

DAVID MATTHEWS

*Symphony No. 4*

Op.51

*for chamber orchestra*

(1989-90)

Preview File Only

FABER *ff* MUSIC

The *Fourth Symphony* was commissioned by the English Chamber Orchestra with funds provided by the Arts Council of Great Britain

The first performance was given by the English Chamber Orchestra conducted by Mark Wigglesworth in the Barbican Hall, London, on 28 May 1991

The *Fourth Symphony* is recorded by the East of England Orchestra conducted by Malcolm Nabarro on Collins Classics CD single 20082

Duration: c. 25 minutes

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The score is reproduced from the composer's manuscript

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## ORCHESTRA

1 Flute (= Piccolo)

2 Oboes (2= Cor anglais)

2 Bassoons

2 Horns

6 Violins I

5 Violins II\*

4 Violas

3 Cellos

2 Bases (both with C extension)

\* When Violins II are marked div, players 1 & 2 take the upper part,  
3-5 the lower part.

## PROGRAMME NOTE

In my first three symphonies I explored different ways of fusing the traditional movements of the classical sonata into one. My *Fourth Symphony* is in some ways closer to the classical archetype: it is divided into movements, and scored for a small orchestra of flute, two oboes, two bassoons, two horns, and strings – one that Haydn often used. There are, however, five movements not four, and two of them at least are somewhat unusual.

The first movement's unorthodox plan can be traced back to my experience several years ago of hearing a historical reconstruction of the first performance of Machaut's *Messe de Notre Dame*. The movements of the Mass appeared as islands of polyphony surrounded by plainsong: there were at least 20 minutes of plainsong before the Kyrie of the Mass began, so that the first chords had an astonishing impact, as if harmony had been discovered at that moment. I wondered if it might be possible to write a corresponding piece which was only a single melodic line until the end, when it would flower into harmony. My first movement doesn't exactly do that, as it proved impracticable within an orchestral texture; nonetheless, true harmony does not appear until the end of the movement. There are seven sections: numbers 1, 3 and 5 develop a melodic line, which is passed between the strings, and becomes more elaborate and toccata-like. Only in section 1 is it totally unaccompanied; in sections 3 and 5 there is a drone in the bass. Sections 2, 4 and 6 present a mechanical polyphony of wind solos over a wide-spread pedal, which moves up from C through C sharp to E flat. These pedal notes persist into the following sections: C and C sharp become the drones for sections 3 and 5 respectively; while in the final, seventh section the opening melodic phrase of the Symphony is harmonized in E flat major. This theme appears in various guises in all the other movements.

The second movement is a short, energetic scherzo, which is based on a movement from my *String Trio* of 1989, and was the first movement to be written. Then comes a slow movement in song form, scored for the strings alone plus the 1st horn which enters towards the end to restate the main melody. This is initially presented by solo violin over a repeating bass derived from the first movement's opening phrase, and taken up at the end of the first section by solo viola. The middle section is a hushed fugato. The fourth movement replaces the classical minuet with a tango: it is disrupted by occasional extra beats, and at the end the predominant solo violin skitters off on a wild cadenza. There is a central trio, featuring the oboes. The finale is the most classical in feeling: it is a sonata allegro with a slow introduction (based on the opening of the Symphony) which recurs after the development. The main material of the Allegro, with its prominent horn calls, is deliberately Haydnesque, and the tricks played with the conventions of sonata form are perhaps in his spirit: for example, a triple-bluff repeat of the exposition (it will repeat – no it won't – yes it will – but it isn't exact!). The recapitulation is dispensed with in favour of a coda, whose lush harmonic textures complement the end of the first movement.

D.M.

to Quintin Ballardie

# SYMPHONY No. 4

David Matthews, op. 51

## I

Light and flowing (♩ = c. 66)

1

Violin I  
1.2  
3.4  
5.6

Violin II  
1  
2.3  
4.5

Violas div.  
1  
2  
3

Cellos  
1  
2  
3

Basses  
1  
2

*mf* *mf* *f* *f* *p* *cresc.* *pizz.* *p* *arco* *p*



4

1 Vla. *f* *p* *cresc.* *f*

2-4 *p* *cresc.* *f*

1 Vc. *f* *p* *cresc.* *f* *p*

2 *f* *p* *cresc.* *f* *p*

3 *f* *p* *cresc.* *f* *mf* *f* *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *unis.* *mf* *p*

5

Fl. *f espr.*

Ob.

