

Maud

Henry McPherson

“This is the true Effigy of that strange
Prodigious monster which our woods did range.

In Eastwood it by Garston's hand was slain,
A truth which old mythologists maintain.”

Inscription, now lost, found etched below the figure of a fearsome dragon, painted on the wall of the
church at Mordiford, Herefordshire

Cast

Maud (Scene I)*

Low-Soprano/Mezzo-Soprano

Maud (Scene II and III)*

Soprano/Mezzo-Soprano

Maud (Scene IV)*

Soprano

Maud's Parents (1 and 2)

Soprano and Baritone/Bass

The Wise-woman

Mezzo-Soprano

Jack Garston the Liar

Tenor

Some Villagers

SATB

The Mob/The Dragon

Chorus

*If desired, the three Mauds may be condensed into one role, for a single performer.

Orchestral Forces

Flute/Piccolo

Clarinet in B \flat /Bass Clarinet in B \flat

Bassoon

-

Trumpet in B \flat

Horn in F

-

Percussion:

Bass Drum

Tam-tam or Large Gong

Anvil

Vibraslap/Jawbone

Tubular Bell (D)

Triangle

Crotales (A, C, D)

-

Violin I

Violin II

Viola

Violoncello

Double Bass

Performance Notes

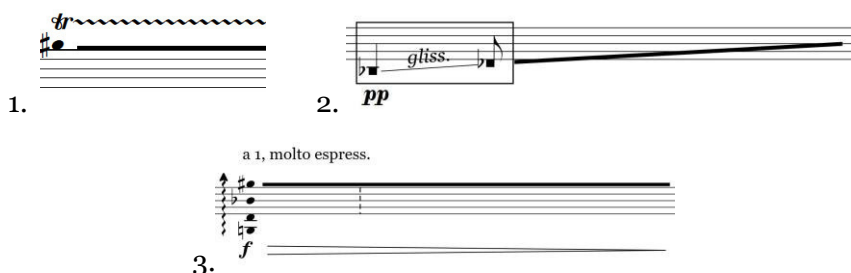
There are several additions to standard notation present in *Maud*, which are detailed below. The notes here include general performance notes, and some more general part-specific notations. Specific technical notes for individual parts can be found in the body of the score, detailed with an asterisk.

-

“Free-time” or “Recit.” sections are notated with thin double-bar lines. Within these sections, individual bars are denoted by dashed bar-lines. Cues should be given by the conductor at the beginning of these bars, to indicate the separation between sections. Unless otherwise indicated, free-time/recit. sections should maintain a similar tempo to the preceding metred section.

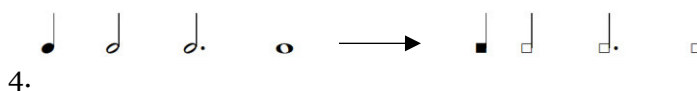
-

A thick black line extending from a note (1.) or boxed figure (2.), indicates that the note is to be held, or the figure sustained, for the duration of the line. In free-time/recit. sections, these lines may cut across one or several bar lines (3.). The conductor should give the appropriate cue, to indicate the end of the line.

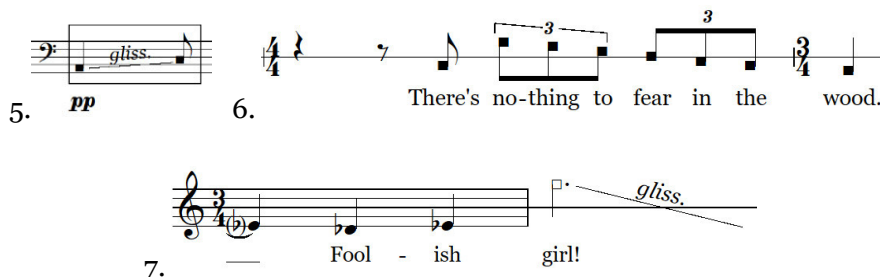


-

Notes of unspecified or approximate pitch are indicated by square note-heads. The pitch of these notes is unimportant, and the written note is only an approximation of range. Where an accidental is given, this is to indicate an approximate interval in relation to neighbouring notes. These note-heads follow the same rules of opacity, dots, stems (etc.) as ordinary note-heads. i.e.



In the vocal parts, these square notes, written on single-line staves, indicate a kind of “Sprechgesang” or “speech-singing”, in which the vertical distance between the notes indicates approximate pitch in relation to each other. The middle of the singer’s range is indicated by the single staff line.



-

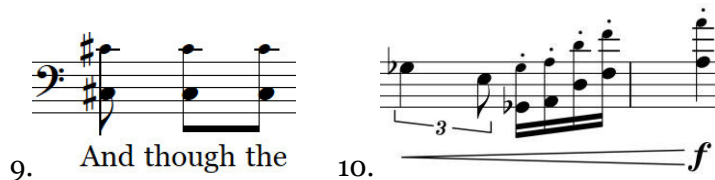
“Chattering”, written as boxed text in the chorus parts, indicates a kind of excited whispering, and is open to interpretation.

When written as “unpitched”, this could comprise of percussive vocal sounds, clicks, unvoiced tongue trills, perhaps the imitation of snapping twigs, rustling leaves, etc. When “pitched”, this could be anything from a low humming to picking up and repeating words sung by the principal roles, whistling, whooping, etc., dependant on the given dynamic (!) When neither “unpitched” or “pitched” is specified, “unpitched” is preferred.

The chattering should be sustained only for the duration of the thick black lines indicated in the score (as above). The relative “height” of the line, in this case, indicates the intensity/rapidity of the chattering. In the example below, the chattering begins at a low-intensity, then increases throughout the duration of the line, as the dynamic increases also.



Alternative pitches for vocal (9.) and some instrumental parts (10.) are indicated by small noteheads, usually at the octave. While the larger pitches are preferred, the smaller pitches may be more appropriate in some cases. In the case of the Low-C Double Bass, alternative pitches are given on an ossia below the staff. Where an extended Bass Clarinet is not available, notes within the extension range should be played up the octave.



Variation of percussion beaters/sticks is at the discretion of the player. In the case of the Bass Drum, “Stick bundles” indicates that the drum should be played with bunches of loose sticks, or equivalent, that rattle as the drum is played.

In all parts, glissandi should be played/sung for the full note duration, not only the end of the note.

In the string parts, multiple stops should be played as *tutti*, unless *divisi* is specified.

