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Beowulf

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BEOWULF

by

Anthony Alvarado

A Thesis
Submitted to the
Faculty of The Graduate College
in partial fulfillment of the
requirements for the
Degree of Master of Music
School of Music

Western Michigan University
Kalamazoo, Michigan
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2007

BEOWULF

Anthony Alvarado, M.M.

Western Michigan University, 2007

My composition is a tone poem based on the Old English epic poem *Beowulf*. Specifically, this piece depicts Beowulf's three battles with three diverse monsters. The first Grendel, second Grendel's mother, and last a dragon. In this composition, the music does not follow any specific or traditional forms. Instead, each episode is presented as a picture of each event.

The choice to depict the story of *Beowulf* was an interesting choice. While historically the story is significant, it is not a very popular one. The poem is the oldest surviving manuscript written in Old English. However, more recent (relatively) authors have given more inspiration to musical pieces such as Shakespeare or Milton. Therefore, I hope that my piece will shed more light on a piece of significant literature. As well, as help to renew interest in the tone poem as a musical form.

TABLE OF CONTENTS

INSTRUMENTATION.....	iii
SCORE TO BEOWULF.....	1

INSTRUMENTATION

2 Flutes (2nd Flute doubles piccolo)

2 Oboes

2 Clarinets in B♭

2 Bassoons

4 horns in F

2 Trumpets in B♭

2 Trombones

Tuba

Timpani

Percussion (2 players)

Harp

Celesta

Piano

Strings

Beowulf

1

$\text{♩} = 88$ **In the Mead Hall** ANTHONY ALVARADO

Flute 1+2

Oboe 1+2

Clarinet in B \flat 1+2

Bassoon 1+2

Horn in F 1+2

Horn in F 3+4

Trumpet in B \flat 1+2

Trombone 1+2

Bass Trombone

Tuba

Timpani

Snare

Percussion 1+2

Tubular Bells (Percussion 2)

Harp

Celesta

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

$\text{♩} = 88$

mp *mf* *a2*

(E, A, B \flat , F)

B D

6

Bsn.

Hn. 1+2

Hn. 3+4

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

dim.

dim.

dim.

dim.

12

13

Hn. 1+2

Hn. 3+4

Tpt.

Tba.

Perc.

p

p

mp

p

p

19

23

Bsn.

Hn. 1+2

Hn. 3+4

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

mf

cresc.

cresc.

a2

f

mf

cresc.

cresc.

mf

mf

mf

25

Bsn.

Hn. 1+2

Hn. 3+4

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

32

Tpt. *dim.* *rit.*

Tbn. *dim.*

B. Tbn. *dim.*

Tba. *dim.*

Timp. *p*

Perc. B.D. *f*

Vln. I *rit.*

Vln. II

Vla.

Vc.

Cb.

40 $\text{♩} = 120$ **Grendel attacks**

Bsn. *ff*

Timp.

Perc.

Pno. *ff*

*E to A
A to B \flat
B \flat to E*

40 $\text{♩} = 120$

Vln. I *div.* *p*

Vln. I *div.* *p*

Vln. II *div.* *p*

Vln. II *div.* *p*

Vla. *fp* *div.*

Vc. *fp*

Cb. *fp*

47 $\text{♩} = 120$

Ob. *mp*

Cl. *p*

Bsn. *p*

Pno. *(8)-----1 loco*

Vla.

Vc.

Cb.

54 **55** **Grendel threatens again**

Ob. *pp*

Cl.

Bsn.

Timp. *pp*

Cel. *p*

Vc. *pizz.* *pp*

Cb. *pizz.* *pp*



60

Fl. *p*

Timp.

Cel.

Vc.

Cb.

64 66 7

Fl. *f*

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. 1+2 *a2*

Hn. 3+4 *a2*

Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *f* *mf*

Perc. B.D. *mf*

Cel. *f*

Vln. I *f* *arco* *unis*

Vln. II *f* *arco* *unis*

Vla. *f* *arco*

Vc. *f* *arco*

Cb. *f* *arco*

66

81

10

79

Bsn.

Hn. 1+2

Hn. 3+4

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Meno mosso
♩=88

E to Eb

81

Meno mosso
♩=88

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

fp
unis.

mf

f

fp



83

Timp.

Vln. I

Vln. II

rit.

\equiv

98

Fl.

Picc.

Change to fl.

Hn. 1+2

Hn. 3+4

Tpt.

Tbn.

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

105

Meno mosso In King Hrothgar's Court
♩ = 120

103

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff* 1. *mp*

Hn. 1+2 *ff*

Hn. 3+4 *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *f* *E♭ to E*
B♭ to B

Perc. *B.D.* *mf*

Hp. *p* *sempre arpeggio*

105

Meno mosso In King Hrothgar's Court
♩ = 120

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

108

Bsn.

