Variations on an Original Theme

Enigma

by
Edward Elgar
Op. 36

Arranged for Symphonic Wind Band
by
John Morrison
2012

FULL SCORE
Elgar’s *Variations* – Contents and timing

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Duration without pauses 25:40
Elgar’s Variations - Instrumentation

There are differences in instrumentation required between sections: notably in Variation II where there is no brass except for a pair of horns; and in X which has a small brass section, optional parts for *alto flute* and *cor anglais*, and a *soprano saxophone* replacing the baritone. In X the tuba could be supplemented by a double bass.

**Flutes**
Flutes 1 & 2 play in all sections. 3rd doubles piccolo in I, VII, VIII, XI and XIV, *alto flute* optional in X (Dorabella).

**Oboes**
Oboes 1 & 2 play in all sections, plus optional *cor anglais* in X (Dorabella).

**Clarinets**
E-flat clarinet, solo, 1st, 2nd and 3rd clarinets, alto clarinet and bass clarinet play in all sections.

**Saxophones**
2 altos, tenor and baritone play in all sections, except in X (Dorabella) where the baritone is replaced by a *soprano saxophone*.

**Bassoons**
2 bassoons and a *contra*. All play in all sections, but the contra not in Theme, V, VIII, X and XIII.

**Horns**
The four horns play in all sections, except only the 1st & 2nd play in II and only the 1st plays in X (Dorabella)

**Cornets**
Cornets 1 - 3 play in all sections except Theme and II, but only the 1st & 2nd play in X. The parts should preferably not be played on trumpets.

**Trumpets**
Trumpets 1 & 2 play in all sections except Theme, II, III, VI, VIII and X.

**Trombones**
Trombones 1 & 2 and bass trombone play in except sections II, III, VIII and X. The range used shows that the 3rd part is for a bass trombone.

**Euphonium**
The part is provided in bass-clef, and transposed in a separate part for B-flat treble clef players. Plays in all sections except II. The tone should never be too prominent.

**Tuba**
The tuba plays in all sections except II. In X (Dorabella) if there is a double bass available the tuba is instructed to play only in the sections indicated.

**Double Bass**
Double bass is optional but desirable, especially for X (Dorabella). It plays in all sections, following the double bass part of the original orchestral version and often independent of the tuba part, playing pizzicato and bowed passages, many which would be impossible or undesirable when played on tuba. It is prominent in X (Dorabella), where the *pizzicato* is needed, and it should replace the tuba in the sections indicated.

**Timpani**
Generally, three timpani are needed, but none in Theme or VIII.

**Percussion**
Two players: one for side drum & triangle, one for bass drum & cymbals. Side drum in IV, VII and XIV. Triangle in IV, VII, XI and XIV. Bass drum in VII, XIII and XIV. Cymbals in VII and XIV.
Elgar's Variations – A few notes on performance

Players should observe all markings. It is typical of Elgar that there is hardly a bar without marking of dynamics, expression and phrasing.

The tenuto ten. usually means that the note should be held to its full length or longer, and is not an indicator of a stress, and similarly a line over a note, often in a string of notes, indicates legato, and espress. can indicate vibrato.

The accent > (though it may be within p as well as f) is one that then dies away. The accent ^ (usually in f of ff) is firm, without dying away. Much of Elgar’s phrasing is in the dynamics: a group of notes may have a firm start before softening.

Variation I (L'istesso tempo) "C.A.E."

This is complex instrumentation: there are about ten simultaneous threads. The loudest voice apart from the f oboe and bassoon melody is actually the second horn part. At the climax just before number 4, the enigma theme is played by tenor instruments accompanied by a harmonised downward scale. The piccolo is prominent at the end.

Variation II (Allegro) "H.D.S-P."

This delicate variation might well be played one to a part, and could be played slower, as long as it is an even staccato where indicated.

Variation III (Allegretto) "R.B.T."

Muted cornets.

Variation IX (Adagio) "Nimrod"

The beginning of Nimrod is too often inevitably and unnecessarily played too loud. In a concert hall performance there is no excuse: it should start and stay at the pp indicated, like a tune coming out of nowhere, which will have the magical effect of making people listen. The accompanying parts only put the harmony in the air for the melody. At 34 there are more instruments, but it is still a gentle pp. The crescendos should be not ‘too much too soon’, before the diminuendo into number 35.

At the largamente bar before 37 if the outlined beat is still 3 (many make the mistake of subdividing this bar) there should be no problem there, and the later comma will be observed if the players are watching the conductor.
Variation X (Intermezzo: Allegretto) "Dorabella"

The scoring in this delicate variation is minimal, and the dynamic nothing more than $p$ except in the contrasting sections of rising scales which reach $mf$. For best effect it should be played faster than the indicated quaver = 80 which is perhaps a minimum tempo.

