



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 preceding 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

Flute

fff ff fff ff

f ff fff f fff ff dim. mf cresc.

dim. f ff pp f ff fff fcresc. fff f fff ff fcresc. ff

f ff fff ff f ff f fff f

f ff dim. p ff pcresc. ff fcresc. ff ff mf

20 ff cresc. 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.

This sheet music represents a solo instrumental piece, possibly for flute or oboe, given the range and style of the notes. The music is divided into eight measures, each starting with a new staff. Measure 20 begins with a dynamic of ff crescendo, followed by fff, then a transition to ff with a dynamic marking >f. This is followed by mpcresc. ff, mf, f, and finally fff. Measures 21-22 show a continuation of the melodic line with various dynamics including f, fff, p, ff, and fff. Measures 23-24 feature ff, f, ff, and fff. Measures 25-26 show ff, f, ff, and fff. Measures 27-28 show fff, mf, mfcresc., fff, pp, f, dim., p, ff, fff, f. Measures 29-30 show fff, f, ff, f, ff, f. Measures 31-32 show cresc., dim., ff, fff, dim., cresc. Measures 33-34 show ff, dim., f. Measures 35-36 show ff, dim., f. Measures 37-38 show mp. Measures 39-40 show 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* *ffff* *f* *ffff* *f*

57

mf *cresc.* *ff* *mpcresc.* *mf* *mp* *f* *mpdim.* *p ff* *mf* *cresc.*

60

ffff *f* *ff* *ffff* *f* *ffff* *ff*

63

ffff *ff* *cresc.* *ffff* *ff* *f*

4

66

fff ff fdim. mf fffff

69

p f

p f p f ff mp cresc.

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*

119 *d=80 (until bar 134)*
Adagio *senza vib.*

ppp

125

ppp *pp*

132

⑨ *cresc.* *pp* *dim.* *⑩* *dim.*

136 *⑨ + ②*

⑨ + ② *ppp cresc.* *pp* *ppp dim.* *ppp*

139 *⑨*

3 *pppp dim.* *⑨ + ②* *mp* *dim. p*

6

141 $\text{♩} = 96$

146

150

154

$(8+8)$

p

$\overset{5}{\overbrace{\text{5 notes}}}$

$\overset{3}{\overbrace{\text{3 notes}}} \overset{5}{\overbrace{\text{5 notes}}}$

$pppp$ *dim.*

Lento

158 $\text{♩} = 96$

ppp

pp

164

mf

Slower

169

mp

$cresc.$ mf f

$\overset{5}{\overbrace{\text{5 notes}}}$

$\overset{3}{\overbrace{\text{3 notes}}}$

$\overset{3}{\overbrace{\text{3 notes}}}$

171

ppp

p

ppp

pp

$cresc.$

mf

$\overset{5}{\overbrace{\text{5 notes}}}$

Allegro Vivace

7

173

fff *ff* *fff ff*

177

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

Disjoint the rhythms,
but keep up the pace.

180

fff ← → *ffff*

184

fff

188

fff

190

fff

192

fff

Musical score page 8, measures 194-197. The score consists of two staves. The top staff uses a treble clef and has a dynamic marking of *ffff*. The bottom staff uses a bass clef. The music features complex rhythmic patterns with sixteenth-note figures and various rests.

Musical score page 8, measures 198-200. The top staff continues with a treble clef and dynamic *ffff*. The bottom staff begins with a bass clef. The music consists of eighth-note and sixteenth-note patterns.

