

Edward

ELGAR

Enigma-Variationen

Enigma Variations

op. 36

bearbeitet für Orgel von / arranged for organ by
Eberhard Hofmann



Carus 18.011

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Vorwort

Von Oktober 1898 bis Anfang 1899 komponierte Edward Elgar seine *Variations on an Original Theme* op. 36 für großes Orchester, die später unter dem Namen *Enigma-Variationen* den Komponisten weltweit bekannt machten. Ausgangspunkt war – so zumindest stellte es Elgar über dreißig Jahre später dar – eine von ihm geistesabwesend auf dem Klavier gespielte, zufällige Melodie, die seiner Frau Alice gefiel und die er dann so weitgehend variierte, dass schließlich ein großer Variationszyklus daraus wurde. Leitend war dabei eine besondere Idee, wie Elgar an den mit ihm befreundeten Lektor August J. Jaeger schrieb: „Die Variationen amüsieren mich, da ich sie jeweils mit einem Spitznamen meiner speziellen Freunde versehen habe.“ Im selben Sinne vermerkte er zur fertigen Partitur: „Gewidmet meinen Freunden, die darin abgebildet sind“. So kann man die einzelnen Sätze dieses Werkes als liebevolle Porträts ihm nahestehender Personen ansehen.

Die vorliegende Ausgabe stellt Elgars op. 36 in Bearbeitungen für Orgel zur Verfügung; als Quelle dienten die Orchesterpartitur und eine vom Komponisten selbst erstellte Klavierfassung. Bislang wurde fast immer nur das bekannteste Stück des Zyklus, Variation IX (*Nimrod*), auf die Orgel übertragen; jedoch eignen sich die meisten anderen Variationen ebenfalls hervorragend für den Vortrag auf diesem Instrument. So finden sich im Folgenden 11 der insgesamt 14 Variationen in entsprechenden Bearbeitungen. Ziel dabei war es, gut spielbare Transkriptionen von gemäßigttem Schwierigkeitsgrad anzubieten, die gleichzeitig so weit als möglich die klangliche Fülle des Originals einfangen und gleichermaßen für Konzert und freies Orgelspiel im Gottesdienst einsetzbar sind. Vor diesem Hintergrund wurden die relativ umfangreichen und anspruchsvollen Variationen X, XI und XIV weggelassen, da hier eine Übertragung auf die Orgel im Sinne der beschriebenen Kriterien kaum zu realisieren ist.

Aus dramaturgischen Gründen wurde die originale Reihenfolge der Variationen leicht abgeändert (mit dem hymnischen *Nimrod* als Abschluss). Bis auf die Variationen V und VI sowie XII und XIII, die jeweils *attacca* aufeinander folgen, können alle anderen Variationen zwar gut separat aufgeführt werden, für den Fall jedoch, dass mehrere oder alle Variationen hintereinander gespielt werden sollen, kann die hier vorgeschlagene Reihenfolge als Anregung dienen.

Bei einer Darbietung der Variationen auf der Orgel sollte man weniger den Klang des Orchesters imitieren wollen, als vielmehr versuchen, den Charakter der jeweiligen Variation zu erfassen und diese als reines Orgelstück zu behandeln. Dabei sollte besonders die Dynamik beachtet werden. Crescendi und Decrescendi bewegen sich im Orchester in der Regel im gleichen Klangfarbenbereich. Bei einer Orgel mit Schweller und orchestralen Registern wenig problematisch, gibt es bei kleineren Instrumenten ohne Schweller und mit fehlenden „romantischen“ Registern oft Schwierigkeiten, die Dynamik annähernd passend zu gestalten. Jedenfalls sollte eine quasi „barocke“ Terrassendynamik vermieden werden. In mittleren dynamischen Bereichen wäre es sicher sinnvoll, sich im Grundstimmbereich zu bewegen. In der vorliegenden Ausgabe auf besonderem Manual hervorgehobene Solopartien (die im Orchestersatz meistens dem Violoncello zugewiesen sind) sollten darum nicht mit in der Klangfarbe herausstechenden Soloregistern gespielt werden (z. B. S. 5: I. H. T. 13–17; S. 7: I. H. T. 10–11; S. 16: I. H. T. 11 ff; S. 22: r. H. T. 3 ff, I. H. T. 13 ff).

