Malcolm Hill
(1944 -)

Grendel

for

Solo Flute

with B extension

mj200 1993

www.malcolm-hill.co.uk

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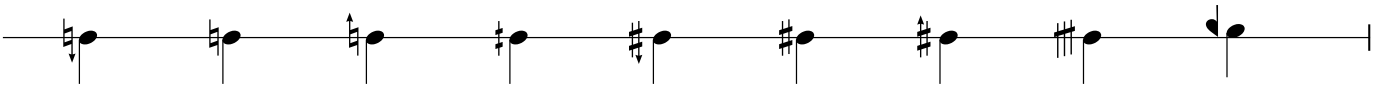
Grendel

Grendel needs a flute with B extension. In order to exploit the implied harmonic elements, *Grendel* should be performed in the most resonant of acoustics. Rhythms notated within a bar are relative to each other, but time should be added whenever a breath is taken (rather than trying to keep the performance metrical. No impression of rubato should be given. Accidentals continue as usual. Multiphonics often take time to arrive - the noted duration only starts when the multiphonic has been heard. There are two grunts notated with a

Up to seven more may be added between bars 194 and 235, where a rest is notated. Each grunt should be louder and longer than the preceeding one (apart from the second grunt performed, which should be quieter and shorter).

Accidentals used to mark eighth-tone steps:



Arrows indicate slight bending of pitch.
Small encircled numbers at the beginning of bars 134-140 and 156-157 indicate the approximate duration in half-seconds for that bar (excluding the time taken for multiphonics to appear).

An assembly of just and righteous Danes is repeatedly woken to find itself the body of a supernatural feast. Grendel, a monster half-human and half-alien (quasi-polar bear) devours his fill in Heorot, a resonant hall. He then returns to his underwater lair. At his final feasting the meal is interrupted by the hero, Beowulf, who, after a well-matched fight, rips off the monster's shoulder and arm. Grendel slinks off to his cavern to die. Grendel's mother, weaker but furious, sets out to attempt a futile revenge. Although Beowulf will triumph after yet more Danes have been eaten, the hero will eventually lose his life battling against the Worm.

The flute piece takes its design from the Old English heroic epic, *Beowulf*. The music follows the pattern of surprise-variety-inevitability found in those sections of *Beowulf* which refer to Grendel. The poem's many digressions are ignored, but the alliterative accent-pattern within the immediate line is frequently retained. Yet this basic synopsis, with its poetic structure, is only a starting-point for the flute piece. Any programmatic elements are to be found in the viciousness of the two meals, and in the unnatural sounds of Grendel's approach to the hall, which summons up extended unco-ordinated multiphonics based on eighth-tone scales.

Composed for Carola Nielinger who in 1993
gave the first of many performances.

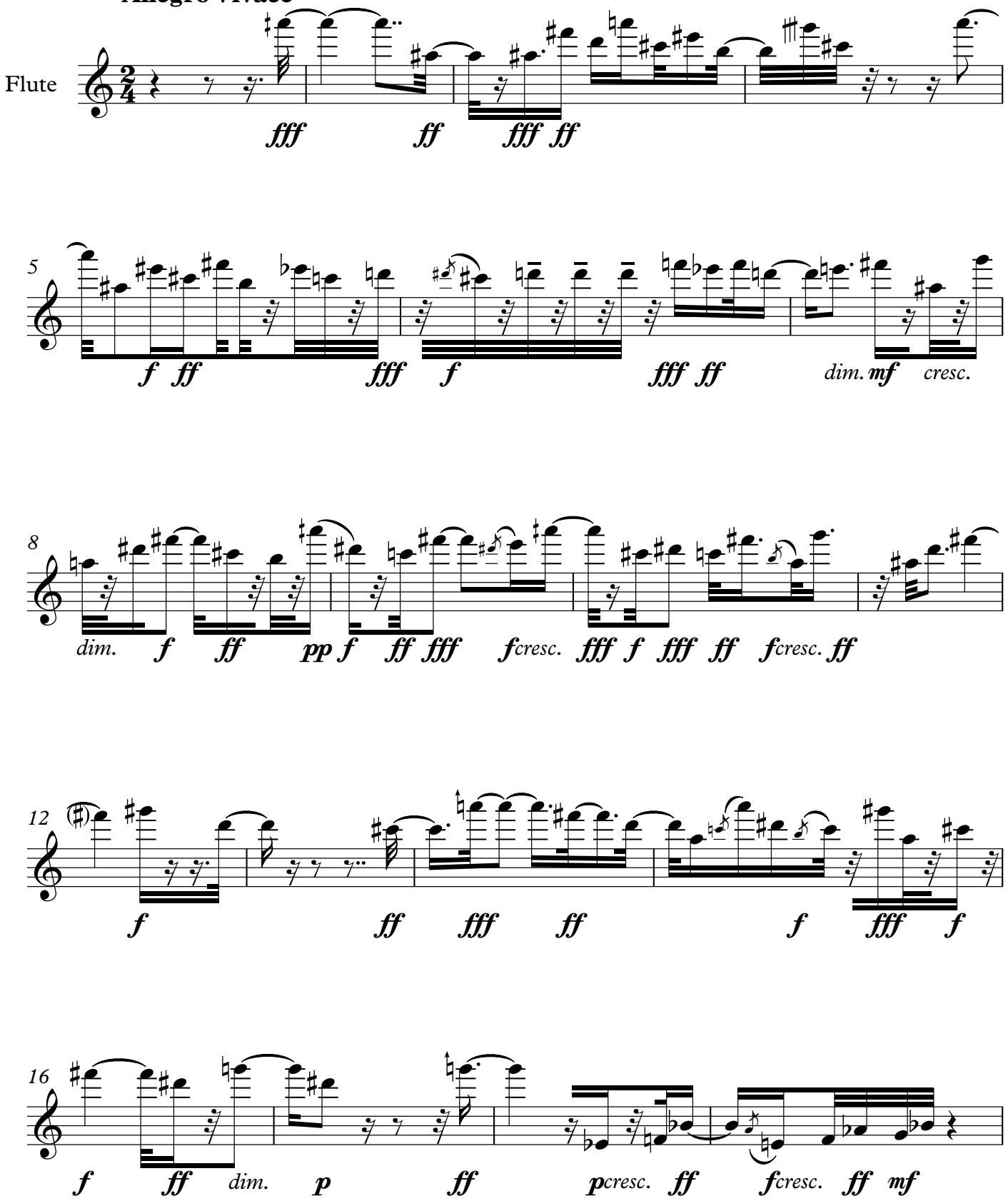
Duration : about 14 minutes

GRENDEL

for Solo Flute (with B extension)

