

DAVID MATTHEWS

Symphony No. 5
for orchestra

(1999)

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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 \flat
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 paradisaal 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

6

7

Vln I
Vln II
Vla
Vc.
Db.

8

9

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

8

9

Vln I
Vln II
Vla
Vc.
Db.

10

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Timp.

10

Vln I div.

Vln II div.

Vla

Vc.

Db.

13 14

Fl. *ff* *ff* *f*

Ob. *ff* *ff* *p*

Cl. *ff* *ff*

Bsn *a2* *ff* *p*

Hn *ffp* *ff* *ffp* *f* *pp*

Tpt *ffp* *f* *ffp* *f* *pp*

Tbn. *f* *f* *p*

Timp. *f* *f*

13 14

Vln I *p*

Vln II *arco* *sul tasto* *p*

Vla *arco div.* *sul tasto* *p*

Vc. *ff* *pizz.* *mf*

Db. *ff* *p*

Fl.

Ob.

Cl.

Bsn

Hn

Timp.

Hp

solo

Vln I

rest

Vln II

Vla

Vc.

Db.

16

17

Fl. *p grazioso*

Ob. *pp*

Cl. *pp* *solo* *p* *mf* *pp sub.*

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

Hn

Hp *pp* *p cresc.* *mf*

pp *mf*

16

17

solo *pp*

Vln I *rest*

Vln II *unis. pizz.* *p* *cresc.* *mf*

Vla *solo ord.* *p* *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

Fl. *mf* *p*

Ob. *p* solo *espr.*

Cl. *p*

Bsn *pp* *p*

Hn *p* *mf*

Tpt *pp*

Tbn *pp*

Timp. *pp*

Hp *p*

solo

Vln I *ord.* *p* *3*

rest

Vln II *arco ord.* *p* *3*

Vla

Vc. *mf*

Db. *mf*

19

20

Fl. *p*

Ob. *p*

Cl. *f* *p*

Bsn *f* 3

Hn *p* *mf*

Tpt

Tbn. *fpp*

Timp.

Hp *p*

19

20

solo

Vln I *f con bravura* 3 3

rest *p* 3 3

Vln II *p* 3 3

Vla *tutti* *fp*

Vc. *mf*

Db. *mf*

II

Presto con fuoco (♩. = c.108)

Musical score for woodwinds, brass, percussion, and harp. The score is in 2/4 time and includes the following parts:

- Piccolo
- Flute
- 2 Oboes
- 2 Clarinets in Bb
- 2 Bassoons
- 2 Horns in F
- 2 Trumpets in C
- Trombone
- Percussion (B.D. with timpani sticks)
- Harp

Dynamic markings include *f*, *ff*, *mf*, *p*, and *cresc.*. The woodwinds and bassoons have various articulations and slurs. The percussion part features a rhythmic pattern starting with *p* and increasing to *mf*. The harp part is mostly silent.

Presto con fuoco (♩. = c.108)

Musical score for strings. The score is in 2/4 time and includes the following parts:

- Violin I
- Violin II
- Viola
- Violoncello
- Double bass

Dynamic markings include *f* and *arco*. The string parts feature a rhythmic pattern with various articulations like *pizz.* and *arco*. The double bass part starts with *f* and *arco*.

1

Picc. *p* *cresc.*

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Bsn *p* *cresc.*

Perc. B.D. *pp* *cresc. poco a poco*

Hp *f* *p* *cresc.*

1

Vc. arco *p* *cresc. poco a poco*

Db. *p* *cresc. poco a poco*

2

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Perc. B.D. *f* *p*

Hp. *ff*

2

Vln I *arco* *ff*

Vln II *arco* *ff*

Vla. *arco* *f* *ff*

Vc. *ff*

Db. *ff*

3

a2

ff

a2

ff

a2

ff

ff

ff

ff

ff

ff

B.D.

f

p

f

p

f

3

ff

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4

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn *ff* a2

Hn *ff*

Tpt *f* con sord. (straight mute)

Tbn *f* con sord. (straight mute)

Perc. B.D. *mf*

Hp *ff*

4

Vln I *f* pizz. o

Vln II *ff* pizz. o

Vla *ff* pizz. o

Vc. *ff* pizz. o

Db. *ff* pizz. o

div. *f*

5 6

Picc. *ff* *f*

Fl. *ff* *f*

Ob. *ff*

Cl. *ff* *ff*

Bsn. *a2* *ff*

Hn. *f*

Tpt. *con sord. (cup mute)* *f*

Tbn. *con sord. (cup mute)* *f*

Perc. B.D. *f* *p*

Hp. *ff* *nat.* *ff*

p.d.l.t.

5 6

Vln I *unis. (pizz.)* *f*

Vln II *unis. (pizz.)* *f*

Vla

Vc.

Db. *arco* *ff*

1

Adagio (♩ = c.46)

2 Flutes
pp

Oboe
pp

Cor Anglais
pp

2 Clarinets in Bb
pp

2 Bassoons
pp

2 Horns in F
pp

2 Trumpets in C
pp

Trombone
pp

Harp
p

1

Adagio (♩ = c.46)

Violin I
tutti
p espr. cresc. mf

Violin II
p espr. cresc. mf

Viola
mf espr.