Hp.

7

113

Ob.

Cl.

Bsn.

Hp.

mp

3

3

118

Fl.

Ob.

Cl.

Bsn.

Hp.

121

Vln. I

Vln. II

Vla.

mp

2

3

3

mf

3

mf

3

mf

123

Fl.

Ob.

Cl.

Bsn.

Tba.

Hp.

Vln. I

Vln. II

Vla.

ppp

The musical score is for page 15, measures 123 through 127. The key signature is three sharps (F#, C#, G#). The Flute part begins with a measure number 123. The Trombone part has a *ppp* dynamic marking under the final measure. The Harp part has a '7' above a measure in the fourth measure. The Violin I, Violin II, and Viola parts have a '3' (triple) marking under the first measure of their respective staves.

A page from a musical score, numbered 132 at the top left and 138 at the top right. The score is written for a large orchestra and includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba), Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The score shows measures 132 through 138. Measures 132-137 contain various instrumental entries and patterns, including triplets and sixteenth-note runs. Measure 138 features a full orchestral entry with dynamics like *p*, *mf*, and *mp*. A harp part in measure 137 includes a glissando marked "gliss.". The bottom right corner of the page contains the number "138" in a box, followed by the text "non. div." and "div." above the Violin I and Violin II staves respectively.

154

157

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

154

157

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The first system of the musical score includes parts for B. Tbn., Tba., Perc., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The percussion part features a snare drum with a *pp* (pianissimo) dynamic and a *cresc.* (crescendo) marking. The piano part has a *ff* (fortissimo) dynamic. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are marked with *Red.* (Reduction) and *h* (harmonics) in the later measures. The woodwinds (B. Tbn., Tba.) have rests in the first measure and enter in the second measure.



167

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

168

169

170

171

172

173

174

175

176

177

178

179

180

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182

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606

607

Beowulf grabs the monster's arm and swings him around

[illegible]

178

Fl.

Ob.

Cl.

Bsn.

Hn. 3+4

B. Tbn.

Tba.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 22, measures 178-180, is presented in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the string section (Violin I, Violin II, Viola, Violoncello, Contrabass) are active in measures 178 and 179, playing a triplet pattern. The percussion section (Perc.) is active in measure 180, playing a rhythmic pattern of eighth notes and rests. The Horns 3+4, Baritone Trombone, and Tuba are also present in the score, with the Tuba part showing a melodic line in measure 180.

181 23

Fl.

Ob.

Cl.

Bsn.

Hn. 3+4

B. Tbn.

Tba.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

191

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 191 through 193. The instruments are arranged in a standard orchestral layout. Measures 191 and 192 are marked with a *mf* dynamic, while measure 193 is marked with a *f* dynamic. The percussion part features a consistent eighth-note pattern. The string section (Violins I and II, Viola, and Violoncello) plays a complex, fast-moving line with many slurs and ties. The woodwinds (Tbn., B. Tbn., and Tba.) have more sparse, punctuated parts, with some triplets indicated by a '3' over the notes.

194

196

Bsn.

Hn. 1+2

Hn. 3+4

Tbn.

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

1.

3.

196

mf

mf

mf

mf



197

Bsn.

Hn. 1+2

Hn. 3+4

Vln. I

Vln. II

Vla.

Vc.

[illegible]

205

Tbn.

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



207

Tbn.

B. Tbn.

Tba.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

Ct. cym

2/3 31

Fl.

Ob.

Cl.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *p* *mp* *p*

3 *3* *3* *3*

A \flat to F
D \flat to C

217

Fl.

Ob.

Cl.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2 change to picc.

fff

Detailed description of the musical score: The score is for measures 217, 218, and 219. The Flute part (Fl.) has a melodic line with a '2 change to picc.' instruction at the end of measure 219. The Oboe (Ob.) and Clarinet (Cl.) parts have similar melodic lines. The Trombone (Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.) parts have a more rhythmic, harmonic accompaniment. The Timpani (Timp.) part has a single note in measure 219 marked with a fortissimo (fff) dynamic. The Violin I (Vln. I) and Violin II (Vln. II) parts have a melodic line. The Viola (Vla.) part has a melodic line. The Violoncello (Vc.) and Contrabass (Cb.) parts have a melodic line.

