A black and white photograph showing a person from behind, playing a trumpet. They are positioned in front of a large pipe organ, with its pipes visible in the background. The lighting creates strong highlights and shadows on the person and the organ.

# SUITE

FOR TRUMPET AND ORGAN

ALASTAIR STOUT

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The Suite for Trumpet and organ is loosely based on a Finnish hymn: ‘Kitos olkoon Jumalalle’, (Thanks be to God). The hymn is never heard in its original version; simply its melodic gestures and harmonic suggestions were signposts for my imagination.

My interest in reinventing early styles of dance, such as the Écossaise, came from playing the trumpet and organ suites of Purcell, Clarke and Handel with the fantastic trumpeter, David Fenn, over the last couple of years.

I consider the sound of bell-like passages to be a leitmotif running through the work. These passages are all derived from the harmonic series of the underlying notes of the hymn tune. The quiet, higher partials of the harmonic series are heard amplified and coloured by the unique sounds of the organ’s higher register.

The second movement, subtitled ‘a Scotsman abroad’ is dedicated to the memory of my friend Derek Smith, of Glasgow, who died in 2009.

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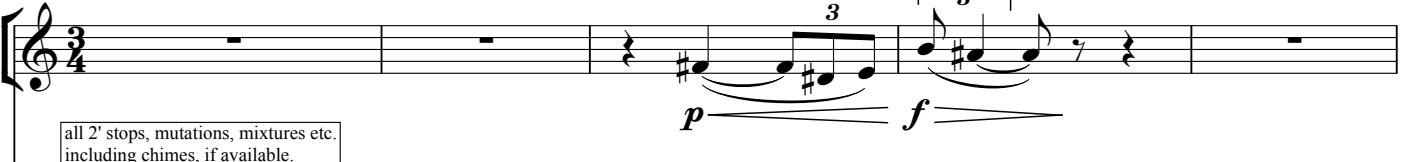
Total duration: approx. 12 minutes

The suite was first performed by David Fenn and Alastair Stout in Epiphany Catholic Church, Pittsburgh, PA, on November 6<sup>th</sup>, 2009.

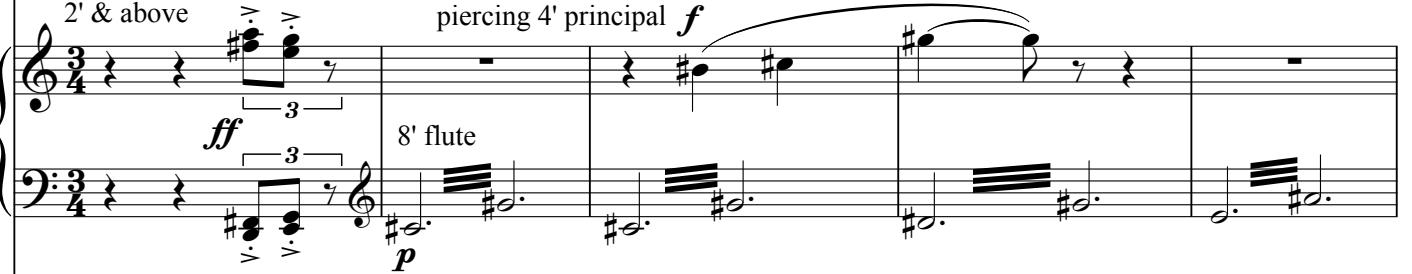
# Arabesques

ALASTAIR STOUT

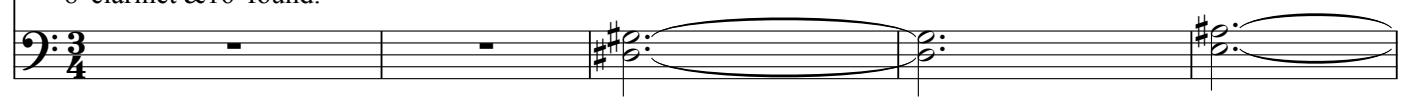
**agitato (♩ = c.100)**

Tpt. 

all 2' stops, mutations, mixtures etc.  
including chimes, if available.

Man. 

2' & above      piercing 4' principal **f**  
 8' flute  
 8' clarinet & 16' found.

