

MY FRIENDS PICTURED WITHIN

The subjects of the Enigma Variations
as portrayed in contemporary
photographs and Elgar's
manuscript

LONDON
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The pictures are contemporary portraits hanging in the cottage at Broadheath near Worcester where Elgar was born.

The descriptive notes were written by the composer for production with the pianola rolls, and are here reproduced by permission of The Aeolian Company, Ltd. Some additional matter, written by the composer for the programme of the memorial concert to A. J. Jaeger, is incorporated in the notes on *Nimrod*.

The autograph full score, the property of Mrs. Elgar Blake, is on loan to the British Museum.

Score.

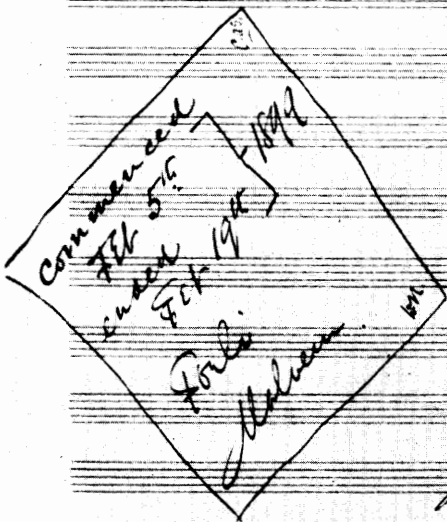
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dedicated to
my Friends present within.

Variations
for orchestra
composed by

Edward Elgar

Op. 36



Hans Richter

and whose conducting the first
performance of this fine work took place
at St James's Hall, 19. June 1899. London.

Andante . = 63. Enigma

Flauti
(Piccolo)
Oboi
Clarinetti
Fagotti
Conti Bassi
Corni I
III - IV
Trombe I
II - III
Trombe
III & Tuba
Timpale
Tambora piccolo
e Tamborile
Basso Continuo
e Organo

Organo
ad lib
(tutti tutti)
finale

Andante . = 63

legato e sostenuto
molto espress.
inile
inile
inile

Vichini
Viola
Celli
Bassi

I

C. A. E.

THERE is no break between the theme and this movement. The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration.



THE COMPOSER'S WIFE

6

I. (C.A.E.)

I.

Handwritten musical score for a symphony, marked "I. (C.A.E.)". The score is written for a full orchestra and includes the following parts:

- Fl.** (Flute) - *Andante* - *Andante* - *Andante*
- Ob.** (Oboe) - *Andante* - *Andante* - *Andante*
- Clar.** (Clarinet) - *Andante* - *Andante* - *Andante*
- Fag.** (Bassoon) - *Andante* - *Andante* - *Andante*
- Cor.** (Horn) - *Andante* - *Andante* - *Andante*
- Tru.** (Trumpet) - *Andante* - *Andante* - *Andante*
- Tromb.** (Trombone) - *Andante* - *Andante* - *Andante*
- Tuba.** (Tuba) - *Andante* - *Andante* - *Andante*
- Tim.** (Timpani) - *Andante* - *Andante* - *Andante*
- Tam.** (Tamtam) - *Andante* - *Andante* - *Andante*
- Viol.** (Violin) - *Andante* - *Andante* - *Andante*
- Vla.** (Viola) - *Andante* - *Andante* - *Andante*
- Cello.** (Cello) - *Andante* - *Andante* - *Andante*
- Bassi.** (Bass) - *Andante* - *Andante* - *Andante*

The score is written in a single system with multiple staves. The tempo is marked "Andante" throughout. The notation includes various musical symbols such as notes, rests, and dynamic markings.

II

H. D. S.-P.

HEW David Steuart-Powell was a well-known amateur pianist and a great player of chamber music. He was associated with B.G.N. (Cello) and the Composer (Violin) for many years in this playing. His characteristic diatonic run over the keys before beginning to play is here humorously travestied in the semiquaver passages; these should suggest a Toccata, but chromatic beyond H.D.S.-P.'s liking.



HEW DAVID STEUART-POWELL

her **II** (off. at. 5-12)

Allegro $\text{♩} = 72$

Handwritten musical score for a symphony, featuring multiple staves with musical notation, dynamics, and tempo markings.

Tempo and Meter: Allegro, 3/4

Instrumentation: The score includes parts for various instruments, including strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones, Tuba, Euphonium, Tuba).

