



THE  
INTRODUCTORY SYMPHONY, AIRS, RECITATIVES,  
DANCE, AND CHORUSES,

IN THE

# Tragedy of Macbeth,

IN COMPLETE SCORE,

COMPOSED BY

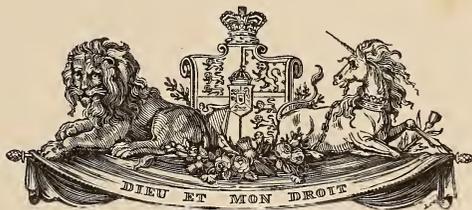
**MATTHEW LOCKE,**

ORGANIST TO QUEEN CATHERINE, CONSORT TO CHARLES THE SECOND.

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THE WHOLE REVISED AND CORRECTED, AND AN ACCOMPANIMENT FOR THE PIANO-FORTE OR ORGAN  
ADDED, BY

**J. ADDISON.**



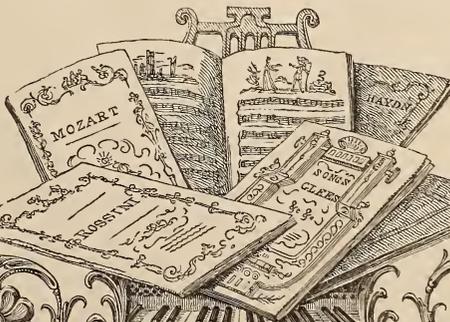
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# I N D E X.

	PAGE
INTRODUCTORY SYMPHONY . . . . .	2
RECITATIVE . . . . . "Speak! sister, speak! is the deed done?" . . . . .	5
AIR . . . . . "Many more, many more murders" . . . . .	6
CHORUS . . . . . "He must spill much more blood" . . . . .	8
RECITATIVE . . . . . "Now let's dance!" . . . . .	12
CHORUS . . . . . "We should rejoice when good kings bleed!" . . . . .	13
AIR . . . . . "When cattle die, about, about, about we go" . . . . .	16
AIR . . . . . "When winds and waves are warring" . . . . .	20
AIR . . . . . "Let's have a dance upon the heath" . . . . .	24
CHORUS . . . . . "At the night-raven's dismal voice" . . . . .	30
CHORUS . . . . . "And nimble, nimble dance we still" . . . . .	32
RECITATIVE . . . . . "Hecate! come away" . . . . .	34
AIR . . . . . "My little airy spirit" . . . . .	34
RECITATIVE . . . . . "Where's Puckle" . . . . .	37
CHORUS . . . . . "Come away! come away!" . . . . .	38
RECITATIVE . . . . . "With new-fall'n dew" . . . . .	40
CHORUS . . . . . "We fly by night" . . . . .	46

## ACT FOURTH.

SYMPHONY . . . . .	51
RECITATIVE . . . . . "Black spirits and white" . . . . .	52
AIR . . . . . "Mingle, mingle" . . . . .	52
CHORUS . . . . . "Mingle, mingle" . . . . .	53
CHORUS . . . . . "Around, around" . . . . .	54
RECITATIVE . . . . . "Here's the blood of a bat" . . . . .	58
CHORUS . . . . . "Put in all these" . . . . .	59

# MACBETH.

## INTRODUCTORY SYMPHONY.

VIOLINI 1<sup>mo</sup>  
2<sup>do</sup>

VIOLA.

PIANO-FORTE  
E  
BASSO.

6

6

Detailed description: This is a musical score for the Introductory Symphony of Macbeth. It features four staves: Violini 1<sup>mo</sup> and 2<sup>do</sup>, Viola, and Piano-Forte (with Bass). The music is in 6/4 time and D minor. The first system shows measures 1 through 6. The second system continues from measure 6. The score includes various musical notations such as notes, rests, and dynamic markings.

First system of musical notation. It consists of two staves for the vocal line (treble and bass clefs) and a grand staff for the piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). The piano part features a steady accompaniment with chords and moving lines in both hands. The vocal line has a melody with some grace notes and rests. Below the piano staff, there are fingerings: '6' under the first measure, '6 4' under the second measure, and a 'b' symbol under the third measure.

Second system of musical notation, continuing the piece. It follows the same instrumental and vocal arrangement as the first system. The piano accompaniment continues with similar textures. The vocal line has more rests in this system. Below the piano staff, there are fingerings: '6' under the first measure, a 'b' symbol under the second measure, and '6' under the third measure.

Third system of musical notation, the final system on the page. It maintains the same musical structure. The piano accompaniment and vocal line continue. Below the piano staff, there is a '6' under the first measure.

The first system of musical notation consists of five staves. The top staff is a single treble clef. The second staff is a guitar-specific notation with a treble clef and a key signature of one flat. The third and fourth staves are a grand staff with treble and bass clefs. The bottom staff is a guitar-specific notation with a bass clef and a key signature of one flat. Fret numbers are indicated below the bottom staff: 6, 4, 3, b6, 6, 6, 7, and 4/2.