1 Hrn. *p but braced*

2 Hrn. *p but braced*

5

1,2 Vn. I *pp*

3,4 Vn. I *pp*

5,6 Vn. I *pp*

1,2 Vn. II *pp*

3-5 Vn. II *pp*

Vla. *pp*

1,2 Vc. *pp*

3 Vc. *pp*

Db. *pp*

*arco*, *pizz.*, *arco*



6

Fl.

Ob.

C.A.

1 Bm.

2

1 Hr.

2

6

Vn. I

Vn. II

Va.

Vc.

St.

FL.

Ob.

C.A.

1  
2

1  
2

Vln. I

Vln. II

Vla.

Vc.

Db.

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# II

Hard driving and rhythmic (dca.152)

Picc. *f* *p* *f* *p*

1 *f* *p* *f* *p*

2 *f* *p* *f* *p*

1 *f* *p* *f* *p*

2 *sf* *sf*

1 *f* *sf* *p* *sf* *sf* *sim.*

2 *f* *sf* *p* *sf* *sf* *sim.*

Hard driving and rhythmic (d = c.152)

1 *fp* *fp* *fp*

2 *mf* *sim.*

Vln. I 3.4 *f* *p* *f* *p*

5.6 *f* *p* *f* *p*

Vln. II *div.* *fp* *fp* *fp* *sim.* *pizz.* *arco* *pizz.* *arco*

Va. *f* *f* *f* *f* *sim.* *pizz.* *arco* *pizz.* *arco*

Vc. *f* *p* *f* *p* *f* *p*

Db. *pizz.* *f* *f* *f*





30

Pic. *p* *f* *p*

1 *f* *p*

2 *f* *p*

1 *f* *p*

2 *sf*

1 *f* *p*

2 *f* *p*

30

1 *sf*

2 *f* *p*

3A *f* *p*

5.6 *f* *p*

Vln. II *arco* *pizz.* *arco* *pizz.* *arco*

Vc. *f* *p*

Db.

This musical score page, numbered 30, features a variety of instruments and dynamic markings. The instruments are arranged as follows:

- Picc.** (Piccolo): Solo part with dynamics *f*, *p*, *mf*, and *f*.
- Ob.** (Oboes): Two parts, 1 and 2, with dynamics *p*, *f*, and *mf*.
- Ba.** (Bassoons): Two parts, 1 and 2, with dynamics *p*, *f*, and *mf*.
- Hr.** (Horns): Two parts, 1 and 2, with dynamics *sf*.
- Vn. I** (Violin I): Four parts (1, 2, 3, 4) with dynamics *fp* and *cresc.*
- Vn. II** (Violin II): Two parts (5, 6) with dynamics *f p* and *cresc.*
- Va. div.** (Viola): Solo part with dynamics *pizz.*, *arco*, and *pizz.*.
- Vc.** (Violoncello): Solo part with dynamics *f p* and *cresc.*
- Db.** (Double Bass): Solo part.

The score includes various musical notations such as slurs, accents, and dynamic markings. A large diagonal watermark reading "Preview File Only" is overlaid on the page.

31

Picc. *f*

1 Ob. *f*

2 Ob. *f*

1 Bm. *f*

2 Bm. *f*

1 Hrn. in F *f*

2 Hrn. in F *f*

31

1 *f*

2 *f*

3,4 *f mf*

5,6 *f mf*

Vln. I (div.) *mf*

Vln. II (div.) *mf*

Vla. *arco*

Vcl. *arco*

Db. *f*



Picc. **32**

1 Ob.

2

1 Bsn.

2

1 Hrn.

2

**32**

1-4 Vla. I

5-6

Vla. II

Vla.

Vc.

Db.

