FANTASIA ON THE "DARGASON"
By Gustav Holst
Edited and Orchestrated by Charles Booker

INSTRUMENTATION

1-Full Score (Letter Size)
1-Full Score (Large Score)
2-Piccolo
3-1st Flute
3-2nd Flute
1-1st Oboe
1-2nd Oboe
3-1st Clarinet
3-2nd Clarinet
3-3rd Clarinet
2-Bass Clarinet
1-1st Bassoon
1-2nd Bassoon
2-1st Alto Saxophone
2-2nd Alto Saxophone
2-Tenor Saxophone
1-Baritone Saxophone
3-1st Cornet
3-2nd Cornet
3-3rd Cornet
2-1st Horn in F
2-2nd Horn in F
2-1st Trombone
2-2nd Trombone
2-3rd (Bass) Trombone
3-Euphonium BC
2-Euphonium TC
4-Tuba
1-Double Bass
1-Timpani
1-Vibraphone
1-Xylophone
4-Percussion 1 (Tambourine/Bass Drum/Crash Cymbals)
4- Percussion 2 (Triangle/Cymbals)

Duration: 3 minutes
Medium (Grade 3)

B22015

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FANTASIA ON THE “DARGASON”

Movement IV from Gustav Holst’s *Second Suite In F*

Program Note

This 4th movement from Holst’s *Second Suite In F* is not based on any folk songs, but rather has two tunes from Playford's Dancing Master of 1651.[2] It opens with an alto saxophone solo based on the folk tune "Dargason", a 16th-century English dance tune included in the first edition of The Dancing Master. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, "Greensleeves", is cleverly woven into the fantasia by the use of hemiolas, with "Dargason" being in 6/8 and "Greensleeves" being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name dargason may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time), the dargason tormented the Irish countryside. During the Irish uprising of the late 18th century, the dargason is supposed to have attacked a British camp killing many soldiers. This tale aside, dargason is more likely derived from an Old English word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century.[3] It is also known as "Sedony" (or Sedany) or "Welsh Sedony".

About the Editor:

Charles L. Booker, Jr. (b. 1952), a native of Natchez, Mississippi, is a retired U.S. Army Bandmaster, and former Associate Professor at the University of Arkansas - Fort Smith. He served the university as Director of Jazz Studies, Director of Bands, and Chair of the Music Department. During his tenure at UA Fort Smith he taught trumpet, band, jazz band, conducting, music theory, orchestration and composition. Mr. Booker studied composition with Hank Levy (composer/arranger for Stan Kenton), Dr. Steve Strunk and Dr. James Balentine, and conducting with Dr. Robert Garofalo and Dr. Robert Rustowicz. Mr. Booker received his degrees from the University of the State of New York and the University of Texas at San Antonio. He later completed courses for Texas teacher certification in secondary music at Texas State University and holds a Texas Teaching Certificate. Mr. Booker has over 90 compositions published by Alfred, Kendor, Southern Music Company, Wingert-Jones, Potenza Music, Print Music Source, and Lecta Music. Mr. Booker’s music has been performed internationally by schools, universities, community bands and professional bands and orchestras that include the Fort Smith Symphony Orchestra, The U.S. Army Band and Orchestra ("Pershing’s Own"), the U.S. Army Field Band, the U.S. Military Academy Band (West Point), the U.S. Air Force Band of Mid-America and the U.S. Air Force Academy Band. Mr. Booker’s 21year career in the U.S. Army included service in the Fifth Army Band in San Antonio, Texas, staff arranger for the Army Field Band, conductor of Army Bands in Louisiana, Germany, New York City, and director of the Jazz Ambassadors in Washington, D.C. As a trumpeter with the Fifth Army Band, Mr. Booker performed for the funerals of Presidents Truman and Johnson. In 1981, as the conductor of the 3rd Armored Division Band in Germany, Mr. Booker conducted ceremonies at Rhein Main Air Force Base for the returning American hostages from Iran. In New York City, he conducted the Army Band of New York City at ceremonies for head of states of the United States, Germany, France, Netherlands, Portugal and China, and his band performed at the centennial activities of the Statue of Liberty. While an associate conductor of the Army Field Band and director of the Jazz Ambassadors, Mr. Booker performed at the Kennedy Center, in 48 states, India, Japan, Canada, Mexico, Europe, and marched in the inauguration parades of Presidents George H. W. Bush and William J. Clinton. He was Interim Director of Bands at Trinity University from 1996 to 1997 and assistant editor at Southern Music Company from 1994 to 1997. Charles Booker has been recognized by the Mayor of Fort Smith (the 2006 "Mayor’s Honors to the Visual and performing Arts"), the North Side Independent School District of San Antonio, Texas (the 2008 "Pillars of Character Award") and received the Arkansas Arts Council Award in music composition for 2009. He is past president of the Arkansas Chapter of the College Band Directors National Association, past president of the Arkansas Chapter of the International Association of Jazz Educators, current member of the Texas Bandmaster Association, the Association of Concert Bands and is a past president (2010) of the Arkansas Bandmaster Association. Mr. Booker is also a retired member of the Texas Chapter of Phi Beta Mu. In 2007, the New Mexico State University Symphonic Winds released their CD entitled "Centra-fuge: The Music of Charles L. Booker, Jr.”, and in 2008, Mr. Booker released his second CD "American Jubilee”. Booker’s CD "Time Remembered” was released in 2009, and his CD "Radiant Blues” was released in 2011. In 2013 Mr. Booker and fellow composer Roger Cichy released a compilation of their latest original music on their CD “Glorious Journey”. More information on Mr. Booker and his music can be found on his website, www.charlesbooker.com

