

FULL CONDUCTOR SCORE
Catalog No: ARC-7086-01

Beyond The Shores Of Avalon

Jeremy Bell.

For reference only.
Not valid for performance.



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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.

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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

1 2 3 4 5

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Bass

Perc. 1

Perc. 2

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Vln. I
 Vln. II
 Vln. III
 Vla.
 Vc.
 Bass
 Perc. 1
 Perc. 2

12 13 14 15 16 17

Vln. I
 Vln. II
 Vln. III
 Vla.
 Vc.
 Bass
 Perc. 1
 Perc. 2

poco rall.

21 Poco meno mosso ($\text{♩} = 96$)
unis.

18 19 20 21 22

molto rit.

This musical score page shows measures 23 through 27. The instrumentation includes Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Cello (Vla.), Double Bass (Bass), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). Measure 23 starts with *mf* dynamics for Vln. I and Vln. II. Measure 24 follows with *mp* dynamics. Measure 25 includes a dynamic marking *div.*. Measure 26 features a dynamic *p* for the bass. Measure 27 concludes with a dynamic *p*. The percussion parts (Perc. 1 and Perc. 2) provide rhythmic support throughout the section.

a tempo

poco rall.

div.

This musical score page shows measures 28 through 32. The instrumentation remains the same: Vln. I, Vln. II, Vln. III, Vla., Vc., Bass, Perc. 1, and Perc. 2. Measure 28 begins with a dynamic *f*. Measure 29 starts with *p* followed by *mp*. Measure 30 features a dynamic *mf*. Measures 31 and 32 show a dynamic *f*. The score indicates *unis.* (unison) for the strings in measure 30. The percussion parts (Perc. 1 and Perc. 2) continue their rhythmic patterns, with Perc. 1 using a 3:2 ratio in measure 29.

For reference

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Bass

Perc. 1

Perc. 2

42

Vln. I Vln. II Vln. III Vla. Vc. Bass Perc. 1 Perc. 2

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Measure 41: Vln. I (p), Vln. II (V), Vln. III (V), Vla. (V), Vc. (V), Bass (V). Perc. 1 (triangle), Perc. 2 (triangle).

Measure 42: Vln. I (mp), Vln. II (V), Vln. III (V), Vla. (V), Vc. (V), Bass (V). Perc. 1 (triangle), Perc. 2 (triangle).

Measure 43: Vln. I (mf), Vln. II (mp), Vln. III (mf), Vla. (o), Vc. (o), Bass (o). Perc. 1 (triangle), Perc. 2 (triangle).

Measure 44: Vln. I (mp), Vln. II (mp), Vln. III (mp), Vla. (o), Vc. (o), Bass (o). Perc. 1 (triangle), Perc. 2 (triangle).

Measure 45: Vln. I (f), Vln. II (f), Vln. III (f), Vla. (f), Vc. (f), Bass (f). Perc. 1 (triangle), Perc. 2 (triangle).

41 42 43 44 45

50

Vln. I Vln. II Vln. III Vla. Vc. Bass Perc. 1 Perc. 2

For reference only
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Measure 46: Vln. I (p), Vln. II (p), Vln. III (mf), Vla. (mf), Vc. (p), Bass (p). Perc. 1 (triangle), Perc. 2 (triangle).

Measure 47: Vln. I (p), Vln. II (V), Vln. III (mf), Vla. (mf), Vc. (p), Bass (p). Perc. 1 (triangle), Perc. 2 (triangle).

Measure 48: Vln. I (mf), Vln. II (f), Vln. III (mf), Vla. (mf), Vc. (f), Bass (f). Perc. 1 (triangle), Perc. 2 (triangle).

Measure 49: Vln. I (mf), Vln. II (mp), Vln. III (mf), Vla. (mf), Vc. (mf dim. poco a poco), Bass (mf dim. poco a poco). Perc. 1 (triangle), Perc. 2 (triangle).

Measure 50: Vln. I (mf), Vln. II (mp), Vln. III (mf), Vla. (mf), Vc. (mf dim. poco a poco), Bass (mf dim. poco a poco). Perc. 1 (triangle), Perc. 2 (triangle).

Measure 51: Vln. I (mf), Vln. II (mf), Vln. III (mf), Vla. (mf), Vc. (mf), Bass (mf). Perc. 1 (triangle), Perc. 2 (triangle).

46 47 48 49 50 51

poco a poco rall.

56 a tempo

This musical score page shows measures 52 through 56. The instrumentation includes Violin I, Violin II, Violin III, Cello, Double Bass, Percussion 1, and Percussion 2. Measure 52 starts with a rest for Violin I, followed by eighth-note patterns for Violin II and Violin III. Measures 53 and 54 continue these patterns with dynamic markings *mp*, *mf*, and *p*. Measure 55 begins with a dynamic *p* and includes a performance instruction "Mark Tree". Measure 56 concludes with a dynamic *pp*.

Vln. I Vln. II Vln. III Vla. Vc. Bass Perc. 1 Perc. 2

52 53 54 55 56

Solo

This musical score page shows measures 57 through 61. The instrumentation remains the same. Measures 57 and 58 feature sustained notes and dynamics *p* and *mp*. Measures 59 and 60 show rhythmic patterns with dynamics *p* and *pp*. Measure 61 is labeled "Solo" and includes entries for Vibraphone and Bells.

Vln. I Vln. II Vln. III Vla. Vc. Bass Perc. 1 Perc. 2

57 58 59 60 61

Broadly **64 a tempo**

Solo **Tutti** **div.**

Vln. I Vln. II Vln. III Vla. Vc. Bass Perc. 1 Perc. 2

62 63 64 65 66

molto rit. **unis.**

Vln. I Vln. II Vln. III Vla. Vc. Bass Perc. 1 Perc. 2

67 68 69 70 71 72