

NIMROD

SIR EDWARD ELGAR

Arranged by

Chris Sharp

Instrumentation

1 - Conductor's Full Score	3 - F Horn
8 - Flute	4 - Trombone
2 - Oboe	2 - Baritone/ Euphonium
1 - Bassoon	2 - Baritone T.C.
4 - B $\flat$ Clarinet 1	3 - Tuba
4 - B $\flat$ Clarinet 2	2 - Bells
2 - B $\flat$ Bass Clarinet	1 - Timpani
6 - E $\flat$ Alto Saxophone	2 - Crash Cymbals Suspended Cymbal
2 - B $\flat$ Tenor Saxophone	
1 - E $\flat$ Baritone Saxophone	
4 - B $\flat$ Trumpet 1	
4 - B $\flat$ Trumpet 2	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





The Arranger

Born in 1959, Chris Sharp is a Florida native raised in Cocoa Beach. He received a Bachelor of Music degree in theory and composition from the University of Florida, where he performed in bands under Frank Wickes and Gary Langford, and studied privately with Richard W. Bowles and Edward Troupin. He earned a Master of Music degree in studio writing and production from the University of Miami, studying with Gary Lindsay, James Progris, Alfred Reed, Ron Miller, and Whit Sidener. Since 1984, Mr. Sharp has served as a staff arranger for Walt Disney World Creative Services, providing music for events ranging from street bands to national television broadcasts. He has also written for Universal Studios (Florida and California); Ringling Brothers Circus; high school and college bands throughout the United States; and several service bands, including the famed USAF Airmen of Note. Active nationwide as a clinician and adjudicator, Mr. Sharp's present focus is on developing material for high school and middle school concert bands, jazz bands, and small ensembles. He currently lives in the Orlando area, where he is a composer, arranger, orchestrator, freelance trombonist, and active music educator.

About the Music

Sir Edward Elgar's *Enigma Variations* is a collection of musical vignettes based on several of the composer's acquaintances. Each variation represents a different person, the character of the music in some way depicting that person. *Nimrod*, the ninth of the 14 variations, was beautifully written for Elgar's friend August Johannes Jaeger. The name *Nimrod*, meaning "mythical hunter," is a translation of Jaeger's name, which is German for hunter. Jaeger's faith in his friend's ability was one of Elgar's motivating forces as he struggled to distinguish himself as a serious composer.

Not entirely a musical characterization of Jaeger, *Nimrod* is the portrayal of a conversation between Jaeger and Elgar as they discuss with equal admiration the genius of Ludwig van Beethoven. Elgar's variation is a slow and dignified tribute to their mutual respect of Beethoven's gift for extended and beautifully crafted compositions. It is intended to suggest the slow pace of the opening movement of Beethoven's Piano Sonata No. 8, "Pathétique."

This treatment of *Nimrod* provides an opportunity to make the renowned piece available to young musicians. It is a wonderful vehicle for introducing phrasing and expression, and is scored in such a way to promote communication within and among different sections of the ensemble. Especially challenging to players is the length of phrases. Breathing schemes will have to be considered for each phrase to achieve forward motion and uniformity of interpretation from beginning to release. Musicians should be especially attentive at phrase endings to enable the director to musically stretch and release the final notes of each statement. Encourage musicians to be patient without pushing the tempo—allow the beauty of the melody to emerge naturally.

Players should carefully observe the many tempo and dynamic indications. The numerous intervallic leaps in the melody have required that it be passed from section to section in places. Musicians should be sensitive to the melodic elements, bringing them out of the ensemble texture when they have them and staying in the background when they do not. Maintaining purity of tone quality and accuracy of diatonic intervals through the dynamic changes will require unbroken concentration.

Chris Sharp

SIR EDWARD ELGAR

Arranged by
CHRIS SHARP
(ASCAP)

Lento (♩ = 56)

[illegible]

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rit. 9 A tempo rit.

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

Cls. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

1 *mf*

Tpts. 2 *mf*

Hn. *mf*

Tbn. *mf*

Bar./ Euph. *mf*

Tuba *mf*

Bells *mf*

Timp.

Cr. Cym. Sus. Cym. *p*

7 8 9 10 11 12 13 14

accel. A tempo rit. 20 più mosso

Fl. *f* *mf* *mp*
 Ob. *f* *mf* *mp*
 Bsn. *f* *mf* *mp*
 1 Cls. *f* *mf* *mp*
 2 Cls. *f* *mf* *mp*
 B. Cl. *f* *mf* *mp*
 A. Sax. *f* *mf* *mp*
 T. Sax. *f* *mf*
 B. Sax. *f* *mf* *mp*
 1 Tpts. *f* *mf*
 2 Tpts. *f* *mf*
 Hn. *f* *mf*
 Tbn. *f* *mf* *mp*
 Bar./Euph. *f* *mf* *mp*
 Tuba *f* *mf*
 Bells *f* *mf*
 Timp. *mp*
 Cr. Cym. *f*
 Sus. Cym.

15 16 17 18 19 20 21

Fl. *mf* *f* rit. 28 A tempo

Ob. *mf* *f*

Bsn. *mf* *f*

1 Cls. *mf* *f*

2 Cls. *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f*

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

B. Sax. *mf* *f*

1 Tpts. *mf* *f* rit. 28 A tempo

2 Tpts. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Bar./ Euph. *mf* *f*

Tuba *mf* *f*

Bells *mp* *mf* *f*

Timp. *mf* *f*

Cr. Cym. *p* *f*

Sus. Cym. *mf* *f*

22 23 24 25 26 28

36 **molto rit.** ($\text{♩} = 44$) **molto rit.**

Fl. *f* *ff* *p*

Ob. *f* *ff* *p*

Bsn. *f* *ff* *p*

1 Cls. *f* *ff* *p*

2 Cls. *f* *ff* *p*

B. Cl. *f* *ff* *p*

A. Sax. *f* *ff* *p*

T. Sax. *f* *ff* *p*

B. Sax. *f* *ff* *p*

36 **molto rit.** ($\text{♩} = 44$) **molto rit.**

1 Tpts. *f* *ff* *p*

2 Tpts. *f* *ff* *p*

Hn. *f* *ff* *p*

Tbn. *f* *ff* *p*

Bar./Euph. *f* *ff* *p*

Tuba *f* *ff* *p*

Bells *f* *ff* *p*

Timp. *f* *mf* *ff* *p*

Cr. Cym. *p* *ff*

Sus. Cym.

36 37 38 39 41 42