



THE INNER PLANETS

Themes from Mercury, Venus, and Mars

GUSTAV HOLST

Arranged by

Carrie Lane Gruselle

Instrumentation

1 - 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.

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

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Arranger

Carrie Lane Gruselle is recently retired from teaching strings for the Appleton Area School District in Appleton, Wisconsin. Actively involved with the Wisconsin MEA Comprehensive Musicianship through Performance Project, she is also past president of the Wisconsin Chapter of the American String Teachers Association and former lead teacher for the Lawrence University String Project. She is string editor for The FJH Music Company, and co-author of the new FJH method series: *Measures of Success®* for Strings. The arrangements and compositions she has written for young string players are studied and performed regularly worldwide.

Ms. Gruselle holds a Bachelor of Music Education degree from UW-Eau Claire and a Masters of Music Education with Suzuki Emphasis from UW-Stevens Point.

About the Music

The Planets is a suite of seven movements written between 1914 and 1916 by English composer Gustav Holst. This is an arrangement of themes from the three planets closest to the sun. Holst's suite included neither Earth nor Pluto; Pluto was not discovered until 1930, but this is irrelevant—as his intent was to score musical images of only the planets associated with the Zodiac. The subtitles of each movement are references to the ancient gods associated with the planets.

Mercury, the Winged Messenger

This is the planet closest to the sun, and in the fastest orbit around the sun. In the opening the eighth note arpeggios should flow buoyantly and seamlessly between the sections.

In measure 11 the E harmonic, which sets up the ostinato, is the octave harmonic on the E string played with 4th finger. It changes to a B in measure 26. This harmonic can be played on the E string with the 4th finger in first position. Select just a few players for the harmonics so they are audible yet in the background, and so that the voices in the upper strings at measure 14 are in balance. Consecutive staccatos should be off the string, emulating fanfares.

Venus, the Bringer of Peace

Venus is the brightest star in the nighttime sky. Its perpetual cloud cover supports the musical choices made by Holst. Descriptions of this movement include the words simple, peaceful, calm, soothing, tranquil, serene and mystical. Intonation must be attended to for the clustered chord structures to be effective, in stark contrast to the following movement.

Mars, the Bringer of War

Mars is the red planet and corresponds to the bloodshed of war. The asymmetrical beat pattern in the ostinato supports the fierce and resolute nature of the movement. At measure 93 the upper strings are asked to divide and half play *col legno*—that is, tapping the string at pitch with the wood of the bow. This applies to the ostinato only. *Naturale* indicates that all should bow normally. From measure 126 to the end, performers must embrace and affirm the dissonances. When the dissonances resolve, the pitches must be beautifully in tune for closure.

THE INNER PLANETS

Themes from Mercury, Venus, and Mars

GUSTAV HOLST

Arranged by

CARRIE LANE GRUSELLE

(ASCAP)

Mercury, the Winged Messenger Vivace (♩. = 120)

5

Violin 1

Violin 2

Viola

Violoncello

Double Bass

7

div. (one or two stands on upper part) *pp* sempre

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.



Hear and download this piece at www.fjhmusic.com

This arrangement © 2020 The FJH Music Company Inc. (ASCAP).
International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
Any duplication is an infringement of U.S. copyright law.

upper half

12

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

12 13 14 15 16 17 *f*

This block contains the musical score for measures 12 through 17, labeled as the 'upper half'. It features five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The Vln. 1 staff has a box containing the number '12' at the beginning. The Vln. 2 staff has dynamic markings *p* at measure 14 and *f* at measure 17. The Vla. staff has dynamic markings *p* at measure 14 and *f* at measure 17. The Vcl. and D.B. staves have dynamic markings *f* at measure 17. The D.B. staff includes the instruction 'arco' at measure 17. Measure numbers 12, 13, 14, 15, 16, and 17 are printed below the staves, with a final *f* marking at the end of measure 17.

