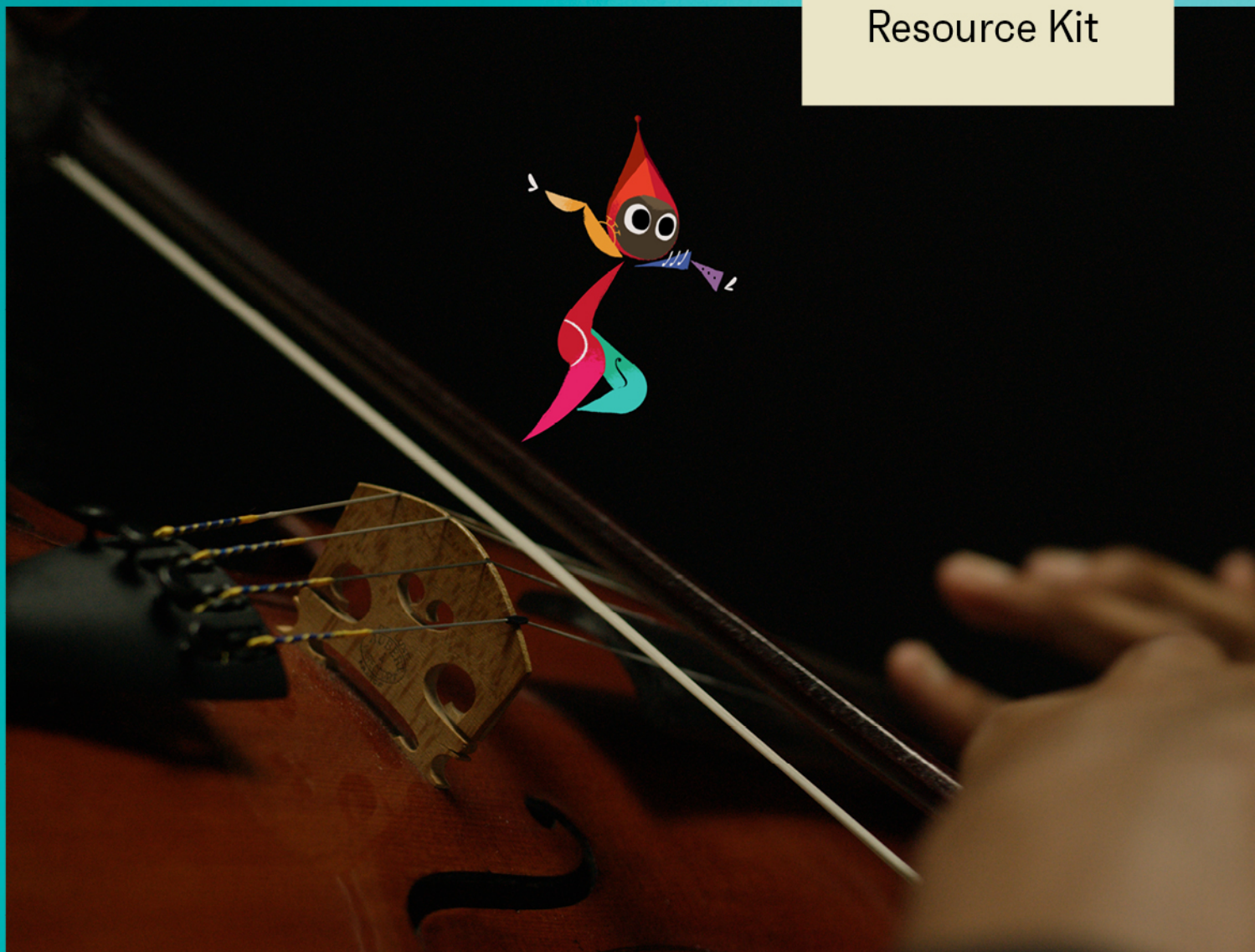


SYDNEY
SYMPHONY
ORCHESTRA

2026
SEASON

Teachers
Resource Kit



PHILHARMONIA FANTASTIQUE

SCHOOLS CONCERT

Stages 2 & 3

The Planets, Op.32

by Gustav Holst

Stage 4 Teaching Resource
Sydney Symphony Orchestra

Acknowledgements

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“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO

(1941-2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

Background

The purpose of this resource

This Teaching and Learning Kit has been designed by Sydney Symphony Orchestra, in collaboration with registered educators, to assist you in building meaningful learning experiences around your concert attendance.

You may choose to use the existing lesson plans as they appear, or - using our handy differentiation hints - adapt them to align with the needs and interests of a particular group of students. Alternatively, go above and beyond and use the Resource Library to extend the students who really love to deep dive into the world of orchestral music.

