

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.

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Saint Paul's Suite

1. Jig

For Saint Paul's Girls' School Orchestra

Gustav Holst
arr. Paul De Bra

Vivace $\text{J.} = 150$

light or no tremolo

Musical score for the first section of the Jig. It consists of five staves: Acc. 1, Acc. 2, Acc. 3, Acc. 4, and Bass. The Acc. staves are in treble clef and 6/8 time, while the Bass staff is in bass clef and 6/8 time. Dynamics include f and p . Measure 1 shows eighth-note patterns. Measures 2-3 show sixteenth-note patterns. Measures 4-5 show eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show sixteenth-note patterns.

Musical score for the second section of the Jig. It consists of five staves: I, II, III, IV, and B. The staves are in treble clef and 6/8 time. Dynamics include p . Measure 1 shows eighth-note patterns. Measures 2-3 show sixteenth-note patterns. Measures 4-5 show eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show sixteenth-note patterns.

Musical score for the third section of the Jig. It consists of five staves: I, II, III, IV, and B. The staves are in treble clef and 6/8 time. Measures 1-10 show eighth-note patterns. Measures 11-12 show sixteenth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 show sixteenth-note patterns. Measures 17-18 show eighth-note patterns. Measures 19-20 show sixteenth-note patterns.

Saint Paul's Suite

2 24

1

ff

I
II
III
IV
B

ff

ff

ff

ff

ff

31

2

I
II
III
IV
B

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

8
8

40

I
II
III
IV
B

dim.

mp cresc.

dim.

mp cresc.

dim.

mp cresc.

dim.

mp cresc.

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3

46

Saint Paul's Suite

I
II
III
IV
B

ff
ff
ff
ff
ff

dim.
dim.
dim.
dim.
dim.

54

3

I
II
III
IV
B

p
(p)
(p)
(p)

mp non legato

64

I
II
III
IV
B

p

Saint Paul's Suite

4 73

I
II
III
IV
B

cresc.
cresc.
cresc.
cresc.

82 4

I
II
III
IV
B

f non legato
f
f
f
f

cresc.
play upper notes in () if octaves are too difficult

92 5

I
II
III
IV
B

p.
p.
p.

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136

I
II
III
IV
B

Musical score for five staves (I, II, III, IV, B) in 8/8 time. The score consists of two measures. Measure 144 begins with a repeat sign. The music features eighth-note pairs connected by horizontal stems in various directions (right, left, up, down) across all staves.

Saint Paul's Suite

7

8

152

I pesante non legato
II pesante non legato
III pesante non legato
IV pesante non legato
B pesante non legato

162

I
II
III
IV
B

p cresc.
p cresc.
p cresc.
p cresc.
p cresc.

169

I
II
III
IV
B

ff
ff
ff molto pesante
(loco on small acc.)
molto pesante

ff molto pesante

Saint Paul's Suite

175

I
II
III
IV
B

181

I
II
III
IV
B

bellow shake (4 notes per ♪)
 $\text{b} \text{ ♪:}$ $\text{b} \text{ ♪:}$ $\text{b} \text{ ♪:}$
 $\text{b} \text{ ♪:}$ $\text{b} \text{ ♪:}$ $\text{b} \text{ ♪:}$
bellow shake (4 notes per ♪)
 $\text{b} \text{ ♪:}$ $\text{b} \text{ ♪:}$ $\text{b} \text{ ♪:}$
(loco)

188

9 Più mosso

I
II
III
IV
B

non legato

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197

205

accel.

214

2. Ostinato

10

Presto $\text{♩} = \text{ca. } 225$

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pizz.

Musical score for Accordion 1 through Bass parts. The score consists of five staves: Acc. 1, Acc. 2, Acc. 3, Acc. 4, and Bass. The time signature is common time (indicated by '3'). The key signature is not explicitly shown but implied by the music. The dynamics are indicated as follows: Acc. 1 has a fermata over the first measure, followed by a dynamic of pp . Acc. 2 has a dynamic of pp throughout. Acc. 3 has a dynamic of pp with a note tied over from the previous measure. Acc. 4 has a dynamic of pp with a note tied over from the previous measure. The Bass staff is mostly silent. A rehearsal mark '9' is present above the first measure. A performance instruction 'on small accordions switch to $\bigcirc\ddot{\circ}$ loco 8 pizz.' is written between measures 10 and 11.

