

Alastair Stout

A Book of Airs

Piano trio

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*Three sketches in the style of Shetland airs
derived from the hymn tune ‘Kilmarnock’.*

*Veiled by mist, sunshine and legend, the melodies are transformed
into contemporary interpretations of an ancient tradition.*

First performed by The Aurelian Trio
at St Andrews Episcopal Church, Highland Park, PA
December 1st, 2011

Total duration: c. 12 minutes

Performance notes:

Movement 1: prior to performing, the violinist should memorize the music between figures A and B.

For the performance, the ‘cellist alone is on stage, the violist and pianist take a standing position out of sight. The ‘cello begins the movement.

At figure A, the violinist begins walking towards the stage playing the music memorized earlier. The player should arrive at their seat well before figure C.

After the violinist is seated, the pianist walks to the stage arriving around figure D. It is suggested the pianist mark the strings inside the piano in order to pluck the notes at figure E.

Movement 2: the violinist plays *quasi guitarra*, putting down the bow and strumming the instrument using the fingers. The *quasi guitarra* sections should be muted with a heavy practice mute. The violinist could also angle towards the piano (away from the audience) to mute the sound. The ‘cello is *tacet* during the second movement.

Movement 3: both string players require heavy - preferably metal - practice mutes.

A Book of Airs

1.

ALASTAIR STOUT

$\text{♩} = 82$

violin entrance -
see performance note

Vln. 
Vc. 

8

Vc. 

14

Vc. 

19

Vc. 

27

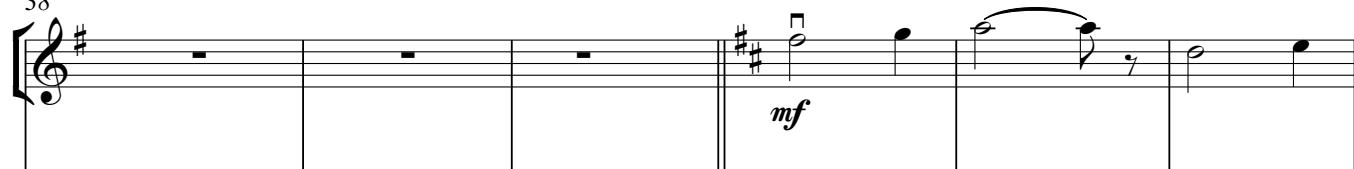
Vc. 

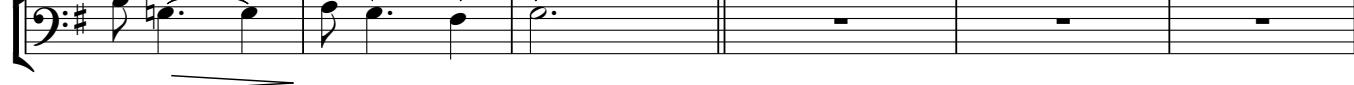
33

Vc. 

A

38

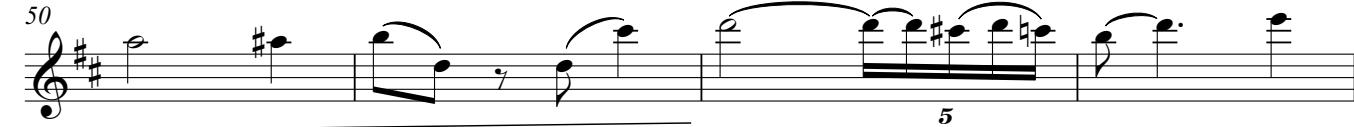
Vln. 

Vc. 

44

Vln. 

50

Vln. 

54

Vln. 

59

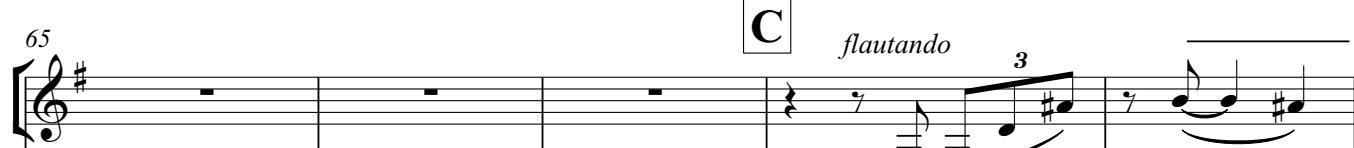
B

Vln. 

