

# MACBETH

## Scene 1

Fast (♩ = 110 approx.)

The score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, and Clarinet in Bb. The brass section includes Trumpet in Bb and Tenor Trombone. Percussion includes two parts for roto-toms (6" and 8" sizes) with dynamic markings such as *sfz*, *ff*, and *mf*. The string section includes Harp, Piano, Violin, Violoncello, and Contrabass. The tempo is marked 'Fast' with a quarter note equal to approximately 110 beats per minute. The score is divided into two systems, with the second system starting with another 'Fast' tempo marking. A large green watermark 'Sample Score ONLY' is overlaid diagonally across the page.

**Fast Recitativo**

2

8 **1**

Tpt. *fff* straight mute

Tbn. *f* *sfzp* *f* *sfzp poco cresc.*

Perc. 1 *sub p* 14" *sub p* *f*

Perc. 2 *f* *sub p* *sf* *f*

Dn. **Duncan**

What bloo-dy man is that? He can re-port, As seem-eth by his plight, of the re-volt The new-est state... (t)

Pno. *f*

**Fast Recitativo**

**1**

Vln. *al tallone* *norm* *al tallone* *norm*

Vc. *f* *sfzp* *f* *sfzp poco cresc.*

Cb. *f* *norm* *f* *norm*

14 **2**

Tbn. *f*

Perc. 1 *f* *p* *f*

Perc. 2 *f* *p* *f*

Mal. **Malcolm**

This is the ser-geant Who like a good and har-dy sol-dier fought 'Gainst my cap-ti-vi-ty. Hail, brave friend!... Say to the king the

Pno. *f* *f* *f*

Vc. *f* *p* *f* *al tallone*

Cb. *f* *sfzp* *f*

20 Slow/Freely Bass Clarinet in B $\flat$  3

Cl. *p*

Tbn. *p*

Perc. 1

Perc. 2

Ser. Sergeant *mp* 3  
 Doubt-ful it stood: As two spentswim- mers, that do cling to - ge-ther

Mal. *p*  
 know-ledge of the broil As thou didst leave it

Pno. *f* *pp*

Vc. (8)-----  
Slow/Freely

Cb. *p*

26 accel. . . . 3 moderately fast recit poco accel.

B. Cl. *f* *p*

Tbn. *f*

Perc. 1 *f* *p*

Perc. 2 *f* *mf* *f* *p*

Ser. And choke their art. The mer-ci-less Mac-don-ald... Wor-thy to be a re-bel, for to that... (t)

Pno. *mp* *ped.*

Vc. accel. . . . 3 moderately fast recit poco accel.  
 pizz. arco

Cb. pizz. *p* arco *p*

14

101

Tpt.

Perc. 1

Perc. 2

*p* *p* *f* *p* *p* *ff* 3

Scene 2

104

Slow quasi freely poco a poco accel.

Slow Rubato

Fl.

Ob.

Cl. Bass Clarinet in B $\flat$

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

M.

Pno.

Vln.

Vc.

Cb.

*mp* *poco cresc.* *sub p* *mp* *sub p* *mp* *sub p* *f* *f* *p* *mf* *mf* *sub p* *sub p* *legato* *f* *mf* *mp* *poco cresc.* *sub p* *sub p*

Harmon mute stem out

Harmon mute stem out

Macbeth

So foul and fair a day

Fast. (Colla Voce)

9 (2+2+2+3)

Fl. *lll*

Ob.

Tpt.

Tbn.

Perc. 1 field drum (snare off) *f* roto-toms

Perc. 2 field drum (snare off) *f* roto-toms

Hp.

M. I have not seen.

Ros. Ross  
The king hath hap-pil-y re-ceived, Mac-beth, The news of thy suc-cess.

Pno. *f*

Vc. *f* al tallone

Cb. *f* al tallone pizz.

219 Perc.1 cymbal Perc.2 27

fff

Scene 4

224 Fl. Slow (♩ = 60) Hp.

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

*mf* *f* *mp*

Fb G#

233 Fl. 18 Slightly Faster (♩ = 78) Hp. LM. Lady Macbeth *mp* Great Glamis, wor-thy Caw - dor.

*pp* *f* *mp* *p* *sf* *p*

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

G<sub>4</sub>, A<sub>4</sub> C<sub>4</sub> D<sub>4</sub>, C<sub>4</sub>, B<sub>4</sub> E<sub>4</sub>

240 Fl. Ob. Clarinet in B<sub>b</sub> Hp. LM. Vc.

*p* *poco cresc.* *mf*

*pp*

*mf* *sub p* F<sub>4</sub> D<sub>4</sub>, B<sub>4</sub> E<sub>4</sub>

*cresc.* *p*

Thy let - ters have trans por- ted me. be yond. This ig - nor - ant pres - ent, and I feel now. The

*mf*

Scene 5

36 326 Moderato ♩ = 66

Fl. *p* *mf*

Perc. 1 *p*

Perc. 2 *p*

Hp. *pp* *mf* A $\flat$  B $\sharp$  B $\flat$  C $\flat$

M. *Macbeth* *whispered* *p*  
We will pro - ceed no fur - ther in this busi - ness

Pno. *Red.*

Vc. Moderato ♩ = 66 *mf* *espress.*

24 335 To Picc.

