
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 $\text{♩} = 100$

2 3 4 5 6

Soloist
(Trumpet or Trombone)

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone

Tuba

f

f

f

f

f

8 9 10 11 12 13 14 Cadenza-molto rubato

f

PREVIEW ONLY

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

THEME

$\text{♩} = 100$

mf molto espressivo

mp

mf *mp*

mf *mp*

mf *mp*

23 24 25 26 27 28 29 *rit.*

PREVIEW ONLY

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

f *f* *f* *f*

37 VARIATION 1 $\bullet = 132$

mf

p

p

p

p

45 46 47 48 49 50 51 52

molto rit *a Tempo*

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53 55 56 57 VARIATION 2 $\bullet = 132$

mf *mp* *mp* *mp* *mp*

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

[illegible]

74 75 76 77 78 79

VARIAION 3 ♩ = 132

mf

f

f

f

f

mp

mp

mp

80 81 82 83 84 85

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

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

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

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

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

97 $\text{♩} = 132$ 99 *accel. e cresc.* 101

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

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