FENNELL EDITIONS

Dedicated to James Causley Windram

SECOND SUITE IN F
FOR MILITARY BAND, Op. 28B

GUSTAV HOLST
EDITED BY FREDERICK FENNELL
SCORE ASSEMBLED BY LORAS JOHN SCHISSEL

Full Score

Grade 4
10100489
LUDWIG Masters PUBLICATIONS

Table of Contents

Instrumentation

1 Full Score
1 Piccolo
6 Flute
2 Oboe
2 Bassoon 1, 2
1 E♭ Clarinet 1
4 B♭ Clarinet 1
4 B♭ Clarinet 2
4 B♭ Clarinet 3
1 E♭ Alto Clarinet
2 B♭ Bass Clarinet
1 E♭ Contra Alto Clarinet
4 E♭ Alto Saxophone
2 B♭ Tenor Saxophone
1 E♭ Baritone Saxophone
2 B♭ Cornet 1
2 B♭ Cornet 2
2 B♭ Trumpet 1
2 B♭ Trumpet 2

1 F Horn 1
1 F Horn 2
1 F Horn 3
1 F Horn 4
2 Trombone 1
2 Trombone 2
2 Trombone 3
3 Euphonium B.C.
2 Euphonium T.C.
4 Tuba
1 String Bass
1 Kettle Drums
2 Percussion 1
(Snare Drum, Tambourine)
3 Percussion 2
(Bass Drum, Crash Cymbals, Anvil, Triangle, Suspended Cymbal)

Parts have been included in quantities suitable for either wind ensemble or concert band performance. These quantities constitute a standard distribution set by LudwigMasters Publications and are not indicated by the composer or the editor.

Online Track List

Available at **alfred.com/36-10100489**
or scan the QR code on the right.

I. March **4:23**

II. Song Without Words **2:42**

III. Song of the Blacksmith **1:22**

IV. Fantasia on the "Dargason" **3:00**

Performed by the Cleveland Symphonic Winds, Frederick Fennell, Conductor

Gustav Holst's Second Suite in F for Military Band

by Frederick Fennell

Reprinted from the November 1977 issue of The Instrumentalist *magazine, with permission.*

My long love affair with representative pieces of British military band music has always been dominated by the works of its two greatest masters, Holst and Vaughan Williams. Their combined contributions to this mostly underprivileged musical literature amounts to five! Between them could have been viewd a-way-to-go in composition for military band; sadly, however, only their countryman and then-youthful colleague, Gordon Jacob, took up their lead. Nobody on the continent responded to their unmistakable thrust, and here at home that "inveterate innovator," the *real* Percy Aldridge Grainger, remained mostly undiscovered. A quarter of a century would pass before Morton Gould, Vincent Persichetti, Russell Bennett, or Clifton Williams would take up his own highly individual role in the evolution of what Holst and Vaughan Williams had so promisingly held forth.

Here at the beginning of that lonely road is one of those five little masterpieces, music unquestionably and enthusiastically basic to the repertory.

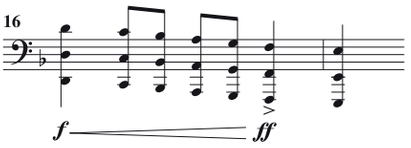
Gustav Holst's original manuscripts for the two military band *Suites* are now deposited in the British Museum, and a copy of the *Suite* discussed here was available for comparison.[1] Inasmuch as these articles are addressed to the available published edition, I will not dwell on the extensive variances between the printed score and the manuscript, save to correct or adjust where the original clarifies long-observed questions.

I. March

Performance challenges begin in the first two bars, where Holst scored only for euphonium and basses. I do not find the editor's addition of low reeds to be of any help. It has always seemed best to leave the first two bars to low brass and high reeds, securing from them both as much cleanliness as constantly repeated playings in search of the lightest texture can produce. The dynamic must be an honest *forte*, the rising character of the scale fragment must be brilliant—played in crescendo. I have also found it productive to rehearse the first five notes extremely slowly and with greatest emphasis on their detachment, gradually speeding the pulse until the proper articlation is achieved, as is the ultimate separation.

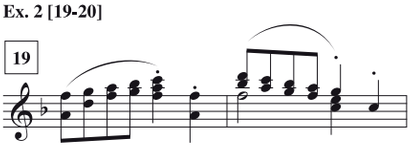
On first-hearing one might be tempted to conclude that the little brass band from the *March* in the *First Suite* is back again, Holst so scoring the beginning of his *Morris Dance*.[2] But two short phrases later the whole band is at this happy-sounding business. The moving line in 2nd cornet/1st trumpet [6-10-18-30] must be projected; in these same bars a long, vibrant release in all brass is desirable. As the answering phrase is exposed, all horns, low reeds, and low brass must always dig out the descending scale fragment [16] and [40].

Ex. 1 [16] and [40]



The quiet, contrasting, and answering phrase in upper reeds [19–26] should not be too clipped; try this editing:

Ex. 2 [19-20]



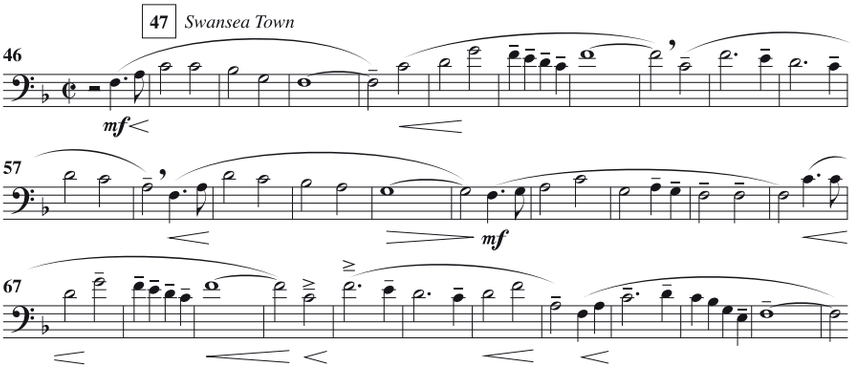
Holst's autograph shows "Fl Picc" in the instrumentation, but he never clarifies the use of the piccolo in *March* or *Song without words*, and specifies but the final ten bars of *Fantasia* as being piccolo. Perhaps he meant the piccolo to be coupled constantly to the flute, but that doubtful matter must be settled by each individual conductor; the flutes and/or piccolo are never *divisi* in the whole score. Constant pairing certainly puts a top on this music when it is played throughout by large festival bands. I prefer to "score"[3] the piccolo as reinforcement, with the ratio of 1 piccolo to 2 flutes. Generally I save it for the second statement [23–26] of the answering phrase rather than using it constantly. The effective tonal resource of the low to mid-register of the piccolo is too frequently by-passed in wind band scoring in favor of its obvious function in the upper octaves and to the loss of its remarkable colors when played in unison with the flute, particularly in subdued dynamics.

Interpretive judgement suggests that the cymbals, crashed on the 2nd half at [42] be allowed to ring and decay as do the sustained sounds in the upper reeds [43–46]. A single damped half note from the cymbal opposes all other textures or rhythmic functions in this very effective descending bridge from "Morris Dance" to "Swansea Town." This diminuendo has no terminal dynamic; I suggest *piano* be added to score and parts. Holst also left open the level of sound in the euphonium at [46] expecting, perhaps, that all would instantly recognize its music to be the tune—a condition much too risky to assume. The part and score should be edited to read *solo* and *mezzo-forte* (*soli* in large festival bands) for the euphonium.

Holst's wonderful setting here of "Swansea Town" (located in Wales) has become a classic statement of some of the tonal resources of the euphonium over this range of an octave and a minor third (E3 to G4). Its 32 bars make it the longest uninterrupted euphonium solo known to me in band literature. My interpretive markings are shown in Ex. 3.

