

MACBETH

An Opera in Three Acts

Based on the play *Macbeth*
by William Shakespeare

Libretto by

Gene Tyburn

Music by

Gerard Chiusano

Full Score

Instrumentation —

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets (+ Player 1 E♭ Clarinet)

Bass Clarinet

2 Bassoons

4 Horns

3 Trumpets

3 Trombones

Tuba

Percussion

(Glockenspiel, Chimes, Xylophone, Vibraphone,
Cymbals [Piatti and Suspended], Triangle, Tambourine,
Snare Drum, Bass Drum, Timpani)

Celeste

Harp

Strings

DRAMATIS PERSONÆ

Witch 1.....	Soprano
Witch 2.....	Soprano
Witch 3.....	Soprano
Macbeth	Tenor
Banquo.....	Baritone
Ross	Baritone
Lady Macbeth.....	Soprano
Messenger	Baritone
Fleance	Tenor
Macduff.....	Baritone
Lennox	Baritone
Donalbain	Tenor
Malcolm	Baritone
Murderer 1.....	Bass
Murderer 2.....	Bass
Doctor.....	Baritone
Maid (Lady in Waiting).....	Mezzo-Soprano
Seyton	Tenor

with chorus of
Lords, Thanes, Ladies, Officers,
Malcolm's and Donalbain's Entourage, Troops

OVERTURE (8:30).....	1
ACT I (40:00)	41
A blasted heath.	
“When shall we three meet again?”.....	41
“What strange creatures are ye?”	49
“If chance will have me thane of Cawdor...”	61
The entrance hall of Dunsinane Castle.	
“These she-hags, none could call them less...”	84
“Come, oh ye visiting moon.”	93
“If it were done, when it were done...”	104
“The king asks for you!”	110
“Now, as I stand here resolved...”	126
The Great Hall.	
“Time for your nightly duty to be done...”	137
“The wine that has made them drunk...”	157
“Knock! Knock! Knock!”	167
“Does the king hence today?”	172
“Ooh, friends, the king is gone.”	181
“Look to the lady.”	189
ACT II (30:00)	202
Entr'Acte.....	
202	
Dunsinane Castle.	
“Thou has it all now, Macbeth...”	213
“To be thus is nothing...”	222
“Welcome all, drink your fill.”	236
“Ay! Which of you have done this?”	246
“I must to those pathetic crones again.”	259
A blasted heath.	
“ ’Round the cauldron we go and go.”	264
“Tell me: Have I anything to fear?”	271
“As I am your king, I demand thee say...”	286
“Saw you the three scruffy bitches...”	294
“I will teach these thanes to flee their land.”	299

ACT III (39:00)	308
Entr'Acte/Fantasia	308
An army encampment.	
“Welcome, heirs to Scotland throne.”	334
“News from England has reached our ear...”	343
“Too true, too true.”	344
“Ten thousand strong from England come.”	354
“Those he commands defend in fear...”	358
The entrance hall of Dunsinane Castle.	
“I have these two nights watched but see not.”	367
“Out, out, you damned spots!”	370
“What's done cannot be undone!”	385
“This disease is far beyond my skills to heal.”	395
“Bring me no more ill reports!”	398
“How does your patient, doctor?”.....	408
“Was that a shriek from hell?”	418
“She should have died hereafter...”	423
“My lord, I should report what I have seen.”	440
“Oh how I weary of the sun...”	451
“That way is the din of battle.”	458
“Of all men I have avoided thee.”	468
“Waste not thy labors, poor Macduff.”	469
“Down with tyrants, down with tyrants, down!”	485

MACBETH

Overture

Libretto by Gene Tyburn

Music by Gerard Chiusano (b. 1965)

Adagio.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Xylo.

Vibes.

Cymb.

B.D.

Timp.

Vln. 1

Vln. 2

Vla.

Adagio.

f

pizz.

f

pizz.

f

pizz.

f

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Overture, cont. (2)

Picc.							
Fl.							
Ob.							
E.H.							
Cl. 1							
Cl. 2							
Bs. Cl.							
Bsn.							
Hn. 1 & 2							
Hn. 3 & 4							
Tpt. 1 & 2							
Tpt. 3							
Tbn. 1 & 2							
Tbn. 3							
Tba.							
Glock.							
Xylo.							
B.D.							
Vln. 1							
Vln. 2							
Vla.							
Vc.							
Cb.							

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Xylo.

Vibes.

Cymb.

B.D.

Tim.

Vln. 1

Vln. 2

Vla.

The musical score consists of two systems of staves. The first system starts with measures of rests, followed by dynamic markings: *p*, *ff*, *p>*, *ff*, *p*, *ff*. The second system begins with a measure of rests, followed by dynamic markings: *f*, *f*, *f*, *ff*, *f*, *pizz.*, *f*, *pizz.*, *f*, *pizz.*, *f*.

Overture, cont. (4)

A musical score for orchestra and percussion, page 4. The score consists of two systems of music. The top system spans measures 1 through 4, and the bottom system spans measures 5 through 8. The instrumentation includes Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., and Cb. Measure 1: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest. Measure 2: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest. Measure 3: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest. Measure 4: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest. Measure 5: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest. Measure 6: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest. Measure 7: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest. Measure 8: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest.

Measure 1: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest.
Measure 2: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest.
Measure 3: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest.
Measure 4: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest.

Measure 5: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest.
Measure 6: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest.
Measure 7: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest.
Measure 8: Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Glock., Xylo., B.D., Vln. 1, Vln. 2, Vla., Vc., Cb. rest.

Picc.

Fl.

Ob.

E.H.

Cl. 1
 Solo
mf
molto expressivo

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

Timp.

Vln. 1
 3
mf *molto expressivo*

Vln. 2
 3
mf *molto expressivo*

Vla.
 3
mf *molto expressivo*

Vc.
 3
mf *molto expressivo*

Cb.
 3
mf *molto expressivo*

Overture, cont. (6)

accel.

Allegro con fuoco.

Fl. *f*

Ob.

E.H.

Cl. 1 *f*

Cl. 2 *f*

Bs. Cl. *f*

Bsn. *f*

Hn. 1 & 2 *f*

Hn. 3 & 4

Tbn. 3 *f*

Tba.

Glock.

Cymb. *Piatti*

S.D.

Tim. *f*

Allegro con fuoco.

Vln. 1 *f*

Vln. 2 *f* *div.*

Vla. *f*

Vc. *f*

Cb. *f*

Overture, cont. (10)

Musical score for orchestra, measures 10-11. The score includes parts for Picc., Fl., Ob., Cl. 1, Bsn., Vln. 1, Vln. 2, Vla., Vc., and Cb. The instrumentation is as follows:

- Measures 10-11:** Picc. (rest), Fl. (rest), Ob. (measures 10-11), Cl. 1 (rest), Bsn. (measures 10-11), Vln. 1 (measures 10-11), Vln. 2 (measures 10-11), Vla. (measures 10-11), Vc. (measures 10-11), Cb. (measures 10-11).
- Measure 12:** Picc. (measures 10-11), Fl. (measures 10-11), Ob. (measures 10-11), Cl. 1 (measures 10-11), Bsn. (measures 10-11), Vln. 1 (measures 10-11), Vln. 2 (measures 10-11), Vla. (measures 10-11), Vc. (measures 10-11), Cb. (measures 10-11).

Dynamic markings: *mf*, *mp*, *mf*.

Musical score for orchestra, measures 12-13. The instrumentation is as follows:

- Measures 12-13:** Picc. (measures 10-11), Fl. (measures 10-11), Ob. (measures 10-11), Cl. 1 (measures 10-11), Bsn. (measures 10-11), Vln. 1 (measures 10-11), Vln. 2 (measures 10-11), Vla. (measures 10-11), Vc. (measures 10-11), Cb. (measures 10-11).

Dynamic markings: *mf*.

A musical score for orchestra, showing parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vcl.), and Double Bass (Cb.). The score consists of three staves per instrument, spanning three measures. The instrumentation includes woodwind, brass, and string sections. Measure 1: Flute and Oboe play eighth-note patterns. Clarinet 1 and Clarinet 2 play sixteenth-note patterns. Bassoon plays eighth-note patterns. Violin 1 and Violin 2 play sixteenth-note patterns. Cello and Double Bass play eighth-note patterns. Measure 2: Flute and Oboe play eighth-note patterns. Clarinet 1 and Clarinet 2 play sixteenth-note patterns. Bassoon plays eighth-note patterns. Violin 1 and Violin 2 play sixteenth-note patterns. Cello and Double Bass play eighth-note patterns. Measure 3: Flute and Oboe play eighth-note patterns. Clarinet 1 and Clarinet 2 play sixteenth-note patterns. Bassoon plays eighth-note patterns. Violin 1 and Violin 2 play sixteenth-note patterns. Cello and Double Bass play eighth-note patterns.

Overture, cont. (12)

Fl. *cresc.*

Ob. *cresc.*

Cl. 1 *cresc.*

Cl. 2 *cresc.*

Bsn. *cresc.*

Hn. 3 & 4

Cymb.

Tri.

Timp.

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Fl.

Ob.

Cl. 1

Cl. 2

Bsn. *a2*

Tri.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. *dim.* 8 8 1. 5 *mp*

Ob. *dim.* p 8 8 - -

Cl. 1 p a 2 5 *mp*

Cl. 2 p - - -

Bsn. - - - - - -

Tri. *dim.* - - - - -

Timp. *dim.* p - - - -

Vln. 1 *dim.* p - - - -

Vln. 2 *dim.* p - - - -

Vla. *dim.* p - - - -

Vc. *dim.* p - - - -

Cb. *dim.* p - - - -

3

p

Fl. - - - - - - - - - -

E.H. mp 5 - - - - - -

Cl. 1 - - - - - - - - - -

Vln. 1 4 - 3 - - - - - -

Vln. 2 4 - 3 - - - - - -

Vc. - - - - - - - - - -

Cb. - - - - - - - - - -

=

Fl. - - - - - - - - - -

E.H. - - - - - - - - - -

Cl. 1 - - - - - - - - - -

Vln. 1 4 - 3 - - - - - -

Vln. 2 4 - 3 - - - - - -

Vc. - - - - - - - - - -

Cb. - - - - - - - - - -

p *sfp* *p*

Overture, cont. (14)

Ob.

E.H.

Cl. 1

Cl. 2

Hn. 1 & 2

Hn. 3 & 4

Tba.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Fl.

Ob.

Bs. Cl.

Hn. 1 & 2

Hn. 3 & 4

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

1.

mf

mf

p

p

sfp

cresc.

mf

cresc.

div.

p

cresc.

mf

sfp

cresc.

mf

p

p

dim.

p

mf

dim.

p

dim.

p

dim.

p

dim.

p

Overture, cont. (16)

Fl. *mf*

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl. *mf*

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2 1. *mf*

Tbn. 1 & 2

Tbn. 3

Tba.

Glock. *f*

Cymb. *f*

Timp.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

dim.

p

8

p

p

dim.

p

4.

p

p

dim.

p

dim.

p

dim.

p

Overture, cont. (18)

Musical score for orchestra, measures 18-19. The score includes parts for Ob., Cl. 1, Cl. 2, Bsn., Hn. 3 & 4, Tbn. 3, Tba., Vln. 1, Vln. 2, Vla., Vc., and Cb. The instrumentation consists of woodwind (Ob., Cl., Bsn., Hn., Tbn., Tba.), strings (Vln., Vla., Vc., Cb.), and brass/tubas (Tba.). The music features eighth-note patterns in the woodwinds and bassoon, sixteenth-note patterns in the strings, and sustained notes in the brass/tubas.

Musical score for orchestra, measures 18-19 (continued). The score includes parts for Fl., Ob., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Tbn. 3, Tba., Vln. 1, Vln. 2, Vla., Vc., and Cb. The instrumentation includes woodwinds (Fl., Ob., Cl., Bs. Cl., Bsn.), brass/tubas (Hn., Tbn., Tba.), and strings (Vln., Vla., Vc., Cb.). Dynamics like *mf* are indicated. The music continues the eighth-note patterns from the previous page, with sustained notes in the brass/tubas.

Overture, cont. (20)

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. *dim.*

Ob. *dim.*

E.H.

Cl. 1 *dim.*

Cl. 2 *dim.*

Bs. Cl.

Bsn. *p*

Hn. 1 & 2 *dim.*

Hn. 3 & 4 *dim.*

Tpt. 1 & 2

Tbn. 1 & 2 *dim.*

Tbn. 3 *dim.*

Tba.

Cymb.

S.D. *dim.*

Tim. *dim.*

Vln. 1 *dim.*

Vln. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

5

Fl.

Ob.

E.H.

Cl. 1 *f*

Cl. 2 *f*

Bs. Cl. *f*

Bsn. 1. *mp*

This section of the score begins with sustained notes from Flute, Oboe, and English Horn. Clarinet 1 enters with a rhythmic pattern marked *f*. Clarinet 2 and Bassoon follow with similar patterns. Bassoon has a melodic line in measure 6 marked *mp*. The section concludes with sustained notes from Horn 1 & 2, Horn 3 & 4, Trompete 1 & 2, Trompete 3, Trombone 1 & 2, Trombone 3, Tuba, and Timpani.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tim. *mp*

This section continues with sustained notes from Horn 1 & 2, Horn 3 & 4, Trompete 1 & 2, Trompete 3, Trombone 1 & 2, Trombone 3, Tuba, and Timpani. The Timpani plays a rhythmic pattern marked *mp*.

5

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

1. *mf*

mp

mp

mp

mp

This section begins with sustained notes from Violin 1, Violin 2, Viola, Cello, and Double Bass, all marked *f*. Violin 1 has a melodic line marked *mf*. The section concludes with sustained notes from Violin 1, Violin 2, Viola, Cello, and Double Bass, all marked *mp*.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Overture, cont. (24)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

a2

mp

mf

mp

mp

A musical score for orchestra, featuring ten staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Cv.), and Double Bass (Cb.). The score is divided into three sections by vertical bar lines. In the first section, the Flute, Oboe, and Bassoon play eighth-note patterns. In the second section, starting at measure 10, the dynamics change to *cresc. poco a poco*. The Flute and Oboe continue their eighth-note patterns, while the Bassoon plays sustained notes. The Clarinets (Cl. 1 and Cl. 2) enter with eighth-note patterns. In the third section, the Violins (Vln. 1 and Vln. 2) and Violas (Vla.) play eighth-note patterns. The Cellos (Cv.) and Double Basses (Cb.) provide harmonic support with sustained notes. The score uses a mix of treble and bass clefs, and includes various dynamic markings such as *cresc. poco a poco*, *p*, *f*, and *p*.

Musical score for orchestra, measures 11-12. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Cymbals (Cymb.), Timpani (Timp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Cb.), and Double Bass (Vc.). The key signature changes from B-flat major to A major at the beginning of measure 12. Measure 11 ends with a dynamic crescendo. Measure 12 begins with a forte dynamic (f) for the woodwind section, followed by a dynamic marking '1.' and a crescendo for the brass section. The bassoon and double bass provide harmonic support. The strings play eighth-note patterns, and the woodwinds continue their rhythmic figures.

Overture, cont. (26)

Musical score for orchestra and strings, page 26. The score consists of two systems of music. The top system includes Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Tri., and Timp. The bottom system includes Vln. 1, Vln. 2, Vla., Vc., and Cb. The score features various musical markings such as dynamic levels (e.g., f , g), articulations, and performance instructions like slurs and grace notes. Measure numbers 26 and 27 are indicated at the beginning of each system.

Picc.
Fl.
Ob.
E.H.
Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3
Tba.
Tri.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

26

a 2

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tri.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

6

Fl.

Ob.

Cl. 1

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 3

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

E.H.

Cl. 1

Cl. 2

Hn. 1 & 2

Hn. 3 & 4

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1.

Ob. *mf*

E.H. *mf*

Hn. 1 & 2

Hn. 3 & 4

Tba.

Vln. 1 *mf*

Vln. 2 *div. mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc.

Fl.

Ob. *dim.*

E.H. *mp*

Bs. Cl. *dim.*

Hn. 1 & 2

Hn. 3 & 4

Tba.

Tim.

Vln. 1 *mf*

Vln. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

====

Picc.

Fl.

Ob. *sfp*

E.H. *mp*

Bs. Cl. *dim.*

Hn. 1 & 2

Hn. 3 & 4

Tba.

Tim.

Vln. 1 *mp*

Vln. 2 *div. mp*

Vla. *unis.*

Vc. *sfp*

Cb. *sfp*

mp

mp

sfp

mp

Overture, cont. (30)

Overture, cont. (32)

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Tba. Timp. Vln. 1 Vln. 2 Vla. Vc. Cb.

Overture, cont. (34)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. a 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

9

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Xylo.

S.D.

B.D.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page of musical notation shows a sequence of measures from an overture. The instrumentation includes Flute, Oboe, English Horn, Clarinet 1, Clarinet 2, Bassoon, Bassoon/Clarinet, Bassoon, Horn 1 & 2, Horn 3 & 4, Trombones 1 & 2, Trombone 3, Bass Trombones 1 & 2, Bass Trombone 3, Tuba, Xylophone, Snare Drum, Bass Drum, Timpani, Violin 1, Violin 2, Cello, Double Bass, and Bassoon/Clarinet. The music features various rhythmic patterns, dynamic markings like ff and ff, and sustained notes. Measure 1 starts with woodwind entries (Flute, Oboe, English Horn) followed by bassoon entries. Measures 2-3 show more woodwind activity, including clarinet and bassoon parts. Measures 4-5 transition to brass and percussion, with entries from Trombones, Bass Trombones, and Timpani. Measures 6-7 continue with brass and percussion, including Xylophone and Snare Drum. Measures 8-9 conclude the section with sustained notes from various instruments.

Overture, cont. (38)

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

ff

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This page of musical notation shows a sequence of measures for various instruments. It begins with woodwind entries (Flute, Oboe, English Horn) followed by pairs of clarinets (Cl. 1, Cl. 2), bassoon (Bsn.), and bassoon clarinet (Bs. Cl.). The section then shifts to brass, featuring pairs of horns (Hn. 1 & 2, Hn. 3 & 4), three trumpets (Tpt. 1 & 2, Tpt. 3), and tubas (Tbn. 1 & 2, Tbn. 3). The bassoon continues its rhythmic pattern. The instrumentation then changes to percussion, with cymbals (Cymb.) and snare drum (S.D.) providing rhythmic support. Timpani (Tim.) also enters. The final section of the page features the strings: first violin (Vln. 1), second violin (Vln. 2), viola (Vla.), cello (Vc.), and double bass (Cb.). The strings play eighth-note patterns throughout the section. Measures 39 through 42 are shown, with measure 42 ending on a repeat sign.

Overture, cont. (40)

The musical score consists of 12 staves of music for a full orchestra. The instruments listed from top to bottom are: Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Bassoon/Corno (Bs. Cl.), Horn 1 & 2 (Hn. 1 & 2), Horn 3 & 4 (Hn. 3 & 4), Trompete 1 & 2 (Tpt. 1 & 2), Trompete 3 (Tpt. 3), Trombone 1 & 2 (Tbn. 1 & 2), Trombone 3 (Tbn. 3), Tuba (Tba.), Cymbals (Cymb.), Snare Drum (S.D.), Bass Drum (B.D.), Timpani (Timp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is divided into measures by vertical bar lines. Measure 40 begins with a dynamic of f . Measures 41-42 show various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measures 43-44 continue with similar patterns, with some instruments like the bassoon and cello providing harmonic support. Measures 45-46 feature more complex rhythmic textures, with the brass and woodwinds taking prominent roles. Measures 47-48 conclude the section with a return to the earlier rhythmic patterns, maintaining the dynamic level and overall energy.

Act One

A blasted heath. Wind, lightning, thunder in the music. The WITCHES are dancing around a cauldron, making incantations, throwing things into the pot, which is bubbling forth steam. Dead broken trees, wind and mist surround them.

Allegro.

Flutes 1 & 2

Oboes 1 & 2

English Horn

Clarinet 1

Clarinet 2

Bass Clarinet

Bassoons 1 & 2

Timpani

Harp

WITCH 1 *mf* *3*
When shall we three meet a - gain?

WITCH 2
In thun - der, or in

WITCH 3
mf
light - ning,

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Allegro.

Act 1, cont. (2)

Musical score for *Act 1, cont. (2)*. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Bassoon (Bsn.), Horn 1 & 2 (Hn. 1 & 2), Horn 3 & 4 (Hn. 3 & 4), Trompete 1 & 2 (Tpt. 1 & 2), Trompete 3 (Tpt. 3), Trombone 1 & 2 (Tbn. 1 & 2), Trombone 3 (Tbn. 3), Tuba (Tba.), Bassoon (Hp.), Witch 1 (W. 1), Witch 2 (W. 2), Witch 3 (W. 3), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (C. 1), Double Bass (D. B.), and Bassoon (Bsn.). The score features dynamic markings such as *mp*, *3*, and *arco*. The vocal parts sing lyrics like "When the hur - ly bur - ly's done," "when the bat - tle's lost— and won.", and "rain?".

Fl.
Ob.
Cl. 1
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3
Tba.
Hp.
W. 1
W. 2
W. 3
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mp
3
When the hur - ly bur - ly's done,
when the bat - tle's lost— and won.
rain?
3
arco

Act 1, cont. (4)

Cl. 1

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

W. 2

on the heath?

W. 3

There to meet with Mac - beth _____ and young Ban - quo,

Vln. 1

Vln. 2

Vc.

Cb.

mf

and

There to meet with Mac - beth _____ and young Ban - quo,

mp

mp

mp

mp



Cl. 1

Bsn.

Glock.

W. 2

watch the strug - gle to and fro,

W. 3

and see the mis - chieft grow and grow,

Vln. 1

Vln. 2

Vc.

Cb.

2.

mp

and

and see the mis - chieft grow and grow,

mp

mp

Furioso.

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

W. 2

grow, grow and grow – *(All three WITCHES) Ha! Ha! Ha! etc.*

W. 3

grow, grow and grow – **Furioso.**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1 Poco meno mosso.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tbn. 1 & 2 Tbn. 3 Tba. Timp. W. 2 W. 3

WITCH 1 *mp*

Fair is foul and foul is fair,
hov - er through the fog and

Vln. 1 Vln. 2 Vla. Vc. Cb.

1 Poco meno mosso.

Poco accel.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Enter MACBETH and BANQUO, who watch this last part with amazement.

W. 1 filth - y air.

W. 2 hov - er through the fog and filth - y air. *(All three WITCHES) Ha! Ha! Ha! etc.*

W. 3 hov - er through the fog and filth - y air.

Poco accel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act 1, cont. (8)

Musical score for Act 1, cont. (8) showing two staves of music for various instruments. The score includes parts for Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Tpt. 1 & 2, Tbn. 1 & 2, Tbn. 3, Tba., Glock., B.D., Vln. 1, Vln. 2, Vla., Vc., and Cb. The music consists of two measures followed by a repeat sign, then another two measures. Measure 1 starts with Picc. and Fl. playing eighth-note pairs, followed by Ob. and E.H. Measure 2 starts with Cl. 1 and Cl. 2 playing eighth-note pairs, followed by Bs. Cl. Measure 3 starts with Bsn. playing eighth-note chords, followed by Hn. 1 & 2. Measure 4 starts with Tpt. 1 & 2 playing eighth-note pairs, followed by Tbn. 1 & 2. Measure 5 starts with Tbn. 3 playing eighth notes, followed by Tba. Measure 6 starts with Glock. playing eighth-note pairs, followed by B.D. Measure 7 starts with Vln. 1 playing eighth-note pairs, followed by Vln. 2. Measure 8 starts with Vla. playing eighth-note pairs, followed by Vc. Measure 9 starts with Cb. playing eighth notes, followed by Vln. 1. The score concludes with a text instruction: *The WITCHES disappear in the fog.*

Moderato.

Ob. *mp subito*
 E.H. *mp subito*
 Cl. 1 *mp subito*
 Cl. 2 *mp subito*
 Bsn. 2.
mp subito
 Hn. 1 & 2 *mp subito*
 Hn. 3 & 4 3.
mp subito

MACBETH *mf*
 What strange crea-tures are ye?
BANQUO *mf*
 They look not like men or wo-men of this
Moderato.

Vln. 1

Picc.
 Fl.
 Bsn. *p*
 Hn. 1 & 2 *p*
 M. *mf*
 Skin-ny lips and chop - py fin-gers,
 B. earth, so wild in their filth - y rags.
 Vln. 1 *p*
 Vln. 2 *p*
 Vla. *p*
 Vc. *p*
 Cb. *p*

Act 1, cont. (10)

Musical score for Act 1, cont. (10) featuring multiple staves for various instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Bassoon/Clarinet (Bs. Cl.), Horn 1 & 2 (Hn. 1 & 2), Horn 3 & 4 (Hn. 3 & 4), Trombones 1 & 2 (Tpt. 1 & 2), Trombone 3 (Tpt. 3), Trombone 3 (Tbn. 3), Tuba (Tba.), Bass Drum (B.D.), Timpani (Timp.), and strings (Vln. 1, Vln. 2, Vla., Vc., Cb.). The score consists of two systems of music. The first system ends with a fermata over the bassoon part. The second system begins with dynamic markings *sfp*, *f*, and *mf*. The vocal line starts with "sure - ly they are witch - y hags." followed by three measures of vocal entries: "Speak if you can! What are you? Speak!" The strings provide harmonic support throughout the piece.

Fl.
Ob.
E.H.
Cl. 1
Cl. 2
Bsn.
Bs. Cl.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 3
Tba.
B.D.
Timp.
M.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

sure - ly they are witch - y hags.
Speak if you can! What are you? Speak!

sfp *f* *mf*
3. 3.
f *mf*
f *mf*

2

Poco più mosso.

Fl. a 2
Ob.
E.H.
Cl. 1
Cl. 2
Bs. Cl.

Hn. 1 & 2
Hn. 3 & 4

Glock.

Hp.

Hn. 1 & 2
Hn. 3 & 4

Glock.

Hp.

*The WITCHES reappear.***WITCH 1**

All hail, Macbeth! All hail, Banquo, all hail!

WITCH 2

All hail, Macbeth! All hail, Banquo, all hail!

WITCH 3

All hail, Macbeth! All hail, Banquo, all hail!

2 Poco più mosso.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Act 1, cont. (12)

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Glock.

W. 1
All hail, Mac-beth, Thane of Caw - dor!

W. 2
All hail, Mac-beth, Thane of Caw - dor!

W. 3
All hail, Mac-beth, Thane of Caw - dor!

Vln. 1

Vln. 2

Vla.

Cl. 1

Cl. 2

Bs. Cl.

Chimes

W. 2
Then shalt thee be king, king, king, king. Hail to thee, Ban - quo... be - get - ter of kings.

W. 3
Be - get - ter of

Vln. 1

Vln. 2

Vc.

Cb.

p

12

12

12

mp

mf

p

mp

mp

mp

mp

mp

mp arco

mp arco

mp

Cl. 1

Cl. 2

Bs. Cl.

W. 3 kings... be - get - ter of kings, though thou be none, none, none, none, though thou be

Vln. 1

Vln. 2

Vc.

Cb.

Cl. 1

Hn. 1 & 2

Cymb.

Timp.

Hp.

WITCH 1

WITCH 2

(All three WITCHES) Ha! Ha! Ha! etc.

W. 3 none.

They disappear again.

Vln. 1 pizz.

Vln. 2 pizz.

Vla. f

Vc. pizz.

Cb. pizz.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

B.D.

Tim.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ROSS enters.

kings... and you to be a thane?

3

Poco allegro.

