

FENNELL EDITIONS

**FIRST SUITE IN E<sub>b</sub>**  
**FOR MILITARY BAND**

**GUSTAV HOLST**  
(1874-1934)

**EDITED BY FREDERICK FENNELL**

**Full Score**

**Grade 4**  
**10100469**

**LUDWIG** *Masters*  
PUBLICATIONS

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## Instrumentation

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1 Score	1 Cornet 1
1 Piccolo	1 Cornet 2
3 Flute 1	1 Cornet 3
3 Flute 2	1 Cornet 4
1 Oboe 1	1 Trumpet 1
1 Oboe 2	1 Trumpet 2
1 E $\flat$ Clarinet 1	1 Horn 1
1 E $\flat$ Clarinet 2 (opt.)	1 Horn 2
3 B $\flat$ Clarinet 1	1 Horn 3
3 B $\flat$ Clarinet 2	1 Horn 4
3 B $\flat$ Clarinet 3	2 Trombone 1
3 B $\flat$ Clarinet 4	2 Trombone 2
2 Bass Clarinet	2 Trombone 3
1 Bassoon 1	1 Baritone T.C.
1 Bassoon 2	1 Baritone B.C.
4 Alto Saxophone	2 Euphonium T.C.
2 Tenor Saxophone	2 Euphonium B.C.
1 Baritone Saxophone	4 Tuba
	1 String Bass
	1 Timpani
	4 Tambourine, Snare Drum, Field Drum, Bass Drum
	3 Triangle, Crash Cymbals, Suspended Cymbal

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### Music

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### Article

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### Frederick Fennell Biography

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See also *Fennell: A Tribute to Frederick Fennell* by Rob Simon, from GIA Publications. ISBN 1579994725.

### Promotional Recording

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## Publisher's Note

This new edition of the *First Suite in E♭* for Military Band by Gustav Holst is the culmination of a lifelong devotion that Frederick Fennell held for this work. It is best described as the “Frederick Fennell performance edition” because it has incorporated all of the corrections, notes, and historical research that Fennell amassed over a lifetime of performing the work. It is literally “Frederick Fennell’s Copy.”

In 2002, Dr. Fennell told me of his desire to produce this deluxe performance edition with an accurate, full score that was easy to read, extensive historical and performance notes, and the best possible recording of the work as a teaching tool. He felt that the *First Suite in E♭* should be part of every band library, and a part of every band musician’s performance experience. Fittingly, the “FF” catalog number, which was the numbering system Dr. Fennell used in his personal library, was 1001, making it the first composition in his collection. It is likely that he conducted this music more times and with more bands than any other conductor. Consequently, Holst’s work has become one of the signatures of the Fennell legacy. How ironic that the *First Suite* was also the last work he ever conducted. Holst and Fennell will be forever linked by the *First Suite*.

This theme of *firsts* occurs in other connections also. In April of 1975, *The Instrumentalist* magazine published the first in its series of articles by Fennell entitled *Basic Band Repertory*. The subject of this first article was Holst’s *First Suite in E♭*. It covered the history and evolution of the work and combined a thorough errata and examination of the work from Fennell’s many years of living with this magnificent music. With kind permission of *The Instrumentalist*, we are including this article as it was reprinted in the February 2005 issue. Conductors, performers and students will reap untold benefits from consulting this important document.

Another *first* occurred on April 4, 1978, in Cleveland, Ohio, when Telarc International recorded its first album of symphonic wind band music using the “entire reed-brass-percussion section” of the Cleveland Orchestra. This world-class recording of the *Cleveland Symphonic Winds* was the first fully digital recording of symphonic music ever produced. It is fitting that this recording, which has remained popular and continuously available, opens with the *First Suite in E♭*. We encourage the reader to purchase the entire, re-mastered Telarc CD #SACD-60639, which includes many more of Fennell’s basic band repertory.

Some of the decisions that Dr. Fennell made for us give the appearance of major changes to the original work until they have been more closely scrutinized. For instance, in *The Instrumentalist* article, he says that he always provided two beats (one and two) as a preparation at the beginning of the work. We have added those two beats of rest to all of the parts and score.

This edition numbers the measures of the work continuously from the first partial measure (here edited to a full one) to the last measure of the third movement. As Fennell explains, this was how Holst intended the work to be played—without pause between movements. Numbering the movements individually was not consistent with the composer’s vision, so it hardly makes sense to leave the original rehearsal letters, which began at “A” with each movement. The rehearsal letters have been replaced with the correct measure number.

At the time of its publication, *The Instrumentalist* article made reference to the original rehearsal “letters,” which were the only rehearsal references in the published work. In our reprinting of the article, we have added the numbers in brackets following the original references to lettered rehearsal markings. This will allow the user to refer directly from the article to this score.

Another difference between the earlier editions and this one occurs in the instrumentation that is listed. The B $\flat$  Cornet 1 and 2 parts in the original publication contained *divisi*. To make them easier to read, the Fennell edition has split them into four separate parts with absolutely no more or fewer notes than the original. Each new part only shows one voice and is much easier to read. The clarinets parts have been re-designated from the second published edition (solo/first, second, and third) to first, second, third and fourth. Same notes—different part names.

There are some changes that the reader might expect, but may not find. Many conductors, who have observed Fennell conduct or rehearse this work, may have seen noted adjustments that fell outside of what is in this score. In our research, we have learned that many of these individual changes were designed to facilitate the capabilities or opportunities of that ensemble or performance venue. These conducting decisions were generally not part of his overall view of the work, but rather, his way of realizing the best performance of the work, at that moment and under those circumstances.

On the matter of tempi, the reader will note that all of the metronome markings that have been included in the parts and score were those suggested by Dr. Fennell in his 1975 *Instrumentalist* article. These tempi were derived from his Mercury recording with the *Eastman Wind Ensemble* in May of 1955. Just three years after the article's publication, Dr. Fennell made the Telarc recording that we noted previously. It successfully uses slightly different tempi. The recording tempi won't match the printed edition. This range of tempi illustrates the freedom that Dr. Fennell employed in the interpretation of this work.

One distinguishing feature of Dr. Fennell's own personal performance set should be mentioned. It was spattered with multiple layers of white-out, corrections, performance suggestions, red pen, #2 pencil, blue flair-tip marker and the dust and grime of many years of use on the road. Chief Editor Claudia Douglass, Editor Clarence Barber and Graphic Designer Bryan Bird from Ludwig Music have gone to great lengths to provide the most error-free, easy-to-read and attractive engravings of the music that have ever been available. The score is in the larger, easy-to-read size that Dr. Fennell requested and has been spiral bound to allow pages to lay flat on the conductor's podium.

While Dr. Fennell was always the leader on this project, other individuals who helped from the very beginning include: Loras John Schissel (Cleveland Orchestra, Blossom Music Center), Dr. John Knight (Oberlin Conservatory), Dr. Gene Milford (University of Akron), Laura Joss (Baldwin-Wallace Conservatory), Howard Meeker (Cleveland State University), Robert Simon (Biographer, Conductor – Piedmont Wind Symphony), James T. Rohner and Burl Gregory (*The Instrumentalist*), Robert Woods, Jason Linder and Cheryl Hawkins (Telarc International), Claudia Douglass, Clarence Barber, Tom Williams, Bryan Bird and the entire staff (Ludwig Music).

A very special thanks is sent to Elizabeth Ludwig Fennell for setting the highest standards in publishing and for supporting Frederick Fennell's dream of a growing repertoire of the highest quality band literature. This edition is just one more of the bountiful fruit to spring forth from the tree that she planted, nurtured and grew.

