

No 689.

First Suite in E $\flat$ I. CHACONNE.
II. INTERMEZZO.
III. MARCH.SOLO CORNET in B $\flat$. (Conductor.)Gustav Holst.
Arr'd by Sydney Herbert.*As each movement is founded on the same phrase, it is requested that the Suite should be played right through without a break. A cut has had to be made in scoring the first movement for Brass Band.*

I. Chaconne.

Allegro moderato.

16 *p* *legato.* *cres.*

25 *f* *cres.*

30 *cres.*

35

40 *pesante.* *dim.* *p*

51 *Sop. & Horns.*

59

69 *Euph.* *Horn & Sop.*

84 *Solo Cor.* *cres poco a poco.* *ff* *maestoso.*

100 *rall al fine.*

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II. Intermezzo.

Vivace.

116 *p stacc.* *mf*

128

140 (A) *Haas.*

150 *cres.* *p stacc.* (B)

160

172 (C) *Listesso tempo.* *p dolce.*

184

193 (D)

201

207

213 *Euph.* (E) *Basses.*

225

237 (F) *Listesso tempo.* *Horns & Cornets. Solo.* *p*

246 *morendo.*

252

Tempo di Marcia.

III. March.

258 *Sup.* *ff* *f*

268

279 *cres.* *ff* *f*

290 *ff* *dim* *mf* *p* *R*

302

318 *B*

334 *p*

348 *C* *pp*

360

374 *cres.* *ff* *f*

386 *3*

396 *3*

405

415 *fff* *meno mosso.* *piu mosso.*

427

Basses, Horns. *Horns, Barts, Euph.*

No 689.

First Suite in E $\flat$ SOPRANO CORNET in E $\flat$.

Gustav Holst.

Allegro Moderato.

I. Chaconne.

24 (A)

29 (B) *cres.*

34

39 *pesante.* *dim. p*

49 (C)

55

62

70 (D) 7 (E)

85 *cres poco a poco*

96 (F) *maestoso.* *ff*

105 *rall al fine.*

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II. Intermezzo.

Vivace.

116 *p stacc.*

126 6

136 (A) 5

150 *cres.* (B) *stacc.*

160 1 2 3 4 5 6

172 1

182 (C) 16 (D) *L'istesso tempo.*

203

209

214 8 (E)

230 (F) *L'istesso tempo.* 4

243 2

250 *morendo.*

III. March.

Tempo di Marcia.

258 *ff* *cres.* *f*

268 1 2 2

280 *cres.* *ff* 1

291 (A) (B) 3/4 1 7

345 *p*

354 (C) 12 *f*

375 *cres.* (D) *ff*

386

394

402

409

418 *meno mosso.* *ff* *più mosso.*

427 *tr*

1st SUITE in Eb for MILITARY BAND

Allegro moderato

Composed by Gustav Holst (1874-1934)

Arranged by Sydney Herbert (1875-1932)

Solo Cornet Transcribed by Phil Chapman

I _ Chaconne

Solo Cornet

15 *Legato* *p* 20 25 **A** *f* 30 35 40 7 50 **C** *p* 55 3 3 3 3 60 3 3 65 70 **D** 8 **E** 7 90 95 *ff* **F** *Maestoso* 100 105 *Rallentando al fine* 110 115

II - Intermezzo - Vivace

- 2 -

120

mf

125

130

135

140 **A**

145

150

155

B

p

160

165

170

175

180

C *L'istesso tempo - dolce*

185

190

195

D

200

205

210

215 9 **E** 225 230

235 **F** *L'istesso tempo*

4 *Solo* 245 250 255

III _ March _ *Tempo di marcia*

ff 2 265 *f* 270 275 280 285 *ff* *f* **A** 34 290 **B** 330 335 340 345 *p* 350

(C)

355 *pp*

360

365

370

375

(D)

