

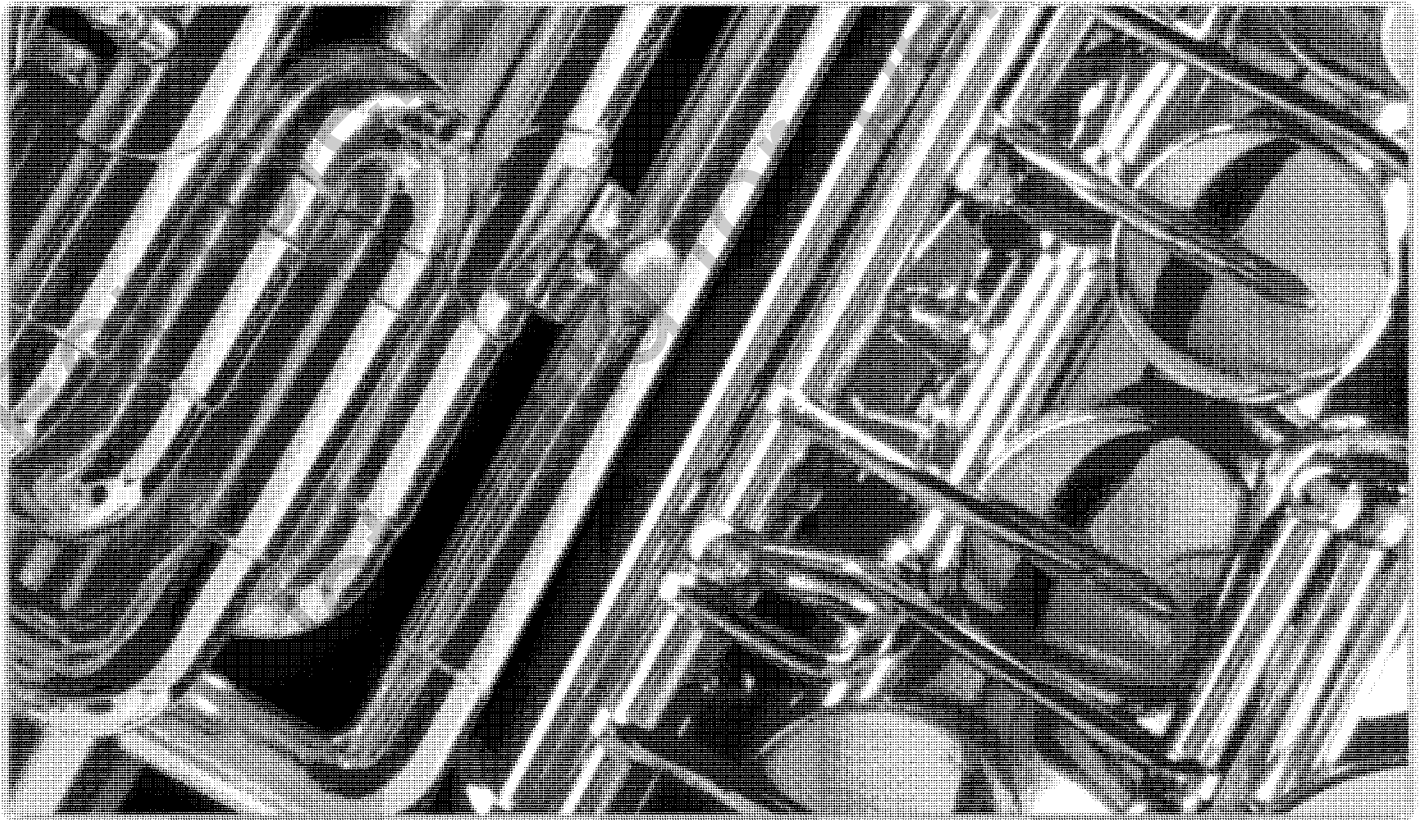
FULL CONDUCTOR SCORE  
Catalog No: 011-4525-01

