

JUPITER

from *The Planets*

GUSTAV HOLST

Arranged by

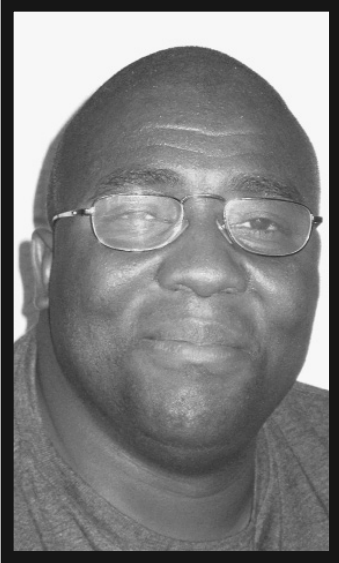
William Owens

Instrumentation

1 - Conductor's Full Score	2 - Trombone 1
1 - Piccolo	2 - Trombone 2
4 - Flute 1	2 - Trombone 3
4 - Flute 2	2 - Baritone/ Euphonium
2 - Oboe	2 - Baritone T.C.
2 - Bassoon	4 - Tuba
4 - B \flat Clarinet 1	1 - Timpani
4 - B \flat Clarinet 2	2 - Mallet Percussion
4 - B \flat Clarinet 3	Bells
2 - B \flat Bass Clarinet	Xylophone
2 - E \flat Alto Saxophone 1	2 - Percussion 1
2 - E \flat Alto Saxophone 2	Snare Drum
2 - B \flat Tenor Saxophone	Bass Drum
2 - E \flat Baritone Saxophone	2 - Percussion 2
3 - B \flat Trumpet 1	Crash Cymbals
3 - B \flat Trumpet 2	Triangle
3 - B \flat Trumpet 3	Tambourine
2 - F Horn 1	
2 - F Horn 2	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson



The Arranger

William Owens (b. 1963) received his Bachelor of Music Education degree in 1985 from VanderCook College of Music in Chicago. A seasoned music educator, Mr. Owens is active as a composer, conductor, and clinician throughout the United States. Mr. Owens has written numerous commissioned and published works for middle school and high school concert bands. His music has been programmed at prestigious venues such as the Midwest Clinic and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, the Chicago Public Schools Bureau of Cultural Arts, and the Texas University Interscholastic League. He is a winner of the ASCAP Plus award and a two-time recipient of the Forrest L. Buchtel Citation for Excellence in Band Composition. Professional memberships include ASCAP, the American Composers Forum, and Texas MEA. Mr. Owens resides in Fort Worth, Texas, with his wife Georgia.

About the Music

Jupiter: The Bringer of Jollity is the fourth installment of *The Planets*, a suite of seven movements for orchestra composed in 1918 by famed British composer Gustav Holst (1874–1934). This adaptation for concert band focuses on the main themes of the work and evokes feelings of the bold, the whimsical, and the regal.

The arrangement begins with a daring statement from the lower voices, which is complimented by colorful technical passages from the woodwinds. The music then settles into a graceful waltz section that grows faster and stronger, and becomes powerful once again. The music calms and yields to the regal *I Vow to Thee My Country*, a hymn very near and dear to British hearts. The end of the hymn builds gradually into the powerful end section and brilliant climax.

At the beginning, the *fp* is a vital component because the woodwind color must be heard. Low brass and low reeds carry much of the melody during the introduction, therefore tuning and balance must be stressed. In the section between measures 20–48, be mindful of which instruments carry the melodic passages, as style and voicing changes constantly. The section that begins at measure 48 should have a carefree dancelike feel. Tempo at measure 80 should match the beginning tempo. Tempo at measure 99 must not change but stay exactly the same. At measure 102, emphasize resonance and great tonality to achieve a warm and glowing quality. The final section at 119 is of a cavorting nature, but should not be played too fast. Once again, stress quality of tone on the large blocked notes to achieve a glorious finish.

JUPITER

from *The Planets*

GUSTAV HOLST
Arranged by
WILLIAM OWENS
(ASCAP)

With jollity! (♩ = 126-132)

3

Piccolo

1

Flutes

2

Oboe

Bassoon

Bb Clarinets

1

2

3

Bb Bass Clarinet

E♭ Alto Saxophones

1

2

Bb Tenor Saxophone

E♭ Baritone Saxophone

With jollity! (♩ = 126-132)

3

Bb Trumpets

1

2

3

F Horns

1

2

Trombones

1

2

3

Baritone/Euphonium

Tuba

Timpani

Mallet Percussion (Bells, Xylophone)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Triangle, Tambourine)

f, *mp*, *fp*, *mf*, *f*, *div.*, *a2*, *3*

2 3 4 5

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11

Picc. *mp*

Fls. 1 *mp*

Fls. 2 *mp*

Ob. *mp*

Bsn. *mp*

Cls. 1 *mp*

Cls. 2 *mp*

B. Cl. *f*

A. Saxes 1 *mp*

A. Saxes 2 *mp*

T. Sax. *f*

B. Sax. *f*

11

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Hns. 1 *f*

Hns. 2 *f*

Tbns. 1 *f*

Tbns. 2 *f*

Tbns. 3 *f*

Bar./Euph. *f*

Tuba *f*

Timp.