380 *ff*

385

390

395

400

405

410

415

Meno mosso

420 *fff*

425

Piu mosso

430

435

The musical score is written for a solo cornet in E-flat major, indicated by three flats in the key signature. The score consists of ten staves of music. The first staff begins at measure 355 with a piano (*pp*) dynamic. The second staff has measure numbers 360 and 365. The third staff starts at measure 370 with a forte (*f*) dynamic. The fourth staff has measure numbers 375 and 380, where the dynamic changes to fortissimo (*ff*). The fifth staff has measure numbers 385 and 390. The sixth staff has measure numbers 395 and 400. The seventh staff has measure numbers 405 and 410. The eighth staff has measure numbers 415 and 420, where the tempo changes to *Meno mosso* and the dynamic is fortississimo (*fff*). The ninth staff has measure numbers 425 and 430, where the tempo changes to *Piu mosso*. The tenth staff has measure numbers 435 and ends with a double bar line. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as slurs, ties, and accents.

First Suite in E $\flat$ RIPIENO CORNET in B $\flat$.

Gustav Holst.

Allegro Moderato.

I. Chaconne.

7 *f* *pp*

17 *cres.*

25 (A) *f*

31 *cres.* (B)

37 *pesante.* (C) *p*

50

57 *3*

68 (D) 7 (E)

85 *cres a poco a poco.*

92

97 (F) *maestoso.* *ff*

106 *rall al fine*

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II. Intermezzo.

Vivace.

116 *p stacc.* (A)

128 6

141 *cres.* (B)

153 *stacc.*

166 6

179 (C) L'istesso tempo.

189

198 (D)

204

210 *stacc.* (E)

217 6

231 (F) L'istesso tempo. 2

242

249 *morendo.*

III. March.

Tempo di Marcia.

258 *ff* *cres.* *f*

269 *f*

281 *cres.* *ff* *f*

291 *f* (A) 11

311 14 (B)

335 7 *p*

352 (C) *pp* 1 1

364 *cres.*

377 (D) *ff*

386 3

396 *f*

406

417 *meno mosso* *ff* *più mosso*

427

First Suite in E $\flat$ 2nd CORNET in B $\flat$.

Gustav Holst.

Allegro Moderato. L Chaconne.

15

pp

23 *cres.* *f* (A)

28 *cres.*

33 (B)

38 *pesante.* 7 *p*

49 (C)

59

69 (D) 8 (E) 7 *cres poco a poco*

93 (F) *maestoso.* *ff*

104 *rall al fine.*

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II. Intermezzo.

Vivace.

116 *p stacc.*

128 6 (A) 1

142 *cres.*

155 (B) *p stacc.* 5

171

182 (C) L'istesso tempo *p dolce.* 1

194 (D)

202

208

214 (E) *stacc.* 4

228 6 (F) L'istesso tempo

239 *p*

249 *morendo.*

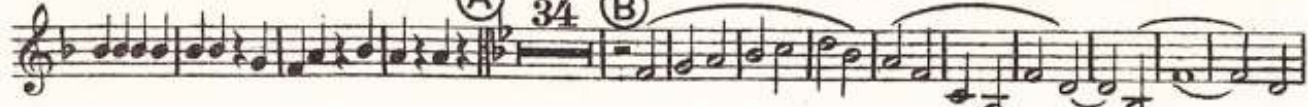
III. March.

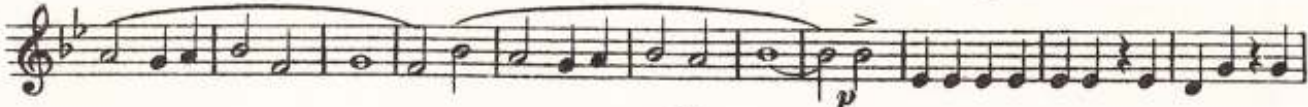
Tempo di Marcia.

