

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

QUEEN 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

8th June 1932

words by John Masfield

music by Edward Elgar

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

Molto Moderato ♩ = 60

Piccolo

Flutes 1 & 2

Oboes 1 & 2 (2 opt.)

Cor Anglais (opt.)

E♭ Clarinet (opt.)

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet (opt.)

B♭ Bass Clarinet

Bassoons 1 & 2

Alto Sax 1 & 2

Tenor Sax

Baritone Sax

Horns 1 & 2 in F

Horns 3 & 4 in F

Trumpet 1 in B♭

Trumpet 2 in B♭

Trombones 1 & 2

Bass Trombone

Euphonium

Double Bass & Tuba

Percussion (SD, Cym)

Timpani in E♭, B♭

CHOIR

Soprano

Alto

Tenor

Bass

This page of a musical score is for a symphony orchestra. It features a variety of instruments, each with its own staff. The instruments listed on the left are: Pic, Fl 1,2, Ob 1,2, C. A., Eb Cl, Cl 1, Cl 2, Cl 3, A. Cl, B. Cl, Bsn. 1,2, Alto S. 1,2, Ten S., Bari S., Hn. 1,2, Hn. 3,4, Trp 1, Trp 2, Trbs 1,2, B. Trb., Euph., Bases, Perc, and Tmp. The score is written in 5/4 time and includes dynamic markings such as *mf*, *p*, and *ten.* (tutti). It also features articulation like accents and slurs. The page is numbered 5 in the top left corner.

11

Pic

Fl 1,2

Ob 1,2

C. A.

Eb Cl

Cl 1

Cl 2

Cl 3

A. Cl

B. Cl

Bsn. 1,2

Alto S. 1,2

Ten S.

Bari S..

Hn. 1,2

Hn. 3,4

Trp 1

Trp 2

Trbs 1,2

B. Trb.

Euph.

Basses

Perc

Tmp

23 *rit. molto*

Pic

Fl 1,2 *p*

Ob 1,2 *p*

C. A. *p*

Eb Cl *p*

Cl 1 *p* *pp*

Cl 2 *p* *pp*

Cl 3 *p* *pp*

A. Cl *p* *pp*

B. Cl *p* *pp*

Bsn. 1,2 *p* *pp* 1.

Alto S. 1,2 *p* *pp*

Ten S. *p*

Bari S. *p*

rit. molto

Hn. 1,2 *p*

Hn. 3,4 *p*

Trp 1 *p*

Trp 2 *p*

Trbs 1,2

B. Trb.

Euph. *Solo* *p*

Basses *pp*

Perc *SD (snare on, normal)* *pp*

Tmp *pp*

29

Pic

Fl 1,2

Ob 1,2

C. A.

E♭ Cl

Cl 1

Cl 2

Cl 3

A. Cl

B. Cl

Bsn. 1,2

Alto S. 1,2

Ten S.

Bari S..

Hn. 1,2

Hn. 3,4

Trp 1

Trp 2

Trbs 1, 2

B. Trb.

Euph.

Basses

Perc

Tmp

S

A

T

B

So ma- ny true prin- ces- ses who have gone O- ver the sea, as love

mf

a 2.

p

1.

a 2.

p

PLAY ONLY IF NO CHOIR

pp

tr

a tempo

35

Pic.

Fl 1,2

Ob 1,2

C. A.

E♭ Cl

Cl 1

Cl 2

Cl 3

A. Cl

B. Cl

Bsn. 1,2

Alto S. 1,2

Ten S.

Bari S..

Hn. 1,2

Hn. 3,4

Trp 1

Trp 2

Trbs 1, 2

B. Trb.

Euph.