20

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

18 19 20 21 22 23 *f*

This block contains the musical score for measures 18 through 23, labeled as the 'lower half'. It features five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. A box containing the number '20' is positioned above the Vln. 1 staff at the start of measure 20. The Vln. 2 staff has dynamic markings *p* at measure 20 and *f* at measure 23. The Vla. staff has dynamic markings *p* at measure 20 and *f* at measure 23. The Vcl. and D.B. staves have dynamic markings *p* at measure 19 and *f* at measure 23. Measure numbers 18, 19, 20, 21, 22, and 23 are printed below the staves, with a final *f* marking at the end of measure 23.

26

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

24 25 26 27 28 29

p *f*

30

34 L'istesso tempo (♩=120)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

30 31 32 33 34 35

p *f*

pizz. arco

36

39 L'istesso tempo

più lento

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

36 37 38 39 40 41 42

p

pizz. arco

(opt. div.)⁴
(pizz.)₁

III

45

pizz.

mf

mf

L'istesso tempo

arco

mf

L'istesso tempo

arco

mf

II

arco

mf

43 44 45 46 47 48 49

51

arco

f

L'istesso tempo

arco

f

f

f

p

50 51 52 53 54 55 56

57

p

arco

mf

p

p

p

57 58 59 60 61 62 63

Venus, the Bringer of Peace

64 Adagio (♩ = 72)

64 65 66 67 68 69 70

Vln. 1 div. *p* *pp*

Vln. 2 div. *p* *pp*

Vla. (Vcl.) play *p* *pp* -1 3 L4 L1

Vcl. *p* *pp* III 1 (III: 1 L2 3) *pp*

D.B. *p* *pp* IV *p* *pp* pizz. *p*

71 72 73 74 75 76 77

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp* L1

Vcl. arco 2 1 2 4 *pp* *pp* arco *pp* 4 stagger bowing

D.B. *pp* II

78 79 80 81 82 83 84

Vln. 1 div. *p* *pp*

Vln. 2 *p* *pp*

Vla. (Vcl.) *p* *pp* 3 1 2

Vcl. *p* *pp* IV

D.B. 2 -2 *p* *pp*

89

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

div. *p*

pp

play *p*

pp

pp

pp

p

pp

pp

p

pp

p

pp

pizz.

arco

85 86 87 88 89 90 91

93 Mars, the Bringer of War
Allegro (♩ = 144)
(3+2)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p half of section col legno

p half of section col legno

p half of section col legno

p

92 93 94 95 96

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

div. 3

97 98 99 100 101

102

Vln. 1 (4) 4 div. *mf*

Vln. 2 *naturale* 3 *mf* 3

Vla. 3 *mf* 3

Vcl. 3

D.B. 3

102 103 104 105 106

110

Vln. 1 (V) *mp naturale* 3 div. *mp*

Vln. 2 3 *mp*

Vla. (V)

Vcl. 3 *f* 3 3

D.B. 3 *mp* 3

107 108 109 110

Vln. 1 3

Vln. 2 3

Vla. *f* 3 3 V V

Vcl. 3

D.B. 3

111 112 113 114

117

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f* non div.

D.B. *f*

115 116 117 118

Vln. 1 *div. V*

Vln. 2 *V*

Vla. *V*

Vcl. *3*

D.B. *3*

119 120 121 122

124

Vln. 1 *ff* *3*

Vln. 2 *ff* *V*

Vla. *ff* *V*

Vcl. *ff* *3*

D.B. *ff* *3*

J = 84

fff

fff

fff

fff

fff

123 124 125 126

130

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vcl. *p*

D.B.

127 128 129 130 131

135 $\text{♩} = 84$ molto meno mosso e rallentando

Vln. 1 *cresc.* *fff*

Vln. 2 *cresc.* *fff*

Vla. *cresc.* *fff*

Vcl. *IV cresc.* *fff*

D.B. *p cresc.* *fff*

132 133 134 135 136

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

137 138 139 140 141 142