John M. Tarrh

Shiloh, a Requiem

Symphonic Fantasy after Melville

Commissioned by the New Philharmonia Orchestra for the celebration of their 20th season.

in Full Score

Meriam Hill Music
www.tarrh.com
(ASCAP)

Instrumentation

3 Flutes (1st Flute doubles on Piccolo)
2 Oboes
1 English Horn in F
2 Clarinets in B♭
1 Bass Clarinet in B♭
2 Bassoons
1 Contrabass Bassoon
4 Horns in F
3 Trumpets in B♭
2 Trombones
1 Bass Trombone
1 Tuba
1 Timpani
3 Percussion (Tubular chimes, suspended cymbal, crash cymbals, tam-tam, bass drum, snare drum, triangle)
1 Harp
Strings

Performance Notes

Performance time: approximately 19 min.

Program Listing

Shiloh, a Requiem (2014) John M. Tarrh (b. 1947)

Program Notes

Shiloh, a Requiem (2014), commissioned by the New Philharmonia Orchestra for the celebration of their 20th season, is a symphonic fantasy after Melville. When I was invited to write this piece I had just finished my second symphony, a nine-movement work for orchestra and chorus on the theme of freedom, which sets various texts associated with the American Revolutionary War and the American Civil War. The seventh movement, based on Herman Melville's poem *Shiloh, a Requiem*, particularly moved me. I was thus inspired to create the current work as a set of orchestral variations on this movement.

Shiloh, a Requiem

Skimming lightly, wheeling still,
The swallows fly low
Over the field in clouded days,
The forest-field of Shiloh –
Over the field where April rain
Solaced the parched ones stretched in pain
Through the pause of night
That followed the Sunday fight
Around the church of Shiloh –
The church so lone, the log-built one,
That echoed to many a parting groan
And natural prayer
Of dying foemen mingled there –
Foemen at morn, but friends at eve –
Fame or country least their care:
(What like a bullet can undeceive!)
But now they lie low,
While over them the swallows skim,
And all is hushed at Shiloh.

The two-day Civil War Battle of Shiloh, fought April 6 – 7, 1862, in southwestern Tennessee, was the deadliest battle in United States history up to that time. With a total of nearly 20,000 killed and wounded, few could imagine there would be three more years of war and even larger and more deadly battles to come. Melville's poem describes the scene after the first day of battle. The horrors of the battlefield are intensified by Melville's juxtaposition of tranquil images of swallows and April rain.

The music opens with an arrangement that closely follows the original version, with a serene setting using primarily harp and strings, joined by upper winds. Seven variations follow, each typically highlighting a soloist or a particular section or sections of the orchestra. The characters of these variations are generally different, ranging from serene to warlike.

The first variation, for upper winds, pizzicato strings, harp, and timpani, is reminiscent of a lively dance. The second, in the character of a march, features brass and lower winds, with French horns answering the trumpet's melody. The third is a cadenza for solo violin, while the fourth is an energetic variation for winds and French horns.

The fifth variation, with harshly clashing dissonances, most closely depicts the battle itself. A repeated bass line and insistent rhythmic pattern represents the implacable relentlessness and intensity of war. A quiet middle section portrays the overnight pause in battle, with the repeated bass line still present but extended in time. The sixth variation is a re-orchestrated return to the serenity of the opening statement. An energetic variation for full orchestra brings the work to an exuberant conclusion.

John M. Tarrh

Commissioned by the New Philharmonia Orchestra for the celebration of their 20th season.