# THE SEA OF ETERNITY

Jeremy Bell

GRADE:  
**2.5**

## BARNHOUSE COMMAND SERIES For Concert Band



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# THE SEA OF ETERNITY

## Jeremy Bell

Full Conductor Score .....	1	2nd B $\flat$ Trumpet .....	5
Flute.....	10	F Horn .....	4
Oboe .....	2	Trombone.....	6
1st B $\flat$ Clarinet .....	5	Baritone B.C. ....	2
2nd B $\flat$ Clarinet.....	5	Baritone T.C. ....	2
B $\%$ Bass Clarinet.....	2	Tuba.....	4
Bassoon.....	2	Mallet Percussion: Bells, Marimba, Chimes .....	4
1st E $\flat$ Alto Saxophone .....	3	Timpani .....	1
2nd E $\flat$ Alto Saxophone .....	3	Percussion 1: Bass Drum.....	1
B $\flat$ Tenor Saxophone .....	2	Percussion 2: Suspended Cymbal, Crash Cymbals, Mark Tree .....	3
E $\flat$ Baritone Saxophone .....	2	Percussion 3: Triangle, Tambourine, Ocean Drum .....	3
1st B $\flat$ Trumpet .....	5		

## Program Notes

**The Sea of Eternity** is a unique work meant to convey the events after a ship is lost at sea. Both beautiful and somber, it contains several elements depicting the calming sea after a storm. An ocean drum is utilized, which creates the effect of waves rolling over the shore. When the ocean drum enters, the clarinets, alto saxophones, and marimba play a melodic figure, which ascends and descends to mimic the ocean tide. During the climax, the crash cymbals depict the ocean waves crashing upon the rocks, followed by the wind chimes and a shift to a chromatic chord that creates a feeling of serenity and peacefulness rather than instability.

## Rehearsal Suggestions

**The Sea of Eternity's** melodic content dovetails throughout the piece, so it's important to bring out the moving lines. For example, the tenor and baritone saxophones in m. 4; tenor saxophone and horns in m. 22-24 followed by 2nd trumpets and alto saxophones m. 25-26; and the 2nd clarinets and saxophones in m. 37-38; should all be the focal points even though they're not technically the melody.

In m. 15-18 and 57-60, the alto saxophones, clarinets, and marimba, although not marked specifically in the score, should follow the contour of the line for the dynamics, creating an arched phrase for each measure, imitating the ebb and flow of the ocean tide. The ocean drum isn't a standard percussion instrument and may take some time getting used to. While holding the drum by the frame, play by rolling the wrists so the drum gently tilts in all directions. The sound should imitate fairly clam waves and will require a controlled roll to get this effect. Lastly, in m. 14, the suspension resolves to a concert E natural creating a major V chord, but in m. 56, the resolution is to an E flat instead.

I hope you enjoy **The Sea of Eternity**.

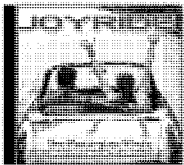
Jeremy Bell

## 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. member of numerous professional and honorary organizations including NAfME, ASBDA, Phi Beta Mu and Pi Kappa Lambda.

## New Young Band CD



WFR392

**JOYRIDE**

**The Washington Winds**

**Edward Petersen - Conductor**

**CONTENTS:** Joyride (Romeyn), The Sea Of Eternity (Bell), Freedom City March (King/arr. Swearingen), A Pirate's Tale (La Plante), Beyond Bold Horizons (Neeck), Caprice: For Winds And Percussion (Jarvis), A Lasting Legacy (Swearingen), Pandora's Lament (Romeyn), Sedona (Reineke/arr. Romeyn), Cyberlink 3 (Huckeby), With Quiet Courage (Daehn), Shipshape And Bristol Fashion (Webb), Freedom's Voice (Shaffer), Darkwater

Castle (Anderson), Sobre Las Olas: Over The Waves (Rosas/arr. Longfield), Fierce (Sherburne), New Frontier: A Celebration for Band (Swearingen), Potential (Melton), Bayside Reflections (Galvin), Run! (Huckeby)

# THE SEA OF ETERNITY

Mysteriously (♩ = 100)

