

90725

CURWEN



EDITION

DEPOSITARIA

The Planets.

285

29/30.

Suite for Large Orchestra.

Harps 1 & 2

I. Mars, the Bringer of War.

Gustav Holst.

Allegro.

The musical score is arranged in two systems. Each system contains two staves for Harp I and Harp II. The top staff of each system is a treble clef staff, and the bottom staff is a bass clef staff. The time signature is 5/4. The music consists of a series of chords, many of which are triplets, indicated by a '3' above the notes. The first two measures of each system are marked with a 'p' (piano) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

In the absence of the instrument indicated against passages in small notes between asterisks, these notes are to be played.
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Printed in Austria.

Harps 1 & 2

I

II

I

II

I

II

Harps 1 & 2

First system of musical notation for Harps 1 and 2. It consists of two staves, I and II, each with a treble and bass clef. The bass clef staves contain a continuous sequence of triplets of eighth notes. The treble clef staves are mostly empty, with a few notes in the first measure. A *cresc.* marking is placed above the bass clef staff in the third measure of both staves.

Second system of musical notation for Harps 1 and 2. Similar to the first system, it features two staves, I and II, with treble and bass clefs. The bass clef staves continue the triplet eighth-note pattern. The treble clef staves have a few notes in the first measure. A *mf cresc.* marking is placed above the bass clef staff in the first measure of both staves.

Third system of musical notation for Harps 1 and 2. This system is primarily a finger chart. The treble clef staves show fingerings for the right hand, with circled numbers 2, 3, 4, 5, 6, and 7 indicating the fingers used for specific notes. The bass clef staves show fingerings for the left hand, with circled numbers 10, 18, 10, 16, 11, 8, and 6 indicating the strings used. The fingerings are: 10, 18, 10, 16, 11, 8, 6 for the right hand and 10, 18, 10, 16, 11, 8, 6 for the left hand.

Harps 1 & 2

I. 8 9 10 11 12 Rall. al Fine.

24 12 13 8 5 6 7

II. 8 9 10 11 12 Rall. al Fine.

24 12 13 8 5 6 7

II. Venus, the Bringer of Peace.

Adagio. Fl. *pp*

Harp. I 8 D^b

Adagio. Fl. *pp*

Harp. II 8 D^b

I.

II. A^b A^b

Harps 1 & 2

① Andante. ② Animato. Rall.

I

1 9 12 11 6 1

① Andante. ② Animato. Rall.

II

1 9 12 11 6 1

③ Meno mosso. Largo. Animato. ④ Largo. Animato.

I

8 2 4 2 7

③ Meno mosso Largo. Animato. ④ Largo. Animato.

II

8 2 4 2 7

Largo. Adagio (come prima)

I

2 Db pp Dq

Largo. Adagio (come prima)

II

2 1 Db pp Aq Ab

Harps 1 & 2

5

Andante

morendo

6

Tempo I.

I

5

Andante.

morendo

6

Tempo I.

II

I

II

I

II

Harps 1 & 2

7

1

C D E F G A 1 1 1 1

harmonics

pp

II

E A

E \flat 1 1

I

1 1

II

1 1 1

pp

I

7 8

7 8

3

II

1 3

III. Mercury, the Winged Messenger.

Vivacc.

1

Musical notation for Harp 1, measures 1-4. Treble clef, key signature of two flats, 6/8 time signature. Bass clef, key signature of two flats, 6/8 time signature. Dynamics include 'p'.

Vivace.

II

Musical notation for Harp 2, measures 1-4. Treble clef, key signature of three sharps, 6/8 time signature. Bass clef, key signature of three sharps, 6/8 time signature. Dynamics include 'p'.

I

Musical notation for Harp 1, measures 5-7. Treble clef, key signature of two flats, 6/8 time signature. Bass clef, key signature of two flats, 6/8 time signature. Fingerings '1' are indicated in measures 6 and 7.

