

# Mountain Laurel Suite

*Commissioned by the Mountain Laurel Trio:  
Beth Larsen, flute; Scott Ellington, clarinet; Julie Shaffer, piano*

**I. Storm (*attacca*)**

**II. Reverie**

**III. Celebration**

***James M. Stephenson III***

# **Mountain Laurel Suite**

## ***for Flute, Clarinet and Piano***

***Commissioned by the Mountain Laurel Trio, 2004***

### **Program Notes by James Stephenson**

In the spring of 2004, I was approached by the members of the Mountain Laurel Trio (Beth Larsen, Scott Ellington and Julie Shaffer) with a proposal to compose a new piece for their newly formed chamber ensemble. The idea was immediately intriguing, as I had certainly never composed anything for that instrumentation, much less even heard the combination.

I distinctly remember receiving an e-mail from Julie, politely suggesting that I compose something evocative of their name, perhaps to include mountain grandeur, flowing rivers, and even some hints of a deep south Baptist hymn. Also included in my instructions was the invitation to use all of the instruments they had available to them: alto flute, piccolo, flute, clarinets in A and B-flat and bass clarinet, and of course, the piano.

I decided I would do all of this eventually, but I wanted to start with a fierce mountain storm, hence, the 1<sup>st</sup> movement. It opens wildly, suggesting images of whistling winds rushing through the tall, imperiled pines. For a brief moment, there is a break in the storm, and the sun peers through the clouds, but this is only fleeting, as the storm quickly takes over until the very end of the movement. (Ironically this movement was composed in early August of 2004, about a week before Hurricane Charley decimated the region less than 100 miles north of where we all live.)

The 2<sup>nd</sup> movement starts *attacca*, but very tentatively, as if the alto flute and clarinet are afraid to emerge for fear of another storm. This trepidation fades as the Baptist hymn is introduced, first soulfully by the clarinet and then emphatically by the piano. The movement again shies away to the material with which it opened.

The 3<sup>rd</sup> movement is a sort of square dance, but a little off. I chose the instruments with the most contrast (piccolo and bass clarinet), and with the piano, set them all off on their own on a kind of rollicking rondo that just won't quite settle. After some bickering about, they do finally settle into a stroll along the "flowing river" in a gradually growing romantic theme, only to quickly close out the piece with a remnant of the rondo.

The piece is roughly 14 ½ minutes, and is scored to include Flute, Alto Flute, Piccolo, A and B-flat Clarinets, Bass Clarinet and Piano.

James Stephenson, August, 2005

# Mountain Laurel Suite

## I. Storm

James Stephenson

Tempestuous  $\text{♩} = 88$

Musical score for the first system, measures 1-4. The Flute part (top staff) features a melodic line with trills and triplets, marked *ff*. The Clarinet in Bb part (middle staff) plays a rhythmic accompaniment with triplets, marked *f* and *ff*. The Piano part (bottom staff) provides harmonic support with chords and a bass line, marked *ff* and *pesante*.

Musical score for the second system, measures 5-8. The Flute part (top staff) has a melodic line with a trill, marked *mf*. The Clarinet in Bb part (middle staff) plays a rhythmic accompaniment with triplets, marked *ff* and *fp*. The Piano part (bottom staff) continues with chords and a bass line, marked *f* and *ff*.

Musical score for the third system, measures 9-12. The Flute part (top staff) features a melodic line with trills and triplets, marked *ff*. The Clarinet in Bb part (middle staff) plays a rhythmic accompaniment with triplets, marked *f* and *ff*. The Piano part (bottom staff) provides harmonic support with chords and a bass line, marked *f* and *fz*.

7

Fl. *tr* (b) *f*

B♭ Cl. *f* *ff* *f*

Pno. *fz* *f*

9

Fl. *piu f*

B♭ Cl. *piu f*

Pno. *piu f*

11

Fl. *sub. mf*

B♭ Cl. *sub. mf*

Pno. *sub. mf*

13

Fl.

B♭ Cl.

Pno.

*ff*

*ff*

*ff*

*pesante*

15

Fl.

B♭ Cl.

Pno.

*f*

18

Fl.

B♭ Cl.

Pno.

*f*

*mf*

*mp*

*pp*

*mp*

*mf*

Ⓐ

21

Fl.

B♭ Cl.

21

Pno.

24

Fl.

B♭ Cl.

24

Pno.

26

Fl.

B♭ Cl.

26

Pno.

29

Fl. *f* *mf*

B♭ Cl. *mf* *sub. f*

Pno.

32

Fl. *mf*

B♭ Cl. *mp*

Pno.

35

Fl. *f* *sub. mp*

B♭ Cl. *f*

Pno. *f* *sub. p*

38

Fl. *f* *mp* *f*

B♭ Cl. *sub. f* *f*

Pno. *sub. f* *sub. p* *f*

41

Fl. *mf* *f* *ff*

B♭ Cl. *mf* *f* *ff*

Pno. *ff*

Ⓒ Abruptly Start slowly, then quick  
*accel.* to Tempo Primo

44

Fl.

B♭ Cl. *mp*

Pno. *ff* *p*

47

Fl.

B♭ Cl.

Pno.

*p* *mp*

*mp* *p* *mp*

*pp*

50

Fl.

B♭ Cl.

Pno.

*mf*

*mp*

*p* *mp*

53

Fl.

B♭ Cl.

Pno.

*mf*

*mf* *ff*

56

Fl. *ff* *p* *mp* *p*

B♭ Cl. *ff* *p* *p*

Pno. *p* *mp* *p*

59

Fl. *mf* *mp* *f* *f*

B♭ Cl. *mp* *f*

Pno. *mf* *mp* *f*

62

Fl. *ff* *p* *mp* *p*

B♭ Cl. *f* *p* *p*

Pno. *ff* *f* *sub. p* *mp* *p*

65

Fl. *p* *mp* *p* *pp cresc.*

B♭ Cl. *p* *p* *p* *pp cresc.*

Pno. *p* *mp* *p* *pp cresc.*

68

Fl. *mf cresc.*

B♭ Cl. *mf cresc.*

Pno. *mf cresc.*

71

Fl. *ff*

B♭ Cl. *ff*

Pno. *ff*

74

Fl.

B $\flat$  Cl.

Pno.

*ff*

77

Fl.

B $\flat$  Cl.

Pno.

*rit.*

ⓔ Slowly, grandiose (♩ = 52)

*ff*

81

Fl.

B $\flat$  Cl.

Pno.

*ff*

84 **F**

Fl.

*f*

B♭ Cl.

*f* keep the intensity

Pno.

*meno*

87

Fl.

B♭ Cl.

*gentile* 5 *again with intensity*

Pno.

90

Fl.

B♭ Cl.

*relaxing (but not slowing the tempo)*

Pno.

93 G

Fl. *mp* 5

B♭ Cl. *subito p* *mp*

Pno. *subito p* 3

96

Fl. *mp* 5 *mf*

B♭ Cl. *subito p* *f*

Pno. *subito p* 3 *f* 5

99

Fl. *subito p*

B♭ Cl. *subito p*

Pno. *subito p* 3

102

Fl.

B♭ Cl.

Pno.

105

Fl.

B♭ Cl.

Pno.

108

Fl.

B♭ Cl.

Pno.

*mf*

*mp*

*p poco a poco cresc.*

*accel.*

111

Fl. *mp* poco a poco cresc.

B♭ Cl. *mp* poco a poco cresc. *f*

Pno.

114

Fl. *f* *piu f*

B♭ Cl. *piu f*

Pno. *piu f*

116

Fl. *ff*

B♭ Cl. *ff*

Pno. *ff*

I

119

Fl.

B♭ Cl.

Pno.

121

Fl.

B♭ Cl.

Pno.

123

Fl.

B♭ Cl.

Pno.

125

Fl.

B♭ Cl.

Pno.

tr (b)

*f*

*ff*

*f*

*fz*

*f*

Detailed description: This system covers measures 125 and 126. The Flute part begins with a trill marked 'tr (b)' and features a melodic line with slurs and triplets. The B♭ Clarinet part has a dynamic range from *f* to *ff*. The Piano part is marked *fz* and features a complex rhythmic accompaniment with slurs and triplets.

127

Fl.

B♭ Cl.

Pno.

*piu f*

*piu f*

*piu f*

Detailed description: This system covers measures 127 and 128. The Flute part continues with a melodic line marked *piu f*. The B♭ Clarinet part also features a melodic line marked *piu f*. The Piano part has a complex accompaniment marked *piu f* with slurs and triplets.

129

Fl.

B♭ Cl.

Pno.