Poco allegro.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Glock. Timp. Hp.

ROSS *mf*

Hail, Macbeth! The king com-mends your ser-vice sworn,

3

Poco allegro.

8

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Cl. 1

Cl. 2

Hn. 1 & 2

Hn. 3 & 4

Rs.

and for yor no - ble acts in this blood - y war makes thee thane of all

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit. a tempo.

Fl.

Cl. 1

Cl. 2

Bs. Cl.

Hn. 1 & 2

Hn. 3 & 4

Rs.

Caw - dor. And straight-a-way heads for lodg - ing at your

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit. a tempo.

pizz. arco pizz. mp

pizz. arco mp pizz.

mp

Act 1, cont. (18)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Rs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1. *mp*

3.

cas - tle keep, to rest this night, bids you join him there, my lord

arco

pizz.

arco

pizz.

This musical score page contains four systems of music. The first system includes Piccolo, Flute, Oboe, English Horn, Clarinet 1, Clarinet 2, Bassoon, and Bassoon. The second system includes Horn 1 & 2, Horn 3 & 4, Trompete 1 & 2, Trompete 3, Trombone 1 & 2, Trombone 3, Tuba, and Timpani. The third system includes Bassoon (continuing), Trombone 1 & 2, Trombone 3, Tuba, Timpani, and Bassoon (continuing). The fourth system includes Violin 1, Violin 2, Cello, Double Bass, and Bassoon (continuing). The vocal line for 'Rs.' (Roderick) is present in the third system, singing lyrics in three parts: 'cas - tle keep,' 'to rest this night,' 'bids you join him there,' and 'my lord.' The instrumentation includes woodwind, brass, and string sections. Dynamic markings like *mp* and *pizz.* are included, along with performance instructions like 'arco' and 'cas - tle keep.'

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn.

Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Timp.

Hp.

MACBETH

We wel-come him to our home, and shall send a - head to our

Rs. — Macbeth.

Vln. 1 Vln. 2 Vla. Vc. Cb.

rit. Andante.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Glock. Hp. M.

Flute: *mf* *mp*
Oboe: *mp*
Clarinet 1: *mf* *mp*
Clarinet 2: *p* *poco sost.*
Bassoon: *p* *poco sost.*
Bassoon: *p* *poco sost.*
Bassoon: *mp*
Bassoon: *p*
Horn 1 & 2: *p*
Horn 3 & 4: *mp*
Trumpet 1 & 2: *p*
Trumpet 3: *p*
Glockenspiel: *mp*
Harp: *p*
Mezzo-soprano: lady to pre - pare his bed. ROSS exits.
Vln. 1 Vln. 2 Vla. Vc. Cb.

Violin 1: *f*
Violin 2: *p*
Violoncello: *pizz.*

4

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Hp. M.

p *cantabile* 1. *mp* *p*

If chance will have me thane of Caw-dor, _____ why, chance my put____ a

Vln. 1 Vln. 2 Vla. Vc. Cb.

p *cantabile* arco pizz.

poco rit. a tempo.

E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Hp. M.

crown up-on my head. All this with-out an ac - tion on my—part.

poco rit. a tempo.

Vln. 1 Vc. Cb.

a tempo.

E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 3 & 4 Hp. M.

Stop, Mac - beth! Be still, my beat - ing heart! The

a tempo.

Vln. 1 Vc. Cb.

poco allarg.**a tempo.**

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Glock. Cymb. Timp. Hp. M. Rs.

mp *mp* *mp* *mp* *mp* *mf* *mf* *mf* *mf* *f* *mf* *mp* *mp* *dead.* things to come: new hon-ors in the off- ing, yet

poco allarg. **a tempo.**

Vln. 1 Vln. 2 Vla. Vc. Cb.

pizz. *mp* *pizz.* *arco* *arco* *arco*

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Glock.

Timp.

Hp.

Rs.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a 2

cresc.

mf

mfp cresc.

mp cresc.

mfp

cresc.

mf

bare-ly won; feeds his mind and beats am-bi-tion's drum. Shall we

Act 1, cont. (26)

Musical score for Act 1, cont. (26), featuring the following instruments:

- Fl.
- Ob.
- E.H.
- Cl. 1
- Cl. 2
- Bs. Cl.
- Bsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tbn. 1 & 2
- Tbn. 3
- Cel.
- Hp.
- MACBETH
- Rs.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score consists of four systems of music. The first system features woodwind entries (Flute, Oboe, English Horn, Clarinet 1, Clarinet 2, Bassoon, Bassoon, Horn 1 & 2, Horn 3 & 4, Trombone 1 & 2, Trombone 3) with dynamic markings *fp*, *fp*, *mp*, *mp*, *mp*, *fp*, *fp*, and *fp*. The second system begins with a bassoon entry followed by a forte dynamic. The third system starts with a bassoon entry followed by a forte dynamic. The fourth system begins with a bassoon entry followed by a forte dynamic. The vocal part "MACBETH" enters in the fourth system, singing "Yea, to the king and thence to home." The stage directions indicate "hence, my lord? _____ Shall we go? (to himself)". The strings (Violin 1, Violin 2, Viola, Cello) provide harmonic support throughout the score.

rall.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Tba. Glock. Cymb. B.D. Timp. M. (to himself) Dun-can, my king, a - waits, and per-haps a roy-al throne, and per-haps a roy - al
 rall.

Vln. 1 Vln. 2 Vla. Vc. Cb.

5 **Allegro.**

Picc. *p*

Fl. *p* *cresc. poco a poco*

Ob. *p*

Cl. 1 *p* *cresc. poco a poco*

Cl. 2 *p* *cresc. poco a poco*

Bsn. *p* *cresc. poco a poco*

Hn. 1 & 2 *p* *cresc. poco a poco*

Hn. 3 & 4 *p* *cresc. poco a poco*

Tpt. 1 & 2 *p* *cresc. poco a poco*

Tbn. 3 *p* *cresc. poco a poco*

Tba. *p* *cresc. poco a poco*

Glock. *p* *cresc. poco a poco*

Vibes *p* *cresc. poco a poco*

Timp. *p* *cresc. poco a poco*

Hp. *p* *cresc. poco a poco*

WITCH 1

WITCH 2 And per -haps a roy - al throne. *mf*

WITCH 3 Per-haps a

M. *p* *cresc. poco a poco*

As MACBETH backs out, the WITCHES appear and dance around the cauldron, crying out with MACBETH.

5 **Allegro.**

Vln. 1 *p* *cresc. poco a poco*

Vln. 2 *p* *cresc. poco a poco*

Vla. *p* *cresc. poco a poco*

Vc. *p* *cresc. poco a poco*

Cb. *p* *cresc. poco a poco*

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 3

Tba.

Timp.

Hp.

W. 1

W. 2

W. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The spell is cast,
roy - al throne.
Per - haps a roy - al throne. _____ the race be-gun.

Act 1, cont. (30)

Fl.

Ob. *mp*

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Tbn. 1 & 2 *mp*

Glock.

Timp. *mp*

Cel. *p* *8va*

Hp.

W. 1 Some-thing e - vil this way comes. The spell is cast.

W. 2 Some-thing e - vil this way comes.

W. 3 Some-thing e - vil this way comes. The

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Tbn. 1 & 2

Glock.

Timp.

Cel. (8va)

Hp.

W. 1

We, weird sis - ter, hand in hand...

W. 2

Time to eat and beat the drum.

W. 3

cruel is done. ...Cross the sea and cross the land.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act 1, cont. (32)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Glock.

Timp.

Cel.

W. 1

W. 2

W. 3

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(8va) - - - - -

Thrice to thine, and thrice to mine... The

...And thrice a-gain to make up nine. The

The

Picc. *mf*

Fl.

Ob.

E.H. *mf*

Cl. 1

Cl. 2 *a 2*

Bsn.

Hn. 1 & 2 *mf*

Tpt. 1 & 2 *mf*

Tbn. 3 *mp*

Tba. *mp*

Cymb. Sus. Cymb. (mallets) *f*

B.D.

Timp. *mp*

Cel. *f*

Hp.

W. 1 charm's wound up, now look in - side: Who does what? Who stays a - live?

W. 2 charm's wound up, now look in - side: Who does what? Who stays a - live?

W. 3 charm's wound up, now look in - side: Who does what? Who stays a - live?

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act 1, cont. (34)

Musical score for *Act 1, cont. (34)*. The score consists of two systems of music, each with eight measures. The instruments are listed on the left, and the music is divided into measures by vertical bar lines.

Measure 1:

- Picc. (rest)
- Fl. (measures 1-2: dynamic *f*, melodic line with grace notes; measure 3-4: dynamic *f*, eighth-note patterns)
- Ob. (measures 1-2: dynamic *f*, melodic line with grace notes; measure 3-4: eighth-note patterns)
- E.H. (rest)
- Cl. 1 (measures 1-2: dynamic *f*, eighth-note patterns; measure 3-4: sixteenth-note patterns)
- Cl. 2 (measures 1-2: dynamic *f*, eighth-note patterns; measure 3-4: rest)
- Bs. Cl. (measures 1-2: dynamic *f*, eighth-note patterns; measure 3-4: eighth-note patterns)
- Bsn. (measures 1-2: dynamic *f*, eighth-note patterns; measure 3-4: eighth-note patterns)
- Hn. 1 & 2 (measures 1-2: dynamic *f*, eighth-note patterns; measure 3-4: rest)
- Hn. 3 & 4 (measures 1-2: dynamic *f*, eighth-note patterns; measure 3-4: rest)
- Tpt. 1 & 2 (measures 1-2: dynamic *f*, eighth-note patterns; measure 3-4: rest)
- Tpt. 3 (measures 1-2: rest; measure 3-4: rest)
- Tbn. 1 & 2 (measures 1-2: dynamic *f*, eighth-note patterns; measure 3-4: dynamic *ff*, eighth-note patterns)
- Tbn. 3 (measures 1-2: dynamic *f*, eighth-note patterns; measure 3-4: eighth-note patterns)
- Tba. (measures 1-2: dynamic *f*, eighth-note patterns; measure 3-4: eighth-note patterns)
- Timp. (measures 1-2: dynamic *f*, eighth-note patterns; measure 3-4: eighth-note patterns)

Fog, lightning, thunder, amid their hysterical laughter.

Measure 2:

- Vln. 1 (measures 1-2: dynamic *f*, melodic line with grace notes; measure 3-4: eighth-note patterns)
- Vln. 2 (measures 1-2: dynamic *f*, melodic line with grace notes; measure 3-4: eighth-note patterns)
- Vla. (measures 1-2: dynamic *f*, eighth-note patterns; measure 3-4: eighth-note patterns)
- Vc. (measures 1-2: dynamic *f*, eighth-note patterns; measure 3-4: eighth-note patterns)
- Cb. (measures 1-2: dynamic *f*, eighth-note patterns; measure 3-4: eighth-note patterns)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Xylo.

Cymb.

B.D.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act 1, cont. (36)

Musical score for orchestra and choir, Act 1, cont. (36). The score is divided into four measures. The instrumentation includes Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tbn. 1 & 2, Tbn. 3, Tba., Xylo., Cymb., S.D., B.D., Timp., Vln. 1, Vln. 2, Vla., Vc., and Cb.

- Measure 1:** Picc. plays eighth-note patterns. Fl., Ob., and E.H. play sixteenth-note patterns. Cl. 1, Cl. 2, Bs. Cl., and Bsn. play eighth-note patterns. Hn. 1 & 2 play sixteenth-note patterns. Tbn. 1 & 2 play eighth-note patterns. Tba. and Xylo. play eighth-note patterns. Cymb. and S.D. play eighth-note patterns. B.D. and Timp. play eighth-note patterns. Vln. 1 and Vln. 2 play eighth-note patterns. Vla. and Vc. play eighth-note patterns. Cb. plays eighth-note patterns.
- Measure 2:** Picc. and Fl. play eighth-note patterns. Ob. and E.H. play sixteenth-note patterns. Cl. 1, Cl. 2, Bs. Cl., and Bsn. play eighth-note patterns. Hn. 1 & 2 play sixteenth-note patterns. Tbn. 1 & 2 play eighth-note patterns. Tba. and Xylo. play eighth-note patterns. Cymb. and S.D. play eighth-note patterns. B.D. and Timp. play eighth-note patterns. Vln. 1 and Vln. 2 play eighth-note patterns. Vla. and Vc. play eighth-note patterns. Cb. plays eighth-note patterns.
- Measure 3:** Picc. and Fl. play eighth-note patterns. Ob. and E.H. play sixteenth-note patterns. Cl. 1, Cl. 2, Bs. Cl., and Bsn. play eighth-note patterns. Hn. 1 & 2 play sixteenth-note patterns. Tbn. 1 & 2 play eighth-note patterns. Tba. and Xylo. play eighth-note patterns. Cymb. and S.D. play eighth-note patterns. B.D. and Timp. play eighth-note patterns. Vln. 1 and Vln. 2 play eighth-note patterns. Vla. and Vc. play eighth-note patterns. Cb. plays eighth-note patterns.
- Measure 4:** Picc. and Fl. play eighth-note patterns. Ob. and E.H. play sixteenth-note patterns. Cl. 1, Cl. 2, Bs. Cl., and Bsn. play eighth-note patterns. Hn. 1 & 2 play sixteenth-note patterns. Tbn. 1 & 2 play eighth-note patterns. Tba. and Xylo. play eighth-note patterns. Cymb. and S.D. play eighth-note patterns. B.D. and Timp. play eighth-note patterns. Vln. 1 and Vln. 2 play eighth-note patterns. Vla. and Vc. play eighth-note patterns. Cb. plays eighth-note patterns.

Picc. 

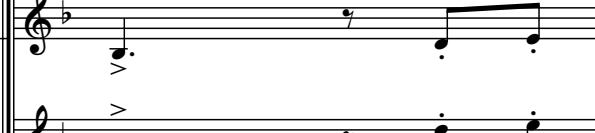
Fl. 

Ob. 

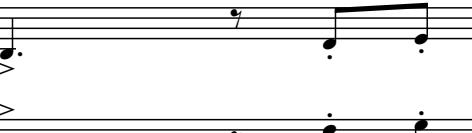
E.H. 

Cl. 1 

Cl. 2 

Bs. Cl. 

Bsn. 

Hn. 1 & 2 

Hn. 3 & 4 

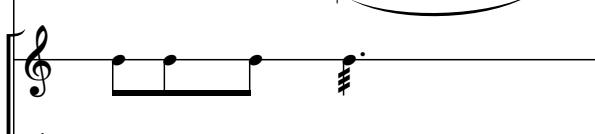
Tpt. 1 & 2 

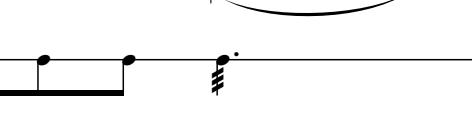
Tpt. 3 

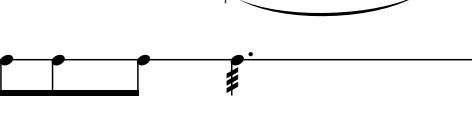
Tbn. 3 

Tba. 

S.D. 

B.D. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

Act 1, cont. (38)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 3

Tba.

S.D.

B.D.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl. 1. f

Ob. 1. f

E.H.

Cl. 1 >

Cl. 2 >

Bs. Cl. >

Bsn.

Hn. 1 & 2 f

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Glock.

Xylo. f

S.D.

Hp. f

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act 1, cont. (40)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Glock.

Chimes

Xylo.

Vibes

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Glock.

S.D.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score consists of 15 staves. The top section (Piccolo, Flute, Oboe, English Horn, Clarinet 1, Clarinet 2, Bassoon, Bassoon) play eighth-note patterns. The brass section (Horns 1&2, Horns 3&4, Trombones 1&2, Trombone 3, Tuba) provide harmonic support. The woodwind section (Glockenspiel, Snare Drum, Timpani) adds rhythmic drive. The strings (Violins 1&2, Cello, Double Bass) provide the bassline and harmonic foundation. The vocal parts (Horn 1 & 2, Horn 3 & 4, Trombone 1 & 2, Trombone 3, Bassoon) sing melodic lines. The bassoon part is bracketed under 'Horn 1 & 2'.

Act 1, cont. (42)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Tba.

Tri.

S.D.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Tba.

Glock.

Xylo.

Tri.

B.D.

Tim.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Poco lento.

Cl. 1

Cl. 2

Bsn.

Vibes

Cel.

LM.

know-ledge of what was to come, then van-ished in-to fog-gy haze. We in

Poco lento.

Vln. 1

Vln. 2

Vla.

Vc.

Cl. 1

Cl. 2

Bsn.

Cel.

Hp.

LM.

won-der stood a - mazed. Then all of a sud-den

div.

unis.

div. a 3

Vln. 1

Vln. 2

Vla.

Vc.

Cel.

Hp.

LM.

Vln. 1

Allegro.

Fl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Cel.

Hp.

LM.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

did they ap - pear once more, and hailed me thane of all Caw - dor.

1. *ten.*

mp *ten.*

mp *ten.*

3. *ten.*

mp

f

f

No sooner had these si-bylys spoke was their hon-or thrust up - on me,

unis.

mp f

pizz. arco

ten.

mp

pizz. f

arco

ten.

mp

f

ten.

mp

ten.

mp

Allegro.

Picc. Fl. Bsn. Hn. 1 & 2 Glock. Hp. LM. Vln. 1 Vln. 2 Vla. Vc. Cb.

when they did roar, 'Thrice times more, King! King! King! King!'

Picc. Fl. LM. Vln. 1 Vln. 2 Vc. Cb.

(in deep conviction) a piacere

Oh yes, my lord, I al-ways knew your great-ness was but a jot a-way!

Vln. 1 Vln. 2 Vc. Cb.

Poco lento.

Cl. 2 Bsn. LM.

(back to the letter)

"This mes - sage I post on to you, my dear - est part - ner mine,

Poco lento.

Vln. 1 Vln. 2 Vla. Vc. Cb.

rit. a tempo.

Ob. E.H. Bsn.

so you may re - joice in my hope - ful state. Read and know this twist in fate."

rit. a tempo.

Vln. 1 Vln. 2 Vla. Vc. Cb.

7

Ob. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 LM.

Ooh Mac-beth, yet do I fear thy

Vln. 1 Vln. 2 Vla. Vc. Cb.

rit. a tempo.

Ob. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 LM.

na - ture, too full are thee of hu - man_kind-ness, rit. to

Vln. 1 Vln. 2 Vla. Vc. Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

LM.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

catch the near - est way to power.
Come, my hus - band, fly to me,

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

LM.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

that I may instruct your tongue and ear to win the crown, no

8

rit.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

LM.

Dun-can comes here to sleep _____ un-der our pro - tec - tion?

8

rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

Poco andante.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

mp

Timp.

p

Hp.

LM.

Come, oh ye vis-it-ing moon. Come un - sex me here.

Poco andante.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

p

p

Come, oh ye vis-it-ing moon. Come un - sex me here.

poco rit.

Cl. 1

Hp.

LM.

A - vaunt, re - morse and com - pas - sion, squeeze tight your eyes and ears.

poco rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a tempo.

Fl. *p*
 Ob.
 Cl. 2
 Bs. Cl.
 Hn. 1 & 2 *a2 p*
 Hn. 3 & 4
 Hp.
 LM. *mf*
 Come, thick night and hide where dag - gers

pizz. a tempo.

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Fl.
 Ob.
 E.H.
 Cl. 2
 Bs. Cl.
 Hn. 1 & 2
 Hn. 3 & 4
 Hp.
 LM. fall. Make these, my del - i - cate hands, once

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

arco *3*

cresc. *3*

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Hp.

LM. *f*.

trained to weave— and— sew, make— these, my

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tbn. 1 & 2 Tbn. 3 Tba. Timp. Hp. LM.

del - i - cate hands, man - ly e - nough to strike the bru - tish blow. rit.

Vln. 1 Vln. 2 Vla. Vc. Cb.

a tempo.

Ob.
Cl. 1
Bs. Cl.
Hn. 1 & 2
Tbn. 1 & 2
Tbn. 3
Tba.
Timp.
Hpf.
LM.

Come, oh ye vis - it - ing moon. Pall thee in the smoke of hell, that I might

a tempo.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

poco rit. a tempo.

Fl.
Ob.
Cl. 1
Cl. 2
Bs. Cl.
Hn. 1 & 2
Hpf.
LM.

not see the wound, nor heav - en spy through the dark. Let my wo - man's breast

poco rit. a tempo.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

rall. Meno mosso. rit.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl.

Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Timp. Hp.

LM. pour forth on-ly sick-ly gall. Heav-en's tears will not save him once he treads_ with - in these

rall. Meno mosso. rit.

Vln. 1 Vln. 2 Vla. Vc. Cb.

9

rit. Doppio movimento.

a tempo.

MACBETH enters.

rit. 9 Doppio movimento.

walls.

a tempo.

G.P.

Largo.

Cl. 1
Cl. 2
Bsn.
Tri.
LM.

MACBETH *mf* *a piacere* (They kiss passionately) *mp*
My dear - est wife! Dun - can comes to-night!

Largo.

Vln. 1
Vln. 2
Vla.

div. *unis.* *Solo* *p cantabile* *3*

pp

rall.

Cl. 1
Cl. 2
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Timp.

Worthy Cawdor, when goes he hence? Nev-er, nev-er shall his eyes see morn - ing sun!

M.

Tomorrow!

Tutti

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

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

rall.

a tempo.

Fl. *mf*

Cl. 1 *mf*

Bs. Cl.

Hn. 1 & 2 *mf*

Hn. 3 & 4 *3.*

Tim. *mf*

Hp. *mf*

LM. *mf*

Your face, my lord, is an open led-ger; you must put a-way your voice, eyes, truth,
a tempo.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *pizz.* *mf*

Cb. *mf*

rit.

Fl.

Cl. 1

Bs. Cl.

Hn. 1 & 2

Hn. 3 & 4

Tim.

Hp. *3.*

LM. *x* and seem the in-no-cent flow-er that hides the ser-pent's tooth. **rit.**

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a tempo. **poco rall.** **Poco meno mosso.** **allarg.**

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Hp. LM.

Hush, hush, leave all to me. I know the course. Duncan comes, but does not go

a tempo. **poco rall.** **Poco meno mosso.** **allarg.**

Vln. 1 Vln. 2 Vla. Vc. Cb.

Doppio movimento.

Fl. *mf*

Ob. *mf*

E.H.

Cl. 1 *mf*

Cl. 2 *mf*

Bs. Cl. *mf*

Bsn. *mf*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

Tpt. 1 & 2 *mf*

Tpt. 3 *mf*

Tbn. 3 *mf*

Tba. *mf*

S.D. *mf*

B.D. *mf*

Tim. *mf*

Hp. *f*

LM. *f*

forth.

The

Doppio movimento. *Trumpets and drums announce the KING'S arrival.*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

a piacere

LM. king comes! I shall greet and feast his en-tour-age. Pur-pose your face and steel your re -

Vln. 1

**Poco allegro.****rit.****Andante misterioso.**

Picc.

Fl.

Ob. 1.
f

E.H.

Cl. 1
f

Cl. 2
f

Bs. Cl.

Bsn. 1.
f

Hn. 1 & 2

Hn. 3 & 4

She exits.

LM. solve.

MACBETH

If it were done,

Poco allegro.

rit.

Andante misterioso.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f
div.

p
unis.

f

p

pizz.

p
pizz.

p

poco rall.

Picc. Cl. 1 Cl. 2 Bs. Cl. Bsn. M.

when it were done, that this would be the be-all and end - all, not plunge me down a

poco rall. a tempo.

Vln. 1 Vln. 2 Vla. Vc. Cb.

a tempo.

Picc. Cl. 1 Cl. 2 Bs. Cl. Bsn. M.

mud - dy road to my re - gret: pizz. arco

all of this to steal a cor-o-net!

a tempo.

Vln. 1 Vln. 2 Vla. Vc. Cb.

Act 1, cont. (66)

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Jus - tice thus fair poi - sons our lips. He's here with-in my

poco rall. a tempo.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

M.

trust so giv - en. Hum - ble in pow'r, is Dun - can in vir - tue so en -

poco rall. a tempo.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a tempo.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

M.

grossed: Kin am I, his sub-ject and his host.
No, no, no, no, no, no, no, I should

grossed: Kin am I, his sub-ject and his host.

No, no, no, no, no, no,

I should

a tempo.

Vln. 1 pizz. arco
 Vln. 2 pizz. arco
 Vla. pizz. arco
 Vc. pizz. arco
 Cb. pizz. arco

Act 1, cont. (68)

Musical score for Act 1, cont. (68), page 108. The score consists of two measures of music for a full orchestra. The instrumentation includes Picc., Fl., Ob., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tbn. 1 & 2, Tbn. 3, Tba., Timp., Hp., M., Vln. 1, Vln. 2, Vla., Vc., and Cb. The vocal part (M.) sings the lyrics "bar the door 'gainst all who would take his blessed life, ____". The score shows various musical markings such as dynamics (f, mf), articulations, and performance instructions.

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Hp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

bar the door 'gainst all who would take his blessed life, ____

Picc. *f*

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb. *f*

Timp.

Hp.

M. not be the in-stru-ment that yields the knife. I have no spur to prick me on, 'cept

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Lento.

M. vault-ing am-bi-tion and a lov - ing wife, 'cept vault-ing am-bi-tion and a lov - ing wife.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. arco

10 Giocoso.

Picc.

Fl.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

S.D.

B.D.

Timp.

LADY MACBETH

LADY MACBETH enters quickly. The king asks for you!

M. vault-ing am-bi-tion and a lov - ing wife, 'cept vault-ing am-bi-tion and a lov - ing wife.

10 Giocoso.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

S.D.

B.D.

Tim.

LM.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

busi - ness. He hon - ors me of late.
arco

Peace! Hold!

f

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Tbn. 3

LM.

Vln. 1

Vln. 2

Vla.

Vc.

What beast is that who broached this en-ter-prise to me? Now re -
p

Act 1, cont. (72)

Musical score for Act 1, cont. (72) featuring a full orchestra. The score includes parts for Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Timp., Hp., LM., Vln. 1, Vln. 2, Vla., Vc., and Cb. The vocal part for LM. (Lear) has lyrics: "chants his words and des - ti - ny, to make you less than the man I see."

Picc.
Fl.
Ob.
E.H.
Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3
Tba.
Timp.
Hp.
LM.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

cants his words and des - ti - ny,
to make you less than the man I see.

. = =

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tbn. 1 & 2 Tbn. 3 Tba. Vibes Timp. Hp.

MACBETH

Hold, wo-man, e-nough! I dare do all that a man may do, and more!

Vln. 1 Vln. 2 Vla. Vc. Cb.

11

LADY MACBETH

M. 8 And more! Once I have sworn, once I have sworn— But what if we fail? We

The musical score shows two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one flat, and a tempo marking of *mf*. The bottom staff is for the choir, featuring a soprano clef, a key signature of one flat, and a tempo marking of *mf*. The vocal line includes lyrics: "And more!", "Once I have sworn, once I have sworn—", and "But what if we fail? We". Measure numbers 8 and 9 are indicated above the staves.

11

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Tba. Vibes B.D. LM. M. Vln. 1 Vln. 2 Vla. Vc. Cb.

fail? We can-not fail! _____

We fail? We can-not fail! _____

But what if we fail?

