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# FJH YOUNG BAND

Grade 2

## THE SONG OF THE BLACKSMITH from *SECOND SUITE IN F* *FOR MILITARY BAND*

GUSTAV HOLST

Arranged by  
Timothy Loest

### Instrumentation

- |                                  |                                                    |
|----------------------------------|----------------------------------------------------|
| 1 - Conductor's Full Score       | 4 - F Horn                                         |
| 8 - Flute                        | 2 - Trombone 1                                     |
| 2 - Oboe                         | 2 - Trombone 2                                     |
| 2 - Bassoon                      | 2 - Baritone/<br>Euphonium                         |
| 5 - B $\flat$ Clarinet 1         | 2 - Baritone T.C.                                  |
| 5 - B $\flat$ Clarinet 2         | 4 - Tuba                                           |
| 2 - B $\flat$ Bass Clarinet      | 2 - Mallet Percussion (Opt.)<br>Xylophone<br>Bells |
| 2 - E $\flat$ Alto Saxophone 1   | 2 - Snare Drum                                     |
| 2 - E $\flat$ Alto Saxophone 2   | 2 - Suspended Cymbal                               |
| 2 - B $\flat$ Tenor Saxophone    | 2 - Anvil (Opt. Brake Drum)                        |
| 2 - E $\flat$ Baritone Saxophone |                                                    |
| 4 - B $\flat$ Trumpet 1          |                                                    |
| 4 - B $\flat$ Trumpet 2          |                                                    |

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T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.  
Frank J. Hackinson

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## The Arranger

Timothy Loest is a name in instrumental music synonymous with creativity, versatility and accessibility. His works for band possess an imaginative, well-crafted style that resonates with performers and audiences worldwide.

Mr. Loest had his first work published in 1995. Today he is an exclusive composer and arranger for The FJH Music Company Inc. His bestselling FJH supplemental methods include *Warm-ups and Beyond* and *Rhythms and Beyond*. He is also co-writer of *Measures of Success®: A Comprehensive Musicianship Band Method*.

As a clinician, Mr. Loest delivers engaging and thought-provoking presentations on various aspects of instrumental music. He frequently guest conducts bands throughout the United States and regularly accepts commissions.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University, and his Master of Music degree from Northwestern University. He holds membership in MENC, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the Christian Educators Association International.

Mr. Loest is band director at F.E. Peacock Middle School in Itasca, Illinois. An ASCAP award-winning composer, he strives to advance music education through his writing and teaching.

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## About the Music

One of the most significant works for band is Gustav Holst's *Second Suite in F for Military Band*. This suite, composed in 1911, consists of four movements based on English folk tunes. The third movement, *The Song of the Blacksmith*, is a favorite among musicians and audiences because of its rhythmic vitality and novel anvil sound.

While English composer Gustav Holst (1874-1934) is best known for his orchestral suite *The Planets*, his two suites for wind band are significant works in their own right. While practical and direct, his band suites are melodically engaging, harmonically colorful, and deeply expressive.

This arrangement is close to the original in many ways. For instance, it preserves the key of F major, as well as Holst's compositional form. It also preserves Holst's dynamic and articulation choices.

Whereas Holst used alternating 4/4 and 3/4 time signatures, this arrangement is in 4/4 meter with the occasional appearance of a 2/4 measure. To make the work more accessible, rhythms have been notated using note values more familiar to younger musicians.

This arrangement, like the original, is scored for few percussion instruments. Ideally, the anvil should be played with a heavy hammer. The weight and sound of the hammer will dictate the tempo, as well as note lengths in the winds. For safety reasons (especially with young players), a brake drum played with a hard plastic mallet may be substituted. Because the suspended cymbal part consists of rolls, as well as articulated rhythms, two players may cover the part (one with yarn mallets and one with drumsticks). If one player covers the part, then drumsticks should be used.

Unlike the original, this arrangement includes an optional mallet part. Two different endings are also provided. The "original ending" follows Holst's orchestration, which sounds the final chord without bass voices. On the other hand, the "optional ending" includes snare drum, anvil, and a final quarter note in the bass voices. This "optional ending" may be more suitable, as it finalizes a single movement from a four-movement suite.

# THE SONG OF THE BLACKSMITH

from *Second Suite in F for Military Band*

GUSTAV HOLST  
Arranged by  
TIMOTHY LOEST  
(ASCAP)

With rhythmic vitality! (♩ = 152 – 168)

Flute *ff* (This pattern staccato throughout)

Oboe *ff* (This pattern staccato throughout)

Bassoon *ff* (This pattern staccato throughout)

B♭ Clarinets 1 *ff* (This pattern staccato throughout)  
2 *ff* (This pattern staccato throughout)

B♭ Bass Clarinet *ff* (This pattern staccato throughout)

E♭ Alto Saxophones 1 *ff* (This pattern staccato throughout)  
2 *ff* (This pattern staccato throughout)

B♭ Tenor Saxophone *ff* (This pattern staccato throughout)

E♭ Baritone Saxophone *ff* (This pattern staccato throughout)

B♭ Trumpets 1 *ff* (This pattern staccato throughout)  
2 *ff* (This pattern staccato throughout)

F Horn *ff* (This pattern staccato throughout)

Trombones 1 *ff* (This pattern staccato throughout)  
2 *ff* (This pattern staccato throughout)

Baritone/Euphonium *ff* (This pattern staccato throughout)

Tuba *ff* (This pattern staccato throughout)

Mallet Percussion (Xylophone, Bells) *ff*

Snare Drum S.D. (deep shell) *ff*

Suspended Cymbal

Anvil (Opt. Brake Drum)

