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**Title**

Symphony No.5

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**Publication Date**

2020

**MICHAEL SIDNEY TIMPSON**

**SYMPHONY NO. 5  
(2015)**

Commissioned by and dedicated to the  
Daegu International contemporary music festival and the  
Daegu symphony orchestra, 2015

[www.michaelsidneytimpson.com](http://www.michaelsidneytimpson.com)

# INSTRUMENTATION:

**Piccolo (doubles Alto Flute in mvt. II)** \*If Alto Flute is unavailable, may play on C Flute transposed (no range conflicts)

**Flute 1**

**Flute 2**

**Oboe 1**

**Oboe 2**

**F English Horn**

**A Clarinet 1 (doubles Bb Clarinet in mvt. II)**

**A Clarinet 2**

**Bb Bass Clarinet**

**Bassoon 1**

**Bassoon 2**

**Contra-Bassoon (doubles Bassoon in mvt. II)**

**F Horn 1**

**F Horn 2**

**F Horn 3**

**F Horn 4**

**C Trumpet 1 [bucket mute needed]**

**C Trumpet 2 [harmon mute needed]**

**C Trumpet 3 (doubles Bb Flugelhorn in mvt. I)** \*If Flugelhorn is unavailable, may emulate on Trumpet with suitable mute.

**Trombone 1 [plunger, bucket and straight mutes needed]**

**Trombone 2 [plunger, bucket and straight mutes needed]**

**Bass Trombone [plunger, bucket and straight mutes needed]**

**Tuba (CC mvt. I, F mvt. II, BBb mvt. III) [both metal and wood/resin mutes needed]**

**Timpani: 5 drums (32", 29", 26", 23", 20")**

**Percussion 1: vibraphone, 4 tom-toms, plus floor tom and kick-drum**

**Percussion 2: marimba (5-octave), crotales, 4 octabans, gong drum**

**Percussion 3: chimes, glockenspiel, large tam-tam, 2 large drums, contrabass drum**

**Harp**

**Piano (doubles Celesta in mvt. I)** \*If Celesta is unavailable, may play part on Piano, 8va

**Strings**

*Symphony No. 5* (2015)  
duration approx. 9'30"

- I. Waves
- II. Intermezzis
- III. Dubstep

*Symphony No. 5* (2015) is a summation of my experiences as a composer and to the new inspirations I received coming to live in Korea. Asia has re-energized my growing interest in sound color, especially within the aspects of Spectro-Minimalist tendencies. The first movement, "Waves" is propagated by my fascination with frequencies and register and, thusly, its effect on perception. The second movement, "Intermezzis" is a parody of expectation and classicism. The third and final movement, "Dubstep" is named after a recent stylistic movement in electronic pop music. Although the piece is not actually dubstep, it highlights the sonic resources, complexities, and passions stemming from this style. This work is dedicated to the Daegu International Contemporary Music Festival and Daegu Symphony Orchestra for the opportunity to premiere this composition.

# Symphony No. 5

## I. Waves

Michael Sidney Timpson

손마익 麥可汀普森

**Adagio** ♩ = 52 *rit. .... A Tempo* **A**

Instrument list:  
Piccolo  
Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
English Horn in F  
Clarinet in A 1  
Clarinet in A 2  
Bass Clarinet in B♭  
Bassoon 1  
Bassoon 2  
Contrabassoon  
Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4  
Trumpet in C 1  
Trumpet in C 2  
Flugelhorn in B♭  
Trombone 1  
Trombone 2  
Bass Trombone  
Tuba (use CC)  
Timpani (Tune bottom three drums to E, A, B)  
Percussion 1  
Percussion 2  
Percussion 3  
Harp (D C B / Ab Gb F)  
Piano  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

Performance instructions:  
Bucket Mute  
Mute (wood/fiber)  
Con sord.  
p  
mf  
f  
pp  
div.  
unis.  
at least part of the bass section must have extension/scordatura to low C for this mv.

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**B**

20

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2

F. E. Hn. *pp* *p* *p* *keyed tremolo*

A. Cl. 1

A. Cl. 2

B. B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

20

F. Hn. 1 *ppp* *Stopping Mute*

F. Hn. 2 *ppp*

F. Hn. 3 *ppp*

F. Hn. 4 *pp*

C. Tpt. 1 *ppp* *Bucket Mute*

C. Tpt. 2 *pp* *Harmon Mute (remove stem)*

B. Flghn. *ppp* *Flugelhorn*

Tbn. 1 *ppp* *Bucket Mute*

Tbn. 2 *ppp* *Bucket Mute*

B. Tbn. *ppp*

Tuba *ppp* *Open*

20

Timp. *pp*

Perc. 1 *Vibraphone arco*

Perc. 2 *mp* *Crotales arco*

Perc. 3 *mf* *Tam-Tam*

Hp.

