

**KS2 Music:**

# **The Anglo-Saxons**

Exploring The Anglo-Saxons through songs, music activities and stories.



## Feedback

We are always pleased to hear how you use our resources and how your own school performances have gone. Please send any feedback to:

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## Using the videos

The videos on the *Anglo-Saxons* webpages use the BBC media player, in common with all BBC sites.

If you are using the resources in school you may need to create an exemption to your firewall.

If you are using Internet Explorer as your browser you will need to ensure it is a recent version. Other browsers - such as Firefox, Chrome or Safari - will also work.

# KS2 Music: The Anglo-Saxons

Exploring the Anglo-Saxons through stories, music activities and songs

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*The programme titles in blue are hyperlink: click on the titles to access the content online.*

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# Introduction

## Navigating the *Anglo-Saxons* web pages

The content has been arranged by the six songs to learn across the series. On each content page you will find:

**The tutorial.** Our presenter, Nigel Pilkington (who pupils may already be familiar with from other School Radio music series) guides pupils in the learning of each song. The tutorial features a school choir and the basic format is that pupils listen to Nigel sing and then join in alongside the choir. Each song is broken down into simple sections to learn. The tutorials are typically 10 minutes in length.

**The song.** The song video features the lyrics on screen for pupils to join in with. You may wish to use this video after you have used the tutorial. The vocal version of the song is easy to join in with. Once you have practised the song with the vocal version you can polish your performance by joining in with just the backing track.

**The drama.** There are seven dramas in all. The first is an introduction to the Anglo-Saxons and their society; three feature famous Anglo-Saxon kings (Alfred the Great, Athelstan, Harold II) and three tell the Anglo-Saxon story of *Beowulf*. We advise watching the *Beowulf* dramas in advance to ensure they are suitable for sharing with your group. The dramas are typically 5 minutes in length.

**The music activity.** Nigel returns for the music activity which invites pupils to participate in activities that are based on the music of the song. The activities are a key resource for delivering the music objectives of the series and include things like: clapping to a beat / identifying and clapping different rhythm patterns / singing in canon and in unison / singing in harmony in two groups / etc. The music activities are typically 5 minutes in length.

**The listening music.** Each page includes a short extract of music - typically 1 to 2 minutes long - which is relevant to our topic of 'Anglo-Saxons'. Pupils have the opportunity to listen and then analyse the music in terms of its features such as *tempo* (the speed of the music), *dynamics* (whether the music is loud or quiet), *rhythm* and so on.

## Supporting online resources

On each page you will also find links to a variety of downloads intended to support your use of the content. These include:

### PDF downloads

The pdf files offer:

- the *lyrics for song* - the song as an individual page
- the *music for song* - the vocal line of each song as music, including chords
- the *Pupils' pamphlet* - the lyrics for each song and some additional activities for pupils to complete
- the *Tutorial transcript* - a convenient way to read through the content of the tutorial audio
- a variety of line drawings of the characters and other elements from the dramas which can be used for colouring in but which also link to some of the suggested Follow-up activities on each content page

### Audio downloads

These resources are particularly useful if you are having any issues streaming the files. They enable you to download some of the key resources and use them offline. The downloads are:

- the *tutorial audio* - download the mp3 files of Nigel teaching each of the songs
- the *song audio* (full vocal) - download the mp3 file to sing along to the song
- the *song audio* (backing track) - use this mp3 download once you have become familiar with the song
- the *music activity* - download the mp3 files of Nigel guiding the activities



## The Anglo-Saxons Age 9 - 11

### Curriculum links:

The web pages are primarily a music resource for children aged 9 to 11.

They have been created to fulfil objectives of the new music curriculum at Key Stage 2 in England and equivalent curriculum requirements in other UK nations.

Additionally the resource has strong cross-curricular links to KS2 History and study of the popular topic 'The Anglo-Saxons'.

### Credits:

**Presenter:** Nigel Pilkington  
**Composer:** Katherine Freeman  
**Music arranged by:** David Chilton  
**Dramas written by:** Rob John  
**Lead vocalist:** Roy Hamilton  
**Drama producer:** Eloise Whitmore  
**Animations:** Richard Jefferson  
**For the BBC:** Andrew Barnes

With thanks to the teachers and pupils at Manor Lodge School, Shenley

# Beowulf

*Beowulf* is one of the most important texts in Old English and is believed to date from somewhere between 975 and 1025 - the time of Alfred, Athelstan and the Anglo-Saxons. The author is unknown.

The poem consists of 3,182 lines and exists in a single copy, housed in [the British Museum](#).

The events of the poem are set in Scandanavia. Hrothgar - King of the Danes - builds a mead hall called *Heorot* but comes under attack from a monster called Grendel.

Beowulf, a prince of Geatland, hears of the Danes' suffering and sails to their assistance. Beowulf and his men spend the night in *Heorot* waiting for the inevitable attack. Beowulf seizes Grendel by the arm and will not let it go. Eventually Grendel's arm is severed and the monster limps away to die.

The Danes and Geats celebrate their victory not knowing that Grendel's mother is also about to terrorise *Heorot*, seeking vengeance for the death of her son. Beowulf tracks her to her underwater cave and kills her.

In the original poem Beowulf returns to Geatland and, fifty years later as king, must fight a dragon. The dragon is killed but Beowulf has received a mortal wound. He dies and is ritually burned on a great funeral pyre.

## How to use the content

We have tried to make this resource as flexible as possible so we hope you will find the way of using it that best works for you and your group. However, here are some suggestions that you may find useful...

### The tutorial audio

The song tutorials are the key element for delivering the music learning of the series. Each tutorial features a single song and pupils are guided by our vocal coach, Nigel Pilkington. The pace is lively so make sure you are ready to mediate the use of the audio. Each tutorial has possible 'pause points' - a natural place to pause so that the group can take a break, either to go back over what they've learnt or to catch up with an episode of the story.

**Note:** in many tutorials the class will need to split into two groups at some stage - for example to sing the harmony and melody parts of a song together. Time is not given in the tutorials for arranging this grouping, so make sure you read the Programme Notes for each tutorial carefully beforehand and ensure each member of the class understands which group they are in before commencing the tutorial audio.

It is a good idea to print the words of each song from the PDF download section and distribute them before commencing. Better still - project the words of each song on your IWB!

### The song videos

Use the song videos once you have learnt the songs using the tutorial audio. The full-vocal version is easy to join in singing alongside our vocalists. Use the backing track once your group is feeling really confident.