The instrumentation includes four saxophones: a soprano, two altos and a tenor. There is an optional part for alto flute and for cor anglais.

The semiquaver figures played initially by oboes and clarinets should have each time an obvious stretching (not a stressing) of the first semiquaver with the remaining three semiquavers staccato and dying away so the last semiquaver is almost nothing. This does not apply in the last four bars where the semiquavers are equal and staccato.

Best first rehearsed without the basses, who should first listen and realise that they are not setting a tempo but uncharacteristically responding to the beat set by the high instruments. The bass instruments should get out of the way of the others in this variation, their sound being less in volume - a mere touch. A double bass $pizzicato$ is preferable to the tuba except where indicated, and this is mentioned in the playing parts.

The melody between 39 and 40 is best played by a cor anglais, but is cued in the tenor saxophone and horn parts. It should be played with minimum vibrato. Note the change of emphasis in the chords at 39, 42, 45 and at the end: the basses are off the beat for a while, the suddenly they are on and the others off. All players should note this.

The phrase of a downward scale between 41 and 42, and again between 44 and 45 is scored for an alto flute joining the other flutes, and this should be prominent. In practice this means the others parts being softer that the players might find comfortable.
Edward Elgar, Op. 36
arranged for wind band by John Morrison

Duration 1:20

Andante

Flutes 1, 2, 3 with Piccolo
Eb Clarinet
Oboes 1 & 2
Solo & 1st Clarinets in Bb
2nd Clarinet in Bb
3rd Clarinet in Bb
Eb Alto Clarinet
Bb Bass Clarinet
Eb Alto Saxophones 1 & 2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bassoons 1 & 2
Contra Bassoon
Horns 1 & 2
Horns 3 & 4
Bb Cornet 1
Bb Cornets 2 & 3
Bb Trumpets 1 & 2
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
Side Drum, Triangle
Timpani
Bass Drum, Cymbals

Flute 3 with Piccolo

Enigma

VARIATIONS

Edward Elgar, Op. 36

Duration 1:20

Andante

Flutes 1, 2, 3 with Piccolo
Eb Clarinet
Oboes 1 & 2
Solo & 1st Clarinets in Bb
2nd Clarinet in Bb
3rd Clarinet in Bb
Eb Alto Clarinet
Bb Bass Clarinet
Eb Alto Saxophones 1 & 2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bassoons 1 & 2
Contra Bassoon
Horns 1 & 2
Horns 3 & 4
Bb Cornet 1
Bb Cornets 2 & 3
Bb Trumpets 1 & 2
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
Side Drum, Triangle
Timpani
Bass Drum, Cymbals

Andante  \( \text{\textit{a 3 Fl.}} \)

Andante  \( \text{\textit{a 2.}} \)

Andante  \( \text{\textit{ten.}} \)

Andante  \( \text{\textit{ten.}} \)

Andante  \( \text{\textit{ten.}} \)

Andante  \( \text{\textit{ten.}} \)

Andante  \( \text{\textit{ten.}} \)
I.

2 L'istesso tempo

(C. A. E.)

Duration 1:30
II.

(H. D. S-P.)

Allegro \( \frac{5}{4} \) = 72

Duration 0:50

- Fls
- Eb Cl
- Obs
- Solo Cl
- Cl 1
- Cl 2
- Cl 3
- A Cl
- B Cl
- A Sax
- T Sax
- B Sax
- Bsns
- Hns 1,2
- Tmp

p stacc.

\( \text{cue 2nd Alto Sax} \)

pp

\( \text{Duration 0:50} \)
### III.
(R. B. T.)

**Allegretto**  \( \frac{\text{b} = 144}{} \\
\text{Duration: 1:30}**

**Flutes**

**Eb Clarinet**

**Oboes**

**Saxophones**

**Bass Clarinet**

**Alto Clarinet**

**Bassoon**

**Contrabassoon**

**Horns**

**Ctbs**

**Bassoons**

**Clarinetts**

**Euphoniums**

**Tuba**

**Timpani**
IV. Allegro di molto

\( \text{Duration 0:30} \)
Fls

Eb Cl

Obs

Cls

Alto Cl

Bass Cl

A Sax

T Sax

B Sax

Bsns

Hns

Cts

Tps

Trbs

B Trb

Euph

Tuba

Tmp
VI. Andantino \( \frac{j}{=} 48 \)

(Ysobel.)

Duration 1:25

Fls

Eb Cl

Obs

cue 1st Bassoon

cue 2nd Bassoon/Bass Cl.

cue 2nd Bassoon

cue 1st Horn

cue 2nd Horn

cue 2nd Horn

cue 2nd Horn

cue 2nd Horn

Alto Cl

A Sax

T Sax

B Sax

Bsns

C Bsn

Hns

Cts

Trbs

B Trb

Euph

Tuba

Tmp

Soli

Solo
VII.
(Troyte.)