The second system of musical notation consists of five staves, similar in layout to the first system. Fret numbers are indicated below the bottom staff: 6, 6, 6, 6, 6, 4, and 3.

The third system of musical notation consists of five staves, similar in layout to the first system. Fret numbers are indicated below the bottom staff: 6, 4, and 3.

# RECITATIVO,

“ Speak ! Sister, speak ! ”

1st WITCH.

2d WITCH.

LARGO.

SPEAK! sis-ter, speak! is the deed done? Long a - go, long a - go; A-

bove twelve glass-es since have run : Ill deeds are sel-dom slow, -- sel-dom slow, -- or

single, But follow-ing, follow-ing crimes, follow-ing crimes on for - - mer wait, The

worst of crea-tures, The worst fast - - - er pro - pa - gate.

# AIR,

“Many more.”

1st WITCH.

MA - NY more, ma - ny more mur - ders, ma - ny more, Ma - ny

ANDANTE ALLEGRO.

more must this one en - - sue; Dread hor - rors still a - - bound In

ev' - ry place a - round; As if in death were found

Pro - pa - ga - tion too; Dread hor - rors still a - bound, As

if in death were found Pro - pa - ga - tion too. He

6 6 6 # 6 6 7

must, he will, he shall spill much more

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

6

blood, And be - - come worse, And be - - come

6 5

worse, be - come worse, To make his ti - - tle good.

6 5 4 3

*Segue subito.*

# CHORUS,

“ He must spill much more Blood.”

**VIOLINO 1°**

**VIOLINO 2°**

**VIOLA.**

**CANTO.**

He will, he will, he will, he will, he will spill much more

**ALTO.**

He must, he must, he must spill much more

**TENORE.**

He shall, he shall, he shall, he shall, he shall spill much more

**BASSO.**

He must, he must, he must, he must, he must, he must spill much more

**PIANO-FORTE E BASSI.**

6 6 6 5/4 8

blood; He will, he will, he will, he will, he will spill much more blood;

blood; He shall, he shall, he shall, he shall, he shall spill much more blood;

blood; He will, he will, he will, he will, he will spill much more blood;

blood; He must, he must, he must spill much more blood;

And be - come worse, And be - come worse, worse, worse, To make his

And be - come worse, And be - come worse, worse, worse, To make his

And be - come worse, And be - come worse, worse, worse, To make his

And be - come worse, And be - come worse, worse, worse, To make his

7 5 6 5 6

ti - tle good.

ti - tle good.

ti - tle good.

ti - tle good.

5 3 6 6 6 6 6

Detailed description: This page of a musical score contains eight staves. The top two staves are vocal lines in treble clef, with a key signature of one flat (B-flat). The next four staves are vocal lines in bass clef, each with the lyrics "ti - tle good." written below. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a complex texture with many chords and moving lines. At the bottom of the piano part, there are numbers: 5, 3, 6, 6, 6, 6, 6, which likely refer to fingering or specific notes.

RECITATIVO,  
" Now let's Dance!"

The musical score consists of eight staves. The top three staves are for vocal parts, each with a treble clef and a key signature of one flat (B-flat). The fourth staff is for the 1st Witch, with a treble clef and a key signature of one flat. The fifth staff is for the 2nd Witch, with an alto clef and a key signature of one flat. The sixth staff is for the 3rd Witch, with a bass clef and a key signature of one flat. The seventh staff is for the 4th Witch, with a bass clef and a key signature of one flat. The eighth staff is for the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. The time signature is common time (C). The lyrics are: "A - greed! a - - - greed!" for the first three witches, "A - greed! a - - - greed!" for the fourth witch, and "Now let's dance! a - - - greed!" for the fifth witch. The piano accompaniment features a simple harmonic accompaniment with a bass line and a treble line.

*Come Recitativo.*

6

*Segue subito.*

# CHORUS,

“ We should Rejoice.”

The musical score consists of several staves. The top three staves are instrumental accompaniment for the vocal parts, each marked with a forte (*f*) dynamic. The fourth staff is the vocal line with the lyrics: "WE should re - - joice when good kings bleed, Re - joice, - - - - -". The fifth staff is another vocal line with the same lyrics. The sixth staff is a piano accompaniment line with the lyrics: "WE should re - - joice when good kings bleed, Re -". The seventh staff is another piano accompaniment line with the lyrics: "WE should re - - joice when good kings bleed, Re -". The eighth and ninth staves are the piano accompaniment for the keyboard, with the instruction "Tempo Primo." written above the first staff and a forte (*f*) dynamic below the second staff.

re -- joice, re -- joice,

re -- joice, re -- joice,

joice, re -- joice, re - joice,

joice, re -- joice, re - joice,

The musical score consists of eight staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts feature lyrics: "re -- joice, re -- joice," "re -- joice, re -- joice," "joice, re -- joice, re - joice," and "joice, re -- joice, re - joice,". The piano accompaniment provides harmonic support with chords and melodic lines.