Key Features:

- Violins I:** Starts with a melodic line, marked *pp* (pianissimo).
- Violins II:** Provides harmonic support, marked *pp*.
- Violas:** Features a melodic line, marked *pp*.
- Cellos:** Provides harmonic support, marked *pp*.
- Double Basses:** Provides harmonic support, marked *pp*.
- Flutes:** Features a melodic line, marked *pp*.
- Oboes:** Provides harmonic support, marked *pp*.
- Clarinets:** Provides harmonic support, marked *pp*.
- Bassoons:** Provides harmonic support, marked *pp*.
- Trumpets:** Provides harmonic support, marked *pp*.
- Trombones:** Provides harmonic support, marked *pp*.
- Tuba:** Provides harmonic support, marked *pp*.
- Euphonium:** Provides harmonic support, marked *pp*.

Dynamics: The score includes various dynamic markings, including *pp* (pianissimo), *f* (forte), and *sf* (sforzando).

Tempo Markings: The score includes tempo markings such as *Allegro* and *Andante*.

Rehearsal Marks: The score includes rehearsal marks, such as *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*.

III

R. B. T.

RICHARD Baxter Townshend, whose Tenderfoot books are now so well known and appreciated. The Variation has a reference to R.B.T.'s presentation of an old man in some amateur theatricals—the low voice flying off occasionally into 'soprano' timbre.

The oboe gives a somewhat pert version of the theme, and the growing grumpiness of the bassoons is important.



RICHARD BAXTER TOWNSHEND

III Allegretto. $\text{♩} = 144$.

Handwritten musical score for the first system, measures 1-4. The score includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Horns (Hr.), Trumpets (Tromp.), Trombones (Tromb.), Tuba (Tuba.), Timpani (Tim.), Snare Drum (Sn.), and Cymbals (Cym.). The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegretto' with a metronome marking of 144. The first staff (Fl.) has a 'p' dynamic marking. The second staff (Cl.) has a 'p' dynamic marking and a 'rit.' marking. The third staff (Fag.) has a 'p' dynamic marking. The fourth staff (Hr.) has a 'p' dynamic marking. The fifth staff (Tromp.) has a 'p' dynamic marking. The sixth staff (Tromb.) has a 'p' dynamic marking. The seventh staff (Tuba) has a 'p' dynamic marking. The eighth staff (Tim.) has a 'p' dynamic marking. The ninth staff (Sn.) has a 'p' dynamic marking. The tenth staff (Cym.) has a 'p' dynamic marking.

Allegretto. $\text{♩} = 144$.

Handwritten musical score for the second system, measures 5-8. The score includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Horns (Hr.), Trumpets (Tromp.), Trombones (Tromb.), Tuba (Tuba.), Timpani (Tim.), Snare Drum (Sn.), and Cymbals (Cym.). The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegretto' with a metronome marking of 144. The first staff (Fl.) has a 'p' dynamic marking. The second staff (Cl.) has a 'p' dynamic marking. The third staff (Fag.) has a 'p' dynamic marking. The fourth staff (Hr.) has a 'p' dynamic marking. The fifth staff (Tromp.) has a 'p' dynamic marking. The sixth staff (Tromb.) has a 'p' dynamic marking. The seventh staff (Tuba) has a 'p' dynamic marking. The eighth staff (Tim.) has a 'p' dynamic marking. The ninth staff (Sn.) has a 'p' dynamic marking. The tenth staff (Cym.) has a 'p' dynamic marking.

IV

W. M. B.

A COUNTRY squire, gentleman and scholar. In the days of horses and carriages it was more difficult than in these days of petrol to arrange the carriages for the day to suit a large number of guests. This variation was written after the host had, with a slip of paper in his hand, *forcibly* read out the arrangements for the day and hurriedly left the music-room with an inadvertent bang of the door.

In bars 15-24 are some suggestions of the teasing attitude of the guests.



W. M. BAKER

IV. (W. M. 13.) Ver. IV
 11 Allegro di molto. $\text{♩} = 72$

Handwritten musical score for the first system, measures 1-4. The instruments and parts are:

- Fl.** (Flute) - Treble clef, $\text{F} \sharp$ major key signature.
- Ob.** (Oboe) - Treble clef, $\text{F} \sharp$ major key signature.
- Clar.** (Clarinet) - Treble clef, $\text{F} \sharp$ major key signature.
- Trg.** (Trumpet) - Treble clef, $\text{F} \sharp$ major key signature.
- Trg.** (Trumpet) - Treble clef, $\text{F} \sharp$ major key signature.
- Viol.** (Violin) - Treble clef, $\text{F} \sharp$ major key signature.
- Viol.** (Violin) - Treble clef, $\text{F} \sharp$ major key signature.
- Viola** - Alto clef, $\text{F} \sharp$ major key signature.
- Cello** - Bass clef, $\text{F} \sharp$ major key signature.
- Bass** - Bass clef, $\text{F} \sharp$ major key signature.
- Tim.** (Timpani) - Bass clef, $\text{F} \sharp$ major key signature.
- Snare** - Bass clef, $\text{F} \sharp$ major key signature.
- Drum** - Bass clef, $\text{F} \sharp$ major key signature.

