

Featuring exceptional musical works for bands requiring flexible instrumentation

# March from SUITE in E $\flat$

by Gustav Holst

Arranged by  
Scott Stanton

Catalog No.: 026-4370-00 • Grade 3.5  
Complete Band with Conductor Score: \$50.00  
Extra Conductor Score: 026-4370-01: \$6.00

C.L. BARNHOUSE COMPANY

## Build-A-Band Series



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### Build-A-Band Series Instrumentation

- 1 Full Conductor Score
- 4 C Instruments Part 1.....Flute, Piccolo, Violin
- 4 Bb Instruments Part 1.....Bb Clarinet, Bb Trumpet, Bb Soprano Sax
- 2 Eb Instruments Part 1.....Eb Alto Sax, Eb Clarinet
  
- 3 C Instruments Part 2.....Flute, Oboe, Violin
- 4 Bb Instruments Part 2.....Bb Clarinet, Bb Trumpet
- 2 Eb Instruments Part 2.....Eb Alto Sax, Eb Horn
- 2 F Horn Part 2.....F Horn
  
- 2 F Horn Part 3.....F Horn
- 2 Viola Part 3.....Viola
- 3 Bb Instruments Part 3.....Bb Tenor Sax, Bb Baritone T.C.,  
Bb Trombone T.C., Bb Bass Clarinet
- 2 Eb Instruments Part 3.....Eb Alto Clarinet, Eb Baritone Sax, Eb Horn
  
- 4 Bass Clef Part 3.....Trombone, Baritone B.C., Cello, Bassoon
- 2 Bb Instruments Part 4.....Bb Baritone T.C., Bb Bass Clarinet,  
Bb Contrabass Clarinet, Trombone T.C.
- 2 Eb Instruments Part 4.....Eb Baritone Sax, Eb Alto Clarinet,  
Eb Contralto Clarinet, Eb Tuba T.C.
  
- 4 Bass Clef Part 4.....Trombone, Baritone B.C., Cello, Bassoon
- 3 Bass Part 4.....String Bass, Bass Guitar, Keyboard Bass
- 2 Tuba Part 4.....Tuba
  
- 2 Mallet Percussion.....Xylophone, Marimba, Orchestra Bells,  
Vibraphone
- 2 Keyboard.....Piano, Electric Piano, Synthesizer,  
Organ, Accordion
- 1 Guitar.....Guitar, Mandolin
- 3 Percussion.....Cymbals, Snare Drum, Triangle (cues),  
Bass Drum
- 1 Timpani.....Timpani, Triangle

### About the Arranger



Scott Stanton is a professional educator, musician, and administrator with experience in public and private music instruction at all levels including the community college and university settings. As Director of Fine Arts at William Penn University and Department Chair at the College of Eastern Utah, he has taught music theory, music history, music technology, and directed bands, orchestras, choirs and synthesizer ensembles. His transcriptions of Mannheim Steamroller's

music for synthesizer ensemble are published by Dots and Lines Ink, Omaha, NE. His original jazz and concert band compositions are published by C. L. Barnhouse Co., Oskaloosa, IA.

In addition to writing and performing with his jazz trio, "Jazz Between Friends", he is active as an adjudicator, clinician, and guest artist. Scott is the founder of Pro Musica, a community music school in Price, Utah. He holds a Bachelor of Arts in Music from Monmouth College, Monmouth Illinois and a Master's of Music Education from VanderCook College of Music, Chicago. He is a member of many professional organizations including; ASCAP, American Choral Directors Association, Music Educators National Conference, and the International Association of Jazz Educators.

### How to use the Build-A-Band Series

The *Build-A-Band Series* provides educational and enjoyable music for bands with incomplete or unbalanced instrumentation. Written using just four or five parts (plus percussion), these effective arrangements will work with any combination of brass, woodwind, string and percussion instruments as long as you distribute the parts so that each of the five parts is covered.

All of the publications in the *Build-A-Band Series* have been arranged to be playable with any instrumentation as long as each part is used: 1st Part, 2nd Part, 3rd Part, 4th Part, and Bass Part. **(Please note: In some of these arrangements the 4th Part, and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)**

Also included are various percussion parts which are optional, but will add a great deal to the musical effect. The optional keyboard part can be performed on piano, electric keyboard or any other keyboard instrument, and will help fill out the sound of a small group. Optional guitar, mallet percussion and Timpani parts are also included where appropriate.

### Special Notes About Distributing Parts:

The *Build-A-Band Series* should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.