Von den Freunden, die Elgar in seinen Variationen charakterisierte, sind jeweils nur die Initialen genannt – es blieb also für die Öffentlichkeit zunächst ein Rätsel, ein „Enigma“, um wen es sich handelte. Doch konnte dieses Rätsel – auch dank einiger Hinweise Elgars – schon nach wenigen Jahren entschlüsselt werden. Im Folgenden einige kurze Anmerkungen zu den einzelnen Variationen und den darin abgebildeten Personen:

Thema und Variation I. (C. A. E.): Die ersten vier Töne des Themas rhythmisieren vermutlich den Namen Edward Elgar. Variation I, die nach Elgars eigenen Worten „romantic and delicate“ („romantisch und zart“) klingen sollte, ist seiner Frau Caroline Alice gewidmet.

II. (H. D. S.-P.): Beschreibt den Amateurpianisten Hew David Stuart-Powell, der lange Zeit Elgars Kammermusikpartner war und der vor dem Musizieren oft Läufe über die ganze Tastatur spielte, die hier karikiert werden.

III. (R. B. T.): Diese Variation ist Richard Baxter Townshend gewidmet, einem Amateurschauspieler, dessen vielfältiger stimmlicher Ausdruck beeindruckte.

IV. (W. M. B.): Es handelt sich um den etwas rabiaten Gutsherrn William Meath Baker, der häufig Türen knallend den Raum verließ; über den heftigen Schluss schrieb Elgars Frau: „Das ist genau die Art, wie W. M. Baker den Raum verlässt“.

V. (R. P. A.) und VI. (Ysobel): Hier wird zunächst Richard Penrose Arnold, Sohn des Dichters Matthew Arnold, porträtiert, ein Mann, der seine ernsthaften Ausführungen häufig durch Scherze und Lachen unterbrach, musikalisch durch *Scherzando*-Staccatopassagen verdeutlicht (in der Orchesterpartitur den Flöten zugeordnet). Dem schließt sich *attacca* das „Ysobel“ gewidmete Stück an, die mit richtigem Namen Isabel Fitton hieß und eine Bratschenschülerin Elgars war; die ersten Töne der Variation erinnern an Übungen für dieses Instrument.

VII. (Troyte): Diese Variation beschreibt den Hobby-Pianisten Troyte Griffith, dessen pianistische Schwächen hier abgebildet werden. Bei einem gemeinsamen Spaziergang gerieten Elgar und er in ein Gewitter, vor dem sie in das Haus von Winifred and Florence Norbury flüchteten, worauf Variation VIII Bezug nimmt (s. dort).

XII. (B. G. N.) und XIII. (***) – Romanza: Hier wird zunächst der Cellist aus Elgars Kammermusiktrio Basil George Nevinson porträtiert, der Elgar später zur Komposition seines Cellokonzerts inspirierte. Zu der sich *attacca* anschließenden Variation, über der statt Initialen nur drei Sternchen stehen, schrieb Elgar viele Jahre nach der Komposition, es gehe um eine Dame, die sich auf einer Seereise befand. Passend dazu findet sich in dieser Variation auch ein Zitat aus Mendelssohns Konzertouvertüre *Meeresstille und glückliche Fahrt* op. 27, das Elgar in seiner Partitur in Anführungsstriche setzte und so auch in der vorliegenden Ausgabe gekennzeichnet wird.

VIII. (W. N.): Die Variation beschreibt den anmutigen Charakter von Winifrid Norbury, der Sekretärin der Worcestershire Philharmonic Society, sowie das elegante Haus, das sie gemeinsam mit ihrer Schwester bewohnte und das die Stimmung dieser Variation prägt.

IX. (Nimrod): Nimrod war ein Patriarch im Alten Testament, bezeichnet als „gewaltiger Jäger vor dem Herrn“ (Gen 10,9); Elgar benutzte diesen Namen als Wortspiel, um seinen Lektor und Freund August J. Jaeger zu porträtieren.