The scale fragment [77 – 78] played by the trombones, which leads to the large *tutti* statement of "Swansea Town," is too important not to be identified by a dynamic; start it off at least *mf* and build the crescendo to *ff* very quickly. The crescendo for the snare drum roll in these same measures should be delayed until G when its rapid increase to [81] joins the textures rather than fights them. The roll at bar [81] is not only inappropriate, the composer never wrote it in the original score; delete the roll and add flams to the following half notes. Bass drum and cymbals together should make here a "…most joyful noise," putting out their maximum good sounds for the *ff* [81], allowing the sound to

Ex. 3 [46-78]

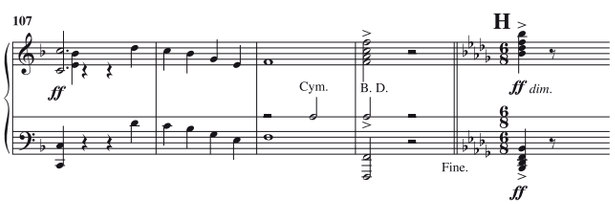


decay without damping to a re-adjusted dynamic in bar [83] that is no more than *mf*. Players should be cautioned not to lose the pulse in bar [82] and to avoid being late in the following bar. Everyone (but especially the low brass) must be cautioned here against any slowing of the pulse; believe me, it seems built into the music.

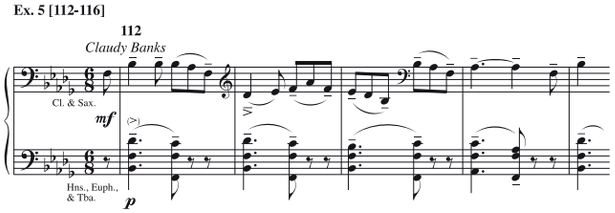
The entire group should play this whole exposition [78–110] with a full, vibrant, and exuberant sound, listening attentively for their balances within Holst's rich and sturdy harmonic setting, being careful to always let the tune dominate. As the melody approaches its final phrase, trombones, euphoniums, and basses [102–106] may use an especially clear articulation that they should also *avoid* as the octaves and unisons [107–108] bring this melodic statement to its positive conclusion. And that conclusion is, I think, intentionally indefinite; the conductor must decide for himself how long he thinks Holst wants the half to sound, for it surely must end resoundingly.

Next there occurs one of those seemingly unavoidable visual complexities in notation made all the more involved by the amount of black ink required to communicate what is happening at this important juncture in Holst's formal structure. First, there is the need to indicate the eventual *fine* ending to the piece, followed by the traditional double bar, followed then by the change of key from F Major to B♭ minor (lots of ink for the C players), and the change of rhythmic pulse from *alla breve* to 6/8—the whole visual mélange including the presence of the rehearsal letter H. It is small wonder that the following crucial *ff* B♭ minor downbeat frequently loses out to all that precedes it, even when the players have seen it more than the first time; the conductor must overcome the obvious visual hazard shown in Ex. 4.

It may be that Holst was sensitive to the problem of clutter and did not also add *L'istesso tempo* to the already tangled jungle of information, but the conductor must be sure that the previous half now equals the dotted quarter. And I think it is necessary to add *ff* to all of the parts to assure the proper dynamic level at H.



Ex. 5 [112-116]



The folk tune "Claudy Banks" is another of those sturdy melodies fairly brimming with vitality, and it should be played at a healthy *mf* and with the full, vibrant sound of unison clarinets in the chalumeau register. This must be backed by the *piano* rhythmic/harmonic ostinato in the mid-to-low brass and low saxes that emphasizes the harmonic changes occurring on the eighths, all of which should be edited with the *tenuto* line (see Ex. 5).

Clarinet players need to be cautioned against two common hazards in "Claudy Banks": (1) the low-pitch tendency of their written E♭ [113] and (2) non-support of the tied dotted quarter and quarter [115]. This figure occurs 14 times between [111–159]; some initial indication for the need of its absolute length may assure its continual fulfillment.

Holst's second setting of "Claudy Banks" in the same key begins at J as a *p*/*pp* tutti for reeds and brass, demanding all instruments *except* bass drum and cymbals. The *pp* brass pin-pricks of sound contrast with Holst's three octave distribution of the tune over that wide gamut in the reeds: all should be cautioned against any hint of the coming crescendo until it actually begins a patient 11½ bars later [147]. Meanwhile, let the tune in the reeds move in animated legato and make the eighths in the brass sparkle in vibrant staccato. Holst's delicate application of the snare drum as the only percussion presence here completes a textural spectrum that simply did not exist for the military band prior to him and I have not seen any evidence that Holst's remarkable grasp of the medium was picked up by anybody until Vaughan Williams and Gordon Jacob scored their masterful contributions to music for the British military band.

The absence of the snare drum in the bars before the quick crescendo to K does begin, sets up that crescendo—which the whole band will have to be reminded must progress from *p* to *ff* in but 4½ bars. This crescendo, in my experience, does not come easily, and the re-entry of the snare drum to assist, should drive the band toward the great sound at K. Now the drum is remarkably silent (a Holst talent, too) while the previously *tacet* bass drum and cymbals emphasize the joy of this brilliant final statement of "Swansea Town"; let the percussion ring here, then dampen just before the *da capo* at [159], allowing the brass and percussion to give point to the lengthy tones in the reeds.

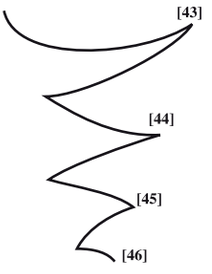
The simple optics of a long *da capo*, such as occurs in "March" frequently robs the reading (and sometimes the performance) of ensemble security. It is a very good idea to practice this visual feat (moving the eyes from lower right to upper left). For those who leave nothing to chance, a special written reminder on the parts would be appropriate. Holst's use of the *dal segno* sign (𝄋) at the conclusion of his exposition of *March*, [159] and its presence at the first bar of the piece are superflous; *da capo*, D.C., Italian for "from the head" ("from the beginning") being all that is necessary here.

Conducting Challenges

The beginning of the *Suite* needs the conductor's ultimate concentration of physical and mental energy; after a speed of pulse has been established in rehearsal: 𝅗𝅥=128–132, what the players need the most is a clear, small, forceful and focussed initial beat. One's habits in matters of preparatory movement must serve this concentration on the part of the group. Depending upon the degree of sophistication in playing, preparatory pulses established by small lip movements frequently assist those who most need this visually-available-but-subtle rhythmic security.

A crisp beat should lead the group into the desired playing style, with the conductor's gestures reflecting the music's phrases and joining the levels of sound laid down by Holst's orchestration; a happy music such as this must not be conducted in a bland, perfunctory manner. The conductor who "makes like the music" will surely wind up with his hands, baton, and arms at some sort of up/in position when arriving at the third quarter of bar [18] where Holst's first quiet, contrasting phrase is about to begin. Again, fluent movements—minute, like the music's sounds, are dictated by those sounds.

The four bar diminuendo [43–46] to "Swansea Town" might be made through a series of rhythmically falling gestures—leaf-like and begun on the second half of [42] when the conductor's arm might be extended up and away from the body at an angle about 45° to the floor. The pattern might look like this:



Once the dynamic level and style are established for the euphonium solo, the conductor will contribute the most by contributing the least at "Swansea Town," a minute, neat bit of musical house keeping sufficing for the whole 32 bars. Some small but meaningful acknowledge-

ment of the subtle rhythmic comments in trombones, basses, and snare drum at the turn-around in the tune's middle [60, 61, 62] is appropriate for the conductor.

As these 32 bars end, the conductor should be concentrating his energy toward the trombones and their scale fragment [77–78] which heralds the big tutti [78]. Previous reference to the built-in slow-down tendency in this music G to H demands that the conductor plan to prevent it as follows: reaffirm the two-pulse for the whole group at G by conducting a vigorous two-beat for the first four bars, then deftly move into motions which almost indicate a single rather than a duple pulse. This may help to keep the low reeds moving forward and to do this without un-called-for accentuation or separation.

Music for the snare drum should be edited in bar [77] to delay the bulk of the crescendo until G where it should really begin *mf* and build quickly to *ff* at [81]. The whole group should play the first four half notes at G in crescendo, and when they have spent their resources the conductor should direct his interest to the bass drum and cymbals.

The conductor who carefully anticipates the final sounds in bar [110], saving a telling and vigorous gesture for bar [110] that may be topped by a yet more vigorous *and* explosive downbeat at H, will surely help to overcome the visual challenge here which has already been discussed.

