

## IX.

(Nimrod.)

E.Elgar arr. I.Rae

Adagio  $\text{♩} = 52^*$  **A**  $\text{a}_2$

14

20 **B** 1.

28 **C**

34

39 **D** rit.

*pp* *cresc.* *dim.* *p* *mf* *f* *ff* *ff* *pp*

\*Composer's mark - faster  
than we're used to nowadays

## IX.

(Nimrod.)

E.Elgar arr. I.Rae

Adagio  $\text{♩} = 52^*$  **A**

1. *pp* 2. *cresc.*

14 *mf* *dim.* *p*

20 **B** 1. *pp* *p* *cresc.*

27 **C** *f* *f*

33 *cresc.*

38 **D** *rit.* *ff* *cresc.* *ff* *pp*

\*Composer's mark - faster than  
we're used to nowadays

## IX.

(Nimrod.)

E.Elgar arr. I.Rae

Adagio  $\text{♩} = 52^*$ 

A

8

8

*pp* *cresc.*

*pp* *cresc.*

14

*mf* *dim.* *p*

*mf* *dim.* *p*

20

B

3 a2

*pp* *p cresc. molto* *cresc.* *mf*

28

C

*f* *f*

34

*cresc.* *ff*

*cresc.* *ff*

39

D

*cresc.* *ff* *pp*

*cresc.* *ff* *pp*

*rit.*

\*Composer's mark - faster than  
we're used to nowadays

## ENIGMA VARIATIONS

## IX.

(Nimrod.)

E.Elgar arr. I.Rae

Adagio ♩ = 52

8

A

*pp* *cresc.*

14

B

*mf* *dim.* *p* *pp*

21

5

C

*cresc.* *mf* *f*

31

*cresc.*

38

D

*rit.*

*ff* *pp*

\*Composer's mark - faster than  
we're used to nowadays

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## ENIGMA VARIATIONS

## IX.

(Nimrod.)

E. Elgar arr. I. Rae

Adagio ♩ = 52\* 4

13 2 A 4

19 3

27 C

33 D rit.

38 ff<sup>3</sup> cresc. ff pp

\*Composer's mark - faster  
than we're used to nowadays

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## IX.

(Nimrod.)

E. Elgar arr. I. Rae

Adagio ♩ = 52\*

pp *cresc.* *dim.*

7 **A** pp *cresc.*

13 *mf* *dim.*

19 **B** 1. Solo *pp* *p* *cresc.* tutti

26 **C** *mf* *f*

32 *cresc.*

38 **D** *ff* <sup>3</sup> *cresc.* *ff* *pp* rit.

\* Composer's mark - faster  
than we're used to nowadays

## IX.

(Nimrod.)

E. Elgar arr. I. Rae

Adagio ♩ = 52\*

7 **A**

14

20 **B**

28 **C**

33

38 **D** rit.

*pp* *cresc.* *dim.*

*pp* *pp* *cresc.*

*mf* *dim.* *p*

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

*f*

*cresc.*

*ff* *3* *cresc.* *ff* *pp*

\*Composer's mark - faster  
than we're used to nowadays

## IX.

(Nimrod.)

E. Elgar arr. I. Rae

Adagio  $\text{♩} = 52^*$ 

9 **A**

15 **B**

21 **3**

28 **C**

33

38 **D** rit.

*pp* *cresc.* *mf* *p* *cresc.* *mf* *f* *cresc.* *ff* *pp*

\*Composer's mark - faster  
than we're used to nowadays



## IX.

(Nimrod.)

E.Elgar arr. I.Rae

Adagio ♩ = 52\*

1 *pp* *cresc.* *mf* *dim.*

7 *pp* *pp* *cresc.*

13 *mf* *dim.*

19 *p* *f*

33 *cresc.*

38 *ff* *cresc.* *ff* *pp* *rit.*

Section labels: A, B, C, D

Measure numbers: 7, 13, 19, 33, 38

Dynamic markings: *pp*, *cresc.*, *mf*, *dim.*, *p*, *f*, *ff*, *pp*

Articulation: accents (^), slurs, breath marks (v), triplets (3), eighth notes (8)

Tempo: Adagio ♩ = 52\*

\*Composer's mark - faster  
than we're used to nowadays

This arrangement © *mhm* 2003

## IX.

(Nimrod.)

