

Macbeth

Giuseppe Verdi

Corni in Fa

ATTO I PRELUDIO

Giuseppe Verdi

Allegro assai moderato ♩ = 72

Cor1/2 (Ob. 1)

Cor3/4

11 Adagio ♩ = 60

(Tromba) 3

ff a 2

ff >

21

a 2

33 a 2

ff

f a 2

tutta forza

VUOTA

39

6

(Fl.)

ff a 2

Nr. 1. INTRODUZIONE

Allegro assai mosso $\text{♩} = 88$

1

(timp./Vla/Vc.)

(Clar.)

mp

a 2

17

ff

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

a2 cis?

24

mp *ff*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

a 2

31

2

p *ff*

a 2

mf *ff*

38

6

7

(Fag.)

52

3

12

5

(Fl.)

(Fl.)

4 12+9

73 4

ff *ff*

80

ff *ff* *ff*

88 (Soprani)
Che sa- *ff* *ff*

6 2

Allegro brillante $\text{♩} = 144$

104 5

p

120

ff

127

ff

133

p

140 6

ff *ff*

153 7 *string. poco a poco*

ff *a 2*

161

a 2

169

2 3 4

176

ff

Nr. 2. SCENA E DUETTO

Allegro maestoso ♩ = 104 Rec. Andante sostenuto ♩ = 84

6 14

(Timp.) (Ob. 1)

27 5 8 5 7 9 12

(Banco) (Ob.)

59 Allegro ♩ = 104 Rec. Largo

(Fl.) 10 4 4 (Vi.)

73 Allegro risoluto ♩ = 126

ff

81 *pp*

89 4 5 11_{a 2} *ff* *ff*

4 5 *ff* *ff*

104 **Andante assai sostenuto** ♩ = 50 (Macbeth)

na - to? Al - la co - ro - na che m'of - fre il

123 **12** Corno 1

p *(pp)* *p*

132 Corno 1

f *p* *p*

141 **13**

p *f* *p* *f* *p* *f* *p* *f*

147

p *ff*

Nr. 3. CORO DI STREGHE

Allegro

p *ff*

(Piccolo)

8 **15+4**
20 *a 2* **14**
p *ff* *ff* *pp*
a 2

29
2 3 4 5 6
2 3 4 5 6

37
ff *pp*
a 2
2 3 4
2 3 4

45 **15**
5 6
5 6
ff *pp* *mf*

53
f *p*
a 2

61
f *p*
a 2

67
pp
a 2 *a 2*

74 **16**

f
p

80

f *p* *ff* *ff*

2 3

87

pp *a 2* *ff*

a 2 2 3

94 **17**

ff *pp* *a 2* *ff*

a 2 *string. poco a poco* 2 3

102

ff *a 2* *string.*

a 2 2 3

110

ff *a 2* *string.*

a 2 2 3

Nr. 4. SCENA E CAVATINA

Allegro ♩ = 92

(Fag.)

p

3

3

14

18

p

3

p

p dim.

2

2

26

(Lady)

Lady M lezend

Am - bi - zio - so

(Str.)

3

4

3

p

39

(Lady)

8

po - ne. e re - tro - ce

50

19

de!

ff

(Fl.)

G.P.

3

61

Andantino ♩ = 72

(Vi. 1)

(Lady)

l'au - da - ce im - pre - sa a com - pie - re

4

3

68

Solo

Corno 1 Solo

p

mf

74

81 **20**

85

90 **21** Allegro ♩ = 96

100 **22** a 2

(Lady) —

Tro - vi ac - co - glien - za qua - le un re — si

116

126 (Lady) *ff* *ff* *a 2* *G.P.*

Qui la not- *ff* *ff* *a 2* *G.P.*

135 **Allegro maestoso** ♩ = 104 *pp* *a 2* *a 2* *f* *f*

Allegro maestoso ♩ = 104 *pp* *a 2* *a 2* *f* *f*

140 *pp* *pp*

pp *pp*

144 *3* *3*

3 *3*

152 **23** *ff* *p* *a 2* *f* *p* *a 2*

23 *ff* *p* *a 2* *f* *p* *a 2*

156 *mf* *a 2* *pp*

mf *a 2* *pp*

160

f *a 2*

165 24

ff *ff* *a 2*

173

I. Tempo
(Allegro maestoso ♩ = 104)

pp *a 2*

178

f *pp*

f *pp*

182 25

185

3

3

192

ff *p* *a 2* *f* *p*

195

a 2 *mf*

198

a 2 *pp*

200

f

204

26

a 2 *ff* *ff*

210

216

221

Nr. 5 SCENA E MARCIA
(Corni tacent)