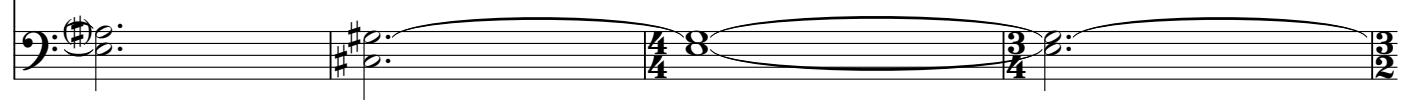
Ped. 

4' strings    **pp**

6

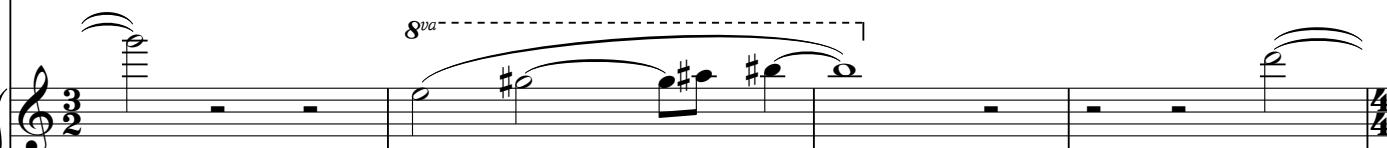
Tpt. 

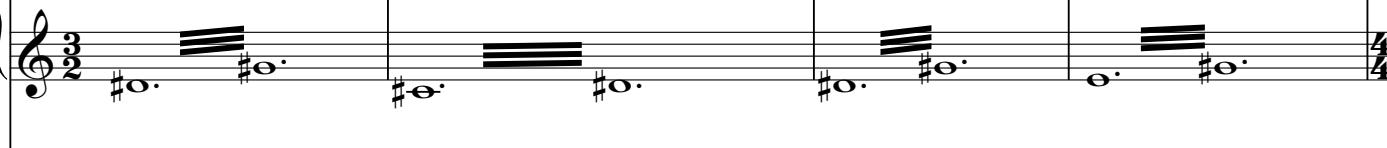
Man. 

Ped. 

10

Tpt. 

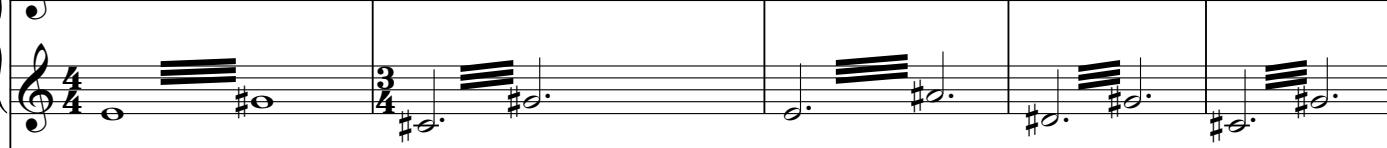
Man. 

Ped. 

14

Tpt. 

Man. 

Ped. 

19

poco rall.      a tempo      A

Man. 

Ped. 

24

Man.

poco rall.

a tempo

2' & above

*ff*

8' cl. 16' found.

Ped.

3

B

29

Tpt.

f

mf

*f*

*mp*

Man.

16' 2' flutes (*mf* to balance)

2' & above

*ff*

8' cl. 16' found.

32

Tpt.

*f*

*p*

*f*

Man.

16' 2' flutes

35

Tpt.

*ff*

2' & above

Man.

*ff*

8' cl. 16' found.

C

37

Tpt.

*mp*

*mf*

Man.

3

3

16' 2' flutes

40

Tpt.

*mp*

*mf*

Man.

Tpt. 43 *poco rall.* *a tempo*

**ff**

Man. *6*

D 47 *(l'istesso tempo)*

always relax grace notes

Tpt. *p* <> <> <> <> *mf* =

2' & above 8' strings

Man. *ff* *p* *mp* 8' krummhorn

molto flexible

2 1 2 → 2 1 2 1 2 1  
1 1 3 -----

Tpt. >*p* *pp* — *f* — *p* —

Man. *#G:* *#D:* *#A:* *E:* *B:* *F#:* *C#:*

always relax grace notes

extend 3rd valve  
slide slightly

57

Tpt.  $\xrightarrow[3]{1}$

Man.

Ped.

*mp* *ppp*

8' strings

63 (8' krummhorn)

poco rall.  
*3*

a tempo

Man.

67 [E]

Tpt.  $\frac{3}{4}$

*p* *f*

2' & above

Man.  $\frac{3}{4}$

piercing 4' principal *f*

8' flute

8' cl. 16' found. *p*

Ped.  $\frac{3}{4}$

4' strings *pp*

72

Tpt.