E. Elgar arr. I. Rae

Adagio  $\text{♩} = 52^*$ 

Measures 1-6 of the Bass Clarinet part. The music is in 3/4 time with a key signature of two flats. The first staff begins with a *pp* dynamic. The second staff has a *cresc.* marking followed by a *p* dynamic and a *dim.* marking.

Measures 7-13 of the Bass Clarinet part. Measure 7 is marked with a box 'A' and 'Solo!'. The first staff has a *pp* dynamic. The second staff has a *pp* dynamic and a *cresc.* marking.

Measures 14-19 of the Bass Clarinet part. The first staff has a *mf* dynamic. The second staff has a *dim.* marking and a *p* dynamic.

Measures 20-32 of the Bass Clarinet part. Measure 20 is marked with a box 'B' and a measure rest of 8 measures. Measure 21 is marked with a box 'C' and 'a2'. The first staff has a *f* dynamic.

Measures 33-38 of the Bass Clarinet part. The first staff has a *cresc.* marking. The second staff has a *ff* dynamic and a triplet of eighth notes.

Measures 39-44 of the Bass Clarinet part. Measure 39 is marked with a box 'D' and 'rit.'. The first staff has a *cresc.* marking. The second staff has a *ff* dynamic and a *pp* dynamic. The piece ends with a double bar line and a [Cb.] marking.

\*Composer's mark - faster  
than we're used to nowadays

# IX.

(Nimrod.)