Finally, to Frederick Fennell, truly the first of his kind, thank you for your friendship, inspiration and your charge to "Keep it going." Thank you for your lifetime of dedication to all music, but particularly, to the *First Suite in Eb*. We are all proud to have worked together to provide the "proper setting" for this "beautiful jewel."

Chris Donze  
President, Ludwig Music Publishing Company  
November 2005

## About the Composer

Gustav Holst (1874 –1934) was born in Cheltenham, England, of Scandinavian heritage. His father, Adolph, was a pianist and organist who married a student, Clara. Gustav was their first child. He began studying piano at an early age, and practiced diligently under the stern direction of his father, despite his often poor health (a problem that plagued him throughout his life). Holst began composing while at Cheltenham Grammar School, and by age 17 found positions conducting local village choirs. He then studied counterpoint at Oxford before going to London in 1893 to study composition under Sir Charles Stanford at the Royal College of Music, where he was not immediately successful. While a student, he found a great deal of influence in the music of Richard Wagner. It was also at this time that he met Ralph Vaughan Williams, who would turn out to be a lifelong friend, and with whom he would mutually share musical inspiration and criticism.

After leaving college in 1898, Holst earned a living on trombone (his second study at the Royal College of Music) playing in bands and theaters. He joined the Carl Rosa Opera Company, and later he toured with the Scottish Orchestra, an experience that gave him the feel of an orchestra from the inside. However, Holst eventually came to the conclusion that touring took away time and energy from composition, and after two years abandoned touring altogether. He married Isobel Harrison in 1901, and eventually landed a teaching position at a girls' school in Dulwich. In 1905 he was appointed director of music at St. Paul's Girls' School in Hammersmith, a post that he kept until the end of his life. In 1907 his daughter, Imogen, was born.

Around this same time, Holst began learning as much as he could from folksong collectors such as Cecil Sharp and Lucy Broadwood, an interest that was ignited by Vaughan Williams. Holst's compositions during this era displayed the influences of these folksongs, as well as a directness of style that can be heard in his *First Suite in E $\flat$  for Military Band* and *Second Suite in F for Military Band*. In his life and his music, directness of style was Holst's most notable characteristic.

Teaching took up a great deal of Holst's time, and for this reason it took him two years to write *The Planets*, the first large-scale work in which he was able to express himself fully. In 1913, when his friend Clifford Bax talked to him about astrology, the clearly defined character of each planet suggested the contrasting moods of a work that was to be unlike anything he had yet written. Though this was by far Holst's most acclaimed and well-known work, he never considered it to be his best.

Following the success of *The Planets*, Holst attracted more interest from publishers, and, due to new positions at the Royal College of Music and University College, Reading, was required to spend more of his time teaching and lecturing. In 1923 he was injured in a fall from a platform while conducting his students. The combination of the mild head injury and the strain of his popularity as a composer resulted in the necessity of canceling all of his engagements for 1924 and living in the country for the entire year, although he did continue to compose.

Returning to London in 1925, Holst managed to simplify his life and gave up all teaching except for a little work at St. Paul's Girls' School. His music became less popular, receiving criticism that it was too stark and cerebral. Even Vaughan Williams admitted that he felt only "cold admiration" for Holst's *Choral Symphony* (his longest choral work). This did not disturb Holst in the least, as he believed that it was as good as anything he had yet written, including, up to that time, three published operas and numerous choral and orchestral works, as well as a variety of chamber pieces.

The years from 1927 to 1933 were the best for Holst as a composer. He had more time for thinking, traveling, and studying. Although his new music continued to disappoint most listeners, he was not bothered about it. He would say that the greatest luck an artist could have was to be known and respected by everyone who cared for real art, and ignored by all the rest.

In January 1932 Holst was appointed visiting lecturer in composition at Harvard University; however, in March of that year he had a severe attack of gastritis, causing him to lead "a restricted life," for the next 18 months, frequently in and out of clinics. He had surgery in a London nursing home in May of 1934 and died two days later on the 25th. At the request of his friend Bishop Bell, his ashes were interred in Chichester Cathedral.

## About the Editor

Every generation produces a handful of rare individuals with natural talent for, and unwavering dedication to, their art. One such case was the American-born international conductor **Frederick Fennell** (1914–2004). Fennell's remarkable career spanned from a humble beginning, born in Cleveland, Ohio. His emergence as one of the most significant conductors, recording pioneers, and music educators in the world in itself is an interesting adventure. His conducting career began at the National Music Camp in Interlochen, Michigan in the summer of 1931. He attended the Eastman School of Music, studying percussion on a full scholarship. He soon joined the faculty at Eastman but not before winning a place for budding conductors in the Mozarteum in Salzburg, Austria, in 1938 where he studied with Furtwangler. In 1942 he found himself studying under Koussevitzky at the Tanglewood sessions in Boston. Fellow classmates were Leonard Bernstein, Lukas Foss and Walter Hendl.

Dr. Fennell is most noted for his creation of the Eastman Wind Ensemble in 1952. This remarkable innovation changed the perspective of concert bands and the performance repertory around the globe. He was the Laureate Conductor of the Tokyo Kosei Wind Orchestra in Japan and recorded twenty-eight CDs with this orchestra alone.

In 1992 the Frederick Fennell Concert hall was dedicated in Kofu, Japan with the Maestro conducting the TOKWO. He conducted countless groups including the Boston Pops, Carnegie Hall Pops, Dallas Winds, Marine Band, the Yaddo Music Festival, Cleveland, Denver, Buffalo, Eastman-Rochester, Miami, Minneapolis, National, New Orleans, St. Louis, San Diego, and the London Symphony Orchestra. He taught at the Eastman School for thirty years and retired from the University of Miami at Coral Gables as Professor Emeritus while maintaining an international conducting and recording career.

Fennell is regarded as a recording maverick. He pioneered numerous recording methods, including twenty-two albums in high fidelity for Mercury Records with the EWE (one winning a Grammy) and the first digital recordings for Telarc Records with the winds of the Cleveland Orchestra. In 1977 his recording of Grainger's *Lincolnshire Posy* with Eastman was selected by Stereo Review as one of the "Fifty best recordings of the Centenary of the Phonograph 1877–1977."

Frederick Fennell is undoubtedly one of the greatest icons of twentieth-century wind music and is probably the most-recorded American conductor. His recordings and the reissues number over 200 releases and span 52 years. Fennell has also made a tremendous effort to preserve his work by authoring voluminous study essays on the most important pieces in the repertory. He always found time to show genuine interest and encouragement to all musicians, especially students, and created and documented a legacy for generations of musicians to come.

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*For more, see Fennell: A Tribute to Frederick Fennell by Rob Simon, from GIA Publications. ISBN 1579994725.*



# The Holst Suite in E $\flat$

by Frederick Fennell

Reprinted from the February 2005 issue of *The Instrumentalist* magazine, with permission.

This article originally was published in the April 1975 issue of *The Instrumentalist*.

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**First Suite in E $\flat$  for Military Band, Op. 28a** (1909) by Gustav Holst (Boosey & Hawkes) is written in three movements: “Chaconne” (Allegro moderato), “Intermezzo” (Vivace), and “March” (Tempo di marcia). The original scoring was for flute, piccolo, two oboes, two E $\flat$  clarinets, B $\flat$  clarinets (solo—first, second, third), alto saxophone, tenor saxophone, two bassoons, four horns in E $\flat$ , B $\flat$  cornets (solo—first, second), two trumpets in B $\flat$ , three trombones, euphonium, basses, timpani, snare drum, bass drum, cymbals, tambourine, and triangle, with condensed score only (as in the composer’s original scoring). This scoring was for a slightly larger group than the official 28-piece British army band. Probably at the suggestion of Albert Austin Harding, parts were added for alto clarinet, bass clarinet, and flugelhorn to match the instrumentation used in American school band contests. The parts for baritone and bass saxophone/contrabass clarinet were the idea of the publisher, which issued a full score in 1948 that was based on the original edition and the added parts, including all of the errors and omissions.

