

Manfred Trojahn

Four women from Shakespeare

für Sopran und Ensemble

2015

Partitur



Bärenreiter Kassel · Basel · London · New York · Praha
BA 11149

Im Auftrag der Osterfestspiele Salzburg

Besetzung

Flöte (auch Bassflöte)
Klarinette in A (auch Bassklarinette in B)

Harfe

Zwei Violinen
Viola
Violoncello

Die Partitur ist in C notiert.

Aufführungsdauer: ca. 20 Min.

Das Aufführungsmaterial ist leihweise erschienen (BA 11149)

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Juliet (Romeo and Juliet, Act II Scene 2)

Thou know'st the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak to-night.
Fain would I dwell on form, fain, fain deny
What I have spoke: but farewell compliment!
Dost thou love me? I know thou wilt say 'Ay',
And I will take thy word; yet, if thou swear'st,
Thou may'st prove false: at lovers' perjuries,
They say, Jove laughs. O gentle Romeo!
If thou dost love, pronounce it faithfully:
Or if thou think'st I am too quickly won,
I'll frown and be perverse and say thee nay,
So thou wilt woo; but else, not for the world.
In truth [...], I am too fond,
And therefore thou may'st think my havior light:
But trust me, [...] I'll prove more true
Than those that have more cunning to be strange.
I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,
My true love's passion: therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.

Ophelia (Hamlet, Act IV Scene 5)

To-morrow is Saint Valentine's day,
All in the morning betime
And I a maid at your window,
To be your Valentine:
Than up he rose and donn'd his clothes,
And dupp'd the chamber door;
Let in the maid, that out a maid
Never departed more. [...]

By Gis and by Saint Charity,
A lack, and fie for shame!
Young men will do't, when they come to't;
By Cock, they are to blame.
Quoth she, before you tumbled me,
You promised me to wed:
So would I ha' done, by yonder sun,
An thou hadst not come to my bed.

Titania (A midsummer-night's dream, Act II Scene 1)

These are the forgeries of jealousy:
And never, since the middle summer's spring,
Met we on hill, in dale, forest, or mead,
By paved fountain, or by rushy brook,
Or in the beached margent of the sea,
To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturb'd our sport.
Therefore the winds, piping to us in vain,
As in revenge, have suck'd up from the sea
Contagious fogs; which falling in the land
Have every pelting river made so proud,
That they have overborne their continents:
The ox hath therefore stretch'd his yoke in vain,
The ploughman lost his sweat, and the green corn
Hath rotted ere his youth attained a beard:
The fold stands empty in the drowned field,
And crows are fatted with the murrion flock,
The nine men's morris is fill'd up with mud,
And the quaint mazes in the wanton green
For lack of tread are undistinguishable:
The human mortals want their winter here:
No night is now with hymn or carol blest:
Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound.

[...]

The spring, the summer,
The childing autumn, angry winter, change
Their wonted liveries, and the mazed world,
By their increase, now knows not which is which.
And this same progeny of evils comes
From our debate, from our dissension:
We are their parents and original.

Lady Macbeth (Macbeth, Act I Scene 5)

That tend on mortal thoughts! unsex me here,
And fill me from the crown to the toe top full
Of direst cruelty; make thick my blood,
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunkest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

Four women from Shakespeare

für Sopran und Ensemble

I. Juliet

Manfred Trojahn (2015)

moderato, ♩ = ca. 52 **rit.** - - - - - **a tempo**

Flöte
Klarinette (A)
Harfe
Sopran
Violine 1
Violine 2
Viola
Violoncello

p *pp* *p* *pp* *ppp* *p*

p *pp* *p* *pp* *ppp* *p*

p non arpegg. *pp* *p*

Thou know'st the

p *pp* *p* *pp* *ppp* *p*

p *pp* *p* *pp* *ppp* *p*

p *pizz.* *pp* *ppp* *arco* *p*

pizz. *pp* *p* *pp* *ppp* *pp*

5 **rubato** **a tempo** **rit.** - - - -

Fl. *pp* *p* *pp* *p* *pp* *ppp*

Kl. *pp* *p* *pp* *p* *pp* *ppp*

Hfe. *pp*

S. mask of night is on my face, else would a mai-den blush be - paint my cheek

Vi. 1 *pp* *p* *pp* *p* *pp* *ppp*

Vi. 2 *pp* *p* *pp* *p* *pp* *ppp*

Vla. *p* *p* *pizz.* *p* *ppp*

Vc. *pp* *p* *ppp*

9 **a tempo** **poco più tempo**

Fl. *p* *pp* *p*

Kl. *p* *pp* *p* *mf*

Hfe. *p* *p* *mf* *mf*

S. for that which thou hast heard me speak to - night. Fain would I dwell on

Vi. 1 *p* *pp* *p* *p sempre*

Vi. 2 *p* *pp* *p* *p sempre*

Vla. *arco* *p* *p* *p sempre*

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

accel. ----- rit. -----

13

Kl. *mf* *mf*

Hfe. *p* *mf* *mf*

S. form, fain, fain, fain, fain de-ny what I have spoke: *sub.p*

Vi. 1

Vi. 2

Vla.

