

Kjos String Orchestra
Grade 2
Full Conductor Score
SO236F
\$6.00

Gustav Holst
Deborah Baker Monday, Arranger

Jupiter

from The Planets, Op. 32





The Arranger

Deborah Baker Monday currently teaches in the Logan City School District Orchestra Program in Logan, Utah. She is a cello/bass specialist working with 4th through 8th grade students in several schools. Ms. Monday received her B.M.E. from Florida State University with an emphasis in strings and a M.M. in composition from the University of Alabama. She began working on a D.M.A. at Louisiana State University in Baton Rouge while teaching string classes at the 4th through 12th grade levels.

Ms. Monday is an active bass performer and private teacher. She has served as an adjunct bass instructor at Utah State University for several years, has been on the faculty of the UtahASTA with NSOA Bass Fest for three years, and has performed with the Cache Chamber Orchestra. Ms. Monday has also served as a clinician at the Midwest Clinic ('05), ASTA with NSOA National Conference ('04) and has appeared at various state music educators conventions throughout the country. In 1999, she was named the UtahASTA with NSOA Elementary Teacher of the Year and she also received the award for "Superior Accomplishment" at the 2003 Utah Music Educators Association Conference acknowledging her exceptional contributions to educational music for young string players.

Ms. Monday has many publications to her credit including two collections coauthored with Janice L. McAllister entitled *Strings Extraordinaire!* and *Holidays Extraordinaire!* She is also the coauthor (with Robert S. Frost) of *Artistry in Ensembles*.

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – 3rd Violin (Viola (T.C.))
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Piano (Optional)
- 1 – Full Conductor Score

Additional scores and parts are available.

Learning Bank

Each student part includes a **Learning Bank** featuring information about Gustav Holst and the planet Jupiter. The Learning Bank is also provided on page 10 of this score. The brief biography of Holst featured in the Learning Bank is geared for students and is slightly different than the biography that follows.

Gustav Holst

Born in 1874 in Cheltenham, England, young Gustav received his initial musical training on piano from his parents. As a student, he took an early interest in composition and later entered the Royal College of Music where he focused on composition along with further development of keyboard skills. Holst also studied the trombone and much of his early income was earned by playing trombone in various theatre orchestras, bands, and more. By the early 1900s, his playing seemed to occupy much of his time and it took away from composition, his true interest. Holst took a huge financial risk and gave up the trombone in order to compose, however an invitation to teach at an all-girls school soon came along.

Holst was not considered an ordinary teacher of his time. He believed in learning by doing rather than by studying textbooks. Students quickly became knowledgeable in theory by composing and performing their own music and as a result, his classes were always popular. He believed that the duty of a composer should be a practical one, and if music were needed for his school classes, he was quick to supply it. No single composition was considered unimportant or commonplace and he would devote as much time and care to a simple song for voice and violin as to a full-scale symphonic work.

Most of Holst's music was original yet reflected the influence of English folk songs. He was well known for his strong choral writing but his claim to fame came about with *The Planets*. His inspiration came in 1913 after a series of disappointments with several of his poorly received large-scale compositions. Throughout his career, Holst had successes and failures with his writing. Despite his ups and downs and frequent bouts with various health problems, he constantly learned from his life experiences and always pondered deeply on his art. He went his own way experimenting, never apprehensive about developing something new. Much of his writing seemed to mirror his personality. Holst was practical, yet he was a dreamer and a visionary. Sometimes he was considered irrational, yet he was quite logical, too.

Gustav Holst was married in 1901 and had one daughter named Imogen (1907-1984). She was a musician and a writer on music. Ms. Holst devoted much of her life promoting the total output of her father's music. She was responsible for recording many of his works and she wrote a book in 1938, *Gustav Holst: A Biography*.

The Planets, Op. 32

In March of 1913, Holst became good friends with Clifford Bax who was an astrologer. He introduced Holst to the concepts of astrology and from there also became quite interested in theosophy (religious philosophy about the nature of the soul based on mystical insight into the nature of God). From there, in 1914, Holst began to craft a seven-movement suite with movements entitled *Mars: the Bringer of War*, *Venus, the Bringer of Peace*, *Mercury, the Winged Messenger*, *Jupiter, the Bringer of Jollity*, *Saturn, the Bringer of Old Age*, *Uranus, the Magician*, *Neptune, the Mystic*. Why not Pluto? Pluto was not discovered until 1930. *The Planets* as a whole displays Holst's compositional strengths and influences. His ability to write flowing melodies in the style of English folk songs yet utilize the contemporary styles of Schonberg and Stravinsky showed his talents and musical convictions like never before. His fourth movement, *Jupiter, Bringer of Jollity*, offers three memorable themes, including the rich and soaring hymn-like section featured in Ms. Monday's arrangement.

Jupiter

from *The Planets*, Op. 32

Full Conductor Score
Approx. time – 2:55

Gustav Holst
Arranged by Deborah Baker Monday

With energy (♩ = 100)

Violins 1, 2, Viola*, Cello, String Bass, Piano

Andante e legato (♩ = 80)

Vlins. 1, 2, Vla., Cello, Str. Bass, Pno.

*A part for 3rd Violin (Viola T.C.) is included.

