

Saint-Paul's Suite

For Saint Paul's Girls' School Orchestra

Gustav Holst

*arranged by Paul De Bra for
accordion quintet (1, 2, 3, 4, 5, bass)
and for accordion orchestra
(1a, 1b, 2a, 2b, 3a, 3b, 4a, 4b, bass)*

Gustav Holst is world famous for his composition “The Planets”. But he composed a lot more, among which this Suite, written for Saint Paul’s Girls’ School in Hammersmith, London, where Holst was the school’s music master.

The arrangement for accordion orchestra is not very difficult, but as there are many parts that are all condensed into just 5 parts for the quintet arrangement that version is quite a lot more difficult to play. It also requires an accordion going up to high C for the first voice (which can be circumvented in the orchestra version by a switchover between parts 1a and 1b).

There are 4 movements: Jig, Ostinato, Intermezzo and Finale (the Dargason). Because of the up-tempo nature and the use of popular songs it sounds more like English/Scottish/Irish music than like classical music.

A recording by Professor P is available on YouTube. This is the quintet version. It should sound the same as the orchestra version, but is just more difficult to play.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

Saint Paul's Suite

For Saint Paul's Girls' School Orchestra

Gustav Holst
arr. Paul De Bra

1. Jig

Vivace $\text{d}.$ = ca. 150

light or no tremolo

The musical score consists of ten staves. The first nine staves are for Accordion parts, labeled Acc. 1a through Acc. 4b. Each Accordion part has two staves, except for Acc. 4b which has one staff. The Accordion parts play eighth-note patterns primarily. The Bass staff at the bottom provides harmonic support with sustained notes. Measure numbers are present above the Accordion staves. The music is in common time throughout, indicated by the '8' in the time signature. The tempo is Vivace, with a tempo marking of $\text{d}.$ = ca. 150. Dynamics include *f* (fortissimo) and (tremolo). Articulation marks like dots and dashes are also present.

Saint Paul's Suite

12

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

Saint Paul's Suite

23 **1**

Ia
Ib
IIa
IIb
IIIa
IIIb
IVa
IVb
B

1

ff

ff

ff

ff

ff

ff

ff

ff

every 8vb only
on large acc. (or use MB)

8 every 8vb only
on large acc. (or use MB)

Saint Paul's Suite

35 **2**

Ia
Ib
IIa
IIb
IIIa
IIIb
IVa
IVb
B

6 *mp cresc.*

6 *mp cresc.*

6 *b> mp cresc.*

6 *b> mp cresc.*

6 *mp cresc.*

Saint Paul's Suite

Saint Paul's Suite

57

3

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

mp non legato

(p)

p

(p)

p

(p)

p

(p)

Saint Paul's Suite

7

71

Ia *p*

Ib *p*

IIa

IIb

IIIa

IIIb

IVa

IVb

B

4

cresc.

f non legato

cresc.

f non legato

b *cresc.* *f*

b *f*

cresc.

f

b *cresc.* *f*

b *f*

cresc.

f

cresc.

f

Saint Paul's Suite

Musical score for Saint Paul's Suite, page 8, measures 85-93. The score consists of nine staves, each with a unique identifier:

- Ia (Treble clef)
- Ib (Treble clef)
- IIa (Treble clef)
- IIb (Treble clef)
- IIIa (Treble clef)
- IIIb (Treble clef)
- IVa (Treble clef)
- IVb (Treble clef)
- B (Bass clef)

The music features various rhythmic patterns, including eighth and sixteenth notes, with some notes connected by horizontal stems. Measure 85 begins with a series of eighth-note pairs. Measures 86-87 show a transition with eighth-note patterns. Measures 88-89 feature sixteenth-note patterns. Measures 90-91 continue with eighth-note patterns. Measure 92 concludes with a sixteenth-note pattern. Measure 93 begins with a sixteenth-note pattern. A large square bracket labeled "5" is positioned above the top four staves (Ia, Ib, IIa, IIb) from measure 88 to measure 93.