Vc. *p* *mf* *mf*

liberamente

molto adagio, ♩ = ca. 42

17

Fl. *pp*

Kl. *ppp* *p espr.* 3

Hfe. *pp* *pp* colla parte

S. *f* but farewell compliment *pp* Dost thou love me?

Vi. 1

Vi. 2

Vla.

Vc.

21 **sub. Presto**, ♩ = ca. 102

Fl. *mf* 3 *mf* 3 *mf* 3 *mf* 3

Kl. *mf* 3 *mf* 3 *mf* 3 *mf* 3

Hfe. *mf* *fz* *fz* *fz*

S. *ff* *p* *f*
I know thou wilt say „Ay“, and

VI. 1 *pizz.* *pp* *pp* *pp* *mf*

VI. 2 *pizz.* *pp* *pp* *pp* *mf*

Vla. *pizz.* *pp* *pp* *pp* *mf*

Vc. *pizz.* *pp* *pp* *pp* *mf*

23 **moderato** ♩ = ca. 52 **poco più tempo**

Kl. *mf* *p* *mf*

Hfe. *p*

S. *p* *mf*
I will take thy word; yet, if thou swear'st, thou may'st prove

VI. 1 *f* *arco* *p sempre*

VI. 2 *f* *arco* *p sempre*

Vla. *f* *arco* *p sempre*

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

recitativo
liberamente, lento

27

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

Kl. *p* *mf* *p* *fp*

Hfe. *p* *mf*

S. *p* *mf* *f* *f*
false; at lov - ers per - ju - ries' they say, Jove laughs.

VI. 1 *fp*

VI. 2 *fp*

Vla. *fp*

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

molto adagio

29

Fl. *ppp espr.* *mp* *p* *pp*

Hfe. *pp*

S. *pp* *mp* *p*
O gen - tle Ro - me - o!

VI. 1 *fzpp* *pp*

VI. 2 *fzpp* *pp*

Vla. *fzpp* *pp*

Vc. *fzpp*

34

Fl.

Kl.

Hfe.

S.

Vi. 1

Vi. 2

Vla.

Vc.

ppp *p espr.* *mp* *ppp*

p *pp* *ppp*

If thou dost love, pro-nounce it faith - ful - ly:

pp

38 **sub. presto,** ♩ = ca. 102

Fl.

Kl.

Hfe.

S.

Vi. 1

Vi. 2

Vla.

Vc.

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *f*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

CDEFGAH GbAbB

fz *fz* *fz* *fz*

Or if thou think'st I am too quick - ly won. I'll frown and be per -

pizz., ord.

40

Fl. *mf* ³

Kl. *mf* ³

Hfe. *mf* ^{G:A^b} ^H *fz* *mf*

S. *f*
-verse and say thee nay, so thou wilt woo; but else,

Vi. 1 *mf* *f* *pp* *pp*

Vi. 2 *mf* *f* *pp* *pp*

Vla. *mf* *f* *pp* *pp*

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

42 **liberamente** **molto adagio, ♩ = ca. 42**

Kl. *ppp espr.* ³ *mp*

Hfe. *pp* *fff*

S. *pp*
not for the world. In truth, I am too fond,

Vi. 1 arco *ppp*

Vi. 2 arco *ppp*

Vla. arco *ppp*

Vc. arco *ppp*

liberamente, presto

presto, ♩ = ca. 102

46

Fl. *mf* 3 *mf* 3

Kl. *mf* 3 *mf* 3

Hfe. *mf* *fz* CDEFGAH *mf* *fz*

S. *f* and therefore thou may'st think my haviour light: But trust me, I'll prove more

Vi. 1 *pp* pizz. *pp*

Vi. 2 *pp* pizz. *pp*

Vla. *pp* pizz. *pp*

Vc. *pp* pizz. *pp*

48

Fl. *mf* 3 *mf* 3 *mf* *pp*

Kl. *mf* 3 *mf* 3 *mf* *pp*

Hfe. *mf* *fz* *mf* *fz* *mf* *pp* GbAbB G#Ab G#Eb

S. *mp* true than those that have more cunning to be strange.

Vi. 1 *pp* *pp* *mf* *pp*

Vi. 2 *pp* *pp* *mf* *pp*

Vla. *pp* *pp* *mf* *pp*

Vc. *pp* *pp* *mf* *pp*

sub. moderato, liberamente

a tempo, ♩ = ca. 52

50

Fl. *sub.f* *ffz* *p* *pp*

Kl. *sub.f* *ffz* *p* *pp*

Hfe. *sub.f* *ffz* *p*

S. *p* *p* *pp* *p*

I should have been more strange, I must con-fess, but that thou

Vi. 1 arco, con sord. *p* *pp*

Vi. 2 arco, con sord. *p* *pp*

Vla. arco *p*

Vc. *pp*

CD \flat E \flat FG \flat AH

53

Fl. *p* *pp* *ppp* *p* *pp*

Kl. *p* *pp* *ppp* *p* *pp*

Hfe. *pp* *p*

S. *mp* *p*

o - ver - heard'st, ere I was ware, my true love's pas-sion: there-fore par - don me, and

Vi. 1 *p* *pp* *ppp* *p* *pp*

Vi. 2 *p* *pp* *ppp* *p* *pp*

Vla. *p* *pizz.* *p* *ppp*

Vc. *p* *ppp*

rit. a tempo

57

Fl.

