

# MACBETH

*An Opera in Three Acts*

Based on the play *Macbeth*  
by William Shakespeare

*Libretto by*

***Gene Tyburn***

*Music by*

***Gerard Chiusano***

Piano/Vocal 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

<b>OVERTURE (8:30) .....</b>	<b>1</b>
<b>ACT I (40:00) .....</b>	<b>13</b>
A blasted heath.	
“When shall we three meet again?” .....	13
“What strange creatures are ye?” .....	16
“If chance will have me thane of Cawdor...” .....	22
The entrance hall of Dunsinane Castle.	
“These she-hags, none could call them less...” .....	29
“Come, oh ye visiting moon.” .....	34
“If it were done, when it were done...” .....	40
“The king asks for you!” .....	43
“Now, as I stand here resolved...” .....	50
The Great Hall.	
“Time for your nightly duty to be done...” .....	55
“The wine that has made them drunk...” .....	63
“Knock! Knock! Knock!” .....	67
“Does the king hence today?” .....	70
“Ooh, friends, the king is gone.” .....	73
“Look to the lady.” .....	77
<b>ACT II (30:00) .....</b>	<b>85</b>
Entr’Acte.....	85
Dunsinane Castle.	
“Thou has it all now, Macbeth...” .....	91
“To be thus is nothing...” .....	94
“Welcome all, drink your fill.” .....	105
“Ay! Which of you have done this?”.....	109
“I must to those pathetic crones again.” .....	115

A blasted heath.	
“ ’Round the cauldron we go and go.” .....	117
“Tell me: Have I anything to fear?” .....	122
“As I am your king, I demand thee say...” .....	130
“Saw you the three scruffy bitches...” .....	134
“I will teach these thanes to flee their land.” .....	136
 ACT III (39:00) .....	141
Entr’Acte/Fantasia.....	141
An army encampment.	
“Welcome, heirs to Scotland throne.” .....	150
“News from England has reached our ear...” .....	154
“Too true, too true.” .....	154
“Ten thousand strong from England come.” .....	161
“Those he commands defend in fear...” .....	163
The entrance hall of Dunsinane Castle.	
“I have these two nights watched but see not.” .....	166
“Out, out, you damned spots!” .....	168
“What’s done cannot be undone!” .....	175
“This disease is far beyond my skills to heal.” .....	179
“Bring me no more ill reports!” .....	180
“How does your patient, doctor?” .....	186
“Was that a shriek from hell?” .....	189
“She should have died hereafter...” .....	192
“My lord, I should report what I have seen.” .....	199
“Oh how I weary of the sun...” .....	202
“That way is the din of battle.” .....	206
“Of all men I have avoided thee.” .....	209
“Waste not thy labors, poor Macduff.” .....	210
“Down with tyrants, down with tyrants, down!” .....	217

# MACBETH

## Overture

Libretto by Gene Tyburn

Music by Gerard Chiusano (b. 1965)

**Adagio.**

The musical score consists of four staves of music. The first staff begins with a dynamic of *p*, followed by *ff* and *f*. The second staff starts with *f*. The third staff begins with *mf* and *sfp*, followed by *G.P.* and *p*. The fourth staff begins with *ff* and *f*.

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Overture, cont. (2)

The musical score consists of five staves of music, likely for a wind ensemble, with the following details:

- Staff 1 (Top):** Treble clef. Dynamics: *f*, *mf*, *sfp*. Articulation: slurs.
- Staff 2:** Bass clef. Dynamics: *f*.
- Staff 3:** Treble clef. Dynamics: *mf*. Articulation: *molto expressivo*.
- Staff 4:** Bass clef. Dynamics: *mf*. Articulation: *molto expressivo*.
- Staff 5 (Bottom):** Bass clef. Articulation: accents.

**Measure 1 (Staff 1):** Treble clef. Dynamics: *p*. Articulation: accents. Measure number: 1.

**Measure 2 (Staff 1):** Treble clef. Dynamics: *accel.* Articulation: accents. Measure number: 2.

**Measure 3 (Staff 1):** Treble clef. Dynamics: *cresc. poco a poco*. Articulation: accents. Measure number: 3.

**Measure 4 (Staff 1):** Treble clef. Articulation: accents.

**Measure 5 (Staff 1):** Treble clef. Articulation: accents.

**Allegro con fuoco.**

Musical score for piano, Overture, cont. (3), Allegro con fuoco. The score consists of six staves of music. The first three staves are grouped by a brace and begin with a dynamic of  $f$ . The fourth staff begins with a dynamic of  $fz$ , followed by  $mp$ . The fifth staff begins with a dynamic of  $mf$ , followed by  $mp$ . The sixth staff begins with a dynamic of  $mf$ , followed by  $mp$ . Measure numbers 2 and 3 are indicated above the first and second staves respectively. The music features various dynamics, including  $f$ ,  $fz$ ,  $mp$ , and  $mf$ , and includes slurs, grace notes, and a variety of rhythmic patterns.

*Overture, cont. (4)*

Musical score for orchestra, page 4, measures 13-18. The score consists of two staves. The top staff is for the Treble Clef section (Violins I & II, Flutes, Clarinets, Bassoon) and the bottom staff is for the Bass Clef section (Double Basses, Cello, Bassoon). The key signature is one flat, and the time signature is common time.

- Measure 13:** The Treble section plays eighth-note patterns. The Bass section provides harmonic support with sustained notes.
- Measure 14:** The Treble section continues eighth-note patterns. The Bass section provides harmonic support with sustained notes. Dynamic: *mf*.
- Measure 15:** The Treble section begins a melodic line with eighth-note pairs, marked *cresc. poco a poco*. The Bass section provides harmonic support with sustained notes.
- Measure 16:** The Treble section continues the eighth-note pairs. The Bass section provides harmonic support with sustained notes.
- Measure 17:** The Treble section begins a melodic line with eighth-note pairs, marked *cresc.* The Bass section provides harmonic support with sustained notes. Dynamic: *f*.
- Measure 18:** The Treble section continues the eighth-note pairs. The Bass section provides harmonic support with sustained notes.
- Measure 19:** The Treble section begins a melodic line with eighth-note pairs. The Bass section provides harmonic support with sustained notes.
- Measure 20:** The Treble section continues the eighth-note pairs. The Bass section provides harmonic support with sustained notes. Dynamic: *dim.*

*Overture, cont. (5)*

The musical score consists of six staves of piano music. The first staff begins with a treble clef, a key signature of four flats, and a bass clef. It features a dynamic marking *p* and a measure ending with a bass note. The second staff starts with a treble clef, a key signature of one flat, and a bass clef. It includes a dynamic marking *mp*. The third staff begins with a treble clef, a key signature of one flat, and a bass clef. The fourth staff begins with a treble clef, a key signature of one flat, and a bass clef. The fifth staff begins with a treble clef, a key signature of one flat, and a bass clef. The sixth staff begins with a treble clef, a key signature of one flat, and a bass clef.

*Overture, cont. (6)*

The musical score consists of six staves of music, each with a treble clef and a key signature of one flat. The first four staves are grouped by a brace and feature dynamic markings: 'dim.' (diminuendo), 'p' (pianissimo), '(b)' (bassoon), and 'sf' (sforzando). The fifth staff begins with a dynamic 'cresc.' (crescendo) followed by 'mf' (mezzo-forte). The sixth staff concludes with a dynamic 'dim.'. The score includes various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure numbers 4 and 6 are indicated above the staves.

*Overture, cont. (7)*

*cresc. poco a poco*

*f*      *dim.*

*p*      *cresc.*

**5**

*f*

*mp*

*mf*

*Overture, cont. (8)*

Musical score for *Overture, cont. (8)*, featuring six staves of music for two voices (Soprano and Alto) and piano. The score is in common time and consists of six measures per staff.

- Staff 1 (Soprano):** Measures 1-2: Rhythmic patterns of eighth and sixteenth notes. Measure 3: Continues eighth-note patterns. Measure 4: Continues eighth-note patterns. Measure 5: Continues eighth-note patterns.
- Staff 2 (Alto):** Measures 1-2: Rhythmic patterns of eighth and sixteenth notes. Measure 3: Continues eighth-note patterns. Measure 4: Continues eighth-note patterns. Measure 5: Continues eighth-note patterns.
- Piano (Bass):** Measures 1-2: Rhythmic patterns of eighth and sixteenth notes. Measure 3: Continues eighth-note patterns. Measure 4: Continues eighth-note patterns. Measure 5: Continues eighth-note patterns.
- Staff 6 (Soprano):** Measures 1-2: Rhythmic patterns of eighth and sixteenth notes. Measure 3: Continues eighth-note patterns. Measure 4: Continues eighth-note patterns. Measure 5: Continues eighth-note patterns.
- Staff 7 (Alto):** Measures 1-2: Rhythmic patterns of eighth and sixteenth notes. Measure 3: Continues eighth-note patterns. Measure 4: Continues eighth-note patterns. Measure 5: Continues eighth-note patterns.
- Piano (Bass):** Measures 1-2: Rhythmic patterns of eighth and sixteenth notes. Measure 3: Continues eighth-note patterns. Measure 4: Continues eighth-note patterns. Measure 5: Continues eighth-note patterns.

Performance instructions:

- Measure 2:** *mf*
- Measure 3:** *mp*
- Measure 4:** *mf*
- Measure 5:** *mf*
- Measure 6:** *cresc. poco a poco*

*Overture, cont. (9)*

Musical score for orchestra, page 9, measures 6-10. The score consists of two staves: Treble and Bass. The key signature is one flat (B-flat). Measure 6 starts with a dynamic *p*. The Treble staff has sixteenth-note patterns, and the Bass staff has eighth-note patterns. Measure 7 begins with a dynamic *mp*, followed by a measure of *pp* and a measure of *mp*. Measure 8 starts with a dynamic *ff*. Measure 9 begins with a dynamic *pp*, followed by a measure of *mp* and a measure of *pp*. Measure 10 starts with a dynamic *mp*, followed by a measure of *pp* and a measure of *mp*. The score includes various dynamics, articulations, and performance instructions like "cresc." and "5". Measure numbers 6, 7, 8, and 9 are indicated above the staves.

*Overture, cont. (10)*

Musical score for *Overture, cont. (10)*, featuring six staves of music for two treble clef instruments (top two staves) and two bass clef instruments (bottom two staves). The score is in 2/2 time and consists of six measures. Measure 1: Treble 1 starts with a dynamic *p*. Measure 2: Treble 1 changes to *sfp*. Bass 1 enters with a dynamic *p*. Measure 3: Treble 1 continues with *sfp*. Bass 1 continues with *p*. Measure 4: Treble 1 begins a crescendo, indicated by a bracket labeled "cresc." above the staff. Bass 1 begins a dynamic *mf*. Measure 5: Treble 1 reaches its peak in volume. Bass 1 reaches its peak in volume. Measure 6: Treble 1 begins a diminuendo, indicated by a bracket labeled "dim." above the staff. Bass 1 begins a dynamic *mp*. Measure 7: Treble 1 reaches its lowest point. Bass 1 reaches its lowest point. Measure 8: Treble 1 begins a dynamic *sfsp*. Bass 1 begins a dynamic *mp*. Measure 9: Treble 1 reaches its highest point. Bass 1 reaches its highest point. Measure 10: Treble 1 begins a dynamic *sfsp*. Bass 1 begins a dynamic *mp*.

*Overture, cont. (11)*

The musical score consists of five systems of music, each with two staves: treble and bass. The key signature is one flat throughout. Measure 11 begins with a dynamic *f*. The first system ends with a dynamic *mp*. Measure 7 is indicated by a measure number in a box. The second system ends with a dynamic *mp*. Measure 12 begins with a dynamic *cresc. poco a poco*. The third system ends with a dynamic *mf*. Measure 13 begins with a dynamic *mf*. The fourth system ends with a dynamic *mf*. Measure 14 begins with a dynamic *mf*.

*Overture, cont. (12)*

Musical score for orchestra, page 12, measures 12-15. The score consists of two staves: Treble and Bass. The key signature is one flat (B-flat). Measure 12 starts with a forte dynamic (f) in the treble staff, followed by eighth-note patterns in both staves. Measure 13 begins with a forte dynamic (ff) in the treble staff. Measure 14 features a measure repeat sign (double bar line with repeat dots) and a tempo marking of 8. Measures 15 and 16 conclude the section with eighth-note patterns.

The musical score consists of three staves of music. The top staff uses a treble clef and has a dynamic of  $\text{mf}$ . The middle staff uses a bass clef and has a dynamic of  $\text{mf}$ . The bottom staff uses a bass clef and has a dynamic of  $\text{mf}$ . There are various musical markings, including slurs, grace notes, and a tempo marking of  $\text{C. V.}$ .

## 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.

The musical score for Act One features three staves of music. The first staff is labeled "WITCH 1" and has a dynamic of  $\text{mf}$ . The second staff is labeled "WITCH 2" and has lyrics: "When shall we three meet a-gain?". The third staff is labeled "WITCH 3" and has lyrics: "In thunder, or in lightning,". The music includes dynamic markings such as  $\text{mf}$ ,  $\text{mp}$ , and  $\text{mf}$ .

*Act I, cont. (2)*

W. 1

When the hur - ly bur-ly's done, when the bat - tle's lost \_ and won.

W. 2

rain?

W. 3

W. 1

Where the place?

W. 2

Will be ere \_ the set \_ of sun. Up-

W. 3

Will be ere \_ the set \_ of sun.

W. 2

on the heath? and

W. 3

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

W. 2

watch the strug-gle to and fro,  
and  
and see the mis-chief grow and grow,

**Furioso.**

W. 2

grow, grow\_and\_grow - (All three WITCHES) Ha! Ha! Ha! etc.

W. 3

grow, grow\_and\_grow -

**1 Poco meno mosso.**

**WITCH 1**

*mp*

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

W. 2

W. 3

*Act I, cont. (4)*

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

*poco accel.*

W. 1      filth - y air. \_\_\_\_\_

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

W. 2      hov-er through the fog and filth - y air.

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

*poco accel.*

*p*

*poco accel.*

**Moderato.**

**MACBETH**

*mf*

BANQUO What strange crea-tures are ye?

*mf*

They look not like men or wo-men of this

*mp subito*

**8**

**M.**

Skin-ny lips and chop-py fin-gers,

**B.**

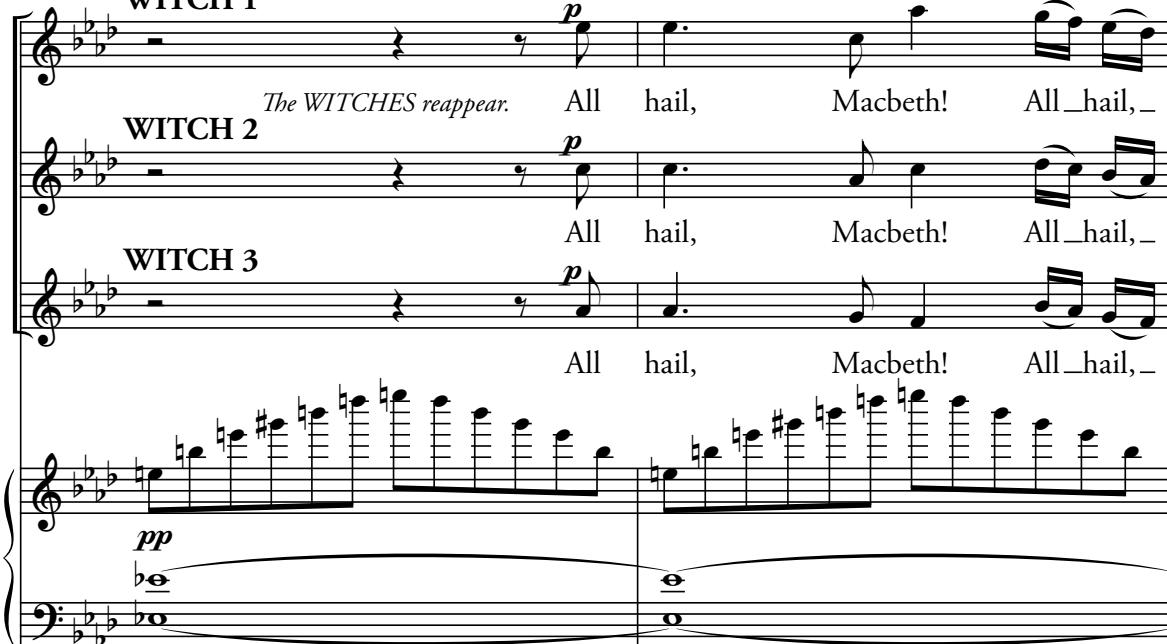
earth, so wild in their filth-y rags.