This musical score is for a hymn, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are: "We should re - - - joice, We should re - - - joice."

The score consists of the following parts:

- Soprano:** Treble clef, starting with a melodic line of eighth and quarter notes.
- Alto:** Treble clef, following a similar melodic pattern to the soprano.
- Tenor:** Treble clef, providing a harmonic accompaniment.
- Bass:** Bass clef, providing a harmonic accompaniment.
- Piano:** Grand staff (treble and bass clefs), providing a harmonic accompaniment.

The lyrics are placed below the vocal staves, with dotted lines indicating the placement of the words. The piano accompaniment features chords and moving lines that support the vocal melody.

AIR,

“ When Cattle die.”

*p*

*p SOLO.*

WHEN cat - tle die, a - - bout, - - - a - - bout, a - bout we go; A-

*p*

4 6 6 5/4 4

bout, - - - a - - bout, - - - a - - bout, a - bout we go;

6 6 4 #

When light - ning and dread thun - der, Rend stub - born rocks a - sun - der,

4 6 6

And fill the world with won - der, What should we do?—

\*

CHORUS.

The musical score consists of nine staves. The first four staves are vocal parts, and the last two are piano accompaniment. The vocal parts are arranged in two systems of two staves each. The piano accompaniment is in the bottom system. The music is in a key with one flat (B-flat) and a common time signature. The tempo and dynamics are marked with 'f' (forte). The lyrics are 'Re - jice, - - - - re - jice, - - - - re - jice, - - - -' repeated across the vocal staves.

Re - jice, - - - - re - jice, - - - - re - jice, - - - -

Re - jice, - - - - re - jice, - - - - re - jice, - - - -

Re - jice, - - - - re - jice, - - - - re -

Re - jice, - - - - re - jice, - - - - re -

*p*

*p*

*p*

*p*

----- We should re - - joice, We should re - - - joice.

*p*

----- We should re - - joice, We should re - - - joice.

joice, ----- We should re - - joice, We should re - - - joice.

*p*

joice, ----- We should re - - joice, We should re - - - joice.

*p*

*p*

A I R,

“ When Winds and Waves.”

The musical score consists of several staves. The first three staves (treble clef) contain the vocal melody, marked with a piano (*p*) dynamic. The next three staves (bass clef) are empty, likely for a second voice part. The seventh staff is a solo line for the piano, marked *SOLO.* Below this staff, the lyrics are written: "WHEN winds and waves are war - ring, Earth - quakes the moun - tains tear - ing,". The final two staves (grand staff) provide the piano accompaniment, also marked with a piano (*p*) dynamic.





*p*

*p*

*p*

*p*

..... We should re - - joice, We should re - - joice.

*p*

..... We should re - - joice, We should re - - joice.

*p*

..... We should re - - joice, We should re - - joice.

*p*

..... We should re - - joice, We should re - - joice.

*p*

*p*

A I R,  
 " Let 's have a Dance."

VIOLINI.

VIOLA.

VOCE.

PIANO-FORTE.

BASSI.

*A Mezza Voce.*

*p*

*p*

LET'S

*p*

Detailed description: This system contains the first five staves of the musical score. The top staff is for Violini (Violins), the second for Viola, the third for Voce (Voice), the fourth for Piano-Forte (Piano), and the fifth for Bassi (Bass). The key signature is one flat (B-flat) and the time signature is 6/4. The piano part features a complex accompaniment with various chords and figures, including a triplet of eighth notes. The voice part begins with a rest followed by the word 'LET'S' in all caps. Dynamics include piano (p) and Mezza Voce.

have a dance up - on the heath, We gain more life by Dun - can's death. Some-

Detailed description: This system contains the next five staves of the musical score. The vocal line continues with the lyrics 'have a dance up - on the heath, We gain more life by Dun - can's death. Some-'. The piano accompaniment continues with similar harmonic support. The system concludes with a double bar line. Dynamics and articulation are consistent with the first system.

times like brin - ded cats we shew, Hav - ing no mu - sic but our mew, To

6 5 6 4  $\frac{4}{2}$  6 6 4

which we dance in some old mill U - pon the hop - per, stone, or wheel; To

6 6  $\flat$ 6 6 #  $\frac{4}{2}$  6 6 6 6  $\frac{6}{4}$  #5  $\frac{4}{2}$

some old saw, or bard - ish rhyme, Where still the mill clack does keep time, Where

6 7 6 4/2 6 6 6 4/4 5/3

still the mill clack does keep time.