Pno.

20

Vln. I

Vln. II *unis.* *pp*

Vla.

Vc.

Cb.



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**D** *rit.* *A Tempo* **E**

41

Picc. *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *ppp*

Ob. 2 *ppp*

F. E. Hn. *ppp*

A. Cl. 1 *ppp*

A. Cl. 2 *ppp*

B. B. Cl. *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

C. Bn. *ppp*

41

F. Hn. 1 *ppp* Open

F. Hn. 2 *ppp*

F. Hn. 3 *ppp*

F. Hn. 4 *ppp*

C. Tpt. 1 *ppp* Open

C. Tpt. 2 *ppp* Open

B. Flghn. *ppp*

Tbn. 1 *ppp* Open

Tbn. 2 *ppp* Open

B. Tbn. *ppp* Open

Tuba *ppp* Open

41

Timp. *ppp* *8va*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf* Glockenspiel

Hp. *mf* *8va* C# F

Pno. *mf* *8va* D# C Bb / A G F# Celesta Piano *p* *8va*

41

Vln. I *ppp* *div.* *8va* *norm. unis.* *p*

Vln. II *ppp* *8va* *p*

Vla. *ppp* *8va*

Vc. *ppp* *8va*

Cb. *ppp* *8va* *norm. unis.* *p*





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B

C

84

Fl. 1  
Fl. 2  
G.A. Fl.  
Ob. 1  
Ob. 2  
F. E. Hn.  
B♭ Cl. 1  
A Cl. 2  
B♭ B. Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3

Detailed description: This block contains the musical notation for woodwinds and brass instruments. The woodwinds (Flutes, Oboes, Horns, Clarinets) play melodic lines with some rests. The brass instruments (Bassoons, Trumpets, Trombones, Tuba) play rhythmic patterns, primarily eighth and sixteenth notes, with a *mf* dynamic marking.

84

F Hn. 1  
F Hn. 2  
F Hn. 3  
F Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba

Detailed description: This block contains the musical notation for strings and percussion. The strings (Violins, Violas, Cellos) play a rhythmic accompaniment. The percussion (Timpani, Percussion 1-3, Harp, Piano) includes a prominent timpani part with a *mf* dynamic and various rhythmic patterns.

84

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

Detailed description: This block contains the musical notation for the string section. The Violins (I and II), Viola, Violoncello, and Contrabass play a rhythmic accompaniment, primarily consisting of eighth and sixteenth notes.

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99 **D** **E**

Fl. 1  
Fl. 2  
G.A. Fl.  
Ob. 1  
Ob. 2  
F. Hn.  
B♭ Cl. 1  
A Cl. 2  
B♭ Cl.  
Bsn. 1  
Bsn. 2  
Bsn. 3  
99  
F Hn. 1  
F Hn. 2  
F Hn. 3  
F Hn. 4  
C Tpt. 1  
C Tpt. 2  
C Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
99  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Pno.  
99  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

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112 **F** G.P.

Fl. 1 G.P.

Fl. 2 G.P.

G.A. Fl. G.P.

Ob. 1 G.P.

Ob. 2 G.P.

F.E. Hn. G.P.

B♭ Cl. 1 G.P.

A Cl. 2 G.P.

B♭ B. Cl. G.P.

Bsn. 1 G.P.

Bsn. 2 G.P.

Bsn. 3 G.P.

112 G.P.

F Hn. 1 G.P.

F Hn. 2 G.P.

F Hn. 3 G.P.

F Hn. 4 G.P.

C Tpt. 1 G.P.

C Tpt. 2 G.P.

C Tpt. 3 G.P.

Tbn. 1 G.P.

Tbn. 2 G.P.

B. Tbn. G.P.

Tuba G.P.

112 G.P.

Timp. G.P.

Perc. 1 G.P.

Perc. 2 G.P.

Perc. 3 G.P.

Hp. G.P.

Pno. G.P.

112 G.P.

Vln. I G.P.

Vln. II G.P.

Vla. G.P.

Vc. G.P.

Cb. G.P.