Musical score for a jazz ensemble, page 4, measures 9-16. The score includes parts for C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mallets, Keyb., Guitar, Cym., S. D., B. D., and Timp. A large watermark "MIDI Reference Only For Performance" is overlaid on the score.

Musical score for a concert band, page 21. The score includes parts for C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn-2, Hn-3, Vla-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mallets, Keyb., Guitar, Cym., S. D., B. D., and Timp. The music is in 4/4 time with a key signature of two flats. A large watermark 'MOTUS FOR REFERENCE ONLY. NOT VALID FOR PERFORMANCE.' is overlaid diagonally across the page.





Musical score for rehearsal mark 45, spanning measures 41 to 48. The score includes parts for various instruments and percussion:

- Woodwinds:** C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn-2, Hn-3, Vla-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba.
- Strings:** Mallets, Keyb., Guitar.
- Percussion:** Cym., S. D., B. D., Timp.

The score is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature. The guitar part includes the following chord sequence: Bbm, A<sup>b</sup>, Bbm<sup>7</sup>, D<sup>b</sup>, Eb, A<sup>b</sup>, Eb, Ab, Eb, A<sup>b</sup>, Bbm<sup>7</sup>, D<sup>b</sup>, Fm, Eb<sup>7</sup>.



This page contains a musical score for page 53, which is the 9th page of a larger document. The score is written for a large ensemble and includes the following parts:

- Woodwinds:** Flutes (C-1, C-2), Clarinets (Bb-1, Bb-2, Bb-3), Bassoons (Eb-1, Eb-2, Eb-3), Horns (Hn.-2, Hn.-3), and Viola (Vla.-3).
- Brass:** Trumpets (Bb-4, Eb-4), Trombones (BC-4), Bass (Bass), and Tuba.
- Other Instruments:** Mallets, Keyboard (Keyb.), and Guitar.
- Percussion:** Cym., S. D., B. D., and Timp.

The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It features complex melodic lines with many slurs and ties, particularly in the woodwind and mallet parts. The guitar part includes specific chord markings: A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>6, E<sup>b</sup>, F<sup>m</sup>, B<sup>m</sup>7, E<sup>b</sup>, F<sup>m</sup>, E<sup>b</sup>, A<sup>b</sup>6, E<sup>b</sup>, A<sup>b</sup>, D<sup>9</sup>maj7, A<sup>b</sup>, E<sup>b</sup>, F<sup>m</sup>, and E<sup>b</sup>7.

This page contains the musical score for rehearsal mark 61, spanning measures 58 to 65. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Flutes (C-1, C-2), Clarinets (Bb-1, Bb-2, Bb-3), Bassoons (Eb-1, Eb-2, Eb-3), Horns (Hn.-2, Hn.-3), and Viola (Vla.-3).
- Brass:** Trumpets (Bb-4, Eb-4), Trombones (BC-4), Basses (Bass), and Tuba.
- Other Instruments:** Mallets, Keyboard (Keyb.), and Guitar.
- Drum Set:** Cymbals (Cym.), Snare Drum (S. D.), Bass Drum (B. D.), and Tom-toms (Timp.).

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large, semi-transparent watermark reading "Not Valid for Performance" is overlaid diagonally across the page. The guitar part includes specific chord markings: Fm, Eb, Ab, Bbm7, Ab, Fm, Eb, Fm7, Eb, Fm, Eb, and Db.

This page contains the musical score for rehearsal mark 71, spanning measures 66 to 73. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Flutes (C-1, C-2), Clarinets (Bb-1, Bb-2, Bb-3), Bassoons (Eb-1, Eb-2, Eb-3), Horns (Hn.-2, Hn.-3), and Viola (Vla.-3).
- Brass:** Trumpets (Bb-4, Eb-4), Trombones (BC-3, BC-4), Bass, and Tuba.
- Strings:** Mallets and Keyboard (Keyb.).
- Percussion:** Cym., S. D., B. D., and Timp.
- Guitar:** A guitar part with chord diagrams: A<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>, F<sup>m</sup>, E<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, C<sup>m</sup>, B<sup>m</sup>, E<sup>b</sup>, F<sup>m</sup>, C<sup>m7</sup>.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large watermark reading "Not Valid for Performance" is overlaid diagonally across the page.





C-1  
 Bb-1  
 Eb-1  
 C-2  
 Bb-2  
 Eb-2  
 Hn.-2  
 Hn.-3  
 Vla.-3  
 Bb-3  
 Eb-3  
 BC-3  
 Bb-4  
 Eb-4  
 BC-4  
 Bass  
 Tuba  
 Mallets  
 Keyb.  
 Guitar  
 Cym.  
 S. D.  
 B. D.  
 Timp.