Developments at H with "Claudy Banks" bid the conductor's attention to the full-throated *mf* that clarinets and saxes should provide. His contribution to that should be some supple application of a flexible left hand and a tenuto baton that covers more horizontal motion than it provides vertical emphasis. These movements will assist the previously discussed musical challenges of this music. As the dynamic level is raised at I, so too, should the conductor's contribution join that elevation of interest—and it might be done with forward and outward elongated pulses of *one* for the first two bars, as motion then recedes to that which is appropriate to the tutti *p*/*pp* of the second statement at J.

Here I have always felt the necessity to provide the most compact staccato pulse I can generate, taking my lead not from the tune in the reeds but from the punctuating eighths in the brass and snare drum. I feel the tune can take care of itself, but the rest of the score needs my careful and concentrated attention.

The balance, the clarity, the texture, the beginning of the coming excitement all must be expressed in the hands, the stick, the face. This absolute control of elements must continue with no hint of crescendo until [147] when gesture, inviting and sure, must lead all to the final *ff* that concludes the full statement of this first movement. Conviction within these terminal gestures must serve, as well, to prepare all for the *da capo*; the conductor whose final motion in bar [159] has brought him into a position where both hands are *up* and *in* (at shoulder height), is then ready to deliver that precise initial pulse that is the need of basses and euphoniums at the *da capo*. When *March* concludes, the conductor's final gesture should reflect Holst's intentionally indefinite ending, and this might be done by executing a rapid and small full circle of contrary motion in both hands on that final down-pulse.

II. Song without Words: "I'll love my love"

The folk song basis for this hauntingly beautiful tune in Holst's tastefully simple setting is a Cornish contribution to the literature. Cornwall is located at the very southern and western tip of England at Land's End. This maritime locale is the source for the words and they the reason why a song of love is cast in the Dorian mode and set in the dark key of F minor. Sad words are sung in six verses by a young maiden driven into Bedlam[4] in grief over her lover's having been sent to sea by his parents to prevent their marriage. Holst has captured the pathos and heartbreak of that unhappy situation in one of the band's rare pieces on the quiet and tender side.

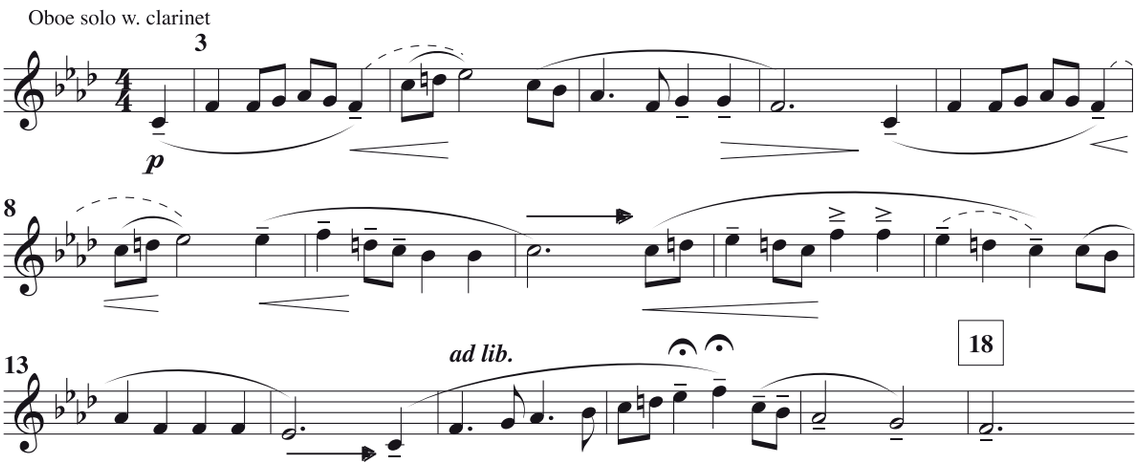
In the original manuscript Holst scored the peice for but 18 instrumental lines,[5] and any bandmaster who so elects to play it this way will be rewarded in a manner that is difficult to describe; in its customary performance with multiple doublings it can also be a moving musical experience. Balance and color with sostenuto and intensity become the principal objectives in the conductor's pursuit of mood, regardless of what forces are used. Once the missing dynamics are added, the conductor has to deal with customarily absent or weak sounds in the alto clarinet,[6] and, in its absence, to balance saxes, bassoons, horns, and clarinets; but if, as so often happens, he fails to re-score the E♭ clarinet's concert C (written A) and the alto clarinet's sounding A♭ (written F), there is none of that vital 3rd in Holst's sensitively-scored F minor sonority. Other harmonies also demand their presence.

In the playing of each bar in this melody every entrance must be tenuto, every note must be sostenuto, and every exit must be reluctant. The additional markings shown in Ex. 7 fulfill those needs. The falling/rising lines which accompany and vary the tune's second setting need similar care in phrasing and intensity (see Ex. 8).

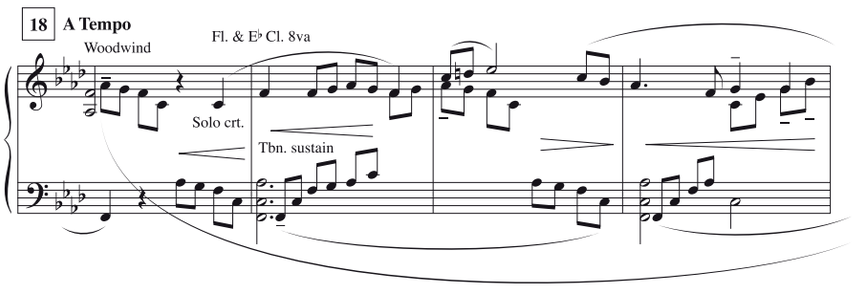
The solo cornet's fermata [32] must be left with a skillful, minimum break in the sound, but any break in the breath support will surely invite disaster. The conductor should avoid any complicated cut-off gestures here; simply resume the pulse with the soloist on the fourth quarter. Holst's manuscript contained a slur over the two final 8ths, which would aid the player to continue a singing quality in the phrase. The waiting euphonium, 2nd cornet, tenor sax, and 2nd clarinet would welcome a cue of those two last cornet 8ths following the fermata, and the final five bars might be edited as shown in Ex. 9.

The alto sax must be reminded that the pitch

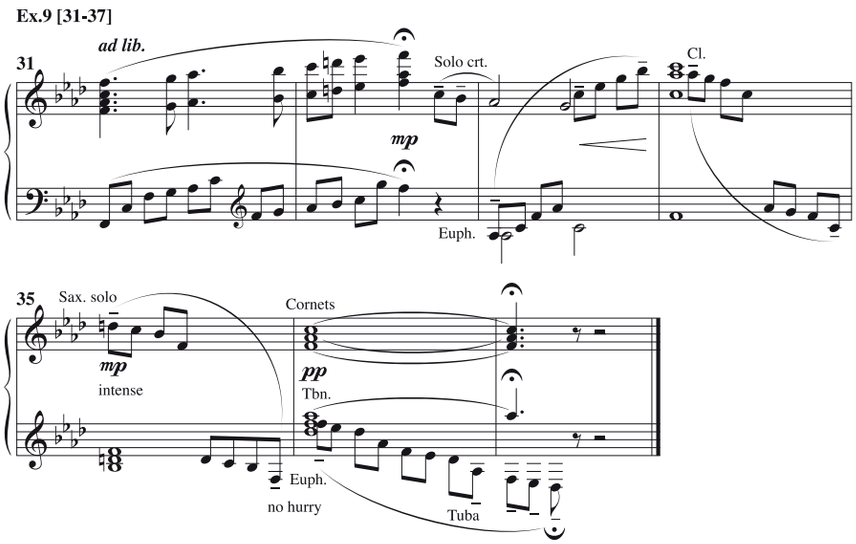
Ex. 7 [2-18]



Ex. 8 [18-21]



Ex.9 [31-37]



of the D concert [35] tends to be sharp and must be supported with the greatest intensity; the final F concert in that bar and the A♭ which follows must not be hurried. I realize that my addition of a fermata at the final sound—the second pulse of the last bar—is an arbitrary decision. But, without it, I feel that the conclusion comes too suddenly, too abruptly—especially when the trombones withdraw before the basses have secured their not-so-easy low F. The F minor triad in cornets and trombones, underpinned by the basses (and the added euphonium) provide a satisfying conclusion to a beautiful piece.