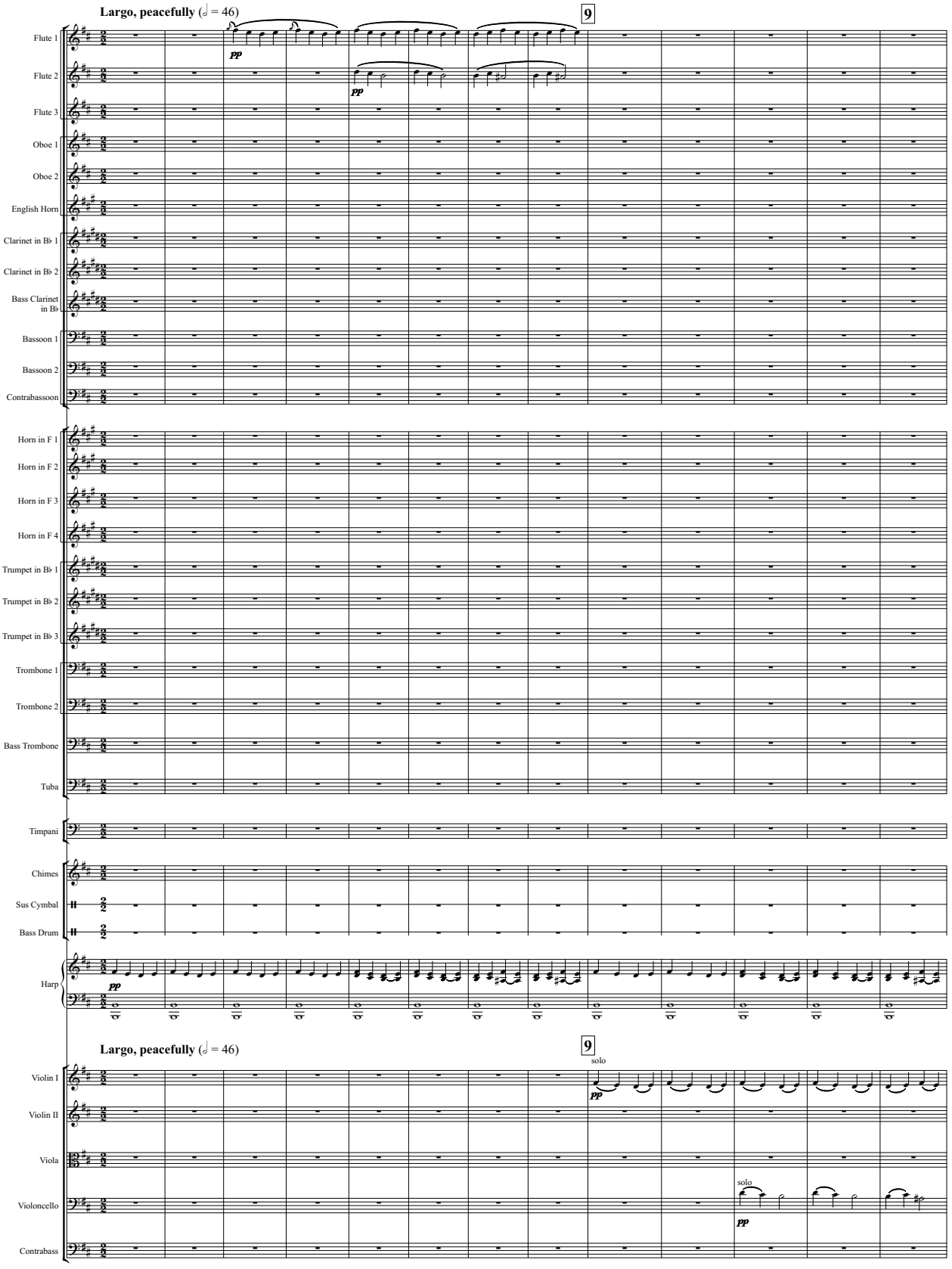
Full Score

Shiloh, a Requiem

John M. Tarrh

Rev. 11/1/14

Symphonic Fantasy after Melville



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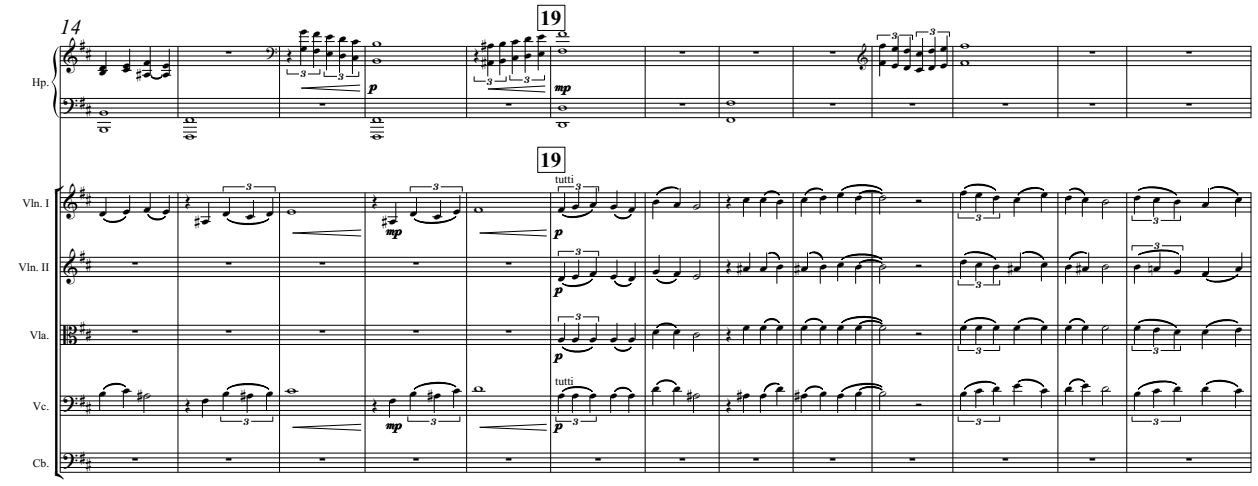
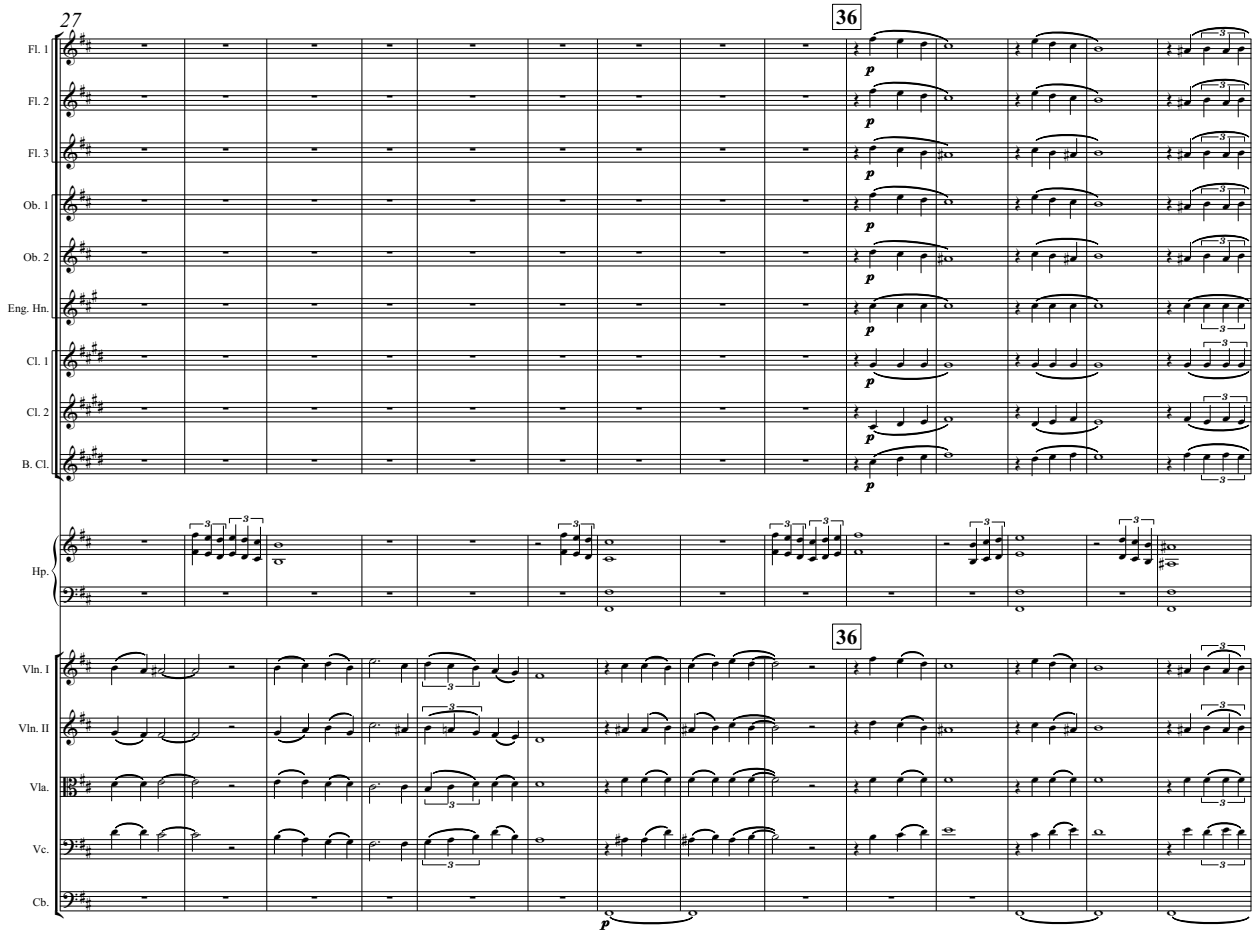
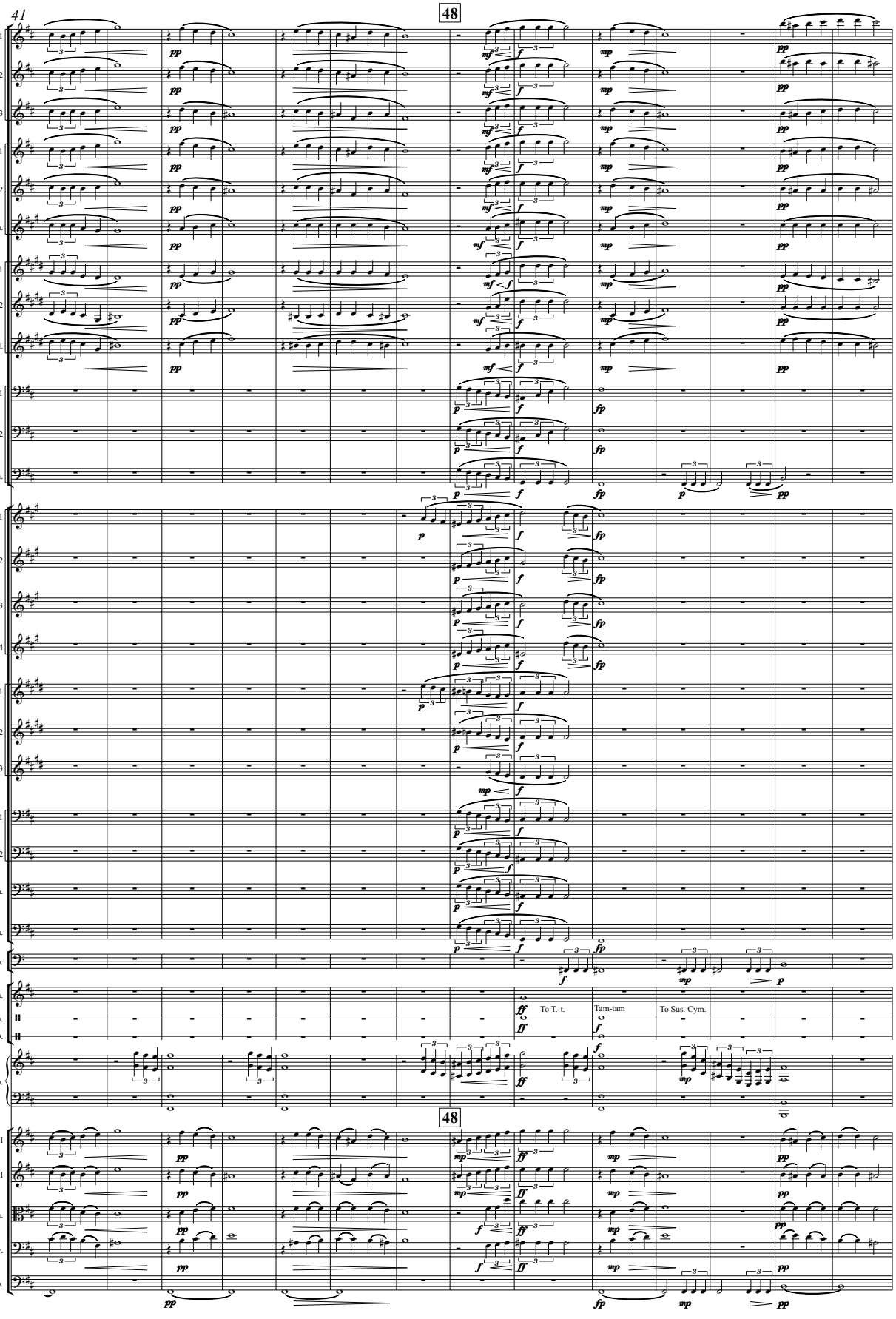
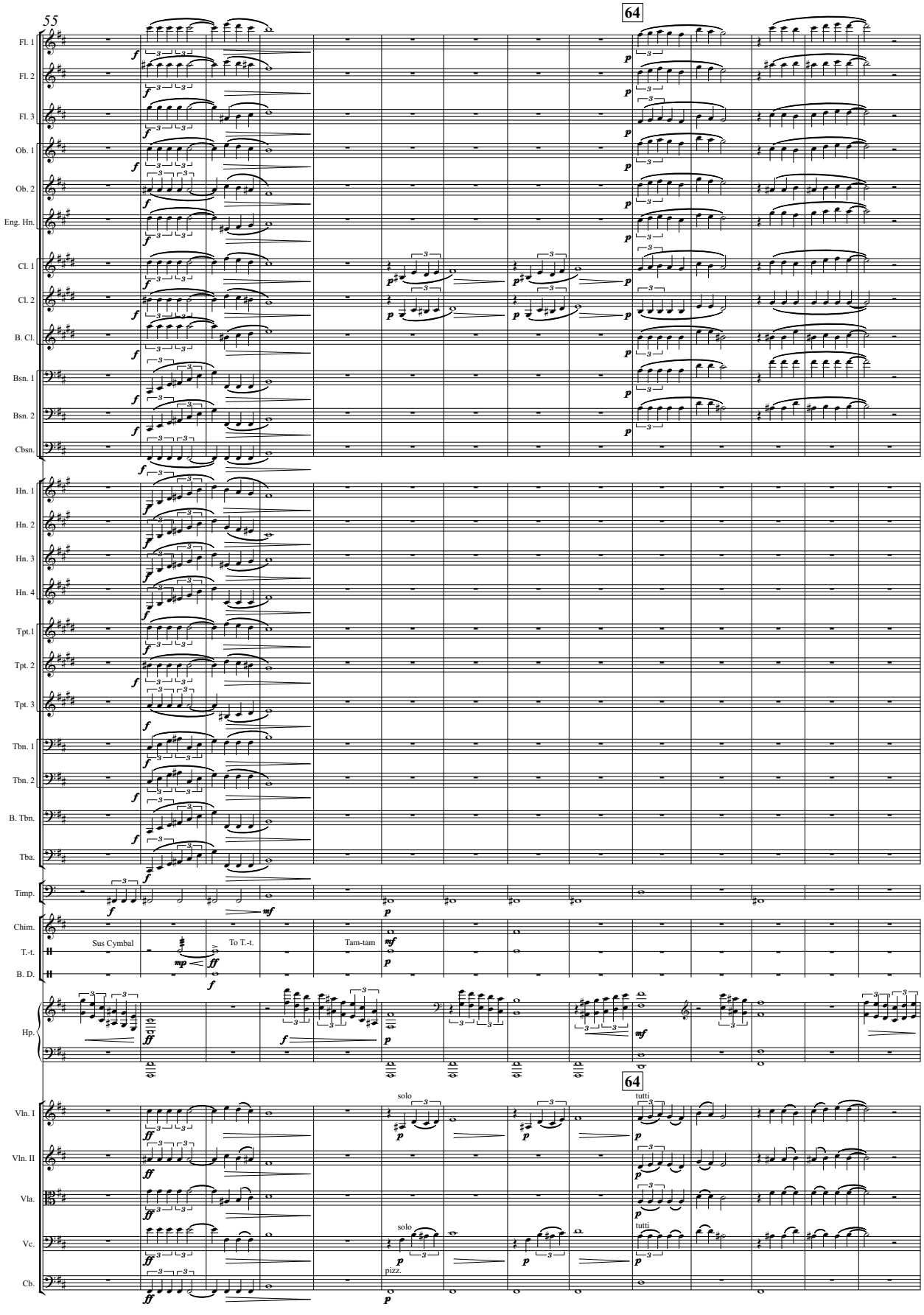
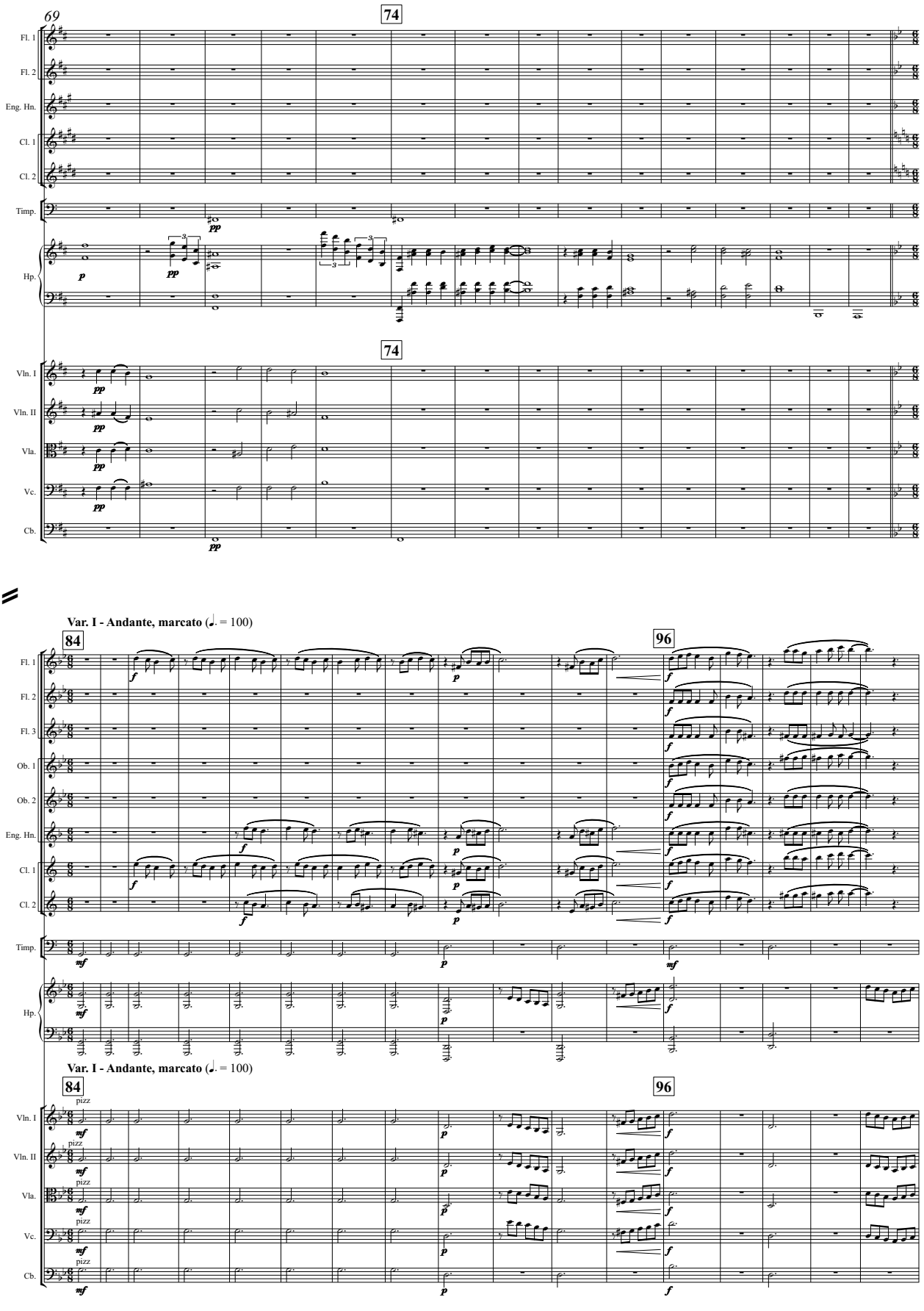
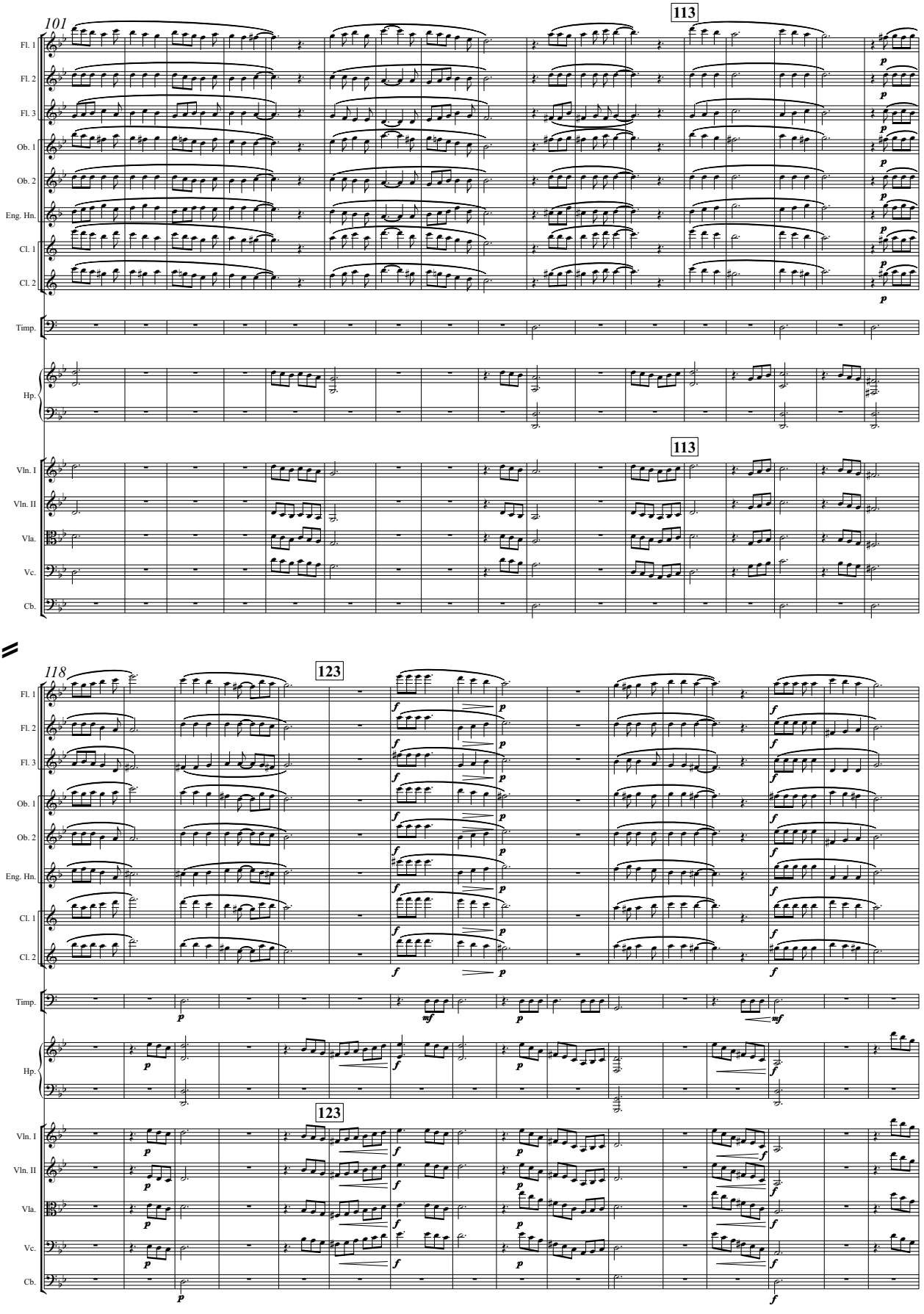

14
19
19
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
tutti

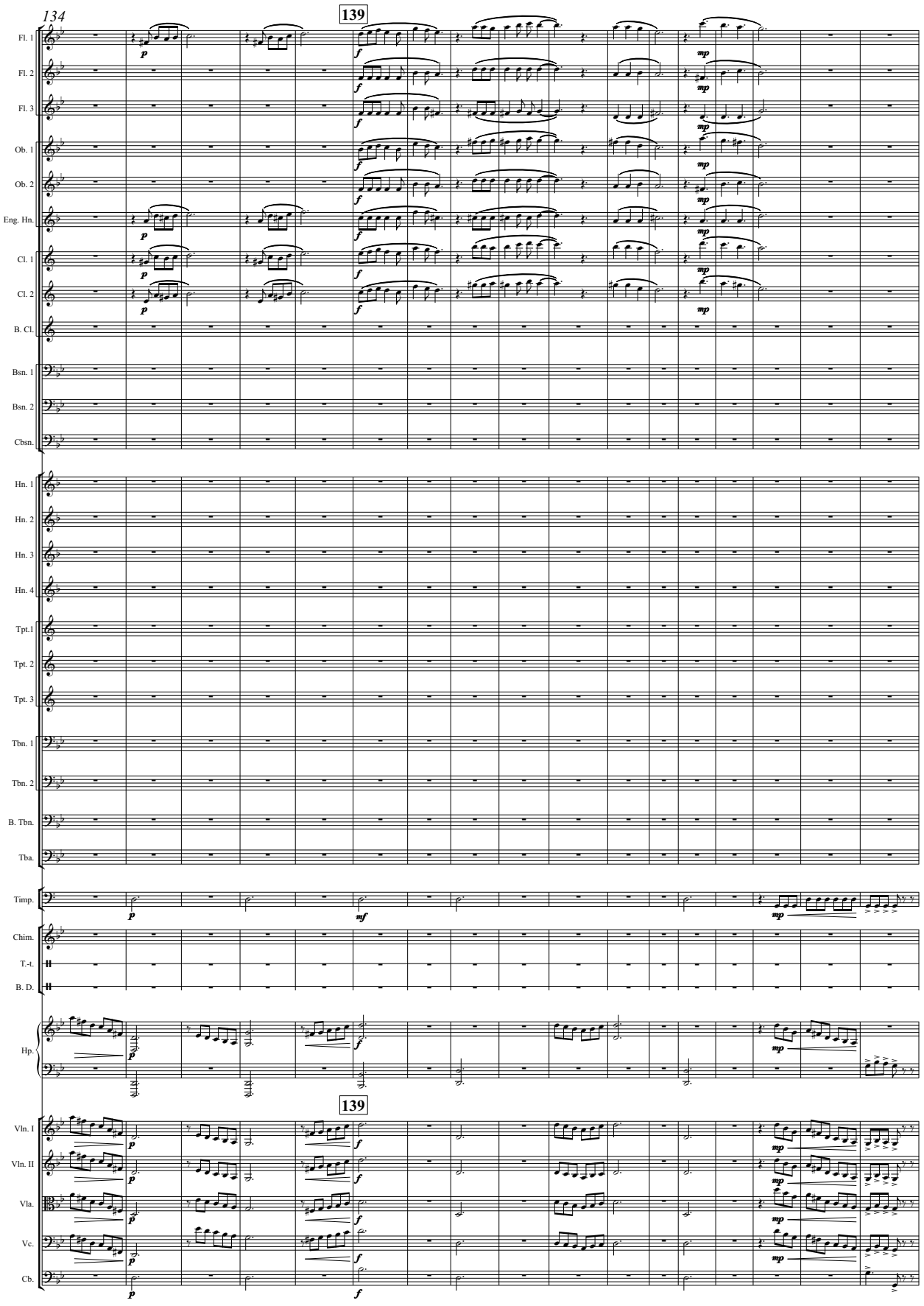

27
36
36
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.


41
48
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
Sus. Cym.
B. D.
Hp.
To T.-t.
Tam-tam
To Sus. Cym.
48
Vln. I
Vln. II
Vla.
Vc.
Cb.


55
64
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
T.-t.
B. D.
Sus Cymbal
To T.-t.
Tam-tam
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
tutti
pizz.


69
74
Fl. 1
Fl. 2
Eng. Hn.
Cl. 1
Cl. 2
Timp.
Hp.
74
Vln. I
Vln. II
Vla.
Vc.
Cb.
Var. I - Andante, marcato (♩. = 100)
84
96
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Timp.
Hp.
Var. I - Andante, marcato (♩. = 100)
84
96
pizz
Vln. I
Vln. II
Vla.
Vc.
Cb.


101
113
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
118
123


134
139
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
T.-t.
B. D.
Hp.
139
Vln. I
Vln. II
Vla.
Vc.
Cb.

