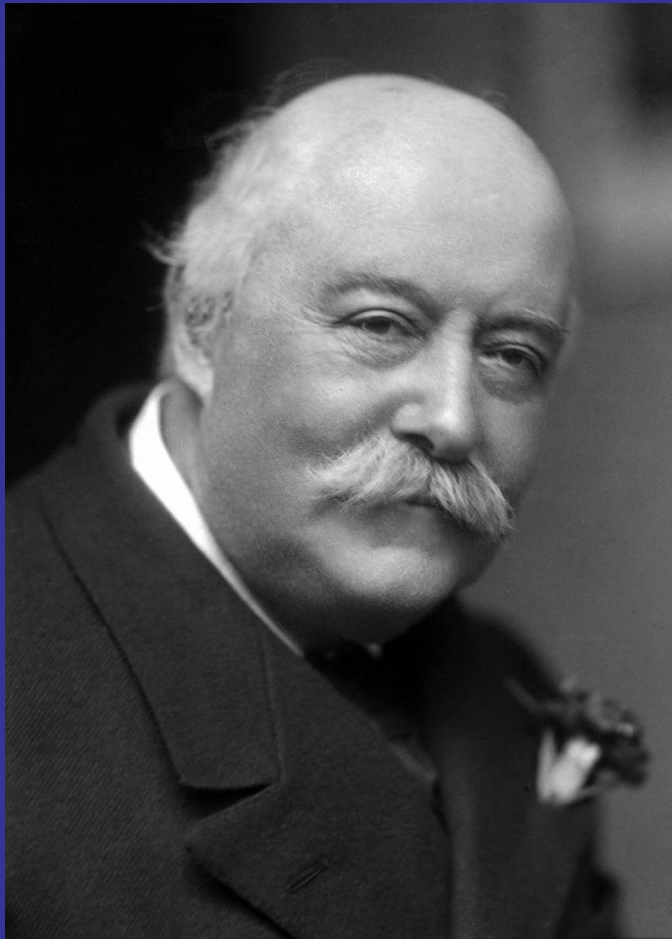


Sir Hubert Parry (1848-1918)

Symphony No.5 in B minor, 1912 (*Symphonic Fantasia*)



1. Stress: *Slow – Allegro*
2. Love: *Lento*
3. Play: *Vivace*
4. Now!: *Moderato - Animato*

Parry's last, and shortest, symphony. First performed at Queen's Hall with Parry himself conducting in Dec 1912. He was 64.

Parry: *Symphony 5 (Symphonic Fantasia)*

- ♪ As teacher and composer, Parry was the leader of the English musical renaissance in the late 19th century
- ♪ In Parry's first two symphonies (1882/83) "an individual English musical voice made its first appearance since Purcell"
- ♪ In the 1890s he wrote little orchestral music due to commitments as Director of the RCM and continual demand for new choral music
- ♪ He produced some of his best works in the early 20th century, including *I Was Glad*, *Ode on the Nativity*, *Jerusalem* and this fifth symphony

I. Stress: *Slow - Allegro - Tempo 1*

♪ “Brooding Thought” opens the symphony on the lower strings



va./ vc./
d.b./ b. cl.