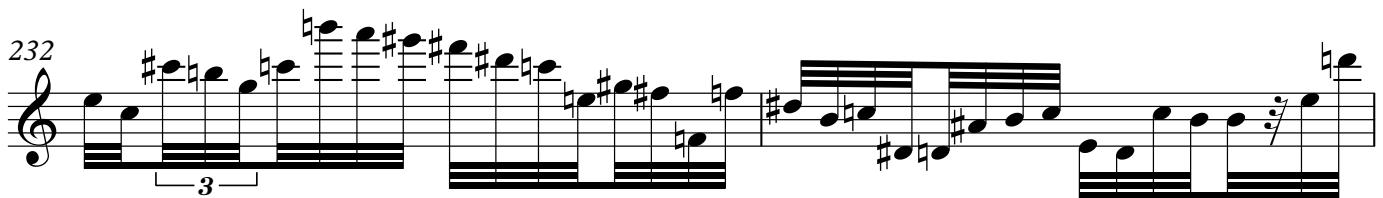
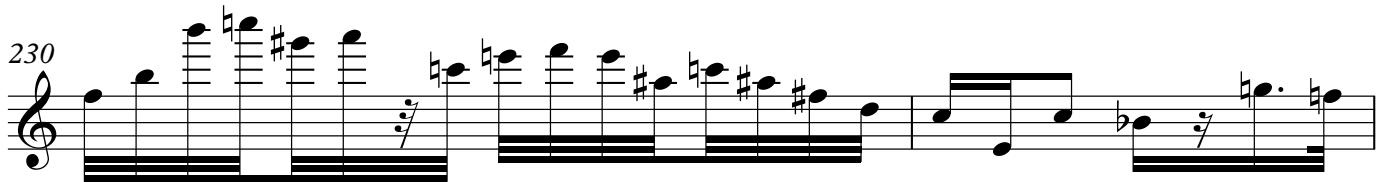
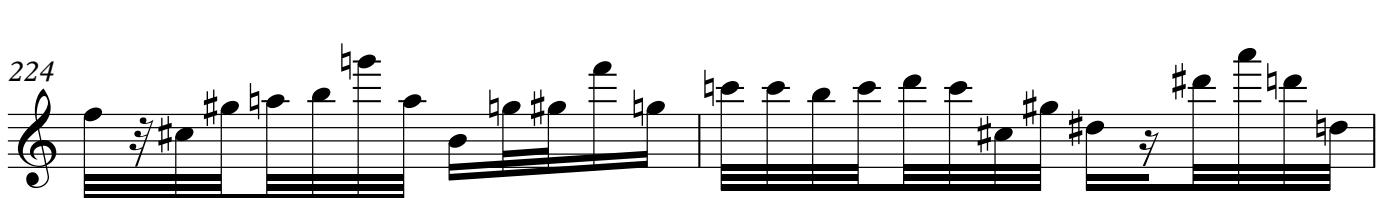
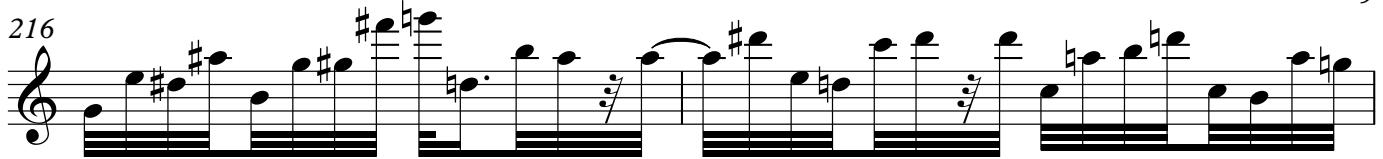
Musical score page 8, measures 201-203. The top staff uses a treble clef. The bottom staff uses a bass clef. Measure 201 includes a three-measure bracket under the bass staff. Measures 202 and 203 show continuation of the melodic line.

Musical score page 8, measures 204-206. The top staff uses a treble clef. The bottom staff uses a bass clef. Measures 204 and 205 include three-measure brackets under the bass staff. Measure 206 shows a continuation of the melodic line.

Musical score page 8, measures 207-209. The top staff uses a treble clef. The bottom staff uses a bass clef. Measures 207 and 208 include three-measure brackets under the bass staff. Measure 209 shows a continuation of the melodic line.

Musical score page 8, measures 210-212. The top staff uses a treble clef. The bottom staff uses a bass clef. Measures 210 and 211 include three-measure brackets under the bass staff. Measure 212 shows a continuation of the melodic line.

Musical score page 8, measures 213-214. The top staff uses a treble clef. The bottom staff uses a bass clef. Measures 213 and 214 show the final melodic line of the section.