Allegro (Vi. 1) Rec. 2 7

Allegro risoluto ♩. = 126
In mancanza della banda
a 2 de lontano

14 27 4 6 6

p staccato
a 2

26

32 Rec. 4

36 a 2 (più vicino)

Musical score for measures 36-43. The music is in 6/8 time and consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a rhythmic accompaniment of eighth notes. The dynamic marking is *mf staccato*. The key signature has two flats (B-flat and E-flat).

Musical score for measures 44-51. The music continues with two staves. The upper staff has a melodic line with a crescendo hairpin starting in measure 48. The lower staff has a rhythmic accompaniment. The dynamic marking is *f*. The key signature remains two flats.

Musical score for measures 52-61. The music consists of two staves of chords. The upper staff has a melodic line with a crescendo hairpin starting in measure 58. The lower staff has a rhythmic accompaniment. The dynamic marking is *ff* in the beginning and *mf* at the end. The key signature remains two flats.

Musical score for measures 62-70. The music consists of two staves of chords. The upper staff has a melodic line with a crescendo hairpin starting in measure 68. The lower staff has a rhythmic accompaniment. The key signature remains two flats.

Musical score for measures 71-79. The music consists of two staves of chords. The upper staff has a melodic line with a crescendo hairpin starting in measure 75. The lower staff has a rhythmic accompaniment. The key signature remains two flats.

Musical score for measures 80-88. The music consists of two staves of chords. The upper staff has a melodic line with a crescendo hairpin starting in measure 84. The lower staff has a rhythmic accompaniment. The key signature remains two flats.

89 *a 2*

98

107

123 *allontanandosi poco a poco*

mf

132

p

141

8

156 *allarg.*

6

Nr. 6. GRAN SCENA E DUETTO (Corni 2/4 tacent)

Rec.
(Macbeth)

Adagio

Sap - pia la spo - sa mi - a

Allegro ♩ = 126

Corno 1

Corno 3 *ff*

17

Largo ♩ = 50

Allegro ♩ = 84

32

Adagio (col canto)

Andante ♩ = 72

(Vi.)

(Vi. 1)

52

29 Allegro ♩ = 100 **Grave** (campana)

(Vi. 1)

mf

68

Allegro ♩ = 100

30

ff

83 **Rec.** **3** **4** **Allegro 3**
 (C.A.) (C.A./Clar.)

98 **Allegro** ♩ = 88 **31** **8** **4**
 f (Vi. I)

117 (Fag. I) **2** **2** **f** **f** **f**

127 **32** **8** **4** (C.A./Clar.1) **pp**

146 **pp** **morendo**

Andantino ♩ = 80 **lunga** **33** **pp** **fp** **pp**

165 **fp** **pp** **3** **8** **3** **8**

20 **4+8**

184 **34**

Musical score for measures 184-196. The score is in 4/8 time. The upper staff begins with a dynamic marking of *p* and a hairpin crescendo. The lower staff also begins with a dynamic marking of *p*. Both staves feature a series of eighth notes and quarter notes, with some notes beamed together. There are two fermatas in the upper staff, each marked with a '2' above it, indicating a two-measure rest. The piece concludes with a double bar line.

197

allarg.

Musical score for measures 197-209. The score is in 4/8 time. The upper staff begins with a dynamic marking of *p*. The lower staff begins with a dynamic marking of *p*. The upper staff features a series of eighth notes and quarter notes, with some notes beamed together. The lower staff features a series of eighth notes and quarter notes, with some notes beamed together. The piece concludes with a double bar line.

210 **35** *a tempo*

Musical score for measures 210-223. The score is in 4/8 time. The upper staff begins with a dynamic marking of *pp*. The lower staff begins with a dynamic marking of *pp*. Both staves feature a series of eighth notes and quarter notes, with some notes beamed together. There are two fermatas in the upper staff, each marked with a '2' above it, indicating a two-measure rest. The piece concludes with a double bar line.