How will you use these flexible and adaptable resources? The choice is yours!

As always, we welcome all feedback and suggestions regarding the nature of our Teaching and Learning Kits. Please feel free to be in touch with our friendly Learning & Engagement team at schools@sydneysymphony.com.

How curriculum is referenced in this resource

This resource is mapped to the NSW Curriculum.

Each Lesson includes learning activities for students Stage 4 and 5 aligned to the outcomes of the NSW Music Curriculum Stage 4 and 5 (2024).

Each lesson focuses upon a work from the regional tour concert and includes several activities in performing, organising sounds, responding and listening. Each of the learning experiences is integrated into the lesson.

Resource Library

Below is a curated selection of additional third-party resources you might choose to use in supporting your students to engage in concert preparation. The lesson plans in this resource will suggest you select from these in order to plan/undertake your lessons - alternatively, these resources may also be used for differentiation and extension.

Things to listen to

This Teaching and Learning Kit has been designed by Sydney Symphony Orchestra, in collaboration with registered educators, to assist you in building meaningful learning experiences around your concert attendance.

Discover this Spotify playlist featuring concert repertoire audio recordings where available.

[Spotify Playlist](#)

Things to Explore

- [The Layout of The Orchestra](#)
- [Learn & Listen by Instrument](#)
- [Inside the Orchestra](#)

The BBC has a wonderful class arrangement of an abridged version of Holst's *Mars* with parts in many keys for beginner, easy or more capable players. It also comes with an accompanying backing track.

<https://www.bbc.co.uk/teach/ten-pieces/articles/zf6hsrd>

Introduction to the Concert Theme

The theme of this concert is concerned with program music and how Holst has manipulated the concepts of music and chosen orchestra timbres to depict the astrological characteristics of seven planets. This is useful for introducing students to the instruments of a large symphony orchestra and to program music.

Work: *The Planets*, Op. 32 by Gustav Holst

Gustav Holst's *The Planets* is a seven-movement orchestral suite where each movement represents a planet through its **astrological character** rather than its mythological or astronomical identity. Written between 1914 and 1916, the suite excludes Earth and Pluto, which was undiscovered at the time. The suite was heavily influenced by World War I, which started just as he began composing, particularly in his portrayal of *Mars*. First performed in 1918, *The Planets* was an enormous success, bringing Holst fame and, with it, demand for follow-up pieces.

While *The Planets* is his best-known work, he composed many other works across a range of genres, although none achieved comparable success. His distinctive compositional style was the product of many influences including Wagner and Richard Strauss. The English folksong revival of the early 20th century and modern composers such as Ravel also influenced him as a composer, inspiring Holst to develop and refine an individual style.

Each movement in Holst's suite musically depicts the personality of a planet's astrological character:

Mars, the Bringer of War: Represents destruction, aggression, and military power. The piece features a relentless 5/4 rhythm intended to create a brutal, mechanized, and march-like soundscape. Unlikely to be inspired by World War I, which broke out just as he had finished sketching the movement; as his daughter pointed out, Holst 'had never heard of a machine gun and the tank had not yet been invented'

Venus, the Bringer of Peace: Serves as a contrast to Mars, representing calm, harmony, sensuality, and spiritual tranquillity. The music is ethereal and gentle, often described as a lullaby.

Mercury, the Winged Messenger: Represents agility, speed, ingenuity, and communication. The music is a fast-paced, featuring flutes and glockenspiel to depict a fleeting, mercurial spirit. Carried along on the lightest of currents, this quicksilver spirit vanishes as quickly as he appears

Jupiter, the Bringer of Jollity: Symbolizes abundance, generosity, and life-affirming vitality. It is often seen as a musical representation of the "cheery uncle" or a festive, majestic spirit, famous for the hymn-like theme that later became "I Vow to Thee, My Country".

Saturn, the Bringer of Old Age: Holst to be his favourite movement, Saturn represents wisdom, patience, and the inevitable decline, eventually finding a sense of peaceful resignation and fulfillment.

Uranus, the Magician: Represents unpredictability, magic, and invention. The movement is a boisterous, eccentric dance that showcases "heavy-handed humour" and theatrical flourishes.

Neptune, the Mystic: Represents spirituality and the unknown. The movement is shadowy, atmospheric, and concludes with a wordless chorus, suggesting the vastness of infinite space.

The Planets inspired many film and video-game composers: there is more than a hint of Holst in John Williams' 'Imperial March' from *Star Wars* and *The Lord of the Rings*.

