ABSTRACT

Title of Document: LEAR

Michael Oberhauser, Doctor of Musical Arts, 2015

Directed By: Professor Mark E. Wilson, Music

This opera, Lear, draws its libretto directly from William Shakespeare’s King Lear. Some supporting characters and subplots have been removed, and some characters have been fused to reduce the time and forces needed to produce this piece.

Parent/child relationships, eyesight, and deception/disguises are important themes in this adapted libretto. The last point, deception and disguises, receives special attention in the opera. Each time a character dons a disguise a “transformation” motive is heard. Simultaneously, at least one of the woodwind players will switch to a traditional doubling instrument to add a timbral change to the visual change on the stage.

Two characters in the opera never sing, but only speak: Lear and Gloucester. This separates them from the rest of the cast to highlight their paternal nature. The music for spoken sections includes liberal use of fermatas, vamps, and other forms of repetition to underscore the speech.
Most characters have musical motives and/or signature styles to aid in their characterization. Goneril and Edmund are intelligent, eloquent, and manipulative. Their music can be triadic and diatonic when they need it to be, and their lines are often winding and chromatic. Regan and Oswald, on the other hand, are more characters of action than thought. Their music is more blunt and to the point.

The harmony of the opera moves among diatonic, quartal, whole-tone, octatonic, hexatonic, and more complicated harmonies, depending on the character singing or speaking and what his motives are at that moment. At several points in the opera, a rhythmic pattern will continue over a bar that obscures the meter. Sometimes multiple patterns will be present at once. The harmony is at its most complicated when these patterns overlap, or when two characters’ personal motives are presented simultaneously.

The opera’s duration is approximately two hours. The cast calls for two sopranos, two mezzo-sopranos, two baritones, a bass-baritone, and two male actors. The opera is scored for Flute (doubling Piccolo and Alto Flute), Oboe (doubling English Horn), Bb Clarinet (doubling Bass Clarinet), Bassoon, Horn in F, Percussion (one player), Piano, String Quartet, and Double Bass.
LEAR

By

Michael Oberhauser

Dissertation submitted to the Faculty of the Graduate School of the University of Maryland, College Park, in partial fulfillment of the requirements for the degree of Doctor of Musical Arts 2015

Advisory Committee:
Professor Mark E. Wilson, Chair
Professor Denny Gulick
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Dedication

This opera is dedicated to my wonderful parents, Ray and Nancy Oberhauser, who have been understanding and supportive every step of the way.
Acknowledgements

I would like to thank every teacher who has taught me how to think and how to expand my thought to new creative ideas. I would especially like to thank Dr. Mark E. Wilson, my advisor, for pushing me to be the best composer I can be while helping me remain true to my own voice.
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**Lear**
Libretto adapted from Shakespeare’s play by
Michael Oberhauser

CAST:
LEAR, king of Britain .................................................. Spoken Role
GONERIL, Lear’s eldest daughter ................................. Soprano
OSWALD, her steward .............................................. Mezzo-soprano
REGAN, Lear’s second daughter ............................... Mezzo-soprano
CORDELIA, Lear’s youngest daughter ....................... Coloratura Soprano
EARL OF KENT ...................................................... Bass-baritone
EARL OF GLOUCESTER ........................................ Spoken Role
EDGAR, his elder son .............................................. High Baritone
EDMUND, his younger and illegitimate son ................. Baritone

ACT I

SCENE 1: In LEAR’s castle

[CORDELIA, GONERIL, OSWALD, REGAN, EDGAR,
EDMUND, KENT, and GLOUCESTER enter]

ENSEMBLE
The king is coming.
In the division of the kingdom, it appears not which daughter he values most.
The king is coming.

[Fanfare. LEAR enters]

LEAR
Know that we have divided in three our kingdom, and ‘tis our fast intent to shake all
cares and business from our age, conferring them on younger strengths. Tell me, my
daughters, which of you shall we say doth love us most, that we our largest bounty
may extend where nature doth with merit challenge. Goneril, our eldest born, speak
first.

GONERIL
Sir, I love you more than the word can wield the matter,
Dearer than eyesight, space, and liberty,
Beyond what can be valued, rich or rare,
No less than life, with grace, health, beauty, honor;
As much as child e’er loved;
A love that makes breath poor, and speech unable.
Beyond all manner of so much I love you.
CORDELIA [simultaneous with GONERIL]
What shall Cordelia speak? Love, and be silent.

LEAR
Our dearest Regan, speak.

REGAN
I am made of that self mettle as my sister
And prize me at her worth. In my true heart
I find she names my very deed of love;
Only she comes too short, that I profess
Myself an enemy to all other joys
And find I am alone felicitate
In your dear Highness’ love.

GONERIL [simultaneous with REGAN and CORDELIA]
I love you no less than life;
As much as child e’er loved.

CORDELIA [simultaneous with REGAN and GONERIL]
Then poor Cordelia! And yet not so, since I am sure my love’s more ponderous than
my tongue.

LEAR
Now, our joy, to whose young love the vines of France strive to be interested, what
can you say to draw a third more opulent than your sisters? Speak.

CORDELIA
Nothing, my lord. Unhappy that I am, I cannot heave my heart into my mouth. I love
your Majesty according to my bond, no more nor less.

LEAR
How, how, Cordelia? Mend your speech a little, lest you may mar your fortunes.

CORDELIA
Good my lord,
You have begot me, bred me, loved me.
I return those duties back as are right fit:
Obey you, love you, and most honor you.
Why have my sisters husbands if they say
They love you all? Haply, when I shall wed,
That lord shall carry
Half my love with him, half my care and duty.
Sure I shall never marry like my sisters,
To love my father all.
LEAR
So young and so untender?

CORDELIA
So young, my lord, and true.

LEAR
Let it be so. Thy truth, then, be thy dower. Here I disclaim my paternal care and property of blood, and as a stranger to my heart and me hold thee from this forever.

KENT
Good my liege –

LEAR
Peace, Kent. Come not between the dragon and his wrath. I loved her most and thought to set my rest on her kind nursery. Goneril and Regan, my two daughters’ dowers digest the third. I do invest you jointly with my power. Ourself by monthly course, with reservation of an hundred knights by you to be sustained, shall our abode make with you by due turn. Only we shall retain the name and all th’ addition to a king.

KENT
Royal Lear, whom I have ever honored as king -

LEAR
The bow is bent and drawn. Make from the shaft.

KENT
Let it fall rather, though the fork invade my heart. Reserve thy state and check this hideous rashness. The youngest daughter does not love thee least, nor are those empty-hearted whose low sounds reverb no hollowness.

LEAR
O vassal! Miscreant!

KENT
Kill thy physician, and thy fee bestow upon the foul disease. Revoke thy gift, or I’ll tell thee thou dost evil.

LEAR
Hear me, recreant; that thou hast sought to make us break our vows and with strained pride to come betwixt our sentence and our power, take thy reward: Five days we do allot thee for provision, and on the sixth day to turn thy hated back upon our kingdom. Away!
KENT
Fare thee well, king. Sith thus thou wilt appear, Freedom lives hence, and banishment here. Thus Kent bids you all adieu. He’ll shape his course in a country new.

[KENT exits]

LEAR
Thou hast Cordelia, France. Let her be thine, for we have no such daughter, nor shall ever see that face of hers again. [To CORDELIA] Therefore begone without our grace, our love, our benison.

[LEAR, GLOUCESTER, EDGAR, and EDMUND exit]

CORDELIA
Cordelia leaves you. Love well our father.

REGAN
Prescribe us not our duty.

GONERIL
Let your study be to content your lord, who hath received you at Fortune’s alms.

CORDELIA
Time shall unfold what plighted cunning hides, Who covers faults at last with shame derides. Well may you prosper.

[CORDELIA exits]

GONERIL
I think our father will hence tonight.

REGAN
That’s most certain, and with you; next month with us.

GONERIL
You see how full of changes he is. He always loved our sister most, and he cast her off.

REGAN
’Tis the infirmity of his age.

GONERIL
We must do something, and i’ th’ heat.
ACT I, SCENE 2: GONERIL’s castle, some days later

[KENT enters and disguises himself as a servant]

KENT
If but as well I other accents borrow that can my speech diffuse, my good intent may carry through itself to that full issue for which I razed my likeness.

[Fanfare. LEAR enters.]

LEAR
How now, what art thou? What dost thou profess?

KENT
A man, sir. I do profess to be no less than I seem, to serve him truly that will put me in trust.

