

First Suite in Eb  
Gustav Holst  
Flow Chart - Rebecca Gamble

	mm 1-8	mm 9-16	mm 17-20	mm 21-22	mm23-24	mm 25-30	mm 31-32	mm 33-38
<b>Primary</b>	Chaconne	Cnt1 Cnt2 Ob/Cl2(16) SoloCl/Cl1/Cl3	SoloCl/Cl1 Ob/Cl2	Ob/SoloCl/Cl1 Cl2/Cl3	Ob/SoloCl/Cl1 Cl2 Cl3	Picc/Fl/Ob/EbCl/SoloCl/Cl1(25-26) Cl2/Asax(25) Cl3/Tsax(25) Cl2(26) Cl3/Asax(26) Picc/Fl/EbCl/SoloCl/Cl1/ASax(27-30)* Cl23(27-30)* Bsn/Tsax(26-30)/BCl(27-30)^	SoloCl/Cl1/Cnt1 Cl2/Tpt[8ve] Cl3/Cnt2 Bsn/Asax/Tsax Hn1234 Tbn1	Chaconne*
<b>Secondary</b>		Chaconne	Chaconne	Chaconne	Chaconne	Chaconne	Chaconne	Picc/Fl/EbCl/SoloCl/Cl1/Tsax/Cnt1^ Ob/Cl2/Cnt2^ Cl3/Asax/Hn1234^
<b>X</b>						Cnt1(25) Cnt1/Tbn1(26-30)		
<b>Chaconne</b>	Euph/Tu/SB*	Tbn2/Tbn3	BCl/Bsn(8ves)*/Tsax*/SB	BCl*/ASax*/Bsn(8ves)/Tsax/SB	BCl/Asax/Bsn(8ves)/Tsax/SB	BCl(25-26) Bsn(25) Bsax/BsSax/Euph/Tu[8ves]/SB	BCl Bsax/BsSax/Euph/Tu[8ves]/SB	BCl/Bsn/Bsax/Bssax/Tbn123/Euph/Tu/SB%
<b>Chaconne Harmonization</b>		Tbn1	Cl3/ASax					Timp
<b>Percussion</b>							Timp	Timp/SD
<b>Harmony/Scale Basis</b>	Eb Major							
<b>Comments</b>	*Last note in SB rises to Eb	Cue m16 beat 2	*m20, beat3 Tsax jumps octave up, split Bsn in unison	*m21, beat3 BCl & ASax jump octave down stays through m22	should have build (cresc)	*Lines begin together and may deviate melodically but similar ^Harmony, but if unison with other voice, only has one partner X:Important color, but not primary nor secondary		*Movement in primary correlates in half note-quarter note bars to rests in secondary ^Lines begin together and may deviate but similar %octaves with some octave jumps throughout melody

mm 39-40	mm 41-48	mm 49-56	mm 57-64	mm 65-72
Picc/FI/EbCl/SoloCl/Cl1/Asax/Tsax/Cnt1* Ob/Cl23/Cnt2*	Picc(41-42,45-48)* Ob(41-42,44-48)* EbCl(41-42,44-48)* SoloCl/Cl1234(41-48)* BCl/TSax(41-44)* Bsn(42-43)* ASax(41-44,48)*	Chaconne	Solo Cl/Cl1(57-62) Cl2(57-62) Cl2(63-64) Solo Cl/Cl1(63-64)*	Chaconne*
Chaconne	Chaconne	BCl/Bsn/BsSax/Tbn123/Euph/Tu/SB*	Chaconne	Fl Solo* Ob Solo*
Hn1234	Bcl/Bsn/Bssax/Tbn123/Euph/Tu/SB [all in 8ves](48)			EbCl(66-69)
BCl/Bsn/Bsax/Bssax/Tbn123/Euph/Tu/SB /Timp	Bsax/Bssax/Tbn123/Euph/Tu/SB [Cnt1/Tpt/Hn1234/]^	Cnt1/Tpt	Hn1/Cl3^	Asax
	[Cnt1/Tpt/Hn1234/]^ Cnt2	Cnt2/Hrn1234^		Hn1(71-72)
Timp/SD	Cym/BD(41-47)%			
X: Hn part provides solid base with harmony that moves the music into 41 (B)	*Octaves until m43 where becomes unison, Why Picc/FI/EbCl drop out in beat 3 of m48? Why are m41-42 articulated with Chaconne but m43 did not follow Chaconne? X:beat 2 & 3 lead into next strain ^certain notes are part of the harmonization but other part of the Chaconne--harmonized by note. Fun Fact: Cnt1 & Tpt m43, 45, 46--Cnt1 has note in Chaconne on beat 1 while Tpt has note on beat 2 or 3. If not playing that note, they are part of the harmonization %Cym/BD have rhythm of Chaconne -Stop time in brass is clearing way for WWs	*Beat 1 (1st 8th note) of m49-51 are F G Ab which is similar to Hn1234/Tbn starting in the middle of m31 ^Harmonization does include scattered notes that fit with Chaconne -m55, why does Hn12 not sustain? Hn12 would have the 3rd of the chord that is currently non-existent m55. -Pesante (heavy) style change -Moving line passed from WW to Brass from previous strain	*m63-64 has the same F G Ab as in m31 only augmented ^Hn is labeled solo so should be primary timbre with Cl3 as shadow	*I feel there is an argument for either being primary, but I want to hear the Chaconne again before it is inverted. X: Beat 3 of each measure correlates to one note in the flute part of beat 3. I am unsure of this part's function. - phrase ends with a PAC