Presto  \( \phi = 76 \)  (\( \phi = 152 \) )

Duration 1:00

Flutes

Eb Cl

Obs

Cls Bb

Alto Cl

Bass Cl

A Sax

T Sax

B Sax

Bsns

C Bsn

Hns

Cts

Tps

Trbs

B Trb

Euph

Tuba

SD

Tmp

BD, Cym

Flutes

Eb Cl

Obs

Cls Bb

Alto Cl

Bass Cl

A Sax

T Sax

B Sax

Bsns

C Bsn

Hns

Cts

Tps

Trbs

B Trb

Euph

Tuba

SD

Tmp

BD, Cym

Presto  \( \phi = 76 \)  (\( \phi = 152 \) )

Duration 1:00

Flutes

Eb Cl

Obs

Cls Bb

Alto Cl

Bass Cl

A Sax

T Sax

B Sax

Bsns

C Bsn

Hns

Cts

Tps

Trbs

B Trb

Euph

Tuba

SD

Tmp

BD, Cym
VIII.
(W. N.)

 Allegretto \( \frac{\text{ allegretto } \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{ \( \text{
IX.

(Adagio) \( \frac{3}{4} \)  \( \frac{6}{8} \) \( \dot{=} 52 \)

Duration 2:20

in Eb, Bb, F
Allegretto \( \mathbf{j} = 80 \)

Intermezzo.

Duration 2:45

**Flute in G**

**Eb Clarinet**

**2 Oboes**

**Cor Anglais**

**Bass Clarinet**

**Alto Saxophone**

**1 Alto Saxophone**

**2 Alto Saxophone**

**Tenor Saxophone**

**Bassoon 1, 2**

**Horn**

**Cello 1, 2**

**Euphonium**

**Tuba**

**Double Bass**

**Timpani**
XI. Allegro di molto  \( \frac{\text{d}}{\text{s}} = 100 \)  

Flutes  

Eb Cl  

Obs  

Cl Cl  

Alto Cl  

Bass Cl  

A Sax  

T Sax  

B Sax  

Bsns  

Contra Bsns

Hns  

1 Cts  

2,3 Cts  

Tps  

Trbs  

B Trb  

Euph  

Tuba  

Trg  

Tmp  

Duration 1:00

In G, A D

\( \text{senza sord.} \)}
XII.
(B. G. N.)

Andante $\frac{1}{4} = 58$

a tempo

Duration 2:20

Flutes

Eb Cl

Obs

Cls Bb

Alto Cl

Bass Cl

A Sax

T Sax

B Sax

Bsns

Contra Bsn

Hns

Cts

Tps

Trbs

B Trb

Euph

Tuba

Tmp

Andante $\frac{1}{4} = 58$

a tempo
XIII.

(* * *)

Moderato \( \frac{\text{= 76}}{5} \)

Romanza.

Duration 2:05

1. Solo

2. a 2.

Moderato

1.

2.

a 2.

1.

2.

1.
Fls & Picc
Eb Cl
Obs
Cls Bb
Alto Cl
Bass Cl
A Sax
T Sax
B Sax
Bsns
Hns
Cts
Tps
Trbs
B Trb
Euph
Tuba
Tmp
B.D.

Solo

pp

molto express.

dim.

1.

PP

2.

PP
Come prima

1. Solo

2. T. Solo
XIV.
(Edward D. Ulrich)
Finale.

1. Allegro $\frac{\text{d} = 84}{\pi}$

Tuba

Allegro

Contra Bn

Soli
Fls 1/2
Flute 3
Eb Cl
Obs
Cls Br
A Cl
B Cl
A Sax
T Sax
B Sax
Bsn(s)
C Br
Hns
Ctbs
Tpt
Trbs
B Trbs
Euph
Tuba
SD, Trg
Tmp
Cym, BD

\textit{Fls1/2, Flute 3, Eb Cl, Obs, Cls Br, A Cl, B Cl, A Sax, T Sax, B Sax, Bsn(s), C Br, Hns, Ctbs, Tpt, Trbs, B Trbs, Euph, Tuba, SD, Trg, Tmp, Cym, BD}
Flute change to Piccolo

Tempo I

70
Presto (\( \text{\( \breve{\text{B}} \) = 84} \))

Fls1/2
Flute 3
Eb Cl
Obs
Cls Bb
A Cl
B Cl
A Sax
T Sax
B Sax
Bsn
C Br

Presto

Hns
Cbs
Tps
Trbs
B Trb
Euph
Tuba
SD, Trg
Tmp
Cym, BD