Man.

Ped.

76

Tpt.

Man.

Ped.

80

Tpt.

Man.

Ped.

*to Derek Smith, in memoriam*

# Écossaise

(a Scotsman abroad)

angular ( $\text{♩} = \text{c.88}$ )

Tpt. *ff*

Man. *fff* *tr*

This section shows the first four measures of the piece. The trumpet part (Tpt.) starts with a dynamic *ff* and plays a series of eighth-note patterns with grace marks. The bassoon part (Man.) starts with a dynamic *fff* and includes a trill symbol. Measure 4 ends with a measure repeat sign.

A

Tpt. *tr*

Man. *sempre fff* *tr*

This section begins with a dynamic *tr* for the trumpet. The bassoon part (Man.) features a dynamic *sempre fff* and a *tr*. The key signature changes to  $\text{G major}$  (no sharps or flats) at the end of the section.

7

Tpt.

tr~~~~~

Man.

Ped.

*fff*

10 **B**

Tpt.

Man.

13 con sord. (non-metal straight mute)

Tpt.

*fff*

distant 8' trumpet

molto sec.

8' found.

FINE

Man.

C

D

20

Tpt. {  D

Man. { 

Ped. { 

*4' strings mp*

23

Musical score for three instruments: Tpt. (Trumpet), Man. (Mandolin), and Ped. (Pedal). The score is in common time (indicated by '4'). The key signature changes between measures. Measure 23 starts with a rest for the Tpt. followed by a melodic line. The Man. and Ped. provide harmonic support with sustained notes and rhythmic patterns. The dynamic marking 'p' is present under the Tpt. line.

25

Tpt.

Man.

Ped.

28

Tpt.

senza sord.

Man.

Ped.

31

Tpt.

angular (♩ = c.88)

Man.

(repeat from figure A)

## Airs and hornpipes (with bells)

**Tpt.**

$\text{♩} = \text{c.60}$   
con sord.  
(metal straight mute)

