

# ***Bewere!***

(2018)

G. A. Marshall

## ***Beware!* (2018)**

### **PROGRAMME NOTE**

Composed and produced at a more leisurely pace, *Beware!*'s origins also lie in video-game. In August 2018 I spotted a video-game project called Gare au Garou! (Beware of the Werewolf!) in an independent developer's forum. Something about the game struck a chord with me, immediately inspiring the motivic idea that opens the work and is later presented as a full, longer melody. Not a common occurrence I was quick to message the developer to see if there was any opportunity of scoring the game. Unfortunately, the game had a composer already so I instead opted to sketch the idea out and leave it on my piano and if a composition came of it or not was left to chance. Obviously, I did go on to work on the composition and the next few months, to October, comprised of scattered bits of work on *Beware!* At the end of November, I opted to set a deadline, which led me to define the work's instrumentation (similar to *Flailing Trees*, but with the addition of a French Horn, Celeste, Piano and Harp) and start critically engaging with the sketches. This critical engagement led me to get rid of some longer ideas in favour of more compact ones and I redeployed the contrapuntal strategy and structure from *Flailing Trees*, which led to the composition of an additional counter-melody.

In addition to the structural, contrapuntal strategy, *Beware!* owes a lot to both *Flailing Trees* and *Haunted Emotions* for its compositional language. For example, the harmony is largely tertiary, exploiting a tonic-mediant relationship on a smaller scale between chords and then largely in the juxtaposition (modulation) and superimposition (bitonality) of tonalities. The melody has a number of chromatic inflections as a result of this and a primary feature of this, which occurs in *Flailing Trees* and *Haunted Emotions*, is the addition of the sharp-4/flat-5 and regular use of natural 6s and 7s (as a result of the minor mode and switches between, harmonic, melodic and natural minor modes).

### **PERFORMANCE NOTE**

The orchestral layout for the performance of this work is the prerogative of the MD and larger programming considerations. One point I find worthy of specification here is the keyboard part, where the split of celeste and piano from rehearsal mark 'E' might be an issue depending on space, positioning and instrument availability. In the part itself, I suggest the omission of the left hand should there be difficulty in setting up/positioning instruments, either sampled or acoustic, so as to facilitate this. However, another option, assuming the setup is not achievable or if celeste is simply unavailable, would be to substitute the celeste for a solely piano part, which can be done so at the octave or unison at points written for the instrument. In addition to this, I do offer additional parts, which breaks down the keyboard part into separate piano and celeste parts, should the use of two keyboardists also be an option.

# Bewere!

G. A. Marshall

Mischievously ♩=100

Flute *mf* *p*

Oboe *mf*

Clarinet in B♭ *mf* *p*

Bassoon *mf*

2 Horns in F *f* open

Trumpet in B♭ *f*

Timpani *mf* *p* *mf*

Xylophone

Piano *mf* *p*

Harp *f* *f*

Choir *f*  
Be - - - - ware of the Were - - - - - wolf!  
Be - - - - - ware of the Were - - - - - wolf!

Violin I *f* pizz. *f*

Violin II *f* pizz. *f*

Viola *f* *p* pizz. *f*

Violoncello *f* *p* *f*

Contrabass *f* pizz. *f*

A

Fl. *p*

Ob. *p*

Cl. *p* To B. Cl.

Hn.

Tpt. *mf* straight mute

Pno. *pp* *mf*

Hp. *mf*

Vln. I *p* *mf* *gliss.* *arco*

Vln. II *p* *mf* *gliss.* *arco*

Vla. *p*

Vc. *p*

8

9 *rit.*

10

11

12

Fl.

Ob.

To Cel.

Pno.

Hp. *p*

Vla. *p*

Vc. *p*

Cb. *p*

**B** Sneakily but with a bounce  $\text{♩} = 90$   
Bass Clarinet in B $\flat$

14

15

3

Musical score for measures 14-16. The score includes parts for Bass Clarinet (B. Cl.), Bassoon (Bsn.), Xylophone (Xyl.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- B. Cl.:** Solo, *p* (measures 14-15), *mf* (measure 16), *sim.* (measures 14-16).
- Bsn.:** *mf* (measures 14-16).
- Xyl.:** *mf* (measures 14-16).
- Hp.:** (measures 14-16).
- Vln. I:** *pizz.*, *mf* (measures 14-16).
- Vln. II:** *p* (measures 14-15), *mf* (measure 16), *sim.* (measures 14-16).
- Vla.:** *arco*, *p* (measures 14-15), *mf* (measure 16), *sim.* (measures 14-16).
- Vc.:** *mf* (measures 14-16).