### The music activities

These are based on the music of the songs. Again the pace is lively and pupils will need to listen very carefully to join in at the appropriate times.

## Vocal warm-ups prior to each session

It is sensible to 'warm-up' before each session. On the Resources page of the website there is a short (between 2 and 3 minutes) vocal warm-up with Nigel that will help to prepare everyone for the main song tutorial video.

Additional warm-up activities that you can introduce yourself include:

**Vowels:** sing up and down a scale to the numbers 1 - 8, using B played on a chime bar as a starting note. Ask pupils to omit a number (eg '4') and sing it silently in their heads and challenge them to pitch the following note ('5') correctly. Change the number to be omitted and increase the omissions as the children progress.

Sing down a scale to 'Do you chew blue glue?', 'We three bees need trees', 'Chocolate and banana sponge' or other suitable combinations.

After singing down from C' - C, start the next scale one note higher and continue higher each time while it remains comfortable.

**Consonants:** 'Scrape your windscreen with your credit card'.

**Tongue-twisters:** (say or sing as four vowels) 'Red lorry, yellow lorry; red leather, yellow leather'.

Other things to keep in mind when singing include:

**Posture:** encourage good posture by encouraging children to stand tall, knees loose and feet apart.

**The singing face:** encourage pupils to lift their face muscles by smiling. Humming phrases of songs will also encourage an unforced, well-blended sound.

**Facial:** smile - screw up the face - stick out tongue - chewing toffee - open mouth as widely as possible.



**Breathing:** encourage low breathing (that is without breathing into the chest and without raising the shoulders) by asking the children to imagine an inflatable ring around the waist. Breathe in silently through the mouth, causing the ring to inflate all the way round the middle - taking a drink of air that goes right down low, as if their tummy is a tank of air - hold - and then release the air slowly and silently through the mouth. As you breathe out count 1 to 5 slowly, then 1 to 10, controlling a steady release of air and increasing the time with practise.

You can find additional suggestions for warming up in this [BBC video](#) delivered by one of the BBC Singers.

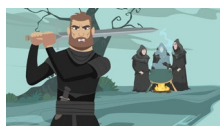
## Extending your study into drama

If you'd like to extend your study of the Anglo-Saxons into drama activities you may be interested in our two episodes devoted to the famous archaeological dig at Sutton Hoo.

In the two episodes pupils take on the role of young archaeologists working on the site and piecing together the mystery of [The Sutton Hoo Treasure Ship](#).

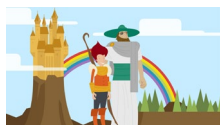
## Other KS2 Music series

You may also be interested in these other KS2 Music series from BBC Teach:



### Macbeth

Eight songs to learn, a full animation of the story and a playscript to perform.



### Viking Saga Songs

Loki is our guide to this series exploring the music and stories of the Vikings.



### The Tempest

Another exciting adaptation with songs, animation and a playscript to perform.

## Historical context - from [KS2 Bitesize](#)

The last Roman soldiers left Britain in 410. New people came in ships across the North Sea - the Anglo-Saxons. The Anglo-Saxon age in Britain was from around AD410 to 1066.

They were a mix of tribes from Germany, Denmark and the Netherlands. The three biggest were the Angles, the Saxons and the Jutes. The land they settled in was 'Angle-land', or England. If we use the modern names for the countries they came from, the Saxons were German-Dutch, the Angles were southern Danish, and the Jutes were northern Danish.

Anglo-Saxon children had to grow up quickly. By the time they were ten, they were seen as an adult. This wasn't always a good thing. They had to work as hard as any adult and would be punished as adults, if they stole or broke the law. Girls worked in the home. They were in charge of housekeeping, weaving cloth, cooking meals, making cheese and brewing ale. Boys learned the skills of their fathers. They learned to chop down trees with an axe, how to plough a field and how to use a spear in battle. They also fished and went hunting with other men from the village.

Only a few girls and boys learned to read and write. The sons of kings or wealthy families might be taught at home by a private teacher. The only schools were run by the Christian church, in monasteries. Some children lived there to train as monks and nuns.

Farming was the most common occupation. All the family had to help out - children. Men cut down trees to clear land for ploughing and to sow crops. Farmers used oxen to pull ploughs up and down long strip fields. Children with dogs herded cattle and sheep. They also kept a lookout for wolves - which still lived in Britain at this time.

The Anglo-Saxons were great craftsmen too. Metalworkers made iron tools, knives and swords. Woodworkers made wooden bowls, furniture, carts and wheels. Potters made pottery from clay. Jewellers made beautiful brooches, beads and ornaments from gold, gemstones and glass. The Anglo-Saxons had armies too. But their soldiers didn't fight all the time. After a battle they went home as soon as they could and looked after their animals and crops.

## In the dramas:

### Alfred the Great (c 849 - 899)

Ruled: c 886 to 899

During his reign he spent much time dealing with the threat posed by the Vikings. Following the Battle of Edington in 878 he made an agreement with the Vikings restricting their lands to an area that became known as the 'Danelaw'.

### Athelstan (c 894 - 939)

Ruled: c 927 - 939

Athelstan was the grandchild of Alfred. He defeated the last Viking strongholds and became - in the eyes of many modern historians - the first king of all England.

### Edward (c 1003 - 1066)

Ruled: 1042 - 1066

When Edward the Confessor died without an heir there were three claimants to the throne of England. Two of them were...

### Harold Godwinson - Harold II

(c 1022 - 1066)

Ruled: 5 January to 14 October 1066

Harold was selected by the Witan to succeed Edward the Confessor. His short reign was marked by a desperate attempt to secure his kingdom.

### William, Duke of Normandy -

William I (c 1028 - 1087)

Ruled: 1066 - 1087

Became the first Norman king after defeating Harold and the Anglo-Saxons at the Battle of Hastings in 1066.

# 1

## The Anglo-Saxons arrive

The content provides an introduction to the Anglo-Saxons: where they came from and the society they created in England

### Music focus

- Pulse - a steady, marching beat
- Rhythm - fast and slow rhythms
- Pitch - musical jumps from low to high
- Singing in two parts - boys and girls
- Melody - repetition of musical patterns

## The Anglo-Saxons arrive

### Tutorial

In the tutorial our presenter - Nigel Pilkington - teaches pupils to sing the song 'We are Anglo-Saxons'. Pupils will:

- Learn Verses 1 - 4
- Learn the chorus

During the tutorial pupils will:

- Identify and clap along to the steady, marching beat at the beginning of the song.
- Identify the steady word rhythms in Verse 1, then the faster word rhythms.
- Understand how the notes jump from low to high at the end of each verse, running into the chorus.
- Listen out for the notes getting higher in pitch at the end of the chorus.
- Divide into two groups - boys and girls - to sing Verse 3.
- Recognise the repeated melodic patterns in Verse 4.

