



SECOND SUITE

(Movements III and IV)

GUSTAV HOLST

Arranged by

Deborah Baker Monday

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

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





The Arranger

Deborah Baker Monday continues to teach in the award winning Logan City orchestra program. She received her B.M.E., magna cum laude, from Florida State University with an emphasis in string education. She was awarded an academic fellowship to attend the University of Alabama where she received her M.M. in composition. She continued her studies at Louisiana State University where she received the Chancellor's Award to participate with the L.S.U. symphony orchestra under the direction of James Yestadt. She has studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul Hedwall and Dinos Constantinides.

When she moved to Utah, Ms. Monday continued to be an active bass performer. After completing all of the course work and passing the written and oral portions of the doctoral exams, she was hired to teach in the Logan City School District as a low string specialist. During her tenure with Logan she has pursued her interest in composition and arranging for educational strings. This has been a rewarding part of her career while she and her husband, Bill, have raised four amazing children. She has received awards for outstanding elementary teaching and for Superior Accomplishment with the UtahASTA and UtahMEA, respectively.

Ms. Monday has presented at numerous state music conferences throughout the U.S. as well as several national ASTA conventions and the Midwest Clinic. She is very active as a guest conductor and adjudicator and has received awards and commissions for her work. Her studies in composition and experience in string teaching have combined to make her one of the leading contributors to the repertoire for young string players.

About the Music

Gustav Holst (1874-1934) is one of the best-known composers to come from England. Many of his works reflect the English folk song revival of the 20th century. *The Second Suite for Military Band* does so especially. Within the 4 movements of the suite there are 7 folk songs.

Holst composed the *Second Suite* in 1911 following his *First Suite* composed in 1909. He had attempted to revolutionize the repertoire for wind band which up to this time consisted of reductions of orchestra music. His experience as a professional trombonist is apparent in his mastery of writing for wind instruments.

The 3rd movement, *The Song of the Blacksmith*, gives a glimpse of a later Holst with the use of open fourths and fifths in the accompaniment to a rhythmically altered melody.

The 4th movement demonstrates how easily Holst is able to combine melodies. The lively *Dargason* is played among all instrument sections and then the familiar *Greensleeves* is added to bring the suite to a close. Holst liked it so much that he used it again in 1913 as the final movement of the *St. Paul Suite* for strings.

In this arrangement, the key of G major is used for both movements. This pair makes for a strong concert or festival selection. Directors who have used the *St. Paul Suite* as a staple in their programs should find this piece to be a wonderful option for years when they are alternating with the *St. Paul Suite*.

This version of the *Dargason* is slightly easier than the C major version of the *St. Paul Suite*. Optional notes are provided for 1st violins to go to 5th position but for the most part, 3rd is required, 4th position for cello, and up to the harmonic for bass.

- Deborah Baker Monday

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DEBORAH BAKER MONDAY

(ASCAP)

III. Song of the Blacksmith

Moderato e maestoso (♩=96-100)

Violin 1
ff marcato

Violin 2
ff marcato

Viola
ff marcato

Violoncello
ff marcato

Double Bass
ff marcato

Vln. 1
f

Vln. 2
p

Vla.
p

Vcl.
p

D.B.
p

7

8

9

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11

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

10 11 12 13

mf *p*

15

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

14 15 16 17

mp *mf* *mp*

div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

18 20 21

mf *mp* *mf* *mf*

div.

cresc. *cresc.* *cresc.* *simile* *cresc.* *simile* *cresc.*

24

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

22 23 24 25

f *ff* *ff* *ff*

div.

This system contains measures 22 through 25. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in G major and 4/4 time. Measures 22 and 23 are marked with a forte (*f*) dynamic, while measures 24 and 25 are marked with fortissimo (*ff*). A 'div.' (divisi) instruction is present in measure 24. The score includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

28

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

26 27 28 29

f *mf* *f* *mf*

div.

This system contains measures 26 through 29. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in G major and 4/4 time. Measures 26 and 27 are marked with forte (*f*), measure 28 with mezzo-forte (*mf*), and measure 29 with forte (*f*). A 'div.' (divisi) instruction is present in measure 28. The score includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

30 31 32 33

ff *ff* *ff* *ff*

This system contains measures 30 through 33. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in G major and 4/4 time. All measures in this system are marked with fortissimo (*ff*). The score includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

IV. Fantasia on The Dargason

Allegro (♩. = 128-136)

The musical score is arranged in five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into three systems of measures. The first system contains measures 2 through 6, with measure 9 indicated below. The second system contains measures 7 through 12, with measure 9 indicated below. The third system contains measures 13 through 18, with measure 17 indicated below. Dynamic markings include *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). Performance instructions include *pizz.* (pizzicato) for the cello and double bass parts in measure 17. A large red watermark reading "Preview Only" is overlaid diagonally across the entire page.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

19 20 21 22 23 24

25

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

div. *p*
cresc.
cresc.
cresc.