II

Musical notation for Harp 2, measures 5-7. Treble clef, key signature of three sharps, 6/8 time signature. Bass clef, key signature of three sharps, 6/8 time signature. A 'D#' marking is present in measure 6.

I

Musical notation for Harp 1, measures 8-10. Treble clef, key signature of two flats, 6/8 time signature. Bass clef, key signature of two flats, 6/8 time signature. Fingerings '1' are indicated in measures 9 and 10.

II

Musical notation for Harp 2, measures 8-10. Treble clef, key signature of three sharps, 6/8 time signature. Bass clef, key signature of three sharps, 6/8 time signature. Fingerings '1' are indicated in measures 9 and 10.

Harps 1 & 2

I

1 1 1 1

II

1 1 *f*

I

p 1 1 2 *p*

II

p *f* 2 *p*

I

p 3

II

p 3 1

Harps 1 & 2

②

Vns

dim.

②

③

Bb mf dim.

p

③

Harps 1 & 2

I

C# C# 1 1 1

II

1 1 1 Ab

I

1 1 1 1 1 6

II

(1) (1) 6

I

4

Vns.

6

II

4

6 1 1 1 1 1

Harps 1 & 2

I

Bb *f*

II

Bb *f*

Ab *ff*

II

Ab *ff*

I

6 10 1

5

II

6 10 1

5

Harps 1 & 2

6

i

1

p

ii

1

p

i

1

ii

1 1 1

i

1 1 1 1

ii

D#

1 1

8

Harps 1 & 2

I

2 p f

II

1 1 2 p 1

I

7 8 9
30 16 26

II

7 8 9
1 1 1
30 16 26

I

Vns.

mf pp 1 1

II

10
1 1 1 1 1 1 D# pp 1

Harps 1 & 2

I

II

Harps 1 and 2, measures 1-5. Harp I (treble and bass clef) has notes in measures 1, 2, 4, and 5, with fingerings '1' in measures 2 and 5. Harp II (treble and bass clef) has notes in measures 2, 3, 4, and 5, with a fingering '1' in measure 2.

I

II

Vns. 8^o ham.

Celesta

Harps 1 and 2, measures 6-10. Harp I (treble and bass clef) has notes in measures 6, 7, 8, 9, and 10, with fingerings '1' and '7'. Harp II (treble and bass clef) has notes in measures 6, 7, 8, 9, and 10, with fingerings '7' and '1'. Violins 8^o (8va) have a sustained note with a 'ham.' (harmonium) effect. Celesta has notes in measures 8, 9, and 10.

I

II

Vc.

pp

pp

Harps 1 and 2, measures 11-15. Harp I (treble and bass clef) has notes in measures 11, 12, 13, 14, and 15, with fingerings '4' and 'E#'. Harp II (treble and bass clef) has notes in measures 11, 12, 13, 14, and 15, with fingerings '1' and '4'. Violoncello (Vc.) has notes in measures 11, 12, 13, 14, and 15, with a 'pp' (pianissimo) dynamic.

IV. Jupiter, the Bringer of Jollity.

16

Allegro giocoso ① ② Ritenuto ③ atempo ④ ⑤

Harp-I

24	20	16	4	24	19	24
----	----	----	---	----	----	----

Allegro giocoso ① ② ③ ④ ⑤

Harp-II

24	20	16	4	24	19	24
----	----	----	---	----	----	----

⑥ stringendo Più mosso. ⑦ Tempo I. ⑧

Vns. pizz. arco

Andante maestoso.

I

8	16	16	20			
---	----	----	----	--	--	--

⑥ stringendo Più mosso. ⑦ Tempo I. ⑧

Andante maestoso.

II

8	10	16	20	1	1	
---	----	----	----	---	---	--

I

II

Harps 1 & 2

I

Measures 1-8 of Harp I. Treble clef, bass clef. Key signature: two flats. Rhythmic values include quarter, eighth, and sixteenth notes.