The concert will include *Mars*, *Mercury* and *Jupiter*, so these are the works explored in this resource.

NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music 7-10 Syllabus (2024).

Stage	Outcomes
Stage 4 Yr 7 and 8	MU4-PER-01 Uses performance skills to demonstrate understanding of the elements of music and communicate musical ideas. MU4-LIS-01 Uses listening skills to describe music in relation to stylistic context and the elements of music. MU4-COM-01 Improvises, arranges or composes using the elements of music to create musical ideas.
Stage 5 Years 9-10	MU5-PER-02 Manipulates and combines the elements of music in performance to communicate musical ideas. MU5-LIS-02 Uses listening skills to evaluate how the elements of music are manipulated and combined. MU5-COM-01 Improvises, arranges or composes with stylistic understanding and musical expression. MU5-COM-02 Manipulates and combines the elements of music to create musical ideas.

Assessment Ideas

A range of possible assessment tasks for various grade level have been identified throughout the resource with an **

Lesson 1: Introducing Holst's *The Planets*

Intended Learning Outcome

By the end of this lesson students should be able to:

- Describe the planets Jupiter, Mars and Mercury by their astrological characteristics.
- Be familiar with the instruments of the symphony orchestra
- Demonstrate an understanding of 5/4 time

Materials

- SSO Spotify playlist of *The Planets*
- Paper / books for writing their response to Q1.
- Student hand out: instrument names on a sheet of card to cut out and use
- Internet access to identify what any unknown instruments look like.

Lesson Plan

Holst was introduced to astrology by his friend Clifford Bax during a 1913 holiday in Majorca. He became a passionate student of the subject, frequently casting horoscopes for his friends, and used *What Is a Horoscope?* as a guide for the movements' subtitles. He was writing this music at the time of World War I, a war unlike any other mankind had experienced. It was a time of fear and uncertainty, and this might explain his fascination with horoscopes and astrology.

1. Introducing the Planets Listening task**

- a) Begin by introducing Gustav Holst and explaining that *The Planets* is program music. Rather than using scientific facts about the planets, Holst drew on their mythological and astrological characters to shape the music. **Do not give the specific titles of the pieces yet.**
- b) Create a shared list of words that describe the mood of the music (eg. calm, mad, afraid, sleepy, restless, or happy).
- c) Explain how each piece suggests the planet's character or mood, so each piece is musically different from the others. Play the opening 30 seconds of each of the planets (*Mars*, *Mercury* and *Jupiter*) and ask students to complete the table below.

Example	Mood	What did you hear in the music to create this mood?
1		
2		
3		

- d) Ask the students to make a list of the planets (without Earth or Pluto). Then share with them their astrological titles e.g. *Mars, the Bringer of War* and see if they can identify which planets they were listening to.

2. Perform

In a circle, teach students this rhythm pattern from *Mars*:



This pattern opens the piece and is heard throughout the whole movement.

- Lightly patch this ostinato on your legs as you listen to the first 2 minutes of the movement.
- Ask: Why do you think Holst decided to use a 5 beat ostinato to depict a warlike character?
- Students compose their own 5 beat ostinato and perform with the first minute of music and find an interesting body percussion combination to perform it.
- Create a Rondo in 5/4 using the *Mars* rhythmic pattern clapped twice then 2 of the student patterns, Mars, student etc and perform it around the class.

3. The Orchestral Instruments.

Holst uses a gigantic orchestra. All the instrument types are listed below in the boxes.

The teacher should copy or print out the table below this onto card to each student.

Trombone	Viola	Clarinet
Double Bass	Glockenspiel	Oboe
Flute	French Horn	Side Drum
Cello	Cymbals	Bass Trombone
Celeste	Bassoon	Piccolo

Tenor Tuba	Contra Bassoon	Triangle
Gong	Choir	Tambourine
Trumpet	Cor Anglais	Organ
Bass Clarinet	Bass Tuba	Bass Oboe
Bells	Bass Drum	Violin
Xylophone	Harp	

- a) Instruct students to cut out all the instruments (Alternatively teacher can have all instruments projected on white board and students make several lists).
- b) Check that each student knows what each instrument is – you might need to google some.
- c) Ask student to sort the instruments into the following groupings:
 - Instrument groups: wood wind, brass, percussion, strings, keyboard
 - Small, medium or large sizes
 - Pitched and non-pitch instruments
 - Bass clef and treble clef instruments. What instrument is left over? (viola)

Lesson 2: *Mars, the Bringer of War*

Intended Learning Outcome

By the end of this lesson, students should be able to:

- Discuss how Holst manipulates the concepts of music to depict the character of Mars
- Read and understand an orchestral percussion part

Materials

- Percussion part for the planet suite (either on whiteboard or as a handout) and questions.
- <https://www.youtube.com/watch?v=vsMWVW4xtwI> *Imperial March* from Star Wars
- SSO Spotify recording of *Mars*

Lesson Plan

1. Listen and follow the score*

Study the score of the first two pages of the percussion part for *Mars* (either displayed on white board or handed out) while students complete the questions. Listen to the excerpt as often as needed.

