

Edward Elgar
Enigma Variations

BASSO.

Enigma.

Andante.
VI. I.^o

4 Cello.

dim. molto

1 *pp cresc.*

p allargando rit. pp dim.

I.

2 *Lo stesso tempo.*

(C. A. E.)

1 pizz.

a tempo pp

arco 3

2 Cello divisi

dim. *ff sf*

4

1 pizz. 2 arco

dim. *p pp ppp*

II.

(H. D. S-P.)

5 *Allegro.*
VI. I.^o

11

6

p sostenuto cresc. mf cresc. f

dim. dim.

7

9 Viola.

pp dim. pizz. pp

III.

(R. B. T.)

BASSO.

8 *Allegretto.*
C. Fag.

5 pizz. **9** pizz. **1**

p *p* *cresc.*

arco sonore
p *cresc.* *sf* *f*

10 **4** Viola. pizz. **6** **1.** **2.**
p *p* C. Fag.

IV.

(W. M. B.)

11 *Allegro di molto.*
arco
ff *simile*

12 *ff* *sf* *sf* *sf*

13 *sf* *sf* *sf* **3**

Viola. pizz. **14** arco *ten.*
p *cresc.* *fff* *simile*

ten. *ten.*

V.
(R. P. A.)

BASSO.

15 *Moderato.* mf *sostenuto* *dim.*

16 *pp* *dim.* *pizz.* *mf* *p* *dim.* *arco* *p* *cresc.* *VI. I^o*

17 *f* *ten.* *dim.* *p* *arco* *pp* *attacca*

18 *dim.* *pp* *pizz.* *p* *dim.* *arco* *p* *attacca*

VI.
(Ysobel.)

19 *Andantino.* *pp* *Viola.* *pp* *Cello.*

20 *pp* *pizz.* *pp* *Viola Solo* *pizz.* *pp*

21 *pizz.* *p* *dim.* *f* *pp rit.* *lunga.*

22 *arco* *f* *dim.* *pp rit.* *lunga.*

(Troyte.)

23

3 *Presto* ^{V n V} arco

The first staff of music is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4, a half note F4, and a half note E4. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. This is followed by a half note A3, a half note G3, and a half note F3. The melody ends with a quarter note E3, a quarter note D3, and a quarter note C3. The staff is marked with a 'p' (piano) at the beginning and a 'dim.' (diminuendo) at the end.

24

24 *v v dv*

p cresc. pp

250

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff begins with a treble clef and a common time signature (C). The melody is written in a simple, folk-like style. Above the staff, the number '25' is written, followed by a series of handwritten notes and rests. The notation includes various note values, rests, and dynamic markings such as 'ff' (fortissimo) and 'p' (piano). The piece is in a key with one flat (B-flat major or D minor).

V1.10

26

27

The first system of the musical score for 'The Swan Song' is in common time (C). It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics are 'ff' (fortissimo). The melody consists of eighth and sixteenth notes, with a crescendo leading to a measure marked '27' and a decrescendo leading to a measure marked 'p' (piano). The system ends with a double bar line.

senza cresc. *ff* *dim*

nV28

[illegible]

3

29

4

Viola.

The musical score shows two staves. The top staff is for the Viola, starting with a treble clef and a key signature of one flat (B-flat). Measure 29 contains a half note B-flat, followed by a quarter rest. Measure 30 begins with a half note D, followed by a quarter rest. The bottom staff continues the melody from measure 29, featuring a half note E-flat, a quarter note F, and a quarter note G. A fermata is placed over the final G note in measure 30. Dynamic markings include *sf* at the beginning of measure 29 and *fff* under the first half note of measure 30.

VIII.

(W. N.)

30 *Allegretto.*
Cello.

30 *Allegretto.*
Cello.

31

32

mf. *p* *f* *dim.* *p* *f* *dim.* *p cresc. f* *dim.* *p* *f* *dim.* *f* *rit.* *pp* *attacca.*

IX.

(Nimrod)

33 *Adagio.* *legatissimo*

34

35

36

37

ppp *cresc.* *p* *dim.* *pp* *mf* *pp* *cresc. molto* *sf* *f* *legatissimo* *f* *largamente* *ffz* *cresc. ff* *dim. pp* *rit.*

(Dorabella.)

38 *Allegretto.**scherzando pizz.*con sordini *pp*

39

*cresc.**pp subito**cresc.**mf**pp**cresc.**mf**dim.*

40

*pp**cresc.**sf*

41

*p**dim.**pp*

42

pp

Viola

Cello.

*pizz.**p*

43

Cello.

Cello.

*p**pizz.**dim.**pp*

44

45

5

pp

1 46

*pizz.**ppp**dim.**mf**pp*

senza sor

XI.

(G. R. S.)