Var. II - Andante, marcato (♩ = 110)

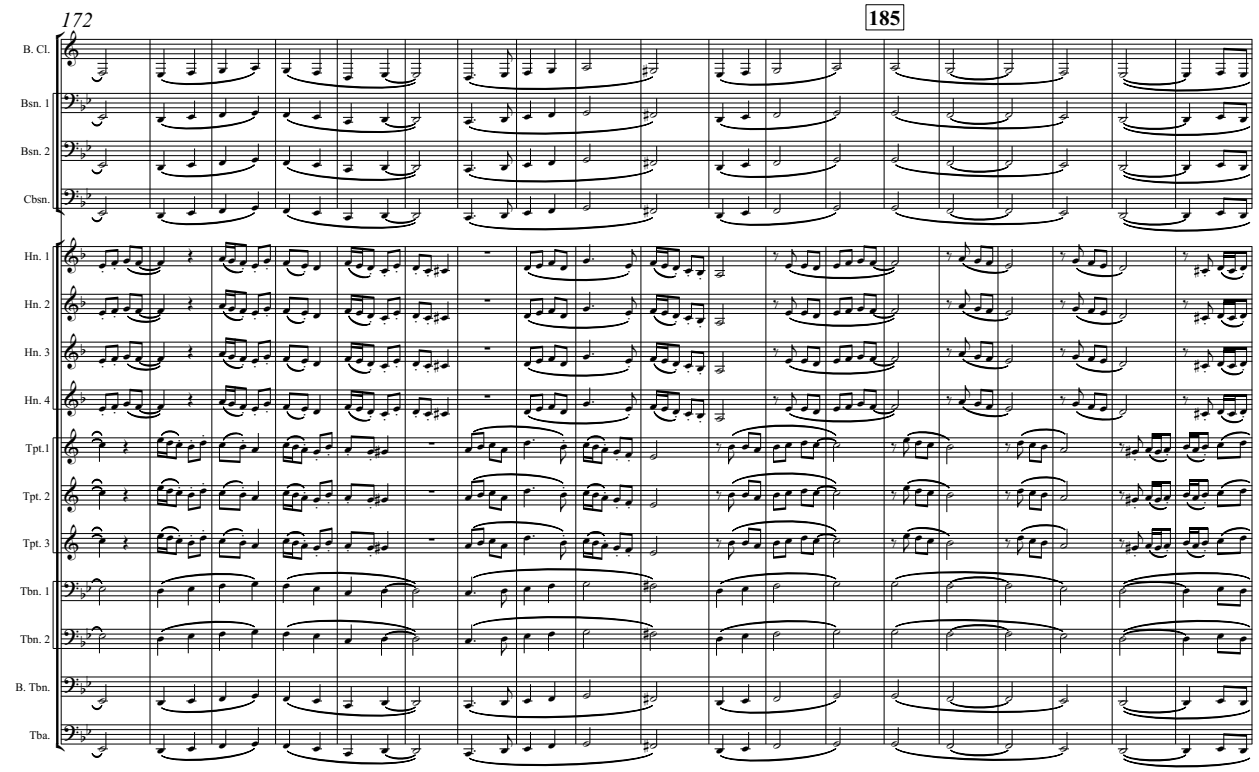
151 **152** **167**

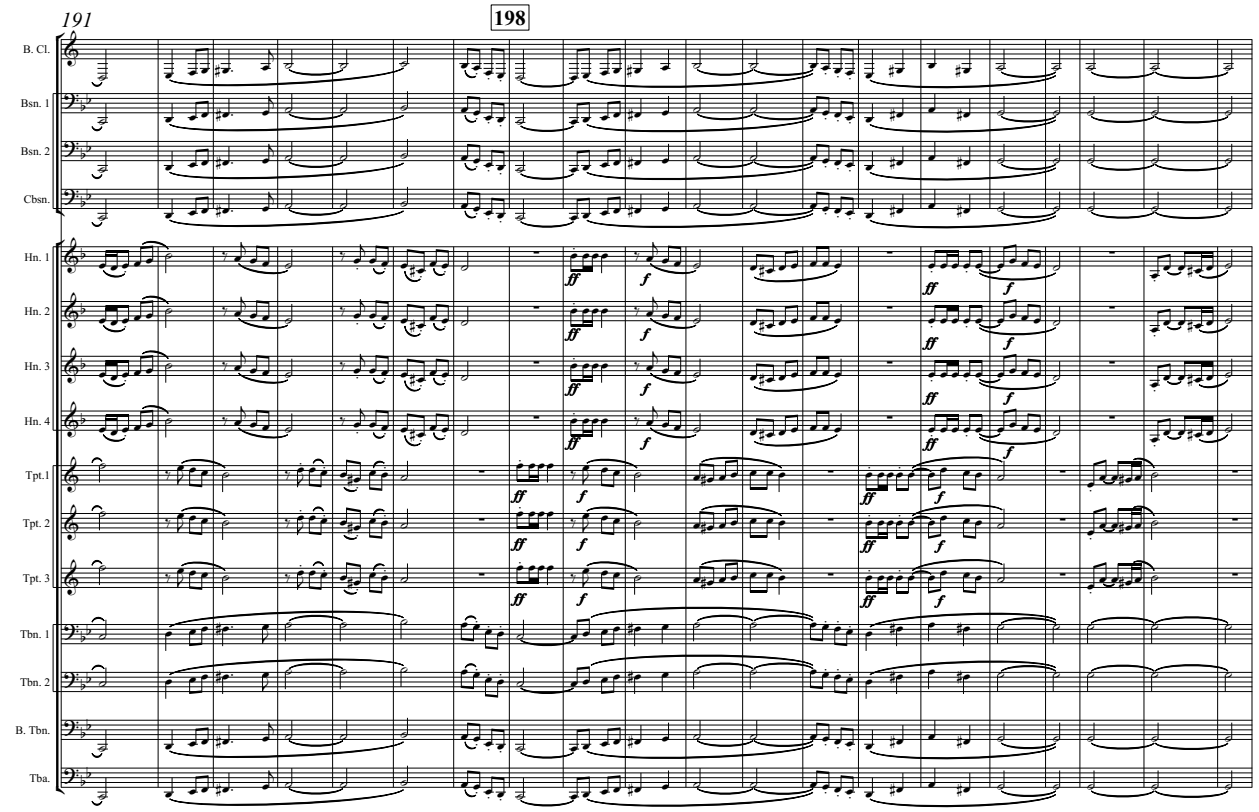
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
T.-t.
B. D.
Hp.

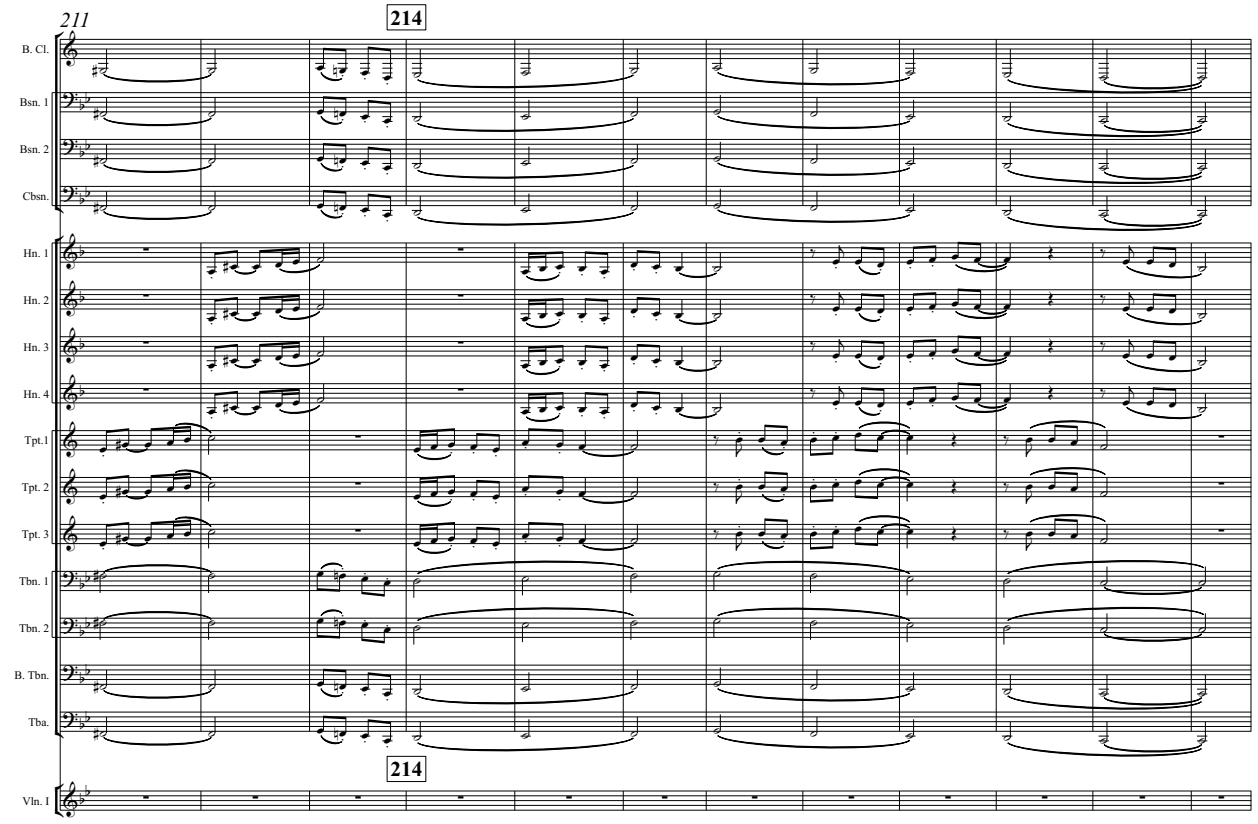
Var. II - Andante, marcato (♩ = 110)

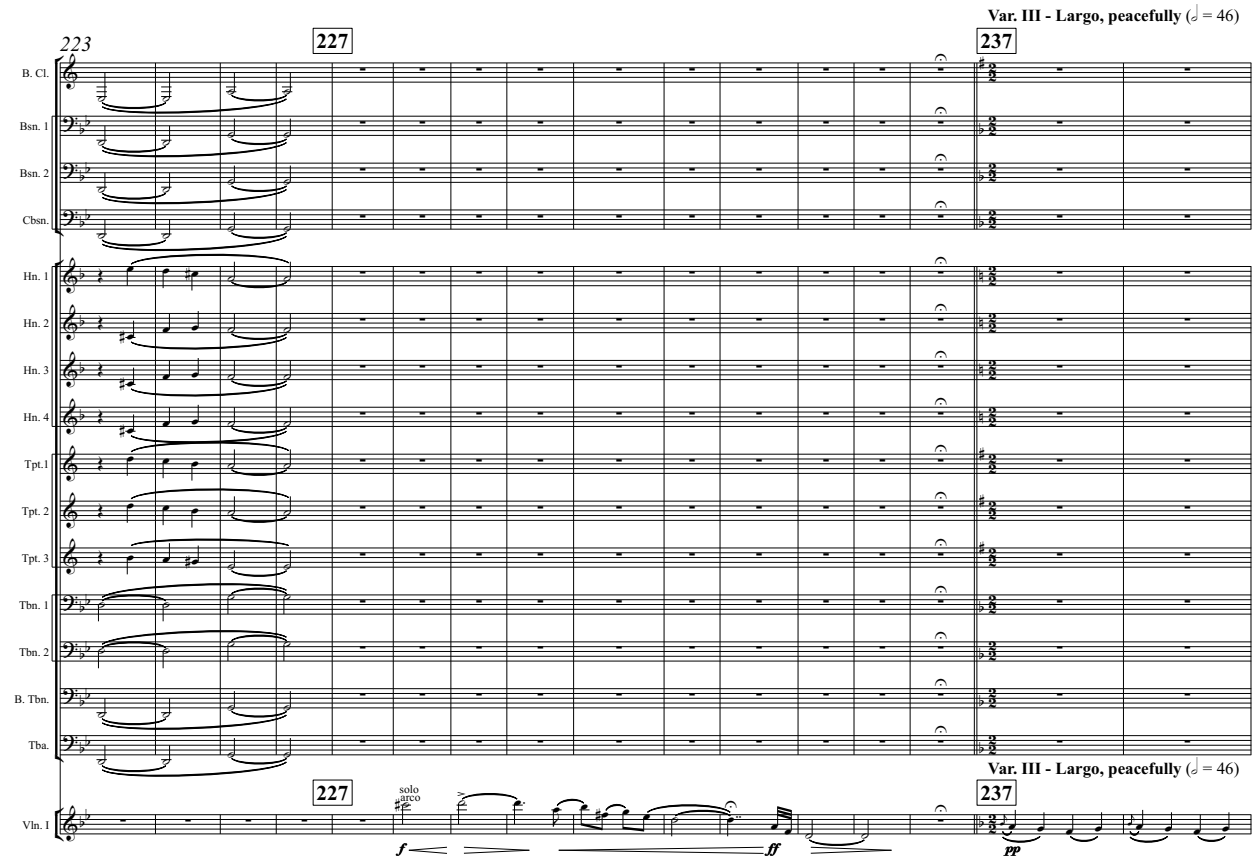
152 **167**

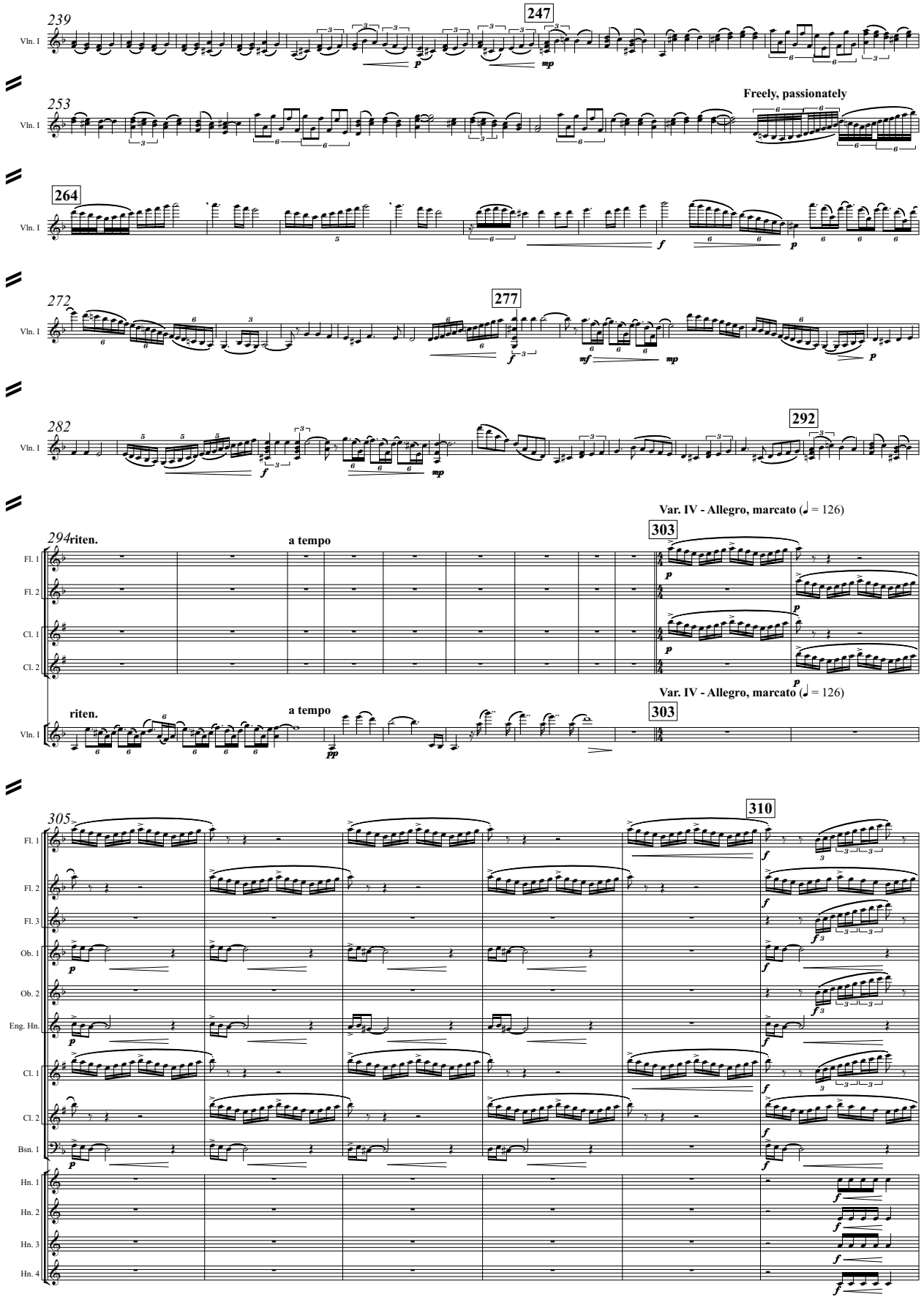
Vln. I
Vln. II
Vla.
Vc.
Cb.