Mr. Booker is married to his wife of 50 years, trumpeter and quilter, Claudette [DeRocher] Booker of San Antonio, Texas. They have three children: Major Erik Booker, U. S. Army (Retired) and Maryland public school teacher; Dr. Adam Booker, Associate Professor of Double Bass at Appalachian State University, and Dr. Colleen Booker Halverson of Richland Center, Wisconsin, author, English professor and mentor at Western Governors University. Mr. Booker and Claudette have nine grandchildren and four great-grandchildren.

Fantasia On The 'Dargason'

For Military Band (1911)
Op. 28, No.2, H.106

by Gustav Holst

Edited by CW4 Charles Booker
Bandmaster, U.S. Army (Ret.)

Allegro Moderato ♩. = 144

Piccolo
1/2 Flute
1/2 Oboe
1st Clarinet in B♭ — Solo! *p*
2nd Clarinet in B♭
3rd Clarinet in B♭
Bass Clarinet
1/2 Bassoon
Solo! *p*
1st Alto Sax
2nd Alto Sax
Tenor Sax
Baritone Sax
1st Cornet in B♭
2nd Cornet in B♭
3rd Cornet in B♭
1/2 Horn in F
1/2 Trombone
3rd (Bass) Trombone
Euphonium
Tuba
Double Bass
Tune to: F, G, C, D
Timpani
Vibraphone
Xylophone
To Tambourine
Percussion I — Tambourine, Bass Drum, Crash Cymbals
To Triangle
Percussion II — Triangle/Cymbals

2 3 4 5 6 7 8

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Fantasia On The 'Dargason'

9

Picc.
1/2 Fl.
1/2 Ob.
1st B♭ Cl.
2nd B♭ Cl.
3rd B♭ Cl.
B. Cl.
1/2 Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st B♭ Cnt.
2nd B♭ Cnt.
3rd B♭ Cnt.
1/2 Hn.
1/2 Tbn.
3rd Tbn.
Euph.
Tuba
D.B.
Timp.
Vib.
Xyl.
Perc. I
Perc. II

9 10 11 12 13 14 15 16

17

Picc.
1/2 Fl.
1/2 Ob.
All
1st B♭ Cl.
senza cresc.
2nd B♭ Cl.
3rd B♭ Cl.
B. Cl.
1/2 Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1/2 Oboe
1st B♭ Cnt.
2nd B♭ Cnt.
3rd B♭ Cnt.
1/2 Hn.
1/2 Tbn.
3rd Tbn.
Euph.
Tuba
pizz.
D.B.
Timp.
Vib.
Xyl.
Perc. I
Triangle
let ring
Perc. II

B22015 17 18 19 20 21 22 23 24

25

Picc.

