

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.

Aufführungsduer: ca. 20 Min.

Das Aufführungsmaterial ist leihweise erschienen (BA 11149)

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 fatt'd with the murion 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 compunctionous 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, $\text{♩} = \text{ca. } 52$

rit. - - - - - **a tempo**

Flöte

Klarinette (A)

Harfe

Sopran

Violine 1

Violine 2

Viola

Violoncello

Thou know'st the

rubato a tempo

rit.

mask of night is on my face, else would a maid-blush be - paint my cheek

a tempo

poco più tempo

9

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

Vl. 1: *p* *pp* *p* *p* *p* *pp* *p* *p* *p* *pp* *p* *p* *p* *pp*

Vl. 2: *p* *pp* *p* *p* *p* *pp* *p* *p* *p* *pp* *p* *p* *p* *pp*

Vcl.: *p* *pp* *p* *p* *p* *pp* *p* *p* *p* *pp* *p* *p* *p* *pp*

Vc.: *p* *pp* *p* *p* *p* *pp* *p* *p* *p* *pp* *p* *p* *p* *pp*

liberamente

molto adagio, ♩ = ca. 42

Fl.

Kl.

Hfe.

S.

but farewell compliment

Dost thou love me?

colla parte

Vl. 1

Vl. 2

Vla.

Vc.

21 sub. **Presto**, $\text{♩} = \text{ca. } 102$

Fl.

Kl.

Hfe.

S.

Vl. 1 pizz.

Vl. 2 pizz.

Vla. pizz.

Vc. pizz.

I know thou wilt say , Ay', _____ and

23 **moderato** $\text{♩} = \text{ca. } 52$ **poco più tempo**

Kl.

Hfe.

S.

I will take thy word; yet, if thou swear'st, thou may'st prove

Vl. 1

Vl. 2

Vla.

Vc.

**recitativo
liberamente, lento**

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

Kl. *p* *fp*

Hfe. *p* *mf*

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

Vl. 1 *p* *fp*

Vl. 2 *fp*

Vla. *fp*

Vc. *fp*

molto adagio

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

Hfe. *pp*

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

Vl. 1 *sul pont.* *fzpp* *pp*

Vl. 2 *fzpp* *pp*

Vla. *fzpp* *pp*

Vc. *fzpp* *pp*

34

Fl.

Kl.

Hfe.

S.

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

Vl. 1

Vl. 2

Vla.

Vc.

pp

sub. presto, $\text{♩} = \text{ca. } 102$

38

Fl.

Kl.

Hfe.

S.

CDEFGAH

G \flat A \flat B

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

pizz., ord.

Vl. 1

Vl. 2

Vla.

Vc.

pizz., ord.

pizz., ord.

pizz., ord.

pizz., ord.

40

Fl.

Kl.

Hfe.

S.

-verse and say thee nay,
so thou wilt woo;
but else,

Vl. 1

Vl. 2

Vla.

Vc.

42 **liberamente** molto adagio, $\text{♩} = \text{ca. } 42$

Kl.

Hfe.

S.

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

Vl. 1

Vl. 2

Vla.

Vc.

arco
pp
arco
pp
arco
pp
arco
pp
arco
pp

sub. moderato, liberamente

Fl. *sub.f ffz p*

Kl. *sub.f 3 3 ffz p*

Hfe. *sub.f ffz*

S. *p*
I should have been more strange,

a tempo, ♩ = ca. 52

Vl. 1 *arco, con sord.*

Vl. 2 *arco, con sord.*

Vla. *arco*

Vc. *pp*

I must confess,
but that thou

rit. — *a tempo*

Fl. *p pp ppp p pp*

Kl. *p pp ppp p p pp*

Hfe. *pp p*

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

Vl. 1 *p pp ppp p pp*

Vl. 2 *p pp ppp p pp*

Vla. *pizz. p ppp*

Vc. *p ppp*

57

Fl.

Kl.

Hfe.

S.

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

Vl. 1

Vl. 2

Vla.

Vc.

61

Fl.

Kl.

Hfe.

S.

-cov - ered.

Vl. 1

Vl. 2

Vla.

Vc.