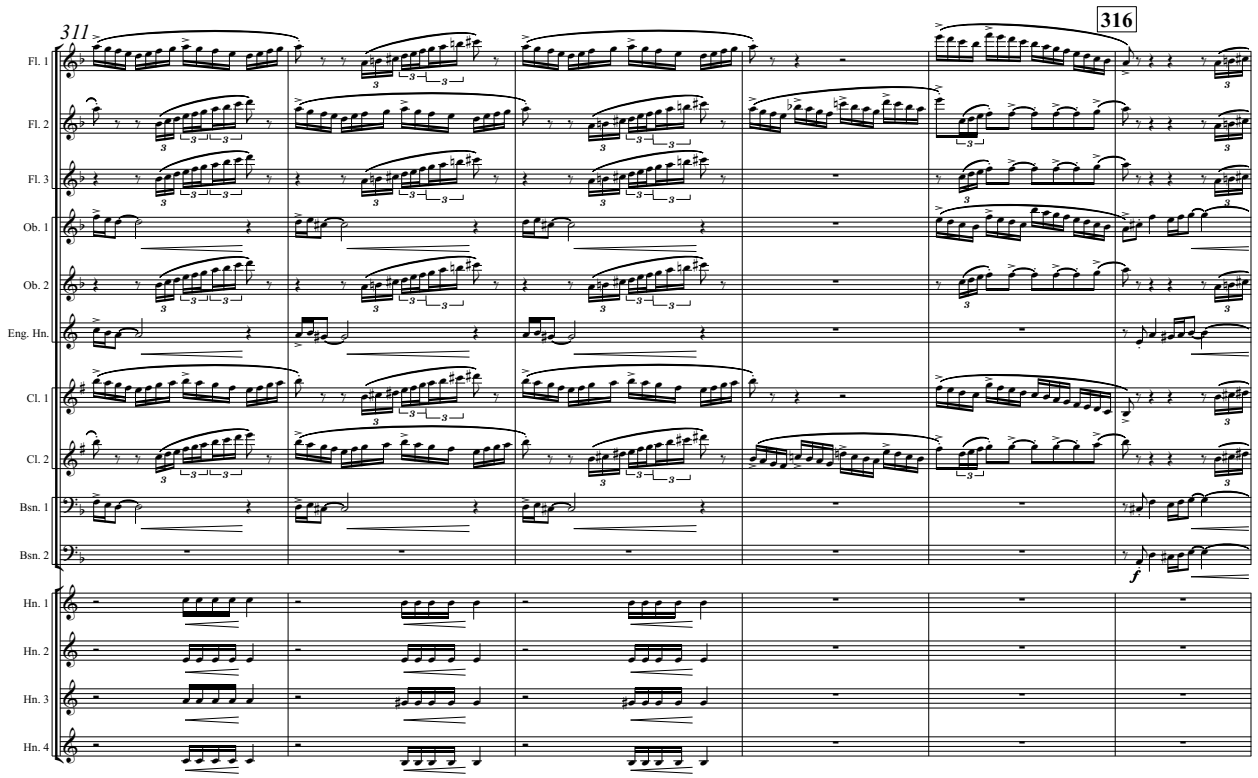

172
185
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

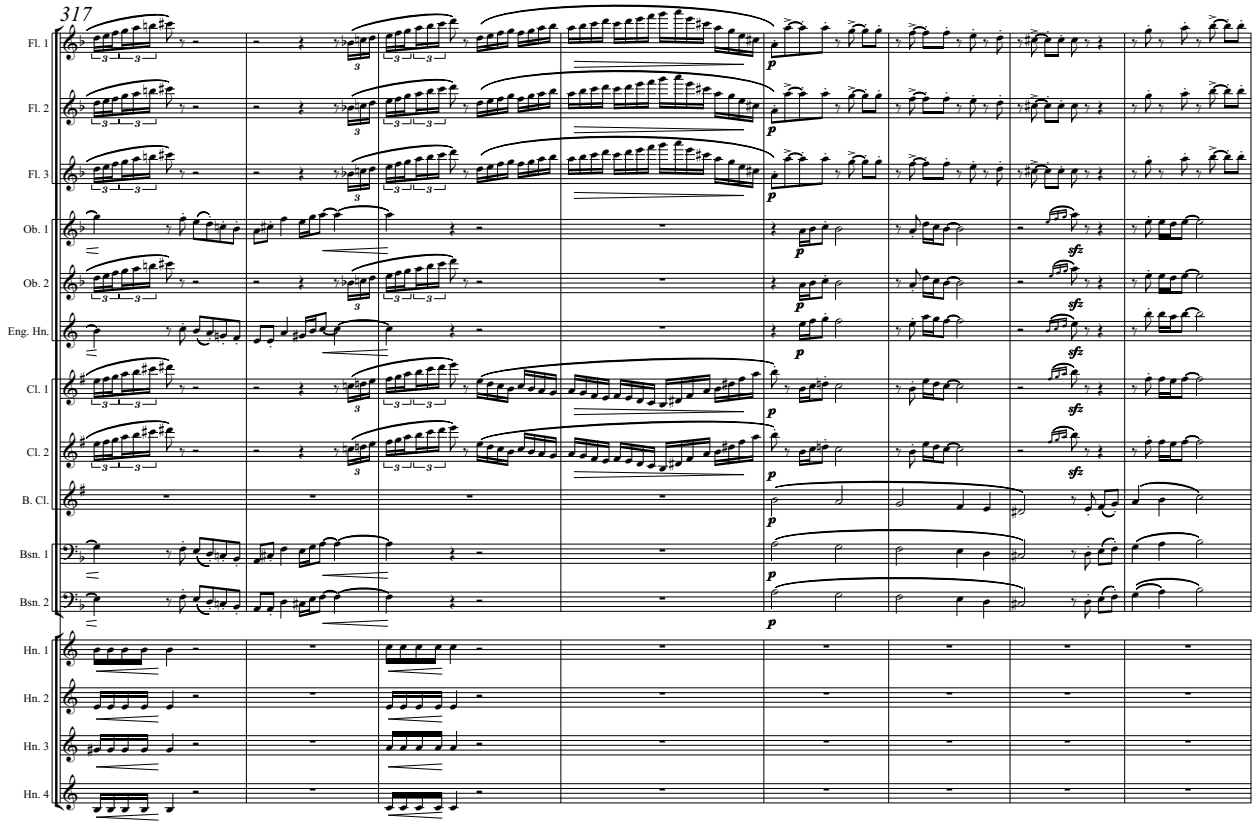

191
198
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

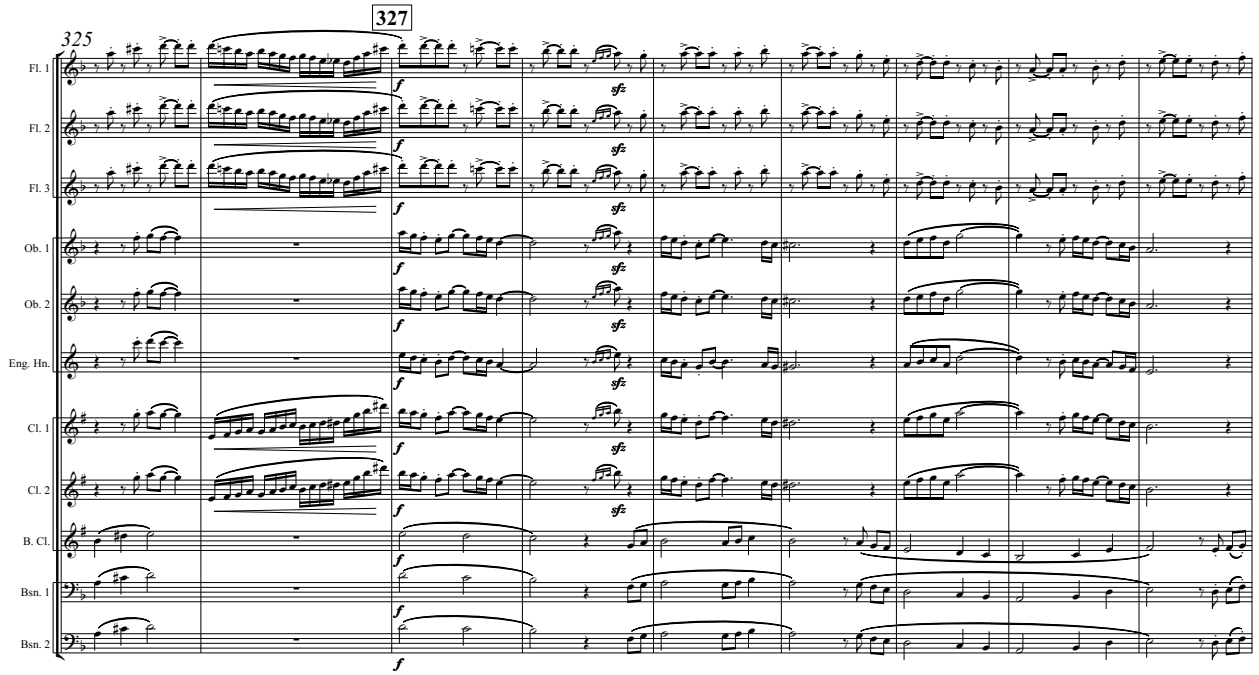

211
214
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
214
Vln. I

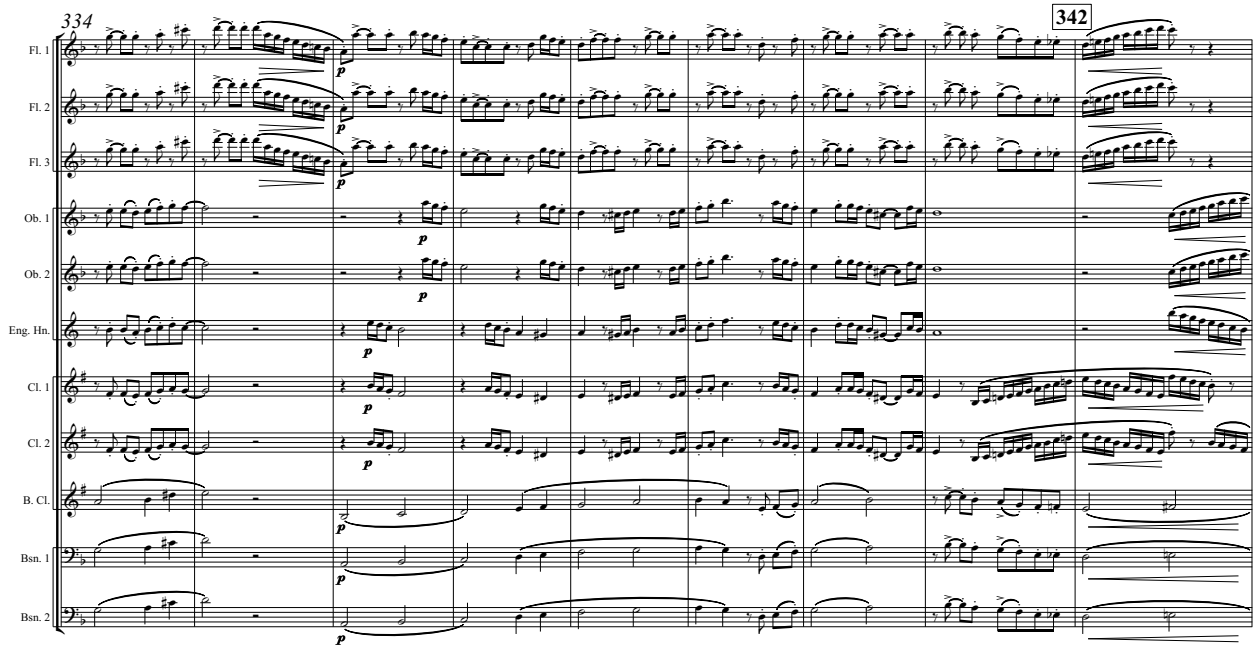

Var. III - Largo, peacefully (𝅗𝅥 = 46)
223
227
237
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Var. III - Largo, peacefully (𝅗𝅥 = 46)
227
237
solo
arco
Vln. I
f
ff
pp

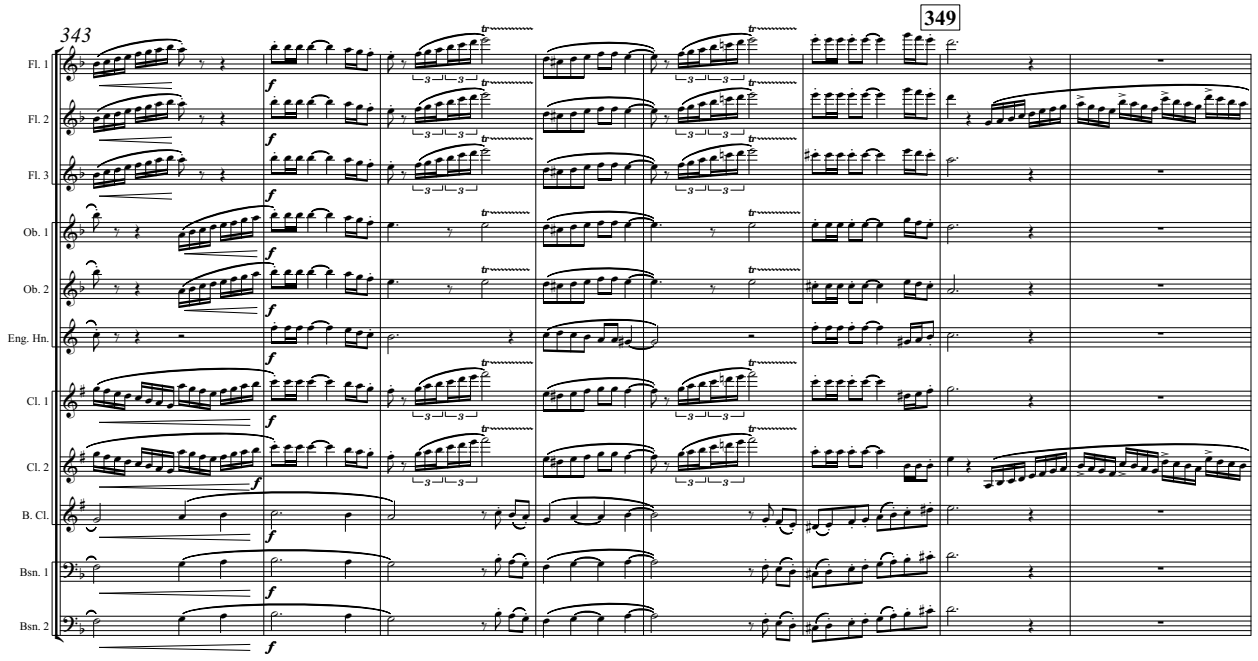

239
247
Vln. 1
253
Freely, passionately
264
272
277
282
292
294
riten.
a tempo
Var. IV - Allegro, marcato (♩ = 126)
303
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Vln. 1
305
310
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Bsn. 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4

