

# Unconquered

For Full Orchestra

Bruce W. Tippette (ASCAP)

## INSTRUMENTATION

Conductor Score.....	1	Trombone I.....	1
Piccolo.....	1	Trombone II.....	1
Flute I.....	1	Trombone III.....	1
Flute II.....	1	Tuba.....	1
Oboe I.....	1	Timpani (G $\flat$ -A $\flat$ -D-E $\flat$ ).....	1
Oboe II.....	1	Percussion I (Snare Drum, Bass Drum, 4 Pitched Toms).....	3
B $\flat$ Clarinet I.....	1	Percussion II (Clockenspiel, Xylophone, Suspended Cymbal, Crash Cymbals, Bass Drum).....	5
B $\flat$ Clarinet II.....	1	Harp.....	1
B $\flat$ Clarinet III.....	1	Piano.....	1
Bassoon I.....	1	Violin I.....	8
Bassoon II.....	1	Violin II.....	8
F Horn I.....	1	Viola.....	5
F Horn II.....	1	Cello.....	5
F Horn III.....	1	String Bass.....	5
F Horn IV.....	1		
B $\flat$ Trumpet I.....	1		
B $\flat$ Trumpet II.....	1		
B $\flat$ Trumpet III.....	1		

This original composition first fell upon the ears of excited, rambunctious, elementary-aged children as part of an educational concert series geared toward teaching the sections of the orchestra. The room quickly grew silent and the audience was captivated by the haunting melodies and clashes of bold chords, intertwined with moments of tranquility and wonder. Each and every section of the orchestra will feel equally important as it tackles this challenging, yet appealing piece!



**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

### Program Notes

This piece was the 2012 winner of the Mary Starling Composition Competition, sponsored by the Winston-Salem Symphony in North Carolina. The contest aims to provide composition students at the University of North Carolina School of the Arts an opportunity to have a work performed by a professional orchestra. The Mary Starling Concert Series is specifically programmed for fifth grade students in the Winston-Salem/Forsyth County Schools. These students have the opportunity to learn about the orchestra through an eclectic list of orchestral works. During the performance of *Unconquered*, excited and rambunctious elementary schoolers fell silent as they heard this work of haunting melodies and clashes of bold chords, intertwined with moments of tranquility and wonder.

### Notes to the Conductor

*Unconquered* features a recurring melody and also a countermelody, both of which use the leading tone and subtonic simultaneously. This occurs in many different tonal areas, but typically resolves the same way in each occurrence. Have your players treat these dissonances confidently; not as “wrong notes.” In measure 94, it is more important to follow the metric modulation (♩ = 60) than to hit the ♩ = 72, so the transition is as smooth as possible.

# Unconquered

For Full Orchestra

CONDUCTOR SCORE  
Duration - 5:15

Bruce W. Tippette (ASCAP)

## Haunting (♩ = 72)

Piccolo

Flutes I II

Oboes I II

B♭ Clarinets I II III

Bassoons I II

Horns in F I II III IV

B♭ Trumpets I II III

Trombones I II III

Tuba

Timpani (G♭-A♭-D-E♭)  
Tune: (G♭-A♭-D-E♭)

Percussion I (Snare Drum, Bass Drum, 4 Pitched Toms)

Percussion II (Glockenspiel, Xylophone, Suspended Cymbal, Crash Cymbals, Bass Drum)

Harp

Piano

Violins I II

Viola

Cello

String Bass

Haunting (♩ = 72)

Picc.

Fls. I II

Obs. I II

Cls. II III

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Timp.

Perc. I

Perc. II Glockenspiel

Harp

Pno.

Vns. I II

Vla.