Musical score for measures 17-20. The score includes parts for Bass Clarinet (B. Cl.), Bassoon (Bsn.), Xylophone (Xyl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- B. Cl.:** (measures 17-20).
- Bsn.:** (measures 17-20).
- Xyl.:** *To Mar.* (measures 17-20).
- Pno.:** *Celesta*, *p* (measures 17-18), *mf* (measures 19-20).
- Vln. I:** (measures 17-20).
- Vln. II:** *pp* (measures 17-18), *mp* (measure 19), *p* (measure 20).
- Vla.:** *pp* (measures 17-18), *mp* (measure 19), *p* (measure 20).
- Vc.:** (measures 17-20).
- Cb.:** (measures 17-20).

21 22 23 24 To Cl.

B. Cl. *p* *mf* *p* *sim.*

Bsn.

Hn. *mp* *mp*

Cel.

Vln. I

Vln. II *mf* *sim.*

Vla. *mf* *sim.*

Vc. *mp* *p* *mf* *mp* *p*

Cb.

25 26 27 28

B. Cl.

Bsn.

Hn. (open) *p* (open) *p*

Xyl. *p* *mp*

Cel. *p*

Vln. I *p*

Vln. II (mf)

Vla. (mf)

Vc.

Cb.

with growing caution

**C**

30 31 32

Fl. *sempre p*

Ob. *sempre p*

B. Cl. *mf*

Bsn.

Hn.

Cel. *mf*

Vln. I *mf* *div.* *mf*

Vln. II *p* *mf* *p* *mf* *p* *mf* *p*

Vla. *arco* *p* *mf* *p* *mf* *p* *mf* *p*

Vc. *sempre mf*

Cb.

33 34 35 36

Fl.

Ob.

Hn.

Tpt.

Vln. I

Vln. II *mf* *p* *mf* *p* *mf* *p*

Vla. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vc.

37 38 39 40

Cl. *sempre mp*

Hn.

Tpt.

Timp. *mp*

Xyl. *mp*  
Marimba

Pno. *mp*  
Piano

Vln. II *mf*

Vla. *tr*

Vc. *detache*

Cb. *p*  
*arco*

41 42 43 44

Cl.

Timp.

Mar.

Pno.

Hp. *p*

Vla. *tr*  
*mf*

Vc.

Cb.

**D**

Cl. *mf*

Hn. con sord. *mf*

Tpt. con sord. *mf*

Timp. *f*

Xyl. Xylophone To Perc. *f*

Pno. *f*

Vln. I uni. - arco *p* *f* *p* *sim.*

Vln. II arco *p* *f* *p* *sim.*

Vla. arco *mf* *p* *f*

Vc. arco *f* *p* *sim.* *p* *f* *p*

Cb. *f* *p* *f*

49 50 51 52

Hn. *mf*

Tpt. *mf*

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *f*

Cb. *f*



53 54 55 56

A. Fl. *mf*

Cl. *mf*

Bsn. *mf*

Pno. *f*

Hp. *f*

Vln. I *p*

Vln. II *p*

57 58 59 To Fl.