II. Ophelia

presto possibile, $\text{d} = \text{ca. } 102$

Fl. p ffz
Kl. p ffz sub. pp
Hfe. fzp
Vl. 1 senza sord. $pizz.$ ffz
Vl. 2 senza sord. $pizz.$ ffz
Vla. senza sord. mf ffz
Vc. senza sord. fpp

5

Fl. ffz ppp
Kl. ffz
Hfe. ffz
S. f To - morrow is Saint Valentine's day,
Vl. 1 ffz
Vl. 2 ffz
Vla. mf ffz
Vc. tr ffz

9

Fl.

Kl.

Hfe.

S. all in the morning be - time,

Vl. 1

Vl. 2

Vla.

Vc.

13

Fl.

Kl.

Hfe.

S. and I a maid_____ at your win - dow, to be your con sord.

Vl. 1

Vl. 2

Vla.

Vc.

21

Fl. *ff*

Kl. *ffz* *ff*

Hf. *ff*

S. *ff*
Then up he rose and donn'd his clothes, and dupp'd the chamber

Vl. 1 *senza sord.* *pizz.* *ffz* *ffz* *mf*

Vl. 2 *pizz.* *ffz* *ffz* *arco* *mf*

Vla. *ff* *pizz.* *ffz* *arco* *mf*

Vc. *ff* *senza sord.* *ffz* *f*

poco rubato

a tempo

poco rit.

Fl.

Kl.

Hfe.

S.

Vl. 1

Vl. 2

Vla.

Vc.

door; let in themaid that out a maid ne-
ver de-

ord. port.

ord. port.

ord. port.

ord. port.

ord. port.

a tempo

Fl.

Kl.

Hfe.

S.

Vl. 1

Vl. 2

Vla.

Vc.

- part - ed more.

→ pont.

ord.

ffz

fp

f p f p

ffz ffz ffz ffz

33

Fl. *ffz*

Kl. *ffz* *mf f*

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

Vl. 1 *ffz* *p pp*
sul pont. *ord.*

Vl. 2 *sul pont.* *pp* *ord.*

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

Vc. *pp*

37

Fl. *ffz*

Kl. *ffz*

Hfe. *mf f pp*

S. *a - lack and fie_ for shame!* *mf*

Vl. 1 *ord.* *mf*

Vl. 2 *mf*

Vla. *mf*

Vc. *mf* *f ppp*

liberamente, molto rit.

a tempo

Fl. f sub.*pp* ffz ffz ffz *p*,
Kl. f sub.*pp* ffz ffz ffz *p*,
Hfe. pres de la table sim. ffz ffz sim.,
S. p ffz ffz f ,
Young men will do't, if _____ they come to't; by cock, by cock,
Vl. 1 pizz. f p ,
Vl. 2 pizz. *mf* p ,
Vla. pizz. p ,

Fl. ffz p ,
Kl. ffz p ,
Hfe. pdlt ffz ,
S. mf ffz fz fz fz *p* pp ,
by cock they are to blame.
Vl. 1 arco, con sord. pp ,
Vl. 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* *o* *o*

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*

Kl. *ffz* *ff*

Hfe. { pdlt *ff* ord. *fz*

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

Vl. 1 *port.* *mp* *mf*

Vl. 2 *port.* *mp* *mf*

Vla. *port.* *mp* *mf*

Vc. senza sord. *ffz* *ffz* *ffz* *fff*

57

Fl. ffz ffz ff

Kl. ffz ffz ff

Hfe. fz fz fz fz ff

S. come to my bed.

Vl. 1 senza sord. ff

Vl. 2 senza sord. ff

Vla. senza sord. ff

Vc. subff

60

Fl. fff 6

Kl. 3

Hfe. fff CDEFGAH secco

Vl. 1 pizz. ffz

Vl. 2 pizz. ffz

Vla. pizz. ffz

Vc. pizz. ffz

Intermezzo

Lento, $\text{♩} = \text{ca. } 56$

Musical score for orchestra and harp. The score consists of two systems of music. The first system starts with woodwind entries (Flute, Clarinet, Bassoon) in 4/4 time. The second system begins with a harp entry (Harp) in 4/4 time, followed by entries from the strings (Violin 1, Violin 2, Viola, Cello). The strings play eighth-note patterns with dynamics *mp*. The harp also plays eighth-note patterns with dynamics *mp*. The violins play sixteenth-note patterns with dynamics *6*. The viola and cello play eighth-note patterns with dynamics *p* and *5*.