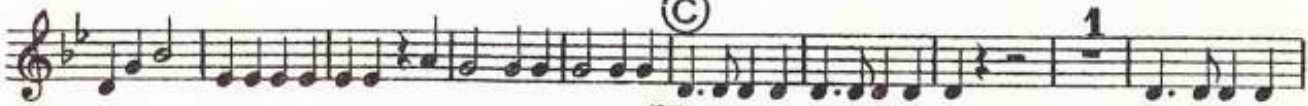
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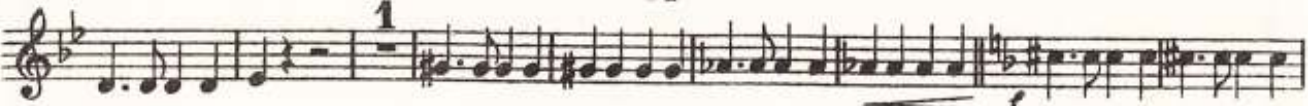
269 

280 

290 

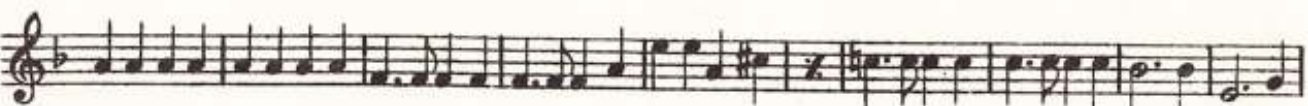
338 

349 

359 

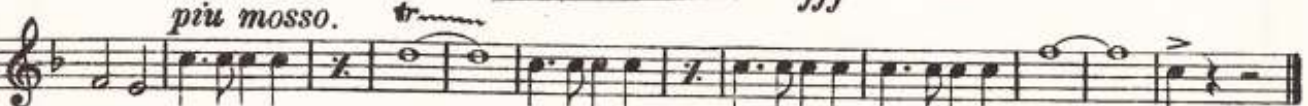
368 

380 

390 

400 

412 

425 

First Suite in E $\flat$ 3rd CORNET in B $\flat$.

Gustav Holst.

Allegro Moderato.

I. Chaconne.

15 *pp*

23 *cres.* **(A)** *f*

28 *cres.*

33 **(B)**

38 *pesante.* 7 *p*

49 **(C)**

59

69 **(D)** 8 **(E)** 7 *cres poco a poco*

93 **(F)** *ff*

104 *rall al fine.*

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II. Intermezzo.

Vivace.

116 *pstacc.*

130 6 (A) 1

143 *cres.*

156 (B) 4 *pstacc.*

170 6

182 (C) L'istesso tempo. *p dolce.*

193 1 (D)

201

207

213 (E) *stacc.*

225 6

238 (F) L'istesso tempo. *p*

247 *morendo.*

III. March.

Tempo di Marcia.

258 

269 

280 

290 

338 

348 

358 

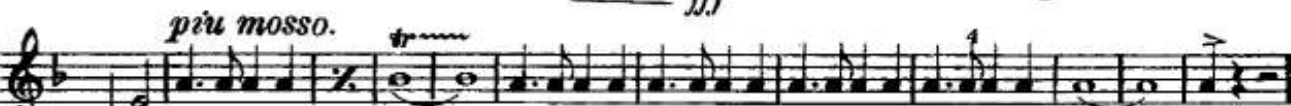
368 

380 

390 

400 

412 

425 

First Suite in E $\flat$ 4th CORNET in B $\flat$.

Gustav Holst.

Allegro Moderato.

I. Chaconne.

15 *pp*

23 *cres.* **(A)** *f*

28 *cres.*

33 **(B)**

38 *pesante.* 7 *p*

49 **(C)**

59

69 **(D)** 8 **(E)** 7 *cres poco a poco*

93 **(F)** *ff*

104 *rall al fine.*

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II. Intermezzo.

Vivace.

116 *pstacc.*

130 6 (A) 1

143 *cres.*

156 (B) 4 *pstacc.*

170 6

182 (C) L'istesso tempo. *p dolce.*

193 1 (D)

201

207

213 (E) *stacc.*

225 6

238 (F) L'istesso tempo. *p*

247 *morendo.*

III. March.

Tempo di Marcia.