Measure 1 includes the word *simile* above the Oboe part. Measure 2 includes the word *simile* above the Clarinet part. Measure 3 includes the word *simile* above the Trumpet part. Measure 4 includes the word *simile* above the Violin part.

Allegro di molto ($\text{♩} = 72$)

Handwritten musical score for the second system, measures 5-8. The instruments and parts are:

- Fl.** (Flute) - Treble clef, $\text{F} \sharp$ major key signature.
- Ob.** (Oboe) - Treble clef, $\text{F} \sharp$ major key signature.
- Clar.** (Clarinet) - Treble clef, $\text{F} \sharp$ major key signature.
- Trg.** (Trumpet) - Treble clef, $\text{F} \sharp$ major key signature.
- Trg.** (Trumpet) - Treble clef, $\text{F} \sharp$ major key signature.
- Viol.** (Violin) - Treble clef, $\text{F} \sharp$ major key signature.
- Viol.** (Violin) - Treble clef, $\text{F} \sharp$ major key signature.
- Viola** - Alto clef, $\text{F} \sharp$ major key signature.
- Cello** - Bass clef, $\text{F} \sharp$ major key signature.
- Bass** - Bass clef, $\text{F} \sharp$ major key signature.

Measure 5 includes the word *simile* above the Oboe part. Measure 6 includes the word *simile* above the Clarinet part. Measure 7 includes the word *simile* above the Trumpet part. Measure 8 includes the word *simile* above the Violin part.

V

R. P. A.

RICHARD P. Arnold, son of Matthew Arnold. A great lover of music which he played (on the pianoforte) in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling. His serious conversation was continually broken up by whimsical and witty remarks.

The theme is given by the basses with solemnity and in the ensuing major portion there is much light-hearted badinage among the wind instruments.



RICHARD P. ARNOLD

V (R.P.A.)

h2 r

35

Moderato. J. = 63

Fl.

Ob.

Clar.

1. Tag.

2. Tag.

3. Bar.

4. Tromb.

5. Tromb.

6. Tromb.

7. Tim.

8. Piccolo

9. Ba. Basso

Moderato. (J. = 63)

Vio.

Vcl.

Bass.

Contr.

VI

YSOBEL

A MALVERN lady, an amateur viola player. It may be noticed that the opening bar, a phrase made use of throughout the variation, is an 'exercise' for crossing the strings—a difficulty for beginners; on this is built a pensive and, for a moment, romantic movement.



ISABEL FITTON

VI Ysobel

12. VII.

Andantino $\text{♩} = 48$

19

Andantino $\text{♩} = 48$

19

VII

TROYTE

A WELL-KNOWN architect in Malvern. The boisterous mood is mere banter. The uncouth rhythm of the drums and lower strings was really suggested by some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E. E.) to make something like order out of chaos, and the final despairing "slam" records that the effort proved to be vain.



TROYTE GRIFFITH

VII (Troyte).

var. VII

49

Presto. $\text{♩} = 76$

Fl. $\text{♩} = 76$

Fl. $\text{♩} = 76$

Clar. $\text{♩} = 76$

Trp. $\text{♩} = 76$

Trp. $\text{♩} = 76$

Cs. $\text{♩} = 76$

Contra. $\text{♩} = 76$

Tuba $\text{♩} = 76$

Tru. $\text{♩} = 76$

Tru. $\text{♩} = 76$

Tru. $\text{♩} = 76$

Tru. $\text{♩} = 76$

Tru. $\text{♩} = 76$

Tru. $\text{♩} = 76$

Tru. $\text{♩} = 76$

Tru. $\text{♩} = 76$

Tru. $\text{♩} = 76$

Tru. $\text{♩} = 76$

Tru. $\text{♩} = 76$

VIII

W. N.

REALLY suggested by an eighteenth-century house. The gracious personalities of the ladies are sedately shown. W. N. was more connected with music than others of the family, and her initials head the movement ; to justify this position a little suggestion of a characteristic laugh is given.