Continuation of the musical score. The harp (Harp) enters again in 4/4 time with eighth-note patterns and dynamics *mp*. The strings (Violin 1, Violin 2, Viola, Cello) enter with eighth-note patterns and dynamics *mp*. The violins play sixteenth-note patterns with dynamics *6*. The viola and cello play eighth-note patterns with dynamics *p* and *5*.

5

Fl.

Kl.

Hfe. *pp semper*

Vl. 1

Vl. 2

Vla.

Vc.

espr.

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

pp *6* *5* *pp* *6* *pp*

pp *5* *p* *p* *pp*

pp *mp* *pp* *pp*

8

Fl.

Kl.

Hfe. *f* *pp* *ppp*

Vl. 1

Vl. 2

Vla.

Vc.

p *p*

5 *ppp* *6* *5* *ppp* *6* *5*

5 *ppp* *6* *5* *p* *p*

mp *pp*

Musical score for orchestra and piano, page 10. The score includes parts for Flute (Fl.), Klavier (Kl.), Bassoon (Hfe.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Cello (Vcl.), and Bass (B.). The piano part (Kl.) has a melodic line with dynamic markings like *mp*, *mf*, *pp*, *p*, and *ppp*. The strings play rhythmic patterns with dynamics like *ppp*, *senza sord.*, *sul pont.*, and *5*. The bassoon part (Hfe.) has a sustained note with a dynamic of *5*. The flute part (Fl.) has a melodic line with dynamic markings like *mp* and *mf*.

12

rit. - - - - a tempo

Fl.

Kl.

Hfe.

Vl. 1

Vl. 2

Vla.

Vc.

p

mp

rit. - - - - *a tempo*

p

mp

ord., lontano *3*

3

6

6

6

ord., lontano *3*

6

6

6

ord., lontano *3*

3

ppp

ord., lontano *3*

5

ppp

ord., lontano *3*

p

5

ppp

ord., lontano *3*

3

3

14

Hfe.

Vl. 1

Vl. 2

Vla.

Vc.

15

Hfe.

Vl. 1

Vl. 2

Vla.

Vc.

16

Fl.

Kl.

Hfe.

Vl. 1

Vl. 2

Vla.

Vc.

17

F1.

Kl.

Hfe.

Vl. 1

Vl. 2

Vla.

Vc.

18

Fl.

Kl.

Hfe.

1.v.

f

p

ppp

Vl. 1

3

3

3

f

p

ppp

Vl. 2

3

3

3

f

p

ppp

Vla.

mf

p

ppp

Vc.

-

p

3

ppp

Musical score page 19. The score includes parts for Flute (Fl.), Clarinet (Kl.), Horn (Hfe.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), and Cello (Vc.). The key signature changes from B-flat major to A major at the beginning of the section. The flute and clarinet play sustained notes. The horn has a melodic line with dynamic markings *p* and *mf*. The strings play eighth-note patterns in triplets, with dynamics *pp*, *f*, and *pp*. The violins play a sixteenth-note pattern starting at *pp* and transitioning to *f* and *pp*. The viola and cello play eighth-note patterns in triplets, starting at *pp* and transitioning to *f* and *pp*.

20

Fl. *p*

Kl.

Hfe. *p*

Vl. 1 *3 ppp*

Vl. 2 *3 ppp*

Vla. *3 ppp*

Vc. *3 ppp*

C♯

F♯

Violin 1, Violin 2, Cello, and Double Bass parts show sixteenth-note patterns. Bassoon part has sustained notes with grace notes. Flute and Klavier parts have sustained notes with slurs.

21

Hfe. *mf < f* *3 pp* *5* *F♯* *mp*

Vl. 1 *f 3 pp sul pont. 6*

Vl. 2 *f 3 pp sul pont. 6*

Vla. *f 3 pp 3*

Vc. *f 3 pp 3 pp 3 pp*

Violin 1, Violin 2, Cello, and Double Bass parts show sixteenth-note patterns. Bassoon part has sixteenth-note patterns with dynamics and slurs. Measures 3 and 5 show specific patterns: *3 pp sul pont. 6* and *3 pp sul pont. 6*.

rit. - - - - a tempo

22

Fl. *p*

Kl. *p*

Hfe.