Trills begin on the given note, which is always the lower of the two. Trill accidentals always refer to the upper note.

Tempo indications given throughout the piece are suggestions only, but should not be deviated from too extremely.

Maud

Transposing Score

SCENE I The Woods

Music/Libretto by Henry McPherson

① The Wise-Woman in the Wood Slow ♩ = c.65

The musical score is arranged in a vertical system. At the top are the Bass Drum and Tam-tam parts, both marked with a forte (*f*) dynamic and a 3/4 time signature. Below them is the vocal line for the Wise-Woman, which includes lyrics in two boxes: "The wheel turns, and the earth moves..." and "A wet breath of wind pulls new voices from the branches, and turns red clay mud-brown...". The vocal line is marked with *pp* (whispered) and *mf* (sung). The Chorus part consists of two staves, both marked with *pp* and labeled "Chattering: unpitched". The string quartet (Violin I, Violin II, Viola, Violoncello, and Double Bass) parts are marked with *p* (strong pressure) and *f* dynamics. Each string part includes a "Scratch (*)" section and an "Ord." (order) section. The Viola part also includes a "scr. → ord. → scr." section. The string parts feature a glissando (*gliss.*) and a *pp* dynamic marking.

*) Scratch-tone: Strong bow pressure on string, a crackling sound with little pitch (abbreviation "scr.")

**) Each individual player: Repeat boxed figure, ad lib., gradually rising in overall pitch, for the duration of the black line.

7

B. Cl. *mf* *f*

Bsn. *mf* *f*

T.-t. *mf*

W-w. shade

Chorus *p* Oo → mm *gliss.*

Vln. I *gliss.* *mf*

Vln. II *gliss.* *mf* *gliss.*

Vla. *mf*

Vc. *gliss.* *mf* *gliss.*

Db. Sul D *gliss.* *mf*

Detailed description: This page of a musical score contains nine staves. The top two staves are for B. Cl. and Bsn., both in 3/4 time, with dynamics *mf* and *f*. The T.-t. staff is in 3/4 time with *mf*. The W-w. staff has a melodic line with the word 'shade' and a slur. The Chorus part consists of two staves with dynamics *p* and *mm*, and a *gliss.* marking. The Vln. I and Vln. II staves have *gliss.* markings and *mf* dynamics. The Vla. staff has *mf*. The Vc. staff has *gliss.* and *mf*. The Db. staff has 'Sul D', *gliss.*, and *mf*. The score is divided into three measures by vertical bar lines.

10

B. Cl. *p possible*

Bsn. *p possible*

T.-t. $\Delta \updownarrow *$ *p* *mf*

Crot. *p* *mf*

W-w. *p* *f*
 The sleep-ing rocks o - pen in - to but ter- flies. And the ground it - self heaves

Chorus *p* *f*
 Chattering *p* *f*
 Chattering

Vln. I *p* *mf* *sub.pp* *mf* *f* *rit.*
 Sul A (ord.) glissandi ** etc.

Vln. II *p* *mf* *sub.pp* *mf* *f* *rit.*
 Sul D (ord.) glissandi ** etc.

Vla. *p* *mf* *sub.pp* *mf* *f* *rit.*
 scr. → ord. → scr. *3*
 Sul C harmonic glissandi *** etc.

Vc. *p* *mf* *sub.pp* *mf* *f* *rit.*
 Sul C harmonic glissandi *** etc.

Db. *p* *mf* *sub.pp* *mf* *f* *rit.*
gliss. *3*
 Sul E (C) harmonic glissandi *** etc.

*) Triangle beater, scraped back and forth over surface of Tam-tam.

**) Each individual player: glissando ad lib., but gradually rising in overall pitch, for duration of black line up to approximate pitch.

***) Each individual player: Harmonic glissando ad lib., but gradually rising in overall pitch, for duration of black line up to approximate pitch.

Slightly slower

♩ = c.60

14

Fl. *mf* 3

B. Cl. *p* 3 *f*

Bsn. *mf* *p* 3 *f*

Hn. *pp*

B. D. *p*

T.-t. (ord. beater) *p*

W-w. *mf* *f* *ff*
up to greet the rain!

Detailed description: This block contains the musical score for the woodwind section. It includes parts for Flute (Fl.), Bassoon (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B. D.), Trombone (T.-t.), and Woodwind (W-w.). The Flute part features a melodic line with a triplet and a dynamic marking of *mf*. The Bassoon parts have triplet patterns with dynamics *p* and *f*. The Horn part has a *pp* dynamic. The Trumpet and Trombone parts have *p* dynamics. The Woodwind part has a vocal line with lyrics: "up to greet the rain!" and dynamics *mf*, *f*, and *ff*. The score is in 2/4 time and includes a rehearsal mark 14.

Slightly slower

♩ = c.60

Vln. I *pp* *f* 5 3 *mf*

Vln. II *pp* *f* *mf*

Vla. *pp* *f* *mf*

Vc. *pp* *f* 3 *mf*

Db. *p* *p* 3 *f* *mf*

(low C) *mf*

Detailed description: This block contains the musical score for the string section. It includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has a *pp* dynamic and a melodic line with dynamics *f*, *mf*, and a triplet. The Violin II part has a *pp* dynamic and a melodic line with dynamics *f* and *mf*. The Viola part has a *pp* dynamic and a melodic line with dynamics *f* and *mf*. The Violoncello part has a *pp* dynamic and a melodic line with dynamics *f* and *mf*. The Double Bass part has a *p* dynamic and a melodic line with dynamics *p*, *f*, and *mf*. The score is in 2/4 time and includes a rehearsal mark 14.

② Maud Enters
Faster
♩ = c.72

19 *gliss.*
f ————— *mp*

Fl.

f

B. Cl.

Bsn.

f

Hn. *gliss.*
p

B. D. *mf*

T.-t. *f*

W-w. *p* ————— *f*
Rain - drops yel-low in the

② Maud Enters
Faster
♩ = c.72

ppp ————— *pp* *gliss.*

Chorus Mm

ppp ————— *pp* *gliss.*

Chorus Mm

Vln. I *f* *p* *gliss.* *gliss.* *gliss.* *mp* *gliss.* *gliss.* *gliss.*

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

Vla. *f* *p* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *f* *pp* *gliss.* *mp* *gliss.*

Db. *f*

*) *Glissando*: loosen embouchure, allowing pitch to "fall" or dissipate
**) *Hand Glissando*: Insert hand far up into the bell, lowering the pitch.

