

Second Suite in F, Fantasia on the "Dragason"

Transposition Inquisition No. 72

Gustav Holst (1900-1900)

arr. Martorano

About the Composer:

"Italian composer: Despite the eclecticism and uneven quality of his output as a whole, the colourful inventiveness of his most successful works has won them an international popularity unmatched by any other Italian composer since Puccini. The son of a piano teacher, Respighi began to learn the violin and the piano as a child, before becoming a student (1891–1901) at the Liceo Musicale, Bologna, where his violin (and viola) studies continued with Federico Sarti. He also studied composition there with Torchi who, being eminent especially as a pioneering musicologist, sowed the seeds of his lifelong interest in early music.

-John C.G. Waterhouse (Groves Music Dictionary)

About the Composition:

"Fountains of Rome (Italian: Fontane di Roma) is a symphonic poem written in 1916 and first published in 1918. It was his first great success as a composer and is his best known work. He wrote as sequels two other works: Pines of Rome (1924) and Roman Festivals (1928). Each of the four movements depicts one of Rome's fountains at a different time of the day. Its premiere was held on March 11, 1917 at the Teatro Augusteo in Rome, under the direction of Antonio Guarnieri.

"The Trevi Fountain at Noon" (La fontana di Trevi al meriggio). The theme of third section takes on a triumphal character. Fanfares sound. It is as if Neptune's chariot, drawn by river-horses and followed by a cortege of sirens and tritons, were passing on the radiant surface of the water; only to vanish while muted chimes sound in the distance.

mi Do Do Do mi Fa Sol Fa mi Fa re re re Fa Sol la Sol Fa

mi Do Do Do Do Do ti la Sol Fa re re re Sol

About the Excerpt:

Harvey, B. M. (2007). Essential Excerpts for Tuba from Original Works Written for Wind Ensemble (pp. 34-36).

"Gustav Holst, Second Suite in F for Military Band. The first excerpt, nine measures after E, requires great breath control, cleanliness of articulation, and a consistently loud (forte) dynamic. Observing these musical entities while performing in the lower register of the instrument can be challenging for the tuba player. Keeping this bass melody moving ahead and avoiding the low tessitura to slow the tempo is necessary. This excerpt from Holst's Second Suite in F is in the key of F Major and has a range of F1 to F. The dynamic is forte, and the goal of the tuba player is to play these eight measures as clean and as present as possible. The passage begins with a major third leap from A1 to F1, and contains five additional leaps of a major and/or minor third. In this 6/8 excerpt, employing a strict quarter note followed by an eighth note type of rhythm, and attention to the staccato eighth note at the end of every other bar is important and begs to be emphasized.

The second excerpt from this work occurs during the final 20 bars of "Fantasia on the 'Dargason.'" The same melody from the previous excerpt appears, but now the passage is displaced an octave higher, ranging from F1 to g, and at a softer dynamic, marked pianissimo rather than forte. This section is slightly easier due to the middle range writing and a more subdued dynamic. The solo in the 2/4 section at the end of this excerpt must remain exactly in time to allow the piccolo soloist at the top of the ensemble to more easily follow the underlying tempo set by the solo tuba player. Consistent round and even resonance of the staccato eighth notes, from the low G below the bass clef staff to the octave above at the bottom line of the staff, is required in this excerpt. Uniformity of sound, timbre, and tone in the lower and middle registers is a primary goal of the musician.

1

f

Musical notation for exercise 1, first system. The first staff is in bass clef with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic. The melody consists of eighth notes with slurs, moving in a stepwise fashion across the staff. The second staff continues the melody, ending with a fermata over a quarter note.

2

f

Musical notation for exercise 2, first system. The first staff is in bass clef with a key signature of three sharps (F#, C#, G#). It begins with a forte (*f*) dynamic. The melody consists of eighth notes with slurs, moving in a stepwise fashion across the staff. The second staff continues the melody, ending with a fermata over a quarter note.

3

f

Musical notation for exercise 3, first system. The first staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a forte (*f*) dynamic. The melody consists of eighth notes with slurs, moving in a stepwise fashion across the staff. The second staff continues the melody, ending with a fermata over a quarter note.

4

f

Musical notation for exercise 4, first system. The first staff is in bass clef with a key signature of two flats (B-flat, E-flat). It begins with a forte (*f*) dynamic. The melody consists of eighth notes with slurs, moving in a stepwise fashion across the staff. The second staff continues the melody, ending with a fermata over a quarter note.

5

Exercise 5 consists of two staves of music in bass clef with a key signature of two sharps (F# and C#). The first staff begins with a dynamic marking of *f* and contains a sequence of eighth and quarter notes, some beamed together. The second staff continues the melodic line with similar rhythmic patterns, ending with a quarter rest.

6

Exercise 6 consists of two staves of music in bass clef with a key signature of three sharps (F#, C#, and G#). The first staff begins with a dynamic marking of *f* and contains a sequence of eighth and quarter notes, some beamed together. The second staff continues the melodic line with similar rhythmic patterns, ending with a quarter rest.

7

Exercise 7 consists of two staves of music in bass clef with a key signature of three flats (Bb, Eb, and Ab). The first staff begins with a dynamic marking of *f* and contains a sequence of eighth and quarter notes, some beamed together. The second staff continues the melodic line with similar rhythmic patterns, ending with a quarter rest.

8

Exercise 8 consists of two staves of music in bass clef with a key signature of four flats (Bb, Eb, Ab, and Db). The first staff begins with a dynamic marking of *f* and contains a sequence of eighth and quarter notes, some beamed together. The second staff continues the melodic line with similar rhythmic patterns, ending with a quarter rest.

9

f

f

10

f

f

11

f

f

12

f

f

13

f

14

f

15

f

16

f