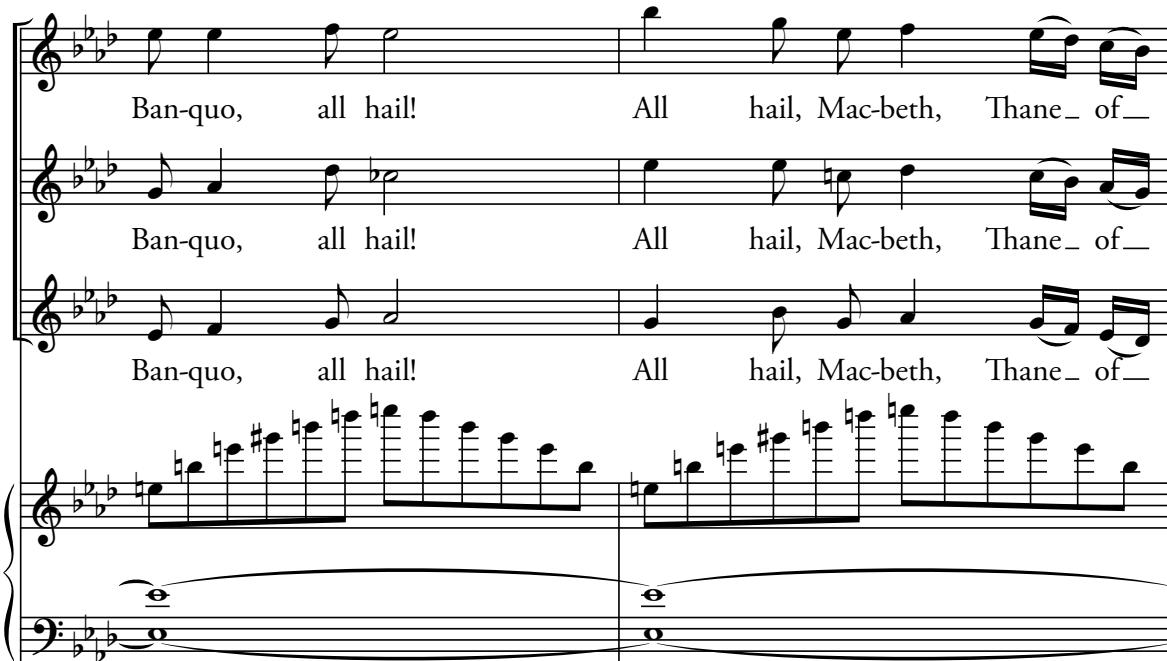
*mp*

M. 

**2 Poco più mosso.**

WITCH 1



W. 1 

W. 2

W. 3

*Act I, cont. (6)*

W. 1

Caw - dor!

W. 2

Caw - dor!

W. 3

Caw - dor!

12

p

W. 2

*mf*

Then shalt thee be king, king, king, king. Hail to thee, Ban-quo...be -

W. 3

*mp*

W. 2

get-ter of kings.

W. 3

Be - get - ter of kings... be - get - ter of kings, though thou be

W. 3

none, none, none, none, though thou be none.

*They disappear again.*

**Andante.**  
MACBETH

*f*

— 3 —

You, a be - get - ter of kings?

BANQUO

*f* And you, Thane of Caw - dor... then

*mf*

M.

B.

king! Have we eat-en of a root to make us both in -

*f*

*mf*

*Act I, cont. (8)*

B.

sane? I to sire kings... and you to be a

*ROSS enters.*

B.

thane?

**3 Poco allegro.**

**ROSS**

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

Rs.

and for your no-bile acts in this blood-y war makes thee thane of all

Rs. *mf a tempo*  
*rit.* Caw-dor. And straight-a-way heads for lodg-ing at your  
*rit.* *mp a tempo*

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

**MACBETH** *mf*  
*p* We wel-come him to our home, and shall send a -  
 Rs. — Mac-beth.  
*p mp cantabile*

M. head to our la - dy to pre - pare his bed. *ROSS exits.*  
*rit.*

**Andante.**

4

*p*

M. If chance will  
*poco sost.*

M. have me thane of Caw-dor, *mp* why, chance may

M. put a crown up-on my head. *poco rit.* *a tempo* All this with-

M. out an ac - tion on my \_ part. Stop, Mac - beth! Be  
*cresc.* *poco allarg.* *f a tempo*

M. still, my beat-ing heart! The king, your friend, is not yet dead,



M.      — but yet... — but yet, not dead.

ROSS      *f* Look — how he dreams of things — to —

Rs.      *poco allarg.*      *a tempo* come: new honors in the offing, yet barely won;

Rs.      *poco allarg.*      *a tempo* feeds his mind and beats am - bi - tion's drum.

Rs.      Shall we hence, my lord? Shall we go?

The musical score consists of four staves of music. Staff 1 (M.) starts with a melodic line in G minor. Staff 2 (ROSS) follows with a bass line. Staff 3 (Rs.) provides harmonic support with chords. Staff 4 (Rs.) continues the bass line. The lyrics are integrated into the music, with vocal entries from ROSS and Rs. The score includes dynamic markings such as *f*, *poco allarg.*, *a tempo*, *cresc.*, *mf*, and *fp*.

*Act I, cont. (12)*

**MACBETH**

*mf*

3

Yea, to the king and thence to home. *(to himself)* Dun-can, my king, a -

M. waits, and per-haps a roy - al throne, and per-haps a roy - al

**5 Allegro.**

**WITCH 1**

*mf*

And per -

**WITCH 2**

**WITCH 3**

M.

throne.

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

*p*

*cresc. poco a poco*

W. 1      haps a roy - al throne.

W. 2      Per - haps a roy - al throne. *mf*

W. 3      Per -

W. 1      The spell is cast,

W. 2

W. 3      haps a roy - al throne. \_\_\_\_\_ the race begun.

W. 1      Something e - vil this way comes. The

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

W. 3      Something e - vil this way comes. *mf*

*Act 1, cont. (14)*

W. 1

spell is cast. We, weird sis - ter,

W. 2

Time to eat and beat the drum.

W. 3

The cruel is done. ...Cross the

W. 1

hand in hand... Thrice to thine, and thrice to mine. *f*

W. 2

...And

W. 3

sea and cross the land.

W. 1

The charm's wound up, now look in -

W. 2

thrice a - gain to make up nine. The charm's wound up, now look in -

W. 3

The charm's wound up, now look in -

26

W. 1

side: Who does what? Who stays a - live?

W. 2

side: Who does what? Who stays a - live?

W. 3

side: Who does what? Who stays a - live?

The musical score consists of eight staves. The top three staves are for voices (W. 1, W. 2, W. 3), each with a treble clef and a key signature of one flat. The bottom five staves are for a piano/bass instrument, with a bass clef and a key signature of one flat. The vocal parts sing a repeating question-and-answer dialogue: "side: Who does what? Who stays a - live?". The piano part provides harmonic support with sustained notes and rhythmic patterns, including eighth-note chords and bass line movements. The score is divided into four systems by vertical bar lines.

*Act I, cont. (16)*

The musical score for Act I, cont. (16) on page 28 consists of six staves of music for two voices (Soprano and Bass) and piano. The Soprano and Bass parts are in the treble and bass clefs respectively, while the piano part is in the bass clef. The music features complex harmonic progressions with frequent changes in key signature, including flats and sharps. The piano part includes dynamic markings like 'p' (piano) and 'ff' (fortissimo). The vocal parts have various note heads and stems, with some notes connected by horizontal lines. The score is divided into measures by vertical bar lines.

The entrance hall of Dunsinane Castle, the home of MACBETH.

LADY MACBETH is reading his letter, sent to her. She is excited by this news.

**LM.**

6

**Allegro.**

*f*      *a piacere    senza misura*

“These she-hags... none could call them less... had per-fect

**Poco lento.**

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

*mf*      *f*      *mf*

We in won-der stood a - mazed.

*mf*

Then all of a sud-den did they ap-pear once

*p*

The musical score consists of five systems of music. System 1 shows a piano part with a treble clef, bass clef, and a key signature of one flat. System 2 starts with a vocal line labeled 'LM.' in a treble clef, followed by a piano part. System 3 continues with the vocal line 'LM.' and piano accompaniment. System 4 starts with a vocal line 'LM.' in a treble clef, followed by a piano part. System 5 starts with a vocal line 'LM.' in a treble clef, followed by a piano part.

*Act I, cont. (18)*

LM.

more, and hailed me thane of all Caw -

LM.

dor. No soon-er had these si - byls spoke

**Allegro.**

LM.

ten.  
was their hon-or thrust up - on me, when

LM.

*f*  
they did roar, 'Thrice times more, King! King! King! "

*a piacere*

LM. (in deep conviction) Oh yes, my lord, I al-ways knew your greatness was but a jot a-way!

(back to the letter)

LM. "This message I post on to you, my dear-est part-ner mine,

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

7

LM. fate." Ooh \_\_\_\_\_ Mac-

*a tempo*

*f*

*mp*

*p*

*rit.*

*mf*

*rit.*

*a tempo*

*f*

*mf*

*rit.*

*Act I, cont. (20)*

*f*

LM. beth, \_\_\_\_\_ yet do I fear thy na - ture, too

*rit.* *a tempo*

LM. full are thee of hu - man kind-ness, to

*rit.* *a tempo*

LM. catch the near - est way \_\_\_\_ to power. Come, my hus - band,

*mf*

LM. fly to me, that I may in-struct your tongue and

32

LM. ear to win the crown, no thought of fear.

LM. *senza misura* *f* To - night? How came this news?

A MESSENGER *senza misura*

Ma - dam, a king comes to-night.

LM. *mf* *senza misura*

MS. *a tempo* *mf* 3 Duncan comes here to sleep?

Sent a-head to out-speed the king's ar-riv-al.

MS. *a tempo* *mf*

LM. *mf* 3 Dun-can comes here to sleep? Dun-can comes here to

LM. *mf* 3

8

LM.

sleep un-der our pro-tec-tion?

*f* *rit.*

**Poco andante.**

LM.

Come, oh ye vis - it - ing moon.

LM.

Come un - sex me here. A-vaunt, re-morse and com-pas-sion,

LM.

poco rit. *a tempo mf*

squeeze tight your eyes and ears. Come, thick

*poco rit. a tempo*

LM.

night and hide where dag - gers

LM.

fall. Make these, my

LM.

*cresc.* *3* del - i - cate hands, once trained to weave and

LM.

sew, make these, my

*Act I, cont. (24)*

LM. 

LM. 

LM. 

LM. 

*Act 1, cont. (25)*  
*rall.*

LM.

pour forth on-ly sick-ly gall. Heav-en's tears will not save him

LM.

once he treads with - in these walls.

MACBETH enters.  
G.P.

MACBETH

My dear - est wife!

*Act I, cont. (26)*

**LADY MACBETH**

M.

*mp*

Worth-y Caw-dor, when

Dun - can comes to - night!

M.

LM.

goes he hence? Never, never shall his eyes see morn - ing sun! *rall.*

M.

Tomorrow! *rall.*

M.

LM.

*a tempo*

*mf*

Your face, my lord, is an o - pen led-ger; you must put a-way your

*mf a tempo*

LM.

voice, eyes, truth, and seem the in-no-cent flow-er that hides the

LM.

rit.      a tempo      poco rall.  
ser-pent's tooth. Hush, hush, leave all to me. I know the course.

rit.      a tempo      poco rall.

LM.

allarg.      **9** Doppio movimento.  
**f**

Duncan comes, but does not go forth.

allarg.      **mf**

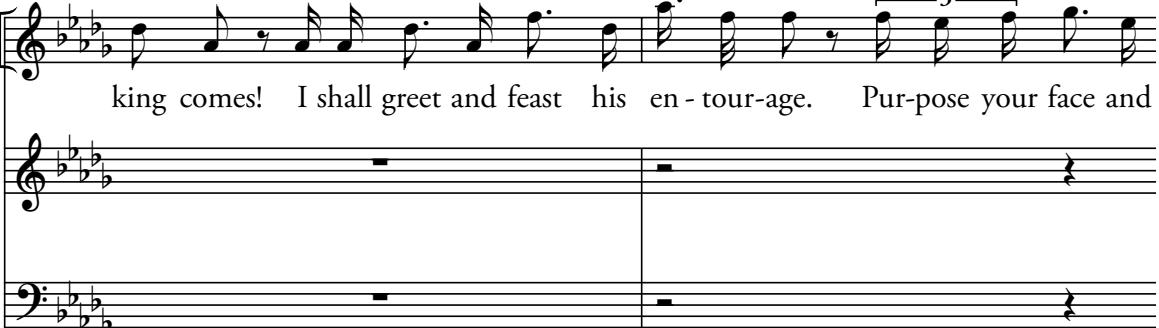
LM.

Trumpets and drums announce the KING'S arrival. The

**f**

*Act I, cont. (28)*

*a piacere*

LM. 

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

LM. 

*She exits.* *rit.*  
steel your re-solve.  
**MACBETH** *rit.*

M. 

If it were done, when it were done,  
*p*

M. 

that this would be the be-all and end - all, not plunge me down a  
*poco rall.* *a tempo*

M. mud - dy road to my re - gret: all of this to steal a coro -

M. *a tempo* net! Jus - tice thus

M. fair poi - sons our lips. He's here with-in my

M. *poco rall.* trust - so\_giv - en. *a tempo* Hum - ble in pow'r, is Dun - can in vir-tue so en-

*Act I, cont. (30)*

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

*a tempo*

M. No, no, no, no, no, no, no, I should bar the door'gainst all who would

M. take his bless-ed life, not be the in-stru-ment that

M. wields the knife. I have no spur to prick me on, 'cept

8  
16  
24  
32

**Lento.**

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

M. lov - ing wife.

LM. you!

M. We shall pro-ceed no fur - ther in this busi - ness.

LM. Peace!

M. He hon - ors me of late.

*Act I, cont. (32)*

LM. 

Hold!

What beast is that who broached this

p

en-ter-prise to me? \_\_\_\_\_ Now re-cants his words and des - ti-ny,

to make you less than the man I see.

**MACBETH**

Hold, wo-man,

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

M. And more! Once I have sworn, once I have sworn—

11 LADY MACBETH *mf*

M. We fail? We can-not fail! We  
But what if we fail? But what if we fail?

LM. fail? We cannot fail! We can-not fail!

M. But what if we fail, if we fail,

LM. We can-not fail! We can-not fail! We

M. — if we fail, we fail

*Act 1, cont. (34)*

LM. can - not fail! We fail? We cannot fail! We can -

M. if we fail? But what if we fail?

LM. not fail! We can-not fail! We can-not

M.

LM. fail! Screw your cour-age to the

M. f stritto

LM. stick-ing place! We shall not fail!

The musical score consists of five systems of music. The top system features two vocal parts, LM. and M., singing in G major with a key signature of one sharp. LM. has a melodic line with eighth-note patterns, while M. provides harmonic support with sustained notes and chords. The second system continues with LM. and M. singing the same lyrics. The third system begins with LM. singing 'not fail!' followed by a piano accompaniment section with a dynamic 'f' and a performance instruction 'stritto'. The fourth system starts with LM. singing 'fail!' and ends with the piano accompaniment continuing. The fifth system concludes with LM. singing 'stick-ing place!' and the piano accompaniment providing harmonic support.

LM. When Dun-can sleeps, his guards will I in - vite to drink. Too much of

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

**MACBETH**

Too much of

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

M. po - tent wine and ale, then we send them straight to hell.

send them straight to hell. Then you send them

M. Then you send them straight to hell.

*Act 1, cont. (36)*

LM. straight to hell.

M. Then I send them straight to hell.

LM. *mf*. Smear his gore on their tun-ics red, then re-tire we

LM. to our bed.

**MACBETH** *mf*. And a-wait the an-guished cries of those who find him

LM. *mf*. His drunk-en guards shall beg and

M. dead in his sleep-ing robes. His drunk-en guards shall beg and

LM. plead, \_\_\_\_\_ cry out their in - no - cence and beg God's mer - cy, then you

M. plead, \_\_\_\_\_ cry out their in - no - cence and beg God's mer - cy, then you

**Poco stretto.**

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

M. cut their throats for treach-er-y. I'll cut their throats. I'll cut their

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

M. throats for\_\_ treach-er-y. As you shall

*Act I, cont. (38)*

M. 

clamor, cry and make a show: False face must hide what false heart doth

know. Now, as I stand here re-solved,

bent up to black-est deed, a - way, and mock with show,

Who can dare to hide what the false heart doth know.

*Act 1, cont. (39)*

LM.

know it, to see it an - y oth - er

M.

False face must hide what the

LM.

way, as we make our

M.

false heart doth know. I am com -

LM.

grieves roar, the din of sor - row and des -

M.

mit - ted here, in bod - y, mind and

LM.

grieves roar, the din of sor - row and des -

M.

mit - ted here, in bod - y, mind and

*Act I, cont. (40)*

LM.

pair, as we make the

M.

soul. A-way, and

clam - or roar, roar - ing with blood up - on his

mock with show, with the fair - est, with

gor - y death? \_\_\_\_\_ Your face must hide what the

fair - est show. \_\_\_\_\_ Your face must hide what the

LM.   
false heart doth know. Your face must hide what the  
M. false heart doth know. Your face must hide what the

LM.   
false heart doth know. Our face must hide what the  
M. false heart doth know. Our face must hide what the

LM.   
false heart doth know. What the false heart doth  
M. false heart doth know. What the false heart doth

*Act 1, cont. (42)*

LM.

know, what the false heart doth know.

M.

know, what the false heart doth know.

LM.

what the false heart doth know,

M.

what the false heart doth know,

LM.

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

M.