224

36

Allegro ♩ = 88

10

Musical score for measures 224-242. The score is in 6/8 time. The upper staff begins with a dynamic marking of *f* and a hairpin crescendo. The lower staff begins with a dynamic marking of *pp*. Both staves feature a series of eighth notes and quarter notes, with some notes beamed together. There are two fermatas in the upper staff, each marked with a '10' above it, indicating a ten-measure rest. The piece concludes with a double bar line.

243

9

Musical score for measures 243-251. The score is in 6/8 time. The upper staff begins with a dynamic marking of *ff*. The lower staff begins with a dynamic marking of *ff*. Both staves feature a series of eighth notes and quarter notes, with some notes beamed together. There are two fermatas in the upper staff, each marked with a '9' above it, indicating a nine-measure rest. The piece concludes with a double bar line.

258 **37**

(C.A./Clar. 1) (Vi. I) *ff*

268 **Presto** ♩ = 120

(Fl.) (Fl.) *p*

280

p *p*

292 **38**

p *p cresc.* *pp*

304 *allarg.*

pp *pp* *3* *3*

Nr. 7. SCENA E SESTETTO - FINALE I

Allegro ♩ = 120

3 5 4

(Bl.)

15 **39** Largo ♩ = 54

11

(Vi. I)

29 Allegro agitato ♩ = 88

p *p* *pp* *a 2*

36 **40**

ff 3 3

43 **41**

ff 3 *pp* *a 2* 3

51

ff *a 2* 3 *ff* *a 2* 3

57 42 *a 2*

ff *ff*

9 9

72 *Adagio* ♩ = 60 *a 2*

ff *ff*
a 2

75

ff

79

ff

83 15 9 (Solisti)

(Coro e soli a capella) (con Timp.)

ff

a squar - ciar, a squar - ciar del - le te - ne - bre a squar - cia - re il

110 **43** **Grandioso**

Musical score for measures 110-113. The score is in 3/4 time and features a grandioso tempo. The key signature has two flats (B-flat and E-flat). The music consists of two staves. The upper staff begins with a treble clef and contains a melodic line with triplets of eighth notes and sixteenth notes. The lower staff begins with a bass clef and contains a rhythmic accompaniment of eighth notes, also featuring triplets. A dynamic marking of *p* (piano) is placed above the first measure of the lower staff.

Musical score for measures 113-116. This system continues the piece with two staves. The upper staff features a melodic line with eighth notes and sixteenth notes. The lower staff provides a rhythmic accompaniment of eighth notes. The dynamic remains *p*.

Musical score for measures 116-119. This system continues the piece with two staves. The upper staff features a melodic line with eighth notes and sixteenth notes. The lower staff provides a rhythmic accompaniment of eighth notes. The dynamic remains *p*.

Musical score for measures 119-124. This system continues the piece with two staves. The upper staff features a melodic line with eighth notes and sixteenth notes. The lower staff provides a rhythmic accompaniment of eighth notes. A dynamic marking of *cresc.* (crescendo) is placed above the first measure of the lower staff. Measure 119 is boxed with the number 44. The dynamic increases to *f* (forte) in measure 121 and *(ff)* (fortissimo) in measure 122.

Musical score for measures 124-127. This system continues the piece with two staves. The upper staff features a melodic line with eighth notes and sixteenth notes. The lower staff provides a rhythmic accompaniment of eighth notes, also featuring triplets. A dynamic marking of *p* (piano) is placed above the first measure of the lower staff.

Musical score for measures 127-130. This system continues the piece with two staves. The upper staff features a melodic line with eighth notes and sixteenth notes. The lower staff provides a rhythmic accompaniment of eighth notes. A dynamic marking of *cresc.* (crescendo) is placed above the first measure of the lower staff.

130

f *ff*

134 **Allegro** ♩ = 92

ff *tutta forza*

142 45

ff

149

ff

154 46

ff *fff*

166

ff

Fine dell'atto primo

ATTO II

Nr. 8. SCENA ED ARIA

Largo (Tipt.)

Allegro ♩ = 88

Rec.

(Bl.)

27 (Clar.) tr

52 (Lady) **Andante sostenuto**

Im - mo - to sa - rai tu nel tuo di - se - gno? **ff**

62 **1** **Allegro moderato** ♩ = 100 **a 2**

ff **dim.** **p**

71 **6** **7** **pp** **p**

89 **2** **3** **7** **a 2** **ff** **a 2**

107 **a 2** **Andante sostenuto** ♩ = 80 **lunga, a piacere** **7**

p **a 2** **ff** **7**

121 Allegro vivo ♩ = 84 col canto

131 3 a tempo Corno 1

143 col canto a 2

153 4

159

164

Nr. 9. CORO DI SICARI

1 **Andante mosso quasi allegretto** ♩ = 108

(Vla/Vc./Cb.)

pp

fp

6

(Vla/Vc./Cb.)

fp

pp

a 2

12

a 2

fp > *fp* >

4

(Vla/Vc./Cb.)