II

Measures 1-8 of Harp II. Treble clef, bass clef. Key signature: two flats. Rhythmic values include quarter, eighth, and sixteenth notes.

I

9

Measures 9-16 of Harp I. Treble clef, bass clef. Key signature: two flats. Measure 9 is circled. Rhythmic values include quarter, eighth, and sixteenth notes.

II

9

Measures 9-16 of Harp II. Treble clef, bass clef. Key signature: two flats. Measure 9 is circled. Rhythmic values include quarter, eighth, and sixteenth notes.

I

ff

1

Measures 17-24 of Harp I. Treble clef, bass clef. Key signature: two flats. Dynamic marking *ff*. Measure 17 is circled. Rhythmic values include quarter, eighth, and sixteenth notes. Ends with a double bar line and a first ending bracket.

II

ff

1

Measures 17-24 of Harp II. Treble clef, bass clef. Key signature: two flats. Dynamic marking *ff*. Measure 17 is circled. Rhythmic values include quarter, eighth, and sixteenth notes. Ends with a double bar line and a first ending bracket.

Harps 1 & 2

18

⑩ Tempo I. $\text{♩} = \text{♩}$ ⑪ Maestoso ⑫ accelerando ⑬ Meno mosso. accel.

I

12	13	20	21	5	2	2
----	----	----	----	---	---	---

⑩ Tempo I. $\text{♩} = \text{♩}$ ⑪ Maestoso ⑫ accelerando ⑬ Meno mosso. accel.

II

12	13	20	21	5	2	2
----	----	----	----	---	---	---

a tempo ⑭ ⑮ $\text{♩} = \text{♩}$ ⑯ Trp.

I

20	19	16	20				
----	----	----	----	--	--	--	--

a tempo ⑭ ⑮ $\text{♩} = \text{♩}$ ⑯

II

20	19	16	20	1	1	1	1
----	----	----	----	---	---	---	---

⑰ Lento maestoso. $\text{♩} = \text{♩}$

I

ff

⑰ Lento maestoso. $\text{♩} = \text{♩}$

II

ff

Harps 1 & 2

I

II

I

II

Harps 1 & 2

V. Saturn, the Bringer of Old Age.

20 Adagio.

Harp. I

First system of musical notation for Harp I. The treble clef staff contains whole rests. The bass clef staff begins with a key signature change to E-flat (Eb) and a dynamic marking of *p*. It features a sequence of chords, each with a slur and a fermata, moving in a descending chromatic pattern. A *simile* marking is placed above the first few chords.

Adagio.

Harp. II

First system of musical notation for Harp II. The treble clef staff contains whole rests. The bass clef staff begins with a dynamic marking of *p* and features a sequence of chords, each with a slur and a fermata, moving in a descending chromatic pattern. A *simile* marking is placed above the first few chords.

I

Second system of musical notation for Harp I. The treble clef staff contains whole rests. The bass clef staff continues the sequence of chords with slurs and fermatas, maintaining the descending chromatic pattern.

II

Second system of musical notation for Harp II. The treble clef staff contains whole rests. The bass clef staff continues the sequence of chords with slurs and fermatas, maintaining the descending chromatic pattern.

I

Third system of musical notation for Harp I. The treble clef staff contains whole rests. The bass clef staff continues the sequence of chords with slurs and fermatas, maintaining the descending chromatic pattern.

II

Third system of musical notation for Harp II. The treble clef staff contains whole rests. The bass clef staff continues the sequence of chords with slurs and fermatas, maintaining the descending chromatic pattern.