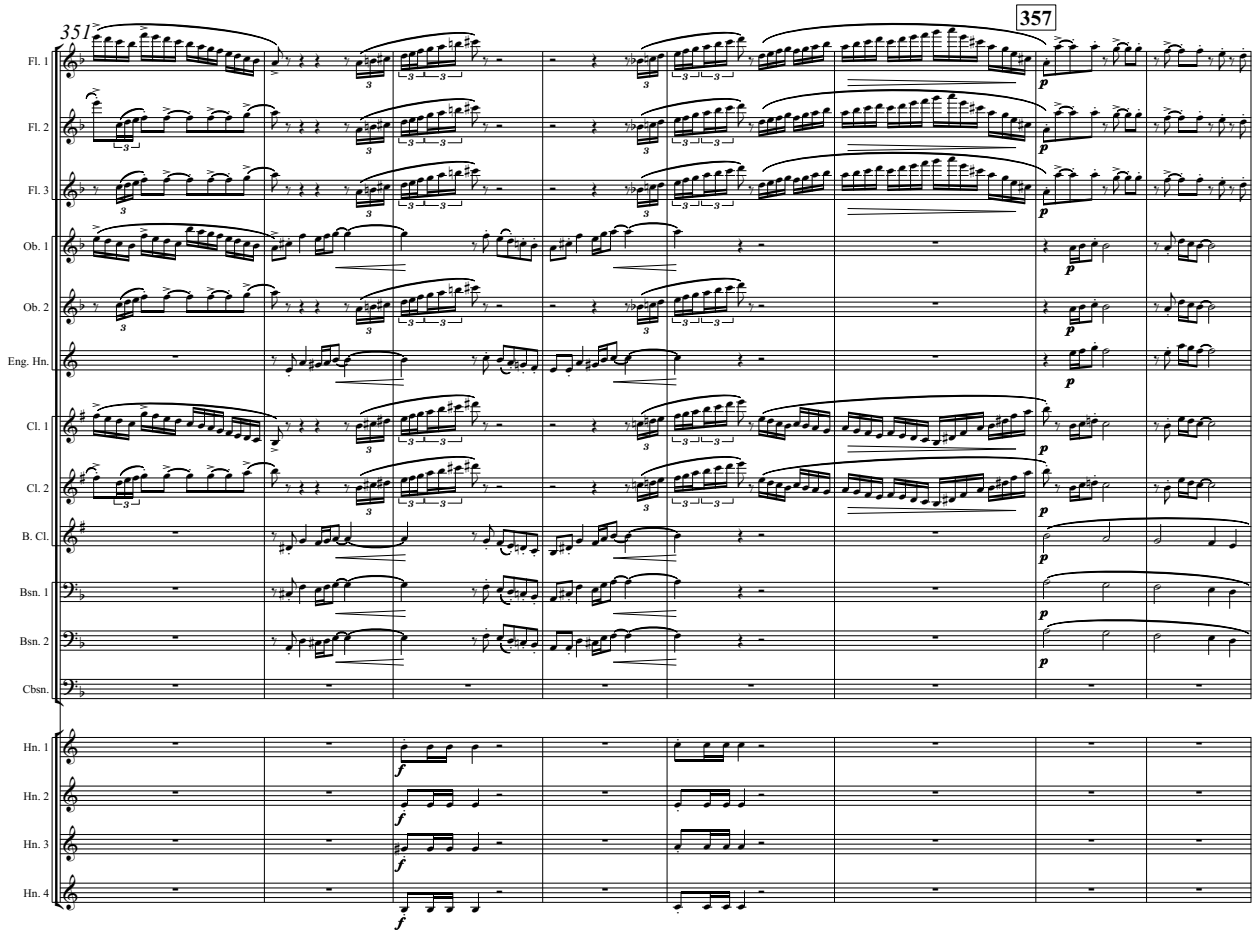

311
316
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
f

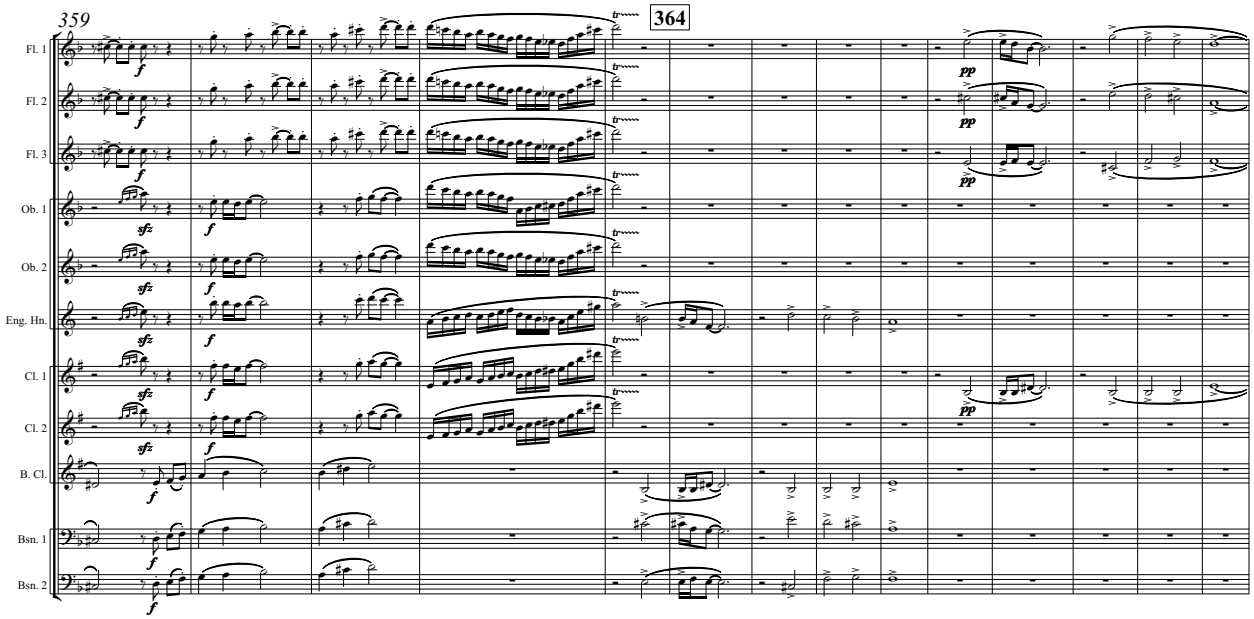

317
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
p
sfz

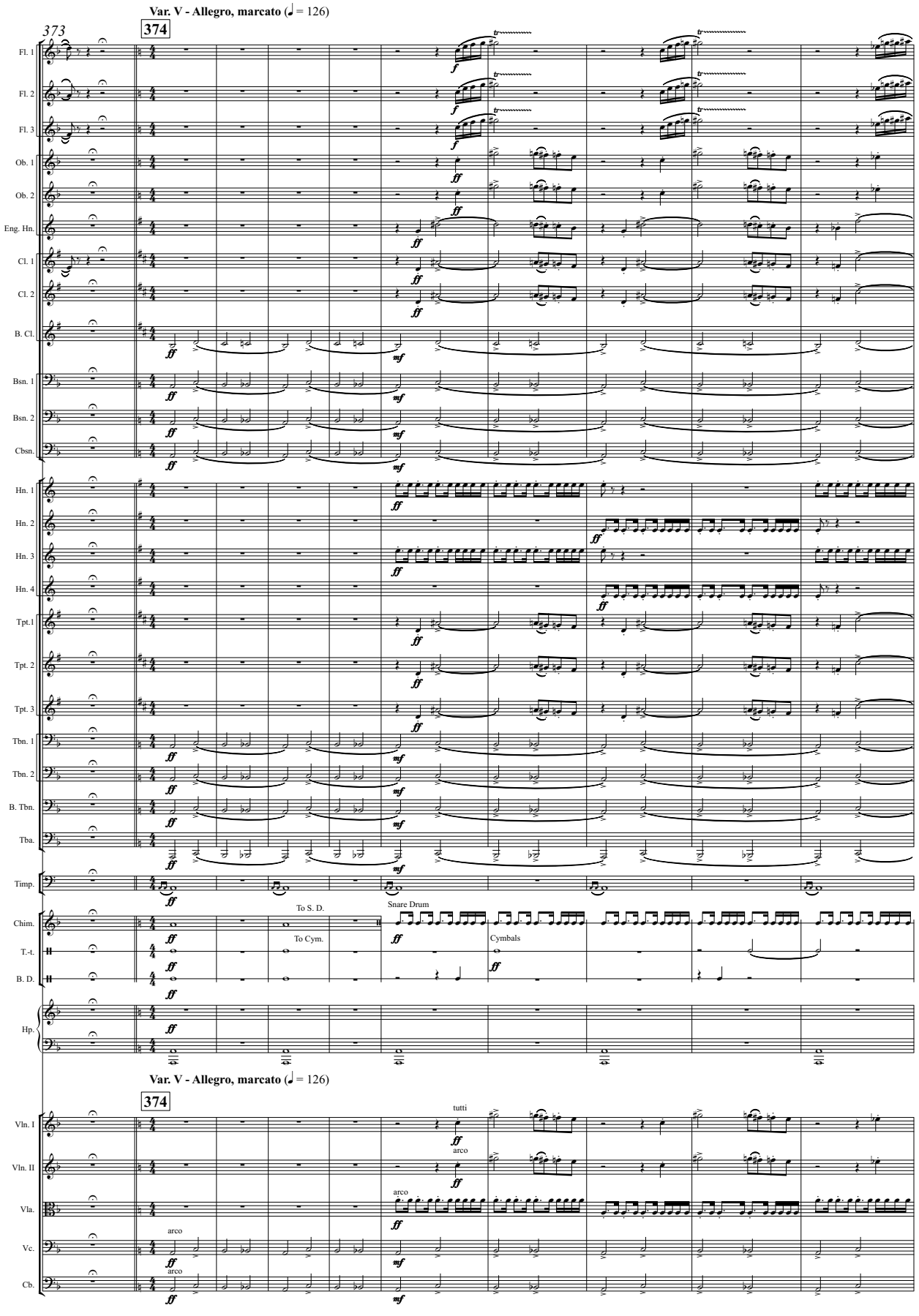

325
327
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
f
sfz

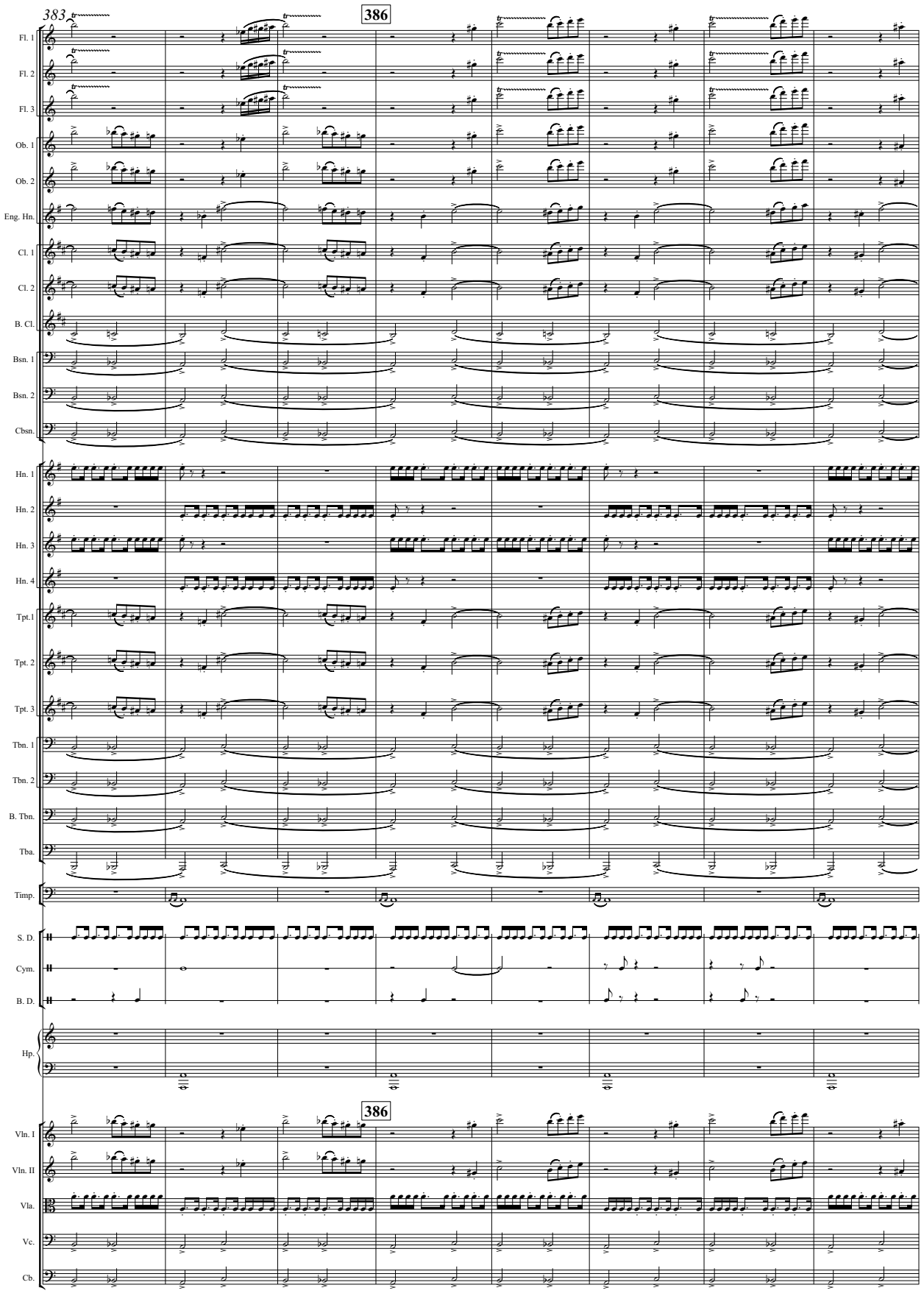

334
342
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
p

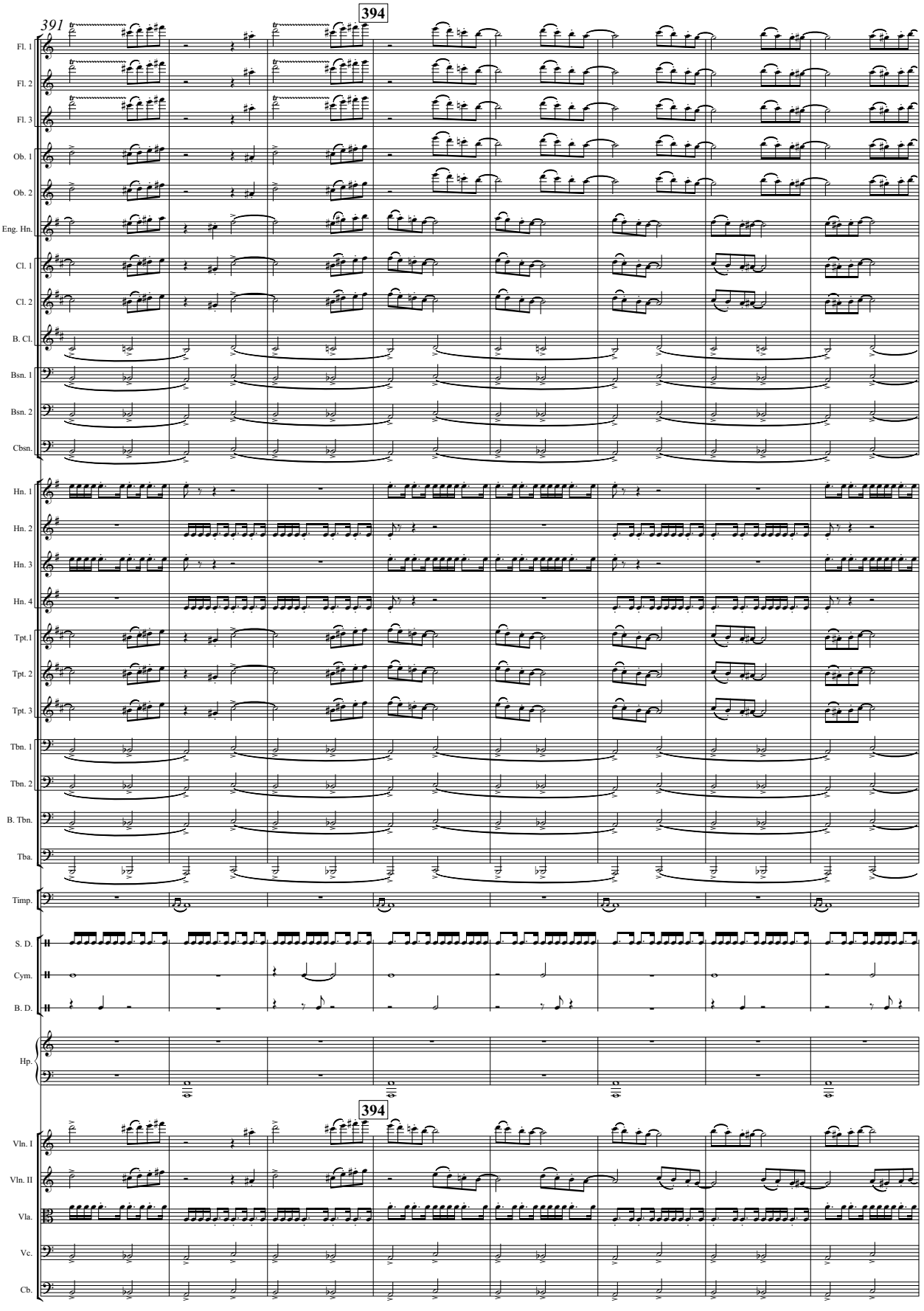

343
349
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

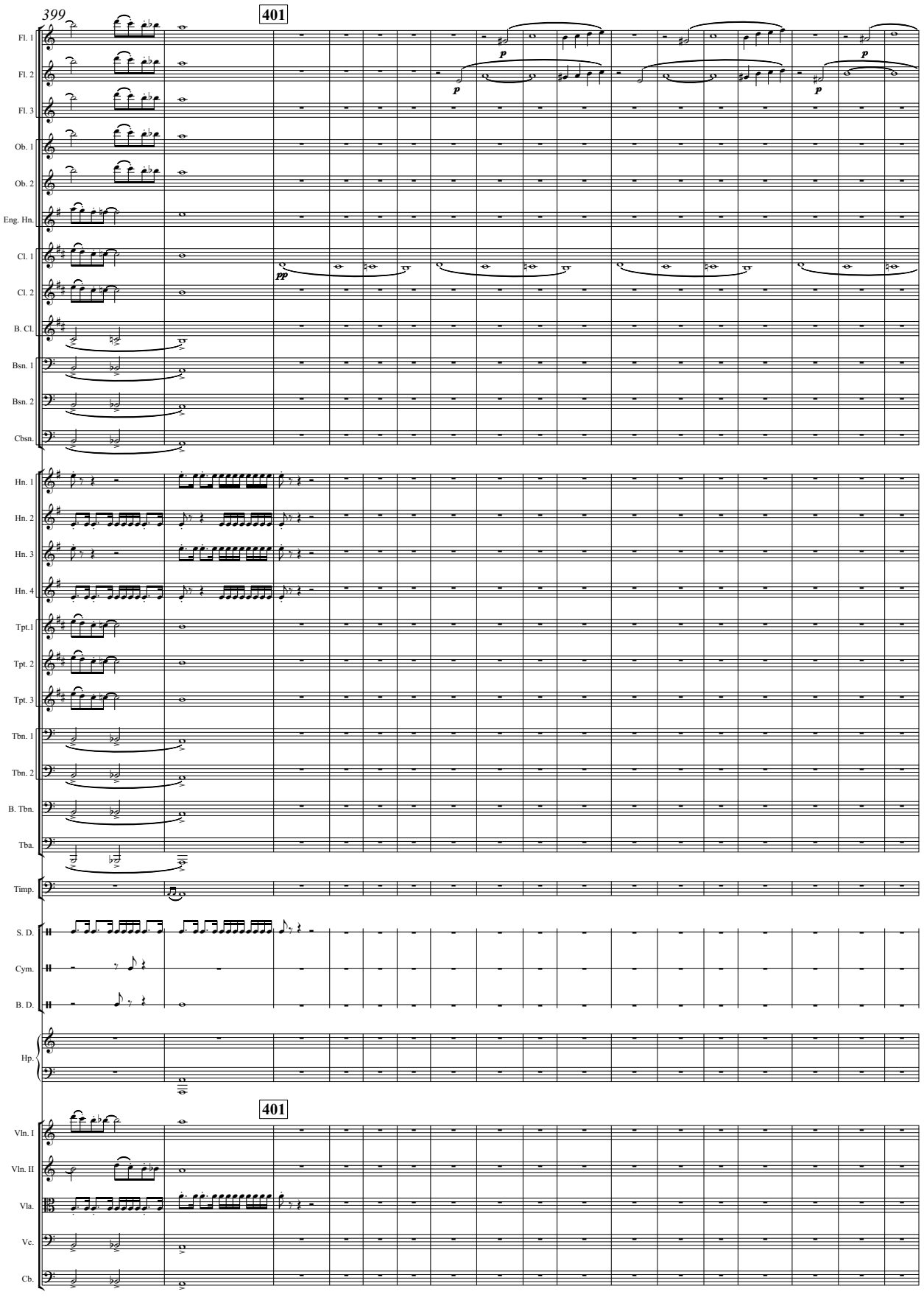

351
357
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4

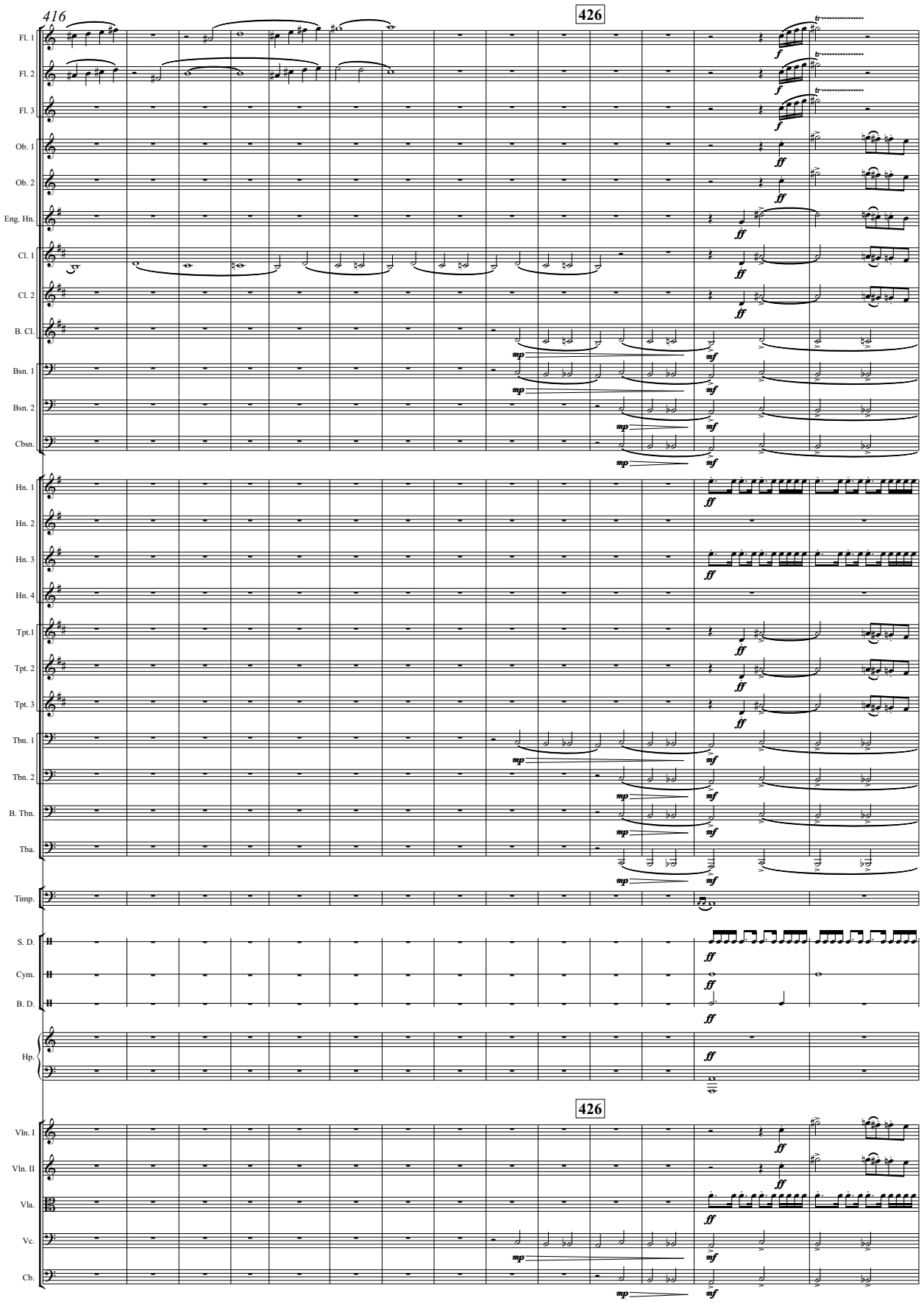

