

WALTER ROSS

VARIATIONS  
ON  
*'AUPRES DE MA BLONDE'*

Oboe, Oboe d'amore (Cor anglais) and Bass Oboe (Bassoon)



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A EN 004

# **Walter Ross**

(1936-)

Walter Ross was born in Lincoln, Nebraska, USA, in 1936. He began to study the French horn at the age of twelve and, by seventeen, was performing professionally with the Lincoln Symphony Orchestra.

Although spending four years at the University of Nebraska studying mechanical engineering and astronomy, he continued playing with the orchestra. Ross decided to return to university to study music. After his master's degree, he went on to Cornell University for his doctorate. There, he was awarded an Organization of American States Fellowship to study composition privately under Alberto Ginastera at the Instituto Torcuato de Tella (Buenos Aires). He has been the recipient of significant grants and fellowships, numerous awards and prizes.

Ross began teaching composition and theory in the Music Department at the University of Virginia in 1967. He established the Charlottesville University and Community Orchestra, which he conducted for two years. Later, he formed a Baroque trio sonata ensemble in which he played flute and recorder.

During his tenure at the University of Virginia he served as Chairman of the Department of Music and was awarded a University Outstanding Teaching Award. He participated in regional, national, and international juries of composition and performance.

Walter Ross has composed over 150 works, which have been widely performed in over forty countries. Many of his compositions have been published, recorded and broadcast. He is, perhaps, best known for his compositions featuring brass and woodwinds. The influences of his own extensive performance background and diverse musical training (with composers who stressed bright orchestration and rhythmic excitement) can be detected in many of his works. Many of his recent pieces are representative of his current interest in neo-modal, pan-diatonic composition.

He has been a visiting composer at the Aspen Music Festival, a featured composer at several universities and forums, and a board member of the Capital Composers Alliance.

In 1997 he wrote a cantata featuring the poetry of Rita Dove, the American Poet Laureate. Recent choral works include 'Lux Aeterna' to honour the victims of 9/11, which has been performed upon a number of occasions.

Retired from full time teaching, Walter Ross currently performs on double bass in the Blue Ridge Chamber Orchestra. In addition to composing, he continues his interest in chess (in 1969 he won a trophy in the U.S. Open Chess Tournament), astronomy, and the History of Science.

Variations  
on  
*'Auprès de ma blonde'*

Oboe, Oboe d'amore (Cor anglais), and Bass Oboe (Bassoon)

A EN 004

This work, composed in 1997 and dedicated to Jennifer Paull, is a set of seven frolicking variations based upon the joyous version of the well-known French *chanson* of the same name. There is much comical imitation between the three instruments. Their lines are woven into a rich texture of oboe family *timbres*.

There existed two versions of the original song: the above (meaning ‘Next to My Sweetheart’) and a somewhat less amusing ‘*Le Prisonnier de Hollande*’ (‘The Prisoner of Holland’). Both became extremely popular towards the end of the XVIIth century. They made their way into widespread custom at the conclusion of (or shortly after) the Franco-Dutch War, which took place during the early reign of Louis XIV. French soldiers, sailors and hostages were frequently held prisoner in the Netherlands; hence the alternative words and title. The composition is widely attributed to André Joubert without any formal proof, however. The music has evolved over centuries of repetition into the style we know today.

The lively tempo and melody made it eminently suitable for military marches for which it is still employed. ‘*Auprès de ma blonde*’ gained widespread regard as both a nursery rhyme and drinking song shedding its more disconsolate variation along its well-sung swagger through time. It even made an apparition in two episodes of ‘Star Trek: The Next Generation’!

Walter Ross  
1997



*Works by Walter Ross published by Amoris International.*

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*for Jennifer Paull*

VARIATIONS ON  
*'AUPRES DE MA BLONDE'*

Walter Ross  
(1936 - )

*Allegramente*  $\text{♩} = 108$

1

Oboe

Oboe d'Amore (Cor anglais)

Bass Oboe (Bassoon)

8

16

## VARIATION I

Musical score for Variation I, measures 23-27. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a treble clef. The key signature is one sharp. Measure 23 starts with eighth-note pairs followed by sixteenth-note pairs. Measures 24-25 continue this pattern with some rhythmic variations. Measure 26 begins with a sixteenth-note pair followed by eighth-note pairs. Measure 27 concludes the section.