Malcolm Hill
1993 mj200

Allegro Vivace



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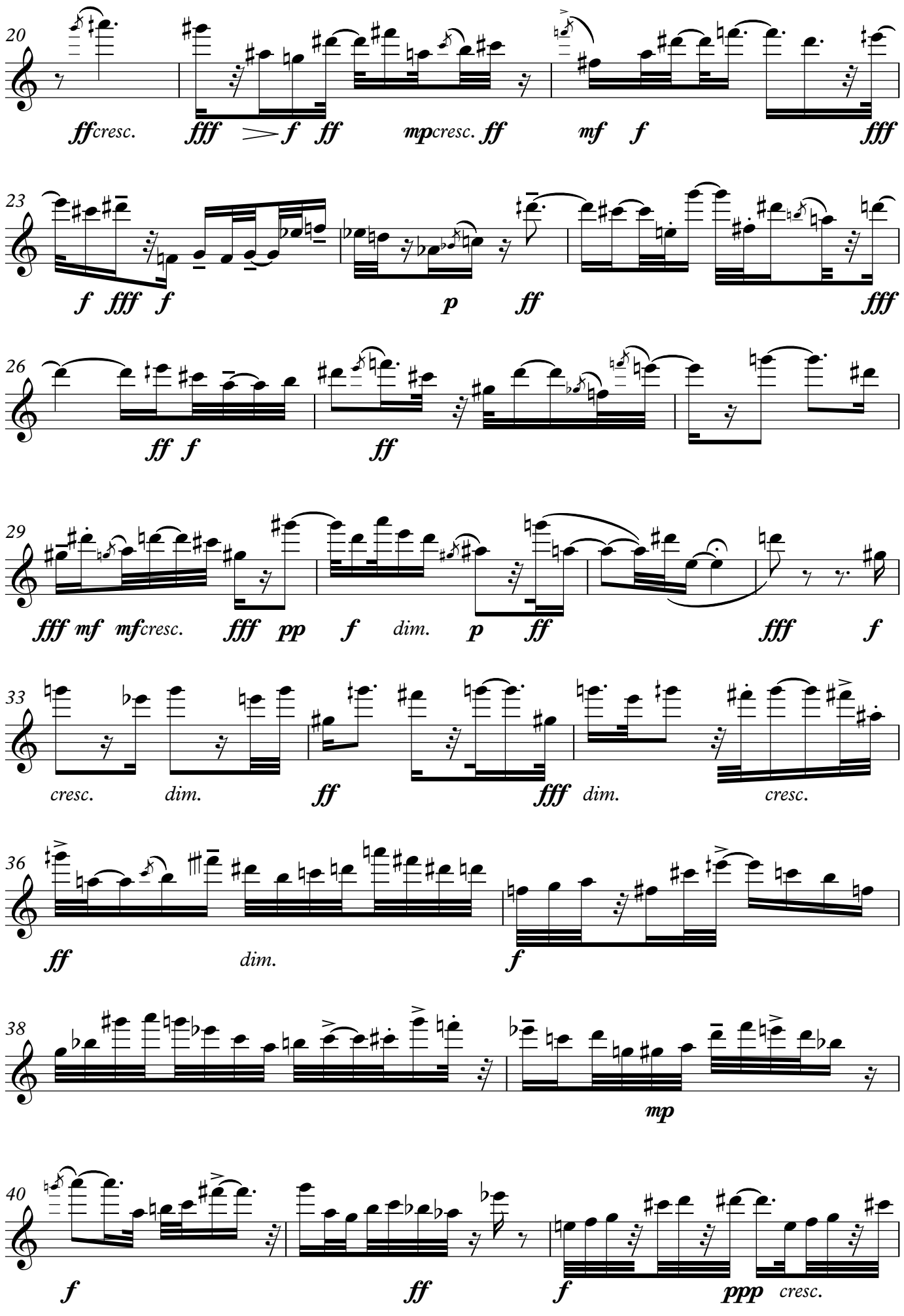