359
364
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

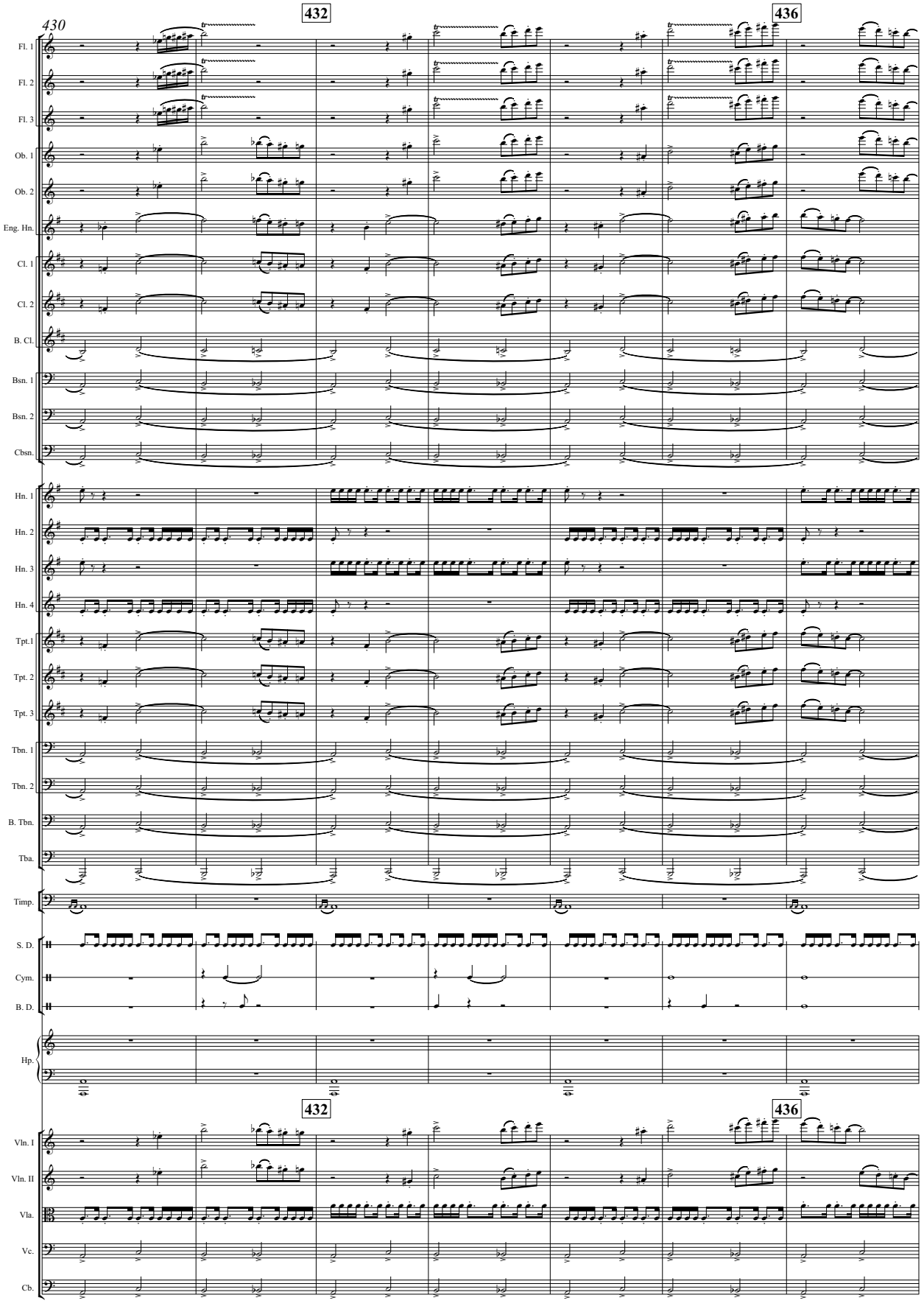

Var. V - Allegro, marcato (♩ = 126)
373
374
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
T.-t.
B. D.
Hp.
To S. D.
To Cym.
Snare Drum
Cymbals
Var. V - Allegro, marcato (♩ = 126)
374
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
arco

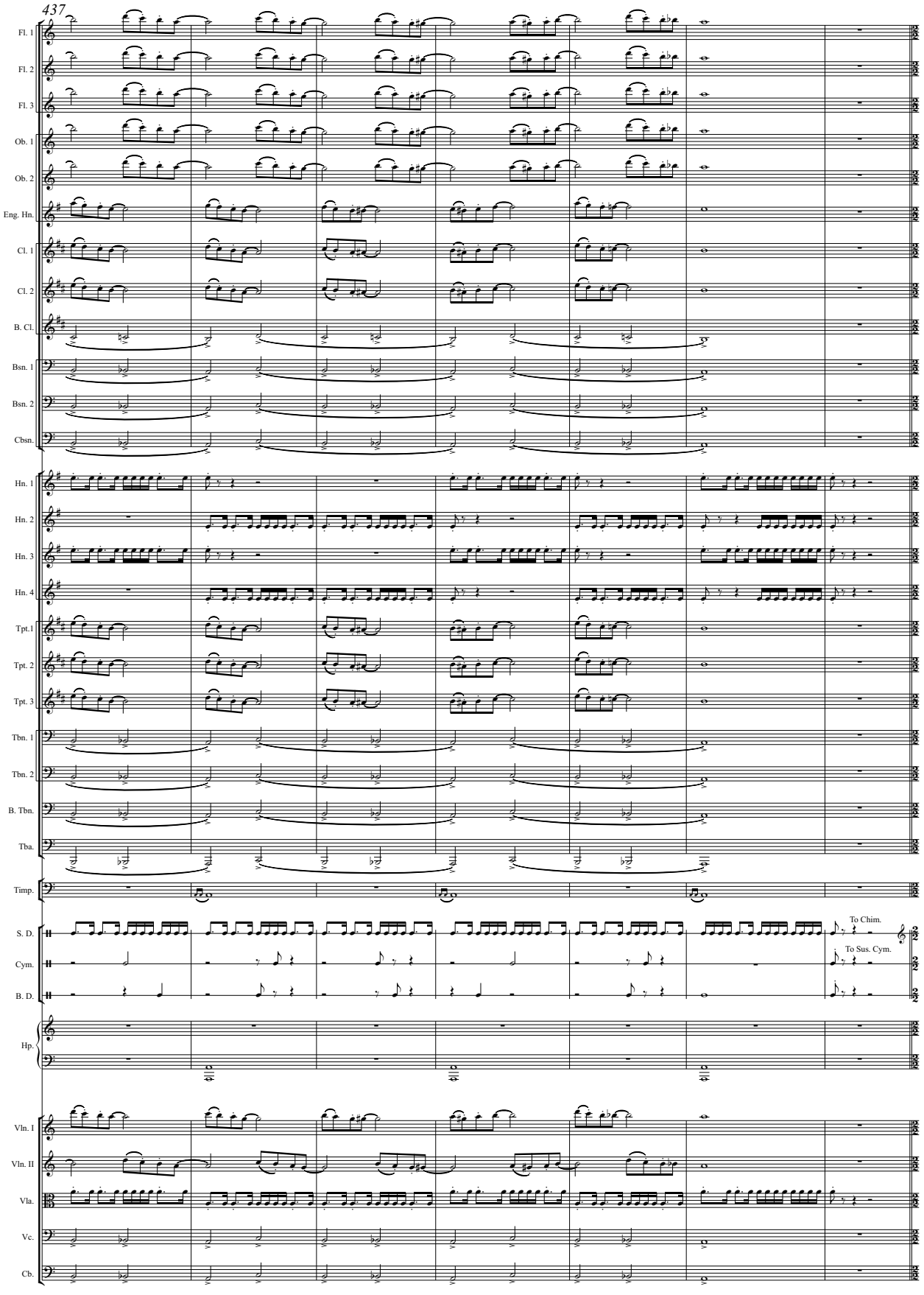

383
386
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Cym.
B. D.
Hp.
386
Vln. I
Vln. II
Vla.
Vc.
Cb.

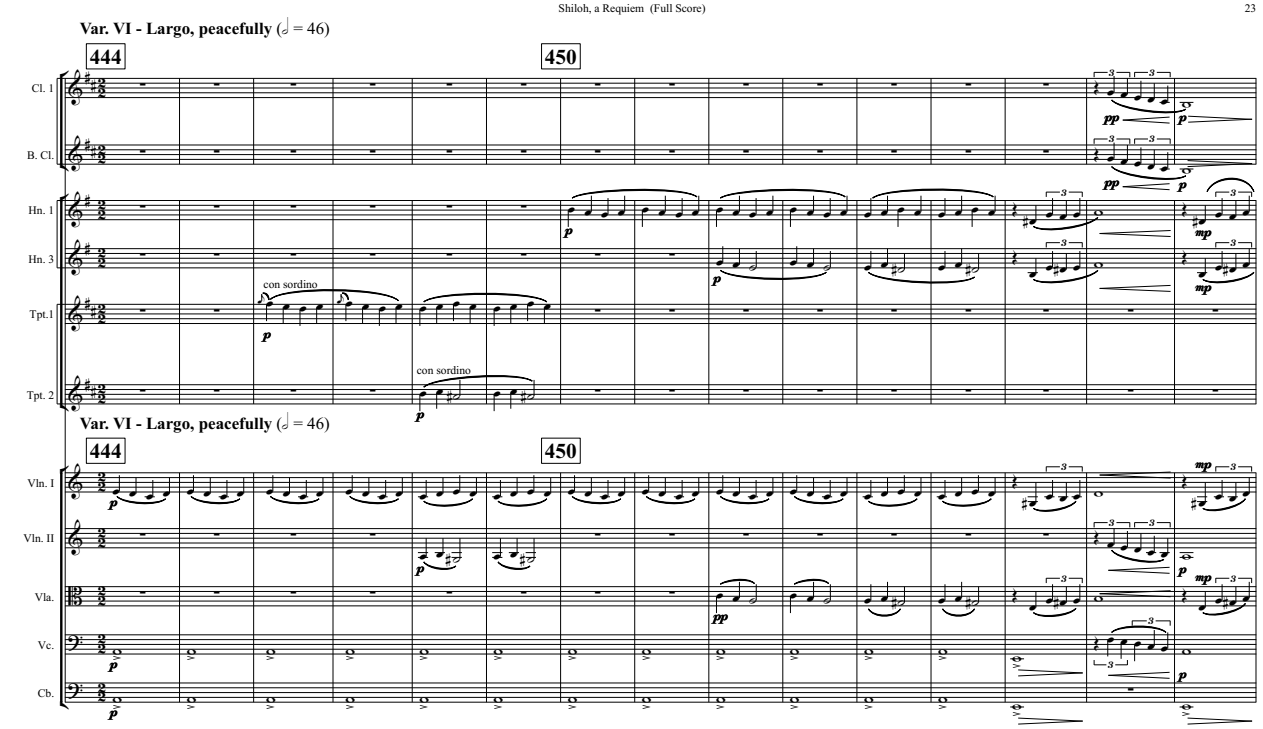

391
394
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Cym.
B. D.
Hp.
394
Vln. I
Vln. II
Vla.
Vc.
Cb.