*sub. mf*

*sub. mf*

*sub. mf*

Detailed description: This system covers measures 129 and 130. The Flute part features a melodic line marked *sub. mf* with triplets. The B♭ Clarinet part has a melodic line marked *sub. mf* with triplets. The Piano part has a complex accompaniment marked *sub. mf* with slurs and triplets.

131

Fl.

B♭ Cl.

Pno.

*ff*

*ff*

*ff*

*pesante*

133

Fl.

B♭ Cl.

Pno.

*f*

*p possibile*

*mc molto possibile*

136

Fl.

B♭ Cl.

Pno.

*mp*

*very, very long fermata*

*quickly to Alto Flute  
attaca*

*roll from top to bottom*

*ff*

*ffs*

# II. Reverie

Adagio - religioso (♩ = c. 40)  
very little vibrato

freely accel.

Alto Fl. *p* pensive  
allow piano chord to diminish and ring a lot before starting

B♭ Cl. *p* *p* *p* *pp* *p*

Pno. *ppp* *ppp* *ppp*

(simile - roll down)

Alto Fl. 5 *f* (respond to piano)

B♭ Cl. *espr.* *mf* *mp* 5

Pno. 5 *ppp* *mf* (incite flute)

Alto Fl. 9 5 5 *p*

B♭ Cl. *p* 7 7 *p*

Pno. 9 *mf* *mf* *p* *p* *mp* *8va* *loco*

(simile - roll down)

**K** Tempo (♩ = 60)

Alto Fl. *pp* *a niente*

B♭ Cl. *pp* *a niente*

Pno. *pp* *poco* *pp*

Alto Fl. *normal vibrato* *p*

B♭ Cl. *(lead voice)* *p* *chorale*

Pno. *chorale*

**L** "Sweet Hour of Prayer"  
(under clar.)

Alto Fl. *chorale*

B♭ Cl. *chorale*

Pno. *chorale*

Alto Fl.

B $\flat$  Cl.

Pno.

Alto Fl.

B $\flat$  Cl.

Pno.

(M)

*p*

to Flute

*p*

Fl.

B $\flat$  Cl.

Pno.

(N)

*mf*

*mf*

37

Fl.

B $\flat$  Cl.

Pno.

41

Fl.

B $\flat$  Cl.

Pno.

44

Fl.

B $\flat$  Cl.

Pno.

Mt. Laurel Suite - II. Reverie

47

Fl. *f*

B♭ Cl. *f*

10

Pno. *f*

52

Fl. *ff* *to Alto Flute*

B♭ Cl. *ff*

Pno. *ff*

56

Fl.

B♭ Cl.

Pno. *mp*

Alto Fl. *p* **Q** 12

B♭ Cl. *pp* 14

Pno. *pp* (L.H.)

Alto Fl.

B♭ Cl. *pp*

Pno. *p* (R.H.) (simile - roll down) *pp*

Alto Fl. *f* *vib. like the beginning of movement* *freely accel.*

B♭ Cl. *mf* *mp* *p* *espr.* *mf* *p* *pp*

Pno. *ppp*

Mt. Laurel Suite - II. Reverie

73 **R** Tempo - but slower

Alto Fl. *taper vibrato to none*  
*pp* *a niente*

B♭ Cl. *p* *pp* *pp* *a niente*

Pno. *p* *8va* *loco* *pp* *ppp*

# Mt. Laurel Suite

## III. Celebration

Knee - Slappin', Foot - Stompin', Square-Dancin' (♩ = 112)

A

The musical score is arranged in three systems. The first system (measures 1-4) features Piccolo, Bass Clarinet, and Piano. The Piccolo part begins with a *mf* dynamic and a circled 'A' above the staff. The Bass Clarinet part also starts with *mf*. The Piano part has a *f* dynamic and a 'Solo' marking above the staff. The second system (measures 5-8) features Piccolo, Bass Clarinet, and Piano. The Piccolo and Bass Clarinet parts are silent. The Piano part continues with a melodic line in the right hand and a bass line in the left hand. The third system (measures 9-12) features Piccolo, Bass Clarinet, and Piano. The Piccolo and Bass Clarinet parts are silent. The Piano part continues with a melodic line in the right hand and a bass line in the left hand. A dashed line with the word 'Solo' above it spans measures 9-12.

Picc. 

Bass Cl. 

Pno. 

Picc. 

Bass Cl. 

Pno. 

Picc. 

Bass Cl. 

Pno. 

25

Picc. *f* *mp* **C**

Bass Cl. *mp*

Pno. *mp* *mf*

29

Picc.