258 

269 

280 

290 

338 

348 

358 

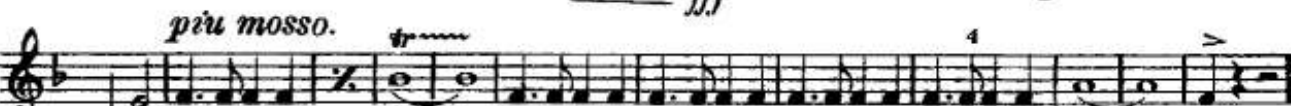
368 

380 

390 

400 

412 

425 

First Suite in E $\flat$

FLUGEL

Gustav Holst.

Allegro Moderato.

I. Chaconne.

7 *f* *pp*

17 *cres.*

25 (A) *f*

31 (B) *cres.*

37 *pesante.* (C) *p*

50

57 *3*

68 (D) 7 (E)

85 *cres a poco a poco.*

92

97 (F) *maestoso.* *ff*

106 *rall al fine*

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II. Intermezzo.

Vivace.

116 *p stacc.* (A)

128 6

141 *cres.* (B)

153 *stacc.*

166 6

179 (C) L'istesso tempo.

189

198 (D)

204

210 *stacc.* (E)

217 6

231 (F) L'istesso tempo. 2

242

249 *morendo.*

III. March.

Tempo di Marcia.

258 *ff* *cres.* *f*

269 *f*

281 *cres.* *ff* *f*

291 *f* (A) 11

311 14 (B)

335 *p* 7

352 *pp* (C) 1 1

364 *cres.*

377 *ff* (D)

386 *f* 3

396 *f*

406 *f*

417 *meno mosso* *fff* *più mosso*

427 *f* 4

First Suite in E $\flat$

SOLO TENOR in E $\flat$.

Gustav Holst.

I. Chaconne.

Allegro Moderato.

7

15

25 (A)

31 *cres.* (B)

37 *pesante*

44 *dim p* (C)

57

64 (D) 7

81 *cres. poco a poco.* (E)

92 *maestoso.* (F)

103 *rall. al fine.*

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II. Intermezzo.

Vivace.

116 *p stacc.*

128 6 (A)

141 1 *cres.*

154 (B) *p stacc.*

166 6

179 (C) *L istesso tempo.*
dolce

189 (D)

199

212 *stacc.*

221 (E) 4 8

230 1

238 (F) *L istesso tempo.*
p

246 *morendo*

252

Tempo di Marcia.

III. March.

258 *tr* *ff* *f*

268

277 *cres.* *ff* *f*

286

294 (A) *ff* *dim* *mf*

308

320 (B)

333 *p*

347 Solo. (C)₂

362 *f* *cres.*

378 (D) *ff*

392

407 *meno mosso* *fff*

422 *p $\grave{u}$ mosso*

First Suite in E $\flat$ 1st TENOR in E $\flat$.

Gustav Holst.

I. Chaconne.

Allegro Moderato

7

15

28

33

38

45

61

73

89

104

f

cres

pesante

dim.

cres poco a poco

ff

rall al fine.

(A)

(B)

(C)

(D)

(E)

(F) *maestoso.*

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II. Intermezzo.

116 *Vivace*
p stacc.

126 6

140 (A) 1

154 (B) *stacc.*

164 6

173

182 (C) *Listesso tempo.*
dolce.

192 (D)

203

216 (E) *stacc.* 4

228 6

238 (F) *L'istesso tempo.*
p

249 *morendo*

III. March.

Tempo di Marcia

258 *ff* *f*

269

281 *cres.* *ff* *f*

292 *ff* *dim.* *mf*

306

319 *p*

332

346 *Solo.* *C*₂

359 *f* *cres*

376 *ff* *D*

390

405

420 *meno mosso* *pù mosso* *4*

No 689.

First Suite in E^b2nd. TENOR in E^b.

Gustav Holst.

Allegro Moderato.