Saint Paul's Suite

9

Musical score for Saint Paul's Suite, page 9, system 99. The score consists of ten staves, each with a unique identifier (Ia, Ib, IIa, IIb, IIIa, IIIb, IVa, IVb, B) on the left. The music is in common time and major key signature. The score features various musical elements such as eighth and sixteenth note patterns, dynamic markings (p, f), and slurs. The vocal parts (Ia-Ib, IIa-IIb, IIIa-IIIb) sing primarily in eighth-note patterns, while the instrumental parts (IVa-IVb, B) provide harmonic support with sustained notes and rhythmic patterns.

99

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

Saint Paul's Suite

9

Saint Paul's Suite

113

6

Ia *p* *mp* poco pesante 2 2 *bellow shake (4 notes per ♩)*

Ib *p* *mp* poco pesante *pp* cresc. poco a poco
bellow shake (4 notes per ♩)

IIa *p* *pp* cresc. poco a poco

IIb *p* *pp* cresc. poco a poco

IIIa *p* *pp* cresc. poco a poco

IIIb *p* *pp* cresc. poco a poco

IVa *p* *pp* cresc. poco a poco
bellow shake (4 notes per ♩)

IVb *p* *pizz.* *pp* cresc. poco a poco
arco

B *p* *pp* cresc. poco a poco

Saint Paul's Suite

11

126

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

7

ff

ff

ff

ff

ff

ff

ff

Saint Paul's Suite

136

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

Saint Paul's Suite

147

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

8

pesante non legato

2

pesante non legato

Saint Paul's Suite

160

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

p cresc.

ff

ff

ff

ff

ff molto pesante
(loco on small acc.)

ff molto pesante
(loco on small acc.)

ff molto pesante
ff molto pesante

p cresc.

p cresc.

p cresc.

p cresc.

ff molto pesante

Saint Paul's Suite

15

171

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

Saint Paul's Suite

180

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

bellow shake (4 notes per ♩)

bellow shake (4 notes per ♩)

bellow shake (4 notes per ♩)

(loco)

(loco)

non legato

non legato

non legato

8

8

The musical score consists of nine staves, each representing a different instrument or section of the ensemble. The tempo is marked as 180 BPM. The score is divided into measures by vertical bar lines. Measure 1: All staves play eighth-note patterns. Measure 2: All staves play eighth-note patterns. Measure 3: All staves play eighth-note patterns. Measure 4: All staves play eighth-note patterns. Measure 5: Staves Ia, Ib, IIa, IIb, IIIa, IIIb, and IVa play eighth-note patterns. Staff IVb starts with a dotted half note followed by eighth-note patterns. Staff B starts with a dotted half note followed by eighth-note patterns. Measure 6: Staves Ia, Ib, IIa, IIb, IIIa, IIIb, and IVa play eighth-note patterns. Staff IVb starts with a dotted half note followed by eighth-note patterns. Staff B starts with a dotted half note followed by eighth-note patterns. Measure 7: Staves Ia, Ib, IIa, IIb, IIIa, IIIb, and IVa play eighth-note patterns. Staff IVb starts with a dotted half note followed by eighth-note patterns. Staff B starts with a dotted half note followed by eighth-note patterns. Measure 8: Staves Ia, Ib, IIa, IIb, IIIa, IIIb, and IVa play eighth-note patterns. Staff IVb starts with a dotted half note followed by eighth-note patterns. Staff B starts with a dotted half note followed by eighth-note patterns. Measure 9: Staves Ia, Ib, IIa, IIb, IIIa, IIIb, and IVa play eighth-note patterns. Staff IVb starts with a dotted half note followed by eighth-note patterns. Staff B starts with a dotted half note followed by eighth-note patterns. Measure 10: Staves Ia, Ib, IIa, IIb, IIIa, IIIb, and IVa play eighth-note patterns. Staff IVb starts with a dotted half note followed by eighth-note patterns. Staff B starts with a dotted half note followed by eighth-note patterns. Measure 11: Staves Ia, Ib, IIa, IIb, IIIa, IIIb, and IVa play eighth-note patterns. Staff IVb starts with a dotted half note followed by eighth-note patterns. Staff B starts with a dotted half note followed by eighth-note patterns. Measure 12: Staves Ia, Ib, IIa, IIb, IIIa, IIIb, and IVa play eighth-note patterns. Staff IVb starts with a dotted half note followed by eighth-note patterns. Staff B starts with a dotted half note followed by eighth-note patterns. Measure 13: Staves Ia, Ib, IIa, IIb, IIIa, IIIb, and IVa play eighth-note patterns. Staff IVb starts with a dotted half note followed by eighth-note patterns. Staff B starts with a dotted half note followed by eighth-note patterns. Measure 14: Staves Ia, Ib, IIa, IIb, IIIa, IIIb, and IVa play eighth-note patterns. Staff IVb starts with a dotted half note followed by eighth-note patterns. Staff B starts with a dotted half note followed by eighth-note patterns. Measure 15: Staves Ia, Ib, IIa, IIb, IIIa, IIIb, and IVa play eighth-note patterns. Staff IVb starts with a dotted half note followed by eighth-note patterns. Staff B starts with a dotted half note followed by eighth-note patterns. Measure 16: Staves Ia, Ib, IIa, IIb, IIIa, IIIb, and IVa play eighth-note patterns. Staff IVb starts with a dotted half note followed by eighth-note patterns. Staff B starts with a dotted half note followed by eighth-note patterns.

