

The Lament for Beowulf

From the Anglo-Saxon Epic

Translation by

WILLIAM MORRIS and A.J. WYATT

For Chorus of Mixed Voices
and Orchestra

HOWARD HANSON

Opus 25

C. C. BIRCHARD & CO.

BOSTON

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To the Leeds Festival Chorus this work is sincerely dedicated

THE LAMENT FOR BEOWULF

For Chorus and Orchestra

From the translation of
William Morris and A.J. Wyatt

HOWARD HANSON, Opus 25

Adagio stoico

Bassoon (B♭)

Cello (C)

Double Bass (F)

p

con Pedale

(p)

sf

sf

v

sf

Musical score for orchestra and piano, page 2. The score consists of four systems of music.

System 1: The first system begins with a dynamic of *sfz*. It features a bassoon line with eighth-note patterns and a piano line with sustained chords. The dynamic changes to *p* at the end of the measure. The piano part continues with eighth-note chords. The dynamic shifts to *mf* at the end of the system.

System 2: The second system begins with a dynamic of *ffz*. It features a bassoon line with eighth-note patterns and a piano line with sustained chords. The dynamic changes to *sfz* at the end of the measure. The piano part continues with eighth-note chords. The dynamic shifts to *f* at the end of the system.

System 3: The third system begins with a dynamic of *ffz*. It features a bassoon line with eighth-note patterns and a piano line with sustained chords. The dynamic changes to *p* at the end of the measure. The piano part continues with eighth-note chords. The dynamic shifts to *f* at the end of the system.

System 4: The fourth system begins with a dynamic of *p*. It features a bassoon line with eighth-note patterns and a piano line with sustained chords. The dynamic changes to *p* at the end of the measure. The piano part continues with eighth-note chords. The dynamic shifts to *mf* at the end of the system.

Musical score page 3, measures 1-4. The score consists of three staves. The top staff has a bass clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 1: The top staff has a continuous eighth-note pattern. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern. Measure 2: The top staff starts with a sixteenth-note pattern followed by eighth notes. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern. Measure 3: The top staff has a sixteenth-note pattern. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern. Measure 4: The top staff has a sixteenth-note pattern. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern.

Musical score page 3, measures 5-8. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 5: The top staff starts with a sixteenth-note pattern followed by eighth notes. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern. Measure 6: The top staff has a sixteenth-note pattern. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern. Measure 7: The top staff has a sixteenth-note pattern. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern. Measure 8: The top staff has a sixteenth-note pattern. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern.

Musical score page 3, measures 9-12. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 9: The top staff starts with a sixteenth-note pattern followed by eighth notes. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern. Measure 10: The top staff has a sixteenth-note pattern. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern. Measure 11: The top staff has a sixteenth-note pattern. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern. Measure 12: The top staff has a sixteenth-note pattern. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern.

Musical score page 3, measures 13-16. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 13: The top staff starts with a sixteenth-note pattern followed by eighth notes. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern. Measure 14: The top staff has a sixteenth-note pattern. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern. Measure 15: The top staff has a sixteenth-note pattern. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern. Measure 16: The top staff has a sixteenth-note pattern. The middle staff has a single note. The bottom staff has a continuous eighth-note pattern.

Musical score for two staves. The top staff uses a treble clef and has dynamic markings *ff* and *sfz*. The bottom staff uses a bass clef and has a dynamic marking *ff*.

Musical score for two staves. The top staff has dynamics *p* and *p*. The bottom staff has a dynamic marking *f*.

Musical score for two staves. The top staff consists of six eighth-note groups. The bottom staff has a dynamic marking *p*.

Musical score for two staves. The top staff consists of six eighth-note groups. The bottom staff has a dynamic marking *p*.

Musical score for two staves. The top staff has dynamics *mf* and *p*. The bottom staff has a dynamic marking *p*.

Musical score for two staves. The top staff consists of six eighth-note groups. The bottom staff has a dynamic marking *b*.

Musical score for orchestra and piano, page 5, measures 1107-1108.

The score consists of five systems of music:

- Measures 1107 (Top System):** The piano part features eighth-note patterns in treble and bass staves. The orchestra includes woodwind instruments (flute, oboe, bassoon) and brass (trumpet, tuba). Dynamics: *sff*, *ff*, *ff*.
- Measures 1107-1108 (Second System):** The piano part has eighth-note patterns. The orchestra includes strings (violin, cello), woodwinds, and brass. Dynamics: *sff*, *ff*, *ff*, *f dim.*
- Measures 1108 (Third System):** The piano part has eighth-note patterns. The orchestra includes strings, woodwinds, and brass. Dynamics: *p*, *pp*.

BASSES II For him then they geared,

BASSES I For the

SOPRANOS A pile on the

ALTOS For him, A pile on the

TENORS him then they geared,

 folk of the Geats, A pile on the

earth all un - weak - like that was,

earth all un - weak - like that was,

earth all un - weak - like that was,

bd.

p.

earth all un - weak - like that was,

mf

With war - helms be - hung, and with

mf

With war - helms be -

f

With

mf

ff=p

f

boards of the bat - tle. And bright
 hung, — and with boards of the bat - tle, And bright
 boards of the bat - tle, And bright
 with boards of the bat - tle,

f

byr - nies, e'en af - ter the boon that he bade.
 byr - nies, e'en af - ter the boon that he bade.
 byr - nies, e'en af - ter the boon that he bade.
 And bright byr - nies, e'en af - ter the boon that he bade.

p

sfz 8

Musical score for orchestra and choir, page 9. The score consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is Bassoon. The fourth staff is Double Bass. The fifth staff is Timpani. The sixth staff is Percussion.

Vocal Parts (Soprano and Alto):

Laid down then a - mid most their
Laid down then a - mid most their

Bassoon:

Double Bass:

Timpani:

Percussion:

Text:

The war - riors la -
The war - riors la -
King might - y fa - mous The war - riors la -
King might - y fa - mous The war - riors la -

Final Measure:

Timpani: *f* (Timpani)

ment - - ing the lief lord of them.

ment - - ing the lief lord of them.

ment - - ing the lief lord of them.

ment - - ing the lief lord of them.

mf

p

*un poco più mosso*TENORS *f*

Be-gan

on the

BASSES *f*

Be-gan

on the

un poco più mosso

(For practise only)

*f**crescendo* -

burg of bale-fires the big-gest The war - riors to wak - en:

burg of bale-fires the big-gest The war - riors to wak - en:

11

11

Haee Haee yo yo yo yo

Allegro con fuoco

Haee yo Ha ——————

Haee yo Ha ——————

Haee yo Ha ——————

Haee yo Ha ——————

Allegro con fuoco

1107

The wood _____

The wood _____

The wood _____

The wood _____

V V V V

reek went up _____

reek went up _____

reek went up _____

reek went up _____

Swart _____ o - ver the smok - - y

Swart _____ o - ver the smok - - y

Swart _____ o - ver the smok - - y

Swart _____ o - ver the smok - - y

sw. sffz

glow, _____ sound _____ of the

sffz

flame _____ Be - wound _____

Tempo primo (Adagio) Largamente

with the weep - - ing,

Tempo primo (Adagio) Largamente

8

sffz sffz

ff

sffz

sffz

mf

sound of the flame be - wound with the weep - ing,
mf
 sound of the flame be - wound with the weep - -

the wind blend-ing stilled, _____ The sound of the
 - - ing the wind blend-ing stilled, _____ The
 The sound of the
 The

p

flame be - wound with the weep - - - ing, weep -

sound of the flame be - wound with the weep - - -

flame be - wound with the weep - - - ing, weep -

sound of the flame be - wound with the weep - - -

ing, the sound of the flame be wound -

- - - ing, weep - - - ing, be -

ing, the sound of the flame be wound -

- - - ing, weep - - - ing, be -

with the weep -
wound with the weep -
with the weep -
wound with the weep -

- ing, be ____ wound ____ with the weep -
- ing, be ____ wound ____ with the weep -
til it at last the
til it at last the

ing with the weep -
 ing, the weep -
 bone house had brok - en
 bone house had brok - en

p *dim.*

ing All un - glad of
 ing All un -
 Hot at the heart. All un - glad of mind with mood - care

p *s*

Hot at the heart.