Fl. *p* *espress.*

Ob. *p* *mf* 6 6

Tpt. straight mute *p*

Tbn. straight mute *p* *mf*

Perc. 1 field drum, snare off hard timp sticks *p* *mf*

Perc. 2 small bass drum *p* *mf*

Hp. *pp* Eb, Ab D $\sharp$

M. He hath hon - our'd me of late; and I have bought Gol - den op - in ions\_ from all sorts of peo - ple,

Vc. *p* *mf* 3

Cb. *p*

Slightly Faster

Slightly Slower

25

37

340

Piccolo To Fl.

Fl. *mp*

Ob. *f* *p*

Tpt. *fp* *fp* *p*

Tbn. *f* *f* *p*

Perc. 1 *f* *p* *f* *p*

Perc. 2 *f* *p* *f* *p* *p*

Hp. *f* *mf* 3

L.M. *pp*  
Lady M.  
Was the hope drunk

M. Which would be worn now\_ in their new - est gloss, Not cast a-side so soon.

Pno. *p*  
Ped.

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

Cb. *mp*

25



♩ = 86 approx.

434 Perc. 1 triangle l.v. *p* *p* *p*

♩ = 86 approx.  
Playful and lyrical

Vln. *mf* *mf*

34 441 Fl. *mf* *mf* To Picc.

Ob. *p*

Cl. *mf* *mf* *p*

Tpt. harmon mute (stem in) *mf* *p*

Tbn. harmon mute (stem in) *p*

Perc. 1 *p*

Perc. 2 seed pod shaker *pp*

Vln. 34 *f* *p*

Scene 7

62 573 - (♩ = 82 approx.)

Perc.2

Med. **KNOCKING** **MacDuff**  
 Was it so late, friend, ere you went to bed,

**Porter:** Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key.

**Porter:** Anon, anon! I pray you, remember the porter.

LMed.

578

Med. That you do lie so late? What three things does drink es - peci-al - ly pro - voke?

**Porter:** 'Faith sir, we were carousing till the second cock: and drink, sir, is a great provoker of three things.

LMed.

583 **46**

Med. I be-lieve drink gave thee the lie last night.

**Porter:** Marry, sir, nose-painting, sleep, and urine. Lechery, sir it provokes, and unprovokes: it provokes the desire, but it takes away the performance: Therefore much drink may be said to be an equivocator with lechery: it makes him and it mars him; it sets him on and it takes him off; it persuades him and disheartens him; makes him stand to and not stand to: in conclusion, equivocates him in a sleep, and, giving him the lie, leaves him.

**Porter:** That it did, sir, i' the very throat on me: but I requited him for his lie, and, I think, being too strong for him, though he took up my legs sometime, yet I made a shift to cast him.

LMed.

Sample Score Only

Fl. *mp* *mp* *decresc.*

Ob. *mf* *decresc.*

Cl. *mp* *mp* *decresc.*

Mcd. *8*  
Is thy mas ter stir- ring? Our knock- ing has a- waked him: here he comes. Is the king

Len. **Lennox**  
Good mor- row, no- ble sir.

M. **Macbeth**  
Good mor- row, both.

Vln. *mp*

Vc. *p*



Fl. *mp* *pp* *decresc.*

Ob. *mp* *pp* *decresc.* *pp* *mp*

Mcd. *8*  
stir ring, wor- thy thane?\_ He did com mand me\_ to call time- ly on him.\_ I\_ know. this is a

M. *mp* *p*  
Not\_ \_ yet. I'll\_ bring you to him.

Vln. *mp*

Vc. *p* *p*

Scene 8

721 (♩ = 72 approx.) 87

Fl. *mf* *poco decresc.* *mf* *p* *mf* *mf*

Vln. *mf* *poco decresc.* *mf* *p* *mf* *mf*



58

726

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

Ob. *pp* *p* *pp*

B. Cl. Clarinet in B $\flat$  *pp* *p* *pp* *mp*

Tpt. straight mute *mp*

Tbn. straight mute *mp*

Perc.1 Caxixi (low) *pp*

Perc.2 Caxixi (high) *pp*

Med. Macduff *p* Those that Mac-beth hath slain... They were sub orned

Ros. Ross *p* Is it known... who did this... more than bloo-dy deed?