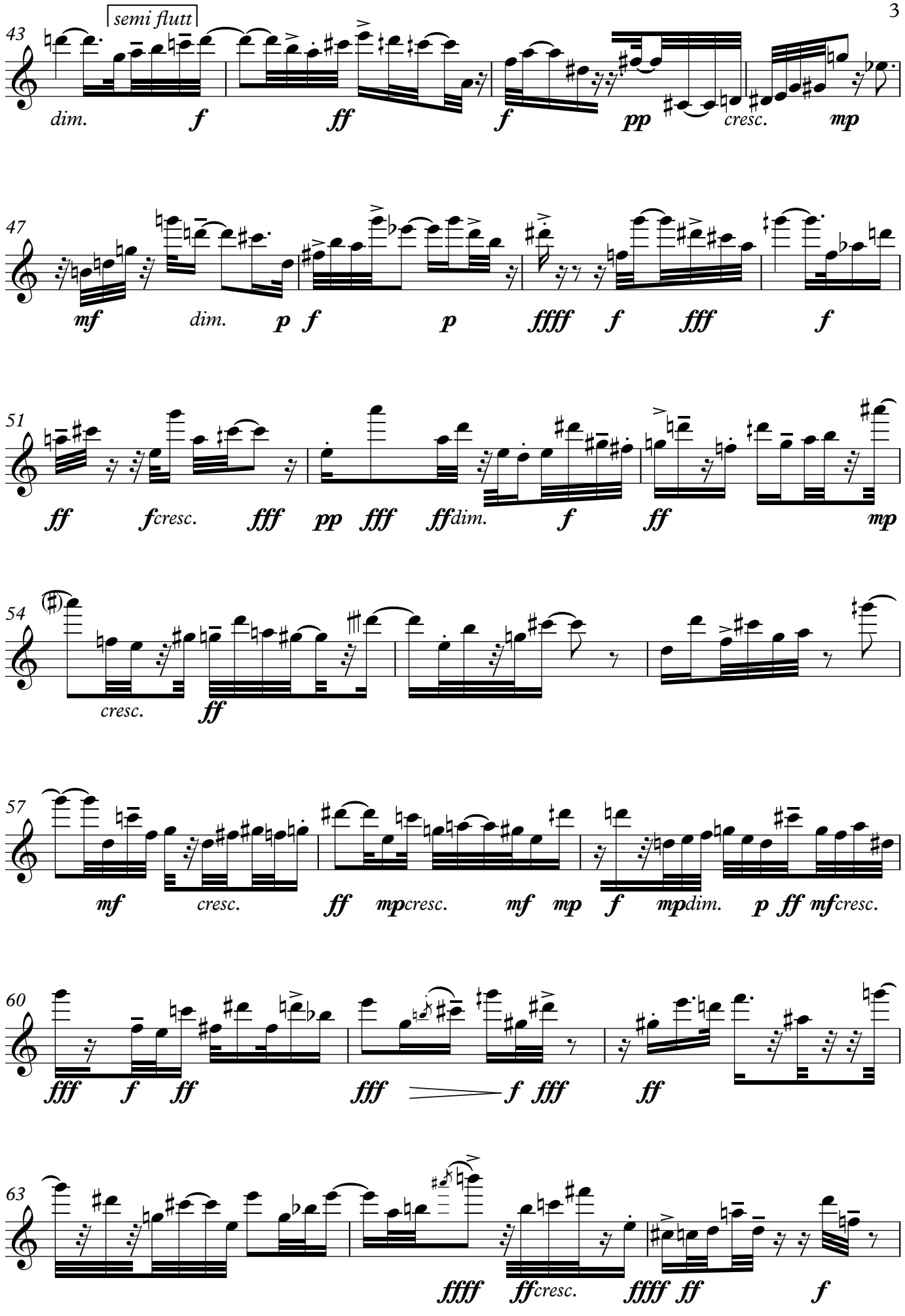
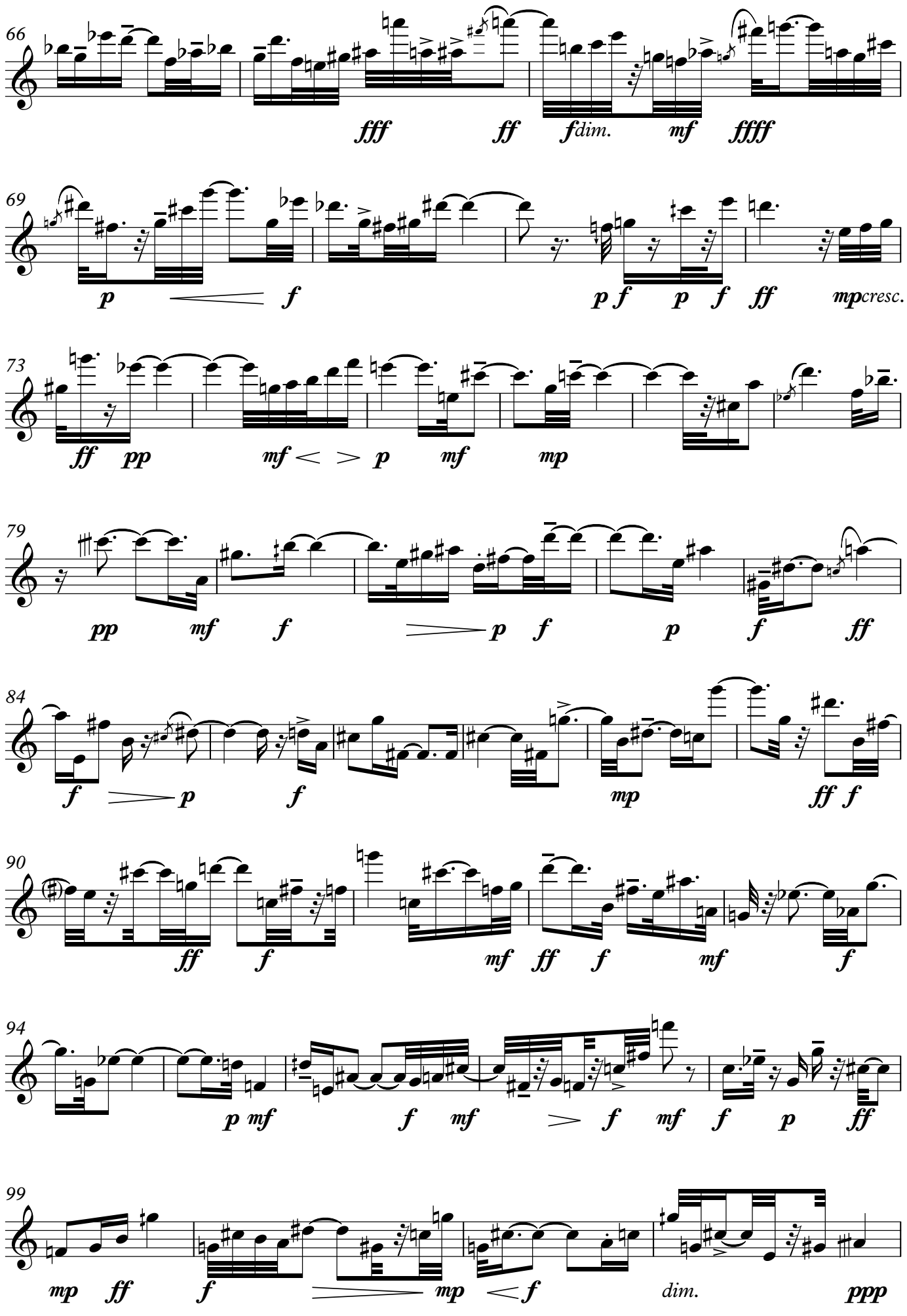
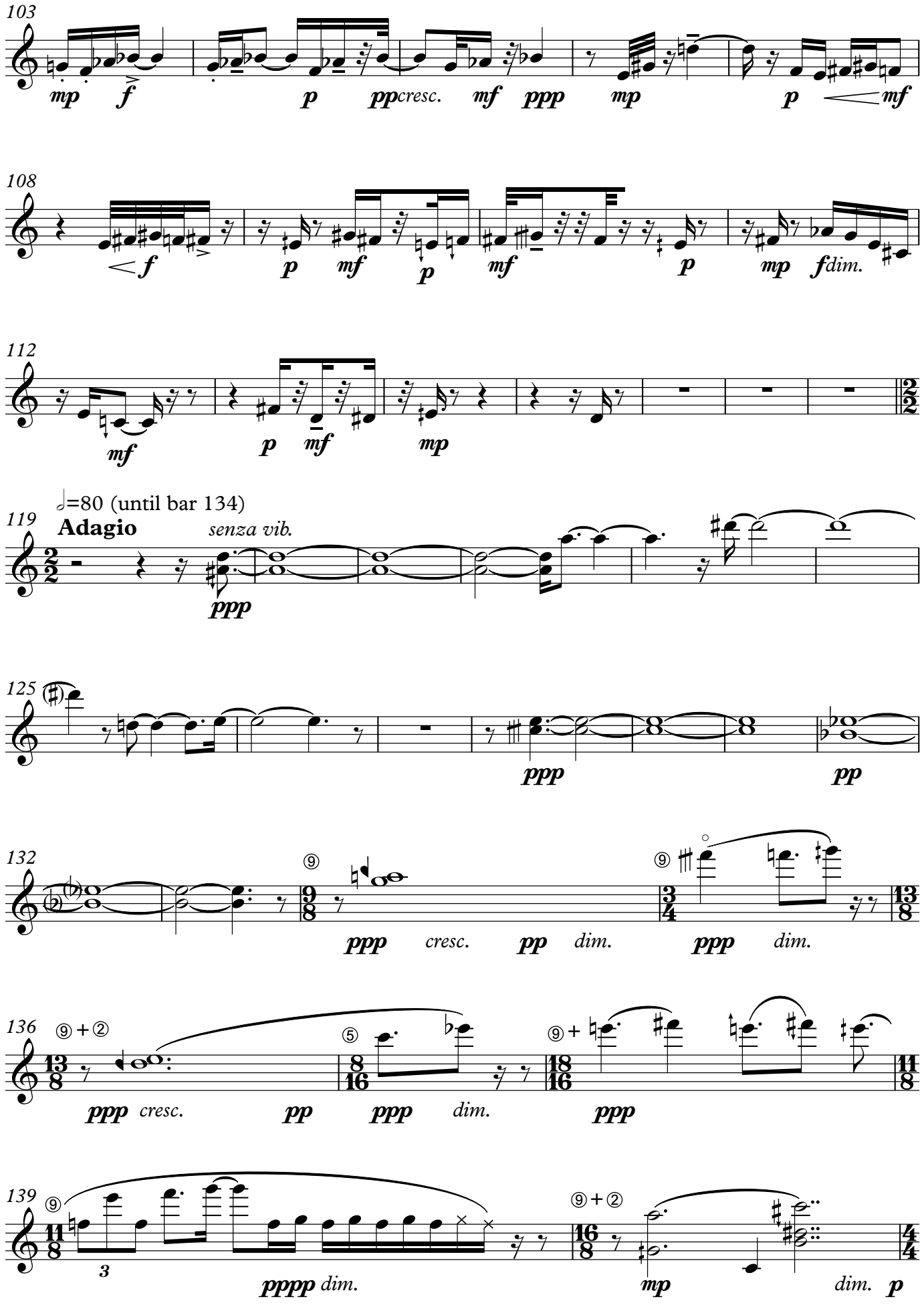
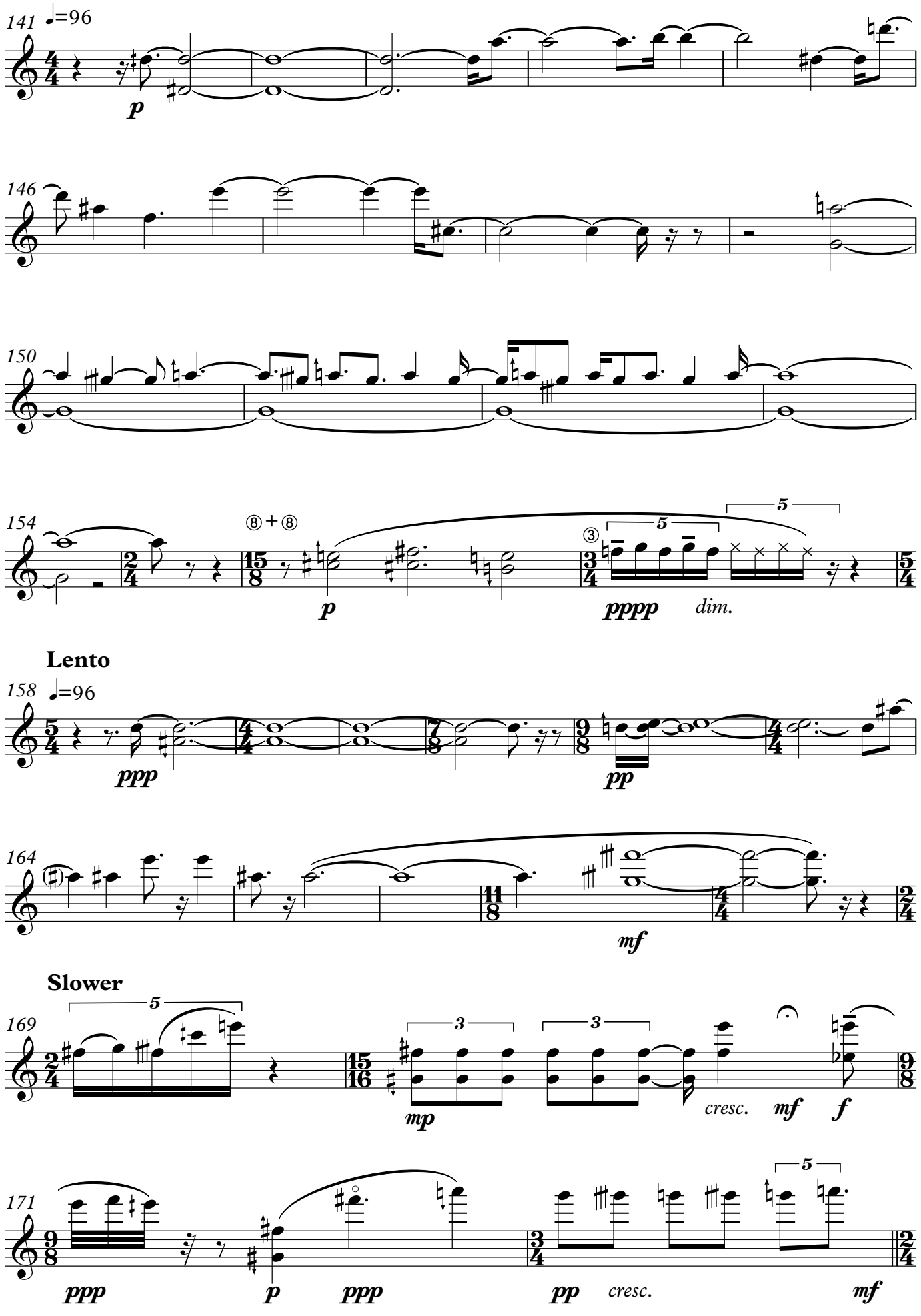