LEAR
Who wouldst thou serve?

KENT
You.

LEAR
Dost thou know me, fellow?

KENT
No, sir, but you have that in your countenance which I would fain call master.

LEAR
Follow me. Thou shalt serve me.

[OSWALD enters]

You, you, sirrah, where’s my daughter?

OSWALD
[rudely] Your daughter is not well.

LEAR
Who am I, sir?

OSWALD
My lady’s father.
LEAR
“My lady’s father”? My lord’s knave! You whoreson dog, you slave, you cur! [LEAR strikes him]

OSWALD
I’ll not be strucken, my lord.

KENT
[Tripping him] Nor tripped neither?

LEAR
I thank thee, fellow. Thou serv’st me, and I’ll love thee.

KENT
[To OSWALD] Come, sir, arise. Away.

[OSWALD exits.]

LEAR
Now, my friendly knave, there’s earnest of thy service. [He gives KENT a purse.]
[CORDELIA enters and dresses as the FOOL]

FOOL
Let me hire him too. [To KENT] Here’s my coxcomb. [He offers KENT his cap.] This fellow has banished two daughters and did the third a blessing against his will. If thou follow him, thou must wear my coxcomb.

LEAR
A bitter Fool!

FOOL
That lord that counseled thee
To give away thy land,
Come place him here by me;
Do thou for him stand.
The sweet and bitter fool
Will presently appear:
the one in motley here,
The other found out there.

LEAR
Dost thou call me “fool,” boy?

FOOL
All thy other titles thou hast given away. That thou wast born with.
[GONERIL enters.]

LEAR
How now, daughter? What makes that frontlet on?

GONERIL
As you are old and reverend, should be wise. Here do you keep a hundred knights and squires, men so disordered that this our court shows like a riotous inn. Be then desired, by her that else will take the thing she begs, a little to disquantity your train.

LEAR
Darkness and devils! Saddle my horses.

[KENT exits.]

Degenerate bastard, I’ll not trouble thee. Hear, Nature! Suspend thy purpose if thou didst intend to make this creature fruitful. Into her womb convey sterility. If she must teem, create her child of spleen, that it may live and be a thwart disnatured torment to her. Let it stamp wrinkles in her brow of youth, that she may feel how sharper than a serpent’s tooth it is to have a thankless child. I am ashamed that thou hast power to shake my manhood thus, that these hot tears, which break from me perforce, should make thee worth them. Old fond eyes, beweep this cause again, I'll pluck you out and cast you, with the waters that you loose, to temper clay. I have another daughter who, I am sure, is kind and comfortable. When she shall hear this of thee, with her nails she’ll flay thy wolvish visage.

[LEAR and the FOOL exit.]

GONERIL
Oswald, ho! Oswald, I say!

[OSWALD enters.]

Have you writ that letter to my sister?

OSWALD
Ay, madam.

GONERIL
Inform her full of my particular fear. Get you gone, and hasten your return.

[OSWALD and GONERIL exit.]

[LEAR, KENT and the FOOL enter.]

LEAR
Go you before to Gloucester with these letters. If your diligence be not speedy, I shall be there afore you.

[KENT exits.]
FOOL
Shalt see thy other daughter will use thee kindly. Though she’s as like this as a crab’s like an apple, I can still tell what I can tell. She will taste as like this as a crab does to a crab. Canst tell how an oyster makes his shell?

LEAR
No.

FOOL
Nor I neither. But I can tell why a snail has a house.

LEAR
Why?

FOOL
Why, to put ‘s head in, not to give it away to his daughters and leave his horns without a case.

[LEAR and the FOOL exit.]

ACT I, SCENE 3: GLOUCESTER’s castle

[EDMUND enters.]

EDMUND
Thou, Nature, art my goddess. To thy law my services are bound. Wherefore should I stand in the plague of custom, and permit the curiosity of nations to deprive me for that I am some twelve or fourteen moonshines lag of a brother? Why “bastard”? Well then, legitimate Edgar, I must have your land. Fine word, “legitimate.” Well, my legitimate, if this letter speed and my invention thrive, Edmund the base shall top th’ legitimate. I grow, I prosper. Now, gods, stand up for bastards!

[GLOUCESTER enters.]

GLOUCESTER
Edmund, how now? What news?

EDMUND
So please your Lordship, none. [He quickly hides a paper.] What paper were you reading?

GLOUCESTER
Nothing, my lord.
GLOUCESTER
No? What needed then that terrible dispatch of it into your pocket? Let’s see. Come, if it be nothing, I shall not need spectacles.

EDMUND
I beseech you, sir, pardon me. It is a letter from my brother. I find it not fit for your o’erlooking. I shall offend either to detain or give it.

GLOUCESTER
Give me the letter, sir.

ENSEMBLE [text of the letter]
This policy and reverence of age makes the world bitter to the best of our times, keeps our fortunes from us till our oldness cannot relish them. Come to me, that of this I may speak more. If our father would sleep till I waked him, you should enjoy half his revenue forever and live the beloved of your brother. Edgar.

GLOUCESTER
Conspiracy? “Sleep till I wake him, you should enjoy half his revenue.” My son Edgar! Had he a hand to write this? A heart and brain to breed it in? You know the character to be your brother’s?

EDMUND
It is his hand, my lord, but I hope his heart is not in the contents.

GLOUCESTER
O villain, villain! Abhorred villain! Unnatural, detested, brutish villain! Worse than brutish! Go, sirrah, seek him. I’ll apprehend him. Abominable villain!

EDMUND
If your Honor judge it met, I will place you where you shall hear us confer of this.

GLOUCESTER
To his father, that so tenderly and entirely loves him! Heaven and earth! Edmund, seek him out. Frame the business after your own wisdom.

EDMUND
I will seek him, sir, presently, convey the business as I shall find means, and acquaint you withal.

GLOUCESTER
These late eclipses in the sun and moon portend no good to us.

[GLOUCESTER exits.]
EDMUND
This is the excellent foppery of the world, that when we are sick in fortune we make guilty of our disasters the sun, the moon, and stars. Edgar -

[EDGAR enters]
and pat he comes like the catastrophe of the old comedy.

EDGAR
How now, brother Edmund, what serious contemplation are you in?

EDMUND
When saw you my father last?

EDGAR
The night gone by.

EDMUND
Spake you with him?

EDGAR
Ay, two hours together.

EDMUND
Parted you in good terms? Found you no displeasure in him by word nor countenance?

EDGAR
None at all.

EDMUND
Forbear his presence until some time hath qualified the head of his displeasure, which at this instant so rageth in him.

EDGAR
Some villain hath done me wrong.

EDMUND
That’s my fear. O sir, fly this place! You have now the advantage of night. I hear my father coming. Pardon me. In cunning I must draw my sword upon you. Draw. Seem to defend yourself.

[They draw.]

Yield! Come before my father!

[Aside to Edgar.]
Fly, brother. - Torches, torches! - So, farewell.

[EDGAR exits. EDMUND wounds himself.]

Father, father! Stop, stop!
[GLOUCESTER enters.]

GLOUCESTER

Now, Edmund, where’s the villain?

EDMUND

Here stood he in the dark, his sharp sword out-

GLOUCESTER

But where is he?

EDMUND

Look, sir, I bleed.

GLOUCESTER

Where is the villain, Edmund?

EDMUND

Fled this way, sir, when by no means he could persuade me to the murder of your Lordship. Seeing how opposite I stood to his purpose, with his preparèd sword he charges home my unprovided body, lanced mine arm; and when he saw my alarumed spirits, he fled.

GLOUCESTER

Let him fly far! Not in this land shall he remain uncaught. The noble duke my master comes tonight. By his authority I will proclaim it that he which finds him shall deserve our thanks. All ports I’ll bar. The villain shall not ‘scape. And of my land, loyal and natural boy, I’ll work the means to make thee capable.

[REGAN enters and disguises herself as CORNWALL.]

CORNWALL

How now, my noble friend? Since I came hither I have heard strange news. How dost, my lord?

GLOUCESTER

My old heart is cracked; it’s cracked.

CORNWALL

What, did Edgar seek your life?

GLOUCESTER

O, shame would have it hid!

CORNWALL

Edmund, I hear you have shown your father a childlike office.
EDMUND
It was my duty, sir.

GLOUCESTER
He received this hurt you see striving to apprehend him.

CORNWALL
If he be taken, he shall never more be feared of doing harm. Make your own purpose, how in my strength you please. For you, Edmund, whose virtue and obedience doth so much commend itself, you shall be ours.

