Queen Alexandra's Memorial Ode

"SO MANY TRUE PRINCESSES WHO HAVE GONE"

for chorus S. A. T. B. and wind band

music by
EDWARD ELGAR
1932

Words by
JOHN MASEFIELD
Arranged for wind band by
JOHN MORRISON



Sir Alfred Gilbert's memorial to Queen Alexandra, at Marlborough Gate, opposite St. James' Palace in London

This arrangement ©John Morrison 2010



Queen Alexandra, 1923

OUEEN ALEXANDRA'S MEMORIAL ODE

Basil Maine, in his book "Elgar – His Life and Works" (Bell, London 1933), wrote affectionately about Elgar's "Queen Alexandra's Memorial Ode".

"Sculpture or verse or music that has been produced for an official occasion, is fated to meet with adverse criticism. For it is so easy for the critic to assume that the work has been delivered to order. Elgar has suffered this kind of criticism more than any other English composer. Even people of normal intelligence are sometimes prone to assume that the Master of the King's Musick can never be master of his own. In self-defence Elgar has sometimes pointed out that a commissioned work is not necessarily uninspired; that, possibly and even probably, some of it was written before the commission was received, An instance is the composer's setting of the Poet Laureate's Ode in memory of Queen Alexandra (June, 1932). Long before he knew such a setting would be required, Elgar had in imagination composed the interlude which links the verses of the Ode."

"The Ode was written by John Masefield and set to music by Elgar for the occasion of the unveiling of the Queen Alexandra Memorial at Marlborough House on June 8, 1932, and is the only instance of collaboration between the Master of the King's Musick and the present Poet Laureate. The simplicity of the ceremony, which also marked the twenty-first anniversary of Rose Day, called for no elaborate art either of verse or music. The Poet Laureate wrote a characteristic poem, in which plain, direct tribute and ceremonial graciousness were deftly woven, together with a thread of topical colour, From this Elgar called forth a like simplicity and sentiment. A composer less than the great would have fallen into pretentiousness in striving to rise to the occasion. Elgar was content to write with the utmost artlessness. The setting is for four-part chorus and orchestral accompaniment, although for the actual ceremony (which the composer attended to conduct his work) the accompaniment was arranged for military band by Captain John Harris of the Welsh Guards. Before the voices enter, there is an introduction of twenty-eight bars. The feature of this is a tune which calls up a host of Edwardian memories; and between the simple choral utterances,

snatches of this are interpolated. It is interesting to see how Elgar thrills to the words: "This lovely princess came from far away" where a climax is sustained first by the sopranos and tenors, then by the answering altos and basses. Immediately after this, the music falls to a quiet end."

In that first performance, amongst the trebles was a boy called David Willcocks, later Sir David, then a Chapel Royal chorister.

The source is the setting in Elgar's hand of the chorus with piano accompaniment in a manuscript from Windsor Castle library.

John Morrison, November 2010

QUEEN ALEXANDRA'S MEMORIAL ODE

For accompanied chorus S.A.T.B.

Music by Sir EDWARD ELGAR (1857-1934), Master of the King's Musick.

Words by JOHN MASEFIELD (1878-1967), Poet Laureate.

Written for the unveiling of the Memorial to QUEEN ALEXANDRA (1844-1925) on 8th June 1932, at Marlborough House, London.

"So many true princesses who have gone Over the seas, as love or duty bade, To share abroad, till Death a foreign throne, Have given all things, and been ill repaid.

Hatred has followed them and bitter days; But this most lovely woman and loved Queen Filled all the English nation with her praise; We gather now to keep her memory green.

Here, at this place, she often sat to mark
The tide of London life go roaring by,
The day-long multitude, the lighted dark,
The night-long wheels, the glaring in the sky.

Now here we set memorial of her stay
That passers-by remember with a thrill:
This lovely princess came from far away,
And won our hearts and lives within them still."