Vl. 1 6 ord. 3 3

Vl. 2 6 ord. 3 3

Vla. 3 *ppp*

Vc. 3 *ppp*

This section begins with woodwind entries (Flute, Clarinet, Bassoon) followed by rhythmic patterns from the strings (Violin 1, Violin 2, Viola, Cello). Measure 22 concludes with a dynamic of *ppp*. Measure 23 begins with a bassoon entry and continues with sustained notes and rhythmic patterns from the strings.

23

Hfe. 3 *mp*

Vl. 1 3 3 3 3

Vl. 2 3 3 3 3

Vla. 3 *mp* 3 3 3

Vc. 3 *mp* 3 3 3

This section features a bassoon entry (Measure 23) followed by sustained notes and rhythmic patterns from the strings (Violin 1, Violin 2, Viola, Cello) throughout the remainder of the page.

24

Hf.e.

Vl. 1

Vl. 2

Vla.

Vc.

25

Fl.

Kl.

Hf.e.

Vl. 1

Vl. 2

Vla.

Vc.

26

Fl. *fmp* *mf*

Kl. *fmp* *mf*

Hfe. *3* *3*

Vl. 1 *mp* *mf* *3*

Vl. 2 *mp* *mf* *3*

Vla. *mp* *mf* *3*

Vc. *mp* *mf* *3*

27

Fl. *p*

Kl. *p*

Hfe. *3* *3* *3* *A♭*
l.v. *f* *p* *ppp*

Vl. 1 *3* *3* *3* *ppp*

Vl. 2 *3* *3* *3* *ppp*

Vla. *mf* *p* *ppp*

Vc. *p* *3* *ppp*

28

Fl.

Kl.

Hfe.

Vl. 1

Vl. 2

Vla.

Vc.

A#

mf < *f* *pp*

3 *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3*

ppp *f* *pp*

29

Fl.

Kl.

Hfe.

Vl. 1

Vl. 2

Vla.

Vc.

nimmt Bassflöte

nimmt Bassklarinette

F#

C#

p

p

3 *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3*

ppp

ppp

ppp

ppp

30

Hfe.

Vl. 1

Vl. 2

Vla.

Vc.

mf < *f*

f

f

f

f

pp

pp

pp

pp

sul pont. *6*

sul pont. *6*

ppp

ppp

ppp

31

Hfe.

Vl. 1

Vl. 2

Vla.

Vc.

C

6

6

sul pont. *6*

sul pont. *6*

mp

mp

6

6

mp

6

6

mp

33

Bfl. 5 *p*

Bkl. 5 *p*

Hfe.

Vl. 1 6 *ord., con sord.*

Vl. 2 6 *ord., con sord.*

Vla. 6 *mp*

Vc. 6 *ord.* 6 *pp*

35

Bfl. 5 *pp*

Bkl. 5 *pp*

Hfe. A \natural F \sharp 3 *p esp.* C \sharp B *pp*

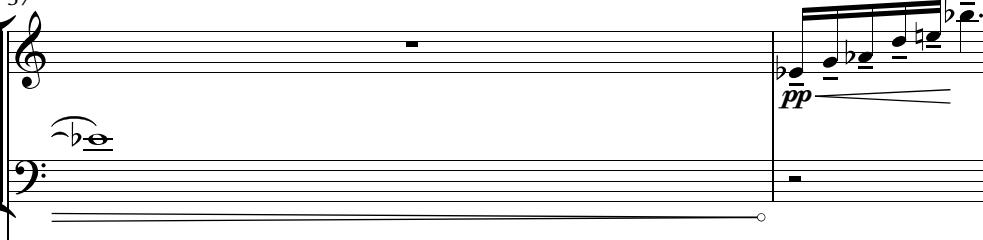
Vl. 1 5 *ppp* 6 *ppp*

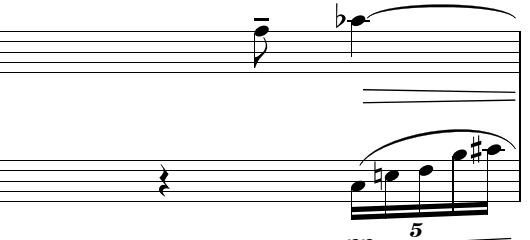
Vl. 2 5 *ppp* 6 *ppp*

Vla. ord. 5 *p* 5 *p* 5 *p*

Vc. 5 *p* 5 *pp*

37

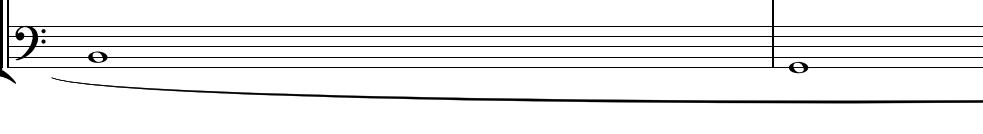
Bfl. 

