



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

TIMPANI

COVER IMAGE

"British Army Uniforms during Boer War"

by

Harry Payne

(1858 - 1927)



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

Professor of Music

University of Minnesota - School of Music
Minneapolis, Minnesota USA

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.

Timpani

ETON MEMORIAL ODE

Robert Bridges

C. Hubert H. Parry

Allegro. $\text{♩} = 100$

A 1(-7) 2 3 4

6 6 *mf*

1-6 8-13

18 *cresc.* 5 6 7 *tr* *molto cresc.* **B**

26 1 *tr* 6 *tr* 8 *ff* 28-33 *mf* 37-44 **C**

45 **D** *f* *tr* 1 11 *Poco più mosso.* **E** 6 48-58 59-64 Hn 1

66 *rit.....* *a tempo* 1(-6) 2 3 *p* *cresc.* **F** *meno mosso* 8 **G** 1 Tpt 1

75 4 5 6 79-86 90 1(-4) 2 3 4 5 97-101 *mf*

102 Lento $\text{♩} = \text{♩}$ H poco rit. a tempo Slower rit.

103-112 113-119

Meno mosso. 4 Poco più mosso. 1 (-7) 2 3

124-127 S. The fa - ther - ly tears, And the veil - ed *pp*

135 4 5 6 7 Allegro moderato. $\text{♩} = 100$ 8 allargando grandioso. 2

140-147 149-150

L Allegretto vivace. $\text{♩} = 110$ 6 16 M 4

151-156 157-172 173-176 B. Tbn.

O 181 *mf*

P 191 Allegretto grazioso. $\text{♩} = 102$ 9 11

194-202 207-217 *mf*

R 218 1 (-4) 2 3 4 tranquillo 3 4 animato. 1 (-8) 2 3 4 5

222-224 225-228 *mf* cresc.

234 6 7 8 allargando a tempo 1 2 4 Poco meno mosso Tranquillo rit. 2 2

239-240 241-244 245-246 247-248

249 Moderato. ♩ = 110

tr *p* **2** 1 (-5) *tr* 2 3 4

252-253 *mf* *cresc.*

258 *tr* 5 *molto rit.* *tr* *a tempo* *tr* *rit* *tr* *tr*



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.21/03