

# Aethelinda

Jeffrey S. Bishop (ASCAP)

## INSTRUMENTATION

Conductor Score.....	1	Trombone I.....	1
Piccolo.....	1	Trombone II.....	1
Flute.....	1	Trombone III.....	1
Oboe.....	2	Tuba.....	1
B $\flat$ Clarinet I.....	1	Mallet Percussion I (Clockenspiel).....	1
B $\flat$ Clarinet II.....	1	Mallet Percussion II (Tubular Bells).....	1
B $\flat$ Bass Clarinet.....	1	Timpani (E-F $\sharp$ -B-E).....	1
Bassoon.....	1	Percussion I (Snare Drum, Tambourine).....	2
F Horn I.....	1	Percussion II (Cymbals, Tam-Tam).....	2
F Horn II.....	1	Percussion III (Anvil).....	1
F Horn III.....	1	Piano.....	1
F Horn IV.....	1	Violin I.....	8
B $\flat$ Trumpet I.....	1	Violin II.....	8
B $\flat$ Trumpet II.....	1	Viola.....	5
B $\flat$ Trumpet III.....	1	Cello.....	5
		String Bass.....	5

“Aethelinda” is Welsh for “noble serpent” or dragon. This highly programmatic piece invokes the raw energy and power of a great winged beast as it awakens from its long slumber to wreak havoc on the countryside. Opening with a low string choir, the piece builds to a rousing allegro section and then a soaring fanfare.



**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

### Program Notes

*Aethelinda* was commissioned by Curtis Mulvenon, director, and the 2012–13 Shawnee Mission West Viking Symphony Orchestra, Overland Park, KS. “Aethelinda” is Welsh for “dragon” and this piece evokes the image of a giant winged serpent awakening from a long slumber. Choirs of low brass and strings call forth the beast and, once awake, it unleashes its fury with a rousing allegro section that features alternating time signatures. Upon taking flight, the dragon is accompanied by a noble fanfare that soars in the strings and is punctuated by brass and percussion articulations. The beast lands once more, considers slumber, but opts for one last battle instead, leaving us with a resounding clash of brass, winds, percussion, and strings!

### Notes to the Conductor

Care should be taken to balance the opening choirs of brass and low strings. Written with a divisi cello part, supported by violas and basses, these internal voices need to be brought out as much as possible. The alternating 5/4 and 6/4 time signatures give way to an almost hymn-like fanfare section in which care should be taken to maintain the rhythmic pulse as the strings feel it *alla breve* and the brass strive for clean articulations. The large percussion section will require finesse on the part of all players, as it can quickly overpower the orchestra if not properly balanced.

CONDUCTOR SCORE

# Aethelinda

Jeffrey S. Bishop (ASCAP)

Duration - 6:00

Slowly, with great mystery (♩ = 54)

Piccolo

Flute

Oboe

B♭ Clarinets I II

B♭ Bass Clarinet

Bassoon

Horns in F I II III IV

B♭ Trumpets I II III

Trombones I II III

Tuba

Mallet Percussion I (Glockenspiel)

Mallet Percussion II (Tubular Bells)

Timpani (E-F#-B-E)

Percussion I (Snare Drum, Tambourine)

Percussion II (Cymbals, Tam-tam)

Percussion III (Anvil)

Piano

Violins I II

Viola

Cello

String Bass

Slowly, with great mystery (♩ = 54)

1 2 3 4 5 6

7

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Tam-tam

Bring out

*p*

*mf*

7 8 9 10 11 12

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Picc.  
Fl.  
Ob.  
Cl. I  
Cl. II  
B. Cl.  
Bsn.  
Hns. I *a2*  
Hns. II *a2*  
Hns. III *a2*  
Hns. IV *a2*  
Tpts. I *mp*  
Tpts. II *mp*  
Tpts. III *mp*  
Tbns. I *mp*  
Tbns. II *mp*  
Tbns. III *mp*  
Tuba *mp*  
Mlt. Perc. I  
Mlt. Perc. II  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Pno. *f*  
Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

42071S      13      14      15      16      17      18



26 Menacingly (with much evilness) (♩ = 113)

Picc. -

Fl. -

Ob. -

I Cls. -

II Cls. -

B. Cl. -

Bsn. -

I Hns. -

II Hns. -

III Hns. -

IV Hns. -

I Tpts. -

II Tpts. -

III Tpts. -

I Tbn. -

II Tbn. -

III Tbn. *ff*

Tuba *ff*

Mlt. Perc. I -

Mlt. Perc. II *ff*

Timp. *fff*

Perc. I *ff*  
S.D. Tamb. Large Viennese crash cym. Anvil With two metal hammers

Perc. II *ff*

Perc. III *ff*

Pno. *loco ff*

Bells up! *ff* *a2*

Bells up! *ff* *a2*

Bells up! *fff*

Bells up! *fff*

26 Menacingly (with much evilness) (♩ = 113)

I Vlns. -

II Vlns. -

Vla. -

Cello *ff*

Str. Bass *ff*

*fff* (V)

*fff* (V)

*fff* (V)

*fff*



Musical score for Picc., Fl., Ob., Cls., B. Cl., Bsn., Hns., Tpts., Tbn., Tuba, Mlt. Perc., and Pno. The score includes dynamics such as *f*, *ff*, and *mf*. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the score.

**Preview Only**  
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Musical score for Vlns., Vla., Cello, and Str. Bass. Includes dynamics and a rehearsal mark '34'. The string parts feature *V* (Violin) and *v* (viola) markings.