1. Locate the bar numbers which are written down the left side at the start of each line of music.
2. Locate the rehearsal marks (numbers in a circle written above the music). How many are there?
3. What percussion instruments are required to play this part?
4. Which percussion instrument does the player use first?
5. What does the time signature mean?
6. What is the speed of the music?
7. The opening bar tells the player to play a roll (think drum roll). How many bars does this last for?
8. The only change to the part between bar 1 and bar 39 is a change to:
 - a. speed
 - b. volume
 - c. pitch
 - d. rhythm
9. In bar 66 the percussionists change to what other instruments?
10. On the top of the second page, some of the violin part has been written out, not for the percussionists to play, but to follow. Why do you think they need this?
11. What 2 percussion instruments are playing at figure 5?
12. Which part at Figure 5 is like the opening percussion line?

13. Where does the key signature first change?
14. What pattern do you notice in bar 110?
15. What is the loudest that the percussion are asked to play in this excerpt?

2. Performance activity

Once students are familiar with the score, challenge them to play the parts along with the recording. This might work best having the percussion part projected onto the board to lead the class. Use body percussion instead of percussion instruments.

Gustav Holst The Planets

Triangle, Side Drum, Tambourine,
Cymbals, Bass Drum, Gong, Bells,
(Glock. and Xyl.)

I Mars, the Bringer of War

Allegro. 1

Gong. *pp*

3 3 4 5 6

7 7 8 9 10 11 12

cresc.

13 14 15 16 17 18

mf dim. ① *p*

19 19 20 21 22 23 24

cresc.

25 25 26 27 28 29 30

mf cresc. *f*

31 31 32 33 34 35 36

f *f* *f cresc.*

37 37 38 39 ②

sempre cresc. *ff* 17

58 ③ *Temp. I.* Bass-Tub.

64 *Temp. II.* ④

Side Drum

Bass Drum 1 11

2
79 *Vns. 2.*

83 *S.D.*

f *Cymb.* 7 8 3 4 5

89

6 7 *cresc.* 8 9 1

cresc.

95 *d.d.* *B.D.* *P* *S.D.*

6

99

cresc.

103 *p* *cresc.*

7

109 *S.D.* 7 2 3 3 4

1 *ff*

114 5 6 7 8

Comparison listening activity.

The Planets by Holst is by far his best-known work. Much of its music can be heard referenced in films and TV shows including *The Simpsons*, *Wallis and Gromit* and *Bluey*.

He has also influenced the film scores of John Williams and Hans Zimmer. This means that many characteristics of his music can be heard in their film scores.

- a) As a class discuss what features of Holst's music makes it suitable for a warlike or battle setting under the headings of pitch, rhythm, tone colour, texture, dynamics and expression.
- b) Hans Zimmer's *Gladiator* was so similar that the Holst foundation sued him for copyright infringement. The piece in question was the music for the scene called *The Battle*. Hans Zimmer admitted he was influenced by Holst but did not copy it and the matter was settled out of court.

Listen from 3'55" to Zimmer's soundtrack of the *Battle* and see what you think:

<https://www.youtube.com/watch?v=l-YYZiJvwpc&t=241s>

- c) John Williams is perhaps the most famous film music composer still ever. His music for the *Imperial March* from *Star Wars* also features many similarities to that of Holst's *Mars*.

Listen to this piece and ask the students to compile a list of the similarities they hear:

<https://www.youtube.com/watch?v=vsMWVW4xtwI>

3. Move

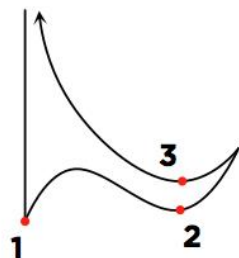
Learn to conduct three beats in a bar. It is a triangle shape.
Start with right hand held in front of you at nose height

On **ONE** move hand straight down to about belly button height (Don't let hand flop, imagine you are drawing in the air from one point to the next)

Move hand away from your body out to the right on beat **TWO**

Finish the triangle shape by moving to the starting point on **THREE**

Use the *Jupiter* theme YouTube clip above or the Spotify track from 3'18" and practice conducting. As students become more confident have them reflect the *dynamics* (volume) with smaller actions for softer and larger actions as the music becomes louder towards the end.