4

fp

22

5

pp

(Vla/Vc./Cb.)

fp

28

pp

a 2

fp > *fp* >

2

2

35

6

a 2 Solo

mf

2

f

f

15

15

55 7

(Coro) *a 2*
 sta le pun - ta del col - tel del col- *ff*

61 *pp*

69

74

79 8

85

Nr. 10. GRAN SCENA

Adagio 7 Rec. 3 7

(Banco)
e di so - spet - to.



21 Adagio ♩ = 56

(Ob. 1) *ff*



29

p Corno 3



32

pp



35

38 10

ff

41

ff *a 2* *a 2* **3**

48 11

pp *ff* **3**

54 (Banco) Allegro

Ohi - mè! fug - gi, mio fi - glio! o tra - di- *f*

59

mf

63 12

dim. *p* **5**

Nr. 11. FINALE II

Allegro brillante ♩ = 144

The musical score is written for two staves in C major and common time. It begins with a dynamic of *f* and a first ending bracket labeled *a 2*. The first system (measures 1-7) features a melody in the upper staff with dynamics *f*, *p*, and *f*, and a bass line with a dynamic of *f*. A double bar line with repeat slashes follows. The second system (measures 8-12) continues with dynamics *f* and *p*. Another double bar line with repeat slashes follows. The third system (measures 13-17) consists of a continuous rhythmic pattern. A double bar line with repeat slashes follows. The fourth system (measures 18-22) includes a first ending bracket labeled **13** and dynamics *f*, *p*, *f*, and *p*. A double bar line with repeat slashes follows. The fifth system (measures 23-28) features a dynamic of *f*. A double bar line with repeat slashes follows. The sixth system (measures 29-33) includes a first ending bracket labeled **14** and dynamics *p*, *f*, and *p*.

35

40

44

48

53

15

60

4

68 Allegretto ♩ = 100 16

mf

77 **BRINDISI** 9 (Lady)

f

noi s'in - vo - li - no gli o - die sde - gni fol-

93 17

p *pp*

106

f

115 18

sempre stacc.

f

allarg. poco a poco

123 **7** *tr* *Corno 1 Solo*
 ie ne - sca il di - *pp*

135 *ff* *sempre stacc.*

142 **19** *p* *ff* *p* *ff* *a 2*

148 *a 2* *ff* *ppp* 2 3 4 5 6

(Corno 1/2) 7 8 9 10 11 12

166 *(Corno 1/2)* **4** *(Ob.1)* *(Clar. 1)*

176 *Corno 1 solo* 20 **Allegro come prima** ♩ = 144

pp *morendo* *p*

184

189

f *p* *f* *p* *f* *p* *a 2*

194

f *p* *f* *p* *a 2*

199 21

morendo *a 2*

204 **Allegro agitato** ♩ = 76

ff *a 2* 5 (Fag. 1) 5

216 *a 2* *a 2* **4** **2**
f *f* *f(p)*
 (Clar.)

228 *a 2* **22** *Corno 1 Solo* **2** **6**
p *f(p)* *p cresc.* *a 2* **6**

242 *a 2* **23** *risoluto, un poco accel.* **f** **ff**

248 *p* **ff**

255 **Poco più lento** ♩ = 60 **16**
 (Vi.)

274 **Allegretto come prima** ♩ = 100 **f** **f**

284 **24** **9** (Lady)
 noi s'in - vo - li - no gli o - die sde - gni fol-

297

p *pp*



308



318

25

f *sempre stacc.* *f*



325

p *ff* *p* *ff* *a 2*



331

Allegro agitato ♩ = 144
a 2

ff

338 26

ff

344 27

(Fl.) *ff*

356

p *pp* *f*
a 2 a 2

370 28 *allarg. poco a poco*

ff *tutta forza* *pp*
4 2 4 2
(Macbeth) La vi - ta ri-

383

f *pp*
7 7

396 **29** Largo $\text{♩} = 50$

Corno 1

p < *ppp*

(Corno 1/2)

p *p*

p

30 *ff* *pp* *staccato*

p

p

p

426

429 **31**

433

436

440 **32**

443

Fine del Atto II

VIDE

ATTO III

Nr. 12. CORO D'INTRODUZIONE - INCANTESIMO

Allegro ♩ = 88

Musical score for measures 1-8. The score is in 6/8 time and consists of two staves. The first staff has a treble clef and the second has a bass clef. Both staves are marked with a forte dynamic (*ff*). The music features a series of chords and rhythmic patterns, with some notes marked with accents.