1/2 Fl.

2nd Fl.
One Only!

p *cresc.*

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

cresc.

1st B♭ Cnt.

2nd B♭ Cnt.

1st Horn

p *cresc.*

3rd B♭ Cnt.

2nd Horn

p *cresc.*

1/2 Hn.

a2

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

arco

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

33

Picc.

1/2 Fl.

Solo!

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

Triangle

p *cresc.*

mf *cresc.*

f

+1st Fl.

All

41

Picc.
1/2 Fl.
1/2 Ob.
1st B♭ Cl.
2nd B♭ Cl.
3rd B♭ Cl.
B. Cl.
1/2 Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st B♭ Cnt.
2nd B♭ Cnt.
3rd B♭ Cnt.
1/2 Hn.
1/2 Tbn.
3rd Tbn.
Euph.
Tuba
D.B.
Timp.
Vib.
Xyl.
Tambourine
Perc. I
Perc. II

f

41 42 43 44 45 46 47 48

49

Picc.
1/2 Fl.
1st Only
1/2 Ob.
1st B♭ Cl.
2nd B♭ Cl.
3rd B♭ Cl.
B. Cl.
1/2 Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st B♭ Cnt.
2nd B♭ Cnt.
3rd B♭ Cnt.
1/2 Hn.
1/2 Tbn.
3rd Tbn.
Euph.
Tuba
D.B.
Timp.
Vib.
Xyl.
Perc. I
Perc. II

a2

dim.

Triangle

cresc.

49 50 51 52 53 54 55 56

Fantasia On The 'Dargason'

57 **(One beat in a bar, but keep the same pace as before)**

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Solo!

mp *cantabile*

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

57 58 59 60 61 62 63 64

65

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

p

p

mp

cantabile

73

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

p

3rd B♭ Cl.

p

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

p *cantabile*

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

73 74 75 76 77 78 79 80

81

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

dim.

p

6/8

Fantasia On The 'Dargason'

89 **(Two beats in a bar)**

Picc.

1/2 Fl.

1/2 Ob.

1st Horn

1st B♭ Cl.

p

2nd Horn

2nd B♭ Cl.

p

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

p *pp*

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

f

1/2 Hn.

p *pp*

1/2 Tbn.

3rd Tbn.

f

Euph.

p *pp*

Tuba

p *pp*

D.B.

p *pp*

Timp.

Vib.

p *pp*

Xyl.

Perc. I

Perc. II

89 90 91 92 93 94 95 96

97

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

All

f

97 98 99 100 101 102 103 104

105

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

f

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Tambourine

Perc. I

f

Perc. II

105 106 107 108 109 110 111 112

113

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

ff

To Bass Dr.

Triangle

Perc. II

To Sus. Cymbals

ff

113 114 115 116 117 118 119 120

121

Fantasia On The 'Dargason'

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Bass Drum

Perc. I

Perc. II

sub. ***p***

p

121 122 123 124 125 126 127 128

129

Picc. — *cresc.*

1/2 Fl. — *cresc.*

1/2 Ob. — *cresc.*

1st B♭ Cl. — *cresc.*

2nd B♭ Cl. — *cresc.*

3rd B♭ Cl. — *cresc.*

B. Cl. — *cresc.*

1/2 Bsn. — *cresc.*

1st A. Sx. — *cresc.*

2nd A. Sx. — *cresc.*

T. Sx. — *cresc.*

B. Sx. — *cresc.*

1st B♭ Cnt. — *cresc.*

2nd B♭ Cnt. — *p cresc.*

3rd B♭ Cnt. — *p cresc.*

1/2 Hn. — *p cresc.*

1/2 Tbn. — *p cresc.*

3rd Tbn. — *p cresc.*

Euph. — *p cresc.*

Tuba — *cresc.*

D.B. — *cresc.*

Timp.