Vln. *pp* *mf* *p* *pp*

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

Fl. *p*

Ob. *p*

Cl. *pp*

Tpt. *p*

Tbn. *p*

Perc.1

Perc.2

Mcd. *8* Mal colm the king's son, Is stol'n a way and fled; which puts u-pon him Sus-

Vln. *espress.* *sub p*

Vc. *pp* *p*

735

59

Fl. *mp*

Ob. *p*

Tpt. *p* *mp*

Tbn. *p* *mp*

Perc.1 *pp* *mp*

Perc.2 *pp* *mp*

Ban. *Banquo* *mf* *p* *3* *3* Gainst nat-ure still: Thrift-less am-bi-tion, that will ra-vin up Thine own life's means.

Mcd. *8* pi-cion of the deed.

Vln. *poco cresc.* *mp*

Vc. *p*

59

Scene 9

106 **Slow** 872 Bass Clarinet in B $\flat$

B. Cl. *p* *< p*

Tbn. *p* *< p*

**Slow**

Vc. *p espress.*

Cb. *p*

72

879 **Più mosso**

B. Cl. *mp* *p*

Tbn. *mp* *p*

Perc. 1 bass drum *p*

Perc. 2 small bass drum *p*

Len. **Murderer 3**  
Mac-beth.

Ser. **Murderer 1**  
But who did bid thee join with us?

Dn. **Murderer 2**  
He needs not... our mis trust,

72

**Più mosso**

Vln. *p* *p*

Vc. *p*

Cb. *p*

Scene 10

112 932 ♩ = 70 approx.

Ob. *mf*

Large Frame Drum  
(decorate the rhythm ad lib.)

Perc.1 *mf*  
Riq  
(decorate the rhythm ad lib.)

Perc.2 *mf*

Hp. *mf*  
Eb, F, Gb, A  
Db, C, Bb

M. *mf*  
**Macbeth**  
Be large in mirth; a - non we'll drink a mea-sure.

♩ = 70 approx.  
Solo.  
Folk like, with a bounce

Vln. *mf*



Ob. *mf*

Perc.1

Perc.2

Hp.

Ser. *mf*  
**Murderer 1**  
'Tis Ban-quo's then.

M. *mf*  
There's blood on thy face. Tis bet-ter thee with-out than he with - in.

Vln. *mf*

948 78 113

Ob. *mf* *mf* *mf* *mf* *mf*

Perc.1

Perc.2

Hp.

Ser. 8  
My lord, his throat is cut. That I did for him.

M. 2  
Is he dis-patched?

Vln. 78

956 79 ♩ = ♩

Ob. *mf* *mf* *mf* *mf*

Perc.1

Perc.2

Hp. G $\sharp$  B $\sharp$  G $\flat$  B $\flat$  E $\sharp$ , G $\sharp$  B $\sharp$

Ser. 8  
Most royal sir, Fle-ance is 'scaped. Ay, my

M. 2  
But Ban-quo's safe? \_\_\_\_\_

Vln. 79 ♩ = ♩



Scene 11

120 **Playful** (♩ = 86)

1036

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

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

Vln. *mf* *pizz.* *p* *f* *mp*

Vc. *mf* 3 3

1043 **On her mobile phone**

Fl. *mp* *f* *decresc.* *mp*

Cl. *mp* *f* *decresc.* *mp*

L.Med. **Lady Macduff**  
*sfz* *p* *f* *sub pp* *sub p*  
What (t) had hedone, to make him fly the land?

Vln. *mf* *decresc.* *mf*

1049

Fl. *p* *<mf> p* *mf* *p*

Ob. *mf* *p*

Cl. *mf* *sub p* *mf* *p*

L.Med. *p* *mf* *p* *mf*

Vln. *p* *<mf> p* *<mf>* *p*

He had none: His flight wasmad-ness: when our ac-tions do not, Our

1056 **87**

Fl. *f* *mf* *f*

Cl. *f* *mf* *f*

L.Med. fears do make us trai-tors.

Vln. *f* *p* *f* 3

Scene 12

128

Moderato (♩ = 82 approx)

Bass Clarinet  
in B $\flat$

1161

B. Cl. *ff* *ff*

Perc. 1 *pp* *ppp*

Perc. 2 *f*

Malcolm

This ty-rant, whose sole name blis-ters our tongues, Was once thought hon- est. I think our coun try—

Vc. *ff* *ff*

Cb. *f* *mf*

1166

B. Cl. *p* *f*

Tbn. *p* *f*

Perc. 1 *mp* *f*

Malcolm

sinks be-neath the yoke; It weeps, it bleeds; and each new day a gash Is add-ed to her wounds.

Vln. *f*

Vc. *p* *f* 3

Cb. *p*