

# **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 8<sup>th</sup> 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."*

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# 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

8th June 1932

music by Edward Elgar

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

**Molto Moderato**  $\text{♩} = 60$

The musical score consists of 18 staves of music. The instrumentation includes Piccolo, Flutes 1 & 2, Oboes 1 & 2 (opt.), Cor Anglais (opt.), Eb Clarinet (opt.), Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Eb Alto Clarinet (opt.), Bb Bass Clarinet, Bassoons 1 & 2, Alto Saxes 1 & 2, Tenor Sax, Baritone Sax, Horns 1 & 2 in F (solo), Horns 3 & 4 in F (solo), Trumpet 1 in Bb, Trumpet 2 in Bb, Trombones 1 & 2 (Horns, solo), Bass Trombone, Euphonium, Double Bass & Tuba, Percussion (SD, Cym), Timpani in Eb, Bb, CHOIR (Soprano, Alto, Tenor, Bass), and a vocal line for the Queen Alexandra Memorial.

Key signatures: B-flat major (Flutes 1 & 2, Oboes 1 & 2, Cor Anglais, Eb Alto Clarinet, Bb Bass Clarinet, Bassoons 1 & 2, Alto Saxes 1 & 2, Baritone Sax, Double Bass & Tuba, Percussion, Timpani, CHOIR), A-flat major (Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Trumpet 1, Trumpet 2, Trombones 1 & 2, Bass Trombone, Euphonium), and G major (Horns 1 & 2, Horns 3 & 4, Timpani).

Time signature: Common time (indicated by a 'C').

Tempo: Molto Moderato ( $\text{♩} = 60$ ).

Dynamic markings: *p* (piano), *f* (forte), *sd* (soft drum), *muted* (muffled), *no snares* (no snares).

Performance instructions: *solo*, *(Horns, solo)*.

5

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

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

17

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

CYM

Tmp

23

rit. molto

Pic.

Fl 1,2 (p)

Ob 1,2 (p)

C. A. (p)

Eb Cl

Cl 1 (p)

Cl 2 (p)

Cl 3 (p)

A. Cl (p)

B. Cl (pp)

Bsn. 1,2 (p)

Alto S. 1,2 (p)

Ten S. (p)

Bari S. (p)

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 (snares on, normal) (pp)

Tmp (pp)

29

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

*PLAY ONLY IF NO CHOIR*

*p* *PLAY ONLY IF NO CHOIR*

*p* *PLAY ONLY IF NO CHOIR*

*p*

*p*

*pp*

*pp*

*tr*

*a tempo*

*p*

*p*

*So many true prin- ces-ses who have gone O-ver the sea, as*

*So many true prin- ces-ses who have gone O-ver the sea, as*

*So many true prin- ces-ses who have gone O-ver the sea, as*

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

35

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

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

cresc.

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

cresc.

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

cresc.

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.

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

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

47

Pic -

Fl 1,2 -

Ob 1,2 (a 2. *p*)

C. A. -

Eb Cl -

Cl 1 (*pp*)

Cl 2 (*pp*)

Cl 3 (*pp*)

A. Cl (*pp*)

B. Cl (*pp*)

Bsn. 1,2 (*pp*)

Alto S. 1,2 (a 2. *p*)

Ten S. (*pp*)

Bari S. -

Hn. 1,2 (Soli *p*)

Hn. 3,4 (Soli *p*)

Trp 1 (*p* *espress.*)

Trp 2 (*p*)

Trbs 1, 2 (p) (Euph.)

B. Trb. -

Euph. (*pp* (Basses))

Basses (p)

Perc (CYM.)

Tmp (pp) (p) (mf) (mf)

S (and bit-ter days; *p*)

A (and bit-ter days; *p*)

T (and bit-ter days; *p*)

B (and bit-ter days; *p*)

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 \_\_\_\_\_  
wo-man and loved Queen \_\_\_\_\_  
wo-man and loved Queen \_\_\_\_\_  
wo-man and loved Queen \_\_\_\_\_

Filled all the En-glish na-tion  
Filled all the En-glish na-tion  
Filled all the En-glish na-tion  
Filled all the na-tion

Queen Alexandra's Memorial Ode - Full Score  
poco allargando

Page 11

59

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

poco allargando

ff

a 2.

ff

dim.

p

CYM. SD

ff

dim.

p

with her praise; We ga-ther now to keep her mem-ory green.

with her praise; We ga-ther now to keep her mem-ory green.

with her praise; We ga-ther now to keep her mem-ory green.

with her praise; We ga-ther now to keep her mem-ory green.