Mlt. Perc. *mf*

Perc. 1

Perc. 2 Triangle

11 *f* 12 13 14 15



Picc.

1 Fls.

2 Fls.

Ob.

Bsn.

1 Cls.

2 Cls.

3 Cls.

B. Cl.

1 A. Saxes.

2 A. Saxes.

T. Sax.

B. Sax.

1 Tpts.

2 Tpts.

3 Tpts.

1 Hns.

2 Hns.

1 Tbn.

2 Tbn.

3 Tbn.

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Cr. Cym.

f

ff

mf

16 17 18 19 20 21

16 17 18 19 20 21

Picc. *p* *f*

Fls. 1 *p* *f*

Fls. 2 *p* *f*

Ob. *p* *f*

Bsn. *p* *f*

Cls. 1 *p* *f*

Cls. 2 *p* *f*

Cls. 3 *p* *f*

B. Cl. *p* *f*

A. Saxes 1 *mf* *f*

A. Saxes 2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Hns. 1 *mf* *f*

Hns. 2 *mf* *f*

Tbns. 1 *mf* *f*

Tbns. 2 *mf* *f*

Tbns. 3 *mf* *f*

Bar./Euph. *mf* *f*

Tuba *mf* *f*

Timp. *f* *mf*

Mlt. Perc. *f* *mf*

Perc. 1 *mf*

Perc. 2 *Tri.*

22 23 24 *mp* 25 26 27

28

Picc.

1

Fls.

2

Ob.

Bsn.

1

2

3

Cls.

B. Cl.

A. Saxes

1

2

T. Sax.

B. Sax.

28

1

2

3

Tpts.

Hns.

1

2

Tbn.

1

2

3

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

28 29 30 31 32 33

40

Picc. *mp*

1 *mp*

Fls. *mp*

2 *mp*

Ob. *mp*

Bar./Euph. *mp*

Bsn. *mf*

1 *div.* *mp*

Cls. *mp*

2 *mp*

3 *mp*

B. Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

40

1 *mf* *div.*

Tpts. *mf*

2

3 2nd *mf*

1 *a2* *mf*

Hns. *mf*

2

1

Tbn. *mf*

2

3

Bar./Euph. *mf*

Tuba

Timp.

Mlt. Perc. *mp*

Perc. 1

Perc. 2

40 41 42 43 44 45

72 **Faster!**

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Picc., Fls. 1 & 2, Ob., Bsn., Cls. 1, 2, & 3, B. Cl., A. Saxes 1 & 2, T. Sax., B. Sax., Tpts. 1, 2, & 3, Hns. 1 & 2, Tbns. 1, 2, & 3, Bar./Euph., Tuba, Timp., Mlt. Perc., Perc. 1, and Perc. 2. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *f* (forte) and *p* (piano). A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "14" is in the top left corner, and the rehearsal mark "72 Faster!" is in the top right corner. The bottom of the page shows measure numbers 66 through 72.

Picc. *mf*

1 Fls. *mf*

2 Fls. *mf*

Ob. *mf*

Bsn. *sim.*

1 Cls. *mf*

2 Cls. *mf* a2

3 Cls. *mf*

B. Cl. *sim.*

A. Saxes 1 *a2*

2 *f*

T. Sax. *sim.*

B. Sax. *sim.*

1 Tpts. *3*

2 Tpts. *3*

3 Tpts. *3*

1 Hns. *a2* *sim.*

2 Hns. *f*

1 Tbns. *sim.*

2 Tbns. *sim.*

3 Tbns. *sim.*

Bar./Euph. *sim.*

Tuba *sim.*

Timp.