### Song video

We are introduced to the Anglo-Saxons: where they originally came from, where they settled and how they lived.

- Discuss with pupils the different countries that the Anglo-Saxons came from. Find them on a map or globe.
- Discuss the different jobs that the Anglo-Saxons did. Look online and in books at surviving examples of the things Anglo-Saxons made, such as tools, pottery, woodwork and metalwork.

- Discuss the different roles that men and women had and the jobs that they did. Do men and women still have different roles and jobs today?
- Distribute copies of today's song or project it on your IWB so that all the class can see the words clearly.

[Download / print the lyric sheet \(pdf\)](#)

### Drama: The Anglo-Saxons arrive

1600 years ago. A beach on the east coast of England. A child and her father watch as ships appear on the horizon. Anglo-Saxons are arriving in England.

The first Anglo-Saxons arrived as raiders, taking away with them whatever precious articles they could plunder. But later they brought their families and settled the fertile land.

Two hundred years later and the Anglo-Saxons now rule the land. A thane returns to his home where his wife quizzes him about the recent 'witan' - a meeting of Anglo-Saxon leaders. The thane reveals that he must shortly leave to fight for the king. Everything they possess is dependent on royal patronage, so he must do as the king commands.

Later, new ships appear on the horizon - new raiders from the north. The Vikings.

[Download / print the episode transcript \(pdf\)](#)

## Music activity

Focus: Pulse - fast and slow / Singing in two parts / Singing a round

Nigel, the presenter, claps a slow beat, followed by a faster beat and pupils copy. The children move slowly, then quickly in time to the beat, using rowing movements - reaching forward and pulling back, as though they are rowing an Anglo-Saxon ship.

*Singing a round:* pupils divide into two groups: A and B. Group A, with the guidance of the presenter, sings Verse 4 first, then Group B joins in.

- Discuss how a steady beat, or pulse usually runs through a piece of music. It is rather like a heartbeat and helps everyone who is singing or playing to stay in time.
- Encourage pupils to follow the beat carefully and to clap along with it.
- Tell pupils that *a round* is a piece of music, when everyone sings the same thing but at a slightly different time to each other. One group goes first, then the next follows, a little later.
- Pupils can swap around, so that Group B has a turn at leading the round.
- Afterwards, choose another verse from the song to sing as a round.
- You could also find other pieces of music to identify the pulse in - clapping along, as well as finding new ways of moving to the beat - such as tapping your shoulders, clicking your fingers and tapping your feet.

## Listening music: Mozart Horn Concerto

Each content page has a piece of music for pupils to listen to and appraise. The music is linked to the topic of Anglo-Saxons.

- This famous piece of music is an extract from a horn concerto composed by Wolfgang Amadeus Mozart. A *concerto* is a piece of music written for a solo instrument accompanied by the orchestra.
- The solo instrument here is a French horn.

- Today the horn is made out of brass - and it belongs to the *brass family* of the orchestra. It has keys on it (special metal pads which cover the holes of the instrument). When you press your fingers on the keys you change the notes that the horn plays.
- The horn was also played in Anglo-Saxon times. It was made out of wood, or out of a real animal's horn - usually that of an ox or goat.
- What do you think the horn was used for? It could be played loudly - so could be useful in battle or for relaying signals. It could also be played quietly, with an instrument such as the lyre (or small harp).

You could also share this [YouTube video](#) of a Mozart horn concerto. Watch from the entry of the French horn at 00:54 to 02:10.

## Follow-up activities

Imagine you are living in Anglo-Saxon times.

- Write a diary to describe all the things you have done that day. If you are a woman, you might describe making the cheese and brewing the ale. If you are a man, you could describe going hunting.
- Research the clothes that Anglo-Saxon men and women wore and draw a picture of yourself doing your chosen task.

Research and draw a typical Anglo-Saxon ship. The Anglo-Saxons travelled across the sea from countries such as Germany, Denmark and the Netherlands to England, where they eventually settled.

- Decorate the front of your ship with a carving of an animal head, such as a dragon or a snake.
- Find out what sort of things the Anglo-Saxons brought on their journeys across the sea to trade with other countries - such as wine from France and glass from Italy, whalebone and animal furs and skins from their home countries.
- Draw these in or next to your ship and label them.

# 2

## Alfred the Great and Athelstan

The content is concerned with two of the best-known Anglo-Saxon kings: Alfred the Great (c 847 - 899) and his grandson, Athelstan (c 894 - 939).

### Music focus

- Structure - the use of bars to divide up a piece of music
- Beats - identifying the number of beats in a bar
- Pitch - rising and falling
- Style - energetic music - singing confidently with lots of energy
- Rhythm - fast word rhythms

## Alfred the Great and Athelstan

### Tutorial

Pupils learn the song 'Alfred the Great'. They will:

- Learn Vereses 1 - 5
- Learn the chorus

During the tutorial pupils will:

- Identify how the piece is divided into sections called *bars*.
- Clap along to the music and understand that it feels comfortable to count to four to it - which means there are four beats in a bar.
- Identify how the notes of the chorus for 'If you dare...' rise in the pitch and how they fall in pitch on 'Big fanfare.'
- Practise singing the words of the chorus with lots of energy and confidence, particularly on the words 'Fight with me, if you dare!'
- Identify and clap the fast word rhythms in Verse 2.
- Use good posture to project their voices, singing strongly and proudly, as though they are the king describing the many things that he has achieved.

### Song video

The song is sung from the point of view of Alfred the Great describing his various achievements.

- Ask pupils what they know about King Alfred. Why do they think he was called 'Alfred the Great?'
- Discuss how King Alfred made peace with the Vikings and paid them 'Danegeld.' Which parts of England did the Vikings come to rule?

- Discuss how promoting education was important to King Alfred - he set up schools.
- Discuss the role of the 'witan' - a special committee of important people who Alfred chose to help him make decisions as ruler.
- Distribute copies of today's song or project it on your IWB so that all the class can see the words clearly.

[Download / print the lyric sheet \(pdf\)](#)

### Drama: Alfred and the Vikings

Alfred was in his early 20s when he became king in 871 and the defining challenge of his reign was conflict with the Vikings.