WINIFRED NORBURY

VIII (Mol.)

Var VIII

Allegretto. = 52

Fl. *30*

Cl. *30*

Fag. *30*

C. Fag. *30*

Cor. *30*

Trum. *30*

Trum. *30*

Tuba *30*

Tin. *30*

Tam. *30*

G. *30*

Allegretto. = 52

Vio *30*

Vcl. *30*

Celli *30*

Bassi *30*

IX

NIMROD

THE variations are not all "portraits"; some represent only a mood, while others recall an incident known only to two persons. Something ardent and mercurial, in addition to the slow movement (No. IX), would have been needful to portray the character and temperament of A. J. Jaeger (*Nimrod*).

The variation bearing this name is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven, and said that no one could approach Beethoven at his best in this field, a view with which I cordially concurred. It will be noticed that the opening bars are made to suggest the slow movement of the Eighth Sonata (*Pathétique*).

Jaeger was for years the dear friend, the valued adviser and the stern critic of many musicians besides the writer; his place has been occupied but never filled.*

*In part from notes written by Elgar for the programme of the Jaeger Memorial Concert, 24 January 1910.



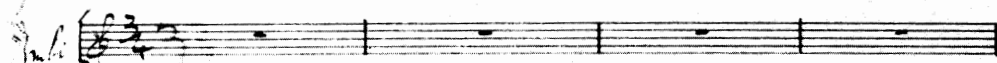
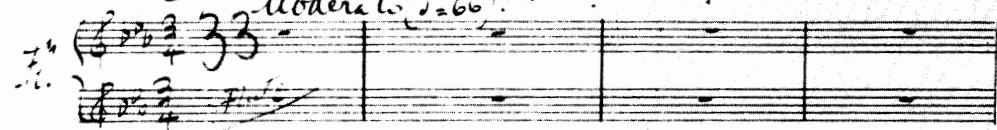
A. J. JAEGER

IX. (Chimney)

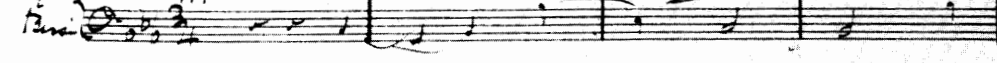
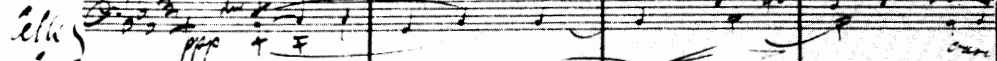
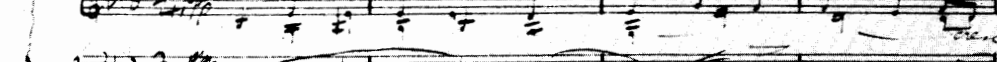
nr IX

41

Moderato (♩ = 66)



Moderato (♩ = 66)



X

DORABELLA

INTERMEZZO. The pseudonym is adopted from Mozart's "Cosi fan tutti." The movement suggests a dance-like lightness.

The inner sustained phrases at first on the viola and later on the flute should be noted.



DORA PENNY

80 X (Doubelle).
Allegretto. ♩ = 80.

Intermezzo

Fl. *pp*

Ob.

Clar.

Fag.

B. Fag.

Cor.

Trmb.

Trmbain

Tuba

Ein

Tam. pie. tri

Gr. 2. B. tr.

38 Allegretto (♩ = 80) *2^{ma} ho.*

Viol. *Consolun*

Va. *Consolun*

Celli *Consolun*

Bassi *Consolun*

XI

G. R. S.

GEORGE Robertson Sinclair, Mus. D., late organist of Hereford Cathedral. The variation, however, has nothing to do with organs or cathedrals, or, except remotely, with G. R. S. The first few bars were suggested by his great bulldog Dan (a well-known character) falling down the steep bank into the river Wye (bar 1); his paddling up stream to find a landing place (bars 2 and 3); and his rejoicing bark on landing (2nd half of bar 5). G. R. S. said, "Set that to music." I did; here it is.



G. R. SINCLAIR

XI (G. R. S.)

Var XI

99

Allegro di molto $\text{♩} = 100$

Fl. *piccolo*

Ob.

Clar.

Fag.

(Fag.)

Corn.

Corn.

Tru.

Tru.

Tru.

