



Nimrod

From "Enigma Variations"

EDWARD ELGAR

Arranged by ALFRED REED (1921–2005)

INSTRUMENTATION

- | | | | |
|---|---------------------------------|---|----------------------------|
| 1 | Conductor | 2 | 1st B♭ Trumpet |
| 1 | C Piccolo (3rd Flute) | 2 | 2nd B♭ Trumpet |
| 3 | 1st Flute | 2 | 3rd B♭ Trumpet |
| 3 | 2nd Flute | 1 | 1st B♭ Cornet |
| 1 | 1st Oboe | 1 | 2nd B♭ Cornet |
| 1 | 2nd Oboe | 1 | 1st F Horn |
| 1 | 1st Bassoon | 1 | 2nd F Horn |
| 1 | 2nd Bassoon | 1 | 3rd F Horn |
| 1 | Contrabassoon | 1 | 4th F Horn |
| 1 | E♭ Clarinet | 2 | 1st Trombone |
| 3 | 1st B♭ Clarinet | 2 | 2nd Trombone |
| 3 | 2nd B♭ Clarinet | 2 | 3rd Trombone |
| 3 | 3rd B♭ Clarinet | 2 | Euphonium |
| 1 | E♭ Alto Clarinet | 4 | Tuba |
| 2 | B♭ Bass Clarinet | 1 | String Bass |
| 1 | Optional B♭ Contrabass Clarinet | 2 | Timpani
(Crash Cymbals) |
| 2 | 1st E♭ Alto Saxophone | | |
| 2 | 2nd E♭ Alto Saxophone | | |
| 1 | B♭ Tenor Saxophone | | |
| 1 | E♭ Baritone Saxophone | | |
| 1 | Optional B♭ Bass Saxophone | | |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Baritone Treble Clef
- 1st Horn in E♭
- 2nd Horn in E♭
- 3rd Horn in E♭
- 4th Horn in E♭
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- 3rd Trombone in B♭ Bass Clef
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 3rd Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

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PROGRAM NOTES

Elgar was still relatively unknown to the musical world when, in 1899, he completed his *Variations on an Original Theme* (later to be called *Enigma Variations*). His anonymity existed in spite of the fact that he had devoted nearly eight years of his life to writing works in the larger forms, including full-length oratorios which had been successfully performed. Thus, it was something of a minor miracle to him that the German conductor, Hans Richter (at the time the most admired orchestra conductor in London), agreed to perform a new major work by an unknown English composer. Within a few short years after the first performance of *Enigma Variations* in 1899, Elgar became an internationally famous composer.

The *Enigma Variations* consist of an original theme on which are built 13 variations plus a finale. The *enigma* arose because Elgar had placed on each variation a title which was either a cryptic name (such as "Nimrod") or a set of initials. He then let it be known that these represented friends of his. This gave rise to a flood of inquiries, discussions, arguments, and some detective work on the part of many people. Today, however, it is well known exactly which persons are concerned.

The ninth variation, titled "Nimrod," is generally agreed to be the emotional highlight of the *Enigma Variations*. "Nimrod," of course, is associated in the English minds with hunting. The German word for hunter is "Jager," and the man whom Elgar described in this variation was his noblest friend, August Jaeger, editor of the *Musical Times*. Jaeger gave Elgar much sound, practical advice and helped place his earlier works for publication. And so, in this beautiful, swelling musical testimonial, Elgar has not only created a picture of a noble, upright, generous person, but has produced a piece which has found many uses in English ceremonials of a solemn nature.

NOTES TO THE CONDUCTOR

This music, among the most noble and stately in the entire literature, must be performed with absolute smoothness throughout. No note is to be shortened in any way. Eighth notes must be given full value, and most especially notes with tenuto markings over them.

The tempo must be as broad as possible, without dragging. In the case of younger bands, breath control and sostenuto playing must be heavily emphasized. In the orchestral setting, there is often a slight broadening in the last third of the work, beginning at measure 28. I have indicated this with another tempo marking, but the choice must be left to the conductor's taste and feeling. The triplet figure in measure 38 must be held back, and the dotted-eighth and sixteenth figure occurring in the other instruments at the same time as the triplet must be so played that the sixteenth note comes together with the last note (also a sixteenth) of the triplet. A broad ritard must then be made on the second beat of measure 40, slowing the tempo down even more, and the final chord must be held very long, fading away into silence.

Attention is called to the relationship between the cornet and trumpet parts in the score. For correct balance, there should be one stand of B \flat cornets to each three stands of B \flat trumpets—that is, one stand each of 1st, 2nd, and 3rd. The cornets are used largely as melodic instruments strengthening the woodwind, saxophone, and horn lines. Where marked "1st only" or "2nd only," there should be only one player at these points.