Saint Paul's Suite

9 Più mosso

189

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

Saint Paul's Suite

200

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

accel.

Saint Paul's Suite

211

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

2. OstinatoPresto $\text{♩} = \text{ca. } 225$

Saint Paul's Suite

Acc. 1a

Acc. 1b

Acc. 2a

Acc. 2b

Acc. 3a

Acc. 3b

Acc. 4a

Acc. 4b

Bass

pizz.

pp

Saint Paul's Suite

21

13

arco

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

Saint Paul's Suite

25

Ia
Ib
IIa
IIb
IIIa
IIIb
IVa
IVb
B

Saint Paul's Suite

23

37 **1**

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

Saint Paul's Suite

49

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

2 $\text{J} = \text{J}$

cresc. poco a poco

cresc. poco a poco arco

cresc. poco a poco arco

cresc. poco a poco

Detailed description: The musical score is for a ten-part ensemble. The parts are labeled Ia through Ib, IIa through IIb, IIIa through IIIb, IVa through IVb, and B. The score is divided into two measures. Measure 49 ends with eighth-note patterns for most parts. Measure 50 begins with eighth-note patterns for IIa-IIb, followed by sixteenth-note patterns for IIIa-IIIb, eighth-note patterns for IVa-IVb, and quarter-note patterns for B. The music is in 2/4 time. Various dynamics are indicated, such as 'cresc. poco a poco' and 'arco'.

Saint Paul's Suite

Saint Paul's Suite

81

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

(G)

4

3

p

p

p

p staccato

p staccato

3

3

ff

ff

Saint Paul's Suite

95

Ia

Ib *p*

IIa

IIb

IIIa

IIIb

IVa

IVb

B

pizz.

p *pizz.*

p *pizz.*

p

pizz.

p

p

Saint Paul's Suite

106

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

5

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Saint Paul's Suite

29

119

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

Saint Paul's Suite

131

Ia Ib IIa IIb IIIa IIIb IVa IVb B

dim. *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *ppp*

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

pizz. (long) *pizz. (long)*

arco *ppp* *ppp*

3. Intermezzo

Andante con moto (in 3 bar rhythm) $\text{♩} = \text{ca. } 70$

Saint Paul's Suite

Acc. 1a

pizz.

solo

mp

Acc. 1b

mp

pizz.

Acc. 2a

p

pizz.

Acc. 2b

p

pizz.

Acc. 3a

p

pizz.

Acc. 3b

p

Acc. 4a

pizz.

p

pizz.

Acc. 4b

p

pizz.

Bass

p

Saint Paul's Suite

16

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

1 tutti

f 3 arco

f 3

f

f

f

f 8

f 8

f

mp 3 pizz.

mp

p

p

p

p

p

p

3

solo arco

mp

tutti

f 3 arco

f 3

f

f

f

f 8

f 8

f

mp 3 pizz.

mp

p

p

p

p

p

p

3

solo arco

mp

2 Saint Paul's Suite

Vivace \downarrow ca. 140

rit.

tutti

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

mf non legato
arco

mf non legato
arco

mf
arco

tutti *mf*
arco

mf
arco

mf
arco

mf
arco

mf
arco

mf

Saint Paul's Suite

38

Ia
Ib
IIa
IIIb
IIIa
IIIb
IVa
IVb
B

f

f

f

f

f

f (no 8vb)

f (no 8vb)

f

ff

Saint Paul's Suite

35

48

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

Tempo I

fff

fff

fff

fff

fff

fff

fff

fff

fff

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Saint Paul's Suite

lunga 8 loco on small acc.