Musical score for Variation I, measures 30-34. The staves remain the same: treble, bass, and treble. The key signature changes to no sharps or flats. Measure 30 features eighth-note pairs. Measures 31-32 show a mix of eighth and sixteenth notes. Measure 33 begins with a sixteenth-note pair. Measure 34 concludes the section.

Musical score for Variation I, measures 37-41. The staves remain the same: treble, bass, and treble. The key signature changes back to one sharp. Measure 37 starts with eighth-note pairs. Measures 38-39 show a mix of eighth and sixteenth notes. Measure 40 begins with a sixteenth-note pair. Measure 41 concludes the section.

Musical score for Variation I, measures 44-48. The staves remain the same: treble, bass, and treble. The key signature changes back to one sharp. Measure 44 starts with eighth-note pairs. Measures 45-46 show a mix of eighth and sixteenth notes. Measure 47 begins with a sixteenth-note pair. Measure 48 concludes the section. Dynamics "mp" are indicated in both measures 47 and 48.

50

*f*

*mf*

*mp* *poco rit.*

*f*

*mf* — *mp*

*mf* *poco rit.*

## VARIATION II

56

*d. = 96*

*mf*

*mf*

*f*

62

*mf*

*f*

*f*

*mf*

*f*

*f*

68

*mf*

*mf*

*mf*

74

79

$\text{♩} = 90$  VARIATION III

85

91

97

103

109

*poco accel.*

*mf*

*poco accel.*

*mf*

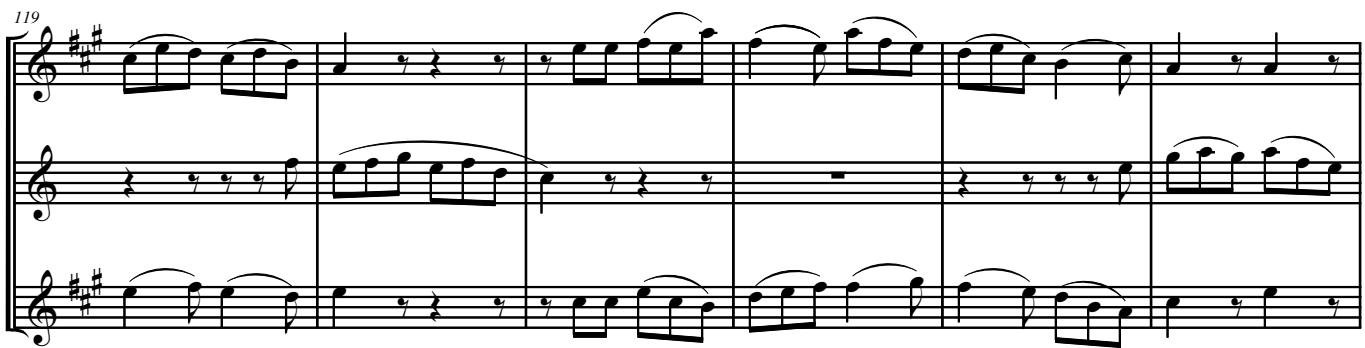
*poco accel.*

$\text{♩.} = 96$  VARIATION IV

113

*p*

*mf*



*Tempo 1°*  $\text{♩} = 108$

145

*sub. p* *f*

*p* *f*

*sub. p* *f*

*più mosso*  $\text{♩} = 120$

150

*mf*

*mf*

*mf*

VARIATION V

154

158

163

169

174

$\text{♩} = 72$

179

## VARIATION VI

185

193

200

207

*Tempo 1<sup>o</sup>* = 108

VARIATION VII

213

*mf*

*mf*

219

225

231

*mf*

237

Musical score for three staves. Measure 237: Top staff (G clef) has eighth-note pairs with slurs, dynamic *mp*. Middle staff (F clef) has eighth-note pairs with slurs, dynamic *mp*. Bottom staff (G clef) has eighth-note pairs with slurs, dynamic *mp*. Measures 238-239: All staves have eighth-note pairs with slurs, dynamic *mf*. Measure 240: Top staff has eighth-note pairs with slurs, dynamic *mf*. Middle staff has eighth-note pairs with slurs, dynamic *mf*. Bottom staff has eighth-note pairs with slurs, dynamic *mf*. Measure 241: All staves have eighth-note pairs with slurs, dynamic *mf*.

