

L
nor, di Scozia o - nor, o - - - nor, o - - - -
- - In peace and war Ah, _____ in _____

D
nor, di Sco-zia o - nor, di Sco-zia o - nor, di Scozia o -
soar In peace and war, May Ban - quo's fame for-ev - er

Vf
nor, di Sco-zia o - nor, di Sco-zia o - nor, di Scozia o -
soar In peace and war, May Ban - quo's fame for-ev - er

nor, di Sco-zia o - nor, di Sco-zia o - nor, di Scozia o -
soar In peace and war, May Ban - quo's fame for-ev - er

nor di Sco-zia o - nor, di Sco-zia o - nor, di Scozia o -
soar In peace and war, May Ban - quo's fame for-ev - er

nor, di Sco-zia o - nor, di Sco-zia o - nor, di Scozia o -
soar In peace and war, May Ban - quo's fame for-ev - er

8-
p
ff
tr

ALL^o AGITATO ♩ = 144

L
D
Mf

nor.
war!

nor, di Scozia o - nor.
soar in peace and war!

nor, di Scozia o - nor.
soar in peace and war!

MACB. (terrified)

(The ghost reappears.)

Va!
Go!

Spir.to d'a_bis - so!
Hell shall de-destroy you!

Spa -
The

nor, di Scozia o - nor.
soar in peace and war!

nor, di Scozia o - nor.
soar in peace and war!

nor, di Scozia o - nor.
soar in peace and war!

ALL^o AGITATO ♩ = 144

ff

MACB.

lanca u - na fos - sa, o ter - ra, l'in - go - ia.
earth shall rip o - pen and hide you for - ev - er!

tutta forza

M

Fiam - meg
His eyes,

ff

(fearfully)

26

gian quel l'os - sa! quel san - - - gue fu -
dead and hol - low! And dark - - - ly his

ff *pp*

man - te mi sbal - za nel vol - to! quel
car - cass in blood seems to wal - low! His

guar - do a me vòl - to tra - fig - - - gemi il
glanc - es, like lanc - es, are pierc - - - ing my

DAMA *ff*
 Sven - tu - ra! ter - ror!
 Di - sas - ter and doom!

MACDUFF *ff*
 Sven - tu - ra! ter - ror!
 Di - sas - ter and doom!

M
 cor! heart! *ff* **Quan - I**
 Sven - tu - ra! ter - ror!
 Di - sas - ter and doom!

ff
 Sven - tu - ra! ter - ror!
 Di - sas - ter and doom!

ff
 Sven - tu - ra! ter - ror!
 Di - sas - ter and doom!

ff
 Sven - tu - ra! ter - ror!
 Di - sas - ter and doom!

M
 t'al - tri io pur o - so! di - ven - - - ta pur
 ask you to dare me: A li - - - on or

pp
 ti - - gre, le - on mi - naccio - - so. m'ab -
 ti - - ger, you nev - - er will scare me. Em -

M
 bran - ca... Mac - bet - - - - to tre - mar non ve -
 brace me and see that Mac - beth will not

p
legato

M
 dra - - i, co - noscer, cono - scer po - trai s'io pro - vi ter -
 trem - - ble! Or bet - ter, be hu - man a - gain and fight with a

p

M
 ror! Ma fug - gi! deh, fuggi, fuggi, fuggi, fantasma tre -
 sword! But, de - mon, go from me! Leave me! Leave me, you shad - ow, you

f

(The ghost disappears.)

M
 men - do!
 mon - ster!

28

ff tutta forza *p dim.* *PPP dim: ed*

M

La vi - - ta ri - pren - -
I'm breath - - ing more free - -

allarg. a poco a poco

LADY (under her breath, to Macbeth)

DAMA (Ver - go - gna, si - gnor!)
How shame - ful, my lord! *pp*

MACDUFF Sven - tu - - ra! sven.
pp Di - sas - - ter! Di -

M do!
ly. *pp*

Sven - tu - - ra! sven.
pp Di - sas - - ter! Di -

Sven - tu - - ra! sven.
pp Di - sas - - ter! Di -

Sven - tu - - ra! sven.
Di - sas - - ter! Di -

ppp

D

tu - - ra!
sas - - ter!

ppp

M^f

tu - - ra!
sas - - ter!

ppp

tu - - ra!
sas - - ter!

ppp

tu - - ra!
sas - - ter!

ppp

tu - - ra!
sas - - ter!

pp

dim. sempre e ppp

MACBETH **LARGO** ♩ = 50

sotto voce

29 **LARGO** ♩ = 50

San - gue a me, _____
'Twill have blood, _____

quell'om - bra
this ghost - ly

M

chie - - - de, e l'a_vrà, l'avrà, lo
de - - - mon, and I swear, I swear, 'twill

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. The key signature has two sharps (F# and C#), and the time signature is 3/4.

M

giu - ro! Il ve - la - me, il vela - me del fu -
have it! Let the witch - es who can di - vine - to -

The second system of music continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment maintains the rhythmic pattern from the first system. The key signature and time signature remain the same.

M

tu - ro alle stre_ghe, alle stre - ghe squarcierò, alle streghe squarcie.
mor - row, tell my fu - ture, bare my fate, tear - ing a cur - tain that no one else can

con forza

The third system of music concludes the vocal line and piano accompaniment. The vocal line features several triplets of eighth notes. The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature are consistent with the previous systems.

(softly to Macbeth)

LADY

Musical staff for Lady Macbeth, showing a few notes in the key of D major.

Spirto im.
Ah, you

DAMA

sotto voce

Musical staff for the Dame, featuring a series of triplets in the key of D major.

MACDUFF (aside)

Biechi arca - ni! sgomen.ta.to da fanta.smi egli hapar -
Fear and hor-ror mark his fea-tures while he curs-es un-ho-ly

Musical staff for Macduff, featuring a series of triplets in the key of D major.

Biechi arca - ni! s'abban.do.ni questa ter-ra; or ch'ella è
Fear and hor-ror cast their shad-ow On a fu-ture ruled by a

M

Musical staff for the Musician, showing a few notes in the key of D major.

rò.
draw!

Musical staff for the Musician, featuring a series of triplets in the key of D major.

(as softly as possible)

R

Musical staff for the Recorder, featuring a series of triplets in the key of D major.

O

Musical staff for the Oboe, featuring a series of triplets in the key of D major.

C

Musical staff for the Clarinet, featuring a series of triplets in the key of D major.

Biechi arca - ni! sgomen.ta.to da fanta.smi egli hapar -
Fear and hor-ror mark his fea-tures while he curs-es un-ho-ly

Musical staff for the Piano, featuring a series of triplets in the key of D major.

ppp

Musical staff for the Piano, featuring a series of triplets in the key of D major.