9

Flute *mp* *mf*

Oboe *mf*

1st & 2nd B♭ Clarinet *p* *div.* *mp*

B♭ Bass Clarinet *p* *mp*

Bassoon *p* *mp*

1st & 2nd E♭ Alto Saxophone *p* *mf* *a2* *div.*

B♭ Tenor Saxophone *p* *mp*

E♭ Baritone Saxophone *p* *mp*

Mysteriously (♩ = 100)

9

1st & 2nd B♭ Trumpet *mf* *a2* *div.*

F Horn *mf*

Trombone/Baritone *mp*

Tuba *mp*

Mallet Percussion (Soft rubber mallets)  
Bells, Marimba, Chimes *mp*

Timpani (F, B♭)

Percussion 1 Bass Drum

Percussion 2 Suspended Cymbal, Crash Cymbals, Mark Tree *mp* Mark Tree

Percussion 3 Triangle, Tambourine, Ocean Drum

*poco rit.* **a tempo** 19

Fl. *f* *p* *f*

Ob. *f* *p* *f*

1st & 2nd Cl. *mf* *mp* *f*

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

Bsn. *mf* *mp* *f*

1st & 2nd Alto Sax. *f* *mp* *f*

Ten. Sax. *mf* *mp* *f*

Bari. Sax. *mf* *mp* *f*

1st & 2nd Trpt. *f* *p* *f*

Hn. *mf* *mp* *f*

Troms./Bar. *mf* *mp* *f*

Tuba *mf* *mp* *f*

Mallets *mp* *f*

Timp. *mp* *mf*

Perc. 1 *p* *mf*

Perc. 2 *p* *f*

Perc. 3 *mp* *mf* *mp* *mf* *mp*

Marimba (Very soft yarn mallets)

(Soft felt mallets)

Sus. Cym.

Ocean Drum

Tambourine

11 12 13 14 15 16 17 18 19

Fl. *mf*

Ob. *mf*

1st & 2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

1st & 2nd Alto Sax. *mf* *a2* *div.*

Ten. Sax. *mf*

Bari. Sax. *mf*

1st & 2nd Trpt. *f* *div.* *mf* *a2*

Hn. *mf*

Troms./Bar. *mf*

Tuba *mf*

Mallets Chimes *mf*

Timp. *p* *f*

Perc. 1

Perc. 2 *p* *f*

Perc. 3 Triangle

20 21 22 23 24 25 26 27 28 29 30 31



43 rit. 51 a tempo

Fl. *mf* *mp* *mp*

Ob. *mp*

1st & 2nd Cl. *mf* *mp* *a2* *div.* *p*

Bass Cl. *mf* *mp* *p*

Bsn. *mf* *mp* *p*

1st & 2nd Alto Sax. *mf* *mp* *a2* *div.* *p*

Ten. Sax. *mf* *mp* *p*

Bari. Sax. *mf* *mp* *p*

43 rit. 51 a tempo

1st & 2nd Trpt. *mf* *mp* *a2 div.*

Hn. *mf* *mp* *p*

Troms./Bar. *mf* *mp* *p*

Tuba *mf* *mp* *p*

Mallets *mp* Bells

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* *pp* *mp*

Perc. 3 *p* Ocean Drum

Fl. *rit.* *a tempo* *molto rit.*  
*mf* *mp* *pp* *mp*

Ob. *mp* *pp* *mp*

1st & 2nd Cl. *mf* *mp* *pp* *mp* *a2*

Bass Cl. *mf* *mp* *pp* *mp*

Bsn. *mf* *mp* *pp* *mp*

1st & 2nd Alto Sax. *mf* *mp* *pp* *mp* *a2*

Ten. Sax. *mf* *mp* *pp* *mp*

Bari. Sax. *mf* *mp* *pp* *mp*

1st & 2nd Trpt. *rit.* *a2* *a tempo* *molto rit.*  
*mf* *mp* *pp* *mp*

Hn. *mf* *mp* *pp* *mp*

Troms./Bar. *mp* *pp* *mp*

Tuba *mf* *mp* *pp* *mp*

Mallets Chimes *mp*

Timp. *mp* *mf* *mp*

Perc. 1 *p* *mf* *mp*

Perc. 2 *p* *f* *pp* *mp*

Perc. 3 *mp* *p* *mp* *pp* *mp*