A. Fl. *f*

Cl. *f*

Bsn. *f*

Hn. *f* open

Timp. *p*

Xyl. Percussion 3:2

Pno. *f* *p* *f* *p* *f*

Hp. *f* *f* *f*

Vln. I

Vln. II

Vc. pizz. *f*

Cb. pizz. *f*

**E**

61

62

63

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Timp. *f*

Perc. *f* 3:2

Pno. *f* To Cel. Celesta *p*  
(left hand still piano, or omit)

Hp. *f* 3 3 3 *p*

Vln. I *p* *mf* *p* *uni.* *p* *f* *p*

Vln. II *p* *mf* *p* *uni.* *p* *f*

Vla. *detache* *arco - div.* *fp* *f*

Vc. *detache* *arco* *fp* *f*

Cb. *detache* *fp* *f*

64

65

66

67

This musical score page contains measures 64 through 67. The instruments and their parts are as follows:

- Ob. (Oboe):** Measures 64-65 have melodic lines, while measures 66-67 are rests.
- Cl. (Clarinet):** Measures 64-65 have melodic lines, while measures 66-67 are rests.
- Bsn. (Bassoon):** Measures 64-65 have melodic lines, while measures 66-67 are rests.
- Hn. (Horn):** Measures 64-65 have melodic lines, while measures 66-67 are rests.
- Tpt. (Trumpet):** Measures 64-65 have melodic lines, while measures 66-67 are rests.
- Timp. (Timpani):** Features a rhythmic pattern of eighth notes in measures 64-65, followed by a 3:2 ratio in measure 67.
- Perc. (Percussion):** Features a melodic line in measure 64, rests in 65-66, and a melodic line in measure 67.
- Cel. (Celesta):** Measures 64-65 are marked "To Pno." and "Piano", while measure 67 is marked "Celesta".
- Hp. (Harp):** Features a complex melodic line with triplets in measures 64-67.
- Vln. I & II (Violins):** Measures 64-65 are marked "div. - arco" and "p". Measures 66-67 are marked "uni." and "p".
- Vla. (Viola):** Measures 64-65 are marked "pizz.". Measures 66-67 are marked "arco" and "sim.".
- Vc. (Violoncello):** Measures 64-65 are marked "pizz.". Measures 66-67 are marked "arco" and "sim.".
- Cb. (Cello):** Measures 64-65 are marked "pizz.". Measures 66-67 are marked "arco" and "sim.".

68 Flute 69 70 71

Fl. Flute

Ob.

Cl.

Bsn.

Hn. open

Tpt.

Timp.

Perc. *f* 3:2

Cel. *f* Piano To Cel. Celesta *p*

Hp. *f* *f* 3 3 3 *p*

Vln. I *p* *mf* *p* uni. *p* *f* *p*

Vln. II *p* *mf* *p* uni. *p* *f*

Vla. pizz. arco

Vc. pizz. arco-div.

Cb. pizz. arco

Detailed description of the musical score: This page contains measures 68 through 71 of a symphony. The score is arranged in a standard orchestral format. Measures 68 and 69 feature a complex woodwind and brass texture with various articulations and dynamics. Measure 70 continues this texture, while measure 71 introduces a celesta and changes the dynamics for several instruments. The keyboard instruments (cello, piano, and harp) play a rhythmic accompaniment with triplets and sustained chords. The strings provide harmonic support with various playing techniques like pizzicato and arco.

72 73 74 75

Fl.

Ob. *To C. A.*

Cl.

Bsn.

Hn.

Tpt.

Timp. *f*

Perc. *f* *3:2* *p*

Cel. *To Pno.* *Piano* *To Cel.* *f*

Hp. *f* *3* *3* *3* *3*

Vln. I *div. - arco* *p* *mf* *p*

Vln. II *div. - arco* *p* *mf* *p*

Vla. *pizz.* *arco*

Vc. *pizz.* *arco* *detache*

Cb. *pizz.* *arco* *detache*

Detailed description of the musical score: This page contains measures 72 through 75 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets) and strings (Violins I & II, Viola, Violoncello, Contrabass) play melodic and harmonic lines. The percussion section includes Timpani and Percussion. The piano part features complex textures with triplets and dynamic markings. Performance instructions such as 'div. - arco', 'pizz.', and 'detache' are provided for the string and piano parts. Measure numbers 72, 73, 74, and 75 are indicated at the top of the page.

**F** Reflectively ♩=50

77

78

79

Cl.

Bsn.

Hn.

Timp.

Perc.

Hp.

Vla.

Vc.

Cb.



80 81 82 83

Ob.

Hn.

Tpt.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ppp* *p*

84 85 86 87

Ob. *p*  
open

Hn.

Tpt. *pp* *mf*  
solo - open  
2 2

Hp.