I. Chaconne.

7 8

25 (A)

31 (B) *cres*

37 *pesante* *dim*

48 (C) 7 8 (D) 7

80 (E) 6 *cres poco a poco.*

98 (F) *maestoso.* *rall al fine.*

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II. Intermezzo.

116 Vivace. 23 (A) 2 *p*

154 4 (B) 24 (C) Listesso tempo. *dolce.* 2

191 (D)

204 *stacc.*

217 (E) 1 6

232 (F) Listesso tempo *p*

245 *morendo*

Tempo di Marcia

III. March.

258 *ff* *f*

270 *cres*

283 *f*

294 (A) *ff* *dim* *mf*

310

325 (B)

340 *p*

353 (C) *pp* *f*

372 (D) *cres* *ff* 1 6

390

406 *fff*

420 *meno mosso* *più mosso*

First Suite in E $\flat$ 1st BARITONE in B $\flat$.

Gustav Holst.

I Chaconne.

All^o mod^{to}

7

17 7 (A) *f*

33 (B)

37 *pesante.*

45 (C) 7 *dim.*

61 7 (D)

78 (E)

87 *cres poco a poco.*

94 (F) *maestoso.* *ff*

102 *rall al fine.*

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II. Intermezzo.

Vivace.

116 *p* *mf*

126

136 (A) 1

148 *cres* (B) 2

161 1 2 1

174 (C) Listesso tempo.

184

192 (D)

200

208

216 (E)

226

236 (F) Listesso tempo. *mf*

244 *morendo*

252

III. March.

Tempo di Marcia.

258 *ff* *f*

267

278 *cres* *ff* (A) 3 *mf*

288

298

313

327 (B)

341 *p*

353 (C) 2 1 2 *pp* *f* (D)

369 2 *cres.* *ff*

382

397

410 *fff meno mosso.*

424 *piu mosso.*

First Suite in E^b2nd BARITONE in B^b.

Gustav Holst.

Allegro Moderato I. Chaconne.

7

25 (A) (B)

39 *pesante* 8 (C) 7

65 7 (D) (E)

85 6 (F) *maestoso*
cres poco a poco *ff*

101 *rill al fine*

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II. Intermezzo.

116 *Vivace* *p* 23 (A) 2 4 8 12

154 (B) 7 2 1

174 (C) *Listesso tempo* 3

186 3 (D)

202

216

229 6 *Listesso tempo* *mf*

246 *morendo*

III. March.

Tempo di Marcia

258 *ff* *f*

270 *cres*

283 *ff* *f*

294 (A) *ff* *dim* *mf*

309

325 (B)

342 (C) *p* *pp*

358 *f* *cres*

376 (D) *ff* *6*

392

405 *ff*

420 *meno mosso* *piu mosso*

No 689.

First Suite in E^b1st TROMBONE in B^b .

Gustav Holst.

I. Chaconne.

All^o mod^{to}


7 *p* 8 *f* **(A)**

27 *cres.* **(B)**

37 8 **(C)** 7 *p* 7

72 *p* **(D)** **(E)**

89 *cres poco a poco.* *f* **(F)** *maestoso.*

104 *rall al fine.*

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II. Intermezzo.

116 Vivace. 23 (A) 4 2 *cres.*

153 (B) 14 7 (C) Listesso tempo.

183 15 (D)

210 7 (E) 14 (F) Listesso tempo. 4

242 5 1 2 *morendo.*

III—March.

Tempo di Marcia.

258 *ff* *>* *f*

268

278 *cresc.* *ff* *>* *f*

288 *ff* *dim.* (A)

298 30 (B) 7

343 *p* 2 3 (C) *pp*

358 1 *f* 1 3

372 *cresc.* *ff* (D)

386

399

410 *meno moso*

423 *piu moso* *fff*

No 689.

First Suite in E $\flat$ 2nd TROMBONE in B $\flat$ tr .

Gustav Holst.

I. Chaconne.

Allegro moderato.

24 f (A) cres. (B)

36 8 (C) 23 (D) p

75 (E)

91 6 (F) *maestoso.* ff *cres poco a poco.*

104 3 *rall al fine.*

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II. Intermezzo.