Although the contrabassoon and B \flat bass saxophone parts are optional, their presence along with the B \flat contrabass clarinets will increase the richness of the contrabass line during the first 19 measures—so much so that the tubas could be omitted entirely at this point. On the other hand, should these instruments not be available, and depending on the overall size of the band, the conductor may have to increase the number of tubas playing at this point.

Elgar's original score has been faithfully adhered to in this arrangement and nothing has been added except the one cymbal note at the climax, in measure 40. Care should be taken to see that the pair of cymbals play only at the forte level here, as an aid in reaching the highest point in the music. This should not be the usual dramatic cymbal "crash."

When using this work as an accompaniment to any ceremonial occasion, such as graduation, baccalaureate, memorial, convocation, or honor's awards services, the music may be repeated as many times as necessary by going from the final chord to the beginning, measure 9, or measure 28. Excellent recordings of *Enigma Variations* by Monteux, Steinberg, and Barbirolli are recommended listening.

Alfred Reed

FULL SCORE
Approx. Duration - 4:00

Nimrod

From "Enigma Variations"

By Edward Elgar
Arranged for Band by
Alfred Reed (1921-2005)

Adagio (♩ = 52), sempre molto sostenuto

Flute
Piccolo (3rd Flute)
Flutes 1 2
Oboes 1 2
Bassoons 1 2
Contrabassoon (optional)
E♭ Clarinet (CL. 1)
B♭ Clarinets 1 2 3
E♭ Alto Clarinet
B♭ Bass Clarinet
B♭ Contrabass Clarinet (optional)
E♭ Alto Saxophones 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Bass Saxophone (optional)
B♭ Trumpets 1 2 3
B♭ Cornets 1 2
F Horns (A. Cl., Bsn. 1) 1 2 3 4
Trombones 1 2 3
Euphonium (B. Cl., Bsns.)
Tuba (1 Player only)
String Bass
Timpani (Crash Cymbals)
Tune: F, B♭, E♭

Adagio (♩ = 52), sempre molto sostenuto



Fl. 3

Picc. *mf* *f* *dim.*

Fls. 1/2 *mf* *f* *dim.*

Obs. 1/2 *mp* *cresc.* *mf* *f* *dim.*

Bsns. 1/2 *pp* *cresc.* *mf* *dim.*

Cbsn. *pp* *cresc.* *mf* *dim.*

E♭ Cl. *pp* *cresc.* *mf* *dim.*

B♭ Cls. 1 *pp* *div.* *cresc.* *mf* *dim.*

B♭ Cls. 2 *pp* *cresc.* *mf* *dim.*

B♭ Cls. 3 *pp* *cresc.* *mf* *f* *dim.*

A. Cl. *pp* *cresc.* *mf* *f* *dim.*

B. Cl. *pp* *cresc.* *mf* *dim.*

B♭ Cb. Cl. *pp* *cresc.* *mf* *dim.*

A. Sax. 1/2 *pp* *cresc.* *mf* *dim.*

T. Sax. *pp* *cresc.* *mf* *f* *dim.*

Bar. Sax. *pp* *cresc.* *mf* *dim.*

Bass Sax. *pp* *cresc.* *mf*

B♭ Tpts. 1 (Cor. 1) *pp* (Cor. 2) *mp* (Cor. 1) *dim.*

Cors. 1/2 1 *pp* +2. +1. *dim.*

Cors. 2/3 (-2.) *pp* (-1.) (-2.) *mf* *dim.*

Hns. 1/2 *pp* *p* *mf* *f* *dim.*

Hns. 3/4 *pp* *p* *cresc.* *f* *dim.*

Tbns. 1 (Hn. 1) *pp* *cresc.* *mf* *dim.*

Tbns. 2 (Hn. 3) *pp* *cresc.* *mf* *dim.*

Tbns. 3 (Hn. 2) *pp* *cresc.* *mf* *dim.*

Euph. One player only *pp* *cresc.* *mf* *dim.*

Tuba Two players only *pp* *cresc.* *mf* *dim.*

Str. Bass *pp* *cresc.* *mf* *dim.*

Timp. *pp* *cresc.* *mf* *dim.*

largamante (hold back slightly) 40

rit.

long hold

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cbsn.

E♭ Cl.

1

B♭ Cls. 2

3

A. Cl.

B. Cl.

B♭ Ch. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Bass Sax.

f, *molto*, *ff*, *p*, *pp*, *div.*

largamante (hold back slightly) 40

rit.

long hold

B♭ Tpts. 1 2 3

Cors. 1 2

Hns. 1 2 3 4

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Timp.

p, *cresc.*, *molto*, *ff*, *p*, *pp*, *div.*, *mp*, *Cr. Cyms.*

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