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

*allarg.*      *a tempo*

*allarg.*      *a tempo*

*allarg.*      *a tempo*

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

**13 Misterioso.**

dim. rit. p

FLEANCE

BANQUO *mp*

*The night's not done, I await the bell.*

Time for your nightly du-t-y to be done, my son.

*fp* *p* *mf*

MACBETH

*poco rit. a tempo*

*p*

Banquo, Fleance, still

Fle.

*poco rit.*  
'Twas an un-rul-y night  
*poco rit.*

*a tempo*

*a tempo*

but the King sleeps well.  
*a tempo*

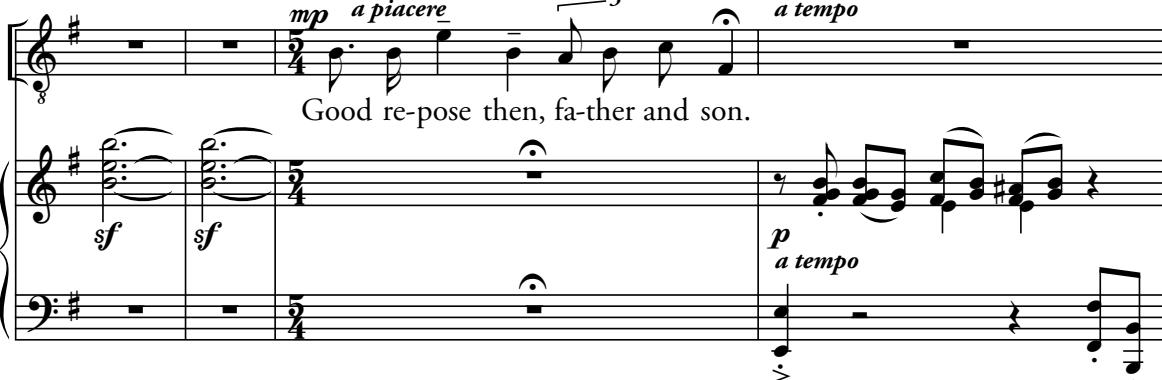
B.

*poco rit.* *p a tempo* *fp*

*Act 1, cont. (44)*

M. 

B. 

M. 

M. 

M. 

*Act 1, cont. (45)*

M. *a tempo*

not.

*mp*

Art thou but a

*p*

*a tempo*

M. *a tempo*

false cre-a-tion of my brain, \_\_\_\_\_ as one in-sane? I

M. *a tempo*

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

M. *mf*

thing! You are but a trick of na-ture, to guide me

*mp*

*Act 1, cont. (46)*

M. *cresc.*

on to that I fear is yet to

M. *poco rit.* *a tempo*

come! \_\_\_\_\_ Thou leads me the way I was to

M. *f*

go to the blood - y business I per-form, to ful-

M. *f*

fill \_\_\_\_\_ my des - tiny or live in \_\_\_\_\_

58

M. 

*Act 1, cont. (48)*

M.

slip — and — tell my where - a - bouts,

M.

— my where - a - bouts,

M.

and take this hor - ror from the time that

M.

suits it.

M.

Whilst I threat - en, he lives.

M.

The bell tolls again. Following the vision, MACBETH slowly starts up the stairs.

**Lo stesso tempo.**

M.

I go, and it is done. The bell in - vites me.

**Poco stretto.**

M.

Hear it not, Dun-can, hear it not, for it is the

*Act 1, cont. (50)*

*cresc. poco a poco*

M.

knell that sum-mons thee to heav-en or to hell, to

*cresc. poco a poco*

*rit.*

**14 Poco agitato.**

M.

heaven or to hell. *MACBETH exits to the chamber, knife drawn.*

*f*

*rit.*

*LADY MACBETH enters below.*

Two staves of music for the entry of Lady Macbeth, featuring eighth-note chords and sixteenth-note patterns.

Two staves of music. The top staff has a dynamic *sfp* over sustained notes. The bottom staff shows sixteenth-note patterns.

Two staves of music. The top staff has dynamics *ff*, *p*, *sfp*, and *ff*. The bottom staff shows sixteenth-note patterns.

*p*

LADY MACBETH *giocoso* *f*

The wine that has made them drunk hath made me

LM. bold. What quenched their thirst hath giv-en me fire.

LM. It is all but done. I have laid their daggers ready; he can - not

LM. miss them! Had he not looked so much like my fa -

This musical score page from Act 1, cont. (51) features five systems of music. The first system shows a piano part with a dynamic of *p*. The second system begins with the vocal line "The wine that has made them drunk hath made me" by "LADY MACBETH" in a *giocoso* tempo, marked *f*. The third system continues with "bold. What quenched their thirst hath giv-en me fire." The fourth system begins with "It is all but done. I have laid their daggers ready; he can - not". The fifth system begins with "miss them! Had he not looked so much like my fa -". The score uses standard musical notation with treble and bass staves, including various dynamics like *p*, *mf*, *f*, and *cresc. stretto*, and tempo changes like *giocoso* and *cresc. stretto*.

**Mesto.**

LM. *a tempo* ther, I'd have done it... pat! *MACBETH enters at the top*

LM. *f a tempo*

**MACBETH** My hus-band, is it done? *of the stairs and starts down, looking back furtively at his bloody deed.* Aye. Did you not hear a cry?

LM.

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

LM. *(a loud knocking)* Some - one at the south gate.

M.

The musical score consists of five systems of music. System 1: LM sings 'ther, I'd have done it... pat!' with a piano accompaniment. System 2: LM sings 'My hus-band, is it done?' with MACBETH's response 'Aye. Did you not hear a cry?' below. System 3: LM continues. System 4: M sings 'Sleep no more! Sleep no more! Mac-beth doth mur-der sleep.' System 5: LM sings 'Some - one at the south gate.' with a piano accompaniment featuring eighth-note chords. The score uses standard musical notation with treble and bass staves, and includes dynamic markings such as *a tempo*, *ff*, *f*, *mf*, *mm*, and *(a loud knocking)*.

(eyeing the daggers)

LM. Quick - ly, quick - ly! Why did you bring them forth? Go, re-

M.

LM. place them on his guards, — they are witnesses of their crime.

M.

(more knocking) x

M. f I go no more! No more!

M.

I'm afeared of what I've done.

*Act 1, cont. (54)*

**LADY MACBETH**

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

hands. I will gild\_\_\_\_ the guards and meet\_\_\_\_ with

thee in our cham-ber. Swiftly go, go, go, go!

cresc. poco accel.

f

**Misterioso.**

MACBETH

*mp*

Knock! Knock! Knock!      Oh wake Duncan with your knock-ing! I

M.

would that you could.      Turn o - ver the hour - glass of

*poco rit.*      *fp*

*p a tempo*

M.

time, a-wake me from this mad-man's dream      and say this was but fan-ta-sy.

*fp*

*mf*

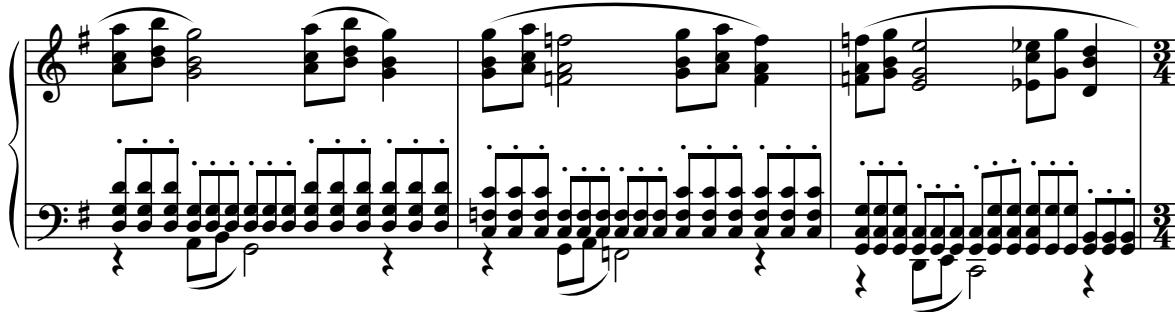
**Poco più mosso.**

*f*

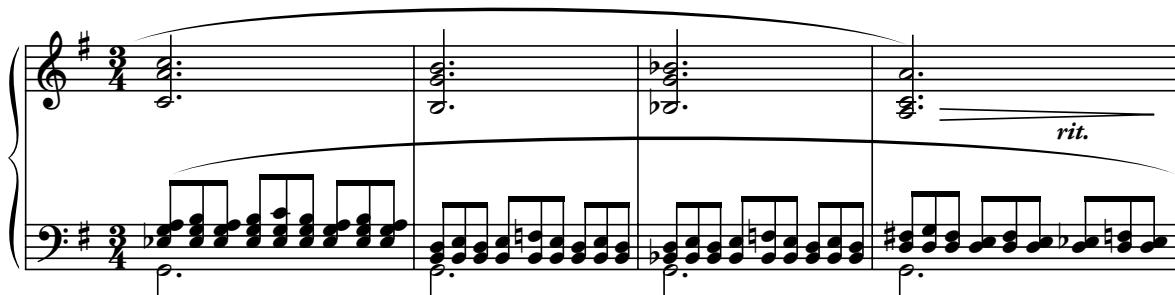
*poco allarg.*

*a tempo*

*Act I, cont. (56)*



*MACDUFF enters with his entourage of knights.*



**Andante.**

**MACDUFF**

*mf*

Good mor - row, we come to serve the King.

*mp*

*p*

*v*

A musical score for two staves. The top staff features a bassoon line with dynamic markings *mf*, *f*, *f*, *p*, and *mp*. The bottom staff features a cello line with a dynamic marking *p* and a fermata symbol (*v*). The lyrics "Good mor - row, we come to serve the King." are written below the top staff.

**MACBETH**

*mf*

Wel - come, Lord Mac-duff,

**McD.**

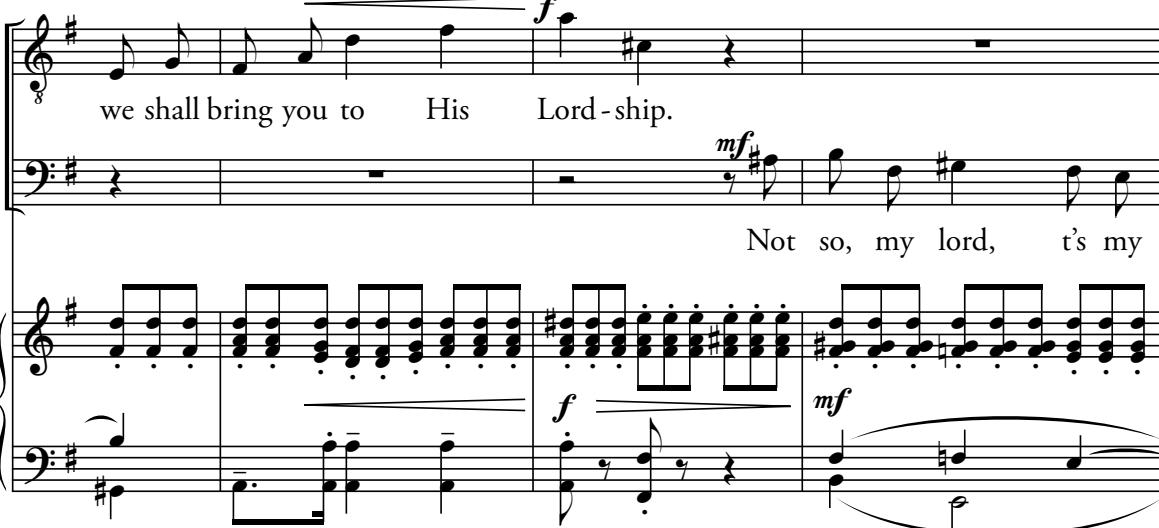
Is he yet a-stride?

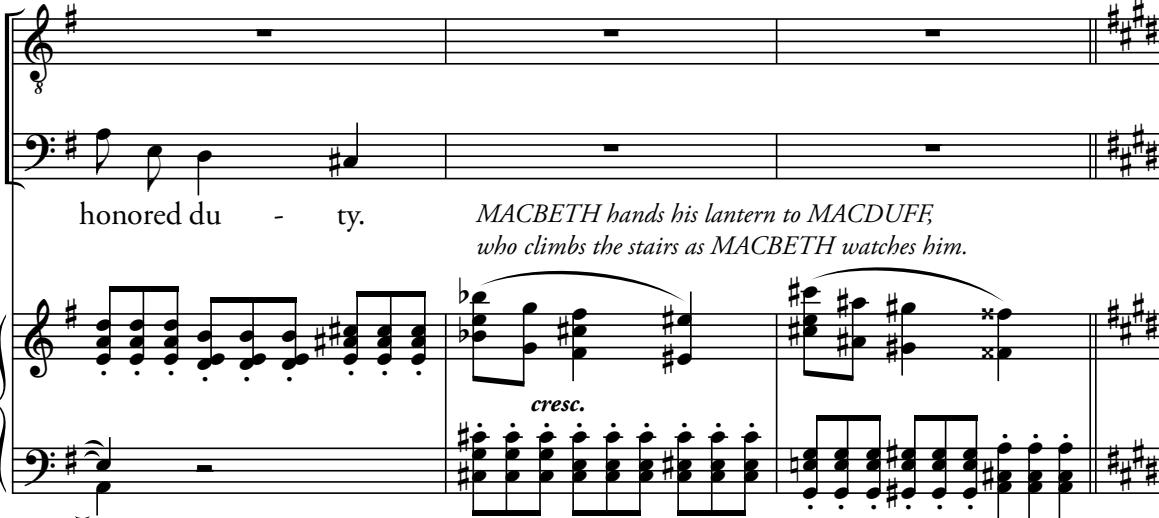
*mf*

*p*

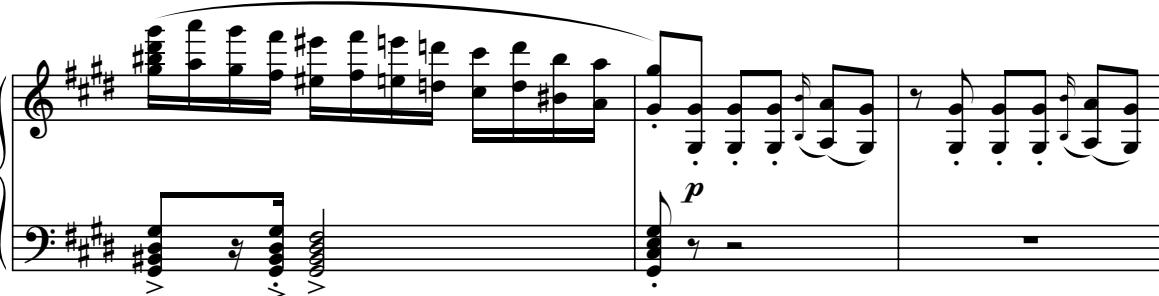
*#p*

A musical score for two staves. The top staff features a bassoon line with dynamic markings *mf*, *p*, and *#p*. The bottom staff features a cello line with a dynamic marking *#p*. The lyrics "Is he yet a-stride?" are written below the top staff.

M. 

M. 

15 



*Act I, cont. (58)*

**MACBETH** *mp*

Does the King hence to-day?

**LENNOX**

*mp*

He does, my lord. The

M.

*mf*

Aye, 'twas a

Len.

night was un - ru - ly, my lord, was it not?

M.

bad night, a rough night.

*pp*

*ppp*

**Con fuoco.**

**MACDUFF** *fff*

Oooooooooooooayyyyyyy! Cut out my eyes and tongue!

*MACDUFF backs out of the chamber onto the landing.*

*He is looking at the inner chamber, in horror.*

*sffz*

*ff*

**MACBETH**

**LENNOX**

**McD.**

**M.**

**McD.**

**M.**

**McD.**

Murder? In our

What's the matter?

The King is mur-dered! A go-ry sight!

house? The King dead! Not pos - si - ble,

The King is dead, his guard soaked in blood and wine.

not in our house! MALCOLM and DONALBAIN, the king's sons, enter and stand at the bottom of the stairs.

Mal-colm!

*Act I, cont. (60)*

McD.

Don-al-bain! Your fa - ther's murdered!

McD.

Ring out the bell! Mur-der and con - fu-sion hath made a hell! Ring out the

**Poco più mosso.**

LADY MACBETH

The bell rings out several times. LADY MACBETH enters.

Who sounds the a-

McD.

bell! Come, look on death it - self! Ring out the bell! Our

LM.

alarm? Who wakes the house?

McD.

King is fell! O gen - tile la-dy, t's

McD.

not for you to hear what I have seen.

McD.

O Banquo,  
our royal master's

LM.

Not so, not so, not in our lov - ing house! *MACBETH enters from out of the chamber, looking haggard and exhausted.*

McD.

dead!

**16** **Grave.**

MACBETH *allarg.*

Ooh, friends, the king is gone, he's

*Act 1, cont. (62)*

M.      nought but a go - ry heap      of flesh and mat-ted hair.      His  
MACDUFF

M.      traitorous guards hath done this deed      for purpose yet un-known to

McD.