In reading this article it will help to have a copy of the score with each bar numbered, beginning with the upbeat quarter note as measure 1. There are 132 bars in the “Chaconne,” measures 133–274 are the “Intermezzo,” and measures 275–453 are the “March” for a total of 453 bars.

Gustav Holst (1874–1934) produced this cornerstone of modern wind band literature when he was 35 years old. Holst’s scoring reflects a classical training and knowledge of orchestral traditions, but was conceived in terms of a military band. Unlike many of his colleagues Holst was not hampered by his consummate knowledge of orchestral principles but was only guided by them. He was trained as both a violinist and trombonist but had no particular experience with military bands. It is difficult to account for his knowledge of band scoring and the skillful simplicity with which he managed it.

According to all available information, the *E $\flat$  Suite* was not solicited and certainly was not commissioned. It did, however, fit neatly in the fabric of sound that was and is characteristic of the British military band, our English brethren having long ago settled the hash of instrumentation to their obvious satisfaction.

The composition did not really become part of the repertoire of bands, either in England or in America, for many years. Holst wrote nothing about it and provided no detailed notes

to bandmasters, save to inform him cryptically on the first page of the two-line condensed score (the only one published with the original 1921 edition):

As each movement is founded on the same phrase, it is requested that the *Suite* shall be played right through without a break. It is suggested that in the absence of a string bass, the *ad lib* part for that instrument in the “Intermezzo” shall not be played on any brass instrument, but omitted, excepting where the notes are cued in other parts. Also in the absence of timpani, the *ad lib* part for the latter is to be omitted entirely.

This, indeed, is enough—provided one then pursues the minutely detailed study of Holst’s score that is expected of any responsible conductor. A good portion of my lifetime has gone to just such an examination of this piece, both the score and individual parts. Feeling that I must share these long-distilled thoughts with others, I have undertaken this personal view as a study-performance guide to colleagues. When used in conjunction with the recording I made of it over 20 years ago with the Eastman Wind Ensemble (recently reissued for the third time by Mercury Records, SRI 75011), one may evaluate and equate print to sound and choose whatever course of interpretation he so desires.

## Chaconne

A chaconne is a type of continuous variations which take place over a repeating harmonic pattern or ground bass. The first movement of Holst’s *Suite* is built on an eight-bar ground bass.



The bass melody is presented in 16 different statements: 12 are strict; two are strict inversions in the relative key of C minor; one is an inversion in the dominant; and the final statement hovers between the *Suite*’s key of E $\flat$  and the flat seventh key of D $\flat$ . Thus, the work is a set of 15 variations above the basic tune (or ground bass), which is always present.

On a closer look at the scoring at the opening of the movement, it will be clear that the D $\flat$  piccolo is superfluous. In addition, the line assigned to the contrabass clarinet (one of the added parts—not written by Holst) intrudes on the brass texture, so it is preferable to preserve the original brass bass line octaves of the euphonium and basses and leave out the reeds entirely. The first variation [9] continues with cornets and trombones, confirming the emphasis of low

brass in the opening statement, and then is followed by a contrasting second variation in the reeds [17]. Although the list of instrumentation in the left-hand margin does not say so, the part for first B $\flat$  cornet is divided, and the bottom line is not duplicated in any other soprano brass. (The outdated designation, solo and first cornet, was probably Holst’s original intention.) In this and all other parts with a bottom line that indicates second instruments, it is wise to clearly label the part as such in order to guarantee that it will be played.

The choice of tempo for Holst’s *Allegro moderato* can only be made after careful consideration of all of the “Chaconne” ground bass statements leading to the *Maestoso* at  $\boxed{\text{F}}$  [115], the first indicated departure from the initial pulse. As a result of these considerations of pattern and style, I place the pulse of the quarter note in the neighborhood of 88.

Because the full score was constructed at a later date from the parts written and presumably proofed by Holst, as well as from parts that were added later and were never seen by Holst, a host of omissions and errors have crept into the score which make accurate study and performance almost impossible. The first omission is from the full score of his comment to conductors quoted above. The *legato* indication for low brass was clearly printed in the condensed score but omitted from these parts. Finally, at [9] the trombones should play *piano*, and I would add *sostenuto* to this.

With the reed entrance at [17], the irrepresive expressivity of the music begins to unfold, and the doublings of oboe and clarinet should be reduced to solo players. The next serious omission is the absence of a *staccato* articulation of the figure in the reeds in [24] ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪; This is clearly marked in the condensed score but is missing from the full score until  $\boxed{\text{A}}$  [26]. The importance of the *staccato* articulations becomes apparent when one sees that the figure it generates continues unchanged for 18 bars.

The *mf* [25] reached after the *crescendo* in [24] should be transferred to all reeds and their articulation set as ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪. After a similar *crescendo* indicated in [32], the low reeds underpinning variation 4 and all eighths should continue to be short and precise. Trumpets [32] should modify balance downward, so that their stationary octaves do not bury the moving woodwind lines. The flugelhorn’s doubling trumpets here do so throughout the *Suite* (for all but 9



bars); they are not essential to performance, and when used, balance must be adjusted so the preferred trumpets always predominate.

At the beginning of variation 5 [41], delete the *tenuto* placed between the bass and percussion lines in the score—the latter are incapable of playing it, the former must play its opposite and Holst did not use it in his original condensed score. If a *tenuto* is to be indicated at all in this crowning variation of the first portion, it should be incorporated into the *legato* excursions of the reeds. Using stretched 16ths in these slurred scale passages will emphasize the basic pulses, which all the brass and percussion punctuate here with their short, resonant chords on the chaconne tune (the tune itself is played by trombones in octaves). A *fortissimo* is ambiguously tucked between the saxes and cornets in the full score and should be added to all brass parts [41].

The marvelous writing for the reeds in this fifth variation [B] [42] demands expressive playing by all, with rising *crescendi* following the heave and swell of the scale-wise passages. The players should play with maximum sonority, support, and the best possible tone. The woodwind players will have to be reminded that the final bar of this passage is the one that crowns it; they must be careful not to squander breath early in the variation and be buried by the brass. Holst requests that the whole be played *brillante*; to this end I have always felt it my duty to regroup the four-note phrases in [44] as follows:



This way the pulses follow the chaconne-tune punctuations and provide a stronger upbeat for the scale passages that follow.

Many interpretations of *pesante* are possible at [50]. My preference is long, heavy, and detached eighths that do not slow the pulse. I add Brahms-like articulations:



The middle range and high brass should present the Chaconne tune and must pour out the sound in a sustained, sonorous fashion and strive for impeccable balance. Near the end of this sixth variation in the octave passages in the basses [55–58], it is best to play only the top octave; the bassoon line [56–57] should be corrected to match the other bass instruments. At this point Holst neglected to end the *diminuendo*, and the bass leading up to [C] [58] should be *piano* by [58].

This dynamic should continue throughout variation seven [57–65] and the instrumentation reduced to clarinets and horns. Here Holst achieves the intimacy of chamber music. In the

eighth variation the composer's choice of the E $\flat$  clarinet [67–71] is preferable to the cued B $\flat$  clarinet part. It certainly should not be left out, as is often the case.