Kl.

Hfe.

S.
not im-pute this yiel-ding to light love, which the dark night hath so dis-

Vi. 1

Vi. 2

Vla.
arco, con sord.

Vc.
arco, con sord.

p, *pp*, *p*, *pp*

61

Fl.

Kl.

Hfe.

S.
-cov - ered.

Vi. 1

Vi. 2

Vla.

Vc.

ppp, *p espr.*, *pp*, *ppp*

II. Ophelia

presto possibile, ♩ = ca. 102

Fl. *p* *ffz* *p*

Kl. *p* *ffz sub.pp* *p*

Hfe. *fz* *p*

Vi. 1 *senza sord.* *pizz.* *ffz*

Vi. 2 *senza sord.* *pizz.* *ffz*

Vla. *senza sord.* *mf* *ffz*

Vc. *senza sord.* *fpp*

5

Fl. *ffz ppp*

Kl. *ffz* *ppp* *ffz*

Hfe. *ffz*

S. *f*
To - morrow is Saint Valentine's day,

Vi. 1 *arco* *ffz*

Vi. 2 *ffz*

Vla. *mf* *ffz* *ppp*

Vc. *tr^b* *fff* *ffz* *ppp*

Musical score for measures 9-12. The score includes parts for Flute (Fl.), Clarinet (Kl.), Horns (Hfe.), Soprano (S.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measure 9 has a *ffz* dynamic. Measure 10 has a *ffz* dynamic.
- Kl.:** Measure 9 has a *ffz* dynamic.
- Hfe.:** Measure 10 has a *secco* marking. Dynamics range from *mf* to *p*.
- S.:** Lyrics: "all in the morning be - time,". Dynamics range from *p* to *f*.
- VI. 1:** Measure 9 has a *ffz* dynamic. Measure 10 has a *mf* dynamic. Measure 11 has a *p* dynamic. Measure 12 has a *p* dynamic.
- VI. 2:** Measure 10 has an *arco* marking. Dynamics range from *mf* to *p*.
- Vla.:** Dynamics range from *mf* to *p*.
- Vc.:** Measure 9 has a *p* dynamic.

Musical score for measures 13-16. The score includes parts for Flute (Fl.), Clarinet (Kl.), Horns (Hfe.), Soprano (S.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measure 13 has a *ff* dynamic. Measure 14 has a *ff* dynamic. Measure 15 has a *f* dynamic. Measure 16 has a *f* dynamic.
- Kl.:** Measure 13 has a *ff* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *ppp* dynamic. Measure 16 has a *f* dynamic.
- Hfe.:** Measure 13 has a *ff* dynamic. Measure 14 has a *ff* dynamic. Measure 15 has a *fz* dynamic. Measure 16 has a *fz* dynamic.
- S.:** Lyrics: "and I a maid _____ at your win - dow, to be your con sord." Dynamics range from *ff* to *f*.
- VI. 1:** Measure 16 has a *ppp* dynamic.
- VI. 2:** Measure 13 has a *pizz.* marking. Measure 14 has a *ffz* dynamic. Measure 15 has a *ffz* dynamic.
- Vla.:** Measure 14 has a *ffz* dynamic. Measure 15 has a *ffz* dynamic. Measure 16 has a *f* dynamic.
- Vc.:** Measure 13 has a *ffz* dynamic. Measure 14 has a *ffz* dynamic.

17

Fl. *ffz* *p*

Kl. *ffz* *p*

Hfe.

S. *fp* *f* *p* *f* *p* *f* *p*
Valentine:

Vi. 1

Vi. 2 arco *ffz*

Vla. *ffz* *mf*

Vc. *ppp* con sord.

21

Fl. *ff* *ffz* *ff* *ffz*

Kl. *ff* *ffz* *ff*

Hfe. *ff* *fz* *fz* *f_v* *mf* > *port.*

S. *ff*
Then up he rose and_ donn'd his clothes, and_ dupp'd the cham - ber

Vi. 1 senza sord. *ffz* *ffz* *mf* > *port.*

Vi. 2 pizz. *ffz* *ffz* *mf* > *port.*

Vla. *ff* pizz. *ffz* *mf* > *port.*

Vc. senza sord. *ffz* *f*

a tempo

poco rubato

poco rit.