M.      me;      and re - gret that I      did kill them both.      Why

McD.      Why did you so?

ff

mf

mp

M. did I so? All temperance lost I at the sight of this butchery done to-night.

**DONALBAIN** *mf*

**LENNOX** Why did you so?

Why did you so? Why did you

**McD.** Why did you so? Why did you so,

M. His sil - ver skin all cov - ered in blood, gash - es as deep as

**Don.** Why did you so?

**Len.** so? Why did you so, did you so?

**McD.** did you so? Why did you so?

M. *cresc. poco a poco* Noah's flood. Like dumb beasts they stood.

*cresc. poco a poco*

*Act 1, cont. (64)*

M. with emp-ty eyes, cov - ered in blood and

M. mumbling lies. I could stand no more, no

M. more, then removed their heads with

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

M. one swift blow. (Thus! Thus!) *(LADY MACBETH faints.)*

*colla voce*

**Più mosso.****LENNOX**

*Look to the la - dy. — We must stand together, — a-venge the*

*King and all his heirs. Pro-tect we must our Scot - land*

**LADY MACBETH**

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

**MACBETH**

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

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

**MACDUFF**

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

*Act 1, cont. (66)*

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

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

**DONALBAIN** Broth - er, our fa - ther lies

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

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

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

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

**Don.** slaughtered in the room a - bove. We are next, if I

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

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

The score consists of six staves. The top five staves represent characters: LM., M., DONALBAIN, Len., and McD. Each has a treble clef, a key signature of one flat, and a tempo marking of  $p$ . The bottom staff represents a basso continuo part with a bass clef, a key signature of one flat, and a tempo marking of  $mp$ . The vocal parts sing in unison. The basso continuo part features sustained notes and rhythmic patterns. Measure numbers 6 and 8 are indicated above the continuo staff.

LM. must our Scot - land fair. Pro -

M. must our Scot - land fair. Pro -

Don. know these men.

**MALCOLM** *mp*

My ver - y thought, may God for -

Len. must our Scot - land fair. Pro -

McD. must our Scot - land fair. Pro -

LM. tect we must our Scot - land

M. tect we must our Scot - land

Don. -

Mal. fend. Though we may cry and make a show,

Len. tect we must our Scot - land

McD. tect we must our Scot - land

*Act 1, cont. (68)*

LM.  
M.  
Don.  
Mal.  
Len.  
McD.

fair. Pro - tect we must our Scot - land fair. Pro - tect we  
fair. Pro - tect we must our Scot - land fair. Pro - tect we  
-  
those who are guilt-y will prevent our pain and point a fin - ger  
fair. Pro - tect we must our Scot - land fair. Pro - tect we  
fair. Pro - tect we must our Scot - land fair. Pro - tect we

The piano accompaniment consists of two staves. The top staff shows a bass line with eighth-note chords and a treble line with eighth-note chords. The bottom staff shows a bass line with eighth-note chords.

LM.  
M.  
Don.  
Mal.  
Len.  
McD.

must our Scot - land fair. Pro - tect we must our  
must our Scot - land fair. Pro - tect we must our  
- *mp*  
Then like sheep for sac - ri-fice to  
at our name. You to Eng - land,  
must our Scot - land fair. Pro - tect we must our  
must our Scot - land fair. Pro - tect we must our

The piano accompaniment consists of two staves. The top staff shows a bass line with eighth-note chords and a treble line with eighth-note chords. The bottom staff shows a bass line with eighth-note chords.

LM. Scot - land fair. Pro - tect we

M. Scot - land fair. Pro - tect we

Don. do their bid - ding, then end our

Mal. I to France, therefore to horse and quick - ly go,

Len. Scot - land fair. Pro - tect we

McD. Scot - land fair. Pro - tect we

The score consists of six staves, each representing a different character's part. The vocal parts are in soprano, alto, tenor, bass, basso continuo, and piano. The piano part provides harmonic support with sustained notes and rhythmic patterns. The vocal parts sing in unison or with slight variations in pitch. The lyrics are written below the staves, corresponding to the musical phrases.

LM. must our Scot - land fair.

M. must our Scot - land fair.

Don. life, and a - wait the time when

Mal. and a - wait the time when

Len. must our Scot - land fair.

McD. must our Scot - land fair.

This section of the score continues the musical piece, maintaining the same six-staff format. The vocal parts sing in unison, with the piano providing harmonic support. The lyrics describe a journey to France and the anticipation of a future event.

*Act 1, cont. (70)*

LM.  
M.  
Don.  
Mal.  
Len.  
McD.

Pro - tect we must our  
Pro - tect we must our  
we shall know who is friend and  
we shall know who is friend and  
Pro - tect we must our  
Pro - tect we must our

rit. *f* *a tempo*  
Scot - land fair.  
rit. *f* *a tempo*  
Scot - land fair. *DONALBAIN and MALCOLM hug and kiss each other,*  
rit. *f* *a tempo* then back away from each other as they continue singing.  
who is foe.  
rit. *f* *a tempo*  
who is foe.  
Scot - land fair.  
rit. *f* *a tempo*  
Scot - land fair.

*Act 1, cont. (71)*

*poco rit.* *a tempo*

LM. *poco rit.* *a tempo*

M. *poco rit.* *a tempo*

Don. *poco rit.* *a tempo* *p*

Mal. We shall a - wait the time when  
*poco rit.* *a tempo*

Len. We shall a - wait the time when  
*poco rit.* *a tempo*

McD. *poco rit.* *pp* *a tempo*

LM. *pp* Protect our Scotland fair. Protect our Scotland

M. Protect our Scotland fair. Protect our Scotland

Don. Protect our Scotland fair. Protect our Scotland

Mal. we shall know who is friend and who is foe,

Len. we shall know who is friend and who is foe,

McD. *pp* Protect our Scotland fair. Protect our Scotland

(Guitar chords: G, B, D, E, A, C, F#)

*Act 1, cont. (72)*

*cresc. poco a poco*

LM.      fair. *cresc. poco a poco* Protect our Scotland fair.

M.      fair. *cresc. poco a poco* Protect our Scotland fair.

Don.      then return to be revenged:re-venged we will, when we do know who is  
*cresc. poco a poco*

Mal.      then return to be revenged:re-venged we will, when we do know who is  
*cresc. poco a poco*

Len.      fair. *cresc. poco a poco* Protect our Scotland fair.

McD.      fair. Protect our Scotland fair.

*cresc. poco a poco*

**18 Doppio movimento.**

LM.      Pro-tect our Scotland fair.  
*allarg.* *ff*

M.      Pro-tect our Scotland fair.  
*allarg.* *ff*

Don.      friend and who is foe.  
*allarg.* *ff*

Mal.      friend and who is foe.  
*allarg.* *ff*

Len.      Pro-tect our Scotland fair.  
*allarg.* *ff*

McD.      Pro-tect our Scotland fair.  
*allarg.* *molto crescendo*

*Act 1, cont. (73) / Act II*

Musical score for Act 1, cont. (73) / Act II. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one flat. The music features eighth-note patterns and rests. Measure 13 ends with a fermata over the bass staff, followed by measure 14 which begins with a bass note. Measure 15 contains a dynamic instruction *sffz*. Measure 16 concludes with a measure rest and a dynamic *vivac.*

**End of Act I**

## Act Two

### Entr'Acte

**Andante.**

Musical score for the first section of the Entr'Acte, marked **Andante.** The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/8 time with a key signature of one flat. The music features eighth-note patterns and rests. The bass staff has a dynamic instruction *p legato*.

Musical score for the second section of the Entr'Acte. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/8 time with a key signature of one flat. The music features eighth-note patterns and rests.

Musical score for the third section of the Entr'Acte. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/8 time with a key signature of one flat. The music features eighth-note patterns and rests.

*Act II, cont. (2)*

Musical score for *Act II, cont. (2)*, featuring six staves of music for two voices (Soprano and Bass) and piano.

The score consists of six staves, each with a treble clef and a bass clef, and a key signature of one flat. The time signature varies throughout the score.

1. Staff 1 (Soprano): Starts with a dynamic of *mp*. The vocal line consists of eighth-note patterns.

2. Staff 2 (Bass): Features eighth-note patterns. The dynamic changes to *cresc. poco a poco*.

3. Staff 3 (Piano): Shows eighth-note chords. The dynamic is *f*.

4. Staff 4 (Bass): Shows eighth-note chords. The dynamic is *dim.*

5. Staff 5 (Soprano): Shows eighth-note patterns. The dynamic is *p*.

6. Staff 6 (Piano): Shows eighth-note chords.

7. Staff 7 (Soprano): Shows eighth-note patterns. The dynamic is *poco cresc.*

8. Staff 8 (Bass): Shows eighth-note patterns. The dynamic is *mf*.

A musical score consisting of six staves of music. The score is in common time and uses a key signature of one flat. The music is divided into measures by vertical bar lines. Measure 1 starts with a treble clef, a bass clef, and a treble clef. Measure 2 begins with a treble clef and a bass clef. Measure 3 starts with a treble clef. Measure 4 begins with a bass clef. Measure 5 starts with a treble clef. Measure 6 begins with a bass clef. Measure 7 starts with a treble clef. Measure 8 begins with a bass clef. Measure 9 starts with a treble clef. Measure 10 begins with a bass clef. Measure 11 starts with a treble clef. Measure 12 begins with a bass clef. Measure 13 starts with a treble clef. Measure 14 begins with a bass clef. Measure 15 starts with a treble clef. Measure 16 begins with a bass clef. Measure 17 starts with a treble clef. Measure 18 begins with a bass clef. Measure 19 starts with a treble clef. Measure 20 begins with a bass clef. Measure 21 starts with a treble clef. Measure 22 begins with a bass clef. Measure 23 starts with a treble clef. Measure 24 begins with a bass clef. Measure 25 starts with a treble clef. Measure 26 begins with a bass clef. Measure 27 starts with a treble clef. Measure 28 begins with a bass clef. Measure 29 starts with a treble clef. Measure 30 begins with a bass clef. Measure 31 starts with a treble clef. Measure 32 begins with a bass clef. Measure 33 starts with a treble clef. Measure 34 begins with a bass clef. Measure 35 starts with a treble clef. Measure 36 begins with a bass clef. Measure 37 starts with a treble clef. Measure 38 begins with a bass clef. Measure 39 starts with a treble clef. Measure 40 begins with a bass clef. Measure 41 starts with a treble clef. Measure 42 begins with a bass clef. Measure 43 starts with a treble clef. Measure 44 begins with a bass clef. Measure 45 starts with a treble clef. Measure 46 begins with a bass clef. Measure 47 starts with a treble clef. Measure 48 begins with a bass clef. Measure 49 starts with a treble clef. Measure 50 begins with a bass clef. Measure 51 starts with a treble clef. Measure 52 begins with a bass clef. Measure 53 starts with a treble clef. Measure 54 begins with a bass clef. Measure 55 starts with a treble clef. Measure 56 begins with a bass clef. Measure 57 starts with a treble clef. Measure 58 begins with a bass clef. Measure 59 starts with a treble clef. Measure 60 begins with a bass clef. Measure 61 starts with a treble clef. Measure 62 begins with a bass clef. Measure 63 starts with a treble clef. Measure 64 begins with a bass clef. Measure 65 starts with a treble clef. Measure 66 begins with a bass clef. Measure 67 starts with a treble clef. Measure 68 begins with a bass clef. Measure 69 starts with a treble clef. Measure 70 begins with a bass clef. Measure 71 starts with a treble clef. Measure 72 begins with a bass clef. Measure 73 starts with a treble clef. Measure 74 begins with a bass clef. Measure 75 starts with a treble clef. Measure 76 begins with a bass clef. Measure 77 starts with a treble clef. Measure 78 begins with a bass clef. Measure 79 starts with a treble clef. Measure 80 begins with a bass clef. Measure 81 starts with a treble clef. Measure 82 begins with a bass clef. Measure 83 starts with a treble clef. Measure 84 begins with a bass clef. Measure 85 starts with a treble clef. Measure 86 begins with a bass clef. Measure 87 starts with a treble clef. Measure 88 begins with a bass clef. Measure 89 starts with a treble clef. Measure 90 begins with a bass clef. Measure 91 starts with a treble clef. Measure 92 begins with a bass clef. Measure 93 starts with a treble clef. Measure 94 begins with a bass clef. Measure 95 starts with a treble clef. Measure 96 begins with a bass clef. Measure 97 starts with a treble clef. Measure 98 begins with a bass clef. Measure 99 starts with a treble clef. Measure 100 begins with a bass clef.

*Act II, cont. (4)*

The musical score consists of five systems of music, each with two staves: treble and bass. The key signature is consistently one flat throughout all systems. The time signature is not explicitly written but appears to be common time based on the context.

- System 1:** The top staff features eighth-note pairs connected by horizontal dashes. The bottom staff has sixteenth-note patterns with grace notes. The first measure ends with a fermata over the bass note.
- System 2:** The top staff continues eighth-note pairs. The bottom staff starts with a forte dynamic (f) and then transitions to a mezzo-forte dynamic (mf).
- System 3:** The top staff shows eighth-note pairs. The bottom staff starts with a piano dynamic (p) and then transitions to a mezzo-forte dynamic (mf).
- System 4:** The top staff features eighth-note pairs. The bottom staff includes a dynamic marking 'f' followed by a sixteenth-note pattern.
- System 5:** The top staff shows eighth-note pairs. The bottom staff includes a dynamic marking '3' followed by a sixteenth-note pattern.

Performance instructions include '6' and '3' placed above specific notes, likely indicating rhythmic groupings or specific fingerings. Slurs and grace notes are also present throughout the score.

Musical score for *Act II, cont. (5)*, featuring six staves of music for two voices (Soprano and Bass) and piano.

The score consists of six staves, each with a treble clef and a bass clef, and a key signature of one flat (B-flat). The time signature varies between common time and 2/4 time.

Instrumentation:

- Piano (right hand)
- Soprano (upper voice)
- Bass (lower voice)

Performance instructions and dynamics:

- Staff 1: Measures 1-2, dynamic *p*. Measure 3, dynamic *f*.
- Staff 2: Measures 1-2, dynamic *p*. Measure 3, dynamic *f*.
- Staff 3: Measures 1-2, dynamic *p*. Measure 3, dynamic *f*.
- Staff 4: Measure 1, dynamic *mp*. Measure 2, dynamic *cresc. poco a poco*. Measure 3, dynamic *f*.
- Staff 5: Measures 1-2, dynamic *p*. Measure 3, dynamic *f*.
- Staff 6: Measures 1-2, dynamic *p*. Measure 3, dynamic *dim.*

*Act II, cont. (6)*

Musical score for *Act II, cont. (6)*, featuring six staves of music for two voices (Soprano and Bass) and piano.

The score consists of six staves, each with a treble clef and a bass clef. The key signature is one flat (B-flat). The time signature varies throughout the score, indicated by a 'C' above the staff.

1. Soprano (top staff): Starts with a dynamic *p*. The vocal line consists of eighth-note patterns.

2. Bass (second staff): Features eighth-note patterns.

3. Piano (third staff): Features eighth-note patterns.

4. Soprano (fourth staff): Starts with a dynamic *f*. The vocal line consists of eighth-note patterns.

5. Bass (fifth staff): Features eighth-note patterns.

6. Piano (bottom staff): Features eighth-note patterns.

Performance instructions include:

- poco dim.* (measures 5-6)
- p* (measure 6)
- pp* (measure 10)

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)

*A day in the Great Entrance Hall. BANQUO is musing to himself about the political situation.*

*FLEANCE stands nearby.*

BANQUO

poco rit. a tempo

f  
Thou has it all now, Mac-

*Act II, cont. (8)*

B. beth, just as the three hags had promised. But I do fear you

B. played most foul a game to gain the crown.

B. Yet, it was promised that I should be a fa-ther to a line of

B. kings. But hush, hush! No more! The king comes to

B. greet me, and I must put on a face of loy - al - ty.

The musical score consists of five staves of music for a bass voice. The music is in common time and uses a bass clef. The first staff begins with a bass note followed by a series of eighth notes. The second staff starts with a bass note followed by eighth notes. The third staff begins with a bass note followed by eighth notes. The fourth staff starts with a bass note followed by eighth notes. The fifth staff begins with a bass note followed by eighth notes. The lyrics are as follows:

beth, just as the three hags had promised. But I do fear you

played most foul a game to gain the crown.

Yet, it was 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 - ty.

## MACBETH

*mf*

Good Banquo and

*mf*

M. *cresc. poco a poco*

Fle-ance, fail not our feast to-night to hon-or you for your

*cresc. poco a poco*

M. ser-vice sworn. Go, en - joy the day, but re - turn in time for this

M. *f*

eve-ning's cheer.