Cello

Str. Bass

*pp* *p*

8 9 10 11 12 13 14 15



Picc. *mf*

Fls. I *mf*

Fls. II *mf*

Obs. I *mf*

Obs. II *mf*

Cls. I *mf*

Cls. II *mp* *mf*

Cls. III *mp* *mf*

Bsns. I *mf* *fp* *mf* *fp*

Bsns. II *mf* *fp* *mf* *fp*

Hns. I *mf*

Hns. II *mf*

Hns. III *mf*

Hns. IV *mf*

Tpts. I *mp* *mf* *fp* *mf* *fp*

Tpts. II *p* *mf* *fp* *mf* *fp*

Tpts. III *p* *mf* *fp* *mf* *fp*

Tbns. I *mf* *fp* *mf* *fp*

Tbns. II *mf* *fp* *mf* *fp*

Tbns. III *mf* *fp* *mf* *fp*

Tuba *mf* *fp* *mf* *fp*

Timp. *mf* *fp* *mf* (A3 to C3)

Perc. I *mf* *mp* *mf*

Perc. II *mf* *mp* *mf*

Harp *mf*

Pno. *mf*

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf* *f* *p* *mf* *f* *p*

Str. Bass *mf* *f* *p* *mf* *f* *p*

Picc.

Fls. I

Fls. II

Obs. I

Obs. II

Cls. I

Cls. II

Cls. III

Bsns. I

Bsns. II

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Timp.

Perc. I

Perc. II

Harp

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mf*, *f*, *mp sub.*

Sus. Cym., Choke

(G<sup>♭</sup> becomes F<sub>3</sub>, E<sub>3</sub> to F<sub>3</sub>)

25

Picc.

Fls. I

Fls. II

Obs. I *mp espressivo*

Obs. II

Cls. I

Cls. II

Cls. III

Bsns. I *p*

Bsns. II

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Timp.

Perc. I

Perc. II

Harp

Pno. *p*

Vlns. I *Solo p*

Vlns. II

Vla. *p*

Cello

Str. Bass

25

rit.

This page contains a musical score for a full orchestra and string section. The instruments listed on the left are: Picc., Fls. (I, II), Obs. (I, II), Cls. (I, II, III), Bsns. (I, II), Hns. (I, II, III, IV), Tpts. (I, II, III), Tbn. (I, II, III), Tuba, Timp., Perc. I, Perc. II (labeled 'Glockenspiel'), Harp, Pno., Vlns. (I, II), Vla., Cello, and Str. Bass. The score spans four measures, numbered 30 to 33 at the bottom. A large red watermark 'Legal Use Only' is overlaid across the page. Performance markings include dynamics such as *p*, *pp*, and *ppp*, and a 'rit.' (ritardando) instruction. A 'Tutti' marking is present in measure 32. The string section (Vlns., Vla., Cello, Str. Bass) has '(V)' written in their staves in measure 33, indicating a tutti or forte dynamic.



34 Lively! (♩ = 144)

Picc.

Fls. I II

Obs. I II

Cls. I II III

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Timp.

Perc. I

Perc. II

Harp

Pno.

34 Lively! (♩ = 144)

Vlns. I II

Vla.

Cello

Str. Bass



Picc. I  
Fls. II  
Obs. I II  
Cls. I II III  
Bsns. I II  
Hns. I II III IV  
Tpts. I II III  
Tbns. I II III  
Tuba  
Timp.  
Perc. I  
Perc. II  
Harp  
Pno.  
Vlns. I II  
Vla.  
Cello  
Str. Bass

*f*  
*f marcato*  
*mf*  
*f*  
*f marcato*  
*mf*  
*f*  
*f marcato*

Xylophone-med. mallets  
*mf*

49

Picc.

I

Fls.

II

I

Obs.

II

I

Cls.

II

III

I

Bsns.

II

I

Hns.

II

III

IV

I

Tpts.

II

III

I

Tbns.

III

Tuba

Timp.

Perc. I

Perc. II

Harp

Pno.

I

Vlns.

II

Vla.

Cello

Str. Bass

*f marcato*

*f marcato*

*f marcato*

*f marcato*

*f marcato*

*f marcato*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

49 50 51 52

Picc. *f* *ff* *f*

Fls. I *f* *ff* *f*

Fls. II *f* *ff* *f*

Obs. I *f* *ff* *f*

Obs. II *f* *ff* *f*

Cls. I *f marcato*

Cls. II *f marcato*

Cls. III *f marcato*

Bsns. I *mf*

Bsns. II *mf*

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I *fs*

Tpts. II *fs*

Tpts. III *fs*

Tbns. I

Tbns. II

Tbns. III

Tuba

Timp.