p

mind With mood-care they mourned their liege - lord's quell -
 glad of mind With mood-care they mourned their liege - lord's quell -
 they mourned their liege lord's quell - ing liege - lord's quell -
 All un - glad of mind they mourned their liege - lord's quell -

(For practise)

ing.

ing.

ing.

ing.

SOPRANOS *p molto espressivo*

Like - wise a sad - lay the -

ALTOS *pp*

Ah

un poco più mosso

wife of a fore time For Be - o - wulf the king with her

Ah

hair all up - bound - en sang sor - - row

mf

Ah

SOPRANO I *mf*

care - ful; sang — sor - row — care - ful

SOPRANO II *mf*

care - ful; Ah —

ALTO I *mf*

Ah —

ALTO II *mf*

Ah —

TENOR

Ah — ah —

said oft and o - ver —

BASS

f

Ah — Ah —

Ah — Ah —

Ah — Ah — Ah —

Ah — Ah — Ah —

Ah — Ah — Ah —

That harm - days for her - self — she dread - ed,

mf

The

f
 Ah
f
 Ah
f
 Ah
f
 Ah
p
 sham - ing and bond-age.
 slaught - er falls man - y much fear of the war - rior,
f
f
g.
 $b\bar{p}$ $b\bar{p}_8$ $b\bar{p}_8$ \bar{p}
mf
 Ah Ah
p unis.
 bb Ah
 Ah - Ah
 p
 Ah
p
 $b\bar{p}_8$ $b\bar{p}_8$ \bar{p}

Ah

Ah Ah

Ah

Ah

bP bP_8 \bar{P} bP_8 \bar{P} bP_8

f

Ah

Ah

Ah

f

Ah

f

Ah

f

f

bP

bP_8

mp

Ah Ah Ah Ah

pp

Ah Ah

1107

Heav'n swallowed the reek.
Heav'n swallowed the reek.

Come prima (*adagio stoico*) *mf*

Wrought there and fash - ioned the
Wrought there and fash - ioned the
the

Come prima (*adagio stoico*)

p

folk of the We - ders A howe on the
 folk of the We - ders A howe on the
 folk of the We - ders A howe on the
 The folk of the We - ders A howe on the

This musical score consists of four staves of music for voice and piano. The top three staves are for voices, each with a treble clef and a dynamic marking of *f*. The fourth staff is for the piano, with a bass clef and a dynamic marking of *f*. The lyrics are written below the notes. The music is in common time.

lithe, that high was and broad,
 lithe, that high was and broad,
 lithe, that high was and broad,
 lithe, that high was and broad,

This musical score consists of four staves of music for voice and piano. The top three staves are for voices, each with a treble clef and a dynamic marking of *mf*. The fourth staff is for the piano, with a bass clef and a dynamic marking of *mf*. The lyrics are written below the notes. The music includes a change in key signature from B-flat major to E major at the end of the section. Measures 26 and 27 are in 2/4 time, while measure 28 is in 3/4 time.