But what if we fail, _____

Act 1, cont. (76)

A page of musical notation for orchestra and choir, page 116. The score is in 2/4 time, key signature is A major (three sharps). The instrumentation includes Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Vibes, LM., M., Vln. 1, Vln. 2, Vla., Vc., and Cb. The vocal parts are labeled LM. (Lyricist) and M. (Musician). The vocal parts sing the line "fail! We can-not fail! We can - not fail! We" and "if we fail, if we fail, we fail". The orchestra provides harmonic support with sustained notes and rhythmic patterns. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Vibes

LM.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

can - not fail! We fail? We can-not fail! We can - not

if we fail? But what if we fail?

Act 1, cont. (78)

Musical score for orchestra and choir, page 118. The score includes parts for Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Vibes, LM. (Lyricist), M. (Metronome), Vln. 1, Vln. 2, Vla., Vc., and Cb. The vocal parts (LM. and M.) sing "fail! We can - not fail! We can - not fail!" The strings (Vln. 1, Vln. 2, Vla., Vc., Cb.) play pizzicato patterns.

Picc.
Fl.
Ob.
E.H.
Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3
Tba.
Vibes
LM.
M.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

fail! We can - not fail! We can - not fail!

pizz.

f

118

Act 1, cont. (80)

E.H. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bs. Cl. *mf*

Bsn. *mf*

Vibes *mf*

LM.

When Dun-can sleeps, his guards will I in - vite to drink. Too much of po-tent wine and ale, then we

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

E.H. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bs. Cl. *mf*

LM.

send them straight to hell. Too much of po-tent wine and ale, then we send them straight to hell. Then I

MACBETH

M.

Too much of po-tent wine and ale, then we send them straight to hell.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Fl. *mf*

E.H.

Cl. 1

Cl. 2

Bs. Cl.

LM. send them straight to hell.

M. Then you send them straight to hell.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Then you send them straight to hell.

Then I send them straight to hell.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

1. *mf*

LM. Smear his gore on their tun-ics red, then re-tire we to our bed.

M. *mf*

Vln. 1

Vln. 2

Vc.

And a-

Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Tbn. 1 & 2 Timp. LM. M.

His drunk-en
wait the an-guished cries of those who find him dead in his sleep-ing robes. His drunk-en

Vln. 1 Vln. 2 Vc. Cb.

Ob. E.H. Cl. 1 Bsn. Hn. 1 & 2 Tbn. 1 & 2 Tri. Timp. LM. M.

guards shall beg and plead, cry out their in - no - cence and beg God's
guards shall beg and plead, cry out their in - no - cence and beg God's

Vln. 1 Vln. 2 Vla. Vc. Cb.

Poco stretto.

8

Fl. *mf*

Ob.

Cl. 1

Cl. 2 *mf*

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Cymb. *mf*

Tri.

Timp.

Hp. *mf*

LM. mer - cy, then you cut their throats for treach-er-y.

M. mer - cy, then you cut their throats for treach-er-y.

You'll cut their throats.

I'll cut their throats.

I'll cut their

Poco stretto.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

poco allarg. a tempo.

Fl. *fp*

Ob. *mf* *fp*

Cl. 1 *fp*

Cl. 2 *fp*

Bsn. *fp*

Hn. 1 & 2

Hn. 3 & 4 3.

Tpt. 1 & 2 *a2*

Tpt. 3 *f*

Tbn. 3 *mf*

Tba. *mf*

Timp. *f* *mf* *fp*

LM. You'll cut their throats for treach-er-y.

M. throats for treach-er-y. As you shall clam-or, cry and make a show:

poco allarg. a tempo.

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

allarg.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Hp.

M.

False face must hide what false heart doth know.

allarg.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Andante.

Fl. *mf*
 Ob. *mf*
 E.H. *f*
 Cl. 1 *mf*
 Cl. 2 *mf*
 Bs. Cl. *f*
 Bsn. *a 2*
 Hn. 1 & 2 *3mf*
 Hn. 3 & 4 *mf*
 Tbn. 1 & 2 *8*
 Tbn. 3 *mp*
 Tba. *mp*
 Timp.
 Hp. *f*
 M. *f*

Now, as I stand here re-solved, bent up to black-est deed, a - way, and

Andante.

Vln. 1 *f*
 Vln. 2 *f*
 Vla. *f*
 Vc. *f*
 Cb. *f*

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Hp.

LADY MACBETH

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Who can dare _____ to

mock with show, _____ hide what the false heart doth know.

mf

mp

mp

div. a 3

mp

mp

mp

Act 1, cont. (88)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Hp.

LM.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

know it, to see it an - y oth - er way,
False face must hide what the false heart doth know.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Hp.

LM.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

as we make our griefs roar, the din of sor-row and des -

I am com - mit - ted here, in bod - y, mind and

Act 1, cont. (90)

Musical score for orchestra and choir, measures 130-133.

Instrumentation: Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bs. Cl.), Bassoon (Bsn.), Horn 1 & 2 (Hn. 1 & 2), Horn 3 & 4 (Hn. 3 & 4), Trumpet 1 & 2 (Tpt. 1 & 2), Trumpet 3 (Tpt. 3), Trombone 1 & 2 (Tbn. 1 & 2), Trombone 3 (Tbn. 3), Bass Trombone (H. P.), Lead Melody (LM.), Melody (M.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (C. B.), Double Bass (Cb.).

Key signature: G major (three sharps). Measure 130: Flute, Oboe, English Horn play eighth-note patterns. Clarinets 1 and 2 play sixteenth-note patterns. Bassoon (Bsn.) plays eighth notes. Horns 1 & 2 play eighth notes. Trombones 1 & 2 play eighth notes. Trombone 3 plays eighth notes. Bass Trombone (H. P.) plays eighth-note chords. Measure 131: Flute, Oboe, English Horn play eighth-note patterns. Clarinets 1 and 2 play sixteenth-note patterns. Bassoon (Bsn.) plays eighth notes. Horns 1 & 2 play eighth notes. Trombones 1 & 2 play eighth notes. Trombone 3 plays eighth notes. Bass Trombone (H. P.) plays eighth-note chords. Measure 132: Flute, Oboe, English Horn play eighth-note patterns. Clarinets 1 and 2 play sixteenth-note patterns. Bassoon (Bsn.) plays eighth notes. Horns 1 & 2 play eighth notes. Trombones 1 & 2 play eighth notes. Trombone 3 plays eighth notes. Bass Trombone (H. P.) plays eighth-note chords. Measure 133: Lead Melody (LM.) sings "pair," Melody (M.) sings "soul." as we make the clam - or roar, A-way, and mock with show, Vln. 1 and Vln. 2 play eighth-note patterns. Cello (C. B.) and Double Bass (Cb.) play eighth-note chords.

allarg.

12 a tempo.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Hp.

LM.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

roar - ing with blood up - on his gor - y death?
with the fair - est, with fair - est show.

Your face must hide what the
Your face must hide what the

allarg.

12 a tempo.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Hp.

LM.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Our face must hide what the false heart doth know.

Our face must hide what the false heart doth know.

133

Picc.

mf

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

Timp.

Hp.

LM.

M.

What the false heart doth know,
what the false heart doth

What the false heart doth know,
what the false heart doth

div.

Vln. 1

Vln. 2

div.

Vla.

Vc.

Cb.

Picc.

Fl. 8

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Tba.

LM.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

know. what the false heart doth know,

know. what the false heart doth know,

allarg.

a tempo.

allarg.

a tempo.
unis.

div.

LM. doth know, doth know, what the false heart doth know.
M. doth know, doth know, what the false heart doth know.

rit. 13 Misterioso.

Picc. *dim.*

Fl. *dim.*

Ob. *dim.*

E.H. *dim.*

Cl. 1 *dim.*

Cl. 2 *dim.*

Bs. Cl. *dim.*

Bsn. *dim.*

Hn. 1 & 2 *dim.*

Hn. 3 & 4 *dim.*

Tbn. 1 & 2 *dim.*

Tbn. 3 *dim.*

Tba. *dim.*

Chimes

B.D.

Tim. *dim.*

FLEANCE

BANQUO

The Great Hall, bells tolling 4:00am. FLEANCE sits on the stairs, with a lantern. The stairs lead to the King's chambers above.

rit. 13 Misterioso.

Vln. 1 *dim.*

Vln. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

Time for your

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p* pizz.

Cb. *p*

unis. *fp*

unis. *fp*

arco

poco rit.

Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Fle.
B.
The night's not done, I a - wait the bell. 'Twas an un - rul - y night
night-ly du - ty to be done, my son.

poco rit.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

a tempo.

Fl.
Cl. 1
Cl. 2
Bs. Cl.
Bsn.
MACBETH
M.
Banquo, Fle-ance, still guard the night?
Fle.
but the King sleeps well.
B.
MACBETH enters in night robes, lantern in hand.
Aye, my lord, but soon to rest, our du - ty done.

a tempo.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

a tempo.

E.H.
Cl. 1
Cl. 2
Chimes
Timp.
M.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

(The bell chimes 4:00.)

Good re-pose then, fa-ther and son. *They exit. MACBETH sees a frightening vision.*

pizz. *p* *pizz.* *p* *p*

colla voce. **a tempo.**

Ob.
E.H.
Cl. 1
Cl. 2
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3
Cymb.
Timp.
M.

Mute *sfp* *sfp* *sfp* *sfp*

p *p* *mp a piacere* Is this a dag-ger I see be-fore me? *mp a piacere* Come, let me clutch thee.

colla voce. **a tempo.**

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

a tempo.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Cymb.

Tim.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sfp

sfp

sfp

sfp

mp a piacere

I see thee still, but have thee not.

mp

a tempo.

f

f

f

arco

f

arco

f

E.H. *p*

Bsn. *p*

M. thou but a false cre-a-tion of my brain, _____ as one in-sane? I

Vln. 2 *p*

Vla. *p*

Vc. *p*
pizz.

Cb. *p*



E.H.

Bsn.

M. see thee still, real as this I draw. There's no such thing!

Vln. 2

Vla.

Vc.

Cb.



Fl. *mp*

E.H. *mp*

Bs. Cl. *mp*

Bsn. *mp*

Hn. 1 & 2 *mp*

M. You are but a trick of na - ture, to guide me on to that I

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

poco rit.

a tempo.

Fl. f
 Ob. mf cresc.
 E.H.
 Bs. Cl.
 Bsn. f
 Hn. 1 & 2 f
 Tbn. 1 & 2
 Tbn. 3 Open f
 Tba. Open mf f
 Cymb. mf f
 B.D. f
 Timp. mf f
 Hp. f
 M. f
 fear is yet to come! _____ Thou
poco rit. **a tempo.**
 Vln. 1 f div.
 Vln. 2 f
 Vla. f
 Vc. f arco
 Cb. f

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

B.D.

Timp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

leads me the way I was to go to the blood - y busi-ness I per-form, to ful -

1
2
3.
4.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

B.D.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

fill my destiny or live in scorn.

Picc.

Fl. *p*

Ob. *p*

Cl. 1

Cl. 2 *mp*

Bs. Cl. *mp*

Bsn. *a 2* *mp*

Tpt. 1 & 2 *Open a 2* *f*

Tpt. 3 *Open* *f*

Tbn. 1 & 2 *a 2* *f*

Xylo. *f*

S.D. *f*

B.D.

Hp. *mf*

M.

Vln. 1

Vln. 2 *p* *div.*

Vla. *mp*

Vcl. *mp*

Cb. *mp*

Thou sure and firm - set

div. a 3.

Act 1, cont. (106)

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Xylo.

S.D.

B.D.

Hp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

earth,
hear not
my steps,
which

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Xylo.

S.D.

B.D.

Hp.

M. way they walk, the stones

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The vocal line 'M.' starts on a high note and descends through several measures. The lyrics 'way they walk, the stones' are placed under the vocal line. The vocal line ends on a low note. The instrumental parts include Picc., Fl., Ob., Cl. 1, Cl. 2, Bs. Cl., Bsn., Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Xylo., S.D., B.D., Hp., Vln. 1, Vln. 2, Vla., Vc., and Cb.

Act 1, cont. (108)

Musical score for orchestra and choir, page 148. The score consists of 21 staves of music, divided into three sections. The first section contains 12 staves: Picc., Fl., Ob., Cl. 1, Cl. 2, Bs. Cl., Bsn., Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Xylo., and S.D. The second section contains 5 staves: B.D., Hp., M., Vln. 1, and Vln. 2. The third section contains 4 staves: Vla., Vc., and Cb. The vocal parts (Soprano, Alto, Bass, Tenor) are grouped under the woodwind staves. The vocal part for Bass begins with the lyrics "slip___ and___ tell". The vocal part for Tenor continues with "my where - a-bouts,". The score is in common time, with key signatures ranging from A major to E minor.

Picc.
Fl.
Ob.
Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Xylo.
S.D.
B.D.
Hp.
M.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

slip___ and___ tell
my where - a-bouts,

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Xylo.

S.D.

B.D.

Hp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

my where - a-bouts, and take this

149

Act 1, cont. (110)

Musical score for Act 1, cont. (110) showing multiple staves for various instruments. The score includes parts for Picc., Fl., Ob., Cl. 1, Cl. 2, Bs. Cl., Bsn., Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Xylo., S.D., B.D., Hp., M., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score consists of three systems of music. The first system features Picc., Fl., Ob., Cl. 1, Cl. 2, Bs. Cl., Bsn., Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Xylo., S.D., B.D., Hp., and M. The second system continues with the same instruments. The third system begins with Vln. 1, followed by Vln. 2, Vla., Vc., and Cb. The vocal part (M.) has lyrics: "hor - ror from the time that suits it." Measure numbers 3 and 6 are indicated above certain measures.

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Tpt. 1 & 2 *f*

Tpt. 3 *f*

Tbn. 1 & 2 *f*

Xylo.

S.D.

B.D.

Hp.

M. *8* Whilst I threat - en, he

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act 1, cont. (112)

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

Timp.

Hp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

lives.

Lo stesso tempo.

Picc. Fl. Ob. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tbn. 1 & 2 Tbn. 3 Tba. Chimes Cymb. Sus. Cymb. (choke/stick) S.D. B.D. Timp. Hp. M. *The bell tolls again. Following the vision, MACBETH slowly starts up the stairs.* *I go, and it is done. The bell in - vites me.* *unis.*

Lo stesso tempo.

Vln. 1 Vln. 2 Vla. Vc. Cb.

Poco stretto.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Cymb. B.D. Timp. M.

s Hear it not, Dun-can, hear it not,
for it is the knell that summons thee to

Hear it not, Dun-can, hear it not, for it is the knell that summons thee to

Poco stretto.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sfp

cresc. poco a poco

14 Poco agitato.

rit.

Fl. *mf*
 Bsn.
 Hn. 1 & 2
 Hn. 3 & 4
 Tpt. 1 & 2
 Tpt. 3
 Tbn. 1 & 2
 Xylo.
 Vibes
 Cymb.
 S.D.
 B.D.
 Timp.
 M. heav-en or to hell, to heaven or to hell.
 rit. **14** *Poco agitato.* *MACBETH exits to the shamber, knife drawn. LADY MACBETH enters below.*
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Act 1, cont. (116)

Fl.

Cl. 1

Cl. 2

Bsn.

Tim.

LADY MACBETH

Vln. 1

Vln. 2

Vc.

Cb.

gioioso
f
The

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

LM.

wine that has made them drunk hath made me bold.

What quenched their thirst hath

Vln. 1

Vln. 2

Vc.

Cb.

Act 1, cont. (118)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tri.

LM.
giv-en me fire. It is all but done. I have laid their dag - gers read-y; he can - not

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

stretto.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Tpt. 1 & 2 Tbn. 3 Tba. Cymb. Tri. B.D. Timp. LM. Vln. 1 Vln. 2 Vla. Vc. Cb.

mf *cresc.*

cresc.

cresc.

cresc.

mf

mf

mf

Sus. Cymb. (sticks)

cresc.

f

miss them! Had he not looked so much like my fa - ther,

stretto.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

a tempo.

Mesto.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tbn. 1 & 2 Tbn. 3 Tba. Chimes B.D. Timp. Hp. LM.

I'd have done it... pat! *MACBETH enters at the top of the stairs and starts down, looking back furtively at his bloody deed.* *My husband, is it done?*

MACBETH

I'd have done it... pat!

MACBETH enters at the top of the stairs

WAGELT II enters at the top of the stairs — *He has
and starts down, looking back furtively at his bloody deed.*

My husband, is it done?

MACBETH

Aye. Did you not hear a cry?

a tempo.

Mesto.

Aye. Did you not hear a cry?

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

LM.

M.

Sleep no more! Sleep no more! Mac-beth doth mur-der sleep.

(*a loud knocking*)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act 1, cont. (122)

Picc.

Fl. *mf*

Ob. *mf*

E.H. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bs. Cl. *mf*

Bsn. *mf*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2 *mf*

Tbn. 3 *mf*

Tba.

B.D. *mf*

LM. *mf* (eyeing the daggers)
Some - one at the south gate. Quick - ly, quick - ly! Why did you bring them forth? Go, re-

M.

Vln. 1 *mf*

Vln. 2 *mf*

Vc. *mf*

Cb. *mf*

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

mf

Tbn. 1 & 2

Tbn. 3

Tba.

B.D.

LM.

place them on his guards, — they are wit-ness-es of their crime.

M.

(more knocking) *x* *x* *x* I

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Musical score for orchestra and choir, page 164.

The score consists of 24 staves, each with a key signature of one flat (F#) and a time signature of common time (4/4). The instruments listed are:

- Picc.
- Fl.
- Ob.
- E.H.
- Cl. 1
- Cl. 2
- Bs. Cl.
- Bsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 3
- Tbn. 1 & 2
- Tbn. 3
- Tba.
- S.D.
- B.D.
- Timp.
- LM.
- M.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

Choir parts include:

- go no more! No more!
- I'm a-feared of what I've done.

Performance instructions include dynamic markings such as *mf*, slurs, and grace notes. The vocal parts have lyrics written below them.

Ritmo stritto.

Fl. *fp*

Ob. *fp*

Cl. 1 *fp*

Cl. 2 *fp*

Bs. Cl. *fp*

Bsn. 1. *fp* *mp*

Hn. 1 & 2 *fp*

Hn. 3 & 4 *fp*

Tbn. 1 & 2 *fp*

Tbn. 3 *fp*

Tba. *fp*

S.D. *fp*

Timp. *fp* *mp* *mf*

LM. Give them me, go! Some wa - ter will wash the col-or from your hands. I will

M.

Ritmo stritto.

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *fp* *mp*

Cb. *fp* *mp*

Cl. 1

Bsn.

LM. gild the guards and meet with thee in our chamber. Swiftly go, go, go, go!

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

poco accel.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Bsn.

LM.

M.

Vln. 1

Vln. 2

Vla.

Vc.

She takes the dagger and goes up the stairs. MACBETH watches her go. He turns downstage. More knocking is heard.

poco accel.

cresc.

cresc.

cresc.

cresc.

cresc.

Misterioso.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

M.

Knock! Knock! Knock! *Oh wake Dun-can with your knock-ing!* I would that you could.

Misterioso.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

M.

Turn o-ver the hour - glass of time, a-wake me from this mad-man's dream and say this was but fan-ta-sy.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Poco più mosso.**poco allarg. a tempo.**

Fl.
Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Glock.

Poco più mosso.**poco allarg. a tempo.**

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Fl.
Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Glock.

MACDUFF enters with his entourage of knights.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

rit. Andante.

Fl. *p*

Ob. *mp*

Cl. 1 *p*

Cl. 2 *p*

Bs. Cl. *p*

Bsn. *p*

Hn. 1 & 2 *p*

Glock. *p*

MACDUFF *mf*

rit. Andante.
pizz.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p* pizz. arco

Cb. *p* pizz.

Fl. *mf*

Bs. Cl. *mp*

Bsn. *mf*

MACBETH *mf*

McD. yet a-stride? *mf*

Wel - come, Lord Mac-duff, we shall bring you to His Lord - ship. *mf*

Vln. 1 arco *f*

Vln. 2 *mf* *f*

Vla. *f*

Vc. *f*

Cb. *f*

Picc. *f*

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Tpt. 1 & 2 *f*

Tpt. 3 *f*

Tbn. 1 & 2

Tbn. 3 *f*

Tba.

Cymb. *f*

B.D.

Timp. *f*

Hp. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Act 1, cont. (132)

Musical score for Act 1, cont. (132) showing multiple staves for various instruments. The score includes parts for Picc., Ob., E.H., Cl. 1, Cl. 2, Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., B.D., Timp., M. (Metaphor), Vln. 1, Vln. 2, Vla., Vc., and Cb. The instrumentation is primarily woodwind and brass, with strings providing harmonic support. The vocal part for M. (Metaphor) includes lyrics: "Does the King hence to-day?" followed by "He does, my lord. The night was un-". The score is set in common time with a key signature of four sharps.

Picc.

Ob. *p*

E.H. *p*

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

B.D.

Timp.

M.

LENNOX

Does the King hence to-day?

He does, my lord. The night was un-

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vc.

Cb.

Cl. 1
Cl. 2
M.
Len. Aye, 'twas a bad night, a rough night.
ru - ly, my lord, was it not?
Vln. 1
Vln. 2
Vla.

Con fuoco.

Picc.
Fl.
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tbn. 1 & 2
Tbn. 3
Cymb. Sus. Cymb. (sticks)
Hp.
MACDUFF
Con fuoco.
Vln. 1
Vln. 2
Vla.
Vc.

MACDUFF backs out of the chamber onto the landing. He is looking at the inner chamber, in horror.

Oooooooooaaaaayyyyyy!
Cut out my eyes and

div. *div.* *div.*

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Cymb.

B.D.

Timp.

Hp.

LENNOX

What's the mat - ter?

McD.

tongue!

The King is mur-dered! A

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. Fl. Ob. Cl. 1 Cl. 2 Bs. Cl. Bsn. B.D. Timp. Hp.

MACBETH *ff*

Mur - der? In our house? The King dead! Not

Len.

McD.

go - ry sight! The King is dead, his guard soaked in

Vln. 1 Vln. 2 Vla. Vc. Cb.

175

Picc. Fl. Ob. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Tba. S.D. B.D. Timp. Hp.

*MACBETH rushes up the stairs, past MACDUFF, who is frozen on the stairs.
MACBETH enters the king's chamber. MALCOLM and DONALBAIN, the king's sons, enter and stand at the bottom of the stairs.*

M. McD.

pos - si - ble, not in our house! ff>
blood and wine. Malcolm!

Vln. 1 Vln. 2 Vla. Vc. Cb.

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

McD.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Don-al-bain! Your fa - ther's mur-dered! Ring out the bell! Mur-der and con-

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

McD.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The bell rings out several times. LADY MACBETH enters.

fu-sion hath made a hell! Ring out the bell! Come, look on death it - self! Ring out the

Poco più mosso.

Picc. *f*
 Fl. *f*
 Ob. *f*
 Cl. 1 *f*
 Cl. 2 *f*
 Bs. Cl. *f*
 Bsn. *2. f* 1.
 Hn. 1 & 2 *f*
 Hn. 3 & 4 *f*
 Tpt. 1 & 2 *f*
 Tpt. 3 *f*
 Tbn. 1 & 2 *f*
 Tbn. 3 *f*
 Tba. *f*
 S.D. *f*
 B.D. *f*
 Timp. *f*

LADY MACBETH

Who sounds the a-larm? Who wakes the house?
 McD. bell! Our King is fell! O gen - tile la - dy, t's

Poco più mosso.

Vln. 1 *f*
 Vln. 2 *f*
 Vla. unis. *f*
 Vc. *f*
 Cb. *f*

Act 1, cont. (140)

Cl. 1

Bsn.

B.D.

LM.

McD.

not for you_ to_ hear what I_ have_ seen. O Banquo, our

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



Picc.

Fl.

Ob.

Cl. 1

Bsn.

Tri.

B.D.

LM.

Not so, not so, not in our lov - ing house!

McD.

roy - al mas - ter's dead!

MACBETH enters from out of the chamber, looking haggard and exhausted.

Vln. 1

Vln. 2

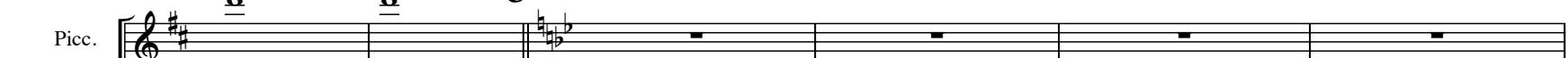
Vla.

Vc.

Cb.

16

allarg. Grave.

Picc. 

Ob. 

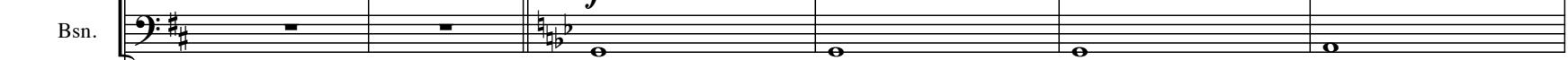
E.H. 

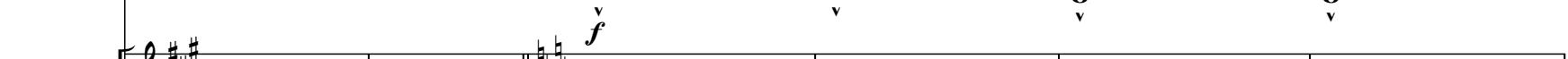
Cl. 1 

Cl. 2 

Bs. Cl. 

Bsn. 

Hn. 1 & 2 

Tpt. 1 & 2 

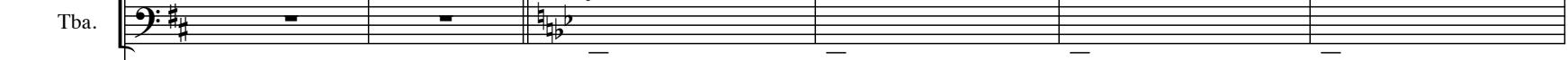
Tbn. 1 & 2 

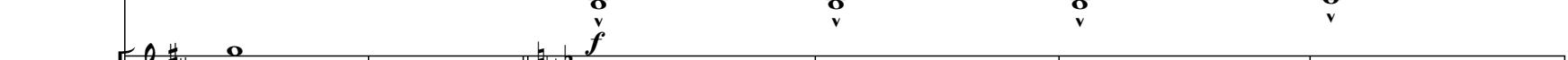
Tbn. 3 

Tba. 

Chimes 

B.D. 

Timp. 

Hp. 

MACBETH 

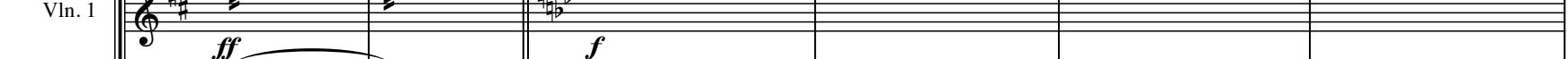
Ooh, friends, the king is gone, he's nought but a go - ry

16

allarg. Grave.

Vln. 1 

Vln. 2 

Vc. 

Cb. 

Act 1, cont. (142)

Fl. *ff*

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

B.D.

Timp.

M.

yet un-known to me; and re - gret that I did kill them both. Why

MACDUFF

Why did you so?

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 3

Tba.

B.D.

Timp.

M.

Fl.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 3

Tba.

B.D.

Timp.

M.

DONALBAIN

LENNOX

McD.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8

did I so? All temperance lost I at the sight of this butchery done to-night. His sil-ver skin all

Why did you so?

Why did you

Why did you so?

Fl.

Ob. *mp*

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Tbn. 3

Tba.

B.D.

Timp.

Hp.

M.

Don.

Len.

McD.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

a 2

cresc. poco a poco

mp

cresc. poco a poco

mp

cresc. poco a poco

cresc. poco a poco

cov - ered in blood, gash - es as deep as No-ah's flood. Like
so?

did you so, did you so?