Holst reaches the midway point in this piece. After the eighth variation there have been nine literal statements in E $\flat$ . The “Chaconne” [73–97] turns the harmonic axis and inverts the intervals as the key moves into the relative C minor at a poignant moment. These turn-about intervals



(which appear again at the beginning of the third movement) come from a perfect inversion of the chaconne tune in the cornets and euphonium. By the way, the baritone sax is an intruder at this point and should be omitted until [E] [115].

The simple ostinato-like figure in bassoons and basses (variations 10–11) are punctuated by duple strokes on the bass drum and enhanced by the distant presence of the suspended cymbal. These must be played *pianissimo*, and the bassoon should prevail [81–97]. The suspended cymbal should be about 18" wide, thin, and high-pitched. The bass drum should be played with a soft articulating stroke on a resonant, undamped head.

Next, along with the return of the chaconne tune in its original version at [E] [98] (variations 12–13), comes the vital counter-tune [100] in second clarinet, alto clarinet, and alto saxophone; and of these, the most urgent sonority is that of the saxophone. In spite of the importance of the counter-tune line, these instruments, even when bolstered by third clarinet, bass clarinet and tenor saxophone [106], add up to the lines least likely to be heard amidst the oncoming power of the brass—unless the conductor insists on their clear projection all the way to [E] [115]. Here (variation 14), for the first time since the “Chaconne” began, Holst alters the pace of his music, indicating a steady slowing of the pulse to the conclusion of the movement, 18 measures later.

In the percussion build-up [107], it seems prudent for the sake of balance to restrain any percussion *crescendo* until [115], the approach to [E] [115], at which point all percussion that can should ring to natural decay. All rising lines [121–122] must *crescendo* ultimately to [123], the last presentation of the chaconne tune.

Trombones [128–129] must provide the utmost expression in their performance of the quarter and half notes that lead to the final bars. If the bass drum is damped in any way (rags, paper, head tape, feathers, etc.), it will be robbed of

one of its great moments in band literature [128–132]. When the player uses a hefty beater providing weight as well as directness-to-head texture, the base drum strokes will lead inevitably to that ultimate sound in the low brass and reeds on the down pulse of [131]—to which a *sforzando* must be added. Conductors must be certain that all low reeds, low brass, and percussion cease their sound after the beginning of the final measure.

These final bars in the “Chaconne”—marvelously overwhelming—build to a great climax through the harmonic richness and rhythmic thrust of the trombones in the last six measures. At the height of the climax, cornets and horns join the trombones. The half note, one bar prior to the fermata, most not suffer a lack of intensity because of faltering breath support. This suspension, with its always surprising upward resolution, benefits greatly from a relentless *crescendo* which one must add [131] to all the parts. A quick grasp for the final fermata guarantees a fresh attack and allows the E $\flat$  pedal point to sound.

We must all be certain to check dynamic and harmonic balances in this final chord taking into account that Holst scored the G $\sharp$  (third of the chord) very thinly. The second clarinet has the bottom note of a divided second cornet part. Ego being what it frequently is, second cornet players are not likely to want to be second second cornets—and may not play the lower note at all. This will result in the loss of the G beneath an avalanche of high B $\flat$ s and E $\flat$ s. It may help for the flugelhorn to double the trumpets, but it is essential to preserve the *divisi* balance in the first and second cornets, with emphasis on the bottom line. Snare drum rolls should be tied [123–130], but this should end in bar 130 to allow the great attack at bar 131.

### Conducting challenges in the “Chaconne”

The challenges begin, as they do in all scores, by understanding the overall concept of the piece. Conducting techniques can then be applied to the score by simply using gestures that match the music and complement the articulation the players should use as the Chaconne unfolds.

I have never been able to start the work by beating just the third pulse on which it begins. I always provide beats 1 and 2 to launch this wonderful piece. As with all scores, the answers to conducting questions are found only in the music itself. If the *legato* aspects of measures 1–23 are emphasized in the conducting, the player will respond. This changes to a staccato style later [24–40] and a demanding combination of both textures [42–47]. A standard interpretive style is to maintain the initial pulse ( $\downarrow$ =ca. 88) throughout the chaconne variations until the *Maestoso* at [E] [115] ( $\downarrow$ =ca. 72) and to restrain

the tempo ever so slightly at the poignant midway juncture where Holst turns it around [73–74].



### Intermezzo: Vivace

The tempo taken here should be on the bright side, one that everybody can handle at both the *vivace staccato* opening and at the more *legato* mood of the *l'istesso* tempo, [C] [199] with its more legato mood. I recorded it at ♩=152 to the pulse, although it need not be that bright to be effective.

The *Intermezzo* has two essential ideas: a light, bright, almost brittle vertical texture at the opening and a dark, sonorous horizontal-linear development so beautifully set forth at [C] [199]. Each is clearly fashioned from the chaconne tune, and is given full exposition after which Holst ingeniously combines the two with remarkable effectiveness in the deceptively simple-sounding counterpoint that is as charming as it is masterful. Band music like this simply did not exist before Holst.

The E<sup>b</sup> clarinet is a must for this music—as it is for all British band literature, but nowhere is that fact more blazing than in the opening of this *intermezzo*, where two E<sup>b</sup> clarinets are required. If one is available, the second E<sup>b</sup> part can be played on B<sup>b</sup> clarinet; it is cued in the first clarinet part, but without articulation, nuances, or dynamics; you must provide them if you choose to use this inadequate substitute. If no E<sup>b</sup> instruments are available, you might use the first part cue in the flute and write the second E<sup>b</sup> part for second flutes a third below it. In any case, a matched sonority is desired here.


The alto clarinet note in the first bar was not written by Holst and is unnecessary. Because the concert C appears in both the first trumpet and first cornet parts, it can (and should) be taken out of the first cornet, so that player may be securely muted and ready for his solo—ready, that is, if you have him play it at all. This brings up the vital decision about whether the muted cornet solo [134] is an intentional doubling or merely a back-up in absence of the oboe. I am convinced it is the latter. Holst probably observed the ancient British army band measure of scoring important parts for a reliable instrument in case of rain, when delicate instruments, such as the oboe, would be packed away in their cases. British bands then and now are principally outdoor groups and rarely use more players than specified in Holst's original score. I believe directors can and should make appropriate judgments to play this work with larger groups. With

the sound of doubled oboes and clarinets, it seems that the solo cornet, however well played, is an intruder [134–157, 175–190, 248–255, 259–272]. Holst's composition is so securely crafted that any cross-cuing destroys the lines and bloats the textures. It is a great lesson in clarity of concept, cleanliness of sonority.

The timpani ostinato at [A] [157] benefits from sticks that produce a crisp texture, such as those of wood covered with one layer of chamois, sticks of hard felt, or yarn vibe mallets. Anything that helps contribute head texture in place of the customary muddle made by the booming sound of standard sticks is desirable here and at [E] [255].

All brass and percussion should delay the *crescendo* until three bars before [B] [175], and all reeds with 16th-note runs should begin their passages *forte*, then *crescendo* [171–174]; the percussion should vibrate freely at [B] [175].

The *legato* tune at [C] [199] provides superb opportunities for solo playing on all parts, if a conductor elects to perform this section as a chamber music work with one-to-a part. It also works well with multiple players, although the smaller group is always preferable. The alto clarinet line [225–228] should be rewritten to match the solo cornet. Note that a quarter rest is missing from the individual flute part at [227].

When the tune from the first section returns [231], there is a classic editorial error. The tune should be played by the euphonium/baritone, but some editor assigned it to, of all instruments, the alto clarinet. Be sure to write the tune into your score in the correct place and remind players that the tune is written into the euphonium parts in both clefs as a cue; it must be played by the best solo performer. In addition this tune should have the same articulations  as in bars 234, 235, and 238, as printed in the alto clarinet part and the euphonium treble clef cue (in the individual parts). The correct articulation is missing in [238] from the alto clarinet line in the full score and in all three measures on the cue given in the euphonium bass clef part.