4. Recap

Watch the summary of *Mars* presented here as a revision activity before moving on to the next movement.

[Listening Guide: Holst's The Planets - Mars, the Bringer of War](#)

Lesson 3: Jupiter, the Bringer of Jollity

Intended Learning Outcomes

Much of this lesson is focusing on aspects of music literacy: reading and writing rhythm notation and bass clef pitches. Note that from halfway through part three, the activity becomes quite tricky, so may not work with all year groups.

In this task students will:

- Read from bass clef
- Develop an understanding of how a timpani works and it is used in an orchestra
- Become familiar with the *Jupiter Hymn*
- Read and perform patterns in triple time.

Materials

- Hand out with the *Jupiter Hymn* melodic rhythm printed on one side with lower part dictation activity on back
- Recording of Jupiter theme
- Research information access on the timpani
- Diagram to explain the working of the timpani



3. Perform

Use body percussion, drumsticks or pencils on the desk to play the rhythm of the excerpt above as a class, then perform with the recording of the orchestra playing the theme.

4. Research

Holst has given the timpani a melody line to play in this movement. This is most unusual and requires careful planning.

When listening to the opening you will hear the timpani play this:



Once you have a plan, write it on 2 bass clef staves.

In pairs:

- Show your solution to your partner and ask them to check you have met the criteria
- Use a keyboard, chime bars or other available instrument to perform your solution with your partner.

d) Consider

Below is what Holst did. He did not meet the criteria!

- How many timpani does Timp 1 require?
- What size drums do you think they used?
- What do you think the challenges would be in putting this together?
- Which of the 2 parts do you think is the most difficult to play?
- Test your answer by playing each line.

e) Advanced Listening Activity

Listen again to the start of the *Jupiter Hymn* and complete the rhythm of the bass line for the first 24 bars. Use the dots to help you mark where a sound is played so you know where to put the crotchet rests.

3/4

♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ |
 ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ |
 ♩ ♩ | . . | . . | . . |
 . . | . . | . . | . . |
 ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ |
 . . | . . | . . | . . |

Lesson 4: Class Performance of Jupiter Hymn

Intended Learning Outcomes

By the end of this lesson students should be able to:

- Recognise and perform the main themes from *Jupiter*
- Work as a member of an ensemble, following their part.

Materials

- Arrangement score and parts
- Student instruments or available keyboards.
- YouTube link: <https://www.youtube.com/watch?v=-C1nC0NHnbo>

Lesson Plan

This arrangement is in five parts and is based upon motifs and tunes from Holst's *Jupiter*:

- C Melody 1
- B flat Melody (same as C melody 2)
- E flat Melody
- Simple piano
- Bass clef in C (same as B flat bass clef)

1. Learn the arrangement (Appendix A)

- a) Distribute parts according to instrument
- b) Rehearse the arrangement line by line
- c) Put the arrangement together
- d) Once the ensemble can perform it, select a student to conduct the ensemble.

2. Recap

Watch the video below to revise what has been learnt about Holst's *Jupiter*:

<https://www.youtube.com/watch?v=-C1nC0NHnbo>

Lesson 5: Mercury, the Winged Messenger

Intended Learning Outcome

By the end of this lesson students should be able to:

- Recognise and perform the main themes from *Mercury* and read them in compound duple time.
- Read and write rhythms in compound duple time
- Describe the celeste and how it is played and sounds.

Materials

- SSO Spotify track of *Mercury*
- 6/8 rhythm cards or notated patterns on the board for revision
- Individual listening handout sheets and assessment with the rhythm patterns for Mercury
- YouTube link: <https://www.youtube.com/watch?v=-C1nC0NHnbo>

Lesson Plan

1. Explain to the class that Mercury is known as “The Winged Messenger”. Flying around delivering important messages, dropping them down to their readers and then sitting and waiting for the next message to deliver. Holst has written the piece so that the audience can hear these three parts of Mercury’s work in the music.
2. Listen to the different sections of the piece as indicated by the timings given handing out listening grid below to students for completion or asking them to draw the grid in their books. Ask students to describe what the music does to show Mercury’s actions**

Cue	Action	What do you hear in the music?
0.00-0.30	Mercury speeding around to deliver important messages	
0.37 – 1.00	Slowly the messages float down to their right place for reading	
1.08 - 1.20	Mercury is sitting and waiting for the next message	

3. Revise Compound duple metre

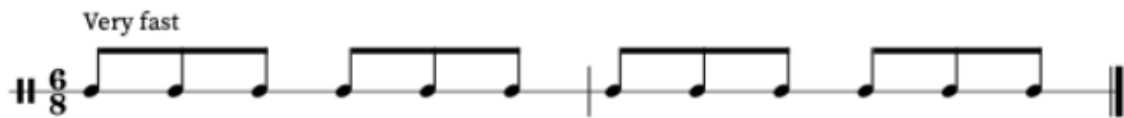
This movement is in 6/8 time. Teacher leads the class in some simple 6/8 patterns via echo clapping, then from reading notation on board.

