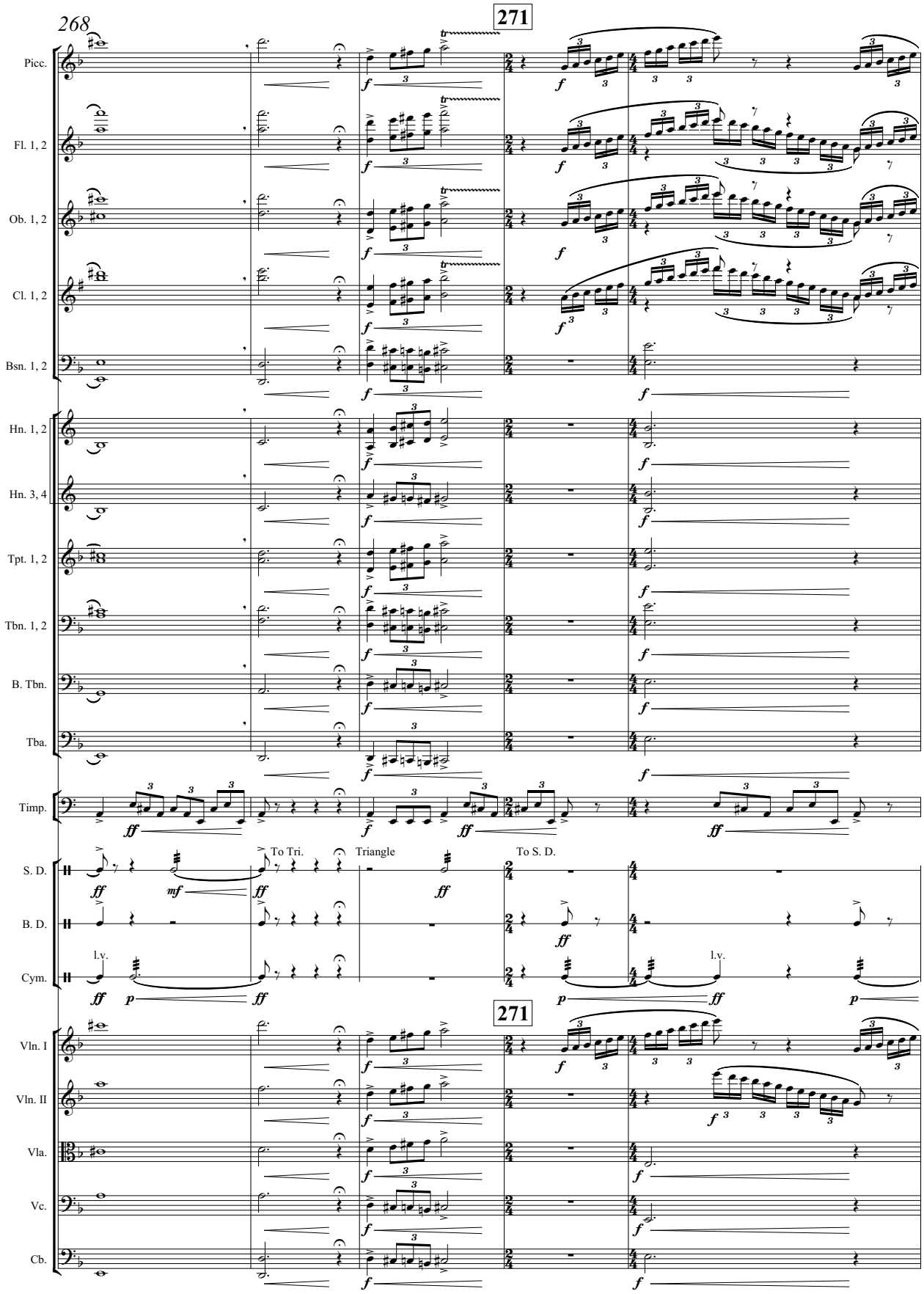

Allegro marcato (♩ = 120)
233
237
242
a1
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Vln. I
Vln. II
Vla.
Vc.
f
p
pp
mf