20
ffcresc.
fff
f
ff
mpcresc.
ff
mf
f
fff
23
f
fff
f
p
ff
fff
26
ff
f
ff
29
fff
mf
mfcresc.
fff
pp
f
dim.
p
ff
fff
f
33
cresc.
dim.
ff
fff
dim.
cresc.
36
ff
dim.
f
38
mp
40
f
ff
f
ppp
cresc.


43
semi flutt
dim.
f
ff
f
pp
cresc.
mp
47
mf
dim.
p
f
p
ffff
f
fff
f
51
ff
fcresc.
fff
pp
fff
ffdim.
f
ff
mp
54
cresc.
ff
57
mf
cresc.
ff
mpcresc.
mf
mp
f
mpdim.
p
ff
mfcresc.
60
fff
f
ff
fff
f
fff
ff
63
ffff
ffcresc.
ffff
ff
f


66
fff
ff
fdim.
mf
ffff
69
p
f
p f p f ff
mpcresc.
73
ff pp
mf < > p
mf
mp
79
pp
mf
f
p f
p
f
ff
84
f
p
f
mp
ff f
90
ff
f
mf ff f
mf
f
94
p mf
f mf
> f mf
f p
ff
99
mp ff
f
mp
< f
dim.
ppp


103
mp f p pp cresc. mf ppp mp p mf
108
f p mf p mf p mp f dim.
112
mf p mf mp
♩=80 (until bar 134)
119
Adagio
senza vib.
ppp
125
ppp pp
132
ppp cresc. pp dim. ppp dim.
136
ppp cresc. pp ppp dim. ppp
139
pppp dim. mp dim. p


141
♩=96
p
146
150
154
⑧+⑧
p
③
5
5
pppp
dim.
Lento
158
♩=96
ppp
pp
164
mf
Slower
169
5
3
3
mp
cresc.
mf
f
171
ppp
p
ppp
pp
cresc.
5
mf

Allegro Vivace

173

fff *ff* *fff* *ff*

177

f *ff* *fff* *f* *fff* *ff* *senza dim*

Disjoint the rhythms,
but keep up the pace.