25

Fl. *ffz* *ff*

Kl. *ffz* *ff*

Hfe. *fff* *pp* *ord. port.*

S. *ff* *ff* *p* *mf*
 door; let in themaid that out a maid ne-ver de-

Vi. 1 *mf* *f* *p* *mp* *pp* *ord. port.*

Vi. 2 *mf* *f* *p* *mp* *pp* *ord. port.*

Vla. *mf* *f* *p* *pizz. p* *arco* *mp* *pp* *ord. port.*

Vc. *mf* *f* *ffz* *pp* *ord. port.*

29

Fl. *ppp* *ffz* *ffz*

Kl. *ppp* *ffz*

Hfe. *fz* *fz* *fz*

S. *fp* *f* *p* *f* *p*
 - part - ed more.

Vi. 1 *p* *ord.* *ffz* *ffz*

Vi. 2 *p* *ord.* *ffz* *ffz*

Vla. *p* *ord.* *ffz* *ffz*

Vc. *p* *ord.* *ppp*

33

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

Kl. *ffz* *mf* *f*

S. *f* *ff*
By Gis and _____ by Saint Cha-ri - ty, _____

Vi. 1 *ffz* *p* *pp* *ord.*

Vi. 2 *pp* *ord.*

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

Vc. *pp*

37

Fl. *ffz* *ffz*

Kl. *f* *ffz*

Hfe. *mf* *f* *pp* *fz* *mf*

S. *mf* *fz* *pp* *fz* *mf*
a - lack and fie for shame!

Vi. 1 *ord.* *mf*

Vi. 2 *mf*

Vla. *mf*

Vc. *mf* *f* *ppp*

liberamente, molto rit.

4:3

41 **a tempo**

Fl. *f* *sub.pp* *ffz* *ffz* *ff* *p*

Kl. *f* *sub.pp* *ffz* *ffz* *ff* *p*

Hfe. *ff* *p* *ff* *ff* *sim.* *ff* *sim.*

S. *p* *ff* *ff* *f*
 Young men will do't, if they come to't; by cock, by cock,

Vi. 1 *pizz.* *p* *f* *p*

Vi. 2 *pizz.* *mf* *p*

Vla. *pizz.* *p*

pres de la table

45

Fl. *ff* *p*

Kl. *ff* *p*

Hfe. *pdl* *ffz*

S. *mf* *ff* *fz* *fz* *fzp* *pp*
 by cock they are to blame.

Vi. 1 *arco, con sord.* *pp*

Vi. 2 *arco, con sord.* *pp*

Vla. *arco, con sord.* *pp*

Vc. *con sord.* *pp*

49

Fl. *f* *p* *pp*

Kl. *f* *p* *pp*

Hfe. ord. *p*

S. *p* *f* *p* *pp* *f*

Quoth she, — before you tumbled me, — you prom - ised me to wed: So

Vi. 1 *p*

Vi. 2 *p*

Vla. *p*

Vc. *p*

54

Fl. *ffz* *ppp*

Kl. *ffz* *ff* *ppp*

Hfe. pdlt *ff* ord. *fz*

S. *ff*

would I ha' done, by — yon - der sun, an thou hadst not

Vi. 1 *mp* *mf*

Vi. 2 *mp* *mf*

Vla. *mp* *mf* *ffz*

Vc. senza sord. *ffz* *ppp*

57

Fl. *ffz* *ffz* *ff*

Kl. *ffz* *ffz* *ff*

Hfe. *fz* *fz* *fz* *fz* *ff*

S. *p* *f* *p* *f* *p* *f* *p*
come to my bed.

VI. 1 *ff* senza sord.

VI. 2 *ff* senza sord.

Vla. *ff* senza sord.

Vc. *sub. ff*

60

Fl. *fff*

Kl. *fff*

Hfe. *fff* CDEFGAH *secco*

VI. 1 *fff* pizz. *ffz*

VI. 2 *fff* pizz. *ffz*

Vla. *fff* pizz. *ffz*

Vc. *fff* pizz. *ffz*

Intermezzo

Lento, ♩ = ca. 56

Fl. 

Kl. 

Hfe. 

Vi. 1 *con sord.* arco 6 6 *mp* 

Vi. 2 *con sord.* arco 6 6 *mp* 

Vla. (s.s.) arco 5 *p* 

Vc. (s.s.) arco *p* 5 

3

Hfe. 

Vi. 1 arco 6 6 *mp* 

Vi. 2 arco 6 6 *mp* 

Vla. arco 5 *p* 

Vc. arco *p* 5 

5

Fl. *espr.*

Kl.

Hfe.

Vi. 1

Vi. 2

Vla.

Vc.

mp *mf*

pp *mp* *pp* *pp* *mf* *pp*

pp *sempre*

ppp *ppp*

p *p*

pp *mp* *pp* *pp*

8

Fl.

Kl.

Hfe.

Vi. 1

Vi. 2

Vla.