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11 12 13 14 4 15 16

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

12 16

17 18 19 20 21 22

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

20

V

mf

mf

pizz.

arco

mf

Detailed description: This is a page of a musical score for a string quartet and piano. The score is divided into two systems. The first system covers measures 11 to 16. The second system covers measures 17 to 22. The instruments are Violins (1 and 2), Viola, Cello, Str. Bass, and Piano. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. A large 'SAMPLE' watermark is overlaid diagonally across the page.

This musical score page contains two systems of music. The first system covers measures 23 to 28, and the second system covers measures 29 to 35. The instruments are Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano (Pno.).

System 1 (Measures 23-28):

- Measures 23-27:** Violins 1 and 2 play a rhythmic eighth-note pattern. Viola, Cello, and Str. Bass play a steady quarter-note accompaniment.
- Measure 28:** Violins 1 and 2 play a half-note chord with a *v* (vibrato) marking. Viola, Cello, and Str. Bass play a half-note chord with a *p* (piano) marking.

System 2 (Measures 29-35):

- Measures 29-31:** Violins 1 and 2 play a rhythmic eighth-note pattern. Viola, Cello, and Str. Bass play a steady quarter-note accompaniment.
- Measure 32:** Violins 1 and 2 play a half-note chord with a *p* (piano) marking. Viola, Cello, and Str. Bass play a half-note chord with a *p* marking.
- Measures 33-34:** Violins 1 and 2 play a rhythmic eighth-note pattern. Viola, Cello, and Str. Bass play a steady quarter-note accompaniment.
- Measure 35:** Violins 1 and 2 play a half-note chord with a *mf* (mezzo-forte) marking. Viola, Cello, and Str. Bass play a half-note chord with a *mf* marking. A *f* (forte) marking is also present in the Cello part.

36 37 38 39 40 41 42

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Pno.

39

43 44 45 46 47 48 49

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Pno.

43 47

50 51 52 53 54 55

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

cresc.

56 57 58 59 60 61

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

ff

4

62 63 64 65 66 67

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

68 69 70 71 72 73 74

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

rit. *p* *ff*

rit. *p* *ff*

rit. *p* *ff*

rit. *non div.* *p* *ff*

rit. *p* *ff*

rit. *p* *f*

Learning Bank

Gustav Holst

Born in 1874 in Cheltenham, England, young Gustav began his musical training on piano from his parents. As a student, he took an early interest in composition and later entered the Royal College of Music where he focused on composition along with further development of keyboard skills. Holst also studied the trombone and much of his early income was earned by playing trombone in various theatre orchestras, bands, and more. As an adult, Holst taught at an all-girls school. He wasn't considered an ordinary teacher of his time. He believed in learning by doing rather than by studying textbooks. Students quickly became knowledgeable in theory by composing and performing their own music and as a result, his classes were always popular.

Most of Holst's compositions were original yet reflected the influence of English folk songs. He was well known for his strong choral writing but his claim to fame came about with *The Planets*. In 1913, Holst became good friends with an astrologer who introduced Holst to the concepts of astrology (the study of the positions of the Moon, Sun, stars, and planets with the belief that their movements correlate with events on Earth). From there, in 1914, Holst began to craft a seven-movement suite with movements entitled *Mars: the Bringer of War*, *Venus, the Bringer of Peace*, *Mercury, the Winged Messenger*, *Jupiter, the Bringer of Jollity*, *Saturn, the Bringer of Old Age*, *Uranus, the Magician*, *Neptune, the Mystic*. Why not Pluto? Pluto was not discovered until 1930. *The Planets* as a whole displays Holst's compositional strengths and influences. His ability to write flowing melodies in the style of English folk songs yet utilize the more contemporary styles of composers living during his time showed his talents and musical convictions like never before.

Throughout his career, Holst had successes and failures with his writing. Even so, he constantly learned from his life experiences and always pondered deeply on his art. He went his own way experimenting, never afraid to try something new. Much of his writing seemed to mirror his personality. Holst was practical, yet he was a dreamer. He was also considered unreasonable, yet he was quite logical, too.

Facts about Jupiter

- Jupiter was named for the ruler of the gods in Roman mythology.
- Jupiter is the 5th planet from the sun.
- It is the largest planet of the solar system. 1300 Earths can fit inside Jupiter.
- Jupiter's year (the time it takes to complete an orbit around the sun) equals 11.9 Earth years.
- Jupiter's day (the time it takes to complete a single rotation on its axis) equals 9.9 hours.
- Everything visible on Jupiter is a cloud. The clouds are made of ammonia, hydrogen sulfide, and water.
- The Great Red Spot can be compared to a gigantic hurricane on Earth and is actually an anti-cyclonic (high pressure) storm. Winds blow counterclockwise around it at about 250 miles per hour. It has existed for centuries and is one of several storms on the planet.
- Jupiter is known to have as many as 63 known satellites (moons). The largest of them are the four Galilean moons named Io, Europa, Ganymede, and Callisto.
- Jupiter's core is composed of rock, but the bulk of the planet is gaseous surrounded by metallic hydrogen, which is surrounded by liquid hydrogen, which is surrounded by gaseous hydrogen.
- Jupiter has faint, dark rings composed of tiny rock fragments and dust. These rings were discovered by NASA's Voyager 1 in 1980.



Credit: NASA

SAMPLE

SAMPLE

KIDS