Alfred's initial tactic was to make a pact with the Vikings: he agreed to pay them money - the 'danegeld' - in return for peace. The arrangement was eventually broken when the Viking leader - Guthrum - launched a surprise attack against Wessex.

Alfred was forced into hiding in marshland in the West Country and the famous story of Alfred 'burning the cakes' dates from this time. It also marks the low-point in the fortunes of Alfred and the Anglo-Saxons.

Alfred gathers his strength and defeats Guthrum at the Battle of Edington. The Vikings agree to remain in an area to the east of England - which becomes known as the 'danelaw'. Alfred then sets about increasing the security of Wessex by training an army and building forts.

[Download / print the episode transcript \(pdf\)](#)



## Drama: Athelstan - first king of England?

Not much is known for certain about the early life of Athelstan. There is a story that his grandfather - Alfred the Great - favoured Athelstan at court and made him a gift of a cloak and sword. It is also believed the Athelstan spent part of his youth in the kingdom of Mercia, which was ruled by Queen Ethelfleda (869? - 918), learning the skills of a young prince.

In 937 Athelstan's kingdom, which combined both Wessex and Mercia, came under attack from a combined force of Scots, Irish and Vikings. Athelstan won a decisive victory at the Battle of Brunanburgh - one of the bloodiest battles in English history. Thereafter Athelstan focused on building the strength of the kingdom.

For many historians Athelstan is the first ruler who can truly be regarded as 'king of all England'.

[Download / print the episode transcript \(pdf\)](#)

## Music activity

Focus: Rhythms - fast and slow / Long notes and short notes / Dividing into two parts / Call and response

- Discuss how there are usually many different rhythmic patterns in a piece of music - that's what helps to make it sound interesting!
- Nigel claps a variety of fast and slow word rhythms and pupils copy them. Nigel then claps a variety of long and short note rhythms and pupils copy those as well.
- Pupils divide into two groups: A and B. They take it in turns to clap long and short note rhythms.
- Discuss if it was easy to stay in time and together? What special skills did they need - eg listening carefully to Nigel and watching everyone else.
- Working in pairs, pupils can make up some of their own long and short rhythms - clapping them with a partner or using percussion instruments.

## Listening music: Vivaldi Recorder Concerto

- Can pupils identify the solo instrument playing with the orchestra? It's a *recorder*.
- The concerto was written by Italian composer Antoni Vivaldi over 300 years ago!
- What is the style and *tempo* of the concerto? It's energetic and fast!
- Can pupils identify any of the other instruments that are playing? There is a harpsichord playing at the start of the extract; then string instruments - including violins and violas - keep a steady beat.
- The recorder is a relative of an Anglo-Saxon wind instrument, called the *bone whistle* or *bone flute*. These are often found during archaeological digs. The instrument has a number of finger holes, ranging from one to six - two and three holes being the most common. This reason for this number of holes, is that the bone whistle was designed to be played with one hand, while the other hand could then play another instrument. Reed whistles were also common at this time, as well as wooden whistles and Anglo-Saxon children would often play them.

You could also share this [YouTube video](#) of a recorder concerto by Vivaldi. Watch from the entry of the recorder at 00:34 to 02:12.

[YouTube link](#). An excellent demonstration of playing a sheep bone flute - that is, a flute made from the hollowed out bone of a sheep.

## Follow-up activities

- Discuss some of Alfred's achievements. Then design your own Anglo-Saxon coin showing Alfred and your chosen achievement. Write the words 'Alfred the Great' on the coin.
- Create a fact file for Alfred the Great, including the key events in his life and the things he is remembered for.
- Write your own version of the story of Alfred burying the cakes. You could write from the point of view of either Alfred or the woman he is staying with. Introduce yourself, explain your background and set the scene.



# 3

## Beowulf: Part one

We begin a three-part exploration of the story of *Beowulf*.

*Be sure to watch the Beowulf animations before sharing them with your group to assess their suitability.*

### Music focus

- Key - major and minor keys
- Rests - or pauses in a piece of music
- Two part singing - singing two different melody lines together
- Structure - the contrasting sections that make up the song

## Beowulf - Part one

### Tutorial

In the tutorial pupils will learn the song 'Grendel' - about the monster who terrorises the Danish people in the story of *Beowulf*. Pupils will:

- Learn Verses 1 - 3
- Learn the middle section
- Learn the chorus

During the tutorial pupils will:

- Identify the tone of the music in the first verse - it is happy - and understand how when music sounds happy it is often because it is written in a *major key*.
- Identify parts of the song that sound 'sad' and understand that when music sounds sad it is often because it is written in a *minor key*.
- Identify the *rests* in the chorus. These are pauses in the singing or music, when nothing happens.
- Sing in two parts in the slow section and understand how this section contrasts with the rest of the song. It is much slower and is in the minor key. Talk about why the tone has changed here - it is to help show how devastating Grendel's attack has been on everyone.
- Look at the structure of the song and identify the fast sections which are in the major key (Verse 1 and chorus); the fast sections which are in the minor key (Verse 2); the slow middle section, which is in the minor key; the last verse (Verse 3), which is fast and in the major key.

### Song video

The song describes how Hrothgar - King of the Danes - builds a great mead hall called *Heorot* for his people to enjoy. But during the first night of celebrations the people are attacked by the monster, Grendel, who returns night after night. In Geatland, Beowulf hears about the suffering of the Danes and sails with a troop of warriors to help Hrothgar.

- Discuss how in Anglo-Saxon times battles were an important part of life. *Beowulf* is a long poem that tells the story of the many battles that are fought by the warrior, Beowulf.
- Discuss how the story of *Beowulf* is one of the oldest surviving Anglo-Saxon poems in English literature.
- The poem is believed to have been written in the 7th or 8th century.
- The poem was probably recited to the accompaniment of a lyre (harp). Most Anglo-Saxon people could not read at this time, but would enjoy sitting together in a great hall and listening to the story.
- Distribute copies of today's song or project it on your IWB so that all the class can see the words clearly.

[Download / print the lyric sheet \(pdf\)](#)

### Drama: Beowulf - Part one

Hrothgar announces he is to build a new mead hall where his people can come together to celebrate. Construction takes two years but when the hall - called *Heorot* - is finally finished everyone agrees it is the most magnificent building.

That night there is a feast to celebrate. But out on the moor a monster is approaching - Grendel. Grendel breaks down the door of the hall and slaughters 30 of those inside, before escaping. He returns the following night and the carnage continues...night after night.

