
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

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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 $\text{♩} = 100$

Soloist (Trumpet or Trombone)

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone

Tuba

8 9 10 11 12 13 14 Cadenza-molto rubato

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

mf molto espressivo

THEME

20 21 22

23 24 25 26 27 28 29 rit.

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

VARIATION 1 $\text{♩} = 132$

mf

p

p

p

molto rit *a Tempo*

molto rit

a Tempo

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VARIATION 2 $\text{♩} = 132$

mf

f

f

f

mp

mp

mp

A musical score for six staves. The top staff is treble clef, B-flat key signature. Measures 61-65 show sixteenth-note patterns with '3' above them. Measure 66 has eighth-note patterns with '3' above them. Measure 67 has sixteenth-note patterns with '3' above them. The bottom staff is bass clef, A-flat key signature. Measures 61-65 have eighth-note patterns with '3' above them. Measures 66-67 have sixteenth-note patterns with '3' above them.

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Musical score for Variation 3, measures 74-79. The score consists of five staves. Measures 74-77 show various rhythmic patterns (eighth and sixteenth notes) with dynamic markings *f* and *mf*. Measure 78 begins with a forte dynamic *f*, followed by a melodic line with eighth-note pairs and sixteenth-note patterns. Measure 79 concludes with a dynamic *mp*.

80

81

82

83

84

85

86

87

88

89 rit.

a Tempo

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86

87

88

89 rit.

a Tempo

91

92

93

$\downarrow = 80$

Chorale-style

95

96

not lead

lead

A musical score for a quintet with a soloist. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the fifth is cello/bassoon. Measure 97 starts with a dynamic of *p*, followed by *mf*. Measure 98 starts with *p*, followed by *mp*. Measure 99 starts with *p*, followed by *mp*. Measure 100 starts with *p*, followed by *mp*. Measure 101 starts with *p*, followed by *f*. The tempo is marked *d = 132*. Measure 100 has a dynamic instruction *accel. e cresc.* Measure 101 ends with a fermata over the bassoon/cello staff.

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