116 *Vivace.* 23 (A) 4 2 *cres.*

151 (B) 15 7

181 (C) *Listesso tempo.* 15 (D)

205

217 7 (E) 14 (F) *Listesso tempo.* 11 5 *morendo.*

No 689.

First Suite in E^b

BASS TROMBONE.

Gustav Holst.

I Chaconne.

All^o mod^{to}

24 *f* *cres.*

38 8 *(C)* 23 *(D)*

81 *(E)* 4 8 13 *(F) maestoso.*

cres poco a poco. *ff*

100 *rall al fine*

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II. Intermezzo.

116 *Vivace.* 23 (A) 4 2 *p* *cres.*

151 (B) 15

174 7 (C) *Listesso tempo.* 15 (D)

203

214 7 (E) 14 (F) *Listesso tempo.* 11 8 *morendo.*

III. March.

Tempo di Marcia.

258 *ff* *f*

269

280 *cres.* *ff* *f*

292 (A) *ff* *dim.* *mf*

302

312

322 (B)

332

342 8 (C) 2 *pp*

361 1 2 3 1

375 3 (D) *f* *cres.* *ff*

391

406 *meno mosso.* *ff*

421 *Piu mosso.*

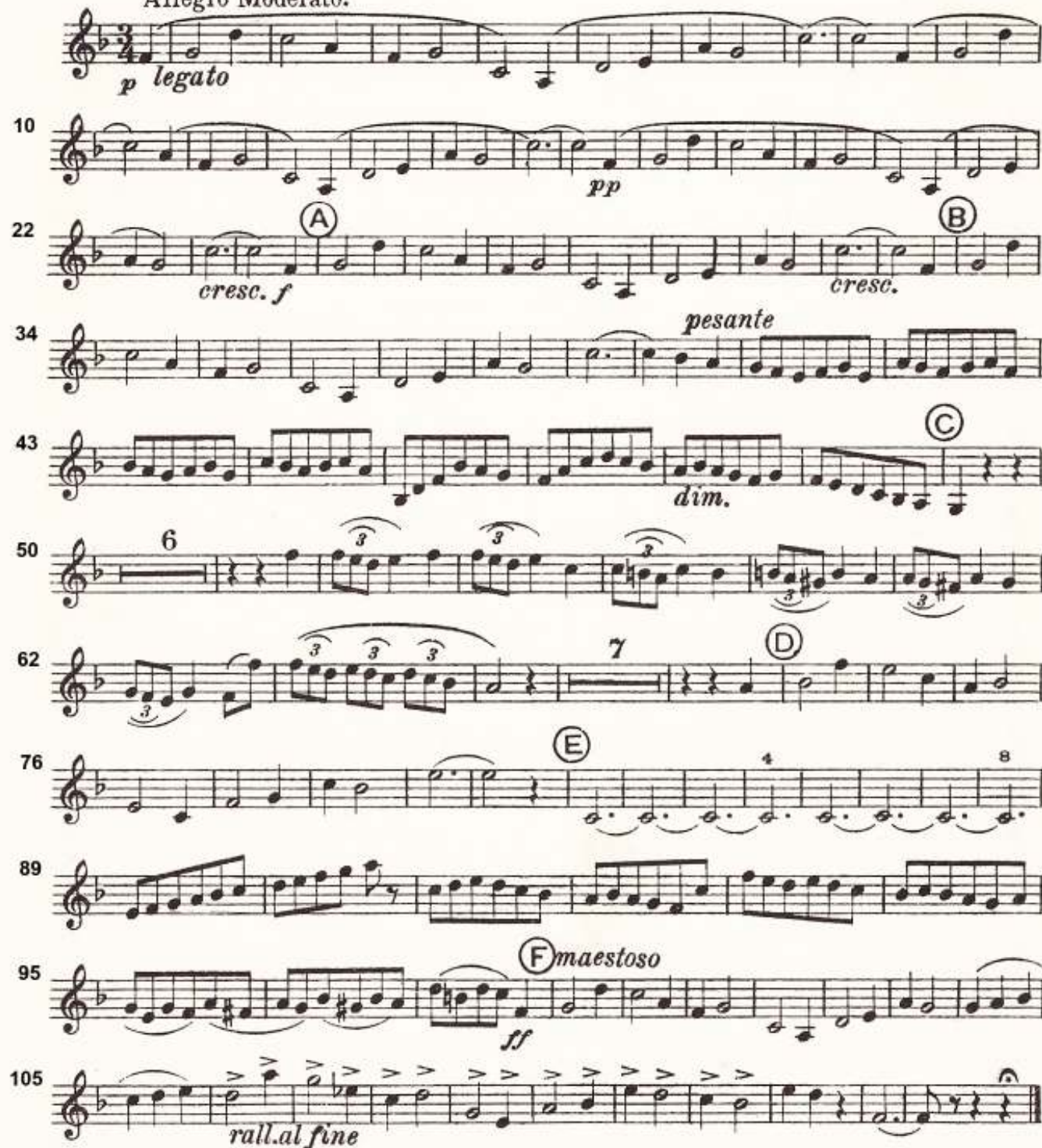
No 689.