22

B. Cl. *mf*

Bsn. *mf*

W-w. *mf* 3
light! Am ber eyes that peep a - round the cor-ner of each leaf.

Chorus Chattering

Vln. I *gliss.* 3

Vln. II *p* *pp*

Vla. *gliss.*

Vc. *gliss.* *mf* *pizz.*

Db. *mf* *pizz.*

③ Maud's Soliloquy

Playful

♩ = c.72

Fl. 25

B. Cl.

Bsn.

Hn. con sord. *mf* *f* *p*

Maud *f* *mf*
Who's there? Jack Gar-ston says there's things up here... Things in the wood...

To Cl.

p *mf* Sweetly

③ Maud's Soliloquy

Playful

♩ = c.72

Chorus *f* Chattering Ss! *f* Chattering Ss!

Vln. I *pp* *f* con sord. a 1 a 1 *p* *mf*

Vln. II *f* scr. con sord. a 1 arco (ord.) a 1 *p* *mf*

Vla. *f* scr. con sord. a 1 arco (ord.) a 1 *p* *mf*

Vc. *f* pizz. con sord. a 1 arco a 1 *mp* *p* *mf*

Db. arco *p* gliss. *f* con sord. *p* *mf*

poco rit. Slower A tempo

36

Fl. *f* *p*

Cl. *p* *mf* To B. Cl.

Bsn. *p* *mf*

Maud *mf* *f*
if you see a fai-ry Jack Gar-ston says you'll die! But I'm not scared! Jack Gar-ston says a lot of things...

Vln. I *p* *mf* *p* *f* *ff*

Vln. II *p* *mf* *p* *f* *ff*

Vla. *p* *mf* *p* *f* *ff*

Vc. *p* *mf* *gliss.* *p* *mf* *p* *f*

Db. *p* *mf* *gliss.* *p* *mf* *p* *f* senza sord.

41 **rit.** $\text{♩} = c.65$

Fl. $p < mf$

Cl. $p < mf$

Bsn. mf $p < mf$ $p < mf$

Hn. $p < mf$

B. D. **Stick bundles** f p

Maud. and I'm not scared of fai-ries! There's no-thing to fear in the wood.

Chorus f p Chattering: "Nothing to fear in the wood!"
 f p Chattering: "Nothing to fear in the wood!"
 Sss! Sss!

rit. $\text{♩} = c.65$

Vln. I senza sord. a 1 sempre $p < mf$ $p < mf$

Vln. II senza sord. a 1 sempre $p < mf$

Vla. senza sord. a 1 sempre $p < mf$

Vc. mf senza sord. a 1 sempre $p < mf$ $p < mf$

Db. $p < mf$

④ Maud Discovers the Dragon **Faster**
(♩ = c.72)

B. Cl.

Bsn.

B. D.

Maud

Chorus

④ Maud Discovers the Dragon

Vln. I

Vln. II

Vla.

Vc.

Db.

tutti
Sul D

*) Slashed Note-head: This indicates the drum is to be played on the rim, either with a hard stick, or a stick handle.

⑤ Maud and the Dragon
Mysterious

rit. ♩ = ♩ = c.48

52

B. Cl.

Bsn.

B. D.

Maud

W-w.

pp

pp

mf

Ord. Beaters

p

Parch - ment wings...

Things, set in mo- tion...

⑤ Maud and the Dragon
Mysterious

♩ = ♩ = c.48

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

pp

57

B. Cl. *p*

Bsn. *p*

Hn. *p* senza sord

Tpt.

B. D. *mf* *mf*

Maud
Lit-tle feet... Lit-tle hands... Beau - ti-ful gol -

Vln. I *p* *mf* *p*

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

Vla. *mp* *p*

Vc. *p* *f* *p*

Db. *p* *f* *p*

Low C *p*

61 To Cl.

B. Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *gliss.* *p* *mf*

B. D. *mf* *pp*

T.-t. *mf*

Maud *mf*
- den eyes (z)

S. *pp*
(z) *gliss.*

A. *pp*
(z) *gliss.*

T. *pp*
Maud What have you done?

B. *pp*
Maud Maud What have you

Vln. I *mf* *mp*

Vln. II *f* *p* *gliss.* *mp*

Vla. *mf*

Vc. *p* *mf*

Db. *p* *mf*

poco rit.

66

Fl. *p* *f* *p* *mf* *p*

Hn. *p* *f*

T.-t. *mp*

W-w. *p*
The wheel turns...

S. *pp* *p*
Mau - - - d!

A. *pp* *p*
Mau - - - d!

T. *p*
Mau - d What have you done, Maud?

B. *p*
done? Mau-d! What have you done, Maud?

poco rit.

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

Vln. II *mf* *f* *p* *mf* *p* *mp*

Vla. *p* *f* *mp* *mf* *p* *mp* *p*

Vc. *p* *f* *p* *mf* *mp*
Sul C *gliss.*

Db. *p* *f* *mp* *gliss.* *pp*

SCENE II

The Village - Maud's House

⑥ Maud's Parents
Bustling
♩ = c.120

72

Fl. *p* *f* *f* *f*

B. Cl. Clarinet in B \flat *f* *mf* *f*

Bsn. *f*

Tpt. con sord. *p* *f*

B. D. Rubber beater *) *mf*

Maud *f*
Yes...

Parent 1 *f*
Maud! Where have you been? Look-ing for frogs a- gain!

Parent 2 *f*
Mau - d! Where have you been? Look-ing for

⑥ Maud's Parents
Bustling
♩ = c.120

Vln. I Light *pp*

Vln. II Light *pp*

Vla. *f* pizz.

Vc. *pp* *p* *f* pizz.

Db. *f* pizz.

*) Rubber Beater: a rubber ball on a stick (or similar) to be dragged across the surface of the drum, producing a sustained tone.

Fl. *80*

Cl. *f*

Bsn. *f* *sub.p* *f*

Tpt. *p < mf*

Maud *mp*
I was out- side... In East-wood.

Parent 1 *p*
Mau - d! Out-side! Mau - d! Shh! Where? What did she say? What did she

Parent 2 *p*
fro-gs a-gain?! Out-side! Mau- d! Where? What did she say? What did she say, she's been

Chorus *f*
Out-side!
Out-side!

