

# The Raven Himself is Hoarse

Lady Macbeth's Soliloquy, Act I- Scene V  
composed for Anna Tonna & Isabel Perez

William Shakespeare

Mary Ann Joyce

**Spoken:** *The raven himself is hoarse that croaks the fatal entrance of Duncan*

The musical score is set in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a tempo marking of *90 agitato*. The voice part starts with a rest, followed by the lyrics "under my battlements...." and then "Come! Come!". The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The score is divided into three systems, with measures 4, 7, and 7 marked at the beginning of each system. The lyrics for the second system are "Come!" and for the third system are "Come you spi-rits - that tend on mor-tal, mor-tal thoughts, un".

90 *agitato* *mf*

Voice

under my battlements.... Come! Come! —

Piano

*agitato* *mp*

4

4

Pno.

*f*

7 *mf agitato* *f*

7

Pno.

*mp*

Come you spi-rits - that tend on mor-tal, mor-tal thoughts, un

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11 *mp* *meno mosso*

sex me here, \_\_\_\_\_ Fill me from the crown - to the

Pno.

14

toe - top full of dir - est cru - el ty! Make

Pno.

17 *molto rit.* *a tempo*

thick - my blood;

Pno.

20 *mp*

Stop up the ac - cess and pas - sage to - re - morse, that

Pno. *pp*

24

no com - punc - tious vis - i - tings of na - ture shake my

Pno. *mf*

26

fell pur - pose, nor keep peace be - tween the - ef -

Pno. *mf*

This musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

**System 1 (Measures 28-30):**  
Vocal line: *mf* fect and it! Come! Come! —  
Piano: *p* (measures 28-29) to *mp* (measures 30-31)

**System 2 (Measures 31-33):**  
Vocal line: *f* Come! come to my wo-man's breasts, and  
Piano: *f* (measures 31-33)

**System 3 (Measures 34-36):**  
Vocal line: *ff* take my milk for gall, *p* meno mosso you  
Piano: *f* (measures 34-35) to *p* (measure 36)

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*freely, sung/spoken, secco and sinister!*

*a tempo*

38

3

mur-der-ing min-is-ters, where-ev-er in your sight-less sub-stan-ces you wait on

Pno.

41

na-ture's mis-chief! *8va* Come, thick

*p* *pp* *mf*

Pno.

45

night, and pall thee in the dun-nest smoke of

*8va*

Pno.

48

hell That my

Pno.

(8<sup>va</sup>)

51

*rit.*

keen knife see not the wound it makes, nor hea - ven through the

Pno.

(8<sup>va</sup>)

*f* *molto rit.*

54

blan-ket of the dark, to cry, - to cry -

Pno.

8<sup>va</sup>

The image shows a page of a musical score for piano and voice. It is divided into three systems, each with a vocal line and a piano accompaniment. The first system (measures 48-50) features a vocal line with lyrics 'hell' and 'That my' and a piano accompaniment with a steady eighth-note pattern. The second system (measures 51-53) has lyrics 'keen knife see not the wound it makes, nor hea - ven through the' and includes a 'rit.' (ritardando) marking. The third system (measures 54-56) has lyrics 'blan-ket of the dark, to cry, - to cry -' and includes 'f' (forte) and 'molto rit.' markings. The piano accompaniment in the third system changes from 5/4 to 4/4 time. A watermark 'PianoSax' is visible across the page.

57 *f* (Shout!)  
 Hold! HOLD!

Pno.

wring hands!  
 (optional)

Perusal copy