Vln. I

Vln. II

Vla. *fp*

Cb.



88 89 90 91

Tpt.

Cel. *pp*  
To Pno.

Hp.

Vln. I

Vln. II

Vla.

G

93

94

95

Tpt.

Choir

Vln. I

Vln. II

Vla.

Be - a - ware Be a - ware Were



96

97

98

99

Choir

wolf Were - - - - wolf

Be a - ware Were - wolf!

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord. p

senza sord. p

p

p



104 105 106 107

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

Be - ware of his ra - zor claws! Be - care - ful no - t to sleep! Be -

Be - ware of his ra - zor claws! Be - care - ful no - t to sleep! Be -

*f*

*f*

108 109 110 111

Choir  
 ware! Be - ware! Be - ware! Ahhh!

Vln. I  
*f*

Vln. II  
*f*

Vla.

Vc.

Cb.



112 113 114 115

Fl.  
*mf*

Cl.  
*mf*

Choir  
 Ah Ah Ah

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

I As though you are fleeing for your life

Fl. *fp* 7:6 *f* *sim.* 7:6

Ob. *f* 2

Cl. 7:6

Bsn. *f*

Hn. (open)

Tpt. *f* 2

Timp. *f* *p* *f*

Perc. *f* 3:2 3:2 3:2 3:2

Pno.

Hp. *f*

Choir  
 Be - - ware of the Were - wolf! Be - - ware of his teeth!  
 Be - - ware of the Were - wolf! Be - - ware of his teeth!

Vln. I *sempre f* 7:6

Vln. II *sempre f* 7:6

Vla. *pizz.*

Vc. *pizz.*

Cb.

120 121 122 123

Fl. *7:6* *8:6*

Ob. *2:3* *2*

Cl. *7:6* *7:6*

Bsn.

Hn. *(open)* *(open)* *(open)* *(open)*

Tpt. *2:3* *2*

Timp. *p* *f*

Perc. *3:2* *3:2* *3:2* *3:2* *3:2*

Pno.

Hp.

Choir  
 Be - - ware of his ra - zor claws! Be - care - ful no - t to sleep! \_\_\_\_\_  
 Be - - ware of his ra - zor claws! Be - care - ful no - t to sleep! \_\_\_\_\_

Vln. I *7:6* *8:6*

Vln. II *7:6* *p* *f*

Vla.

Vc.

Cb.

124 125 126 127

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Pno.

Hp.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

7:6

2

(open)

3:2

*p*

*f*

Be - - ware of the full moon! Be-ware of its glow Be

Be - - ware of the full moon! Be-ware of its glow Be

Detailed description of the musical score: This page contains measures 124 through 127 of a musical score. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Harp (Hp.), Choir, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, dynamics (p, f), articulation (accents), and performance instructions like '(open)'. The woodwinds and strings play complex rhythmic patterns, often marked with '7:6' time signatures. The percussion features a consistent 3:2 rhythm. The choir has two parts with lyrics: 'Be - - ware of the full moon! Be-ware of its glow Be'. The harp and piano provide harmonic support with sustained chords and moving lines.



J

133

134

135

This musical score page contains the following parts and details:

- Flute (Fl.):** Measures 133-135. Measure 133 starts with a dynamic of *mf*. Measure 134 includes the instruction "open".
- Oboe (Ob.):** Measures 133-135.
- Clarinet (Cl.):** Measures 133-135.
- Bassoon (Bsn.):** Measures 133-135.
- Horn (Hn.):** Measures 133-135. Measure 134 includes the instruction "open".
- Trumpet (Tpt.):** Measures 133-135. Measure 134 includes the instruction "f".
- Timpani (Timp.):** Measures 133-135. Measure 133 starts with *p*. Measure 134 includes a dynamic shift from *p* to *f*.
- Drum (Perc.):** Measures 133-135. Measure 133 starts with *f*. Measure 134 includes dynamic shifts from *p* to *f* and back to *p*.
- Piano (Pno.):** Measures 133-135. Measure 133 includes the instruction "To Cel.".
- Choir:** Measures 133-135. Measure 133 starts with *f*.
- Violin I (Vln. I):** Measures 133-135. Measure 135 includes a dynamic of *mp* and a 7:6 ratio.
- Violin II (Vln. II):** Measures 133-135. Measure 135 includes a dynamic of *mp* and a 7:6 ratio.
- Viola (Vla.):** Measures 133-135.
- Violoncello (Vc.):** Measures 133-135.
- Double Bass (Cb.):** Measures 133-135.