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

Vln. II *pizz.* *f* *arco* *mf* *p*

Vla. *arco* *pp* *mf* *pizz.* *p*

Vc. *col legno* *p* *f* *col legno sempre* *p*

Db. *col legno* *p* *f* *col legno sempre* *p*

90

Fl. *p*

Bsn. *p*

Parent 1
say? She's been out of the house! What did she say? What did she say? She's been out of the house! She's been

Parent 2
out of the house? What did she say? What did she say? She's been out of the house! She's been out of the house! She's been

S. *p*
What did she say? What did she say? She's been out of the house! She's been

A. *p*
What did she say? What did she say? She's been out of the house! She's been out of the

T. *p*
What did she say? What did she say? She's been out of the house up in East -

B. *p*
What did she say? What did she say? She's been out of the house she's been up in East -

Vln. I *p*

Vln. II *pp*

Vla. arco ord. *pp*

Vc. arco ord. *pp*

(overblow)
($\frac{2}{3}$)

95

Fl. *f* *mf* *f*

Cl. *mf* *f*

Bsn. *f* *mf* *p*

Tri. *f* *p*

B. D. *f*

Vibr. *f*

Parent 1 *f* *ff* *mf* *p* *sub.f*
out! Foolish girl! Shh! You don't know what there is up there! Things__ in the WOOD!

Parent 2 *f* *ff* *mf*
out! Fool- ish... You don't know what there is up there!

S. *f*
out in East- wood!

A. *f*
house? In East- wood!

T. *f*
wood! In East- wood!

B. *f*
wood! In East- wood!

Vln. I *f* *a 1 molto espress.* *tutti* *p* *mf* *p* *gliss.* *f*

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

Vla. *f* *p*

Vc. *f* *f* *p*

Db. *f* *arco ord.* *p*

Stick bundles

105

Cl. *p*

Bsn. *mf p mf*

B. D.

T.-t. *p* $\triangle^*)$

Vibr.

Maud *mf*
I on-ly went to pick some..

Parent 1 *f* *mf*
Ly-ing in wait... un-der the trees in the dark

Parent 2 *mf*
Ly-ing in wait.. un-der the tree - s in the

Vln. I *p*

Vln. II *p*

Vc. *mf*

Db. *mf p mf*

*) Triangle Beater: dragged sharply across the surface of Tam-tam

113 **7 "Witches! Pixies!"**

Fl. *ff*

Cl. *f*

Bsn. *f* *mp* *f* *mp* *f*

Maud *f*
I (y)on-ly went to pick some...

Parent 1 *f* *mf*
- ness - ss! Wit-ches! Pix-ies! Half-peo-ple! Shh!

Parent 2 *f* *mf* *f*
dark-ness - ss! Wit-ches! Pix-ies! Hags!

S. *f* *p*
Ss! Wit-ches! Pix-ies!

A. *f* *p*
Ss! Wit-ches! Pix-ies! Half-peo-ple!

T. *f* *p*
Ss! Wit-ches!

B. *f* *p*
Ss! Wit-ches!

7 "Witches! Pixies!"

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

Vln. II *f* *pizz.* *p* *mf* *mf*

Vla. *f* *pizz.* *p*

Vc. *f* *pizz.* *p*

Db. *f* *p*

120

Bsn. *mf*

Tpt. *f*

B. D. *f*

Vibr. *f*

Parent 1 *mp* *f* *ff*
 Gob-lins! Beast-ies! Ter-rib-le ghouls and ser-pents! Why, Maud?!

Parent 2 *p* *f* *f*
 Gob-lins! Pix-ies! Ter-rib-le ghouls You don't know what there is up...

S. Half-peo-ple Beast-ies! Gob-lins Ter-rib-le Ss-er-pents!

A. Gob-lins! Beast-ies! Ter-rib-le ghouls and Ss-er-pents!

T. Hag-faced pi-xies gob-lins Ter-rib-le Ss-er-pents!

B. Half-peo-ple! Pi-xies gob-lins and Ss-er-pents!

Vln. I *p* *f* *ff* *p* *mf*

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

Vla. *mf* *p* *f*

Vc. *mf* *p* *f*

Db. *mf* *p* *f*

*) Fall: Swoop down away from note

poco rit. . . . Slightly Slower

130

Fl. *p* < *mf* *sub. pp* *f*

Cl. *p* *f*

Bsn.

Hn. *p* < *mf* *p*

T-t. *pp* *mp*

Vibr. *mp*

Maud I on - ly went to pick some ber-ries!

Parent I *f* Shh! You don't know what there is up there! Fool - ish girl! *gliss.*

Vln. I *f* *p* *mp* *pp*

Vln. II *p* < *mf* *sub. pp* *f* *p* *mp*

Vla. *mf* *p* *arco* *p* < *f* *pp*

Vc. *arco* *p* *f* *arco* *p* < *mf* *p*

Db. *p* *mf*

Slightly Slower

Much Slower Faster
♩ = c.80

138

Fl. *mf* *mf*

Cl. *mf* To B. Cl.

Bsn. *mf*

Hn. *f* *)

Tpt. *p* *f*

Tri. *p*

B. D. *f*

Parent 1
Ber ries? Well hand them here! You foo-lish girl! Shh! If you leave them by the fire, they'll spoil!

Parent 2
You foo-lish girl!

Much Slower Faster
♩ = c.80

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

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

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

Vc. arco *p* *mf* *p* a 1 *p* *f*

Db. arco *p* *mf* *p*

*) Make an ugly, high-pitched noise.

8 The Dragon is Discovered

144

Tub. B. *f*

Maud *mf*
No-thing ...a fai-ry

Parent 1 *p* *f* *mf*
What's this? What's this? Maud! No-thing! A fai-ry?

Parent 2 *mf*
No-thing!

8 The Dragon is Discovered
a 1, molto espress.

Vln. I *f* *pp* *f*

Detailed description: This page contains a musical score for the scene 'The Dragon is Discovered'. It features five staves: Tub. B., Maud, Parent 1, Parent 2, and Vln. I. The Tub. B. staff begins at measure 144 with a dynamic of *f*. The vocal staves (Maud, Parent 1, Parent 2) contain lyrics and dynamic markings such as *mf*, *p*, *f*, and *pp*. The Vln. I staff includes performance directions like 'a 1, molto espress.' and dynamic markings *f*, *pp*, and *f*. A vertical dashed line is present between measures 144 and 145.

