

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

Haunting (♩ = 72)

Violins I II

Viola

Cello

String Bass

1 2 3 4 5 6 7



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

Glockenspiel

Harp

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pp

p

V

8

9

10

11

12

13

14

15



Picc. *mf*

I *mf*

Fls. II *mf*

I *mf*

Obs. II *mf*

I *mf*

Cls. II *mp* *mf*

III *mp* *mf*

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

II *mf* *fp* *mf* *fp*

Hns. I *mf*

II *mf*

III *mf*

IV *mf*

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

II *p* *mf* *fp* *mf* *fp*

III *mf* *fp* *mf* *fp*

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

II *mf* *fp* *mf* *fp*

III *mf* *fp* *mf* *fp*

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

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

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

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

Harp *mf*

Pno. *mf*

Vlns. I *mf*

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.

a2

f

p

f

Sus. Cym.

Choke

(G^b becomes F₃, E₃ to F₃)

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

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.

Detailed description: This block contains the musical score for measures 34 through 39. The instruments listed on the left are Piccolo, Flutes (I and II), Oboes (I and II), Clarinets (I, II, and III), Bassoons (I and II), Horns (I, II, III, and IV), Trumpets (I, II, and III), Trombones (I, II, and III), Tuba, Timpani, Percussion I and II, Harp, and Piano. The score is in 3/8 time with a tempo of 144 beats per minute. The key signature has one flat. The woodwinds and brass are mostly silent, indicated by a horizontal line with a dash. The Timpani part has a rhythmic pattern of eighth notes with accents, starting in measure 34 and continuing through measure 39. Percussion I and II have a similar rhythmic pattern starting in measure 37. The Harp part has a simple accompaniment of eighth notes with a '+' sign above the first measure. The Piano part is also mostly silent. The string section (Violins I and II, Viola, Cello, and String Bass) is shown in the bottom block, starting in measure 34 with a half note and a fermata, marked *ppp*.

34 Lively! (♩ = 144)

Vlns. I II

Vla.

Cello

Str. Bass

Detailed description: This block contains the musical score for measures 1 through 6 of the string section. The instruments listed on the left are Violins (I and II), Viola, Cello, and String Bass. The score is in 3/8 time with a tempo of 144 beats per minute. The key signature has one flat. Each instrument part starts in measure 34 with a half note and a fermata, marked *ppp*. The notes are: Violin I (G4), Violin II (F4), Viola (E4), Cello (D4), and String Bass (C3). The score continues with a whole rest in measure 35, followed by measures 36 through 39 which are also whole rests.

Musical score for orchestral instruments. The score is divided into two systems, with the second system starting at measure 44. 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), Tbns. (I, II, III), Tuba, Timp., Perc. I, Perc. II, Harp, Pno., Vlns. (I, II), Vla., Cello, and Str. Bass. The score includes various musical notations such as rests, notes, and dynamic markings. A large red watermark 'Preview Only' is overlaid diagonally across the page. Specific markings include 'cresc.', 'f marcato', 'Sus. Cym.', and 'p'.

Picc. *f*

Fls. I *f*

Fls. II *f*

Obs. I *f*

Obs. II *f*

Cls. I *f marcato*

Cls. II *f marcato*

Cls. III *f marcato*

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 Xylophone-med. mallets *mf*

Harp

Pno.

Vlns. I *f*

Vlns. II *f*

Vla. *f marcato*

Cello

Str. Bass



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.

Vlns. I 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

mf

mf

49 50 51 52



Picc. *f* *ff* *f*

I *f* *ff* *f*

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

I *f* *ff* *f*

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

I *f* *ff* *f*

Clars. II *f marcato* *f marcato* *f marcato*

III *f marcato*

Bsns. I *mf* *mf*

II *mf*

Hns. I II III IV

Tpts. I *fs* *fs*

II III

Tbns. I II III

Tuba

Timp.

Perc. I

Perc. II

Harp

Pno. *mf*

Vlins. I 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[#] 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*

Score for measures 67-69. Instruments include Picc., Fls., Obs., Cls., Bsns., Hns., Tpts., Tbns., Tuba, Timp., Perc. I, Perc. II, Harp, Pno., Vlns., Vla., Cello, and Str. Bass. The score includes various dynamics such as *f*, *ff*, and *ff* *tr*. Performance instructions include *Cr. Cyms. Choke*, *Choke*, *B.D.*, and *4 Pitched Toms*. A large red watermark reads "Pre-View! Legal Use Requires Purchase".

Picc. *mf*

Fls. I *mf*

Fls. II *mf*

Obs. I *mf*

Obs. II *mf*

Cls. I *mf*

Cls. II *mf*

Cls. III *mf*

Bsns. I

Bsns. II

Hns. I *f*

Hns. II *f*

Hns. III *f*

Hns. IV *f*

Tpts. I

Tpts. II

Tpts. III

Tbns. I *mf*

Tbns. II *mf*

Tbns. III *mf*

Tuba *mf*

Timp.

Perc. I

Perc. II

Harp

Pno.

Vlns. I *p*

Vlns. II *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 *fp* *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 \flat , D to D \flat)

(V)

84 85 86 87 88



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 *f* *ff*

Hns. II *ff*

Hns. III *ff*

Hns. IV *ff*

Tpts. I *ff*

Tpts. II *ff*

Tpts. III *ff*

Tbns. I *f* *ff*

Tbns. II *ff*

Tbns. III *ff*

Tuba *f* *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.
Vns. I II
Vla.
Cello
Str. Bass

(G2 to F2, B to A, D2 becomes C2, E2 becomes D2)

96 97 98

Picc.
I
Fls.
II
I
Obs.
II
I
Cls.
II
III
Bsns.
I
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^F 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

a²

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

127

Picc. I

Fls. 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.

Vlns. I II

Vla.

Cello

Str. Bass

127 128 129 130 131 132



Picc. I Fls. II Obs. I II Cls. 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

The musical score for page 137 is arranged in a standard orchestral format. It includes parts for Piccolo, Flutes (I and II), Oboes (I and II), Clarinets (I, II, and III), Bassoons (I and II), Horns (I, II, III, and IV), Trumpets (I, II, and III), Trombones (I, II, and III), Tuba, Timpani, Percussion I and II, Harp, Piano, Violins (I and II), Viola, Cello, and String Bass. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'cresc.' and 'ff'. A large red watermark reading 'Preview Requires Purchase' is overlaid diagonally across the page.

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

138 139 140 141 142 143 144