A number of other corrections to this movement are necessary. There are printing errors in the rhythms of bars 136–137 (oboe), 152–153 (piccolo), 169 (timpani), 195 (first cornet), and 251 (first clarinet). The second horn part in F [231] should be corrected from printed F<sup>♯</sup> to E<sup>b</sup>. The bass clarinet, in both score and parts, has an E<sup>♯</sup> instead of the correct pitch, E<sup>b</sup> [246]. The euphonium articulation in [257–258] should match that for tenor saxophone. All reeds in bar 207 should play long quarters. The tambourine figures beginning in bar 254 play easily and sound properly when the player is seated with the instrument head down on the knees,

the wrists resting on the near rim, and the finger tips playing the rhythm on the opposite rim.



One final and vital correction to make in both score and parts: bass clarinet and tenor saxophone rhythm [269] must conform to that of the euphonium.

### Specific Conducting Suggestions for the “Intermezzo”

After establishing the pulse, the conductor should let the musicians play and get as far out of the way as pulse-tending and balance-preservation allow. A precise beginning always helps, and in such instances as this, the visual physical manifestation of taking a breath frequently guarantees a good beginning. Harmonic balance in the short opening chord can be established in rehearsal by first having the chord sustained to establish proper distribution and to allow the players to hear where they fit into the overall sonority of this brief but highly resonant C minor triad. Stylistic interpretation of the rhythmic germ in the second measure of this movement obliges the player to offer a steady syncopation and to avoid any rush to the following dotted eighth, a dictum which should be followed throughout the entire piece. The conductor's physical movements in the first section of the “Intermezzo” should be as precise in their economy and vertical in their action as they must be horizontal and flowing for the second section beginning at [C] [199]—gesture reflecting the sound of music, action joining the music making.

The long *crescendo* of dynamics and instrumentation from [A] to [B] [157 to 175] is one the conductor should join only according to the needs of ensemble, urging the player to listen intensely to each other as well as taking what they need from him.

There is an error in some solo clarinet parts at bars 204–206; on some parts I have seen the notes and rhythms smeared. Conductors whose parts appear this way are urged to copy those measures boldly and correctly and to paste those parts over this unfortunate production error.

### March: Tempo di marcia

Many tempo choices are possible here so long as the marvelous driving spirit of a British brass band quick-march is preserved. My recorded tempo is on the bright side (about 138) but any reading between 128–132 would be appropriate. I can never resist the desire to add a *molto crescendo* to the trill in the reeds in the second bar 276, so that it spills full-tilt into the next bar. The quarter notes in the first three bars (the intervals here are derived from the chaconne

tune, see bars 73–74) must be played both short and detached (short alone is not enough). The great booming sound of the bass drum that follows must be free of damping devices; a heavily weighted beater will produce a good tone without thuddiness or distortion.

On the fourth bar [278] there is a curious and unnatural dynamic indication of *subito mezzo forte*. It is engraved in the solo cornet part only and not in other brass parts and did not appear in the original condensed score; this is one more painful reminder that the full score was made from error-plagued parts. Here the dynamic in the full score must be corrected to a *fortissimo* for all brass. A *sforzando* may be added and, if desired, a *diminuendo* resulting in an effective dynamic of something less than *fortissimo*. These remarks also apply to bar 302 (the passage beginning in bar 278 is repeated in bars 302–310).

After the initial *staccato* indications [275–277] nothing appears in any score or part to indicate how the music should be played. I can't imagine using a *sostenuto* style, but your preference should be written clearly on the music. The dotted quarters [178, 288, etc.] should be long and vibrantly attacked; all repeated quarters [289–294] might be reduced in volume to allow the moving parts to be heard. The vital descending scale-lines begin in horns [299] then in trombones [300] and are essential to the next to last cadence in this section. These occur just before the repetition of the passage that first appeared in [278–286]. There should be a tasteful balance between the brass and percussion throughout this opening section [to 310], not dominated by the percussion.

Since  $\square$  [345] suddenly appears in bar 345, the doublebar key change to  $A^b$  (concert) [311] was obviously intended to be letter  $\triangle$  [311], but this vital rehearsal letter is missing in both scores and all parts. The cymbal used in the opening measures of this second section might be a large suspended plate (20") that affords a different tone from that used in the "brass band" statement of the first section. This sound should decay to its own infinity (blending with the *diminuendo* in the brass).

Now comes the "Land of Hope and Glory" version of Holst's great chaconne tune [314]. It should be played with the broadest support, the most open of sounds—in the great *sostenuto* tradition of the singing chorus; the sculptured lines of the tune fairly beg the conductor to follow their continuing contours. When the *staccato* soprano brass and trombones enter to punctuate all of this [354–361], they must be heard. Because the oboe entrance at is of greater importance than it can produce, the others should build up to *forte* before receding to the printed dynamic (*mf*).

Thus far the movement has included the brass band segment and the "Land of Hope and Glory" version of the chaconne tune. Next comes the village-wind-band section [362–371], a brief but memorable rustic contribution, that ends at  $\square$  [371]. To set this off, it is best to change the first half note in bar 362 to a quarter, insert a quarter rest, then accent the (second) half note and be off on this wonderful *staccatissimo* venture. The condensed score calls for a *diminuendo* for all reeds two bars before  $\square$  [371], but in the full score this indication appears only in the flute part; all other reeds (in the full score and parts) should conform to the condensed score.

At  $\square$  [371] there begins a series of unfortunate (if necessary) page turns in the first and second clarinets, then in the solo and third. They are unfortunate because they invariably cause sloppy entrances and create harmonic imbalances when the page is slow in coming over. Because there is no better place to turn, even if these crucial bars are written on the third page, the best solution seems to be a quick turn (V.S.—*volti subito*) by the inside player.

The transition from  $A^b$  [362] through C major [371] and G major [383] to what the British call "the home key"— $E^b$  [397]—is one of the magical places in all music to me. With genius shining through every bar, Holst uses the inversion fragment he set up in the "Chaconne" [89–90] in the euphonium [374–380] (players never seem to respond enough to this) and then the trombones [380–382] who ought to overpower the whole band with an ultimate *crescendo* into the G major chord at the double bar 383.

Again—a plea for an undamped bass drum with a heavy, hard beater to make the moments in [386, 390] memorable, and a call for the greatest sound that low brass can provide at [392] when Holst demands a final thrust for the repetition of his opening march-like statement. Reeds [393–396] must pour out their sound before the final contrapuntal statements ( $\square$  [397] to [427]) on which both of the march or brass band tunes and the chaconne tune are marvelously blended together.

A major correction must be entered in the parts for flute, piccolo,  $E^b$  clarinet, solo-first and third  $B^b$  clarinets in bar 398. All should conform to the lines of the first cornet, and the final quarter note should be an  $A^b$  concert rather than the  $B^b$  printed in the score and parts. At [422] the first cornet should be a concert  $B^b$  rather than  $A^b$ . Holst uses this different figure from the one just corrected [398] because of the figure in the bar 424 (which does not correspond to the figure in [400]). Another omission occurs in [407–419]; the slur that should cover the triplet figure in the reeds is missing in the full score, condensed score, and all parts; it should be added but not

to the first cornet, which should remain detached. Flute and piccolo must be corrected in score and parts in bar 417 where the triplet is printed a major second too high.