I. Stress: *Slow - Allegro - Tempo 1*

- ♪ The “Tragedy” theme is introduced by the woodwind immediately afterwards



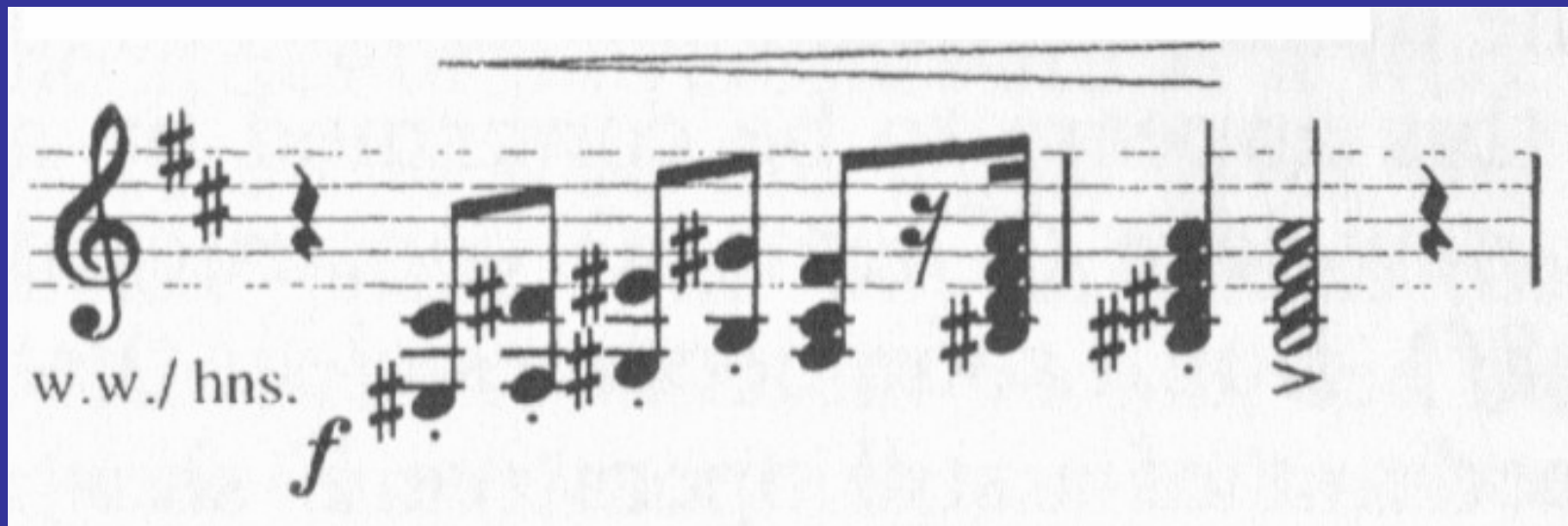
I. Stress: *Slow - Allegro - Tempo 1*

♪ A dynamic *Allegro* follows,
beginning with “Wrestling Thought”



I. Stress: *Slow - Allegro - Tempo 1*

♪ “Revolt” on woodwind and horns



This passage culminates in a dramatic version of the “Wrestling Thought” theme

I. Stress: *Slow - Allegro - Tempo 1*

♪ “Suffering and Distress”



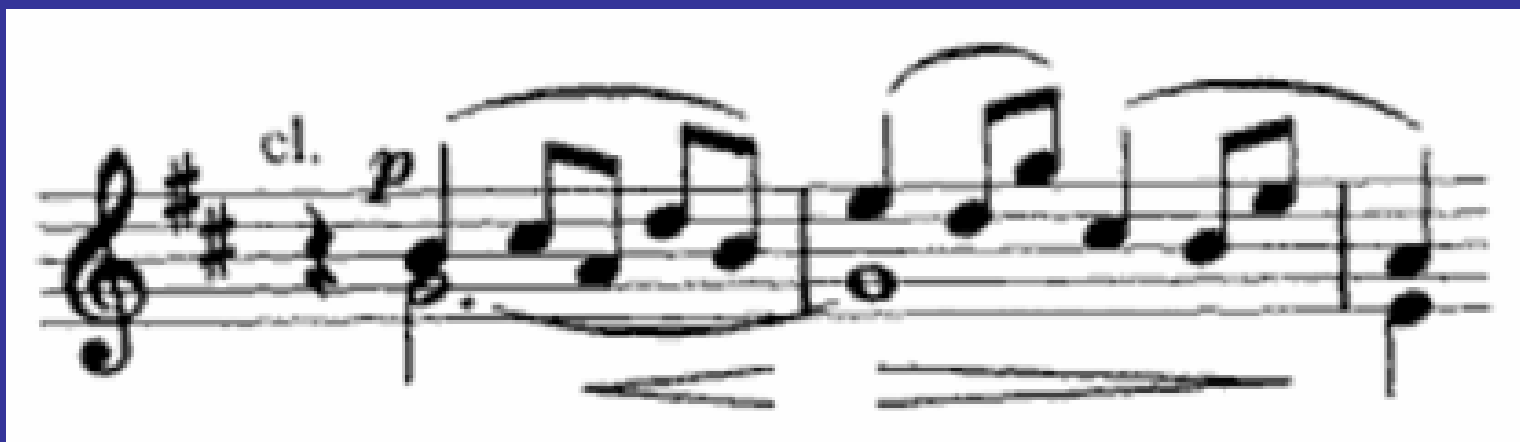
I. Stress: *Slow - Allegro - Tempo 1*

♪ A lyrical theme provides a contrast. Briefly we are in D major, contrasting with all the minor key themes so far.



I. Stress: *Slow - Allegro - Tempo 1*

♪ “Pity” appears on clarinets



It is overwhelmed by the return of the “Distress” and “Revolt” themes but eventually prevails and calms the situation...

I. Stress: *Slow - Allegro - Tempo 1*

- ♪ leading to a recapitulation of the “Tragedy” theme to end the first movement



II. Love: *Lento*

- ♪ The second movement (D major) continues without a break with a typically beautiful Parry theme representing “the healing power of human love and interaction”



A second subject appears, based on the Brooding Thought from the beginning of the first movement

II. Love: *Lento*

As in previous Parry symphonies, peace and beauty are interrupted by anxiety in the central part of the slow movement, working up to a climax marked *feroce* before peace is restored and the love theme returns *tranquilo*.



