

# **SYMPHONY No 6**

## **A COTSWOLD SYMPHONY**

**DEREK BOURGEOIS Opus 109a**

My Cotswold Symphony was originally an orchestral work commissioned by the Stroud Festival, in the heart of the Gloucestershire range of hills called the Cotswolds. The genesis of the symphony came when Maurice Broadbent, one of the Festival directors, took me up to the top of a hill near Stroud that overlooked the Severn Estuary, and, in the far distance, the city of Gloucester. It was a misty early Autumn day, and the whole scene was so evocative that the germ of a sound came into my head whilst I was staring at the magnificent view. I had already discussed with Maurice a general idea for the shaping of the symphony, but I knew at this moment that this was where the symphony should begin.

The symphony plays continuously, but falls broadly into six sections:-

### **1. PASTORAL: DAWN: MISTS RISE OVER THE VALE OF GLOUCESTER**

Out of barely distinguishable shimmering sounds, a dawn chorus emerges which in turn gives way to a big tune, tentative at first, in the unequivocal key of D major, a key which, for me, has always implied things green and pastoral. This short prelude will return from time to time in different guises and eventually provide the apotheosis of the work.

### **2. MAYPOLE**

The title speaks for itself. This is a swirling dance, which via a rustic central episode, builds up to a big climax in C major with the main dance tune in augmentation. The jollity suddenly turns sour and we are hurled into :-

### **3. THE IRON MARCH OF ROME**

There is nothing pastoral about this slow movement. It represents the inexorable advance of the Roman Empire across the countryside. An angular march tune builds relentlessly, growing ever louder, accompanied by long pedal points. The music is powerful, yet brutal. At the end a gradual accelerando leads us into the next section, still loud, but representing an entirely different mood.

### **4. CHURCH BELLS: "As sure as God's in Gloucestershire"**

A quotation from Ivor Gurney, the Cotswolds' most celebrated poet, heralds this short and transitory movement. A grand tintinabulation\* from Bells, Glockenspiel and Piano accompanies a noble theme in triple time, a reminder that the origins of the Dick Whittington legend lie here. As this subsides we are led gently back to the theme that started the symphony, but this time quiet and serene. A short pause leads us into :-

5. THE OLD CITY : GLOUCESTER (The places mentioned are all small villages near Gloucester)

Hear the passion-list of a fervent lover  
The view from Over  
Westgate Street at night, a great light, deep shadows,  
The Severn meadows  
The surprising, the enormous Severn Plain  
So wide, so fair  
From Crickley seen on Coopers, my dear lane  
That holds all lane-delightfulnesses there  
(O Maisemore's darling way!)  
Framelode, Frampton, Dymock, Minsterworth...  
You are the flower of villages in all earth!  
Whatever those may say  
That have been cursed with an unlucky birth  
Poor blinded multitudes  
That far from happy woods  
Like these, in towns and hovels make their stay.  
If one must die for England, Fate has given  
Generously indeed for we have known  
Before our time, the air and skies of Heaven  
And Beauty more than common have been shown  
And with our last fight fought, our last strife striven  
We shall enter unsurprised into our own.  
*Ivor Gurney*

This movement is complex, yet basically jaunty, and happy, building gradually into a march, but this time one far more characteristic of the English tradition. The word *nobilmente* (not a real Italian word, but one invented by Elgar) may spring to mind as the march unfolds. The movement is not so much a literal portrayal of Gurney's words, but a capturing of the emotion they engendered in me. As the march subsides we move back into the material from the very beginning of the symphony.

6. EPILOGUE: PASTORAL

The original tune reappears, and this time builds to a big and indulgent climax. At the very end there is a reference to the Iron March of Rome, but now in a glorious and unambiguous D major.

Derek BOURGEOIS

\* tintinabulation means a loud peal of bells.