Why did you so?

pizz.

pizz. cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Act 1, cont. (146)

A musical score for a large orchestra, spanning two measures. The instrumentation includes Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Timp., Hp., M., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score features continuous eighth-note patterns on the woodwind and brass staves, while the strings provide harmonic support. The vocal part, labeled 'M.', sings the lyrics: "dumb beasts they stood with emp-ty eyes, cov - ered in blood and".

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Hp.

M.

mumbling lies.

I could stand no more, _____ no more,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

colla voce.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Tba. Hp.

LADY MACBETH *a piacere (ma non troppo)*
E - nough! Enough! Help me hence!

M. then removed their heads with one swift blow. (Thus! Thus!) *(LADY MACBETH faints.)*

Vln. 1 Vln. 2 Vla. Vc. Cb.

colla voce.
pizz.
pizz.
pizz.
pizz.

Più mosso.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Hp.

8 **8** **a** **f** **a** **2** **f** **a** **2** **mf** **4.** **mf** **f**

LENNOX

Look to the la - dy. — We must stand to-gether, — a-venge the King and all his

17 **Più mosso.**

Vln. 1 Vln. 2 Vla. Vc. Cb.

arco **arco** **div. arco** **arco** **pizz.** **f**

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

LADY MACBETH

MACBETH

Len.

MACDUFF

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Pro-tect we must our Scot-land fair.
Pro-tect we must our Scot-land fair.
heirs. Pro-tect we must our Scot - land fair. Pro-tect we must our Scot-land fair.
Pro-tect we must our Scot-land fair.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Timp. LM. M. Len. McD. Vln. 1 Vln. 2 Vla. Vc. Cb.

8 *p* *8* *p*

mf *6* *8* *p*

mf *p*

p

Pro-tect we must our Scot-land fair. *Pro-tect we must our Scot - land*

Pro-tect we must our Scot-land fair. *Pro-tect we must our Scot - land*

DONALBAIN *mp*

Broth-er, our fa-ther lies slaughtered in the room a-bove.

Pro-tect we must our Scot-land fair. *Pro-tect we must our Scot - land*

Pro-tect we must our Scot-land fair. *Pro-tect we must our Scot - land*

mp *3* *mp* *6* *mp* *arco* *mp*

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

LM.

fair. Pro - tect we must our Scot - land fair. Pro -

M.

fair. Pro - tect we must our Scot - land fair. Pro -

Don.

We are next, if I know these men. _____

MALCOLM

Len.

My ver - y thought, may God for -

fair. Pro - tect we must our Scot - land fair. Pro -

McD.

fair. Pro - tect we must our Scot - land fair. Pro -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. -

Fl. -

Ob. -

E.H. -

Cl. 1 -

Cl. 2 -

Bs. Cl. -

Bsn. -

Hn. 1 & 2 -

Hn. 3 & 4 -

Tpt. 1 & 2 -

Tpt. 3 -

Tbn. 1 & 2 -

Tbn. 3 -

LM. tect we must our Scot - land fair. Pro - tect we

M. tect we must our Scot - land fair. Pro - tect we

Don. -

Mal. fend. Though we may cry and make a show, those who are guilty will pre-

Len. tect we must our Scot - land fair. Pro - tect we

McD. tect we must our Scot - land fair. Pro - tect we

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Cb. -

Picc. -

Fl. -

Ob. -

E.H. -

Cl. 1 -

Cl. 2 -

Bs. Cl. -

Bsn. -

Hn. 1 & 2 -

Hn. 3 & 4 -

Tpt. 1 & 2 -

Tpt. 3 -

LM. must our Scot-land fair. Pro-tect we must our Scot-land fair. Pro - tect we must our

M. must our Scot-land fair. Pro-tect we must our Scot-land fair. Pro - tect we must our

Don. Then like sheep for sac - ri-fice to

Mal. vent our pain and point a fin-ger at our name. You to Eng - land,

Len. must our Scot-land fair. Pro-tect we must our Scot-land fair. Pro - tect we must our

McD. must our Scot-land fair. Pro-tect we must our Scot-land fair. Pro - tect we must our

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Cb. -

Picc. -

Fl. -

Ob. -

E.H. -

Cl. 1 -

Cl. 2 -

Bs. Cl. -

Bsn. -

Hn. 1 & 2 -

Hn. 3 & 4 -

LM. Scot - land fair. Pro - tect we must our

M. Scot - land fair. Pro - tect we must our

Don. do their bid - ding, then end our life, and a -

Mal. I to France, there-fore to horse and quick - ly go, and a -

Len. Scot - land fair. Pro - tect we must our

McD. Scot - land fair. Pro - tect we must our

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Cb. -

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

LM.

M.

Don.

Mal.

Len.

McD.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Scot - land fair. Protect we

Scot - land fair. Protect we

wait the time when we shall know who is

wait the time when we shall know who is

Scot - land fair. Protect we

Scot - land fair. Protect we

rit. **a tempo.**

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Tba. Cymb. B.D. Timp. LM. M. Don. Mal. Len. McD.

must our Scot - land fair.
 must our Scot - land fair.
 friend and who is foe.
 friend and who is foe.
 must our Scot - land fair.
 must our Scot - land fair.

rit. **a tempo.**

DONALBAIN and MALCOLM hug and kiss each other,
then back away from each other as they continue singing.

Vln. 1 Vln. 2 Vla. Vc. Cb.

poco rit. a tempo.

cresc. pace a pace

Pro-tect our Scot-land fair.

Protect our Scotland

cresce, poco a poco

D u o t u e s S u n d a y f i :

D 1 1 S 1 1

1

A musical staff with three notes. The first note is a B-flat (two stems down). The second note is another B-flat (two stems down). The third note is a C (one stem up).

then re-turn

then re-turn to be re-venged: re - venged we will, when
cresc. poco a poco

when

foe

then re-turn to be re-venged: re - venged we will, when
cresc. poco a poco

Pro-tect our Scot-land fair

Protect our Scot-land

A musical staff consisting of five horizontal lines and four spaces. On the first four lines, there are black oval note heads with vertical stems pointing downwards. The fifth note on the fifth line is a white oval note head with a vertical stem pointing upwards. This sequence represents five eighth notes followed by one half note.

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cresc. poco a poco

— 1 —

—
—

cresc. poco a poco

cresc. poco a poco

allarg.

Doppio movimento.

18

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Bn. 1 & 2

Tbn. 3

Tba.

Cymb.

Tri.

B.D.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(curtain)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

Tri.

B.D.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(curtain)

a 2

div.

Act Two

Entr'Acte

Andante.

Flutes 1 & 2 8 *pp*

Harp 8 *p legato*

Violin 1 8 *pizz.*

Violoncello 8 *p*

Contrabass 8 *pizz.*

Hp. 8 *p*

Andante.

Vln. 1 8

Vc. 8

Cb. 8

Hp. 8

Vln. 1 8

Vc. 8

Cb. 8

Fl. 8 *mp*

Ob. 8 *cresc. poco a poco*

Bs. Cl. 8 *cresc. poco a poco*

Bsn. 8 *cresc. poco a poco*

Hn. 1 & 2 8 *mp*

Hn. 1 & 2 8 *cresc. poco a poco*

Hp. 8

Vln. 1 8 *mp*

Vln. 2 8 *div. mp*

Vla. 8 *mp*

Vc. 8 *mp*

Cb. 8 *mp*

Vln. 1 8 *cresc. poco a poco*

Vln. 2 8 *cresc. poco a poco*

Vla. 8 *cresc. poco a poco*

Vc. 8 *cresc. poco a poco*

Cb. 8 *cresc. poco a poco*

cresc. poco a poco

Musical score for orchestra and piano, page 10, measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon/Clarinet (Bs. Cl.), Bassoon (Bsn.), Horn 1 & 2 (Hn. 1 & 2), Timpani (Timp.), Bassoon/Horn (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Cvl.), Double Bass (Cb.), and Piano (Pno.). The piano part is at the bottom of the page. The score shows various dynamics and performance instructions such as *f*, *dim.*, *p*, *pp*, and *8*.

Musical score for orchestra, page 10, measures 1-2. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Bassoon (Bsn.), Horn 1 & 2 (Hn. 1 & 2), Bassoon (Hn. 1 & 2), Trombone (Tp.), Trombone (Tb.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Cvl.), Double Bass (Cb.), and Bassoon (Bsn.). Measure 1 starts with a dynamic of *mp*. Measure 2 begins with a dynamic of *p*, followed by *poco cresc.* The bassoon part in measure 2 includes a dynamic of *p* and *poco cresc.*

Fl. *mf*

Ob. *mf*

Hn. 1 & 2 *mf*

Tim. *p*

Hp. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *f*

Vc. *mf*

Cb. *mf*

1

Fl. *mf*

Cl. 1 *p*

Cl. 2

Bsn.

Hn. 1 & 2 *mf*

Tim. *pizz.*

Hp. *mf*

1

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *pizz.*

Vc. *mf*

Cb. *mf*

Fl.

Cl. 1

Cl. 2

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob. 1.

Cl. 1

Cl. 2

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

Act II, cont. (5)

Musical score for orchestra, measures 1-3. The score includes parts for Picc., Fl., Ob., Cl. 1, Cl. 2, Bsn., Vln. 1, Vln. 2, Vla., Vc., and Cb. The instrumentation consists of woodwind (Picc., Fl., Ob., Cl. 1, Cl. 2), brass (Bsn.), and strings (Vln. 1, Vln. 2, Vla., Vc., Cb.). The music features sustained notes with grace marks and rhythmic patterns in the woodwind and brass sections.

Musical score for orchestra, measures 4-6. The instrumentation remains the same: Picc., Fl., Ob., Cl. 1, Cl. 2, Bsn., Vln. 1, Vln. 2, Vla., Vc., and Cb. Measure 4 starts with dynamic *p*. Measures 5 and 6 feature dynamics *mf* and *p* respectively. The woodwind and brass sections continue their rhythmic patterns, while the strings provide harmonic support.

Musical score for Act II, cont. (7) showing 18 staves of music for various instruments.

The score includes the following parts:

- Picc.
- Fl.
- Ob.
- E.H.
- Cl. 1
- Cl. 2
- Bs. Cl.
- Bsn.
- Hn. 1 & 2
- Tbn. 3
- Tba.
- Timpani
- Hp.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

Measure 6 is indicated by a circled '6' above the Picc., Fl., Ob., E.H., and Cl. 1 staves. Measure 7 is indicated by a circled '7' above the same staves. Measures 8-9 are indicated by a bracket above the Bsn. staff. Measures 10-11 are indicated by a bracket above the Timpani staff. Measures 12-13 are indicated by a bracket above the Hp. staff. Measures 14-15 are indicated by a bracket above the Vln. 1 staff. Measures 16-17 are indicated by a bracket above the Vln. 2 staff. Measures 18-19 are indicated by a bracket above the Vla. staff. Measures 20-21 are indicated by a bracket above the Vc. staff. Measures 22-23 are indicated by a bracket above the Cb. staff.

Dynamic markings include *mf* (measures 7, 10, 12, 14, 16, 18), *f* (measure 12), and *p* (measures 14, 16, 18).

Fl. *p*

Cl. 1

Cl. 2

Hn. 1 & 2

Tim.

Hp. *p*

Vln. 1

Vln. 2 *div.*

Vla. *pp*
pizz.

Vc. *p*
pizz.

Cb. *p*

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. *cresc. poco a poco*

Ob. *cresc. poco a poco*

Cl. 1 *cresc. poco a poco*

Cl. 2

Bs. Cl.

Bsn. *cresc. poco a poco*

Hn. 1 & 2 *cresc. poco a poco* *cresc. poco a poco* *mp*

Hp.

Vln. 1 *cresc. poco a poco*

Vln. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc.

Cb. *cresc. poco a poco*

cresc. poco a poco *f*

Ob. 1. *α* *dim.*

Cl. 1 *dim.*

Cl. 2 *dim.*

Bs. Cl. *dim.*

Bsn. *8* *8* *8*

Hn. 1 & 2 *dim.* *pp* 1.

Tim. *p*

Hp. *dim.*

Vln. 1 *dim.*

Vc. *dim.*

Cb. *dim.*

Fl.

Ob.

Cl. 1

Bsn.

Hn. 1 & 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act II, cont. (11)

2 Allegro maestoso.
 (curtain)

Picc. *f*

Fl. 1 & 2 *f*

Ob. *f*

E.H. *f*

Cl. 1 *f*

Cl. 2 *f*

Bs. Cl. *f*

Bsn. *f*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

Tbn. 1 & 2 *f*

Tbn. 3 *f*

Tba. *f*

Cymb. *f*

S.D. *f*

B.D. *f*

Tim. *f*

Dunsinane Castle, a year later. DUNCAN has been buried, and MACBETH has been crowned king of Scotland. Duncan's SONS have fled to England, and are under suspicion that they murdered their father.

2 Allegro maestoso.
 (curtain)

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Musical score for Act II, cont. (13) showing two measures of music for a full orchestra. The score includes parts for Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Cymb., Tri., S.D., B.D., Timp., Hp., Vln. 1, Vln. 2, Vla., Vc., and Cb.

The score consists of two measures of music. In the first measure, Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tbn. 1 & 2, Tbn. 3, Tba., Cymb., Tri., S.D., B.D., Timp., and Vln. 1 play eighth-note patterns. In the second measure, the instrumentation changes to include Vln. 2, Vla., Vc., and Cb. The dynamic level is indicated by 'f' (fortissimo).

poco rit.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tbn. 1 & 2 f Tbn. 3 Tba. Cymb. Tri. S.D. B.D. Timp. Hp. **poco rit.**

Vln. 1 Vln. 2 Vla. Vc. Cb.

a tempo.

Fl. *mf*

Ob. 1.

E.H.

Cl. 1 *mf*

Cl. 2 *mf*

Bs. Cl. *mf*

Bsn. *mf*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

Tbn. 1 & 2 *mf*

Tbn. 3 *mf*

Tba. *mf*

S.D. *mf*

B.D. *mf*

Tim. *mf*

*A day in the Great Entrance Hall. BANQUO is musing to himself about the political situation. FLEANCE stands nearby.***BANQUO***f*
Thou has it all now, Mac-beth, just as the three hags had promised. — But**a tempo.**

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Fl.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

B.D.

Tim.

B.

I do fear you played most foul a game to gain the crown. Yet, it was

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act I, cont. (17)

Ob.

E.H.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

B.

Vln. 1

Vln. 2

Vla.

Vc.

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Hp.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

promised that I should be a fa-ther to a line of kings. But hush, hush! No

more! The king comes to greet me, and I must put on a face of loy - al -

Picc. *f*

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. *f* a²

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba. *f*

Cymb. *f*

Tri.

S.D.

B.D.

Timp. *f*

Hp.

MACBETH

mf
Good Banquo and Fle-ance, fail

B. ty.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *f*

Act I1, cont. (19)

Picc. —
 Fl. f
 Ob. f
 E.H. f
 Cl. 1 f
 Cl. 2 f
 Bs. Cl. f
 Bsn. f
 Hn. 1 & 2 f
 Hn. 3 & 4 f
 Tpt. 1 & 2 f
 Tbn. 1 & 2 f
 Tbn. 3 f
 Tba. f
 Cymb. Piatti
 Tri. f
 S.D. f
 B.D. f
 Timp. f
 Hp. f
 M. f
 turn in time for this
FLEANCE
 evening's cheer.
 BANQUO
 We will, my lord. They exit.
 We will, my lord.
 Vln. 1 f
 Vln. 2 f
 Vla. f
 Vc. f
 Cb. f

3 Poco recitative.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

To be thus is noth-ing,
to be safe-ly thus is all.

3 Poco recitative.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

=

Cl. 1

Cl. 2

Bs. Cl.

M.

Have I mur-dered a king
to live in fear that Ban-quos is-sue will steal a-way my throne?

Vc.

Cb.

Ob. - - - - - *mf*

Cl. 1 *f*

Cl. 2 *f*

Bs. Cl. *f*

Bsn. 1. *f*

M. *f* No, Mac-beth, more blood must flow to se-ure our place and keep the throne.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Musical score for orchestra and choir, measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Horn 1 & 2 (Hn. 1 & 2), Bassoon (M.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (C. b.), Double Bass (Cb.), and Tenor (T.). The vocal parts are in italics. The score shows a sequence of measures with dynamics and vocal entries. Measure 1: Flute (mf), Oboe (f), Clarinet 1 (mf), Bassoon (mf). Measure 2: Oboe (f), Clarinet 1 (mf), Bassoon (mf). Measure 3: Bassoon (mf). Measure 4: Bassoon (p). Measure 5: Violin 1 (mp), Violin 2 (mp), Cello (mp), Double Bass (p). Measure 6: Violin 1 (div., ff), Violin 2 (ff), Cello (ff), Double Bass (ff). Measure 7: Violin 1 (pp), Violin 2 (pp), Cello (pp), Double Bass (pp). Measure 8: Violin 1 (pp), Violin 2 (pp), Cello (pp), Double Bass (p). Measure 9: Violin 1 (p), Violin 2 (p), Cello (p), Double Bass (p).

Fl.

Ob.

Cl. 1

Hn. 1 & 2

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Enter two MURDERERS, who kneel at his feet.

Have you con-sid-ered my

div.

p

Ob.

Cl. 1 *p*

Hn. 1 & 2

M. speech of late, and steel your-self to our re-solve, for acts up - on our

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ob.

Cl. 1

Hn. 1 & 2

M. roy - al state, that Banquo must die, that Ban - quo must die, that

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ob.
 Cl. 1
 Hn. 1 & 2
 M.
 Banquo must die,
MURDERER 1
 and his sons as well?
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.
 We
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.
 Bsn.
 Hn. 1 & 2
 Hn. 3 & 4
 Tpt. 1 & 2
 Tpt. 3
 Tba.
 Hp.
 Mrd. 1
 have, my liege, as it pleases your pur - pose,
 and our re - venge long—ov-er-
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tba.

MACBETH

Mrd. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tba.

M.

Mrd. 1

MURDERER 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Then do it to-night, as he rides in the woods, and his cra-v-en son as
due.

well. At this you must not fail. *mf* At this we must not fail. At

At this we must not fail. At

At this we must not

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Tba.

Mrd. 1

this we must not fail, must not fail, must not fail. _____

Mrd. 2

fail. At this we must not fail, must not fail. _____

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a tempo.

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

MACBETH

Must be sure. Must be sure. Must be sure. *The MURDERERS exit.*

a tempo.

Vln. 1

Vc.

Cb.

4 Poco andante.

Bs. Cl. -

Hn. 1 & 2 -

1.

mp

Hp. { *p* *molto rubato*

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Cb. - *pizz.* *mf*

4 Poco andante.

Bs. Cl. -

Hn. 1 & 2 -

Hp. {

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Cb. -

Ob. - *mp*

Hn. 1 & 2

Hn. 3 & 4 *mp*

Hp.

Vln. 1

Vln. 2

Vla.

Cb.

Ob.

Hn. 1 & 2

Hn. 3 & 4

Hp.

MACBETH

p

Oh, Ban - quo and

Vln. 1

Vln. 2

Vla.

Cb.

Hp. {

M. *Fle - ance;* may their souls take

Vln. 1

Vln. 2

Vla.

Cb.

E.H. *mp*

Hp. {

M. *flight* up to heav - en

Vln. 1

Vln. 2

Vla.

Vc. *Solo*

Cb. *mp*

E.H. *poco rit.*

Hp. {

M. *on this wind - y, cut - ting* *poco rit.*

Vln. 1

Vln. 2

Vc.

Cb.

a tempo.

Ob. *mp*

Bsn. *mp*

Hn. 1 & 2 *p*

Hn. 3 & 4 *p*

Hp.

M. *p*

night.
a tempo.

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *p*

Vc. *p*

Cb.

Ob.

Bsn.

Hn. 1 & 2 *pizz.*

Hn. 3 & 4 *pizz.*

Hp.

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb.

poco rit. a tempo. Poco allegro.

The musical score consists of two systems of music. The top system features ten staves: Picc., Ob., Cl. 1, Bsn., Hn. 1 & 2, Hn. 3 & 4, Hp., Vln. 1, Vln. 2, Vla., Vc., and Cb. The bottom system features six staves: Fl., Cl. 1, Bsn., Vln. 1, Vla., Vc., and Cb. The score is divided into measures by vertical bar lines. The first measure of each system begins with a dynamic of *poco rit.* (slightly slower). The second measure begins with *a tempo.* (at tempo). The third measure begins with *Poco allegro.* (slightly faster than tempo). The instrumentation includes Picc., Ob., Cl. 1, Bsn., Hn. 1 & 2, Hn. 3 & 4, Hp., Vln. 1, Vln. 2, Vla., Vc., Cb., Fl., Cl. 1, Bsn., Vln. 1, Vla., Vc., and Cb. The dynamics and performance instructions include *mp*, *pizz.*, *mf*, *arco*, and *tr*.

poco rit. a tempo. Poco allegro.
arco

pizz. *mf* *mp*

mf pizz. *mf*

mf pizz. *mf*

mf

mf

mf

mf

G.P. *mf*

arco G.P. pizz.

mp

arco G.P. *mf*

mp

arco G.P. *mf*

mp

5

Fl.

Cl. 1

Cl. 2

MURDERER 1

MURDERER 2 (*outside, singing as they go, as MACBETH stares into space*)

We will
We will make sure.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Cl. 1

Cl. 2

Bsn.

Mrd. 1

make sure. We will make sure.

Mrd. 2

We will make sure.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.
mf
pizz.
mf
pizz.
mf

Music score for Act II, cont. (33) showing a multi-measure section for a full orchestra. The score includes parts for Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Cymb., Tri., S.D., B.D., Timp., Vln. 1, Vln. 2, Vla., Vc., and Cb.

The score consists of four systems of music. The first system starts with a rest for Picc. and Fl. followed by a dynamic crescendo for Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., and Bsn. The second system begins with a dynamic crescendo for Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Cymb., Tri., S.D., B.D., and Timp. The third system starts with a dynamic crescendo for Vln. 1 and Vln. 2. The fourth system concludes with dynamics for Vla., Vc., and Cb.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

Tri.

S.D.

B.D.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*(Cl. 1 muta
in E[#])*

6**Alla gigue.**

Banquet at a long table LORDS and THANES sit and talk as Scottish music is played to laughter and good fellowship.
LADY MACBETH and MACBETH are acting as the hosts.

Picc. 6

Fl. 1 & 2 6

Ob. 6

E.H. 6

(E♭ Piccolo Clarinet)

Cl. 1 6 *f*

Cl. 2 6

Bs. Cl. 6

Bsn. 6

Hn. 1 & 2 6 *mf*

Hn. 3 & 4 6 *mf* 3. 3. 3. 3.

Tbn. 1 & 2 6 *mf*

Tbn. 3 6 *mf*

Tba. 6 *mf*

Cymb. 6 *mf*

S.D. 6 *mf*

B.D. 6 *mf*

Timp. 6 *mf*

This section of the musical score contains ten staves of music for various instruments. The instruments include Piccolo, Flutes, Oboe, English Horn, E♭ Piccolo Clarinet (with dynamic f), Clarinets 2 and 3, Bassoon, Horns 1 and 2, Trombones 3 and 4, Tuba, Cymbals, Snare Drum, Bass Drum, and Timpani. The music is in common time (indicated by '6') and consists of six measures. Measures 1-4 feature eighth-note patterns in the woodwind section, while measures 5-6 feature sixteenth-note patterns. Measure 6 includes dynamics for 'f' (fortissimo) and 'mf' (mezzo-forte). Measures 3-6 are marked with the number '3.' above the staff.

6**Alla gigue.**

Vln. 1 6

Vln. 2 6

Vla. 6

Vc. 6 *mf*

Cb. 6 *mf*

This section of the musical score contains five staves of music for strings. The instruments include Violin 1, Violin 2, Viola, Cello, and Double Bass. The music is in common time (indicated by '6') and consists of six measures. Measures 1-4 feature eighth-note patterns, while measures 5-6 feature sixteenth-note patterns. Measure 6 includes dynamics for 'mf' (mezzo-forte).

Fl.

Ob.

E.H.

(Muta in B♭) (B♭ Clarinet)

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

B.D.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

A detailed musical score page showing parts for Flute, Oboe, Clarinet 1, Clarinet 2, Bassoon, Horn 1 & 2, Horn 3 & 4, Trombone 1 & 2, Trombone 3, Tuba, Glockenspiel, Cymbals, Snare Drum, Bass Drum, Timpani, Bassoon (Horn), Violin 1, Violin 2, Cello, and Double Bass. The score includes dynamic markings such as *p*, *mp*, and *mf*. Measures 1 through 4 are shown, with measure 1 starting with a forte dynamic.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

3.

3. f

3.

Tbn. 1 & 2

f

Tbn. 3

f

Tba.

Glock.

Cymb.

S.D.

B.D.

Timp.

Vln. 1

f

Vln. 2

f

div.

Vla.

f

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

B.D.

Timp.

LADY MACBETH

Wel-come all, drink your fill. We a-wait our

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Timp.

Hp.

LM.

hon - ored guest. Drink up, gen - tle-men.

MURDERER 1

The MURDERERS enter.

A word with your

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Timp.

Hp.

MACBETH

Mrd. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Drink up, my thanes. We will at - tend your mirth a-non.

lord - ship. Will it please you?

pizz.

arco

arco

pizz.

mf

E.H. *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Hn. 1 & 2

Hn. 3 & 4

Tim. *pp*

M.

There's blood up-on your face! *mp*

Mrd. 1

'Tis Banquo's, then. The deed is done. I cut his throat my-

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

==

Ob.

E.H. *pp*

Cl. 1

Cl. 2

Bsn. *p*

Hn. 1 & 2

Hn. 3 & 4

Tim.

Hp.

M.

And did the same for Fle-ance, yes? Scap't? No, no,

Mrd. 1

self.

MURDERER 2

mp

Most royal sir, Fle-ance is scap't!

pizz.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

pizz.

pizz. arco

pizz. arco

rit.

Poco trattenuto.

Fl.
Ob.
E.H.
Cl. 1
Cl. 2
Bsn.
Tim.
Hpf.
M.

no! Then all's not well. Now I'm ca-bin cribbed, confined, bound in by

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

pizz. arco pizz. arco pizz. arco pizz. arco

rit. **Poco trattenuto.** **arco**

p *p* *p* *p* *p*

Fl.
Ob.
Cl. 1
Cl. 2
Bsn.
M.

sau-cy doubts and fears; though he has no teeth now, they will come with years.

BANQUO's ghost comes in and sits at Macbeth's table.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

pp

7

rit. appena Poco andante.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Glock. Timp. Hp.

LADY MACBETH
Your seat, my lord; the guests a - wait your toast.
M. speak a-non.

7

rit. appena Poco andante.

Vln. 1 Vln. 2 Vla. Vc. Cb.

Agitato subito.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Glock.

Cymb.

S.D.

B.D.

M.

done this? Shake not your gor - y lock at me! I am

LENNOX *f*

Done what, my lord?

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Glock.

S.D.

B.D.

LADY MACBETH

LADY MACBETH goes to him to restrain his ranting. Sit, friends, my lord is not well.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

LM.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This will pass, eat and drink, I pray you.

Vln. 1

mf a piacere

LM.

Stop this mad - ness. You cast guilt where none should be, lend-ing doubts to friends and foes a - like,

Vln. 1

Alla gigue. (Tempo I^o)

8

Ob. 1. *f*

Cl. 1 *f*

Cl. 2 *f*

Bs. Cl.