9

Musical score for measures 9-13. The score is in 6/8 time and consists of two staves. The first staff has a treble clef and the second has a bass clef. Both staves are marked with a forte dynamic (*ff*). The music continues with a series of chords and rhythmic patterns. A first ending bracket labeled '1' spans measures 11-13.



14

VUOTA

Musical score for measures 14-31. The score is in 6/8 time and consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is marked with a piano dynamic (*p*). The first staff has a '6' above measures 14-15 and 16-17, and '(Vi.)' above measures 18-21. The second staff has a '6' below measures 14-15 and 16-17, and 'a 2' above measures 18-21. The music features a series of chords and rhythmic patterns.



32

Musical score for measures 32-37. The score is in 6/8 time and consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is marked with a forte dynamic (*f*). The first staff has a second ending bracket labeled '2' spanning measures 32-37. The music features a series of chords and rhythmic patterns.



38

Musical score for measures 38-43. The score is in 6/8 time and consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is marked with a forte dynamic (*f*). The first staff has a '16' above measures 38-41 and '(Vi.)' above measures 42-43. The second staff has a '16' below measures 38-41 and '6' below measures 42-43. The music features a series of chords and rhythmic patterns.

63 *a 2* **3**

p *f*

72 **VUOTA**

pp

79

a 2

86

f *p* *pp*

a 2

91 **4**

ff *p* *pp*

a 2

98

a 2

105

f *pp*

ff

111

f *pp*

117

f *pp*

122

f *p*

128

ff *ff*

131

pp *pp*

137 **Poco più mosso** ♩ = 126

f *f*

V.S.

145

f *f* *f* *ff*

a 2

154

pp *pp*

a 2

163

7 **Brillante**

ff *pp*

a 2

171

pp *p* *ff* *ff*

180

8

ff *f*

a 2

187

f

a 2

G.P.

Nr. 13a. BALLO I°

Allegro vivacissimo ♩ = 112

(Tpt.)

3 5

f *f*

13

9

f *f* *ff* *f* *f*

23

Corno 1 Solo

f *p*

33

mf

42

10

ff con forza *ff*

48 **1+3**

57 *a 2* 11

66 *Corno 1 Solo* *Corno 1*

77 12 *Un poco ritenuto* ♩ = 100

92 13 *1° Tempo*

102 *G.P.*

Nr. 13b. BALLO II

Allegro ♩ = 120

Nr. 13c. BALLO III

Allegro vivacissimo $\text{♩} = 84$

The musical score is written for Corno in Fa and consists of six systems of staves. Each system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff of each system is a bass clef staff, which is mostly empty or contains simple accompaniment. Measure numbers 10, 18, 19, 30, 40, and 20 are indicated at the beginning of their respective systems. Dynamics include *f*, *mf*, *p*, *sf p*, and *pp*. Performance markings include accents, slurs, and breath marks (*tr*). A section labeled 'Corno 3' begins at measure 19. Rehearsal marks with numbers 16 and 19 are present. A Piccolo/Flute part is indicated at measures 40 and 62. The tempo is 'Allegro vivacissimo' with a quarter note equal to 84 beats per minute.

87 21 a 2

95 a 2

108 a 2

119 22

130 a 2 sempre

138 23 V.S.

149 *a 2*

mf *mf* *p*

157 *a 2*

24 Poco più mosso ♩. = 96

mf *p* *f* *mf*

Corno 3

4 2

172

181 Corno 1 Solo

pp

Corno 3 Solo

191

25 *a 2*

f *ff* *pp*

201

2 2 2

212

2 3

G.P.

Nr. 14. GRAN SCENA DELLE APPARIZIONI

Allegro ♩ = 88

Allegro moderato ♩ = 80

23 Poco più lento

allarg.