Vc.

p *p*

f *pp* *ppp*

ppp *ppp*

p *p*

mp *pp*

10

Fl. *espr.*
mp *mf*

Kl. *pp* *p* *pp* *mp* *pp*

Hfe. *mp*

Vi. 1 *ppp* *senza sord.* *sul pont.* *mp* *6*

Vi. 2 *ppp* *senza sord.* *sul pont.* *mp* *6*

Vla. *p* *5*

Vc. *p* *5*

12

Fl. *rit.* *a tempo*

Kl. *p*

Hfe. *mp* *p*

Vi. 1 *mp* *ppp* *ord., lontano 3*

Vi. 2 *mp* *ppp* *ord., lontano 3*

Vla. *p* *ppp* *ord., lontano 3*

Vc. *p* *ppp* *ord., lontano 3*

14

Hfe.

mp

3

VI. 1

mp

ppp

3

VI. 2

mp

ppp

3

Vla.

mp

ppp

3

Vc.

mp

ppp

3

15

Hfe.

mp

3

VI. 1

mp

ppp

3

VI. 2

mp

ppp

3

Vla.

mp

ppp

3

Vc.

mp

ppp

3

16

Fl. *fp*

Kl. *fp*

Hfe. *mf* 3

Vi. 1 *mf* 3 *ppp* 3

Vi. 2 *mf* 3 *ppp* 3

Vla. *mf* 3 *ppp* 3

Vc. *mf* 3 *ppp* 3

17

Fl. *fmp* *mf*

Kl. *fmp* *mf*

Hfe. 3

Vi. 1 *mp* 3 *mf* 3

Vi. 2 *mp* 3 *mf* 3

Vla. *mp* 3 *mf* 3

Vc. *mp* 3 *mf* 3

18

Fl. *p*

Kl. *p*

Hfe. *f* *p* *ppp*

Vl. 1 *f* *p* *ppp*

Vl. 2 *f* *p* *ppp*

Vla. *mf* *p* *ppp*

Vc. *p* *ppp*

19

Fl.

Kl.

Hfe. *p* *mf < f* *pp*

Vl. 1 *ppp* *f* *pp*

Vl. 2 *ppp* *f* *pp*

Vla. *ppp* *f* *pp*

Vc. *ppp* *f* *pp*

20

Fl. *p*

Kl. *p*

Hfe. *p* F# C#

Vi. 1 *ppp* 3 3 3

Vi. 2 *ppp* 3 3 3

Vla. *ppp* 3 3 3

Vc. *ppp* 3 3 3

21

Hfe. *mf < f* 3 5 *pp* *mp*

Vi. 1 *f* 3 *pp* sul pont. 6 *mp*

Vi. 2 *f* 3 *pp* sul pont. 6 *mp*

Vla. *f* 3 *pp* 3 *ppp*

Vc. *f* 3 *pp* 3 *ppp*

22 rit. ----- a tempo

Fl. *p*

Kl. *p*

Hfe. *p*

Vi. 1 *ppp* 6 ord. 3 3

Vi. 2 *ppp* 6 ord. 3 3

Vla. *ppp* 3 3

Vc. *ppp* 3 3

23

Hfe. *mp*

Vi. 1 *mp* 3 *ppp* 3

Vi. 2 *mp* 3 *ppp* 3

Vla. *mp* 3 *ppp* 3

Vc. *mp* 3 *ppp* 3

24

Hfe.

mp

3

Vi. 1

mp

3

ppp

3

Vi. 2

mp

3

ppp

3

Vla.

mp

3

ppp

3

Vc.

mp

3

ppp

3

25

Fl.

Kl.

Hfe.

mf

3

fp

3

Vi. 1

mf

3

ppp

3

Vi. 2

mf

3

ppp

3

Vla.

mf

3

ppp

3

Vc.

mf

3

ppp

3

26

Fl. *fmp* *mf*

Kl. *fmp* *mf*

Hfe. *mf* *mf*

Vi. 1 *mp* *mf*

Vi. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

27

Fl. *p*

Kl. *p*

Hfe. *f* *p* *ppp*

Vi. 1 *f* *p* *ppp*

Vi. 2 *f* *p* *ppp*

Vla. *mf* *p* *ppp*

Vc. *p* *ppp*

28

Fl.

Kl.

Hfe.

Vi. 1

Vi. 2

Vla.

Vc.

mf < *f* *pp*

29

Fl.

Kl.

Hfe.

Vi. 1

Vi. 2

Vla.

Vc.

nimmt Bassflöte

nimmt Bassklarinette

F# C#

ppp

30

Hfe.

mf < f

3

5

pp

F#

mp

VI. 1

f

3

pp

sul pont.

6

mp

VI. 2

f

3

pp

sul pont.

6

mp

Vla.

f

3

pp

ppp

Vc.

f

3

pp

ppp

31

Hfe.

C

VI. 1

6

mp

VI. 2

6

mp

Vla.

sul pont.

6

6

mp

Vc.

sul pont.

6

6

mp

33

Bfl. *p* 5

Bkl. *p* 5

Hfe.