Bsn. *f*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

Tbn. 1 & 2 *f*

Tbn. 3 *f*

Tba. *f*

Cymb. *f*

S.D. *f*

B.D. *f*

Timp. *f*

LADY MACBETH

f

Drink up, lords, ____ to our ab - sent guest! To Banquo!

8 Alla gigue. (Tempo I^o)

Vln. 1

Vln. 2

Vla.

Vc. *f*

Cb. *f*

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

3.

Hn. 3 & 4

p

Tbn. 1 & 2

Tbn. 3

Tba.

Glock.

Cymb.

S.D.

B.D.

Timp.

LADIES

mp

p

To Banquo! May his hon - or grow and

LORDS, THANES

f

To Banquo! May his hon - or grow and

LM.

To Ban - quo, whom we do miss! May his hon - or grow and grow. To

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp div.

p

252

Meno mosso.

Fl. Ob. E.H. Cl. 1 Cl. 2 Bsn. Hn. 1 & 2 Hn. 3 & 4 Tbn. 1 & 2 Tbn. 3 Tba. Glock. B.D. Timp. CH. LM.

pp

3. 3. 3. pp

p pp

grow! To Ban-qu! May his hon - or grow and grow!

grow! To Ban-qu! May his hon - or grow and grow!

Ban - quo! May his hon - or grow and grow.

Meno mosso.

Vln. 1 Vln. 2 Vla. Vc. Cb.

p unis. pizz. pizz. p

Fl.

Hn. 1 & 2

Hn. 3 & 4

B.D.

Tim.

MACBETH

mp

Hence, hor-rid, blood-y thing,
quit my sight!
You are dead

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Cl. 1

Cl. 2

Bs. Cl.

Hn. 1 & 2

Hn. 3 & 4

B.D.

Tim.

M.

this ver-y night. Un-real mock-ery, hence! The GHOST backs out, drawing his fingers across his throat, as if to cut his own throat.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

p

pizz.

pizz.

p

p

Musical score for orchestra and piano, page 10, measures 11-12. The score includes parts for Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Trombones 1 & 2 (Tbn. 1 & 2), Trombone 3 (Tbn. 3), Tuba (Tba.), Bass Drum (B.D.), Timpani (Timp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (C. b.), Double Bass (Cb.), and Piano (Pno.). The instrumentation is as follows:

- Measures 11 (Piano part):** The piano plays eighth-note chords in the right hand and sixteenth-note patterns in the left hand. Dynamics: p , pp , p .
- Measures 12 (Orchestra part):**
 - Ob.:** Rest.
 - Cl. 1:** eighth-note chords.
 - Cl. 2:** eighth-note chords.
 - Bsn.:** eighth-note chords.
 - Tbn. 1 & 2:** eighth-note chords.
 - Tbn. 3:** eighth-note chords.
 - Tba.:** eighth-note chords.
 - B.D.:** eighth-note chords.
 - Timp.:** eighth-note chords.
 - Vln. 1:** eighth-note chords.
 - Vln. 2:** eighth-note chords.
 - Vla.:** eighth-note chords.
 - Vc.:** eighth-note chords.
 - Cb.:** eighth-note chords.
- Measure 12 (Piano part):** The piano plays eighth-note chords in the right hand and sixteenth-note patterns in the left hand. Dynamics: p , pp , p , $cresc.$.

LADY MACBETH

Dear guests, the king re-requests you at-tend him a-gain

Act II, cont. (55)

Picc.

Fl. 1. *mf*

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

LM. when he is more mer - ry.

MACBETH

mp They say blood will have blood. *cresc. poco a poco* Blood will have

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Timp.

LADIES

Good-night, my lord. We shall at-

GOODNIGHT, my lord. GOODNIGHT, my lord. We shall at-

LORDS

Good-night, my lord. We shall at-

THANES

Good-night, my lord. We shall at-

Goodnight, my lord. Goodnight, my lord. We shall at-

M.

blood. Blood will have blood.

The GUESTS leave in confusion and wonder.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. Ob. Cl. 1 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tbn. 3 Tba. Timp.

Cel. Hp. CH.

Vln. 1 Vln. 2 Vla. Vc. Cb.

a 2

f *mf* *mp*

mf *mp* *p*

f *mf* *mp*

mf *mp* *p*

mf *mp* *p*

tend you at your re - quest.
tend you at your re - quest.
tend you at your re - quest.

LADY MACBETH goes to MACBETH, who is distraught. She holds him to comfort him.

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

9

Lento doloroso.

Fl. *p*

Ob. *pp*

E.H.

Cl. 1

Cl. 2

Bs. Cl. *p*

Bsn. *p*

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3 *pp*

Tba. *pp*

Cel. *p*

MACBETH

I must to those prophetic crones a -

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *p*

Vc. *pp*

Cb. *pp*

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Glock.

M. gain. More must they speak, more must I know. O la - dy, O la - dy,

Vln. 1

Vla.

Vc.

Cb.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M. I am so steeped in blood.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob. 1.
mf

E.H.

Cl. 1
p

Cl. 2
p

Bs. Cl.

Bsn.

Hn. 1 & 2
pp

Hn. 3 & 4
pp

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Hp.

M. I can-not wade to saf - er shores. Come, come, we'll to bed, there to sleep,

Vln. 1
p

Vln. 2

Vla.
p

Vc.
pp

Cb.
pp

Act II, cont. (61)

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Hp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1.

mp

a 2

mp

pizz.

pizz.

pizz.

arco

arco

arco

arco

arco

arco

arco

arco

arco

to sleep, to sleep, ha!... or more the like to lie in

Più mosso.

Picc. *mp*

Fl. *mp*

Ob. *s: mp*

Cl. 1 *p*

Cl. 2 *p*
1.

Bsn.

Hn. 1 & 2 *p*
3.

Hn. 3 & 4 *p*

Tpt. 1 & 2 *p*
1.

Tpt. 3 *mp*
3.

Tbn. 1 & 2 *p*

Tbn. 3 *p*

Tba.

Cymb. *p*
mp

Timp.

M. *p*
dread! Holding each other, they exit.

Più mosso.

Vln. 1

Vln. 2

Vla. *mp*

Vc.

Cb.

10 Allegro.

Picc. Fl. 1 & 2 Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Timp. Harp

mp *mp* *mp* *mp subito* *f* *mp subito* *p* **WITCH 1** *mf* *mf* **WITCH 2** *mf* **WITCH 3** *mf* **10 Allegro.** *A blasted heath, with wind and lightning, as before.* Mac-
Round the cauldron we go and go. *In the poi - son en-trails throw.*

Vln. 1 Vln. 2 Vla. Vc. Cb.

p *p* *mp* *mp subito* *f* *mp subito*

Fl.

Ob.

Cl. 1

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Glock.

Vibes.

Cymb.

Timp.

Hp.

W. 1

Double, double, toil and trouble,

W. 2

W. 3

beth, so far, has won and won.

fire burn and cauldron bubble.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

265

Act II, cont. (65)

Cl. 1 *mp*
 Bsn.
 Hp. *p*
 W. 1 *mf* in the cauldron boil and bake.
 W. 2 let of a rat-tlesnake
 W. 3 *mf* liz-ard leg and owl-et wing,
 Vln. 1 *p*
 Vln. 2 *p*
 Vla. *mp*
 Vc. *mp*
 Cb. *mp*

Fl. *p*
 Cl. 1 *mf*
 Bsn.
 Hn. 1 & 2 1.
 Hn. 3 & 4 *sfp*
 Tpt. 1 & 2 *sfp*
 Tbn. 1 & 2 *sfp*
 Glock.
 Cymb. *mf*
 Timp.
 Hp. *sfp*
 W. 1 *mp* fire burn and cauldron bubble.
 W. 2 Eye of newt and toe of frog, Double, double, toil and trouble,
 W. 3 wool of bat and ear of dog.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Fl.

Ob. 1. *f* *mp* *mp*

E.H. *f*

Cl. 1 *mp*

Cl. 2

Bs. Cl. *f* *mp* *p*

Bsn. *f* *mp*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2 *f*

Tpt. 3

Tbn. 1 & 2 *f*

Vibes. *mp*

W. 1 *mf*
Make the gruel thick and sweet.

W. 2 *mf*
horn of goat and slip of yew.

W. 3 *mf*
Liver of a blaspheming Jew,

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *mp*

Vc. *f* *mp*

Cb. *f*

Furioso.

Furioso.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Vibes.

Cymb.

Timp.

W. 1

W. 2

W. 3

now the charm is firm and good.

Cook it up, we want to eat.

Cool it down with ba-boon's blood,

Furioso.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. *fp*

Fl.

Ob. *mp*

E.H.

Cl. 1 *fp*

Cl. 2 *fp*

Bs. Cl. *fp*

Bsn. *p* *mp*

Hn. 1 & 2 *p* *mp*

Hn. 3 & 4 *fp* *mp*

Tpt. 1 & 2 *fp*

Tpt. 3 *fp*

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

Timp.

W. 1 *mf*
By the pricking of my thumb,

W. 2 *f*
look in-side and see it squirm.

W. 3 *f*
Now a touch of kid-ney worm,

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *fp* *p* *mp*

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Timp.

W. 1

W. 2

some-thing wick-ed this way comes.

W. 3

MACBETH

Open locks, who-ev-er knocks.

How now, you secret black and midnight hags, what is't you

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



1.

Ob.

Cl. 1

Cl. 2

W. 1

A deed with-out a name.

W. 2

M.

do? I con-jure you, how e'er you come to know it; you damned kites, an-swer me!

Vln. 1

Vc.

Cb.

Calmo.

Giocoso.

Gioioso.

Picc. Fl. E.H. Cl. 1 Cl. 2 Bsn. Glock. W. 1
 no, _____ Mac - beth, fear nought. Be
 W. 2 WITCH 3 No, no, no, no, no, no, no, no, no, Mac - beth, fear nought. Be

Gioioso.

Giocoso.

Fl. *f*

Ob. *f*

Cl. 1 *f*

Bsn.

Hn. 1 & 2

Glock. *f*

W. 1 blood-y bold and res-o-lute! Laugh to scorn the pow'r of man. Fear not, for

W. 2 blood-y bold and res-o-lute! Laugh to scorn the pow'r of man.

W. 3 blood-y bold and res-o-lute! Laugh to scorn the pow'r of man.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Fl.

Ob.

E.H.

Cl. 1 *mp*

Cl. 2 *mp*

Bs. Cl. *mp*

Bsn. *mp*

Hn. 1 & 2 *mp*

Hn. 3 & 4 *mp*

Glock. *mp*

Cymb. *Sus. Cymb. (mallets)* *mf*

Timp. *f*

W. 1 none that was of wom-an born shall harm Mac-beth. None, none, none!

M. Then I'm safe! I'm *arco*

Vln. 1 *arco*

Vln. 2 *arco*

Vla. *arco*

Vc. *arco*

Cb. *arco*

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Glock. Timp. W. 1

WITCH 2

WITCH 3

safe! For none do live that are not of wom-an born.

Vln. 1 Vln. 2 Vla. Vc. Cb.

mp

p

3.

p

mp

p

p

arco

p

arco

Fl.

Hn. 1 & 2

Hn. 3 & 4

Tim.

W. 1

un-till Bir-nam wood to Dun-si-nane shall come a-against

W. 2

W. 3

no-thing, no-thing, no-thing, no - thing,

LM.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. 1

p

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

W. 1

thee.

W. 2

W. 3

M.

Bir-nam wood to Dun-si-nane move, but that can nev-er be! Woods_ can-not

Vln. 1

Vln. 2

Vla.

pizz.

Vc.

pizz.

Cb.

11

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Hp.

W. 1

W. 2

W. 3

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

mp

mp

mp

f

Woods can-not walk, nor can a tree, oh that can nev-er be! —

walk, — nor can a tree.

11

arco

arco

poco rit. a tempo.

Valse.

12

Fl.

Tri.

Hb.

W. 1
more, no more, no more.

W. 2
no more, no more.

W. 3
no more, no more.

12 Valse.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

poco rit. a tempo.

Fl.

Tri.

Hb.

Vln. 1

Vla.

Vcl.

Cb.

poco rit. a tempo.

Fl.

Ob.

E.H.

Cl. 1

Bsn.

Tri.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

poco rit. a tempo.

Fl.

Ob.

E.H.

Cl. 1

Bsn.

Tri.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

<img alt="Continuation of the musical score. Measures 102-103 show woodwind entries (Flute, Oboe, Clarinet 1) followed by a bassoon entry. Measures 104-105 show brass entries (Horn, Trombone). Measures 106-107 show strings (Violin 1, Violin 2, Cello) playing eighth-note patterns. Measures 108-109 show a dynamic change from mp to f. Measures 110-111 show a sustained note by the strings. Measures 112-113 show a dynamic change from mp to f. Measures 114-115 show a sustained note by the strings. Measures 116-117 show a dynamic change from mp to f. Measures 118-119 show a sustained note by the strings. Measures 120-121 show a dynamic change from mp to f. Measures 122-123 show a sustained note by the strings. Measures 124-125 show a dynamic change from mp to f. Measures 126-127 show a sustained note by the strings. Measures 128-129 show a dynamic change from mp to f. Measures 130-131 show a sustained note by the strings. Measures 132-133 show a dynamic change from mp to f. Measures 134-135 show a sustained note by the strings. Measures 136-137 show a dynamic change from mp to f. Measures 138-139 show a sustained note by the strings. Measures 140-141 show a dynamic change from mp to f. Measures 142-143 show a sustained note by the strings. Measures 144-145 show a dynamic change from mp to f. Measures 146-147 show a sustained note by the strings.

Ob. -

E.H. *mp* *3 cresc. poco a poco*

Cl. 1 *cresc. poco a poco*

Tri. *cresc. poco a poco*

Timp. *mp*

Hp. *cresc. poco a poco*

Vln. 1 *cresc. poco a poco*

Vln. 2 *3 cresc. poco a poco*

Vla. *mp*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

Con fuoco.

Musical score for Flute (Fl.) and Horns 1 & 2. The Flute part consists of six measures of sixteenth-note patterns, starting at *mf*. The Horns 1 & 2 part consists of three measures of sustained notes, starting at *mp*. Measure 1: Flute has sixteenth-note patterns. Measure 2: Flute has sixteenth-note patterns. Measure 3: Flute has sixteenth-note patterns. Measure 4: Flute has sixteenth-note patterns. Measure 5: Flute has sixteenth-note patterns. Measure 6: Flute has sixteenth-note patterns. Measure 7: Horns 1 & 2 play sustained notes. Measure 8: Horns 1 & 2 play sustained notes. Measure 9: Horns 1 & 2 play sustained notes.

Con fuoco.

Vln. 1

Vla.

Vc.

Cb.

mp

arco

pizz.

mp

mp

Picc. *mf*

Fl. 2. 1.

Hn. 1 & 2

Hn. 3 & 4

Timp.

Vln. 1

Vln. 2

Vla.

Vc. arco pizz. arco

Cb.

Picc.

Fl.

Cl. 1 *mp*

Cl. 2 *mp*

Hn. 1 & 2

Hn. 3 & 4

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

Cb.

Act II, cont. (81)

Ob. Cl. 1 Cl. 2 Bsn. Tbn. 1 & 2 Glock. Vln. 1 Vln. 2 Vla. Vc.

pizz. pizz.

Fl. Hn. 1 & 2 Hn. 3 & 4 Tri. Timp. Vln. 1 Vln. 2 Vla. Vc. Cb.

arco arco

Fl.

Cl. 1

Cl. 2

Hn. 1 & 2

Hn. 3 & 4

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mf

mf

mp

mf

mp

mp

mp

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tri.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.
Ob.
E.H.
Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3
Tba.
Cymb.
Tri.
Timp.
Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

13

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

Timp.

Hp.

The musical score consists of two parts. The top part shows a full orchestra in G major with five sharps, featuring woodwind entries (Flute, Oboe, English Horn) followed by brass and percussion (Trumpets 1 & 2, Trombones 3 & 4, Bass Trombone, Tuba, Cymbals, Timpani). The bottom part shows Macbeth's solo line on a single staff with a dynamic of ff. The vocal line begins with "MACBETH" in capital letters, followed by "As I am your king," "I de-mand thee say:" and "Shall Banquo's is-sue".

13

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The score continues with string instruments (Violin 1, Violin 2, Viola, Cello) playing eighth-note patterns. Macbeth's solo line resumes with a dynamic of ff. The vocal line continues from the previous page: "As I am your king," "I de-mand thee say:" and "Shall Banquo's is-sue". The strings play a sustained note on the final "sue".

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bsn.

WITCH 1

Seek no more! No more!

M.

Vln. 1

Vln. 2

Vc.

Cb.

1.

p

1.

rule one day?

I will not be de-nied, you cooks from

unis.

mf unis.

mf pizz.

mp pizz.

mp

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bsn.

M.

hell!

Au - ger my for-tunes, you filth-y hounds, _____ that I may act and

Vln. 1

Vln. 2

Vc.

Cb.

1.

2.

3.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Hp.

WITCH 1

WITCH 2

WITCH 3

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

He wants to know, know,
He wants to
Then show, show, show, show, show, show,
block the way of those who would steal my crown a-way.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Hp.

W. 1

know, know, know, his eyes, — grieve his heart, come like a shad - ow and so de-part.

W. 2

know, know, know, his eyes, grieve his heart, come like a shad - ow and so de-part.

W. 3

show his eyes, — grieve his heart, come like a shad - ow and so de-part.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Timp.

Hp.

Vln. 1

Vla.

Vc.

Cb.

Maestoso.

Cl. 1

Cl. 2

Bsn.

Timp.

MACBETH

Am I for-tune's fool,
to hack and cut
my way to

Maestoso.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cl. 1

Cl. 2

Bsn.

M. rule this state, then sur-ren - der all for a

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2 1.

Hn. 3 & 4

M. trick_ of fate?

Vln. 1

Vln. 2

Vla. unis.

Vc.

Cb.

f

Calmo.

Fl. *p*

Ob. *p*

Cl. 1 *p*

Cl. 2 *p*

Bs. Cl. *p*

Bsn. *p*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

WITCH 1 *mp*

WITCH 2 Come, sis-ters, our time is done.

WITCH 3 Much to do—be-fore the sun.

M.

Calmo.

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vc. *p*

Cb. *p*

Fl.

Ob.

Cl. 1

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

Timp.

W. 1

W. 2

W. 3

LM.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Sus. Cymb. (mallets)

mp

p

p

p

p

...trou - ble...

Too much power ends in trou - ble...

trou - ble.

...trou - ble...

The WITCHES disappear.

mp

mp

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

M.

Len.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Len-nox!

Saw you the three scruf-fy bitch-es pass thee now?

You called out, your grace!

mf

Fl. *mf*
 Ob.
 E.H.
 Cl. 1
 Cl. 2
 Bs. Cl.
 Bsn. 1.
 Hn. 1 & 2
 Hn. 3 & 4
 Tpt. 1 & 2
 Tpt. 3
 Tbn. 1 & 2
 Tbn. 3
 Tba.
 Timp.
 M.
 Len. To Eng-land fled! He may well do that.
 claim.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

M.

This will on - ly cause him dread. His dis - loy - al - ty shall we re - pay.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. *mp*

Ob. 1. *mp mf* *mp*

E.H. *mf*

Cl. 1 *mp mf*

Cl. 2 *mp mf*

Bs. Cl. *mf*

Bsn. *mf*

Hn. 1 & 2 *mp mf*

Hn. 3 & 4 *mf*

Tpt. 1 & 2 *mp*

Tpt. 3 *mp*

Tbn. 3 *mf*

Tba. *mf*

B.D. *mp*

Timp. *mf*

M. *mf*
His wife and child shall die to-day.

Len. Dispatch and see this done. *mf*
Yes, my lord.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *mf*

Cb. *mf*

14

Allegro con fuoco.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 3

Tba.

B.D.

Tim.

Hp.

M.

LENNOX exits.

I will teach these thanes to

14

Allegro con fuoco.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mf

mf

mf

pizz.

mf

pizz.

mf

Act II, cont. (99)

Fl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

flee their land. Run they off to old

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

Eng - land, a - ban - don their king and

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8
p

Fl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

clan, shall not re - turn to our Scot - land.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. 8

Cl. 1

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

They know not who they

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

dim. poco a poco

p

p

p

p

mf

dim. poco a poco

mf

mf

mf

mf

mf

Fl. 8

Cl. 1

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

dare! We shall ride

Fl.

Cl. 1

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

forth this ver - y night, re - mov - ing

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

M.

blood now must flow!

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Tpt. 1 & 2

Tbn. 1 & 2

Cymb. *Piatti*

B.D.

Timp.

M.

We shall ride forth this

Vln. 1

Vln. 2

Vla. *unis.*

Vc.

Cb. *arco*

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn.

Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Tba. B.D.

M. ver - y night, cut-ting heads and spread-ing death to those not

Vln. 1 Vln. 2 Vla. Vc. Cb.

molto allarg.

15

a tempo.

Picc. -

Fl. a 2 9 f ff ff

Ob. cresc. a 2 9 ff ff ff

E.H. -

Cl. 1 cresc. 9 ff ff ff

Cl. 2 cresc. 9 ff ff ff

Bs. Cl. -

Bsn. cresc. > > > > ff ff ff

Hn. 1 & 2 f cresc. ff ff ff ff

Hn. 3 & 4 f cresc. ff ff ff ff

Tpt. 1 & 2 f cresc. ff ff ff ff

Tpt. 3 f cresc. ff ff ff ff

Tbn. 1 & 2 f cresc. ff ff ff ff

Tbn. 3 f cresc. ff ff ff ff

Tba. f cresc. ff ff ff ff

Cymb. -

B.D. -

Tim. f cresc. ff ff ff ff

Hp. -

M. -

loy - al to Mac - beth!

molto allarg.

15

a tempo.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

B.D.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(curtain)

a²

ff

Sus. Cymb. (sticks)

Piatti

(curtain)

End of Act II

Act Three

Entr'Acte/Fantasia

Allegro con fuoco.

Musical score for strings (Violin 1, Violin 2, Viola, Cello, Contrabass) in 4/4 time, key signature of B-flat major (two flats). The score shows six measures of music. Measures 1-3 feature eighth-note patterns with grace notes and slurs. Measures 4-6 show eighth-note chords and sustained notes. Dynamics include **f** (fortissimo) at the beginning of each measure.

Fl. 1. *mp*

Ob. 1. *mp*

Cl. 1 *mp*

Hn. 1 & 2 1. *mf*

Hn. 3 & 4 3. *mf*

Tpt. 1 & 2 *cresc. poco a poco*

Tpt. 3 *cresc. poco a poco*

Timp. *mf*

Vln. 1 *cresc. poco a poco*

Vln. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Xylo.

B.D.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Xylo.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act III, cont. (3)

Picc.

Fl. *p*

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl. *p*

Bsn. *p*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

B.D. *p*

Vln. 1

Vln. 2

Vla. *p*

Vc. *p*

Cb.

This page of the musical score displays a complex arrangement for orchestra and brass band. The instrumentation includes Flute, Oboe, English Horn, Clarinet 1, Clarinet 2, Bassoon, Bassoon/Clarinet, Bassoon/Horn, Trombone 1 & 2, Trombone 3, Tuba 1 & 2, Tuba 3, Bass Trombone, Cymbals, Bass Drum, Timpani, Horn, Violin 1, Violin 2, Viola, Cello, Double Bass, and Trombones. The music is set in 2/4 time and features a variety of dynamics, including **ff** (fortissimo) and **f** (forte). Performance instructions like **a 2** and **1.** are also present. The score is written in multiple staves, each with its own clef and key signature.

1

Picc.

Fl.

Ob. *dim.* *mf* *cantabile* *f*

E.H. *dim.* *mf*

Cl. 1 *dim.* *mf*

Cl. 2 *dim.* *mf*

Bs. Cl. *dim.* *mf*

Bsn. *dim.* *mf*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3 *dim.*

Tba. *dim.*

Timp. *dim.* *mf*

Vln. 1 *dim.* *mf* *cantabile* *f* *mf*

Vln. 2 *dim.* *mf* *div.* *mf* *f* *mf*

Vla. *dim.* *mf* *pizz.* *f* *mf*

Vc. *dim.* *mf* *pizz.* *f* *mf*

Cb. *dim.* *mf* *f* *mf*

1

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mf

unis.

div.

mf

pizz.

arco

mf

pizz.

arco

f

mf

Act III, cont. (7)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Cymb.

S.D.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

2

1.

mp

1.

mp

f

mp

2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

mp

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Glock.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Vln. 1 & 2

n. 3 & 4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act III, cont. (11)

Musical score for orchestra and choir, Act III, cont. (11). The score includes parts for Picc., Fl., Ob., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Timp., Hp., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score consists of two systems of music. In the first system, the Flute and Oboe play eighth-note patterns with dynamic *mf*. The Bassoon provides harmonic support with sustained notes. In the second system, the Trombones and Tuba provide harmonic support, while the Violins play eighth-note patterns. The strings (Violin, Viola, Cello) provide harmonic support throughout both systems.

Fl. *cresc. poco a poco*

Ob. *cresc. poco a poco*

E.H. *mp* *cresc. poco a poco*

Cl. 1 *mp* *cresc. poco a poco*

Cl. 2 *mp* *cresc. poco a poco*

Bsn. *a 2* *cresc. poco a poco*

Hn. 1 & 2 *mp* *cresc. poco a poco*

Hn. 3 & 4 *mp* *cresc. poco a poco*

Tpt. 1 & 2 *mp* *cresc. poco a poco*

Tpt. 3 *mp* *cresc. poco a poco*

Tbn. 1 & 2 *mp* *cresc. poco a poco*

Tbn. 3 *mp* *cresc. poco a poco*

Tba. *mp* *cresc. poco a poco*

Cymb. *mf* *cresc. poco a poco*

S.D. *mf* *cresc. poco a poco*

B.D. *mp* *cresc. poco a poco*

Timp. *mp* *cresc. poco a poco*

Vln. 1 *cresc. poco a poco*

Vln. 2 *cresc. poco a poco*

Vla. *unis.* *cresc. poco a poco*

Vc. *arco* *cresc. poco a poco*

Cb. *arco* *cresc. poco a poco*

Picc. *mf*

Fl. *f* *mf*

Ob. *f*

E.H.

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bs. Cl. *f*

Bsn. *a2*

Timp. *f*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

unis.

arco

arco

Picc. *mf*

Fl. *mf*

Ob. *mf*

E.H. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bs. Cl. *mf*

Bsn. *mf*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

Timp. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *pizz. mf*

Vc. *pizz. mf*

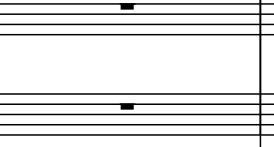
Cb. *mf*

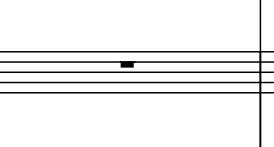
div.

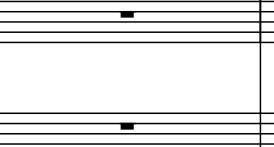
f *mf*

Picc. 

Fl. 

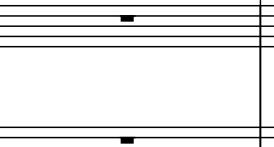
Ob. 

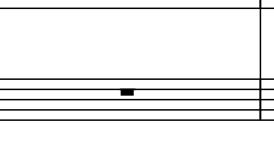
E.H. 

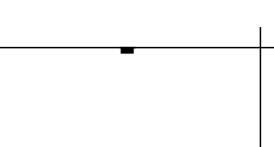
Cl. 1 

Cl. 2 

Bsn. 