2 3 4

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The image shows a page of a musical score for a large ensemble. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 & 2 (Clarinets), B. Cl. (Bass Clarinet), A. Saxes 1 & 2 (Alto Saxophones), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. 1 & 2 (Trumpets), Hn. (Horn), Tbn. 1 & 2 (Trombones), Bar./Euph. (Baritone/Euphonium), Tuba, Mlt. Perc. (Mallet Percussion), S.D. (Snare Drum), Sus. Cym. (Suspended Cymbal), and Anvil. The score is written in a key signature of one flat (B-flat) and a time signature that changes from 2/4 to 4/4. Dynamic markings include *sim.* (sforzando) and *decresc.* (decrescendo). A large, diagonal red watermark reads "Preview Only - Legal Use Requires Purchase".

13

Fl. *f*

Ob. *p*

Bsn. *p*

Cls. 1 *f*

Cls. 2 *p*

B. Cl. *p*

A. Saxes 1 *f*

A. Saxes 2 *f*

T. Sax. *p*

B. Sax. *p*

Tpts. 1 *p*

Tpts. 2 *p*

Hn. *p*

Tbns. 1 *p*

Tbns. 2 *p*

Bar./Euph. *p*

Tuba *p*

Mlt. Perc.

S.D.

Sus. Cym.

Anvil

13

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

1  
Tbns.

2

Bar./  
Euph.

Tuba

Mlt. Perc.

S.D.

Sus. Cym.

Anvil

15 16 17 18 19

21

Fl. *mf*

Ob.

Bsn.

1  
Cls. *p*

2

B. Cl.

1  
A. Saxes *mf*

2

T. Sax.

B. Sax.

21  
Tpts. *mf*

1  
2

Hn.

1  
Tbns.

2

Bar./  
Euph.

Tuba

(♩)

Mlt. Perc.

S.D.

Sus. Cym.

Anvil

20

21

22

23

24

29

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

1

2

A. Saxes

T. Sax.

B. Sax.

1

2

Tpts.

Hn.

1

2

Tbns.

Bar./Euph.

Tuba

Mlt. Perc.

S.D.

Sus. Cym.

Anvil

*p*

*mf*

Bar./Euph.

Tuba

Hn.

Tuba

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Bells w/ acrylic mallets

29

25 26 27 28 29



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

1  
Tbns.

2

Bar./  
Euph.

Tuba

Mlt. Perc.

S.D.

Sus. Cym.

Anvil

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

1  
Tbns.

2

Bar./  
Euph.

Tuba

Mlt. Perc.

S.D.

Sus. Cym.

Anvil

35

36

37 *sf*

38

39

*p*

play

*p*

*p*

play

*p*

play

*p*

*p*

play

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

muffle

Anvil w/ heavy hammer  
(opt. Brake Drum w/ hard plastic mallet)

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Fl. *p cresc.* *f*

Ob. *cresc.* *f*

Bsn. *cresc.* *f*

1 Cls. *cresc.* *f*

2 Cls. *cresc.* *f*

B. Cl. *cresc.* *f*

1 A. Saxes *cresc.* *f*

2 A. Saxes *cresc.* *f*

T. Sax. *cresc.* *f*

B. Sax. *cresc.* *f*

1 Tpts. *cresc.* *f*

2 Tpts. *cresc.* *f*

Hn. *cresc.* *f*

1 Tbns. *cresc.* *f*

2 Tbns. *cresc.* *f*

Bar./Euph. *cresc.* *f*

Tuba *cresc.* *f*

Mlt. Perc. *p cresc.* *f* muffle

S.D.

Sus. Cym. w/ drum sticks *p cresc.* *f* muffle

Anvil *sim.* *f*

40 *sf* 41 *cresc.* 42 43 44

47

Fl. *fff*

Ob. *fff*

Bsn. *fff*

1 Cls. *fff*

2 Cls. *fff*

B. Cl. *fff*

1 A. Saxes *fff*

2 A. Saxes

T. Sax. *fff*

B. Sax. *fff*

1 Tpts. *fff*

2 Tpts.

Hn. *fff*

1 Tbns. *fff*

2 Tbns.

Bar./Euph. *fff*

Tuba *fff*

Mlt. Perc. muffle Xyl. *fff*

S.D. *fff*

Sus. Cym. muffle

Anvil *fff*

45 46 47 48 49

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

1  
Tbns.

2

Bar./  
Euph.

Tuba

Mlt. Perc.

S.D.

Sus. Cym.

Anvil

50 51 52 53 54

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55

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

55

1  
Tpts.

2

Hn.

1  
Tbns.

2

Bar./  
Euph.

Tuba

Mlt. Perc.

S.D.

Sus. Cym.

Anvil

*fff*

*fff*

*fff*

*fff*

55 56 57 58 59

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

1  
Tbns.

2

Bar./  
Euph.

Tuba

Mlt. Perc.

S.D.

Sus. Cym.

Anvil

60 61 62 63

		Original ending		Optional ending	
Fl.					
Ob.					
Bsn.					Λ
Cls.	1				
	2				
	B. Cl.				fff
A. Saxes	1				
	2				
T. Sax.					
B. Sax.					Λ fff
		Original ending		Optional ending	
Tpts.	1				
	2				
Hn.					
Tbns.	1				Λ
	2				
Bar./Euph.					Λ
Tuba					Λ fff
Mlt. Perc.					
S.D.					v
Sus. Cym.			fff muffle	fff	v muffle
Anvil					v

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