

“Nimrod”

from Enigma Variations

Edward Elgar
Arranged by Mark Barnard

Adagio ♩ = 52

Flute I, II

Oboe I, II

Clarinet I, II in B \flat

Bass Clarinet

Bassoon I, II

Horn I, II in F

Horn III, IV in F

Trumpet I in B \flat

Trumpet II, III in B \flat

Trombone I, II

Trombone III
Tuba

Timpani
(F-B \flat -E \flat)

Bells

Violin I

Violin II

Viola

Violoncello I

Violoncello II

Contrabass

11

Fl. I, II *pp* *p* *mf*

Ob. I, II *p* *mf*

Cl. I, II *p* *cresc.* *mf*

B. Cl. *p* *mf*

Bsn. I, II *p* *cresc.* *mf*

Hn. I, II *mf*

Hn. III, IV *mf*

Tpt. I

Tpt. II, III

Trb. I, II

Trb. III
Tuba

Timp.

Bells *mf*

Vln. I *p* *cresc.* *mf*

Vln. II *p* *cresc.* *mf* 0

Vla. *p* *cresc.* *mf* *div.* *v* *v*

Vc. I *p* *cresc.* 2 1 3 4 *mf* 4

Vc. II *p* *cresc.* 2 1 4 *mf* 4

Cb. *p* *cresc.* *mf* 4

21

Fl. I, II *p*

Ob. I, II *pp* *pp* *p*

Cl. I, II *pp* *pp* *p*

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

Bsn. I, II *p* *cresc. molto*

Hn. I, II *p*

Hn. III, IV *p* *cresc. molto*

Tpt. I

Tpt. II, III

Trb. I, II

Trb. III
Tuba *pp* *cresc. molto*

Timp. *tr* *pp*

Bells

Vln. I *pizz.* *arco* *p* *cresc. molto*

Vln. II *pizz.* *arco* *p* *cresc. molto*

Vla. *pp* *p* *cresc. molto* *div.*

Vc. I *pp* *p* *cresc. molto* *Tutti*

Vc. II *pp* *p* *cresc. molto* *Tutti*

Cb. *pp* *Solo* *Tutti* *p* *cresc. molto*

This page of a musical score, numbered 6 and 28, contains measures 26 through 30. The score is arranged in two systems of staves. The first system includes woodwinds, brass, and percussion. The second system includes strings. The woodwind section consists of Flute I & II, Oboe I & II, Clarinet I & II, Bass Clarinet, Bassoon I & II, Horn I & II, Horn III & IV, Trumpet I, Trumpet II & III, Trombone I & II, Trombone III (Tuba), and Timpani. The brass section includes Trumpet I, Trumpet II & III, Trombone I & II, Trombone III (Tuba), and Timpani. The percussion section includes Timpani and Bells. The string section includes Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Contrabass. The score features various dynamics such as *mf*, *f*, *mp*, and *p*, as well as articulation marks like *legato*, *tr*, and *div.*. Measure numbers 26, 27, 28, 29, and 30 are indicated at the beginning of their respective staves.

Fl. I, II

Ob. I, II

Cl. I, II

B. Cl.

Bsn. I, II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Trb. I, II

Trb. III
Tuba

Timp.

Bells

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

31

ff

ff

f

f

p

p

f

f

f

tr

dim.

L1

L1

0

0

3

1

2

3

4

1

2

V

V

V

V

sf

sf

sf

sf

sf

sf

moving forward

36

Fl. I, II

Ob. I, II

Cl. I, II

B. Cl.

Bsn. I, II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II, III

Trb. I, II

Trb. III
Tuba

Timp.

Bells

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

Cb.

cresc.

f

cresc.

cresc.

tr

p

mp cresc.

mf

f

cresc.

ffz

div.

cresc.

ffz

L1

L3

cresc.

1

ffz

4

cresc.

ffz

4

cresc.

ffz

4

cresc.

ffz

41 largamente rit.

40 *cresc.* *rit.*

Fl. I, II *ff* *dim.* *pp*

Ob. I, II *ff* *dim.* *pp*

Cl. I, II *ff* *dim.* *pp*

B. Cl. *ff* *dim.* *pp*

Bsn. I, II *ff* *dim.* *pp*

Hn. I, II *ff* *dim.* *pp*

Hn. III, IV *ff* *dim.* *pp*

Tpt. I *ff* *dim.* *pp*

Tpt. II, III *ff* *dim.* *pp*

Trb. I, II *ff* *dim.* *pp*

Trb. III Tuba *ff* *dim.* *pp*

Timp. *tr* *tr* *dim.* *pp*

Bells *ff* *dim.* *pp*

Vln. I *cresc.* *div.* *ff* *dim.* *pp* *dim.*

Vln. II *cresc.* *div.* *ff* *dim.* *pp* *dim.*

Vla. *cresc.* *div.* *ff* *dim.* *pp* *dim.*

Vc. I *cresc.* *ff* *dim.* *pp* *dim.*

Vc. II *cresc.* *ff* *dim.* *pp* *div.* *dim.*

Cb. *cresc.* *ff* *dim.* *pp* *dim.*