E. Elgar arr. I. Rae

Adagio ♩ = 52\*

7

14

21

32

38

**A**

**B**

**C**

**D**

*pp*

*cresc.*

*p*

*dim.*

*pp*

*mf*

*dim.*

*p*

*pp*

*f*

*ff*

*cresc.*

*ff*

*pp*

*rit.*

\*Composer's mark - faster  
than we're used to nowadays

## ENIGMA VARIATIONS

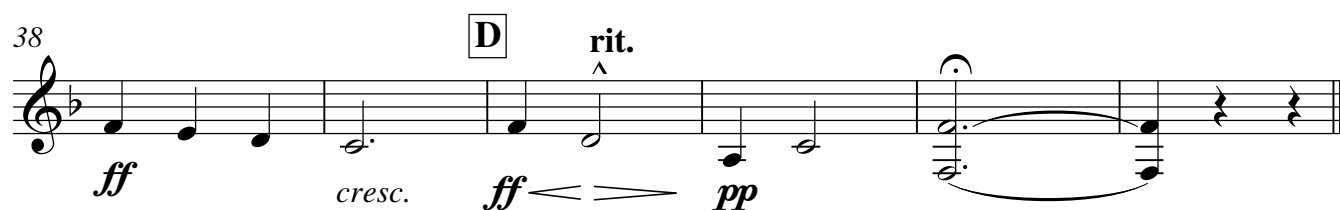
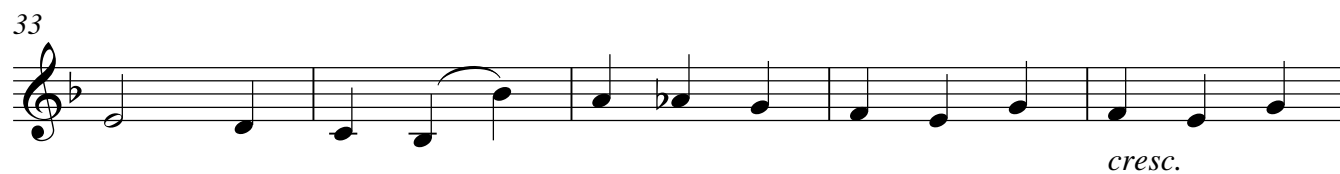
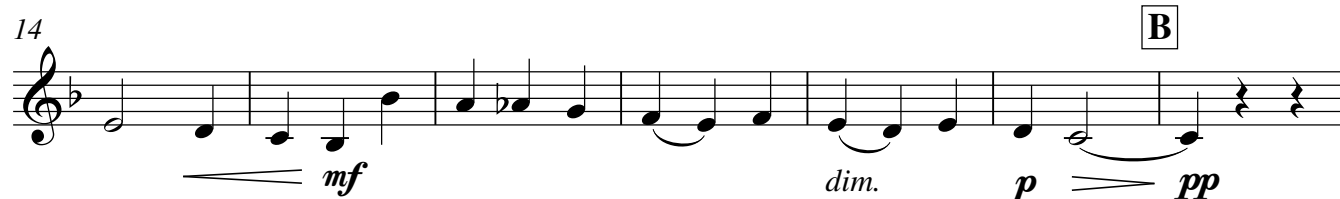
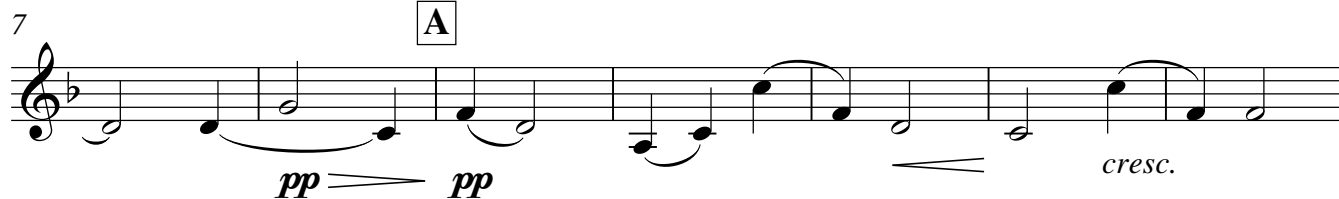
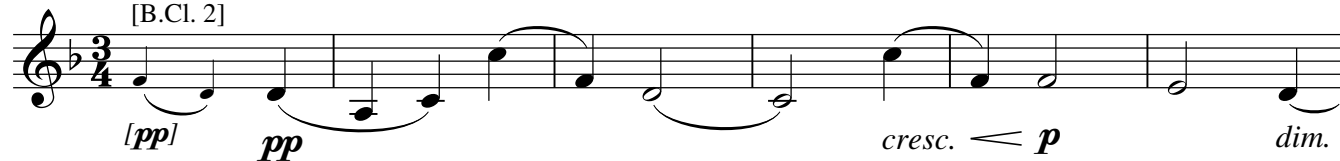
## IX.

(Nimrod.)

E. Elgar arr. I. Rae

Adagio ♩ = 52\*

[B.Cl. 2]



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than we're used to nowadays

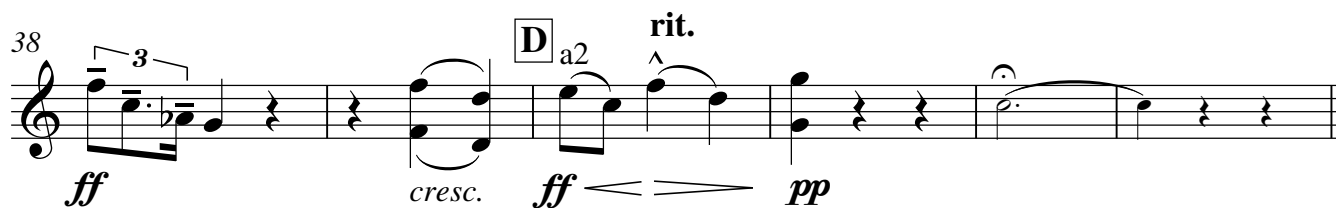
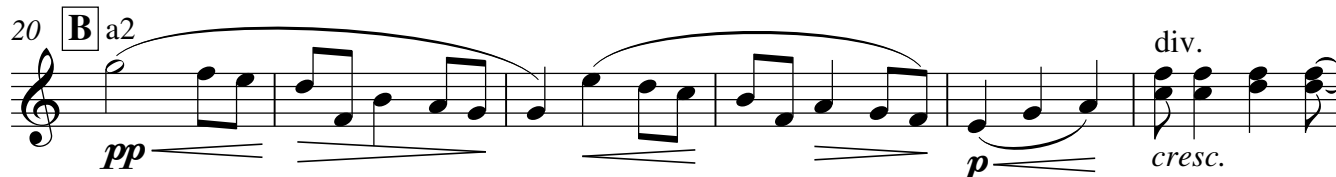
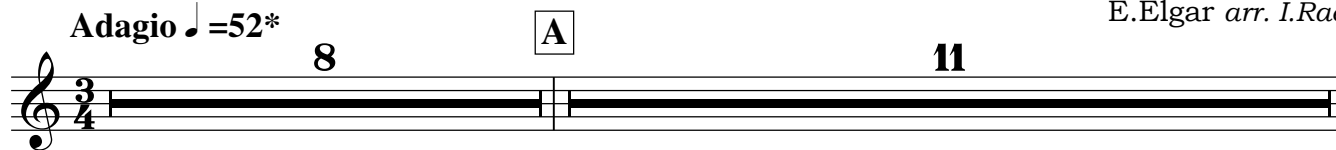
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## IX.

