
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.

This solo with piano edition can be used as a “training edition” because Eighth Note Publications has released this exact piece as a solo with concert band. The band edition comes with five optional solo parts (Trumpet (cornet), Clarinet, Flute, Alto Saxophone and Euphonium/Trombone). The soloist can rehearse using the band reduction with piano player(s), when they are ready perform with the band!

ISBN: 9781554731268
CATALOG NUMBER: ST2027

COST: \$6.00
DURATION: 4:00

DIFFICULTY RATING: Medium
Trumpet and Keyboard

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for Jamie Dickson

VARIATIONS ON BLUE BELLS OF SCOTLAND

Traditional Folk song
Arranged by D. Marlatt

Moderato $\text{♩} = 100$

Bb Trumpet

Moderato $\text{♩} = 100$

f

p *f* *p*

cresc. poco a poco

Cadenza-molto rubato

Cadenza-molto rubato

f

5

5

10

15

15

accel. *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*

rit. *a Tempo*

32

36 Slightly Faster $\bullet = 112$

36 Slightly Faster $\bullet = 112$

mf

f

41 VARIATION 1 $\bullet = 132$

41 VARIATION 1 $\bullet = 132$

p *mf* *p*

46

51 *molto rit* *a Tempo*

51 *molto rit* *a Tempo*

56 $\bullet = 112$ *mf*

56 $\bullet = 112$ *f*

VARIATION 2 $\bullet = 132$

61 $\bullet = 132$ *mp*

65

69 *molto rit.*

69 *molto rit.*

73 *a Tempo* $\text{♩} = 112$

73 *a Tempo* $\text{♩} = 112$

f

77

mf

VARIATION 3 $\text{♩} = 132$

81 *mp*

VARIATION 3 $\text{♩} = 132$

mp

85

85

89 *rit.*

93 *a Tempo* $\text{♩} = 80$

93 *a Tempo* $\text{♩} = 80$ *mf*

Chorale-style *rit.* *mp*

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

102 $\text{♩} = 144$ *f*

102 $\text{♩} = 144$ *f*

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ISBN 978-1-55473-126-8



Exclusively distributed
in the United States by:



www.alfred.com

ST2027

\$6.00