Hn. 1 & 2 

Hn. 3 & 4 

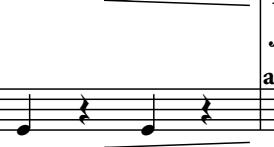
Tpt. 1 & 2 

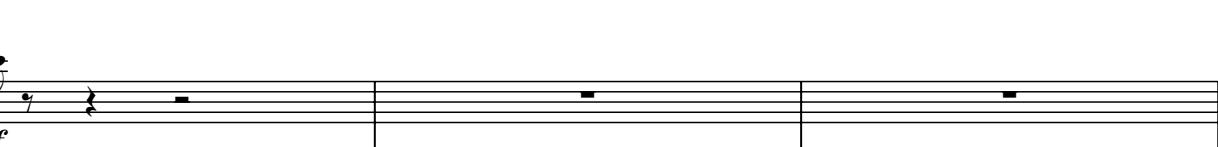
Tpt. 3 

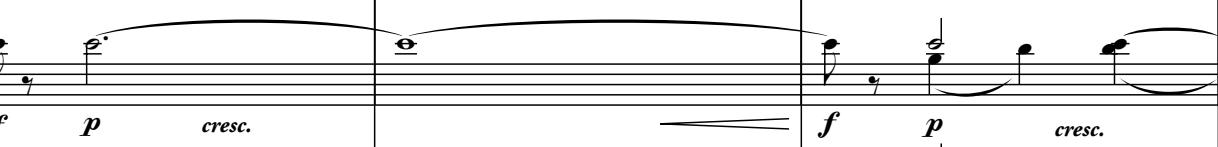
Tbn. 1 & 2 

Cymb. 

S.D. 

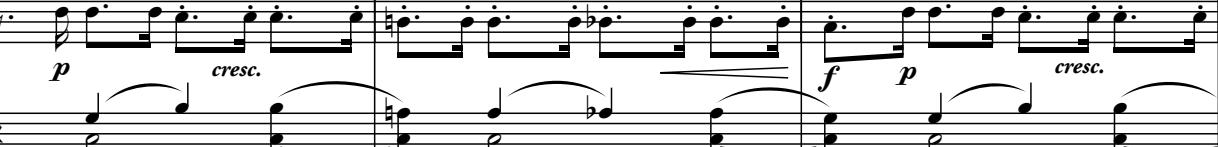
Timp. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

a 2

f p cresc. *f p cresc.* *p cresc.* *f p cresc.* *f p cresc.* *f p cresc.*

p cresc. *f p cresc.*

p cresc. *f p cresc.*

p cresc. *f p cresc.*

p cresc. *f p cresc.*

p cresc. *f p cresc.*

f p cresc. *f p cresc.* *f p cresc.* *f p cresc.* *f p cresc.* *f p cresc.*

f p cresc. *f p cresc.* *f p cresc.* *f p cresc.* *f p cresc.* *f p cresc.*

f p cresc. *f p cresc.* *f p cresc.* *f p cresc.* *f p cresc.* *f p cresc.*

f p cresc. *f p cresc.* *f p cresc.* *f p cresc.* *f p cresc.* *f p cresc.*

f p cresc. *f p cresc.* *f p cresc.* *f p cresc.* *f p cresc.* *f p cresc.*

f p cresc. *f p cresc.* *f p cresc.* *f p cresc.* *f p cresc.* *f p cresc.*

f p cresc. *f p cresc.* *f p cresc.* *f p cresc.* *f p cresc.* *f p cresc.*

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Cymb.

S.D.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *cresc.*

f *p* *cresc.*

f *p* *cresc.*

Fl. *f* *p* cresc.

Ob. *p* cresc.

E.H. *f* *p* cresc.

Cl. 1 *f* *p* cresc.

Cl. 2 *f* *p* cresc.

Bs. Cl.

Bsn. *f* *p* cresc.

Hn. 1 & 2 *f* *p* cresc.

Hn. 3 & 4 *f*

Tpt. 1 & 2 *f* *p* cresc.

Tpt. 3 *f* *p* cresc.

Tbn. 1 & 2 *f* *p* cresc.

Tbn. 3

Tba.

Cymb. *f* *p* cresc.

S.D. *f* *p* cresc.

B.D.

Timp.

Vln. 1

Vln. 2

Vla.

Vc. *p* cresc.

Cb. *f* *p* cresc.

4

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Glock.

Cymb.

S.D.

B.D.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Glock.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob. *a 2* *mp*

E.H. *mp*

Cl. 1

Cl. 2

Bs. Cl. *mp*

Bsn. *mp*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Hp.

Vln. 1

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

5

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

B.D.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Tba. Cymb. S.D. B.D. Timp. Vln. 1 Vln. 2 Vla. Vc. Cb.

Musical score for Act III, cont. (25) showing a full orchestra arrangement. The score includes parts for Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Cymb., S.D., B.D., Timp., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is divided into measures by vertical bar lines. Dynamics such as *f* (fortissimo), *sfz* (sforzando), and *sfz* (sforzando) are indicated above certain notes or groups of notes. Measures 1-4 show woodwind entries (Flute, Oboe, Bassoon) with dynamic markings. Measures 5-8 show brass entries (Horns, Trombones, Tuba) with dynamic markings. Measures 9-12 show string entries (Violin, Viola, Cello) with dynamic markings. Measures 13-16 show woodwind entries again. Measures 17-20 show brass entries. Measures 21-24 show strings. Measures 25-28 show woodwinds. Measures 29-32 show brass. Measures 33-36 show strings. Measures 37-40 show woodwinds. Measures 41-44 show brass. Measures 45-48 show strings. Measures 49-52 show woodwinds. Measures 53-56 show brass. Measures 57-60 show strings. Measures 61-64 show woodwinds. Measures 65-68 show brass. Measures 69-72 show strings. Measures 73-76 show woodwinds. Measures 77-80 show brass. Measures 81-84 show strings. Measures 85-88 show woodwinds. Measures 89-92 show brass. Measures 93-96 show strings.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

B.D.

Tim.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

6**Alla marcia.**

Picc. Fl. Ob. Cl. 1 Cl. 2 Tbn. 3 Tba. S.D. B.D. Timp.

*An army encampment, very military. MACDUFF at attention with entourage of OFFICERS.**Enter DONALBAIN and MALCOLM, heirs to the crown of Scotland, with their ENTOURAGE.***6****Alla marcia.**

Vln. 1 Vc. Cb.

Picc. Fl. Ob. Cl. 1 Cl. 2 Tbn. 3 Tba. S.D. B.D. Timp. Vln. 1 Vc. Cb.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Tba. S.D. B.D. Timp.

(curtain) f f f

Vln. 1 Vln. 2 Vc. Cb.

(curtain) f

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Tba. S.D. B.D. Timp.

MACDUFF

Vln. 1 Vln. 2 Vla. Vc. Cb.

Wel - come, heirs to

unis. arco
unis. mp
mp

Cl. 1

Cl. 2

Hn. 1 & 2

Hn. 3 & 4

S.D.

B.D.

McD.

Scot - land throne. _____ Though ye are young, we know your

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cl. 1

Cl. 2

Hn. 1 & 2

Hn. 3 & 4

S.D.

B.D.

McD.

heart. _____ We bid you join in this our quest:

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

S.D.

B.D.

DONALBAIN

mf

That u - surp-ing dog des - troyed our

McD.

— to rid this land of black Mac - beth.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

mp

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

S.D.

B.D.

Don.

land. Wi-dows and chil - dren roam the land

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

Don.

for lack of shel - ter by his hand. 3 Scot-land and her

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

B.D.

CH.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

— re-turn your hon - or and fix the blame —

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Cymb.

S.D.

B.D.

CH. — for wrongs he's done as one in - sane,
unis.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Quasi recitative.

Fl. Ob. Cl. 1 Cl. 2 Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Cymb. S.D. B.D. Timp. CH. MALCOLM

for wrongs he's done as one in - sane.

News from England has reached our ear, of your per-son-al

Vln. 1 Vln. 2 Vla. Vc. Cb.

mf

secco

f

Quasi recitative.

mp

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Chimes

Mal.

loss of those most dear: your fam - ily torn a - sun - der here.

rit.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8 Lento doloroso.

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Chimes

Hp.

MACDUFF

Too true, too true. Too true, too true. That per-ni - cious can - ker called Mac -

8 Lento doloroso.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Chimes B.D. Hp. McD.

Vln. 1 Vln. 2 Vla. Vc. Cb.

Ob. E.H. Cl. 1 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Chimes Timp. Hp. McD.

Vln. 1 Vln. 2 Vla. Vc. Cb.

beth took my lov - ing fam - ly from their beds and _ slaug - tered

1. *mf* *mf* *mf* *sfp* *p*

them as they fled. No mer-cy ev - en to my babes.

sfp *p* *sfp* *p* *sfp* *p* *sfp* *p*

poco accel.

Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Hn. 1 & 2
Hn. 3 & 4
McD.

— was shown, to hack his way to his blood - y throne. All my chil - dren!

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

poco accel.

Più mosso.

Fl.
Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Glock.
McD.

All!
All!
All!

Not one lit - tle chick did he

Più mosso.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

a 2.

Fl. a 2 bⁿ

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Glock.

McD.

spare!

He has none, _____ and will

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

McD.

nev - er know_____ the an - guish and pain

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

9 Quasi recitative.

DONALBAIN

Ru-mor has he fields an ar-my that on - ly fights from fear of his
he has sown.

9 Quasi recitative.

Don.
wretch-ed might, not for Scot-land nor the right. Ev-en those who loved him once flee his ar-mored bat-tle-ments.

McD.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Più mosso.

Fl. -

Ob. 1.*mf*

Bsn. *mf*

Hp. *mf*

Don. -

McD. *mf*

Be-fore this bat-tle's lost or won I shall stand o'er his head and cut it off be-fore he's

Più mosso.

Vln. 1 -

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Ancora più mosso.

Fl. *f*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bs. Cl. *mp*

Bsn. *f*

Hp. *f*

MALCOLM *mf*

I must this hon - or have, my hon - ored Lord Mac - duff. You may

McD. dead.

Ancora più mosso.

Vln. 1 *f* *mp*

Vln. 2 *div.* *mp*

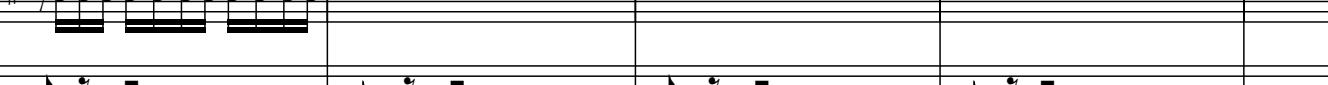
Vla. *pizz.* *mp*

Vc. *pizz.* *f*

Cb. *f*

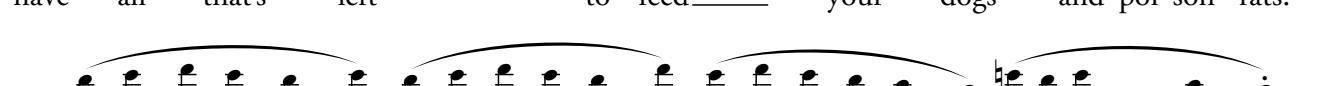
Act III, cont. (43)

Fl. 

 Cl. 1 

 Cl. 2 

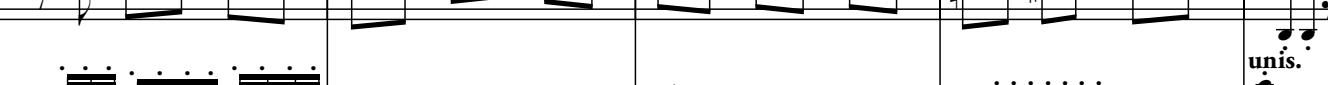
 Bs. Cl. 

 Bsn. 

 Mal. 

have all that's left to feed your dogs and poi-son rats. I'll not

 Vln. 1 

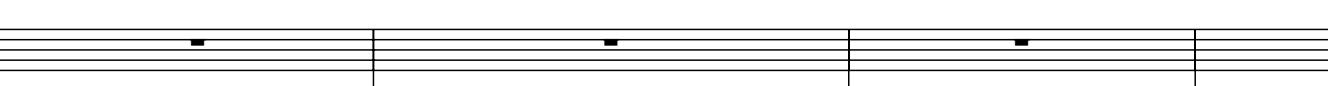
 Vln. 2 

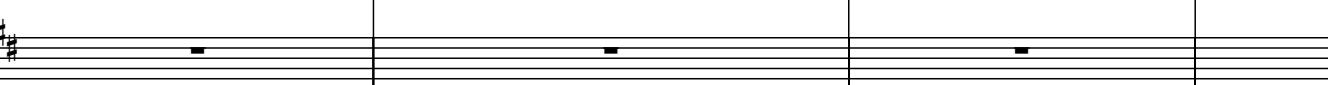
 Vla. 

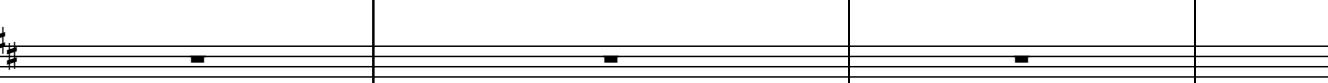
 Vc. 

 Cb. 

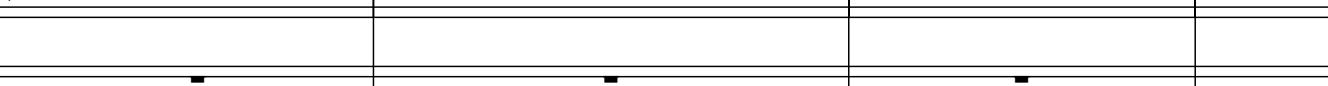


 Fl. 

 Cl. 1 

 Cl. 2 

 Bs. Cl. 

 Bsn. 

cresc. poco a poco

 Mal. 

rest till the ty - rant's head stands on a pole _____

 Vln. 1 

cresc. poco a poco

 Vln. 2 

cresc. poco a poco

 Vla. 

cresc. poco a poco

 Vc. 

cresc. poco a poco

 Cb. 

cresc. poco a poco

Tempo I^o.

10

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

B.D.

Timp.

Hp.

TENOR

BASS

OFFICERS

We shall fight to re-store your
o - ver - head.

Tempo I^o.

10

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act III, cont. (45)

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

B.D.

CH.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

name. "Scot-land for - ev - er!" is our bat - tle cry;

352

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

B.D.

CH.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

a2

a2

a2

— re-turn your hon - or and fix the blame_____ for wrongs he's done____ as

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

Hp.

CH. one in - sane.

DONALBAIN

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Timp.

Don.

on this day _____ to breach his for - tress, Dun-si-nane. _____

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

11

Fl.

Ob.

E.H.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Timp.

Don.

MALCOLM

My lords, let us speed our troops to Bir - nam Wood,____ there to cut shrubs and

11

Vln. 1

Vln. 2

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Glock.

Mal.

Mal. trees, and dress our sol-diers with the leaves, and ap-proach_ his wall in se - cre -

Vln. 1

Vln. 2

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Mal.

Mal. cy; hide from view our num-bers strong, then take his life to right the

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

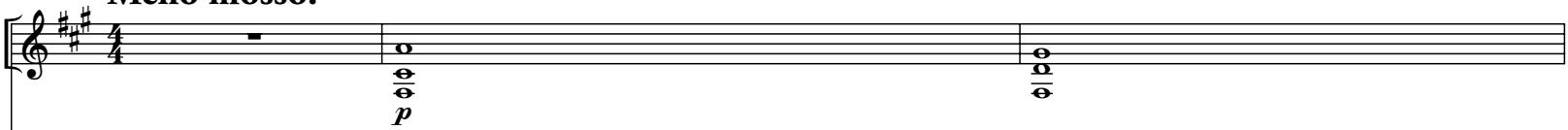
a 2

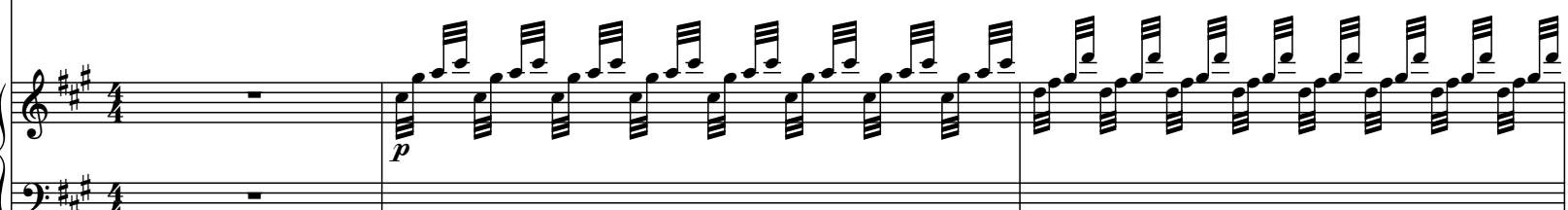
mf

mf

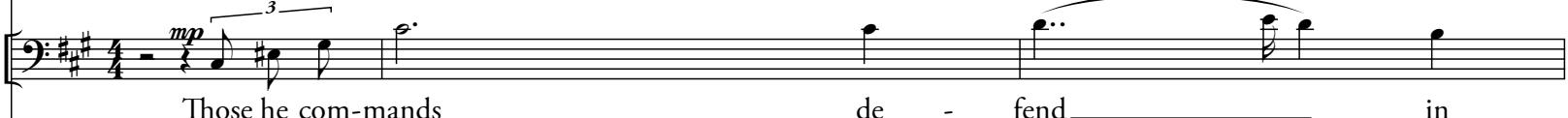
12

Meno mosso.

Vibes. 

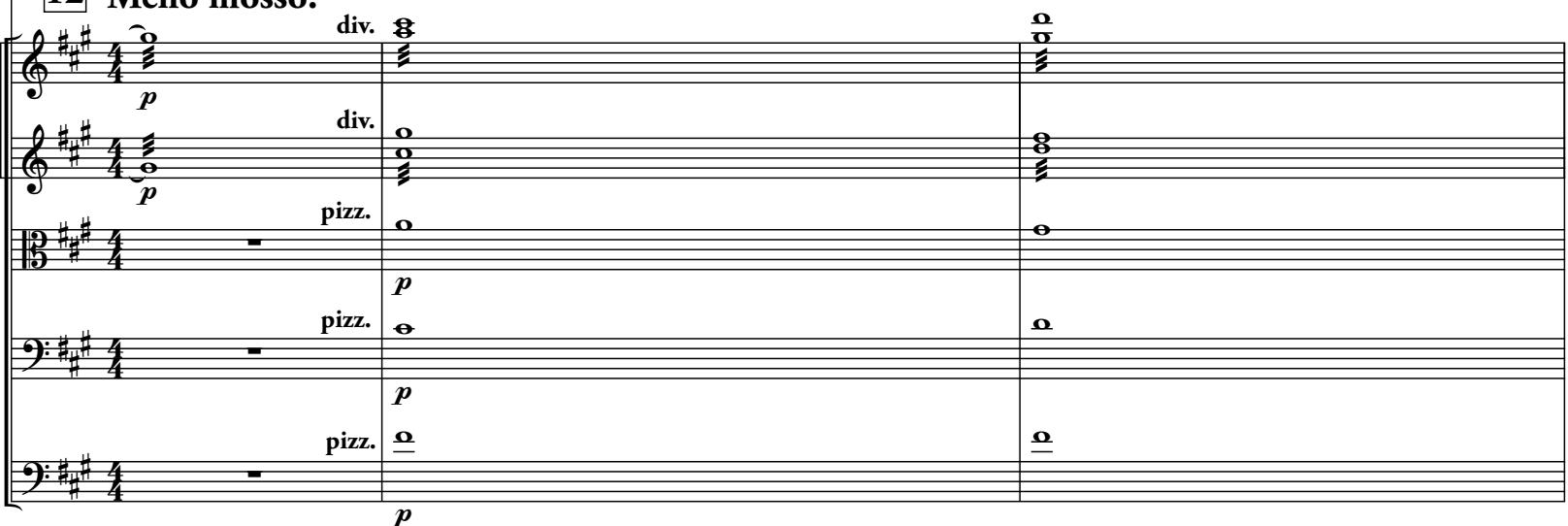
Hp. 

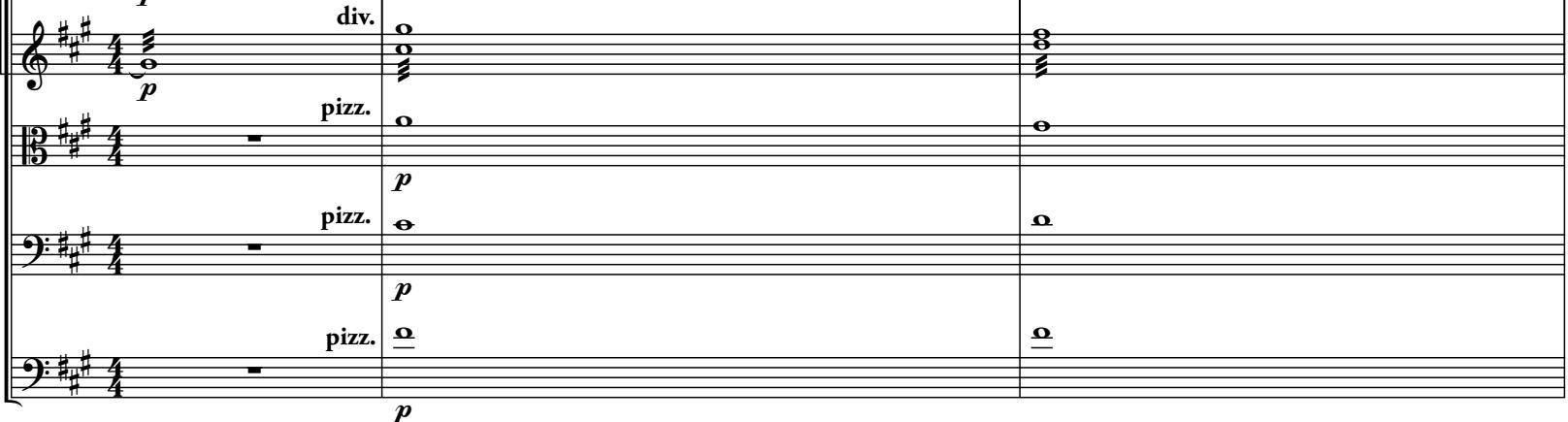
MACDUFF

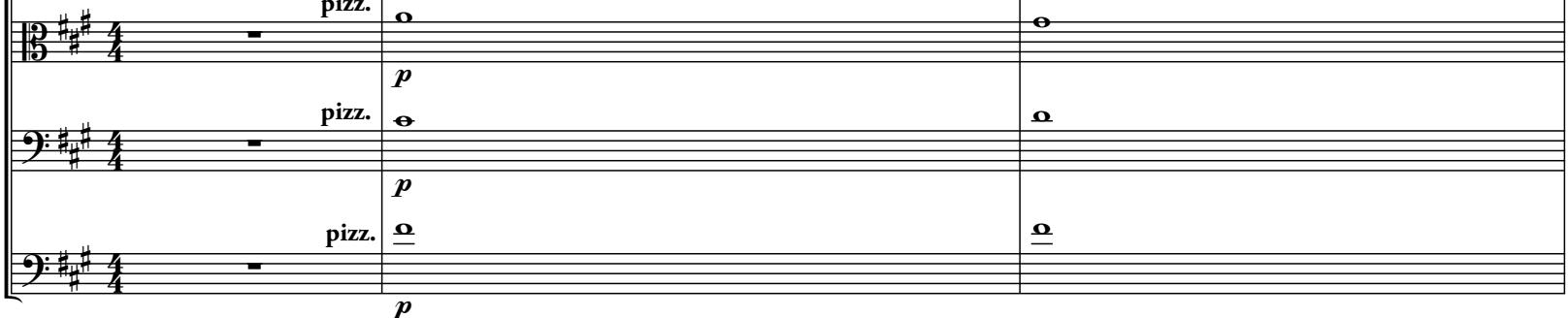


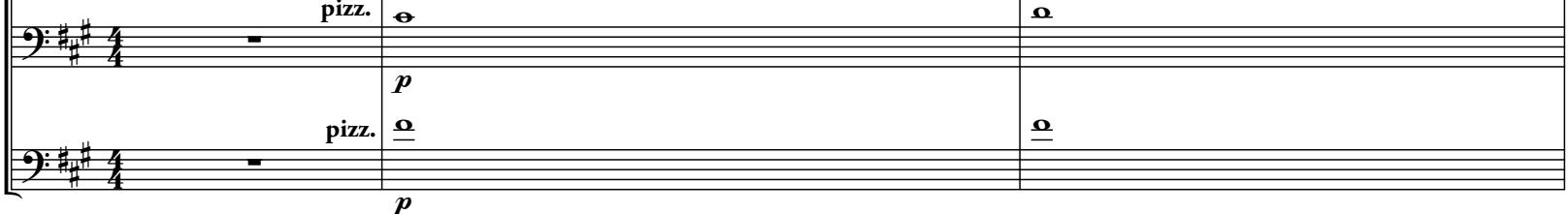
12

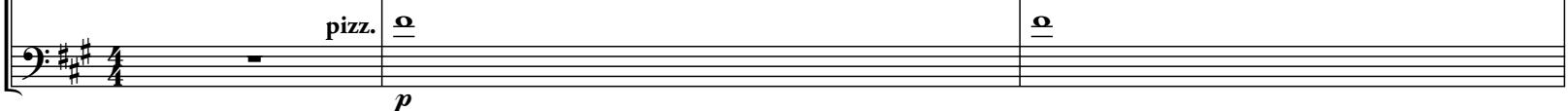
Meno mosso.

Vln. 1 

Vln. 2 

Vla. 

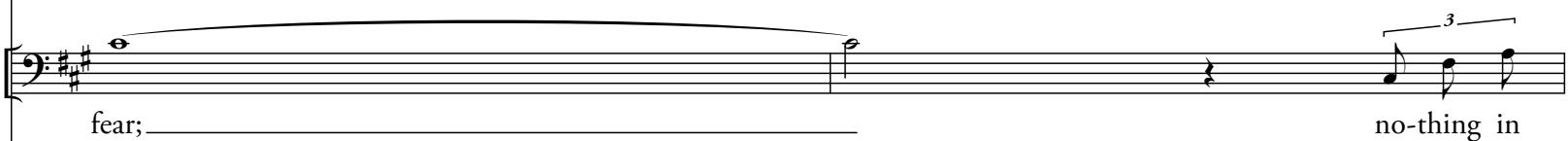
Vc. 

Cb. 



Vibes. 

Hp. 

McD. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

Vibes.

Hp.

McD.

love; this will cost him

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

Fl.

Hn. 1 & 2

Hn. 3 & 4

Vibes.

Hp.

TENOR

BASS

OFFICERS

unis. *p*

Move we at

p

McD.

dear.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

arco

arco

Act III, cont. (53)

Fl. *mp*

Ob.

E.H. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bs. Cl. *mp*

Bsn.

Hn. 1 & 2 *mp*

Hn. 3 & 4 *mp*

Tpt. 1 & 2

Tpt. 3

Chimes *mp*

Hp. *mp*

CH. morn - ing light, there to die and de - fend the
unis. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc. *mp*

Cb. *mp*

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tim.

Hp.

CH. right, for Dun - can, his sons; good - night, good -

Vln. 1

Vln. 2 unis. *div.*

Vla.

Vc.