Ask students to create their own 4 bar patterns in duple time and perform for their neighbour.

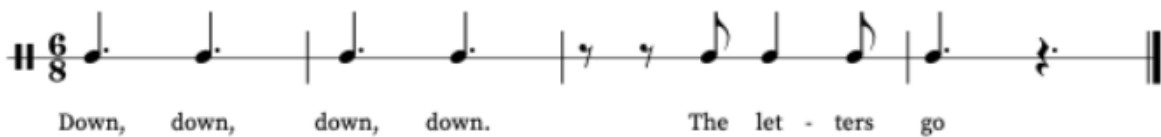
4. Read and Perform

Below are the three rhythm patters which show these three stages of Mercury delivering letters. Learn to say the words while clapping the rhythms

- a) Firstly, you hear even notes as fast as the speed of light as Mercury flies quickly around to delivering messages.



- b) Next the letter is dropped and slowly floats to the ground



- c) Mercury sits still and waits for the next message



- d) Listen to the entire track of Mercury while students identify each of the patterns when it occurs.

5. Investigate

An unusual instrument called the celeste is used in this piece. Watch this video to learn more about the celeste and the answer the questions below

<https://www.youtube.com/watch?v=Aw7HAyq54rw&t=51s>

- a) Which instrument does the celeste look like?
- b) How is the sound made?
- c) What does the pedal do to the sound?
- d) What piece of music is the celeste known for?
- e) The word celeste in French means what?

6. Recap

Watch the YouTube link below to revise what the students have learnt about Holst's *Mercury*.

<https://www.youtube.com/watch?v=-C1nC0NHnbo>

Lesson 6: Composition

Intended Learning Outcome

Students will:

- Use the concepts of music to create their own picture of another planet using sound and manipulation of the concepts of music.
- Describe how they created the timbre of the music and create a score using available technology.

Materials

- Classroom composition technology if available, otherwise available classroom instruments and sound sources
- Holst's *Uranus* performance:
<https://www.youtube.com/watch?v=fUyVFKA1MaU&t=33s>

Lesson Plan

Uranus is no longer considered a planet in our solar system however in astrology, Uranus is known as "The Magician," and represents revolutionary change, sudden disruptions, and the shattering of old patterns to bring in the future. The Romans believed that Uranus acted as a generational force of liberation, breaking down conventional structures to bring about innovation, genius, and higher consciousness. Uranus disrupts stagnant areas of life to force evolution, often causing unexpected breakups, moves, or flashes of insight. It acts suddenly, like a "lightning bolt" of inspiration or chaos.

Holst specifically depicted Uranus as "The Magician" portraying it as quirky, devilish, and a series of "merry pranks" that abruptly end, mimicking its sudden changeable nature.

Discuss

- a) How might some of these features of Uranus be shown in music? In groups discuss then brainstorm under the heading of the concepts of music:
 - Pitch
 - Rhythm
 - Tempo (Speed)
 - Dynamics
 - Texture (layers of sound)
 - Structure
 - Tone colour

- b) How would you show these ideas on a score?

Watch

The following link shows a version of Holst's *Uranus* – it shows how motif is used, long and short notes, high and low and the texture or number of layers happening at any one time.

<https://www.youtube.com/watch?v=XWH9egIV3WU&t=74s>

Create**

Students use these ideas to create your own one-minute version of *Uranus, the Magician* using available technology.

Consider including:

- Sudden changes of musical ideas to reflect his character causing chaos and interruption
 - Different musical patterns to show different aspects of character
 - Sounds that suggest the magical nature of Uranus
 - New sounds/techniques that represent innovation.
- a) Consider how the score will be captured – via notation software or graphic scores (depending upon availability and student ability).
- b) Once completed share with the rest of the class and discuss the merits of each interpretation in terms of how they captured the unexpected nature of the planet, and it causes chaos to bring in new ideas.

Compare

- a) Watch the performance of Holst's *Uranus* and discuss how he created magic and chaos in his music. <https://www.youtube.com/watch?v=fUyVFKA1MaU&t=33s>

Focus Questions

- How does Holst make his magician seem powerful?
- What instruments that are featured in the performance?
- One part of the piece sounds peaceful and magical – how does the music change here?