$\text{♩} = \text{c.80}$

**Man.**

all 4', 2' stops, mixtures, mutations etc.  
including chimes, if available

4', 2' & above

**Ped.**

8' strings

$p$

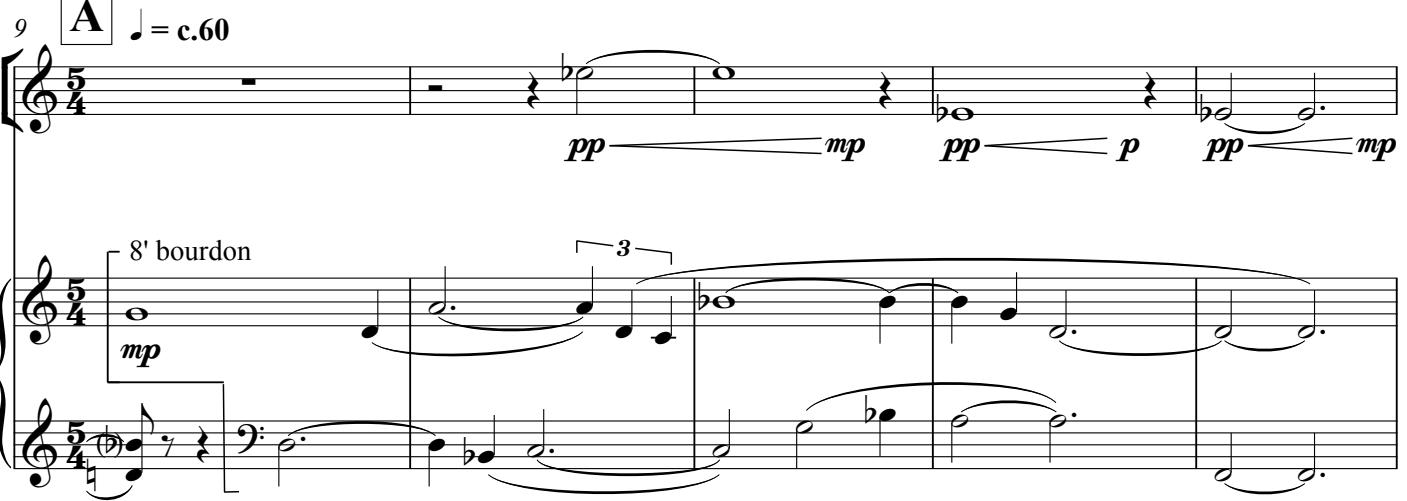
8' strings ***p***

**Tpt.**

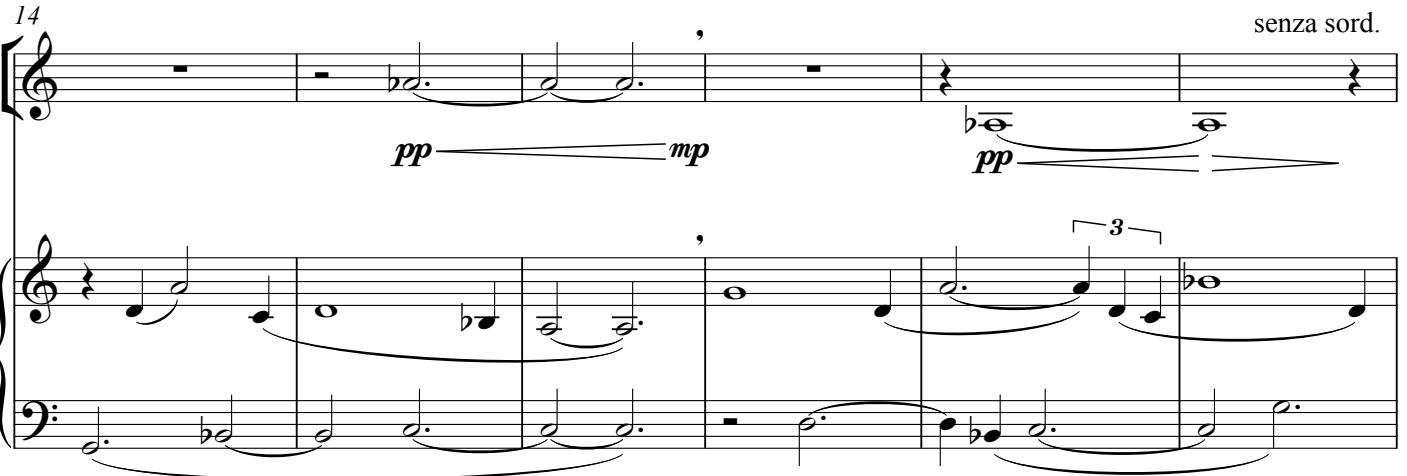
take harmon mute

**Man.**

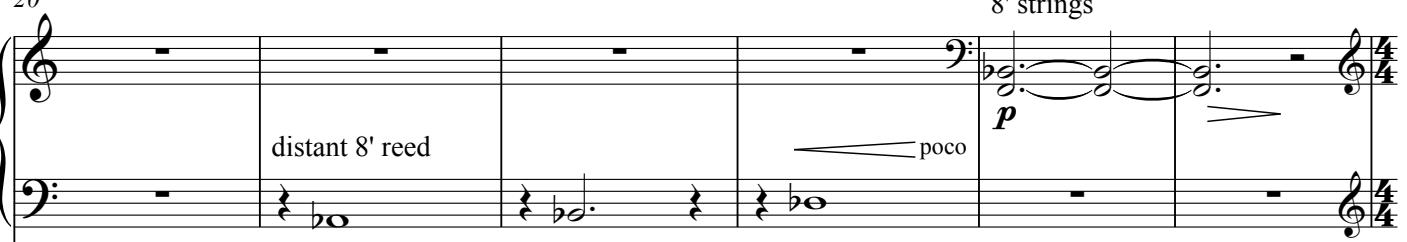
9 **A** ♩ = c.60

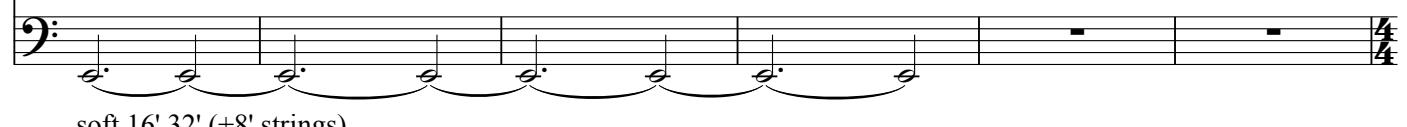
Tpt. 

14 , senza sord.

Tpt. 

20 8' strings

Man. 

Ped. 

distant 8' reed

poco

soft 16' 32' (+8' strings)

B

l'istesso tempo, ma sempre flessibile

26

Tpt.

all 8' strings  
(always arpeggiate on the beat,  
unevenly and not too fast)

Man.