Basses

Perc

Tmp

S

A

T

B

love or du- ty bade, To share a-broad, till Death, a fo- reign throne, Have
love or du- ty bade, To share a-broad, till Death,a fo- reign throne, Have
love or du- ty bade, To share a-broad, till Death,a fo- reign throne, Have
love or du- ty bade, To share a-broad, till Death,a fo- reign throne, Have

41

Pic

Fl 1,2

Ob 1,2

C. A.

E♭ Cl

Cl 1

Cl 2

Cl 3

A. Cl

B. Cl

Bsn. 1,2

Alto S. 1,2

Ten S.

Bari S..

Hn. 1,2

Hn. 3,4

Trp 1

Trp 2

Trbs 1, 2

B. Trb.

Euph.

Basses

Perc

Tmp

S

A

T

B

mf

p

pp

a 2.

gi- ven [^]all things, and been ill re- paid. Hat- red has fol- lowed them

gi- ven all things, and been ill re- paid. Hat- red has fol- lowed them

gi- ven all things, and been ill re- paid. Hat- red has fol- lowed them

gi- ven all things, and been ill re- paid. Hat- red has fol- lowed them

Hat- red has fol- lowed them

47

Pic. *a 2.* *ten.* *a 2.* *mf*

Fl 1,2 *a 2.* *pespress.* *p* *a 2.* *mf*

Ob 1,2 *a 2.* *mf*

C. A. *mf*

Eb Cl *p* *ten.* *p* *mf*

Cl 1 *pp* *p espress.* *p* *mf*

Cl 2 *pp* *p espress.* *p* *mf*

Cl 3 *pp* *p* *mf*

A. Cl *pp* *p* *mf*

B. Cl *pp* *p* *mf*

Bsn. 1,2 *pp* *p* *a 2.* *mf*

Alto S. 1,2 *pp* *a 2.* *1.* *a 2.* *mf*

Ten S. *pp* *p* *mf*

Bari S.. *pp* *p* *mf*

Hn. 1,2 *Soli* *p*

Hn. 3,4 *Soli* *p*

Trp 1 *p espress.* *ten.* *mf*

Trp 2 *p* *p*

Trbs 1,2 *p* *mf*

B. Trb. *p* *(Euph)* *mf*

Euph. *pp* *p* *(Basses)* *mf*

Basses *pp* *p* *mf*

Perc *CYM.* *mf*

Tmp *pp* *p* *mf*

S *pp* *p* *mf* *mf*

A *pp* *p* *mf* *mf*

T *pp* *p* *mf* *mf*

B *pp* *p* *mf* *mf*

and bit-ter days; But this most love-ly

and bit-ter days; But this most love-ly

and bit-ter days; But this most love-ly

and bit-ter days; But this most love-ly

and bit-ter days; But this most love-ly

54

Pic

Fl 1,2

Ob 1,2

C. A.

Eb Cl

Cl 1

Cl 2

Cl 3

A. Cl

B. Cl

Bsn. 1,2

Alto S. 1,2

Ten S.

Bari S..

Hn. 1,2

Hn. 3,4

Trp 1

Trp 2

Trbs 1, 2

B. Trb.

Euph.

Basses

Perc

Tmp

S

A

T

B

wo-man and loved Queen

Filled all the En- glish na- tion

wo- man and loved Queen

Filled all the En- glish na- tion

wo- man and loved Queen

Filled the na- tion

wo-man and loved Queen

Filled the na- tion

65 *poco piu lento*

Pic

Fl 1,2 *a 2.*

Ob 1,2 *a 2.*

C. A.

E♭ Cl

Cl 1

Cl 2

Cl 3

A. Cl

B. Cl

Bsn. 1,2

Alto S. 1,2

Ten S.

Bari S..

poco piu lento

Hn. 1,2

Hn. 3,4

Trp 1

Trp 2

Trbs 1, 2

B. Trb.

Euph.

Basses

Perc

Tmp

poco piu lento

S

A

T

B

1. Solo

(Bassoon 1)

(Horn)

(Bassoon 2)

PLAY ONLY IF NO CHOIR

PLAY ONLY IF NO CHOIR

PLAY ONLY IF NO CHOIR

Here, at this place, she

Here, at this place, she

Here, at this place, she

Here, at this place, she

Here, at this place, she

71

Pic

Fl 1,2

Ob 1,2

C. A.

Eb Cl

Cl 1

Cl 2

Cl 3

A. Cl

B. Cl

Bsn. 1,2

Alto S. 1,2

Ten S.