*f* *f* *f*

6 6 4/4 5/3 6 7

2d VERSE.

Musical notation for the first system of the second verse. It consists of a vocal line in a treble clef and a piano accompaniment in a bass clef. The key signature has one flat (B-flat). The piano part includes a dynamic marking 'p' (piano) and a fermata over a chord. The vocal line begins with a series of eighth notes.

2d VERSE.

Musical notation for the second system of the second verse. It includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Some - times a - bout a". The piano accompaniment includes a dynamic marking 'p' and a fermata. Below the piano part, there are figured bass notations:  $\frac{4}{3}$ , 6,  $\frac{6}{4}$ ,  $\frac{5}{3}$ , and 6.

Musical notation for the third system of the second verse. It includes a vocal line and a piano accompaniment. The vocal line has the lyrics "hol - low tree, A - round, a - round, a - - round dance we; And thi - ther the chirp - ing". The piano accompaniment includes a dynamic marking 'p' and a fermata. Below the piano part, there are figured bass notations:  $\frac{4}{2}$ , 6, 6, and 6.

crick-ets come, And bee - tles sing in drow - sy hum: Some - times we dance o'er

5 6 4 4/2 6 6 4 6 6 4/6

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal line. Below the piano accompaniment, there are numbers and symbols indicating fingerings and articulation: 5, 6, 4, 4/2, 6, 6, 4, 6, 6, 4/6.

ferns and furze, To howls of wolves, or barks of curs; Or if with none of

6 # 4/2 6 6 6 6 6/4 5 # 4/2 6 7

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal line. Below the piano accompaniment, there are numbers and symbols indicating fingerings and articulation: 6, #, 4/2, 6, 6, 6, 6, 6/4, 5, #, 4/2, 6, 7.

these we meet, We dance to the e-cho of our feet, We dance to the e-cho

6  $\frac{4}{2}$  6 6 6  $\frac{6}{4}$   $\frac{5}{3}$  6

*f*

*f*

of our feet.

*f*

6 7 6  $\frac{6}{6}$  6  $\frac{6}{4}$   $\frac{5}{3}$

## CHORUS,

“ At the night Raven’s dismal Voice.”

VIOLINO 1<sup>mo</sup>

*ff*

LARGO.

VIOLINO 2<sup>do</sup>

*ff*

VIOLA.

*ff*

CANTO.

*ff*

At the night ra - - ven’s dis - - mal voice, When

ALTO.

*ff*

At the night ra - - ven’s dis - - mal voice, When

TENORE.

*ff*

At the night ra - - ven’s dis - - mal voice, When

BASSO.

*ff*

At the night ra - - ven’s dis - - mal voice,

PIANO-FORTE

*ff*

LARGO.

E

BASSI.

6 6 7 6

o - - - thers trem - ble, When o - - thers trem - ble we re - joice.

o - - - thers trem - ble, When o - - thers trem - ble we re - joice.

o - - - thers trem - ble, When o - - thers trem - ble we re - joice.

When o - - - - thers, o - thers trem - ble we re - - - joice.

4 6

Detailed description: This is a page of a musical score, page 31. It features a piano accompaniment at the bottom and four vocal parts above. The piano part consists of a right-hand treble clef and a left-hand bass clef. The vocal parts are arranged in four staves, each with a different clef: the top two are soprano and alto (treble clef), and the bottom two are tenor and bass (bass clef). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The lyrics are: 'o - - - thers trem - ble, When o - - thers trem - ble we re - joice.' The first three vocal parts have identical lyrics. The fourth vocal part has the lyrics: 'When o - - - - thers, o - thers trem - ble we re - - - joice.' There are some musical markings like '4' and '6' at the bottom of the piano part.

## CHORUS,

“ And nimbly, nimbly.”

*Prima volta Forte, seconda Piano.*

The musical score consists of eight staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The last four staves are piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked ALLEGRO.

AND nim-bly, nim-bly, nim-bly, nim-bly, nim-bly dance we still To the e-cho,

AND nim-bly, nim-bly, nim-bly, nim-bly, nim-bly dance we still To the e-cho,

AND nim-bly, nim-bly, nim-bly, nim-bly, nim-bly dance we still To the e-cho,

AND nim-bly, nim-bly, nim-bly, nim-bly, nim-bly dance we still To the e-cho,

ALLEGRO.

*Prima volta Forte, seconda Piano.*

*pp*

*pp*

*pp*

To the e-cho, To the e - cho of a hol - low hill.

To the e-cho, To the e - cho of a hol - low hill.

To the e-cho, To the e - cho of a hol - low hill.

To the e-cho, To the e - cho of a hol - low hill.

*pp*

*p*

## RECITATIVO,

“ Hecate ! Come away .”

RECITATIVO. SPIRIT. HECATE.

