

# The Witching Hour

for T(T)B Chorus

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Text adapted from William Shakespeare's "Macbeth"  
by Braeden Ayres

# The Witching Hour

Text adapted from "Macbeth"  
by William Shakespeare (c. 1565-1616)

Braeden Ayres (b. 1989)

♩. = 130

Tenor

(optional middle part)  
Tenor II/Baritone

Bass

*Solos begin with a "creepy mp," then grow to "gleeful fff" by m 23*

*All basses (when not speaking another solo)*

One... two... three...

♩. = 130

Piano

*mf*

*Ped ad lib except where otherwise marked*

7

T

8

TII/B

B

four... five... six...

Pno.

7

8

*f* Solo 2

Thrice and once, the hedge-pig whin'd!

*f* Solo 1

Thrice the bri-ndled cat hath mew'd!

Solo 3

Har-pier cries: 'tis

(*8va*)

12 *ALL Tenors* *Solo 5*

T *8* Round a-bout the cau-ldron go! Toad that u-nder

TII/B *8* time, 'tis time! In the poi-son'd en-trails throw! *Solo 4*

B seven... eight... nine...

Pno. *8va*

18 *Solo 7*

T *8* cold - er stone! Swel - 'ter'd ve - nom slee - ping got!

TII/B *8* Days and nights has thi - rty one! *Solo 6*

B ten! Eleven!

Pno. *8va* *f*

MEASURES 23-30 INTENTIONALLY OMITTED  
PURCHASE SCORE FOR FULL VERSION

Text continues:

Solo: "... boil thou first in the charm'd pot!"

Choir: "Twelve!"

followed by piano interlude

(8<sup>va</sup>)-----'

The musical score consists of four staves: Tenor (T), Tenor II/Bass (TII/B), Bass (B), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. Measure 31 is marked at the beginning of each staff. The Tenor part begins with a rest and then sings "Come" in measure 32 with a forte (*f*) dynamic. The Bass part begins with a rest and then sings "Tis now the ve - ry wi - tching hour of night!" in measure 32 with a mezzo-forte (*mf*) dynamic. The Piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and mezzo-piano (*mp*). A piano interlude is indicated by a dashed line and an asterisk with "8<sup>va</sup>" below the piano staff.

31

T

8

*f*

Come

TII/B

8

B

*mf*

Tis now the ve - ry wi - tching hour of night! \_\_\_\_\_

31

Pno.

*p*

*mp*

*ped.*

\* 8<sup>va</sup>-----'

38

T one! Come all! *f* Ne - fa-ri-ous deeds are a-

TII/B

B All wi-tches, go-blins, ghosts and ghouls in - vite! \_\_\_\_\_

Pno. *mf*

8va - - - - -

44

T bout to be done, the strike of the clock says the hour has come! Come

TII/B

B *f* Come one, \_\_\_\_\_ Come

Pno.

## The Witching Hour

49

T  
8  
all! \_\_\_\_\_ We ride! \_\_\_\_\_

TII/B  
8

B  
all! \_\_\_\_\_ We ride! \_\_\_\_\_

Pno.

*mp*

56

T  
8  
*mp*  
Dou-ble, dou-ble, toil and trou-ble, fi-re burn, and cau-ldron bu-bble!

TII/B  
8

B

Pno.

56  
*p*

61 *mf*

T  
8  
Fi-let of a fe-nny snake, in the cau-ldron boil and bake!

TII/B  
8  
Fi-let of a fe-nny snake, in the cau-ldron boil and bake!

B  
*f*  
Eye of newt and toe of frog,

Pno.

67 *f*

T  
8  
A-dder's fork and blind-worm's sting! Li-zard's leg and how-let's wing!

TII/B  
8  
A-dder's fork and blind-worm's sting! Li-zard's leg and how-let's wing!

B  
*f*  
wool of bat and tongue of dog! A-dder's fork and blind-worm's sting! Li-zard's leg and how-let's wing!

Pno.

73

T  
8 For a charm of pow'r - ful trou-ble, \_\_\_\_\_ like a

TII/B  
8 For a charm of pow'r - ful trou-ble, \_\_\_\_\_ like a

B  
8 For a charm of pow'r - ful trou-ble, \_\_\_\_\_ like a

Pno.

8va - - - - - 8va - - - - -

PROOF: PURCHASE SCORE FOR FULL-SIZED NOTEHEADS

83

T  
8 \*hell - broth boil... \_\_\_\_\_ and bu - bble! \_\_\_\_\_ *mf*

TII/B  
8 \*hell - broth boil... \_\_\_\_\_ and bu - bble! \_\_\_\_\_ *mf*

B  
8 \*hell - broth boil... \_\_\_\_\_ and bu - bble! \_\_\_\_\_ *mf*

Pno.

(8va) - - - - -

\*alternate lyric: foul



Musical score for measures 91-97. The score includes parts for Tenor (T), Trombone II/Bass (TII/B), Bass (B), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The piano part features a complex rhythmic pattern with many sixteenth notes and rests, and includes a section marked with a double bar line and a fermata, with the instruction *\* Leo.* below it.

PROOF: PURCHASE SCORE FOR FULL-SIZED NOTEHEADS

Musical score for measures 98-107. The score includes parts for Tenor (T), Trombone II/Bass (TII/B), Bass (B), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal parts (T, TII/B, B) have lyrics: *(like a creepy echo)* By the pri - cking of my thumb, —  
by - by the - the pri - pri - cki-king of - of my - my thumb-umb -  
The piano part provides accompaniment with a steady eighth-note bass line and chords in the right hand. A dynamic marking *p* is present above the vocal lines. A performance instruction reads: *p (if omitting the optional middle part, T1's join here and switch to T1 at m. 107)*.

(like a creepy echo) *p*

107

T  
8

some - thing wi - cked this

TII/B  
8

suh-suh-suh... thih-thih-thih... wik-ki-ki... keh-keh-keh... thih-thih-thih...

B

umb-umb some - some thing - thing wi - wi - cke - ked this - this

Pno.

107

*8va*

\*

PROOF: PURCHASE SCORE FOR FULL-SIZED NOTEHEADS

113

T  
8

way comes!

TII/B  
8

weh-weh-weh... kah-kah-kah... *ff*

B

way - way comes - comes! By the pri - cking of my thumb, some - thing wi - cked

Pno.

113

(*8va*)

*p*

*8va*

118

T

TII/B *ff* (if omitting the optional middle part, T1's join here and switch to T1 at m. 123)

B *ff*

Pno. *mp*

(8<sup>va</sup>)

this way comes! By the pricking of my thumb, something wicked

MEASURES 122-126 INTENTIONALLY OMITTED  
PURCHASE SCORE FOR FULL VERSION

text continues:

"By the pricking of my thumb, something wicked this way comes,"

(8<sup>va</sup>)

127

T  
8

By the pri - cking of my thumb some - thing wi - cked

TII/B  
8

By the pri - cking of my thumb some - thing wi - cked

B

By the pri - cking of my thumb some - thing wi - cked

Pno.

127

*f*

*ff*

*sfz*

*8va*

PROOF: PURCHASE SCORE FOR FULL-SIZED NOTEHEADS

134

T  
8

this way comes!

TII/B  
8

this way comes!

B

this way comes!

Pno.

134

*ff*

*8va*