Musical score for Parts I through B. The score consists of five staves: I, II, III, IV, and B. The time signature is common time (indicated by '3'). The key signature is not explicitly shown but implied by the music. The dynamics are indicated as follows: Part I has a dynamic of pp throughout. Part II has a dynamic of pp throughout. Part III has a dynamic of pp throughout. Part IV has a dynamic of pp throughout. Part B has a dynamic of pp throughout. An instruction 'pizz.' is placed under Part B. A rehearsal mark '9' is present above the first measure. An instruction 'arco' is placed above Part I in the fourth measure.

Musical score for Parts I through B. The score consists of five staves: I, II, III, IV, and B. The time signature is common time (indicated by '3'). The key signature is not explicitly shown but implied by the music. The dynamics are indicated as follows: Part I has a dynamic of pp throughout. Part II has a dynamic of pp throughout. Part III has a dynamic of pp throughout. Part IV has a dynamic of pp throughout. Part B has a dynamic of pp throughout. An instruction 'arco' is placed above Part III in the fifth measure. A rehearsal mark '17' is present above the first measure.

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25 11

33 1

41

Saint Paul's Suite

49

I

II

III

IV

B

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

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco arco

cresc. poco a poco

58

A musical score consisting of five staves (Voices I, II, III, IV, and B) arranged vertically. Each staff begins with a treble clef. The music spans ten measures. Voice I consists of eighth-note pairs. Voice II consists of sixteenth-note pairs. Voice III consists of eighth-note pairs. Voice IV consists of quarter notes, with the third measure being a half note. Voice B consists of rests throughout.

if possible use MB for long notes, otherwise just omit them

69

I

II

III

IV

B

3

ff

ff

ff

ff

f arco

f

ff

Saint Paul's Suite

13

79

(G)

90

97

Saint Paul's Suite

104

I
II
III
IV
B

p
f
f arco
#p
f

112

I
II
III
IV
B

p
f
f
f

120

I
II
III
IV
B

p
p
#p
#p

Saint Paul's Suite

15

128

Saint Paul's Suite

128

I

II

III

IV

V

dim.

dim.

dim.

136

Saint Paul's Suite

136

I

II

III

IV

V

pp

ppp

pizz. (long)

ppp

pizz. (long)

ppp

pizz. (long)

ppp

arco

ppp

ppp

3. Intermezzo

Saint Paul's Suite

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

Acc. 1

Acc. 2 pizz.

Acc. 3 pizz. *p*

Acc. 4 pizz. *p* pizz.

Bass *p*

I

II

III

IV

B

12

f ³

f

f

f

f

I

II

III

IV

B

20

mp ³

mp

p

p

3

mp

arcō

mp

Saint Paul's Suite

17

27

rit.

2 Vivace $\text{♩} = \text{ca. } 140$

I

II

III

IV

B

mf non legato
arco

mf arco

mf arco

(no
8vb)

mf arco

mf

34

I

II

III

IV

B

f

v

f

f (no
8vb)

f

f

f

40

I

II

III

IV

B

Saint Paul's Suite

47 **3**

Tempo I

54

only lower note in if available

lunga 8

1

II

III

IV

B

ffff

ffff

ffff

ffff

ffff

pizz.

pizz.

pizz.

pizz.

pp

pp

pp

pp

pp

62 8

I

II

III

IV

B

f 3

f

f

f

f

f

Saint Paul's Suite

70

mp 3

3

arco

p

mp

p

p

8

78

5 Vivace

arco

arco

mf

mf non legato

arco

mf

8

arco

mf

85

6

ff

ff

ff

8

ff

Saint Paul's Suite

20 91

only lower note in () if available

Tempo I

fff

ffff

ffff

ffff

ffff

ffff

Adagio $\text{♩} = \text{ca. } 60$

98

pp

pp

pp

pp

106

pizz.

pizz.

pp

4. Finale (The Dargason)

Allegro $\text{♩} = \text{ca. } 150$

Saint Paul's Suite

21

Musical score for Accordion 1 through Bass parts. The score consists of five staves: Acc. 1 (top), Acc. 2, Acc. 3, Acc. 4, and Bass (bottom). The time signature is common time (indicated by '8'). The key signature is A major (no sharps or flats). The dynamic is pp . The music features eighth-note patterns and sixteenth-note figures.

Musical score for Parts I through B. The score consists of five staves: I (top), II, III, IV, and B (bottom). The time signature is common time (indicated by '8'). The key signature is A major (no sharps or flats). The dynamic is pp . The music features eighth-note patterns and sixteenth-note figures.

Musical score for Parts I through B. The score consists of five staves: I (top), II, III, IV, and B (bottom). The time signature is common time (indicated by '8'). The key signature is A major (no sharps or flats). The dynamic is p . The music features eighth-note patterns and sixteenth-note figures. There are several markings: '1' in a box above Part I, 'pizz.' and pp above Part III, and a circle with a dot below Part B.

