

Edward Elgar  
Enigma Variations

TAMBURO PICCOLO  
e TRIANGOLO.

ENIGMA and VARIATIONS I. to VI. TACET.

VII.  
(Troyte.)

23 *Presto.*  
*p* Timp. *cresc.* *ff* 8 24 12

25 8 Wood 26 Tamb. Picc. *ff* 11

27 8 28 8 Wood 29 *ff* 5

VARIATIONS VIII. to X. TACET.

XI.  
G. R. S.

47 *Allegro di molto.*  
*ff* Strings *pp* Fag.

*ff* Cl. *ffz* Triang. *pp* 3 48 5 49 2

Fag. 8 50 Triang. 8 51 4 Triang. *f* *p* *f*

XIV.  
(E. D. U.)  
Finale.

TAMBURO PICCOLO  
e TRIANGOLO.

61 *Allegro.* 14 62 *largamente a tempo* 1 1

Strings

Tam. picc. 4 63 *poco animato* 6 64 *largamente* *tr* *tr* *tr*

Trombe I. & II. *ff sf* *ff*

*a tempo* 1 *tr* *tr* *tr*

*Poco più tranquillo* 65 8 66 7 67 8 68 *Grandioso.* 11

69 *stringendo* 8 70 *TEMPO I!* 2 *pp* *CRESC.*

71 *largamente* *tr* *tr* *a tempo* *tr* *fff*

4 72 4 *ppp* *dim.* 73 9

2 74 11 75 *tr* *pp*

*pp* *animando* *pp*

76

*cresc. poco a poco* *f*

3 4 5 6 7 1

This staff shows measure 76. It begins with a trill (tr) over a dotted quarter note. The notes are numbered 3, 4, 5, 6, 7, and 1. The dynamics are *cresc. poco a poco* and *f*.

77

*ff* *accel. poco a poco*

5 3 8

This staff shows measure 77. It features a trill (tr) over a dotted quarter note. The notes are numbered 5, 3, and 8. The dynamics are *ff* and *accel. poco a poco*.

VI. I.

78

*f* *sempre accel.*

1 1

This staff shows measure 78. It is marked VI. I. and features a trill (tr) over a dotted quarter note. The notes are numbered 1 and 1. The dynamics are *f* and *sempre accel.*.

79 80

*cresc.* *Presto.* *sf* *sf*

1 12 20

This staff shows measures 79 and 80. Measure 79 has a trill (tr) over a dotted quarter note. The notes are numbered 1, 12, and 20. The dynamics are *cresc.*, *Presto.*, *sf*, and *sf*.

81

*p* *cresc. poco a poco*

This staff shows measure 81. The dynamics are *p* and *cresc. poco a poco*.

*tr*

This staff shows measure 82. It features a trill (tr) over a dotted quarter note.

82

*tr* *tr* *fff*

11

This staff shows measure 82. It features a trill (tr) over a dotted quarter note. The notes are numbered 11. The dynamics are *tr*, *tr*, and *fff*.

83 Triang.

*ff* *rit.* *ff* *sf*

1 2 3 4 5 6

Tamb. picc.

This staff shows measure 83. It is marked Triang. and features a trill (tr) over a dotted quarter note. The notes are numbered 1, 2, 3, 4, 5, and 6. The dynamics are *ff*, *rit.*, *ff*, and *sf*. Tamb. picc.

Edward Elgar  
Enigma Variations

GRAN CASSA e PIATTI.

ENIGMA and VARIATIONS I to VI. TACET.

VII.

(Troyte.)

23 *Presto.*  
Timp.

Musical staff for variation 23, starting with a treble clef and a common time signature. The music begins with a *mf* dynamic and a *cresc.* marking. The staff contains a series of eighth and sixteenth notes, ending with a *ff* dynamic and a fermata.

Musical staff for variation 24, starting with a treble clef and a common time signature. It begins with a *p* dynamic and a *G. C.* marking. The staff contains a series of notes, including a triplet of eighth notes, and ends with a *p* dynamic and a *Timp.* marking.

Musical staff for variation 25, starting with a treble clef and a common time signature. It begins with a *cresc.* marking and a *ff* dynamic. The staff contains a series of notes, including a triplet of eighth notes, and ends with a *p* dynamic and a *G. C.* marking.

