

FULL CONDUCTOR SCORE

Catalog No: 011-4704-01

NIMROD from “Enigma Variations”

Sir Edward Elgar, op. 36

Arranged for the young concert band by
Andrew Glover

GRADE:

2.5

BARNHOUSE COMMAND SERIES

For Concert Band



C.L. BARNHOUSE COMPANY®

Music Publishers, 205 Cowan Ave. W., P.O. Box 680
Oskaloosa, Iowa 52577 U.S.A.

NIMROD

from "Enigma Variations"

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Instrumentation

| | | | |
|------------------------------------|----|-----------------------------|---|
| Full Conductor Score | 1 | 1st B \flat Trumpet..... | 5 |
| Flute | 10 | 2nd B \flat Trumpet | 5 |
| Oboe | 2 | F Horn | 4 |
| 1st B \flat Clarinet..... | 5 | Trombone..... | 6 |
| 2nd B \flat Clarinet..... | 5 | Baritone B.C..... | 2 |
| B \flat Bass Clarinet..... | 2 | Baritone T.C..... | 2 |
| Bassoon | 2 | Tuba | 4 |
| 1st E \flat Alto Saxophone | 3 | Timpani | 1 |
| 2nd E \flat Alto Saxophone | 3 | Bells | 1 |
| B \flat Tenor Saxophone | 2 | Marimba (optional) | 1 |
| E \flat Baritone Saxophone | 2 | Vibraphone (optional) | 1 |

Rehearsal Suggestions

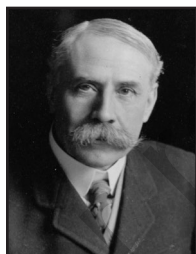
Nimrod is a work of modest technical requirements, but significant musical demands. As such, for developing concert bands, it is an excellent opportunity for younger musicians to focus on tone quality, blend, balance, intonation, and overall musicality. This work has been recorded and performed with many orchestras and conductors, and at a very wide range of tempos. The recommended starting tempo for this arrangement, Largo (quarter note) = 54 is only a guideline, and the conductor should be encouraged to explore other tempos if warranted by musical judgment. Some conductors, notably Leonard Bernstein, used a tempo almost half this speed, but I would suggest that most developing bands would be more successful if the tempo were not too slow. Above all, I hope that performers of this extraordinary Elgar work have a rewarding and enjoyable musical experience with it.



Program Notes

Elgar completed his "Variations On An Original Theme" in 1899. It is a large orchestral work, featuring an original theme, with fourteen variations. Each variation was conceived as a musical depiction of one of Elgar's acquaintances, and most identified only by initials – hence the more common title, "Enigma Variations." Variation No. 9, entitled Nimrod, was composed for the editor at Elgar's music publisher, Augustus J. Jaeger. The name of this variation is drawn from the Old Testament, citing a man who was "a mighty hunter before the Lord." Jaeger is the German word for "hunter." **Nimrod** has often been excerpted and performed alone, with orchestra or in arrangements of many configurations. It is a breathtakingly beautiful composition, highly moving, emotional, and eloquent in its simplicity.

About the Composer



Edward Elgar (1857-1934) was a British-born composer whose music has a distinct flavor evocative of his native land. Studying piano and violin privately from an early age, Elgar was entirely self-taught in composition. While recognized somewhat modestly in his lifetime for his compositions, Elgar's stature has grown considerably in recent decades. His most famous works include six "Pomp and Circumstance" marches (the first of which is ubiquitously recognized as the music played for graduation processions), his cello concerto, and the "Variations On An Original Theme."

About the Arranger



Andrew Glover's diverse career in music has included successful tenures as educator, composer/arranger, performer, conductor, clinician, and publisher. He joined the staff of the C. L. Barnhouse Company in 1998, and as Executive Vice President is in charge of music production, serves as staff composer-arranger and editor, and manages the business as Chief Operating Officer. A native of the St. Louis area, he was educated in the public schools of Webster Groves, where he was a student of Walter Lathen, Tony Carosello, and Ed Carson. He received a Bachelor of Music Education degree from Central Methodist University, where he studied with Keith House, Ron Anson, and Ronald Shroyer, and did graduate work at Southeast Missouri State University.

As a sophomore in high school, Glover first band arrangement was performed by the school's wind ensemble, and thus began a multi-decade career in composition and arranging. His band works number over 200, many published by Barnhouse, and have been performed, recorded, and broadcast by bands worldwide.

In college, Glover won a position in the Detroit Concert Band, conducted by Leonard B. Smith, and performed for four seasons on euphonium. He participated in numerous recording sessions with the DCB, including ten phonograph records of "Gems of the Concert Band" and a documentary film soundtrack. For many years he also performed as a soloist and guest artist.

Glover taught briefly in the public schools of Webster Groves, and served for seven years as Director of Bands at Rosary High School in St. Louis. As a guest conductor, clinician, soloist, and speaker he has appeared in over 35 states. He also worked in the private sector for over a decade in association management.

An enthusiast of, and advocate for classic concert band music and history, Glover is not only involved in new music production at Barnhouse, but also oversees the company's 130+ year archive of publications and historical memorabilia, and is frequently involved in band history research projects. He is a member of ASCAP; Association of Concert Bands, where he serves on the advisory council; and is Vice President of Windjammers Unlimited. In May 2013 he received the Distinguished Alumni award from Central Methodist University.