22 23

Saint Paul's Suite

I

II

III

IV

B

pizz.

cresc.

cresc.

cresc.

pp cresc.

31

I

II

III

IV

B

mf

cresc.

pizz.

cresc.

8

cresc.

8

mf cresc.

39

I

II

III

IV

B

2

f

f arco

f arco

f ff f ff f ff

Saint Paul's Suite

46

I
II
III
IV
B

f *ff* *f* *dim.*

dim.
arco

lo stesso tempo

(one beat in a bar)

54

I
II
III
IV
B

p

(greensleeves)

mp

pp

pp

62

I
II
III
IV
B

(greensleeves)

mp

pp

Saint Paul's Suite

24 69

Score for measures 69:

- Staff I: Notes on 1st and 3rd beats.
- Staff II: Notes on 1st and 3rd beats.
- Staff III: Notes on 1st and 3rd beats; dynamic *p*.
- Staff IV: Notes on 1st and 3rd beats.
- Staff B: Notes on 1st and 3rd beats.

77

Score for measures 77:

- Staff I: Notes on 1st and 3rd beats.
- Staff II: Notes on 1st and 3rd beats.
- Staff III: Notes on 1st and 3rd beats.
- Staff IV: Notes on 1st and 3rd beats.
- Staff B: Notes on 1st and 3rd beats.

85

Score for measures 85:

- Staff I: Notes on 1st and 3rd beats.
- Staff II: Notes on 1st and 3rd beats.
- Staff III: Notes on 1st and 3rd beats.
- Staff IV: Notes on 1st and 3rd beats.
- Staff B: Notes on 1st and 3rd beats.

4 2 beats in a bar Saint Paul's Suite

94

I
II
III
IV
B

f
f
f
pesante
cresc.
cresc.
cresc.
cresc.

102

I
II
III
IV
B

ff
ff
ff
ff
ff

switch register if possible

110

I
II
III
IV
B

ff restart trill each time
ff
ff
ff

Saint Paul's Suite

117

tremolando (continuous)

124

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

131

Saint Paul's Suite

27

137 *non legato*

I *p cresc. poco a poco*

II *p cresc. poco a poco*

III *non legato*

IV *p cresc. poco a poco*

B *p cresc. poco a poco*

tremolando (continuous)

p cresc. poco a poco

145

I

II

III

IV

B

pesante

153 [7]

I *ff*

II *ff*

III *ff*

IV

B *ff*

Saint Paul's Suite

28 161

Staves I, II, III, IV play eighth-note patterns. Staff B plays quarter-note patterns.

169 [8]

Staves I, II, III, IV play eighth-note patterns. Staff B has eighth-note patterns with '2' above some notes.

176

Staves I, II, III, IV play eighth-note patterns. Staff B has eighth-note patterns with '2' above some notes.

Saint Paul's Suite

9

One beat in a bar

183

5

Music score for five staves (I, II, III, IV, B) in treble clef. Measure 183 starts with eighth-note patterns. Measure 184 begins with a dotted half note followed by eighth-note patterns. Measures 185-186 show eighth-note patterns with some sixteenth-note grace notes. Measures 187-188 continue the eighth-note patterns. Measure 189 starts with a dotted half note followed by eighth-note patterns. Measure 190 ends with a dotted half note.

8

191

5

Music score for five staves (I, II, III, IV, B) in treble clef. Measure 191 starts with eighth-note patterns. Measure 192 begins with a dotted half note followed by eighth-note patterns. Measures 193-194 show eighth-note patterns with some sixteenth-note grace notes. Measures 195-196 continue the eighth-note patterns. Measure 197 starts with a dotted half note followed by eighth-note patterns. Measure 198 ends with a dotted half note.

8

199

5

Music score for five staves (I, II, III, IV, B) in treble clef. Measure 199 starts with eighth-note patterns. Measure 200 begins with a dotted half note followed by eighth-note patterns. Measures 201-202 show eighth-note patterns with some sixteenth-note grace notes. Measures 203-204 continue the eighth-note patterns. Measure 205 starts with a dotted half note followed by eighth-note patterns. Measure 206 ends with a dotted half note.

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30 207

I
II
III
IV
B

215

[10] 2 beats in a bar

I
II
III
IV
B

p

pp

224

I
II
III
IV
B

pp

pp

pp

Saint Paul's Suite

31

231

239

246

PDB 28/9/23