

SYMPHONY NO 4
A WINE SYMPHONY
WIND BAND VERSION
Derek Bourgeois
Opus 58a

Notes

Although the organisation of the symphony is very strict, and the blend of the themes as represented by the grape varieties of each region is carefully adhered to, the character of the music of each movement is my own subjective response to the wines of the region. Wines lovingly recalled during the composition of each movement appear in brackets after the titles.

1 Prelude - CHAMPAGNE

Tonal centre F minor - (*Louis Roederer Cristal Brut, Krug, Taittinger Comtes de Champagnes, Moët & Chandon, Dom Perignon*)

After a popping cork, and amidst rising bubbles throughout the rest of the orchestra, the brass play in counterpoint the two themes representing the two grapes that are blended to make champagne, the *Pinot Noir* and the *Pinot Chardonnay*. As this subsides, the movement leads straight into :-

2 Sonata - BORDEAUX

Tonal centre E minor (*Châteaux Lafite, Petrus, Mouton Rothschild, Latour, Margaux, Haut Brion, Ausone, Cheval Blanc, Vieux Château Certan, Figeac, Haut Brion Blanc and Yquem*)

This movement is in strict sonata form. If the exposition seems a little severe, it is because it represents the young wines (yet undrinkable) of the *Médoc* and *Saint Emilion / Pomerol*. Time (and the recapitulation) will mellow them. The white wines of *Graves* and the great sweet wines of *Sauternes* are represented at the end of the development.

Exposition

1st subject group

Cabernet Sauvignon (and *Cabernet Franc*, its inversion) is the principal grape variety of the *Médoc*. Later in the movement it is blended with the :-

2nd Subject group

Merlot - principal grape variety of St Emilion and Pomerol, much softer in its youth than the Cabernets, but still unresolved.

Development

Here the blending is done as the grape varieties struggle to assert their true characteristics. As the development reaches its close we hear first the *Sauvignon Blanc* theme, the grape of white *Graves* (and a close relative of the *Cabernet Sauvignon*) and then the *Semillon* which produces the lush sweet wines of the *Sauternes*, overwhelming in their richness. As this fades we begin the :-

Recapitulation

Here the themes of the exposition mellow and yield their true character.

Coda

The wistfulness that always accompanies the departure of a great bottle of wine is characterised here.

3 Theme - HOCK

Tonal centre B flat major (*the great Auslesen, Beerenauslesen and Trockenbeerenauslesen of the Rheingau, Schloss Johannisberg, Schloss Vollrads, Rauenthaler Baiken*)

Scored for Brass only, this movement consists of several repetitions of its only theme, and represents the elegant wines of the *Rhine* with their perfect balance of fruit and acidity with a lingering honeyed richness. The *Riesling* grape is represented here.

4 Scherzo I - BEAUJOLAIS

Tonal centre D major (*Moulin a Vent, Brouilly, Julié纳斯, Chénas, Morgon, St Amour, Fleurie, Chiroubles*)

Overwhelmingly quaffable, and in large quantities, the wines of *Beaujolais* made from the *Gamay* grape provide the only drunken movement, which captures something of the qualities of a Bacchic orgy. A brief lull in the proceedings introduces the *Pinot Chardonnay* theme, the grape from which a little white *Beaujolais* is made. The movement leads straight into :-

5 Adagio - BURGUNDY

Tonal centre D flat major (*Romanée Conti, Chambertin, La Tâche, Richebourg, Musigny, Echézeaux, Corton, the incomparable Montrachet, Meursault Genevrières, and Corton Charlemagne*)

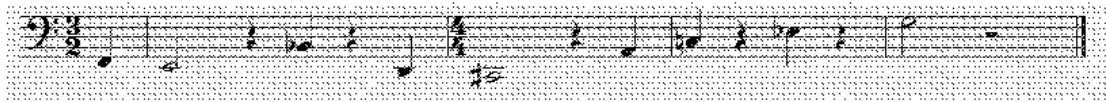
The heart of the symphony. The great red and white *Burgundies* have an incomparable richness which is almost decadent. They have been described as “mingled velvet and satin”, and of making “a peacock's tail” in the mouth. The *Pinot Noir* (red wines) and the *Pinot Chardonnay* (whites) appear in alternation gradually increasing in richness of harmony and figuration, and culminating in a musical “peacock's tail”. The two themes are closely related both rhythmically and melodically. As in the Bordeaux movement the music ends wistfully, but with a deep inner satisfaction.