Hecate ! Hecate ! Hecate ! come a - way. Hark ! Hark ! I'm called.

PIANO-FORTE  
E  
BASSI.

## AIR,

“ My little airy Spirit .”

VIOLINO 1<sup>mo</sup>  
p

VIOLINO 2<sup>do</sup>  
p

HECATE.

VIOLA ED BASSO.  
My lit - tle, lit - tle ai - ry spi - rit, see ! see ! see !

PIANO-FORTE  
E  
BASSI.  
f p

6 6

see! Sits in yon fog - - - gy cloud, And waits for

6 6 6 9 7 4

Detailed description: This system contains the first six measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand part with chords and a left-hand part with a bass line. The lyrics are: "see! Sits in yon fog - - - gy cloud, And waits for". Below the piano part, there are figures: 6, 6, 6, 9, 7, 4.

me; My lit - tle, lit - tle ai - ry spi - rit, See! see! see! see!

6 6

Detailed description: This system contains the next six measures. The vocal line continues with the lyrics: "me; My lit - tle, lit - tle ai - ry spi - rit, See! see! see! see!". The piano accompaniment continues with similar textures. Below the piano part, there are figures: 6, 6.

Sits in yon fog - - - gy cloud, And waits for me.

LENTO.

*f*

6

*A Tempo.*

SPRIT.                      HECATE.

Hecate!    Hecate!    Thy chirp-ing voice I hear,    So pleas-ing to mine

*Colla Voce.*                      *A Tempo.*

6    5  
4    #

ear, At which I haste a - - way, With what good speed I may.

RECITATIVO.

3d WITCH.

2d WITCH.

1st WITCH.

HECATE.

Here!

Here!

And

Where's Puckle?

Where's Strad-ling?

Hop-per too? and Hell-way too? We want but you, we want but you.

*Lento e Forte.*

(In Cadenza.)

## CHORUS,

"Come away!"

VIOLINO 1<sup>mo</sup>

*f*

VIOLINO 2<sup>do</sup>

*f*

VIOLA.

*f*

CANTO.

COME a - way! come a - way! Come, come, come, come, come, come, come,

ALTO.

COME a - way! come a - way! Come, come, come, come, come, come, come,

TENORE.

COME a - way! come a - way! Come, come, come, come, come, come, come,

BASSO.

COME a - way! come a - way! Come, come, come, come, come, come, come,

PIANO-FORTE

*f*

BASSI.

6 6 6

The first system consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). They contain intricate melodic lines with many sixteenth and thirty-second notes, often beamed together. The bottom staff is in bass clef with a key signature of one flat, providing a harmonic accompaniment. A dynamic marking of *f* (forte) is placed at the end of each of the three staves.

The second system features two staves. The top staff is in treble clef with a key signature of one flat, containing a vocal line with the lyrics: "come, come, a - way! make up th'ac-count; Come, come, come a - way! make up th'ac-count." The bottom staff is in bass clef with a key signature of one flat, providing a simple harmonic accompaniment. The system concludes with a double bar line and repeat dots.

The third system features two staves. The top staff is in treble clef with a key signature of one flat, containing a vocal line with the lyrics: "come, come, a - way! make up th'ac-count; Come, come, come a - way! make up th'ac-count." The bottom staff is in bass clef with a key signature of one flat, providing a simple harmonic accompaniment. The system concludes with a double bar line and repeat dots.

The fourth system features two staves. The top staff is in treble clef with a key signature of one flat, containing a vocal line with the lyrics: "come, come, a - way! make up th'ac-count; Come, come, come a - way! make up th'ac-count." The bottom staff is in bass clef with a key signature of one flat, providing a simple harmonic accompaniment. The system concludes with a double bar line and repeat dots.

The fifth system features two staves. The top staff is in treble clef with a key signature of one flat, containing a vocal line with the lyrics: "come, come, a - way! make up th'ac-count; Come, come, come a - way! make up th'ac-count." The bottom staff is in bass clef with a key signature of one flat, providing a simple harmonic accompaniment. The system concludes with a double bar line and repeat dots. A dynamic marking of *f* is placed at the end of the system.

The sixth system features two staves. The top staff is in treble clef with a key signature of one flat, containing a piano accompaniment of chords. The bottom staff is in bass clef with a key signature of one flat, containing a figured bass line with the following figures: 6, 4, 2, 6, 6, 4, 3, and *f*. The system concludes with a double bar line and repeat dots.

*p* *f* *p* *f*  
*p* *f* *p* *f*  
*p* *f* *p* *f*  
*p* *f* *p* *f*  
 6/4 5/3 6/4 5/3 6/4 3/8

RECITATIVO,

“ With new-fall'n Dew.”

HECATE.  
 WITH new - fall'n dew, from church - yard yew, I will but 'noint, And then I'll

*p*  
 6 6 6 6 7

*f*

*f*

mount.