(Nimrod.)

E. Elgar arr. I. Rae

Adagio ♩ = 52\*



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ENIGMA VARIATIONS

IX.

(Nimrod.)

E.Elgar arr. I.Rae

Adagio ♩ = 52\* 8 **A** 11

20 **B**

*pp* *p cresc.*

25 **C**

*mf* *f*

31

37 **D** rit.

*cresc.* *ff* *cresc.* *ff* *pp*

\*Composer's mark - faster  
than we're used to nowadays

## ENIGMA VARIATIONS

## IX.

(Nimrod.)

E.Elgar arr. I.Rae

Adagio ♩ = 52\*

8 **A** 11

20 **B** 6 **C**

*mf cresc. sf f*

32 *cresc.*

38 **D** rit.

*ff cresc. ff pp*

\*Composer's mark - faster  
than we're used to nowadays

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Horns 1&2 in F  
(no 3&4)

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ENIGMA VARIATIONS

IX.

(Nimrod.)

E.Elgar arr. I.Rae

Adagio ♩ = 52\* **A** **B** **C** **D**

8 11 2

22 *p* *mf* *f*

30 *p* *f*

35 *p* *cresc.* *rf*

39 *cresc.* *ff* *pp* *rit.*

\*Composer's mark - faster  
than we're used to nowadays

This arrangement © *mhm* 2003



## IX.

(Nimrod.)

E.Elgar arr. I.Rae

Adagio  $\text{♩} = 52^*$ 

8      **A**      11      **B**      8

28 **C** *legato*

1. *p* *mf* *p* *2*

2. *p* *mf* *p* *2*

3. *p* *mf* *p* *2*

35 1. *marcato*

2.3 *p* *rf*

39 **D** *rit.*

*cresc.* *ff* *pp*

\*Composer's mark - faster  
than we're used to nowadays

## IX.

(Nimrod.)

E.Elgar arr. I.Rae

Adagio ♩ = 52\*

8 **A** 11

20 **B** [Tubas] **C**

4 3

2. *f* *p*

32

*cresc.* *f* *p* *rf*

38 *marcato* **D** *rit.*

*cresc.* *ff* *pp*

\*Composer's mark - faster  
than we're used to nowadays

## IX.

(Nimrod.)