# A COTSWOLD SYMPHONY

Derek Bourgeois Opus 109b

Pastoral: Dawn: Mists rise over the Vale of Gloucestershire  
Lento  $\text{♩} = 55$

Piccolo

Flute 1 *ppp*

Flute 2 *ppp*

Oboe 1 *ppp*

Oboe 2 (Cor Anglais) *ppp*

Clarinet 1 in B♭ *ppp*

Clarinet 2 in B♭ *ppp*

Clarinet 3 in B♭ *ppp*

Bass Clarinet in B♭ *ppp*

Bassoon 1 *ppp*

Bassoon 2 *ppp*

Alto Saxophones 1 & 2 in E♭ *ppp*

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet 1 in B♭

Trumpets 2 & 3 in B♭

Horns 1 & 2 in F

Horn 3 & 4 in F

Trombones 1 & 2

Bass Trombone

Euphonium

Tuba

String Bass *ppp*

Piano (Celesta)

Harp *ppp*  
A B♭ C♯ D E♭ F♯ G♯

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4



3

Picc. Fl 1 Fl 2 Ob 1 Ob 2 / Cor Clt 1 Clt 2 Clt 3 B Clt Bsn 1 Bsn 2 A Sax 1 & 2 T Sax Bar Sax Tpt 1 Tpt 2 & 3 Hrn 1 & 2 Hrn 3 & 4 Trb 1 & 2 B Trb Euph Tuba Stg Bass Pno/Cel Hp Timp Perc 1 Perc 2 Perc 3 Perc 4

con sord.  
pp con sord.  
pp

con sord.  
pp con sord.  
pp

17 17 17 17

Detailed description of the musical score: This page contains a full orchestral score for the second page of a piece. The score is written for 36 different instrumental parts. The woodwind section includes Piccolo, two Flutes (Fl 1, Fl 2), Oboe 1, Oboe 2/Cor Anglais, three Clarinets (Clt 1, Clt 2, Clt 3), Bass Clarinet (B Clt), Bassoon 1, and Bassoon 2. The reed section includes two Alto Saxophones and two Tenor Saxophones, one Baritone Saxophone, and three Trumpets (Tpt 1, Tpt 2 & 3). The brass section includes two Horns (Hrn 1 & 2, Hrn 3 & 4), two Trombones (Trb 1 & 2), Baritone Trombone (B Trb), Euphonium (Euph), Tuba, and Stage Bass (Stg Bass). The piano section includes Piano/Cello (Pno/Cel) and Harp (Hp). The percussion section includes Timpani (Timp) and four different types of Percussion (Perc 1, Perc 2, Perc 3, Perc 4). The Harp part features a complex, multi-measure passage with markings '17' at the end of several phrases. Dynamic markings such as 'con sord.' and 'pp' are present throughout the score.

Picc.

Fl 1

Fl 2

Ob 1

Ob 2 / Cor

Cl 1

Cl 2

Cl 3

B Cl

Bsn 1

Bsn 2

A Sax 1 & 2

T Sax

Bar Sax

Tpt 1

Tpt 2 & 3

Hm 1 & 2

Hm 3 & 4

Trb 1 & 2

B Trb

Euph

Tuba

Stg Bass

Pno/Cel

Hp

Timp

Perc 1

Perc 2

Perc 3

Perc 4



5

Picc.

Fl 1

Fl 2

Ob 1

Ob 2 / Cor

Cl 1

Cl 2

Cl 3

B Clt

Bsn 1

Bsn 2

A Sax 1 & 2

T Sax

Bar Sax

Tpt 1

Tpt 2 & 3

Hrn 1 & 2

Hrn 3 & 4

Trb 1 & 2

B Trb

Euph

Tuba

Stg Bass

Pno/Cel

Hp

Timp

Perc 1

Perc 2

Perc 3

Perc 4

The image shows a page of a musical score for a large orchestra. The score is written on 32 staves, each labeled with an instrument. The instruments listed are Piccolo, Flute 1 and 2, Oboe 1, Oboe 2 / Cor Anglais, Clarinet 1, 2, and 3, Bass Clarinet, Bassoon 1 and 2, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpet 2 & 3, Horn 1 & 2, Horn 3 & 4, Trombone 1 & 2, Baritone Trombone, Euphonium, Tuba, Stage Bass, Piano/Cello, Harp, Timpani, and four different Percussion parts. The score is in a key signature of one sharp (F#) and a common time signature (C). The music is written in a standard musical notation with various notes, rests, and dynamic markings. The Harp part has some specific markings like 'E2' and 'F2' and a '17' in the bass line. The Percussion parts are mostly empty, indicating they are not playing in this section.