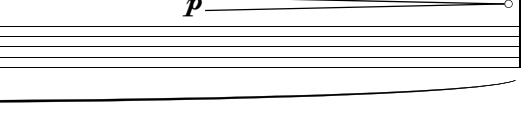
Bkl. 

Hfe. 

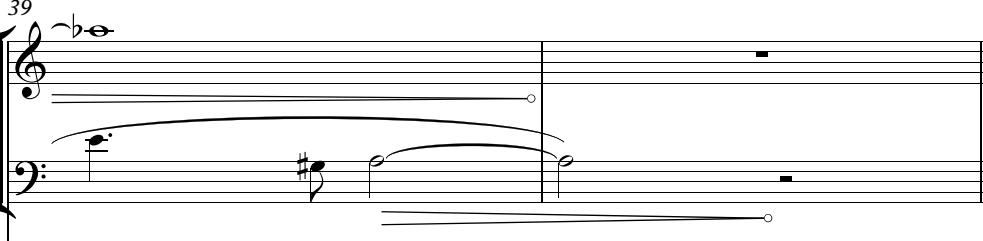
Vl. 1 

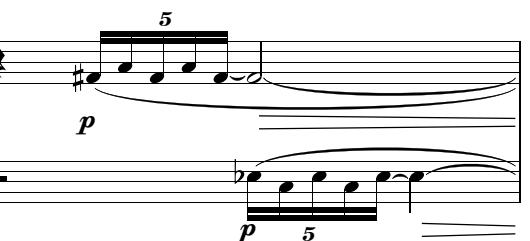
Vl. 2 

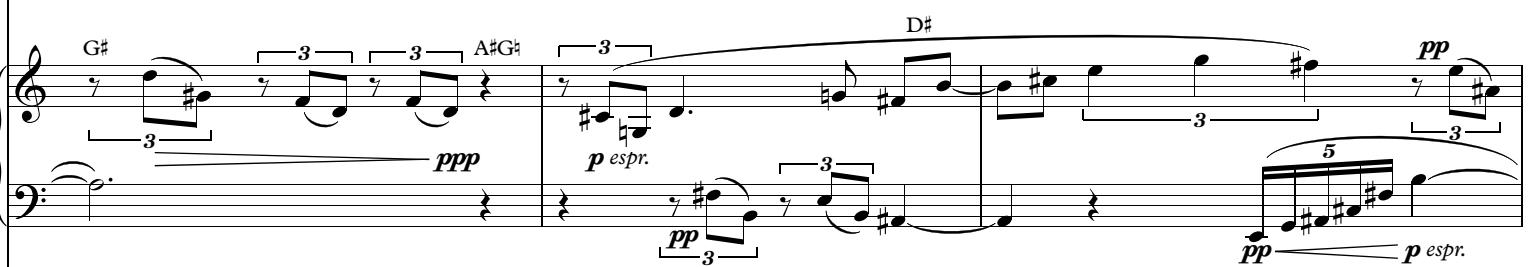
Vla. 

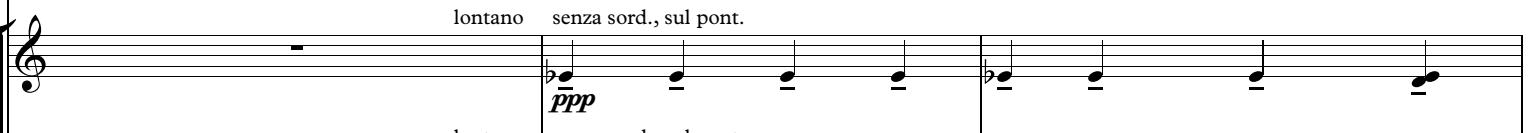
Vc. 