EDMUND
I shall serve you, sir.

CORNWALL
You know not why we came to visit you. Our father hath writ, so hath our sister, of differences, which I best thought it fit to answer from our home. Our good old friend, bestow your counsel to our businesses, which craves instant use.

GLOUCESTER
I serve you. Your Graces are right welcome.

[They exit.]

ACT I, SCENE 4: Outside GLOUCESTER’s castle.

[KENT and OSWALD enter.]

OSWALD
Good dawning to thee, friend. Where may we set our horses?

KENT
I’ th’ mire.

OSWALD
Prithee, if thou lov’st me, tell me.

KENT
I love thee not.

OSWALD
Why then, I care not for thee. Why dost thou use me thus? I know thee not.

KENT
Fellow, I know thee.
OSWALD
What dost thou know me for?

KENT
A base, proud, shallow, beggarly knave; a whoreson rogue.

OSWALD
Why, what a monstrous fellow art thou thus to rail on me that is neither known of thee nor knows thee!

KENT
What a brazen-faced varlet art thou to deny thou knowest me! Is it two days ago since I tripped up thy heels and beat thee before the King? [He draws his sword.] Draw, you rogue. Draw!

OSWALD
Away! I have nothing to do with thee.

KENT
Draw, you rascal! You come with letters against the King. Draw, you rogue! Draw, you rascal!

OSWALD
Help! Murder, murder!

[EDMUND, CORNWALL, and GLOUCESTER enter.]

GLOUCESTER
Weapons? Arms? What’s the matter here?

CORNWALL
Keep peace, upon your lives! He dies that strikes again. What is the matter?

OSWALD
I am scarce in breath, my lord.

CORNWALL
Speak yet, how grew your quarrel?

OSWALD
This ancient ruffian, sir, whose life I have spared at suit of his grey beard -

KENT
Thou whoreson! Spare my gray beard, you wagtail?
CORNWALL
What is his fault?

KENT
His countenance likes me not.

CORNWALL
No more, perchance, does mine, nor his.

KENT
Sir, 'tis my occupation to be plain: I have seen better faces in my time than stands on any shoulder that I see before me at this instant.

CORNWALL
Fetch forth the stocks. You stubborn ancient knave, we’ll teach you. As I have life and honor, there shall he sit till night, and all night, too.

[EDMUND brings in the stocks.]

GLOUCESTER
Let me beseech your Grace not to do so. His fault is much, and the good king his master will check him for 't. The King must take it ill that he, so slightly valued in his messenger, should have him thus restrained.

CORNWALL
I'll answer that. Put in his legs. [EDMUND puts KENT in the stocks.]

Come, my good lord, away. [All but GLOUCESTER and KENT exit.]

GLOUCESTER
I am sorry for thee, friend. I'll entreat for thee.

KENT
Pray, do not, sir. I have watched and traveled hard. Some time I shall sleep out; the rest I'll whistle.

[GLOUCESTER exits. KENT falls asleep.]
[EDGAR enters and disguises himself as a beggar.]
EDGAR
I heard myself proclaimed, and escaped the hunt. No port is free. Whiles I may 'scape, I will preserve myself, and take the basest and most poorest shape. My face I'll grime with filth, blanket my loins, and with presented nakedness outface the winds and persecutions of the sky. The country gives me precedent of Bedlam beggars. “Poor Tom!” That’s something yet. “Edgar” I nothing am.

[He exits.]

[LEAR and the FOOL enter]

KENT
[Waking] Hail to thee, noble master.

FOOL
Ha, ha, he wears cruel garters. Horses are tied by the heads, dogs and bears by th’ neck, monkeys by th’ loins, and men by th’ legs.

LEAR
What’s he that has so much thy place mistook to set thee here?

KENT
Your son.

LEAR
They durst not do ‘t. They could not, would not do ‘t. ‘Tis worse than murder to do upon respect such violent outrage. Where is this daughter?

KENT
With the Earl, sir, here within.

LEAR
Follow me not. Stay here.

[He exits.]

KENT
How chance the King comes with so small a number?

FOOL
An thou hadst been set i’ th’ stocks for that question, thou’dst well deserved it.

KENT
Why, Fool?
FOOL
That sir which serves
And seeks for gain,
And follows but for form,
Will back when it begins to rain
And leave thee in the storm.
But I will tarry; the Fool will stay,
And let the wise man fly.
The knave turns fool that runs away;
The Fool no knave, perdie.

KENT
Where learned you this, Fool?

FOOL
Not i’ th’ stocks, fool.

[LEAR and GLOUCESTER enter.]

LEAR
Deny to speak with me? They are sick? Mere fetches. Fetch me a better answer. Gloucester, I’d speak with the Duke of Cornwall and his wife.

GLOUCESTER
Well, my good lord, I have informed them so.

LEAR
“Informed them”? Dost thou understand me, man?

GLOUCESTER
Ay, my good lord.

LEAR
The King would speak with Cornwall. The dear father would with his daughter speak. Are they “informed” of this? Wherefore should he sit here? Give me my servant forth. Go tell the Duke and ‘s wife I’d speak with them. Now, presently, bid them come forth and hear me, or at their chamber door I’ll beat the drum till it cry sleep to death.

[GLOUCESTER exits.]

Oh me, my heart, my rising heart! But down!

FOOL
Cry to it, nuncle, as the cockney did to the eels when she put ‘em i’ th’ paste alive. She knapped ‘em o’ th’ coxcombs with a stick and cried “Down, wantons, down!”
[GLOUCESTER enters. CORNWALL follows and changes back to REGAN.]

REGAN
I am glad to see your highness.

[GLOUCESTER sets KENT free.]

LEAR
Belovèd Regan, thy sister’s naught. O Regan, I can scarce speak to thee. Thou’lt not believe with how depraved a quality. O Regan!

REGAN
I pray you, sir, take patience. I cannot think my sister would fail her obligation. If perchance she have restrained the riots of your followers, ‘tis on such ground and to such wholesome end as clears her from all blame.

LEAR
My curses on her.

REGAN
O sir, you are old. You should be ruled and led by some discretion. Return you to my sister.

LEAR
Never, Regan. She hath abated me of half my train, struck me with her tongue most serpentlike upon the very heart. You nimble lightnings, dart your blinding flames into her scornful eyes!

REGAN
So will you wish on me when the rash mood is on.

LEAR
No, Regan, thou shalt never have my curse. Thy tender nature shall not give thee o’er to harshness. Her eyes are fierce, but thine do comfort and not burn. Thou better know’st the offices of nature, bond of childhood, effects of courtesy, dues of gratitude.

[Fanfare. GONERIL enters. REGAN takes GONERIL’S hand.]
O Regan, will you take her by the hand?

GONERIL
Why not by th’ hand, sir? How have I offended?
REGAN
I pray you, father, being weak, seem so. If till the expiration of your month you will return with my sister, dismissing half your train, come then to me.

LEAR
Return to her? And fifty men dismissed? No! Rather I abjure all roofs, and choose to wage against the enmity o’ th’ air. Return with her? Why the hot-blooded France, that dowerless took our youngest born - I could as well be brought to knee his throne and, squire-like, pension beg to keep base life afoot.

GONERIL
At your choice, sir.

LEAR
I prithee, daughter, do not make me mad. I will not trouble thee, my child. Farewell. We’ll no more meet, no more see one another. Let shame come when it will; I do not call it. Mend when thou canst. Be better at thy leisure. I can be patient. I can stay with Regan, I and my hundred knights.

REGAN
Give ear to my sister, for she knows what she does.

LEAR
Is this well spoken?

REGAN
I dare avouch it, sir. What, fifty followers? What should you need of more? Yea, or so many?

GONERIL
Why might not you receive attendance from those that she calls servants, or from mine?

REGAN
Why not, my lord? I entreat you to bring but five-and-twenty. To no more will I give place.

LEAR
I gave you all - made you my guardians, my depositaries, but kept a reservation to be followed with such a number. What, must I come to you with five and twenty? Those wicked creatures yet do look well-favored when others are more wicked. Not being the worst stands in some rank of praise. [To GONERIL] I’l go with thee. Thy fifty yet doth double five-and-twenty, and thou art twice her love.

GONERIL
Hear me, my lord. What need you five-and-twenty, ten, or five?
REGAN

What need one?