3 3

p

Un - to the wave-far-ers wide to be seen; Then it they be -

3 3

p

Un - to the wave-far-ers wide to be seen; Then it they be -

3 3

p

Un - to the wave-far-ers wide to be seen; Then it they be -

3 3

mp

Un - to the wave-far-ers wide to be seen: Then

crescendo

tim - ber'd in time of ten days, The

crescendo

tim - ber'd in time of ten days, The

crescendo

tim - ber'd in time of ten days,

crescendo

it they be - tim - ber'd in time of ten days, The

crescendo

bat - - tle strong's $\frac{2}{4}(8)$ bea - cons, the brands' ver - y

bat - - tle strong's $\frac{2}{4}(8)$ bea - cons, the brands' ver - y

The bat - tle strong's $\frac{2}{4}(8)$ bea - cons, the brands' ver - y

bat - tle strong's $\frac{2}{4}(8)$ bea - cons;

sfs

$\frac{2}{4}(8)$

sfs

ff

ritardando e diminuendo poco a poco

leav - ings They be-wrought with a wall in the worthiest of ways, That

ritardando e diminuendo poco a poco

leav - ings They be-wrought with a wall in the worthiest of ways, — That

ritardando e diminuendo poco a poco

leav - ings They be-wrought with a wall in the worthiest of ways, — That

ritardando e diminuendo poco a poco

(For practice)

men of all wis-dom might find how to work.

men of all wis-dom might find how to work.

men of all wis-dom might find how to work.

Allegro con Brio (*molto deciso*)

In - to burg then did they the rings _____ and

Allegro con Brio (*molto deciso*)

mf

sfz

f

And all such a-dorn-ments as in the hoard there The
bright sun - gems.

f Più moto

The earl's trea - sures let they the earth to be hold-ing,
The earl's trea - sures let they the earth to be hold-ing,
war-mind-ed men had tak-en e'en now;

Più moto

[5 & 2]

Più moto
[5 & 2]

f

Gold in the grit, where - in yet _____ it liv - eth, As

f

Gold in the grit, where - in yet _____ it liv - eth,

f

Gold in the grit, where - in yet _____ it liv - eth, As

f

Gold in the grit, where - in yet _____ it liv - eth, As

f

use - less to men as e'er it

[5 & 3] >

Molto meno mosso (Maestoso) ($\frac{d}{=}$ of former tempo)

ff

use - less to men as e'er it

ff

As use - less to men as e'er it

ff

use - less to men, as use - less to men - folk

ff

use - less to men folk As use - less to

Molto meno mosso (Maestoso) ($\frac{d}{=}$ of former tempo)

ff

ffz

ffz

erst was As use - less to men as

erst was As use - less to men as

As use - less to men _____ as

men, As use - less to men, As use - less to

ev - er it erst was. Ah _____

ev - er it erst was. Ah _____

ev - er it erst was. Ah _____

men _____ As use-less to man as e'er it erst was.

Andante con moto

Musical score page 1. The top system shows two staves. The treble staff has a key signature of one flat (B-flat), a time signature of common time (indicated by '4'), and dynamic 'p'. The bass staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '4'). The bottom system shows two staves. The treble staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '4'). The bass staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '4'). Measures 1 through 4 are shown.

Musical score page 2. The top system shows two staves. The treble staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '4'). The bass staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '4'). The bottom system shows two staves. The treble staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '4'). The bass staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '4'). Measures 5 through 8 are shown. Measure 8 ends with a repeat sign and a double bar line.

Musical score page 3. The top system shows two staves. The treble staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '4'). The bass staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '4'). The middle system shows two staves. The treble staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '4'). The bass staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '4'). The bottom system shows two staves. The treble staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '4'). The bass staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '4'). Measures 9 through 12 are shown. The vocal line begins with 'Then round the howe rode the deer of the bat - tle The'.

bairns of the athe - lings, twelve were they — in
 Their

all.

care would they mourn, and be - moan them their King, The

word-lay would they ut - ter and o - ver the man speak:

Più mosso

mf

They ac - count - ed his earl - ship and might - y deeds done,

mf

They ac - count - ed his

mf

They ac - count - ed his earl - ship and might - y deeds done,

mf

They ac - count - ed his

Più mosso

mf

And dought - i - ly deemed them; as
 earl - ship and might - y deeds done, And dought - i - ly
 And dought - i - ly deemed them; as
 earl - ship and might - y deeds done, And dought - i - ly

f
 due as it is That each one his friend-lord with words should be -
 <*f*
 deemed them.; as due as it is That each one his friend-lord with
f
 due as it is That each one his friend-lord with words should be -
 <*f*
 deemed them; as due as it is That each one his friend-lord with

laud, ————— And love in his
 words should be-laud, And love in his
 laud, ————— And love in his
 words should be-laud, And love in his

f ff f cresc. —
 f o o cresc. —

heart, when - as forth shall he A - way
 heart, when - as forth shall he A - way
 heart, when - as forth shall he A - way
 heart, when - as forth shall he A - way

ff ff ff ff

allargando *Largamente* (Tempo I) *portamento*

from the bod - y Ah

from the bod - y be

from the bod - y be

from the bod - y be

Largamente (Tempo I)

allargando

ff *s* *p*

s

ffz

s

fleet-ing at last.

s

fleet-ing at last.

mf

Ah.

s

fleet-ing at last.

p

(>) (>)

(>) (>)

(>) (>)

(>)

Musical score page 39. The top section consists of three staves. The first two staves are treble clef, common time, with a key signature of one sharp. The third staff is bass clef, common time, with a key signature of one sharp. The vocal line features sustained notes with grace notes and slurs, accompanied by piano chords. The lyrics "Ah" appear at various points. The piano part consists of eighth-note chords. The bottom section shows a treble clef staff with a key signature of one sharp, followed by a bass clef staff with a key signature of one sharp.

Come prima *p*

The vocal line continues with sustained notes and lyrics "In such - wise they". The piano part consists of eighth-note chords. The bass line is present in the bass clef staff.

Come prima

The vocal line begins with a sustained note and a dynamic *p*. The piano part features eighth-note chords. The bass line is present in the bass clef staff.

grieved, the • folk of the Geats, For the
 grieved, the folk of the Geats, For the
 the folk of the Geats,
 the folk of the Geats, For the

fall of their lord, e'en they his
 fall of their lord, e'en they his
 For the fall of their lord, e'en they his
 fall of their lord, e'en they his

Un poco più mosso

hearth - fel - lows; —

Un poco più mosso

mf

Quoth they that he was a world King for . ,

mf

Quoth they that he was a world King for .

p

p

The mild - est of all men, un-to
p The mild - est of all men, un-to

sooth,

sooth,

mp

men kind-est, To his folk the most
mp men kind-est, To his folk the most

Ah _____

p

SOPRANO I

gent-lest, most yearn - - - ing of fame. Ah

SOPRANO II

gent-lest, most yearn - - - ing Ah

ALTO

gent-lest, most yearn - - - ing of fame.

TENOR

p most yearn - - - ing of fame.

BASS

most yearn - - - ing of fame.

p

Ah
p

Ah

Ah

Ah

p

p

p

p

b $\ddot{\text{g}}$: b $\ddot{\text{g}}$: b $\ddot{\text{g}}$: b $\ddot{\text{g}}$:

$\frac{3}{4}$ b $\ddot{\text{g}}$. $\frac{3}{4}$ b $\ddot{\text{g}}$. $\frac{3}{4}$ b $\ddot{\text{g}}$. $\frac{3}{4}$ b $\ddot{\text{g}}$.

8 8 8 8

p

Ah Ah close lips..

Ah Ah close lips..

Ah Ah close lips..

Ah

p

p

p

pp

pp

p

p

b $\ddot{\text{g}}$: b $\ddot{\text{g}}$: b $\ddot{\text{g}}$: b $\ddot{\text{g}}$:

$\frac{3}{4}$ b $\ddot{\text{g}}$. $\frac{3}{4}$ b $\ddot{\text{g}}$. $\frac{3}{4}$ b $\ddot{\text{g}}$. $\frac{3}{4}$ b $\ddot{\text{g}}$.

8 8 8 8

The Birchard Publications

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