9 Menacing

♩ = c.85

(air - unpitched) *

Fl. *f* (air - unpitched) *

Cl. *f* (air - unpitched) *

Bsn. *f* (air - unpitched) *

B. D. *ff* Hard Beaters

T.-t. *mf* Δ (sempre)

Vibr. *f*

Maud *p* A wy-vern?

Parent 1 *p* *ff* *mf* *f*
It's a Wy-vern! Ter-rib-le thing! The de-vil's own fire kind-ler!

Parent 2 *f*
Ter-rib-le thing!

9 Menacing

♩ = c.85

S. *pp* Ter-rib-le thing!

A. *pp* Ter-rib-le thing!

T. *pp* Ter-rib-le thing!

B. *pp* Ter-rib-le thing!

Vc. *p* *f* tutti *gliss.*

Db. *p* *f* *gliss.*

*) Air Sound: Trill on any keys, with no sounding pitch. (Cl./Bsn. with no Mouthpiece/Reed)

175 *senza sord*

Tpt. *p* *f*

B. D. *p* *f*

T.-t. *mf*

Vibr. *mp* *f*

Maud *f*
I

Parent 1
Beast! And beast - ly girl! bring - ing an e - vil thing in - to this house!

Parent 2 *ff*
Mau - d! How could you?!

Chorus *p*

Vln. I *mf* *f*

Vln. II *f* *mf* *f*

Vla. *p* *f* *gliss.*

Vc. *tutti* *p* *f* *gliss.*

Db. *p* *f* *gliss.*

183

Fl. *f* *p* *f*

Cl. *To B. Cl.*

Bsn. *mf*

B. D. *f*

T.-t.

Vibr.

Maud
don't be - lieve it. *f* *p* No! *p < f*

Parent 1
f Beast! *f* We must kill it! *p < f* Kill it! *f* Kill it!

Parent 2
f Beast, and beast-ly girl! Yes! *p < f* Kill it! Yes!

Chorus
Kill it! Kill it!
Kill it! Kill it!

Vln. I *mp* *f* *p* *f* *gliss.*

Vln. II *mp* *f* *p* *f*

Vla. *f*

Vc. *p* *mf* *f*

Db. *p* *mf* *f*

192

Fl. *mf* *f*

Bass Clarinet in B \flat

Bsn. *f* *p* *f*

Hn. *f* *p* *f* *mf*

Tpt. *f*

B. D.

Vibr.

Parent 1 *f* *f*
No! grow back it will, No! The

Parent 2 *ff* *mf* *f*
Cleave it's head off! Throw it in the fire! Make it crack-le!

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *f* *mf*

Db. *mf* *f* *mf*

199

Fl.

B. Cl.

Bsn.

Hn.

Tpt.

B. D.

Vibr.

Maud

Parent 1

Parent 2

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf

pp

f

pp

f

ff

p

f

pp

f

pp

f

pp

f

f

pp

f

pp

f

pp

f

pp

f

fire will make it strong - er!

Then drown it! Drown it! That_ ought to put out its fire!

That_ ought to put out its fire!

Wait!

div.

div.

div.

div.

11 Maud Pleads
♩ = ♪ = c.65

211 rit.

B. Cl. *p*

Hn. *pp*

B. D. *p* < *mf*

T.-t. *p* < *mf*

Maud *p* *mf*

If what you say is true, and it mu - st be killed. Let me do it.

11 Maud Pleads
♩ = ♪ = c.65

tutti *p* *f* *mf* *pp* rit.

Vln. I *p* *f* *mf* *pp*

Vln. II *p* *mf* *p* < *mf* *pp*

Vla. *p* *mf* *p* < *mf* *pp*

Vc. *p* *mf* *p* < *mf* *pp*

Db. *p* *mf* *p* < *mf* *pp*



216

B. Cl. *mf*

Tri. *f* *p*

Parent 1 *mp* *p*

To bed then, Maud. In the mor - ning, re - move your - self, and kill the beast!

Transition - Maud's House/The Woods

12 Maud Returns to the Woods

♩ = c.65, poco accel.

220

B. D. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ Thumb roll *p*

T.-t. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ *p*

W-w. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ Kill it...

Chorus $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ *pp* Chattering: pitched *pp* Chattering: pitched *fp* Chattering: unpitched *fp* Chattering: unpitched

12 Maud Returns to the Woods

♩ = c.65, poco accel.

Vln. I detached *pp* div.

Vln. II detached *pp* *mf sub.p* div.

Vla. *pp* detached

Vc. *pp* detached *pp* *f*

Db. *pp* *f*



227

B. D. $\frac{3}{8}$ $\frac{2}{4}$ 7 Thumb roll *p*

Vln. I *tutti*

Vln. II

Vla. *mp* *p* *mf* *p* gliss.

Vc. *p* *mf* *p*

Db. *p* *mf* *p*

13 The Wise-woman's Prophecy

♩ = c.72

234

T.-t. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

W-w. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Jack $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

S. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

A. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Vln. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Vln. II $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Vla. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Db. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

p

p cresc.

A rock falls___ and the wa-ter clo-ses round, A flap-ping wing can

p cresc.

A rock falls___ and the wa - ter clo - ses

p cresc.

A rock falls___ and the wa - ter clo - ses

f

p

pp

mf

p

mf

mf



239

W-w. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

S. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

A. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

T. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

B. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Vln. II $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Vla. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

turn a breeze to gale, The branch is struck, the nest must fall to ground, and

round, A flap-ping wing can turn a breeze to gale, The branch is struck, the nest must fall to

round, A flap-ping wing can turn a breeze to gale, The branch is struck, the

A flap-ping wing can turn a breeze to gale, The branch is struck, the nest must fall to

A flap-ping wing can turn a breeze to gale, The branch is struck, the

p cresc.

p cresc.

pp

ppp

rit. Stick bundles

243

B. D. 

W-w. 

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

SCENE IIIb

The Woods

14 Maud's Defiance

♩ = c.60

248

B. Cl. *f* *mf* *p* *mf*

Bsn. *f* *mf* *f*

Hn. *p*

B. D. *p*

T.-t. *mf* *f* ord. beater

Maud *mf* *p* *mf* *f*
 You shall not be killed, fai-ry. You have done no wrong to me! Beast, or not! I

S. (ss!)

A. (ss!)

T. (ss!)

B. (ss!)

14 Maud's Defiance

♩ = c.60

Sul G

Vln. I *mp* *pp* *mp* *p* *mf*

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

Vla. *mp* *pp* *p* *mf*

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

Db. *mp* *pp* *p* *mf*

254

Fl. *mf* *p* *p* *mf*

Hn. *pp*

Maud
will kee-p you strong. I will fee-d you! And warm you.

