

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♭ Clarinet I.....	1	Mallet Percussion I (Glockenspiel).....	1
B♭ Clarinet II.....	1	Mallet Percussion II (Tubular Bells).....	1
B♭ Bass Clarinet.....	1	Timpani (E-F#-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♭ Trumpet I.....	1	Violin II.....	8
B♭ Trumpet II.....	1	Viola.....	5
B♭ 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.

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

Tam-tam

p

Bring out

mf

7 8 9 10 11 12

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

42071S

13 14 15 16 17 18

Picc.

Fl.

Ob.

I

Cls.

II

B. Cl.

Bsn.

I

Hns.

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.

Vlns.

I

II

Vla.

Cello

Str. Bass

poco rall.

mf

f

ff

G-B-D-G

p

Solo f V

Others p

(V)

pp

8va -

ff

poco rall.

42071 S

19

20

21

22

23

24

25

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

f
Tutti (V)

Vlns. I *ff* *acc.* (V)

Vlns. II *ff* *acc.* (V)

Vla. *ff* *acc.* (V)

Cello *ff*

Str. Bass *ff*

42071S

26 27 28 29 30

42071S

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

42071S

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.
 Vlns.
 I
 II
 Vla.
 Cello
 Str. Bass

Picc. *f*

Fl. *f*

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. *f* Hard mallets *mf* *f*

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

Perc. II Tam-tam

Perc. III

Pno.

I

Vlns. II

Vla.

Cello

Str. Bass

48 49 50 51 52

54

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.

54

I

Vlns.

II

Vla.

Cello

Str. Bass

42071S

53

54

55

56

57

mf

Tam-tam

Legal Use

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

42071S

58

59

60

61

62

Change F to G, E $\flat$ to D

Regular mallets

mf

f

Cr. Cyms.

f

63

Picc. - - - - -

Fl. - - - - -

Ob. - - - - -

I - - - - -

Cl. II - - - - -

B. Cl. - - - - -

Bsn. - - - - -

I - - - - -

Hns. II - - - - -

III - - - - -

IV - - - - -

I - - - - -

Tpts. II - - - - -

III - - - - -

I - - - - -

Tbns. II - - - - -

III - - - - -

Tuba *ff sub.* - - - - -

Mlt. Perc. I *ff sub.* - - - - -

Mlt. Perc. II *ff* - - - - -

Timp. *ff* - - - - -

Perc. I *ff* - - - - -

Perc. II *ff* - - - - -

Perc. III *ff* - - - - -

Pno. *ff* - - - - -

63

I - - - - - (V)

Vlns. II - - - - - (V)

Vla. - - - - - (V)

Cello *ff sub.* - - - - -

Str. Bass *ff sub.* - - - - -

63 64 65 66 67

42071 S

68 69 70 71

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

42071S
 72
 73
 74
 75

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

76

77

78

79

Preview Use Requires Purchase

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

80

81

82

42071S

83 **molto rall.**87 **Slowly, with great mystery** (♩ = 54)

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.

83 **molto rall.**87 **Slowly, with great mystery** (♩ = 54)

I

Vlns.

II

Vla.

Cello

Str. Bass

Picc.
 Fl.
 Ob.
 I
 Cln.
 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

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* *f* *f*

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

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

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

Pno. *f* *ff* *f*

Bring out

Change B to B $\flat$

Bring out

Change E to E $\flat$

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*

103

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

99 100 101 102 103

103

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

42071S

104 105 106 107 108 109

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 110 in the bottom left corner. The score is written for a large ensemble, including the following instruments:

- 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

The score is written in 4/4 time and features various dynamic markings such as *mf*, *ff*, *p*, and *f*. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page. The page number 110 is visible in the bottom left corner.

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase