

A landscape photograph of a hill at sunset. The sky is a gradient of orange and yellow, with the sun low on the horizon. The hill is dark and silhouetted against the bright sky. A fence with wooden posts runs across the foreground. The overall mood is serene and atmospheric.

Alastair Stout

A Book of Airs

Piano trio

A Book of Airs

Piano trio

*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 gitara*, putting down the bow and strumming the instrument using the fingers. The *quasi gitara* 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

♩ = 82

violin entrance -
see performance note

The musical score is written for Violin (Vln.) and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a tempo marking of quarter note = 82. The Vln. part starts with a rest, indicated by a box containing the text "violin entrance - see performance note". The Vc. part begins with a *mf* dynamic. The score is divided into systems of staves, with measure numbers 8, 14, 19, 27, and 33 marking the start of new lines. The Vc. part includes various musical notations such as slurs, accents, and fingerings (3 and 5). The piece concludes with a final measure in the 33rd system.

A

38

Vln. *mf*

Vc.

44

Vln.

50

Vln.

5

54

Vln.

pp *mf* 3

B

59

Vln. *f*

Vc. *f*

C

65

Vln. *flautando* *pp* 3

Vc. *mf*

3

→ *sul*
tasto → *nat.*

70 *nat.*

Vln.

Vc.

74

Vln.

Vc.

f *p* *mf* *f*

p *mf* 3

D

poco flaut. senza vib.

78

Vln.

Vc.

mp *mp*

84

Vln.

Vc.

p *mp*

5

88

Vln.

Vc.

nat. *p* *p*

3

93

Vln. **E** 3 *ff*

Vc. *f* *ff* 3

Pno. **E** pluck strings inside piano *mf* lunga...

Ped.

2.

piano played normally
violin - see performance note

1 $\text{♩} = 50$ *ppp* *< p* *ppp* *< p* *ppp* *< p* *ppp* *< p* *ppp* *< p*

Pno. **ppp delicatissimo*

Ped.

*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.

4 *ppp* *< p* *ppp* *< p* *ppp* *< p*

Pno.

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

7 (put down bow) con sord. (heavy, practice mute) pizz. *quasi guitarra*

Vln. *pp* *mp*

Pno. *ppp* *p* *ppp* *p*

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

10

Vln. *pp* *mp* *pp*

Pno. *ppp* *p* *ppp* *p* *ppp* *p*

13 (take bow)

Vln. *mp* *pp* *mp* *pp*

Pno. *ppp* *p* *ppp* *p* *ppp*

Red.

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

16 *senza sord.* *arco, sul pont.*

Vln. *pp* *< p* *ppp*

Pno. *ppp* *< p* *ppp* *< p* *ppp*

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

Vln.

Pno. *ppp* *< p* *ppp* *< p* *ppp* *< p*

Ped.

22

Pno. *ppp* *< p* *ppp* *< p* *ppp* *< p* *ppp* *< p* *ppp*

Piano score for measures 25-30. The right hand features chords and melodic lines with dynamics *ppp* and *p*. The left hand provides harmonic support with chords and moving lines.

Violin score for measures 28-30, marked *pizz. quasi gitara*. The violin part includes tremolos and chords with dynamics *pp* and *mp*. The piano accompaniment continues with chords and melodic lines, including dynamics *ppp* and *p*.

Violin score for measures 31-33. The violin part has rests followed by a tremolo with dynamics *pp*. The piano accompaniment continues with chords and melodic lines, including dynamics *ppp* and *p*.

34

Vln. *mp* *pp*

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

$\text{♩} = 72$
(arco, senza sord.)

3.

Vln. *fff explosive!*

Vc. *fff explosive!* pizz. arco

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 Ped.*

6 *senza vib.*

Vln. *p* *mp*

Pno. *p*

9

Vln. *p* *mp*

Vc. *mp* *p*

Pno.

12 *poco vib.*

Vln. *p* *pp* *mf* *p* *mf* *p*

Vc. *pizz.* *mf* *p*

Pno. *mp*

Ped.

15

Vln. *mp*

Vc. arco *p* *mf* *mf* *p*

Pno.

18

Vln. *vib. nat.* *p* *mp* *p* *mp*

Vc. *vib. nat.* *f* *p*

Pno. (dark)

21

Vln. *mp* *f*

Vc. *mp* *p* *in rilievo* *pp* *mf*

Pno. *p* *p* *mf*

24

Vln. *poco vib.*
f *p*

Vc. *mp* *poco vib.*
mp *p*

Pno.

26

Vln. *p* *pizz.* *arco*
p

Pno. *p* *pp* *p* *mf* *p*

28

Vln. *sul D* *pp* *poco* *pp* *poco vib.*
pp *poco* *pp* *poco*

Vc. *senza vib.* *p* *pp* *poco vib.*
p *pp* *mp*

Pno. *pp* *mp*