Ditzingen, im Mai 2018

Eberhard Hofmann

Foreword

Between October 1898 and early 1899, Edward Elgar composed his *Variations on an Original Theme* op. 36 for large orchestra, which later – renamed *Enigma Variations* – gained the composer worldwide renown. The initial impulse, as Elgar recounted more than thirty years later, was his playing a random melody absent-mindedly on the piano; his wife Alice liked it and he then varied it so extensively that a grand cycle of variations finally emerged. Elgar was guided by a particular concept, as he wrote to his friend, the editor August J. Jaeger: “The Variations have amused me because I’ve labelled ‘em with the nicknames of my particular friends.” In the same spirit he noted regarding the completed score: “To my friends pictured within.” Thus, the individual movements of this work can be seen as loving portraits of persons close to him.

The present edition offers Elgar’s op. 36 in arrangements for organ; the orchestral score and a piano version prepared by the composer himself served as sources. Previously, it was almost always only the most famous piece of the cycle – Variation IX (*Nimrod*) – that was transferred to the organ; however, most other variations are also excellently suited for performance on this instrument. In this volume, 11 of altogether 14 variations can be found in corresponding arrangements. The objective was to offer comfortably playable transcriptions of moderate difficulty which at the same time capture as far as possible the richness of the original sound and are equally suitable for concerts and in church services. Against this background, the relatively extensive and demanding variations X, XI and XIV were omitted, since a transfer to the organ in the sense of the described criteria is hardly feasible in these cases.

For dramatic reasons, as it were, the original order of the variations was changed slightly (with the hymn-like *Nimrod* at the end). Except for Variations V and VI as well as XII and XIII, which follow each other *attacca*, all other variations can be performed separately. If, however, several or all of the 11 variations are to be played one after the other, the order presented here may serve as a suggestion.

When performing the variations on the organ, one should not attempt to imitate the sound of an orchestra but rather try to fathom the character of the respective variation and treat it as pure organ music. Particular attention should be paid to the dynamics. In the orchestra, crescendos and decrescendos usually take place within the same range of timbres. On an organ with swells and orchestral registers this poses hardly any difficulties; however, on smaller instruments missing “Romantic” registers and swells, there are often problems in achieving an adequate dynamic approximation. In any event, a quasi “Baroque” terrace dynamic should be avoided. In the middle dynamic ranges it would certainly make sense to move within the basic voice range. Solo parts highlighted on a special manual in this edition (which are usually assigned to the cello in the orchestral setting) should therefore not be played on solo registers of conspicuous timbre (e. g., p. 5: l. H. mm. 13–17; p. 7: l. H. mm. 10–11; p. 16: l. H. mm. 11 ff; p. 22: r. H. mm. 3 ff, l. H. mm. 13 ff).

Of the friends whom Elgar characterized in his variations, only the initials are mentioned in each case – so initially, the public was presented with remained a mystery, an “enigma,” regarding their identities. However, this mystery – also thanks

to some hints from Elgar – was solved after only a few years. Below are some brief notes regarding the individual variations and the people portrayed in them:

Theme and Variation I. (C. A. E.): The first four notes of the theme probably rhythmically represent the name Edward Elgar. Variation I, which in Elgar’s own words is to sound “romantic and delicate,” is dedicated to his wife Caroline Alice.

II. (H. D. S. P.): Describes the amateur pianist Hew David Steuart-Powell, who was Elgar’s chamber music partner for a long time and who often warmed up before making music by playing runs over the entire keyboard, which are caricatured here.

III. (R. B. T.): This variation is dedicated to Richard Baxter Townshend, an amateur actor whose wide range of vocal expressivity was impressive.

IV. (W. M. B.): This was the somewhat rough squire William Meath Baker, who often left the room slamming doors; Elgar’s wife wrote about the violent ending: “It’s exactly the way W. M. Baker goes out of the room.”

V. (R. P. A.) and VI (Ysobel): Richard Penrose Arnold, son of the poet Matthew Arnold, is first portrayed here, a man who often interrupted his serious expostulations with jokes and laughter, musically depicted by *scherzando* staccato passages (assigned to flutes in the orchestral score). This is followed *attacca* by the piece dedicated to “Ysobel,” whose real name was Isabel Fitton. She was a viola student of Elgar’s, and the first notes of the variation remind us of exercises for this instrument.

VII. (Troyte): This variation describes the hobby pianist Troyte Griffith, whose pianistic weaknesses are depicted here. On a walk together, Elgar and he were caught in a thunderstorm from which they took refuge in the house of Winifred and Florence Norbury, to whom Variation VIII refers (see below).

