

“Intermezzo” from *St. Paul’s Suite* For 5-Part Adaptable Ensemble

**Gustav Holst
Arranged by Robert J. Ambrose**

DURATION

About 4 minutes.

INSTRUMENTATION

The piece was arranged for a five-part adaptable ensemble and optional but recommended percussion parts for up to four players. This arrangement can be performed by concert band with as few as five players, clarinet choir, saxophone choir, or woodwind choir.

A minimum of five players is required, one from each of the parts listed below. Should you have more than five players, please double parts in a manner that retains a reasonable balance. The four percussion parts, while desirable, are completely optional. Should you have fewer than four percussionists available, the priority order for assigning parts should be: marimba, tambourine, bass drum, cymbals.

The instrumentation is as follows:

PART 1: Flute, Oboe, Bb Clarinet, Bb Soprano Saxophone

PART 2: Flute, Oboe, Bb Clarinet, Bb Trumpet, Eb Alto Saxophone

PART 3: Bb Clarinet, Bb Trumpet, Eb Alto Saxophone, F Horn

PART 4: Bb Bass Clarinet, Bb Tenor Saxophone, F Horn, Bassoon, Trombone, Euphonium

PART 5: Bb Bass Clarinet, Bb Contrabass Clarinet, Eb Contra Alto Clarinet, Eb Baritone Saxophone, Bassoon, Trombone, Euphonium, Tuba, Double Bass

PERCUSSION (optional): Tambourine, Crash Cymbals/Suspended Cymbal, Bass Drum, Marimba

PROGRAM NOTE

Gustav Holst composed *St. Paul’s Suite* for string orchestra in 1913 but the work remained unpublished until 1922. The title pays homage to the St. Paul’s School in London where Holst served as music master from 1905 to 1934. It is one of several pieces that Holst wrote for the St. Paul’s students. The “Intermezzo” movement is beautiful and sublime comprising alternating slower sections in triple meter with lively *Vivace* sections in 2/4 time.

<continued>

PERFORMANCE NOTES

1. This work was originally scored for string orchestra. The key has been lowered by a major 2nd in order to make the work more suitable for wind instruments. The original double bass part has been retained, save the transposition down a whole step.
2. There are several solo passages within the work. While it is not imperative that these sections be performed by a single player, doing so will allow the director to adhere more closely to Holst's original intentions while providing the music with textural contrast. Therefore, performing these solo sections with a single player is highly encouraged.
3. The "Part 1" solo in measures 61 to 66 is presented in two octaves. The upper notes, written in the flute part, represent the actual octave of the original version. Therefore, it is desirable to play the upper notes if possible. Since this part is in the extreme upper register for the flute, the director may wish to assign this passage to a single piccolo player, playing one octave lower than written.
4. The staccato quarter notes in marimba are intended to mimic the sound of pizzicato strings. They should not be performed with a dead stick.

ABOUT THE ARRANGER

Robert J. Ambrose enjoys a diverse career as a dynamic and engaging musician. His musical interests cross many genres and can be seen in the wide range of professional activities he pursues. Ambrose studied formally at Boston College, Boston University and Northwestern University, where he received the Doctor of Music degree in conducting.

Ambrose currently serves as Director of Bands and Professor of Music at Georgia State University, a research institution of over 53,000 students located in Atlanta. He is also the Founder and Music Director of the National Chamber Winds and the Atlanta Chamber Winds, Co-Founder of Bent Frequency Contemporary Music Ensemble, and Founder and Principal Guest Conductor of the Metropolitan Atlanta Youth Wind Ensemble.

Dr. Ambrose is in constant demand as a guest conductor throughout the world and has conducted on four continents. Recent engagements include performances in Australia, Canada, Finland, Germany, Greece, Hong Kong, Singapore and Taiwan as well as across the United States. Ambrose has developed strong ties to the Finnish music community and is engaged in that country several times a year. Recent guest conducting appearances include the Finnish Army Band, the Finnish Navy Band, and the Helsinki Police Band. He has taught conducting workshops throughout the country and has served as a guest lecturer at the Central Ostrobothnian Conservatory and the Sibelius Academy.

Ambrose is a prolific arranger. He is a founding member of the Creative Repertoire Initiative, a group of composers and arrangers dedicated to creating adaptable music during the COVID-19 pandemic and beyond. Ambrose's transcriptions and editions are published and distributed by Presser Music, C. Alan Publications, Hal Leonard Publications, Manhattan Beach Music, Fennica Gehrman (Finland), and Edition Tilli (Finland). His transcriptions appear on several state lists and have been performed around the world.

"Intermezzo" from *St. Paul's Suite*

Gustav Holst
Arr. by Robert J. Ambrose
11 12

Andante con moto (in a 3 bar rhythm)

2 3 4 5 6 **7** 8 9 10

Solo

PART 1
Flute/Oboe

PART 1
B♭ Clarinet/
B♭ Soprano Sax.