**Strictly speaking, there should not
be a break here, as this is a
symphony in four linked
movements!**

III. Play: *Vivace*

♪ Lively opening theme (G major) in jig time:



This movement is in *Ternary Form*: i.e. it is in three sections, with the third being an exact or near-exact repetition of first. So in this case we have Vivace, then a Trio, then a repeat of the Vivace.

III. Play: *Vivace*

♪ The rhythmically capricious *Vivace* opening theme of the *scherzo* returns



and then gradually dissolves away in anticipation of the *Finale*

IV. Now: *Moderato*

An interlude (or *Intermezzo*) introduces the final movement, with solo violin, solo clarinet, harp and solo cello prominent

- ♪ The opening phrase comes from the “Brooding Thought” theme**
- ♪ This interweaves with an extraordinary transformation of the “Wrestling Thought” theme.**

IV. Now: *Moderato*

♪ The first orchestral theme of the movement, in a radiant B major, represents “Content and Hopefulness”

a tempo, tranquillo

molto espress.

Tutti *p*

3

3

V

The image shows a musical score for a single staff in B major (three sharps). The tempo is marked 'a tempo, tranquillo' and the performance style is 'molto espress.'. The score begins with a dynamic marking of 'Tutti p' (piano) and a hairpin crescendo. The melody consists of eighth and quarter notes, including a triplet of eighth notes. There are also triplet markings in the lower part of the staff. The score ends with a fermata.

IV. Now: *Moderato*

- ♪ A new theme is introduced, remotely related to the Tragedy theme, but much more positive
- ♪ The “Suffering and Distress” theme indicates a brief new crisis
- ♪ The lyrical theme from the middle of the first movement returns
- ♪ leading to a dramatic reappearance of the “Tragedy” theme

IV. Now: *Moderato*

- ♪ For its final restatement the “Tragedy” theme is completely transformed into a positive and noble B major



- ♪ Here “the recognition of tragedy in the light of human love becomes the token of healing”

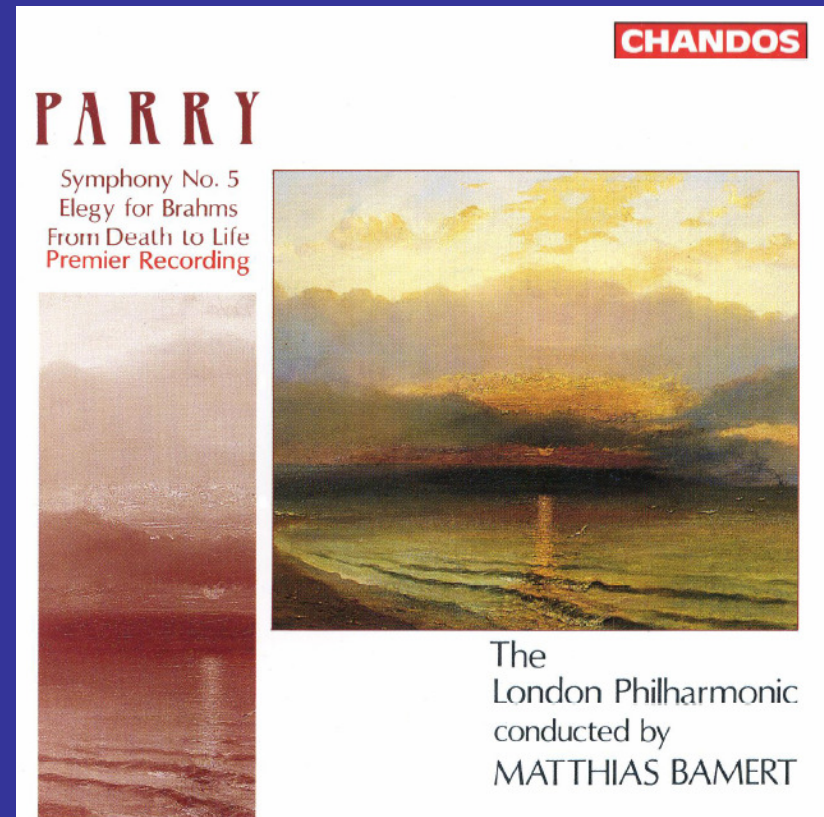
IV. Now: *Moderato*

- ♪ The symphony concludes with further transformations of previous themes in a spirit of hopefulness, with the brass section playing a key role: “majestically embodying the affirmative, hopeful spirit of all that seemed good about 1912, heartfelt and musically convincing with a masterly orchestral sheen”.**

Parry's 5th Symphony: Available recordings



**LPO/Boult
(EMI/Archiv)**



**LPO/Bamert
(Chandos)**

Sir Adrian Boult's EMI recording at the age of 89 is of special significance. That performance of Parry's Symphony No.5 was completed on 20th December 1978. This was not only Sir Adrian's last recording, but it was also the last occasion on which he conducted an orchestra after a career lasting nearly 65 years.