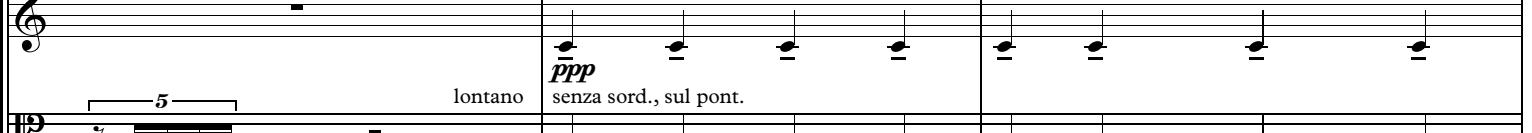
39

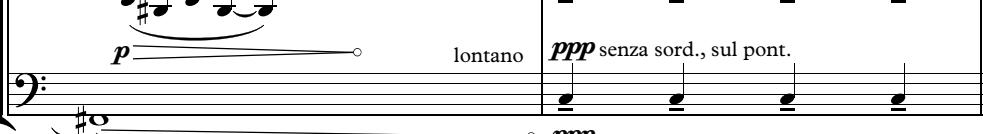
Bfl. 

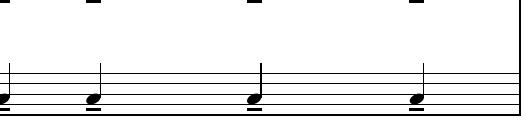
Bkl. 

Hfe. 

Vl. 1 lontano senza sord., sul pont. 

Vl. 2 lontano senza sord., sul pont. 

Vla. lontano senza sord., sul pont. 

Vc. lontano senza sord., sul pont. 

42

Bfl.

Bkl.

Hfe.

Vl. 1

Vl. 2

Vla.

Vc.

p

f

45

Bfl.

Bkl.

Hfe.

Vl. 1

Vl. 2

Vla.

Vc.

p

pp semper

III. Titania

agitato, ♩ = ca. 64

Hf.e. { *ffz* *ff* *v*

S. {

Vl. 1 { *ff* arco

Vl. 2 { *ff* arco

Vla. { *ff* arco

Vc. { *ff* arco

3

Hf.e. { *ffz* *v*

S. { *poco rubato* *ff*

These _____ are the forg- e - ries of

Vl. 1 {

Vl. 2 {

Vla. {

Vc. {

5

Hfe. { *ffz* *ff* *v*

S. a tempo
jeal-ous-y: _____ And _____ nev- er,

Vl. 1 *ff*

Vl. 2 *ff*

Vla. *ff*

Vc. *ff*

7

Hfe. { *ffz* *ff* *v*

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

Vl. 1 *ffzmf* *p*

Vl. 2 *ffzmf* *p*

Vla. *ffzmf* *p*

Vc. *ffzmf* *p*

9

Hfe. { *mf* | *f* | *p* |

S. a tempo *mf* 3 3
mead, by pav-ed foun-tain, or by ru-shy brook,

Vl. 1 con sord. *gliss.* | *mf* | *gliss.* | *mf* |

Vl. 2 con sord. *gliss.* | *mf* | *gliss.* | *mf* |

Vla. con sord. *gliss.* | *mf* | *gliss.* | *mf* |

Vc. con sord. *gliss.* | *mf* | *gliss.* | *mf* |

11

Hfe. { *sub.p* | *ff* | *p dim.* |

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

Vl. 1 *gliss.* | senza sord. *f* *sub.p* |

Vl. 2 *gliss.* | senza sord. *f* *sub.p* |

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

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

13

Hfe. 

S. 

Vl. 1

Vl. 2

Vla.

Vc.

Hfe. 

S. 

Vl. 1

Vl. 2

Vla.

Vc.

liberamente

16 Hfe. l.v.
S. but with thy brawls thou hast disturb'd our sport.

più tempo, $\text{♩} = \text{ca. } 75/80$

18 S. *f sempre*
Therefore the winds, pip-ing to us in vain, as in re-venge, have

Vl. 1 Vl. 2 Vla. Vc.
senza vibr. senza vibr. col legno ord. molto vibr.
f > pp *f > pp* *col legno* *ord. molto vibr.*
senza vibr. senza vibr. col legno ord. molto vibr.
f > pp *f > pp* *col legno* *ord. molto vibr.*
senza vibr. senza vibr. col legno molt. vibr.
f > pp *f > pp* *col legno* *ord. molt. vibr.*
f sempre

20 S. suck'd up from the sea conta-gious fogs; which fall - ing in the land have ever - y

Vl. 1 Vl. 2 Vla. Vc.
sul pont. senza vibr. molto vibr.
fzpp *ord. senza vibr.* *3 f* *fzp* *p >*
sul pont. senza vibr. molto vibr.
fzpp *ord. senza vibr.* *3 f* *fzp* *p >*
sul pont. senza vibr. molto vibr.
fzpp *ord. senza vibr.* *3 f* *fzp* *p >*
fzpp *ord. senza vibr.* *3 f* *fzp* *p >*

22

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

Vl. 1 pizz. arco senza vibr. senza vibr.