LEAR

O, reason not the need! You heavens, give me that patience, patience I need! You see me here, you gods, a poor old man as full of grief as age, wretched in both. - No, you unnatural hags, I will have such revenges on you both that all the world shall - I will do such things - What they are yet I know not, but they shall be the terrors of the earth! You think I’ll weep. No, I’ll not weep. I have full cause of weeping, but this heart shall break into a hundred thousand flaws or ere I’ll weep. - O Fool, I shall go mad!

[LEAR, KENT, FOOL, and GLOUCESTER exit.]

REGAN

Let us withdraw. ‘Twill be a storm.

GONERIL

‘Tis his own blame hath put himself from rest, and must needs taste his folly.

[GLOUCESTER enters.]

GLOUCESTER

The King is in high rage.

REGAN

‘Tis best to give him away. He leads himself.

GONERIL

My lord, entreat him by no means to stay.

GLOUCESTER

Alack, the night comes on, and the high winds do sorely ruffle. For many miles about there’s scarce a bush.

GONERIL and REGAN

O sir, to willful men the injuries that they themselves procure must be their schoolmasters. Shut up your doors. ‘Tis a wild night.

[GONERIL and REGAN exit. EDMUND enters.]

GLOUCESTER

Alack, alack, Edmund. I like not this unnatural dealing.

EDMUND

Most savage.
GLOUCESTER
Go to; say you nothing. I have received a letter this night; ‘tis dangerous to be spoken. These injuries the King now bears will be revenged home; there is part of a power already footed. We must incline to the King. I will look him and privily relieve him. Go you and maintain talk with the Duke, that my charity be not of him perceived. If he ask for me, I am ill and gone to bed. There is strange things toward, Edmund. Pray you, be careful.

[GLOUCESTER exits.]

EDMUND
This courtesy shall the Duke instantly know, and of that letter too. This seems a fair deserving, and must draw me that which my father loses - no less than all. The younger rises when the old doth fall.

[EDMUND exits.]

END OF ACT I
ACT II

SCENE 1: Outside in the storm.

[LEAR and the FOOL enter.]

ENSEMBLE (underneath some of the following scene)
Blow winds, and crack your cheeks! Rage, blow! You cataracts and hurricanoes, spout till you have drenched our steeples, drowned the cocks. And thou, all-shaking thunder, strike flat the thick rotundity o’ th’ world. Crack nature’s molds, all germens spill at once that makes ingrateful man. Rumble thy bellyful! Spit, fire! Spout, rain!

LEAR
Blow winds, and crack your cheeks! Rage, blow! I tax not you, you elements, with unkindness. I never gave you kingdom, called you children; you owe me no subscription. Then let fall your horrible pleasure. Here I stand your slave, a poor, infirm, weak, and despised old man.

FOOL
Good nuncle, in. Ask thy daughters’ blessing. Here’s a night pities neither wise men nor fools.

LEAR
No, I will be the pattern of all patience. I will say nothing.

[KENT enters.]

KENT
Such sheets of fire, such bursts of horrid thunder, such groans of roaring wind and rain I never have heard. Alas, sir, are you here? Bareheaded? My lord, here is a hovel. Some friendship will it lend you ‘gainst the tempest. Good my lord, enter.

[LEAR, KENT and FOOL move to the shelter.]

LEAR
Let me alone. This tempest in my mind doth from my senses take all feeling else save what beats there. Filial ingratitude! In such a night to shut me out? Pour on. I will endure.

KENT
Good my lord, enter here.
LEAR

In, boy; go first.

[FOOL enters the shelter.]

Poor naked wretches, how shall your houseless heads defend you from seasons such as these?

EDGAR (from inside the shelter)

Fathom and half, fathom and half! Poor Tom!

[FOOL comes back outside.]

FOOL

Come not in here, nuncle; here’s a spirit. Help me, help me!

KENT

Who’s there?

FOOL

A spirit, a spirit!

KENT

Come forth.

[EDGAR enters.]

EDGAR

Away. The foul fiend follows me.

LEAR

Didst thou give all to thy daughters? And art thou come to this?

EDGAR

Who gives anything to Poor Tom, whom the foul fiend vexes? Tom’s a-cold.

KENT

He hath no daughters, sir.

LEAR

Nothing could have subdued nature to such a lowness but his unkind daughters.

FOOL

This cold night will turn us all to fools and madmen.

EDGAR

Take heed o’ th’ foul fiend. Tom’s a-cold.
LEAR
Thou wert better in a grave than to answer with thy uncovered body this extremity of the skies. Unaccommodated man is no more but such a poor, bare animal as thou art. Off, off, you lendings! Come, unbutton here. [He removes some clothing. EDGAR puts it on.]

[GLOUCESTER enters with a torch.]

EDGAR
Aroint thee, witch, aroint thee.

GLOUCESTER
What, hath your Grace no better company?

EDGAR
Poor Tom’s a-cold.

LEAR
[To EDGAR] Noble philosopher, your company.

EDGAR
The foul fiend haunts Poor Tom in the voice of a nightingale. Croak not, black angel.

LEAR
You, sir, I entertain for one of my hundred; only I do not like the fashion of your garments.

EDGAR (simultaneous with GLOUCESTER)
Sleepest or wakest, thou jolly shepherd? Thy sheep be in the corn.
And for one blast of thy minikin mouth,
Thy sheep shall take no harm.

GLOUCESTER (simultaneous with EDGAR)
[To KENT] Good friend, I prithee, take him. I have o’erheard a plot of death upon him. Drive toward Dover, where thou shalt meet both welcome and protection. If thou shouldst delay half an hour, his life, with thine and all that offer to defend him, stand in assured loss.

[KENT, GLOUCESTER and the FOOL lead LEAR off.]

EDGAR
When we our betters see bearing our woes,
We scarcely think our miseries our foes.
How light and portable my pain seems now
When that which makes me bend makes the King bow!
[EDGAR exits, following the others.]

ACT II, SCENE 2 - Back inside GLOUCESTER’s castle.

[GONERIL, REGAN (dressed as CORNWALL), and EDMUND enter.]

CORNWALL
I will have my revenge ere I depart his house.

EDMUND
This is the letter he spoke of, which approves him an intelligent party to the advantages of France. If the matter of this paper be certain, you have mighty business in hand.

CORNWALL
True or false, it hath made thee Earl of Gloucester. I will lay trust upon thee, and thou shalt find a dearer father in my love.
[To GONERIL] Post speedily to my lord your husband. Show him this letter. The army of France is landed. We will seek out the traitor Gloucester.

GONERIL
Hang him instantly. Pluck out his eyes.

CORNWALL
Leave him to my displeasure. Edmund, keep you our sister company. The revenges we are bound to take upon your traitorous father are not fit for your beholding.
Farewell, dear sister. Farewell, my lord of Gloucester.

GONERIL
Farewell, sweet lord.

[GONERIL and EDMUND exit.]

[OSWALD enters with GLOUCESTER.]

CORNWALL
Who’s there? The traitor? Bind fast his arms.

GLOUCESTER
What means your Grace? Good my friend, consider you are my guest; do me no foul play.

CORNWALL
O filthy traitor!
GLOUCESTER
Unmerciful as you are, I’m none.

CORNWALL
To this chair bind him. [OSWALD ties GLOUCESTER to the chair.] Come, sir, what letters had you late from France? Be simple-answered, for we know the truth. Speak.

GLOUCESTER
I have a letter guessingly set down which came from one that’s of a neutral heart, and not from one opposed.

CORNWALL
Cunning. And false. Where hast thou sent the King?

GLOUCESTER
To Dover.

CORNWALL
Wherefore to Dover?

GLOUCESTER
Because I would not see thy cruel nails pluck out his poor old eyes, nor thy fierce sister in his anointed flesh stick boarish fangs. But I shall see the wingèd vengeance overtake such children.

CORNWALL
See ‘t shalt thou never. Hold the chair. Upon these eyes of thine I’ll set my foot.

[OSWALD holds the chair, and CORNWALL forces out one of GLOUCESTER’s eyes.]

OSWALD
One side will mock another. Th’ other too.

CORNWALL
Out, vile jelly! [He forces out GLOUCESTER’s other eye.]

Where is thy luster now?

GLOUCESTER
All dark and comfortless! Where’s my son Edmund?

CORNWALL
Thou call’st on him that hates thee. It was he that made the overture of thy treasons to us. Go thrust him out at gates, and let him smell his way to Dover.
OSWALD heads toward the exit with GLOUCESTER, and throws him down. OSWALD and CORNWALL exit. EDGAR enters, outside of the castle.