Harps 1 & 2

1 Poco animato. Dbn. 2 Tempo I. p Bb Eb

1 20 1 1

mf pesante dim

I pp Gb Cb

II pp Ab Gb Db

I G# F# cresc. Bb C# f Bb F# B# F# 7

II E# B# crest. G# Eb D#f Bb A# 7

Harps 1 & 2

I *animato* *ff* *a tempo* *animato* (4)
 II *animato* *ff* *a tempo* *animato* (4)

I
 II

I *L'istesso tempo.* 2 *p*
 II *L'istesso tempo.* 2 *p*

I

II

I

5 Andante. E1G#

harmonics pp simile

II

5 Andante. E1G#

harmonics pp simile

I

II

Harps 1 & 2

I

naturale

II

I

II

I

II

Harps 1 & 2

6

I

F# G#

8

II

pp naturale

I

8

II

I

8

II

Harps 1 & 2

I

II

8

I

II

8

I

II

8

Harps 1 & 2

I

II

8

I

II

8

7

2

I

II

8

2

I

II

VI. Uranus, the Magician.

Allegro.

Harp. I

7 12 21 Db. dim.

Allegro.

Harp. II

7 12 21 1 1 1 1 p p p p p

I

1 1 1 1 1 1

II

Harps 1 & 2

I

D# p 1

II

1 1 C#

I

1 1 1 1 1 C#

II

F# E#

I

3 4 Bn. 8 26 28 ff b

II

3 4 1 1

Harps 1 & 2

⑤

I *D# ff* *dim.*

II *dim.*

I *p*

II *p*

Harps 1 & 2

The musical score is arranged in three systems, each for Harp I and Harp II. Each system consists of two staves (treble and bass clef).
- **System 1:** Harp I starts with a G# chord and a *cresc.* marking. Harp II starts with an O# chord and a *cresc.* marking.
- **System 2:** Both harps play at a *mf* (mezzo-forte) dynamic level.
- **System 3:** Harp I has a *cresc.* marking and ends with a G# chord. Harp II also has a *cresc.* marking and ends with a G# chord.
The notation includes various note values, rests, and dynamic markings throughout the piece.

⑥

I

p

II

p

I

rall.

⑦ a tempo

24 1 1 10 1 10 1

II

rall.

⑦ a tempo

24 1 1 10 1 10 1

I

Org. *fff* glissando Rall.

⑧ Lento.

Vns. *pp*

p

D# harmonics

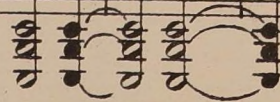
6

II

Rall.

⑧ Lento.

6 1 1 pp 1 1



I

Allegro. Largo.

1 7 2

II

Allegro. Largo

1 1 7 2

I

9

4 1 1 1 *p*harm. 1

II

9

4 *p* *pp* 1 1 *ppp*

VII. Neptune the Mystic.

Harp.I

Andante. (3 beats followed by 2 ^{trem.})

3

pp

Harp.II

Andante. (3 beats followed by 2 ^{trem.})

3

pp

Harps 1 & 2

8

I

Ch A#
Gb Bb 1

1 1 1 1

II

Ch A#
Gb Bb

G# B# C# A# E#

I

1

Cb B# Ab G# 1

II

1

I

II

Harps 1 & 2

I

II

I

H G G A

II

I

F \flat 1

II

E \flat G \sharp 1

Harps 1 & 2

36

I

②

F# Gb

II

②

D# A# Bb

I

G# A# 2

II

D# 2 Bb

I

③

8 3

II

③

14 14

Harps 1 & 2

8 3 8 3

I

II

3 D

I

II

I

II

Harps 1 & 2

II

E#

14

14

I

II

14

14

I

II

G#BbAqDq

14

14

14

14

A#Bb

14

14

14

14

C#Fq

Harps 1 & 2

I. C# F#

II. C# F#

I. C# F#

II. C# F#

I. C# F#

II. C# F#

Volta subito 3 Pausen.

Harps 1 & 2

4 3 5 Allegretto.

Ab Bb Cb D# Eb Fb Gb

up in 3 beats gliss. down in 2 up in 3 beats down in 2

3 3 3 3

up in 2 beats gliss. down in 3 up in 2

18 18

Vns. 6

C# Harm.

6

1 1 E# Harm.

Naturale. 7

Harm. C# Eb

7

C# Eb

Harps 1 & 2

I

II

I

II

I

II