Queen Alexandra's Memorial Ode

"SO MANY TRUE PRINCESSES WHO HAVE GONE"

Written for the unveiling of the memorial to Queen Alexandra (1844-1925) Marlborough House, London

words by John Masefield

1arlborough House, 1 8th June 1932

music by Edward Elgar

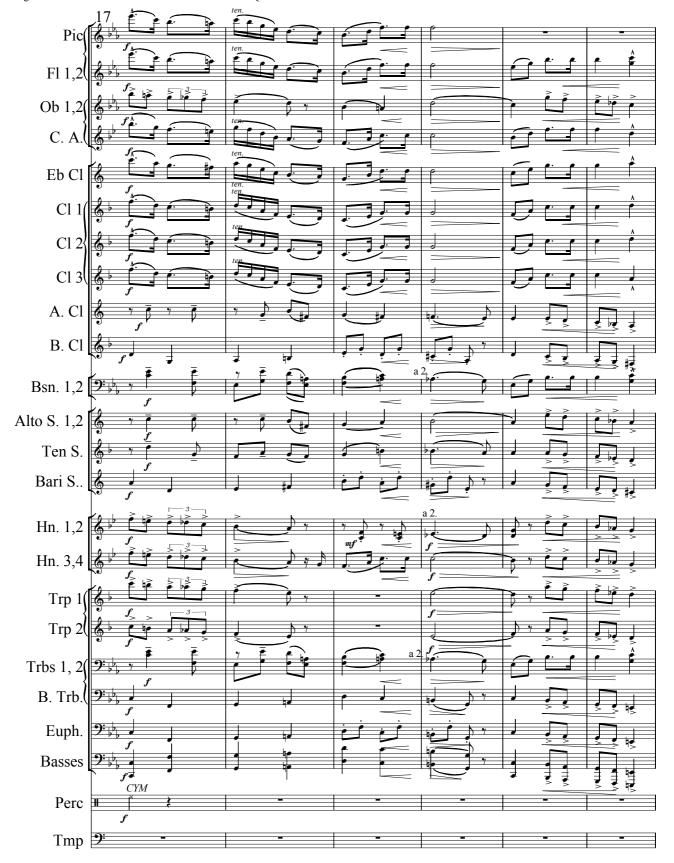
arranged for wind band and choir by John Morrison (2010)

	Molto Mod	erato = 60			
Piccolo(ノ	-	-	-	-
Flutes 1 & 2	v	-	-	-	-
	o l	_	_	_	_
Oboes 1 & 2 (2 opt.)	📡				
Cor Anglais (opt.)	6 4	•	-	-	-
Eb Clarinet (opt.)	& 2 4	_	-	-	_
Bb Clarinet 1(8 - 2 4	•	-	-	_
Bb Clarinet 2		-	-	-	_
Bb Clarinet 3		-	-	•	-
Eb Alto Clarinet (opt.)	2 6 4	-	-	•	-
Bb Bass Clarinet	, u	_	-	-	<u>-</u>
Bassoons 1 & 2	9: 1.2	-	-	-	-
	\mathcal{D}_{\star}	_	_		
Alto Saxes 1 & 2	Ň				
Tenor Sax	Ŋ	-	-	-	
Baritone Sax	5 4	•	<u>-</u>	<u>-</u>	-
Horns 1 & 2 in F	Soli 2				9
	n		<u> </u>	<i>_</i>	δ
Horns 3 & 4 in F	Soli P				Å
Horns 3 & 4 in F Trumpet 1 in Bb(Λ
				-	Λ
Trumpet 1 in Bb	P (Horns, soli)				^
Trumpet 1 in Bb(Trumpet 2 in Bb(Trombones 1 & 2((Horns, soli)			- -	^
Trumpet 1 in Bb(Trumpet 2 in Bb((Horns, soli)				^
Trumpet 1 in Bb(Trumpet 2 in Bb(Trombones 1 & 2(Bass Trombone					A
Trumpet 1 in Bb(Trumpet 2 in Bb(Trombones 1 & 2(Bass Trombone(Euphonium		d, no snares)			A
Trumpet 1 in Bb(Trumpet 2 in Bb(Trombones 1 & 2(Bass Trombone(Euphonium Double Bass & Tuba Percussion (SD, Cym)					A
Trumpet 1 in Bb(Trumpet 2 in Bb(Trombones 1 & 2(Bass Trombone(Euphonium Double Bass & Tuba Percussion (SD, Cym) Timpani in Eb, Bb					À
Trumpet 1 in Bb(Trumpet 2 in Bb(Trombones 1 & 2(Bass Trombone(Euphonium Double Bass & Tuba Percussion (SD, Cym) Timpani in Eb, Bb CHOIR Soprano					A
Trumpet 1 in Bb(Trumpet 2 in Bb(Trombones 1 & 2(Bass Trombone(Euphonium Double Bass & Tuba Percussion (SD, Cym) Timpani in Eb, Bb					
Trumpet 1 in Bb(Trumpet 2 in Bb(Trombones 1 & 2(Bass Trombone(Euphonium Double Bass & Tuba Percussion (SD, Cym) Timpani in Eb, Bb CHOIR Soprano					