Vib.

Xyl.

Perc. I — To Cr. Cym.

Perc. II — Sus. Cym. — let ring

p

Fantasia On The 'Dargason'

137

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

NO ROLL

Vib.

Xyl.

Cr. Cym. let ring

Perc. I

Bs. Dr.

Perc. II

137 138 139 140 141 142 143 144

145

Picc.
1/2 Fl.
1/2 Ob.
1st B♭ Cl.
2nd B♭ Cl.
3rd B♭ Cl.
B. Cl.
1/2 Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st B♭ Cnt.
2nd B♭ Cnt.
3rd B♭ Cnt.
1/2 Hn.
1/2 Tbn.
3rd Tbn.
Euph.
Tuba
D.B.
Timp.
Vib.
Xyl.
Perc. I
Perc. II

fff

Bass Drum

ff

Sus. Cymbal

To Triangle

f

145 146 147 148 149 150 151 152

Fantasia On The 'Dargason'

153

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

mf

ff

Vib.

Xyl.

Perc. I

Perc. II

153 154 155 156 157 158 159 160

161

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

mf

ff

Vib.

Xyl.

Perc. I

Perc. II

161 162 163 164 165 166 167 168

171

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

2nd B♭ Cnt.

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

D.B.

Timp.

Vib.

Xyl.

Perc. I

Perc. II

dim.

p

mf

f

177 **(Two beats in a bar)**

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

p

3rd B♭ Cl.

p

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

p

1st B♭ Cnt.

p

2nd B♭ Cnt.

1st Horn

p

Play

p

3rd B♭ Cnt.

2nd Horn

p

1/2 Hn.

p

1/2 Tbn.

p

3rd Tbn.

p

Euph.

Solo!

p

Tuba

p

D.B.

Timp.

p

Vib.

p

Xyl.

Perc. I

Triangle

Perc. II

mp

To Cr. Cym.
and Tambourine

p

Fantasia On The 'Dargason'

185

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

To St. Mute

1st B♭ Cnt.

To St. Mute

2nd B♭ Cnt.

To St. Mute

3rd B♭ Cnt.

1/2 Hn.

1/2 Tbn.

3rd Tbn.

Euph.

Tuba

Solo!

D.B.

Timp.

Vib.

Xyl.

Bs. Dr.

Perc. I

Perc. II

B22015

185 186 187 188 189 190 191 192

193

201

Picc.

1/2 Fl.

1/2 Ob.

1st B♭ Cl.

2nd B♭ Cl.

3rd B♭ Cl.

B. Cl.

1/2 Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st B♭ Cnt.

Con sord.

ppp

2nd B♭ Cnt.

Con sord.

ppp

3rd B♭ Cnt.

Con sord.

ppp

1/2 Hn.

1/2 Tbn.

pp

3rd Tbn.

pp

Euph.

pp

Tuba

p

D.B.

Timp.

Vib.

pp

Xyl.

Perc. I

Perc. II

Fantasia On The 'Dargason'

Piccolo Solo!

Picc.
1/2 Fl.
1/2 Ob.
1st B♭ Cl.
2nd B♭ Cl.
3rd B♭ Cl.
B. Cl.
1/2 Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st B♭ Cnt.
2nd B♭ Cnt.
3rd B♭ Cnt.
1/2 Hn.
1/2 Tbn.
3rd Tbn.
Euph.
Tuba
D.B.
Timp.
Vib.
Xyl.
Perc. I
Perc. II

Open
Open
Open
dampen
Xylo.
dampen
Bs. Dr.
dampen
Cr. Cym.
choke
Tamb.

202 203 204 205 206 207 208 209 210 211

For His Glory!
January 5, 2022