Conducting Challenges

"I'll love my love" is a challenge to any conductor's control of subdued timbres and a test of his technical mastery of those physical pursuits that produce an intense sostenuto. Throughout these 37 bars there is no printed dynamic greater than *piano*, and much of it is less than that. Intensity, concentrated in hands and face, with sostenuto arms to support the transmission of a kind of visual vibrancy works very well in this music. And in addition to the value of things horizontal in the generation of this sostenuto, there is the necessity of providing that carefully-controlled upward motion by which—*and only by which*—the conductor can stretch the initial anacrusis and all other 4-pulses throughout this music. The well-trained group that turns this sort of phrase at the conductor's subtle behest plays with a maturity in phrasing that is a delight to hear.

Ad libitum does not always imply ritenuto, so one might resort to other appropriate freedoms the two times Holst employs this device [15 & 16], [31 & 32]. The words from which the phrase is derived are the key to its interpretation (see Ex. 10). In its second offering the conductor must deal with one of his most delicate responsibilities in the release of the quiet fermata; here, as is so frequently the case, the simplest way to release the sound and then to resume it is to *repeat the pulse* on which the fermata was established in the first place, thus to provide a timed, or rhythmic release that is within the pulse of the music at its inception. As the music concludes, the minimum motion is what is appropriate, as is a tasteful phrasing of the final five notes, each of which should be dictated by minute down-pulses in the left hand; the final release of the imposed fermata might also be given by the left hand.

III. Song of the Blacksmith

Gustav Holst has fashioned the words and music of this unique Hampshire folk song into 33 of the most original and exciting bars in band music. Never, in my experience, have players of any age or degree of sophistication failed to respond to this wonderful piece. Its title has always conjured up for me the vivid picture of a brawny man, drenched in perspiration, clad in heavy dark clothes fronted by a leather apron to deflect the sparks. I spent enough time as a child pumping the bellows for the forge in our shop at home to carry the unmistakable and pleasant aroma of the fire and its red-hot metal with me all my life. Remembered, as well, is the sound of the anvil and the hammer—and especially the *weight* of any blacksmith's tool. Holst has captured it all—rhythmically, harmonically, dynamically!

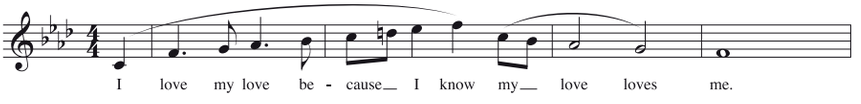
His guide to its proper tempo is encased within the traditional Italian terms: *Moderato e maestoso*. It is further indicated in the weight of a heavy hammer and the time required for its efficient wielding against the glowing iron. Also, the words (which I never knew until the final research for this paper was undetaken) are rather descriptive of the sound.

With all of this assistance it seems impossible that anybody could play the piece as fast as 132 beats to the quarter note, but I have so heard it. A pulse of 96 to 100 allows the scene to be re-created in style.

Rehearsal for *Song of the Blacksmith* should begin by asking the saxes and contra clarinet to be tacet until bar [7]; Holst did not score them, and this magnificent brass texture does not need them. Asking the percussion to be silent (only during the following rehearsal), the conductor should then ask the brass to play each chord in the first two bars *on his cue*, and to sustain each sound long enough to let the players hear it in isolation, to adjust the balance, and to enjoy the richness of Holst's harmony. The staccato articulation does not seem to describe "Kang" (the word-sound to be matched by instruments). Hammer blows, steel-on-steel that produce a ringing resonance are what one should strive to achieve, with all the players granting their impacts the space that characterizes the repeated blow of the hammer.

I have even found it productive in achieving the proper attack and ring for these notes, to have the anvil played—*for rehearsal purposes only*—on every eighth note rest [1–4] to help establish the sound in their ears *before* the brass play it. If they earnestly attempt to match the anvil's attack and ring, the style of the music should be just that much more quickly achieved.

Ex. 10



The standard anvil offered by leading percussion manufacturers certainly provides what Holst requires; in its absence the best substitute I have found is a 2 foot length of standard galvanized water pipe, with a 3½-inch inside diameter. This can be held in one hand by a length of rope passed through it and knotted. When struck with an ordinary claw hammer, the proper sound will surely result.

As one is conducting these slow, separated rehearsal playings of these chords, their key names should be identified for all to hear, for everybody plays a changing sound on every note. When this sequence is then undertaken in performance tempo, the result should be gratifying to all.

The first six bars, constructed of 3 two-bar phrases are identical harmonically and serve as the ideal preamble to the folk song itself. As Holst thins the scoring [5–6] the diminuendo must proceed to *piano* then be wiped away by the *forte* entrance of the unison statement of the tune. With this great effect going on in the twelve lines of reeds and horns it is usually difficult to get all the others to suppress their enthusiasm to join in with the tune, but they must observe their *piano* hammering.

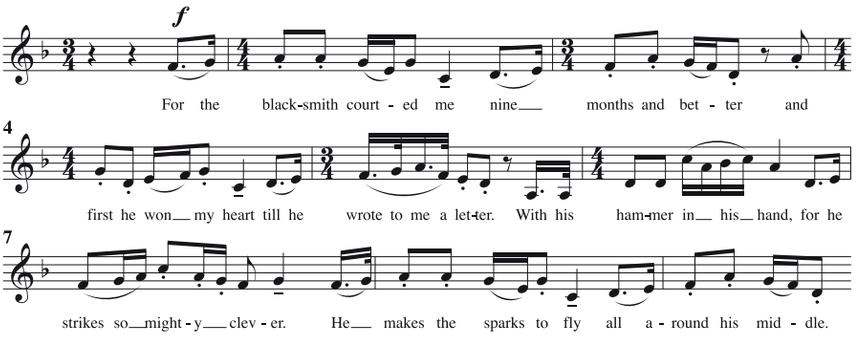
The vitality of this music overwhelms me. Holst's anapest hammering figure appears 21 times. With its 20 counter-figures and all that "rhythmic silence," the title is fulfilled. In his setting for men's voices, the hammer figures employ very appropriate words (see Ex. 11).

As the second setting of the tune begins, there invariably occurs at the quarter rest just prior to B the most frequently played error in my experience with band music. It happens when players are so caught up in Holst's hammering ostinato that they go on with the 8ths as they fail to observe the quarter rest which is there *simply* so that the composer could pass the tune, unaccompanied, to the solo cornet. I have added the warning WAIT at this point to all of my parts for low brass, reeds and 2nd cornet.

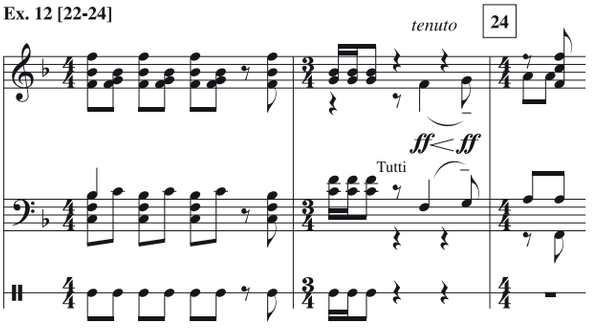
The solo cornet player should be encouraged to sing this entrance with great vibrancy and a bright sound. This pivotal and contrasting passage [15–18] suggests that the character of the eighths in the accompanying brass be softened and that the tenuto lines on the quarters be observed to the full, so that the coming crisp tune-imitating answers in the cornet and clarinets will find their proper setting.

Holst's restraint in withholding the anvil [19] is now the listener's reward. The player should strike the anvil firmly, in the real spirit of the blacksmith, no dynamic being assigned. When Holst is about to bring it all together at C a *slight* broadening of the syncope in the previous bar

Ex. 11 Song of the Blacksmith (Choral Version)



Ex. 12 [22-24]



played in crescendo, *f* to *fff* really sets up the final, powerful tutti statement (see Ex. 12).