Lines from [427] to [436] cannot be too *legato*, and a *crescendo* seems demanded from all—especially the moving brass at [435–436] leading to the *meno mosso* at [437] (which should be *subito*). Percussion should begin their rolls here *piano* then quickly *crescendo*. A final bit of broadening and *crescendo* on the half note in [442] added to all the brass and a roll and *crescendo* in the timpani will set up the *piu moso* at [443].

A final correction (to go with obvious printing errors in [375, 420, 431, 432]) concerns the pitches in the tenor saxophone in [451–452]; the part should read as follows



This rising scale must be played with a *crescendo* in all the reeds.

All trills in [445] should be launched with accents. How many times have you seen *forte to the fourth power* in any music? With all the high brass driving to the end and with trombones at their final thrusts of thematic material, Holst's masterpiece comes to its exciting conclusion.

### Specific conducting suggestions for the "March"

After the pulse is settled at a pace the brass can enjoy, the conductor should stand back and enjoy the music, only joining in at cadence points and following the rhythmic exposition with minimal physical expenditure. When the texture and line change at  $\triangle$  [311], the conductor should use horizontal gestures and concentrate on the phrasing.

A perfunctory beater-of-time is out of place here; this is one of the most appropriate places for a conductor to decide that the music can go on without his incessant chopping of the air. Contrary to the apprehension that this might be a discouraging experience to the ego, the act of becoming a listener can be a vivid and exciting experience for a conductor. One thing I have learned in a conducting career of over 40 years is that for players and conductors the answers to making music can be found in listening, not in looking. This genuine masterpiece of music literature can help each of us to become a listener in the most rewarding of ways.

If you really wish to become a true conductor of the band repertoire, I beg you to learn this score completely, to study it from every conceivable approach. Live with it, learn it any way you can, but know it. When you come close to



understanding it well, you will know a great deal about other musical works as well. You can, in fact, become self-educated in theory, counterpoint, form, scoring, composition, and conducting—if you really know this score, but that will probably take a lifetime to achieve.

As basic band repertoire, the *E♭ Suite* should be studied often by all groups and performed with the frequency that material of this dimension deserves. I can't imagine life without.

#### Postscript

Shortly after this initial piece in our Basic Band Repertoire series was published, the manuscript of the *Suite in E♭ for Military Band* surfaced for the first time. The full score always existed and it could have answered all the questions which were raised in my initial study and in the minds of other conductors whose pursuit of definite answers in this score has been an equal frustration.

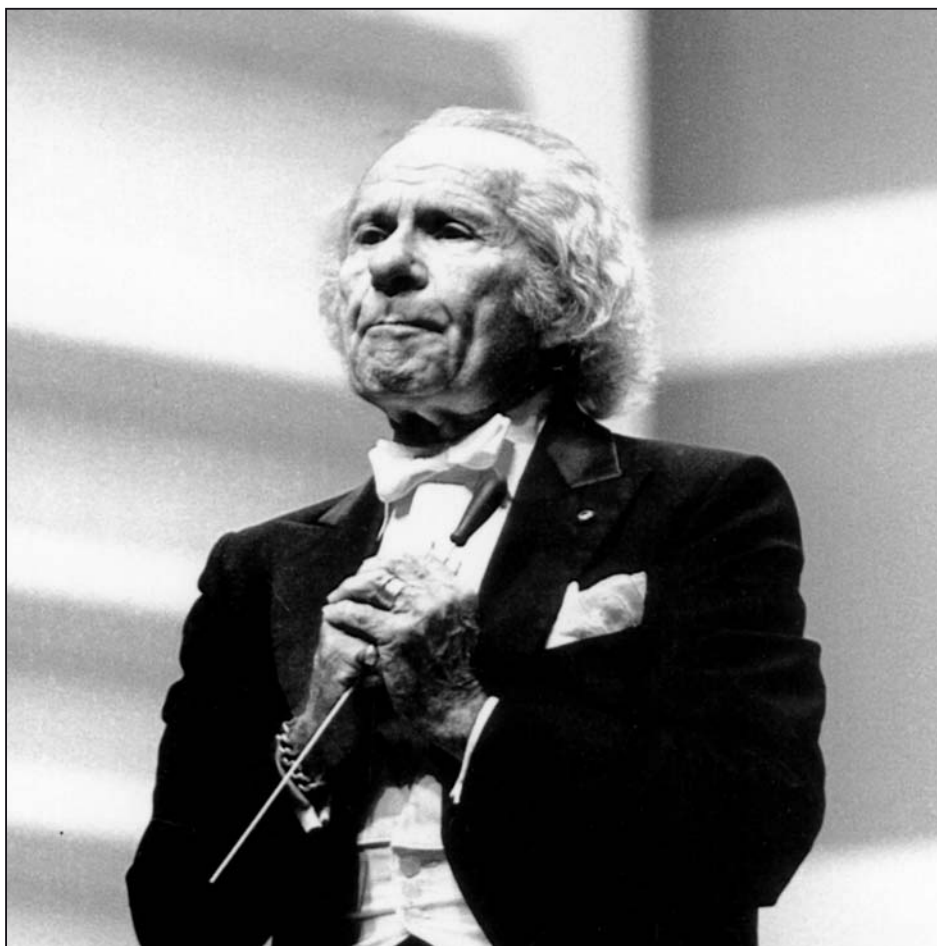
As a result of all scholarship on behalf of this music, a new and correct edition in full score has been prepared by Colin Matthews under the supervision of Imogen Holst, incorporating observations found in my April 1975 study and

combining appropriate information to be found only in the holograph score with those practical aspects that must be considered for contemporary U.S. concert band performance. This score is expected to be released by the publishers in the near future.

Among the salient observations of the original score are these points of interest:

- Holst made his own condensed score written at the bottom of the full manuscript score.
- A vital part (curiously labeled *ad lib*) written by Holst for the treble clef baritone was eliminated by the editors of the 1921 set of parts, but they did cannibalize it into many different instrumental lines: alto clarinet, bassoon, alto, tenor, baritone saxes, horns, cornets, trumpets, flugelhorn, and trombone (when there was no instrument available, the notes were simply left out). This is curious policy, when in both British and American bands the baritone and euphonium have long been partners, and both are essential to the full achievement of Holst's original musical ideas. The absence of this part is how we lost that vital passage in the "Intermezzo" [223–240].

- The manuscript had a part for string contrabass.
- Additional pages equal in length to the following study might be published in a microscopic view of Holst's very fascinating manuscript.
- Conductors who wish to perform the *Suite* in its holograph edition will find an excellent guide to that rewarding pursuit available from Frank Battisti, New England Conservatory, Boston, Massachusetts.
- Holst wrote this direction in the original score (published only in the condensed): "As each movement is founded on the same phrase it is requested that the *Suite* shall be played right through without a break." This has led to performance in which "Chaconne" is segued to "Intermezzo" and "Intermezzo" to "March" with no more than a quarter-note's separation; literal interpretive license, to be sure—but I find it difficult to move immediately from the enormous emotional conclusion of the "Chaconne" for instance, without at least a breather or two in which to savor all that magnificent accumulation of the forces that create it. Beautiful jewels need a proper setting. ■



*Dr. Frederick Fennell (1914–2004)*

# First Suite in E $\flat$ for Military Band

## I. Chaconne

Gustav Holst  
Edited by Frederick Fennell

Allegro moderato  $\text{♩} = 88$

The score is arranged in systems for various instruments. The woodwinds (Flute, Piccolo, Oboe, Bassoon, Clarinets, Saxophones) are mostly silent in this section. The brass section (B $\flat$  Cornet, B $\flat$  Trumpet, F Horn, Trombone, B $\flat$  Baritone) has a melodic line starting at measure 10, marked *p* and *legato*. The Euphonium and Tuba play a bass line starting at measure 1, marked *p* and *legato*. The String Bass plays an *arco* line starting at measure 1, marked *p* and *legato*. The percussion section (Timpani, Tambourine, Snare Drum, Field Drum, Bass Drum, Triangle, Suspended Cymbal, Crash Cymbals) is silent.