*f*

6

HECATE.

Now I'm fur-nish'd, now I'm fur-nish'd, now I'm fur-nish'd for my flight.

*p*

6 6 6 4 5 3

Musical score for the first system, featuring piano and guitar parts. The time signature is 3/4. The piano part (top two staves) is marked *f* (forte). The guitar part (bottom two staves) is marked *f*. The piano part consists of a melodic line with eighth-note patterns and a bass line with chords. The guitar part consists of a melodic line with eighth-note patterns and a bass line with chords. The system ends with a repeat sign and a double bar line.

Musical score for the second system, featuring piano and guitar parts. The time signature is common time (C). The piano part (top two staves) is marked *f* (forte). The guitar part (bottom two staves) is marked *f*. The piano part consists of a melodic line with eighth-note patterns and a bass line with chords. The guitar part consists of a melodic line with eighth-note patterns and a bass line with chords. The system ends with a repeat sign and a double bar line.

VIOLINI.

HECATE.

VIOLA ED BASSO.

Now I go; now, now, now, now I fly;

PIANO-FORTE

E

BASSI.

Mal - kin, my sweet spi - rit, and I : Oh! what a dain - ty

6 7 6 5 6

plea - sure is this, To sail in the air, When the moon shines fair ; - -

7 3 6 7 6 4

----- To sing, ----- and dance, ----- to toy, -----

6 7 7 7

----- and kiss----- O - - ver woods, high

4 6 4 5 4 3

rocks, and moun - tains ; O - ver hills, and mis - - ty foun - - tains ;

#

O - - ver stee - ples, tow'rs, and tur - - rets; We fly by night,

6

We fly by night 'midst troops of spi - rits; We fly by night,

We fly by night 'midst troops - - of spi - rits.—

6 5

*Segue Subito.*

CHORUS,

“ We fly by Night.”

The musical score is arranged in a standard orchestral format. It includes parts for Violino 1<sup>mo</sup>, Violino 2<sup>do</sup>, Viola, Canto, Alto, Tenore, Basso, and Piano-Forte. The vocal parts (Canto, Alto, Tenore, Basso) have lyrics written below their staves. The piano accompaniment consists of a right-hand part (Piano-Forte) and a left-hand part (Bassi). The score is in common time (C) and features a key signature of one flat (B-flat). The lyrics are: "We fly by night, We fly by night, We fly by night 'mong". The Alto part has a long note with a slur and a dash, indicating a sustained sound. The piano part includes some figured bass notation at the bottom of the page: 6, 4, 6.

VIOLINO 1<sup>mo</sup>

VIOLINO 2<sup>do</sup>

VIOLA.

CANTO.

ALTO.

TENORE.

BASSO.

PIANO-FORTE

E

BASSI.

We fly by night, We fly by night, We fly by night 'mong

We fly by night, - - - - We fly by night 'mong

We fly by night, We fly by night, by night 'mong

We fly by night, We fly by night, by night 'mong

6 4 6

troops - - of spi - rits ; We fly by night,

troops of spi - rits ; We fly by night, We fly by night,

troops of spi - rits ; We fly by night, We fly by night,

troops of spi - rits ; We fly by night, We fly by

4 6

Detailed description: This is a page of a musical score, page 47. It features a vocal line and a piano accompaniment. The vocal line consists of five staves of music, each with lyrics underneath. The lyrics are: "troops - - of spi - rits ; We fly by night," followed by "troops of spi - rits ; We fly by night, We fly by night," then "troops of spi - rits ; We fly by night, We fly by night," and finally "troops of spi - rits ; We fly by night, We fly by". The piano accompaniment is shown at the bottom in grand staff notation (treble and bass clefs). There are four measures of piano music, with the first measure starting at measure 4 and the fourth measure starting at measure 6. The music is in a key with one flat (B-flat) and a 4/4 time signature.

The musical score is arranged in a system of ten staves. The first four staves are vocal parts: the top staff is the vocal line, the second and third staves are a duet part, and the fourth staff is the bass line. The lyrics are: "We fly, ----- We fly ----- We fly by night, We fly by night, We fly by night, We fly by night, by We fly by night, We fly by night, We fly by night, We fly by night, by night, We fly, ----- We fly, ----- We". The piano accompaniment is on the bottom two staves, with the right hand in treble clef and the left hand in bass clef. The music is in a minor key and 4/4 time.

----- by night 'mong troops of spi - rits.

night, We fly by night, We fly by night 'mong troops of spi - rits.

night, We fly by night, We fly by night 'mong troops of spi - rits.

fly ----- by night 'mong troops of spi - rits.

6 7 6 6 6 7 5/4 3 5 6

6 5 5 6

b 7 5  $\frac{4}{2}$  6 7 7

## M A C B E T H.

ACT FOURTH.