EDGAR
Yet better thus, and known to be contemned, than still contemned and flattered. But who comes here? My father? O gods, who can say “I am the worst”? I am worse than e’er I was. And worse I may be yet. - Bless thee, master.

GLOUCESTER
Is that the naked fellow?

EDGAR
Poor Tom’s a-cold.

GLOUCESTER
Come hither, fellow.

EDGAR
Bless thy sweet eyes, they bleed.

GLOUCESTER
Know’st thou the way to Dover?

EDGAR
Ay, master.

GLOUCESTER
There is a cliff, whose high and bending head looks fearfully in the confinèd deep. Bring me but to the very brim of it, and I’ll repair the misery thou dost bear with something rich about me. From that place I shall no leading need.

EDGAR
Give me thy arm. Poor Tom shall lead thee.

GLOUCESTER and EDGAR exit.

ACT II, SCENE 3 - GONERIL’s castle, later also REGAN’s castle.

GONERIL
Welcome, my lord. I marvel our mild husband not met us on the way.

OSWALD enters.

Now, where’s your master?
OSWALD
Madam, within, but never man so changed. I told him of the army that was landed; he smiled at it. I told him you were coming; his answer was “The worse.”

GONERIL
[To EDMUND] Then shall you go no further. It is the cowish terror of his spirit, that dares not undertake. Back, Edmund, to my brother. Hasten his musters and conduct his powers. I must change names at home and give the distaff into my husband’s hands. Ere long you are like to hear - if you dare venture in your own behalf - a misstress’s command. [She kisses him.] This kiss, if it durst speak, would stretch thy spirits up into the air. Fare thee well.

EDMUND
Yours in the ranks of death.

[EDMUND exits.]

GONERIL
My most dear Gloucester! O, the difference of man and man! To thee a woman’s services are due; my fool usurps my body. [To OSWALD.] What news?

[REGAN enters, in her own castle. She disposes of CORNWALL’s clothing.]

OSWALD
The Duke of Cornwall’s dead, slain by his servant. This letter, madam, craves a speedy answer. ‘Tis from your sister.

REGAN [simultaneously with OSWALD]
The Duke of Cornwall’s dead.

GONERIL
One way I like this well. But being widow and my Gloucester with her... I’ll read, and answer. This is for Edmund.

[GONERIL gives OSWALD a letter. Time passes as he moves to REGAN.]

REGAN
But are my brother’s powers set forth?

OSWALD
Ay, madam.

REGAN
Himself in person there?
OSWALD
Madam, your sister is the better soldier.

REGAN
Lord Edmund spake not with your lord at home?

OSWALD
No, madam.

REGAN
What might import my sister’s letter to him?

OSWALD
I know not, lady.

REGAN
He is posted hence on serious matter. It was great ignorance, Gloucester’s eyes being out, to let him live. Where he arrives he moves all hearts against us. Edmund is gone to dispatch his nighted life; moreover to descry the strength o’ th’ enemy.

OSWALD
I must needs after him, madam, with my letter.

REGAN
Our troops set forth tomorrow. Stay with us. The ways are dangerous.

OSWALD
I may not, madam. My lady charged my duty in this business.

REGAN
Why should she write to Edmund? Might not you transport her purposes by word? I’ll love thee much - let me unseal the letter.

OSWALD
Madam, I had rather –

REGAN
I know your lady does not love her husband; I am sure of that; and at her late being here, she gave most speaking looks to noble Edmund. Take this note: my lord is dead; Edmund and I have talked, and more convenient is he for my hand than for your lady’s. When your mistress hears thus much from you, desire her call her wisdom to her. So, fare you well. If you do chance to hear of that blind traitor, preferment falls on him that cuts him off.
GONERIL (simultaneously with REGAN)
My most dear Gloucester! To thee a woman’s services are due. This kiss, if it durst
speak, would stretch thy spirits up into the air.

OSWALD
Would I could meet him, madam. I should show what party I do follow.

REGAN
Fare thee well.

ACT II, SCENE 4 - Dover

[EDGAR leads GLOUCESTER on.]

GLOUCESTER
When shall I come to th’ top of that same hill?

EDGAR
You do climb it now. Look how we labor.

GLOUCESTER
Methinks the ground is even.

EDGAR
Horrible steep. Hark, do you hear the sea?

GLOUCESTER
No, truly.

EDGAR
Why then, your other senses grow imperfect by your eyes’ anguish.

GLOUCESTER
So may it be indeed. Methinks thy voice is altered and thou speak’st in better phrase
and matter than thou didst.

EDGAR
You’re much deceived; in nothing am I changed.

GLOUCESTER
Methinks you’re better spoken.
EDGAR
Come on, sir. Here’s the place. Stand still. How fearful and dizzy ’tis to cast one’s eyes so low! The crows that wing the midway air show scarce so gross as beetles. The fishermen that walk upon the beach appear like mice. The murmuring surge that on th’ unnumbered pebble chafes cannot be heard so high. I’ll look no more lest my brain turn and the deficient sight topple down headlong.

GLOUCESTER
Set me where you stand.

EDGAR
Give me your hand. You are now within a foot of th’ extreme verge.

GLOUCESTER
Let go my hand. Go thou further off. Bid me farewell, and let me hear thee going.

EDGAR
[Walking away] Now fare you well, good sir.

GLOUCESTER
With all my heart.
O you mighty gods! [He kneels.] This world I do renounce, and in your sights shake patiently my great affliction off. If I could bear it longer, and not fall to quarrel with your great opposeless wills, my snuff and loathed part of nature should burn itself out. If Edgar live, O, bless him! - Now, fellow, fare thee well. [He falls.]

EDGAR
[Using a different voice] Alive or dead? Ho you, sir! Friend, hear you. Sir, speak. Thus might he pass indeed. Yet he revives. What are you, sir?

GLOUCESTER
Away, and let me die.

EDGAR
Thou dost breathe, hast heavy substance, bleed’st not, speak’st, art sound. Thy life’s a miracle. Speak yet again.

GLOUCESTER
But have I fall’n or no?

EDGAR
From the dread summit of this chalky bourn. Do but look up.
GLOUCESTER
Alack, I have no eyes. Is wretchedness deprived that benefit to end itself by death?
‘Twas yet some comfort when misery could beguile the tyrant’s rage and frustrate his proud will.

EDGAR
Give me your arm. [He raises Gloucester.] Up. Feel you your legs? You stand.

GLOUCESTER
Too well, too well.

EDGAR
This is above all strangeness. Therefore, think that the gods have preserved thee.

GLOUCESTER
Henceforth I’ll bear affliction till it do cry out itself “enough, enough!” and die.

[OSWALD enters and draws his sword.]

OSWALD
A proclaimed prize! Most happy! Thou old unhappy traitor, the sword is out that must destroy thee.

GLOUCESTER
Now let that friendly hand put strength enough to ‘t.

[EDGAR steps between GLOUCESTER and OSWALD.]

OSWALD
Wherefore, bold peasant, dar’st thou support a published traitor? Let go his arm.

EDGAR
Chill not let go, zir, without vurther ‘casion.

OSWALD
Let go, slave, or thou diest!

EDGAR
Good gentleman, go your gait, and let poor volk pass.

OSWALD
Out, dunghill.

[They fight. OSWALD falls.]
OSWALD
Slave, thou hast slain me. Take my purse. Bury my body, and give the letters which you find’st about me to Edmund, Earl of Gloucester. O, untimely death! [He dies.]

GLOUCESTER
What, is he dead?

EDGAR
Sit you down; rest you. Let’s see these pockets. The letters he speaks of may be my friends. Let us see. [He opens a letter.]

ENSEMBLE
Let our reciprocal vows be remembered. You have many opportunities to cut him off. I am the prisoner, and his bed my jail. From the loathed warmth whereof deliver me and supply the place for your labor. Your wife, so I would say, Goneril.

EDGAR
A plot upon her virtuous husband’s life, and the exchange my brother. [Drums offstage.] Give me your hand. Far off methinks I hear the beaten drum. Come, I’ll bestow you with a friend.

[EDGAR leads GLOUCESTER off.]

[CORDELIA and KENT enter. CORDELIA removes her disguise as the FOOL.]

CORDELIA
O, thou good Kent, how shall I live and work to match thy goodness?

KENT
To be acknowledged, madam, is o’erpaid.

CORDELIA
How does the King?

KENT
Madam, sleeps still. So please your Majesty that we may wake the King? He hath slept long.
CORDELIA
Be governed by your knowledge, and proceed i’ th’ sway of your own will.

