



ETON MEMORIAL ODE

WORDS WRITTEN
BY
ROBERT BRIDGES

SET TO MUSIC FOR CHORUS AND ORCHESTRA
BY
C. HUBERT H. PARRY

Written for and performed at the opening of the new Memorial Buildings
at
Eton College on November 18, 1908

OBOE 2

COVER IMAGE

"British Army Uniforms during Boer War"

by

Harry Payne

(1858 - 1927)



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ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future™

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers' catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers' autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey

Editor

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Source Information

Full Score Manuscript
Vocal Score

Eton College Library Collections MS 357A
Novello & Co. Ltd. No. 12836 © 1909

Eton College Library
Manuscript Transcription & Score Preparation

Collections Administrator - EtonCollections@etoncollege.org.uk
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

ETON MEMORIAL ODE.

I.

Resound ! Resound ! To jubilant music ring !

Your birthday trumpets sound the alarm of strenuous days.

Ye new-built walls awake ! and welcome England's king

With a high GLORY-TO-GOD, and holy cheer of praise.

Awake to fairest hope of fames unknown, unseen,

When ye too silver and solemn with age shall be :

For all that is fair upon earth is reared in tenderest teen,

As the burden'd years to memory flee.

II.

Lament, O Muse of the Thames, in pride lament again !

With low melodious grief remember them in this hour !—

Beyond your dauntless joy, my brother, was our pain :

Above all gold, my country, the lavish price of thy power,—

The ancient groves have mourned our sons, for whom no more

The sisterly kisses of life, the lov'd embraces.

Remember the love of them who came not home from the war,

The fatherly tears and the veiled faces.

III.

Now henceforth their shrine is builded, high and vast,

Alway drawing noble hearts to noble deeds,

In the toil of good to-be, and the tale of glory past :

While ever the laughing waves of youth pass over the meads,

And the tongue of Hellas is heard, and old Time slumbereth light

In the cradle of Peace. O let thy dancing feet

Roam in our land and abide, dear Peace, thou child of Right,

Giver of happiness gentle and sweet.

Robert Bridges.

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ETON MEMORIAL ODE

Robert Bridges

C. Hubert H. Parry

Allegro. ♩ = 100

p < > *pp* *mf* < >

9 *> p* *mf* < >

17 *sempre cresc.*

21 *ff*

26 *f* < *ff*

31 *mf* *cresc.*

37 *molto cresc.*

43

Measures 43-47 of the musical score for 'The Rose Tree'. Measure 43 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note A4. A slur covers the next two measures: measure 44 has a half note G4, and measure 45 has a half note F4. Measure 46 contains a half note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Measure 47 has a half note A3, a quarter note G3, a quarter note F3, and a quarter note E3. Measure 48 is a whole note D3. A box containing the letter 'D' is positioned above measure 48. The piece concludes with a double bar line and a key signature change to one sharp (F#).

48 Poco più mosso.

49-52

f

57

E

11

2

6

9

F

meno mosso

59-69

70-71

72-77

78-86

87 G Ob. 1

molto cresc.

94

mf *p* *pp* 3 99-101

102 Lento $\text{♩} = \text{♩}$

p *p* *p* 1

H
 7
 poco rit. 1
 a tempo 1
 Slower 1
 rit. 1
 Meno mosso. 8
 113-119 124-131

Poco più mosso.

132 Ob. 1

137-138

Allegro moderato. ♩ = 100

139

mf *cresc.* *f* *ff* *dim.*

allargando grandioso.

145

ff

Allegretto vivace. ♩ = 110

151

mf 3

157

sf

164

166-172 173-176 *p*

179

181-184 *f* *cresc.*

Allegretto grazioso. ♩ = 102

189

194-198

199 P

f

207 5 6

208-212 *p* 219-224

tranquillo R animato.

4

225-228 *mf* *cresc.* *cresc.*

236 allargando a tempo

cresc. *ff*

Poco meno mosso
Tranquillo

2

245-246 *p* Moderato. ♩ = 110 *p* *cresc.*

252

dim. *p* *mf* *cresc.*

257 molto rit. a tempo

ff

262

rit



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PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.21/03