Cb.

361

Tempo I^o.

Picc.

Fl. *dim.*

Ob.

E.H.

Cl. 1 *dim.*

Cl. 2 *dim.*

Bs. Cl. *dim.*

Bsn.

Hn. 1 & 2 *dim.*

Hn. 3 & 4 *dim.*

Tbn. 3

Tba.

S.D.

B.D.

Timp.

Hp.

CH. night, good - night.
— good - night, good-night. *pp*

Vln. 1 *dim.*

Vln. 2 *dim.* unis

Vla. *dim.*

Vc. *dim.*

Cb. *dim.*

Picc. *cresc. poco a poco*

Fl. *cresc. poco a poco*

Ob.

E.H.

Cl. 1 *mp* *cresc. poco a poco*

Cl. 2 *mp* *cresc. poco a poco*

Bsn. *cresc. poco a poco*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3 *cresc. poco a poco*

Tba.

S.D. *cresc. poco a poco*

B.D. *cresc. poco a poco*

Timp.

Vln. 1 *cresc. poco a poco*

Vln. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Tba. S.D. B.D. Vln. 1 Vln. 2 Vla. Vc. Cb.

Picc. 

Fl. 

Cl. 1 

Cl. 2 

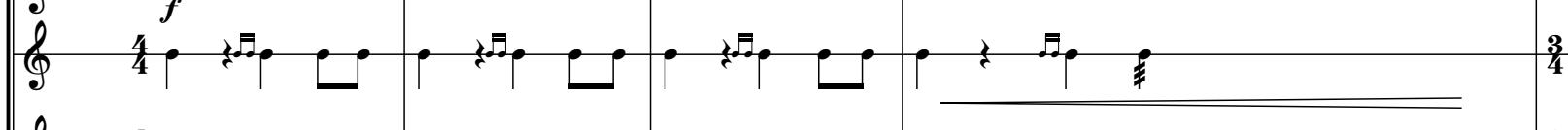
Bsn. 

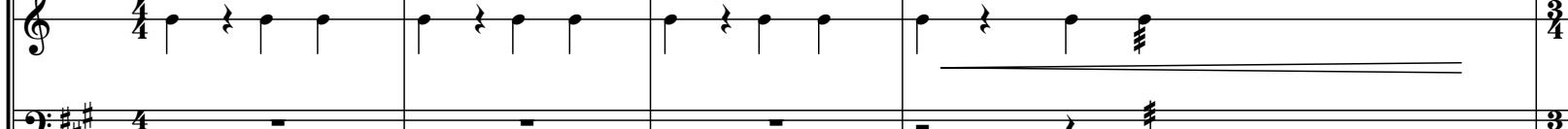
Hn. 1 & 2 

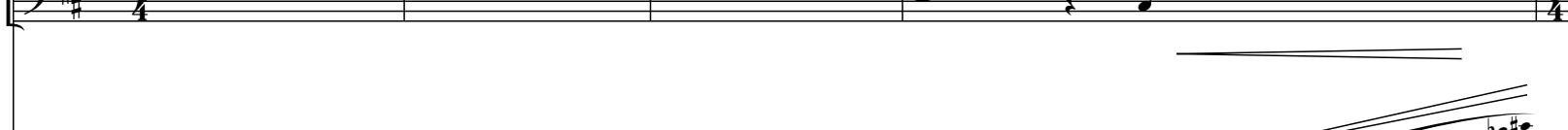
Hn. 3 & 4 

Tbn. 3 

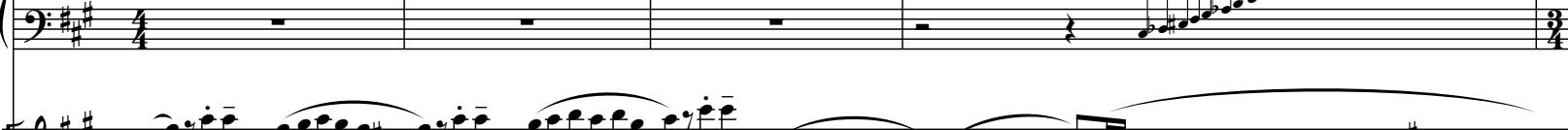
Tba. 

Cymb. 

S.D. 

B.D. 

Timp. 

Hp. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

Act III, cont. (59)

Picc. *f*

Fl. *f*

Ob.

E.H. *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *f*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3 *f*

Tba. *f*

Cymb. *f*

S.D. *f*

B.D. *f*

Timp. *f*

Hp. *f*

Vln. 1

Vln. 2 *f*

Vla. *f*

Vc. *unis. f*

Cb. *unis. f*

13

Allegro con fuoco.**Recitative.**

Picc. Fl. 1 & 2 Ob. Cl. 1 Cl. 2 Bs. Cl. Bsn. Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Tba. Timp. MAID (LADY IN WAITING) DOCTOR

*It is night in the Entrance Hall of Dunsinane Castle.
Enter a LADY IN WAITING and the DOCTOR.*

13 Allegro con fuoco.

I have these two nights watched but see
Recitative.

Maid *mp* Yes-ter-night, while in a most fast sleep. She talked and did that which I not speak.

Doc. not. When walked she last?

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

====

Maid She sleeps with it by her bed. See, her eyes are

Doc. Lo, here she comes. How came she by that light?

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

====

E.H.
Cl. 1
Cl. 2
Bs. Cl.

Maid o-pen, but the sense is shut. Look a-gain: how she seems to wipe her palms.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

14

accel.

Allegro con fuoco.

Picc. -

Fl. -

Ob. a2

E.H. *mp*

Cl. 1 -

Cl. 2 -

Bs. Cl. -

Bsn. a2

Hn. 1 & 2 1.
3. *mp*

Hn. 3 & 4 *mp*

Tpt. 1 & 2 -

Tpt. 3 -

Tbn. 1 & 2 -

Tbn. 3 -

Cymb. Sus. Cymb. (mallets)

B.D. -

Timp. -

Hp. -

14

accel.

Allegro con fuoco.

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Cb. -

Picc.

Fl.

Ob. a2

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

B.D.

Timp.

Hp.

LADY MACBETH

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

mp

a2

mp

mf

Out, out, you

mp

mp

mp

pizz.

mp

pizz.

mp

Fl.

E.H.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

LM.

Vln. 1

Vln. 2

Vla.

Vc.

1. *f*

mp

f

mp

mp

mp

1. *mp*

3. *mp*

damn - ed spots! Come clean, you

div. arco

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

LM.

Vln. 1

Vln. 2

Vla.

Vc.

f

mp

f

mp

mp

lit - tle hands! One, two,

Fl.

Ob.

E.H.

Cl. 1

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Hp.

LM.

three, four; though I wipe you off

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tim.

LM.

there are al - ways more!

"Aaaaccchhhh!!!"

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Timp.

LM.

Vln. 1

Vla.

Vc.

Cb.

Still now the stench re-mains.

pizz.

LM.

Will not all the perfumes of Ara - bia

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Hn. 1 & 2

LM.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 Timp. LM. Vln. 1 Vln. 2 Vla. Vc. Cb.

mf

a 2

1.

Who would have ev - er dreamt

mf

Act III, cont. (69)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

LM.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1.

3.

mf

mf

mf

mf

he had so much blood with-in?

pizz.

pizz.

15 Lo stesso tempo.

1

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Timp.

15 Lo stesso tempo.

Musical score for strings (Vln. 1, Vln. 2, Vc., Cb.) in 3/4 time, key signature of one flat. The score shows two measures. In the first measure, Vln. 1 and Vln. 2 play eighth-note patterns, Vc. and Cb. provide harmonic support. In the second measure, all instruments play eighth-note patterns, with dynamic markings *f* and *arco*.

A musical score for orchestra, page 10, showing measures 11 and 12. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon/Clarinet (Bs. Cl.), Bassoon (Bsn.), Horn 1 & 2 (Hn. 1 & 2), Horn 3 & 4 (Hn. 3 & 4), Violin 1 (Vln. 1), Cello (Vc.), and Double Bass (Cb.). The music features various rhythmic patterns and dynamic markings, including slurs and grace notes.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

3.

Hn. 3 & 4

Vln. 1

Vla.

Vc.

Cb.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Vln. 1

Vc.

Cb.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 3

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob. *f*

E.H.

Cl. 1

Cl. 2

Bs. Cl. *ff* *f* *ff* *f*

Bsn. *ff* *f* *ff* *f*

Hn. 1 & 2 *a 2*

Hn. 3 & 4 *a 2 f*

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2 *f*

Tbn. 3

Tba. *ff* *f* *ff* *f*

Vln. 1 *tr* *tr*

Vln. 2

Vla.

Vc. *ff* *f* *ff* *f*

Cb. *ff* *f* *ff* *f*

16

Picc. *mf*

Fl. *f*

Ob.

E.H. *f* *mf*

Cl. 1

Cl. 2

Bs. Cl. *f*

Bsn. *p*

Hn. 1 & 2 *f*

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba. *f*

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *f*

Cb. *f*

16 *arco*

p

arco

p

arco

p

pizz.

p

pizz.

p

sfp

sfp

sfp

arco

sfp

pizz.

p

pizz.

p

sfp

sfp

Fl.

Cl. 1

Cl. 2

Bs. Cl.

Hn. 1 & 2

Hn. 3 & 4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

sfp

arco

pizz.

mp

f

p

mf

Ob.

E.H.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

1. >

3. >

mp

f

f

mp

f

arco f

pizz.

mf

dim. poco a poco

mf

dim. poco a poco

mf

dim. poco a poco

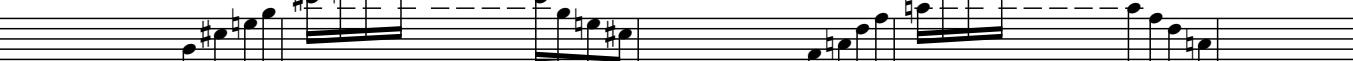
f

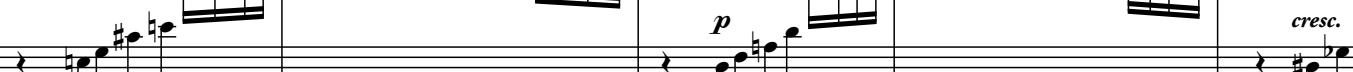
mp

Musical score for orchestra, page 1. The score consists of ten staves. From top to bottom: Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn 1 & 2 (Hn. 1 & 2), Horn 3 & 4 (Hn. 3 & 4), Timpani (Timp.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (C. b.), and Double Bass (Cb.). The key signature is B-flat major (two flats). Measure 1 starts with dynamic *p*. Measures 2-4 show rhythmic patterns with accents. Measure 5 begins with dynamic *f*. Measure 6 shows a melodic line for Vln. 1. Measure 7 begins with dynamic *f*. Measure 8 shows a melodic line for Vln. 2. Measure 9 begins with dynamic *f*. Measure 10 shows a melodic line for Cb.



Bsn. 

Hp. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Picc.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

E.H.

Bs. Cl.

Bsn.

Hn. 1 & 2

B.D.

Timp.

LM.

not be un - done!

Stop your pin - ing!

Stop your whin - ing!

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

E.H.

Cl. 1

Bs. Cl.

Bsn.

Hn. 1 & 2

B.D.

LM.

Ban - quo's dead and bur - ied!

And we must

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

mf

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. 8

Hn. 1 & 2 8

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

B.D.

LM. show no fear.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl. *f*

Ob. *f*

E.H.

Cl. 1 *f*

Cl. 2 *f*

Bs. Cl. *f*

Bsn. *f* *a²*

Hn. 1 & 2 *f* *a²*

Hn. 3 & 4 *f*

Tbn. 3 *f*

Tba. *f*

B.D. *f*

Timp. *f*

LM. *ff* *f* *>* *ff*

Go! Go! Go! Go! Go!

Someone's knocking at the gate!

Vln. 1 *f* *unis. 3* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 3

Tba.

Tri.

B.D.

Tim.

Hp.

LM.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Come! Come! Our face must hide what the false heart doth know.

Act III, cont. (83)

Musical score for Act III, cont. (83) featuring a variety of instruments:

- Picc.
- Fl.
- Ob.
- E.H.
- Cl. 1
- Cl. 2
- Bs. Cl.
- Bsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1 & 2
- Tpt. 3
- Tbn. 1 & 2
- Tbn. 3
- Tba.
- Tri.
- Hp.
- LM. (Lyricist)
Our face must hide what the false heart doth know.
Our face must hide,
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score includes vocal parts for LM. (Lyricist) with lyrics: "Our face must hide what the false heart doth know. Our face must hide," and "Vln. 1" with dynamics *f* and *mf*. The instrumentation is primarily woodwind and brass, with strings providing harmonic support.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tri.

B.D.

Timp.

Hp.

LM.

MACBETH

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

our face must hide what the false heart doth know.

What the false heart doth...

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn. a 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

B.D.

Timp.

Hp.

LM.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

What the false heart doth know, what the

know, what the false heart doth know, what the

rit.

Fl. *mf*

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Tba.

B.D.

Timp.

Hp.

LM.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

false heart, what the false heart, what the false heart doth

cresc.

rit.

a tempo.

Picc. *f*

Fl. *f*

Ob. *f*

E.H. *f*

Cl. 1 *f*

Cl. 2 *f*

Bs. Cl. *f*

Bsn. *f*

Hn. 1 & 2 *f*

Hn. 3 & 4 *f*

Tpt. 1 & 2 *f*

Tpt. 3 *f*

Tbn. 1 & 2 *f*

Tbn. 3 *f*

Tba. *f*

Cymb. *f*

B.D. *f*

Tim. *f*

Hp. *f*

LM. *f*
know.

M. *f*
know.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

18 Mesto.

rall. a tempo.

poco rall.

Ob. 4

E.H. 4

Cl. 1 4

Bsn. 4

1. 1.

p

18 Mesto.

rall. a tempo.

poco rall.

Vln. 1 4

Vln. 2 4

Vla. 4

Vc. 4

Cb. 4

pp

a tempo.

Picc. 4

Hn. 1 & 2 4

DOCTOR This dis-ease is far be-yond_ my_ skills to heal.

mf

1. p

a tempo.

Vln. 1 4

Vln. 2 4

Vla. 4

Vc. 4

Cb. 4

p

accel.

Picc. -

Fl. *mf* *cresc.*

Ob. -

Cl. 1 -

Cl. 2 -

Bsn. -

Hn. 1 & 2 *mf* *cresc.*

Hn. 3 & 4 -

Tpt. 1 & 2 -

Tpt. 3 -

Tbn. 1 & 2 -

Tbn. 3 -

Tba. -

Chimes -

Vibes. -

S.D. -

Tim. -

Vln. 1 -

Vln. 2 -

Vla. *cresc.*

Vc. -

Cb. -

Furioso.**19**

Fl. *f*

Ob. *f*

Cl. 1

Cl. 2

Bs. Cl. *f*

Hn. 1 & 2

Hn. 3 & 4 *f* 1. *f* 3.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Xylo.

S.D. *f*

B.D. *f* *mf*

Timp. *f*

MACBETH

Bring me no more ill re - ports!

19 **Furioso.**

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Hn. 1 & 2

Hn. 3 & 4

Xylo.

S.D.

B.D.

M.

Bring me no more ill re-posts! I'll not trade with cow - ard's

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Tbn. 1 & 2

S.D.

B.D.

M.

fear, till Bir - nam wood, till Bir - nam wood to

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

S.D.

B.D.

Timp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Dun - si - nane move here!

What is Mal - colm? Just a

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Xylo.

S.D.

B.D.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

man!

Was he not of wom - an born?

Fl.

Ob.

Bs. Cl.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

S.D.

B.D.

M.

Knowing spir - its have pro-nounced me thus!

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Bs. Cl.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

S.D.

B.D.

Timp.

M.

Knowing spir - its have pro-nounced me thus!

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

Tim.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ooh, let them all come, let them

Fl. a 2 **G** Ob. **G** Cl. 1 **G** Cl. 2 **G** Hn. 1 & 2 **G** Hn. 3 & 4 **G** S.D. B.D. M. **G** all ____ come! Macbeth fears_ noth-ing! Macbeth fears_ noth-ing!

Vln. 1 Vln. 2 Vla. Vc. Cb.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

B.D.

Timp.

M.

writ!

It

is

writ!

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

S.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

What's the news?

lord? All is con-firmed,

I'll fight till my bones be hacked of
ten - thou-sand come.

Act III, cont. (101)

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

flesh!

Give me my ar - mor!

Give me my

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ar - mor!

How does your pa - tient,

Poco meno mosso.

Fl. Ob. Hn. 1 & 2 M. doc-tor?
DOCTOR Much trou-bled, my lord,
Poco meno mosso. much trou-bled, my lord. Fancies that keep her
Vln. 1 Vln. 2 Vla. Vc.
arco **p** **arco** **p** **arco** **p**

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bsn. Hn. 1 & 2 Hp. M. Doc. Cure her of that! Cans't
much a-wake— with lit-tle peace, with lit - tle peace.
Vln. 1 Vln. 2 Vla. Vc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Hp.

M.

cure the mind?

Cure her of that!

Root trou - ble from the brain

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

E.H.

Cl. 1

Hp.

M.

with some health - ful an - ti-dote.

If thou can do that,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Musical score page 10, measures 11-12. The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1 & 2 (Hn. 1 & 2), Horn 3 & 4 (Hn. 3 & 4), Glockenspiel (Glock.), Chimes, Cymbals (Cymb.), Bass Drum (B.D.), Timpani (Timp.), Horn (Horn), Trombone (M.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The vocal part (Trombone) sings "doc - tor, thou shalt live, shalt live a thane!" in measure 11. The vocal part continues in measure 12. Dynamic markings include *f*, *mf*, and *p*. Measure 12 features a sus. cymb. (mallets) performance.

Picc. -

Hn. 1 & 2 *mp*

Tpt. 1 & 2

B.D. *mp*

DOCTOR

Be - yond my poor skills, Sire.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

MACBETH

Then throw phy-sic to the dogs, I'll none of it! Get thee gone! Get thee gone!

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

accel.

Picc.

Fl.

Ob. *mf*

E.H.

Cl. 1

Cl. 2

Bs. Cl. *mf*

cresc.

Bsn. *a2*

mf

cresc.

Hn. 1 & 2 1.

mp

cresc.

Hn. 3 & 4 3.

mp

cresc.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

mp

cresc.

B.D.

cresc.

M.

accel. Sey - ton! My ar - mor!

Vln. 1

cresc.

Vln. 2

cresc.

Vla.

cresc.

Vc.

cresc.

Cb.

cresc.

21

Furioso.

Picc. -

Fl. -

Ob. 

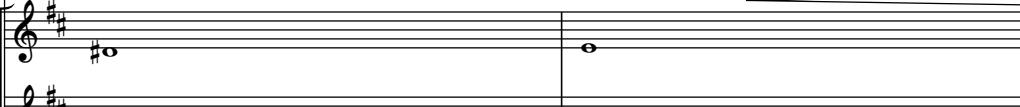
E.H. -

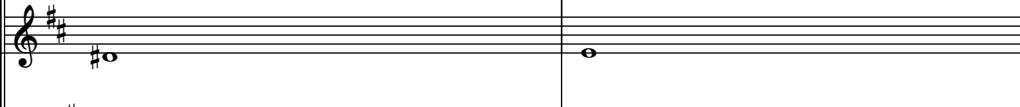
Cl. 1 -

Cl. 2 -

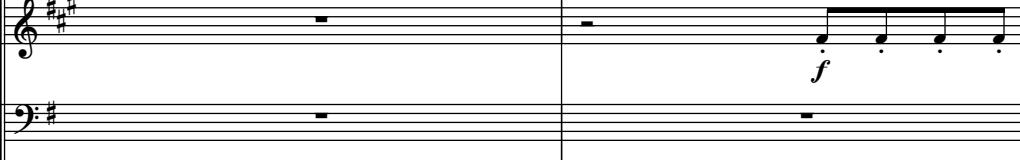
Bs. Cl. 

Bsn. 

Hn. 1 & 2 

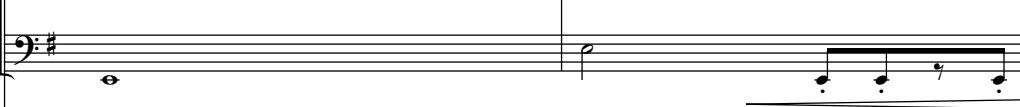
Hn. 3 & 4 

Tpt. 1 & 2 

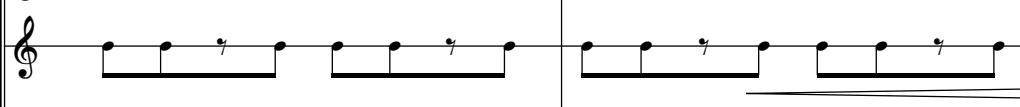
Tpt. 3 

Tbn. 1 & 2 -

Tbn. 3 -

Tba. 

Tri. -

B.D. 

Tim. 

Hp. 

21

Furioso.

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Xylo.

Cymb.

Tri.

B.D.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Xylo.

Cymb.

Tri.

S.D.

B.D.

Timp.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(LADY MACBETH'S scream is heard from offstage.)

Ancora lo stesso tempo.

Fl.

Ob.

Bsn.

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

MACBETH

Was that a shriek from hell?!

SEYTON

A wo-man's cry, my lord!

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Bsn.

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

M.

I had lost the taste of fear un - til that cry.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

It came from one who has seen a

ter - ri - ble thing.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

22 Grave.

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tba.

Chimes

B.D.

Timp.

SEYTON

22 Grave.

The queen, the queen, my lord,
the queen, the queen is dead,

Vln. 1

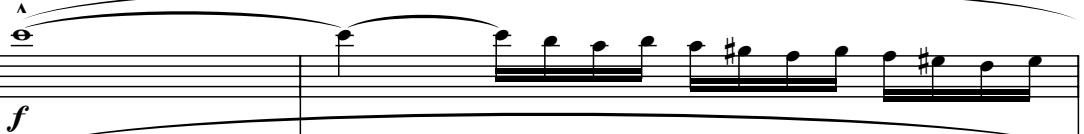
Vln. 2

Vla.

Vc.

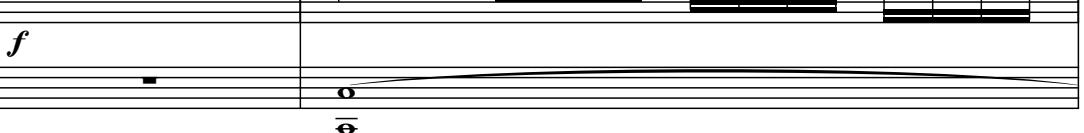
Cb.

Furioso di nuovo.

Picc. 

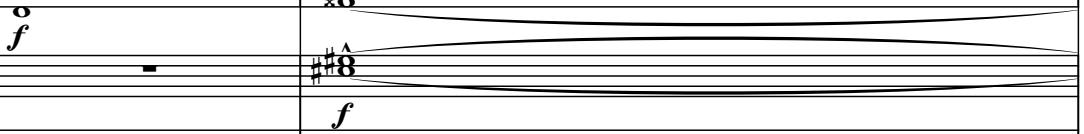
Cl. 1 

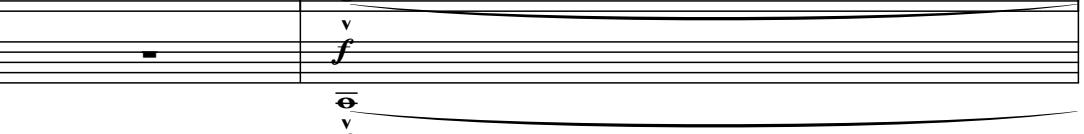
Cl. 2 

Bs. Cl. 

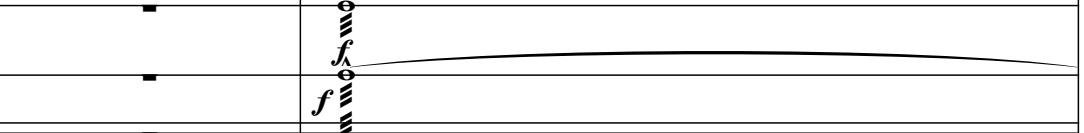
Bsn. 

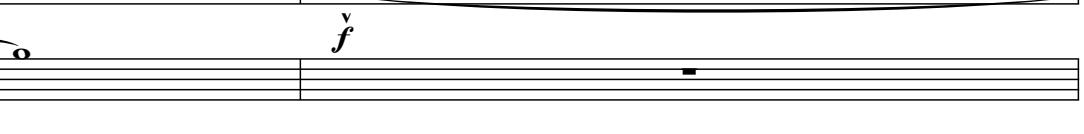
Hn. 1 & 2 

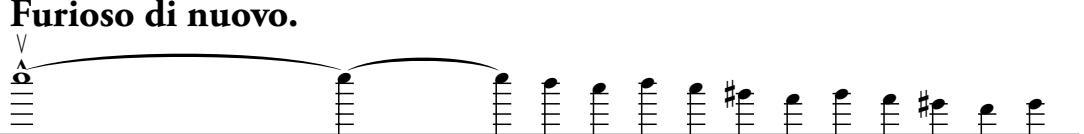
Hn. 3 & 4 

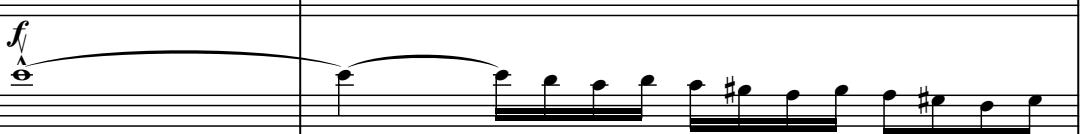
Tpt. 1 & 2 

Tpt. 3 

Tbn. 1 & 2 

Tbn. 3 

Tba. 

Chimes 

Cymb. 

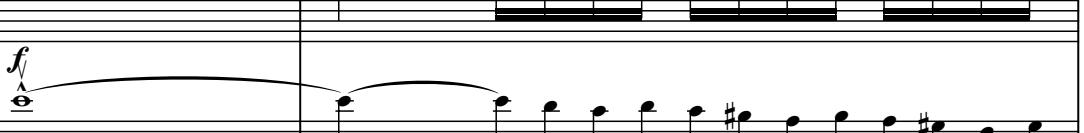
S.D. 

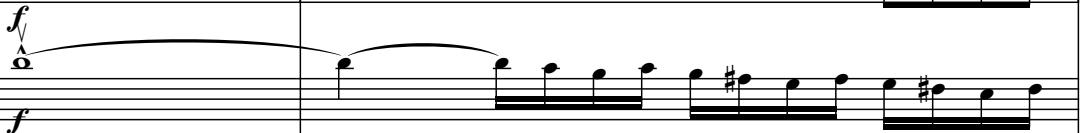
B.D. 

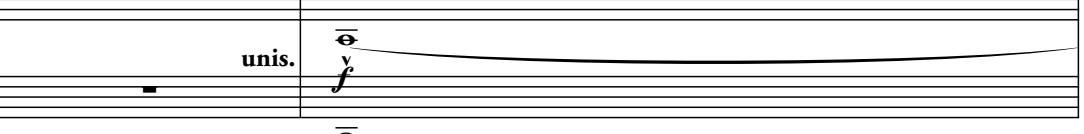
Timp.

S.
is dead, is dead!

Furioso di nuovo.

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb.