34 26 Andante maestoso ♩ = 66

Allegro ♩ = 100

54 **1+3**

76 **29**

Corno 3 Solo
pp
ff

88 **Andante sostenuto** ♩ = 66

(Trpt.)
p

103 **30** **Allegro** ♩ = 100 **Corno 1 Solo**

ff a 2
p
Corno 3 Solo
p

Corno 1!
Corno 3! *p*

(Vc.)
p

134 **31** **col canto**

ff a 2

144 **32** Adagio ♩ = 88

155 *a 2* Adagio ♩ = 63

161 **33**

167

174 *a 2*

56 **1**
in mancanza della banda
Corno 3 (=Clar. 3)

181

187

192

morendo

197 **34** Andante quasi allegretto ♩ = 92

Corno 3

p *ff*

p *ff*

205

f *p* *f* *p* *f* *a 2* *p*

214 **35** Corno 1 Solo

ff *p* *pp*

221 Poco più mosso

pp *ff*

Corno 3 Solo

(Fl.)

Allegretto ♩ = 113

(Vi. 1)

(Fag.) (Ob./Clar.) (Picc./Fl.)

21 36

Corno 3

pp *cresc.* *p*

29 *a 2* **3** **3**

mf **3** **3**

f

40 37 **15** 38 (Picc./Fl.) *p*

15

60 **15** (Picc./Fl.) **15**

80 39 *p*

88 **VUOTA** **13**

102 40

(Picc.) *mf* *p*

110

(*mf*) (*p*) *pp* Corno 3

120

pp *p*

131 41

pp

140

149

mf *p* *mf*

159 **42**

p

a 2 2 3 4 5 6

167

p

a 2 2 3 4

175 **43**

p

5 6 *a 2*

181 *Corno 1 Solo*

p

189

p

p staccato *pp*

197 **44**

1 2 3 4 5 6 7 8

p

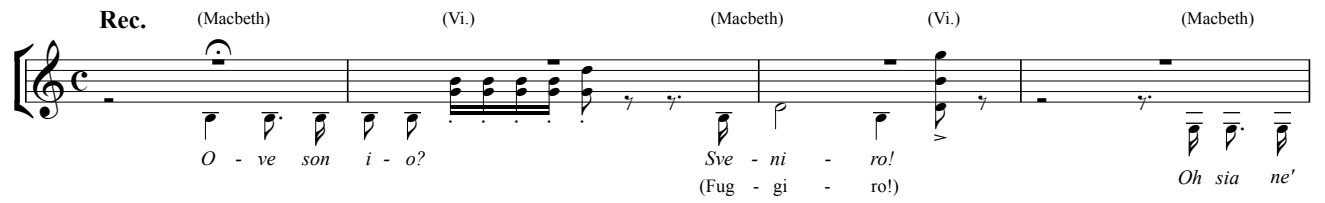
206

8

(Vi.)

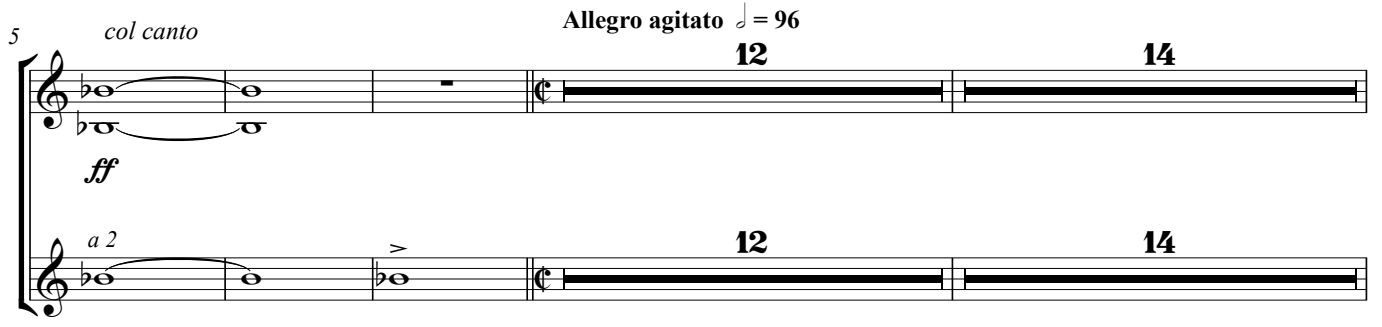
Nr. 16. SCENA E DUETTO - FINALE TERZO

Rec. (Macbeth) (Vi.) (Macbeth) (Vi.) (Macbeth)



