

DAVID MATTHEWS

Symphony No. 5
for orchestra

(1999)

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Faber Music Ltd
3 Queen Square
London
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Symphony No. 5 was commissioned by the Britten Sinfonia, with funds from the Arts Council of England and Eastern Arts Board.

The first performance was given by the Britten Sinfonia, conducted by Nicholas Cleobury, in the Royal Albert Hall, London, as part of the 1999 Proms Season, on 17 August 1999.

Duration: c.22 minutes

Orchestration

2 Flutes (II=Piccolo)

2 Oboes (II=Cor anglais)

2 Clarinets in B♭

2 Bassoons

2 Horns in F

2 Trumpets in C

Trombone

Timpani

(doubling Tambourine, Suspended cymbal,
Chinese cymbal, small and large Tam-tams and Bass drum)

Harp

Strings

The Score is transposed

Parts available on hire from the publishers

Programme Note

1. *Allegro energico* 2. *Presto con fuoco* 3. *Adagio* 4. *Molto vivace*

The first piece I composed was a symphony, and I have been obsessed with the form – which was well defined by Hans Keller as "the large-scale integration of contrasts" – ever since. But perhaps because I hadn't written one for eight years, and because of intermittent doubts about the continuing validity of the form at the end of this century, I experienced unusual difficulties in starting this Fifth Symphony. I arrived at the MacDowell Colony in New Hampshire last October, where I had a five-week residency, with one bar in my head and virtually nothing else. But as soon as I entered my studio in that paradisal place – the same cabin in the woods in which Copland had written *Billy the Kid* in 1938 – ideas began to flow, and I was able to draft over half the piece during my few weeks there.

My original plan for a two-movement piece, fast/slow, changed while I was writing the symphony and I ended up, for the first time in my life, with the traditional four movements, though the finale is brief – an expanded coda to the slow movement. The first movement is probably the closest to the classical archetype that I have written, although it is not a strict sonata movement: its form is more statement – expanded counter-statement – coda, a formal idea I have borrowed from the first movement of Bruckner's *Ninth Symphony*. Its momentum is sustained throughout, and its energy hardly ever relaxes. The scherzo second movement steps up the energy level still further; but in contrast to the first movement's positive energy, this scherzo negates: its tonality is centred on A flat, a tritone away from the first movement's D, and its dark, restless mood is emphasized by a relentless bass drum. The scherzo's shape parallels that of the first movement, and like the first movement its coda is founded on a pedal point, with its solo bass drum ending matching the first movement's solo timpani.

The slow movement is, perhaps inevitably, elegaic in tone, beginning with a broad song for the violins over bitonal repeated chords. In contrast there is a gentler theme on the violas, separated from the first section by a dissonant canonic trumpet fanfare, which returns, this time on muted trumpets and horns, to end the movement over a sustained E minor chord on muted strings. This chord leads into the finale, whose origin was a piano duet that my wife Jean Hasse and I wrote jointly as a 70th birthday present for our composer friend Peter Sculthorpe. Jean wrote the bass, and I the tune on top. I used the first few bars to open the finale, then both the tune and the bass idea develop in other directions. The mood is brightly energetic, and the symphony ends with a sustained passage which incorporates ideas from its opening, followed by a brief return to the initial tempo.

The **Fifth Symphony** is scored for a classical orchestra, with pairs of woodwind, horns and trumpets, timpani and a modest amount of percussion. To this I have added a single trombone and a harp. The work is dedicated to Nicholas Cleobury and the Britten Sinfonia in gratitude for the many fine performances they have given of my music.

DM

for Nicholas Cleobury and the Britten Sinfonia

SYMPHONY No 5

I

1

DAVID MATTHEWS, op.78a

Allegro energico (d. = c.60)

2 Flutes
2 Oboes
2 Clarinets in B♭
2 Bassoons
2 Horns in F
2 Trumpets in C
Trombone
Timpani
Harp

ff marc. ed animato

ff marc. ed animato

ff *ffp* *ffp* *f*
ff *ffp* *ffp* *f*
ff *ffp* *ffp* *f*
ff *ffp* *ffp* *f*

ff

always with hard sticks

f

ff

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Allegro energico (d. = c.60)

pizz.