XII. (B. G. N.) and XIII. (***) – Romanza: The former is a portrayal of Basil George Nevinson, the cellist from Elgar’s chamber music trio, who later inspired Elgar to compose his cello concerto. Regarding the variation that follows *attacca*, which bears three asterisks instead of initials in the title, Elgar wrote – many years after completing the composition – that it depicted a lady on a sea voyage. Appropriately, this variation also contains a quotation from Mendelssohn’s concert overture *Meeresstille und glückliche Fahrt* op. 27, which Elgar marked in his score with inverted commas; it is also marked thus in the present edition.

VIII. (W. N.): The variation describes the graceful personality of Winifred Norbury, secretary of the Worcestershire Philharmonic Society, as well as the elegant house that she lived in with her sister and which characterizes the atmosphere of this variation.

IX. (*Nimrod*): *Nimrod* was a patriarch in the Old Testament, described as a “mighty hunter before the Lord” (Gen. 10:9); Elgar used this name as a pun to portray his editor and friend August J. Jaeger.

Ditzingen, May 2018

Translation: Gudrun and David Kosviner

Eberhard Hofmann

Enigma-Variationen

Enigma Variations
op. 36

Edward Elgar
1857–1934

Orgelbearbeitungen (Auswahl) /
Organ arrangements (selection):
Eberhard Hofmann (*1933)

Andante

P II espress. e sostenuto

ten. ten. pp

ten. (I) cresc. ten.

mf ten.

pronounced rit. mesto

I.
(C. A. E.)

L'istesso tempo

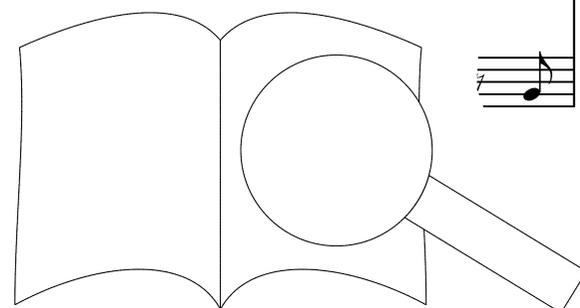
(II)

pp p pp 3

4

7

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10 (II)

pp

14

sostenuto

cresc. largamente ff

dim.

ff

dim.

17

p

pp

p

pp

20

pp

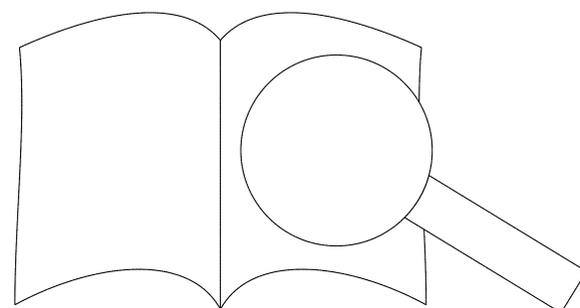
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II.
(H. D. S-P.)

Allegro

Musical notation for measures 1-4. The piece is in 3/8 time with a key signature of two flats. The right hand (r. H.) plays a melodic line with eighth notes and rests, marked *p* and *r. H. sempre staccato*. The left hand (l. H.) plays a simple accompaniment of eighth notes, marked *Man.*

Musical notation for measures 5-8. The right hand continues with eighth-note patterns, and the left hand provides a steady accompaniment.

Musical notation for measures 9-13. The right hand features more complex rhythmic patterns, including sixteenth notes, while the left hand remains accompanimental.

Musical notation for measures 14-17. The right hand continues with eighth-note runs, and the left hand has some rests in certain measures.

Musical notation for measures 18-21. The right hand has a melodic phrase marked *staccato*. The left hand continues with eighth-note accompaniment.

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22

26

30

34

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39

44

48

52

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III.
(R. B. T.)

Allegretto

Solo scherz.

Musical score for measures 1-5. The piece is in 3/8 time with a key signature of one sharp (F#). The tempo is Allegretto and the mood is Solo scherz. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The first staff has a piano (*p*) dynamic marking. The second staff has a *pizz.* (pizzicato) marking. The music features eighth and sixteenth notes, with a triplet of eighth notes in measure 3 and a triplet of sixteenth notes in measure 5.