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

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

Vla. *p* *mf* *p*

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

Db. *p*

Detailed description: This page of a musical score covers measures 254 to 257. The key signature has one sharp (F#) and the time signature is 3/4. The score includes parts for Flute (Fl.), Horn (Hn.), Maud (vocal), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Flute: Starts with a triplet of eighth notes (F#, G, A) marked *mf*, followed by a half note (B) marked *p*. In measure 256, it plays a half note (B) marked *p* and a quarter note (A) marked *mf*.
- Horn: Plays a half note (F#) marked *pp* in measure 254.
- Maud: Singing line with lyrics: "will kee-p you strong. I will fee-d you! And warm you." The melody is in a higher register, with notes like G4, A4, B4, and C5.
- Violin I: Starts with a half note (F#) marked *p*, followed by a quarter note (G) marked *mf*. In measure 256, it plays a half note (A) marked *p* and a quarter note (B) marked *f*.
- Violin II: Starts with a half note (F#) marked *mf*, followed by a quarter note (G) marked *mf*. In measure 256, it plays a half note (A) marked *p* and a quarter note (B) marked *f*.
- Viola: Starts with a half note (F#) marked *p*, followed by a quarter note (G) marked *mf*. In measure 256, it plays a half note (A) marked *p*.
- Violoncello: Starts with a half note (F#) marked *p*, followed by a quarter note (G) marked *mf*. In measure 256, it plays a half note (A) marked *p*.
- Double Bass: Starts with a half note (F#) marked *p*.

15 Maud Releases the Dragon

260

B. Cl. *f* *f* *f*

Bsn. *f* *f* *f*

B. D. Ord. Beaters *f p* *f pp* *f pp* *f pp*

T.-t. *mf*

Maud *p* *f*
 They _____ are wrong! I am not a-fraid!

15 Maud Releases the Dragon

Vln. I

Vln. II

Vla. *f > mp* *f* *p*

Vc. *f*

Db. *mf* *f* *pp*

16 The Wise-Woman Confronts Maud

267

B. D.

Crot.

Maud *mf* Who are you? Go a-way! *p* In the wood? I have done no-thing

W-w. *p* Child, what have you done? A wa-y where? I live here in the wood. What have you done, Child?

Vln. I *pp* Solo a 1

Vln. II *pp* Solo a 1

Vla.



$\text{♩} = \text{c.60}$

273

Maud *f* wrong! I re-leased her_ to be free! I have done no-thing Wrong

W-w. *mp* You re-leased the crea- ture, Maud! *<f* Wrong? Wrong! Chil- d! Wrong is not im- por- tant...

Vln. I *pp* *gliss.* *p* *pp* Tutti

Vln. II *pp* *gliss.* *p* *pp* Tutti

Vla. *pp* *p* *pp*

Vc. *pizz.* *mf*

277

Fl.

B. Cl.

Bsn.

Hn.

W-w.
The trees know no wrong, The rocks know no wrong... But actions... their consequences... These things never

Vln. I

Vln. II

Vla.

Vc. arco

Db.

p *mf* *sub. pp* *p* *mf* *f* *3*

282

Fl. *p*

B. Cl.

Bsn. *mf*

T.-t. *mf*

W-w. *change* The leaves will fall, the sea-sons turn, and these things ne-ver

Vln. I *mf* *p* *mf* *p*

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

Vla. *p* *mf*

Vc. *p* *mf* *p*

Db. *mf* *mf*

rit.

rit.

17

The Dragon Grows
Furiously

♩ = c.120

294

B. Cl. *f* *mf*

Bsn. *f* *mf*

B. D. *p* *mf* *p* *f* *p*

Vibr. *f*

Maud *ff*
way! Go a - way! Hag!

W-w. *f*
What have you done? The stone that's cast un - ca - ring - ly will rip - ple just the same with - in the

17

The Dragon Grows
Furiously

♩ = c.120

Chorus *p*
The stone that's cast un - ca - ring - ly will

p
The stone that's cast un - ca - ring - ly will

Vla. *p*

Vc. *f* *p*

Db. *f* *p*

303

B. Cl.

Bsn.

B. D.

W-w.

Jack

Chorus

Vla.

Vc.

Db.

311

B. Cl. *mf* *f* *mp*

Bsn. *mf* *f* *mp*

B. D. *p* *f* *p*

W-w. *mf* *f* *p*

bank with force su - preme! The fi - re spreads un - ai - ded through the leaves,

Chorus *f* *p*

waves will strike the bank with force su - preme! The fi - re spreads un -

waves will strike the bank with force su - preme! The fi - re spreads un -

Vln. I *p*

Vln. II *p*

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

Vc. *mf* *f* *p* *mf* *p* *mf*

Db. *mf* *f* *p* *mf* *p* *mf*

319

Fl. *mf*

B. Cl. *f* *mf*

Bsn. *f* *mf*

W-w. Al - though the kind - ler

Chorus
ai - ded through the leaves!
ai - ded through the leaves!

Vln. I *f*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p* *f*

Db. *f* *p* *f*

324

Fl. *mp*

Bsn. *p* *mf*

W-w. no-where can be seen! ___

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp* *mf*

Vc. *gliss.* *p* *ord.* *p* *pp* *mf*

Db. *gliss.* *p* *scr.*

Detailed description: This page of a musical score covers measures 324 to 328. The score is for a full orchestra and includes a woodwind player. The instruments and their parts are: Flute (Fl.), Bassoon (Bsn.), Woodwind (W-w.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 324 starts with a dynamic of *mp* for the Flute. The Woodwind part has the lyrics "no-where can be seen!" with a long line indicating a sustained note. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) feature a glissando in the first measure, followed by a *p* dynamic. The Viola part has a *mf* dynamic. The Violoncello part has a *pp* dynamic. The Double Bass part has a *p* dynamic. The score concludes with a *mf* dynamic in the final measure.

SCENE IVa
The Village - Outside

18 Jack Rallies the Mob

330

Fl. *p* *f*

B. Cl. *f*

Bsn. *mf*

Tpt. *p* *f* *p*

Anv. *f*

W-w. When bai-ted so, the beast will out!

Jack *f* Killed! The beast has killed a gain!