6 Scherzo II - LOIRE

Tonal centre A minor (*Coulée de Serrant, Sancerre, Pouilly Blanc Fumé, Muscadet, Vouvray, Quarts de Chaumes*)
Acidity is the keynote to the *Loire*. The wines of this long river are characterised by a sharp freshness which makes them ideal aperitifs. Only in the central *Loire* in good years are the lush *Vouvrays* made, but even these have a backbone of acidity which freshens them. Made from the *Chenin Blanc* grape they are represented in the richer middle section of the movement and are flanked by *Muscadet*, and *Sauvignon Blanc* (borrowed from *Bordeaux* to make *Sancerre* and *Pouilly*, but sharpened up a little). The movement leads straight into :-

7 Passacaglia - ALSACE

Tonal centre C minor (*Gewurztraminer, Riesling, Tokay d'Alsace and Muscat, particularly when late-picked to make a Vendange Tardive*)
Because of the relatively large number of grape varieties used in *Alsace*, they have been linked together in the form of a Passacaglia (or Chaconne à son goût). The theme is made up from the successive keynotes of all nine movements. The relative note lengths and rests are according to the length and distribution of each movement thus :-



In *Alsace* the wines are named after their grape varieties. There are *Gewurztraminer* - almost oriental in its spiciness, [Cor Anglais], *Riesling* - which makes a slightly drier wine than in Germany, [Woodwind], *Muscat* - usually a sweet wine elsewhere, but in *Alsace* it is fermented right out to make a delicate, refreshing dry wine [Percussion], *Tokay d'Alsace* (or *Pinot Gris*) - thematically an exact inversion of *Pinot Noir*, a grape which gives a rich and satisfying wine [Brass]. Towards the end of the movement all the themes are combined to form an *Edelzwicker* (an *Alsace* term for the blending of two or more grape varieties).

8 Variation - MOSELLE

Tonal centre E flat major (Wehlener Sonnenühr of J.J.Prüm, Bernkasteler Doktor, Maximin Grünhaus)
Marked *Spritzig* after the German term for the slight tingle which *Moselle* wines usually produce on the tongue, this movement is a replica of the third movement, *HOCK* transposed into a new key, but scored very differently. The scoring here is for harp, celeste and percussion (nearly all of it tuned). Although *Moselle* wines (again the great ones are made exclusively from the *Riesling* grape) are a lighter version of their *Hock* counterparts, they have a delightful freshness and fragrance which can make them the perfect summer evening drink.

9 Rondo alla Marcia - RHÔNE

Tonal centre G minor (*Côte Rôtie, Château Grillet, Hermitage, Chateuneuf du Pâpe, Gigondas, Muscat de Beaumes de Venise*)
There are a bewildering number of grape varieties used in the *Rhône* (*Chateuneuf du Pâpe* can be a blend of as many as thirteen different grapes) so I have selected only the principal varieties and cast the movement in a sonata rondo form. The *Syrah* grape, used in both north and south red wines, forms the rondo theme which is sturdy and robust. The second subject theme, the *Grenache* grape, is the principal variety used in *Châteauneuf du Pâpe*. In its first appearance it is unresolved and inharmonious, but it blossoms out towards the end of the movement. The episodes are formed by themes associated with the *Marsanne* grape (used to make white *Hermitage*), the *Viognier* grape (used to make *Condrieu* and *Château Grillet* - elegant and flowery white wines from the very north of the region), and the *Muscat* grape (used to make *Muscat de Beaumes de Venise*, a sunny dessert wine, honeyed and almost overripe). In the coda, amidst a welter of counterpoint the trombones play an old French drinking song "*Chevaliers de la Table Ronde*", in which a drunken wine taster asks to be buried with his head under the tap of the large barrel in his cellar, and the symphony comes to a noisy and extrovert close.

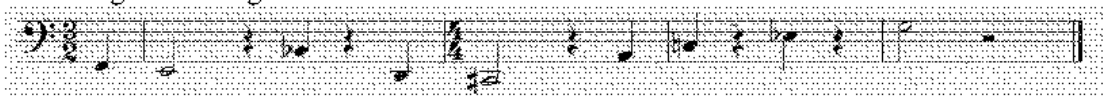
WINE SYMPHONY

Derek Bourgeois
Opus 58

1. Prelude	CHAMPAGNE	F minor
2. Sonata	BORDEAUX	E minor
3. Theme	HOCK	B flat major
4. Scherzo I	BEAUJOLAIS	D major
5. Adagio	BURGUNDY	D flat major
6. Scherzo II	LOIRE	A minor
7. Passacaglia	ALSACE	C minor
8. Variation	MOSELLE	E flat major
9. Rondo alla Marcia	RHÔNE	G minor

THEMES

All the main themes are associated with grape varieties, and appear in each movement according to the varieties used by the region itself. The passacaglia theme in the seventh movement (*ALSACE*) is made up of the key note of each movement in the right order, with note lengths and gaps according to the length and distribution of each movement.



Here are the grape varieties and their themes in order of appearance. The most important statement of each theme is the version given.