Bari S..

Hn. 1,2

Hn. 3,4

Trp 1

Trp 2

Trbs 1, 2

B. Trb.

Euph.

Basses

Perc

Tmp

S

A

T

B

of-ten sat to mark the tide of Lon-don life go roar- ing by, the

of-ten sat to mark the tide of Lon-don life go roar- ing by,

of-ten sat to mark the tide of Lon-don life go roar- ing by,

of-ten sat to mark the tide of Lon-don life go roar- ing by,

77 (meno mosso)

Pic

Fl 1,2

Ob 1,2

C. A.

E♭ Cl

Cl 1

Cl 2

Cl 3

A. Cl

B. Cl

Bsn. 1,2

Alto S. 1,2

Ten S.

Bari S..

Hn. 1,2

Hn. 3,4

Trp 1

Trp 2

Trbs 1, 2

B. Trb.

Euph.

Basses

Perc

Tmp

S

A

T

B

1. Solo

1. Play if no Cor Anglais

p Solo

p

1. Solo

p

dim.

sostenuto

p

sostenuto

p

Solo

p

dim.

sostenuto

p

Solo

p

dim.

Play if no Bassoon

p

Play if no Bassoon

pp

(meno mosso)

Soli

p

dim.

sostenuto

p

pizz.

SD

pp

pp

p

dim.

day- long mul- ti- tude,

The night- long wheels.

The night- long wheels.

the light- ed dark,

the light- ed dark,

the

[illegible]

89 **allargando** **Maestoso**

Pic. *ten.* *mf* *cresc.* *f*

Fl 1,2 *mf* *cresc.* *f*

Ob 1,2 *mf* *cresc.* *f*

C. A. *mf* *cresc.* *f*

Eb Cl *mf* *cresc.* *f*

Cl 1 *ten.* *mf* *cresc.* *f*

Cl 2 *mf* *cresc.* *f*

Cl 3 *mf* *cresc.* *f*

A. Cl *mf* *cresc.* *f*

B. Cl *mf* *cresc.* *f*

Bsn. 1,2 *mf* *cresc.* *f*

Alto S. 1,2 *mf* *cresc.* *f*

Ten S. *mf* *cresc.* *f*

Bari S. *mf* *cresc.* *f*

Hn. 1,2 **allargando** *p* *f* **Maestoso** *Soli*

Hn. 3,4 *p* *f* **Maestoso** *Soli*

Trp 1 *f*

Trp 2 *f*

Trbs 1,2 *f*

B. Trb. *f*

Euph. *mf* *cresc.* *f*

Basses *mf* *cresc.* *f*

Perc *CYM.* *mf* *f* *SD* *tr*

Tmp *mf* *f*

allargando **Maestoso**

S *f* Now here we set me- morial of her

A *f* Now here we set me- morial of her

T *f* Now here we set me- morial of her

B *f* Now here we set me- morial of her

Now here we set me- morial of her

[illegible]

[illegible]

[illegible]

113 rit.

Pic

Fl 1,2

Ob 1,2

C. A.

E♭ Cl

Cl 1

Cl 2

Cl 3

A. Cl

B. Cl

Bsn. 1,2

Alto S. 1,2

Ten S.

Bari S..

Hn. 1,2

Hn. 3,4

Trp 1

Trp 2

Trbs 1,2

B. Trb.

Euph.

Basses

Perc

Tmp

S

A

T

B

hearts and lives with- in them still.

hearts and lives with- in them still.

hearts and lives with- in them still.

hearts and lives with- in them still.

pp

p

espress.

ten

a 2.

(Basses)

CYM.

dr

b

rit.

pp

p

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