Perc. I

Perc. II

Harp

Pno. *mf*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass



Picc. *mf*

Fls. I *mf*

Fls. II *mf*

Obs. I *mf*

Obs. II *mf*

Cls. I *f*

Cls. II *f*

Cls. III *f*

Bsns. I *mf*

Bsns. II *mf*

Hns. I *f*

Hns. II *f*

Hns. III *f*

Hns. IV *f*

Tpts. I *f*

Tpts. II *f*

Tpts. III *f*

Tbns. I *f*

Tbns. II *f*

Tbns. III *f*

Tuba *f*

Timp. *f* (C<sup>#</sup> to C)

Perc. I *f*

Perc. II *mf*

Harp

Pno. *mf*

Vlns. I *mf stacc.*

Vlns. II *mf stacc.*

Vla. *f legato*

Cello *f legato*

Str. Bass *f legato*



Picc. *p cresc.*

Fls. I *p cresc.*

Fls. II *p cresc.*

Obs. I *p cresc.*

Obs. II *p cresc.*

Cls. I *p cresc.*

Cls. II *p cresc.*

Cls. III *p cresc.*

Bsns. I *f*

Bsns. II *f*

Hns. I *p cresc.*

Hns. III *p cresc.*

Hns. IV *p cresc.*

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Timp.

Perc. I

Perc. II

Harp

Pno.

Vlns. I

Vlns. II

Vla. *V*

Cello *V*

Str. Bass *V*

The image displays a page from a musical score, page 67, featuring a large red watermark that reads "Pre View Legal Use Requires Purchase". The score is arranged for a full orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fls.** I and II (Flutes)
- Obs.** I and II (Oboes)
- Cls.** I, II, and III (Clarinets)
- Bsns.** I and II (Bassoons)
- Hns.** I, II, III, and IV (Horns)
- Tpts.** I, II, and III (Trumpets)
- Tbns.** I, II, and III (Trombones)
- Tuba**
- Timp.** (Timpani)
- Perc. I** (Percussion I, including B.D. and 4 Pitched Toms)
- Perc. II** (Percussion II, including Cr. Cyms. Choke and Choke)
- Harp**
- Pno.** (Piano)
- Vlns.** I and II (Violins)
- Vla.** (Viola)
- Cello**
- Str. Bass** (String Bass)

The score is written in 3/4 time and includes various dynamic markings such as *f*, *ff*, and *ff* *tr*. The page number "67" is visible at the top center and within a box near the bottom center. The page number "16" is located at the top left corner.



Picc.

Fls. I II

Obs. I II

Cls. I II III

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Timp.

Perc. I  
4 Pitched Toms

Perc. II  
Xylophone-med. mallets

Harp

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

43857S

70 71 72 73

(F<sup>2</sup> to F, F<sup>3</sup> to E<sup>b</sup>)

*f* *ff* *mf* *ff* *mf* *ff*<sup>2</sup>

*mf* Xylophone-med. mallets



Picc. *mf*

I *mf*

Fls. *mf*

II *mf*

I *mf*

Obs. *mf*

II *mf*

I *mf*

Cls. *mf*

II *mf*

III *mf*

I

II

Bsns. *mf*

I

II

I *a2*

II *f*

III *a2*

IV *f*

I

II

III

Tpts. *mf*

I *mf*

II *mf*

III *mf*

I

II

Tbns. *mf*

III *mf*

Tuba *mf*

Timp.

Perc. I

Perc. II

Harp

Pno. *mf*

I *p*

II *p*

Vlns. *p*

Vla. *p*

Cello *p*

Str. Bass *p*

76



Picc. *ff* *mf*

Fls. I *ff* *mf*

Fls. II *ff* *mf*

Obs. I *ff* *mf*

Obs. II *ff* *mf*

Cls. I *ff* *mf*

Cls. II *ff* *mf*

Cls. III *ff* *mf*

Bsns. I *ff*

Bsns. II *ff*

Hns. I *f*

Hns. II *f*

Hns. III *f*

Hns. IV *f*

Tpts. I *ff*

Tpts. II *ff*

Tpts. III *ff*

Tbns. I *fp* *ff* *f*

Tbns. II *ff* *f*

Tbns. III *ff* *f*

Tuba *fp* *ff* *f*

Timp. *ff*

Perc. I *ff* *mp*

Perc. II *ff* *mf*

Harp *cresc.* *ff* *mf*

Pno. *ff* *mf*

Vlns. I *ff*

Vlns. II *ff*

Vla. *ff* *f*

Cello *ff* *f*

Str. Bass *ff* *f*



Picc.

