

Bewere!

(2018)

G. A. Marshall

***Bewere!* (2018)**

PROGRAMME NOTE

Composed and produced at a more leisurely pace, *Bewere!*'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 *Bewere!* 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, *Bewere!* 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.

Beware!

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
Be - - - - ware of the Were - - - - wolf!
Be - - - - ware of the Were - - - - wolf!

Violin I pizz. *f* pizz. *f*

Violin II *f* pizz. *f*

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

Violoncello *f* *p* *f*

Contrabass *f* pizz. *f*

A

Musical score for measures 2 through 7. The score is written for a full orchestra. The key signature has one flat (B-flat) and the time signature is 3/8. Measure numbers 2, 4, 5, 6, and 7 are indicated above the staves. The instruments and their parts are:

- Fl.** (Flute): Starts with a *p* (piano) dynamic, playing a melodic line.
- Ob.** (Oboe): Starts with a *p* (piano) dynamic, playing a melodic line.
- Cl.** (Clarinet): Starts with a *p* (piano) dynamic, playing a melodic line. A note in measure 5 is marked "To B. Cl." (To B-flat Clarinet).
- Hn.** (Horn): Remains silent until measure 7, where it enters with a *mf* (mezzo-forte) dynamic.
- Tpt.** (Trumpet): Remains silent until measure 6, where it enters with a *mf* (mezzo-forte) dynamic, marked "straight mute".
- Pno.** (Piano): Starts with a *pp* (pianissimo) dynamic, playing a harmonic accompaniment. In measure 6, it changes to *mf* (mezzo-forte).
- Hp.** (Harp): Remains silent until measure 6, where it enters with a *mf* (mezzo-forte) dynamic.
- Vln. I** (Violin I): Remains silent until measure 6, where it enters with a *p* (piano) dynamic, marked "arco", and plays a glissando.
- Vln. II** (Violin II): Remains silent until measure 6, where it enters with a *p* (piano) dynamic, marked "arco", and plays a glissando.
- Vla.** (Viola): Remains silent until measure 6, where it enters with a *p* (piano) dynamic.
- Vc.** (Violoncello): Remains silent until measure 6, where it enters with a *p* (piano) dynamic.



Musical score for measures 8 through 12. The score is written for a full orchestra. The key signature has one flat (B-flat) and the time signature is 3/8. Measure numbers 8, 9, 10, 11, and 12 are indicated above the staves. The instruments and their parts are:

- Fl.** (Flute): Continues the melodic line from measure 7.
- Ob.** (Oboe): Continues the melodic line from measure 7.
- Pno.** (Piano): Continues the harmonic accompaniment. A note in measure 8 is marked "To Cel." (To Cello).
- Hp.** (Harp): Continues the harmonic accompaniment.
- Vla.** (Viola): Continues the melodic line from measure 7.
- Vc.** (Violoncello): Continues the melodic line from measure 7.
- Cb.** (Contrabass): Continues the melodic line from measure 7.

Measure 9 is marked "rit." (ritardando). The score ends with a double bar line at the end of measure 12.

B Sneakily but with a bounce ♩=90
Bass Clarinet in B \flat

3

14 15 16

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

Bsn. *mf*

Xyl. *mf*

Hp.

Vln. I *pizz.* *mf*

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

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

Vc. *mf*

17 18 19 20

B. Cl.

Bsn.

Xyl. To Mar.

Pno. Celesta *p* *mf*

Vln. I

Vln. II *pp* *mp* *p*

Vla. *pp* *mp* *p*

Vc.

Cb.

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

5

30 31 32

Fl. *sempre p*

Ob. *sempre p*

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

Cel. *mf*

Vln. I *mf* div.

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

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

Vc. *sempre mf*

Cb. *mf*



33 34 35 36

Fl. *mf*

Ob. *mf*

Hn. *mf*

Tpt. *mf*

Vln. I *mf*

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

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

Vc. *mf*

37 38 39 40

Cl. *sempre mp*

Hn.

Tpt.

Timp. *mp*

Xyl. Marimba *mp*

Piano

Pno. *mp*

Vln. II *mf*

Vla. *tr*

Vc. *detache*

Cb. *arco* *p*



41 42 43 44

Cl.

Timp.

Mar.

Pno.

Hp. *p*

Vla. *tr* *mf*

Vc.

Cb.

Cl. 

Hn. *con sord.* 

Tpt. *con sord.* 

Timp. 

Xyl. *Xylophone* *To Perc.* 

Pno. 

Vln. I *uni. - arco* 

Vln. II *arco* 

Vla. *arco* 

Vc. *arco* 

Cb. 

49 50 51 52

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f *p*

sim.

p *f*

f *p*

p *f*



53 54 55 56

Alto Flute

A. Fl.

Cl.

Bsn.

Pno.