As the third part of this suite approaches its close, the composer prepares the listener by six repetitions of the same chord (it is also the first chord of this part) and these are split in the middle by the vital silence of the quarter rest in bar [32]. The conductor should surely provide positive visual control in this bar; strip movement of everything superfluous as you prepare the brilliant final D major chord. This is another of those moments when the conductor's ultimate invitation to music-making could be heightened by movement up, out, and away from the body. The final chord is scored in favor of the F♯, but if the first trombone supplies full intensity to the high A, the chord will be just that much more brilliant. Remember that a fermata held too long is not always effective. If the player of the suspended cymbal in bar [33] is not skillful in grasping the plate (it should be thin, high pitched, and played with red rubber xylophone mallets), a second player could accomplish this quick cessation of sound.

IV. Fantasia on the "Dargason"

The composer has prescribed his tempo, not at the customary place at the head of this music, but 57 bars into it, at C: "One beat in a bar but keep the same pace as before."[7] The traditional Italian tempo indication (*Allegro moderato*) offers scant guidance to the conductor; I have always preferred ♩.=160.

The "Dargason"[8] tune is stated perfectly in 25 consecutive repetitions over 200 bars, each "variation" being different in orchestration and harmonization. The joining of the "Dargason" with the 64 bars of "Green Sleeves" (yes, that is the original folksong spelling) passes that melody through eight "Dargasons"; the final 11-bar section is a coda.

The first hazard is the beginning in the solo saxophones[9]. These players must be thoroughly instructed in the ways of this music and play with absolute control of themselves and their instruments. In this iambic figure ♪|♩ ♪♩ ♪|♩ all players *throughout the piece* must be made aware of the incessant, driving character of the "Dargason" music, and should go for the quarter note and toss-off the eighth, making the quarter vibrant, tenuto, and long. This figure always benefits from constant stretching, a condition not always easily achieved when panic consumes the player and tense "freezing" on the eighths robs the passage of the light character one associates with whistling a little ditty such as this. I recommend that you try to whistle the "Dargason, for that experience may tell you more about how you want it played than all the words or musical examples I could muster.

The conductor's role in getting this music going consists mainly of avoiding any contribution to tension, and in providing the rhythmic clarity with which he hopes to infuse the music itself. The critical anacrusis allows the conductor to employ what I have come to describe as the "up-beat down-beat." One can, of course, simply give two small beats—down and up, and—if all has been well rehearsed the piece should begin as intended.

In the "up-beat down-beat" the conductor first gives a very small down blip (a characteristic of the great conductor Fritz Reiner), then raises

both arms and hands about four inches, stopping firmly at the top which becomes the down pulse of the standard one-two beginning. The difference is that this motion places the anacrusis (upbeat) motion *on the up*. If solo sax players are on the conductor's wave length, the aesthetic benefits to this always-tricky beginning are worth the chance. The conductor then continues in the pulse of one, rather than two. After all, what can the conductor do about the saxophone performance here, anyhow? Why not (in addition to praying) simply help them to get started, then get out of the way.

And when this problem of the saxophone beginning has been solved, along comes the equally-demanding clarinet entrance. The conductor must concentrate on the sax, providing a compact and precise down pulse every two bars [9–15] to be sure that the sax will not be late with that figure.

As Holst begins his harmonic developments at A it is desirable to assist those resonances with length and vibrancy in the eighths and with skillful, soft tonguing at the tied dotted quarters and dotted halves (see Ex. 13).

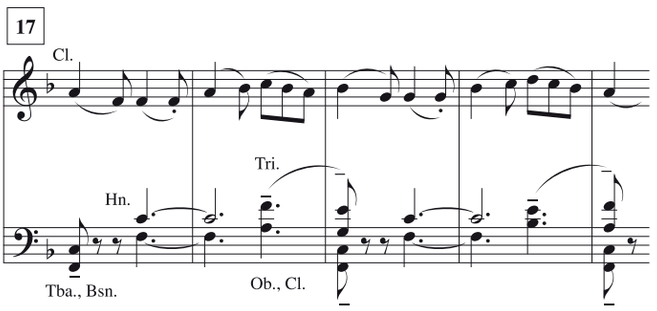
The long crescendo [25–40] is easy for the players to ignore and that may be avoided by either writing the full word in bars [29] and [37] or by using a stretched-out version of the symbol. The fifth "variation" at B has the whole band at work on "Dargason" and some editing will add vitality (see Ex. 14).

The tambourine at B plays better if held in the best hand, the head struck for the quarters with the first-joint fingers of the opposite hand and the rolls articulated with those open fingers; the touch of bright color in the triangle rolls illumines the transition as Holst prepares the listener for the Green Sleaves counter-tune. As far as I have been able to discover, this use of the wonderful Elizabethan tune by Holst is the first by any composer.[10] It fits the "Dargason" as though the two were meant for each other. The nobility of its character unfolds as the clarinets, then the solo cornet join at 8-bar junctions—the oboe, flute, and piccolo peeking in-and-out with reminders that the "Dargason" is still present.

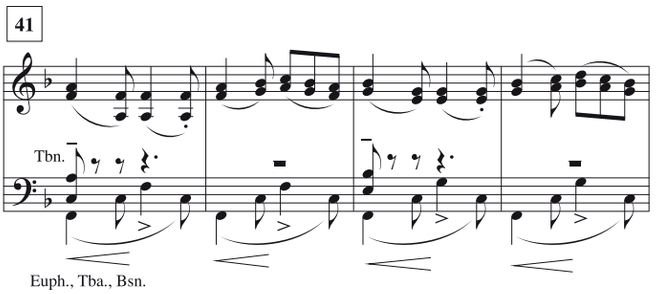
All solo entrances must be labeled *cantabile*. As this middle section of the basic three-part form concludes and Green Sleaves gives way to "Dargason," the dynamic in the euphonium must be adjusted in the score and part to at least *mf*, and the tubas should raise their level of sound to at least *mp*.

Holst reminds us at D that the two-pulse must be resumed—but only for the eight bar phrase to E where, once again, the conductor should return to a pulse of one. A vigorous two-pulse should be resumed at [113] to establish the

Ex. 13 [17-21]



Ex. 14 [41-44]



security of the duple pulses [117–119] and to control the great sounds with which this 14th "variation" on the "Dargason" is so abruptly concluded.

The trills in the high reeds [113–116], brilliantly highlighted by the tambourine and triangle rolls, should be played with all possible speed, and the dotted quarters in cornets/trumpet should be reduced in volume in favor of the tune in the mid-to-low brass and reeds. All could play that last bar [120] before F in crescendo, giving length to the first quarter. It might even be desirable as a contribution to the shock value of the subito *p* at F for the players to be reduced one to a part for that next full "Dargason"; urge the bassoons, bass clarinet, and euphonium to increase the dynamic level of their rising chromatic line to *mp*; and return to the one-pulse. Then, as the full band begins its crescendo to [137], employ the two-pulse and gradually increase the size of the gesture to match (or to lead) the rising sound.

As Holst approaches his ultimate wedding of the two tunes at G, the cornets (unless they play a real *ff*) are hard-pressed to provide sufficient "Dargason" amidst the excitement created by all the rest of the band. Those big sounds in the dotted halves should be left, with long lines added to every part to indicate resonance in the resolving sounds on the following eighths. (The harmonic transition concludes on the deceptive cadence with the D minor chord at G.)

The composer has been hoarding the bass drum since the end of the first movement, but here it is again, teamed with its ancient partner the paired cymbals—each instrument contributing its bright and dark sound in alternation as the ultimate contribution to the approach of this first real climax in the piece. The bass drum must resonate freely with no damping devices employed. However both the bass drum and cymbals must *join*, not *obliterate* the textures around them.

At G a dramatic elision occurs and after 17 entirely different presentations surrounding the "Dargason" the composer arrives at the fruition of his ideas. And it is here that all of the conductor's feelings and skills must also come together. The composer has provided a tremendous sonic and metric achievement out of his apparent genius; what the conductor can contribute out of his knowledge, his feeling, and his experience is the ultimate musical catalyst—the proper pulse with which to bind all of this together.

