



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

Moderato e maestoso (♩=96-100)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

ff marcato

ff marcato

ff marcato

ff marcato

ff marcato

2 3

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

p

p

p

p

4 5

7

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

7 8 9



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ST6448

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* *mf* *mp* *mp*

div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

18 20 21

mf *mp* *mf* *mf* *mf*

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

24

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff* div.

Vcl. *f* *ff*

D.B. *f* *ff*

22 23 24 25

28

Vln. 1 *f* div.

Vln. 2 *mf*

Vla. *f*

Vcl. *f*

D.B. *mf*

26 27 28 29

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

30 31 32 33

IV. Fantasia on The Dargason

Allegro (♩. = 128-136)

Score for Vln. 1, Vln. 2, Vla., Vcl., and D.B. in 6/8 time, key of D major.

Measures 1-6: Vln. 1 plays a melody starting with a *p* dynamic. Vln. 2, Vla., Vcl., and D.B. are silent.

Measure 9: Vln. 1 plays a melody starting with a *pp* dynamic. Vln. 2, Vla., Vcl., and D.B. are silent.

Measures 10-12: Vln. 2, Vla., Vcl., and D.B. are silent. Vln. 1 continues its melody.

Measures 13-18: Vln. 1 plays a melody starting with a *mp* dynamic. Vln. 2, Vla., Vcl., and D.B. are silent.

Measures 17-18: Vln. 1 plays a melody starting with a *p* dynamic. Vln. 2, Vla., Vcl., and D.B. are silent.

Measures 17-18: Vln. 1 plays a melody starting with a *p* dynamic. Vln. 2, Vla., Vcl., and D.B. are silent.

Violin 1
Violin 2
Viola
Violoncello
Double Bass

19 20 21 22 23 24

mp

25

Violin 1
Violin 2
Viola
Violoncello
Double Bass

p
div.
cresc.
cresc.
cresc.

26 27 28 29 30 31

33

Violin 1
Violin 2
Viola
Violoncello
Double Bass

mf
cresc.
arco
mf
cresc.

32 33 34 35 36 37 38

41

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

non div.

arco

39 40 42 43 44 45

49

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

dim.

div.

p

mf

p

dim.

dim.

46 47 48 49 50 51 52

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

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

div.

p

mf

mp cantabile

mp

p

53 54 55 56 58 59

65

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

60 61 62 63 64 65 66

mp

p

div.

div.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

67 68 69 70 71 72

-1 x2 4 2 -1

73

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

73 74 75 76 77 78 79

mf

div.

(v)

4 4 3 1 4

81

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

80 81 82 83 84 85 86

div.

mp

v

89

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

87 88 89 90 91 92 93

v

97 2 beats per bar

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

94 95 96 97 98 99 100

cresc.

f

div.

v

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

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

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

139 140 141 142 143 144

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

div.

unis.

145 146 147 148 149 150

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

sempre ff

fff

sempre ff

151 152 153 154 155 156

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

161

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

157 158 159 160 161 162

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

163 164 165 166 167 168

169

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

169 170 171 172 173 174

dim.

dim.

dim.

177

175 176 177 178 179 180

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

mf

mp

p div.

185

181 182 183 184 185 186

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pp

pp

pp

p

mf

187 188 189 190 191 192

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

(V)

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 *mp* 202 203 204 205

(opt. Solo)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

206 207 208 209 210 211 *ff*