E. Elgar arr. I. Rae

Adagio  $\text{♩} = 52^*$

8 **A** 11

20 **B** 4 [Tubas] 3 **C**

32 *cresc.*

38 *marcato* **D** *rit.*

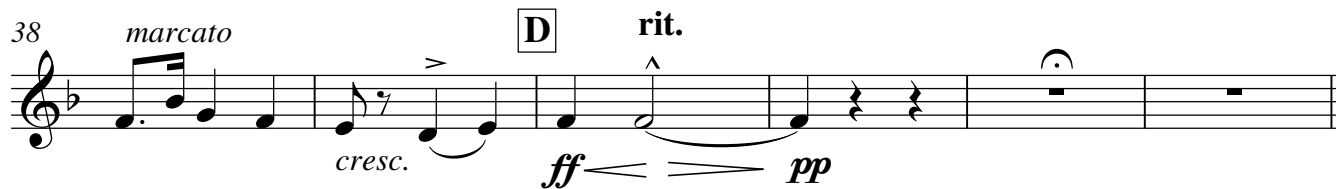
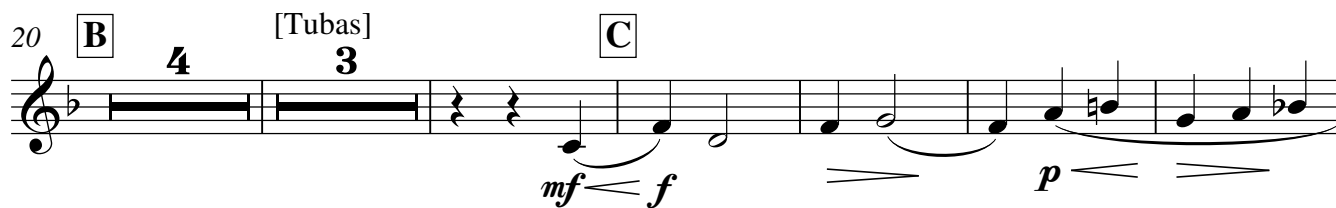
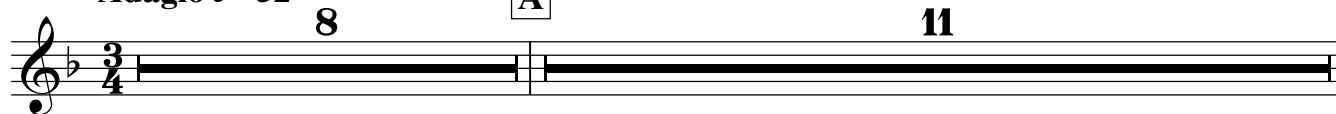
\*Composer's mark - faster  
than we're used to nowadays

## IX.

(Nimrod.)

E.Elgar arr. I.Rae

Adagio ♩ = 52\*



\*Composer's mark - faster  
than we're used to nowadays

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## IX.

(Nimrod.)

E.Elgar arr. I.Rae

Adagio ♩ = 52\* 8 A 11 B 7

27 C

33 [cresc.]

38 D rit.

\* Composer's mark - faster  
than we're used to nowadays

## IX.

(Nimrod.)

E.Elgar arr. I.Rae

Adagio ♩ = 52\* 8 A 11 B 7

27 C

*mf* *f* *p*

33 *f* *p* *cresc.* *rf*

38 D rit.

*cresc.* *ff* *pp*

\* Composer's mark - faster  
than we're used to nowadays

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## IX.

(Nimrod.)

E.Elgar arr. I.Rae

Adagio ♩ = 52\* 8 **A** 11 **B** 4

24 **C**

*p cresc. molto* *f*

29

*p* *f*

34

*p* *cresc.*

38 **D** rit.

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

\* Composer's mark - faster  
than we're used to nowadays

## IX.

(Nimrod.)

E.Elgar arr. Rae

Adagio ♩ = 52\* 8 A 11 B 4

24 C

*p* *cresc.molto* *f*

29

*p* *f*

34

*p* *cresc.*

38 D rit.

3 *cresc.* *ff* *pp*

\* Composer's mark - faster  
than we're used to nowadays

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## IX.

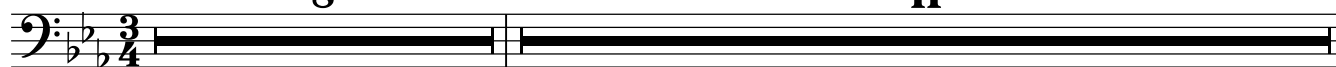
(Nimrod.)