To these ends, the reeds with their statement of "Dargason" must stretch every quarter and eighth, *molto sostenuto*, and every part must be edited to so indicate. This, of course, is in opposition to the throw-away suggestion about the eighth offered to the saxes in the tune's initial statement, but here the figure should allow the conductor to provide the intensity stretch that must go with the up-beat to the *fff* statement of the Green Sleaves tune [146]. This is not liable to happen unless all players with the "Dargason" stretch every note in the two bars where it begins [145–146]. All parts should be edited, adding *molto sostenuto* at G.

The bass drum roll (use a pair of articulate beaters) contributes less distortion [147–148] if its dynamic is reduced to *f*. Those who follow with keen observance the scoring for horns in most British military band music find a pair of instruments to be the customary need—and so it is with *Second Suite*, where the second pair (horns III and IV) are separated from the first

pair for but 24 bars in the whole score [146–170], when Holst uses them in unison with other instruments to bolster the Green Sleaves tune while horns I and II play sustained harmony. In the original score this was sketched in on the very bottom line.

It is essential to the full contour of the melody that all players on Green Sleaves reach down for the phrase-ending D concert in bar [154]. (That vital note is frequently underplayed.) And when these same players sustain their A♮ concert for two bars [161–162] they should do so in crescendo, the better to restate the phrase that follows.

Holst's *coda* begins at H, having started his withdrawal from Green Sleaves prior to it but keeping its spirit in the elongated melody which he fashioned for the solo cornet [177–184]. He then expands on its last two bars by creating from them a harmonic bridge in the clarinets [185–192] above the "Dargason" in the solo euphonium emphasizing the low reed and brass pedal point with a *pp* bass drum roll. Again, the resolving harmony in the eighths must have the benefit of a tenuto line. When the trombones and euphonium pick this up and extend it, they must tongue the resolving eighth [195 & 199].

In many ways, these concluding moments are the most difficult in the whole score, and unless they are thoroughly rehearsed, thoroughly understood by all the band (especially those who play only the last chord), this very effective ending can be a disaster! These measures are masterful composition. After all of the foregoing busy-ness they wind down Holst's previous complexities with remarkable simplicity.

The low reeds added by the editor [192 to the end] are a positive intrusion to me; certainly, the last eleven bars—up to the final chord—belong to the five solo players of the original score. These five players should be rehearsed before any play-thru by the whole group is attempted. After each player has thoroughly mastered his separate part, rehearsal follows at the same physical distances apart that they will eventually play with the group. If the three muted cornets are evenly balanced in their harmony, the rest of the problems lie with the solo piccolo and tuba, who—though they be the largest and smallest of their kind and are played four octaves apart—must play precisely together in this bizarre little duet. Both should be aware that what is happening (before Holst's free composition in the final five bars) is the obvious fragmentation of the first half of "Dargason" [201–205]. Both must know that silence is the challenge as well as sound. Silences, which serve the composer so well are frequently more of a challenge to players than sounds, however complex, and silence in these final eleven bars must be firmly under the control of the pulse of the music.

The piccolo's first hazard is the *ppp* dynamic; adjust that to *p* and insist on solid breath support as you remind the player of the lyricism in these first two fragments; edit score and part with long tenuto lines. The final F major scale should rise in expressive soft staccato to the trill; begin the low E♮ at least *mp*; add the slur into the final bar where the player must make the F♮ eighth extremely secure in rhythmic placement and tonal support (see Ex. 15).

The solo tuba, with its sudden establishment of a duple pulse has the initial responsibility for rhythmic stability; these first three eighths and those that follow must be played separated and resonantly short; the crucial bar for the tuba is [206] which must not be hurried as seems the natural tendency. It would add great security to the feelings of both solo players if their parts were edited to include all of the music played by the opposite instrument. If the cue were written in a contrasting color I'm sure that its presence would replace anguish with charm and anxiety with security.

The closing bars should be rehearsed repeatedly to make them secure, with all the band knowing exactly what is to happen. To this end the whole band might have a cue of the piccolo and tuba music written in the parts [207–211]. With this, the final *ff* might always be neither a disaster nor a different sort of surprise than Gustav Holst intended it to be.

I have heard convincing performances with the last chord played long, but I prefer a short and very solid sound. Regardless of the length, it must be a sound that brings this classic of British military band music to a positive and satisfying conclusion.

Corrections

The following corrections in the currently-available published score and parts of *Second Suite in F for Military Band* are needed. *[Editor's note: These errata have already been applied to the Fennell Edition publication of this piece.]*

I. March

Opus number on the full score should read: Opus 28b.

The single page allotted by the publisher for all the percussion parts (labeled "Drums") is too cluttered; purchase additional parts and identify each instrument separately.

[3] Full Score should read: (Morris Dance)

[3] Score and part: *f* missing in snare drum.

[22] Score: triangle roll missing.

[36] Score and parts: all brass articulations should match solo cornet.

[51] Score: one ledger line missing in euphonium; must be 3 above bass clef (G4).

[61–62] Score: snare drum rhythm exactly as tuba has been left out; urge player to execute in his single best hand.

[81] Score and part: remove the snare drum roll, play half note.

[95–98] Score and part: remove all snare drum rolls; they are not in the autograph (flams preferred).

[110] Score and part: remove snare drum roll; not in autograph.

[110] Parts: 1st and 2nd trombone have impossible page turns; adjust.

[128] Score: alto sax, tie missing on first two notes.

[132] Score: basses, *mf* missing.

[135] Score: tenor sax tie missing on first two notes; euphonium flag missing from the second note, should be an eighth.

[136] Part: 2nd bassoon last eighth should be F♮.

[140] Score: flute and piccolo, add flag to second note, should be an eighth.

II. Song without words "I'll love my love"

[1] Score: tuba *pp* dynamic missing.

[2] Score: oboe *p* dynamic missing.

[17] Part: Alto sax rehearsal letter A misplaced, should be moved to bar 18.

[18] Score: Solo cornet dynamic should be *mp* and marked "solo."

[26] Part: Solo cornet half note should be dotted half.

[32] Score/part: the composer's manuscript shows slurs on the last two eighths of the solo cornet line.

[35] Score: Alto sax should be marked "solo."

III. Song of the Blacksmith

[3] Score: Remove *f* in Euphonium

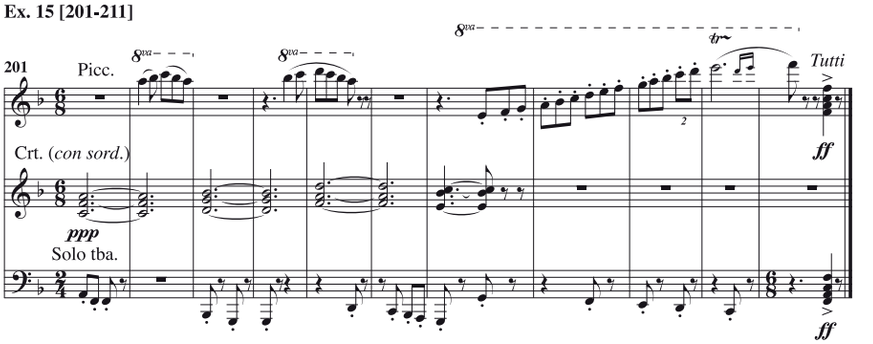
[5] Score and parts: all should begin diminuendo at 3rd eighth (composer's manuscript).

[15] Score: Contra clarinet, 2nd cornet, basses—*mf* is missing.

[19] Part: 1st clarinet rhythm on 2nd beat is garbled; correct as in score (four 16ths).

[21] Score: Suspended cymbal crescendo missing.

Ex. 15 [201-211]



[28] Part: Tuba 𝄴 time signature missing.

[28] Part: cymbal *fff* missing.

[32] Score/parts: All brass articulation should conform to printed solo cornet (staccato).

[33] Part: flute and piccolo. Change G♭ to F♯.

IV. Fantasia on the "Dargason"

[33 – 40][51 – 52][55 – 56] Score and parts: triangle roll missing.