26 27 28 29 30 31

33

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

mf *cresc.*
arco
mf *cresc.*

32 33 34 35 36 37 38

41

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

f
f
non div.
non div.
f
f
arco

39 40 42 43 44 45

Detailed description: This system of musical notation covers measures 39 to 45. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measures 39-41 show a dynamic shift to *f* (forte) with a *non div.* (non-diviso) marking. Measures 42-45 continue with the *f* dynamic, with the Double Bass part marked *arco*.

49

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

dim.
dim.
mf
dim.
dim.
p
p

46 47 48 49 50 51 52

Detailed description: This system covers measures 46 to 52. The dynamics are varied, including *dim.* (diminuendo), *mf* (mezzo-forte), and *p* (piano). The Viola and Violoncello parts have *div.* markings. The Double Bass part has a *dim.* marking. The overall texture is becoming more delicate.

57 **L'istesso tempo**
(One beat per bar)

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

div.
p
mf
mp cantabile
p
mp
p

53 54 55 56 58 59

Detailed description: This system covers measures 53 to 59. It begins with a tempo change to **L'istesso tempo** (One beat per bar). The dynamics range from *p* (piano) to *mp* (mezzo-piano). The Viola part is marked *mp cantabile*. The Double Bass part has a *mp* marking. The overall mood is more serene and slower.

65

Vln. 1 *mp*

Vln. 2 *p* div.

Vla.

Vcl. div.

D.B.

60 61 62 63 64 65 66

Vln. 1

Vln. 2

Vla.

Vcl. -1 x2 4 2 -1

D.B.

67 68 69 70 71 72

73

Vln. 1 div.

Vln. 2 *mf*

Vla.

Vcl. (v) 4 4 3 1 4

D.B.

73 74 75 76 77 78 79

81

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

80 81 82 83 84 85 86

89

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

87 88 89 90 91 92 93

97 2 beats per bar

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

94 95 96 97 98 99 100

105

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

101 102 103 104 105 106

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

107 108 109 110 111 112

113

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

113 114 115 116 117 118

ff non legato

121

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p non legato cresc. poco a poco

p non legato cresc. poco a poco

p cresc. poco a poco

div.

p cresc. poco a poco

p cresc. poco a poco

119 120 123 124

129

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

unis.

pesante

125 126 127 128 130 131

137

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ff

ff

ff

ff

ff

132 133 134 135 136 137 138

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

139 140 141 142 143 144

div.

unis.

145

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

145 146 147 148 149 150

sempre ff

fff

sempre ff

153

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

151 152 153 154 155 156

161

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

157 158 159 160 161 162

This system contains measures 157 through 162. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#). Measures 157-160 show a melodic line in the violins and a rhythmic accompaniment in the lower strings. Measure 161 is marked with a box containing the number 161. Measure 162 concludes the system with a final chord.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

163 164 165 166 167 168

This system contains measures 163 through 168. The instrumentation remains the same. The musical texture continues with melodic lines in the violins and supporting parts in the lower strings. The dynamics are consistent with the previous system.

169

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

169 170 171 172 173 174

dim.

This system contains measures 169 through 174. It features the same five staves. Measures 169 and 170 show the continuation of the melodic lines. From measure 171 onwards, the dynamics are marked *dim.* (diminuendo). The lower strings play sustained notes, while the violins play a melodic line that gradually softens.

177

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

p
p
mf
mp

175 176 178 179 180

Detailed description: This system of musical notation covers measures 175 to 180. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#). Measure 177 is marked with a box containing the number 177. Dynamics include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). A *div.* (divisi) marking is present in measure 179 for the Violin 1 part.

185

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

pp
pp
pp
p
mf

181 182 183 184 185 186

Detailed description: This system of musical notation covers measures 181 to 186. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#). Measure 185 is marked with a box containing the number 185. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). A *v* (accents) marking is present in measure 185 for the Violoncello part.

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

(V)

187 188 189 190 191 192

Detailed description: This system of musical notation covers measures 187 to 192. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#). A *v* (accents) marking is present in measures 187, 188, and 191. A *(V)* marking is present in measure 190 for the Double Bass part.

193

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

193 *mf* 194 195 196 197 198

201

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

199 200 201 202 203 204 205

mp *p* *mp* *div.*

(opt. Solo)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

206 207 208 209 210 211

ff *div.* *tr* *tr* *div.*