

Charles-Auguste de Bériot

Air with Variations

(No. 14)

Arranged by Robert S. Frost

*for Viola Solo
with String Orchestra Accompaniment*





About the Arranger

Robert S. Frost (1942–2013) was an educator, string specialist, and conductor for over 30 years in the Cache County School District in Utah. He utilized his expertise as a classroom and private studio teacher to compose, arrange, and author over 250 works, including a great number of method books and literature collections. Over the years, Dr. Frost was honored with awards for his work and many of his publications currently appear on selective music lists nationwide. In 2010, Utah ASTA recognized him with their “Lifetime Achievement” award.

Frost earned his Bachelor’s and Master’s degrees in Music Education from Utah State University and his doctorate in Music Education from the University of Northern Colorado. He held leadership positions in state and national organizations, including President of the Utah State Chapter of the American String Teachers Association (2000–2002). He served as guest lecturer and clinician, and conducted honor and clinic orchestras at many state, national, and international music educators conferences.

Some of Robert Frost’s most notable method book output includes *All for Strings*, *Viva Vibrato*, *String Techniques for Superior Musical Performance*, and *Rhythm Techniques for Superior Musical Performance*.

About Charles-Auguste de Bériot

Belgian violinist and composer **Charles-Auguste de Bériot** (1802–1870) began his music studies as a young child. His first violin teacher was also his guardian after the young Charles-Auguste became orphaned. Progress on the violin was quick and by age nine, he was able to perform concerto literature in public. For some years, he studied and performed in Paris with great acclaim and in 1826 returned to Brussels, Belgium where he accepted a position as solo violinist to King William I of the Netherlands.

Bériot later served as the head of the Brussels Conservatoire violin faculty from 1843–1852, but poor eyesight caused him to retire from the conservatory and from concertizing. Prior to his deteriorating eyesight, Bériot was considered to be not only a technically phenomenal violinist, but one who played with elegance and warmth. He ushered in a new approach to violin playing, seemingly perfect as the Romantic period was taking hold.

By 1858 he was completely blind, however he continued to be active as an author/composer. As composer, Bériot was fairly popular during his lifetime. He wrote 10 violin concerti, assorted shorter works for violin, and also wrote some method books for violin instruction. Included in his list of shorter works are *12 Airs Variés (Air with Variations)*. Today, Bériot’s music is primarily selected for student performance.

Instrumentation List (Set C)

- 2 – Viola Solo (Grade 5)
- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Rehearsal Piano
- 1 – Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.

Air with Variations

(No. 14)

Charles-Auguste de Bériot
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Full Conductor Score

Approx. performance time—3:10

Allegro moderato (♩ = 108–120)
Theme

5 *Var. 1*

Musical score for the first system, measures 1 through 5. The score includes parts for Solo Viola, Violins (1 and 2), Viola, Cello, String Bass, and Rehearsal Piano. The Solo Viola part begins with a *p* dynamic and a *dolce* marking. The Rehearsal Piano part is marked *p*. A large 'SAMPLE' watermark is overlaid on the score.

9 *Var. 2*

Musical score for the second system, measures 6 through 10. The score includes parts for Solo Vla., Vlns. (1 and 2), Vla., Cello, Str. Bass, and Pno. The Solo Vla. part begins with a *mf* dynamic and a *cresc.* marking. The Pno. part is marked *mp*. A large 'SAMPLE' watermark is overlaid on the score.

13 Var. 3

Solo Vla. 11 12 14

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

f *martelé*

mf

mf

mf

mf

mf

17 Var. 4

Solo Vla. 15 16 18

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

mf

p

p

p

p

p

21 Var. 5

19 Solo Vla.

20

f *largamente* *div.*

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Pno.

22

23

24

sim.

sim.

sim.

sim.

sim.

sim.

25 *Var. 6*

Solo Vla. *mf* *sostenuto* 26 27 28

Vlns. 1 *p* *unis.*

Vlns. 2 *p*

Vla. *p*

Cello *p*

Str. Bass *p*

Pno. *p*

29 *Var. 7*

Solo Vla. *mp* *div.* 30 31

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Pno. *mp*

33 Var. 8

Musical score for measures 32-34, Var. 8. The score includes parts for Solo Vla., Vlns. 1 & 2, Vla., Cello, Str. Bass, and Pno. Measure 32 features a 'unis.' marking. Measure 33 includes 'pizz.' and 'mf' markings. Measure 34 includes a '34' measure number and 'mf' markings.