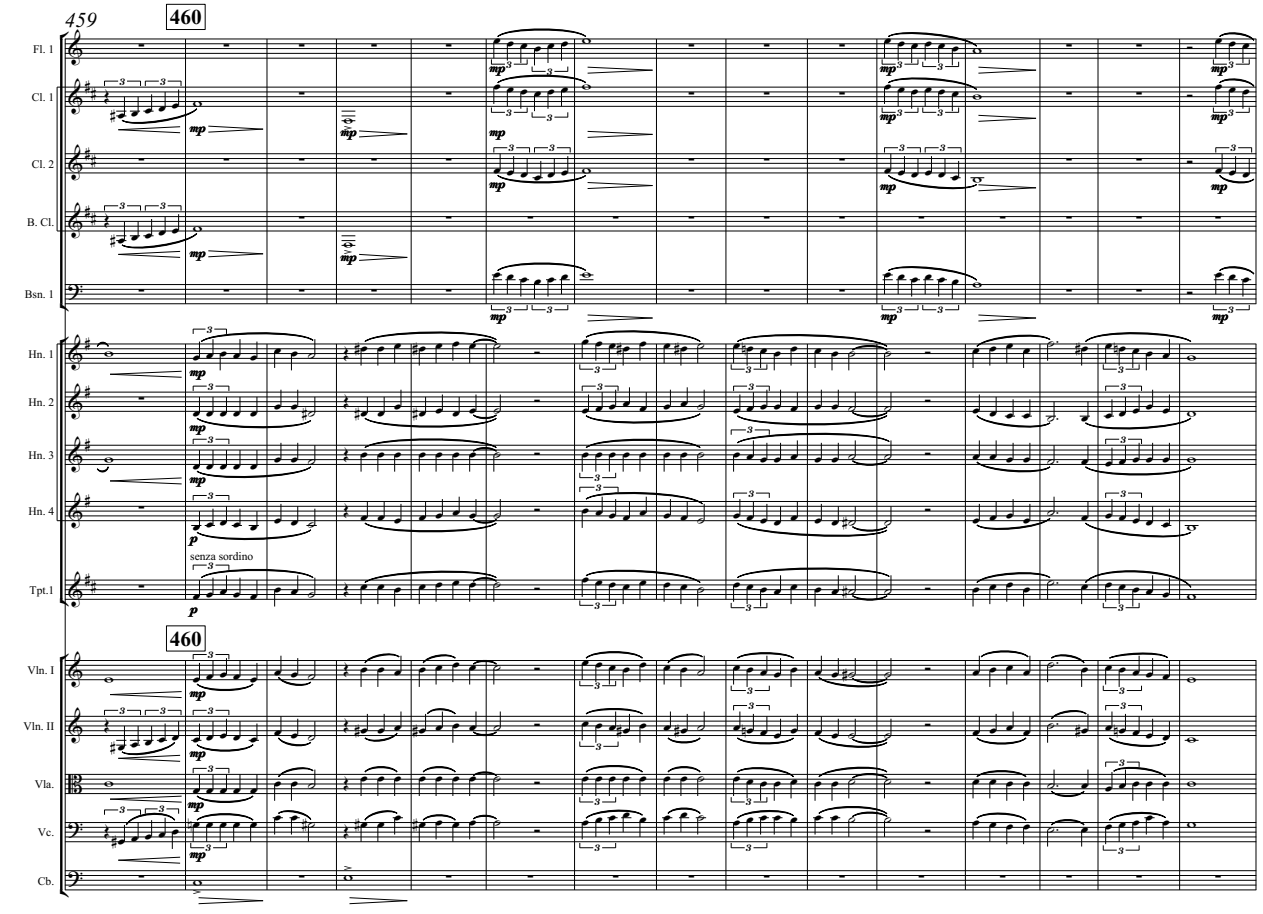

399
401
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Cym.
B. D.
Hp.
401
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp

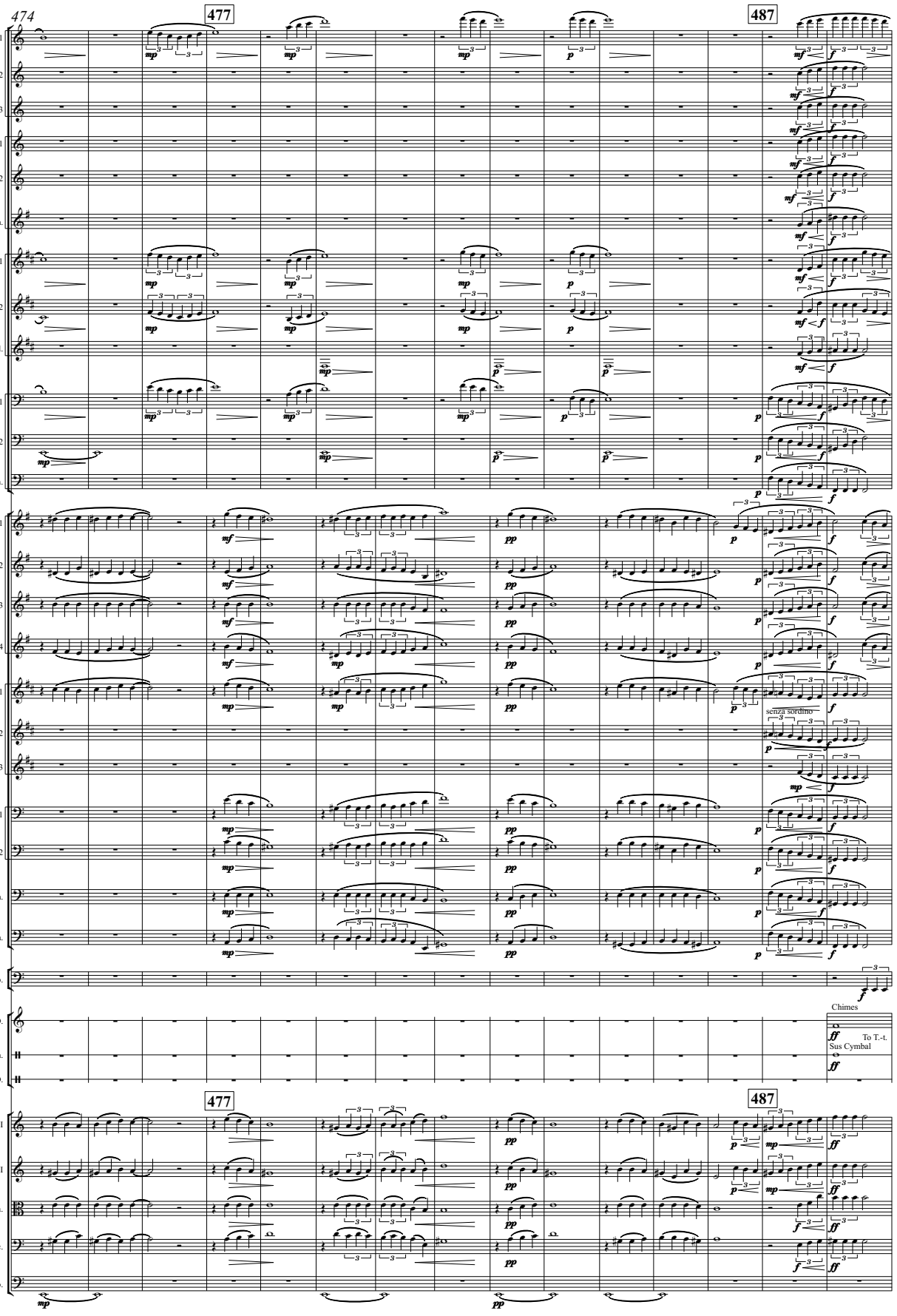

416
426
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Cym.
B. D.
Hp.
426
Vln. I
Vln. II
Vla.
Vc.
Cb.

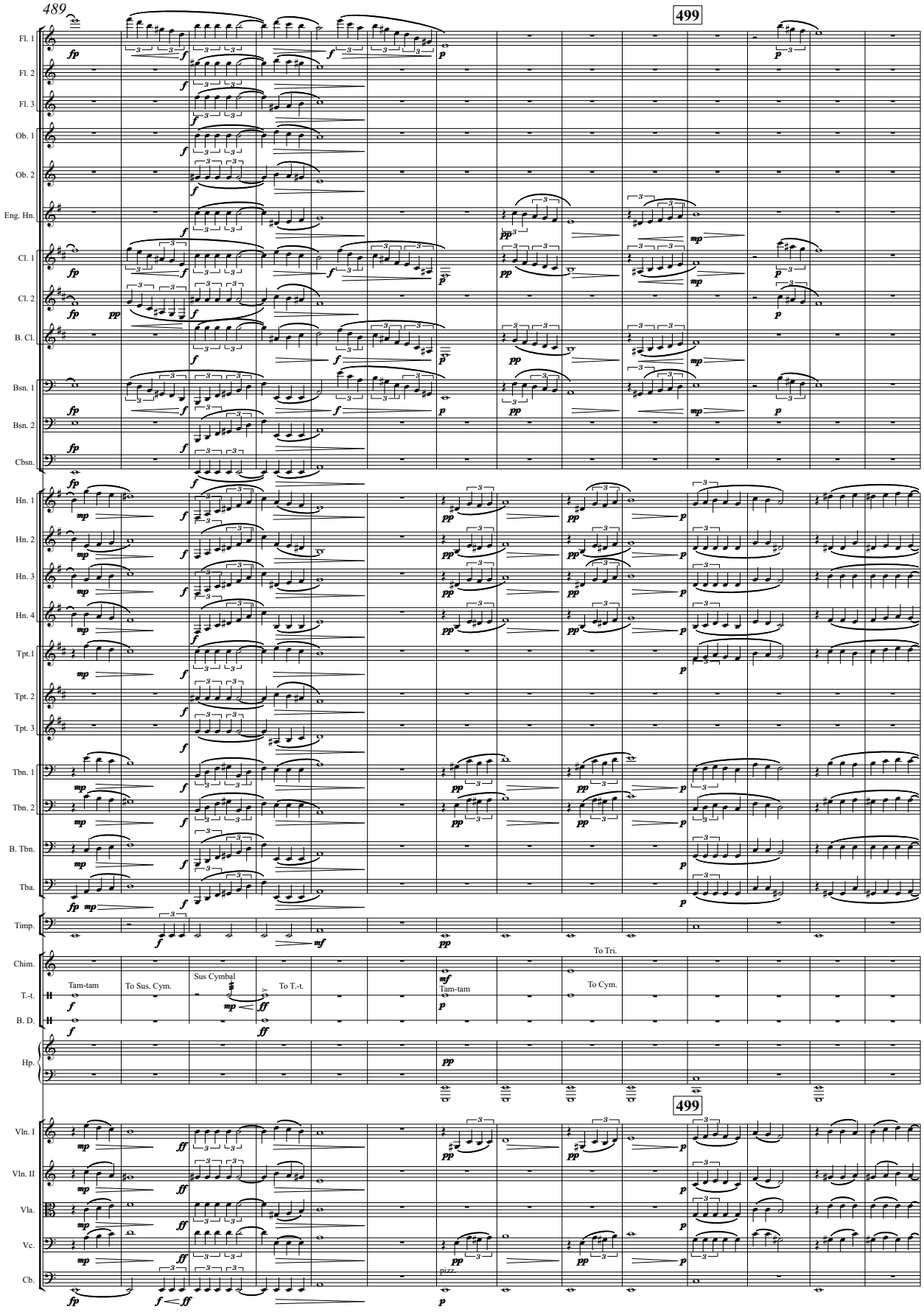

430
432
436
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Cym.
B. D.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

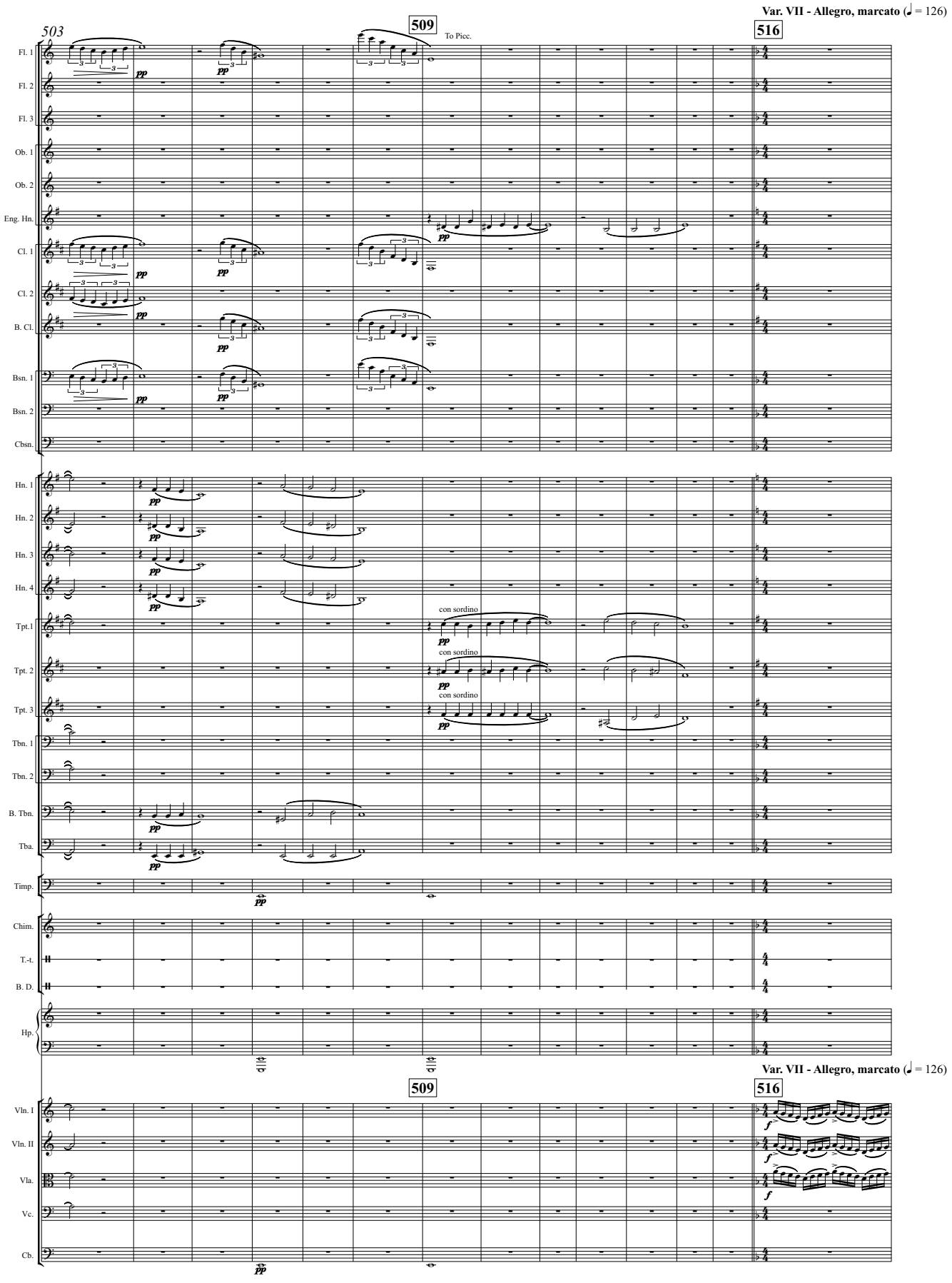

437
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Cym.
B. D.
To Chim.
To Sus. Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

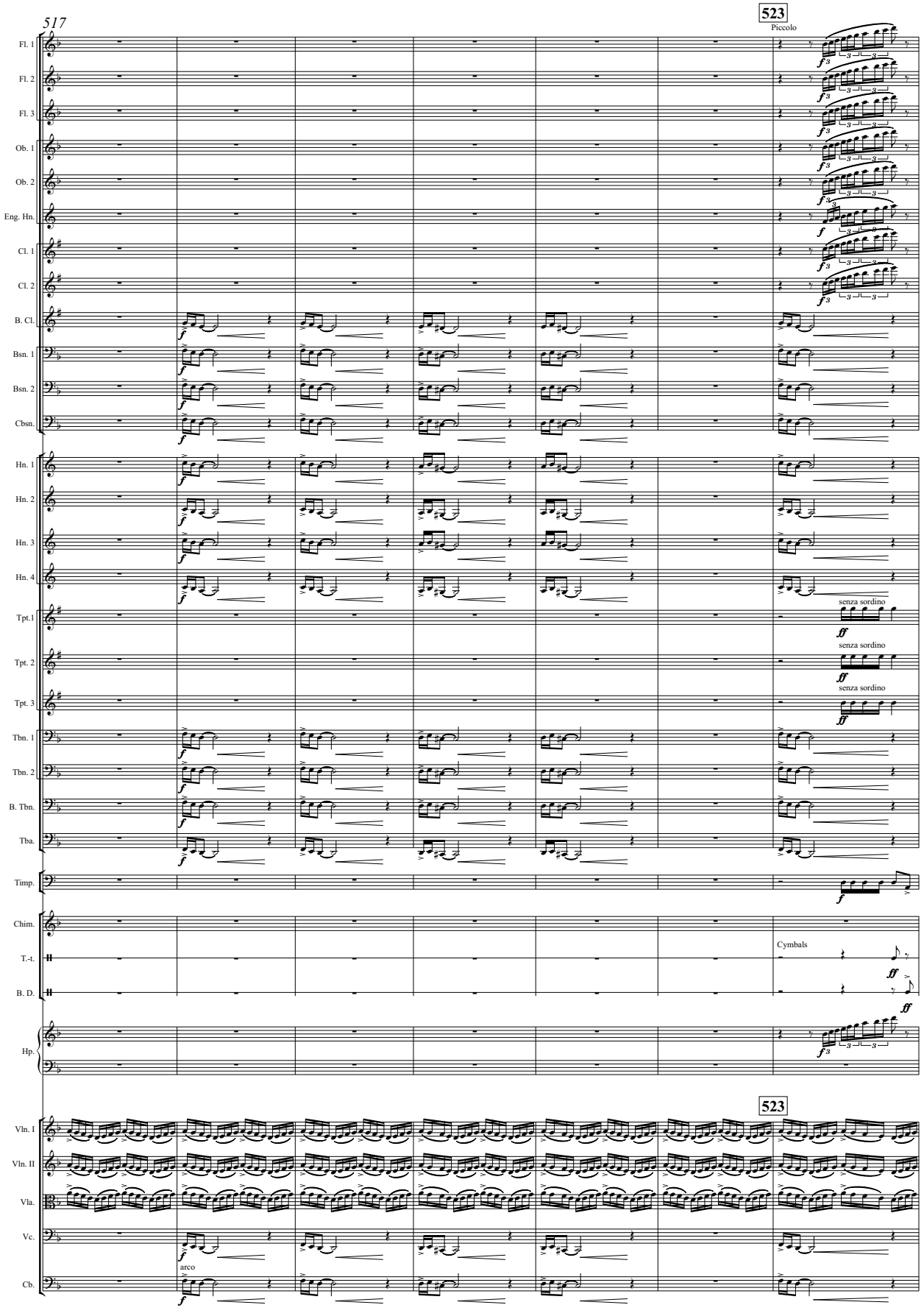

Var. VI - Largo, peacefully (𝅗𝅥 = 46)
444
450
Cl. 1
B. Cl.
Hn. 1
Hn. 3
Tpt.1
Tpt. 2
con sordino
con sordino
Var. VI - Largo, peacefully (𝅗𝅥 = 46)
444
450
Vln. I
Vln. II
Vla.
Vc.
Cb.