Fls. I II

Obs. I II

Cls. I II III

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Timp.

Perc. I

Perc. II

Harp

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

*ff* *mp* *f* *ff* *pizz.* *p*

(F to F $\sharp$ , D to D $\flat$ )

(V)

84 85 86 87 88



Picc.   
 Fls. I   
 Fls. II   
 Obs. I   
 Obs. II   
 Cls. I   
 Cls. II   
 Bsns. I   
 Bsns. II   
 Hns. I   
 Hns. II   
 Hns. III   
 Hns. IV   
 Tpts. I   
 Tpts. II   
 Tpts. III   
 Tbns. I   
 Tbns. II   
 Tuba   
 Timp.   
 Perc. I   
 Perc. II   
 Harp   
 Pno.   
 Vlns. I   
 Vlns. II   
 Vla.   
 Cello   
 Str. Bass

*mp*  
*poco a poco cresc.*  
*mf*  
*mp*  
*poco a poco cresc.*  
*poco a poco cresc.*  
*mp*  
*poco a poco cresc.*  
*mf*  
*mp*  
*poco a poco cresc.*  
*mf*  
*fz*  
*fz*  
*fz*  
*fz*  
*fz*  
*fz*  
*fz*  
*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*  
*arco*  
*mf*  
*arco*  
*mf*  
*arco*  
*mf*

89 90 *p* 91 92

94 Majestically (♩ = 72)

(♩. = ♩)

Picc. *f* *ff*

Fls. I *ff*

Fls. II *ff*

Obs. I *ff*

Obs. II *ff*

Cls. I *ff*

Cls. II *ff*

Cls. III *ff*

Bsns. I *ff*

Bsns. II *ff*

Hns. I *ff*

Hns. II *ff*

Hns. III *ff*

Hns. IV *ff*

Tpts. I *ff*

Tpts. II *ff*

Tpts. III *ff*

Tbns. I *ff*

Tbns. II *ff*

Tbns. III *ff*

Tuba *fz* *ff*

Timp. *ff*

Perc. I *ff* med. mallets

Perc. II *ff*

Harp *ff*

Pno. *ff*

94 Majestically (♩ = 72)

(♩. = ♩)

Vlns. I *ff*

Vlns. II *ff*

Vla. *ff*

Cello *ff* arco

Str. Bass *ff* arco

Picc. I

Fls. II

Obs. I II

Cls. I II III

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Timp.

Perc. I

Perc. II

Harp

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

*ff* *fp* *mf*

(G<sup>2</sup> to F<sup>2</sup>, B to A, D<sup>b</sup> becomes C<sup>2</sup>, E<sup>b</sup> becomes D<sup>2</sup>)

Picc.  
I  
Fls.  
II  
I  
Obs.  
II  
I  
Cls.  
II  
III  
I  
Bsns.  
II  
I  
Hns.  
II  
III  
IV  
I  
Tpts.  
II  
III  
I  
Tbns.  
II  
III  
Tuba  
Timp.  
Perc. I  
Perc. II  
Harp  
Pno.  
I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass



102

Picc.

Fls. I II

Obs. I II

Cls. I II III

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Timp.

Perc. I

Perc. II

Harp

Pno.

102

Vlns. I II

Vla.

Cello

Str. Bass

102

103

104

105

rit.

109 With Fire! (♩ = 168)

Picc.

Fls. I II

Obs. I II

Cls. I II III

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Timp. (D<sup>F</sup> to D) (D to G)

Perc. I

Perc. II

Harp

Pno.

rit.

109 With Fire! (♩ = 168)

Vlns. I II

Vla.

Cello

Str. Bass

Picc.

Fls. I II

Obs. I II

Cls. I II III

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Timp.