Musical score for measures 6-10. The score continues with similar rhythmic patterns and includes another triplet of eighth notes in measure 7 and a triplet of sixteenth notes in measure 9.

Musical score for measures 11-14. This section features more complex rhythmic figures, including triplets of eighth notes in measures 11 and 13, and a triplet of sixteenth notes in measure 14.

Musical score for measures 15-18. Measure 15 begins with a triplet of eighth notes. The score concludes with a *cre* (crescendo) marking in measure 17 and a final triplet of eighth notes in measure 18.

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19

f *p*

23

pizz.

28

scherz. *cresc.*

32

dim.

1. 2.

IV.
(W. M. B.)

Allegro di molto

staccato

sim.

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of two flats. The right hand features a melody of eighth notes with staccato articulation. The left hand provides a rhythmic accompaniment of eighth notes. Dynamics include *ff strepitoso* and *sim.* (sostenuto).

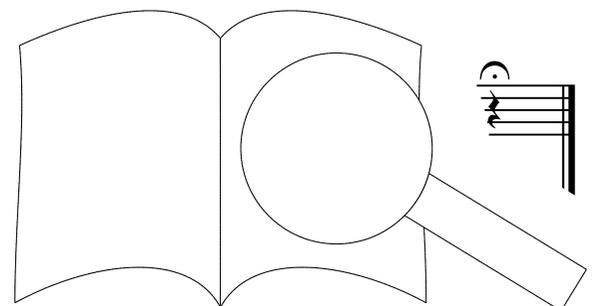
Musical notation for measures 6-10. The right hand continues with staccato eighth notes. The left hand has a more active line with some slurs. Dynamics include *stringendo* and *ff*. A *Ped.* (pedal) marking is present.

Musical notation for measures 11-15. The right hand has a more complex rhythmic pattern with some slurs. The left hand continues with eighth notes. Dynamics include *ff* and *sim.* (sostenuto). A *Man.* (manicé) marking is present.

Musical notation for measures 16-20. The right hand features a melodic line with some slurs. The left hand has a steady eighth-note accompaniment.

Musical notation for measures 21-26. The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment. Dynamics include *ff martellato* and *ten.* (tenuissimo). A *Ped.* (pedal) marking is present.

Musical notation for measures 27-31. The right hand has a melodic line with slurs. The left hand has a steady eighth-note accompaniment. Dynamics include *ten.* (tenuissimo).



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V.
(R. P. A.)

Moderato
largamente

Musical score for measures 1-3. The piece is in 12/8 time with a key signature of two flats. The first system consists of a grand staff (treble and bass clefs) and a separate bass clef staff below. Measure 1 starts with a first finger fingering (I) and a mezzo-forte (*mf*) dynamic. Measure 3 features a forte (*f*) dynamic. The tempo is marked *Moderato largamente*. The word *sostenuto* is written above the second bass clef staff.

Musical score for measures 4-6. Measure 4 begins with a *dim.* (diminuendo) marking. Measure 5 has a piano (*p*) dynamic. Measure 6 features a second finger fingering (II) and an *espress.* (espressivo) marking. The tempo remains *Moderato largamente*.

Musical score for measures 7-8. Measure 7 starts with a piano-piano (*pp*) dynamic and a second finger fingering (II). Measure 8 includes a *sc.* (scandalo) marking. The tempo is *Moderato largamente*.

Musical score for measures 9-10. Measure 9 begins with a *dim.* (diminuendo) marking. Measure 10 continues the *dim.* marking. The tempo is *Moderato largamente*.

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11

13

15

17

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19

20

dim.

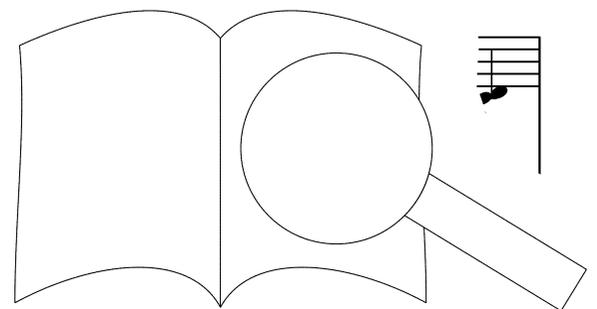
22

molto rit.

