

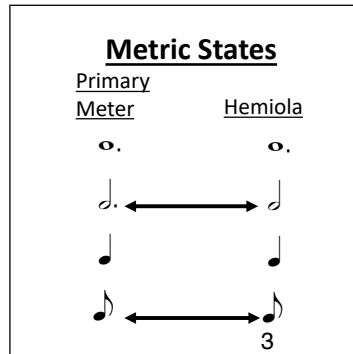
Metric Conflict as Variation in Gustav Holst's
 "Jupiter, the Bringer of Jollity"

Jay Smith
 Jayson.Smith@tamuk.edu

Example 1: Holst, "Jupiter," Theme, mm. 108–115

108
 Horns *f*

Royal Philharmonic, Owain Arwel Hughes Conducting



Example 2: Holst, "Jupiter," Variation 1, mm. 116–123

116

Horns

WWs
 Strings

Syncopation

Hemiola

Example 3: Holst, "Jupiter," Variation 2, mm. 124–131

124

WWs

Horns

Trumpets *f*

Syncopation

Beat Division-Level Hemiola

Hemiola

Example 4: Holst, "Jupiter," Variation 3, mm. 132–139

$D^{3+1} \{ \begin{matrix} 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 \end{matrix} \}$
 132 133 134 135 136 137 138 139
 Trumpets
 WWS
 pulse:
 Trombones
 pulse:
 Strings
 f
 Hemiola
 $G^{3+2} \{ \begin{matrix} 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 \\ 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 \end{matrix} \}$

Variation 3 Features

Grouping dissonance: primary meter vs. trombones

Displacement dissonance: primary meter vs. trumpet/ww figures

Example 5: Composite Downbeat Attack Point Visual for Variation 3

Normal Noteheads = downbeats in primary meter

X Noteheads = conflicting downbeats from Trumpets/WW and Trombones

Example 6: Composite Beat Attack Point Visual for Variation 3

Normal Noteheads = beat attacks in primary meter

X Noteheads = conflicting beat attacks from Trumpets/WWs

Example 7: Holst, "Jupiter," Variation 4, mm. 140–147

Variation 4

Metric States

Tpts & Tbns
(non-hemiola), Tbns and Tpts
displaced WWs Hemiola

WWs. Tpts & Tbns

Most eighths Occasional triplets

Example 8: Composite Downbeat Attack Point Visual for Variation 4

Example 9: Holst, "Jupiter," Variation 5, mm. 148–155

Beat-Level Hemiola

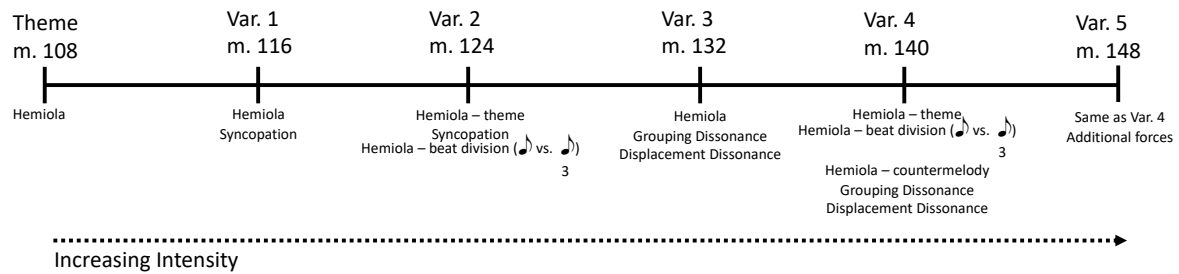
Horns

WWs, Tpts,
Vlns, Gl.

En hn., Low Brass,
Low Strings

Hemiola

Example 10: Holst, “Jupiter,” Timeline of Rhythmic/Metric Conflict



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