Vl. 2 pizz. arco senza vibr. senza vibr.

Vla. pizz. arco senza vibr. senza vibr.

Vc. ^

24

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

Vl. 1 sul pont. ord. senza vibr. 3 pizz. ^

Vl. 2 sul pont. ord. senza vibr. 3 pizz. ^

Vla. sul pont. ord. senza vibr. 3 pizz. ^

Vc. ^

26

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

Vl. 1 arco senza vibr. 3 molto vibr. mf

Vl. 2 arco senza vibr. 3 molto vibr. mf

Vla. arco senza vibr. 3 molto vibr. mf

Vc. ^

28

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

Vl. 1 col legno ord. molto vibr. 3 senza vibr.
pp f p f > p senza vibr.

Vl. 2 col legno ord. molto vibr. 3 senza vibr.
pp f p f > p senza vibr.

Vla. col legno ord. molto vibr. 3 senza vibr.
pp f p f > p senza vibr.

Vc. Vc. Vc. Vc.

30

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

Vl. 1 col legno ord. senza vibr.
pp p < f p f > p senza vibr.

Vl. 2 col legno ord. senza vibr.
pp p < f p f > p senza vibr.

Vla. col legno ord. senza vibr.
pp p < f p f > p senza vibr.

Vc. Vc. Vc. Vc.

32

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

Vl. 1 senza vibr. 3 3 senza vibr. senza vibr. col legno
fzpp p f > pp f > pp col legno

Vl. 2 senza vibr. 3 3 senza vibr. senza vibr. col legno
fzpp p f > pp f > pp col legno

Vla. senza vibr. 3 3 senza vibr. senza vibr. col legno
fzpp p f > pp f > pp col legno

Vc. Vc. Vc. Vc.

34

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

VI. 1 pizz. \wedge arco molto vibr. 3 sim. 3 f > p

VI. 2 pizz. \wedge arco molto vibr. 3 sim. 3 f > p

Vla. pizz. \wedge arco molto vibr. 3 sim. 3 f > p

Vc. ^ ^ ^ ^ ^

36

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

Vl. 1 senza vibr. 3 <*f*> *pp* pizz. *f* arco *f* > *p* senza vibr.

Vl. 2 senza vibr. 3 <*f*> *pp* pizz. *f* arco *f* > *p* senza vibr.

Vla. senza vibr. 3 <*f*> *pp* pizz. *f* arco *f* > *p* senza vibr.

Vc. ^ ^ ^ ^

38

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

VI. 1 5 col legno pizz. arco, ord. senza vibr.
f > p pp fz f > pp f > pp

VI. 2 5 col legno pizz. arco, ord. senza vibr.
f > p pp fz f > pp f > pp

Vla. 3 5 col legno pizz. arco, ord. senza vibr.
f > p pp fz f > pp f > pp

Vc. Vc.

40

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

Vl. 1 molto vibr. 3 sul pont. ord. molto vibr. ord.

Vl. 2 molto vibr. 3 sul pont. ord. molto vibr. ord.

Vla. molto vibr. 3 sul pont. ord. molto vibr.

Vc. ^ p < f pp f > pp f molto vibr. f

42

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

Vl. 1 sim. f > pp f f > p f > p f > p f > pp f p

Vl. 2 sim. f > pp f f > p f > p f > p f > pp f p

Vla. sim. f > p f > p f > p f > pp f p

Vc. ^ ^ ^ f > p f > p f > p f > pp f p

44

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

Vl. 1 pizz. arco, molto vibr. f z f > p f > pp f > pp f > pp f > pp f > pp

Vl. 2 pizz. arco, molto vibr. f z f > p f > pp f > pp f > pp f > pp

Vla. pizz. arco, molto vibr. f z f > p f > pp f > pp f > pp f > pp

Vc. ^ ^ ^ f z f > p f > pp f > pp f > pp f > pp f

46

S. maz - ed world, by their in-crease, now knows _____ not which is which.
sul pont. ord. senza vibr.

Vl. 1 *f>pp*
sul pont. ord. senza vibr.

