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## The Blue Bells Of Scotland

Wilhelm Kuhe

*Composer*

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*H. C. Andrews*

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# THE BLUE BELLS OF SCOTLAND.

Andante.

WILHELM KUHE.

*p* ma sonore il basso pesante. *ff* *dim.*

*ff* *Ped* *brillante* *8va* *fff* *p*

*8va* *8va* *8va* *dim* *molto riten.*

Poco piu mosso.  
*p* con semplicita. *f* *p* *Ped*

Kas.  
001395  
Kuhe

*legato.*  
*Ped*

*Ped* \* *Ped* \* *Ped* \* *Ped*

*Ped* \*

*cres* *f* *rall.*

*il tema ben cantando.*

*a tempo.*  
*Ped p* \* *Ped* \* *Ped* \* *Ped* *f*

*con leggerezza, il canto ben pronunziato.*

*p* *Ped* \* *Ped* L.H. \* *Ped* \* *Ped* \* *Ped* R.H. L.H.

*f* *Ped* \* *Ped* \* *Ped* *ff* *p* *Sva*

First system of musical notation. The right hand (R.H.) plays a series of sixteenth-note chords, each beamed together. The left hand (L.H.) plays a bass line with chords. Pedal points are indicated by 'Ped' and asterisks. A 'L.H.' marking is present under the second measure.

Second system of musical notation. The right hand continues with beamed sixteenth-note chords. The left hand has a bass line. Pedal points are marked with 'Ped' and asterisks. A 'Sua' marking is above the right hand in the third measure. Dynamics include 'ff' (fortissimo) and 'p' (piano).

Third system of musical notation. The right hand features more complex beamed sixteenth-note patterns. The left hand has a bass line. Pedal points are marked with 'Ped' and asterisks. Dynamics include 'f' (forte) and 'cres.' (crescendo). A 'brillante.' marking is under the first measure. 'Sua' markings are above the right hand in the third and fourth measures.

Fourth system of musical notation. The right hand continues with beamed sixteenth-note chords. The left hand has a bass line. Pedal points are marked with 'Ped' and asterisks. Dynamics include 'ff' (fortissimo) and 'dim.' (diminuendo). A 'Sua' marking is above the right hand in the third measure.





First system of musical notation. The right hand (R.H.) plays a melody with slurs and ties. The left hand (L.H.) plays a bass line with slurs and ties. Dynamics include *p* and *Ped*. There are asterisks (\*) indicating specific notes or measures.



Second system of musical notation. The right hand (R.H.) plays a melody with slurs and ties. The left hand (L.H.) plays a bass line with slurs and ties. Dynamics include *f*, *Ped*, and *ff*. There are asterisks (\*) indicating specific notes or measures.



Third system of musical notation. The right hand (R.H.) plays a melody with slurs and ties. The left hand (L.H.) plays a bass line with slurs and ties. Dynamics include *ff*, *Ped*, and *p*. There are asterisks (\*) indicating specific notes or measures. The text *con sentimento.* is written above the right hand.



Fourth system of musical notation. The right hand (R.H.) plays a melody with slurs and ties. The left hand (L.H.) plays a bass line with slurs and ties. Dynamics include *Ped* and *ben partando.* There are asterisks (\*) indicating specific notes or measures.



Fifth system of musical notation. The right hand (R.H.) plays a melody with slurs and ties. The left hand (L.H.) plays a bass line with slurs and ties. Dynamics include *Ped*. There are asterisks (\*) indicating specific notes or measures.