Pinot Noir

Chardonnay

Cabernet Sauvignon

Cabernet Franc

Merlot

Sauvignon Blanc

Semillon

Riesling

Garnay

Muscadet

Chenin Blanc

Gewurztraminer

Muscat

Tokay d'Alsace (Pinot Gris)

Syrah

Marsanne

Grenache

Viognier

Old French drinking song: Chevaliers de la Table Ronde

For Edward and Anne Hale
Symphony No 4 - A Wine Symphony
1. Prelude - CHAMPAGNE

Derek Bourgeois Opus 58a

Maestoso $\text{♩} = 56$

Mouth plucking

Piccolo

Piccolo / Flute 2

Flute 1

Flute 2 / Alto Flute

Oboe 1

Oboe 2

Cor Anglais / Oboe 3

Clarinet in E

Two Solo Clarinets in B $\flat$ /A

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

Clarinet 3 in B $\flat$

Bass Clarinet in B $\flat$

Bassoon 1

Bassoon 2

Contrabassoon

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in B $\flat$

Trumpet 2 in B $\flat$

Trumpet 3 in B $\flat$

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

Euphonium 1

Euphonium 2

Bass Trombone

Euphorium

Tuba

Double Bass

Timpani

Mallets 1

Mallets 2

Mallets 3

Percussion 1

Percussion 2

Piano/Celesta

Harp

Glöckenspiel

Xylophone

Vibratoires laissez vibrer sempre

Popgus

2 Woodblocks

Piano

sempre con pedale

A, B $\flat$, C $\sharp$, D $\flat$, E, F, G $\sharp$

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5 9

Picc. / Fl. 2

Fl. 1

Fl. 3 / Alto Fl.

Ob. 1

Ob. 2

C. A. / Ob. 3

1st Cl.

2 Solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Chen.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Euph.

Tuba

Dr.

Timp.

Matheus 1

Matheus 2

Matheus 3

Pro. Ctl.

Hp.

black

white

black

white

1

Picc. / Fl. 2

Fl. 1

Fl. 3 / Alto Fl.

Ob. 1

Ob. 2

C. A. / Ob. 3

F# Cl.

2 Solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Chen.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bac. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tbn. 1

Tbn. 2

B. Drm.

Euph.

Tuba

Dhr.

Trmp.

Mallets 1

Mallets 2

Mallets 3

Perc./Cst.

Drp.

f marcato e legato

f marcato e legato

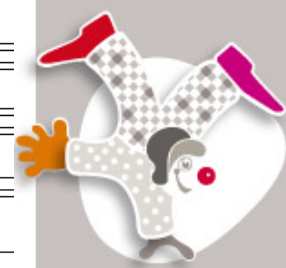
f marcato e legato

f marcato e legato

black
white

black
white

black
white



This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments and parts:

- Picc. / Fl. 2
- Fl. 1
- Fl. 3 / Alto Fl.
- Ob. 1
- Ob. 2
- C. A. / Ob. 3
- E♭ Cl.
- 2 Solo Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- Bsn. 1
- Bsn. 2
- Ches.
- Alto Sax. 1
- Alto Sax. 2
- Ten. Sax.
- Bar. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Flu. 1
- Flu. 2
- Flu. 3
- Flu. 4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- Tim.
- Mallets 1
- Mallets 2
- Mallets 3
- Perc./Cst.
- Hp.

The score is written in standard musical notation, including notes, rests, and various musical symbols. The page is numbered 6 in the top left corner. The notation includes various musical symbols such as notes, rests, and dynamic markings.

12

Picc. / Fl. 2

Fl. 1

Fl. 3 / Alto Fl.

Ob. 1

Ob. 2

C. A. / Ob. 3

E♭ Cl.

2 Solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Ches.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Trp. 1

Trp. 2

Trp. 3

Tbn. 1

Tbn. 2

U. Trp.

Euph.

Tuba

Db.

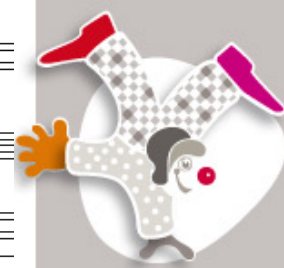
Mallets 1

Mallets 2

Mallets 3

Perc./Cyl.

Hrp.



Picc. / Fl. 2

Fl. 1

Fl. 3 / Alto Fl.

Ob. 1

Ob. 2

C. A. / Ob. 3

E♭ Cl.

2 Solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsa.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Db.

Mallets 1

Mallets 2

Mallets 3

Perc./Cel.

Hrp.

15

Picc. / Fl. 2

Fl. 1

Fl. 3 / Alto Fl.

Ob. 1

Ob. 2

C. A. / Ob. 3

1st Cl.

2 Solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsa.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bar. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Db.

Mallets 1

Mallets 2

Mallets 3

Perc./Cel.

Hp.



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29

Picc. / Fl. 2

Fl. 1

FL. 3 / Alto Fl.

Ob. 1

Ob. 2

C. A. / Ob. 3

Co. Cl.

2 Solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Hrn. 1

Bsn. 2

C. Bsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bac. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Db.

Mallets 1

Mallets 2

Mallets 3

Perc. / Ctl.

Hrp.

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26

Picc. / Fl. 2

Fl. 1

Fl. 3 / Alto Fl.

Ob. 1

Ob. 2

C. A. / Ob. 3

E. Cl.

2 Solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bar. 1

Bsn. 2

Conc.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bar. Sax.

Trpt. 1

Trpt. 2

Trpt. 3

Flu. 1

Flu. 2

Flu. 3

Flu. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

Db.

Harp

pero tal.

[illegible]