Violin I
Violin II
Viola
Violoncello
Double bass

ff

ffmf

ffmf

ff marc. ed animato

ff marc. ed animato

arco *ff* *ff* *ff*

ff

Fl. a2

2

ffp ff f

Ob.

Cl.

Bsn.

3

ff f f

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Hn. ff f ffp ff ffp f

Tpt. ff f ffp ff ffp f solo

Tbn. ff f ffp ff ffp f

ffp ff

2

Vln I pizz. arco, div. ffp ffp ff

Vln II pizz. arco, div. ffp ffp ff

Vla pizz. arco ff div.

Vc. sulla corda ff sulla corda f sulla corda

D. sulla corda ff f

a2

4

Fl.

Ob.

Cl.

Bsn.

5

ff

ff

ff

ff

pianissimo ff

pianissimo ff

Hn.

Tpt.

Tbn.

a2

ff

ff

ff

pianissimo ff

pianissimo ff

Tim.

ff

4

Vln I

Vln II

Vla.

Vc.

D. b.

5

unis.

ff sosten.

unis.

ff sosten.

unis.

ff sosten.

pianissimo ff sosten.

ff sosten.

6

Vln I
Vln II
Vla
Vc.
Db.

7**8**

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.

9**8**

Vln I
Vln II
Vla
Vc.
Db.

9

div.

10

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

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10

Vln I div.

Vln II div.

Vla.

Vc.

D. b.

11

12

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

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11

12

Vln I
div.

Vln II

Vla.

Vc.

Db.

11

12

Vln I
div.

Vln II

Vla.

Vc.

Db.

13

Fl. ff

Ob. ff

Cl. ff

Bsn. a2 ff

14

ff f p p

Hn. ffp ff ffp f pp

Tpt. ffp ff ffp f pp

Tbn. ffp f ffp f pp

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Timp. f f

13

Vln I

Vln II

Vla.

Vc. ff

Db.

14

p arco sul tasto

arco div. sul tasto p

pizz. mf ff p

15

Fl.

Ob.

Cl.

Bsn.

Hn.

Tim.

Hp.

p *espr.*

p *pp*

p *pp*

p

pp

p

pp

p

dim. *pp*

15

solo

Vln I

rest

Vln II

Vla

Vc.

Db.

arco

mf

arco sul tasto

p

div.

pizz.

p

arco

mf *dim.*

pp

pp

pp

p

pizz.

16

solo *p grazioso*

Fl.

p 3 3 3

Ob.

pp

Cl.

p solo *mf* *pp sub.*

Bsn.

pp *p* *mf* *pp sub.*

Bsn. *pp* *pp* *mf*

pp

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17

p 3 3

Hn.

p cresc. *mf*

p cresc. *mf*

p cresc. *mf*

16

solo *pp*

Vln I rest

Vln II unis. pizz.

Vla. *p* cresc. *mf*

Vc. *p* *mf* *p*

D. *mf* *p*

17

18

Fl.

Ob.

Cl.

Bsn.

p

Hn.

Tpt.

Tbn.

Timp.

Hp.

pp

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18

solo

Vln I

rest

Vln II

Vla

Vc.

D. b.

mf

ord. 3

arco ord. 3

19

20

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tim.

19

20

solo

Vln I

rest

Vln II

tutti

Vla

Vc.

D. b.

f con bravura

p

p

p

mf

mf

II

Presto con fuoco ($\text{J.} = \text{c.108}$)

Piccolo

Flute

2 Oboes

2 Clarinets in B♭

2 Bassoons

2 Horns in F

2 Trumpets in C

Trombone

Percussion

Harp

Violin I

Violin II

Viola

Violoncello

Double bass

B.D. with timpani sticks

p

cresc.

mf

pizz.

f

pizz.

f

pizz.

f

pizz.

f

arco

f

1

Picc.

Fl.

Ob.

Cl.

Bsn

p cresc.

Perc.

B.D.

pp

cresc. poco a poco

Hp

f

p

cresc.

1

Vc.

arco

p

cresc. poco a poco

D. b.

p

cresc. poco a poco

2

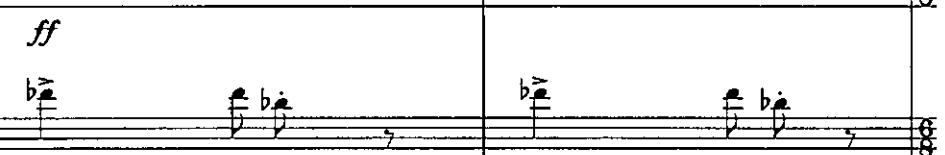
Picc. 