220 221 221 33

Tbn. *ff* 3

B. Tbn. *ff* 3

Tba. *ff* 3

Timp. *ff* 3

Vln. I *p* *cresc.* *ff* 3

Vln. II *p* *cresc.* *ff* 3

Vla. *arco ff* 3

Vc. *arco ff* 3

Cb. *ff* 3



222

Tbn. *ff* *cr cym*

B. Tbn. *ff* *cr cym*

Tba. *ff* *cr cym*

Timp. *ff* *cr cym* F to G

Perc. *ff* *cr cym*

Vln. I *ff* *cr cym*

Vln. II *ff* *cr cym*

Vla. *ff* *cr cym*

Vc. *ff* *cr cym*

Cb. *ff* *cr cym*

226

$\text{♩} = 120$

A new threat looms over the great Mead Hall...

Timpani

mf

Piano

f

229

Timp.

Perc.

Pno.

tam-tam

p

G to F
C to D \flat
E \flat to F

gue

[illegible]

232 **232** ...Grendel's mother

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *p*

Perc.

Pno. *f*

Vln. I *mf*

Vln. I *mf*

Vln. II *mf*

Vln. II *mf*

Vla. *mf*

Vla. *mf*

Vc. *mf*

Vc. *mf*

Cb. *mf*

Cb. *mf*

unis.

8va. I

8va. II

238 **238**

Timp.

Vc. *mf* *pizz.*

Cb. *mf* *pizz.*

unis.

244

243 *g^u*

Fl. *mp*

Picc. *mp*

Ob. *mp*

Ob. *mp*

Cl. *mp*

Cl. *mp*

Bsn. *mp* *sim.*

Timp.

Vc.

Cb.



247 (g)

Fl.

Picc.

Ob.

Ob.

Cl.

Cl.

Bsn.

Hn. 1+2 *mf*

Hn. 3+4 *mf*

Timp.

Vc. *f*

Cb. *f*

251 (9)

Fl.

Picc.

Ob.

Ob.

Cl.

Cl.

Bsn.

Hn. 1+2

Hn. 3+4

Tbn.

B. Tbn.

Tba.

Timp.

252

Vc.

Cb.

[illegible]

263

Beowulf plans his counter-attack...

262 $\text{♩} = 72$

Fl. mp

Timp. p

Perc. B.D. pp

Tub. B. mp

269 $\text{♩} = 72$

Cl. mp

Timp.

Perc.

Tub. B.

Vln. I mf 7

Vln. II mf 7

275 $\text{♩} = 92$ accel.

Ob. f

Timp.

Perc. mf B.D. mf

Tub. B.

Pno. mf

275 $\text{♩} = 92$ accel.

Vln. I

Vln. II

Vla. f mf

Vc. mf

Cb. f

282 ...and marches out to the swamp to meet her

Bsn.

Hn. 1+2

Hn. 3+4

Tbn.

Tba.

sim.

Timp.

Perc.

Pno.

(8).....
sim.

Vc.

sim.

Cb.

287

Bsn.

Hn. 1+2

Hn. 3+4

Tbn.

B. Tbn.

Tba.

Timp.

Perc.

Pno.

(8).....

Vc.

Cb.

292 In the Hag's Hall

41

292

Fl. *a2*

Ob. *p*

Cl. *p*

Bsn. *mp*

Tpt. *mf*

Tbn. 1.

B. Tbn.

Timp. *p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Pno. *p*

loco

296 2 change to picc

Fl.

Ob.

Cl.

Bsn.

Hn. 1+2 *mf* 1. 3.

Hn. 3+4 *mf*

Tbn.

B. Tbn.

Timp. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Pno.

301

Beowulf summons his mighty strength only to have his sword fail him

300

Ob. *ff* *b*

Hn. 1+2 *f* *3*

Hn. 3+4 *f* *3*

Tpt. *f* *con sord.*

Tbn. *f* *con sord.*

Timp. *f* *3* *3* *F to E*

Perc. *anvil* *fff* *3+3+2*

Tub. B. *fff* *3+3+2*

Pno.

301

Vln. I *f* *3*

Vln. II *f* *3*

Vla. *f* *3*

Vc. *f* *3*

Cb. *f* *3*

306 $\text{♩} = 220$ Beowulf fights the monster hand-to-hand, but the monster matches each blow

Fl. mp

Picc. mp

Ob. ff

Cl. mp

Bsn. ff

Timp. ff

Perc. mp castanets

Pno. mf

E to G
D \flat to D
F to E \flat

309

Fl.

Picc.

Ob.

Cl.

Bsn.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measure 309: Flute and Piccolo play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4. Oboe and Bassoon play a sustained chord of G4, B4, D5. Clarinet plays a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4. Percussion plays a rhythmic pattern of eighth notes. Piano plays a melodic line in the right hand starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4. The left hand plays a harmonic accompaniment of G4, B4, D5. Violin I and Violin II play a sustained chord of G4, B4, D5. Viola plays a sustained chord of G4, B4, D5. Violoncello and Contrabass play a sustained chord of G4, B4, D5.