Vl. 2 *f>pp*
sul pont. ord. senza vibr.

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

Vc. *f>pp*
f dim.

48

Hfe. *ffz ff*

Vl. 1 *ff*

Vl. 2 *ff*

Vla. *ff*

Vc. *p ff*

tempo primo, ♩ = ca. 64

50

Hfe. *ff*

S. *ff poco rubato*

And this same_ pro-ge-ny of e-vils comes from our de-bate, from our dis-sen-sion:

Hfe. *ffz ff*

S. We _____ are their pa-rents and or-gi-nal!

Vl. 1 *ff pp mf*

Vl. 2 *ff pp mf*

Vla. *ff pp mf*

Vc. *ff pp mf*

IV. Lady Macbeth

Moderato, grave, rubato molto

Bfl. Bkl. Hfe. S. VI. 1 VI. 2 Vla. Vc.

fff

ffzpp

mf

sub. sul pont. ord., non vibr. *p semper*

sub. sul pont. ord., non vibr. *p semper*

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

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

Come, you spirits that tend on mortal thoughts,

5

Bkl. *mp* *sempre*

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

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

VI. 1

VI. 2

Vla. *p* *sempre*

Vc. *mp* *sempre*

8

Bkl.

Hfe. pdlt. \hat{c} \hat{d} \hat{e}

S. $\text{cru-el-ty};$ make thick my blood, stop up the acces and passage to re-

VI. 1

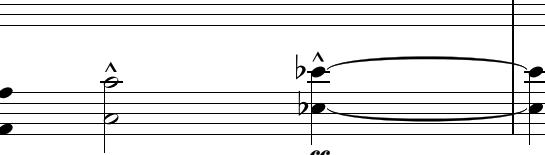
VI. 2

Vla.

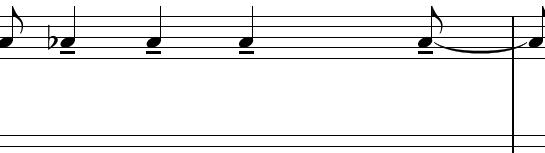
Vc.

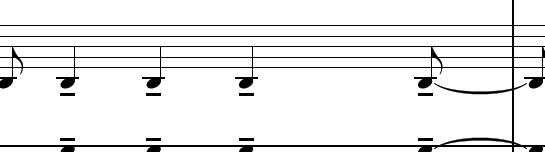
11

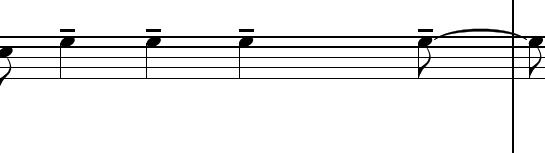
Bkl. 

Hfe. 

S. 

Vl. 1 

Vl. 2 

Vla. 

Vc. 

14

Bfl. Bkl.

Hfe. pdlt. $\hat{f}fz$ pdlt. $\hat{f}fz$ pdlt. $\hat{f}fz$ *mp sempre* *p*

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

Vl. 1 Vl. 2 Vla. Vc.

18

Bfl. Bkl.

Hfe. *f* *mf* *mf*

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

Vl. 1 *p espr.* con sord.

Vl. 2 *p espr.* con sord.

Vla. *p espr.* con sord.

Vc. *p espr.*

21

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

Vl. 1

Vl. 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*

28

Bfl.

Bkl.

Hfe.

S. see not the wound it makes,

Vla.

nor hea-ven peep through the blan-ket of the dark,

32

Bfl. Bkl. Hfe. S. Vla.

p *ff*

to cry 'Hold, hold!' Come, come, thick night, and

p *p* *p*

36

Bfl. Bkl. Hfe. S. Vla.

mf

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

p *p* *p*

40

Bfl. Bkl. Hfe. S. Vl. 1 Vl. 2 Vla. Vc.

pdlt. ord. *fff*

come. *sub. sul pont.* *ffpp* *sub. sul pont.*

ffpp *sub. sul pont.*

ffpp *sub. sul pont.*

ffpp *sub. sul pont.*

ffpp *sub. sul pont.*