136 137 138 139

Fl. Ob. Hn. Tpt. Timp. Perc. Pno. Hp. Choir Vln. I Vln. II Vla. Vc. Cb.

open open open

*f* *p* *f* *pp* *mf* *pp* *mf* *f* *p* *p*

Celesta Celesta

3 3 3

tr

ai ai

Detailed description: This page of a musical score covers measures 136 to 139. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Horns (Hn.), Trumpets (Tpt.), Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Harp (Hp.), Choir, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 136 and 137 feature woodwinds and strings. Measure 138 includes horns, trumpets, timpani, and percussion. Measure 139 is characterized by celesta, harp, choir, and strings. The choir part includes the vocal line 'ai ai'. Dynamics such as *f*, *p*, *mf*, *pp*, and *mf* are indicated throughout. Performance instructions like 'open' and 'tr' (trill) are present. The celesta part in measure 139 features triplets. The page number '25' is located in the top right corner.

Fl. *p* *mp*

Ob. *p* *tr*

Cl. *p* *mp* *f*

Bsn. *p* *tr*

Hn. *p* *fp*

Timp. *p*

Cel. *p*

Harp Gliss. ad lib. (D $\flat$ , C, B $\flat$ , E $\flat$ , F, G, A $\flat$ ) *mf* *p*

Choir *pp* *mp* *mf*

Vln. I *p*

Vln. II *p* *mp*

Vla. *tr* *mf* *p*

Vc. *p* 7:6

Cb. *arco* *p* *f*

Detailed description of the musical score: This page contains the musical notation for measures 140, 141, and 142. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features complex rhythmic patterns with triplets and trills. The string section (Violins I and II, Viola, Violoncello, Contrabass) provides a rhythmic accompaniment with triplets and sustained notes. The Harp part includes a glissando section. The Choir part consists of sustained notes with dynamic markings. The score includes various dynamic markings such as *p*, *mp*, *f*, *pp*, and *fp*, as well as performance instructions like *arco* and *tr*.

Fl. *f* *p*

Ob. *f* *p* *f* *p*

Cl. *f* *p*

Bsn. *f* *f* *p*  
(open)

Hn. *f* *f* *p*  
(open)

Tpt. *f* *f* *p*  
straight mute open

Timp. *f*

Perc. *f* *p* *pp* *mf* *f* 3:2

Cel. *f*

Hp. *f*

Choir  
Be - ware of the Were - wolf! be - ware be - ware ah  
Be - ware of the Were - wolf! be - ware be - ware ah

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

Cb. *f* pizz.

**L** In the belly of the beast?

149

150

151

This musical score page contains the following parts and markings:

- Hn. (Horn):** Two staves. The first staff has a *ff* dynamic marking at the beginning of the third measure.
- Tpt. (Trumpet):** One staff with a *f* dynamic marking at the beginning of the third measure.
- Perc. (Percussion):** One staff with a *mf* dynamic marking at the start and a *pp* dynamic marking at the start of the second measure.
- Choir:** Two staves. The top staff has a *pp* dynamic marking and the instruction *mmm* (murmuring) below it.
- Vln. I (Violin I):** One staff with the instruction *arco* above and a *pp* dynamic marking below.
- Vln. II (Violin II):** One staff with the instruction *arco* above and a *pp* dynamic marking below.
- Vla. (Viola):** One staff with the instruction *arco* above and a *pp* dynamic marking below.
- Vc. (Violoncello):** One staff with the instruction *arco* above and a *pp* dynamic marking below.

152 153 154 155

Fl. Ob. Cl. Bsn. Hn. Tpt. Perc. Vln. I Vln. II Vla. Vc. Cb.



156 157 158 159

Hp. Vln. I Vln. II Vla. Vc. Cb.