Measure 310: Flute and Piccolo play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4. Oboe and Bassoon play a sustained chord of G4, B4, D5. Clarinet plays a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4. Percussion plays a rhythmic pattern of eighth notes. Piano plays a melodic line in the right hand starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4. The left hand plays a harmonic accompaniment of G4, B4, D5. Violin I and Violin II play a sustained chord of G4, B4, D5. Viola plays a sustained chord of G4, B4, D5. Violoncello and Contrabass play a sustained chord of G4, B4, D5.

Measure 311: Flute and Piccolo play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4. Oboe and Bassoon play a sustained chord of G4, B4, D5. Clarinet plays a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4. Percussion plays a rhythmic pattern of eighth notes. Piano plays a melodic line in the right hand starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4. The left hand plays a harmonic accompaniment of G4, B4, D5. Violin I and Violin II play a sustained chord of G4, B4, D5. Viola plays a sustained chord of G4, B4, D5. Violoncello and Contrabass play a sustained chord of G4, B4, D5.

312

Fl.

Picc.

Ob.

Cl.

Bsn.

Hn. 1+2

Hn. 3+4

Tpt.

Tbn.

B. Tbn.

Tba.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

Cb.

315

4/4

f

open

f

open

f

Ten. Dr.

mp

mf

315

f

f

div.

mp

div.

mp

mp

mp

mp

316

Presto
(♩=160)

Beowulf see a sword
forged by giants

Fl.

Picc.

Ob.

Cl.

Bsn.

Hn. 1+2

Hn. 3+4

Tpt.

Tbn.

B. Tbn.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

f

anvil

321

Fl. *ff*

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. 1+2

Hn. 3+4

Tpt.

Tbn. *sfz*

B. Tbn. *sfz*

Timp. *G to D*
B \flat to A
E \flat to F

Perc. *ten dr* *anvil* *tam-tam* *sfz*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



330

♩ 88

50 years later; King Beowulf is facing a different threat to his kingdom...

329

Perc. *mf* *gliss.*

Hp. *mf* *gliss.*

337 $\text{♩} = 88$ a2 A fierce dragon

Hn. 1+2 *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *p*

Perc. *p* *snare*

Hp.

341

Fl. *mf*

Picc. *mf*

Ob. *mf*

Ob. *mf*

Cl. *mf*

Cl. *mf*

Bsn. *mf*

Tbn. *mf*

B. Tbn.

Tba.

Timp.

Perc.

345

348

Fl.

Picc.

Ob.

Ob.

Cl.

Cl.

Bsn.

Timp.

Perc.

348

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

arco

f

arco

f

arco

f

349

Fl.

Picc.

Ob.

Ob.

Cl.

Cl.

Bsn.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

353

This page of a musical score contains measures 353 through 356. The score is arranged in a system with ten staves. The first six staves are for woodwinds: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Oboe (Ob.), Clarinet in C (Cl.), and Clarinet in C (Cl.). The seventh staff is for Bassoon (Bsn.). The eighth staff is for Timpani (Timp.). The ninth staff is for Percussion (Perc.). The last three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the percussion plays a more complex pattern with triplets and sixteenth notes. The brass instruments (Bsn., Timp., Perc.) are not present in this section.

Fl.

Picc.

Ob.

Ob.

Cl.

Cl.

Bsn.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

357

88

Fl.

Picc.

Ob.

Ob.

Cl.

Cl.

Bsn.

Tpt.

I.

pp

D to A
A to B

Timp.

ff

dim.

p

Perc.

BD

ff

dim.

p

Tub. B.

363

p

Vln. I

rit.

88

Vln. II

Vla.

Vc.

subito pp

Cb.

subito pp

364 Beowulf meets the dragon in its keep 1.

Cl. *p*

Tpt.

Tub. B.

Vln. II

Vla.

Vc.

Cb.

370 1. 2. 3. 4.

Hn. 1+2 *mp*

Hn. 3+4 *mp*

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

375

375

376 The dragon attacks

Fl.

Picc.

Ob.

Cl.

Bsn.

Hn. 1+2

Hn. 3+4

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

f

a2

f

[illegible]

The dragon counter-attacks

56

387

Tbn.

B. Tbn.

Tba.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

f

A to F#
B to A
D to E

sfz

f

Red.



398

Meno mosso
♩ = 162

394

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Vla.

Vc.