Vi. 1 6 ord., con sord. *ppp* 6

Vi. 2 6 ord., con sord. *ppp* 6

Vla. 6 *mp* 6

Vc. *mp* 6 6 ord. *pp*

35

Bfl. *pp* 5

Bkl. *pp* 5

Hfe. *p espr.* 3 A:F# C# B

Vi. 1 5 *ppp* 6 5

Vi. 2 5 *ppp* 6 5

Vla. ord. 5 *p* 5 5

Vc. *p* *pp*

37

Bfl. *pp*

Bkl. *pp*

Hfe. *pp* *p espr.*

Vi. 1 *ppp*

Vi. 2 *ppp*

Vla. *p*

Vc. *p*

39

Bfl. *p*

Bkl. *p*

Hfe. *ppp* *p espr.* *pp* *pp* *p espr.*

Vi. 1 *ppp* lontano senza sord., sul pont.

Vi. 2 *ppp* lontano senza sord., sul pont.

Vla. *p* lontano senza sord., sul pont.

Vc. *ppp* lontano senza sord., sul pont.

42

Bfl.

Bkl.

Hfe.

Vi. 1

Vi. 2

Vla.

Vc.

p

p

p

f

f

45

Bfl.

Bkl.

Hfe.

Vi. 1

Vi. 2

Vla.

Vc.

p

p

pp sempre

III. Titania

agitato, ♩ = ca. 64

Musical score for the first system of 'III. Titania'. The score is in 4/4 time and features the following parts:

- Hfe.** (Harp): *ffz* and *ff* dynamics. The right hand plays a melodic line with a trill-like figure, while the left hand provides a rhythmic accompaniment.
- S.** (Soprano): A whole rest.
- VI. 1** (Violin I): *arco* and *ff* dynamics. Plays a rhythmic pattern of eighth notes.
- VI. 2** (Violin II): *arco* and *ff* dynamics. Plays a rhythmic pattern of eighth notes.
- Vla.** (Viola): *arco* and *ff* dynamics. Plays a rhythmic pattern of eighth notes.
- Vc.** (Violoncello): *arco* and *ff* dynamics. Plays a rhythmic pattern of eighth notes.

Musical score for the second system of 'III. Titania'. The score continues with the following parts:

- Hfe.** (Harp): *ffz* dynamic. The right hand continues the melodic line, and the left hand has a trill-like figure. A fermata is placed over the final notes.
- S.** (Soprano): *poco rubato* and *ff* dynamics. Enters with a melodic line, including a triplet. The lyrics "These ___ are the forg-e-ries of" are written below the staff.
- VI. 1** (Violin I): *arco* and *ff* dynamics. Continues the rhythmic pattern.
- VI. 2** (Violin II): *arco* and *ff* dynamics. Continues the rhythmic pattern.
- Vla.** (Viola): *arco* and *ff* dynamics. Continues the rhythmic pattern.
- Vc.** (Violoncello): *arco* and *ff* dynamics. Continues the rhythmic pattern.

5

Hfe.

ffz *ff*

S.

a tempo

jeal-ous-y: _____ And _____ nev-er,

VI. 1

ff

VI. 2

ff

Vla.

ff

Vc.

ff

7

Hfe.

ffz *ff*

S.

ffzmf *p*

since the mid-dle sum-mer's spring, met we on hill, in dale. for-est, or

poco rubato

VI. 1

ffzmf *p*

VI. 2

ffzmf *p*

Vla.

ffzmf *p*

Vc.

ffzmf *p*

9

Hfe. *mf* *p* *f*

S. *a tempo* *mf* *f*
 mead, by pav-ed foun-tain, or by ru-shy brook,

VI. 1 *con sord.* *mp* *gliss.* *mf* *gliss.*

VI. 2 *con sord.* *mp* *gliss.* *mf* *gliss.*

Vla. *con sord.* *mp* *gliss.* *mf* *gliss.*

Vc. *con sord.* *mp* *gliss.* *mf* *gliss.*

11

Hfe. *sub.p* *ff* *p dim.*

S. *ff*
 or in the beach-ed mar-gent of the sea,

VI. 1 *gliss.* *senza sord.* *f* *sub.p*

VI. 2 *gliss.* *senza sord.* *f* *sub.p*

Vla. *gliss.* *senza sord.* *f* *sub.p*

Vc. *gliss.* *senza sord.* *f* *sub.p*

13

Hfe.

ppp

S.

to dance, to dance our ring-lets to the

VI. 1

ppp

VI. 2

ppp

Vla.

sul pont.

ppp

Vc.

sul pont.

ppp

Hfe.

mf ffz

S.

whis - tling, to the whis - tling wind,

VI. 1

ff

VI. 2

ff

Vla.

ord.

ff

Vc.

ord.

ff

liberamente

16

Hfe.

S.

l.v.

ff

3

6

p

but _____ with thy brawls _____ thou hast dis-turb'd our sport.

più tempo, ♩ = ca. 75/80

18

S.

f sempre

Therefore the winds, pip- ing to us in_ vain, as in re-venge, have

VI. 1

senza vibr.

f > pp

senza vibr.

f > pp

col legno

ord. molto vibr.

3

VI. 2

senza vibr.

f > pp

senza vibr.

f > pp

col legno

ord. molto vibr.

3

Vla.

senza vibr.

f > pp

senza vibr.

f > pp

col legno

ord. molto vibr.