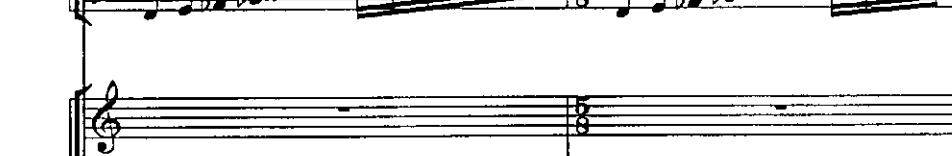
Fl. 

Ob. 

Cl. 

Bsn. 

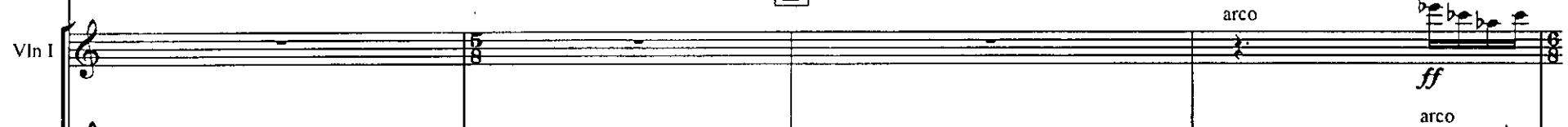
Hn. 

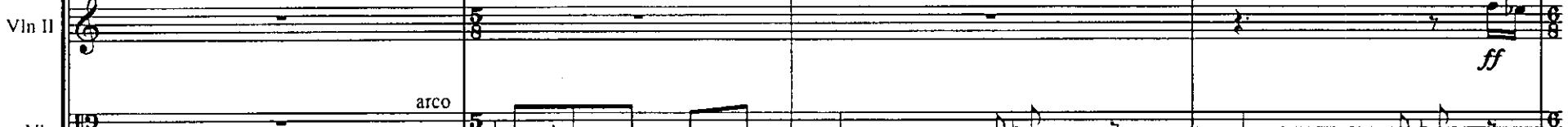
Tpt. 

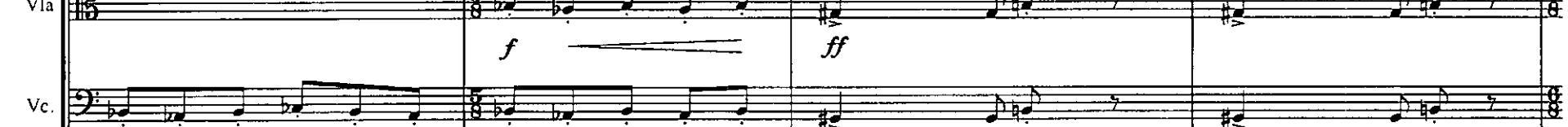
Tbn. 

Perc. 

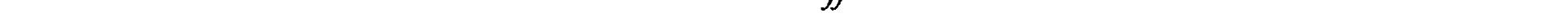
2

Vln I 

Vln II 

Vla 

Vc. 

D. b. 

3

a2

Ob.

Cl.

Bsn.

ff

ff

ff

Hn.

Tpt.

Tbn.

ff

ff

ff

Perc.

B.D.

p

f

p

f

Vln I

Vln II

Vla.

Vc.

Db.

ff

ff

ff

4

Picc. ff

Fl. ff

Ob. ff ff

Cl. ff ff

Bsn. a² ff

Hn. — 3 — ff — 3 — ff

Tpt. con sord. (straight mute) f

Tbn. con sord. (straight mute) f

Perc. B.D. mf

Hp. ff

4

Vln I pizz. o f div. b

Vln II ff pizz. o f

Vla. ff pizz. o f

Vc. ff pizz. o f

D. pizz. ff

5

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *a2 ff*

6

— 3 — 3 —
f
— 3 — 3 — 3 —
f

Hn. *con sord. (cup mute)*

Tpt. *con sord. (cup mute)*

Tbn.

Perc. *B.D. f p*

nat. ff p.d.l.t.