65 *poco piu lento*

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

*poco piu lento*

S  
A  
T  
B

*1. Solo*

*PLAY ONLY IF NO CHOIR*

*p*

*PLAY ONLY IF NO CHOIR*

*p*

*PLAY ONLY IF NO CHOIR*

*p*

*p*

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. 1. Solo  
Fl 1,2 1. Play if no Cor Anglais  
Ob 1,2 1. Play if no Cor Anglais  
C. A. *p*  
Eb Cl  
Cl 1 1. Solo *p* *dim.*  
Cl 2  
Cl 3  
A. Cl *sostenuto* *p* *dim.*  
B. Cl *sostenuto* *p* *dim.*  
Bsn. 1,2 *sostenuto* *p* *dim.*  
Alto S. 1,2 *Play if no Bassoon*  
Ten S. *p* *pp*  
Bari S.  
  
(*meno mosso*)  
Hn. 1,2 Soli *p* *dim.*  
Hn. 3,4  
  
Trp 1  
Trp 2  
Trbs 1, 2  
B. Trb. *p* *dim.*  
Euph. *sostenuto* *p*  
Basses *pizz.* *SD p*  
Perc *pp* *p*  
Tmp *pp*  
  
(*meno mosso*)  
S *p* *dim.*  
day-long mul-ti-tude, The night-long wheels.  
A  
T *p* The light-ed dark, The night-long wheels.  
B the the the

the light-ed dark, the the the

83

Pic. *pp* *pp subito* *pp subito dolce*

Fl 1,2 *a 2.* *pp*

Ob 1,2 *pp*

C. A. *pp*

Eb Cl. *pp*

Cl 1 *pp*

Cl 2 *pp*

Cl 3 *pp*

A. Cl. *pp*

B. Cl. *pp*

Bsn. 1,2 *pp*

Alto S. 1,2 *pp* *Play if no Bassoon*

Ten S.

Bari S..

*a tempo*

Hn. 1,2 *pp* *pp subito*

Hn. 3,4 *a 2.* *pp*

Trp 1 *pp* *pp subito*

Trp 2 *pp* *pp subito*

Trbs 1, 2

B. Trb. *pp* *pp* *(Timpani)* *pp*

Euph.

Basses *arco* *pp* *pp subito*

CYM *pp* *pp subito*

Perc

Tmp *pp* *pp* *Solo* *pp* *pp subito* *a tempo*

S

A

T glaring in the sky.

B glaring in the sky.

## Queen Alexandra's Memorial Ode - Full Score

89

**allargando**

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..

**Maestoso**

Hn. 1,2  
Hn. 3,4  
Trp 1  
Trp 2  
Trbs 1, 2  
B. Trb.  
Euph.  
Basses

**allargando**

CYM.

**f**

**Maestoso**

Soli

**Soli**

**SD**

**tr**

**allargando**

**f**

**Maestoso**

S

A

T

B

Now here we set  
me-  
morial of her

95

This musical score page contains 21 staves of instrumentation and vocal parts. The instrumentation includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet A, Eb Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Alto Clarinet, Bassoon 1 & 2, Alto Soprano 1 & 2, Tenor Soprano, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trombone 1, Trombone 2, Trombones 1 & 2, Bass Trombone, Euphonium, Basses, Percussion, Timpani, Soprano, Alto, Tenor, and Bass. The vocal parts are singing lyrics in a four-part harmony. Measure 95 starts with dynamic **f**. The vocal parts sing "stay That pas— sers by re—" followed by instrumental entries. The vocal parts continue with "mem-ber with a thrill: This love-ly prin-cess". The vocal parts are written in soprano, alto, tenor, and bass staves.

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

stay That pas— sers by re— mem-ber with a thrill: This love-ly prin-cess

## Queen Alexandra's Memorial Ode - Full Score

101

Pic rit. piu lento

Fl 1,2

Ob 1,2

C. A.

Eb Cl

Cl 1 ff mf rit. p

Cl 2 ff mf rit. p

Cl 3 ff mf rit. p

A. Cl

B. Cl

Bsn. 1,2 1. p

Alto S. 1,2 1. p

Ten S.

Bari S..

Hn. 1,2 rit. 1. piu lento

Hn. 3,4 ff p

Trp 1 f ff mf rit. p

Trp 2 f ff mf rit. p

Trbs 1, 2 ff mf rit. p

B. Trb.

Euph.

Basses

CYM. SD

Perc ff

Tmp f rit. piu lento

S came from far a- way. sostenuto

A this love-ly prin-cess

T came from far a- way. sostenuto

B this love-ly prin-cess came from far a- way, from far a- way.