## SINFONIA.

VIOLINI.

VIOLA.

PIANO-FORTE

E

BASSI.

3 3

3 3

6 6

The musical score is written for four parts: Violini (Violins), Viola, Piano-Forte (Piano), and Bassi (Bass). The score is in common time (C) and features a key signature of one flat (B-flat). The first system shows the beginning of the piece, with the Violini and Piano-Forte parts featuring triplets. The second system continues the piece, with the Bassi part featuring a sextuplet. The score is written in a standard musical notation style with a grand staff for the Piano-Forte and individual staves for the other instruments.

A piano introduction consisting of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in a minor key and common time, featuring a rhythmic pattern of eighth and sixteenth notes.

RECITATIVO,  
 "Black Spirits and White."

Vocal and piano accompaniment for the recitativo section. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "BLACK spi-rits and white, Red spi-rits and grey,"

A I R,  
 "Mingle, Mingle."

Vocal and piano accompaniment for the air section. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "MIN - GLE, min - gle, min - gle, min - gle, Ye that min - gle may." The piano part includes figured bass notation: 6, 6, 4, 6.

## CHORUS,

"Mingle, Mingle."

VIOLINO 1<sup>mo</sup>  
*f*

VIOLINO 2<sup>do</sup>  
*f*

VIOLA  
*f*

CANTO.  
Min-gle, min-gle, min-gle, min-gle, Ye that min-gle may.

ALTO.  
Min-gle, min-gle, min-gle, min-gle, Ye that min-gle may.

TENORE.  
Min-gle, min-gle, min-gle, min-gle, Ye that min-gle may.

BASSO.  
Min-gle, min-gle, min-gle, min-gle, Ye that min-gle may.

PIANO-FORTE  
*f*

BASSI.

*Segue Subito.*

## CHORUS,

" Around, around."

VIOLINO 1<sup>mo</sup>

VIOLINO 2<sup>do</sup>

VIOLA.

CANTO.

A-ROUND, around, around, a - - round, A - - round, around, around, a-

ALTO.

A-ROUND, around, around, a - - round, A - - round, around, around, a-

TENORE.

A - - ROUND, a - - round, around, around, A-

BASSO.

A-ROUND, around, around, a - - round, A - -

PIANO-FORTE

B

BASSI.

6

round; A - - - bout, a - bout, a - bout, a - - - bout, A - -

round; A - - - bout, a - bout, a - bout, a - - - bout, A - -

round; A - - - bout, a - bout, a - bout, a - - - bout, A -

round, a - round, a - round, a - - - round; A - - - bout, a - bout, a - bout, a -

bout, a - bout, a - bout, a - - - bout : All ill come run - ning, run - ning

bout, a - bout, a - bout, a - - - bout : All ill come run - ning, run - ning

bout, a - bout, a - bout, a - - - bout : All ill come run - ning, run - ning

bout, A - - - - bout, a - bout, a - bout : All ill come run - ning, run - ning

in; All good keep out, All good keep out.

in; All good keep out, All good keep out.

in; All good keep out, All good keep out.

in; All good keep out, All good keep out.

6 6 6  $\frac{6}{5}$  7

Detailed description: This is a page of a musical score, page 57. It features eight staves of music. The first four staves are vocal parts, each with the lyrics 'in; All good keep out, All good keep out.' written below them. The fifth and sixth staves are piano accompaniment, with the lyrics 'in; All good keep out, All good keep out.' written below the fifth staff. The seventh and eighth staves are also piano accompaniment. At the bottom of the page, there are five numbers: 6, 6, 6, 6/5, and 7, which likely indicate fingerings or chord positions for the piano part.

A musical score for a piano piece, consisting of five staves. The top four staves are for individual instruments (likely strings or woodwinds), and the bottom two are for the piano. The music is in a minor key and features a complex, flowing melody. Dynamic markings include *p* (piano) and *pp* (pianissimo).

RECIT<sup>VO</sup>

1st WITCH. 4th WITCH.

HERE'S the blood of a bat; Oh! put in that, put in that:

A recitative section for a play. It features a vocal line (soprano) and piano accompaniment. The vocal line is in a minor key and has a speech-like quality. The piano accompaniment consists of simple chords and bass notes. The lyrics are: "HERE'S the blood of a bat; Oh! put in that, put in that:"

2d WITCH. 4th WITCH. 1st WITCH.

Here's li - zard's brain; Put in a grain: Here's juice of toad;

A recitative section for a play, continuing from the previous section. It features a vocal line (soprano) and piano accompaniment. The vocal line is in a minor key and has a speech-like quality. The piano accompaniment consists of simple chords and bass notes. The lyrics are: "Here's li - zard's brain; Put in a grain: Here's juice of toad;".

7 6/4

Here's oil of ad - der; They will make the charm grow mad - der.