O - ve son i - o? Sve - ni - ro!
(Fug - gi - ro!) Oh sia ne'

5 *col canto* **Allegro agitato** ♩ = 96



ff

a 2

12 14

34 **45** *a tempo* **6**



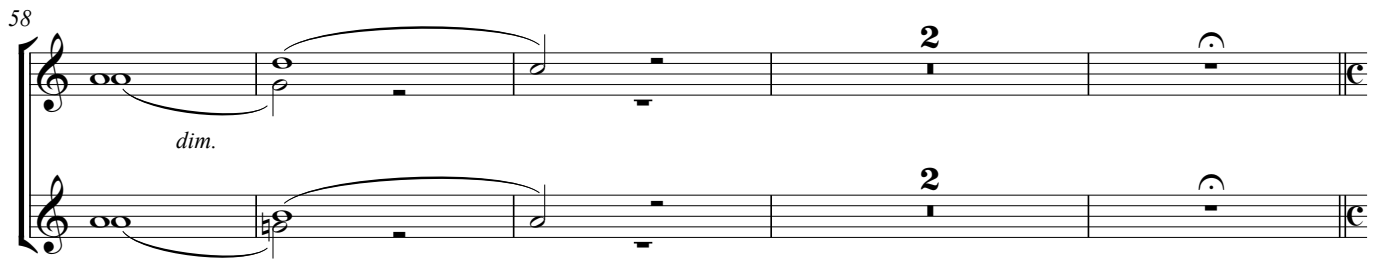
(Vi.) (Ob. 1/Clar.1)

48 **46**



f f p f p ff

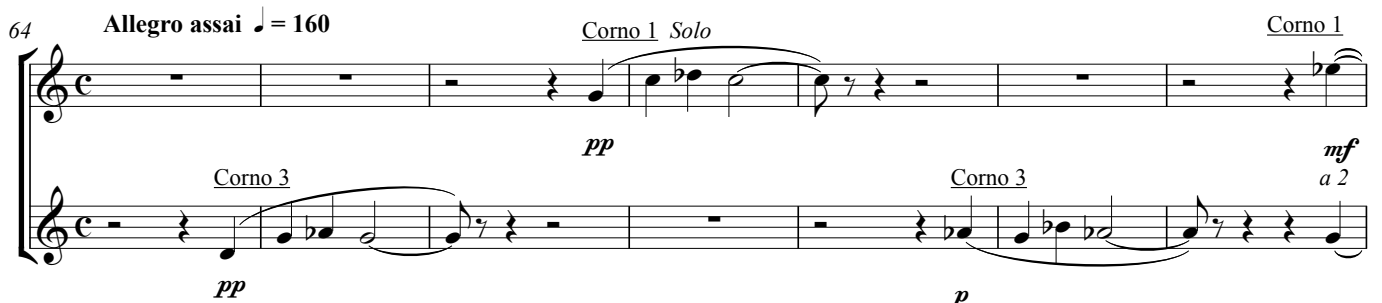
58 **2**



dim.

2

64 **Allegro assai** ♩ = 160



pp *mf*

a 2

2 **3**

71 **47**

mf *ff*

78 *poco ritenuto* **Corno 1 Solo**

Corno 3 Solo
p

85 **48** *a tempo agitato, come prima*

Corno 1 *p* *p cresc.* **Corno 3**

93 *string.*

ff *dim.* **Corno 3**
p

99

p **Corno 3**

104 **49**

ff *a 2*

110

Fine del Atto III

ATTO IV

Nr. 17. CORO DI PROFUGHI SCOZZESI

Andante sostenuto ♩ = 88

Corno 1/2 *a 2*
(Timp.) *ff*

Corno 3 *ff*

Corno 4

8

dim. *p* *morendo* *pp*

5

1

20

9

(Clar.)

33

Corno 1 *pp* *p* *f* *allarg.*

2 3

Corno 3/4 *a 2*

2 3

42

7

(Clar.) *a 2*

mf *a 2*

marcato

55 3 Corno 1 2

f *morendo* *p*

ppp a 2 1

63

2 3 4

70 4

p *cresc.* *dim.* *ff*

5 6 4

morendo

79

p *pp* *pp*

(Vi.)