242

Musical score for three staves. Measure 242: Top staff (G clef) has sixteenth-note pairs with slurs, dynamic *f*. Middle staff (F clef) has sixteenth-note pairs with slurs, dynamic *f*. Bottom staff (G clef) has sixteenth-note pairs with slurs, dynamic *f*. Measures 243-244: All staves have sixteenth-note pairs with slurs, dynamic *f*. Measures 245-246: All staves have sixteenth-note pairs with slurs, dynamic *f*.

248

Musical score for three staves. Measure 248: Top staff (G clef) has eighth-note pairs with slurs, dynamic *ff*. Middle staff (F clef) has eighth-note pairs with slurs. Bottom staff (G clef) has eighth-note pairs with slurs. Measures 249-250: All staves have eighth-note pairs with slurs. Measures 251-252: All staves have eighth-note pairs with slurs.



*for Jennifer Paull*

Oboe

VARIATIONS ON  
'AUPRES DE MA BLONDE'

Walter Ross  
(1936 - )

*Allegramente* ♩. = 108

The musical score consists of ten staves of oboe music. Staff 1 (measures 1-12) starts with a dynamic of *mf*. Staff 2 (measures 13-16) shows a change in tempo and key signature. Staff 3 (measures 21-24) continues the pattern. Staff 4 (measures 26-30) is labeled "VARIATION I". Staff 5 (measures 32-36) and Staff 6 (measures 38-42) continue the variation. Staff 7 (measures 45-50) shows a dynamic change to *mp*, followed by a crescendo to *f* at measure 50. Staff 8 (measures 53-57) is labeled "VARIATION II" and includes dynamics *mf*, *mp*, and *poco rit.*. The score concludes with a dynamic of *mf*.

## Oboe

61

61

*mf*      *f*

68

*mf*

74

*mf*

*mf*      *mp*      *poco rit.*      *mp*

J. = 90 VARIATION III

84

*mf*

90

96

102

*p*      *2*      *mf*      *poco accel.*

J. = 96 VARIATION IV

112

*mf*

118

## Oboe

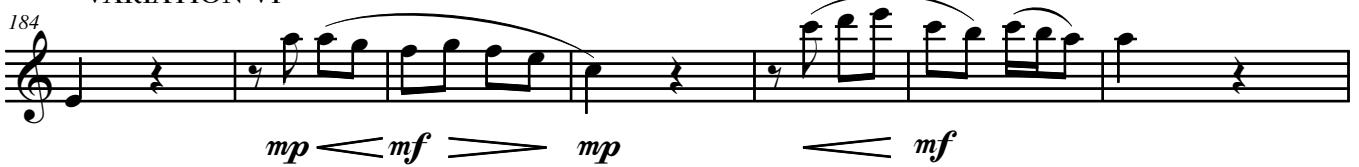
3



## VARIATION V



## VARIATION VI



## Oboe

191

197

*Tempo 1° = 108*

204

*accel.* -----

212

VARIATION VII

216

*mf*

222

228

236

*mp*      ————— *mf*      ————— *f*

242

247

*ff*

*for Jennifer Paull*

Oboe d'amore

VARIATIONS ON  
*'AUPRES DE MA BLONDE'*

Walter Ross  
(1936 - )

