

Edward Elgar  
Enigma Variations

BASSO.

Enigma.

Andante.  
VI. I<sup>o</sup>

4 Cello. *dim. molto*

1 *pp cresc.* *p allargando rit. pp dim.*

I.

2 *Listesso tempo.*

(C. A. E.)

1 *pizz.* *a tempo* *pp*

3 *arco* *Cello divisi* *ff* *5f*

4 *dim.* *p* *pp* *pizz.* *arco* *ppp*

II.

(H. D. S-P.)

5 *Allegro.*  
VI. I<sup>o</sup>

11 VI. I<sup>o</sup>

6

*p sostenuto* *cresc.* *mf* *cresc.* *f*

*dim.* *dim.*

7

9 *Viola.* *pizz.* *pp*

III.  
(R. B. T.)

BASSO.

8 *Allegretto.*  
C. Fag.

5 pizz. C. Fag. 9 pizz. 1

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

IV.  
(W. M. B.)

11 *Allegro di molto.*  
arco

12

13 3

14 arco ten. simile

Viola. pizz. p cresc. fff ten. ten.

BASSO.

V.  
(R. P. A.)

15 Moderato.

Musical notation for measure 15, starting with *mf sostenuto* and ending with *dim.*

Musical notation for measure 16, including *p*, *dim.*, *pp*, and a double bar line with *VI. I<sup>o</sup>* and a 12/8 time signature change.

Musical notation for measure 17, including *pizz.*, *mf*, *p dim.*, *1*, *arco*, *p*, and *cresc.*

Musical notation for measure 18, including *ten.*, *f*, *dim.*, and *p*.

Musical notation for measure 19, including *dim.* and *pp*.

Musical notation for measure 20, including *pizz.*, *p*, *dim.*, *pp*, *arco*, *p*, and *attacca*.

VI.  
(Ysobel.)

19 Andantino.

Musical notation for measure 19, including *pp*, *2 Viola.*, and *20 Cello.*

Musical notation for measure 20, including *pizz.*, *p*, *1*, *2*, *Viola Solo*, *pizz.*, and *pp*.

Musical notation for measure 21, including *22 arco*, *f*, *dim.*, *1*, *pizz.*, *pp rit.*, and *lunga.*

VII.  
(Troyte.)

23

*Presto* arco

23

*p* *staccato.* *cresc.* *p* *f* *dim.*

24

24

*p* *cresc.* *pp*

25

25

*ff* *dim.*

VI. 19

26

26

*sf* *ff* *dim.*

27

*p* *senza cresc.* *dim.*

27

27

*ff* *dim.* *p.*

28

*senza cresc.* *ff* *dim*

28

28

*ff*

29

Viola.

29

*sf* *fff*

VIII.  
(W. N.)

30 *Allegretto.*

Cello.

Musical score for Variation VIII, Cello part, measures 30-32. The score is in 6/8 time with a key signature of one sharp (F#). Measure 30 starts with a *mf.* dynamic and a first ending bracket. Measure 31 begins with a *f* dynamic and includes a second ending bracket. Measure 32 concludes with a *pp* dynamic and an *attacca.* instruction.

IX.

(Nimrod.)

33 *Adagio. legatissimo*

Musical score for Variation IX, Cello part, measures 33-37. The score is in 3/4 time with a key signature of two flats (Bb). Measure 33 starts with a *ppp* dynamic and includes a *cresc.* marking. Measure 34 continues with a *cresc.* marking. Measure 35 features a *mf* dynamic and a *pp* dynamic. Measure 36 includes a *legatissimo* instruction and a *sf* dynamic. Measure 37 begins with a *largamente* instruction and a *ffz* dynamic, ending with a *rit.* marking and a *pp* dynamic.

X

BASSO.

(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* Cello. Viola *pizz.* *p*

43

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

44

45

*pp* 5

1 46

*pizz.* *ppp* *dim.* *mf* *pp* senza sor

XI.  
(G. R. S.)

47 *Allegro di molto.*

Musical staff for measures 47-48. The staff is in 2/2 time with a key signature of one flat. It features a complex melodic line with various dynamics and articulations. Labels include *ff*, *arco*, *pp*, and *ff*. Instrumentation labels *VI.I.*, *VI.II.*, *Viola.*, and *Cello.* are positioned below the staff.

Musical staff for measures 48-49. It continues the melodic line from the previous staff. Dynamics include *ffz*, *pp*, *cresc.*, and *ff*.

Musical staff for measures 49-50. It features a series of accented notes. Dynamics include *sf*, *pp*, and *sf*.

Musical staff for measures 50-51. It consists of a steady eighth-note accompaniment.

Musical staff for measures 51-52. It continues the eighth-note accompaniment. Dynamics include *cresc.* and *cresc.*

Musical staff for measures 52-53. It features a melodic line with a dynamic range from *ff* to *sf*. Labels include *ff*, *ff*, *simile*, and *sf*.

Musical staff for measures 53-54. It features a melodic line with a dynamic range from *sf* to *f*. Labels include *sf*, *sf*, *sf*, *p cresc.*, and *f*.

Musical staff for measures 54-55. It features a melodic line with a dynamic range from *p* to *ff sf*. Labels include *p*, *1*, *Viola.*, and *ff sf*.

XII:  
(B. G. N.)

BASSO.

**52** *Andante.* Cello Solo. *divisi* *p*

**53** *p* *cresc.* Cello. *3* *pp* *dim.* *attacca* <sup>\*</sup>

**54** *p* *cresc.* *cresc.*

*sostenuto* *f* *dim. molto* *p* *dim.* *1* <sup>\*</sup>

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

XIII.  
(\* \* \*)

**55** *Moderato.* Cello *p* *mf*

**56** *tranquillo* Cello Solo. *pp poco rall.* *ppp dim.* *1* *2*

**57** C. B. SOLO. *pp* *dim.* *3* Cello Tutti.

**58** TUTTI. *ppp* *cresc.* *mf* *dim. molto*

**59** *Come prima.* *mf* Cello. *1* *2*

**60** *divisi* *pp* *poco rall.* *ppp* *dim.* *molto tranquillo* *3* *2* *rit.*



# XIV.

(E. D. U.)

9  
BASSO.

## Finale.

### 61 *Allegro.*

arco 1 2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 62 *largamente* *a tempo*

63 *animato* Cello. 5

64 *largamente* *a tempo primo.*

65 *Poco più tranquillo.* Cello. 66

67

68 *Grandioso.*

BASSO.

69 *fff stringendo* *simile* *rf* 70 *fffz* *pp* **TEMPO I<sup>o</sup>** *divisi*

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

72 *sf* *dim.*

73 *pp* *ppp* *pizz.*

1 74 *arco* *ppp* *p animando* *cresc.* *mf* *cresc.*

75 *sf* *p* *cresc.*

76 *poco a poco* *ff*

*sf*

77

*accel. poco a poco*

78

*sf marcato sf sempre accel.*

*sf al sf sf*

Presto. 79

*ff molto sostenuto*

80

*rf sf sf* *divisi*

81

*sf ff unis.*

*sf sf sf sf sf sf sf ff*

82

*fff ffz*

83

*sf ff sf*

*rit. molto cresc. sf p ffsf*