37 Var. 9

Musical score for measures 35-37, Var. 9. The score includes parts for Solo Vla., Vlns. 1 & 2, Vla., Cello, Str. Bass, and Pno. Measure 35 includes a '35' measure number. Measure 36 includes a '36' measure number. Measure 37 includes 'arco' and 'f' markings.

Solo Vla. 38 39 40

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

arco *mf*

Detailed description: This system covers measures 38, 39, and 40. The Solo Viola part features a melodic line with accents and slurs. Violins 1 and 2 play a rhythmic pattern of eighth notes. The Viola, Cello, and Str. Bass parts have sparse accompaniment with some rests. The Piano part has a complex accompaniment with many notes. Dynamics include *mf* and *arco*.

41 Var. 10

Solo Vla. *mp* *con grazia* 42 43

Vlns. 1 2 *pp*

Vla. *p*

Cello *p*

Str. Bass *p*

Pno. *pp*

Detailed description: This system covers measures 41, 42, and 43, labeled 'Var. 10'. The Solo Viola part has a melodic line with dynamics *mp* and the instruction *con grazia*. Violins 1 and 2 have accompaniment with dynamics *pp*. The Viola, Cello, and Str. Bass parts have accompaniment with dynamics *p*. The Piano part has accompaniment with dynamics *pp*.

45 Var. 11

Musical score for measures 44-46. Solo Vla. part starts at measure 44 with a dynamic of *ff* and the instruction *energico*. The string ensemble (Vlns., Vla., Cello, Str. Bass) and Piano (Pno.) parts enter at measure 45 with a dynamic of *f*. The Piano part has a *mf* dynamic at measure 44. A large 'SAMPLE' watermark is overlaid on the score.

49 Var. 12

Musical score for measures 47-49. Solo Vla. part starts at measure 47 with a dynamic of *mp* and the instruction *con delicatezza*. The string ensemble and Piano parts enter at measure 49 with a dynamic of *p*. A large 'SAMPLE' watermark is overlaid on the score.

50 51 52

Solo Vla.

Vlins. 1 2

Vla.

Cello

Str. Bass

Pno.

53 Var. 13

54 55

Solo Vla.

f *sostenuto*

Vlins. 1 *mf*

2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Pno. *mf*

57 Var. 14

56

Solo Vla.

ff fieramente

Vlns. 1

Vlns. 2

Vla.

f div.

Cello

f pizz.

Str. Bass

f

Pno.

58

59

60

unis.

arco

61 Più animato

Coda

Musical score for measures 61-68. The score includes parts for Solo Viola, Violins (1 and 2), Viola, Cello, Str. Bass, and Piano. The Solo Viola part features a *spiccato* texture starting at measure 61, marked *p*, and a *sim.* (sforzando) marking at measure 63, reaching *fp* (fortissimo piano) by measure 64. The strings and piano accompaniment provide harmonic support, with dynamic markings ranging from *p* to *f*. A large 'SAMPLE' watermark is overlaid on the score.

78 79 80

Solo Vla. *cresc.*

Vlns. 1 *mf* *cresc.*

Vlns. 2 *mf* *cresc.*

Vla. *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

Pno. *cresc.*

81 82 83 84

Solo Vla. *ff*

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Pno. *f*

The musical score is arranged in a standard orchestral format. The Solo Viola part begins at measure 78 with a *cresc.* marking and features a series of sixteenth-note runs. The Violin and Viola parts enter at measure 79 with a *mf* dynamic and *cresc.* marking, playing sustained notes with a *V* (breath mark) above them. The Cello and String Bass parts also enter at measure 79 with a *cresc.* marking. The Piano part provides harmonic support with sustained chords and a *cresc.* marking. At measure 81, the Solo Viola part becomes more active with a *ff* dynamic and features *tr* (trill) markings. The Violin and Viola parts continue with a *f* dynamic. The Cello and String Bass parts also play with a *f* dynamic. The Piano part continues with a *f* dynamic. The score concludes at measure 84 with a final chord and a *V* mark above the Solo Viola part.

SAMPLE

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