

FULL CONDUCTOR SCORE

Catalog No: ARC-7086-01

Beyond The Shores Of Avalon

Jeremy Bell

ARCO
String Publications



www.arcostringpublications.com

Distributed exclusively by C.L. Barnhouse Company

Beyond The Shores Of Avalon

Jeremy Bell

Instrumentation

Conductor Score	1
Violin I	15
Violin II	15
Violin III (Viola substitute)	3
Viola	6
Cello	5
Bass	5
Percussion 1 (opt.): Triangle, Mark Tree, Bass Drum, Vibraphone	2
Percussion 2 (opt.): Suspended Cymbal, Sleigh Bells, Bells, Crash Cymbals...	2

Program Notes

In the legend of King Arthur, Avalon is a mythical island where Arthur's body was taken to be laid to rest after being mortally wounded by Mordred at the Battle of Camlann. It is also home to the powerful Enchantress Morgan le Fay and where some versions of the legend say the sword Excalibur was forged.

Beyond The Shores Of Avalon takes the listener on a musical journey to this magical sanctuary, a place of beauty and mystery. Avalon was the home to many powerful enchantresses and other magical queens. The island, shrouded in mist, is said to be a utopian paradise full of grapevines, grain plants, and where apples grow year-round. It is sometimes referred to as "the island of apples," as the name is taken from the Breton word for the fruit *aval*.

Rehearsal Suggestions

Beyond The Shores Of Avalon is an expressive piece that focuses on shaping the musical line and using arched phrases, and while rubato is highly suggested to really shape the music, it's important that the piece isn't too slow so as to feel sluggish. From the beginning to when the piece returns to Tempo I at m. 33, the music should have an overall feeling of being in 2, rather than 4. These sections can be conducted in either 2 or 4 (hence the dual tempo markings,) but m. 21-33 should be in 4 to better accommodate the change in tempo and pulse.

I hope you enjoy **Beyond The Shores Of Avalon**.



About the Composer



Jeremy Bell received his Bachelor of Music degree in Music Composition from Bradley University in Peoria, IL where he studied with Dr. Stephen Heinemann. In 2011, he graduated from Arizona State University with a Masters in Music Composition after studying with Dr. Rodney Rogers and Dr. Jody Rockmaker. His first commissioned work was accepted for publication in 2011, and since then, Jeremy has been active as a band and choral composer while simultaneously working on developing his commercial composition portfolio. Jeremy currently instructs the Music Theory and Appreciation course at Collins College in Tempe, Arizona, in addition to teaching private lessons on piano, flute, guitar, and voice. He is a performer and entertainer at The Big Bang Dueling Piano bar in Tempe and the Assistant Music Director at Church of the Master in Mesa, Arizona.

Recording Available: www.barnhouse.com

LICENSING THIS WORK

Visit barnhouse.com to obtain information on mechanical (recording) or derivative (arranging) licenses.

BEYOND THE SHORES OF AVALON

Conductor Score
ARC-7086-00

Jeremy Bell
(BMI)

Expressively, with rubato ($\text{♩} = 56 / \text{♩} = 112$)

Violin I

Violin II

Violin III
(Viola substitute)

Viola

Cello

Bass

Percussion 1 (opt.)
Triangle, Mark Tree,
Bass Drum, Vibraphone

Percussion 2 (opt.)
Suspended Cymbal
Sleigh Bells, Bells
Crash Cymbals

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Bass

Perc. 1

Perc. 2

© 2020 Chesford Music Publications (BMI), P.O. Box 680, Oskaloosa, IA 52577, USA

Published by Arco String Publications

International Copyright Secured. All Rights reserved. Printed in U.S.A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any means is an infringement of the copyright law.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Bass

Perc. 1

Perc. 2

12 13 14 15 16 17

div.

mp

f

pp

p

Bells w/ hard rubber mallets

mp

p

poco rall.

21 *Poco meno mosso* (♩ = 96)

unis.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Bass

Perc. 1

Perc. 2

18 19 20 21 22

Triangle (let ring)

p

molto rit.

Vln. I *mf* *mp*

Vln. II *mp* *mp*

Vln. III *mp* *mp* *div.*

Vla. *mp* *mp*

Vc. *mp* *p*

Bass *mp* *p*

Perc. 1 B.D. *p*

Perc. 2 Sus. Cym. *p*

23 24 25 26 27

a tempo *poco rall. div.*

Vln. I *f* *p* *mf* *f*

Vln. II *f* *p* *f*

Vln. III *f* *p* *f*

Vla. *f* *p unis.* *f*

Vc. *f* *mp* *f*

Bass *f* *mp* *f*

Perc. 1 *f* *mp* *p* *f*

Perc. 2 C. C. *f* *p* *mp* *f*

28 29 30 31 32

33 Tempo I

unis.

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p* *mp*

Vln. III *p* *mp* *p* *mp*

Vla. *p* *mp* *p* *mp*

Vc. *mp* *mf* *mp* *mf*

Bass *mp* *mf* *mp* *mf*

Perc. 1 *p* *mp*

Sleigh Bells

Perc. 2 *mp*

Bells

Let ring

33 34 35 36

Vln. I *mp*

Vln. II *p* *mp* *p* *mf*

Vln. III *p* *mp* *p* *mf*

Vla. *p* *mp* *p* *mf*

Vc. *mp* *mf*

Bass *mp* *mf*

Perc. 1

Perc. 2

37 38 39 40

42

Vln. I *p mp mf mp f*

Vln. II *mp mf mp f*

Vln. III *mp mf mp f*

Vla. *mp mf mp f*

Vc. *mp mf mp f*

Bass *mp mf mp f*

Perc. 1 *pp* *mute*

Perc. 2

41 42 43 44 45

50

Vln. I *p mf mp*

Vln. II *p f mp*

Vln. III *mf mf mf f*

Vla. *mf mf mf f*

Vc. *p f mf dim. poco a poco*

Bass *mp f mf dim. poco a poco*

Perc. 1

Perc. 2

46 47 48 49 50 51

