

Nimrod

Var. IX (Adagio) from the Enigma Variations

Edward Elgar

*arranged by Paul De Bra for
accordion orchestra*

(1a, 1b, 2a, 2b, 3a, 3b, 4a, 4b, bass, timpani)

Nimrod is Variation IX (Adagio) from the Enigma Variations by Edward Elgar. The “enigma” or “riddle” has never been solved and confirmed by Elgar but some people believe that inside the variations the theme of Beethoven’s sonata Pathétique is hidden. Each variation represents one of Elgar’s friends. The theme has 14 variations (including the finale) of which Nimrod is perhaps the best known one, number 9.

The arrangement is for large accordion orchestra (8 accordion parts, bass, timpani). It is best when the first voice (1a) can reach high C (but this can be avoided through a register change). Also, the original (and arrangement) asks for timpani in B-flat, E-flat and F but considering the notes in the bass part having just B-flat and E-flat should be sufficient.

Professor P made a recording available on YouTube.

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Enigma Variations

Nimrod

Edward Elgar
arr. Paul De Bra

♩ = 40 a 50 Adagio, molto legato

⊙ light tremolo

Acc. 1a *ppp* *cresc.* *mp* *dim.*

Acc. 1b *ppp* *cresc.* *mp* *dim.*

Acc. 2a *ppp* *cresc.* *mp* *dim.*

Acc. 2b *ppp* *cresc.* *mp* *dim.*

Acc. 3a *ppp* *cresc.* *mf* *dim.*

Acc. 3b *ppp* *cresc.* *mf* *dim.*

Acc. 4a *ppp* *cresc.* *mf* *dim.*

Acc. 4b *ppp* *cresc.* *p* *dim.*

Bass *ppp* *cresc.* *p* *dim.*

Timpani
Bes-Es-F

Enigma Variations

7

The musical score consists of ten staves, labeled Ia through T. The key signature is three flats (B-flat, E-flat, A-flat). The score begins with a dynamic marking of *pp* (pianissimo) and includes a *cresc.* (crescendo) marking towards the end of the piece. The notation includes various note values, rests, and articulation marks. A circled 'b' is present in the first measure of staves Ia and Ib. A circled '7' is present in the fifth measure of staves IIa and IIb. A circled 'b' is present in the eighth measure of staves IIIa and IIIb. A circled '7' is present in the eighth measure of staves IIIb and B. A circled 'b' is present in the eighth measure of staff T. The score is written in a standard musical notation style with a treble clef for staves Ia-IVb and a bass clef for staves B and T.

Enigma Variations

13

Musical score for Enigma Variations, page 13. The score is for a string quartet and includes parts for I a, I b, II a, II b, III a, III b, IV a, IV b, B (Bass), and T (Tenor). The key signature is B-flat major (two flats). The score features various dynamics including *mf*, *f*, and *dim.*, along with performance markings like *cresc.* and accents (^).

Enigma Variations

19

Violin I (Ia): *p*, *pp*, *espress.*, *p*

Violin II (Ib): *p*, *espress.*, *pizz.*, *arco*

Viola I (IIa): *p*, *pp*, *pizz.*, *arco*

Viola II (IIb): *p*, *pp*, *p*

Violin III (IIIa): *p*, *pp*, *p*

Violin IIIb: *p*, *cresc.*

Violin IV (IVa): *p*, *pp*, *cresc. molto*

Violin IVb: *p*, *cresc. molto*

Bass (B): *p*, *pp*, *cresc. molto*

Trombone (T): *pp*

Enigma Variations

 loco, on small accordions

25

cresc. *mf* *f* *legatissimo* *largamente*
legatissimo *sempre f*
cresc. *mf* *f* *legatissimo* *light tremolo* *sempre f*
mf *f*
cresc. *mf* *f*
mf *f*
sf *sf*
mf *f*

Enigma Variations

31

8

Musical score for Enigma Variations, page 31, measures 8-13. The score is written for ten parts: Ia, Ib, IIa, IIb, IIIa, IIIb, IVa, IVb, B, and T. The key signature is three flats (B-flat major/C minor). The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics are *dim.* (diminuendo) at the beginning of measure 8, *rf* (riformando) in measures 9, 10, and 11, and *p* (piano) at the beginning of measure 13. The *cresc.* (crescendo) marking appears in measures 12 and 13. The T part has a *p* marking at the end of measure 13.