Perc. I

Perc. II

Harp

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

*mf*

*f*

*a<sup>2</sup>*

*p cresc.*

112 113 114 115 116



117

Picc. *ff* *f* *ff* *mf* *ff*

Fls. I *ff* *f* *ff* *mf* *ff*

Fls. II *ff* *f* *ff* *mf* *ff*

Obs. I *ff* *f* *ff* *mf* *ff*

Obs. II *ff* *f* *ff* *mf* *ff*

Cls. I *ff* *f* *ff* *mf* *ff*

Cls. II *ff* *f* *ff* *mf* *ff*

Cls. III *ff* *f* *ff* *mf* *ff*

Bsns. I *ff* *f* *ff* *f* *ff*

Bsns. II *ff* *f* *ff* *f* *ff*

Hns. I *ff* *f* *ff* *f* *ff*

Hns. II *ff* *f* *ff* *f* *ff*

Hns. III *ff* *f* *ff* *f* *ff*

Hns. IV *ff* *f* *ff* *f* *ff*

Tpts. I *ff* *f* *ff* *f* *ff*

Tpts. II *ff* *f* *ff* *f* *ff*

Tpts. III *ff* *f* *ff* *f* *ff*

Tbns. I *ff* *f* *ff* *f* *ff*

Tbns. II *ff* *f* *ff* *f* *ff*

Tbns. III *ff* *f* *ff* *f* *ff*

Tuba *ff* *f* *ff* *f* *ff*

Timp. *ff* *f* *ff* *f* *ff*

Perc. I *ff* *f* *ff* *f* *ff*

Perc. II *ff* *f* *ff* *f* *ff*

Harp *ff* *f* *ff* *f* *ff*

Pno. *ff* *f* *ff* *f* *ff*

Vlns. I *ff* *f* *ff* *f* *ff*

Vlns. II *ff* *f* *ff* *f* *ff*

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

Cello *ff* *f* *ff* *f* *ff*

Str. Bass *ff* *f* *ff* *f* *ff*

Cr. Cyms. Choke Choke Choke

117 118 119 120

43857S

*ffp* cresc. *mf* *fz* *fz*  
*mf* *fz* *fz*  
*mf* *fz* *fz*  
*mf* *fz* *fz*  
*mf* *fz* *fz*  
*mf* *fz* *fz*  
*mf* *fz* *fz*  
*mp* *cresc.* *fz* *fz*  
*mp* *cresc.* *fz* *fz*  
*p* *cresc.* *fz* *fz*  
*ffp* *cresc.* *fz* *fz*  
*mf* *fz* *fz*  
*mf* *fz* *fz*  
*f* *fz* *fz*  
*a2* *mf* *cresc.* *fz* *fz*  
*ffp* *cresc.* *fz* *fz*  
*ffp* *cresc.* *fz* *fz*  
*ffp* *cresc.*  
*ffp* *cresc.*  
*mf*  
*mf* *cresc.* *mf* *cresc.*  
*mf* *cresc.*  
*mf* *cresc.* *mf* *cresc.*  
*mf* *cresc.*  
*mf* *cresc.* *mf* *cresc.*  
*mf* *cresc.*  
*mf* *cresc.* *mf* *cresc.*  
*mf* *cresc.*  
*mf* *cresc.* *mf* *cresc.*

Preview Only  
 Legally Requires Purchase

127

Picc.

Fls. I II

Obs. I II

Cls. II III

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Timp.

Perc. I

Perc. II

Harp

Pno.

127

Vlns. I II

Vla.

Cello

Str. Bass

43857S

127 128 129 130 131 132

Picc.  
I  
Fls.  
II  
Obs.  
I  
II  
Cls.  
I  
II  
III  
Bsns.  
I  
II  
Hns.  
I  
II  
III  
IV  
Tpts.  
I  
II  
III  
Tbns.  
I  
II  
III  
Tuba  
Timp.  
Perc. I  
Perc. II  
Harp  
Pno.  
Vlns.  
I  
II  
Vla.  
Cello  
Str. Bass

Picc.  
Fls. I II  
Obs. I II  
Cls. I II III  
Bsns. I II  
Hns. I II III IV  
Tpts. I II III  
Tbns. I II III  
Tuba  
Timp.  
Perc. I  
Perc. II  
Harp  
Pno.  
Vlns. I II  
Vla.  
Cello  
Str. Bass

138 139 140 141 142 143 144