10



237

(Loud Grunt)

240

(Loud Grunt)

242

cresc.

ffff

247

ffff

ff

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

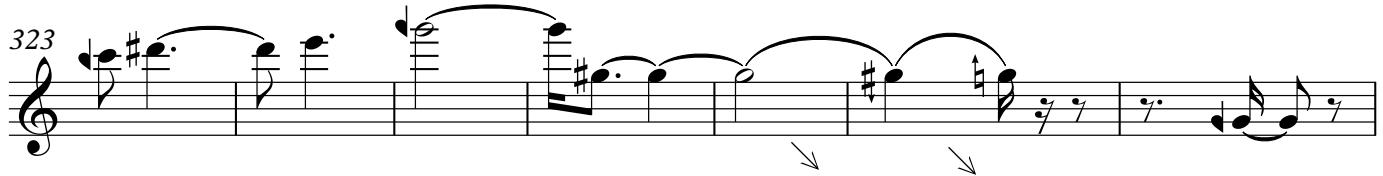
mp

303

310

p

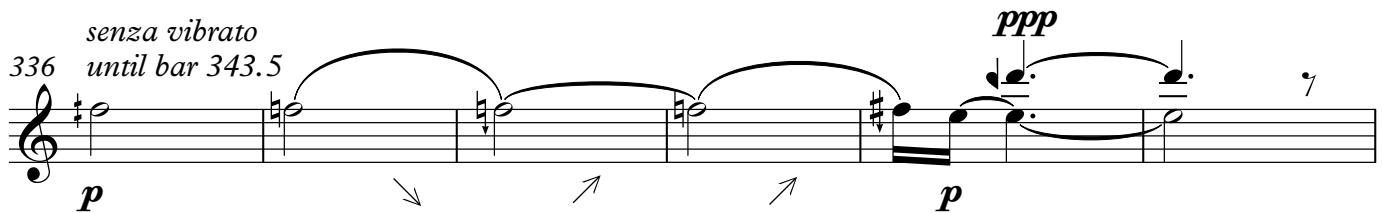
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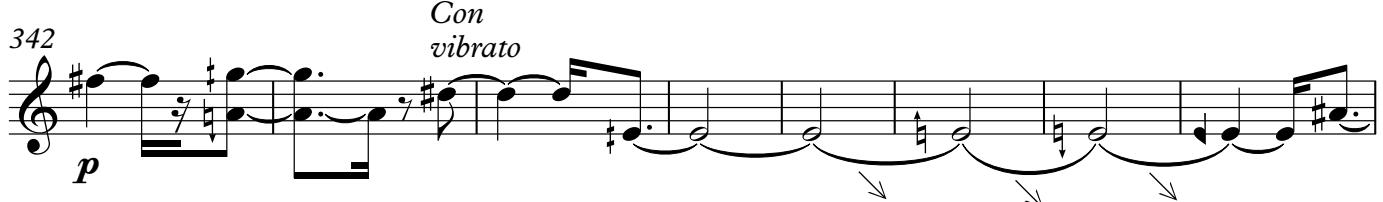
330



senza vibrato
336 until bar 343.5



342



*Con
vibrato*

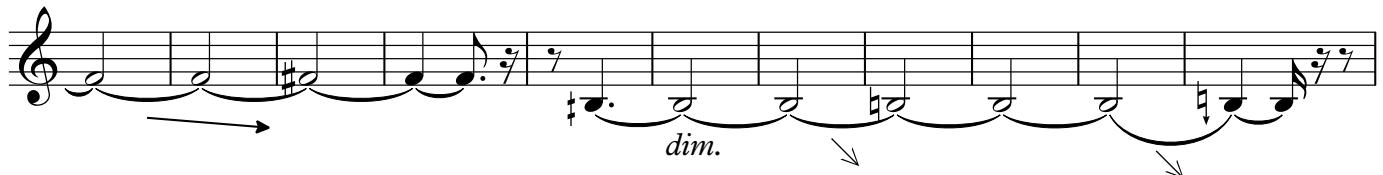
350



362



373



384 *Sempre con
molto vibrato:* *mf* *ff* *ff* *ff*
mp *cresc.* *ff* *mp* *dim.*

389 *sff* *molto vib.* *senza vib.* *vib. as bar 386.*
f *mf* *ff cresc.* *ppp cresc.* *pp* *ppp dim.*

391 *ppp* *cresc. pp* *ppp dim.* *ppp* *pp cresc. p*

393 *mp pp mf cresc. f* *mf mp pp*

395 *ppp p mp cresc. ff*

398 *ff sff fff mf p pp dim. pppp*

401

ppp cresc. mp

mf

*Sempre Non Vibrato
quasi flutt.*

flutt.

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

3 5

10

406

non vib.

pp cresc. p mp p f sub. p sub.

*Sempre con vib.
take speed of vibrato
to become triplet ♩'s
for the next durations,
until the end of this bar.*

407

ff f cresc. ff mf f

409

f f cresc. ffff dim. f cresc. ffff fffff pffff <= ppp