Musical staff for variation 26, starting with a treble clef and a common time signature. It begins with a *Fl.* marking and a *ff* dynamic. The staff contains a series of notes, including a triplet of eighth notes, and ends with a *G. C.* marking.

Musical staff for variation 27, starting with a treble clef and a common time signature. It begins with a *VI.I.* marking and a *dim.* marking. The staff contains a series of notes, including a triplet of eighth notes, and ends with a *p* dynamic and a *G. C.* marking.

Musical staff for variation 29, starting with a treble clef and a common time signature. It begins with a *B. Tromb.* marking and a *ffz* marking. The staff contains a series of notes, including a triplet of eighth notes, and ends with a *p* dynamic and a *PIATTI.* marking.

GRAN CASSA e PIATTI.

XIII.

(\* \* \*)

55 *Moderato.*

Clar.

7 56 1 10 57 Cl.

2 58 G.C.

*Come prima.*

59 9 60 1 6 2

XIV.

(E. D. U.)

Finale.

61 *Allegro.*

VI.

14 62 1

63 *Animato*

VI.I.

PIATTI.

7 1 1 1 P

64 G. C. e PIATTI.

1 3 1 sf

65 8

66 7

67 8

68 9

*Grandioso*

Tromb.

69 PIATTI.

pù tranquillo ff fff string.

70 *TEMPO I?*

7 1 1 1 G.C.

Musical notation for measures 71-73. Measure 71 starts with a piano (*p*) dynamic, followed by a fortissimo (*fff*) section marked *largamente*. Measure 72 is marked *a tempo*. Measure 73 is marked *PPP*. There are fingerings 4 and 5 above measure 72, and a fingering 1 above measure 73.

Musical notation for measures 74-76. Measure 74 has a fingering of 13. Measure 75 has a fingering of 11. Measure 76 is marked *animando* and includes the instruction *VI.I.*

Musical notation for measures 77-78. Measure 77 is marked *ffz* and includes the instruction *PIATTI.* and a fingering of 5. Measure 78 is marked *accél. poco a poco* and includes a fingering of 3. The section ends with a *VI.I.* instruction.

Musical notation for measure 78, which is marked *sempre accel. p*. The section concludes with the instruction *mf G. C. SOLO.* and the word *EPHESE.*

Musical notation for measures 79-80. Measure 79 is marked *Presto.* and includes the instruction *VI.* and a fingering of 8. Measure 80 is marked *p* and includes the instruction *VI.I.*

Musical notation for measures 81-82. Measure 81 is marked *p* and includes the instruction *VI.I.* and a fingering of 17. Measure 82 is marked *p* and includes the instruction *VI.I.*

Musical notation for measures 82-83. Measure 82 is marked *p* and includes the instruction *VI.I.*. Measure 83 is marked *p* and includes the instruction *VI.I.*

Musical notation for measures 83-84. Measure 83 is marked *ffz* and includes the instruction *PIATTI struck with metal beater.* and a fingering of 9. Measure 84 is marked *rit.* and includes the instruction *p molto cresc.* and a fingering of 9.

Edward Elgar  
Enigma Variations

TIMPANI.

in G-B<sup>b</sup>-F

Enigma.

*Andante.* 6 4 1 5 1

*rit.* *attacca*

I.

(C. A. E.)

2 *L'istesso tempo.*  
*a tempo*

VI.I. *ppp* *ppp*

3 *tr*

3 4 *tr* *tr* *tr* 4 1 *tr* 2 2

*mf* *f* *dim.* *pp* *dim.* *pp* *dim.* *rit.* (F to D, B<sup>b</sup> to C<sup>#</sup>)

4 1 2 2

II.

(H. D. S-P)

5 *Allegro.*

VI.I. *p* 15 6 21 7 VI.I. *pp*

15 6 21 7

SOLO. *pp*

SOLO. *pp*

4

4

III.

(R. B. T.)

TIMPANI.

8 *Allegretto.*

1 6 9

Ob. *p*

Cl. *p*

*mf* *p* *p cresc.*

10 *C# to Cb (after repeating)* 7 1. 2.

6 *p* *p*

IV.

(W. M. B.)