Vln. I

Vln. II

Vla.

Vc. *mf*

Db. *ff* *mp* *f*

pizz.

339

B. Cl.

Bsn.

Tpt.

Anv.

Jack

A

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Db.

f *p* *mf* *mp* *f* *f* *f*

tr *pizz.* *f* *f* *f*

solo a 1 *f*

solo a 1 *f*

solo a 1 *f*

A lamb-ing ewe! Two kids, this night a-lone!

You're a liar, _____

You're a liar, _____

You're a

347

Fl. *mf*

B. Cl. *mf*

Bsn. *p* *mf* 3

Hn. *mp*

S. *f*
Jack! Why should we believe you?

A. *f*
Jack! Why should we believe you?

T. *f*
liar, Jack There's a lot of things you say, and none of them are true! Why should we believe you?

B. *f*
You're a liar, Jack! There's a lot of things you say, and none of them are true! Why should we believe you?

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* solo a 1 arco

*) Flutter Tongue: Flutter, using the tongue or the throat, distorting the sound.

355

Fl. *f* 3 3

B. Cl. *f* *mf* *f* *mf* *f*

Bsn. *f* *p* *mf* *p* *mf*

Hn. *p* *mf* *p* *mf*

Tpt. *p* *f*

B. D. Ord. Beaters *p* *mf* *p* *mf* *p*

Jack *mp* *f* *mp*
I've seen it. Up on the hill, at night, as tall as three trees!

Vla. *ppp*

Vc. *pp* tutti

Db. *p* *mf* *p* *mf* arco

19 Maud Protests

364

Fl. *f*

B. Cl. *p* *ff*

Bsn. *p* *f*

Hn. *f*

B. D. *f*

Maud *f* *mf*
He's a liar! He's a liar! The fai-ry's done no wrong to me or a - ny-one!

Jack *f*
I've seen it!

19 Maud Protests

Solo a 1 tutti a 1

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

Vln. II *p*

Vla. *f*

Vc. *f*

Db. *f*

375

Hn. *senza sord.* *p* *mf* *p* *gliss.*

Tpt. *senza sord.* *fp* *f*

Tri. *p* *f* *f*

Jack Yes (s)! With eight wings! And

S. *Solo a 2* *mf* I think I've seen it too... *Solo a 2* *mf* Ten wings!

A. *Solo a 2* *mf* With four great wings! *mf* Ten wings!

T. *Solo a 2* *mf* I think I've seen it too... With six wings! *f* Twelve

B. *Solo a 2* With six wings! *f* Twelve

Vln. I *p* *mf* *p* *mf* *p* *f* *p* *f* *gliss.*

Vln. II *f* *p* *f* *p* *f* *gliss.*

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

Vc. *p* *mf* *p* *mf* *p* *f*

Db. *p* *mf* *p* *mf* *p* *f*

20 "There's a beast in the wood!"

387

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tri. *mf*

B. D. *p* *f* *p*
 Hard Beaters

Jack
 skin like ar - mour plat-ing! *p* There's a beast in the wood! There's a beast in the wood! With

S. *p*
 There's a beast in the wood!

A. *p*
 There's a beast in the wood! There's a beast in the

T. *p*
 wings! There's a beast in the wood! There's a beast in the

B. *p*
 wings! There's a beast in the wood!

20 "There's a beast in the wood!"

Vla. *p* *mf* *p*
 sul C *gliss.*

Vc. *p*

Db. *p*

395

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

Bsn. *p* *mf* *p*

Tpt. *p*

B. D. *f* *p* *f* *p*

Vibr. *mf*

Jack
two great eyes like glow-ing suns! Black a-against the

S. There's a beast in the wood! There's a beast in the wood! There's a

A. wood! There's a beast in the wood! There's a beast in the wood! There's a beast in the

T. wood! There's a beast in the wood! There's a beast in the wood! There's a beast in the wood!

B. There's a beast in the wood! There's a beast in the wood!

Vln. I *p*

Vln. II *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

401

Fl. *p* *mf*

B. Cl. *f* *p* *mf*

Bsn. *f* *p* *mf*

Tpt. *mf* *p* *mf*

B. D. *f* *p* *f*

Vibr. *mf* *p* *f*

Maud No! Why do they be-lieve him? Why _____

Jack sky! Craw - ling on the ground!

S. beast in the wood! Black a - gainst the sky!

A. wood! Black a - gainst the sky!

T. Black a - gainst the sky!

B. Black a - gainst the sky!

Vln. I *mf* *p* *mf*

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

Vla. *f* *p* *mf*

Vc. *f* *p* *f* *p* *mf* *p* *p*

Db. *f* *p* *f*

21 "We must kill it!"

To Picc.

412

Fl. *p* *f possible*

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

Bsn. *f*

Hn.

Tpt. *con sord. sf* *p*

B. D. *p* *subf* *p*

Vibr. *f*

Maud
do they fear? There's no-thing to fear! He lies!

Jack
mf
We must kill it!

21 "We must kill it!"

Chorus
f
No! How could we?
f
No! How

Vln. II *p*

Vla. *mp* *p* *p*

Vc. *solo a 1* *tutti* *p* *subf*

Db. *p* *subf*

423

B. Cl. *p* *f* *p* *f*

Bsn. *p* *f* *p* *f*

Hn. *f*

Tpt.

B. D. *mf*

Jack *f* *p*
We must! We can! There is a way! I've seen it

S. *p* *f*
There is a way? There is a way _____ How?

A. *p* *f*
There is a way? There is a way! How?

T. *p* *f*
could we? There is a way? There is a way _____ How?

B. *p* *f*
could we? There is a way? There is a way! How?

Vln. I *p* *f* *sub.p*

Vln. II *p*

Vla.

Vc. *p* *f* *p* *f*

Db. *p* *f* *p* *f*

433

Bsn. *p* *f*

Hn. *p* *mf* *p* con sord.

Tpt. *p*

Jack
down by the river! It sleeps in the bushes there! While *p*

Vln. I *mf* *p* 3 3

Vln. II *mf* *p* 3 3

Vla. *p* tutti *p*

Vc. *a 1* *p* *f* *p* *p*

Db. *p* *f* *p*

442

Jack

it's sleep-ing We hide in the a - pple

Chorus

While it's sleep - ing we hi - - de!

While it's sleep - ing we hi - - de!

Vln. I

Vln. II

Vla.

Vc.