*Allegramente* ♩. = 108



VARIATION I



## Oboe d'amore

♩. = 96 VARIATION II

53      *mp*      *poco rit.*      *mf*

61      *mf*      *f*

68      *mf*

76      *f*      *mf*      *mp*      *p*      *poco rit.*      **2**

84      *♩. = 90 VARIATION III*

91

96

101      *p*

106      *mf*      *mf*      *poco accel.*

112      *♩. = 96 VARIATION IV*

Oboe d'amore

3

118

124

129

137

*Tempo 1°* = 108

*più mosso* = 120

VARIATION V

156

165

171

*rit. poco a poco*

*4*

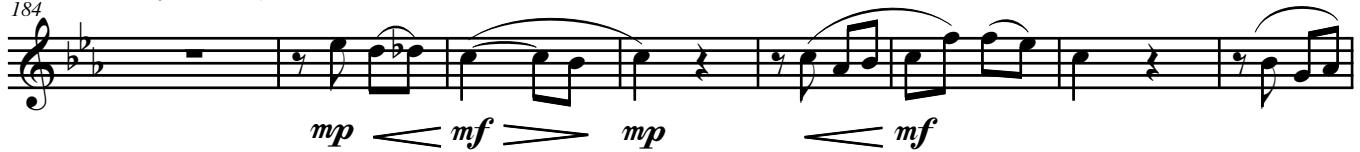
*mp*

*>p*

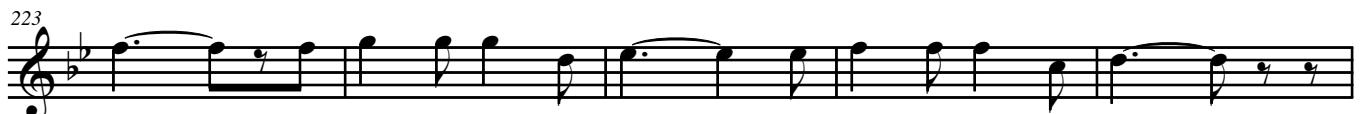
*♩ = 72*

## Oboe d'amore

## VARIATION VI



## VARIATION VII



*for Jennifer Paull*

Cor anglais

VARIATIONS ON  
*'AUPRES DE MA BLONDE'*

Walter Ross  
(1936)

*Allegramente* ♩. = 108

The sheet music consists of ten staves of musical notation for Cor anglais. The first staff begins with a dynamic of *mf*. The second staff starts at measure 7. The third staff starts at measure 13. The fourth staff starts at measure 20. The fifth staff is labeled "VARIATION I". The sixth staff starts at measure 26. The seventh staff starts at measure 32. The eighth staff starts at measure 38. The ninth staff starts at measure 45. The tenth staff ends with a dynamic of *f*.

## Cor anglais

♩. = 96 VARIATION II

53 

61 

68 

76 

84 

91 

96 

101 

106 

112 

## Cor anglais

3

118

124

130

137

*Tempo 1<sup>o</sup>* ♩. = 108

144

*più mosso* ♩. = 120

VARIATION V

156

165

171

rit. poco a poco

4

178

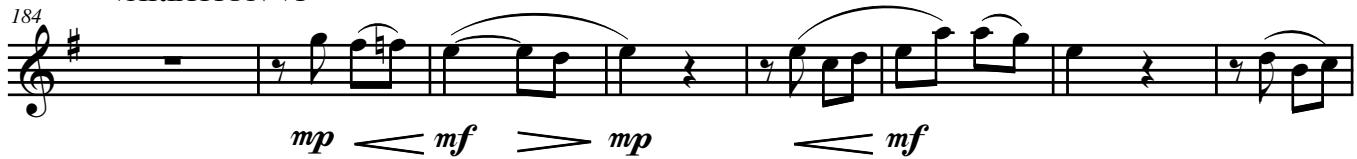
♩ = 72

mp

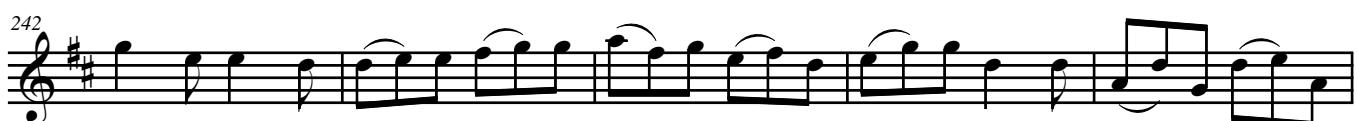
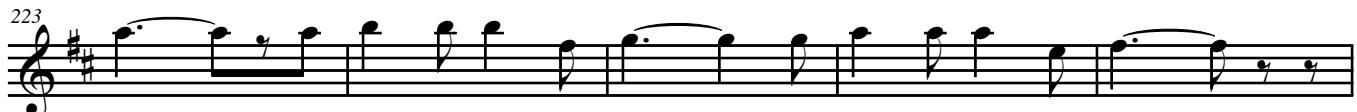
>p