Picc.  
Fl.  
Ob.  
I  
Cls.  
II  
B. Cl.  
Bsn.  
I  
Hns.  
II  
III  
IV  
I  
Tpts.  
II  
III  
I  
Tbns.  
II  
III  
Tuba  
Mlt. Perc. I  
Mlt. Perc. II  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Pho.  
I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

Picc.  
Fl.  
Ob.  
I  
Cls.  
II  
B. Cl.  
Bsn.  
I  
Hns.  
II  
III  
IV  
I  
Tpts.  
II  
III  
I  
Tbns.  
II  
III  
Tuba  
Mlt. Perc. I  
Mlt. Perc. II  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Pno.  
I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

Picc.

Fl.

Ob.

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Bells down

Change G to F, D to Eb

mf

f

43 44 45 46 47



Picc. *f*

Fl. *f*

Ob.

Cl. I

Cl. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp. *f* *mf* *f*

Perc. I *mf* *p* *mf*

Perc. II

Perc. III

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

48 49 50 51 52

54

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Tam-tam

54

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

Change F to G, Eb to D

Regular mallets

*mf*

*f*

Cr. Cyms.

*f*



Picc. - Fl. - Ob. - Cls. I II - B. Cl. - Bsn. - Hns. I II III IV - Tpts. II III - Tbns. I II III - Tuba - Mlt. Perc. I II - Timp. - Perc. I II III - Pno. - Vlns. I II - Vla. - Cello - Str. Bass



Picc.

Fl.

Ob.

I

Cl. II

B. Cl.

Bsn.

I

Hns. II

III

IV

I

Tpts. II

III

I

Tbns. II

III

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Pno.

I

Vlins. II

Vla.

Cello

Str. Bass

Picc.  
Fl.  
Ob.  
Cls. I  
Cls. II  
B. Cl.  
Bsn.  
Hns. I  
Hns. II  
Hns. III  
Hns. IV  
Tpts. I  
Tpts. II  
Tpts. III  
Tbns. I  
Tbns. II  
Tbns. III  
Tuba  
Mlt. Perc. I  
Mlt. Perc. II  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Pno.  
Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

76 77 78 79

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

83 **molto rall.**

87 **Slowly, with great mystery** (♩ = 54)

Picc.

Fl.

Ob.

Cl. I

Cl. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Pno.

83 **molto rall.**

87 **Slowly, with great mystery** (♩ = 54)

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass



95 Suddenly triumphant! (♩ = 120)

Picc. *fp* *f* *f*

Fl. *fp* *f* *f*

Ob. *fp* *f* *f*

I *fp* *f* *f*

Cls. II *fp* *f* *f*

B. Cl. *fp* *f* *f*

Bsn. *fp* *f* *f*

I *fp* *f* *f*

Hns. II *fp* *f* *f*

III *fp* *f* *f*

IV *fp* *f* *f*

I *fp* *f* *f*

Tpts. II *fp* *f* *f*

III *fp* *f* *f*

I *fp* *f* *f*

Tbns. II *fp* *f* *f*

III *fp* *f* *f*

Tuba *fp* *f* *f*

Mlt. Perc. I *fp* *f* *f*

Mlt. Perc. II *fp* *f* *f*

Timp. *fp* *ff* *f*

Perc. I *f* *f* *f*

Perc. II *f* *f* *f*

Perc. III *f* *f* *f*

Pno. *ff* *f* *f*

Bring out

Change B to B<sub>b</sub>

Bring out

Change E to E<sub>b</sub>

Hard mallets

Tam-tam

95 Suddenly triumphant! (♩ = 120)

I *fp* *f* *f*

Vlns. II *fp* *f* *f*

Vla. *fp* *f* *f*

Cello *fp* *f* *f*

Str. Bass *fp* *f* *f*

Picc.

Fl.

Ob.

I

Cl. II

B. Cl.

Bsn.

I

Hns. II

III

IV

I

Tpts. II

III

I

Tbns. II

III

Tuba

Mlt. Perc. I

Mlt. Perc. II

Timp.

Perc. I

Perc. II

Perc. III

Pno.

I

Vlns. II

Vla.

Cello

Str. Bass

Picc.  
Fl.  
Ob.  
Cl. I  
Cl. II  
B. Cl.  
Bsn.  
Hns. I  
Hns. II  
Hns. III  
Hns. IV  
Tpts. I  
Tpts. II  
Tpts. III  
Tbns. I  
Tbns. II  
Tbns. III  
Tuba  
Mlt. Perc. I  
Mlt. Perc. II  
Timp.  
Perc. I  
Perc. II  
Perc. III  
Pno.  
Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass



110

Musical score for woodwinds, brass, and percussion. Includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet I (Cls. I), Clarinet II (Cls. II), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn I (Hns. I), Horn II (Hns. II), Horn III (Hns. III), Horn IV (Hns. IV), Trumpet I (Tpts. I), Trumpet II (Tpts. II), Trumpet III (Tpts. III), Trombone I (Tbns. I), Trombone II (Tbns. II), Trombone III (Tbns. III), and Tuba. Includes staves for Milt. Perc. I, Milt. Perc. II, Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), and Percussion III (Perc. III). The score includes dynamics such as *mf*, *ff*, *fff*, *p*, *fp*, and *choke*, and articulation marks like accents and slurs. A large red watermark is present across the page.

Pno.

110

Musical score for strings. Includes staves for Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vla.), Cello (Cello), and Str. Bass. The score includes dynamics such as *ff*, *mf*, *ff*, *p*, and *fff*, and articulation marks like accents and slurs. A large red watermark is present across the page.