VI.
(Ysobel)

Andante

Man.



4

Ped.

7

Man.

10 *molto cantabile*

pp

pp

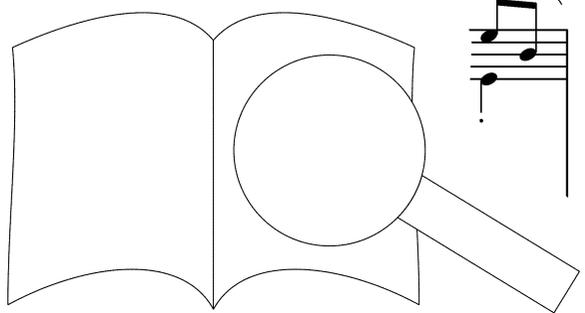
13

cresc.

Ped.

16

dim.



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19

p *dim.* *pp* *rit.* *lunga*

VII.
(Troyte)

Presto

mf (Timpani) 16' (Ped.) *sempre stacc.*

5

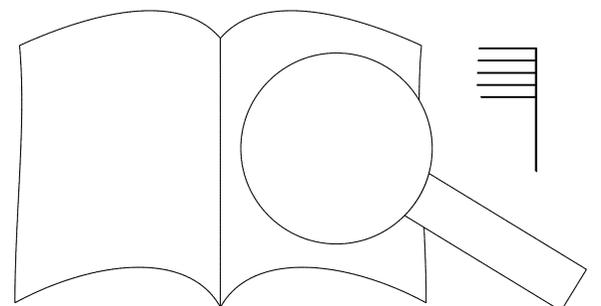
p subito *f*

9

f

13

molto cresc.



17

pp subito *p*

21

f *ff*

26

Man. Ped. Man. Man.

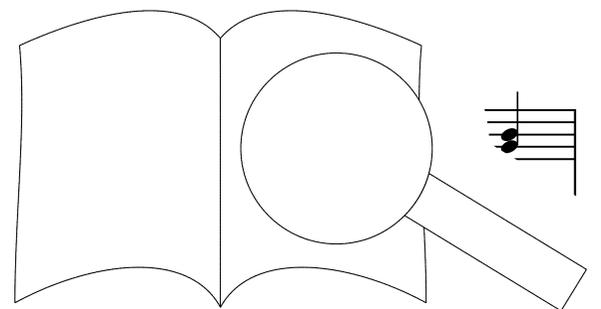
31

Ped. Man. Ped.

36

dim. *p* *f*
sempre s.

41



46

pp p

51

f ff

56

Man. Ped. Man.

60

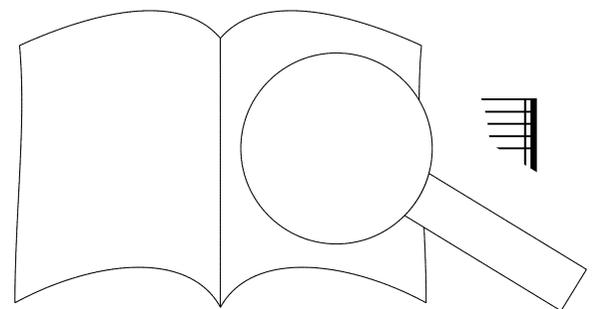
Man. Ped. Man.

64

Man.

68

Man.



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XII.
(B. G. N.)

a tempo
largamente e con espress.

Andante

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of two flats. Measure 1 starts with a piano (*p*) dynamic and a *molto espress.* marking. Measure 2 features a half note chord with a sharp sign. Measure 3 begins with a *pp* dynamic and includes a first finger solo (*I (Solo)*) and a triplet. Measure 4 continues the triplet. The bass line consists of a single half note in measure 1, followed by quarter notes in measures 2, 3, and 4.

Musical score for measures 5-7. Measure 5 starts with a *cresc.* marking and a forte (*f*) dynamic. Measure 6 features a piano (*p*) dynamic. Measure 7 includes a triplet. The bass line continues with quarter notes and half notes.

Musical score for measures 8-10. Measure 8 features a triplet. Measure 9 includes a first finger solo (*I*) and a triplet. Measure 10 features a piano (*p*) dynamic and a triplet. The bass line continues with quarter notes and half notes.