mm 73-80	mm 81-88	mm 89-96	mm 97-104	mm 105-110	mm 111-113
FlSolo/Ob/SoloCl Cl2*	Chaconne	Chaconne	Chaconne Tpt2	Chaconne	Picc/Fl/EbCl/SoloCl/Cl1/Cnt1/Hn1234(111-112) Ob/Cnt2/Tbn1 (111-112) Picc/Fl/EbCl/SoloCl/Cl1/Cnt1/Hn34/Tbn1(113) Ob/Cnt2(113)
Chaconne^		Cl3/BCl(89-90)* Tsax(89)* Cl3/Cnt2(94-96)* Cl2(95-96)* SoloCl/Cl1/Hn(96)*	Cl2/Asax(99-104) Cl3/Tbn1(103-104)	Cl2/Cl3/Bcl/Asax/Tsax (unison/octaves) Ob(108)	Cl2/Cl3/BCl/Asax/Tsax(111-113)/Hn12(113)
	Bsn/Bssax/Tu/SB*	BCl(91-96) Euph(90-96) Bsn/Bssax/Tu/SB	BCl/Bsn/Tsax/Bssax/Tu/ SB/Timp[8ves] Tbn3(100-104)	Bsn/Bssax/Tpt/Tbn3/Eu ph/Tu/SB/Timp	Bsn/Bssax/Tpt/Tbn3/Euph/Tu/SB/Timp
Cl1(73-77) Cl3/Asax/Hn12 Bsn/Tsax(77-80)	Cnt12/Euph	Tbn123[8ve m89-96]^	Cnt1 Euph(97-102)*	Picc/Fl/EbCl/SoloCl/Cl1/ Cnt1/Hn13 Tbn12(109-110)	
Cl1(78-80)	CL3/BCl/Tsax	Hn12 Euph(89)	Tbn1(97-102) Tbn3(97-99) Tpt/Hn1234/Tbn2(103-104)	Ob(105-107,109-110) Cnt2 Hn24	
	Sus/BD^	Sus/BD	SD	Timp/SD/BD	Timp/SD/BD
c minor		G Phrygian	Eb Major		
*m75 dotted quarter, eighth rhythm is unique to this part. Echo of Fl/Ob/SoloCl maybe? ^Chaconne is interverted and has different articulation marks than beginning -Chaconne begins with min2nd and Fl/Ob/SoloCl start with min2nd too which sounds like an echo. Phrase ends on half cadence in c minor.	X: This bass line changes the feel of the strain, and it provides a harmonic foundation. - pesante	*Secondary function is for harmonic purposes X: Similar bass line to previous strain--in octaves ^Contour returns, but different pitches including a tritone from m91-92 and m94-95	X: pedal point/dominant prolongation in octave Bbs *m102 beat 3 is a much bigger leap than usual and stands out to the ear	X: pedal point/dominant prolongation in octave Bbs	It feels as though it should slow down. Despite this being a 9 measure phrase (105-113), Holst still stayed true to the last bit of a strain being different.

mm 114-119	mm 120-121	mm122-131
Picc/FI/EbCl/SoloCl/Cl1/Cnt1	Ob/EbCl/SoloCl/Cl123/Asax/Tpt/HN124/Euph	Chaconne(122-127) Picc/FI/EbCl/SoloCl/Cl1234/BCI/Bsn/Asax/Tsax/Bsax/Bssax/Tpt/Hn1234/Euph/Tu/SB(127-131)*
Primary Harmonization: Ob/Cl2/Asax/Cnt2/Tpt/Hn34(114-116), Cl3/Tsax/Hn12(116)	Picc/FI/Cnt12* BCI/Bsn/Tsax/Bsax/Bssax/Tbn123/Tu/SB	
		BCI/Bsn/Bsax/Bssax/Euph/Tu/SB
Bsn/Bsax/Bssax/Tbn123/Euph/Tu/SB		Cnt1/Tbn12 Cnt2(122-124)^
Ob/Cl2/Asax/Cnt2/Tpt/Hn34(117-119), Cl3/Tsax/Hn12(114-115,117-119)		Tbn3(126-131) Hn(125)
Cym(114)	Timp(120-121)	Cym/SD/BD%
let it sing! Be aware of high Bb in picc part as it will stick out in m117 beat 3	*End of phrase resolves and then has rest unlike other notes of this phrase at the end.	*Watch for m130 for beat 1 and 2. Why are there no accents in Tsax/Bsax/Bssax at measure130? X: grouping uses pedal conert Eb. ^m 124, why does the cnt2 not hold out for the full duration like other instruments %Cue specifically--big impact moments -m128,129 beat one has dissonance within Tbn1 and 2 part. Also across Tbn parts m125 beat 3. - m125,129-131 check out accepts on beat 3 -Feel the rit.