[KENT exits and returns with LEAR, groggy from heavy sleep.]
O, my dear father, restoration hang thy medicine on my lips, and let this kiss repair those violent harms that my two sisters have in thy reverence made. [She kisses LEAR.]
How does my royal lord? How fares your majesty?

LEAR
You do me wrong to take me out o’ th’ grave.

CORDELIA
Sir, do you know me?

LEAR
You are a spirit, I know. Where did you die?

KENT
He’s scarce awake. Let him alone awhile.

LEAR
Where have I been? Where am I? Fair daylight?

CORDELIA
O, look upon me, sir, and hold your hand in benediction o’er me. [LEAR kneels.] No, sir, you must not kneel.

LEAR
Pray do not mock: I am a very foolish old man, and I fear I am not in my perfect mind. Methinks I should know you and know this man, yet I am doubtful. Do not laugh at me, for I think this lady to be my child Cordelia.

CORDELIA
[Weeping] And so I am; I am.

LEAR
I pray, weep not. If you have poison for me, I will drink it. Your sisters have, as I do remember, done me wrong. You have some cause; they have not.

CORDELIA
No cause, no cause.

LEAR
Am I in France?
KENT
In your own kingdom, sir.

CORDELIA
Will ‘t please your Highness walk?

LEAR
You must bear with me. Pray you now, forget, and forgive. I am old and foolish.

[CORDELIA leads LEAR out. KENT follows.]

[EDMUND and REGAN enter.]

REGAN
Now, sweet lord, you know the goodness I intend upon you; tell me truly, do you love my sister?

EDMUND
An honored love.

REGAN
But have you ever found my brother’s way to the forfended place?

EDMUND
That thought abuses you.

REGAN
I am doubtful that you have been conjunct with her.

EDMUND
No, by mine honor, madam.

REGAN
I never shall endure her. Dear my lord, be not familiar with her.

EDMUND
Fear me not.

[GONERIL enters.]

GONERIL
[Aside] I had rather lose the battle than that sister should loosen him and me. [To REGAN] Our very loving sister, well bemet. [To EDMUND] Let’s determine on our proceeding.
EDMUND

I shall attend you presently at your tent.

[GONERIL and REGAN exit.]

To both these sisters have I sworn my love, each jealous of the other as the stung are of the adder. Which of them shall I take? Both? One? Or neither? Neither can be enjoyed if both remain alive.

[EDMUND exits.]

[INTERLUDE: THE BATTLE]

[EDMUND leads LEAR and CORDELIA on as prisoners.]
GONERIL
Mean you to enjoy him?

REGAN
Let the drum strike, and prove my title thine.

[EDGAR enters, armed and disguised.]

GONERIL, REGAN, and EDMUND
What are you?

EDGAR
Know my name is lost, by treason’s tooth bare-gnawn. Yet I am noble as the adversary I come to cope. [To EDMUND] Draw thy sword, that if my speech offend a noble heart, thy arm may do thee justice. Here is mine. [EDGAR draws his sword.] I protest, thou art a traitor, false to thy brother and thy father.

EDMUND
Back do I toss these treasons to thy head, with the hell-hated lie o’erwhelm thy heart, which, for they yet glance by and scarcely bruise, this sword of mine shall give them instant way, where they shall rest forever.

[EDMUND draws his sword. They fight. EDMUND falls, wounded.]

GONERIL and REGAN
Save him, save him!

EDMUND
What you have charged me with, that have I done, and more, much more. The time will bring it out. ‘Tis past, and so am I. But what art thou that hast this fortune on me?

EDGAR
I am no less in blood than thou art, Edmund. [He removes his disguise.]

EDMUND
The wheel has come full circle; I am here. Where have you hid yourself?

EDGAR
The bloody proclamation to escape that followed me so near taught me to shift into a madman’s rags. In this habit met I my father; became his guide. Never revealed myself unto him until some half hour past. His flawed heart burst.

EDMUND
This speech of yours hath moved me.
[GONERIL, realizing that all hope for her is lost, kills REGAN and herself. KENT enters.]

KENT
I am come to bid my king goodnight. Is he not here? [Noticing GONERIL and REGAN.] Alack, why thus?

EDMUND
Yet Edmund was beloved. [He dies.]

EDGAR
Speak, Edmund, where’s the King? And where’s Cordelia?

[LEAR enters with CORDELIA’s body in his arms.]

LEAR
Howl, howl, howl, howl! O, you are men of stones! Had I your tongues and eyes, I’d use them so that heaven’s vault should crack. She’s gone forever. I know when one is dead and when one lives. She’s dead as earth. A plague upon you, murderers, traitors all! I might have saved her. Now she’s gone forever. Her voice was ever soft, gentle, and low. I killed the slave that was a-hanging thee. My poor fool is hanged. No, no, no life? Thou’lt come no more, never, never, never, never, never. [He dies.]

EDGAR
My lord, my lord! Look up, my lord.

KENT
Vex not his ghost. O, let him pass!

EDGAR
He is gone indeed.

KENT
The wonder is he hath endured so long.

EDGAR
The weight of this sad time we must obey,
Speak what we feel, not what we ought to say.
The oldest hath borne most; we that are young
Shall never see so much nor live so long.

[KENT and EDGAR exit with a funeral march.]

THE END
**Instrumentation:**

Flute, doubling Piccolo and Alto Flute  
Oboe, doubling English Horn  
Bb Clarinet, doubling Bass Clarinet  
Bassoon  
Horn in F

Percussion: One player (Suspended Cymbal, Tambourine, found metal object that produces a loud clang when struck (referred to in the score as “anvil”), Snare Drum, High Tom, Low Tom)

Piano

Violin I  
Violin II  
Viola  
Cello  
Double Bass

**Performance notes:**

- All repeats in the score are to be taken as vamps. The measure or measures may not be repeated at all, or they may be repeated as needed until the necessary cue is reached.

- At several other moments in the opera, noted in the score, cued pitch changes, tied to moments on stage, accompany a freely repeating rhythmic pulse.
Lear - Act I, Scene 1
Lear - Act I, Scene 1

The King is coming.

The King is coming.

The King is coming.

The King is coming.

The King is coming.

The King is coming.

The King is coming.
Lear - Act I, Scene 1

The King is coming.

Ominous \( \frac{1}{4} \) 100

Cor.

King.

Reg.

Osw.

Edg.

Edm.

Kent

Vln. I

Vln. II

Vla.

Vc.

D.B.
Lear - Act I, Scene 1

In the division of the kingdom, it ap...
Lear - Act I, Scene 1

Dirge-like again $\frac{4}{4} \approx \frac{90}{4}$

Sweetly expressive $\frac{4}{4} \approx \frac{70}{4}$

The King is coming.

Sir, I love you more than the word can wield the mutter.
Lear - Act I, Scene 1

Faster \( \bar{\text{q}} = 80 \)

Dearer than eyewight, space, and liberty, beyond what can be valued, rich or

47
(What shall Cor-dia speak?)

No less than life, with grace, health, beauty, honor, as child ever loved.
A love that makes breath poor, and speech unmanly, far yon'd all measure of so much love.
Lear - Act I, Scene 1

Too pleasant \( \dot{\text{q}} = 50 \)

Our dearest Regan, speak.

I am made of that self most-thy so my sin-tear And praise me at her.
Lear - Act I, Scene 1

In my true heart I find she means my very deed of love; On - ly she comes too.

worth.
Lear - Act I, Scene 1

short, that I pro-fess my-self an e-nemy to all u-that joys.
Lear - Act I, Scene 1

Sure my love's more pow'ru'-ous than my tongue.)

And find I am a - lone feli-ci - tate in your dear Highness' love.

Now, one joy...
Faster, but free  \( \frac{d}{dt} = 80 \)

No thing, my lord. Un-hope-py that I am, I can-not heave my heart in-to my mouth. I... Speak.
Lear - Act I, Scene 1

Tender, but direct $\frac{1}{4}= 75$

Ob.

B-Cl.

Pno.

Cor.

Lear

Vln. I

Vln. II

Vla.

Vc.

D.B.

"How, how, Cordelia? - mar your fortunes."

"You have begot me,"

"love your Majesty according to my hand, no more nor less."