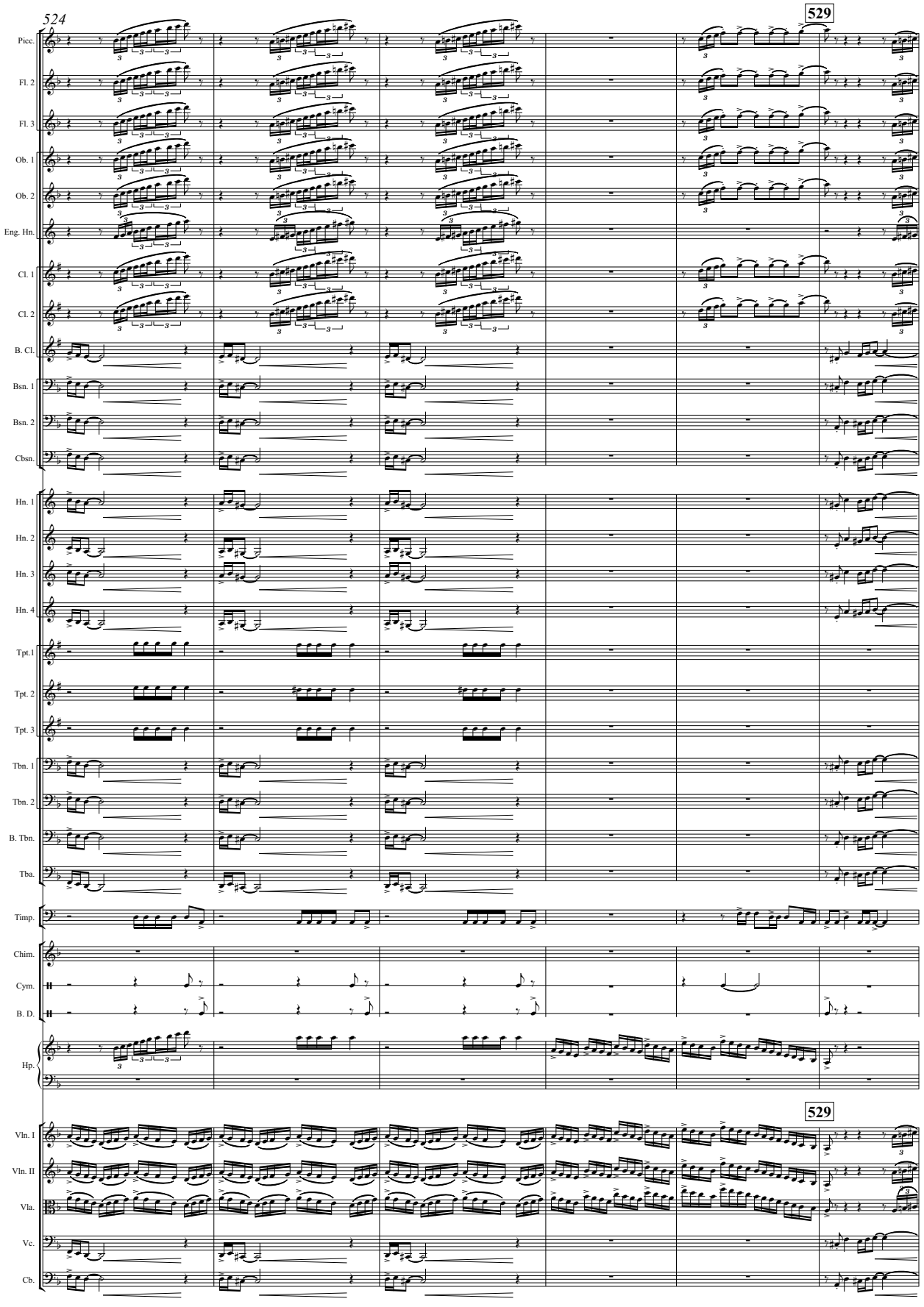

459
460
Fl. 1
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
senza sordino
460
Vln. I
Vln. II
Vla.
Vc.
Cb.

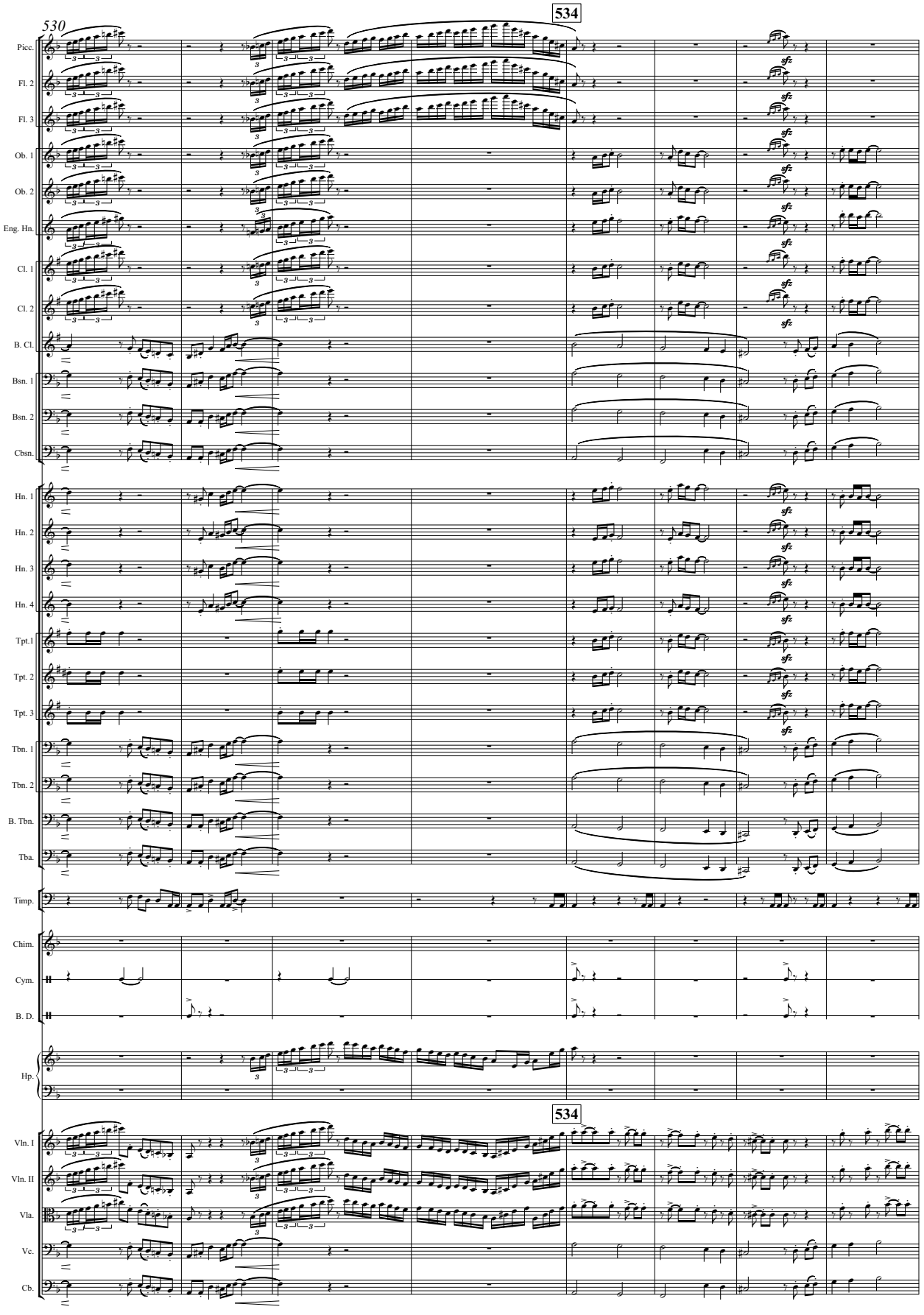

474
477
487
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
senza sordino
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Chimes
To T.-t.
Sus Cymbal
Cym.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.

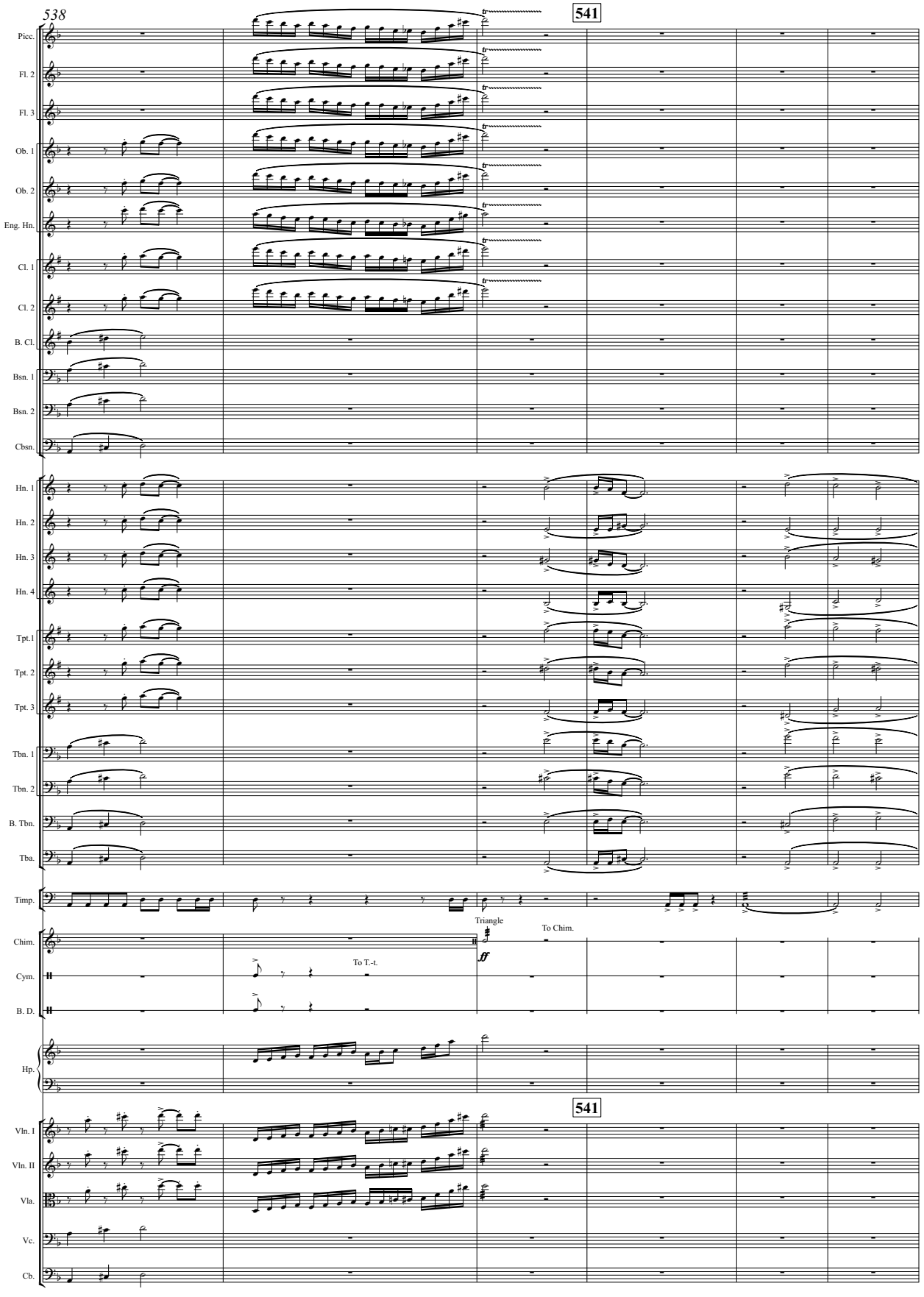

489
499
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
T.-t.
B. D.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Tam-tam
To Sus. Cym.
Sus Cymbal
To T.-t.
Tam-tam
To Tri.
To Cym.
pizz.

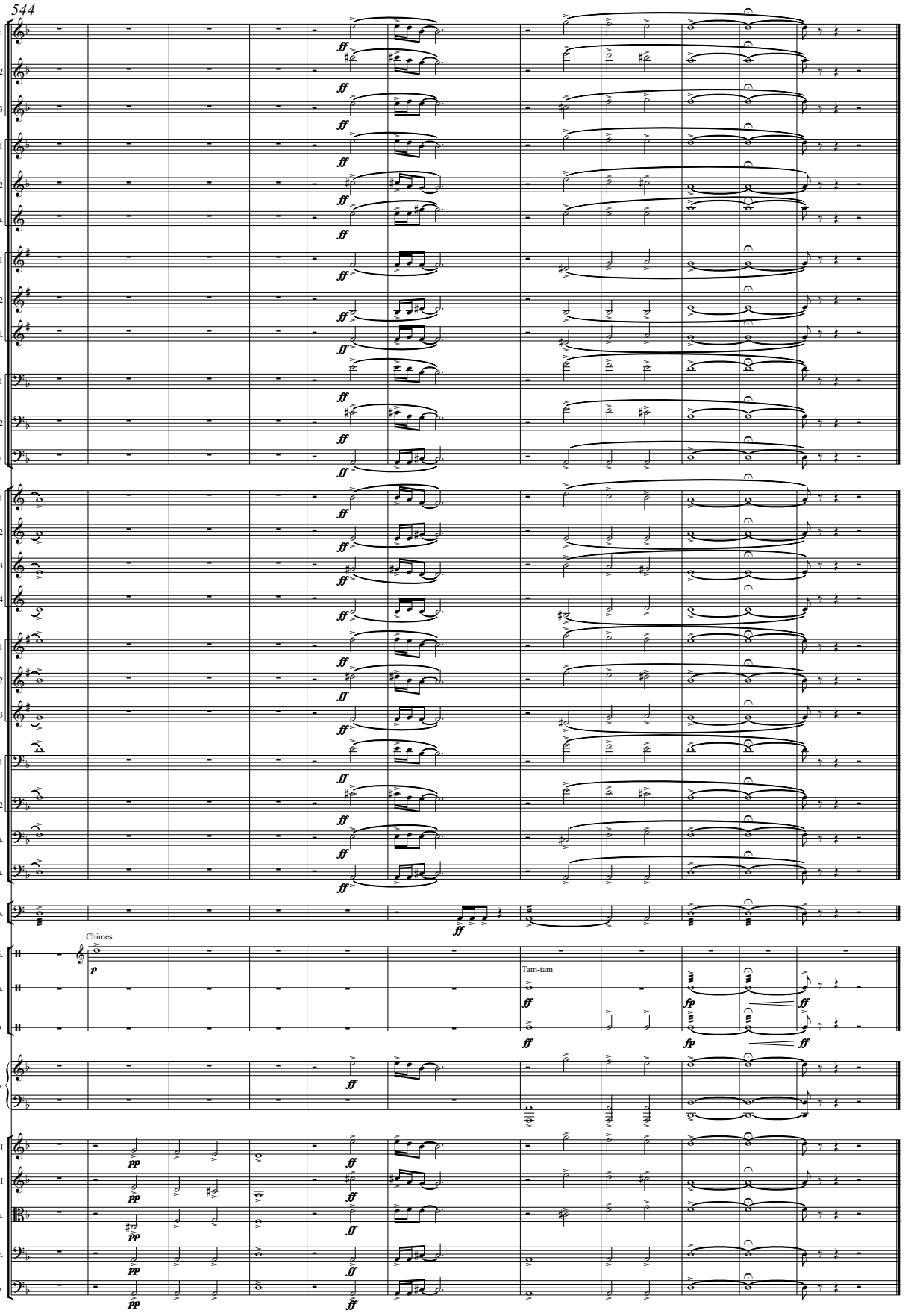

Var. VII - Allegro, marcato (♩ = 126)
503
509
To Picc.
516
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
T.-t.
B. D.
Hp.
con sordino
pp
Var. VII - Allegro, marcato (♩ = 126)
509
516
Vln. I
Vln. II
Vla.
Vc.
Cb.
f


517
523
Piccolo
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
senza sordino
senza sordino
senza sordino
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
T.-t.
B. D.
Cymbals
Hp.
523
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco


524
529
Picc.
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
Cym.
B. D.
Hp.
529
Vln. I
Vln. II
Vla.
Vc.
Cb.


530
534
Picc.
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
Cym.
B. D.
Hp.
534
Vln. I
Vln. II
Vla.
Vc.
Cb.


538
541
Picc.
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Triangle
To Chim.
Chim.
Cym.
To T.-t.
B. D.
Hp.
541
Vln. I
Vln. II
Vla.
Vc.
Cb.


544
Picc.
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chimes
Tri.
Cym.
B. D.
Tam-tam
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.