Overseas in Geatland, a prince called Beowulf hears of the plight of the Danes. He goes to his own king - Hygelac - and asks permission to sail to Denmark to help Hrothgar against the monster.

[Download / print the episode transcript \(pdf\)](#)

## Music activity

Focus: Note patterns - changing the order of the notes / Call and response / Rhythms - changing the rhythm of the notes

- Discuss how music is usually made up of musical patterns. The order of the notes in these patterns can change.
- Nigel sings a note pattern with the notes rising in pitch, based on the notes of the first line of Verse 3, 'News of the crime reached the ears of Beowulf'. Pupils sing them back.
- Nigel sings a note pattern with the notes falling in pitch. Pupils sing them back.
- Then Nigel sings the same notes, but in a different order - rising and falling and again the pupils sing them back.
- Next Nigel sings notes from the first line of Verse 3 again, but this time keeps the notes in the same order and changes the rhythm. Pupils sing them back.
- Singing, or using a percussion instrument and working in a group or with a partner, the children can make up some of their own *ascending* and *descending* note patterns. They could also take a line of the song and find different ways of singing it - changing the order of the notes and the rhythms.

## Listening music: the Anglo-Saxon harp

For the listening music go to this [YouTube link](#). Watch from 01:51 to 03:47.

People in Anglo-Saxon England listened to music on social occasions. The poem *Beowulf* describes how, in a king's hall, a poet would play a harp and entertain the assembled company with tales of heroes from long ago.

- This piece of music is being played by Peter Horn.
- The instrument that he is playing is called a *lyre* or small harp. This is very similar to the type that was played in Anglo-Saxon times.
- The lyre (or harp) is a string instrument. It has a wooden frame, across which are stretched strings. Anglo-Saxon harps were usually small and had about six strings. Harps that are played in orchestras today are much bigger and heavier and have many more strings.
- Style. Can pupils describe the music? What are the dynamics - is it loud or quiet?
- Can pupils hear the repeated note patterns in the music? Can they clap some of them?

## Follow-up activities

- Create a 'Wanted' poster for Grendel. Describe why he is 'wanted': for his recent terrible crime of attacking *Heorot*. Use the images available on the web pages to help you.
- Create the front page of an Anglo-Saxon newspaper. Pupils could use a newspaper template for this.
- On this front page write a report describing the terrible events of Grendel's attack on *Heorot*. Include a name for your newspaper, the date, a large headline, a 'photo' of what has happened and columns of writing which describe the events.

# 4

## Beowulf: Part two

The content continues the story of *Beowulf*.

### Music focus

- Key - major and minor keys
- Pitch – low pitch rising to high pitch
- Tempo - changing from up tempo to a slower tempo
- Mood - changing from upbeat and happy to dark and scary
- Expression - singing confidently in character as Beowulf
- Tempo - gradually getting faster

## Beowulf - Part two

### Tutorial

During the tutorial pupils will learn 'Beowulf's song'. They will:

- Learn Verses 1 - 4
- Learn the chorus

They will also:

- Explore how the singer of this song is Beowulf himself and that he's addressing Hrothgar.
- Identify how the song sounds happy to start with. It's in the *major key* - the tone is upbeat and positive, just like Beowulf himself.
- Compare the beginning of the first verse with the end of the first verse: the music starts off low, but becomes higher in pitch at the end of the verse.
- Identify the change in *tempo* at the end of the first verse: the music slows down.
- Identify how the *tone* changes at the end of the chorus - from upbeat and happy, to ominous - as we imagine the arrival of Grendel.
- Practise singing confidently in character as Beowulf, as he describes his strengths.
- Understand how the music gets faster and faster in tempo at the end of the final verse, to show how the fight between Grendel and Beowulf intensifies.

### Song video

The song is sung by Beowulf as he reveals his plan to defeat Grendel: they will hold a celebration in *Heorot* to arouse Grendel and then will pretend to go to sleep. When Grendel attacks Beowulf will fight him with his bare hands.

- Ask pupils if they can remember what has happened so far in the story. (Grendel has attacked *Heorot* and everyone is now living in fear. A mighty warrior, Beowulf, sails across the sea and arrives to ask Hrothgar if he can help.)
- Do pupils think that it is wise for Beowulf to try to fight a monster such as Grendel? Who do they think will win? What advice would they give Beowulf?
- Distribute copies of today's song or project it on your IWB so that all the class can see the words clearly.

[Download / print the lyric sheet \(pdf\)](#)

### Drama: Beowulf - Part two

Beowulf and his warriors arrive in Denmark and are taken to the court of King Hrothgar. Beowulf assures Hrothgar that he will fight Grendel that very night and - because Grendel uses no weapons - that he will fight the monster with just his bare hands.

That night the Geatish warriors bed down in *Heorot* and wait for the inevitable attack. Grendel breaks the door down but is surprised when his arm is seized by a force he has not felt before. Beowulf clasps Grendel's arm and will not let go and eventually Grendel's arm is severed and the creature limps off to die.

The Danes and the Geats celebrate the victory. They believe that *Heorot* is safe once again. But another monster is lurking out on the moor. One intent on revenge - Grendel's mother.

[Download / print the episode transcript \(pdf\)](#)

## Music activity

Focus: Pulse / Clapping, tapping and clicking along to the beat - steadily, then more quickly / Making up your own clapping, tapping and clicking sequences

- Nigel claps along to the pulse of the music. Pupils join in. New sounds and movements are added - pupils tap their thighs and click their fingers.
- The clapping, clicking and tapping becomes faster - twice the speed.
- Pupils make up their own sequences to the music.
- After the pupils can work with a partner to make up their own sequences. They can perform these at the same time as each other, or take it in turns.

## Listening music: 'In the Hall of the Mountain King'

For the listening music go to this pages from [BBC Ten Pieces](#).

'In the Hall of the Mountain King' was written over a hundred years ago by a Norwegian composer called Edvard Grieg. Grieg often based his pieces on fairytales and this one tells the story of Peer Gynt - who falls in love with a young woman but is not allowed to marry her. He runs away to the mountains, but he is chased and captured by trolls. The music is played by an orchestra.

- In 'Beowulf's song' the music gets faster at the end, as the battle between Beowulf and Grendel intensifies. Can pupils identify a similar thing happening in the listening music?
- Throughout the piece the music gets faster and louder! It starts off quietly and slowly, but by the end the *tempo* is very fast and the *dynamics* are very loud! What do pupils imagine is happening here? The trolls could be chasing Peer Gynt - faster and faster, until they catch him!