PART 2
Flute/Oboe

PART 2
B♭ Clarinet/
B♭ Trumpet

PART 2
E♭ Alto
Saxophone

PART 3
B♭ Clarinet/
B♭ Trumpet

PART 3
E♭ Alto
Saxophone

PART 3
F Horn

PART 4
B♭ Bass Clarinet/
B♭ Tenor Saxophone

PART 4
F Horn

PART 4
Bassoon/Trombone/
Euphonium

PART 5
B♭ Bass Clarinet/
B♭ Contrabass Clarinet

PART 5
E♭ Contra Alto Clarinet/
E♭ Baritone Saxophone

PART 5
Bassoon/Trombone/
Euphonium/Tuba

PART 5
Double Bass

Tambourine
(optional)

Cymbals/
Bass Drum
(optional)

Marimba
(optional)

13

14

15

16

17

18

19

20

21

22

PART 1
Fl./Ob.

PART 1
Clar./Sop. Sax.

PART 2
Fl./Ob.

PART 2
Cl./Tpt.

PART 2
Alto Sax.

PART 3
Cl./Tpt.

PART 3
Alto Sax.

PART 3
Horn

PART 4
Bsn. Cl./
Ten. Sax.

PART 4
Horn

PART 4
Bsn./Trbn./
Euph.

PART 5
Bs. Cl./
Cbs. Cl.

PART 5
CAI. Cl./
Bari. Sax.

PART 5
Bsn./Trbn./
Euph./Tuba

PART 5
Dbl. Bs.

Tamb.
(opt.)

Cyms./
B. D.
(opt.)

Mar.
(opt.)

23 24 **25** 26 27 28 29 30 **rit.** **31** Vivace 32 33

PART 1
 Fl./Ob. 

PART 1
 Clar./Sop. Sax. 

PART 2
 Fl./Ob. 

PART 2
 Cl./Tpt. 

PART 2
 Alto Sax. 

PART 3
 Cl./Tpt. Solo 

PART 3
 Alto Sax. Solo 

PART 3
 Horn Solo 

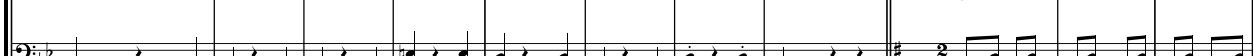
PART 4
 Bs. Cl./Ten. Sax. 

PART 4
 Horn 

PART 4
 Bsn./Trbn./Euph. 

PART 5
 Bs. Cl./Cbs. Cl. 

PART 5
 Cal. Cl./Bari. Sax. 

PART 5
 Bsn./Trbn./Euph./Tuba 

PART 5
 Dbl. Bs. 

 Tamb. (opt.) 

 Cyms./B. D. (opt.) 

 Mar. (opt.) 

PART 1
Fl./Ob.

PART 1
Clar./Sop. Sax.

PART 2
Fl./Ob.

PART 2
Cl./Tpt.

PART 2
Alto Sax.

PART 3
Cl./Tpt.

PART 3
Alto Sax.

PART 3
Horn

PART 4
Bs. Cl./
Ten. Sax.

PART 4
Horn

PART 4
Bsn./Trbn./
Euph.

PART 5
Bs. Cl./
Cbs. Cl.

PART 5
CAl. Cl./
Bari. Sax.

PART 5
Bsn./Trbn./
Euph./Tuba

PART 5
Dbl. Bs.

Tamb.
(opt.)

Cyms./
B. D.
(opt.)

Mar.
(opt.)

39

Tutti

f

Tutti

f

mf

f

mf

f

mf

f

(Crash Cymbals)

45

46

47

48

49

50

51

52

53

54

5

PART 1
Fl./Ob.

PART 1
Clar./Sop. Sax.

PART 2
Fl./Ob.

PART 2
Cl./Tpt.

PART 2
Alto Sax.

PART 3
Cl./Tpt.

PART 3
Alto Sax.

PART 3
Horn

PART 4
Bs. Cl./
Ten. Sax.

PART 4
Horn

PART 4
Bsn./Trbn./
Euph.

PART 5
Bs. Cl./
Cbs. Cl.

PART 5
Cal. Cl./
Bari. Sax.

PART 5
Bsn./Trbn./
Euph./Tuba

PART 5
Dbl. Bs.

Tamb.
(opt.)

Cyms./
B. D.
(opt.)

Mar.
(opt.)

55 Tempo I

PART 1 Fl./Ob. *fff*

PART 1 Clar./Sop. Sax. *fff*

PART 2 Fl./Ob. *fff*

PART 2 Cl./Tpt. *fff*

PART 2 Alto Sax. *fff*

PART 3 Cl./Tpt. *fff*

PART 3 Alto Sax. *fff*

PART 3 Horn *fff*

PART 4 Bs. Cl./Ten. Sax. *fff*

PART 4 Horn *fff*

PART 4 Bsn./Trbn./Euph. *fff*

PART 5 Bs. Cl./Cbs. Cl. *fff*

PART 5 CAL. Cl./Bari. Sax. *fff*

PART 5 Bsn./Trbn./Euph./Tuba *fff*

PART 5 Dbl. Bs. *fff*

Tamb. (opt.)