Musical score for measures 11-13. Measure 11 starts with a first finger solo (*I*). Measure 12 features a piano (*p*) dynamic and a first finger solo (*I*). Measure 13 features a piano (*p*) dynamic and a second finger solo (*II*). The bass line continues with quarter notes and half notes.

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14

cresc.
f
p

18

sonore

22

ff

26

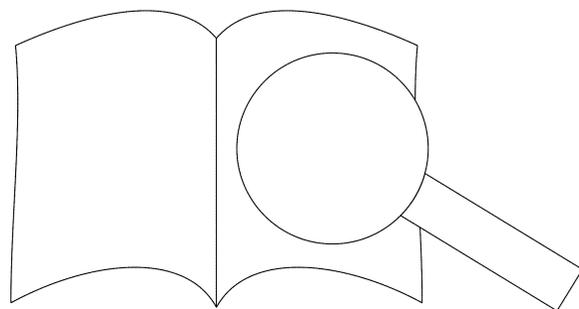
pp
lunga

* Bei arung der Variation wird dieser Schlussakkord gespielt.
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XIII.
(***)
Romanza

Moderato

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of one sharp (F#). The score is written for piano and includes dynamics markings *p* and *mf*. The first system shows the right and left hands with various melodic and harmonic lines.

Musical score for measures 6-10. The score continues with the right and left hands. Dynamics markings include *p* and *ppc*. The notation includes slurs and accents.

Musical score for measures 11-15. The tempo marking changes to *tranquillo*. The dynamics marking is *ppp* (legatissimo). The bass line includes the instruction "(nur 8' / 8' only)". The score features a long melodic line in the right hand and a supporting bass line.

Musical score for measures 16-20. The score concludes with the right and left hands. The notation includes slurs and a final cadence.

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21

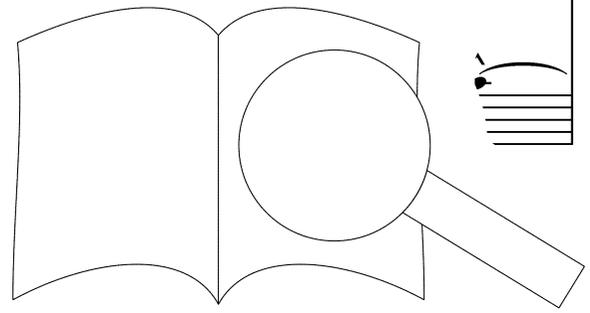
25

hervortretend /

29

Come prima

33



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37

p *dim.*

41

poco rall. *molto tranquillo*

pp *ppp*

sin.

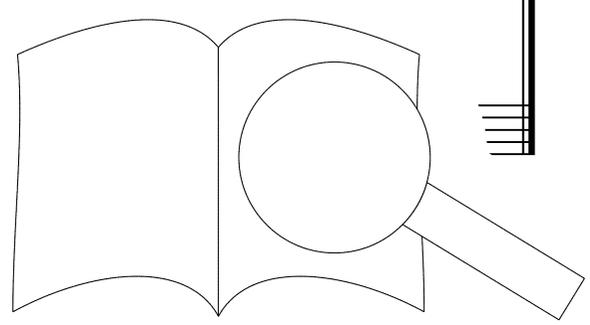
44

48

dim. e rit.

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VIII.
(W. N.)

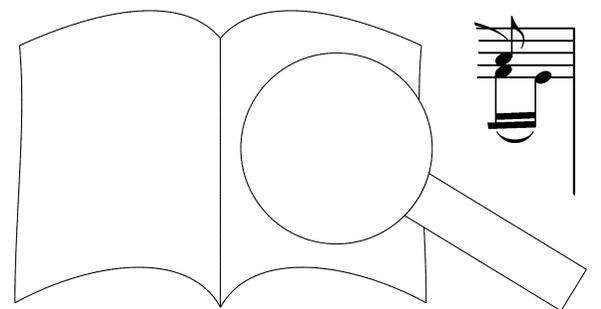
Allegretto

Musical score for measures 1-3. The piece is in 6/8 time with a key signature of one sharp (F#). The first system consists of two staves. The right hand (RH) starts with a series of eighth notes, followed by a melodic line with slurs and accents. The left hand (LH) provides a rhythmic accompaniment with eighth notes. Dynamics include *pp* (pianissimo) in the first measure and *mf* (mezzo-forte) in the third measure. Performance markings include a first finger (I) and an accent (^) in the RH of the third measure, and a pedal (Ped.) marking below the LH of the third measure.