**FLEANCE**

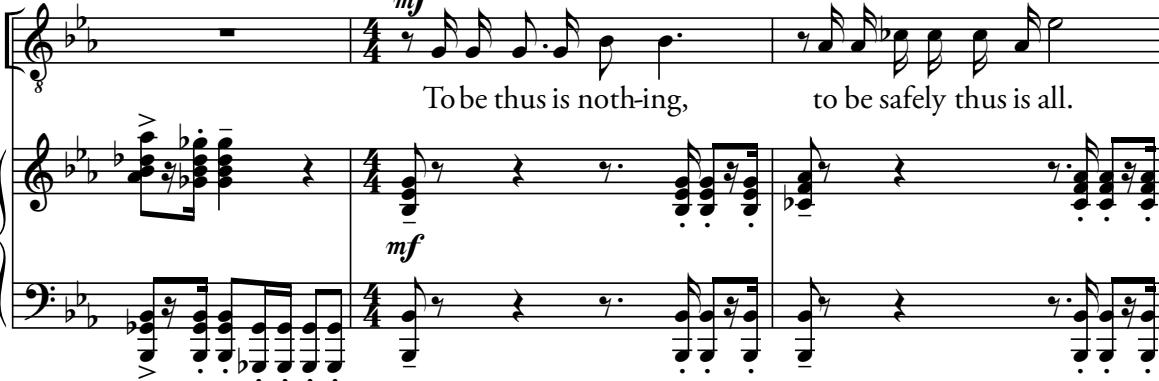
BANQUO We will, my lord. *They exit.*

We will, my lord.

*f*

*mf*

**3 Poco recitative.**

M. 

To be thus is noth-ing, to be safely thus is all.

M. 

Have I mur-dered a king to live in fear that Ban-qu'o's is-sue will

M. 

steal away my throne? No, Macbeth, more blood must flow

M. 

Enter two MURDERERS, who kneel at his feet.  
to secure our place and keep the throne.



*Act II, cont. (11)*

M. 

Have you con -

*p*

sid-ered my speech of late, and steel your - self to

our re - solve, for acts up - on our

roy - al state, that Ban - quo must die, that

*Act II, cont. (12)*

M. 

M.  
MURDERER 1  
*mf*

We

Mrd. 1 

MACBETH  
*mf*

Mrd. 1 

*Act II, cont. (13)*

M.

rides in the woods, and his cra-ven son as well. At this you must

The vocal line consists of eighth-note pairs and sixteenth-note patterns. The piano accompaniment features eighth-note chords in the right hand and eighth-note bass notes in the left hand.

M.

not fail.

**MURDERER 1**

At this we must not fail. At this we must not

**MURDERER 2**

At this we must not fail. At

The vocal parts sing eighth-note pairs. The piano accompaniment provides harmonic support with eighth-note chords.

M.

fail, must not fail, must not fail. \_\_\_\_\_

**Mrd. 2**

this we must not fail, must not fail. \_\_\_\_\_

The vocal parts sing eighth-note pairs. The piano accompaniment provides harmonic support with eighth-note chords.

**MACBETH**

MACBETH

M.

Must be sure. Must be

*mp*

*a tempo*

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

*mf*

*a tempo*

**4 Poco andante.**

*ossia*

*p*

*mp*

*mf*

*Act II, cont. (15)*

15

16

**MACBETH**

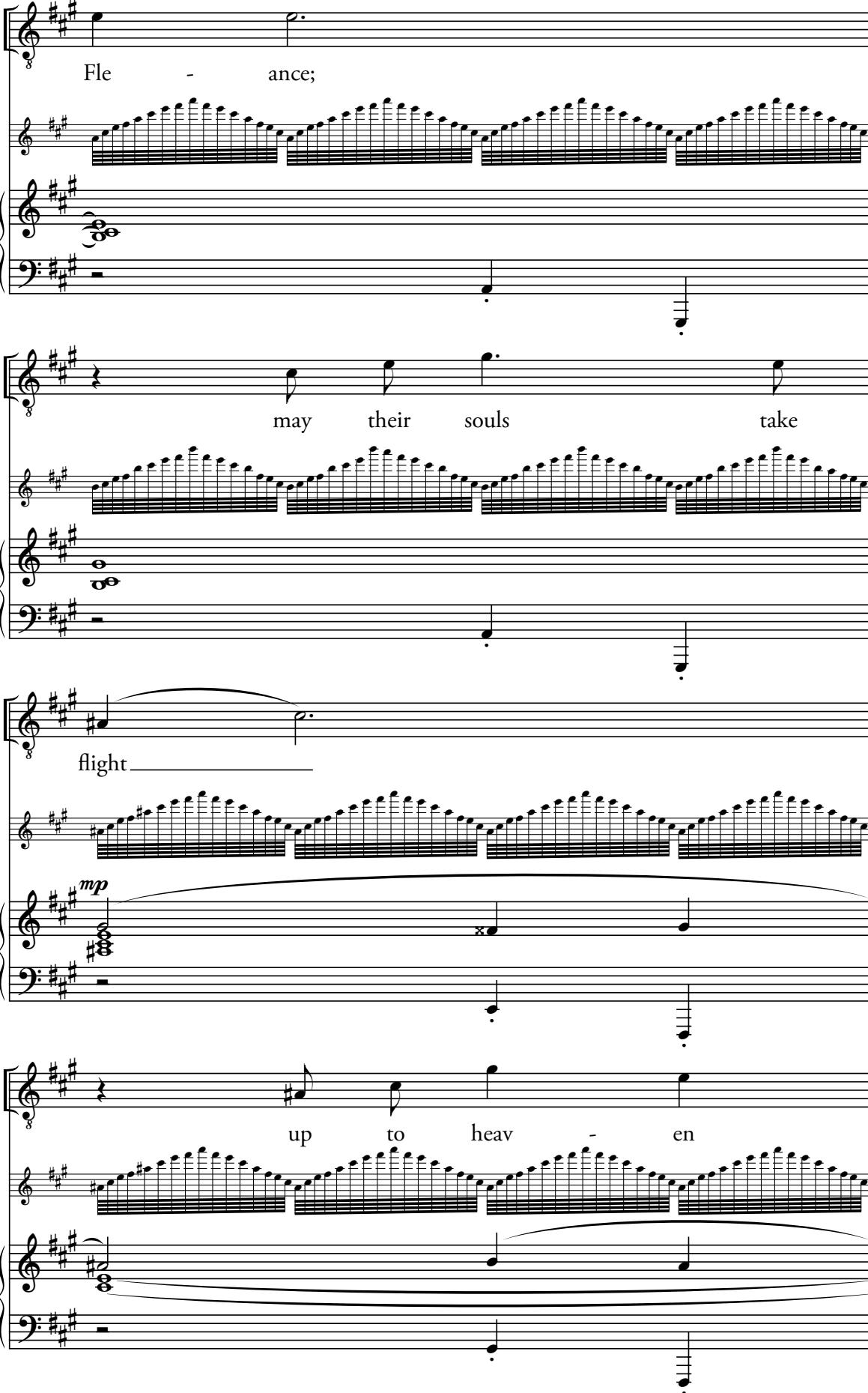
*p*

Oh,

Ban quo and

99

*Act II, cont. (16)*

M. 

M.

on this wind y,

poco rit.

cut ting

poco rit.

a tempo

night.

a tempo

a tempo

*Act II, cont. (18)*

Poco allegro.

G.P.

*mf*

5

**MURDERER 1**

*mf*

(outside, singing as they go, as MACBETH stares into space) We will make sure.

**MURDERER 2** *mf*

We will make sure. We will

Mrd. 1

We will make sure.

Mrd. 2

make sure.

*mf*

*Act II, cont. (20)*

cresc.

f

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.

**[6] Alla gigue.**

mf

f

LADY MACBETH

*f*

Welcome all, drink your fill.      We a-wait our hon - ored guest. Drink up,

*mp*

*Act II, cont. (22)*

LM.

gen - tle-men.

MURDERER 1

*The MURDERERS enter.*

*mf*

A word with your

MACBETH

*f*

Drink up, my

Mrd. 1

lord - ship. Will it please you?

M.

thanes. We will at - tend your mirth a-non. There's blood up-on your face!

*mp*

Mrd. 1

'Tis

*p*

M.

Mrd. 1

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

M.

Mrd. 1

And did the same for Fleance, yes?

Mrd. 1

self.

**MURDERER 2**

Most royal sir,

M.

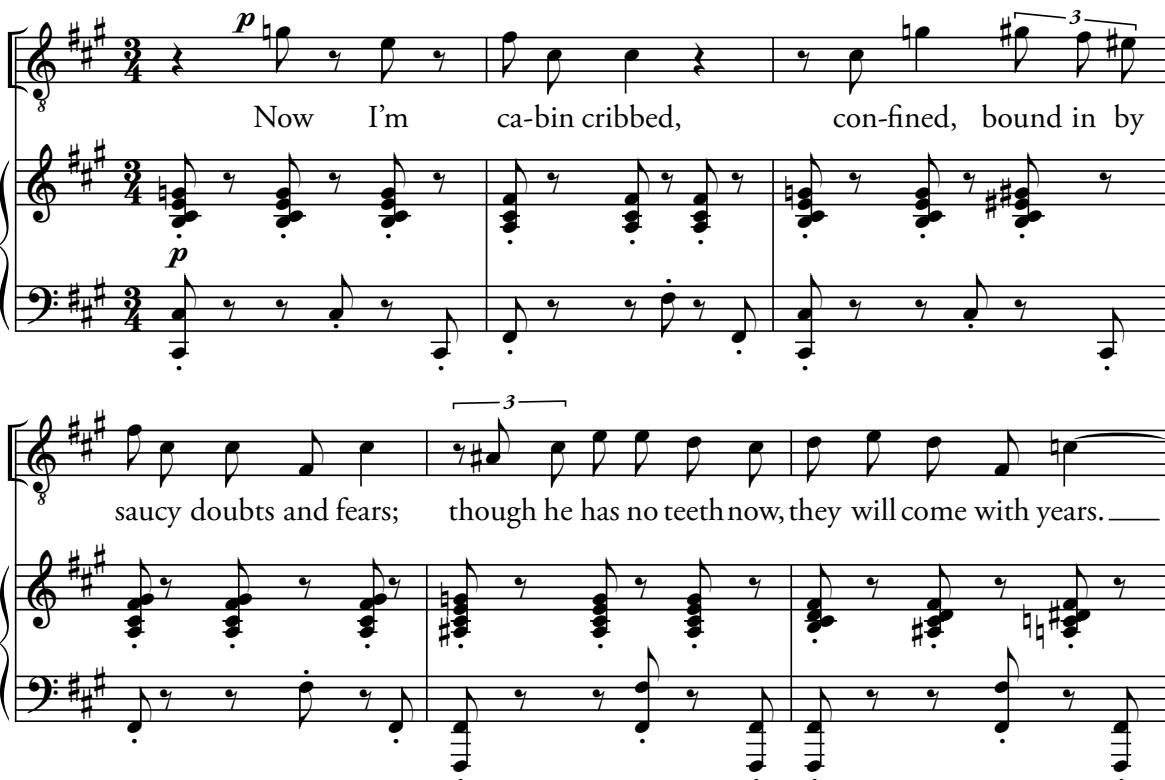
Scap't? No, no, no! Then all's not well.

Mrd. 2

Fleance is scap't!

*Act II, cont. (24)*

**Poco trattenuto.**

M. 

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

M. 

**7 Poco andante.**

LADY MACBETH



**MACBETH**

**Agitato subito.**

ff

Ay! \_\_\_\_\_

cresc.

M. Which of you have done this?

**LENNOX**

Done what, my lord?

M. Shake not your gor - y lock at me! I am

**LADY MACBETH**

LADY MACBETH goes to him to restrain his ranting. Sit, friends,

M. in - no - cent of these deeds!

*Act II, cont. (26)*

LM. my lord is not well. This will pass, eat and drink, I

LM. pray you.

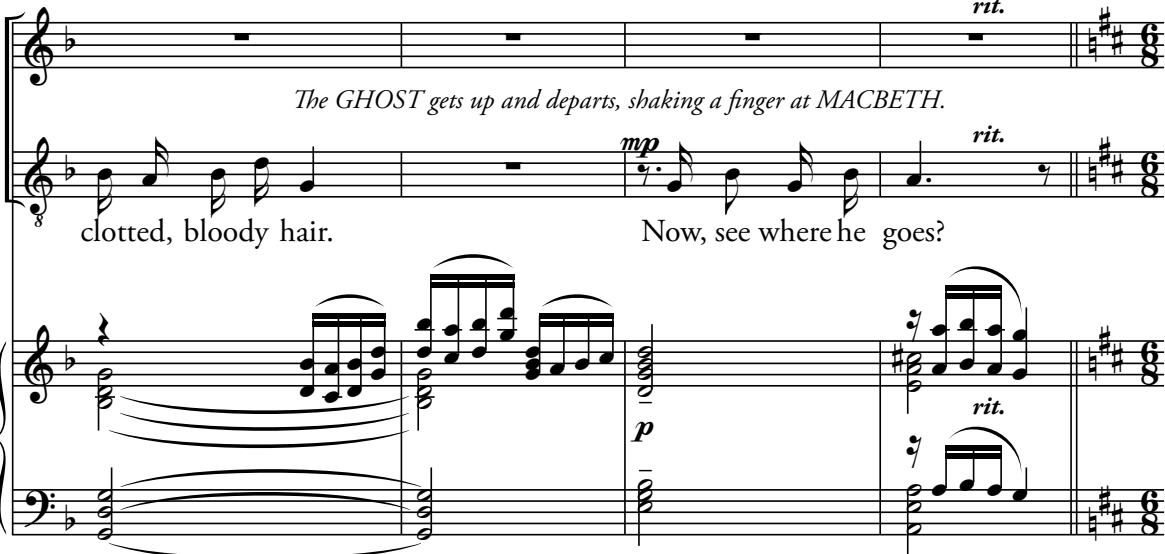
LM. *mf a piacere* Stop this mad-ness. You cast guilt where none should be, lend-ing doubts to

LM. friends and foes a-like, giv-ing food to en - e-mies. What do you look on?

**Largo.**

LM. **MACBETH**

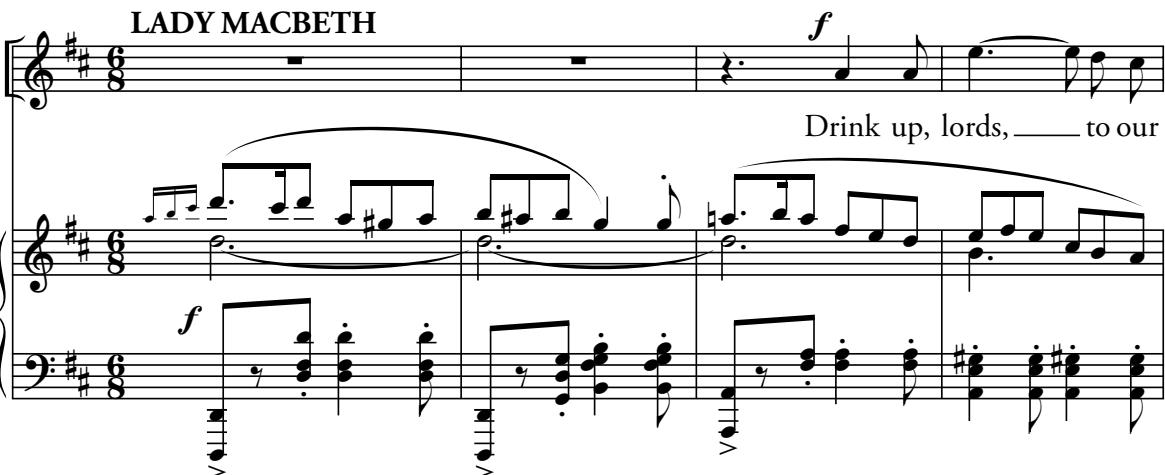
See him there? He's mock-ing me with his ripped smock and

LM. 

The GHOST gets up and departs, shaking a finger at MACBETH.

M. clotted, bloody hair. Now, see where he goes?

**8 Alla gigue. (Tempo I<sup>o</sup>)**

LADY MACBETH 

Drink up, lords, — to our

LADIES 

LORDS, THANES 

LM. 

ab - sent guest! To Ban-quو! To Ban - quo, whom we do

CH.

To Banquo! May his hon - or grow and

LM.

To Banquo! May his hon - or grow and  
miss! May his hon - or grow and grow. To

*mp*

CH.

grow! To Banquo! May his hon-or grow and grow!

LM.

grow! To Banquo! May his hon-or grow and grow!

LM.

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

**MACBETH**

Hence, hor - rid, blood - y thing,

*p*

M.      quit my sight!                                  You are dead

M.      this ver - y night.                                  Unreal mockery, hence!

*The GHOST backs out, drawing his fingers across his throat, as if to cut his own throat.*

LADY MACBETH

Dear guests,                                                  the king re-quests\_                                          you at-

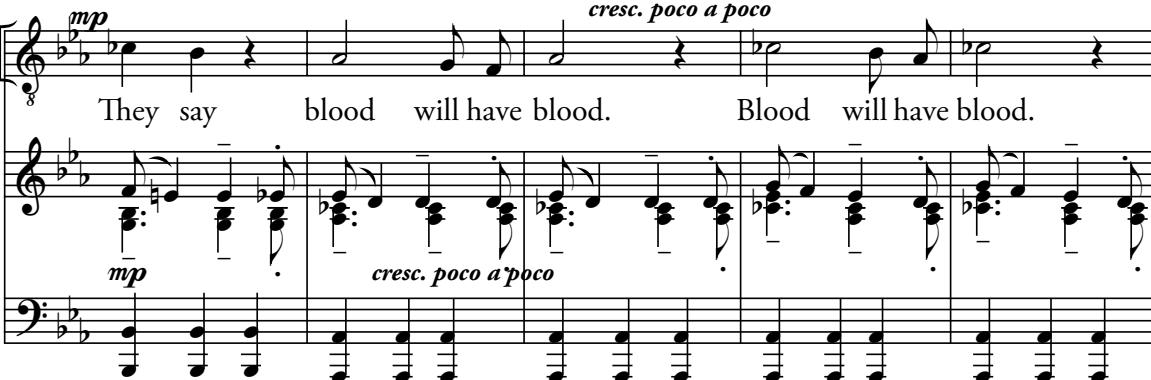
*Act II, cont. (30)*

LM.



tend him a-gain- when he is more mer - ry.