Nr. 18. SCENA ED ARIA

Adagio Rec.
(Macduff)

9

O fi - gli, (Vi.)

15 G.P. 5 Adagio ♩ = 50 6

(Clar.) (fl.)

33 Corno 1

pp Corno 3

45 **7** Allegro $\text{♩} = 80$

p
a 2

51

mf
a 2

56 **8**

ff
a 2

61 *a 2* **3** *p* (*a 2*) **3**

69 *a 2* **3** **9** *ff* **3**

76

81 G.P. Allegro maestoso ♩ = 108

89

96

104 10 a 2

113

11 Poco più mosso ♩ = 160

123

a 2
ff
a 2



131

lunga
a 2
a 2



139

ff



150 **13**

f



157

a 2

Nr. 19. GRAN SCENA DEL SONNAMBULISMO
(Corni 2, 3, 4 tacent)

1 **Largo** ♩ = 60 **10** (Clarino) **2** Corno 1 *p cresc.*

18 **14** **10** (Clarino) *mf p* *mf p*

33 **15** **2** **molto adagio** *pp*

39 **Rec** **6** **a tempo** **3** **Rec.** **3** **a tempo** **4**

55 **16** **4** *lunga* **Andante assai sostenuto** ♩ = 50 **8** **2** **3** *allarg.*
G.P. (Clarino)

75 **17** *p* *fpp* *fpp* *fpp* *fpp* *fpp* *fpp*

84 **18** **4** **7** **4** *f* (C.A.)

102 **19** *p* *ppp*

107 **20** **8** (Clarino) *mf* *col canto*

120 *pp* *pp* *ppp* *morendo*

Nr. 20. SCENA ED ARIA

Allegro ♩ = 80

2 3 4 5 6

ff

8

21

Rec. 4

ff

22

Adagio 4

22

Allegro 2 3

Adagio 5

ff *ff*

41

23

Andante sostenuto ♩ = 50

Corno 1 Solo

Corno 3 Solo

pp *p*

54

mf

Corno 3 Solo

mf

62

24

mf

Corno 3 Solo

ppp

ppp

Nr. 21. SCENA E BATTAGLIA

Allegro agitato $\text{♩} = 80$

(Dama)

ppp *p*

È mor - te la Re -

13

25

gi - na!

f

26

a 2

p *cresc.* *f*

pp Corno 3

36

27

(Macbeth)

(Sol. a capella)

mf *f*

o la vit -

Battaglia
 Allegretto vivo $\text{♩} = 120$

58

28

to - - ria!

(Clar.) (Fag.)

70 **17**

77 **29**

Corno 1 Solo

f *ff*

Corno 2

3

Corno 3/4 a 2

f *ff*

3

3

84 **30**

cresc.

2 3 4

2 3 4

2 3

cresc.

93 **31**

(Fag.)

ff

a 2

ff

112

f

f *p*

a 2

f

4

4

4

Corno 2! Solo

124 *Corno 1 Solo* 32

f *f* *f*

(Trbne.)

4 4 a 2

139 33

ff *ff* *ff*

147 34

ff *ff* *ff*

155 35

ff *ff* *ff*

2 3 4 2 3 4 2 3 4

p

164 *Corno 4*

ff *ff*

2 3 4 5 6 7 8 8

182

ff *ff*

3

MAL PER ME
(1847 ad lib.)

Adagio

312 Corno 1/2 6 Corno 1 2

Corno 1/2 6 Corno 1 2

ppp
a 2



323



327

ff *ff*



336 Allegro

a 2



343

Nr. 22. INNO DI VITTORIA - FINALE

Allegro agitato ♩ = 100
(Choro)

Corno 2! a 2

Vit - to - ria!

pp pp cresc.

mf

10

36

f ff

a 2

20

37

(Fag.) f

27

a 2

34

38

Allegro ♩ = 138

15 2

(Clar.)

53 39

ff *p* *f*

Corno 3

ff *p* *f*

Corno 4

57

ff *p* *f* *p*

ff *p* *f* *p*

ff *p* *f* *p*

61

p

Corno 3/4

66 40 Corno 1 Solo

dolcissimo

a 2

ppp

72

a 2

p

82

41

ff

88

a 2

p

mf

94

42

f

ff

102

43

stent. ed allarg. un poco

ff

a tempo

108

ff

Fine dell'Opera

Macbeth - Giuseppe Verdi

Inhoudsopgave

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