3

Vc.

f sempre

20

S.

suck'd up from the sea con-ta-gious fogs; which fall - ing in the land have ever - y

VI. 1

sul pont.

fzpp

ord. senza vibr.

f > pp

molto vibr.

f

3

fzp

p >

VI. 2

sul pont.

fzpp

ord. senza vibr.

f > pp

molto vibr.

f

3

fzp

p >

Vla.

sul pont.

fzpp

ord. senza vibr.

f > pp

molto vibr.

f

3

fzp

p >

Vc.

22

S. pelt- ing riv- er made so proud, that they have o- ver- borne their con- tinent:

VI. 1 pizz. *mf* arco *pp* senza vibr. *f < f* *p* senza vibr. *fzpp*

VI. 2 pizz. *mf* arco *pp* senza vibr. *f < f* *p* senza vibr. *fzpp*

Vla. pizz. *mf* arco *pp* senza vibr. *f < f* *p* senza vibr. *fzpp*

Vc.

24

S. The ox hath therefore stretch'd his yoke in vain, the ploughman lost his sweat, and the green corn

VI. 1 sul pont. *f p* *fzpp* ord. senza vibr. *f > pp* *f* *p* pizz. *mf*

VI. 2 sul pont. *f p* *fzpp* ord. senza vibr. *f > pp* *f* *p* pizz. *mf*

Vla. sul pont. *f p* *fzpp* ord. senza vibr. *f > pp* *f* *p* pizz. *mf*

Vc.

26

S. hath rot- ted ere his youth at - tained a beard: The fold stands emp- ty in the

VI. 1 arco senza vibr. *f > p* *f > p* *mf > pp* molto vibr. *mf*

VI. 2 arco senza vibr. *f > p* *f > p* *mf > pp* molto vibr. *mf*

Vla. arco senza vibr. *f > p* *f > p* *mf > pp* molto vibr. *mf*

Vc.

28

S. drown - ed field, and crows are fat - ted with the mur - rion flock,

VI. 1 *col legno* *pp* ord. *molto vibr.* *f* *p* *f > p* senza vibr.

VI. 2 *col legno* *pp* ord. *molto vibr.* *f* *p* *f > p* senza vibr.

Vla. *col legno* *pp* ord. *molto vibr.* *f* *p* *f > p* senza vibr.

Vc. *pp*

30

S. the nine men's mor-ris is fill'd up

VI. 1 *pp* *p < f* *p* ord. *f > p* senza vibr.

VI. 2 *pp* *p < f* *p* ord. *f > p* senza vibr.

Vla. *pp* *p < f* *p* ord. *f > p* senza vibr.

Vc. *pp*

32

S. with mud, and the quaint maz-es in the wan-ton green for lack of

VI. 1 *senza vibr.* *f > pp* *p* *f > pp* *f > pp* *col legno*

VI. 2 *senza vibr.* *f > pp* *p* *f > pp* *f > pp* *col legno*

Vla. *senza vibr.* *f > pp* *p* *f > pp* *f > pp* *col legno*

Vc. *pp*

34

S. tread are in-dis - tin - guish-a - ble: The hu - - man mor - tals

VI. 1 pizz. fz arco molto vibr. f sim. $f > p$

VI. 2 pizz. fz arco molto vibr. f sim. $f > p$

Vla. pizz. fz arco molto vibr. f sim. $f > p$

Vc.

36

S. want their win-ter here: No night is now with hymn or

VI. 1 senza vibr. $<f> pp$ pizz. f arco senza vibr. $f > p$

VI. 2 senza vibr. $<f> pp$ pizz. f arco senza vibr. $f > p$

Vla. senza vibr. $<f> pp$ pizz. f arco senza vibr. $f > p$

Vc.

38

S. car - ol blest: There-fore the moon, the gov-er-ness of

VI. 1 $f > p$ pp col legno pizz. fz arco, ord. senza vibr. $f > pp$ $f > pp$

VI. 2 $f > p$ pp col legno pizz. fz arco, ord. senza vibr. $f > pp$ $f > pp$

Vla. $f > p$ pp col legno pizz. fz arco, ord. senza vibr. $f > pp$ $f > pp$

Vc.

40

S. floods, pale in her an - ger, wash-es all the air, that rheu

VI. 1 *molto vibr.* *p < f* *pp* *sul pont.* *fzpp* *ord.* *molto vibr.* *f > pp* *f*

VI. 2 *molto vibr.* *p < f* *pp* *sul pont.* *fzpp* *ord.* *molto vibr.* *f > pp* *f*

Vla. *molto vibr.* *p < f* *pp* *sul pont.* *fzpp* *ord. molto vibr.* *f*

Vc.

42

S. -ma - tic dis - ea - sis do a - bound: The spring, the sum - mer, the child - ing

VI. 1 *sim.* *f > pp* *f* *f > p* *f > p* *f > p* *senza vibr.* *fzpp* *f* *p*

VI. 2 *sim.* *f > pp* *f* *f > p* *f > p* *f > p* *senza vibr.* *fzpp* *f* *p*

Vla. *sim.* *f* *f > p* *f > p* *f > p* *senza vibr.* *fzpp* *f* *p*

Vc.