180

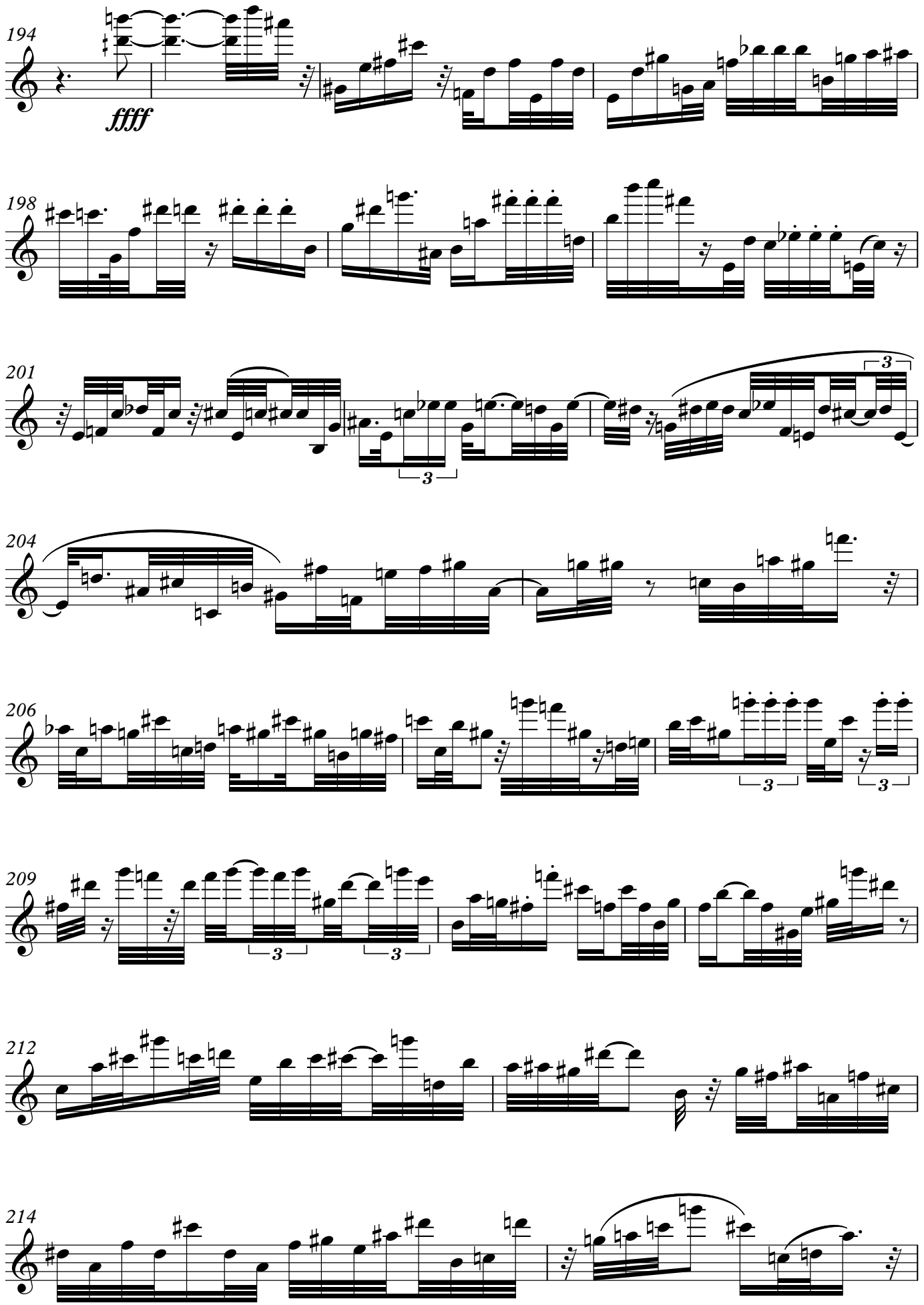
sempre ***ff*** ↔ ***ffff***

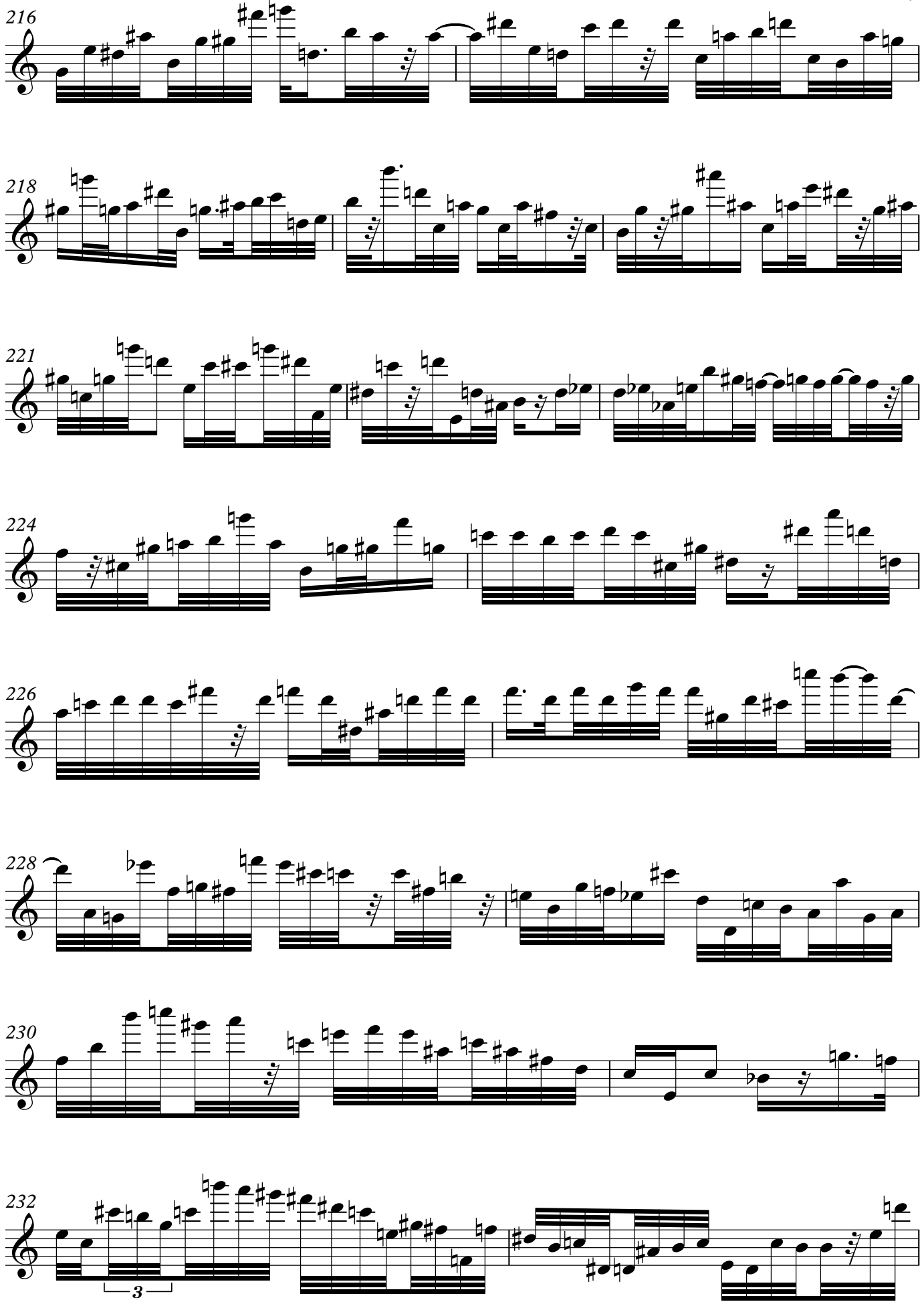
184

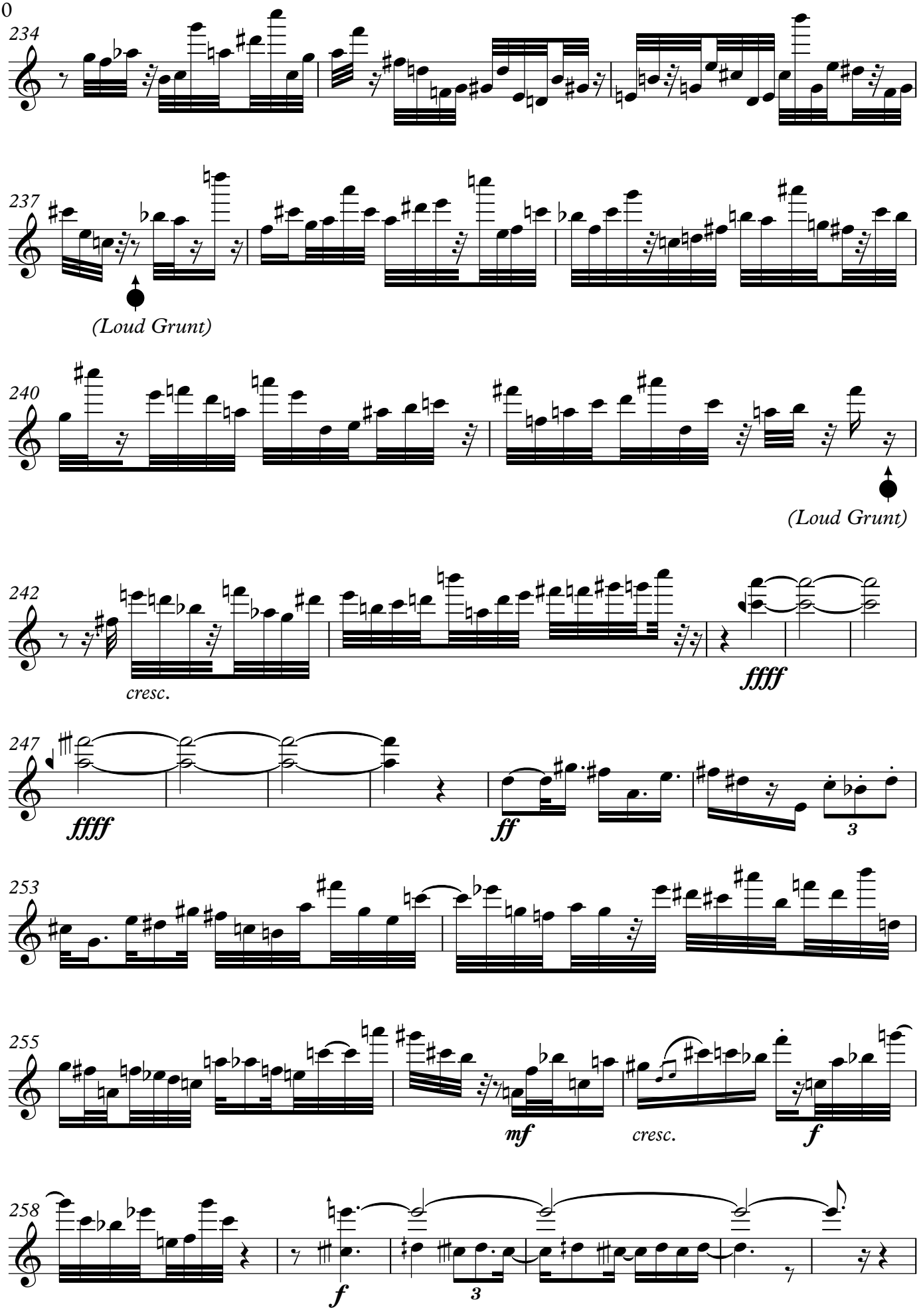
188

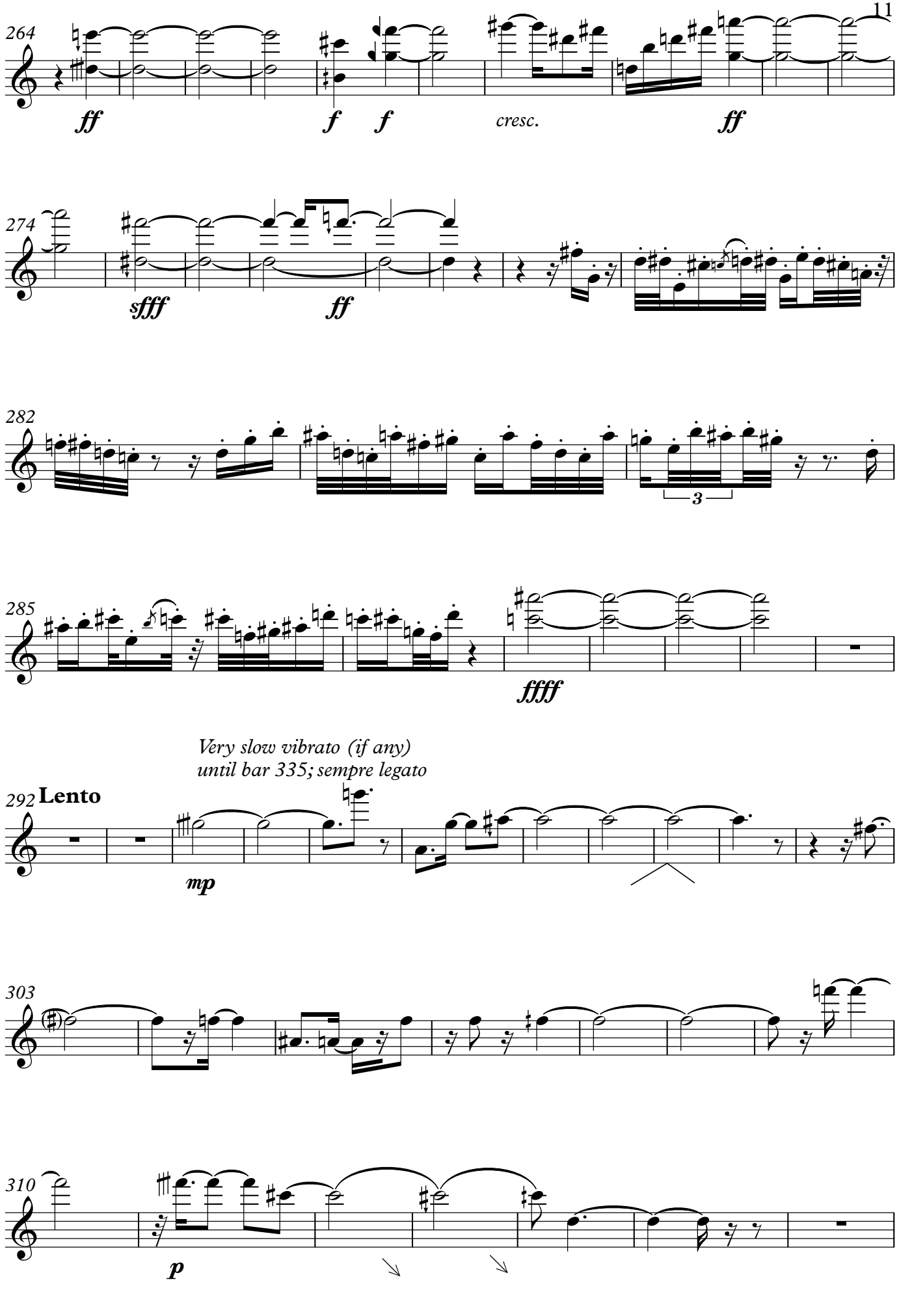
190

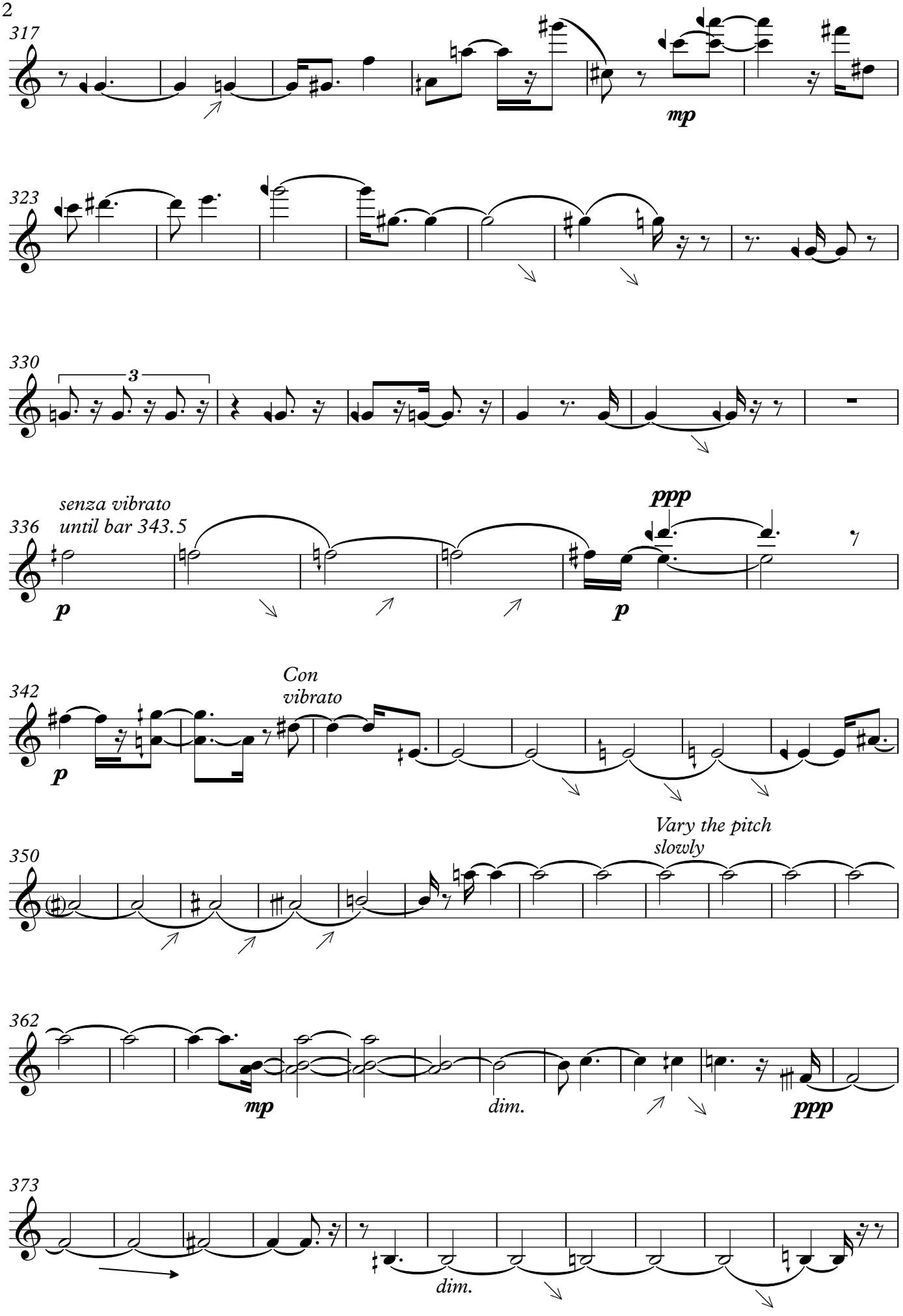
192

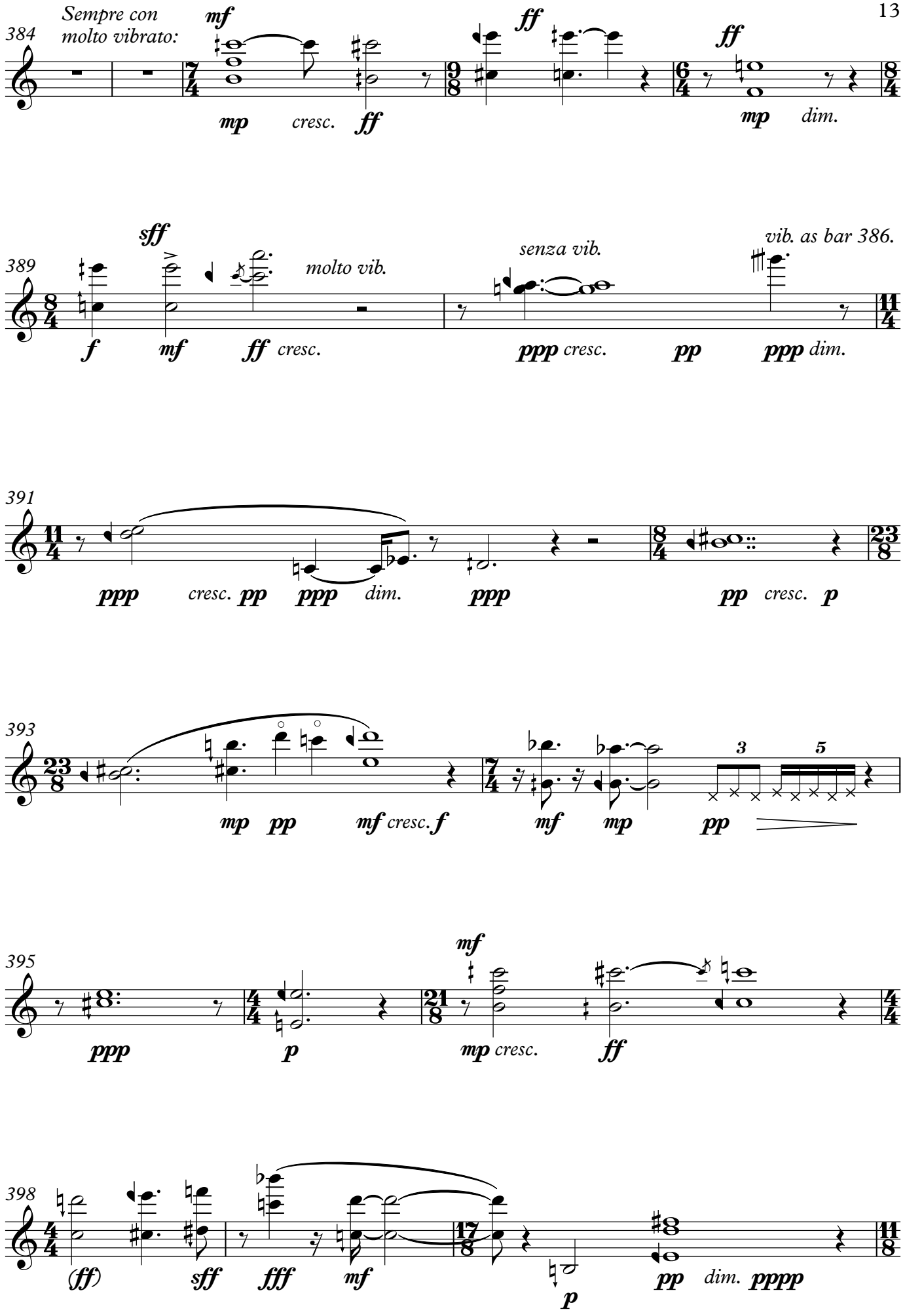

194
ffff
198
201
3
3
204
206
3
3
209
3
3
212
214