"Good my lord, You have begot me,"
Lear - Act I, Scene 1

130

Lord shall care for him, half my care and duty. Sure I shall never

Tender again = 80

Lear - Act I, Scene 1

130
Lear - Act I, Scene 1

So young and so untender?
* Repeated pitches (piano LH, etc.) continue steadily throughout. Some "bars" may have more or fewer than four beats. New pitches are cued with the words marked in Lear's spoken text.
Lear - Act I, Scene 1

Lear: 

...hundred absolute name king. The bow is bent... from the shaft.

Kent: 

...if I did to thee, thou hast invaded my heart. Reverse thy state and check this alien son rashly hither! The youngest daughter does...
not love thou least, nor are those empty hour-tid whose low sounds re-verb in hollow-men. Kill thy physician.

Act I, Scene 1
** Upper strings and snare continue steadily. G↓ chord pitches and cymbal are cued with Lear's spoken text.
Lear - Act I, Scene 1

Kent: Fare thee well, king. Sith thou live with ap-pac.

Lear: sixth day...

Away!

Vln. I

Vln. II

Vla.

Vc.

D.B.
Kent bids you all adieu.

Thou hast Cordelia... our benison.

He'll shape his course in a new land.
Lear - Act I, Scene 1

Cor. (mf freely)

Cor. all is known, Love well our faith...

Let your study be to commend your lord, who hath re-

Vln. I (mf)

Vln. II (f)

Vln. (mf)

Vc. (mf)

D.B. (f)
Lear - Act I, Scene 1

Time shall unfold what grief oil consuming hides, who cause fault at last with shame decreases. You at Fortune's aims.
Cordelia exits.

Well may you prosper.

I think our father will hence to-night.

That's most certain, and with you; next month with us.
Lear - Act I, Scene 1

You see how full of changes he is. He al-ways loved our sis-ter most, and he can hit off. We must do some-thing, and i' th' heat.
Act I, Scene 2
Act I, Scene 2

If but as well I other accents borrow that can my speech diffuse,
Act I, Scene 2

Lear enters.

KENT

Lear

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hn.

Perc.

Pno.

KENT

Act I, Scene 2

Lear enters.

KENT

Lear

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hn.

Perc.

Pno.

KENT

Lear

Vln. I

Vln. II

Vla.

Vc.

D.B.

Hn.

Perc.

Pno.

KENT

Lear
Act I, Scene 2

Oswald enters.

Kent

Your daughter is not well. My lady's father.

Vln. I

Vln. II

Vla.

Ve.

D.B.
Act I, Scene 2

Kent trips Oswald.

I'll not be mocked, my lord.

Nor tripped on you, sir?

"My lady's father"?

My lord's knave! You whoremong dog, you slave, you cur!

I thank thee, fellow. Thou serv'st me, and I'll love thee.
Act I, Scene 2

Come, sir, a-way. A-way.

Now, my friendly knave, I thank thee. There's earnest of thy service.
Act I, Scene 2

Let me be true, belike. Back's my 3rd friend. In the bed for him, here, no doubt, to tell the third a blessing to. E'en then adieu, fare.
Act I, Scene 2

A bitter Fool!

Will pro-rate by app-pear, the one in motley here, The e'fore found out there.
Act I, Scene 2

Doth thou call me "fool," boy? All thy other titles thou hast given a-way. That thou wast born with.

Does Goneril enter. How now, daughter?...

As you are freely...
old and rev'ed, should be wise. Here do you keep a line of noble born and spares, men so dis-revered that this ear court shows like a re-verse.
Act I, Scene 2
Act I, Scene 2

Darkness and devils! Degenerate human! Hear, Nature! Suspend... if she must teem...
Act I, Scene 2

how sharper than a serpent's tooth... I am ashamed... Old fond eyes... pluck you out... I have another daughter...

I have another daughter...
Act I, Scene 2

with her nails she'll flay...

Lear and the Fool exit.

Oswald enters.

Oswald, ho!

freely

Oswald, I say!

accel.
Act I, Scene 2

Kent exits.

Go you before to Gloucester.

Oswald and Goneril

Enter, Kent, and the Fool enter.

Shalt see thy - thy daughter

Have you writ that letter to my son-in-law? Be honest in - be honest.

Get you gone, and tell your return.
will use thee kindly. Though she's as like this as a crab's like an apple, I can tell, till what I can tell. She will taste as like this as a crab's.
Act I, Scene 2

Picc.
E. Hn.
B-Cl.
Bsn.
Hn.
Cor.
Vln. I
Vln. II
Vla.
Vc.
D.B.

crab does to a crab

Canst tell how an oy-ster makes his shell?

Nor 1 nei-ther.

But 1 can

No.

tell how an oy-ster makes his shell?
Act I, Scene 3
Act I, Scene 3

With growing intensity \( \text{accel.} \)

B.C.:

Voice:

Hn.

Edm.:

Perc.

Pno.

Vla.

Vc.

Bsn.

Cl.

D.B.

Vln. I

Vln. II

Where the dead are laid in the shadow of the sun to shine in twelve or four-score more-than-four

Sum...
Act I, Scene 3
Act I, Scene 3

...bidding a play in this bower...

Gloucester returns.

Edmund, have you? What cause? What paper was you reading? Act! What cause then that terrible dispatch of it...
Act I, Scene 3
Act I, Scene 3
Act I, Scene 3
Act I, Scene 3

O, chiro!... Abomination villain!

If your lie-tre nil, judge it out, I will place you where you shall hear us out.

Go, steal...
Act I, Scene 3

Edm. 

for this. I will seek him, sir. Proctor, by - and in the hour - men, and our - sons. Irish.)

Vln. I

Vln. II

Vln.

Vc.

D.B.

This is the ex-cer-tant epicyc - of the world, that when we are sick in for - tune, we make god - ly of our dis - a - tion, the sun, the moon, and
Act I, Scene 3

Edgar enters

How now, bro-ther Ed-ward, what sol.len-some pro-ceed-ing are you in?

The right prose by

Ay, two hours to-go-ber
Act I, Scene 3
Act I, Scene 3
Act I, Scene 3

Gloucester enters.

See he per-...-

He stood at the gate to my home, my un-pro-vid-bly's way.

Where is the villain...?
Let him fly far...
Act I, Scene 3

Regan enters and disguises herself as Cornwall.

How now, my noble friend? Since I came hither I have heard strange news. How dost, my lord?
Act I, Scene 3

Edmund: What, did Edgar seek your life?

Edmund: I hear you have shown how to raise a noble son, old man.

He received this hurt...

My old heart... O, shame... It was my duty, sir.
Act I, Scene 3

If he be taken, he shall by no means be feared of doing harm. For you, Edmund, whose virtue and self-knowledge doth so much recommend it itself, make your own purpose, how in my strength you please. 
Act I, Scene 4
Act I, Scene 4

Where may we set our horserows?

If thou lov'st me, tell me.
Act I, Scene 4

Why dost thou care not for me? I know thee not.

I know thee not.

Tell me, I know thee not.
Act I, Scene 4

What dost thou know so far?

Why, what a base, proud, dishonest knave thou thinkest to rail on me that is not thy match.
Act I, Scene 4

KENT

What a joyous lot we be! So much to do! And how shall we begin? In two days a.m. I hope to be at home.

VII. I

VII. II

VII.

V.

D.B.
Act I, Scene 4

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**Flute**

- Twinkle, twinkle little star,
- How I wonder what you are.

**Oboe**

- Twinkle, twinkle little star,
- How I wonder what you are.

**Bass Clarinet**

- Twinkle, twinkle little star,
- How I wonder what you are.

**Bassoon**

- Twinkle, twinkle little star,
- How I wonder what you are.

**Horn**

- Twinkle, twinkle little star,
- How I wonder what you are.

**Percussion**

- Twinkle, twinkle little star,
- How I wonder what you are.

**Double Bass**

- Twinkle, twinkle little star,
- How I wonder what you are.

**Piano**

- Twinkle, twinkle little star,
- How I wonder what you are.

**Violin**

- Twinkle, twinkle little star,
- How I wonder what you are.

**Oboe**

- Twinkle, twinkle little star,
- How I wonder what you are.

**Clarinet**

- Twinkle, twinkle little star,
- How I wonder what you are.

120
Act I, Scene 4

Cornwall (Regan), Edmund, and Gloucester enter.

Draw, you way! Mur-der, mur-der!
Act I, Scene 4

This act—call for sit—shout life. I have spared at out of the grey beard.

Then, swear vain! Spare my grey beard. You wag—vain!
Act I, Scene 4

Edmund exits to get the stocks.

[Music notation]

You shall learn to bear ancient wrong, and teach your children virtue.