First Suite in E $\flat$ EUPHONION in B $\flat$ 

Gustav Holst.

I. Chaconne.

Allegro Moderato.



The musical score is written for Euphonium in B-flat, 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro Moderato.' and the initial dynamics are 'p legato'. The score consists of 10 staves of music, with measure numbers 10, 22, 34, 43, 50, 62, 76, 89, 95, and 105 indicated at the start of their respective staves. The music features various musical notations including slurs, ties, and dynamic markings. Key markings include 'p legato' at the beginning, 'pp' at measure 10, 'cresc. f' at measure 22, 'pesante' at measure 34, 'dim.' at measure 43, '6' and '7' above measures 50 and 62 respectively, 'D' in a circle above measure 62, 'E' in a circle above measure 76, '4' and '8' above measures 76 and 89 respectively, 'F' in a circle above measure 95, 'maestoso' above measure 95, 'ff' below measure 95, and 'rall.al fine' below measure 105. There are also circled letters A, B, C, and D marking specific sections of the music.

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II— Intermezzo.

116 *Vivace.* 23 (A) *p* *stacc.* 5

147 6 *cres.* 12

156 (B) 1 1 *p*

167 1

178 (C) *L'istesso tempo.* 3

188 2 (D)

200

208

214

224 (E) 6

238 (F) *L'istesso tempo.* *mf*

245 *morendo.*

252

III—March.

Tempo di Marcia.

258 *ff* *f*

268

280

292 (A) *mf*

306

319 (B)

331

344 (C) *pp*

355 2 1 2 *f* (D)

369 2 1 *cres.* *ff*

382

397

410 *meno mosso.* *ff*

424 *piu mosso.*

First Suite in E $\flat$

BOMBARDON in E $\flat$.

Gustav Holst.

I. Chaconne.

Allegro Moderato.

p *legato*

9 *pp* *cresc.* *f*

25 (A) *cresc.* (B)

35 *pesante*

44 (C) *dim.* 22

72 (D)

81 *poco a poco cresc.* 4 8 4

94 *Maestoso* *ff*

104 *rall. al fine* 5

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II. Intermezzo.

116 *Vivace.* 23 (A) 4 8

150 *cresc.* 12 (B) 2 *cresc.*

163 2 6

178 (C) *L'istesso tempo* 3 10

198 (D)

210 6 solo

224 (E) 6 (F) *L'istesso tempo*

239 4 8 12

251 16 18 *marcato*

III. March.

Tempo di Marcia.

258 1 *ff*

267

276 *cresc.* *ff*

285

BOMBARDON in E^b .