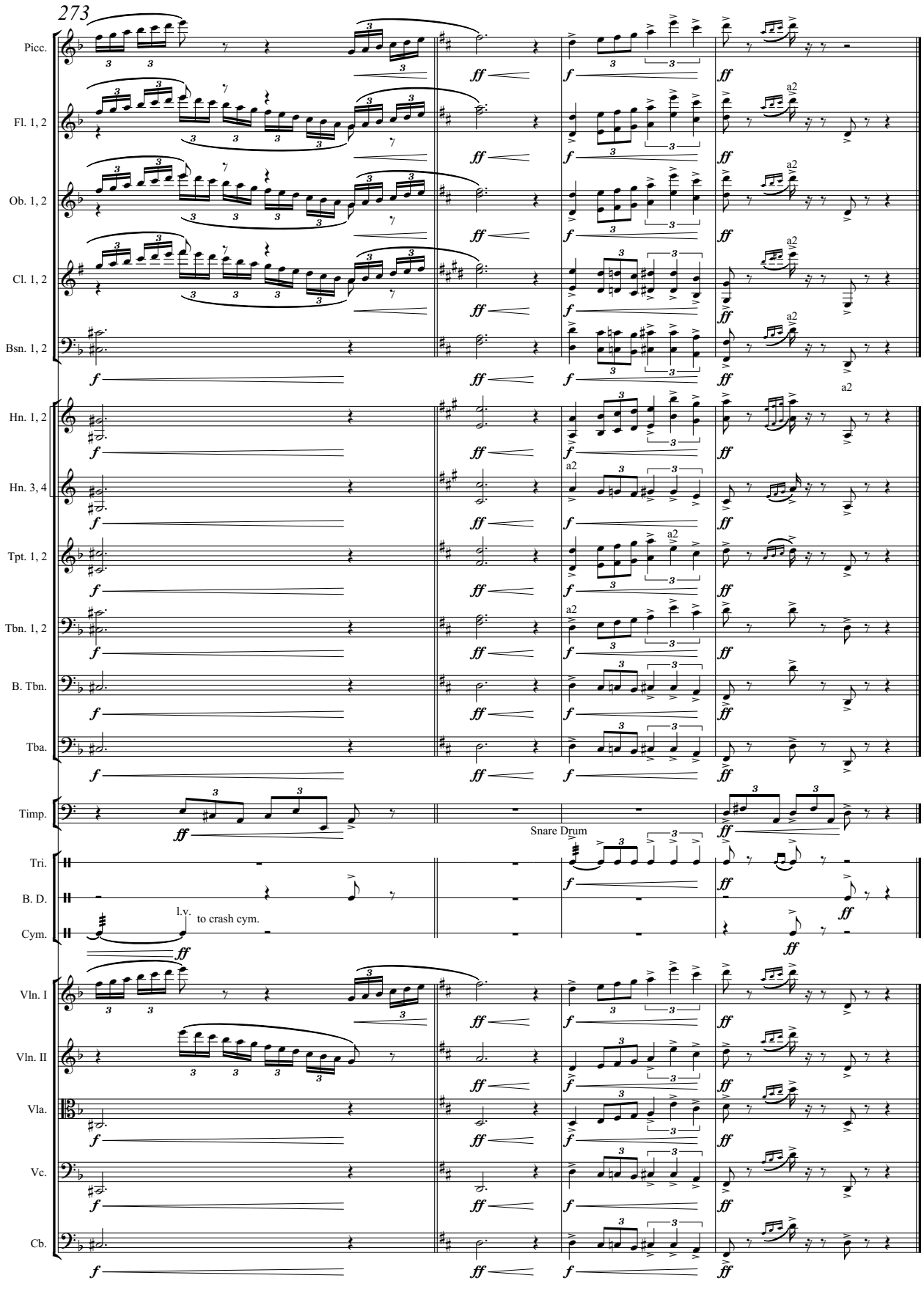

243
248
Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
sus. cymbal
l.v.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a1
a2


250
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.
a2
a1
l.v.


256
257
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.
257
Vln. I
Vln. II
Vla.
Vc.
Cb.


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.
l.v.
265
Vln. I
Vln. II
Vla.
Vc.
Cb.


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.
To Tri.
Triangle
To S. D.
l.v.
l.v.
271
Vln. I
Vln. II
Vla.
Vc.
Cb.


273
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.
Tri.
B. D.
Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Snare Drum
l.v.
to crash cym.
a2