17

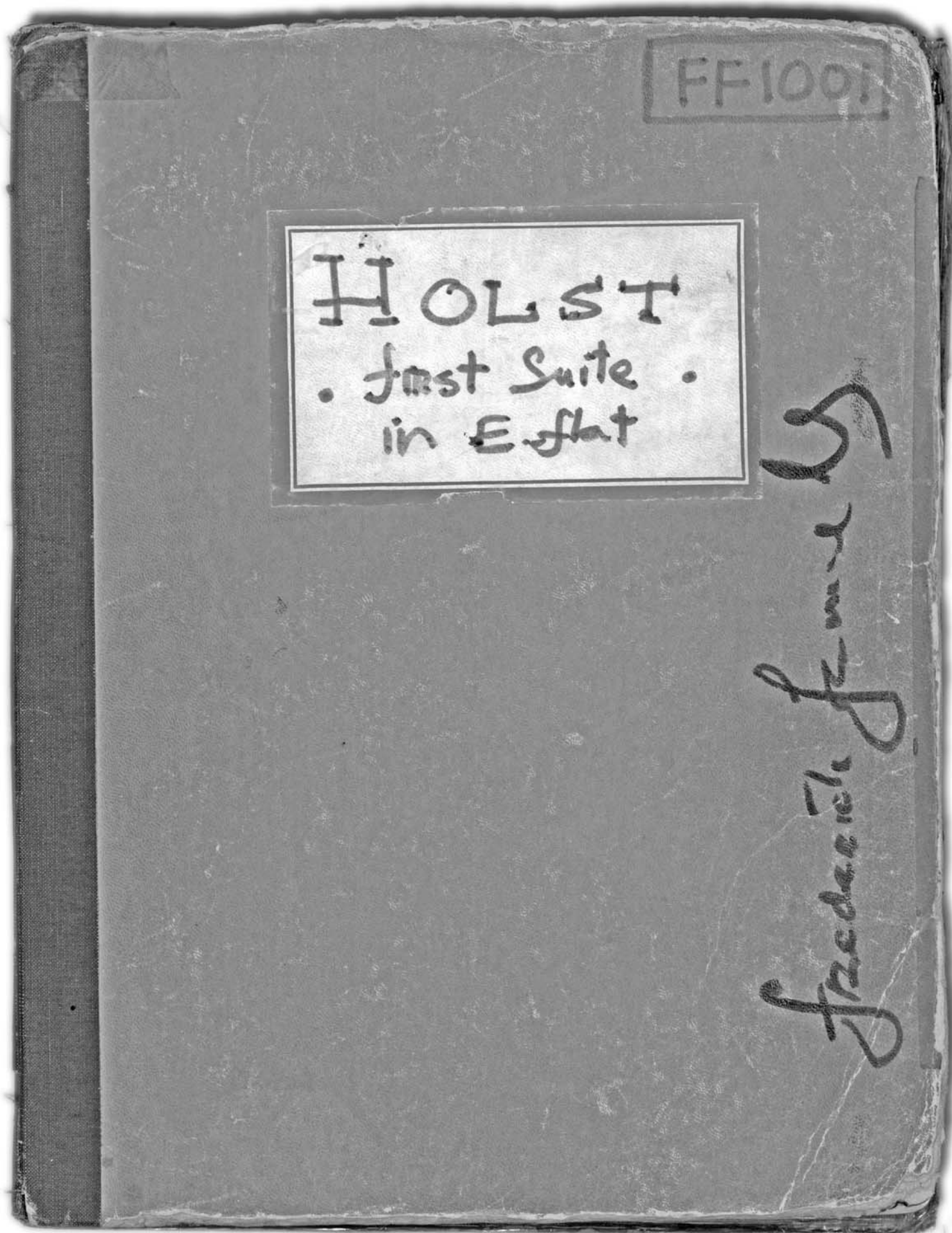
The musical score is arranged in systems for various instruments:

- Flute (Fl.):** Includes a 1/2 split staff.
- Picc. (Piccolo):** Standard staff.
- Oboe (Ob.):** Includes a 1/2 split staff.
- Bassoon (Bsn.):** Standard staff.
- E♭ Clarinet (E♭ Cl.):** Standard staff.
- B♭ Clarinet (B♭ Cl.):** Includes a 1/2 split staff.
- Bass Clarinet (B. Cl.):** Standard staff.
- Alto Saxophone (A. Sax.):** Standard staff.
- Tenor Saxophone (T. Sax.):** Standard staff.
- Baritone Saxophone (Bar. Sax.):** Standard staff.
- Cornet (Crt.):** Includes a 1/2 split staff.
- Trombone (Tbn.):** Includes a 1/2 split staff.
- Tuba (Tba.):** Standard staff.
- String Bass (Str. B.):** Standard staff.
- Timpani (Timp.):** Standard staff.
- Drums (Tamb. S.D., F.D., B.D.):** Standard staff.
- Cymbals (Tri., Sus. Cym., Cr. Cym.):** Standard staff.

Key performance instructions include *pp legato* and *p legato* throughout the score, with a rehearsal mark **17** at the beginning of measure 17. A dynamic marking *a2* is also present above the Trombone part in measure 14.



## Appendix: Excerpts from "Frederick Fennell's Copy"



Frederick Fennell made a protective binding for many of his personal scores. This hard cover was usually made of "chipboard" coated with a colored paper (sometimes "contact" paper) and bound with duct tape. The Holst *First Suite* also had a "TAG" (index card) pouch attached to the inside of the back cover

where Fennell could keep clippings, articles and notes. These homemade bindings proved to be very durable and effective in protecting Fennell's personal library during his many long road trips.



EASTMAN SYMPHONIC WIND ENSEMBLE

Frederick Fennell, Conductor

1954-1955

Chicago, Ill.  
British Band Classics

FLUTES

Gilbert, David  
Hamilton, Michael  
Gruskin, Shelly (priv.)

OBOES

Dufford, Catherine  
Stolper, Daniel  
Kummer, Keith (e.u.)

B-FLAT CLARINETS

MacLeod, Charles  
Tomasick, Paul  
Coley, Donald  
Stevens, Noel  
Trojan, Dorothy  
Coccagnia, Louis  
Large, George  
Sparks, Daniel

E-FLAT CLARINET

Sumrall, John

E-FLAT ALTO CLARINET

Slattery, Thomas

B-FLAT BASS CLARINET

Freeman, Paul

B-FLAT CONTRABASS CLARINET

Puluse, Donald

E-FLAT ALTO SAXOPHONE

Carey, Jack  
Regni, Albert

B-FLAT TENOR SAXOPHONE

Dransite, Robert

E-FLAT BARITONE SAXOPHONE

Peterson, Thomas

BASSOONS

Corey, Gerald  
Kalman, Robert  
Hall, Richard

HORNS

Elworthy, Robert  
Reed, Jack  
Krance, John  
Benjamin, Barry  
Schultz, Kenneth

Holst Eb  
" F

RVW

Toccata Maximalle  
Folk Song Suite

TRUMPETS

Hohstadt, Thomas  
Fricano, Samuel  
Ricksecker, Barbara  
Sapiro, Maurice  
Sapiro, Erwin  
Johnson, David

TROMBONES

Poindexter, Porter  
Premru, Raymond  
Miller, Donald G.