Db.

448

B. Cl.

Bsn.

Hn.

Tpt.

B. D.

Vibr.

Jack

Chorus

Vln. I

Vln. II

Vla.

Vc.

Db.

p *f*

p *f*

senza sord.

senza sord.

Ord. Beaters

f *f*

bar- rels_ then_ we spring it! spring it!

Spring it! Spring it!

Spring it! Spring it!

f *p* *p* *f*

f *p* *f*

f *p* *f*

f *p*

"Kill the beast!"
War-like
♩ = c.120

rit.

456

Fl. *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

B. D. *p* *ff*

Anv. *ff*

Maud *ff*

Jack *ff*

No!

Drown it in the stream! That will blow out its flame! Kill the

"Kill the beast!"
War-like
♩ = c.120

rit.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

464

Picc.

Hn. *mf*

B. D.

Anv.

Maud *f* 3 What can I do? What can I do? What can I do?!

Jack beast! Kill the beast!

S. *p* Kill the beast! Kill the beast! Kill the beast! Kill the beast! *f*

A. *p* Kill the beast! Kill the beast! Kill the beast! Kill the beast! Kill the beast! Kill the

T. *p* Kill the beast! Kill the beast! Kill the beast! Kill the beast! *f*

B. *p* Kill the beast! Kill the beast! Kill the beast! Kill the beast! Kill the beast! Kill the

Vc. *p* *gliss.* *f* *p* *gliss.* *f*

Db. *p* *gliss.* *f* *p* *gliss.* *f*

Detailed description: This is a page of a musical score, page 73, starting at measure 464. The score is for a scene involving several vocalists and instrumentalists. The vocalists include Maud, Jack, Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumentalists include Piccolo (Picc.), Horn (Hn.), Bass Drum (B. D.), Anvil (Anv.), Violoncello (Vc.), and Double Bass (Db.). Maud's part features a triplet of eighth notes with a forte (f) dynamic. Jack's part has a short phrase. The Soprano, Alto, Tenor, and Bass parts have a call-and-response pattern of "Kill the beast!" with dynamics ranging from piano (p) to forte (f). The instrumental parts for Vc. and Db. feature glissando markings and dynamic changes from piano (p) to forte (f).

Hold until out of breath.

471

Picc. *f*

B. Cl. *f*

Bsn. *mf* *f*

B. D. *p* *ff*

T.-t.

Anv. *mf*

Maud *f* *p*
What can I do? What have I done?

W-w. *p* *mf*
You re-leased the beast, Maud.

Jack Kill the beast!

S.

A. *f*
beast!

T.

B. *f*
beast!

Vc. *mp* *f*

Db. *mp* *f*

Detailed description: This is a page of a musical score for a scene. It features ten staves. The top three staves are for woodwinds: Piccolo (Picc.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The next three staves are for brass: Baritone Drum (B. D.), Trombone (T.-t.), and Anvil (Anv.). The vocalists are Maud, W-w. (Woman), Jack, Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom two staves are for strings: Violoncello (Vc.) and Double Bass (Db.). The score is in 3/4 time. The key signature has two sharps (F# and C#). The page number 471 is at the top left. A performance instruction 'Hold until out of breath.' is at the top center. The music begins at measure 471. Maud's vocal line has lyrics 'What can I do? What have I done?' with dynamic markings *f* and *p*. W-w.'s vocal line has lyrics 'You re-leased the beast, Maud.' with dynamic markings *p* and *mf*. Jack's vocal line has lyrics 'Kill the beast!'. The instrumental parts include Piccolo (*f*), Bass Clarinet (*f*), Bassoon (*mf* to *f*), Baritone Drum (*p* to *ff*), Anvil (*mf*), Violoncello (*mp* to *f*), and Double Bass (*mp* to *f*). There are three vertical dashed lines in the score, likely indicating breath marks for the vocalists.

SCENE IVb

The Woods

23 Maud Confronts the Mob
With Gravitas
♩ = c.65

478

B. Cl. *ff* *ff*

Bsn. *ff* *ff*

Hn. *ff* *ff*

Tpt. *ff*

B. D. *p* *f* *p* *f* *ff* Stick bundles

T.-t. *f*

Vibr. *f*

Tub. B. *f*

Maud *f*
You shall go no fur-ther!

W-w. *f*
The wheel turns, as on the bar-rel rolls! And un-der foot, the bran-ches bend and crack.

23 Maud Confronts the Mob
With Gravitas
♩ = c.65

Chorus *mf* *f*
The wheel turns- (ss!)
mf *f*
The wheel turns (ss!)

Vln. I *pp* *f* *p* *f* *mp* *mf* *p* *gliss.*

Vln. II *pp* *f* *p* *f* *p* *p*

Vla. *pp* *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *gliss.* *p*

Db. *f* *p* *f* *p* *gliss.*

483

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

Bsn. *p* *mf* *p* *mf*

Hn. *p* *mf* *p*

B. D. *p* *f*

T.-t. *f*

Maud *f sempre* *gliss.* *mf*
She has done no wrong to you! She has done no wrong!

W-w. The fire in the eyes of man is old And

Chorus *p* *f* *gliss.* *gliss.* *gliss.* *gliss.*
Ah Ah Ah

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

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

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

Vc. *f* *f* *p*

Db. *f* *f* *p*

24

Slightly slower

poco rit.

poco rit. = c.60

490

Picc. *p* *mf* *p* *gliss.*

B. Cl. *mf* *f* *ff*

Bsn. *f* *ff*

Hn. *p* *pp* *pp* *f* *gliss.*

B. D. Ord. Beaters *p*

Maud. *p* Why?

W-w. un-der a dark-ning sky his heart grows black.

24

Slightly slower

poco rit. *f*

poco rit. = c.60

Chorus *pp* *f* Chattering: pitched

Vln. I *f* *sub.p* *ff*

Vln. II *f* *sub.p* *ff*

Vla. *p* *f* *sub.p* *ff*

Vc. *f* *sub.p* *ff*

Db. *f* *mp* *ff*

25 The Killing
A tempo

♩ = c.60

497

B. D. *ff*

T.-t. *ff*

W-w. *f*

Chorus *f*

The fo-rest mon-ster, killed to save our kin, could not out-match the beast which lurks with-in.

could not out-match the beast which lurks with-in.

could not out-match the beast which lurks with-in.

ff
(The chorus erupts into raucous celebration.)

END
(15m)