Reflect

In pairs ask students to discuss with each other which of the planets they have heard from Holst's suite *The Planets*:

- Which movement did they enjoy the most and why?
- Which one did they enjoy the least and why?
- What are they most looking forward to seeing in the performance?
- What questions might they wish to ask of the conductor or musicians?

Appendix A

Jupiter Themes From The Planets

Holst

$\text{♩} = 112$

The musical score is arranged in seven staves. The top staff, labeled C1, is in treble clef and contains rests for the first four measures, followed by a melodic line in the fifth measure. The second staff, labeled Bb, is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f*. The third staff, labeled C2, is in treble clef with a dynamic marking of *f*. The fourth staff, labeled Eb, is in treble clef with a key signature of two sharps (F# and C#) and a dynamic marking of *f*. The fifth and sixth staves are grouped under a brace labeled Piano, with the fifth staff in treble clef and the sixth in bass clef, both with a dynamic marking of *f*. The seventh staff, labeled C3, is in bass clef with a dynamic marking of *f*. The eighth staff, labeled Bb2, is in bass clef with a key signature of two sharps (F# and C#) and a dynamic marking of *f*. The time signature is 2/4 throughout. The key signature for the Bb, C2, Piano, C3, and Bb2 parts is one sharp (F#), while the Eb part has two sharps (F# and C#).

This musical score is arranged for seven instruments: C (C4), Bb (Bb4), C2 (C2), Eb (Eb3), grand piano (C4-C3), C3 (C3), and Bb2 (Bb2). The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The first three measures feature the C, C2, and Eb instruments playing a continuous eighth-note pattern, while the grand piano plays a similar pattern in the right hand and a bass line in the left hand. The Bb, C3, and Bb2 instruments are silent for the first two measures. In the third measure, the Bb, C3, and Bb2 instruments enter with a new eighth-note pattern, and the grand piano's left hand also begins this pattern. The final two measures show the C, C2, and Eb instruments continuing their pattern, while the grand piano, C3, and Bb2 instruments play a more complex eighth-note pattern. The dynamic markings are *mf* (mezzo-forte) for the C, C2, Eb, and grand piano parts, and *f* (forte) for the C3 and Bb2 parts.

This musical score is arranged for seven parts: C, Bb, C2, Eb, piano (p), C3, and Bb2. The score is divided into five measures. The first measure shows the initial entries for the C, Bb, C2, and Eb parts. The piano part begins with a steady eighth-note accompaniment. The second measure continues the development of these parts. The third measure features a dynamic shift to *f* (forte) for the C, Bb, C2, and Eb parts. The fourth and fifth measures conclude the passage with sustained notes and melodic lines in the upper parts, while the piano part continues its accompaniment.

This musical score is for a brass ensemble with piano accompaniment. It consists of eight staves. The instruments are: C (Trumpet), Bb (Trumpet), C2 (Trumpet), Eb (Trumpet), Piano (Grand Staff), C3 (Tuba), and Bb2 (Tuba). The music is in 3/4 time and features a key signature of one flat (Bb). The score is divided into four measures. The first measure shows the initial entry of the brass instruments. The second measure is marked with a mezzo-forte (*mf*) dynamic. The third measure features a crescendo leading to a fortissimo (*f*) dynamic. The fourth measure concludes the phrase with a decrescendo. The piano accompaniment provides harmonic support, with the right hand playing chords and the left hand playing a rhythmic bass line.

mf

The musical score is arranged in a multi-staff format. The top staff, labeled 'C', is a grand staff with a treble clef and a 3/4 time signature, containing a whole rest. The second staff, labeled 'Bb', is a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature, playing a melodic line with a dynamic marking of *mf*. The third staff, labeled 'C2', is a single staff with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature, playing a melodic line with a dynamic marking of *mp*. The fourth staff, labeled 'Eb', is a single staff with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature, playing a melodic line with a dynamic marking of *mp*. The fifth and sixth staves are a grand staff with a treble and bass clef, a key signature of one flat (Bb), and a 3/4 time signature, playing a piano accompaniment with a dynamic marking of *mf*. The seventh staff, labeled 'C3', is a single staff with a bass clef, a key signature of one flat (Bb), and a 3/4 time signature, playing a bass line with a dynamic marking of *mp*. The eighth staff, labeled 'Bb2', is a single staff with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature, playing a bass line with a dynamic marking of *mp*. The score consists of 8 measures.