## Follow-up activities

- Write an account of events as though you are one of Beowulf's warriors. Describe how Beowulf hears about Hrothgar's trouble with Grendel and decides to help. Write about: your journey with Beowulf and the other warriors across the sea to Denmark in your longboat / your arrival at *Heorot* and how Beowulf suggests holding big feast to lure Grendel / how Grendel attacks and fights with Beowulf / how Beowulf refuses to let go of Grendel's arm.
- Describe how you feel at each stage of the journey - eg tired and cold as you row across the sea / excited and scared when you enter the mead hall / terrified when your swords have no effect on the monster / amazed at Beowulf's strength when he fights with Grendel.
- Beowulf is regarded as a great hero by those around him. Describe the qualities / skills he has that make him a hero - eg brave, fearless and strong. Describe what he does that is heroic. Pick someone from the present day who might be regarded as a hero or heroine. This might be someone you know, a person who does an important job in your community or a fictional character. Write about what they do and what their special qualities are. Are their qualities the same as Beowulf's? Do you have to be physically strong to be a hero or heroine? Are there other qualities that are important - eg patience, kindness, an ability to keep calm under pressure? Are our views of heroes / heroines today different from or similar to those in Anglo-Saxon times?

# 5

## Beowulf: Part three

The content concludes the story of *Beowulf*.

### Music focus

- Tempo - changes from slow to faster tempo
- Style - fast - with lots of words to fit into a musical phrase
- Pitch - high notes in the chorus
- Rhythm - note sequences which have the same rhythm
- Singing with expression - as Grendel's angry mother
- Tempo - slower tempo in the last verse
- Dynamics - quiet in the final *coda*

## Beowulf - Part three

### Tutorial

During the tutorial pupils will learn the song 'The revenge of Grendel's mother'. They will:

- Learn the introduction
- Learn Verses 1 - 5
- Learn the short *coda* which ends the song

They will also:

- Be aware of the *tempo* - the music slows down in the last verse, then speeds up again.
- Identify that the introduction is slow and solemn, as we imagine what might be lurking outside in the darkness.
- Identify how the pace changes after the slow introduction and becomes much faster.
- Identify how, with the fast pace, there are lots of words to be fitted into each verse!
- Practise singing the high notes at the start of the chorus.
- Sing with expression as Grendel's mother as she demands to know who killed her son.
- Identify how, in the last verse, the tempo slows down as Beowulf raises his sword...then speeds up again as he cuts off the monster's head!
- Identify how in the slow final *coda* the singing and music is quiet, as Grendel's dying mother sings for the last time.

### Song video

The song includes a chorus sung by Grendel's forlorn mother as she demands to know who killed her son.

- Ask pupils if they can remember what happened last time. (Grendel died of the injuries that Beowulf inflicted on him. The Danes and Geats celebrate their victory...not knowing that out on the moor another monster is approaching *Heorot*.)
- Discuss whether Grendel's mother deserves to die and what instincts have motivated her actions.
- Discuss what qualities that Beowulf has - what makes him a hero?
- Distribute copies of today's song or project it on your IWB so that all the class can see the words clearly.

[Download / print the lyric sheet \(pdf\)](#)

### Drama: Beowulf - Part three

The Danes and Geats celebrate but outside on the moor another creature is lurking: Grendel's mother. She smashes down the door of Heorot, seizes Hrothgar's closest friend - Ashere - and retrieves Grendel's arm before escaping. Hrothgar is distraught at the death of Ashere. He calls for Beowulf and the Geat promises to find Grendel's mother and defeat her.

A search party tracks Grendel's mother to a lake where she lives in an underwater cave. Hrothgar gives Beowulf a sword which, he tells him, has magical powers. Then Beowulf dives into the lake.

Beowulf is seized by Grendel's mother and dragged into her cave. Hrothgar's sword is powerless against her but Beowulf sees another, so big it looks like it must have been forged for a giant. He lifts the huge sword and strikes at his foe...



Waiting beside the lake Hrothgar and the others are losing hope... when suddenly Beowulf surfaces, gasping for air...

[Download / print the episode transcript \(pdf\)](#)

## Music activity

Focus: Dynamics - loud and soft / Dynamics - *crescendo* / Dynamics - *decrescendo* / Rhythm - clapping the long and short word rhythms / Singing in two parts

- Discuss how music can be loud sometimes and also quiet. The musical term to describe this is *dynamics*. Having different dynamics in music makes it sound more interesting!
- Can pupils think of some examples of music which use quiet dynamics?
- Can they think of some examples which use loud dynamics?
- Nigel sings the first line of the song loudly and then quietly and pupils copy.
- Nigel claps the different long and short rhythms of the words of this line and pupils copy.
- Nigel sings the first line of the chorus loudly and quietly and pupils copy.
- Nigel claps the different long and short rhythms of the words of this line and pupils copy again.
- Pupils divide into two groups and sing in two parts. They start very quietly (*piano*) then gradually get louder (*crescendo*) until they are singing loudly (*forte*).

## Listening music: 'Blow northerne wynd'

For the listening music go to this [YouTube link](#). Watch from 02:00 onwards.

- This piece of music features the Anglo-Saxon *lute* (like a small guitar) the *lyre* or harp, and the *voice*. The singer is Brian Kay.

- The song is all about the northern wind blowing. Can the children imagine this as they listen?
- What instrument *family* do the lyre and lute belong to? The *string family*.
- How do string instruments work? The strings vibrate to create a sound. The longer the strings, the lower pitch of the sound made. The shorter the strings, the higher the pitch of the sound made.
- What other string instruments do the children know? (Examples include the violin, viola, cello, double bass and the harp).

## Follow-up activities

- Pupils can create their own zig-zag cartoon-style book depicting the events of the *Beowulf* story from beginning to end. They write sentences to describe what happens, as well as using illustrations and adding dialogue (they could add speech bubbles to their pictures of the different characters).
- Pupils can create their own alternative ending to the story, starting from the point that Grendel's mother attacks the mead hall. They could decide whether to give the story a happy or sad ending!
- Pupils can make up their own Anglo-Saxon mythical story about a monster. They need to create their own key characters - eg a king or queen / a monster or beast of some kind (decide on their features / magical powers etc / a hero or heroine. Ask pupils to think carefully about their story setting. They should then decide on the opening / the problem or obstacles that the characters encounter / the climax or most exciting moment of the story / how the story resolved so that there are no loose ends.