Tru.

Tru.

Tru.

Tru.

Allegro di molto $\text{♩} = 100$

Vin.

Vin.

Vin.

Vin.

Vin.

Vin.

XII

B. G. N.

BASIL G. Nevinson, an amateur cello player of distinction and the associate with H. D. S.-P. and the writer (violin) in performances of many trios—a serious and devoted friend. The variation is a tribute to a very dear friend whose scientific and artistic attainments, and the whole-hearted way they were put at the disposal of his friends, particularly endeared him to the writer.



BASIL G. NEVINSON

Andante (♩ = 58)

Fl. *2* - *Parte*

Fl.

Clar.

Fag.

(? Fag.)

Cor

Trombi *52*

Tromboni

Tuba

Tim.

Tam-piccioli

B. & B. *52*

Andante (♩ = 58)

a tempo

Vi.

Va. *del pp*

Celli. *50. Coda*

Bassi *4. Tutti*

cs. tacent pp

a tempo

Tutti

sempre con più

XIII



THE asterisks take the place of the name of a lady who was, at the time of the composition, on a sea voyage. The drums suggest the distant throb of the engines of a liner, over which the clarinet quotes a phrase from Mendelssohn's "Calm Sea and Prosperous Voyage."



LADY MARY LYGON

116

XIII (***).

Var XIII

Romanza.

H. *Moderato* (♩ = 76)

53

Fl.

Clar.

Fag.

(Fag.)

Cor.

53

Tronchi.

Tronchi.

Tuba

Tim.

Tim. Pic.

G. & B.

55

Moderato (♩ = 76)

Vi.

Va.

Celli

Bassi

XIV

E. D. U.

FINALE: bold and vigorous in general style. Written at a time when friends were dubious and generally discouraging as to the composer's musical future, this variation is merely to show what E.D.U. (a paraphrase of a fond name) intended to do. References made to Var. I (C.A.E.) and to Var. IX (Nimrod), two great influences on the life and art of the composer, are entirely fitting to the intention of the piece.

The whole of the work is summed up in the triumphant, broad presentation of the theme in the major.



THE COMPOSER

XIV (Finale)
Allegro $\text{♩} = 84$

XIV
(F.D.C.)
Finale

127

Fl. $\text{F} \# 4/4$ *pp*

Cl. $\text{F} \# 4/4$

Clar. $\text{F} \# 4/4$

Trp. $\text{F} \# 4/4$ *pp*

Trp. $\text{F} \# 4/4$ *pp*

Trp. $\text{F} \# 4/4$

Trp. $\text{F} \# 4/4$

Trp. $\text{F} \# 4/4$ *pp*

Trp. $\text{F} \# 4/4$ *pp*

Trp. $\text{F} \# 4/4$ *pp*

Trp. $\text{F} \# 4/4$

Trp. $\text{F} \# 4/4$

Trp. $\text{F} \# 4/4$

Trp. $\text{F} \# 4/4$

Trp. $\text{F} \# 4/4$ *pp*

Trp. $\text{F} \# 4/4$ *pp*

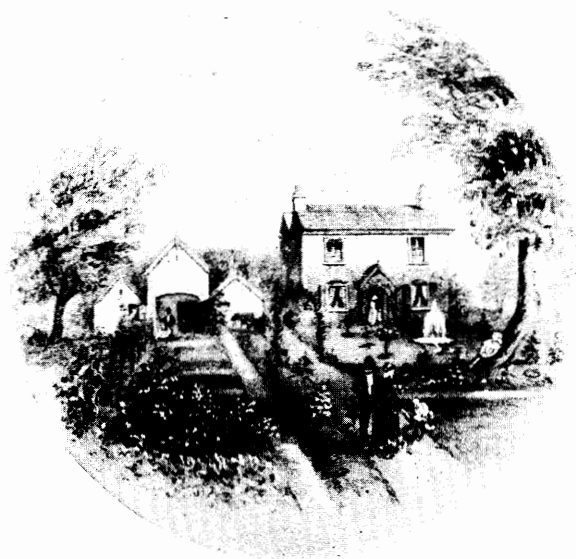
Trp. $\text{F} \# 4/4$ *pp*

Trp. $\text{F} \# 4/4$ *pp*

ELGAR'S BIRTHPLACE

At Broadheath near Worcester, from a photograph by Vivian of Hereford of a crayon drawing made in 1856 by an artist named Buckler. The cottage, where many objects of interest are on view, may be visited at any time.

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