Vc. 

65

C *flautando*

Vln. 

Vc. 

3

70

Vln.

Vc.

sul tasto

nat.

5

Musical score for Violin (Vln.) and Cello (Vc.) showing measures 74-75. The score includes dynamic markings such as *f*, *p*, *mf*, and *3*.

78

Vln.

Vc.

D

poco flaut. senza vib.

mp

Musical score for Violin (Vln.) and Cello (Vc.) in 2/4 time, key signature of one sharp. The score consists of two staves. The top staff (Vln.) starts with a dynamic **p**, followed by a grace note and a sixteenth-note pattern. The bottom staff (Vc.) has sustained notes throughout. Measure 85 begins with a dynamic **mp**. Both staves continue their respective patterns.

Musical score for Violin (Vln.) and Cello (Vc.) at measure 88. The Violin part consists of eighth-note patterns: a single note, a pair of notes, a pair of notes with a fermata, a pair of notes with a grace note, and a single note. The Cello part consists of eighth-note pairs: a pair with a fermata, a pair with a grace note, a pair with a grace note, a pair with a grace note, and a single note. The tempo is marked as *nat.* (natural). Measure number 3 is indicated below the Cello staff.

4

93

Vln.

Vc.

Pno.

E

3

ff

3

f *ff*

E

pluck strings
inside piano

mf

lunga...

Led.

2.

piano played normally
violin - see performance note

Musical score for piano (Pno.) in 6/4 time. The tempo is indicated as $\text{♩} = 50$. The score consists of two staves. The upper staff shows a melodic line with dynamic markings: *ppp*, *<p*, *ppp*, *<p*, *ppp*, *<p*, *ppp*, *<p*, *ppp*, and *<p*. The lower staff shows a bass line with dynamic markings: *o.*, *o.*, *o.*, *o.*, *o.*, *o.*, *o.*, and *#o.*. The bass line includes a fermata over the eighth note of the first measure. The score is annotated with **ppp delicatissimo* above the first measure. The bass staff has a 'Ped.' (pedal) instruction at the bottom.

*the tremollo should mimic a mandolin - a fast, but uneven trill. It must be played as quietly as possible. The RH crescendi should be very slight - only just emerging out of the texture at the end of the tremollo.

Pno.

4

ppp #*p*. *p* <*p* *ppp* #*p*. <*p* *ppp* #*p*. <*p*

...don't worry about the gap when changing hand positions

5

3
7 (put down bow) con sord. (heavy, practice mute) pizz. quasi guitarra *
 Vln.
 Pno.
 *each pause should not be too long - just enough for the violin to blossom

*each pause should not be too long - just enough for the violin to blossom

Musical score for Violin (Vln.) and Piano (Pno.). The score consists of two staves. The top staff is for the Violin, which starts with six eighth-note grace notes followed by a fermata over a sustained note. The dynamic is *p*. The bottom staff is for the Piano, which plays eighth-note chords. The dynamics for the Piano parts are *ppp*, *p*, *ppp*, *p*, *ppp*, and *p*.

Musical score for Violin (Vln.) and Piano (Pno.). The score consists of two staves. The Violin staff (top) starts with a dynamic *mp*, followed by a sixteenth-note pattern with grace notes and a dynamic *pp*. The Piano staff (bottom) starts with a dynamic *ppp*, followed by sustained notes and a dynamic *p*. The score is labeled "take bow" at the end.

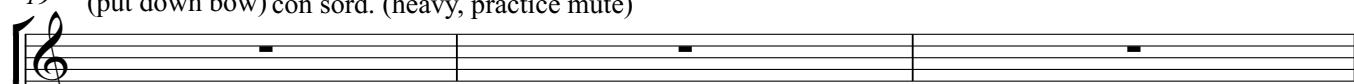
the violin must be soft - only
the slightest of silvery sound