# 6

## 1066 - the year of three kings

The content focuses on the end of the Anglo-Saxon dynasty:

- the death of Edward the Confessor
- the succession of Harold, Earl of Wessex, as Harold II
- the invasion of Harald Hadrada
- the Norman Conquest and defeat of Harold at the Battle of Hastings

### Music focus

- Tempo - slow
- Pulse - clap to the steady beat
- Rhythm - jumpy, fast rhythms and more steady rhythms
- Pitch - the rising note patterns in the verses and chorus

## 1066 - the year of three kings

### Tutorial

During the tutorial pupils will learn the song 'The end of the Anglo-Saxon dynasty'. They will:

- Learn Verses 1 - 4
- Learn the chorus

They will also:

- Listen to and clap along to the steady beat of the song.
- Identify how the *tempo* of the song is slow.
- Identify the contrasting jumpy, fast rhythms (eg 'Let us now return...') and the more steady word rhythms (eg 'And find out what becomes...') of the first verse.
- Clap these different rhythms.
- Recognise and practise the rising pitch sequence - 'The times are always changing' - in the chorus.
- Identify the places in each verse where the music rises in pitch and practise this (lines 3 and 7).

### Song video

The song has an elegiac quality as we focus on the end of the Anglo-Saxon era and the coming of the Normans.

- Ask pupils what they remember about the Anglo-Saxons. What was it like to be a child in Anglo-Saxon times? What traditional roles did the men and women have?
- Discuss what an 'heir' is and why, if you were a king, having an heir was important.
- Discuss the three different rulers who wanted to become king when Edward the Confessor died.

- Distribute copies of today's song or project it on your IWB so that all the class can see the words clearly.

[Download / print the lyric sheet \(pdf\)](#)

### Drama: 1066 - the year of three kings

When Edward the Confessor died in January 1066 there were three claimants to the throne of England: Harold, Earl of Wessex; Hardrada, King of Norway and William, Duke of Normandy.

It is believed Edward had agreed that William should succeed him as king; it is also believed that he may have changed that decision in favour of Harold. Whatever the facts, Harold's succession was confirmed by the *witan* on the day of Edward's burial.

Harold knew that he would face opposition. First he was attacked by Hardrada in the north, where Harold won a decisive victory at the Battle of Stamford Bridge.

Almost immediately he learned that William had invaded on the south coast and began the long march southwards.

The two armies met at the Battle of Hastings. Harold was killed and the Anglo-Saxon dynasty came to an end. The time of William I - 'William the Conqueror' - and the Normans had begun.

[Download / print the episode transcript \(pdf\)](#)

## Music activity

Focus: Pulse - or strong beat, that runs through a piece of music / Clapping a rhythmic pattern

- Talk about how different words create different rhythmic patterns.
- Nigel claps different word patterns, using words and phrases from today's song.
- Next, pupils just read the words on the screen and hear their rhythms (without Nigel saying them).
- They clap these back. Encourage pupils to listen carefully and to clap together and in time.

## Listening music: a medieval portable organ

For the listening music go to this [YouTube link](#). Watch from the start onwards.

- The YouTube clip features a miniature organ being played by [Catalina Vicens](#).
- The organ was existed in Anglo-Saxon times in large churches and cathedrals.
- An organ at this time could have been small enough to carry, or it could have been enormous - such as the organ in Winchester Cathedral where it is believed that sixteen men or boys were needed to pump the bellows to keep it running! Pumping the bellows was a way of getting air into the pipes of the organ to make the sound.
- This music is played on a very small organ - so small you can balance it on your knee!
- The keys of the organ are played by the fingers of the right hand, while the left hand pumps the bellows at the back of the organ to make a sound.
- Is this music happy or sad? What do you think of when you listen to this music? What sort of occasions do you think this type of organ might have been used for?

## Follow-up activities

- Pupils can choose an aspect of Anglo-Saxon life to research - such as food, jobs, houses and villages. They can write about this and draw some illustrations. Pupil's work can be put together to create one big book about the Anglo-Saxons.
- The children imagine they are going to design and build their very own Anglo-Saxon museum. They decide what the different sections of the museum should be - such as 'Family Life' / 'Farming' / 'Food and Drink' / 'Battles' / 'Viking Invasions' / 'Kings and Queens'.
- Pupils can create a brochure for their museum, including a floor plan and illustrations of some of the attractions and artefacts (eg a full-size replica of a longship and a reconstruction of an Anglo-Saxon house).
- Pupils need to remember they are trying to attract people to their museum, so they need to use persuasive language and make their brochure as inviting, interesting and colourful as possible.

# We are Anglo-Saxons!

1 We work the fields and sow the crops  
We've got great craft skills too.  
Wood, metal, glass, pottery and gold  
We're proud of all we do.

**Anglo-Saxons!**  
**We're strong and brave and true!**  
**Anglo-Saxons!**  
**Work hard in all we do!**

2 Germany, Denmark and the Netherlands  
These were once our homes.  
Until we sailed across the sea  
And to 'Angle-land' did roam!

**Anglo-Saxons!**  
**We're strong and brave and true!**  
**Anglo-Saxons!**  
**Work hard in all we do!**

3 (*Girls*) We weave the cloth, prepare the meals,  
Make cheese and brew the ale.  
(*Boys*) We learn to hunt and use the spear  
And how to fish and sail.

**Anglo-Saxons!**  
**We're strong and brave and true!**  
**Anglo-Saxons!**  
**Work hard in all we do!**

4 We love to gather round the fire  
On dark and stormy nights  
And sing and hear exciting tales  
Of great heroic fights!

**Anglo-Saxons!**  
**We're strong and brave and true!**  
**Anglo-Saxons!**  
**Work hard in all we do!**

**Anglo-Saxons!**  
**We're strong and brave and true!**  
**Anglo-Saxons!**  
**Work hard in all we do!**



# Alfred the Great

1 I am a King who found great fame  
'Alfred the Great' is my name  
I reigned from 871 AD  
And fought with the Vikings from over the sea.

**Vikings, you'd better beware!**  
**Fight with me, if you dare!**  
**I'm a fearsome foe but my rule is fair!**  
**When you hear me coming play a big fanfare!**

2 I fought with the Vikings for many a year  
Then I paid them Danegeld to keep the peace  
Over North and East I let them reign  
And peaceful times returned again.

**Vikings, you'd better beware!**  
**Fight with me, if you dare!**  
**I'm a fearsome foe but my rule is fair!**  
**When you hear me coming play a big fanfare!**

3 As a scholar, you'd say I was distinguished  
I translated books from Latin into English  
I set up schools so children could learn  
Education was my big concern.