Ped.

8' strings

30

Tpt.

Man.

Ped.

33

Tpt.

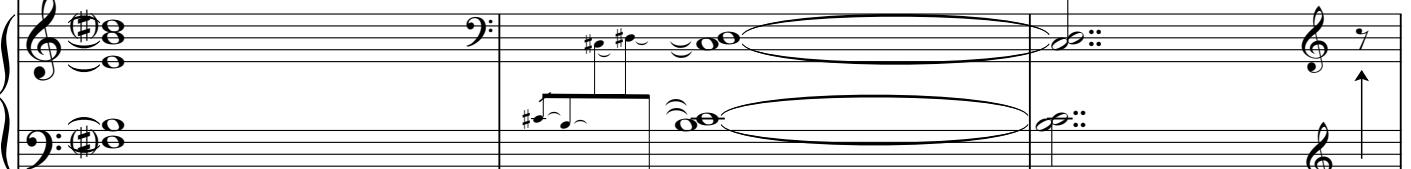
Man.

Ped.

C

37

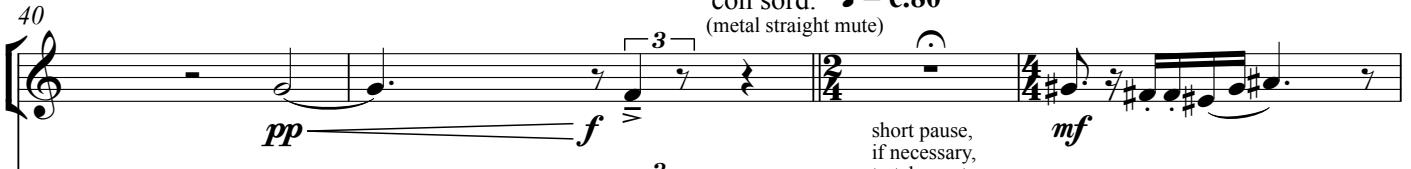
Tpt. 

Man. 

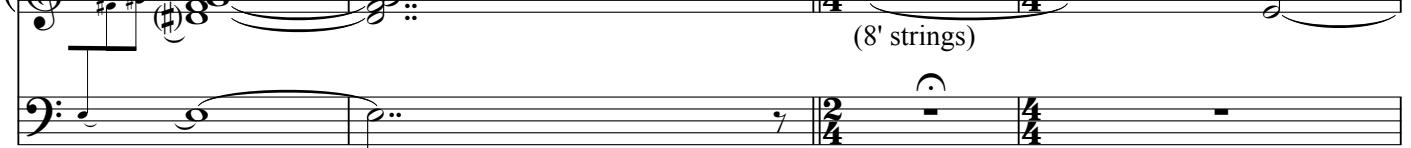
Ped. 

**D**

40

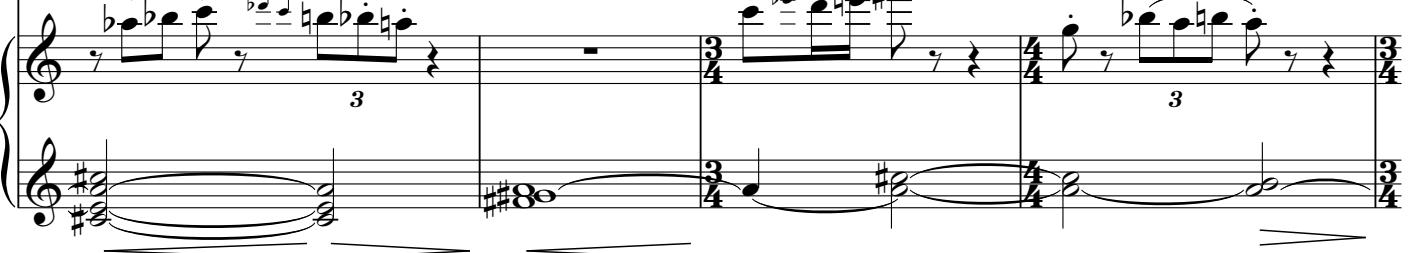
Tpt. 

Man. 

Ped. 

44

Tpt. 

Man. 

48

Tpt.

Man.

3 5

3 5

51

Tpt.

$\text{♩} = \text{c.60}$

8' strings

ff [8' bourdon] p

Man.

8' strings

55

Man.

distant 8' reed

poco

p

8' strings

Ped.

soft 16' 32' (+8' strings)