47 *Allegro di molto.*

ff *arco* *pp* *ff*

VI.I. VI.II. Viola. Cello.

ffz *pp* *cresc.* *ff*

48 *sf* *sf* *sf* *sf* *sf* *sf* *pp* 49 *sf* *pp*

cresc. *cresc.*

cresc. *cresc.*

50 *ff* *ff* *simile* *sf*

sf *sf* *sf* *p cresc.* *f* 51 *p cresc.* *f*

p *ff sf* *Viola.*

XII:

BASSO.

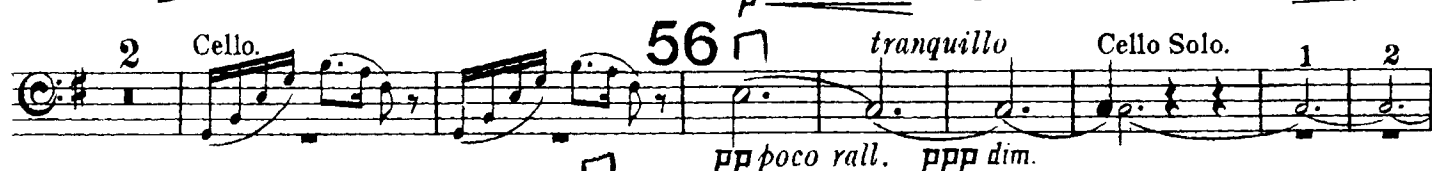
(B.G.N.)

52 *Andante.*

* This bar should be omitted except when Var. XII. is played separately.

XIII.

(* * *)

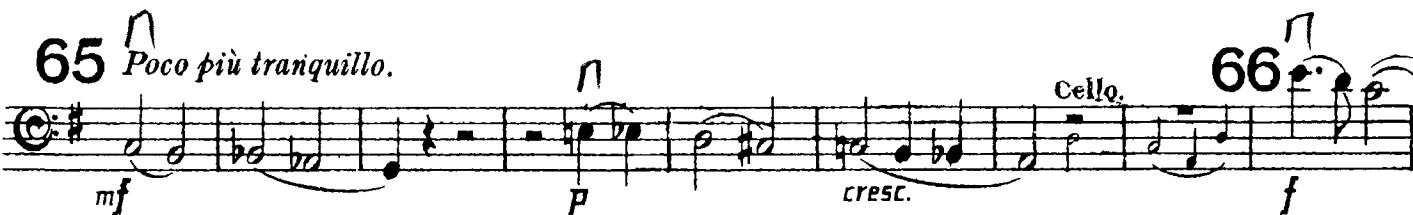
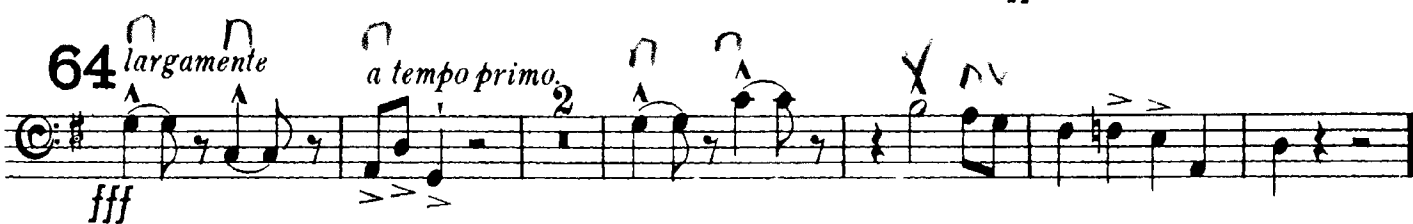
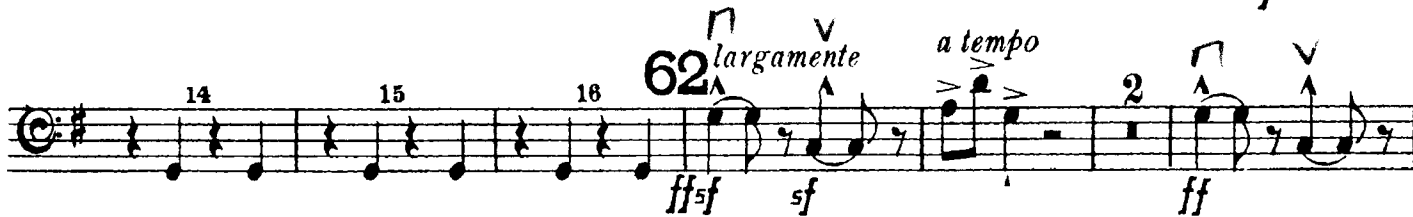
55 *Moderato.*

XIV.
(E. D. U.)

9
BASSO.

Finale.

61 *Allegro.*



69 *fff stringendo* *simile* *ff* *fffz pp* **70** *TEMPO I^o divisi*

cresc. *f* **71** *largamente* *a tempo* *2*

72 *sf* *dim.*

73 *pp* *ppp* *pizz.*

2 bars C# **74** *arco* *ppp* *p animando* *cresc.* *mf* *cresc.*

75 *sf* *p* *cresc.*

poco a poco **76** *ff*

sf