This musical score is arranged for seven parts: C (Trumpet), Bb (Trumpet), C2 (Trumpet), Eb (Trumpet), Grand Piano (Piano), C3 (Tuba), and Bb2 (Tuba). The score is written in 4/4 time with a key signature of one flat (Bb). The C part features a melodic line with a crescendo leading to a fortissimo (f) dynamic. The Bb part has a similar melodic line, also ending with a fortissimo dynamic. The C2 part plays a rhythmic accompaniment, ending with a fortissimo dynamic. The Eb part provides harmonic support with a melodic line, ending with a fortissimo dynamic. The Grand Piano part consists of a left and right hand with a rhythmic accompaniment. The C3 part plays a rhythmic accompaniment. The Bb2 part plays a rhythmic accompaniment. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.

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This musical score is arranged for seven instruments: C, Bb, C2, Eb, Piano, C3, and Bb2. The notation is as follows:

- C:** Treble clef, key signature of one flat. Features a melodic line with eighth and sixteenth notes.
- Bb:** Treble clef, key signature of two sharps. Features a melodic line with eighth and sixteenth notes.
- C2:** Treble clef, key signature of one flat. Features a melodic line with eighth and sixteenth notes.
- Eb:** Treble clef, key signature of three sharps. Features a melodic line with eighth and sixteenth notes.
- Piano:** Grand staff (treble and bass clefs), key signature of one flat. Includes a forte (*f*) dynamic marking. The right hand plays chords with eighth notes, and the left hand plays a bass line.
- C3:** Bass clef, key signature of one flat. Features a bass line with eighth and sixteenth notes.
- Bb2:** Bass clef, key signature of two sharps. Features a bass line with eighth and sixteenth notes.

The score concludes with a final measure on the seventh staff, marked with a fermata and a repeat sign.

Jupiter Themes

From The Planets

Holst

♩ = 112

C1

9

17

28

♩ = 96

37

44

48

Detailed description: This is a musical score for the C1 part of 'Jupiter Themes' from 'The Planets' by Gustav Holst. The score is written in treble clef and 2/4 time. It consists of eight staves of music. The first staff (measures 1-8) starts with a tempo marking of quarter note = 112. The second staff (measures 9-16) continues the melody. The third staff (measures 17-27) features a dynamic marking of *f* (forte). The fourth staff (measures 28-36) has a tempo change to quarter note = 96 and a key signature change to one flat (B-flat major). The fifth staff (measures 37-43) continues the melody. The sixth staff (measures 44-47) continues the melody. The seventh staff (measures 48) concludes the piece with a final chord. Various musical notations such as rests, accidentals, and dynamic markings are present throughout the score.

Jupiter Themes

From The Planets

Holst

$\text{♩} = 112$

Bb *f*

7 *mf*

14 *f*

23 $\text{♩} = 96$
mf *mf* *mf*

30

37 *f*

45

49

Jupiter Themes

From The Planets

Holst

♩=112

C2

f

8

mf

16

f

mf

25

♩=96

mp

33

41

f

47

Jupiter Themes

From The Planets

Holst

$\text{♩} = 112$

E♭ *f*

8 *mf*

15 *f* *mf*

24 $\text{♩} = 96$ *mp*

33

41 *f*

47

The musical score is written for a single staff in E-flat major (three sharps) and 2/4 time. It begins with a tempo marking of quarter note = 112. The first measure is marked with a forte (*f*) dynamic. The score is divided into measures, with measure numbers 8, 15, 24, 33, 41, and 47 indicated. At measure 8, the dynamic changes to mezzo-forte (*mf*). At measure 15, there is a crescendo leading to a forte (*f*) dynamic, followed by a decrescendo to mezzo-forte (*mf*). At measure 24, the tempo changes to quarter note = 96, and the dynamic is mezzo-piano (*mp*). The score concludes with a double bar line at measure 47.

Jupiter Themes

From The Planets

Holst

♩=112

Piano

f

f

8

mf

f

13

20

mf

mf

29

♩=96

2

Musical score for measures 29-35. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as ♩=96. The dynamic is *mf*. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady accompaniment with chords and single notes.

36

Musical score for measures 36-42. The piece continues in 3/4 time with a key signature of one flat. The dynamic is *mf*. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady accompaniment with chords and single notes.

43

Musical score for measures 43-47. The piece continues in 3/4 time with a key signature of one flat. The dynamic is *f*. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady accompaniment with chords and single notes.

48

Musical score for measures 48-53. The piece continues in 3/4 time with a key signature of one flat. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady accompaniment with chords and single notes, ending with a double bar line.

Jupiter Themes

From The Planets

Holst

Bb2

9

18

28

35

42

48