

Themes from

# A Somerset Rhapsody

By Gustav Holst

Arranged by Douglas E. Wagner

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**INSTRUMENTATION**


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1 Conductor  
 8 Flute  
 2 Oboe  
 2 Bassoon  
 4 1st B $\flat$  Clarinet  
 4 2nd B $\flat$  Clarinet  
 2 B $\flat$  Bass Clarinet  
 5 E $\flat$  Alto Saxophone  
 2 B $\flat$  Tenor Saxophone  
 2 E $\flat$  Baritone Saxophone  
 4 1st B $\flat$  Trumpet  
 4 2nd B $\flat$  Trumpet  
 4 F Horn

4 Trombone  
 2 Baritone  
 2 Baritone T.C.  
 4 Tuba  
 2 Bells  
 2 Percussion 1  
 (Snare Drum, Bass Drum)  
 2 Percussion 2  
 (Triangle/Tambourine)  
 2 Timpani  
 (Tune: G, B $\flat$ , C)

**WORLD PARTS**

Available for download from  
[www.alfred.com/supplemental](http://www.alfred.com/supplemental)

E $\flat$  Alto Clarinet  
 (B $\flat$  Tenor Saxophone)  
 E $\flat$  Contra Alto Clarinet  
 B $\flat$  Contra Bass Clarinet  
 E $\flat$  Horn  
 B $\flat$  Trombone B.C.  
 B $\flat$  Trombone T.C.  
 B $\flat$  Baritone B.C.  
 E $\flat$  Tuba B.C.  
 E $\flat$  Tuba T.C.  
 B $\flat$  Tuba B.C.  
 B $\flat$  Tuba T.C.  
 String Bass

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**PROGRAM NOTES**

Written at the peak of the early 20th-century period of intense folk music interest in Great Britain, *A Somerset Rhapsody* draws upon tunes collected by Cecil Sharp (to whom the work is dedicated) in his travels throughout that area of exceptional natural beauty in Southwest England. Holst chose three of these folk songs that are seamlessly presented in this arrangement: the pensive "Sheep Shearing Song," the bold "High Germany," and the doleful "The True Lover's Farewell." Penned in 1906, *A Somerset Rhapsody* displays definite hints of the iconic *First Suite in E $\flat$*  (1909) and *Second Suite in F* (1911) for military band, which were soon to come.

**NOTES TO THE CONDUCTOR**

A few general points to keep in mind:

- Players should be instructed to release (inhale) precisely on the rest following a note and not before.
- Lightly tongue accompaniment eighth notes in measures 16–48 and 71–85, while making sure that they are given full value and not clipped.
- Tempo should not be allowed to lag at measure 50, where the dynamics are reduced and the texture thins a bit.
- Strict adherence to the changes in dynamics will enhance the musicality of the performance and increase audience interest.



**Preview Only**  
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Themes from  
**A Somerset Rhapsody**

FULL SCORE  
Duration - 2:50

By Gustav Holst  
Arranged by Douglas E. Wagner (ASCAP)

Moderately, with freedom ♩ = 69

Flute *mp*

Oboe *mp*

Bassoon *mp*

1 *mp*

B♭ Clarinets

2

B♭ Bass Clarinet *mp*

E♭ Alto Saxophone *mp*

B♭ Tenor Saxophone *mp*

E♭ Baritone Saxophone

Moderately, with freedom ♩ = 69

1

B♭ Trumpets

2

F Horn *mp*

Trombone *mp*

Baritone *mp*

Tuba *mp*

Bells

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Triangle/Tambourine)

Timpani

Tune: G, B♭, C

1 2 3 4 5



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

9

mp

9

mp

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

rit.

rit.

(w/med. felt mallets)

*mp*

16 Briskly ♩ = 96

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

16 Briskly ♩ = 96

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

S.D.

B.D.

*f*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

Tri.

*f*

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26

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

26

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.



34

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2 *mf*

Timp.

34



42

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

42

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

*mf*

*mf*

*mf*

*mf*

*mf*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*mp*

50

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

59

Fl. *mp*

Ob. *mp*

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax. *mp*

T. Sax.

Bar. Sax.

59

1 Tpts.

2 Tpts.

Hn.

Tbn. *mp*

Bar. *mp*

Tuba

Bells

Perc. 1

Perc. 2

Timp.

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

*mp*





79

Fl.

Ob.

Bsn.

1

Cl. 1

2

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 1

2

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

*f*

79

Fl.  
Ob.  
Bsn.  
Cls. 1  
Cls. 2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
Tpts. 1  
Tpts. 2  
Hn.  
Tbn.  
Bar.  
Tuba  
Bells  
Perc. 1  
Perc. 2  
Timp.

*f*

3/4

86 Much slower ♩ = 69

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

86 Much slower ♩ = 69

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Bells

Perc. 1

Perc. 2

Timp.

92

Fl.

Ob.

Bsn.

1

Cl. 1

2

Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

92

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

rit.

mp