Hp.

Vln. I

Vln. II

mf

mf

mf

p *f*

f *p*

f *p*

p *f*

p *f*

p *f*

sim.

sim.

57 58 59 To Fl.

A. Fl. *2*

Cl. *2*

Bsn. *2*

Hn. *open*
f

Timp. *p*

Xyl. Percussion *3:2*

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

Hp. *f* *p* *f*

Vln. I

Vln. II

Vc. *pizz.* *f*

Cb. *pizz.* *f*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Piano

To Cel.

Celesta

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. - arco

uni.

tr.

p

mf

p

f

fp

f

detache

arco - div.

detache

arco

detache

fp

f

3:2

[illegible]

[illegible]

F Reflectively ♩ = 50

77

78

79

Cl. *mf*

Bsn. *mf*

Hn. solo *mf* 2

Timp. *mf*

Perc. *mf*

Hp. *p*

Vla. *p* *ppp*

Vc. *p*

Cb. *p*



80

81

82

83

Ob. *p*

Hn. con sord. *pp* con sord.

Tpt. *pp*

Cel. Celesta *pp*

Hp. *mp* 2

Vln. I uni. con sord. *pp* con sord.

Vln. II *pp*

Vla. soli *mf* 2

Vc. *mf* 2

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. 2

Cel. *pp*
To Pno.

Hp.

Vln. I

Vln. II

Vla.

16

G

93 94 95

Tpt.

Choir

p

Be a - ware Be a - ware

Were

Vln. I

Vln. II

Vla.



96 97 98 99

Choir

wolf Were - - - - wolf

Be a - ware Were - wolf!

Vln. I

p

senza sord.

Vln. II

p

senza sord.

Vla.

Vc.

p

Cb.

p

101 102 103

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

open

f

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

fp *f*

f

p

mp

7:6

7:6

104 105 106 107

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Choir

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 -

Vln. I

Vln. II

Vla.

Vc.

Cb.

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 Ah

Vln. I

Vln. II

Vla.

Vc.

Cb.

I As though you are fleeing for your life

118

119

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. 7:6

Vc. *pizz.*

Cb.

[illegible]

128 129 130 131

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Pno.

Hp.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

sure to lock your door! and throw a way the key!

sure to lock your door and throw a way the key!

7:6

2:3

7:6

7:6

7:6

2:3

3:2

3:2

3:2

3:2

fp

fp

7:6

7:6

24

J

133 134 135

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Perc.

Pno.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

open

f *p* *f* *p* *f* *p*

To Cel.

f *f*

mp 7:6 *mp* 7:6

140 141 142

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Cel.

Hp.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

f

pp

mf

tr

arco

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

7:6

f

Fl. *f* *p*

Ob. *f* *p* (tr)

Cl. *f* *p*

Bsn. *f* *p* (open)

Hn. *f* *p* (open)

Tpt. *f* *p* straight mute open

Timp. *f*

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

Cel. *f*

Hp. *f* *p*

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.

Score for "In the belly of the beast?" (L). The score is divided into measures 149, 150, and 151. The instruments and parts are:

- Hn. (Horn):** Measures 149 and 150 are rests. Measure 151 has a *ff* (fortissimo) dynamic, playing a descending eighth-note scale: B \flat 4, A \flat 4, G \flat 4.
- Tpt. (Trumpet):** Measures 149 and 150 are rests. Measure 151 has a *f* (forte) dynamic, playing a descending eighth-note scale: B \flat 4, A \flat 4, G \flat 4.
- Perc. (Percussion):** Measure 149 has a *mf* (mezzo-forte) dynamic, playing a half note. Measure 150 has a *pp* (pianissimo) dynamic, playing a half note. Measure 151 is a rest.
- Choir:** Measures 149, 150, and 151 have a *pp* (pianissimo) dynamic, playing a half note. The lyrics "mmm" are written below the staff in measure 149.
- Vln. I (Violin I):** Measures 149 and 150 have a *pp* (pianissimo) dynamic, playing a half note. Measure 151 is a rest. The instruction "arco" is written above the staff in measure 149.
- Vln. II (Violin II):** Measures 149 and 150 have a *pp* (pianissimo) dynamic, playing a half note. Measure 151 is a rest. The instruction "arco" is written above the staff in measure 149.
- Vla. (Viola):** Measures 149 and 150 have a *pp* (pianissimo) dynamic, playing a half note. Measure 151 is a rest. The instruction "arco" is written above the staff in measure 149.
- Vc. (Violoncello):** Measures 149 and 150 have a *pp* (pianissimo) dynamic, playing a half note. Measure 151 is a rest. The instruction "arco" is written above the staff in measure 149.

152 153 154 155

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Perc. *f*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Cb. *pp* *f*

f *p*



156 157 158 159

Hp. *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.