<img alt="Musical score for Queen Alexandra's Memorial Ode, page 18, measures 101 to the end. The score includes parts for Piccolo, Flutes, Oboe, Clarinet, Bassoon, Alto, Tenor, Bass, Horn, Trombone, Bass Trombone, Euphonium, Basses, Percussion, Timpani, and Singers (Soprano, Alto, Tenor, Bass). The vocal parts sing the lyrics 'came from far a-way, love-ly prin-cess' three times. The score features dynamic markings like ff, mf, rit., and p, and performance instructions like 'CYM.', 'SD', and 'sostenuto'. Measure 101 starts with a forte dynamic (ff) and ends with a piano dynamic (p). Measures 102-103 show various instruments taking turns to play sustained notes or rhythmic patterns. Measures 104-105 show the bassoon and alto playing sustained notes with dynamic changes (mf rit. to p). Measures 106-107 show the brass section (trumpets and trombones) playing sustained notes with dynamic changes (ff rit. to p). Measures 108-109 show the woodwind section (horns and bassoons) playing sustained notes with dynamic changes (ff rit. to p). Measures 110-111 show the brass section again with dynamic changes (ff rit. to p). Measures 112-113 show the woodwind section again with dynamic changes (ff rit. to p). Measures 114-115 show the brass section again with dynamic changes (ff rit. to p). Measures 116-117 show the woodwind section again with dynamic changes (ff rit. to p). Measures 118-119 show the brass section again with dynamic changes (ff rit. to p). Measures 120-121 show the woodwind section again with dynamic changes (ff rit. to p). Measures 122-123 show the brass section again with dynamic changes (ff rit. to p). Measures 124-125 show the woodwind section again with dynamic changes (ff rit. to p). Measures 126-127 show the brass section again with dynamic changes (ff rit. to p). Measures 128-129 show the woodwind section again with dynamic changes (ff rit. to p). Measures 130-131 show the brass section again with dynamic changes (ff rit. to p). Measures 132-133 show the woodwind section again with dynamic changes (ff rit. to p). Measures 134-135 show the brass section again with dynamic changes (ff rit. to p). Measures 136-137 show the woodwind section again with dynamic changes (ff rit. to p). Measures 138-139 show the brass section again with dynamic changes (ff rit. to p). Measures 140-141 show the woodwind section again with dynamic changes (ff rit. to p). Measures 142-143 show the brass section again with dynamic changes (ff rit. to p). Measures 144-145 show the woodwind section again with dynamic changes (ff rit. to p). Measures 146-147 show the brass section again with dynamic changes (ff rit. to p). Measures 148-149 show the woodwind section again with dynamic changes (ff rit. to p). Measures 150-151 show the brass section again with dynamic changes (ff rit. to p). Measures 152-153 show the woodwind section again with dynamic changes (ff rit. to p). Measures 154-155 show the brass section again with dynamic changes (ff rit. to p). Measures 156-157 show the woodwind section again with dynamic changes (ff rit. to p). Measures 158-159 show the brass section again with dynamic changes (ff rit. to p). Measures 160-161 show the woodwind section again with dynamic changes (ff rit. to p). Measures 162-163 show the brass section again with dynamic changes (ff rit. to p). Measures 164-165 show the woodwind section again with dynamic changes (ff rit. to p). Measures 166-167 show the brass section again with dynamic changes (ff rit. to p). Measures 168-169 show the woodwind section again with dynamic changes (ff rit. to p). Measures 170-171 show the brass section again with dynamic changes (ff rit. to p). Measures 172-173 show the woodwind section again with dynamic changes (ff rit. to p). Measures 174-175 show the brass section again with dynamic changes (ff rit. to p). Measures 176-177 show the woodwind section again with dynamic changes (ff rit. to p). Measures 178-179 show the brass section again with dynamic changes (ff rit. to p). Measures 180-181 show the woodwind section again with dynamic changes (ff rit. to p). Measures 182-183 show the brass section again with dynamic changes (ff rit. to p). Measures 184-185 show the woodwind section again with dynamic changes (ff rit. to p). Measures 186-187 show the brass section again with dynamic changes (ff rit. to p). Measures 188-189 show the woodwind section again with dynamic changes (ff rit. to p). Measures 190-191 show the brass section again with dynamic changes (ff rit. to p). Measures 192-193 show the woodwind section again with dynamic changes (ff rit. to p). Measures 194-195 show the brass section again with dynamic changes (ff rit. to p). Measures 196-197 show the woodwind section again with dynamic changes (ff rit. to p). Measures 198-199 show the brass section again with dynamic changes (ff rit. to p). Measures 200-201 show the woodwind section again with dynamic changes (ff rit. to p). Measures 202-203 show the brass section again with dynamic changes (ff rit. to p). Measures 204-205 show the woodwind section again with dynamic changes (ff rit. to p). Measures 206-207 show the brass section again with dynamic changes (ff rit. to p). Measures 208-209 show the woodwind section again with dynamic changes (ff rit. to p). Measures 210-211 show the brass section again with dynamic changes (ff rit. to p). Measures 212-213 show the woodwind section again with dynamic changes (ff rit. to p). Measures 214-215 show the brass section again with dynamic changes (ff rit. to p). Measures 216-217 show the woodwind section again with dynamic changes (ff rit. to p). Measures 218-219 show the brass section again with dynamic changes (ff rit. to p). Measures 220-221 show the woodwind section again with dynamic changes (ff rit. to p). Measures 222-223 show the brass section again with dynamic changes (ff rit. to p). Measures 224-225 show the woodwind section again with dynamic changes (ff rit. to p). Measures 226-227 show the brass section again with dynamic changes (ff rit. to p). Measures 228-229 show the woodwind section again with dynamic changes (ff rit. to p). Measures 230-231 show the brass section again with dynamic changes (ff rit. to p). Measures 232-233 show the woodwind section again with dynamic changes (ff rit. to p). Measures 234-235 show the brass section again with dynamic changes (ff rit. to p). Measures 236-237 show the woodwind section again with dynamic changes (ff rit. to p). Measures 238-239 show the brass section again with dynamic changes (ff rit. to p). Measures 240-241 show the woodwind section again with dynamic changes (ff rit. to p). Measures 242-243 show the brass section again with dynamic changes (ff rit. to p). Measures 244-245 show the woodwind section again with dynamic changes (ff rit. to p). Measures 246-247 show the brass section again with dynamic changes (ff rit. to p). Measures 248-249 show the woodwind section again with dynamic changes (ff rit. to p). Measures 250-251 show the brass section again with dynamic changes (ff rit. to p). Measures 252-253 show the woodwind section again with dynamic changes (ff rit. to p). Measures 254-255 show the brass section again with dynamic changes (ff rit. to p). Measures 256-257 show the woodwind section again with dynamic changes (ff rit. to p). Measures 258-259 show the brass section again with dynamic changes (ff rit. to p). Measures 260-261 show the woodwind section again with dynamic changes (ff rit. to p). 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107