11 *Allegro di molto.*

2 12 *trm* 1

*f*

*trm* 1 *trm* 1 *trm* 13 6 *trm*

*sf* *p cresc.*

14

*fff* *simile*

*trm*

V.

(R. P. A.)

15 *Moderato.*

3 *trm*

*mf* Vl. *pp dim.*

16 3 17 *trm* *trm* *trm*

*p* *p* *dim.*

4 18 2 *trm* *trm* *trm*

D to G<sup>high</sup> *pp* *p* *dim.* *attacca*



VI.

TIMPANI.

(Ysobel.)

19 *Andantino.*  
Viola

23 *Presto.*  
SOLO.  
VII.  
(Troyte.)

G to E<sup>b</sup>  
C to B<sup>b</sup>  
G to F

# VIII.

(W. N.)

TIMPANI.

30 *Allegretto.*

Cl. I. rit. *attacca*

# IX.

(Nimrod.)

33 *Adagio.*

VI. I. ppp Fl. e Cl. VI. I.

pp mf

mf f

pp ff

E<sup>b</sup> to D.  
F to G.

# X.

(Dorabella.)

38 *Allegretto.*

VI. I. Cl.

p dim. VI. I.

p p B<sup>b</sup> to A.

VI. I. pp pp

# XI.

TIMPANI.

(G. R. S.)

47 *Allegro di molto.*



ff Strings *Fag.* pp

5 48 1 2 8 4  
Wood ff sf sf sf sf

5 49 1 1 1  
sf sf p p

1 50  
p cresc. ff

2 1 2 8 4 5 51  
sf sf sf sf sf p cresc.

f p cresc. molto ff sf A to C.  
G to F.

# XII.

(B. G. N.)

52 *Andante.*

Solo Cello 4 Tutti

53 7 54 8 rit. 1  
p <-> pp attacca \*

\* This bar should be omitted except

# XIII.

( \* \* \* )

55 *Moderato.*

Cl.

7 56 *poco rall.*

VI. I.

SOLO.  
*tranquillo*

*PPP* (with Side drum sticks)

5 6 7 8 9 1 57 *tr*

*dim.* *dim.* *PPP*

5 6 58 *Naturale*

*cresc. p ma marcato* *cresc.* *mf* *dim. molto* *PPP*

59 *Come prima.* 9 60 *poco rall.* *molto tranquillo*

F to G. C to A. VI. I. *PPP* (Side drum sticks) *dim. erit.*

# XIV.

E. D. U.

## Finale.

61 *Allegro.* *Naturale*

*stacc.* 1 2 3 4 5 6 *pp* *cresc.*

7 8 9 10 11 12 *cresc.*

13 14 15 16 62 *largamente* *a tempo* 2

*ff*

*trm* *trm* 3 63 1 1 1 1

*animato* *p* *p* *p*

64 *largamente*  
*trm trm* *a tempo*  
*fff* *dim.*

65 *Poco più tranquillo.* 66 4 67 1  
*p* *f*  
Corni

1 68 *trm* 2  
*f* *CRESC.* *f*

*trm* 1 *trm trm* 69 *stringendo*  
*ff* *dim.* *fff*

6 70 *TEMPO 1º*  
*fffz* *pp* *CRESC.*

71 *largamente*  
*trm trm* *a tempo* 2 *trm trm* 1 72 4  
*fff*

73 4 SOLO.  
*pp* *dim.* *p*

2 *trm* 74 11 75 1  
*ppp* *animando*

TIMPANI.

1  
pp *ma marcato* *cresc.*

76 2 *tr* 5 *accel. poco a poco* *tr* 77 2  
*ff* *ff* VI.I. *mf* *f*

*tr tr* 2 *tr* 1 *tr* 78 *sempre accel.*  
*mf* *f* *mf* *ff* *p* *cresc.* *sf* *sf*

1 1 1 *Presto.* 79 *tr* *tr*  
*sf* *sf* *p*

8 80 *tr* 1 *tr* 8 *tr* 2 *tr*  
*sf* *D to Eb* *f* *sf* *p*

5 81 1 1  
*f*

1 82 *tr* 1  
*fff*

1 1 *tr* 83 *tr* 1 2 8  
*p* *ff*

4 5 *tr* *rit. tr* *molto cresc* *ffz*