Mlt. Perc. *Xylophone* *mf*

Perc. 1 *mf*

Perc. 2

73 74 75 76 77 78 79

80 Original tempo (♩ = 126-132)

Picc. *ff* *f*

Fls. 1 *ff* *f*

Fls. 2 *ff* *f*

Ob. *ff* *f*

Bsn. *ff* *f*

Cls. 1 *ff* *f*

Cls. 2 *ff* *f*

B. Cl. *ff* *f*

A. Saxes 1 *ff* *f*

A. Saxes 2 *ff* *f*

T. Sax. *ff* *f*

B. Sax. *ff* *f*

80 Original tempo (♩ = 126-132)

Tpts. 1 *ff* *f*

Tpts. 2 *ff* *f*

Tpts. 3 *ff* *f*

Hns. 1 *ff* *f*

Hns. 2 *ff* *f*

Tbns. 1 *ff* *f*

Tbns. 2 *ff* *f*

Tbns. 3 *ff* *f*

Bar./Euph. *ff* *f*

Tuba *ff* *f*

Timp. *ff* Solo

Mlt. Perc. *ff*

Perc. 1 *f* Solo

Perc. 2 Cr. Cym. *f* Tri.

80 *ff* 81 82 83 84 *f* 85

Picc.

Fls. 1 2

Ob.

Bsn. *mp* Bar./Euph. *mp*

Cls. 1 2 3 *p* *a2* *p*

B. Cl. *mp* *mp*

A. Saxes 1 2 *mp*

T. Sax. *mp* *mp*

B. Sax. *mp* *mp*

Tpts. 1 2 3

Hns. 1 2 *mp*

Tbns. 1 2 3 *mp* *mp* *mp* *a2* *mp* *mp* *mp*

Bar./Euph. *mp* *mp* *mp*

Tuba *mp*

Timp.

Mlt. Perc. Bells *mp*

Perc. 1

Perc. 2

86 87 88 89 90 91 *mp* 92

Same tempo (♩ = ♩)

This page contains the musical score for measures 93 through 99. The instruments listed are Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1, 2, and 3), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax. 1 and 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets (Tpts. 1, 2, and 3), Horns (Hns. 1 and 2), Trombones (Tbns. 1, 2, and 3), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani (Timp.), Mallet Percussion (Mlt. Perc.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score includes various dynamics such as *mp*, *p*, and *play*, and performance instructions like *div.* and *a2*. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page.

93 94 95 96 97 98 99

102 Andante (♩ = 72-80)

div. *mp*

1 *div.*

Fls. 2

Ob.

Bsn. *mp*

1 *p* *mf*

2 *p* *mf*

3

B. Cl. *p* *mf* *mp*

A. Saxes 1 *mf* *a2*

2

T. Sax. *mp*

B. Sax. *mp*

102 Andante (♩ = 72-80)

1

2

3

Tpts.

1

2

Hns.

1 *mp*

2

3

Tbns. *mp*

1 only *mp* *tutti*

Bar./Euph. *p* *mp*

1 only *mp* *tutti*

Tuba *p* *mp*

Timp. *p* *(Ab to Bb)*

Mlt. Perc. *p*

Perc. 1

Perc. 2 *p*

100 101 102 103 104 105 106

Picc.

1-3 players
mf

Fl. 1
mf

Ob.
mf

Bsn.
p

1
mp

2
mp

B. Cl.
p

A. Saxes 1
mf

2

T. Sax.
p

B. Sax.
p

CL. 3
p

110

1
mf

2
mf

3

Hns. 1
p

2
p

Tbn. 1
p

2
p

3

Bar./Euph.
p

Tuba
p

Bsn.
mf

B. Cl.
mf

Timp.

Mit. Perc.
mp

Perc. 1

Perc. 2

107 108 109 *mp* 111 112 113

poco rit. 119 A tempo

Picc. *f* tutti

Fls. 1 *f* play

Fls. 2 *f* play

Ob. *f* play

Bsn. *f*

Cls. 1 *mf* a2

Cls. 2 *mf*

B. Cl. *f*

A. Saxes 1 *f* a2

A. Saxes 2 *f*

T. Sax. *mf* play *f*

B. Sax. *f*

Tpts. 1 *f*

Tpts. 2 *f* a2

Tpts. 3 *f*

Hns. 1 *mf* a2

Hns. 2 *f*

Tbns. 1 *mf*

Tbns. 2 *f*

Tbns. 3 *f*

Bar./Euph. *mf* play *f*

Tuba *mf* play *f* div.

Timp. *p* *f*

Mlt. Perc. *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

114 115 116 117 118 119 120

Picc.

1

Fls.

2

Ob.

Bsn.

Bar./Euph.

1

2

3

Cls.

B. Cl.

Hn. 1

1

2

A. Saxes

T. Sax.

B. Sax.

1

2

3

Tpts.

1st only

1

2

3

Hns.

Tbn.

Bar./Euph.

Tuba

Timp.

Mlt. Perc.

Perc. 1

Perc. 2

Tri.

Cr. Cym.

134 *f* 135 136 137 138 139 140