3

294 **(A)** *ff* *dim.* *mf*

302

310

318

326 **(B)**

334

342 8 **(C)** *pp*

358

366 2 3 1 3 **(D)** *f* *cres.* *ff*

381 6

391

403

412 *meno mosso.* *ff*

423 *Piu mosso.* 1 1 5

First Suite in E $\flat$ CONTRA BASS in B $\flat$ 

Gustav Holst.

I. Chaconne.

All^o mod^{to}


The musical score is written for Contrabass in B-flat. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The piece is marked 'All^o mod^{to}' and starts with a piano (*p*) dynamic. The score consists of ten staves of music. The first staff has a measure number '6' at the end. The second staff has a measure number '7' at the beginning and a crescendo (*cres.*) and forte (*f*) marking at the end. The third staff has a measure number '25' at the beginning, a first ending bracket labeled '(A)', a crescendo (*cres.*) marking, and a second ending bracket labeled '(B) Euph.'. The fourth staff has a measure number '35' at the beginning and a 'pesante.' marking. The fifth staff has a measure number '44' at the beginning, a 'dim.' marking, and a third ending bracket labeled '(C)' with a measure number '22' at the end. The sixth staff has a measure number '72' at the beginning and a fourth ending bracket labeled '(D)'. The seventh staff has a measure number '81' at the beginning, a fifth ending bracket labeled '(E)', and a 'cres poco a poco.' marking with measure numbers '4', '8', and '12'. The eighth staff has a measure number '94' at the beginning, a sixth ending bracket labeled '(F) maestoso.', and a fortissimo (*ff*) marking. The ninth staff has a measure number '104' at the beginning and a 'rall al fine.' marking. The piece concludes with a final cadence.

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II. Intermezzo.

116 *Vivace.* *p* 23 (A) 4 8

150 14 4 (B) 2 *cres.*

163 2 6 Basses

178 (C) *L'istesso tempo.* 3 10

198 (D) Basses 2

210 6 Basses

224 (E) 6 (F) *L'istesso tempo.*

239 4 8 12

251 *morendo* 16 18

III. March.

Tempo di Marcia.

258 1 *ff* *f*

267

276 *cres.*

285

CONTRA BASS in B $\flat$

3

294 **(A)** *ff* *dim.* *mf*

302

310

318

326 **(B)**

334

342 8 **(C)** Bass.

358 Bass.

366 2 3 1 3 **(D)** *f* *cres.* *ff*

381 6

391

403

412 *meno mosso.* *ff*

423 1 1 5 *piu mosso.*

No 689.

First Suite in E^b

DRUMS.

Gustav Holst.

L Chaconne.

All^o mod^{to} 24 (A) 7 (B) 6

39 8 (C) 24 (D) Roll on Cym with S.D. stick.

76 S.D. 4 8 4

87 8 12 16 (E) *maestoso.* 7

cres poco a poco.

106 *rall al fine.*

The musical score is written on a single bass staff. It begins with a tempo marking 'All^o mod^{to}' and a time signature of 24. The score is divided into measures by bar lines. Various musical notations are used, including eighth notes, sixteenth notes, and rests. There are several key signatures changes indicated by sharp signs on the F line. The score includes several repeat signs and first/second endings. The piece concludes with a 'rall al fine' marking.

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II. Intermezzo.

116 *Vivace. Tamb.* 2 10 6 (A)

141 3 2 *cres.* 6 (B) 14

174 6 1 (C) *Listesso tempo* (D) 16 16 2 1

217 7 (E) 7 4 (F) *Listesso tempo.* 2

243 2 3 2 (G) *morendo.*

III. March.

Tempo di Marcia.

258 *B.D. solo. f* *Cym.*

268 *1*

279 *1*

289 *(A) 34 (B) 17* *Tri.* *Cym.*

349 *(C) 5 2 1* *Cym.* *Cym.* *Cym.* *B.D.* *B.D.* *B.D.* *B.D.*

366 *S.D.* *f* *2* *cres.*

378 *(D)* *B.D.* *Cym.*

386 *3*

394 *3*

402

410 *7* *meno mosso. 2* *Piu mosso.* *fff*

428 *1* *Cym. Vib.*