**Vikings, you'd better beware!**  
**Fight with me, if you dare!**  
**I'm a fearsome foe but my rule is fair!**  
**When you hear me coming play a big fanfare!**

4 To help me rule well and fairly govern  
It was my idea to set up a witan  
Noblemen and priests who were very wise  
Helped me make decisions, gave me good advice.

**Vikings, you'd better beware!**  
**Fight with me, if you dare!**  
**I'm a fearsome foe but my rule is fair!**  
**When you hear me coming play a big fanfare!**

5 I built great forts known as burghs  
Cared for my people, made good laws  
Now I'm sure you'll appreciate  
Why I was called 'Alfred the Great'!

**Vikings, you'd better beware!**  
**Fight with me, if you dare!**  
**I'm a fearsome foe but my rule is fair!**  
**When you hear me coming play a big fanfare!**

**Vikings, you'd better beware!**  
**Fight with me, if you dare!**  
**I'm a fearsome foe but my rule is fair!**  
**When you hear me coming play a big fanfare!**



# Grendel

Hrothgar the King  
Was proud of his achievements  
Wanted the world to know of his name  
Built a great hall and named it Heorot  
A powerful symbol of his wealth and fame.

And there was singing  
And dancing  
And lots of joyful celebrating  
As Hrothgar watched his eyes began to shine  
'No one's going to spoil...this party of mine!'

But out on the moors  
Someone wasn't invited  
Grendel the monster awoke in a rage  
Hearing the noise of all the happy celebrations  
He let out a roar of fury and pain!

And when the guests were asleep  
Grendel rose from the deep  
Greedy and grim, gruesome and tall  
He attacked and ransacked  
Hrothgar's mead hall!

*Mighty King, what shall we do?  
Broken, stunned and shocked are we,  
Numb with grief, for what we've lost.  
Heorot is no longer free.*

News of the crime reached the ears of Beowulf  
King of the Geats, he was handsome and strong  
Eager to help, he crossed the sea in a long boat  
Took a troop of his best warriors along.

'Can we stay the night?  
Give that fiend a fright!  
Music and laughter filled the night air  
Until it reached Grendel...  
Wide awake in his lair!



# Beowulf's song

'Hrothgar, your highness,  
What can we do?  
We've sailed across the ocean  
In our longboat to help you!

Hrothgar, your highness,  
Great leader of the Danes  
We need to be prepared  
For when the monster strikes again!

So tonight we'll have a celebration  
Then pretend to go to sleep  
And Grendel's bound to hear all the commotion  
And rise up from the deep.

Hrothgar, your highness,  
I've heard about your plight  
How your great hall, Heorot,  
Lies empty every night.

Hrothgar your highness,  
I've come to your defence  
I'm a match for Grendel  
With my superhuman strength!

So tonight we'll have a celebration  
Then pretend to go to sleep  
And Grendel's bound to hear all the commotion  
And rise up from the deep.

Hrothgar, your highness,  
There's no need to take flight  
We're ready for the monster  
We're ready for the fight!

Hrothgar, your highness,  
Take my sword and shield  
Hand to hand is how I'll fight  
My strength will make him yield!

So tonight we'll have a celebration  
Then pretend to go to sleep  
And Grendel's bound to hear all the commotion  
And rise up from the deep.'



Sure enough, as Beowulf said  
Just that very night  
Grendel burst into the hall  
A truly loathsome sight!

Beowulf's men drew their swords  
But they fought in vain  
No earthly blade, from blacksmith made,  
Could the monster slay!

Beowulf leapt onto the back  
Of his mighty foe  
Grendel swung him round and round  
But he would not let go!

He gripped so hard  
That Grendel screamed  
In panic and alarm  
He wrenched free from the hero's grasp  
But Beowulf kept his arm!



# The revenge of Grendel's mother

Joyful celebrations ring out in the cold night air  
Grendel the monster is dead and gone  
But something still lurks out there...

That night in the swamp a monster was prowling  
Another great troll, fearsome and tall  
Full of revenge for the loss of her son  
Grendel's mother approached the hall.

*Who killed my son?  
Who killed my son?  
I will thrash him and beat him!  
And crush him! Defeat him!  
Who killed my son?*

With a great roar, she entered the hall  
Killed all the soldiers asleep in her in her path  
Beowulf awoke to see her departing  
Followed her back to her home in the marsh.

*Who killed my son?  
Who killed my son?  
I will thrash him and beat him!  
And crush him! Defeat him!  
Who killed my son?*

Beowulf put on his helmet and armour  
Took a deep breath, knew he had to be brave  
Jumped into the bog of murky green water  
Fearlessly swam till he came to a cave.

*Who killed my son?  
Who killed my son?  
I will thrash him and beat him!  
And crush him! Defeat him!  
Who killed my son?*

Out of the shadows rushed Grendel's mother  
Blazing with fury she let out a cry  
Beowulf discovered his own sword was powerless  
Summoned his strength and cast it aside.

*You killed my son!*  
*You killed my son!*  
*I will thrash you and beat you!*  
*And crush you! Defeat you!*  
*You killed my son!*

Beowulf looked round, desperately searching  
Knew in a moment that he would be dead  
Grabbed the troll's sword  
Swung it round blindly  
Lifted it high...  
And cut off her head!

*You killed my son...*  
*You killed my son...*

Joyful celebrations ring out in the cold night air  
And now nothing lurks  
Out in the marsh anymore.



# The end of the Anglo-Saxon dynasty

1 Let us now return  
To English history  
And find out what becomes  
Of the Anglo-Saxon dynasty.

Edward the Confessor dies  
But sadly leaves no heir  
Three men want to take his crown  
Of them let's be aware.

**The times are always changing  
Nothing stays the same  
No Anglo-Saxon sovereign  
Will ever rule again.  
No Anglo-Saxon sovereign  
Will ever rule again.**

2 Harold, Earl of Wessex,  
Was crowned the next new King  
But he and his supporters knew  
Great trouble it would bring.

Hardrada, King of Norway,  
Wanted the English crown,  
And William, Duke of Normandy,  
Just would not back down.

**Chorus**

3 Harold expected trouble  
He knew there would be war  
So his army waited in the south  
Standing on the shore.

Then news came that the Vikings  
Had landed in the north  
So Harold rushed to meet them there  
And took them all by force!

**Chorus**

4 The Vikings were defeated  
But then the bad news came  
The Normans had landed in the south  
Harold rushed back there again.

At the Battle of Hastings  
In 1066 AD  
Harold was killed and William crowned King  
Making history.

**Chorus**