**MACBETH**

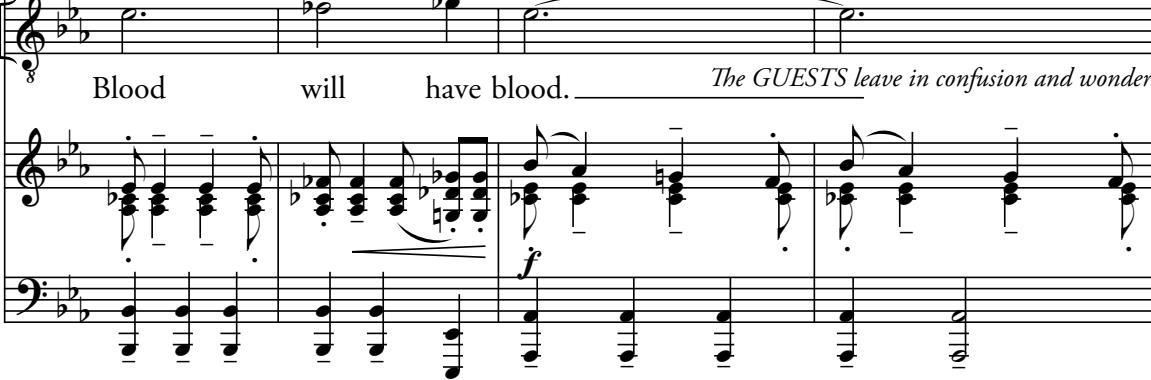


mp                                          cresc. poco a poco  
They say blood will have blood.        Blood will have blood.  
mp                                          cresc. poco a poco



LADIES                                          Good-night, my lord.  
LORDS                                              Goodnight, my lord.    Goodnight, my lord.  
THANES                                              Good-night, my lord.  
Goodnight, my lord.    Goodnight, my lord.

M.



Blood will have blood.                      *The GUESTS leave in confusion and wonder.*

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

CH.  
We shall at - tend you at your re - quest.

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

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

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

9

**Lento doloroso.**

I must to

*Act II, cont. (32)*

M. 

M. to sleep, to sleep, ha!... or more the

**Più mosso.**

M. like to lie in—dread! *Holding each other, they exit.*

**10 Allegro.** *A blasted heath, with wind and lightning, as before.*

WITCH 1

*mf*

'Round the cauldron we go and go.

*f mp subito*

*Act II, cont. (34)*

## WITCH 2

*mf*

In the poi - son en - trails throw.  
WITCH 3

*mf*

Mac - beth, so far, has won\_ and won.

3 8 9

## WITCH 1

Double, double, toil and trouble,  
 W. 2  
 Fil-  
 W. 3 fire burn and cauldron bubble.

W. 1

*mf*

in the caul-dron boil and bake.

A musical staff in G clef, starting with a sharp sign. It contains six notes: a quarter note, a eighth note, a eighth note, a eighth note, a eighth note, and a eighth note. The staff ends with a short vertical line followed by a dash.

W. 1

W. 2

throw\_ in a butcher's ring.

WITCH 3

Eye of newt and

liz - ard leg and owl - et wing,

W. 1

W. 2

mp

Double, double, toil and trouble,

W. 3

wool of bat and ear of dog.

W. 1

W. 2

fire burn and cauldron bub - ble.

W. 3

mf

Liv - er of a

*Act II, cont. (36)*

W. 1 -

W. 2 - *mf* Make the gruel thick and sweet.

W. 3 horn of goat and slip of yew.

W. 3 blaspheming Jew,

W. 1 -

W. 2 -

W. 3 -

W. 1 -

W. 2 now the

W. 3 Cook it up, we want to eat.

W. 1 -

W. 2 -

W. 3 Cool it down with baboon's blood,

3

8

**Furioso.**

W. 1 -

W. 2 charm is firm and good.

W. 3 -

W. 2 -

W. 3 look in-side and see it squirm.

W. 1 -

W. 2 -

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

6

8

W. 1

W. 1

W. 2

W. 3

**MACBETH**

How now, you se-cret black and mid-night hags,

W. 1

A deed with-out a name.

W. 2

W. 3

M.

*Act II, cont. (38)*

W. 1

W. 2

W. 3

M.

You demand...we shall answer.  
e'er you come to know it; you damned kites, answer me!

*Calmo.*

*f*

*f*

W. 1

W. 2

W. 3

M.

No,

Tell me: have I an - y-thing to fear?

*Giocoso.*

*mp*

W. 1

W. 2

W. 3

no, Macbeth, fear

No, Macbeth, fear

No, Macbeth, fear

W. 1      nought. Be bloody bold and res-o-lute! Laugh to scorn the

W. 2      nought. Be bloody bold and res-o-lute! Laugh to scorn the

W. 3      nought. Be bloody bold and res-o-lute! Laugh to scorn the

W. 1      pow'r of man. Fear not, for none that was of woman born shall

W. 2      pow'r of man.

W. 3      pow'r of man.

W. 1      harm Macbeth. None, none, none!

**MACBETH**

Then I'm safe! I'm

The musical score consists of six staves. The top three staves are for the three women (W. 1, W. 2, W. 3), each with a soprano clef and a key signature of four sharps. The bottom three staves are for the basso continuo, with a bass clef and a key signature of four sharps. The vocal parts sing in unison throughout the first two sections. In the third section, the basso continuo provides harmonic support with sustained notes and chords. The vocal parts continue their dialogue in unison. The basso continuo part features eighth-note patterns and sustained notes, particularly in the final section where it provides harmonic support for the bassoon's sustained notes.

*Act II, cont. (40)*

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

**WITCH 3**

M. Fear no - thing, fear no-thing, nothing, nothing, nothing,  
born.

**WITCH 1**

W. 3 un-til Birnam wood to Dunsinane shall come a-against  
no - thing,

W. 1 thee.

M. Bir-nam wood to Dun-si-nane move, but that can nev-er

124

*Act II, cont. (41)*

W. 3

M.

Woods

be! Woods cannot walk, nor can a tree.

11

W. 3

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

11

W. 3

Oh that can nev-er be!

p

11

**MACBETH**

*poco rit.*

*a tempo*

*mp*

For

*pp*

*poco rit.*

*p a tempo*

*Act II, cont. (42)*

M. who can bid the woods to walk?

M. One more thing, you cack - ling crows, my beat - ing

WITCH 1

WITCH 2 Seek no more, no more, no more, no

WITCH 3 Seek no more, no more, no

M. Seek no more, no more,

heart needs must know.

W. 1 more, no more, no more, no more, no more.

W. 2 more, no more, no more, no more.

W. 3 no more, no more, no more, no more.

126

## 12 Valse.

*p*

*poco rit.* *a tempo*

*d.*

*mf*

*f* *poco rit.* *mp* *a tempo*

*cresc. poco a poco*

*Act II, cont. (44)*

The musical score is composed of eight staves, representing two vocal parts (Soprano and Bass) and a piano part. The vocal parts are in common time, while the piano part is also in common time. The vocal parts are written in treble and bass clefs respectively. The piano part is written in common time. The score includes various musical markings, such as dynamic changes (mf, mp), tempo instructions (dim. poco a poco), and key changes. The music is divided into measures by vertical bar lines.

Musical score for Act II, cont. (45), page 129. The score consists of six systems of music for two staves (treble and bass). The key signature is A major (three sharps). The music features various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure numbers 1 through 12 are present at the beginning of each system. Dynamics such as 'mf' (mezzo-forte) and 'f' (forte) are indicated. Measure 12 ends with a repeat sign and a double bar line.

*Act II, cont. (46)*

A musical score consisting of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time with a key signature of four sharps. The music features various note heads, stems, and bar lines. Articulations include dots, dashes, and wavy lines above the notes. Dynamics such as *p*, *f*, and *ff* are indicated throughout the score.

13

WITCH 1

A musical score for two voices. The first measure shows a blank staff for Witch 1. The second measure starts with Macbeth's voice, labeled "MACBETH" above the staff, with dynamic *f*. The lyrics "As I am your king, I demand thee say: Shall Banquo's issue rule one day?" are written below the staff. The third measure shows a blank staff for Witch 1. The fourth measure starts with Witch 1's voice, labeled "W. 1" above the staff, with dynamic *sfp*.

The musical score continues with three staves. The top staff is for W. 1, the middle for M., and the bottom for the orchestra. The lyrics "Seek no more! No more!" are written below the W. 1 staff. The M. staff has the lyrics "I will not be de - nied, you cooks from". The orchestra staff at the bottom has dynamics *mf*, *8va-*, and *8va-*.

M.

hell! Au - ger my for-tunes, you filth-y hounds, \_\_\_\_\_

M.

— that I may act and block the way of those who would

**WITCH 1**

**WITCH 2**

**WITCH 3**

M.

He wants to know, know,  
He wants to  
Then show, show, show, show, show, show,  
steal my crown a - way.

*Act II, cont. (48)*

W. 1

know, know, know, his eyes, — grieve his heart, come like a shad - ow and

W. 2

know, know, know, his eyes, grieve his heart, come like a shad - ow and

W. 3

show his eyes, — grieve his heart, come like a shad - ow and



W. 1

so depart.

W. 2

so depart.

W. 3

so depart.

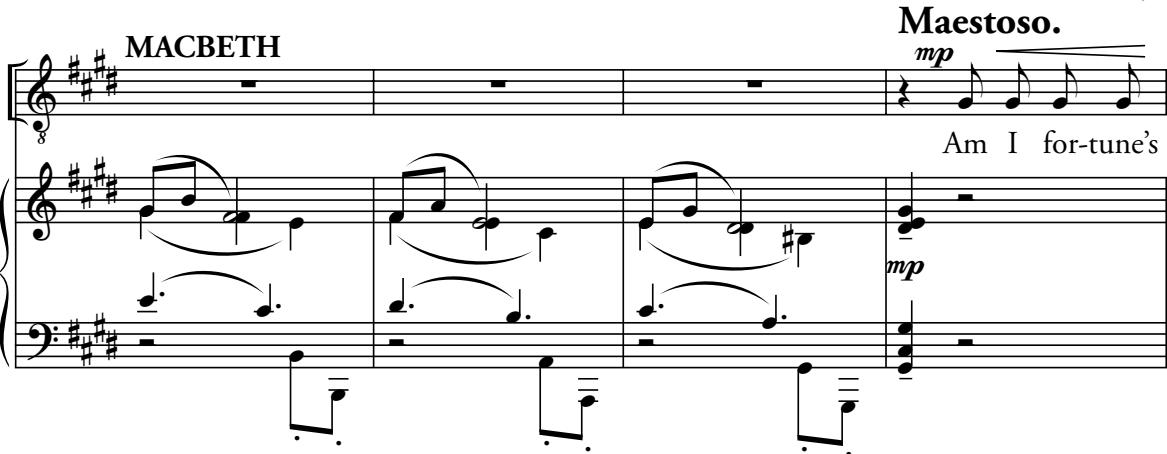


**MACBETH**

**Maestoso.**

*mp*

Am I for-tune's



M. 

M.

M.

M.

M.

**Calmo.**

**WITCH 1** *mp*

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

**WITCH 3** Much to do— before the sun.

*p*

*mp*



*Act II, cont. (50)*

W. 1

W. 2

W. 3

Too much power ends in trou-ble... \_\_\_\_\_

Bub-ble, bub-ble, toil and trou-ble. \_\_\_\_\_

*p*

*mp*

W. 1

...trouble... \_\_\_\_\_

W. 2

W. 3

...trouble... \_\_\_\_\_

**MACBETH**

*Len-nox!*

*mf*

*3*

M.

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

**LENNOX** *mf*

You called out, your grace?

*f*

*mf*

M.                    Len.

No, my lord, a messenger came with news: Macduff has fled to Eng - land

M.                    Len.

to raise an ar-my'against your claim.

M.                    Len.

To Eng-land fled!      He may well do that.      This will on - ly

M.                    Len.

cause him dread.      His dis-loy-al-ty shall we re-pay.

14

*Act II, cont. (52)*

M.   
His wife and child shall die to-day. Dis-patch and

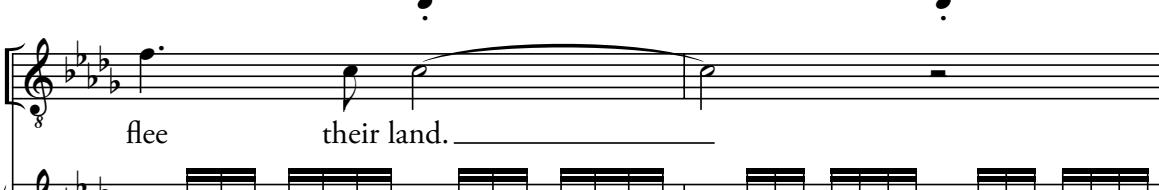
Len.

M.   
see this done. *LENNOX exits.*

Len.   
Yes, my lord.

**Allegro con fuoco.**

M.   
I will teach these thanes to

M.   
flee their land. \_\_\_\_\_

M.   
Run they off to old  
England,  
abandon their king and  
clan, shall not  
return to our Scotland.

*Act II, cont. (54)*

M.

dim. *poco a poco*

They know not who they

dare!

We shall ride forth this

ver - y night,

M. 

*Act II, cont. (56)*

M.

We shall ride forth this ver - y night, cut-ting heads and spread-ing

M.

death to those not loy - al

M.

cresc.  
molto allarg.  
15  
*ff a tempo*  
to Mac beth!

molto allarg.  
*ff a tempo*

M.

(curtain)

**End of Act II**

Act Three  
Entr'Acte/Fantasia

**Allegro con fuoco.**

The musical score consists of six staves of music for two voices. The top two staves are soprano and alto, and the bottom two staves are bass and tenor. The key signature is B-flat major (two flats). The tempo is Allegro con fuoco. The score includes dynamic markings such as *f*, *mp*, *mf*, *cresc. poco a poco*, *sffz*, *p*, and *mp*. The vocal parts are mostly homophony, with some rhythmic variations and harmonic changes between the voices.

*Act III, cont. (2)*

Musical score for *Act III, cont. (2)*. The score consists of six staves, each with a treble clef and a key signature of one flat. The first two staves show eighth-note chords in the treble and bass staves. The third staff begins with a dynamic *cresc.*, followed by *mf* and *p*, with a melodic line in the treble and eighth-note chords in the bass. The fourth staff shows eighth-note chords in the bass. The fifth staff features eighth-note chords in the treble, with dynamics *f*, *ff*, and *ff*. The sixth staff shows eighth-note chords in the bass, with dynamics *v.*, *v.*, *dim.*, and *tr*.

1

*mf* *cantabile*

A musical score for a piano, consisting of six staves of music. The music is in common time and uses a key signature of four flats. The score is divided into measures by vertical bar lines. The first measure starts with a forte dynamic (f) in the treble clef staff, followed by a dynamic marking 'mf' in the bass clef staff. The second measure begins with a dynamic marking 'mf' in the treble clef staff, followed by a dynamic marking 'f' in the bass clef staff. The third measure starts with a dynamic marking 'f' in the treble clef staff, followed by a dynamic marking 'mf' in the bass clef staff. The fourth measure starts with a dynamic marking 'mf' in the treble clef staff, followed by a dynamic marking 'f' in the bass clef staff. The fifth measure starts with a dynamic marking 'f p' in the treble clef staff, followed by a dynamic marking 'cresc.' in the bass clef staff. The sixth measure starts with a dynamic marking 'f p' in the treble clef staff, followed by a dynamic marking 'cresc.' in the bass clef staff. The music concludes with a final dynamic marking 'sfz' in both the treble and bass clef staves.

2

Musical score for Act III, cont. (4), page 2, featuring six staves of music for two voices (Soprano and Bass) and piano. The score is in common time, with a key signature of one flat. Measure 1 starts with a piano dynamic, followed by a melodic line in soprano and bass. Measures 2-3 show a continuation of the melodic line with some eighth-note patterns. Measures 4-5 feature more complex harmonic patterns with sustained notes and eighth-note chords. Measure 6 begins with a forte dynamic in the bass, followed by sustained notes and eighth-note chords. Measures 7-8 conclude the section with sustained notes and eighth-note chords.

Musical score for Act III, cont. (5), featuring six staves of music for two voices (Soprano and Bass) and piano. The score consists of two systems of music, each with three measures per system.

**Measure 1:** The piano part begins with a forte dynamic. The Soprano and Bass parts enter with eighth-note patterns.

**Measure 2:** The piano part continues with eighth-note patterns. The Soprano and Bass parts enter with eighth-note patterns. The piano part has a dynamic marking of *cresc. poco a poco*.