C

166

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

F. E. Hn.

A. Cl. 1

A. Cl. 2

B. B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

166

F. Hn. 1

F. Hn. 2

F. Hn. 3

F. Hn. 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

166

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

166

Vln. I

Vln. II

Vla.

Vc.

Cb.

4 tom-toms  
3  
F.T.

4 octobans  
2 try drums  
5  
G.D.  
C.D.

(div. gliss. with stand partner)

Unis. col legno

Unis. sul pont. normale

Unis. arco

Div. Div. Div. Div.

ff f mf p ff ff fp



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182

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

F. E. Hn.

A. Cl. 1

A. Cl. 2

B. B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

182

F. Hn. 1

F. Hn. 2

F. Hn. 3

F. Hn. 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

182

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

182

Vln. I

Vln. II

Vla.

Vc.

Cb.

using plunger, articulate the rhythm by quickly closing and opening (not tongued)

solo

similie through bar 71

Improvise chaotically, out-of-tempo all drums, as quickly as possible.....

Tune all 5 drums to lowest possible note, use mallets or sticks and play in center as to give an "unpitched" timbre

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185

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

F. E. Hn.

A. Cl. 1

A. Cl. 2

B♭. B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

185

F. Hn. 1

F. Hn. 2

F. Hn. 3

F. Hn. 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

185

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

185

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score for Symphony No. 5, page 16, contains 36 staves. The staves are organized into several sections: woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon), brass (French Horns 1-4, Trumpets 1-3, Trombones 1-2, Bass Trombone, Tuba), percussion (Timpani, Percussion 1-3), keyboard (Harp, Piano), and strings (Violins I & II, Viola, Violoncello, Contrabass). The score is written in a common time signature and features various musical notations including notes, rests, slurs, and dynamic markings such as *fp* (fortissimo piano). The page number '185' is printed at the beginning of each section.

188

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

F. E. Hn.

A. Cl. 1

A. Cl. 2

B. B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

188

F. Hn. 1

F. Hn. 2

F. Hn. 3

F. Hn. 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

188

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

188

Vln. I

Vln. II

Vla.

Vc.

Cb.

191

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

F. E. Hn.

A. Cl. 1

A. Cl. 2

B. B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

191

F. Hn. 1

F. Hn. 2

F. Hn. 3

F. Hn. 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

191

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

191

Vln. I

Vln. II

Vla.

Vc.

Cb.

194

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

F. E. Hn.

A. Cl. 1

A. Cl. 2

B. B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

194

F. Hn. 1

F. Hn. 2

F. Hn. 3

F. Hn. 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

194

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

194

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a musical score for Symphony No. 5, page 19, contains 36 staves. The staves are organized into several sections: woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon), brass (French Horns 1-4, Trumpets 1-3, Trombones 1-2, Bass Trombone, Tuba), percussion (Timpani, three Percussion parts), keyboard (Harp, Piano), and strings (Violins I & II, Viola, Violoncello, Contrabass). The score is written in a common time signature and features various musical notations including notes, rests, dynamics (fp, ff), articulation (accents), and phrasing (slurs, ties). The page number '194' is printed at the beginning of each section.

**E**

197

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

F. E. Hn.

A. Cl. 1

A. Cl. 2

B. B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

197

F. Hn. 1

F. Hn. 2

F. Hn. 3

F. Hn. 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

197

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

197

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss. entire range as quickly as possible

Db C B / Ab G F# E#

Arm cluster (lowest 11th)-black notes

Arm cluster (lowest 12th)-white notes

Symphony No. 5, pg. 21

200

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

F. E. Hn.

A. Cl. 1

A. Cl. 2

B. B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

200

F. Hn. 1

F. Hn. 2

F. Hn. 3

F. Hn. 4

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

200

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

200

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of the musical score for Symphony No. 5, page 21, features a variety of instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The brass section consists of French Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, and Tuba. The percussion section includes Timpani, three types of Percussion (1, 2, 3), and Harp. The piano part is also present. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with a '200' at the beginning of each system. The woodwinds and strings play sustained notes with dynamic markings like 'ff' and 'p'. The brass section has rhythmic patterns, with Trombones 1 and 2 playing sixteenth-note runs. The percussion section has rhythmic patterns, and the Harp has a diagonal slash indicating a tremolo effect. The piano part has a few notes with dynamic markings like 'p' and 'ff'. The string section has sustained notes with dynamic markings like 'p' and 'ff'.