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6

Picc.

Fl 1

Fl 2

Ob 1

Ob 2 / Cor

Cl 1

Cl 2

Cl 3

B Clt

Bsn 1

Bsn 2

A Sax 1 & 2

T Sax

Bar Sax

Tpt 1

Tpt 2 & 3

Hrn 1 & 2

Hrn 3 & 4

Trb 1 & 2

B Trb

Euph.

Tuba

Stg Bass

Pno/Cel

Hp

Timp

Perc 1

Perc 2

Perc 3

Perc 4

*p*

*p*

1. (senza sord)

*p*

*poco cresc.*

7 **1**

Picc.

Fl 1 *mp espress.*

Fl 2 *ppp*

Ob 1

Ob 2 / Cor

Cl 1 *ppp*

Cl 2 *ppp*

Cl 3 *ppp*

B Clt *ppp*

Bsn 1 *ppp*

Bsn 2 *ppp*

A Sax 1 & 2 *ppp*

T Sax *ppp*

Bar Sax *ppp*

Tpt 1

Tpt 2 & 3

Hm 1 & 2 *pp*

Hm 3 & 4 *pp*

Trb 1 & 2

B Trb

Euph

Tuba

Stg Bass

Pno/Cel

Hp *pp*

Timp *pp*

Perc 1

Perc 2

Perc 3 Wind Chimes

Perc 4 *p*





8

Picc.

Fl 1

Fl 2

Ob 1

Ob 2 / Cor

Cl 1

Cl 2

Cl 3

B Clt

Bsn 1

Bsn 2

A Sax 1 & 2

T Sax

Bar Sax

Tpt 1

Tpt 2 & 3

Hrn 1 & 2

Hrn 3 & 4

Trb 1 & 2

B Trb

Euph

Tuba

Strg Bass

Pno/Cel

Hp

Timp

Perc 1

Perc 2

Perc 3

Perc 4

10

10

10

(tr)

(tr)

(tr)

(tr)

mp

17

17

17

17

Cb

Fb

9

Picc.

Fl 1

Fl 2

Ob 1

Ob 2 / Cor

Cl 1

Cl 2

Cl 3

B Clt

Bsn 1

Bsn 2

A Sax 1 & 2

T Sax

Bar Sax

Tpt 1

Tpt 2 & 3

Hrn 1 & 2

Hrn 3 & 4

Trb 1 & 2

B Trb

Euph

Tuba

Strg Bass

Pno/Cel

Hp

Timp

Perc 1

Perc 2

Perc 3

Perc 4

*ppp*

*mp*

*pp*

10

11

10

17



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10

Picc.

Fl 1

Fl 2

Ob 1

Ob 2 / Cor

Cl 1

Cl 2

Cl 3

B Clt

Bsn 1

Bsn 2

A Sax 1 & 2

T Sax

Bar Sax

Tpt 1

Tpt 2 & 3

Hm 1 & 2

Hm 3 & 4

Trb 1 & 2

B Trb

Euph

Tuba

Strg Bass

Pno/Cel

Hp

Timp

Perc 1

Perc 2

Perc 3

Perc 4

2

*ff*  
 Picc.  
*p molto espress*  
 Fl 1  
*pp*  
 Fl 2  
*pp*  
 Ob 1  
*pp*  
 Ob 2 / Cor  
*pp*  
 Clt 1  
*pp*  
 Clt 2  
*pp*  
 Clt 3  
*pp*  
 B Clt  
*pp*  
 Bsn 1  
*pp*  
 Bsn 2  
*pp*  
 A Sax 1 & 2  
*pp*  
 T Sax  
*pp*  
 Bar Sax  
*pp*  
 Tpt 1  
*p*  
*senza sord.*  
 Tpt 2 & 3  
*p*  
*p molto espress*  
*a2 senza sord.*  
 Hrn 1 & 2  
*p*  
*senza sord.*  
*p molto espress*  
 Hrn 3 & 4  
*p*  
*senza sord.*  
*pp*  
 Trb 1 & 2  
*p*  
*a2*  
*p molto espress*  
 B Trb  
 Euph  
*pp*  
 Tuba  
*pp*  
 Sng Bass  
*pp*  
 Pno/Cel  
 Hp  
 Timp  
 Perc 1  
 Perc 2  
 Perc 3  
 Wind Chimes  
*p*  
 Bell Tree  
*p*  
 Wind Chin  
*p*



13

Picc.