**Measure 3:** The piano part begins with a dynamic of *f mp*. The Soprano and Bass parts enter with eighth-note patterns. The piano part has a dynamic marking of *cresc.*

**Measure 4:** The piano part begins with a dynamic of *f*. The Soprano and Bass parts enter with eighth-note patterns. A measure number "3" is enclosed in a box above the piano staff.

**Measure 5:** The piano part begins with a dynamic of *mf*. The Soprano and Bass parts enter with eighth-note patterns.

**Measure 6:** The piano part begins with a dynamic of *f*. The Soprano and Bass parts enter with eighth-note patterns.

**Measure 7:** The piano part begins with a dynamic of *mf*. The Soprano and Bass parts enter with eighth-note patterns. The piano part has a dynamic marking of *f*.

*Act III, cont. (6)*

Musical score for *Act III, cont. (6)*, featuring six staves of music for two voices (Soprano and Bass) and piano.

The score consists of six staves, each with a treble clef and a bass clef, and a key signature of one flat (B-flat). The time signature is common time (indicated by a 'C').

Measure 1: The piano accompaniment begins with eighth-note chords. The soprano enters with eighth-note pairs, and the bass joins with eighth-note pairs. Dynamic: *mf*.

Measure 2: The piano continues with eighth-note chords. The soprano and bass continue their eighth-note patterns. Dynamic: *f*.

Measure 3: The piano continues with eighth-note chords. The soprano and bass continue their eighth-note patterns. Dynamic: *mf*.

Measure 4: The piano continues with eighth-note chords. The soprano and bass continue their eighth-note patterns. Dynamic: *p*.

Measure 5: The piano continues with eighth-note chords. The soprano and bass continue their eighth-note patterns. Dynamic: *cresc.*

Measure 6: The piano continues with eighth-note chords. The soprano and bass continue their eighth-note patterns. Dynamic: *f*.

Measure 7: The piano continues with eighth-note chords. The soprano and bass continue their eighth-note patterns. Dynamic: *p*.

Measure 8: The piano continues with eighth-note chords. The soprano and bass continue their eighth-note patterns. Dynamic: *cresc.*

Measure 9: The piano continues with eighth-note chords. The soprano and bass continue their eighth-note patterns. Dynamic: *f*.

Measure 10: The piano continues with eighth-note chords. The soprano and bass continue their eighth-note patterns. Dynamic: *p*.

Measure 11: The piano continues with eighth-note chords. The soprano and bass continue their eighth-note patterns. Dynamic: *cresc.*

Measure 12: The piano continues with eighth-note chords. The soprano and bass continue their eighth-note patterns. Dynamic: *f*.

Measure 13: The piano continues with eighth-note chords. The soprano and bass continue their eighth-note patterns. Dynamic: *p*.

Measure 14: The piano continues with eighth-note chords. The soprano and bass continue their eighth-note patterns. Dynamic: *cresc.*

The musical score consists of five staves of music, each with a treble clef and a bass clef. The key signature is consistently one flat throughout all staves. The first staff begins with a dynamic of *f*. The second staff includes dynamics *f*, *sfs*, and *sfsz*. The third staff features a dynamic *mp*. The fourth staff has a dynamic *p*. The fifth staff concludes with a dynamic *mf*.

4

*Act III, cont. (8)*

The musical score consists of five systems of music for two staves (treble and bass). The key signature is three flats. The music features eighth-note patterns, sixteenth-note chords, and dynamic markings like crescendo, piano, forte, and measure 5.

*cresc. poco a poco*

*f*      *mp*

5

*f*

*Act III, cont. (9)*

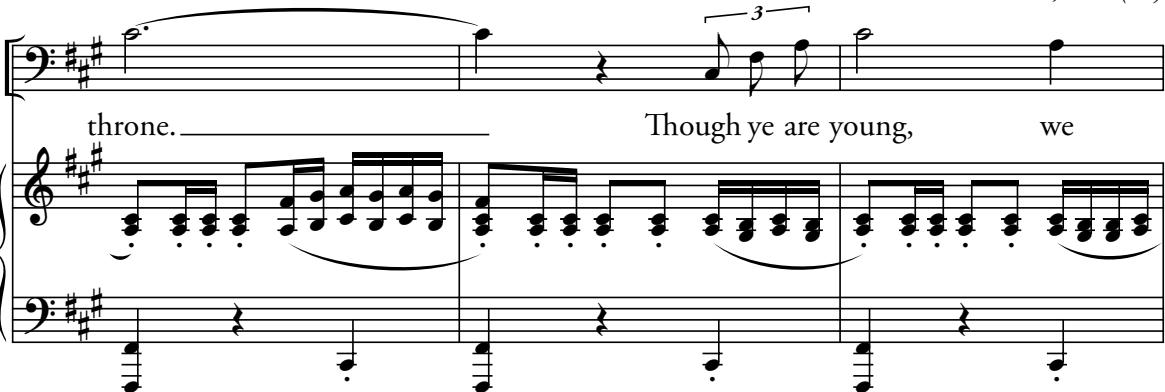
A musical score consisting of five staves of music. The top staff is treble clef, G clef, and the bottom staff is bass clef. The key signature is three flats. The first two staves begin with dynamic *mp*. The third staff begins with dynamic *f mp*. The fourth staff begins with dynamic *f sfz*, followed by *sfz*. The fifth staff begins with dynamic *ff*.

*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.**

The musical score consists of ten staves of music. The first six staves represent the ensemble, starting with a forte dynamic (f) in 4/4 time. The music features eighth-note patterns and sixteenth-note chords. Measures 7 through 10 show a transition with changing time signatures (4/4, 3/4, 4/4, 3/4). Measure 11 concludes with a melodic line and a dynamic marking of (curtain). Measures 12 through 15 continue the rhythmic pattern. Measure 16 introduces a solo line for MACDUFF, marked mf, singing "Wel-come, heirs to Scot - land". The score concludes with a final staff of music.

McD.      

McD.      

McD.      

DONALBAIN      

McD.      

*Act III, cont. (12)*

Don. 

troyed our land. Wi-dows and

McD.

chil - dren roam the land

for lack of shel - ter by his

hand. Scot-land and her sons, now

cresc.

7

**TENOR** *f unis.*

We shall fight to re-store our name,

**OFFICERS**

**BASS** *f*

take a stand.

**Don.**

**CH.** — re-turn your hon - or and fix the blame

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

**unis.**

## Quasi recitative.

CH.

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

MALCOLM

News from

Mal.

England has reached our ear, of your personal loss of those most dear:

your fam-ily torn a - sun - der here.

MACDUFF

## 8 Lento doloroso.

rit.

Too true, too true.

Too true, too

rit.

McD.

true. That per-ni-cious can - ker called Mac-beth

took my lov - ing fam-ily from their beds and \_\_ slaug - tered

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

— was shown, to hack his way to his blood - y throne.

*poco accel.*

*f* *poco accel.*

The musical score consists of four systems of music for voice and piano. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The score includes dynamic markings like *mp*, *mf*, *sfp*, *p*, *f*, and *poco accel.*. The vocal parts are labeled "true.", "That per-ni-cious can - ker called Mac-beth", "took my lov - ing fam-ily from their beds and \_\_ slaug - tered", "them\_\_ as they fled. No mer-cy ev-en to my babes\_\_", "— was shown, to hack his way to his blood - y throne.", "*poco accel.*", "*f* *poco accel.*", and "true.". The piano part features various patterns of eighth and sixteenth notes, with some measure rests and harmonic changes indicated by key signatures.

**Più mosso.**

McD. 

All my chil - dren! All! All!

All! Not one lit - tle chick did he

spare! He has

none, \_\_\_\_\_ and will nev - er know \_\_\_\_\_

McD.

the an - guish and pain

DONALBAIN

**9 Quasi recitative.**

Ru-mor has he fields an

McD.

he has sown.

Don.

ar-my that on - ly fights from fear of his wretch-ed might, not for

Don.

Scotland nor the right. Ev-en those who loved him once flee his armored battlements.

**Più mosso.**

MACDUFF

Musical score for Macduff's Più mosso speech. The vocal line starts with a melodic line in bass clef, followed by a piano accompaniment. The lyrics are:

Be - fore this bat - tle's lost or won I shall

Musical score for McDuff's continuation of the Più mosso speech. The vocal line starts with a melodic line in bass clef, followed by a piano accompaniment. The lyrics are:

stand o'er his head and cut it off be - fore he's

**Ancora più mosso.**

MALCOLM *mf*

Musical score for Malcolm's Ancora più mosso speech. The vocal line starts with a melodic line in bass clef, followed by a piano accompaniment. The lyrics are:

I must this hon-or have, my honored Lord Macduff. You may  
dead.

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Mal.

have all that's left to feed your

dogs and poi - son rats.

ty-rant's head stands on a pole

*cresc. poco a poco*

Mal.

I'll not rest till the

*cresc. poco a poco*

Mal.

ty-rant's head stands on a pole

Tempo I<sup>o</sup>.

10

TENOR

BASS

OFFICERS

Mal.

unis. *f*

We shall fight to re -

o - ver - head.

*f*

*Act III, cont. (20)*

CH. store your name. "Scotland for - ev - er!" is

CH. our bat - tle cry; re - turn your hon - or and

CH. fix the blame for wrongs he's done as

CH. one in - sane.

**DONALBAIN**

Ten thou - sand strong from Eng-land come.

*ancora f*

Don. — They have joined in arms — on this day — to

Don. breach his for - tress, Dun-si-nane. \_\_\_\_\_

**MALCOLM**

*mf*

My

*mf*

**11**

Mal. lords, let us speed our troops to Bir - nam Wood, — there to cut —

Mal. shrubs and trees, and dress our sol-diers with the leaves, and ap -

Mal. proach — his wall in se - cre - cy; hide from

Mal. view our numbers strong, then take his life to right the

The musical score consists of four staves of music for the character Mal. The first staff begins with a bass clef, a key signature of three sharps, and a common time signature. The second staff begins with a treble clef, a key signature of three sharps, and a common time signature. The third staff begins with a bass clef, a key signature of three sharps, and a common time signature. The fourth staff begins with a treble clef, a key signature of three sharps, and a common time signature. The music features various note values including eighth and sixteenth notes, and rests. The vocal parts are supported by harmonic textures consisting of chords played on a piano or harpsichord. The lyrics are integrated into the musical lines, with some words underlined and others in regular text. The score is divided into four sections corresponding to the four staves, each starting with the character's name "Mal." followed by a line of dialogue.

Mal.

12

**Meno mosso.**

MACDUFF

Those he com-

McD.

mands de - fend \_\_\_\_\_ in

McD.

fear; \_\_\_\_\_ nothing in

*Act III, cont. (24)*

McD.

love; this will cost him

TENOR                      unis. *p*

BASS                      OFFICERS Move we at

McD. dear.

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

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

Good-night, good-night,

Tempo I<sup>o</sup>.

CH.

*dim.*

night, good - night. *pp*

— good - night, good-night. *pp*

*dim.* *ppp* *mp*

*cresc. poco a poco*

*mf* *cresc. poco a poco*

*Act III, cont. (26)*

Musical score showing three staves of music. The top two staves are in G major, 4/4 time, with treble and bass clefs. The bottom staff is also in G major, 4/4 time, with a bass clef. The music consists of dense chords and a steady bass line. Measure 13 begins with a dynamic *f*. Measure 14 begins with a dynamic *ff*.

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

**13 Allegro con fuoco.**

Musical score for 'Allegro con fuoco.' The piano part is in G major, 4/4 time, with a treble clef. The bass part is in G major, 4/4 time, with a bass clef. The piano part starts with a dynamic *f* and leads into a dynamic *ff*. The bass part features sustained notes with fermatas.

**Recitative.**

**DOCTOR**

Musical score for the Doctor's recitative. The bass part is in G major, 4/4 time, with a bass clef. The dynamic is *mp*. The lyrics are: 'I have these two nights watched but see not. When walked she last?'

## MAID (LADY IN WAITING)

*mp*

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

Maid

speak.

## DOCTOR

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

Maid

She sleeps with it by her bed. See, her eyes are o - pen, but the sense is

Maid

shut. Look a-gain: how she seems to wipe her palms.

14

**Allegro con fuoco.**

The musical score consists of five systems of music. The first three systems feature the vocal parts for Lady Macbeth and the Chorus, with piano accompaniment. The vocal parts are in soprano and bass staves. The piano accompaniment is in the bass staff. The fourth and fifth systems feature the piano accompaniment alone. The vocal parts begin with a dynamic of *f*. The vocal part for Lady Macbeth includes lyrics: "Out, out, you", "damn - ed spots!", and "Come clean, you". The piano accompaniment features rhythmic patterns and harmonic changes throughout the score.

LADY MACBETH

Out, out, you

LM.

damn - ed spots!

Come clean, you

LM.

lit - tle hands!

*f*  $\sharp$

LM.

One,

two,

*mp*

LM.

three,

four;

though\_\_\_ I wipe\_\_\_

*mp*

LM.

— you off

there\_\_\_ are al - ways more!

*f*  $\sharp$

*Act III, cont. (30)*

LM.

"Aaaaaccchhhh!!!"

Still now the stench re -

mains.

Will not all the per-fumes of A -

LM. *f*

ra - bi - a      sweet - en      my      gor -

*cresc.*

LM. *mp*

- y      sins?

*f*

LM. *mf*

Who would have ev - er dream't

LM. he had so much

*Act III, cont. (32)*

LM.

A musical score for piano and voice. The vocal line starts with a dotted quarter note followed by a half note, with lyrics "blood within?". The piano accompaniment consists of eighth-note chords in the right hand and eighth-note patterns in the left hand. The key signature changes from G major to A major at the end of the measure.

**15** *Lo stesso tempo.*

A musical score for piano and voice. The vocal line begins with a dynamic *f*. The piano accompaniment features eighth-note chords and eighth-note patterns. The score is divided into four systems of four measures each. The vocal line consists of eighth-note pairs and sixteenth-note patterns.

ff

f

ff

f

*Act III, cont. (34)*

Musical score for *Act III, cont. (34)*, featuring two staves for voices and one staff for piano.

The score consists of six systems of music:

- System 1:** Treble and bass staves. The treble staff has a dynamic of **f**. The bass staff has a dynamic of **p**.
- System 2:** Treble and bass staves. The treble staff has a dynamic of **sfp**. The bass staff has a dynamic of **p**.
- System 3:** Treble and bass staves. The treble staff has a dynamic of **sfp**. The bass staff has a dynamic of **p**.
- System 4:** Treble and bass staves. The treble staff has a dynamic of **f**. The bass staff has a dynamic of **p**.
- System 5:** Treble and bass staves. The treble staff has dynamics of **p**, **f**, and **f**. The bass staff has dynamics of **mp**, **>**, **mf**, and **dim. poco a poco**.
- System 6:** Treble and bass staves. The treble staff has a dynamic of **p**. The bass staff has a dynamic of **p**.

Measure numbers 16 and 17 are indicated above the second and third systems respectively.

legato

cresc.

**17** Ancora lo stesso tempo.

LADY MACBETH

What's done can - not be un - done! Stop your

*Act III, cont. (36)*

LM. pin - ing! Stop your whin - ing! Ban - quo's dead and

LM. bur - ied! And we must show no

LM. fear. Go! Go! Go! Go!

LM. Go! Someone's knocking at the gate!

LM. Come! Come!

ff

mf

f<sup>3</sup>

176

LM. Our face must hide what the false heart doth know.

LM. Our face must hide what the false heart doth know.