44

S. au - tumn, an - gry win - ter, change their won - ted le - ve - ries, and the

VI. 1 *pizz.* *fz* *arco, molto vibr.* *f > p* *f > pp* *senza vibr.* *f > pp* *fzpp* *sul pont.*

VI. 2 *pizz.* *fz* *arco, molto vibr.* *f > p* *f > pp* *senza vibr.* *f > pp* *fzpp* *sul pont.*

Vla. *pizz.* *fz* *arco, molto vibr.* *f > p* *f > pp* *senza vibr.* *f > pp* *fzpp* *sul pont.*

Vc. *f*

46

S. maz - ed world, by their in-crease, now knows _____ not which is which.

VI. 1 sul pont. *fzpp* ord. senza vibr. *f > pp*

VI. 2 sul pont. *fzpp* ord. senza vibr. *f > pp*

Vla. sul pont. *fzpp* ord. senza vibr. *f > pp*

Vc. *fzpp* *f dim.*

48 **tempo primo, ♩ = ca. 64**

Hfe. *ffz* *ff*

VI. 1 *ff*

VI. 2 *ff*

Vla. *ff*

Vc. *p* *ff*

50

Hfe. *ff*

S. *ff* poco rubato *3* And this same_ pro-ge-ny of e-vils comes from our de-bate, from our dis-sen-sion:

Hfe. *ffz* *ff*

S. *ff* *3* *3* We_ are their pa-rents and or-gi-nal!

VI. 1 *ff* *pp* *mf*

VI. 2 *ff* *pp* *mf*

Vla. *ff* *pp* *mf*

Vc. *ff* *pp* *mf*

IV. Lady Macbeth

Moderato, grave, rubato molto

Bfl. *p*

Bkl. *p*

Hfe. *fff*

S. *mf*
Come, you spir-its that tend on mor-tal thoughts,

VI. 1 *sub. sul pont. ffzpp* *ord., non vibr. p sempre*

VI. 2 *sub. sul pont. ffzpp* *ord., non vibr. p sempre*

Vla. *sub. sul pont. ffzpp* *ord., non vibr. p*

Vc. *sub. sul pont. ffzpp* *ord., non vibr. p*

5

Bkl. *mp sempre*

Hfe. *ffz* *ffz* *ffz* *ord.* *ffz*

S. *ff* *f* *mf* *f* *ff*
— come, un - sex me here, and fill me from the crown to the toe top full of di - rest

VI. 1 *p sempre*

VI. 2 *p sempre*

Vla. *p sempre*

Vc. *mp sempre*

8

Bkl.

Hfe.

ord. *ffz* *pdl.* *ffz* *ffz* *ffz*

S.

f

cru-el - ty; make thick my blood, stop up the acces and passage to re -

Vl. 1

Vl. 2

Vla.

Vc.

11

Bkl.

Hfe.

ffz *ffz* *ffz* *mp* *ffz*

S.

mf *f*

- morse, that no compunctious vis - it - ings of na - ture shake my fell pur - pose,

Vl. 1

Vl. 2

Vla.

Vc.

14

Bfl.

Bkl.

Hfe.

S.

Vi. 1

Vi. 2

Vla.

Vc.

ord. $b\hat{2}$

pdl. ffz

ffz

ffz

ffz

mp sempre

p

mf

p

p

p

p

p

nor keep peace be-tween the ef-fect and it! Come, come, come to my

18

Bfl.

Bkl.

Hfe.

S.

Vi. 1

Vi. 2

Vla.

Vc.

f

mf

mf

mf

3

wo-man's breasts, and take my milk for gall, you mur-der-ing mi-nis-ters, wher-ev-er

con sord.

p espr.

con sord.

p espr.

con sord.

p espr.

con sord.

p espr.

21

S. *mp*
in your sight - less sub - stan - ces you wait on na - ture's mis - chief!

Vi. 1

Vi. 2

Vla.

Vc.

Più grave

24

Bfl. *mp sempre*

Bkl. *f* *mf* *sempre sim.*

Hfe. *f*

S. *ff*
Come, thick night, and pall thee in the dun-nest smoke of hell, that my keenknife

Vla. *quasi ecco* *p*

28

Bfl.

Bkl.

Hfe.

S. *f*
see not the wound it makes, nor hea-ven peep through the blan-ket of the dark,

Vla. *p*

32

Bfl.

Bkl.

Hfe.

S. *p* to cry 'Hold, hold!' *ff* Come, come, thick night, and

Vla. *p*

36

Bfl.

Bkl.

Hfe.

S. pall thee in the dun - - nest smoke of hell. *mf* Come,

Vla. *p*

40

Bfl.

Bkl.

Hfe. *f* *fff* *ord.*

S. come.

VI. 1 *ff^{pp}* *sub. sul pont.*

VI. 2 *ff^{pp}* *sub. sul pont.*

Vla. *p* *ff^{pp}* *sub. sul pont.*

Vc. *ff^{pp}* *sub. sul pont.*