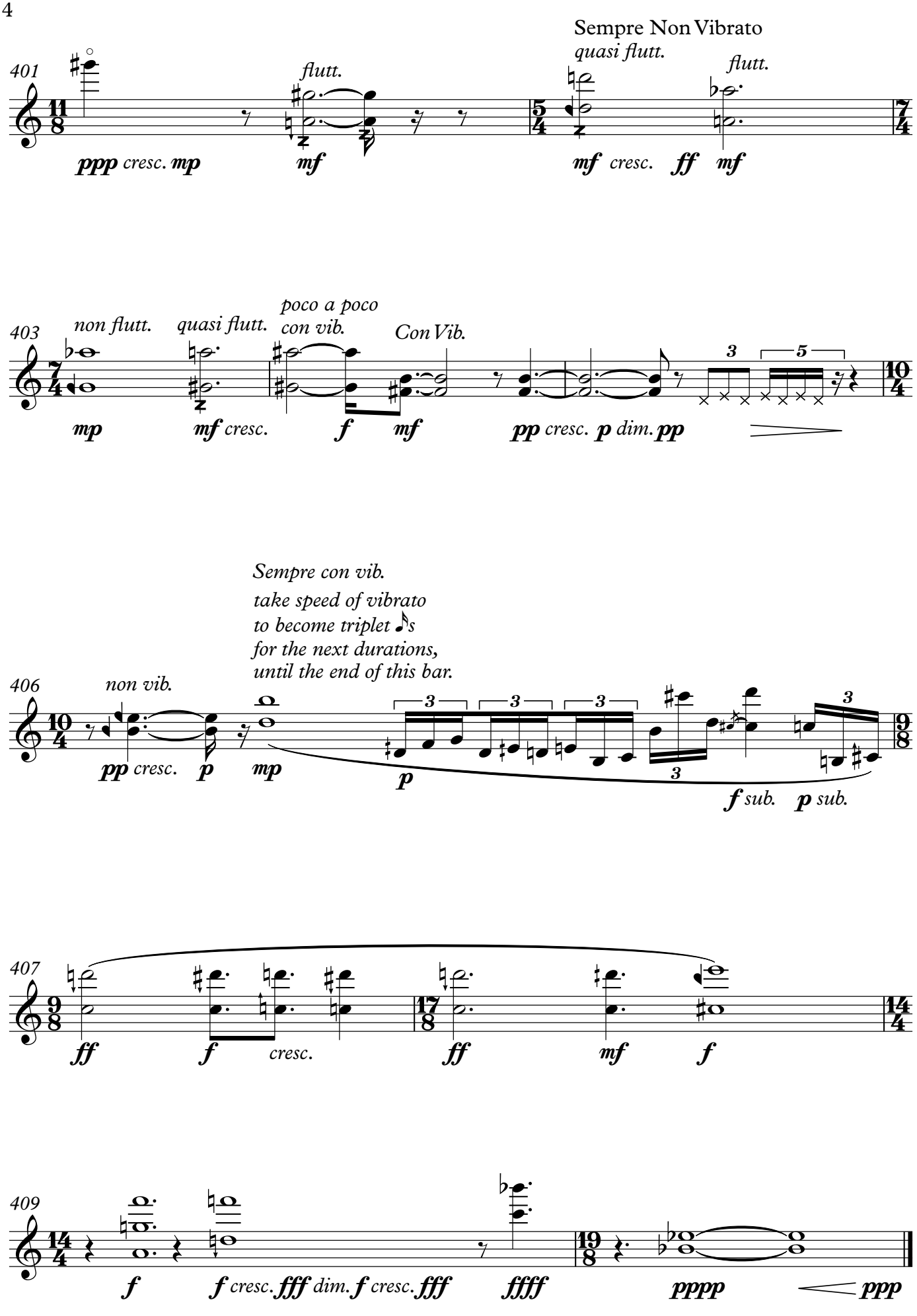

216
218
221
224
226
228
230
232
3


234
237
(Loud Grunt)
240
(Loud Grunt)
242
cresc.
ffff
247
ffff
ff
3
253
255
mf
cresc.
f
258
f
3


264
ff
f
f
cresc.
ff
274
sfff
ff
282
3
285
ffff
Very slow vibrato (if any)
until bar 335; sempre legato
292 Lento
mp
303
310
p


317
mp
323
330
3
336
senza vibrato
until bar 343.5
p
ppp
p
342
Con
vibrato
p
350
Vary the pitch
slowly
362
mp
dim.
ppp
373
dim.


384
Sempre con molto vibrato:
mf
mp cresc. ff
ff
ff
mp dim.
389
sff
f mf ff cresc.
molto vib.
senza vib.
ppp cresc. pp ppp dim.
vib. as bar 386.
391
ppp cresc. pp ppp dim. ppp
pp cresc. p
393
mp pp mf cresc. f
mf mp pp
3
5
395
ppp
p
mf
mp cresc. ff
398
(ff) sff fff mf
p
pp dim. pppp


401
flutt.
Sempre Non Vibrato
quasi flutt.
flutt.
ppp cresc. mp
mf
mf cresc.
ff
mf
403
non flutt.
quasi flutt.
poco a poco
con vib.
Con Vib.
mp
mf cresc.
f
mf
pp cresc. p dim. pp
406
Sempre con vib.
take speed of vibrato
to become triplet 𝅘𝅥𝅯s
for the next durations,
until the end of this bar.
non vib.
pp cresc.
p
mp
p
f sub.
p sub.
407
ff
f
cresc.
ff
mf
f
409
f
f cresc. fff dim. f cresc. fff
ffff
pppp
ppp