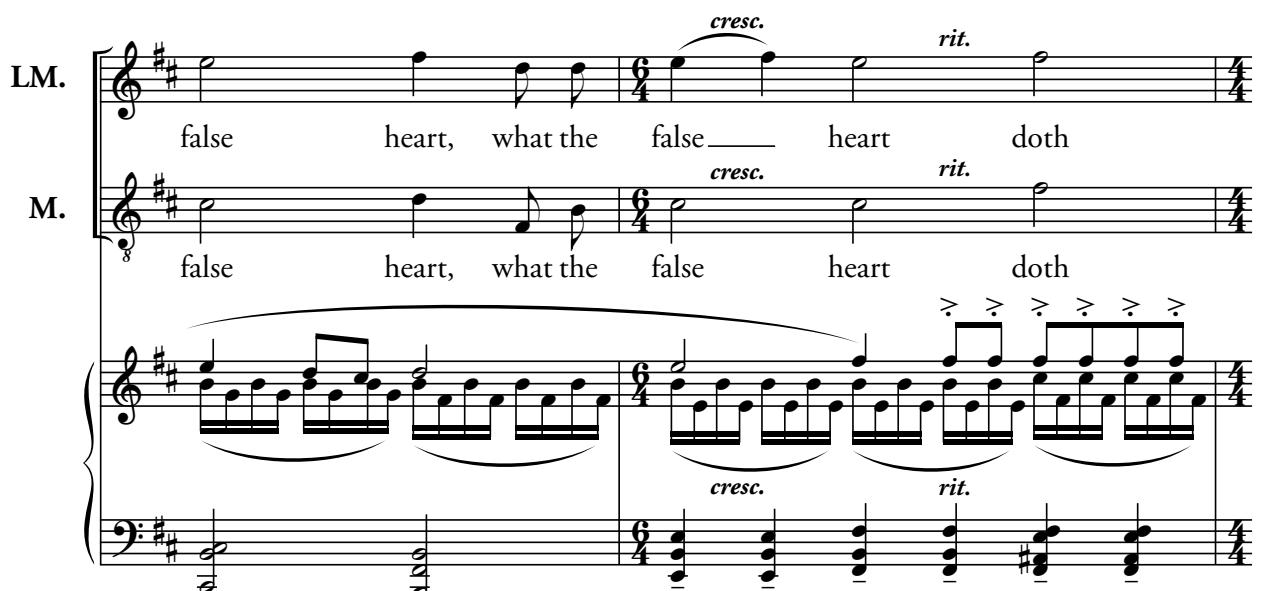
LM. Our face must hide, our face must hide what the

LM. *mf*  
false heart doth know. What the  
**MACBETH** *mf*  
What the false heart doth know, what the

The musical score consists of four systems of music. 
 System 1: Treble and bass staves. The vocal line starts with eighth-note pairs followed by quarter notes. The bass line has eighth-note pairs. Measure 3 shows a melodic line with eighth-note pairs and sixteenth-note patterns. 
 System 2: Treble and bass staves. The vocal line is similar to System 1. 
 System 3: Treble and bass staves. The vocal line starts with eighth-note pairs followed by quarter notes. The bass line has eighth-note pairs. 
 System 4: Treble and bass staves. The vocal line starts with eighth-note pairs followed by quarter notes. The bass line has eighth-note pairs. 
 The vocal parts are labeled 'LM.' and 'MACBETH' in the score. The bass parts provide harmonic support with sustained notes and rhythmic patterns. Measure numbers 1, 2, and 3 are indicated above the staves in some systems. Measure 3 includes dynamic markings 'mf' (mezzo-forte) and a fermata over the bass note.

*Act III, cont. (38)*

LM. 

M. 

LM. 

**18 Mesto.**

DOCTOR      *poco rall.*      *a tempo*      *mf*

This dis-ease is

*poco rall.*

*p a tempo*

far beyond my skills to heal.

This dis-ease is far be-yond my skills to

*Act III, cont. (40)*

The musical score consists of two staves. The top staff is in treble clef and has a 'cresc.' marking above it. The bottom staff is in bass clef. Both staves are in 8th note time. The music features eighth-note patterns and sixteenth-note chords.

**19** **Furioso.**  
MACBETH

The musical score includes a vocal part and a piano part. The vocal part starts with a forte dynamic and lyrics: "Bring me no more ill re-ports!". The piano part provides harmonic support with eighth-note chords. The vocal part continues with the lyrics "Bring me no more ill re-", followed by a piano part featuring sixteenth-note patterns.

M. 

*Act III, cont. (42)*

M.

M.

M.

nounced me thus! Know-ing

M.

spir - its have pronounced me thus!

M.

Ooh, let them

M.

all come, let them all come! Maebeth fears.

*Act III, cont. (44)*

M. 

M.

M.

M.

M.

20

Sey-ton!

SEYTON

(SEYTON enters.)

My

*p*

M. 

S. lord?

What's the news?

All is confirmed,

M. 

I'll fight till my

ten - thou-sand come.

S. 

bones be hacked of flesh!

Give\_ me my

M. 

ar - mor!

Give\_ me my ar - mor!

*Act III, cont. (46)*

M. How does your pa - tient,  
M. doc - tor?  
**DOCTOR** *mf* Much troubled, my lord, much  
Doc. trou-bled, my lord. Fan-cies that keep her much a-wake\_\_\_\_ with  
Doc. lit-tle peace, with lit - tle



## MACBETH

**Doc.**

*Cure her of that! Cans't cure the mind?*

**M.**

*Cure her of that! Root trou-ble from the brain with some healthful*

**M.**

*an-ti-dote. If thou can do that, doc - tor, thou shalt*

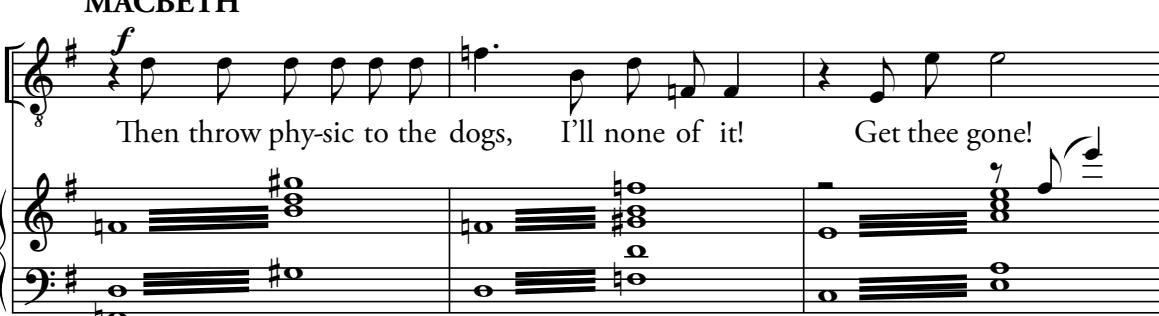
**M.**

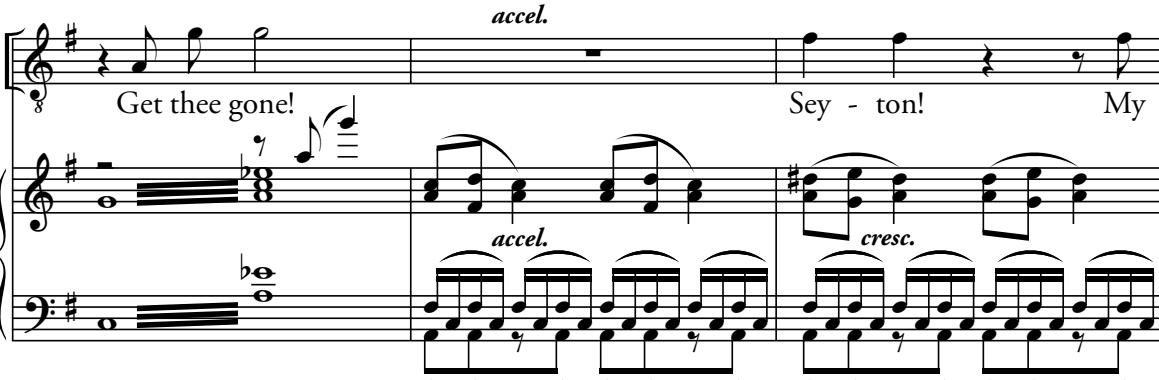
*live, shalt live— a— thane!*

**DOCTOR**

*Be-*

Doc.   
yond my poor skills, Sire.

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

M.   
Get thee gone! Sey - ton! My

M.   
ar - mor!

21 **Furioso.** 

A musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves feature a variety of dynamic markings, including several instances of '>' (staccato) and '>.' (staccatissimo), as well as '<', 'v.', and 'z' symbols. There are also several rests of varying lengths.

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

A musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Dynamic markings include '>', '>.', and '>-' over groups of notes. There are also several rests of varying lengths.

**Ancora lo stesso tempo.**

A musical score for three staves. The top staff is labeled "MACBETH" and shows a single note followed by a melodic line. The middle staff is labeled "SEYTON" and shows a single note followed by a melodic line. The bottom staff shows a harmonic bass line with a dynamic marking "mf". The lyrics "Was that a shriek\_ from\_ hell?!" are written above the top staff, and the letter "A" is written below the middle staff.

*Act III, cont. (50)*

M. I had lost the

S. woman's cry, my lord!

M. taste of fear un - til that cry. It came from

M. one who has seen a ter - ri - ble

M. thing.

*3*

22 Grave.

**SEYTON**

The queen, the queen, my lord,

**Furioso di nuovo.**

s. the queen, the queen is dead, is dead, is dead! —

*rit.*

**23 Largo.**

MACBETH

She should have died here -  
af - ter, when there was  
time to do her jus - tice  
in our thoughts,

M. in our thoughts.

M. O to - mor - row, to - mor-row,

M. — creep in its pet - ty

M. pace from day to day, to the

*Act III, cont. (54)*

M.

last syl-la-ble \_\_\_\_\_ of re - cord - ed

time. And all our

yes - ter-days have light - ed fools the way

to dust - y death, to dust - y

24

*a tempo*

M. *rall.*

death.

M. *rall.* *mp* *a tempo*

M. Out, out, brief can - dle,

M. life is but a walk - ing

M. sha - dow, a poor play -

*Act III, cont. (56)*

M.

er \_\_\_\_\_ that struts

and frets his hour up -

on the stage, and

then is heard, is heard no \_\_\_\_

*allarg.*      *a tempo*

*allarg.*      *a tempo*

M. more, is heard no

M. more, no

25

M. more.

M. It is a tale told by an id - iot,

M. full of sound and fu - ry,

*Act III, cont. (58)*

M.

sig - ni -

fy - ing

no - thing,

no - thing,

M.

no

thing. \_\_\_\_\_

**26 Allegro con fuoco.**

A MESSENGER (*enters, excited*)

My lord, I should re-

**MACBETH**

Well, boy, quick - ly say.

port what I have seen.

*Act III, cont. (60)*

M.  
Ms.

I looked to Bir - nam wood, and me-

M.  
Ms.

thinks I saw it move, come toward Dun - si -

*MACBETH grabs and shakes the boy.*

M.  
Ms.

Li-ar! Slave!

nane.

M.  
Ms.

No, sire, the

This musical score page contains four staves of music for two characters, M. and Ms., in a scene from Act III. The music is in common time with a key signature of one sharp. The vocal parts are written in soprano clef, and the piano accompaniment is in bass clef. The score includes lyrics for both characters, with some lines appearing in parentheses. The vocal parts are mostly in eighth-note patterns, while the piano part features sustained notes and chords. Dynamic markings such as *mf*, *f*, and *ff* are used throughout the score. A note in parentheses indicates that MACBETH grabs and shakes the boy during the scene. The vocal parts are separated by a brace, and the piano part is on a separate staff.

M.  
Ms.

f  
 Those ly - ing witches spoke in  
 woods do walk.

*mf*      *f*

M.  
 double tongues! Let them come, then! Let them

*ff*      *f*

M.  
 come, then! Let woods come to

*ff*      *f*

M.  
 Dun - sinane! I laugh to scorn what

*Act III, cont. (62)*

M. comes this way!

**SEYTON**

*ff*

Ring out the a-larm! Ring out the bell!

M.

S. Man the walls!

**27 Largo.**

M. Oh how I wear - y of the

M. sun and wish this

M.

part of life were pres - ent-ly un - done,

M.

— and wish this part of life were

M.

pres - ent-ly un-done.

**Più mosso.**

M.

Come, Sey-ton, come blow

*sfp*

*Act III, cont. (64)*

M.

winds, come wrack!

M.

At least we'll die

M.

with ar - mor on our

28

## Alla marcia.

M.

back!

**ff**

**ff**

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

**MACDUFF**

f.

That way is the din \_\_\_\_\_ of

**McD.**

bat - tle. Ooh, ty - rant, —

**McD.**

show thy face! If thou be

**McD.**

slain \_\_\_\_\_ with no stroke of mine, my

206

McD.

wife and chil -

dren's ghost

— will haunt me, \_\_\_\_\_ will

haunt me all through time. \_\_\_\_\_

The musical score consists of four staves of music for a character named McD. The music is in common time and includes lyrics. The first staff starts with a bass clef, followed by three staves in treble clef. The lyrics "wife and chil -" are aligned with the first staff. The second staff starts with a bass clef, followed by three staves in treble clef. The lyrics "dren's ghost" are aligned with the second staff. The third staff starts with a bass clef, followed by three staves in treble clef. The lyrics "— will haunt me, \_\_\_\_\_ will" are aligned with the third staff. The fourth staff starts with a bass clef, followed by three staves in treble clef. The lyrics "haunt me all through time. \_\_\_\_\_" are aligned with the fourth staff. The music features various dynamics like forte and piano, and includes grace notes and slurs.

*Act III, cont. (68)*

MACBETH enters, supporting a wounded SEYTON.

McD.

Turn,

hell-hound, turn!

MACBETH sees MACDUFF and drops SEYTON to the ground.

29

## MACBETH

*MACBETH and MACDUFF stand face to face, but no sword is raised.*

M. void-ed thee. Hence! My soul is too much charged with your fam-ily's blood.\_

## MACDUFF

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

McD. sword is my voice, you hound, you \_\_\_ hound from hell!

*MACDUFF quickly swings his sword at*

*Act III, cont. (70)*

*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.*

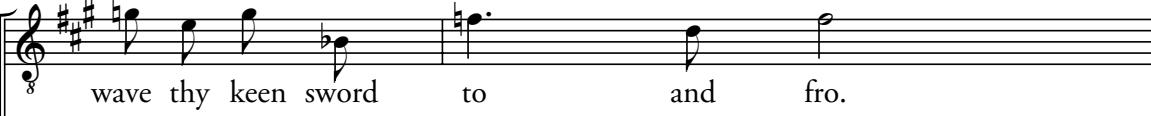
**MACBETH**

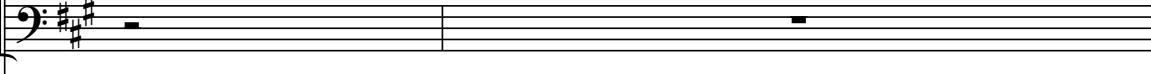
Waste not thy labors, poor Mac -

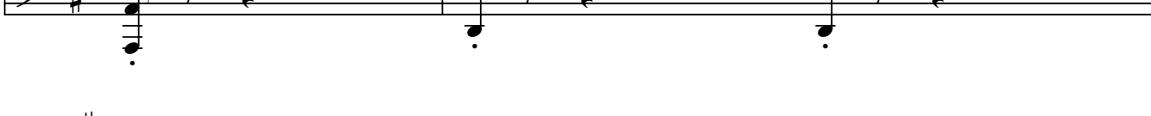
duff. Waste not, for

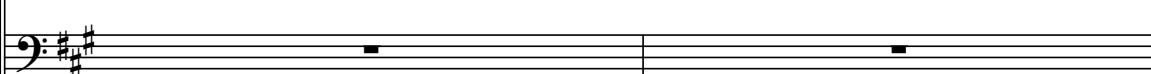
charmed the life I live.

Sing now the air with cries of crows,

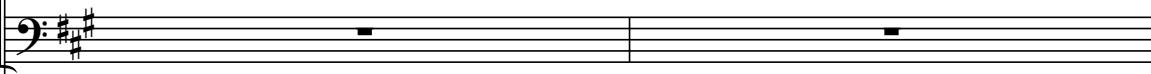
M.   
wave thy keen sword to and fro.

McD. 

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

McD. 

M.   
shielded am I from ev - ery man

McD. 

*Act III, cont. (72)*

M. 

MACDUFF 

McD. 

McD. 

McD.

McD.

"Mac - duff was from his

McD.

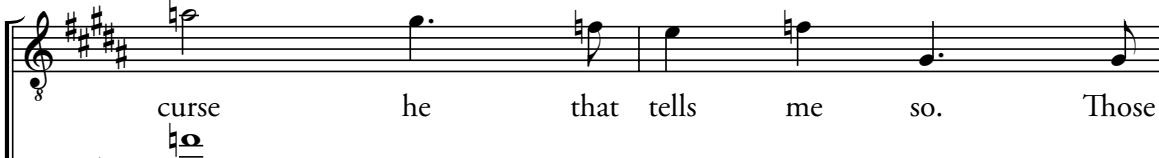
moth - er's womb un - time - ly

**MACBETH**

McD.

ripped" and there - fore nev - er

*Act III, cont. (74)*

M. 

McD. 

M. 

M. 

M. 

M. I will try the last! Yet

M. I will try the last!

M. Though Bir *f* nam wood comes to  
MACDUFF Then des-pair thy

M. Dun - si - nane, and thou art not of wo-man

McD. fet - ed charms, and let the dev - ils that you

*Act III, cont. (76)*

M. born, I say, Lay on, Mac-duff, and

McD. serve tell ye: "Mac-duff was from his

M. damned be he who first \_\_\_\_\_ cries!

McD. moth - er's womb un - time - ly ripped" and

31

**Maestoso.**

M. Hold! E - nough! *They charge at each other and clash swords.*

McD. nev - er born!

M. Hold! E - nough!

McD. nev - er born!

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

ff

TENOR

BASS

TROOPS

Down with tyrants, down with

*f*

ff

CH.

ty - rants, down! \_\_\_\_\_ Too much

*ff*

*f*

*Act III, cont. (78)*

CH.

pow - er kills the brain.

Judge - ment's lost with

too much fame.

CH.

Pow - er kills,  
it's all

the same. Down with

tyrants, down with ty - rants, down!

sim.

Too much pow - er kills the

*Act III, cont. (80)*

CH. brain. Man nev - er seems to

CH. learn the game: Too much

CH. pow - er kills the brain,

CH. too much pow - er kills the

32

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

CH.

brain!

(curtain)

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