E.Elgar arr. I.Rae

Adagio  $\text{♩} = 52^*$   
8

A

11

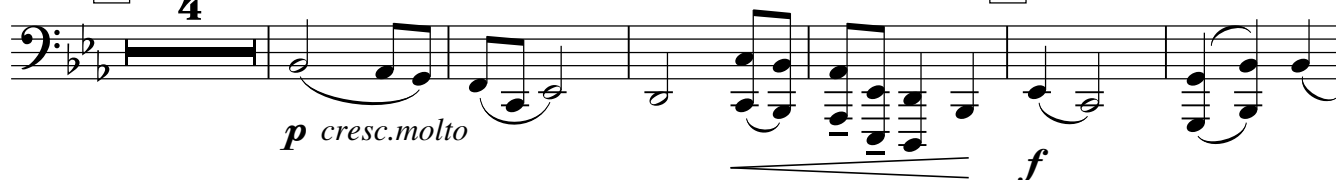


20

B

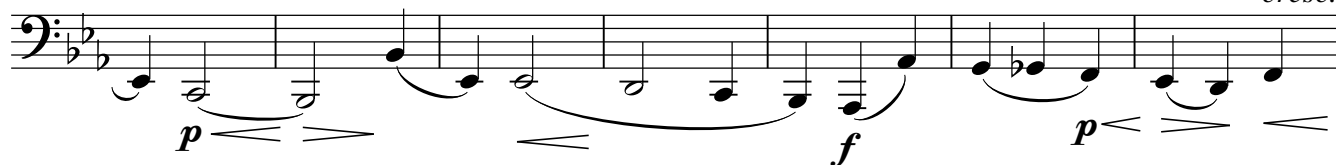
4

C



30

cresc.



37

D

rit.

[Cb.Cl.]



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## ENIGMA VARIATIONS

## IX.

(Nimrod.)

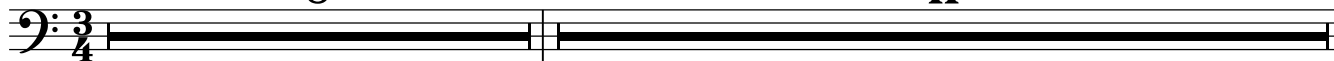
E. Elgar arr. I. Rae

Adagio ♩ = 52\*

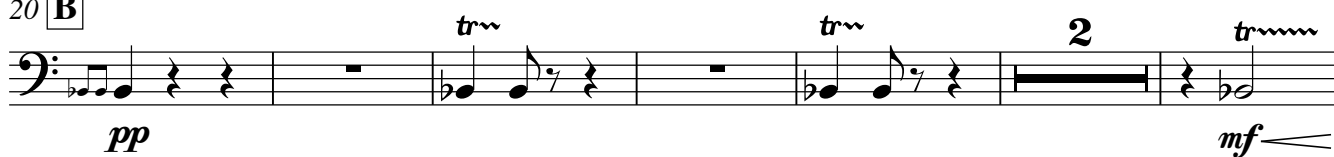
8

A

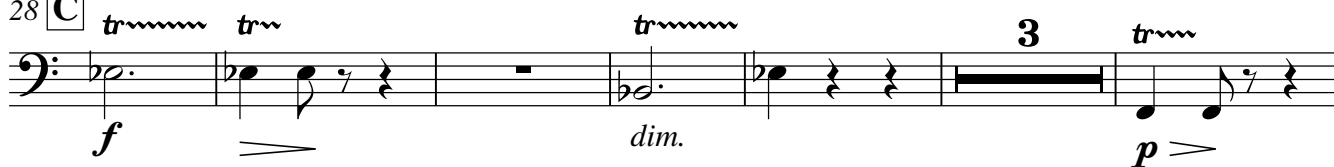
11



20 B

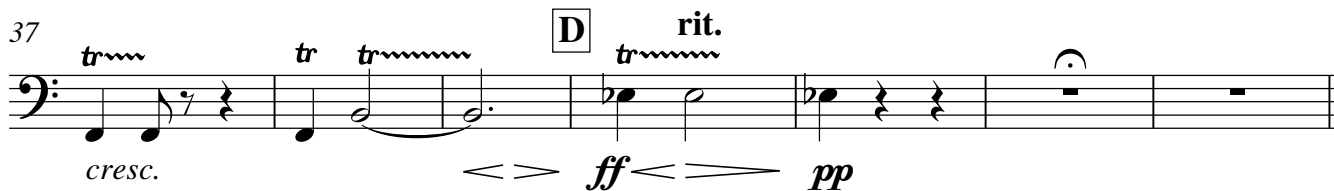


28 C



37

D



\* Composer's mark - faster  
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