

# Avalon

for Chamber Orchestra

Brian Wilbur Grundstrom

The score is divided into three systems. The first system includes Flute, Oboe, Clarinet, Bassoon, Horn, Violin 1, Violin 2, Viola, Cello, and Contrabass. The second system includes Flute, Oboe, Clarinet, Bassoon, and Horn. The third system includes Violin 1, Violin 2, Viola, Cello, and Contrabass. The score features various musical notations including dynamics (pp, p, mp, mf, sub. mf), articulation (accents, slurs), and performance markings (5, 10, 15, 20, 25). A tempo marking of quarter note = 54 is present at the beginning of the first system.

30 35

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp*

Bn.

Hn.

30 35

Vln. 1 *mf* *mp* *mf*

Vln. 2 *mf* *mp* *mf*

Vla. *mp*

Vcl.

Cb.

40 45

Fl. *mf* *mf*

Ob. *mp* *p* *p*

Cl. *mp* *p* *mf*

Bn. *mp* *p* *p*

Hn. *mp*

40 45

Vln. 1 *p* *mf*

Vln. 2 *p* *p*

Vla. *p* *p*

Vcl.

Cb.

50 55

Fl. *mf*

Ob.

Cl. *mf*

Bn. *mf*

Hn.

50 55

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *pizz. VC* *mf* *arco VC* *mf*

Cb. *mf* *p*

60

Fl. *mf*

Ob.

Cl. *mf*

Bn.

Hn.

60

Vln. 1 *arco V1* *mf* *pp* *f*

Vln. 2 *pizz. V2*

Vla. *mf*

Vcl. *mf* *pizz. VC* *mf*

Cb. *mf* *p*

65 70

Fl. *mf* *f*

Ob. *mf*

Cl. *mf* *f* *f*

Bn. *f*

Hn. *f* *f*

Vln. 1 *f*

Vln. 2 *pp* *f*

Vla. *mf*

Vcl. *mf*

Cb.

75 80

Fl. *p* *pp*

Ob. *mp* *p*

Cl. *f* *mp* *pp*

Bn. *pp*

Hn. *p*

Vln. 1 *pp* *p* *pizz.V1*

Vln. 2 *pp* *p* *pizz.V2*

Vla. *pp*

Vcl. *pp*

Cb.

85 90

Fl. *mf*

Ob.

Cl.

Bn.

Hn.

Vln. 1 *arco V1 pp p*

Vln. 2 *arco V2 pp p*

Vla. *p*

Vcl. *arco VC p*

Cb. *p*

95 100 105

Fl. *mp mf*

Ob. *mp mf*

Cl. *mf*

Bn. *mf*

Hn. *mf*

95 100 105

Vln. 1 *pp mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

110 115

Fl.

Ob.

Cl.

Bn.

Hn.

110 115

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

120 125

Fl.

Ob.

Cl.

Bn.

Hn.

120 125

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

130 135

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *f*

Bn. *f* *f*

Hn. *f* *f*

Vln. 1 130 *f* 135

Vln. 2 *f*

Vla. *mf* *f*

Vcl. *f*

Cb. *mf* *f* *pizz.KB*

140

Fl. *f*

Ob. *f*

Cl. *f*

Bn. *f*

Hn. *f*

Vln. 1 140

Vln. 2 *f*

Vla. *f*

Vcl. *f*

Cb. *f*

145  $\text{♩} = 76$  *accel* *poco*  $\text{♩} = 80$  *a*  $\text{♩} = 84$  150 *poco*  $\text{♩} = 88$  *(accel. poco a poco)*

Fl. Oboe Clarinet Bassoon Horn Violin 1 Violin 2 Viola Violoncello Contrabass

155  $\text{♩} = 92$   $\text{♩} = 96$   $\text{♩} = 110$   $\text{♩} = 120$  160

*ff* *arco* *ff* *ff* *ff* *ff*

Fl. Oboe Clarinet Bassoon Horn Violin 1 Violin 2 Viola Violoncello Contrabass



Fl.  $\bullet = 130$  165 subito  $\bullet = 88$  ritardando  $\bullet = 82$  170  
 Ob.  
 Cl.  
 Bn.  
 Hn.  
 Vln. 1  $\bullet = 130$  165 subito  $\bullet = 88$  ritardando  $\bullet = 82$  170  
 Vln. 2  
 Vla.  
 Vcl.  
 Cb.

Fl.  $\bullet = 78$  175  
 Ob.  
 Cl.  
 Bn.  
 Hn.

Vln. 1  $\bullet = 78$  175  
 Vln. 2  
 Vla.  
 Vcl.  
 Cb. *pizz.KB*

180 185 190

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

Ob.

Cl.

Bn.

Hn.

Vln. 1 *mp* *p*

Vln. 2 *mp* *pp*

Vla.

Vcl. *p* *pizz. VC* *p*

Cb.

195 200

Fl.

Ob.

Cl.

Bn.

Hn.

Vln. 1 *pp* *ppp*

Vln. 2 *ppp*

Vla. *pp* *ppp*

Vcl. *pp* *arco VC* *pp* *ppp*

Cb. *pp* *arco KB* *ppp*

*pp* *ppp*

## Instrumentation

Flute  
Oboe  
Clarinet  
Bassoon  
Horn

Strings

**AVALON** - island to which Britain's legendary king Arthur was conveyed for the healing of his wounds after his final battle. It is first mentioned in Geoffrey of Monmouth's *Historia regum Britanniae* (c. 1136), while the same author's *Vita Merlini* (c. 1150) described it as "the island of apples [Insula pomorum'], called fortunate." It was ruled by the enchantress Morgan le Fay and her eight sisters, all of them skilled in the healing arts.

Geoffrey may have been attempting to connect his "island of apples" with Celtic mythology's traditions of an elysium; and the name Avalon is certainly close to the Welsh word for apple, *afal*. Sir John Rhys, however (*Studies in the Arthurian Legend*, 1891), preferred to link the name Avalon with that of *Aballach*, a (hypothetical) dark Celtic divinity. Avalon has been identified with Glastonbury in Somerset, and this may be connected with Celtic legends about an "isle of glass" inhabited by deceased heroes. It is equally likely to have been an attempt by the monks of Glastonbury to exploit the Arthurian legend for the benefit of their own community.

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