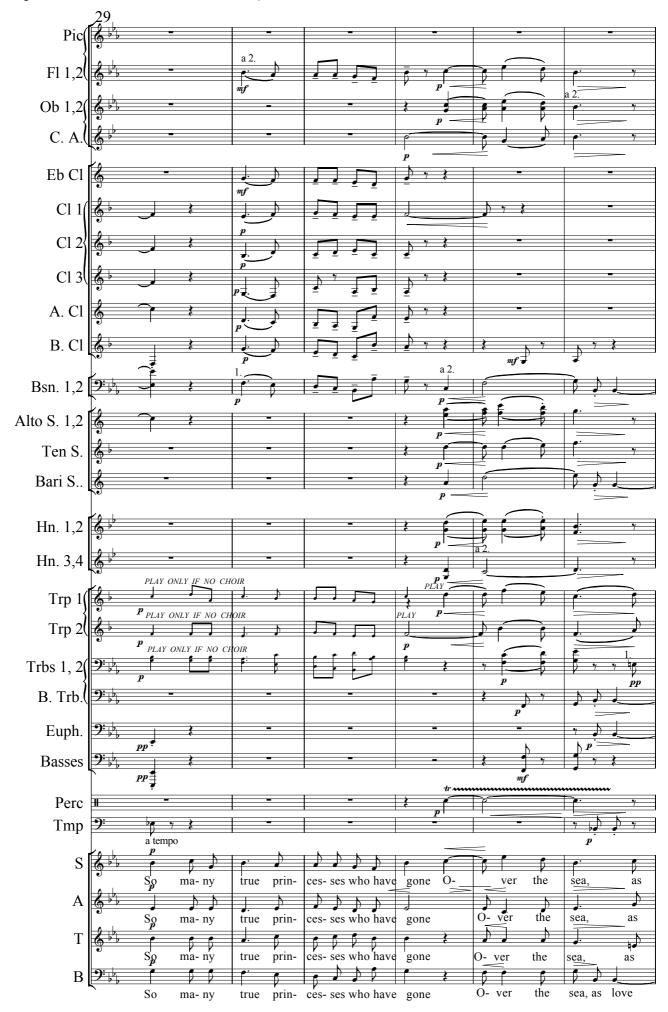
This edition (c) John Morrison MMX



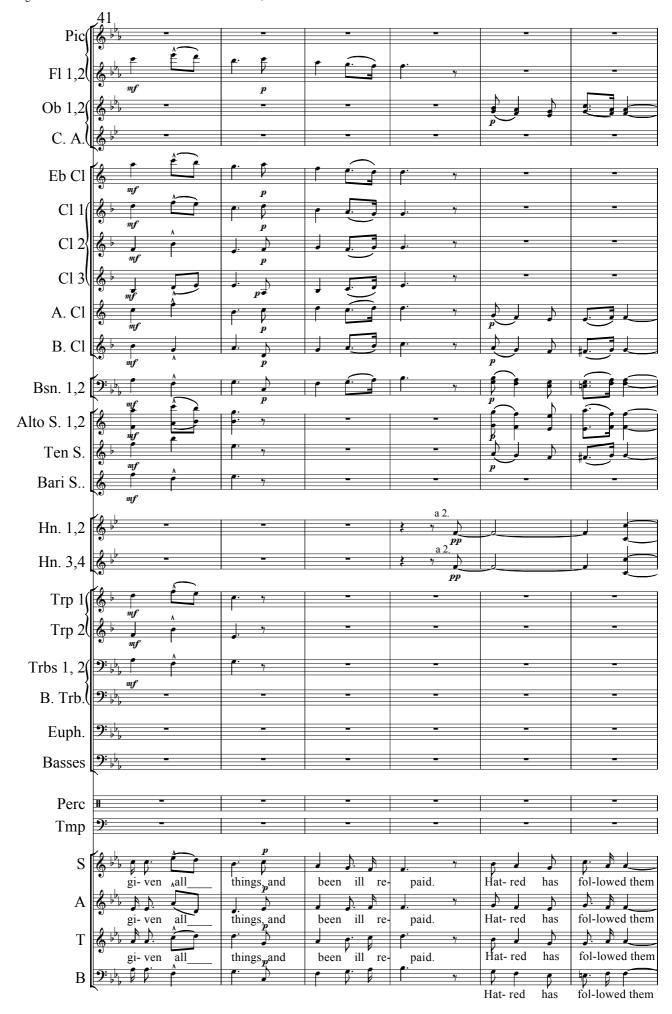
















We

ga-ther now

green.

with

her

praise;