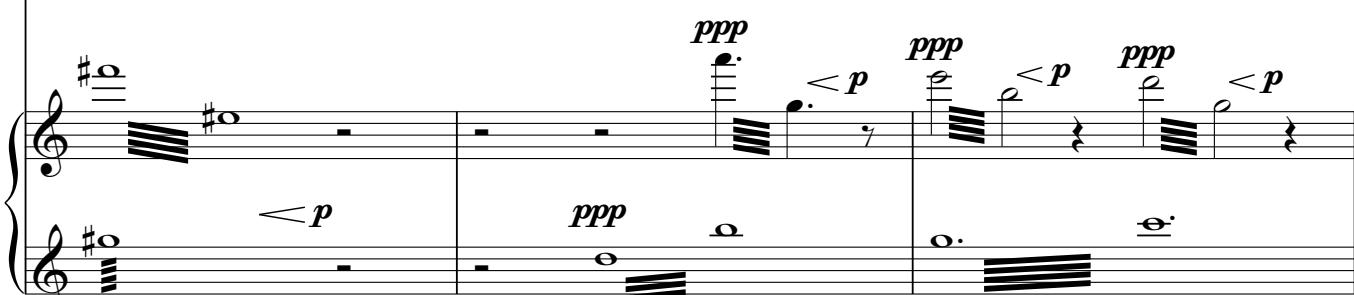
16

Vln. senza sord.

Pno. arco, sul pont. 

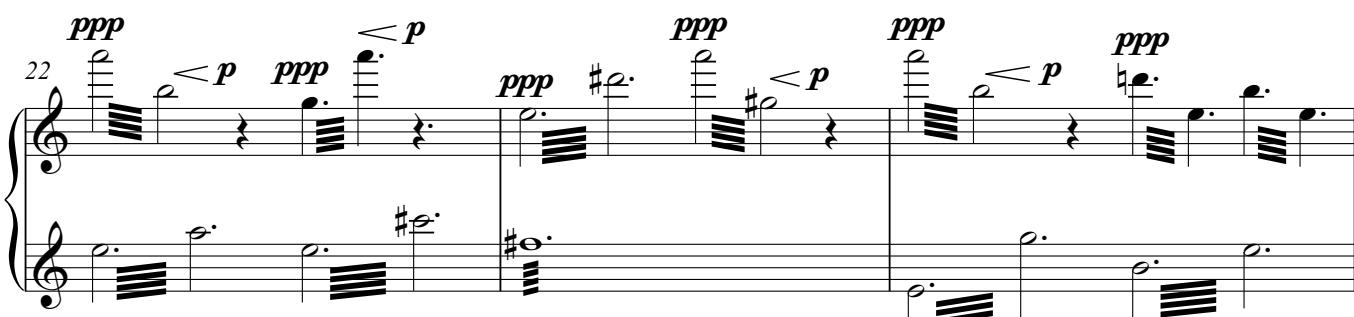
19 (put down bow) con sord. (heavy, practice mute)

Vln. 

Pno. 

R&d.

22

Pno. 

25

ppp

Pno.

28

pizz. quasi guitarra

Vln.

Pno.

ppp

<p

ppp

<p

ppp

<p

31

Vln.

Pno.

ppp

<p

ppp

<p

ppp

<p

34

Vln. *mp* *pp*

Pno. *ppp* *l.v.* *lunga...*

$\text{♩} = 72$
(arco, senza sord.)

Vln. *fff explosive!*

Vc. *fff explosive!*

3.

F $\text{♩} = 72$ (no faster)

Vln. *con sord. (heavy, practice mute)*

Vc. *con sord. (heavy, practice mute)* *senza vib.* *p*

F $\text{♩} = 72$ (no faster)

Pno. *pp* *senza ♯ed.*

6

Vln. *senza vib.* *p*

Pno. *p* *mp*

9

Vln. *p*

Vc. *mp*

Pno.

12

Vln. *p* < *poco vib.* *pizz.* *pp* *mf* *p* *mf* *p*

Vc. *mf* *p*

Pno. *mp* *ped.*

10

15

Vln. (b) Bassoon mp
Vc. arco mf
Pno.

18 vib. nat. p mp
Vc. vib. nat. f
Pno. (dark)

21 Vln. mp f
Vc. p pp mf
Pno. p mf

11

24

Vln. *poco vib.*

Vc. *poco vib.*

Pno.

26

Vln. *senza vib.* arco

Pno.

28

Vln. *sul D*

Vc. *senza vib.*

Pno.