Ia solo pizz. pizz.

Ib pizz. pizz.

IIa pp pizz. f

IIIb pp pizz. f

IVa pp pizz. f

IVb pp pizz. f

B pp f

Saint Paul's Suite

37

70

5 Vivace

Ia *solo* *mp* *pizz.*

Ib *mp*

IIa *p*

IIIb *p* *mp* *arco* *solosolo*

IIIa *p* *mp* *arco* *tutti*

IIIb *p* *mf non legato* *arco* *tutti*

IVa *p* *mf* *arco*

IVb *p* *mf*

B *p*

Saint Paul's Suite

81

Ia

Ib

IIa arco

IIb

IIIa

IIIb

IVa

IVb arco

B

6 tutti

ff

ff

ff

ff

ff

ff

Saint Paul's Suite
Tempo I

91

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

Adagio ♩ = ca. 60

Saint Paul's Suite

Musical score for the Adagio section of Saint Paul's Suite, page 40. The score consists of eight staves, each with a unique identifier (Ia, Ib, IIa, IIb, IIIa, IIIb, IVa, IVb) and a bass staff (B). The tempo is Adagio, ♩ = ca. 60. The dynamics are primarily *pp* (pianissimo), indicated by the letters *pp* below the staff. The first three staves (Ia, Ib, IIa) have the instruction "solo" above them. The fourth staff (IIb) has a short melodic line with grace notes. The fifth staff (IIIa) has a melodic line with grace notes. The sixth staff (IIIb) has a short melodic line. The seventh staff (IVa) has a melodic line with grace notes and ends with a dynamic marking of *tutti pizz.*. The eighth staff (IVb) has a short melodic line. The bass staff (B) has a short melodic line. The score concludes with a dynamic marking of *pp* at the end of the page.

4. Finale (The Dargason)

Allegro ♩. = ca. 150

Saint Paul's Suite

41

Musical score for Accordion section (9 staves) and Bass (1 staff) in 6/8 time. The score consists of nine staves, each labeled with its corresponding part name:

- Acc. 1a
- Acc. 1b
- Acc. 2a
- Acc. 2b
- Acc. 3a
- Acc. 3b
- Acc. 4a
- Acc. 4b
- Bass

The Accordion parts (1a, 1b, 2a, 2b, 3a, 3b, 4a, 4b) are written in treble clef and have dynamic markings of pp . The Bass part is written in bass clef.

Saint Paul's Suite

1

12

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

pp

pizz.

pp

pizz.

pp

pizz.

p

Saint Paul's Suite

43

23

pizz.

cresc.
pizz.

cresc.

mf
cresc.

mf
cresc.

cresc.

cresc.

pp cresc.

Saint Paul's Suite

35

Ia

Ib

IIa

IIb

IIIa

pizz.

cresc.

pizz.

cresc.

f arco

f arco

IVa

cresc.

f arco

IVb

cresc.

f

B

mf cresc.