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Conductor

011-4704-00

Largo $\text{♩} = 54$

Flute *p*

Oboe *p*

1st B \flat Clarinet *p*

2nd B \flat Clarinet *p*

B \flat Bass Clarinet *p*

Bassoon *p*

1st E \flat Alto Saxophone *p*

2nd E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

Largo $\text{♩} = 54$

1st B \flat Trumpet

2nd B \flat Trumpet

F Horn

Trombone

Baritone *Bssn.* *p*

Tuba

Timpani

Bells *soft plastic mallets*

Marimba (optional) *soft yarn mallets*

Vibraphone (optional) *soft cord mallets*

1 2 3 4 5 6 7 8

9

Flute *mp*

Oboe *mp*

1st Clar. *mp*

2nd Clar. *mp*

B. Clar. *mp*

Bssn. *mp*

1st A. Sax. *mp*

2nd A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

9

1st Tpt. *mp*

2nd Tpt. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Timp.

Bls. *mp*

Mrb. *mp*

Vib. *mp*

10 11 12 13 14 15 16 17

20

poco rall.

Flute *solo pp* *tutti p*

Oboe *solo espressivo p* *tutti p*

1st Clar. *solo espressivo p* *tutti p*

2nd Clar. *p*

B. Clar. *pp >* *p*

Bssn. *pp >* *p*

1st A. Sax. *solo espressivo pp* *tutti p*

2nd A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

20

poco rall.

1st Tpt. *p*

2nd Tpt. *p*

Hn. *one* *all p*

Tbn. *one* *all p*

Bar. *one* *all p*

Tuba *p*

Timp. *p* *p*

Bls. *pp* *p*

Mrb. *pp* *p*

Vib. *p*

28 Sostenuto ♩ = 50

Flute *f* *mp*

Oboe *f* *mp*

1st Clar. *f* *mp*

2nd Clar. *f* *mp*

B. Clar. *f* *mp*

Bssn. *f* *mp*

1st A. Sax. *f* *mp* *p*

2nd A. Sax. *f* *mp* *p*

T. Sax. *f* *mp* *mp*

B. Sax. *f* *mp*

28 Sostenuto ♩ = 50

1st Tpt. *f* *mp* *p*

2nd Tpt. *f* *mp* *p*

Hn. *f* *mp* *p*

Tbn. *f* *mp*

Bar. *f* *mp*

Tuba *f* *mp*

Timp. *f* *p*

Bls. *f* *mp*

Mrb. *f* *mp*

Vib. *f* *mp* *p*

29

30

31

32

33

34

35

molto rall.

40 *Largo*

rit.

Flute *cresc.* *f* *p*

Oboe *cresc.* *f* *p*

1st Clar. *cresc.* *f* *p*

2nd Clar. *cresc.* *f* *p*

B. Clar. *cresc.* *f* *p*

Bssn. *cresc.* *f* *p*

1st A. Sax. *cresc.* *f* *p*

2nd A. Sax. *cresc.* *f* *p*

T. Sax. *cresc.* *f* *p*

B. Sax. *mp cresc.* *f* *p*

1st Tpt. *cresc.* *f* *p*

2nd Tpt. *cresc.* *f* *p*

Hn. *cresc.* *f* *p*

Tbn. *cresc.* *f* *p*

Bar. *cresc.* *f* *p* *one*

Tuba *cresc.* *f* *p* *one*

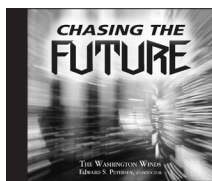
Timp. *p cresc.* *f* *p* *pp*

Bls. *p* *cresc.* *f* *p*

Mrb. *p* *cresc.* *f*

Vib. *cresc.* *f*

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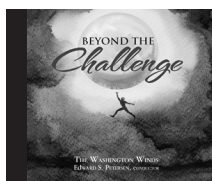


WFR396

CHASING THE FUTURE

The Washington Winds, Edward S. Petersen – Conductor

CONTENTS: *Bullet Train (Webb), Super Sticky (Neeck), Country Renaissance Dances (Susato/arr. Fenske), Lavender's Blue (arr. Romeyn), Our American Heroes (Swearingen), Dance Of The Dawn (Conaway), Divergence (R.W. Smith), March Of The Pandas (P. Clark), Castlebrooke Overture (C.T. Smith), Coronation Fanfare (R. W. Smith), Angels Amongst Us (Swearingen), Thunder And Fury (Shaffer), Winner Takes All (Romeyn), Not Tu-bad! (Webb), Pictures At An Exhibition (Mussorgsky/arr. Sebesky), Celtic Air (Neeck), March For Freedom (Swearingen), Huracán (López), Chasing The Future (J. McBride), Rock That! (R.W. Smith), Battle Of The Androids (Romeyn), Impulse Power (Wada), Japanese Morning Song (Sila), Atlas Rising (J. McBride), Soft Kitty (Newlin/arr. A. Clark), Mighty Empire (R.W. Smith)*



WFR395

BEYOND THE CHALLENGE

The Washington Winds, Edward S. Petersen – Conductor

CONTENTS: *Forged In Fire (Romeyn), Oh, My Heart Belongs To Ireland (Swearingen), The Squealer (Huff/arr. Glover), Rejoissant! (Shaffer), Feuerfest Polka – Op. 269 (Strauss/arr. Longfield), Twilight Portrait (Huckeby), Klezmer! (Webb), Defiance! (Jarvis), A Voyage To Freedom (Swearingen), Meditation (Massenet/arr. Glover), Skywalk (Mohanty), Travelin' Music (La Plante), Heaven's Light (Reineke/arr. Romeyn), Dragonship (Neeck), Aurora Borealis (Susi), Olympus (Romeyn), Nimrod (Elgar/arr. Glover), Dr. Mayhem! (Bell), Beyond The Challenge (Huckeby), Bunker Hill (King/arr. Swearingen), The Cat's Pajamas (La Plante), Eclipse Galop (King/arr. Glover), The Star Spangled Banner (arr. Huckeby)*

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