This musical score page, numbered 33, features a variety of instruments. At the top, the Piccolo (Picc.) part begins with a forte (*sf*) dynamic. Below it are the Oboe (Ob.) and Bassoon (Bsn.) sections, each with two parts. The Horns (Hn.) section consists of two parts, with the first part marked *inf* and the second part marked *sf*. The string section includes Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The woodwind parts (Picc., Ob., Bsn.) are characterized by rapid sixteenth-note passages, while the strings play a steady rhythmic accompaniment. The score is marked with *sf* (sforzando) throughout, indicating a strong, accented sound. A large, diagonal watermark reading "Preview File Only" is overlaid across the center of the page.

III

Andante con moto (d.=c.44)

53

This musical score page contains measures 1 through 4 for a string quartet and woodwinds. The instruments are Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Cb.), and Clarinet in B-flat (Cl.).

- Violin I (Vn. I):** Measures 1-4 are mostly rests. In measure 3, there is a half note G4. In measure 4, there is a half note A4.
- Violin II (Vn. II):** Measures 1-4 are mostly rests. In measure 3, there is a half note G4. In measure 4, there is a half note A4.
- Viola (Vla.):** Measures 1-4 are mostly rests. In measure 3, there is a half note G4. In measure 4, there is a half note A4.
- Violoncello (Vc.):** Measures 1-4 are mostly rests. In measure 3, there is a half note G4. In measure 4, there is a half note A4.
- Double Bass (Cb.):** Measures 1-4 are mostly rests. In measure 3, there is a half note G4. In measure 4, there is a half note A4.
- Clarinet (Cl.):** Measures 1-4 are mostly rests. In measure 3, there is a half note G4. In measure 4, there is a half note A4.

Dynamic markings include *pp*, *p*, *mf*, and *ppp*. Performance instructions include *pp sul tasto*, *arco sul tasto*, *nat.*, and *pizz.*. A large diagonal watermark "Preview File Only" is present across the center of the page.

This musical score page contains measures 54 through 59. It features a full string section (Violins I and II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Oboes, and Clarinets). The score is written in a common time signature (C) and includes various dynamic markings such as *p*, *pp*, *mf*, and *ppp*. Performance instructions like *arco sul tasto*, *arco*, *pizz.*, and *mf dolce* are present. The woodwind parts include specific articulation and dynamics, with some parts marked *mf* and others *ppp*. The string parts show a mix of sustained notes and rhythmic patterns, with some parts marked *pp* and others *mf*. A large blue watermark reading "Preview Only" is oriented diagonally across the center of the page.

55

56

(no harm.)

Musical score for measures 55 and 56. The score includes parts for Flute I (Fl. I), Flute II (Fl. II), Viola (Vla.), Violin I (Vn. I), Violin II (Vn. II), Violoncello (Vcl.), Double Bass (Db.), and Clarinet (Cl.).  
 Measure 55 includes dynamic markings such as *cres.*, *mf*, and *p*. Measure 56 includes *mf*, *p*, and *pp*.  
 Performance instructions include *cres.*, *pizz.*, *arco*, *no harm.*, *no*, *sf*, *fpp*, and *mf*.  
 A large blue watermark "Preview File Only" is oriented vertically across the center of the page.

IV

Fast tango, slightly manic (d.c.144)

79

Musical score for Flute (Fl.), Oboe (Ob.), and Bassoon (Bn.) parts. The score is in 2/4 time and consists of 7 measures. The Flute part starts with a dynamic of *f* and a hairpin crescendo to *p*. The Oboe and Bassoon parts feature a rhythmic pattern of eighth notes with various dynamics including *pp*, *pp cresc.*, *f*, and *pp*. The Bassoon part includes a section with a 3/4 time signature change in measure 5. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

Fast tango, slightly manic (d.c.144)

79

Musical score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts. The score is in 2/4 time and consists of 7 measures. The Violin I part features a triplet of eighth notes with dynamics *pp cresc.* and *f*, and includes markings for *div.a3* and *mis.*. The Violin II part has a triplet of eighth notes with dynamics *pp cresc.* and *f*, and includes markings for *div.* and *mis.*. The Viola part has a triplet of eighth notes with dynamics *pp cresc.* and *f*, and includes markings for *div.* and *mis.*. The Violoncello and Double Bass parts have a triplet of eighth notes with dynamics *pp cresc.* and *f*, and include markings for *div.* and *mis.*. The Double Bass part also includes markings for *pp* and *pizz.*. A large blue watermark "Preview File Only" is overlaid diagonally across the score.