Act III, cont. (115)

A page of musical notation for orchestra and choir, numbered 422. The page contains 16 staves of music, each with a different instrument or voice part. The instruments include Picc., Fl., Ob., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Chimes, S.D., B.D., Timp., Vln. 1, Vln. 2, Vla., Vc., and Cb. The music consists of four measures of music, with various notes, rests, and dynamic markings such as crescendos and decrescendos. The instrumentation is primarily woodwind and brass, with some strings and percussion.

rit.

Picc. Fl. Bs. Cl. Bsn. B.D. Timp. Hp. Vln. 1 Vc. Cb.

23**Largo.**

E.H. Bs. Cl. Bsn. Tri. Timp. Hp. M.

She should have died here - af - ter,

23**Largo.**

Vln. 1 Vln. 2 Vla. Vc. Cb.

Solo

Picc.

Fl. *mp*

Ob.

E.H. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tri.

Timp.

Hp.

M. *—* when there was time to

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tri. Timp. Hp. M. Vln. 1 Vln. 2 Vla. Vc. Cb.

do her jus - tice in our

E.H.
Bs. Cl.
Bsn.
Tri.
Hp.
M.

thoughts,
in our thoughts.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Fl.
Ob.
E.H.
Cl. 1
Cl. 2
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Tri.
Timp.
Hp.
M.

O to - mor - row, to -

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Fl.

Ob.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tri.

Tim.

Hp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8 mor - row, creep in its pet - ty

Fl.

Ob.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tri.

Tim.

Hp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8 pace from day to day, to the last syl-la-ble

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

Sus. Cymb. (mallets)

Tri.

Tim.

Hp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

of re - cord - ed time.

Picc. *mf*

Fl.

Ob.

E.H. *p*

Cl. 1 *mf*

Cl. 2 *mf*

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tri.

Timp.

Hp.

M. *s* And all our yes - ter-days

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tri.

Hp.

M.

have light - ed fools the way to dust - y

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tri.

Hp.

M.

death, to dust - y death.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

24

a tempo.

rall.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Tri.

Tim.

Hp.

M.

1. f
f
f
f
mp
mp
3.
mp
mp
mp
mp
mp
mp
mf

Out,
out, brief can - dle,

24

a tempo.

rall.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp
mp
mp
Tutti
mp

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

Vln. 1

Vln. 2

Vc.

Cb.

life is but a walk - ing sha - dow,

1.

a poor play - er _____ that

M.

struts and frets his hour up - on the

allarg. a tempo.

M.

stage, and then is heard, is

allarg. a tempo.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

heard no more, is heard no

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

M.

more, no more.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

25

Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Hpf.
M.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

sfp

It is a tale told by an id - iot,
sfp

Fl.
Ob.
Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Hpf.
M.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

sfp

full of sound and fu - ry,
sfp

Act III, cont. (129)

Musical score for orchestra and choir, page 436. The score consists of three systems of music, each with six measures. The instrumentation includes Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Chimes, B.D., Timp., Hp., M., Vln. 1, Vln. 2, Vla., Vc., and Cb. The vocal part 'M.' has lyrics: 'sig - ni - fy - ing'. Measure 1: Picc. rests, Fl. eighth note, Ob. eighth note, E.H. eighth note, Cl. 1 eighth note, Cl. 2 eighth note, Bs. Cl. eighth note, Bsn. eighth note, Hn. 1 & 2 eighth note, Hn. 3 & 4 eighth note, Tpt. 1 & 2 eighth note, Tpt. 3 eighth note, Chimes eighth note, B.D. eighth note, Timp. eighth note, Hp. eighth note, M. eighth note, Vln. 1 eighth note, Vln. 2 eighth note, Vla. eighth note, Vc. eighth note, Cb. eighth note. Measure 2: Picc. rests, Fl. eighth note, Ob. eighth note, E.H. eighth note, Cl. 1 eighth note, Cl. 2 eighth note, Bs. Cl. eighth note, Bsn. eighth note, Hn. 1 & 2 eighth note, Hn. 3 & 4 eighth note, Tpt. 1 & 2 eighth note, Tpt. 3 eighth note, Chimes eighth note, B.D. eighth note, Timp. eighth note, Hp. eighth note, M. eighth note, Vln. 1 eighth note, Vln. 2 eighth note, Vla. eighth note, Vc. eighth note, Cb. eighth note. Measure 3: Picc. rests, Fl. eighth note, Ob. eighth note, E.H. eighth note, Cl. 1 eighth note, Cl. 2 eighth note, Bs. Cl. eighth note, Bsn. eighth note, Hn. 1 & 2 eighth note, Hn. 3 & 4 eighth note, Tpt. 1 & 2 eighth note, Tpt. 3 eighth note, Chimes eighth note, B.D. eighth note, Timp. eighth note, Hp. eighth note, M. eighth note, Vln. 1 eighth note, Vln. 2 eighth note, Vla. eighth note, Vc. eighth note, Cb. eighth note. Measure 4: Picc. rests, Fl. eighth note, Ob. eighth note, E.H. eighth note, Cl. 1 eighth note, Cl. 2 eighth note, Bs. Cl. eighth note, Bsn. eighth note, Hn. 1 & 2 eighth note, Hn. 3 & 4 eighth note, Tpt. 1 & 2 eighth note, Tpt. 3 eighth note, Chimes eighth note, B.D. eighth note, Timp. eighth note, Hp. eighth note, M. eighth note, Vln. 1 eighth note, Vln. 2 eighth note, Vla. eighth note, Vc. eighth note, Cb. eighth note. Measure 5: Picc. rests, Fl. eighth note, Ob. eighth note, E.H. eighth note, Cl. 1 eighth note, Cl. 2 eighth note, Bs. Cl. eighth note, Bsn. eighth note, Hn. 1 & 2 eighth note, Hn. 3 & 4 eighth note, Tpt. 1 & 2 eighth note, Tpt. 3 eighth note, Chimes eighth note, B.D. eighth note, Timp. eighth note, Hp. eighth note, M. eighth note, Vln. 1 eighth note, Vln. 2 eighth note, Vla. eighth note, Vc. eighth note, Cb. eighth note.

Musical score for Act III, cont. (130) (Measures 130-131). The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn 1 & 2 (Hn. 1 & 2), Horn 3 & 4 (Hn. 3 & 4), Trombone 1 & 2 (Tbn. 1 & 2), Trombone 3 (Tbn. 3), Tuba (Tba.), Chimes, Bass Drum (B.D.), Timpani (Timp.), and Harp (Hrp.). The vocal part is for M. (Mezzo-soprano). The vocal line includes lyrics: "no - thing," in measure 130. The harp part features sustained notes with grace notes. The vocal part has a melodic line with sustained notes and grace notes.

Act III, cont. (131)

Musical score for Act III, cont. (131) (Measure 131). The score includes parts for Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bs. Cl.), Bassoon (Bsn.), Horn 1 & 2 (Hn. 1 & 2), Horn 3 & 4 (Hn. 3 & 4), Trombone 1 & 2 (Tbn. 1 & 2), Trombone 3 (Tbn. 3), Tuba (Tba.), Chimes, Bass Drum (B.D.), Timpani (Timp.), and Harp (Hp.). The vocal part for M. (Mezzo-Soprano) includes lyrics: "no - thing,". The harp part features a continuous eighth-note pattern. The vocal part for M. has a melodic line with sustained notes and rests.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

Chimes

B.D.

Tim.

Hp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

no

thing.

26

Allegro con fuoco.

Picc. 4

Fl. 1 & 2 4

Ob. 4 *mf* 8

E.H. 4

Cl. 1 4 *f* *mf*

Cl. 2 4 *mf*

Bs. Cl. 4 *mf*

Bsn. 4 *a* 2 *mf*

Hn. 1 & 2 4

Hn. 3 & 4 4

Tpt. 1 & 2 4

Tpt. 3 4

Tbn. 1 & 2 4

Tbn. 3 4

Tba. 4

B.D. 4 *mf*

Timp. 4 *mf* *f* *mf* *f*

A MESSENGER (*enters, excited*)

My lord, I should re-port what I have

26

Allegro con fuoco.

Vln. 1 4 *mf* *f* *mf* *f*

Vln. 2 4 *mf* *f* *mf* *f*

Vla. 4 *mf*

Vc. 4 *mf* *f* *mf* *f*

Cb. 4 *mf* *f* *mf* *f*

Picc.

Fl.

Ob. *mf*

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

B.D.

Timp. *mf*

MACBETH

Well, boy, quick-ly say.

Ms. seen. I

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc. *mf*

Cb. *mf*

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

B.D.

Timp.

M.

Ms.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

looked to Bir - nam wood, and me-thinks I saw it move,

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Xylo.

Cymb.

Tri.

S.D.

B.D.

Tim.

M.

Ms.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

MACBETH grabs and shakes the boy.

Li-ar!

Slave!

come toward Dun - si - nane.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Tbn. 1 & 2

Tbn. 3

Tba.

Glock.

Xylo.

Cymb.

S.D.

B.D.

Timp.

M.

Ms.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

No, sire, the woods do walk.

Picc. *f*

Fl. *f*

Ob. *mf*

E.H. *mf*

Cl. 1 *f*

Cl. 2 *f*

Bs. Cl. *mf*

Bsn. *mf*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

S.D. *f*

B.D. *f*

Tim. *f*

M. *f*
Those ly - ing witch - es spoke in dou - ble tongues! Let them

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

S.D.

B.D.

Timp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1.

mf

mf

mf

2.

mf

ff

f

ff

come, then! Let them come, then!

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Hn. 1 & 2 Hn. 3 & 4 Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 S.D. B.D. Timp. M. Vln. 1 Vln. 2 Vla. Vc. Cb.

1.

Let woods come to Dun - si-nane!

Picc. Fl. Ob. E.H. Cl. 1 Cl. 2 Bs. Cl. Bsn. Tpt. 1 & 2 Tpt. 3 Tbn. 1 & 2 Tbn. 3 S.D. B.D. Timp. M. Vln. 1 Vln. 2 Vla. Vc. Cb.

I laugh to scorn what comes this way!

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Chimes

S.D.

B.D.

Tim.

M.

SEYTON

ff

Ring out the a - larm! Ring out the bell! — Man the walls!

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

27

Largo.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Chimes

S.D.

B.D.

Timp.

Hp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

27

Largo.

Fl.

Cl. 1 *p* 6

Cl. 2

Bs. Cl.

Hp.

M. *p* Oh how I wear - y of the

Vln. 1

Vln. 2

Vla.

Vc.

Fl. 1. *mp*

Cl. 1

Cl. 2

Bs. Cl.

Hp.

M. sun

Vln. 1

Vln. 2

Vla.

Vc.

Act III, cont. (145)

Fl.

Cl. 1

Cl. 2

Bs. Cl.

Hp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

and wish this part of life were pres - ent - ly un -

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tba.

Hp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

done, and wish this part of life were

p

sfp

p

p

p

p

p

p

p

p

p

p

p

Musical score for Act III, cont. (146) featuring 21 staves of music. The instrumentation includes Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Bassoon/Clarinet (Bs. Cl.), Horn 1 & 2 (Hn. 1 & 2), Horn 3 & 4 (Hn. 3 & 4), Glockenspiel (Glock.), Xylophone (Xylo.), Bassoon/Horn (Hb.), Bassoon/Horn (Hb.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Cv.), Double Bass (Cb.), and Bassoon/Clarinet (Bs. Cl.). The score consists of two systems of music. The first system begins with measures 1 through 4, where various woodwind and brass instruments play eighth-note patterns. Measures 5 through 8 show sustained notes or rests. The second system begins with measures 9 through 12, featuring eighth-note patterns from the woodwinds and brass. Measures 13 through 16 show sustained notes or rests. The vocal line, shared by Bassoon/Horn (Hb.) and Bassoon/Horn (Hb.), enters in measure 17 with the lyrics "pres - ent-ly un - done." The strings (Violin, Cello, Double Bass) provide harmonic support with sustained notes throughout the piece.

Più mosso.

Picc. -

Fl. -

Ob. -

Chimes -

B.D. *mp*

Timp. -

M. -

Come, Sey-ton, come blow winds, come

Più mosso.

Vln. 1 -

Vln. 2 *sfp*

Vla. *sfp*

Vc. *sfp*

Cb. *sfp*

=

Picc. -

Fl. -

Ob. -

E.H. -

Cl. 1 -

Cl. 2 -

Bs. Cl. -

Bsn. -

B.D. -

Timp. -

M. wrack!

Vln. 1 -

Vln. 2 -

Vla. -

Vc. -

Cb. -

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

B.D.

Timp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

At least we'll die with

28 Alla marcia.

E.H.

Bs. Cl.

Bsn.

Tpt. 1 & 2

Chimes

S.D.

B.D.

Timp.

M.

ar - mor on our back!

28 Alla marcia.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act III, cont. (149)

A page from a musical score featuring a complex arrangement of instruments. The top section contains staves for Flute, Oboe, English Horn, Clarinet 1, Clarinet 2, Bassoon, Bassoon/Corno da Caccia, and Bassoon/Bass Trombone. The middle section contains staves for Horn 1 & 2, Horn 3 & 4, Trombones 1 & 2, Trombone 3, and Tuba. The bottom section contains staves for Snare Drum, Bass Drum, and Timpani. The score includes various musical markings such as sixteenth-note patterns, dynamic markings (ff), and rhythmic figures.

MACBETH and SEYTON draw their swords and charge out to battle. MACDUFF and his small TROOPS of men enter.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page shows five staves for string instruments: Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is four flats. The first seven measures consist of sustained notes on the second, third, fourth, fifth, and sixth strings respectively. Measures 8 through 12 begin with a trill on the first string, followed by sustained notes on the second, third, fourth, and fifth strings. Measure 13 concludes with a sustained note on the first string.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

Timp.

MACDUFF

That way is the

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

McD.

din _____ of bat - tle. Ooh, ty - rant,___

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act III, cont. (153)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

McD.

show thy face! _____ If thou be slain _____ with

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

McD.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

no stroke of mine, my wife

Act III, cont. (155)

Musical score for Act III, cont. (155) showing a series of measures for various instruments. The score includes parts for Picc., Fl., Ob., E.H., Cl. 1, Cl. 2, Bs. Cl., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tbn. 1 & 2, Tbn. 3, Tba., S.D., B.D., McD., Vln. 1, Vln. 2, Vla., Vc., and Cb. The instrumentation is primarily woodwind and brass, with some bassoon and strings providing harmonic support. The vocal part for McD. is present in the lower staff, with lyrics appearing below the notes: "and chil - dren's ghost". The score is set in common time and uses a key signature of four flats.

Picc.
Fl.
Ob.
E.H.
Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3
Tba.
S.D.
B.D.
McD.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

and chil - dren's ghost

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

McD.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

— will haunt me, — will

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

McD.

haunt me all through time.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

McD.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

MACBETH enters, supporting a wounded SEYTON.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

Tim.

mf

McD.

Turn,
hell - hound, ____
turn! _____

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tri.

S.D.

B.D.

Tim.

MACBETH sees MACDUFF and drops SEYTON to the ground.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

29

Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tbn. 1 & 2
Tbn. 3
Tba.

MACBETH

29 Of all men I have a - void-ed thee. Hence! My soul is too much charged with your
MACBETH and MACDUFF stand face to face, but no sword is raised.

Vln. 1

Picc.
Fl.
E.H.
Cl. 1
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tbn. 1 & 2
Tbn. 3
Tba.

M. fam-ily's blood.
MACDUFF

I have no words, my sword is my voice, my sword is my voice, you

Vln. 1
Vln. 2
Vla.
Vc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

M.

McD.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

MACDUFF quickly swings his sword at Waste not thy labors, poor Mac -

hound, you hound from hell! MACBETH, who stops it easily with his own sword. Just one clink, no more. MACBETH puts back his own sword at his side, smiles and turns his back on MACDUFF; walking downstage with calm impunity.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

duff.

Waste not, for charmed the life I live.

Cl. 1

Bs. Cl.

M.

Sing now the air with cries of crows,
wave thy keen sword to and

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



Picc.

Fl.

Ob.

E.H.

Cl. 1

Bs. Cl.

Bsn.

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

M.

fro.
It mat - ters not, for I laugh
to scorn,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Mute

Mute

mp

mf

mf

mf

mp

mf

mf

mf

mp

mf

mf

mf

pp

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

shield - ed am I from ev - ery man

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Tba.

M.

that was of wo - man born.

MACDUFF

Then des-

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. 

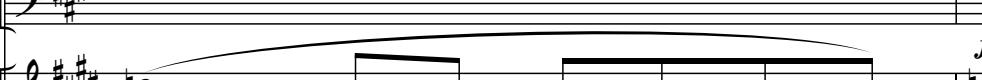
Fl. 

Ob. 

E.H. 

Cl. 1 

Cl. 2 

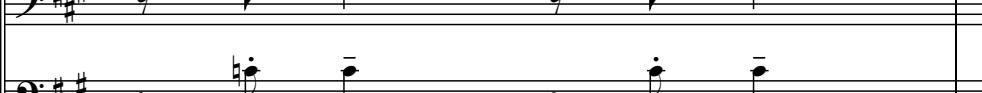
Bs. Cl. 

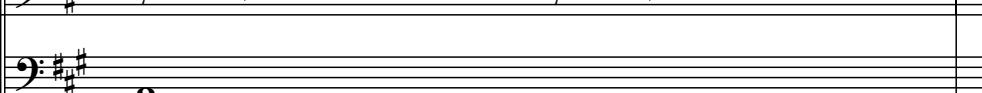
Bsn. 

Hn. 1 & 2 

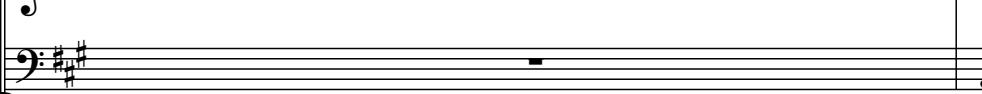
Hn. 3 & 4 

Tpt. 1 & 2 

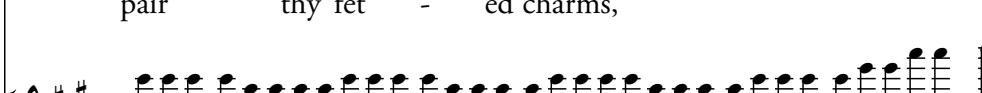
Tpt. 3 

Tbn. 1 & 2 

Tbn. 3 

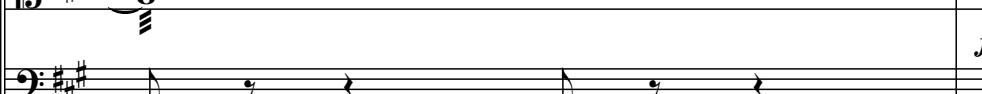
Tba. 

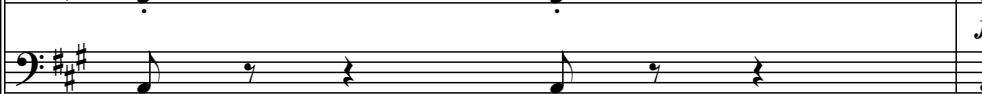
Tri. 

Timp. 

McD. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

30

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

Timp.

McD.

tell ye:

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

Bs. Cl.

Bsn.

Timp.

McD.

"Mac - duff was from his moth - er's

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

womb un - time - ly ripped" and

Fl.

Ob.

Bs. Cl.

Bsn.

Timp.

McD.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tri.

Tamb.

S.D.

MACBETH

McD.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

I curse he that
there fore nev - er born!

476

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tri.

Tamb.

S.D.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

tells me so. Those jug - gling fiends have caused this woe

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tri.

Tamb.

S.D.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

and told me truth that was not so,

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Tba.

Tri.

Tamb.

S.D.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

yet I will try the last! Yet

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

Tri.

Tamb.

S.D.

Timp.

M.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

I will try the last! Though

♩ ♩ ♩

Fl.

Ob. 1. *f*

E.H. *f*

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2 *mf*

Tbn. 3 *mf*

Tba. *mf*

S.D. *mf*

Timp. *mf*

M. Bir - nam wood comes to Dun - si - nane, and thou art not of wo-man
MACDUFF *f*
 Then des-pair thy fet - ed charms, and let the dev - ils that you

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

Timp.

M.

McD.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

born, I say, Lay on, Mac-duff, and damned be he who
serve tell ye: "Mac-duff was from his moth - er's womb un -

31

Maestoso.

Fl.
Ob.
E.H.
Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3
Tba.
Chimes
Cymb.
S.D.
B.D.
Timp.
M.
McD.

first cries! Hold! E-nough! *They charge at each other and clash swords.*
time - ly ripped” and nev - er born!

31 *Immediately they are surrounded by MACDUFF'S TROOPS, who cry out:*

Maestoso.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Act III, cont. (177)

a 2

Hn. 1 & 2

Tpt. 1 & 2

Tpt. 3

Cymb.

S.D.

B.D.

Tim.

Vln. 1

Vln. 2

Vla.

Musical score for orchestra and piano, measures 11-12. The score includes parts for Hn. 1 & 2, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, Tbn. 3, Tba., Cymb., S.D., B.D., Timp., Vln. 1, Vln. 2, and Vla. The piano part is on the right.

Measure 11 (left side):

- Hn. 1 & 2: Hold notes.
- Tpt. 1 & 2: Hold notes.
- Tpt. 3: Hold note.
- Tbn. 1 & 2: Sixteenth-note patterns with dynamic ***ff***.
- Tbn. 3: Sixteenth-note patterns with dynamic ***ff***.
- Tba.: Sixteenth-note patterns with dynamic ***ff***.
- Cymb.: Open eighth notes.
- S.D.: Sixteenth-note patterns.
- B.D.: Eighth-note patterns.
- Timp.: Sixteenth-note patterns.
- Vln. 1: Slurs over sixteenth-note patterns.
- Vln. 2: Slurs over sixteenth-note patterns.
- Vla.: Slurs over sixteenth-note patterns.

Measure 12 (right side):

- Hn. 1 & 2: Hold notes.
- Tpt. 1 & 2: Hold notes.
- Tpt. 3: Hold note.
- Tbn. 1 & 2: Sixteenth-note patterns.
- Tbn. 3: Sixteenth-note patterns.
- Tba.: Sixteenth-note patterns.
- Cymb.: Open eighth notes.
- S.D.: Sixteenth-note patterns.
- B.D.: Eighth-note patterns.
- Timp.: Sixteenth-note patterns.
- Vln. 1: Slurs over sixteenth-note patterns.
- Vln. 2: Slurs over sixteenth-note patterns.
- Vla.: Slurs over sixteenth-note patterns.

Fl. *f*
 Ob. *f*
 Bs. Cl.
 Bsn. *a 2 ff*
ff
 Hn. 1 & 2
 Hn. 3 & 4
 Tpt. 1 & 2
 Tpt. 3
 Tbn. 1 & 2
 Tbn. 3
 Tba.
 Cymb.
 S.D.
 B.D.
 Timp.
TENOR
TROOPS **BASS** Down with ty - rants, down with
ff
 Vln. 1 *f*
 Vln. 2 *f*
 Vla. *f*
 Vc.
 Cb. *ff*

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 3

Tba.

S.D.

B.D.

Timp.

CH.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ty - rants, down! _____ Too much

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 3

Tba.

S.D.

B.D.

Timp.

CH. pow - er kills the brain.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 3

Tba.

S.D.

B.D.

Timp.

CH.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Judge - ment's lost with too much

Picc. 

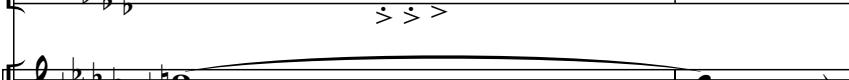
Fl. 

Ob. 

Cl. 1 

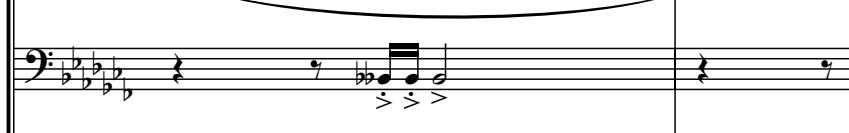
Cl. 2 

Bs. Cl. 

Bsn. 

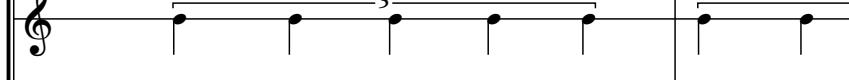
Hn. 1 & 2 

Hn. 3 & 4 

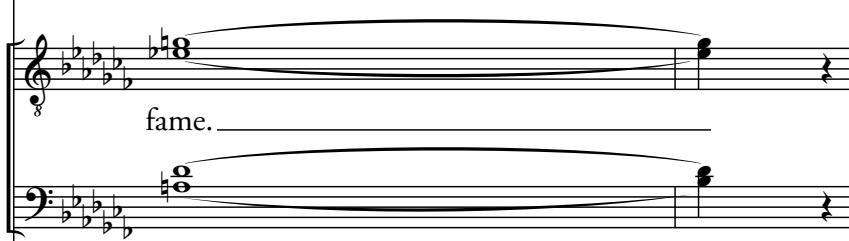
Tbn. 3 

Tba. 

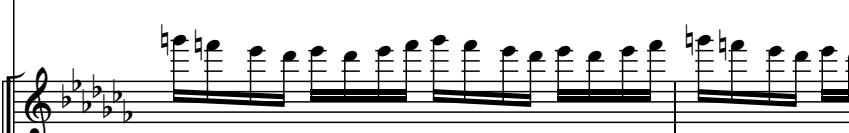
S.D. 

B.D. 

Timp. 

CH. 

fame. _____ Pow - er kills, it's

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tbn. 3

Tba.

S.D.

B.D.

Tim.

CH. all the same. Down with

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. *f*

Fl.

Cl. 1 *f*

Cl. 2 *f*

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3 *f*
f

Tbn. 1 & 2 *f*

Tbn. 3

Tba.

S.D.

B.D.

Timp.

CH. ty - rants, down with ty - rants, down!

Vln. 1

Vln. 2 *div.*

Vla. *div.*

Vc.

Cb.

Act III, cont. (185)

Picc.

Fl.

Cl. 1

Cl. 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

Timp.

CH. — Too much pow - er kills the

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Cl. 1

Cl. 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

Tim.

CH. brain. Man nev - er seems to

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Act III, cont. (187)

Picc.

Fl.

Cl. 1

Cl. 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

Timp.

CH. learn the game: Too much

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Cl. 1

Cl. 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

Timp.

CH.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pow - er kills the brain,

Picc.

Fl.

Cl. 1

Cl. 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

S.D.

B.D.

Timp.

CH.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

— too much pow - er kills the

32

Picc.
Fl.
Ob.
Cl. 1
Cl. 2
Bs. Cl.
Bsn.
Hn. 1 & 2
Hn. 3 & 4
Tpt. 1 & 2
Tpt. 3
Tbn. 1 & 2
Tbn. 3
Tba.
Cymb.
S.D.
B.D.
Timp.
CH.

brain!
Out of the crowd of soldiers a tyrant's head is raised up on a pole. It is the head of MACBETH.

32

Vln. 1
unis.
Vln. 2
Vla.
Vc.
Cb.

Picc.

Fl.

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Cymb.

S.D.

B.D.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl.

Ob.

E.H.

f

Cl. 1

Cl. 2

Bs. Cl.

a 2

Bsn.

Hn. 1 & 2

ff

Hn. 3 & 4

ff

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Chimes

Cymb.

S.D.

B.D.

Timp.

Vln. 1

div.

unis.

Vln. 2

div.

unis.

Vla.

Vc.

Cb.

(curtain)

Picc.

Fl.

Ob.

E.H.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Chimes

Cymb.

S.D.

B.D.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

End of Opera
D.G. 12/21/08