
Eighth Note Publications

Variations on Blue Bells of Scotland

Traditional

Arranged by David Marlatt

The musical form theme and variations became popular as a cornet showpiece in the early 1900s. Simple themes or popular folk songs from a variety of cultures were used. The lyrical theme would be played, then a series of variations followed demonstrating the technical skill and virtuosity of the player. Often triple tonguing and/or range extremes were used as showoff devices. The most famous of these cornet theme and variations is the Carnival of Venice.

This arrangement contains neither multiple tonguing nor range extremes. The technical requirements of this piece do not exceed most players. A student in the first few years of playing could start working on the simple theme, then gradually add variations as their technical abilities increased.

PREVIEW ONLY

ISBN: 9781554731213
CATALOG NUMBER: BQ23152

COST: \$15.00
DURATION: 4:00

DIFFICULTY RATING: Medium
Brass Quintet and Solo Trumpet or
Trombone

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VARIATIONS ON BLUE BELLS OF SCOTLAND

for Soloist and Brass Quintet

Traditional Folk song
Arranged by D. Marlatt

Moderato $\text{♩} = 100$

2 3 4 5 6

Soloist
(Trumpet or Trombone)

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone

Tuba

8 9 10 11 12 13 14 Cadenza-molto rubato

accl. *mp* *f* *ten.* *rit.* *molto accel.* *a Tempo* *tr.* *ten. ten.*

$\text{♩} = 100$ THEME 20 21 22

mf molto espressivo

mp

23 24 25 26 27 28 29 *rit.*

30 *a Tempo* 31 32 33 Slightly Faster $\text{♩} = 112$ 35 36

f

VARIATION 1 $\bullet = 132$

37 *mf* 38 39 40 41 42 43 44

p *mf* *p* *p*

45 46 47 48 49 50 51 52

molto rit *a Tempo*

mf *p*

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VARIATION 2 $\bullet = 132$

53 $\bullet = 112$ 55 56 57 58 59 60

f *mf* *mp* *mp* *mp* *mp*

Musical score for measures 61-67. The score is written for five staves: Treble, Alto, Tenor, Bass, and Double Bass. The key signature is B-flat major. Measures 61-65 feature a complex melodic line in the Treble staff with frequent triplets. Measures 66-67 continue this melodic line with some rests in other staves.

Musical score for measures 68-73. The score is written for five staves. Measure 68 is marked *molto rit.* and measure 70 is marked *a Tempo*. The tempo marking $\bullet = 112$ is present at the end of the system. The music continues with complex melodic patterns and triplets in the Treble staff.

Musical score for measures 74-79, labeled as **VARIATION 3**. The tempo marking $\bullet = 132$ is present. The score is written for five staves. Measures 74-77 feature a complex melodic line in the Treble staff with frequent triplets. Measures 78-79 continue this melodic line with some rests in other staves. Dynamics include *mf*, *f*, and *mp*.

80 81 82 83 84 85

f *mp* *f* *f* *f*

f *mp* *f* *f* *f*

f *mp* *f* *f* *f*

f *mp* *f* *f* *f*

f *mp* *f* *f* *f*

86 87 88 89 *rit.* *a Tempo*

mp *mp* *mp* *mp* *mp*

mp *mp* *mp* *mp* *mp*

mp *mp* *mp* *mp* *mp*

mp *mp* *mp* *mp* *mp*

mp *mp* *mp* *mp* *mp*

91 92 93 $\text{♩} = 80$ Chorale-style 95 96

f *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f* *mf*

97 *p* *mf* 99 *accel. e cresc.* 101 *f*

p *mp* *f*

p *mp* *f*

p *mp* *f*

p *mp* *f*

p *mp* *f*

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ISBN 978-1-55473-121-3



9 781554 731213

Exclusively distributed
in the United States by:



www.alfred.com

BQ23152 **\$15.00**



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