
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 particular piece, The Blue Bells of Scotland, has become another favourite with instrumentalists to arrange in the theme and variations format.

Many other instruments such as the trombone, euphonium and woodwinds have borrowed these popular showpieces and adapted them to be idiomatic to their instrument.

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

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DIFFICULTY RATING: Medium
Trombone/Euphonium and Keyboard

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for Jamie Dickson

VARIATIONS ON BLUE BELLS OF SCOTLAND

Traditional Folk song
Arranged by D. Marlatt

Trombone/
Euphonium

Moderato $\bullet = 100$

Musical score for Trombone/Euphonium and Piano, measures 1-4. The score is in 4/4 time, key of B-flat major, and marked Moderato with a tempo of 100. The piano part begins with a forte (f) dynamic. The Trombone/Euphonium part has a whole rest in the first measure.

Musical score for Trombone/Euphonium and Piano, measures 5-9. The piano part features dynamics of piano (p), forte (f), and piano (p). The Trombone/Euphonium part has whole rests in measures 5, 6, 7, and 8, and a half rest in measure 9. The piano part includes a change in time signature from 4/4 to 2/4 in measure 6, 3/4 in measure 7, and 2/4 in measure 8.

Musical score for Trombone/Euphonium and Piano, measures 10-14. The piano part is marked *cresc. poco a poco*. The Trombone/Euphonium part has whole rests in measures 10, 11, 12, and 13, and a half rest in measure 14. The piano part is in 4/4 time.

Musical score for Trombone/Euphonium and Piano, measures 15-19. The piano part is marked *f*. The Trombone/Euphonium part has whole rests in measures 15, 16, 17, and 18, and a half rest in measure 19. The piano part is in 4/4 time. The section concludes with the instruction *Cadenza-molto rubato*.

accl. *mp* *f* ten. rit.

molto accel. a Tempo (tr) ten. ten.

a Tempo *mf* molto espressivo

a Tempo *mf* *mp*

24

24

28

28

32 rit. a Tempo

32 rit. a Tempo

Slightly Faster

♩ = 112

36

Musical score for measures 36-40. The system includes a vocal line and a piano accompaniment. The piano part has two staves. The tempo is marked 'Slightly Faster' with a quarter note equal to 112 (♩ = 112). The dynamic is *mf*.

VARIATION 1

♩ = 132

41

Musical score for measures 41-45, labeled 'VARIATION 1'. The tempo is marked 'Slightly Faster' with a quarter note equal to 132 (♩ = 132). The dynamic is *p*. The system includes a vocal line and a piano accompaniment with two staves.

VARIATION 1

♩ = 132

41

Piano accompaniment for measures 41-45. The dynamic is *p*. The system includes two staves.

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46

Piano accompaniment for measures 46-50. The system includes two staves.

51

molto rit

a Tempo

Musical score for measures 51-55. The tempo is marked *molto rit* and *a Tempo*. The system includes a vocal line and a piano accompaniment with two staves.

51

molto rit

a Tempo

Piano accompaniment for measures 51-55. The tempo is marked *molto rit* and *a Tempo*. The system includes two staves.

56 $\bullet = 112$ *mf*

56 $\bullet = 112$ *f*

VARIATION 2 $\bullet = 132$

VARIATION 2 $\bullet = 132$ *mp*

65

69 *molto rit.*

69 *molto rit.*

73 a Tempo $\text{♩} = 112$

73 a Tempo $\text{♩} = 112$

f 3

77 *mf*

77 *mf*

3

VARIATION 3 $\text{♩} = 132$

81 *mp*

VARIATION 3 $\text{♩} = 132$

81 *mp*

3

85

85

89 *rit.*

93 *a Tempo* ♩ = 80

97 *Chorale-style* *rit.* *mp*

102 ♩ = 144 *f*

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