Bass Cl.

Pno.

33

Picc. *mf* *p* **D**

Bass Cl. *mf* *f*

Pno. *f*

Picc. *37*

Bass Cl. *p*

Pno. *37*

Picc. *41* (E)

Bass Cl. *Solo* *mf*

Pno. *p*

Picc. *45*

Bass Cl. *3*

Pno. *45*

49 (F)

Picc. *mp*

Bass Cl. *f*

Pno. *mp* *sfz* *f*

53

Picc. *ff* 3

Bass Cl. *f*

Pno. *sfz* *sfz*

57 (G)

Picc. 3

Bass Cl. *f*

Pno. *f*

Picc. *61*

Bass Cl.

Pno. *61*

Picc. *65* (H)

Bass Cl.

Pno. *65*

Picc. *70*

Bass Cl.

Pno. *70*

74 I Solo

Picc. *f*

Bass Cl. *mf*

Pno. *f* *mp*

79

Picc.

Bass Cl.

Pno.

83

Picc.

Bass Cl. *mp* *mf* *f*

Pno. *f*

88 (J)

Picc. *mf*

Bass Cl. *mp*

Pno. *p*

92

Picc. *f*

Bass Cl. *f*

Pno. *pp*

97 (K)

Picc.

Bass Cl.

Pno. Solo *mf*

101

Picc.

Bass Cl.

Pno.

*mf*

*mf*

*f*

*f*

105

Picc.

Bass Cl.

*f*

*p*

*p*

105

Pno.

*mp*

*p*

109

Picc.

Bass Cl.

*f*

*p*

*p*

*mf*

(L)

109

Pno.

*p*

*p*

*f*

*p*

113

Picc.

Bass Cl.

Pno.

*mf* *f* *p*

117

Picc.

Bass Cl.

Pno.

*mf* *f* *p*

121

Picc.

Bass Cl.

Pno.

Slowing down

(M) Andante Semplice (♩ = 60)

to Flute

to A Clarinet

*f* *p* *mp* *p*

125

Flute

A Clar.

Pno.

*mf* *molto cantabile* 7

129

Flute

A Clar.

Pno.

*p* *mp* *p* *mp*

133

Flute

A Clar.

Pno.

*f* *mp*

*p* *mf* *mf* *p*

137

Flute *mf* **O**

A Clar. *mf mp mf*

Pno.

142

Flute *f* **P**

A Clar. *mp f*

Pno. *f cantabile mf*

146

Flute *f*

A Clar. *f*

Pno. *f mf f mf*

150

Flute

A Clar.

Pno.

*f* *f* *ff* *cantabile* 7

Q

Detailed description: This system covers measures 150 to 152. The Flute part begins with a melodic line in measure 150, marked with a circled 'Q'. The A Clarinet part plays a rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic. The Piano part features a complex accompaniment with chords and moving lines in both hands. Dynamics range from *f* to *ff*, with a *cantabile* marking in measure 152. A fermata is present over the final notes of measure 152.

153

Flute

A Clar.

Pno.

*f* 7

Detailed description: This system covers measures 153 to 155. The Flute part continues its melodic line, marked with a forte (*f*) dynamic. The A Clarinet part continues its rhythmic accompaniment, with a fermata in measure 155. The Piano part maintains its accompaniment, with a forte (*f*) dynamic and a fermata in measure 155. A fermata is also present over the final notes of measure 155.

156

Flute

A Clar.

Pno.

*f*

Detailed description: This system covers measures 156 to 158. The Flute part continues its melodic line, marked with a forte (*f*) dynamic. The A Clarinet part continues its rhythmic accompaniment. The Piano part continues its accompaniment, with a forte (*f*) dynamic. A fermata is present over the final notes of measure 158.

160 **(R)**

Flute *ff* *ff* 7

A Clar. *ff* *f*

Pno. *ff* *f*

163

Flute *f* 7

A Clar. *f* *mf* *f*

Pno. *f* *mf* *mf*

166

Flute *mp* *p* *pp* 7

A Clar. *f* *mp* *p* *pp* 7

Pno. *mf* *p*

169 *taking time* **(S) Tempo Primo**

Flute

A Clar.

Pno.

173 *rit.* **(T) Andante Semplice - Tempo Secondo**

Flute

A Clar.

Pno.

177 *taking time* **Tempo Primo**

Flute

A Clar.

Pno.