5

Vln I

Vln II

Vla.

Vc.

Db. *arco ff*

6

unis. (pizz.) *f*
unis. (pizz.) *f*

III

1

Adagio ($\text{♩} = \text{c.}46$)

2 Flutes *p p*

Oboe *p p*

Cor Anglais *p p*

2 Clarinets in B♭ *p p*

2 Bassoons *p p*

2 Horns in F *p p*

2 Trumpets in C *p p*

Trombone *p p*

Harp *p*

Adagio ($\text{♩} = \text{c.}46$)

tutti

1

Violin I

Violin II

Viola

Violoncello

Double bass

pizz. *p*

Fl.

Ob. *poco f*

C. A. *mf* *pp* *poco f*

Cl. *poco f*

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Vln I

Vln II

Vla.

Vc.

D. b.

2

Fl.
Ob.
C. A.
Cl.
Bsn
Hn
Hpf

mf

f

mf

f

mf

f

2

Vln I
Vln II
Vla
Vcl
Db.

div. 2
div. 3
mf 3
mf 3
mf 3
div. arco 3
mf 3
mf 3
mf 3
mf

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3

Fl.
Ob.
C. A.
Cl.
Bsn
Hn

f p f 3
f p f 3
f p f 3
f
f
f
f
f
f
f
f
f
mf
mf

1.

4

Fl. *p*

Ob. *p*

C. A. *p*

Cl. *p*

Bsn. *p*

Hn. *p*, *con sord.*
p, *con sord. 3*

Tpt. *p*, *con sord.*
p, *con sord. 3*

Tbn. *p*

Perc. *Sm.T-T*, *p*

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Sm.T-T

Perc. *p*

Hp. *p*

4

Vln I unis. *con sord.* *mf*

Vln II unis. *con sord.* *mf*

Vla. unis. *con sord.* *mf*

Vc. unis. *pizz.* *p*, *(pizz.)*

Db. *p*

5

Fl. 3 3 f più f ff

Ob. 3 3 f (mp) f

C. A. 3 3 f (mp) f

Cl. 3 f b^b f b^b

Bsn. 3 f f

Hn. b^b fp

Tpt. 3 fp b^b fp

Tbn. 3 fp fp

Perc. Sm.T-T 3 mf

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5

Vln I 3 f più f ff

Vln II div. a6 3 f 3 3

Vla 3 f div. arco 3 3

Vc. 3 f div. arco 3 3

D. b^b 3

IV

Molto vivace (♩ = c.120)

1

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

2 Horns in F

2 Trumpets in C

Trombone

Timpani

Percussion

Harp

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Molto vivace (♩ = c.120)

1

Violin I

Violin II

Viola

Violoncello div.

solo

Double bass

rest

1.solo

Ob. *mf*

Cl.

Bsn. (a2)

cresc.

2 *f*

Hp

Vla

Vc.

Db. (tutti)

2

Ob. *mf*

Cl.

Bsn. (a2)

Hn. *p*

Hp

Vln I

Vla

Vc.

Db.

mf p

3

Fl. *p*

Ob. *p*

Cl. *b*

Bsn.

Hn.

Perc. *p* Tamb. (hit) *p* (hit) *f*

4

3

Vln I

Vln II

Vla.

Vc.

D. b.

4

pizz. arco

p *sf sf* *p* *f*

arco

p *sf sf* *p* *f*

arco

p *sf sf* *p* *f*

p *sf sf* *p* *f*

p *f* *p* *mf*

5

Fl. *f*

Cl.

Bsn. *sforzando*

a2

a2

a2

Hn. *poco f*

solo

f

Hp. *ff*

bass

5

Vln I

Vln II

Vla

Vc.

Db.

arco

f

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6

Fl.

Ob.

Cl.

Bsn (a2)

Hn

Preview File Only

6

Vln I

Vln II

Vla

Vc.

Db.

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Tamb.

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7

Vln I

Vln II

Vla

Vc.

D. b.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

Fl.

Cl.

Bsn

Vln I

Vln II

Vla

Vc.

D. b.

8

solo

f

ff

f

ff

f

bd.

f

Preview File Only

Vln I

Vln II

Vla

Vc.

D. b.

8

cresc.

f

cresc.

f

cresc.

f

cresc.

f