Musical score for measures 4-6. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *p* (piano) in the fifth measure. Performance markings include a second finger (II) in the RH of the fifth measure and a pedal (Ped.) marking below the LH of the fifth measure.

Musical score for measures 7-9. The right hand features a melodic line with trills (tr) in the eighth measure. The left hand has a steady accompaniment. Dynamics include *f* (forte) in the seventh measure and *p* (piano) in the eighth measure. Performance markings include a *Man.* (Mancina) marking below the LH of the eighth measure.

Musical score for measures 10-11. The right hand has a melodic line with tenuto (ten.) markings in the tenth and eleventh measures. The left hand continues with an accompaniment. A pedal (Ped.) marking is present below the LH of the tenth measure.



13 *tr tr tr* *tr tr tr* *ten. ten.* *cresc.* *Ped.* *Man.*

16 *ten.* *f* *dim.*

19 *p*

22

25 *largamente* *rit.*

IX.
(Nimrod)

Adagio

II *ppp* *cresc.*

The first system of the musical score for 'Nimrod' is in 3/4 time and B-flat major. It features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The piece begins with a piano fortissimo (*ppp*) dynamic and includes a crescendo (*cresc.*) marking.

6 *p*

The second system of the musical score starts at measure 6. It continues the melodic and harmonic development with a piano (*p*) dynamic marking.

11 *cresc.* *mf*

The third system of the musical score starts at measure 11. It includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic marking.

16 *d* *vortretend / pronounced* II

The fourth system of the musical score starts at measure 16. It features a forte (*d*) dynamic marking and the instruction *vortretend / pronounced*. The system concludes with a double bar line and a second ending bracket labeled 'II'.

21

Musical score for measures 21-26. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature has two flats. Measure 21 starts with a piano (II) marking. The music features flowing eighth-note patterns in the right hand and block chords in the left hand. A *molto cresc.* marking is present in measure 24. Fingerings (I) are indicated above notes in measures 24 and 25.

27

Musical score for measures 27-32. The system consists of three staves. The key signature has two flats. Measure 27 starts with a *mf* marking. The music continues with eighth-note patterns in the right hand and block chords in the left hand. A *f legatissimo* marking is present in measure 28. The tempo marking *largamente* is placed above the staff in measure 29. The system ends with a repeat sign in measure 32.

33

Musical score for measures 33-37. The system consists of three staves. The key signature has two flats. The music continues with eighth-note patterns in the right hand and block chords in the left hand. A *cresc.* marking is present in measure 35. The system ends with a repeat sign in measure 37.

38

Musical score for measures 38-42. The system consists of three staves. The key signature has two flats. Measure 38 starts with a *largamente* marking. The music features eighth-note patterns in the right hand and block chords in the left hand. A *rit.* marking is present in measure 39. Dynamic markings *ff* and *pp* are present in measures 40 and 41 respectively. The system ends with a repeat sign in measure 42.

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1-2 obligate Melodieinstrumente, Sonate für	
Kauffmann: Sechs vierstimmige Choralbearb	
Krebs: Drei Fantasien (Blasinstr.)	
- Freu dich sehr, o meine Seele (Obda)	
- Vier Choralvorspiele (Blasinstr.)	
Langlais: Supplicatio (= 1. Satz der	
Mozart: Andante und Fuge in A	
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Orgel mit 2-8 instruments

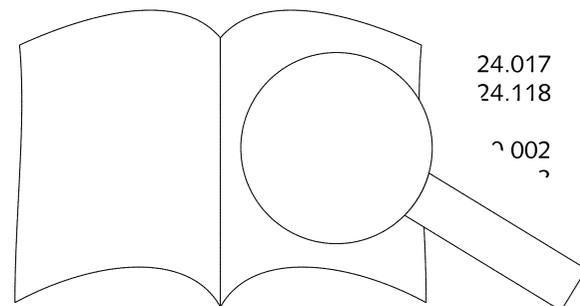
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Schildknecl	
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