

14)

Trumpet I & II in B \flat [transposed]

Variations

Enigma.

Edward Elgar, op. 36.

Andante. 6 4 1 5 1

rit. *attacca*

L'istesso tempo.

I.

(C.A.E.)

Vn. I 7 3 3

a tempo Clar.

mf *p sosten.* 4 4 *rit.* 2

II.

(H. D. S. - P.)

Allegro. Vn. I 15 6 21 7 17

PROPERTY OF
TACOMA SYMPHONY ORCHESTRA

III.

8 *Allegretto.* 1 Ob. I (R. B. T.) 6 9 Clar.

5 10 14 1. 1 2.

pp cresc. 14 1

IV.

11 *Allegro di molto.* (W. M. B.) 12

f mf f

3 13 9 14

f sf p fff

ten. simile ten. ten. ten. ten.

V.

15 Bsn. (R. P. A.) 4 16 4 17 Hn.

3 18 7

pp *dim.* *pp* *attacca*

VI.

19 *Andantino.* 5 20 4 21 5 22 5 *rit.* 2

(Ysobel.)

VII.

(Troyte.)

23 *Presto.* Timp. *p* *cresc.* 2 w-winds.

3 24 4 1 1

p *pp* *p*

1 25 8 *molto cresc.* 26 5

ff

Trumpet I, II [transposed]

1 3 27

p *p* *pp cresc.* *p*

3 28 6 1

f dim. *p* *cresc.*

29 Tbn.

ff ffz *p* *fff*

VIII.

(W. N.)

30 *Allegretto.* Clar. 7 31 10 32 7 1

rit. *attacca*

IX.

(Nimrod.)

33 *Adagio.* Vn. I 6 34 11 35 4 Vn. I

36 2

legatissimo p *mf* *p*

37

p *f* *f marcato* *ff rit.* *pp*

X.

(Dorabella.)
Intermezzo.

38 *Allegretto.* 9 39 10 40 7 41 11 42

5 43 5 44 11 45 8 46 4

XI.

(G. R. S.)

Allegro di molto.

47 Vns. *ff* Bsn. *pp* 6 w-winds.

48 *ff* Tpt. III

49 10 50 3 w-winds. *ff* *simile*

51 3 2 *ten.* *sf* *ff*

XII.

(B. G. N.)

Andante.

play only when Var. XII played separately

52 2 7 53 9 54 8 *rit.* *attacca*

XIII.

(***)

Romanza.

55 *Moderato.* Clar. 7 56 1 *tranquillo* 10 57 Clar.

2 58 *ppp*

Come prima. 59 9 60 1 *molto tranquillo* 6 2

f dim. molto *pp* *poco rall.* *rit.*

XIV.

(E. D. U.)
Finale.

61 *Allegro.* Vn. I Bsn. 8 4

62 *ff largamente* *a tempo* *Soli* *sf ten.*

animato 63 6 64 *mf* *fff largamente* *a tempo*

ten. sf ten.

Poco più tranquillo

65 8 66 4 Hn. 67 1 1

p cresc. 1 1

Grandioso.

3 68 legato f Soli, sonare dim. p pp

legato dim.

stringendo

4 69 Tbn. III fff fffz

Tempo I.

70 2 71 4 fff largamente a tempo sf

ten. sf ten. 72 7 73 Clar.

pp Soli

pp

animando

Hn.

ff brassy

ffz

mf

acc. poco a poco

78 sempre accel.

ff Soli

al Presto.

79

8

8

8

sf

p

80

1

ff *sf* *p* *sf* *p*

1

1

1

Detailed description: This system contains measures 80 and 81. Measure 80 features a melodic line in the right hand with a dynamic marking of *ff* and a first ending bracket. Measure 81 continues the melodic line with dynamics of *sf* and *p*, also marked with a first ending bracket. The left hand provides a harmonic accompaniment.

1

1

1

Detailed description: This system contains measures 82, 83, and 84. Each measure is marked with a first ending bracket. The right hand has a melodic line with accents, and the left hand has a bass line with accents.

81

ff *ff*

Detailed description: This system contains measures 85 and 86. Measure 85 has a dynamic marking of *ff* and an accent. Measure 86 has a dynamic marking of *ff* and an accent. The right hand has a melodic line with accents, and the left hand has a bass line with accents.

82

ff *fff* *p* *ff*

Detailed description: This system contains measures 87 and 88. Measure 87 has a dynamic marking of *ff* and an accent. Measure 88 has dynamic markings of *fff*, *p*, and *ff*, with an accent. The right hand has a melodic line with accents, and the left hand has a bass line with accents.

83

sf *ffsf*

Detailed description: This system contains measures 89 and 90. Measure 89 has a dynamic marking of *sf* and an accent. Measure 90 has a dynamic marking of *ffsf* and an accent. The right hand has a melodic line with accents, and the left hand has a bass line with accents.

fff *sf* *sf* *ffsf*

rit. 4

4

Detailed description: This system contains measures 91 and 92. Measure 91 has dynamic markings of *fff*, *sf*, and *sf*, with an accent. Measure 92 has a dynamic marking of *ffsf* and an accent. The right hand has a melodic line with accents, and the left hand has a bass line with accents. A 'rit. 4' marking is present above the staff.