*Triangle Cues*  
*Triangle*

This page of a musical score, page 97, is titled "Brass preferred - Opt. Div." and is marked with a page number of 15 in the top right corner. The score is written for a large ensemble of instruments, including brass, woodwinds, strings, and percussion. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is divided into measures 97 through 104. The instruments listed on the left are: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mallets, Keyb., Guitar, Cym., S. D., B. D., and Timp. The score features a variety of musical notations, including dynamics such as *pp* (pianissimo) and *pp* (opt. div.), articulation marks like accents and slurs, and performance instructions such as "For reference only" and "Not valid for performance". The brass instruments (C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba) play a prominent role in this section, often with sustained notes and rhythmic patterns. The woodwinds (Vla.-3, Hn.-2, Hn.-3) and strings (Keyb., Guitar) provide harmonic support and texture. The percussion (Mallets, Cym., S. D., B. D., Timp.) is used for rhythmic emphasis and color. The score is presented in a clear, professional layout with a large watermark reading "For reference only" and "Not valid for performance" overlaid across the page.

105

109

Brass preferred

Woodwinds trill (opt.)

The musical score is arranged in a standard orchestral layout. The top section consists of woodwinds: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn-2, Hn-3, Vla-3, Bb-3, Eb-3, and BC-3. The middle section includes brass instruments: Bb-4, Eb-4, BC-4, Bass, and Tuba. Below the brass are Mallets, Keyb., and Guitar. The bottom section features percussion: Cym., S. D., B. D., and Timp. The score is divided into measures 105-108 and 109-112. A double bar line is placed between measures 108 and 109. The key signature changes from three flats to two flats at measure 109. Dynamics include *f* (forte) and *Solo*. A trill is indicated for woodwinds in measure 110. Chord symbols *D*, *Ebm*, and *G* are present above the guitar staff.



Brass preferred

Add Woodwinds trill (opt.)

117

Woodwinds preferred

The musical score is arranged in a standard orchestral format with multiple staves. The top section includes woodwinds (C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn-2, Hn-3) and brass (Vla-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba). Below these are the Mallets, Keyb., and Guitar. The bottom section features the Cym., S. D., B. D., and Timp. The score is divided into measures 113 through 120. A large watermark 'For reference only performance' is overlaid diagonally across the page. Specific performance instructions include 'Brass preferred', 'Add Woodwinds trill (opt.)', and 'Woodwinds preferred'. Dynamic markings such as 'cresc.' and 'Solo' are present throughout the score.



131

The musical score is arranged in a standard orchestral layout. The woodwind section includes Clarinet (C-1, C-2), Bassoon (Bb-1, Bb-2, Bb-3), Horn (Hn-2, Hn-3), Flute (Vla-3), and Mallets. The brass section consists of Trumpet (Bb-3, Eb-3, BC-3), Trombone (Bb-4, Eb-4, BC-4), and Tuba. The percussion section includes Cym., S. D., B. D., and Timp. The string section includes Violin (Vla-3), Viola (Vla-3), Cello (BC-3), and Double Bass (Bass). The keyboard and guitar parts are also present. The score is in a key with two flats and a 4/4 time signature. Measure 131 is the focus of this page, with measures 129-130 and 132-136 also visible. The score includes various musical notations such as triplets, slurs, and dynamic markings.







163 *Meno mosso*

169 *Più mosso*

Woodwinds only Trill <sup>23</sup>

Score for various instruments including C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Mallets, Keyb., Guitar, Cym., S. D., B. D., and Timp.

Tempo markings: *Meno mosso* (163-168) and *Più mosso* (169-171).

Performance instructions: *All Play* (repeated in measures 169-171), *Woodwinds only Trill* (measures 170-171).

Chord progression for Guitar: B, E, A<sup>7</sup>, E, Cm, Fm, E, B/C, E, A<sup>7</sup>.

C-1  
 Bb-1  
 Eb-1  
 C-2  
 Bb-2  
 Eb-2  
 Hn-2  
 Hn-3  
 Vla-3  
 Bb-3  
 Eb-3  
 BC-3  
 Bb-4  
 Eb-4  
 BC-4  
 Bass  
 Tuba  
 Mallets  
 Keyb.  
 Guitar  
 Cym.  
 S. D.  
 B. D.  
 Timp.

172 173 174 175 176 177 178 179

(Opt. - SD play roll with crescendo for easier ending)