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

*p* *espr. dolciss.*

And won our hearts and lives with-in them still. Won our

*pp*

Won our

*pp*

Won our

*pp*

Won our

Won our

## Queen Alexandra's Memorial Ode - Full Score

113      rit.

Pic. - - - - - 1. *p* 2. *p* *espress.* *ten*  
 Fl 1,2 - - - - - 1. *pp* 2. *p* *espress.* *ten*  
 Ob 1,2 - - - - - *pp* *p*  
 C. A. - - - - -  
 Eb Cl - - - - - *pp* *p* *espress.* *ten*  
 Cl 1 *pp* - - - - - *pp* *p* *espress.* *ten*  
 Cl 2 *pp* - - - - - *pp* *p* - - - -  
 Cl 3 *pp* - - - - - *pp* *p* - - - -  
 A. Cl *pp* - - - - - *p* - - - -  
 B. Cl *pp* - - - - - *p* *#* *#* *#*  
 Bsn. 1,2 1. *pp* - - - - - *pp* *p* - - - -  
 Alto S. 1,2 - - - - - *pp* - - - -  
 Ten S. - - - - - *pp* - - - -  
 Bari S.. - - - - -  
 rit. *pp*

IF NO CHOIR  
 Hn. 1,2 - - - - - *p* - - - -  
 IF NO CHOIR  
 Hn. 3,4 - - - - - *p* - - - -  
 IF NO CHOIR  
 Trp 1 - - - - - *p* *espress.* *ten*  
 IF NO CHOIR  
 Trp 2 - - - - - *p* - - - -  
 IF NO CHOIR  
 Trbs 1, 2 - - - - - *p* - - - -  
 B. Trb. - - - - - *p* *(Basses)*  
 Euph. - - - - -  
 Basses - - - - - *p*  
 Perc - - - - - *CYM.*  
 Tmp - - - - - *p* *p*  
 rit. *pp* *p*

S hearts and lives with- in them still.  
 A hearts and lives with- in them still.  
 T hearts and lives with- in them still.  
 B hearts and lives with- in them still.

120                          *morendo*

Pic -

Fl 1,2 -

Ob 1,2  
C. A. 1. Solo *p* *niente*

Eb Cl -

Cl 1 *pp* *niente*

Cl 2 *pp* *niente*

Cl 3 *pp* *niente*

A. Cl *pp* *niente*

B. Cl *pp* *niente*

Bsn. 1,2 *pp* *niente*

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

Ten S. *pp* *niente*

Bari S. *niente*

Hn. 1,2 *niente*

Hn. 3,4 *niente*

Trp 1 *pp* *niente*

Trp 2 -

Trbs 1, 2 -

B. Trb. -

Euph. *pp* *niente*

Basses *pp* *niente*

Perc -

Tmp *pp* *niente*

S -

A -

T -

B -

*morendo*                          *pp* *niente*