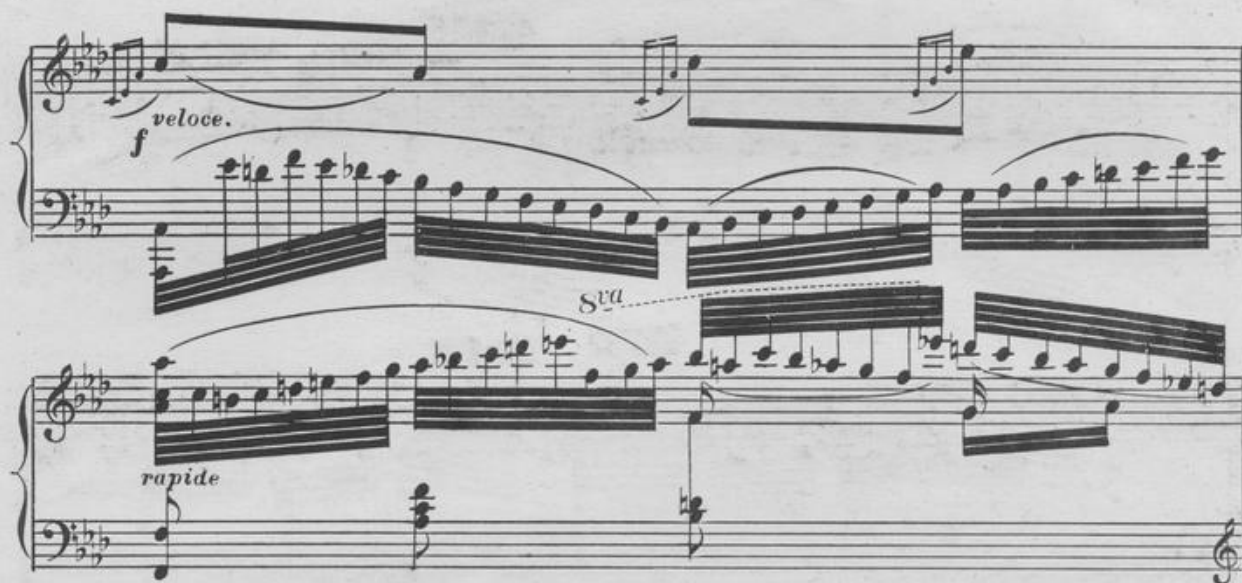
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*f* *Ped* *ff* *Ped* *molto rit.* *pausa.*

*p* *con leggerezza, il tema dolce cantando.*

*f* *p*

*f*



First system of musical notation. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a few notes, including a half note G4 and a quarter note A4. The lower staff begins with a bass clef and contains a series of eighth notes, mostly beamed together, with a dynamic marking of *f* (forte) and a tempo marking of *veloce.* (very fast). The system concludes with a double bar line.



Second system of musical notation. The upper staff continues with a series of eighth notes, marked *Sva* (sustained) and *brillante.* (brilliant). The lower staff contains a few notes, including a half note G4 and a quarter note A4, with a dynamic marking of *ff* (fortissimo). The system concludes with a double bar line.



Third system of musical notation. The upper staff continues with a series of eighth notes, marked *Sva* (sustained). The lower staff contains a few notes, including a half note G4 and a quarter note A4, with a dynamic marking of *ff* (fortissimo). The system concludes with a double bar line.



Fourth system of musical notation. The upper staff continues with a series of eighth notes, marked *p* (piano). The lower staff contains a few notes, including a half note G4 and a quarter note A4, with a dynamic marking of *p* (piano). The system concludes with a double bar line.



First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. The right hand features rapid sixteenth-note passages. The left hand has a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. Continuation of the piano accompaniment. Measure 6 includes the instruction *ben marcato ma p*.

Third system of musical notation, measures 9-12. Measure 10 includes *cres*, measure 11 includes *ff*, and measure 12 includes *poco rall.* with a star symbol.

Fourth system of musical notation, measures 13-16. Treble staff has *Sva* markings above measures 13 and 15. Measure 13 includes *p* and *leggieramente e piu animato.*

Fifth system of musical notation, measures 17-20. Treble staff has *Sva* markings above measures 17 and 19. Measure 20 includes *pausa.*



*p* *il tena ben marcato*  
*Ped* \*

*f* *Ped* \* *Ped* \* *ff* *con brio.* *p* *Ped* \*

*Ped* \* *f* *Ped* \* *Ped* \* *ff* *p*

*p* *Ped* \*

*ff* *con bravura.*

*8va*

*8va*

*8va*

*p*  
*Ped*

*f*  
*Ped*

*poco a poco cres e stringendo. fff*  
*Ped*

*Sua*  
*con tutta la forza. rfz*  
*Ped*

*sempre fff con bravura. Ped*  
*strenitoso. Sua*

*rapide. Sua*