

Name: \_\_\_\_\_

Class: \_\_\_\_\_

# Suite in E-flat- Gustav Holst

Gustav Holst, along with Ralph Vaughn-Williams, served as the role models of British composition in the first half of the 20th century. Holst used the traditions of Elizabethan folk music, infused with early 20th century compositional techniques, to form a new British style based on melody. Characteristically, his compositions are guided by melody, prominent at all levels of hearing. The companion piece to this is the Second Suite in F, composed two years later. This piece was composed in 1909 and is generally considered to be the first "band" piece ever written.

## First Movement:

1. What tempo marking is indicated at the beginning of the piece? \_\_\_\_\_

2. Which instruments begin the first movement?

\_\_\_\_\_

\_\_\_\_\_

3. Generally, is this legato or staccato? \_\_\_\_\_

4. What instruments enter at A? \_\_\_\_\_

5. Which sections have the theme, although it sounds like they are bopping it, at B?

\_\_\_\_\_

\_\_\_\_\_

6. Are there any tempo changes indicated throughout the first movement? What are they?

\_\_\_\_\_

8. Does this piece rely more on melody, harmony, or rhythm as a way of conveying energy and intensity? Why do you think that?

\_\_\_\_\_

\_\_\_\_\_

## Second Movement:

9. How does the melody of this movement relate to the melody in the low voices of the first movement?

\_\_\_\_\_

\_\_\_\_\_

10. Why does old Gustav choose to write some of the sections in 4/4 and others in 2/4? \_\_\_\_\_

11. Wouldn't it sound the same if they all stayed the same time signature? Why or why not?

\_\_\_\_\_

\_\_\_\_\_

## Third Movement:

12. What characteristics does this movement have that make it a "march?"

\_\_\_\_\_

\_\_\_\_\_

13. How does it relate to the first and second movements?

\_\_\_\_\_

\_\_\_\_\_

At each new section, indicate your impression of the musical intensity by assigning a number, 1-5.

1-very little energy

2-some energy

3-moderate intensity

4-intense

5-extremely intense

Mvt. I Beginning: \_\_\_\_\_

A: \_\_\_\_\_

B: \_\_\_\_\_

C: \_\_\_\_\_

D: \_\_\_\_\_

E: \_\_\_\_\_

F: \_\_\_\_\_

Mvt. II Beginning: \_\_\_\_\_

A: \_\_\_\_\_

B: \_\_\_\_\_

C: \_\_\_\_\_

D: \_\_\_\_\_

E: \_\_\_\_\_

F: \_\_\_\_\_

Mvt. III Beginning: \_\_\_\_\_

A: \_\_\_\_\_

B: \_\_\_\_\_

C: \_\_\_\_\_

D: \_\_\_\_\_

meno mosso: \_\_\_\_\_