[58] Score/part: Euphonium; composer's manuscript reads "solo" (Green Sleeves), *mp*, *cantabile*.

[66] Score/part: solo cornet remove the single G (should be full measure rest).

[75] Score/part: Solo cornet add *cantabile*.

[88] Part: tenor sax impossible page turn; write D on the next page.

[120] Score/part: Tambourine and triangle change roll to a struck dotted quarter, add rest (composer's manuscript).

[140] Score: flute and piccolo delete accent.

[183] Score: triangle roll missing (composer's manuscript).

[203 & 207] Score: Tuba eighth rest missing after initial eighth note.

[210] Score: *senza sord* is misplaced at the bass sax line; it belongs to all the cornets.

Notes

1. Like the *First Suite in E♭* (which manuscript unfortunately was not available to me during the writing of that initial essay in this series), there are innumerable variances between what Holst wrote and what his editor prepared for publication. For a full and proper comparison one should put the two side-by-side—a comparison I intend to make at another time. One example of the difference is the basic instrumentation. Holst's manuscript for the *Second Suite in F*, was scored for flute/piccolo in D♭, E♭ clarinet, oboe, clarinets (I, II, III), E♭ sax, bassoons, B♭ cornet (I, II), horns (I-IV) in E♭ and F, B♭ sax, trombones (I-II-III), euphonium, bass, the same percussion as the published version, plus his reduction of the score for the piano. The additional six reed parts and those for two trumpets were not Holst's idea.

Also, the autograph tells us that Holst originally started the first movement with an entirely different tune, mostly in F minor (rather than the present one in F Major) which he identified as "Young Reilly," and scored fully for 30½ bars; a modulation to F Major then led to the present edition's bar [46] at "Swansea Town." Holst then drew full page crosses through these 30½ bars, abandoned them and started all over again. He did not throw away this original version, but I do not know if he ever used "Young Reilly" again. The initial idea is interesting enough, but the judgement which led Holst to what he published shows his recognition of better material once he had written it.

The manuscript reveals, as well, a different pen for the now-published first 46 bars, as though he wrote them later when Boosey & Co. published the *Suite* nine years after it was written. From his use of short-cuts in writing techniques for duplicate scoring and in the careless way he left customarily precise articulations and dynamics unresolved, it is apparent that Holst was in a hurry with this piece.

One further observation from Holst's manuscript is his decision there (not fulfilled by his editor) to abandon, on page 4 of his score, the solo/1st clarinet split. He finished the whole score with lines for but three clarinets; the solo/1st part (and that for ripieno clarinet which came with the original set) are the idea of the publisher, perhaps to meet some specification laid down for British Army purchase.

2. The reader should enjoy Percy Grainer's description of the morris dance included in the score of *Shepherd's Hey* (No. 21 of British Folk Song Settings; New York 1918, Carl Fischer, Inc.). The man wearing his May hat pictured on the cover of the initial issues of the Eastman Wind Ensemble Mercury record containing Grainger's *Lincolnshire Posy* was a morris man, not the conductor, as is sometimes humorously assumed.

3. (1) *March*: [2 – 18] 8va bassa; [19 – 22] tacet; [23 – 26] as written; [35 – 46] 8va bassa; [78] thru first half [82] as written; [98] to [159] 8va bassa. (2) *Song Without Words*: [1] thru 1st quarter [12] tacet; [12 – 24] 8va bassa; [15 – 19] tacet; [20] 8va bassa, play 2 eighths and half only; [21 – 24] tacet until 4th quarter [24]; play 8va bassa thru dotted half [26][26] last quarter thru 3rd quarter [28] tacet; 4th quarter [28] thru dotted half [30] 8va bassa; [32] whole bar 8va; tacet the rest. (3) *Song of the Blacksmith*: play all as indicated for the second flute in score. (4) *Fantasia*: [40 – 56] play as written; [57 – 71] tacet; [72 – 120] 8va bassa; [128] to end as written.

4. The English noun for a hospital for the mentally ill, after the corruption in pronunciation for such a hospital in London, St. Mary of Bethlehem. Holst's setting of the full six verses for men's voices (TTBB) was published in 1925 by J. Curwen and Sons, Ltd., with the melody identical to the band version. The choral arrangement tells the tale from the male point of view: "Abroad as I was walking, One evening in the Spring, I heard a maid in Bedlam so sweetly for to sing; Her chains she rattled with her hands and thus replied she: "I love my love because I know my love loves me!" (2) O cruel were his parents who sent my love to sea, And cruel was the ship that bore my love from me! Yet I love his parents since they're his, although they've ruined me. I love my love because I know my love loves me! (3) With straw I'll weave a garland, I'll weave it very fine; with roses, lillies, daisies, I'll mix the eglantine; And I'll present it to my love when he returns from sea. For I love my love, because I know my love loves me. (4) Just as she sat there weeping, her love he came on land, then hearing she was in Bedlam, he ran straight out of hand; He flew into her snow-white arms, and then replied he: "I love my love because I know my love loves me." (5) O yes, my dearest Nancy, I am your love, also I am returned to make amends for all your injury; I love my love because I know my love loves me." (6) so now these two are married, and happy may they be like turtle doves together, in love and unity. All pretty maids with patience wait that have got love at sea; I love my love because I know my love loves me."

5. Flute, oboe, E♭ & 3 B♭ clarinets, alto sax, 2 bassoons, 2 cornets, 2 horns, 3 trombones, euphonium, and tuba.

6. It *does not* have to be this way; *no* instrument will sound when played by one who does not play very well, as is the frequent fate of the alto clarinet at the hands and breath of so many immature players.

7. Holst might have indicated the same conditions for his first movement, too—inasmuch as the same tempo must prevail throughout the *March*. In both parts the first tempo is clearly dictated by the music that comes second. The technical dangers inherent at the beginnings of these two outer movements sometimes dictate too firmly what the tempo will be—the tuba's articulation controlling the one and the saxophone's tone and technique affecting the other. Both of these limitations obviously must be overcome if these pieces are to move along at the pace built into them.

8. The Oxford Companion to Music, p. 297, describes it thus: "Dargason: An English folk tune, used from the 16th century onwards for a country dance." Holst used the same tune in his *St. Paul's Suite* for string orchestra which he composed in 1913 for the Girl's School where he taught for most of his life; this was two years after he wrote the *Suite in F*.

9. The autograph score shows a very different pen for the B♭ sax (as Holst identified the tenor instrument) as though this doubling was added at publication time for security, as was the cue in the 1st B♭ clarinet that is also in the autograph; the alto clarinet line here is a publisher addition.

10. Vaughan Williams's use of Green Sleaves in his famous setting for the opera, "Sir John in Love," where it is sun by Mistress Page in Scene 1, Act III, dates from 1929, 18 years after this one by Holst. ■

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 Eb 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.

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

Dedicated to James Causley Windram

Second Suite for Military Band in F

I. March

Gustav Holst, Op. 28b
Edited by Frederick Fennell
Score assembled by Loras John Schissel