5 6 b 5

## CHORUS,

“ Put in all these.”

Put in all these, Put in all these,

6

Put in all these, 'Twill raise - - - - - the stench.

Put in all these, 'Twill raise, - - 'twill raise the stench.

Put in all these, 'Twill raise, - - 'twill raise the stench.

Put in all these, 'Twill raise, 'twill raise the stench.

5 6

VIOLINI.

VIOLA.

4th WIRCH.

VOCE.

Hold! here's three ounces of a red-hair'd wench.

PIANO-FORTE

E

BASSI.

f

f

f

5 4 3

## CHORUS,

"Around, around."

VIOLINO 1<sup>mo</sup>

VIOLINO 2<sup>do</sup>

VIOLA.

CANTO.

A-ROUND, around, around, a - - round,      A - - round, around, around, a-

ALTO.

A-ROUND, around, around, a - - round,      A - - round, around, around, a-

TENORE.

A - - ROUND,      a - - round, around, around, A-

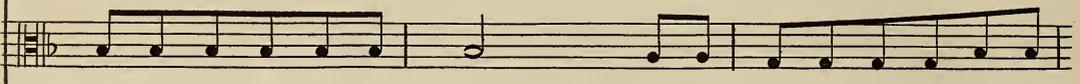
BASSO.

A-ROUND, around, around, a - - round,      A - -

PIANO-FORTE

BASSI.

6



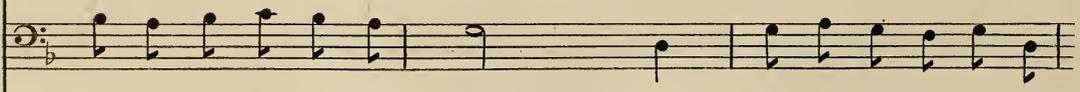
round; A - - - bout, a - bout, a - bout, a - - - bout, A - -



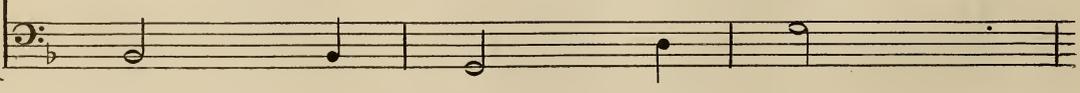
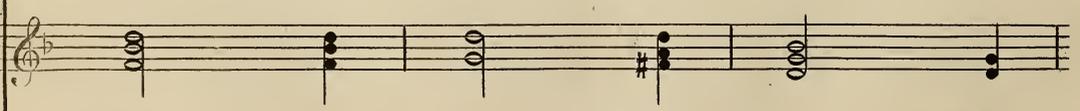
round, A - - - bout, a - bout, a - bout, a - - - bout, A - -



round; A - - - bout, a - bout, a - bout, a - - - bout, A -



round, a - round, a - round, a - - - round; A - - - bout, a - bout, a - bout, a -



bout, a - bout, a - bout, a - - - bout: All ill come run - ning, run - ning

bout, a - bout, a - bout, a - - - bout: All ill come run - ning, run - ning

bout, a - bout, a - bout, a - - - bout All ill come run - ning, run - ning

bout, A - - - - bout, a - bout, a - bout: All ill come run - ning, run - ning

in; All good keep out, All good keep out.

in; All good keep out, All good keep out.

in; All good keep out, All good keep out.

in; All good keep out, All good keep out.

6 6 6 6 7

Detailed description: This is a musical score for a hymn, page 64. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass). The music is in the key of B-flat major and 4/4 time. The lyrics are: "in; All good keep out, All good keep out." The piano part includes figured bass notation at the bottom: 6, 6, 6, 6, 7. The vocal parts are arranged in four staves, each with a clef and a key signature of one flat. The lyrics are printed below the vocal staves, with the first line of lyrics appearing under the Soprano and Bass staves, and the subsequent lines appearing under the Alto and Tenor staves.

A musical score consisting of five staves. The top four staves are arranged in two pairs, each pair containing a treble clef staff and a bass clef staff. The bottom staff is a grand staff, consisting of a treble clef staff and a bass clef staff. The music is written in a single system. The first staff (top) has a treble clef and contains a melodic line with dynamic markings *p* and *pp*. The second staff (treble clef) has a more rhythmic line with dynamic markings *p* and *pp*. The third staff (bass clef) has a melodic line with dynamic markings *p* and *pp*. The fourth staff (bass clef) has a rhythmic line with dynamic markings *p* and *pp*. The fifth staff (grand staff) has a treble clef and contains a complex melodic line with dynamic markings *p* and *pp*. The bottom staff (grand staff) has a bass clef and contains a rhythmic line with dynamic markings *p* and *pp*. The music concludes with a double bar line and repeat dots.

F I N I S .

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