Fl 1

Fl 2

Ob 1

Ob 2 / Cor

Cl 1

Cl 2

Cl 3

B Clt

Bsn 1

Bsn 2

A Sax 1 & 2

T Sax

Bar Sax

Tpt 1

Tpt 2 & 3

Hrn 1 & 2

Hrn 3 & 4

Trb 1 & 2

B Trb

Euph

Tuba

Stg Bass

Pnc/Cel

Hp

Timp

Perc 1

Perc 2

Perc 3

Perc 4

Bell Tree

*p*

*p*



15

Picc. *mp* *f*

Fl 1 *cresc.* *mp dim.*

Fl 2 *cresc.* *mp dim.*

Ob 1 *cresc.* *mp dim.*

Ob 2 / Cor *cresc.* *mp dim.*

Cl 1 *cresc.* *mp dim.*

Cl 2 *cresc.* *mp dim.*

Cl 3 *mp* *f*

B Clt *mp* *mf*

Bsn 1 *cresc.* *mp dim.*

Bsn 2 *cresc.* *mp dim.*

A Sax 1 & 2 *cresc.* *mp dim.*

T Sax *mp* *mf*

Bar Sax *mp* *mf*

Tpt 1 *mp* *f*

Tpt 2 & 3 *mp* *f*

Hrn 1 & 2 *a2* *mp* *mf*

Hrn 3 & 4 *a2* *mp* *mf*

Trb 1 & 2 *mp* *mf*

B Trb *pp* *mp*

Euph *pp* *mp*

Tuba *pp* *mp*

Stg Bass *pp* *mp*

Pno/Cel

Hp

Timp

Perc 1

Perc 2

Perc 3

Perc 4

3

This page of a musical score, numbered 13, contains measures 17 through 20. The score is for a large orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl 1** and **Fl 2** (Flutes)
- Ob 1** (Oboe)
- Ob 2 / Cor** (Cor Anglais)
- Cl 1**, **Cl 2**, and **Cl 3** (Clarinets)
- B Clt** (Bass Clarinet)
- Bsn 1** and **Bsn 2** (Bassoons)
- A Sax 1 & 2** (Alto Saxophones)
- T Sax** (Tenor Saxophone)
- Bar Sax** (Baritone Saxophone)
- Tpt 1**, **Tpt 2 & 3** (Trumpets)
- Hm 1 & 2** and **Hm 3 & 4** (Horns)
- Trb 1 & 2** (Trombones)
- B Trb** (Baritone Trombone)
- Euph** (Euphonium)
- Tuba**
- Stg Bass** (String Bass)
- Pnc/Cel** (Piano/Cello)
- Hp** (Harp)
- Timp** (Timpani)
- Perc 1**, **Perc 2**, **Perc 3**, and **Perc 4** (Percussion)

The score features a complex rhythmic texture with many sixteenth-note passages, particularly in the woodwinds and strings. The dynamic marking *p* (piano) is used throughout. The key signature has two sharps (F# and C#), and the time signature is 4/4. The page is marked with a circled number '3' at the top left, indicating the third page of a section.



19

Picc.

Fl 1

Fl 2

Ob 1

Ob 2 / Cor

Cl 1

Cl 2

Cl 3

B Cl 1

Bsn 1

Bsn 2

A Sax 1 & 2

T Sax

Bar Sax

Tpt 1

Tpt 2 & 3

Hrn 1 & 2

Hrn 3 & 4

Trb 1 & 2

B Trb

Euph

Tuba

Stg Bass

Pno/Cel

Hp

Timp

Perc 1

Perc 2

Perc 3

Perc 4

The image displays a page of a musical score for a large orchestra, starting at measure 19. The score is arranged in a standard orchestral layout with staves for various instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2/Cor, Clarinets 1, 2, and 3, Bass Clarinet, Bassoons 1 and 2, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1 and 2, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Snare Drum, Cymbals, and four other Percussion parts. The keyboard section includes Piano/Celeste and Harp. The string section includes a String Bass. The woodwind and brass parts feature complex rhythmic patterns, often marked with '10' above the notes, indicating a specific articulation or dynamics. The string parts are mostly sustained notes or simple rhythmic accompaniment. The percussion parts are mostly rests, indicating they are not playing in this section of the score.