Y

Adagio (♩ = c. 48)

101

ΔΠ

Musical score for measures 101-102. The score includes parts for Flute 1 (Fl. I), Violin I (Vn. I), Violin II (Vn. II), Clarinet (Cl.), Violoncello (Vcl.), and Double Bass (Db.). The tempo is Adagio with a quarter note equal to approximately 48 beats per minute. The key signature has one flat (B-flat). The score features various dynamics such as *p*, *mf*, *f*, and *pp*, along with articulation marks like accents and slurs. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

102

ΠΠΔ

Musical score for measures 102-103. The score includes parts for Piccolo (Pic.), Oboe (Ob.), Bassoon (Bsn.), and Flute 2 (Fl. II). The tempo remains Adagio. The key signature has one flat. The score includes dynamics such as *pp* and *p*, and features complex rhythmic patterns with slurs and accents. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

Δ Π Π

103

104

Π Π Δ

Picc.

Ob. 2

1

2

Tr. 1

Tr. 2

103

104

Vln. I

Vln. II

Vla. div.

1

2

3

1

2

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106

$\square \Delta$   $\square \square \Delta$

+ Flute

107 Allegro vivace (d. = c. 132)

Picc. p

Bn. 1 pp

5/8 7/8 2/4 6/8

1 con sord. senza sord.

2

p cresc. p cresc.

106

107 Allegro vivace (d. = c. 132)

Vln. I div. mf unis., pizz. mp cresc.

Vln. II div. pp fp cresc.

Vla. div. pp p cresc.

1 pp p cresc.

Vc. 2 pp p cresc.

3 pp p cresc.

1 pp p cresc.

2 pp p cresc.

pp p cresc.

5/8 7/8 2/4 6/8

Fl.

1

2

1

2

1

2

Vln. I

Vln. II

Vla.

Vc.

Db.

unis.

arco

109

Fl.  
1  
Ob.  
2  
1  
Ba.  
2

1  
Hn.  
1 f  
con sord. # senza sord. f  
2 f

109

Vn. I f animato f  
Vn. II pizz. f ano f  
Va. f tr. f  
Vc. f f f f  
Db. f pizz. f

110

Fl.

1

Ob.

2

Ba. 1.2

1

2

110

Vn. I

Vn. II

Vla.

Vc.

Db.



111

Fl. *to Piccolo*

1 Ob.

2

Ba. 1.2

1 Hrn. mf

2

111

Vn. I

Vn. II

Va.

Vi.

Db.

*trun*

*arco*

*pizz.*

112

pic.

1

2

1

2

1

2

4

p

p

p

mf

mf

112

1

2

1

2

1

2

1

2

1

2

mf

p

p

Preview File Only

113

Picc. 1 2

Musical score for Piccolo (Picc.) and Oboe (Ob.) parts. The Piccolo part is on a single staff with a treble clef and a key signature of one flat. The Oboe part consists of two staves, with the first staff having a treble clef and the second a bass clef. Both parts share a common key signature of one flat. The Piccolo part features a melodic line with eighth and sixteenth notes, often beamed together. The Oboe part provides harmonic support with sustained notes and some melodic fragments. A dynamic marking of  $\beta$  (piano) is present in the first Oboe staff.

1 2

Musical score for Horn parts, consisting of two staves (1 and 2). The first staff has a treble clef and the second a bass clef. The key signature is one flat. The parts are mostly sustained notes with some rhythmic movement. Dynamic markings include  $\beta$  (piano) and  $f$  (forte).

113

Mus. I Mus. II Vla. Vc. Db.

Musical score for Violin I (Mus. I), Violin II (Mus. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts. The Violin and Viola parts are in treble clef, while the Vc. and Db. parts are in bass clef. The key signature is one flat. The Violin and Viola parts have melodic lines with some slurs. The Vc. part has a melodic line with a *pizz.* (pizzicato) marking. The Db. part has a bass line with a *pizz.* marking. Dynamic markings include *mf* (mezzo-forte) and  $f$  (forte).

to Flute

Flute

Picc. *f*

1 *f*

2 *f*

1 *f*

2 *f*

1 *mf*

2 *f*

Ma. I *mf*

Ma. II

Db.

Preview File Only