Cyms./B. D. (opt.) *f*

Mar. (opt.) *pp*

56 **57** **58** **59** **60** *lunga* **61** Solo *pp* *lunga* Solo *pp*

62 **63** **64** **65**

66 **67** 68 69 70 71 72 **73** 74 75 7

PART 1
 Fl./Ob. *Tutti* *f* *3* *Tutti* *p* *3* Solo *p* *3*

PART 1
 Clar./Sop. Sax. *f* *3*

PART 2
 Fl./Ob. *f* *p*

PART 2
 Cl./Tpt. *f* *p*

PART 2
 Alto Sax. *f* *p*

PART 3
 Cl./Tpt. *f* *p*

PART 3
 Alto Sax. *f* *p*

PART 3
 Horn *f* *p*

Solo
p

PART 4
 Bs. Cl./
 Ten. Sax. *f* *p*

PART 4
 Horn *f* *p*

PART 4
 Bsn./Trbn./
 Euph. *f* *p*

PART 5
 Bs. Cl./
 CBS. Cl. *f* *p*

PART 5
 CAL. Cl./
 Bari. Sax. *f* *p*

PART 5
 CAL. Cl./
 Euph./Tuba *f* *p*

PART 5
 Dbl. Bs. *f* *p*

Tamb.
 (opt.)

Cyms./
 B. D.
 (opt.) *f* *p*

[Sus. Cym (stick)]

Mar.
 (opt.) *f* *p*

Vivace

PART 1 Fl./Ob.

PART 1 Clar./Sop. Sax.

PART 2 Fl./Ob.

PART 2 Cl./Tpt.

PART 2 Alto Sax.

PART 3 Cl./Tpt.

PART 3 Alto Sax.

PART 3 Horn

Tutti

Tutti

Tutti

PART 4 Bs. Cl./Ten. Sax.

PART 4 Horn

PART 4 Bsn./Trbn./Euph.

non legato

non legato

non legato

PART 5 Bs. Cl./Cbs. Cl.

PART 5 CL. Cl./Bari. Sax.

PART 5 Bsn./Trbn./Euph./Tuba

PART 5 Dbl. Bs.

Tamb. (opt.)

Cyms./B. D. (opt.)

Mar. (opt.)

87

88

89

90

91

92

93

94

96

97

95

Tempo I

9

PART 1
Fl./Ob.
Clar./Sop. Sax.

Tutti
ff

PART 1
Clar./Sop. Sax.

Tutti
ff

PART 2
Fl./Ob.
ff

PART 2
Cl./Tpt.
ff

PART 2
Alto Sax.
ff

PART 3
Cl./Tpt.
ff

PART 3
Alto Sax.
ff

PART 3
Horn
ff

PART 4
Bs. Cl./
Ten. Sax.
ff

PART 4
Horn
ff

PART 4
Bsn./Trbn./
Euph.
ff

PART 5
Bs. Cl./
Cbs. Cl.
ff

PART 5
Cal. Cl./
Bari. Sax.
ff

PART 5
Bsn./Trbn./
Euph./Tuba
ff

arco

PART 5
Dbl. Bs.
ff

Tamb.
(opt.)
ff

Cyms./
Crash Cymbals
B. D.
(opt.)
f

Mar.
(opt.)

10 98 99 100 *lunga* 101 Adagio 102 103 104 105

PART 1
 Fl./Ob.
lunga **Solo** *pp*
PART 1
 Clar./Sop. Sax.
lunga **Solo** *pp*

PART 2
 Fl./Ob.
Solo *pp*
PART 2
 Cl./Tpt.
Solo *pp*
PART 2
 Alto Sax.
Solo *pp*

PART 3
 Cl./Tpt.
lunga **Solo** *pp*
PART 3
 Alto Sax.
lunga **Solo** *pp*
PART 3
 Horn
lunga **Solo** *pp*

PART 4
 Bs. Cl./
 Ten. Sax.
Solo *pp*
PART 4
 Horn
Solo *pp*
PART 4
 Bsn./Trbn./
 Euph.
Solo *pp*

PART 5
 Bs. Cl./
 Cbs. Cl.
Tamb. (opt.)

PART 5
 CL. Cl./
 Bari. Sax.
**Cyms./
B. D. (opt.)**

PART 5
 Bsn./Trbn./
 Euph./Tuba
Dbl. Bs.

Mar. (opt.)

106 **107** 108 109 110 111 112 11

PART 1
Fl./Ob.

PART 1
Clar./Sop. Sax.

PART 2
Fl./Ob.

PART 2
Cl./Tpt.

PART 2
Alto Sax.

PART 3
Cl./Tpt.

PART 3
Alto Sax.

PART 3
Horn

PART 4
Bs. Cl./
Ten. Sax.

PART 4
Horn

PART 4
Bsn./Trbn./
Euph.

PART 5
Bs. Cl./
CBS. Cl.
Solo

PART 5
CAL. Cl./
Bari. Sax.
Solo

PART 5
Bsn./Trbn./
Euph./Tuba
Solo

PART 5
Dbl. Bs.
*Tutti
pizz.*

Tamb.
(opt.)

Cyms./
B. D.
(opt.)

Mar.
(opt.)