## Cor anglais

## VARIATION VI



## VARIATION VII



*for Jennifer Paull*

Bass Oboe

VARIATIONS ON  
*'AUPRES DE MA BLONDE'*

Walter Ross  
(1936 - )

*Allegramente*  $\text{♩} = 108$

The musical score consists of ten staves of music for Bass Oboe. Staff 1 (measures 1-9) starts with a dynamic of *mf*. Staff 2 (measures 10-19) includes measure numbers 10, 4, and 5 above the staff. Staff 3 (measures 20-29) includes measure number 20 above the staff. Staff 4 (measures 30-39) is labeled "VARIATION I". Staff 5 (measures 40-49) includes measure number 32 above the staff. Staff 6 (measures 50-59) includes measure number 38 above the staff. Staff 7 (measures 60-69) includes measure number 46 above the staff. Staff 8 (measures 70-79) includes measure number 53 above the staff. Staff 9 (measures 80-89) includes measure number 53 above the staff. Staff 10 (measures 90-99) includes measure number 53 above the staff. Various dynamics are indicated throughout, including *f*, *mf*, *poco rit.*, *mp*, and *mf* with a crescendo and decrescendo bracket. Measure 96 is marked  $\text{♩} = 96$  and labeled "VARIATION II".

## Bass Oboe

58

64

71

77

*mf mp*

*mp poco rit.*

*d. = 90 VARIATION III*

84

93

100

*p*

106

*mf*

*poco accel.*

*d. = 96 VARIATION IV*

*p*

*mf*

119

## Bass Oboe

3

126

134

*mf*

144

*Tempo 1°*  $\text{♩} = 108$

*f*

*sub. p*

*f*

*più mosso*  $\text{♩} = 120$

VARIATION V

149

*mf*

155

165

*mf*

$\text{♩} = 72$

*rit. poco a poco*

*p*

*mf*

*>p*

*mf*

184 VARIATION VI

*mf*

193

201

*3*

*accel.*

**2**

**g**

## Bass Oboe

*Tempo 1°*  $\text{♩} = 108$ 

## VARIATION VII



*for Jennifer Paull*

Bassoon

VARIATIONS ON  
*'AUPRES DE MA BLONDE'*

Walter Ross  
(1936)

*Allegramente*  $\text{♩} = 108$

The musical score consists of ten staves of bassoon music. Staff 1 (measures 1-9) starts with a dynamic of *mf*. Staff 2 (measures 10-19) begins with a dynamic of *f*. Staff 3 (measures 20-29) begins with a dynamic of *f*. Staff 4 (measures 30-39) begins with a dynamic of *f*. Staff 5 (measures 40-49) begins with a dynamic of *f*. Staff 6 (measures 50-59) begins with a dynamic of *mf*. Staff 7 (measures 60-69) begins with a dynamic of *mf*. Staff 8 (measures 70-79) begins with a dynamic of *mp*. Staff 9 (measures 80-89) begins with a dynamic of *mf* *poco rit.* Staff 10 (measures 90-99) begins with a dynamic of *mf*.

## Bassoon

58

*f*                    *mf*

*f*                    *mf*

*mf*                    *mp*                    *mp* *poco rit.*

*p*

*mf*                    *poco accel.*

*p*                    *mf*

## Bassoon

3

126

134

*Tempo 1°*  $\text{♩} = 108$

*mf*

*più mosso*  $\text{♩} = 120$

*f*

*sub. p < f*

*mf*

VARIATION V

144

153

162

*mf*

171

*rit. poco a poco*

*p*

$\text{♩} = 72$

*mf*

$> p$

*mf*

VARIATION VI

178

184

*mf*

193

201

*3*

*3*

*2*

$\text{g}$

*accel.*

## Bassoon

*Tempo 1°. = 108*

212

VARIATION VII

216

*mf*

224

231

*mf*

236

*mp*      *mf*

241

*f*

246