Cb.

f

F# to Eb

398

Meno mosso
♩ = 162

set bow aside

pizz.

pp

pp

pp

pp

Beowulf, for the first time in his life,
must regroup

399 1.

Fl.

Cel.

Vla.

Vc.

Cb.

pp

p

sim.

405 change to flute

Picc.

Ob.

Cel.

Vla.

Vc.

Cb.

p

1.

mp

411

Ob.

Bsn.

Cel.

Vla.

Vc.

Cb.

1.

p

417

Hn. 1+2

Hn. 3+4

Tpt.

Tbn.

B. Tbn.

Tba.

Vla.

Vc.

Cb.

p

a2

p

a2

p

p

p

take bow

take bow

take bow

Detailed description of the musical score: The score is for measures 417 through 421. Measures 417-420 are in 3/4 time, and measure 421 is in 2/4 time. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at the start of measure 421. The instruments and their parts are: Horns 1+2 (melodic line, starting with a half note G4, then quarter notes F#4, E4, D4, C4, Bb3, Ab3); Horns 3+4 (melodic line, starting with a half note G4, then quarter notes F#4, E4, D4, C4, Bb3, Ab3); Trumpet (melodic line, starting with a half note G4, then quarter notes F#4, E4, D4, C4, Bb3, Ab3); Trombone (melodic line, starting with a half note G4, then quarter notes F#4, E4, D4, C4, Bb3, Ab3); Baritone Trombone (melodic line, starting with a half note G4, then quarter notes F#4, E4, D4, C4, Bb3, Ab3); Tuba (melodic line, starting with a half note G4, then quarter notes F#4, E4, D4, C4, Bb3, Ab3); Viola (chordal accompaniment, starting with a half note G4, then quarter notes F#4, E4, D4, C4, Bb3, Ab3); Violoncello (chordal accompaniment, starting with a half note G4, then quarter notes F#4, E4, D4, C4, Bb3, Ab3); Contrabass (chordal accompaniment, starting with a half note G4, then quarter notes F#4, E4, D4, C4, Bb3, Ab3). Dynamics include piano (p) and accents (a2). Measure 421 features a 'take bow' instruction for the strings.

423

Beowulf regains his strength...

...but is caught by the dragon's teeth...

423 $\text{♩} = 92$ a2

Fl. f 3

Ob. f 3

Cl. f 3

Bsn. f 3

Hn. 1+2 a2 ff

Hn. 3+4 a2 ff

Tpt. f 3

Tbn. f 3

B. Tbn. f 3

Tba. f 3

Pno ff

423 $\text{♩} = 92$

Vln. I f

Vln. II f

Vla. f arco

Vc. f arco

Cb. arco ff

425 ...he stabs the dragon in the flank

Fl.

Ob.

Cl.

Bsn.

Hn. 1+2

Hn. 3+4

Tpt.

Tbn.

B. Tbn.

Tba.

Pno.

Vln. I

Vln. II

Via.

Vc.

Cb.

8va

loco

rall.

IV

sfz

sffz

8vb

427 Grave Each of the combatants are mortally wounded con sord.

Tba. *mp*

Tub. B.

Vln. *p* Grave 1 solo *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

439 1. *mf* 1. con sord. *mp*

Ob.

Hn. 1+2 *mp*

Tba.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

452 1. 463

Cl. *mf*

Hn. 1+2 *open mp*

Hn. 3+4 *mp*

Tub. B.

463

Vln. I

Vln. II

Vla.

Vc.

Cb.

464 Beowulf's final words 1.

Fl.

Cl. *mf*

Hn. 1+2 *mf*

Hn. 3+4 *mf*

Tpt. *p*

Tbn. *p*

B. Tbn. *p*

Tub. B.

Cel. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

182 **Beowulf dies**

Bsn.

Perc.

Tub. B.

Vln. I **Beowulf dies**

Vln. II

Vla.

Vc.

Cb.

This musical score page, numbered 64, depicts the scene 'Beowulf dies' starting at measure 182. The score is arranged in a standard orchestral format with seven staves. The Bassoon (Bsn.) part begins with a melodic line in the key of E-flat major, featuring a half note G-flat, a quarter note A-flat, and a half note B-flat, followed by a whole note C. The Percussion (Perc.) part provides a rhythmic accompaniment with a series of eighth notes. The Trombone (Tub. B.) part plays a steady eighth-note pattern. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained chords, with the Violin I part marked 'Beowulf dies'. The Viola (Vla.) part plays a continuous eighth-note pattern. The Violoncello (Vc.) and Contrabass (Cb.) parts play sustained chords, with the Contrabass part marked 'Beowulf dies'.

[illegible]