ff

ff

f

ff

f

ff

2

This musical score page contains nine staves, each with a treble clef and four lines. The staves are labeled Ia through B from top to bottom. Measure 35 begins with eighth-note patterns in Ia and Ib. Measures 36-44 show various rhythmic patterns and dynamics. Staff Ia starts with eighth-note pairs, followed by sixteenth-note pairs, then eighth-note pairs again. Staff Ib follows a similar pattern. Staff IIa has eighth-note pairs. Staff IIb has eighth-note pairs. Staff IIIa has eighth-note pairs. Staff IIIb has eighth-note pairs. Staff IVa has eighth-note pairs. Staff IVb has eighth-note pairs. Staff B has eighth-note pairs. Measure 36 includes dynamic markings: 'f' above staff IIa, 'f' above staff IIb, 'f' above staff IIIa, 'f' above staff IIIb, 'f' above staff IVa, 'f' above staff IVb, and 'f' below staff B. Measure 37 includes 'cresc.' above staff IIIa and 'pizz.' above staff IIIb. Measure 38 includes 'pizz.' above staff IIIa and 'cresc.' above staff IIIb. Measure 39 includes 'cresc.' above staff IIIa and 'cresc.' above staff IIIb. Measures 40-44 include dynamic markings: 'f arco' above staff IIIa, 'f arco' above staff IIIb, 'f arco' above staff IVa, 'f arco' above staff IVb, and 'f' above staff B. Measures 41-44 include 'arco' above staff IIIa, 'arco' above staff IIIb, 'arco' above staff IVa, and 'arco' above staff IVb. Measures 42-44 include 'f' above staff IIIa, 'f' above staff IIIb, 'f' above staff IVa, and 'f' above staff IVb. Measures 43-44 include 'ff' above staff IIIa, 'ff' above staff IIIb, 'ff' above staff IVa, and 'ff' above staff IVb. Measures 44 include 'f' above staff B, 'f' above staff B, 'f' above staff B, and 'f' above staff B.

Saint Paul's Suite

lo stesso tempo 45
3 (one beat in a bar)

46

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

f *ff* *f* *dim.*

dim.

dim.

dim.

dim.

dim.

dim.

dim. arco

p

mp

greensleeves

mp

greensleeves

mp

pp

Saint Paul's Suite

59

Ia
Ib
IIa
IIb
IIIa
IIIb
IVa
IVb
B

(greensleeves)
(greensleeves)

Saint Paul's Suite

47

71

Ia
Ib
IIa
IIb
IIIa
IIIb
IVa
IVb
B

Saint Paul's Suite

83

Ia
Ib
IIa
IIb
IIIa
IIIb
IVa
IVb
B

pp

pp

pp

pp

Saint Paul's Suite

96 **4** 2 beats in a bar

Saint Paul's Suite

Saint Paul's Suite

51

118

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

127

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

6

sempre ff

Saint Paul's Suite

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Saint Paul's Suite

53

137

non legato

Ia

p cresc. poco a poco
non legato

Ib

p cresc. poco a poco

IIa

p cresc. poco a poco

IIb

p cresc. poco a poco
non legato

IIIa

p cresc. poco a poco
non legato

IIIb

p cresc. poco a poco

IVa

p cresc. poco a poco

IVb

p cresc. poco a poco

B

p cresc. poco a poco

pesante

Saint Paul's Suite

150

7

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

ff

ff

ff

ff

ff

ff

ff

ff

ff

Saint Paul's Suite

55

162

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

8

Saint Paul's Suite

174

Ia
Ib
IIa
IIb
IIIa
IIIb
IVa
IVb
B

Saint Paul's Suite

57

185 **9** One beat in a bar

8 loco on small accordions

8 loco on small accordions

Saint Paul's Suite

197

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

This musical score page from 'Saint Paul's Suite' features nine staves of music. The staves are labeled on the left as Ia, Ib, IIa, IIb, IIIa, IIIb, IVa, IVb, and B. The music begins with a measure number 197 at the top left. The first five staves (Ia through IIIb) are in treble clef, while the last four (IVa through B) are in bass clef. The notation includes various note heads (solid black, open circles, and stems), horizontal dashes, and dynamic markings such as 'f' (forte), 'p' (piano), and 'sf' (sforzando). Measure 197 consists of two measures of music. The first measure starts with a dotted half note followed by a dash, then a series of eighth and sixteenth notes with various dynamics. The second measure continues this pattern, with the bass staff (B) providing harmonic support with sustained notes.

Saint Paul's Suite

59

209

10 2 beats in a bar

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

Saint Paul's Suite

221

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Saint Paul's Suite

61

231

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

ppp

pizz.

2

Saint Paul's Suite

242 solo

Ia *pp*

Ib

IIa

(solo) fade in and play only if solo has a small accordion

IIb

IIIa

IIIb

IVa

IVb

B

tr tutti

ff tutti

ff

ff

ff

ff

ff

ff arco

ff