EUPHONIUMS

Gray, Robert  
Bockman, Guy

TUBAS

Zale, Donald  
Zale, Robert

STRING BASS

Angell, Lawrence

KETTLEDRUMS

Frazeur, Theodore

PERCUSSION

Beck, John  
Dotson, James  
Peters, Gordon  
Peters, Mitchell

EARP

Ewing, Rachael

New Holst -

? No 3rd count domestic ed. in.  
ms at [E] cyrene overlap  
ms last 2 sans chamber pac.

(I) Brass  
2 uses of ripieno at count (3rd) → 2nd (A)  
need to cue sections

thru means too much clearing  
of count 1 { Not realistic for  
U.S. bands

(II) Question solo count  
at D to 153

Question no stem on triplets  
133-145

Check "movements" 106 (III)

The inside cover of Frederick Fennell's homemade protective binding shows the personnel list from the Eastman Wind Ensemble recording session and some of his notes on the piece.



AND ENSEMBLE SET

FF 1001

GUSTAV HOLST

# FIRST SUITE

In E Flat

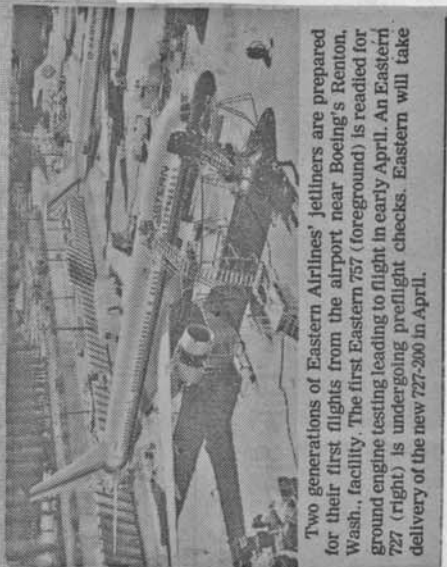
Q. M. B. No. 120

Summer of 1954

Imogen Holst's musical secretary -  
Colin Matthews -  
appointed by her to  
prepare the new  
edition of this score.

FULL  
BAND SCORE

9 Church Walk  
Aldersburgh, Suffolk  
IP 15 5 DD  
U. K.



The front cover of the original score (Boosey & Hawkes) shows the Fennell library stamps and catalog number. Dr. Fennell frequently pasted relevant articles, pictures and notes into his scores. It is unclear what the significance

of the airplanes might have been, but it is likely that he flew on one of these planes during his work on the Holst *First Suite*.





on a walking tour near Malvern with R.V.W. / W.G. Whitaker took the photo.

(The scene reminds me of  
the beautiful hills / Hingstons  
Region of Wiltshire Wiltshire.)

published:  
Original scoring:

- flute
- piccolo
- 2 E<sup>b</sup> clarinets
- 2 oboes
- Solo - 1<sup>st</sup> - 2<sup>nd</sup> - 3<sup>rd</sup> B<sup>b</sup> clarinets
- Alto saxophone
- Tenor saxophone
- 2 Bassoons
- 4 horns E<sup>b</sup>
- Solo - 1<sup>st</sup> B<sup>b</sup> cornet
- 2<sup>nd</sup> B<sup>b</sup> cornet
- 2 trumpets C B<sup>b</sup>
- 3 trombones
- Euphonium
- Basses
- Kettledrums
- Snare drum
- Bass drum
- Cymbals
- Tam-tam
- Triangle

Helm's list had:

- Solo/ripieno clar.
- Bass clar (Adlin)
- E<sup>b</sup> trumpets (Adlin)
- 1<sup>st</sup> pair horns in F
- triple clar B<sup>b</sup> (Adlin)
- string contrabass (Adlin)
- piano reduction

The enclosed score, the only one published with the original edition in 1921, contains the following note at the bottom of the final page:  
"As each movement is found on the same page, it is suggested that the Suite shall be played right through without a break. It is suggested that in the absence of a string bass, the ad lib part for that instrument in the Introduction shall not be played on any other brass instrument, but omitted, excepting where the notes are used in other parts. Also in the absence of Timpani, the ad lib part for the latter is to be omitted entirely."

only different  
Notes from original  
in  
56-51-2-3-4  
121-2  
445-453

- Mars The Bringer of War
- Venus The Bringer of Peace
- Mercury The Winged Messenger
- Jupiter The Bringer of Jollity
- Saturn The Bringer of Old Age
- Uranus The Magician
- Neptune The Mystic

Parts written in at suggestion of Ad Adlin (ca. 1930)  
to conform to American school bands =

Alto & Bass clar & Flugelhorn

Bonitone and bass saxophone / contrabass  
are the idea of the publisher



Boosey & Hawkes G. M. B. Edition N<sup>o</sup> 120

# First Suite in Eb for Military Band [1909]

Telarc 10:14

## 1. CHACONNE.

Composed by GUSTAV HOLST.

opus 28a  
in London  
25 mgg

Score

Allegro Moderato

Score used for Telarc / Soundstream digital session  
Cleveland Symphonic Winds - Severance Hall  
Wednesday, Tuesday, 4 Apr - 1978  
7:00 - 11:00 pm

The score is written for a military band and includes the following parts:

- C Flute & Piccolo
- Bb Flute & Piccolo
- Oboe
- Eb Clarinet
- Solo-1st Eb Clarinet
- 2nd Eb Clarinet
- 3rd Eb Clarinet
- Eb Alto Clarinet
- Bb Bass Clarinet
- 1st and Bassoons
- Eb Alto Saxophone
- Bb Tenor Saxophone
- Bb Baritone Saxophone
- Bb Bass Saxophone
- Contra Bass Clarinet
- 1st Eb Cornet
- 2nd Eb Cornet
- Bb Trumpets
- Flugel Horns
- 1st and Eb Horns
- 3rd-4th Eb Horns
- 1st and Trombones
- 3rd Trombone
- Euphonium
- Basses
- Snare Drum
- Bass Drum
- Timpani and Triangle

Handwritten annotations in the score include:

- "This is Holst's invasion at [73-80] (1874-1934)"
- "in Cheltenham 21 - September"
- "we can count them as 1 because the 1st and 2nd has 3 full pages written."
- "My score for the 4<sup>th</sup> recording of this wonderful music, this with Telarc/KCR"
- "18<sup>th</sup> March 1996 Seshion Sugunami - Tokyo, Japan"
- "Cl. only [DONOT PLAY]"
- "legato"
- "Allo MOTO"
- "Part is divisi and not doubled in other Soprano Basses - Designation sub-cornet / 1<sup>st</sup> cornet was Holst original intention..."
- "[Players use parts in F]"
- "light in transfr"

Edited - March 1966 - 7200 / Amman to  
Dowd - May & September - all have this rec. pin  
Eastman editing 8-30 August - Telarc Collage  
Introduction 1954

Recorded 9 May 1955 / Eastman Wind Ensemble  
Murray Record  
Dowd Hall and Amman Nathanson  
2 hrs session

Copyright 1921 in U.S.A. by Boosey & Co.  
Copyright for all countries  
Copyright renewed 1948

# FF 1001

H. 10255.  
Printed in U.S.A.

Notes on the first page of music show the beginning of Fennell's musical observations and conducting notes. Of particular interest are the notes in

the margins and in the center of the page, crediting this score as the one he used for various recording sessions.

# First Suite in E $\flat$ for Military Band

## I. Chaconne

Gustav Holst  
Edited by Frederick Fennell

17 **Allegro moderato**  $\bullet = 88$

16 *pp legato*

22 *mf*

26

28 *f*

34

42 **Brillante**

40 *ff*

44

50 **Pesante**

58

48 *p*

59

66 *p* *mp*

79 **Pesante**

82 *p*

98