Violoncello
pizz. p

Double bass
pizz. p

This page of a musical score, numbered 70, contains the following instruments and parts:

- Fl.** (Flute): Treble clef, 4/4 time. Features triplet eighth notes.
- Ob.** (Oboe): Treble clef, 4/4 time. Features triplet eighth notes.
- C. A.** (Clarinet in A): Treble clef, 4/4 time. Features triplet eighth notes. Dynamics include *mf*, *pp*, and *poco f*.
- Cl.** (Clarinet in Bb): Treble clef, 4/4 time. Features triplet eighth notes. Dynamics include *poco f*.
- Bsn.** (Bassoon): Bass clef, 4/4 time. Features triplet eighth notes.
- Hn.** (Horn): Treble and Bass clefs, 4/4 time. Features triplet eighth notes.
- Tpt.** (Trumpet): Treble clef, 4/4 time. Features triplet eighth notes.
- Tbn.** (Tuba): Bass clef, 4/4 time. Features triplet eighth notes.
- Hp.** (Harp): Grand staff (treble and bass clefs), 4/4 time. Features chords and arpeggios.
- Vln I.** (Violin I): Treble clef, 4/4 time. Features triplet eighth notes. Dynamics include *p* and *mf*.
- Vln II.** (Violin II): Treble clef, 4/4 time. Features triplet eighth notes. Dynamics include *p* and *mf*.
- Vla.** (Viola): Bass clef, 4/4 time. Features triplet eighth notes.
- Vc.** (Violoncello): Bass clef, 4/4 time. Features triplet eighth notes.
- Db.** (Double Bass): Bass clef, 4/4 time. Features triplet eighth notes.

The score is written in 4/4 time and includes various dynamic markings such as *mf*, *pp*, and *poco f*. A large blue watermark "Preview File Only" is overlaid diagonally across the center of the page.

2

Fl. *f*

Ob. *f*

C. A.

Cl. *a2*

Bsn *a2* *mf*

Hn *f* *mf*

Hp *f*

Vln I *f* *div.*

Vln II *mf* *div.* *3*

Vla *mf* *3*

Vcl *mf* *div. arco* *3*

Db. *mf*

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3

Fl. *f* *p* *f* *3*

Ob. *f* *p* *f* *3*

C. A.

Cl. *f* *f*

Bsn *f* *mf*

Hn *1.* *mf*

4

Fl. *pp* 3

Ob. *pp* 3

C. A. *pp* 3

Cl. *pp* 3

Bsn *pp* 3

Hn *pp* con sord. 3

Tpt *pp* con sord. 3

Tbn. *pp* 3

Perc. [Sm.T-T] *pp*

Hp *p*

4

Vln I unis. con sord. *mf*

Vln II unis. con sord. *mf*

Vla unis. con sord. *mf* 3

Vc. unis. pizz. *p* 3

Db. (pizz.) *p* 3

5

Fl.

Ob.

C. A.

Cl.

Bsn

Hn

Tpt

Tbn.

Perc. Sm. T-T

Hp

5

Vln I

Vln II

Vla

Vc.

Db.

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Molto vivace (♩ = c.120)

1

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

2 Trumpets in C

Trombone

Timpani

Percussion

Harp

senza sord.

senza sord.

senza sord.

solo
p marc.

mf

Molto vivace (♩ = c.120)

1

Violin I

Violin II

Viola

Violoncello div.

solo

Double bass

rest

unis.

senza sord.

senza sord.

senza sord.

senza sord.

pp

quasi 3/4

pizz.

etc.

unis. pizz.

p

pizz.

p

pizz.

p

1. solo

mf

cresc.

f

2

Ob.

Cl.

Bsn (a2)

Hp

Vla

Vc.

Db. (tutti)

2

mf

p

mf

p

mf

p

7

7

mf p

Ob.

Cl.

Bsn (a2)

Hn

Hp

Vln I

Vla

Vc.

Db.

3 4

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Hp.

3 4

Vln I

Vln II

Vla.

Vc.

Db.

5

Fl. *f* *a2*

Cl. *a2*

Bsn *a2* *f*

Hn *solo* *poco f*

Hp *ff*

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5

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Db. *arco* *f*

6

Fl. *a2* *fp* *f*

Ob. *f*

Cl. *f*

Bsn. *(a2)*

Hn. *fp* *f*

p *f*

Hp. *ff*

6

Vln I *f*

Vln II

Vla

Vc.

Db.

Preview File Only

7

Fl. *p*

Ob. *f*

Cl. *mp* solo *f*

Bsn *f* I. solo

Hn

Perc. Tamb. *f*

Hp *ff*

This section of the score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn), Horns (Hn), Percussion (Perc.), and Harp (Hp). The Flute and Oboe parts feature melodic lines with triplets and are marked *p*. The Clarinet part has a solo section marked *mp* and *f*. The Bassoon part has a first solo marked *f*. The Percussion part includes a snare drum roll marked *f*. The Harp part has a chord marked *ff*.

7

Vln I *pizz.* *p*

Vln II *pizz.* *p*

Vla *pizz.* *p*

Vc. *pizz.* *p*

Db. *pizz.* *p*

This section of the score includes parts for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). All string parts are marked *pizz.* (pizzicato) and *p*.

Fl.

Cl.

Bsn

8

solo

f

ff

f

f

f

Vln I

Vln II

Vla

Vc.

Db.

8

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f