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21

Picc.  
Fl 1  
Fl 2  
Ob 1  
Ob 2 / Cor  
Cl 1  
Cl 2  
Cl 3  
B Clt  
Bsn 1  
Bsn 2  
A Sax 1 & 2  
T Sax  
Bar Sax  
Tpt 1  
Tpt 2 & 3  
Hrn 1 & 2  
Hrn 3 & 4  
Trb 1 & 2  
B Trb  
Euph  
Tuba  
Sig Bass  
Pno/Cel  
Hp  
Timp  
Perc 1  
Perc 2  
Perc 3  
Perc 4

23 **4**

Picc.  
Fl 1  
Fl 2  
Ob 1.  
Ob 2 / Cor  
Clt 1  
Clt 2  
Clt 3  
B Clt  
Bsn 1  
Bsn 2  
A Sax 1 & 2  
T Sax  
Bar Sax  
Tpt 1  
Tpt 2 & 3  
Hrn 1 & 2  
Hrn 3 & 4  
Trb 1 & 2  
B Trb  
Euph  
Tuba  
Stg Bass  
Pno/Cel  
Hp  
Timp  
Perc 1  
Perc 2  
Perc 3  
Perc 4



25

Picc. *f*

Fl 1 *f*

Fl 2 *f*

Ob 1 *f*

Ob 2 / Cor *f*

Cl 1 *f*

Cl 2 *f*

Cl 3 *f*

B Clt *ff marc.*

Bsn 1 *f*

Bsn 2

A Sax 1 & 2 *f*

T Sax *f*

Bar Sax *f*

Tpt 1 *f*

Tpt 2 & 3 *f*

Hm 1 & 2 *ff marc.*

Hm 3 & 4 *ff marc.*

Trb 1 & 2 *f*

B Trb *f*

Euph *f*

Tuba *f*

Stg Bass

Pno/Cel *f*

Hp

Timp *f*

Perc 1 Triangle *f*

Perc 2 Triangle *f*

Perc 3

Perc 4







34

Picc.

Fl 1

Fl 2

Ob 1

Ob 2 / Cor

Cl 1

Cl 2

Cl 3

B Clt

Bsn 1

Bsn 2

A Sax 1 & 2

T Sax

Bar Sax

Tpt 1

Tpt 2 & 3

Hrn 1 & 2

Hrn 3 & 4

Trb 1 & 2

B Trb

Euph

Tuba

Stg Bass

Pno/Cel

Hp

Temp

Perc 1

Perc 2

Perc 3

Perc 4









41

Picc.

Fl 1

Fl 2

Ob 1

Ob 2 / Cor

Cl 1

Cl 2

Cl 3

B Clt

Bsn 1

Bsn 2

A Sax 1 & 2

T Sax

Bar Sax

Tpt 1

Tpt 2 & 3

Hm 1 & 2

Hm 3 & 4

Trb 1 & 2

B Trb

Euph

Tuba

Stg Bass

Pno/Cel

Hp

Timp

Perc 1

Perc 2

Perc 3

Perc 4

*mf*

*cresc.*

*ff*

*div.*

Cymbals

*mf*

*ff*

8 Maypole  
Presto ♩ = 164

46

Picc.

Fl 1

Fl 2

Ob 1

Ob 2 / Cor

Cl 1

Cl 2

Cl 3

B Clt

Bsn 1

Bsn 2

A Sax 1 & 2

T Sax

Bar Sax

Tpt 1

Tpt 2 & 3

Hrn 1 & 2

Hrn 3 & 4

Trb 1 & 2

B Trb

Euph

Tuba

Stg Bass

Pno/Cel

Hp

Timp

Perc 1

Perc 2

Perc 3

Perc 4

*f* *mf* *mp* *p* *pp* *ppp*

To Celesta

Celesta

Glockenspiel

*pp* *ppp*

Crotales

*p*