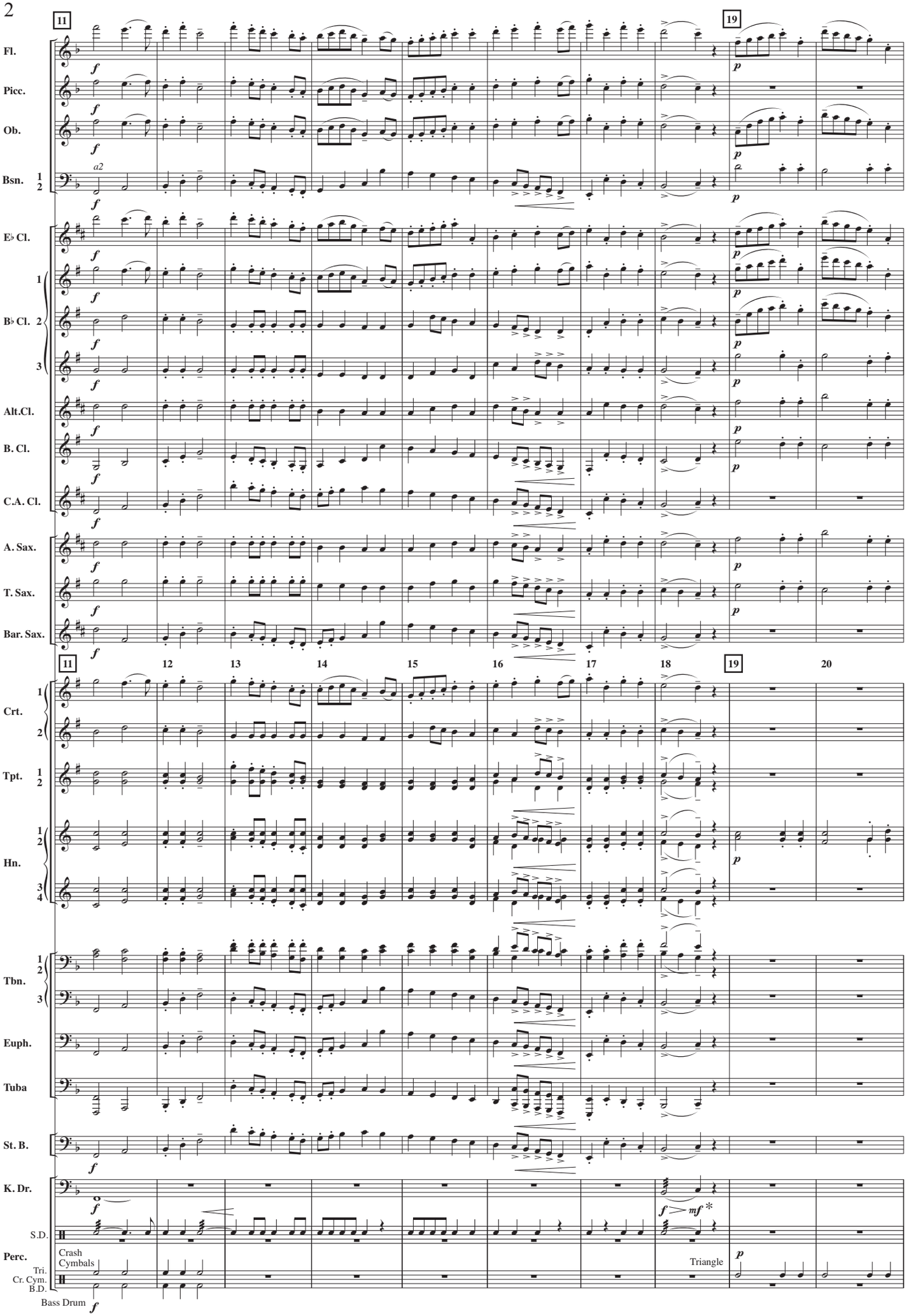
Allegro ♩= 128-132 *Glorishears (Morris Dance)*

Flute
Piccolo
Oboe
Bassoon 1 2
E♭ Clarinet
B♭ Clarinet 1 2 3
E♭ Alto Clarinet
B♭ Bass Clarinet
E♭ Contra Alto Clarinet
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

1 2 3 4 5 6 7 8 9 10

B♭ Cornet 1 2
B♭ Trumpet 1 2
F Horn 1 2 3 4
Trombone 1 2 3
Euphonium *soli*
Tuba *soli*
String Contrabass
Kettle Drums F, B♭, C, D♭ — Hard sticks
*Dampen only at this sign
Snare Drum 1 — Snare Drum
Percussion
Bass Drum, Triangle, Suspended Cymbal, Crash Cymbals, Anvil 2

10100489

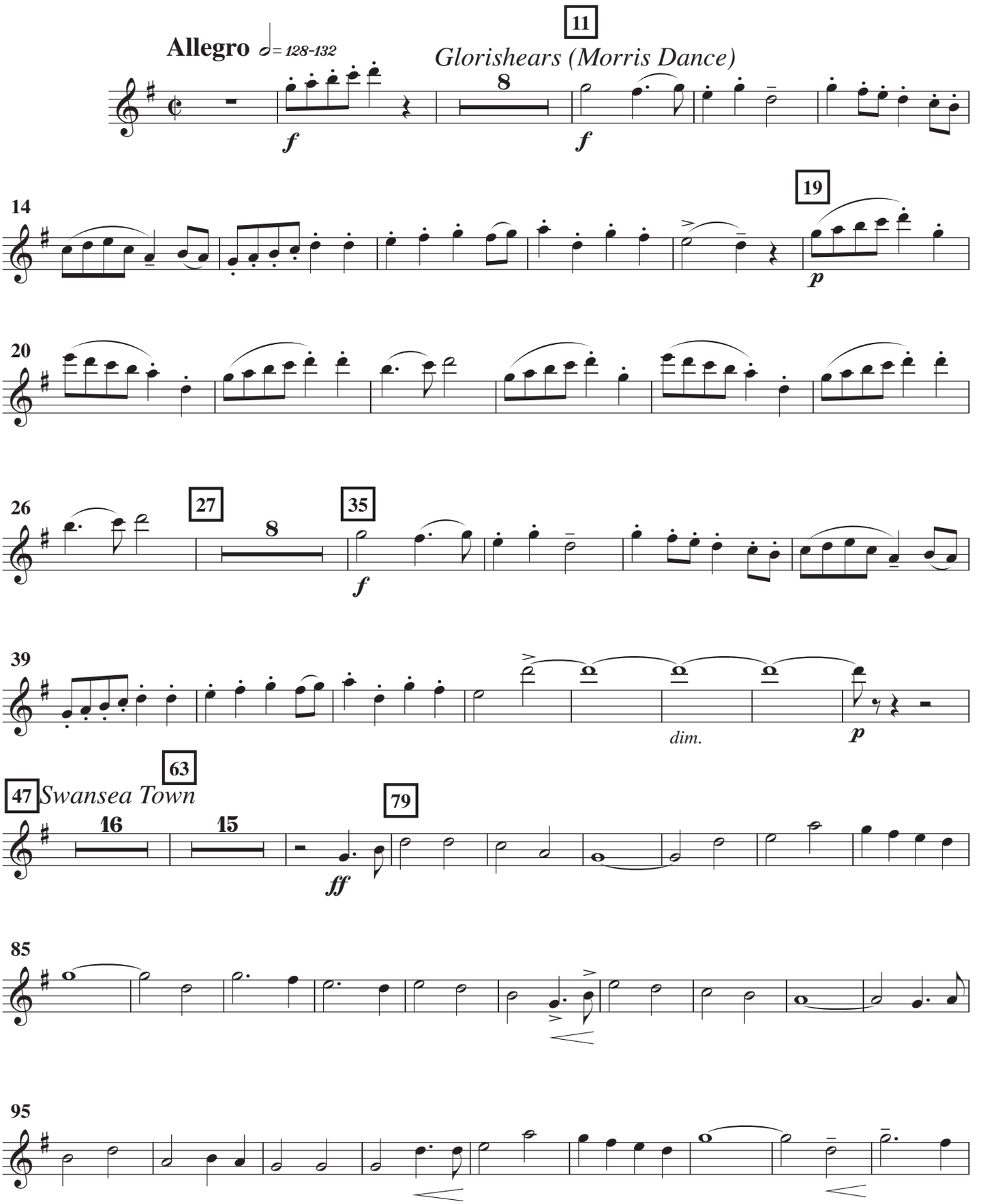

11
19
Fl.
Picc.
Ob.
Bsn. 1 2
a2
E♭ Cl.
B♭ Cl. 1 2 3
Alt.Cl.
B. Cl.
C.A. Cl.
A. Sax.
T. Sax.
Bar. Sax.
11 12 13 14 15 16 17 18 19 20
Crt. 1 2
Tpt. 1 2
Hn. 1 2 3 4
Tbn. 1 2 3
Euph.
Tuba
St. B.
K. Dr.
S.D.
Perc.
Tri.
Cr. Cym.
B.D.
Crash Cymbals
Triangle
Bass Drum
f
p
mf

Clarinet 1

Second Suite for Military Band in F

Gustav Holst, Op. 28b
Edited by Frederick Fennell
Score assembled by Loras John Schissel

I. March



10100489