



# Nimrod

From "Enigma Variations"

EDWARD ELGAR

Arranged by ALFRED REED (1921–2005)

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## INSTRUMENTATION

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- 1 Conductor
- 1 C Piccolo (3rd Flute)
- 3 1st Flute
- 3 2nd Flute
- 1 1st Oboe
- 1 2nd Oboe
- 1 1st Bassoon
- 1 2nd Bassoon
- 1 Contrabassoon
- 1 E $\flat$  Clarinet
- 3 1st B $\flat$  Clarinet
- 3 2nd B $\flat$  Clarinet
- 3 3rd B $\flat$  Clarinet
- 1 E $\flat$  Alto Clarinet
- 2 B $\flat$  Bass Clarinet
- 1 Optional B $\flat$  Contrabass Clarinet
- 2 1st E $\flat$  Alto Saxophone
- 2 2nd E $\flat$  Alto Saxophone
- 1 B $\flat$  Tenor Saxophone
- 1 E $\flat$  Baritone Saxophone
- 1 Optional B $\flat$  Bass Saxophone

- 2 1st B $\flat$  Trumpet
- 2 2nd B $\flat$  Trumpet
- 2 3rd B $\flat$  Trumpet
- 1 1st B $\flat$  Cornet
- 1 2nd B $\flat$  Cornet
- 1 1st F Horn
- 1 2nd F Horn
- 1 3rd F Horn
- 1 4th F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 1 String Bass
- 2 Timpani  
(Crash Cymbals)

## SUPPLEMENTAL AND WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

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

The musical score is arranged for a full band. The instruments and their parts are as follows:

- Piccolo (3rd Flute)**: Flute
- Flutes**: 1
- 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**: 1, 2, 3, 4 (A. Cl., Bsn. 1)
- Trombones**: 1, 2, 3
- Euphonium**: (B. Cl., Bsns.)
- Tuba**: (1 Player only)
- String Bass**: V
- Timpani (Crash Cymbals)**: Tune: F, B♭, E♭

The score includes dynamic markings such as *pp*, *poco*, *mp*, *dim.*, and *p*. A large red watermark "Legal Use Requires Purchase" is overlaid on the score.

Picc.

Fls. 1/2

Obs. 1/2

Bsns. 1/2

Cbsn.

E♭ Cl.

B♭ Cls. 1/2/3

A. Cl.

B. Cl.

B♭ Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Bass Sax.

B♭ Tpts. (Cor. 1) (Cor. 2)

Cors. 1/2

Hns. 1/2/3/4

Tbns. (Hn. 1) (Hn. 2) (Hn. 3)

Euph.

Tuba

Str. Bass

Timp.

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9 10 11 12 13 14 15 16 17 18

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Change to C Piccolo

Picc. *p*

Fls. 1 2 *sempre a2* *p* *mp* *mf*

Obs. 1 2 *1st only Soli* *pp* *p* *molto espr.* *pp* *p* *cresc.*

Bsns. 1 2 *mp* *a2* *p* *cresc. molto*

Cbsn. *pp* *p* *cresc. molto*

E♭ Cl. *mp* *p* *mp* *cresc.*

B♭ Cls. 1 *1st stand only* *mp* *p* *molto espr.* *All* *p* *cresc.* *sempre cresc.* *div.*

B♭ Cls. 2 *mp* *p* *molto espr.* *p* *cresc.* *sempre cresc.*

B♭ Cls. 3 *mp* *p* *p* *cresc.* *sempre cresc.*

A. Cl. *mp* *mp* *p* *cresc. molto*

B. Cl. *p* *pp* *pp* *p* *cresc. molto*

B♭ Ch. Cl. *p* *pp* *pp* *p* *cresc. molto*

A. Saxes. 1 2 *pp* *p* *cresc.* *a2* *mp* *cresc. molto*

T. Sax. *pp* *mp* *p* *cresc.*

Bar. Sax. *pp* *p* *cresc.* *mp*

Bass Sax. *pp* *p* *cresc.*

20

(Obs., Cls.)

B♭ Tpts. 1 3 *pp*

Cors. 1 2 *pp* *p*

Hns. 1 2 *p* *p* *cresc.*

Hns. 3 4 *p* *p* *cresc.* (Has. 1, 2) *Play* *mp*

Hns. 5 6 *p* *p* *cresc.* (Has. 1, 3) *Play*

Tbns. 1 *p* *p* *cresc.* (Hns. 2, 4) *pp* *Play*

Tbns. 2 *p* *p* *cresc.* (Hn. 1) *pp* *Play*

Tbns. 3 *p* *p* *cresc.* (Hn. 2) *pp* *Play*

Euph. *pp* *pp* *cresc.* *All* *pp* *pp*

Tuba *pp* *pp* *cresc.* *All* *pp* *pp*

Str. Bass *pp* *pizz.* *p* *pp* *arco* *pp*

Timp. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

28 Grandioso e molto sostenuto

C Picc.

Picc.

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cbsn.

E♭ Cl.

1

2

3

A. Cl.

B. Cl.

B♭ Ch. Cl.

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Bass Sax.

28 Grandioso e molto sostenuto

1st stand only

1

3

Cors. 1 2

1 2

3 4

Hns.

1

2

3

Tbus.

Euph.

Tuba

Str. Bass

Timp.

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28 29 30 31 32 33 34 35





**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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