[Music notation]

As I have life and breath.
Act I, Scene 4
Act I, Scene 4

Gloucester exits. Kent falls asleep.

Edgar enters and disguises himself as a beggar.

I heard myself proclaimed.
Whiles I may 'scape, I will preserve my self, and take the best and most poorest shape.
Act I, Scene 4

Carried away, \( \rightarrow \) 80

My son! I'll grasp with Bill, blue-bed up knees, and with prostrate shoulders, cut face the winds.

And per se civic of the sky; The gait was to me pious-dar of that lam's bug-goin'. "Sure Tom?" That's something yet, "Old-gin"!
Act I, Scene 4

Fl.

E. Hn.

B. Cl.

Bsn.

Cmb.

Edg.

Kent

Vln. I

Vln. II

Vla.

Vc.

D.B.

Act I, Scene 4

Fl.

E. Hn.

B. Cl.

Bsn.

Cmb.

Edg.

Kent

Vln. I

Vln. II

Vla.

Vc.

D.B.

130
Act I, Scene 4
Act I, Scene 4
Act I, Scene 4

Well, my good lord...

What learned you else, good Sir?
Act I, Scene 4

The King would speak...
Act I, Scene 4

Fl.
E. Hn.
B. Cl.
Perc.
D.B.
Pno.
Bsn.

196
196
196
196
196
196
196

Act I, Scene 4
Act I, Scene 4

Gloucester enters. Cornwall enters and changes to Regan.

I am glad to see you, Kent. Gloucester and Kent flin.

To you, Kent—this is my son, Goneril.
Act I, Scene 4

My curse on her...
Act I, Scene 4

She will you with me, when she is mad? in on.

Goneril enters.

Regan takes her hand.

O Regan, ...
Act I, Scene 4

Reminiscence:...
Act I, Scene 4

Give ear to my sister, for she knows what she does. Is this well spoken?

I dare a vouch it, sir.

What, followers? What should you need of more? Yea, or so

Act I, Scene 4
Act I, Scene 4

Why might not you be some assistance from those that she calls her-sons, or from more? Why not, my lord? I am...
Act I, Scene 4
Act I, Scene 4

Hear me, my lord.
Act I, Scene 4

No, you answered me... I will do such things... What they are yet... You think I'll weep...
Act I, Scene 4

Alack, the night...
Act I, Scene 4

Vln. II

B. Cl.

Vln. I

Gon.

D.B.

Reg.

Pno.

Bsn.

Hn.

Ob.

Fl.

353

B

&

?

#

p

œ

P

.

must

be

their

school-mates.

Shut up your doors.

To a real right.

Via.

Vla.

Vc.

D.B.
Act I, Scene 4

Alack, alack...

Most in rags.
Act I, Scene 4

150
Act I, Scene 4

END OF ACT I
Act II, Scene 1
Act II, Scene 1
Act II, Scene 1

Act II, Scene 1

Blow! Blow! Blow! Blow! Blow! Blow! Blow! Blow! Blow!

and crack your cheeks!

and crack your cheeks!

and crack your cheeks!

Rage, rage!

Rage, rage!

Rage, rage!

your cheeks!

your cheeks!

your cheeks!

...
Act II, Scene 1

Edg. And then, all the king thrones strike for the thick re-verse d-y of the world.

Edm. And then, all the king thrones strike for the thick re-verse d-y of the world.

Ket. And then, all the king thrones strike for the thick re-verse d-y of the world.
Act II, Scene 1
Act II, Scene 1
Act II, Scene 1

Fl.
Ob.
Bb Cl.
Perc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Such sheets of fire, such bursts of thunder, such groans of roaring wind and rain I never have heard.

Bare headed?
ACT II, SCENE 1

[Vl. I]

[Vl. II]

[Vc.]

[Mv.]

[Bsn.]

[Vla.]

[Vln. I]

[Vln. II]

[Perc.]

[Db.]

[Hn.]

[Ob.]

[Pno.]

[Fl.]

My lord, here is a hermit. Some friend ship will it bind you. Go to the tree, and by ten,-

Let me alone. - What brings you here?
Act II, Scene 1

Fool enters the shelter...
Act II, Scene 1

... seasons such as these?

Come out at last, merci!

Poor Tom!
Act II, Scene 1
Act II, Scene 1

Noble philosopher; your company.

Gloucester enters with a monk.

What hath your Grace so hitherto conduted?
Act II, Scene 1

Edgar exits, following the others.
Act II, Scene 2

This is the let-tep he spoke of; this ap-proves him an in-tel-li-gent.
par - ty to the ad - van - tage of France.

If the mat - ter of this pa - per be cur - tain,

you have mighty busi - ness in hand.
Act II, Scene 2

I will lay my trust up-on thee, and thou shalt find a dear father in my love. Post quae-di-ly to my lord, your hus-bond, Show him this litter.
The army of France is landed. We will seek out the traitor Gloucester. Hang him instantly. Pluck out his eyes. Leave him to my displeasure.
Edmund, keep your com-pan-ny.

The tria-ter-ous fa-ther are not fit for your bed-ding.

Fare well, dear sis-ter.

The re-ven-ges we are bound to take up on your
Act II, Scene 2

Farewell, my lord of Gloucester.

Farewell, sweet lord.

Goneril and Edmund exit.

Oswald enters with Gloucester.
Act II, Scene 2

Oswald ties Gloucester to the chair.

... no foul play.

To this chair bind his arms.

Beat him to the chair!
Come, sir, what letters had you late from France? Be simple and second; for we know the truth. Speak.

I have a letter...
Act II, Scene 2

"... from one opposed."

"Canst thou... where hast thou sent the King?"

"And false... To Dover."
Act II, Scene 2

Because I would not...
Act II, Scene 2

Oswald holds the chair, and Cornwall forces out one of Gloucester's eyes.
Act II, Scene 2

He forces out Gloucester's other eye.

Where is thy house now?

All dark... Edward?

It made him smell his way.

Go thrust him out at gates, and let him smell his way to Dover.
Act II, Scene 2

Oswald heads toward the exit with Gloucester, and throws him down. Oswald and Cornwall rush.

Edg. Yet not too thin, and known to be con-tunned, then still con-tunned and far-ward.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

Bc.Cl.

Bsn.

Hn.

Pno.

Edg.

But who comes here? My de-light! 0 gods, who can say “I am the worst”? I am

Vln. I

Vln. II

Vla.

Vc.

D.B.
Act II, Scene 2

Fl.

Oh.

Pno.

Edg.

Glo.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fruging calm $q = 80$

Is that the naked fellow?

Come fellow. Know'st thou the way to Dover?

There is a drift...

And worse may be yet. Blow, blow, man. Poor Tom's a-cold.
Act II, Scene 2

Edgar leads Gloucester out.

Give me thy arm. Poor Tom, shall lead thee.

Edgar leads Gloucester out.
Act II, Scene 3

Goneril and Edmund enter. Welcome, my lord. I must say our mild hus-bond not met us on the way. Oswald enters.
Now, where’s your master?

Ma’am, with us, but never man so changed. I told him of the enemy that was late-dit; he smiled at it.
Act II, Scene 3

Told him you were coming; his answer was "The worse."
Act II, Scene 3

Fl.

Vln. I

Vln. II

Vln.

Vc.

D.B.

Flutes

Oboes

Bassoons

Horns

Timpani

Conductors

Back, Edmond, to my brother. Have him trustee and conduct his powers. I must change names at home.
Act II, Scene 3

and give the die-tall in to my bus-hand's hands.

Ere long, you are like to hear.
Act II, Scene 3

She kisses him, freely

"if you dare ven... in your own be... a... this kiss..."
Act II, Scene 3

Like a first kiss $\approx 60$

Edmund exits.

Like a first kiss

Yours in the ranks of death.
Act II, Scene 3

My most dear Gloucester! O, the difference of man and man! To thee a seaman’s services are due;

Fl.
Ob.
Bb Cl.
Hn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Act II, Scene 3

Matter of fact, $\text{\textbullet} = \text{\textbullet}$

* Regan is in her own home, not Goneril's
Act II, Scene 3

One way I like this well. But being w-way
I'll read, and an-own.
Act II, Scene 3

Goneril gives Oswald a letter; Time passes as he moves to Regan.

This is for Edmund.
Fl.
Ob.
Bb.Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
D.B.

Act II, Scene 3

Fast forward, slowing down \( \frac{q}{4} = 60 \)

195
Act II, Scene 3

Regular speed \( \frac{q}{Q} = \frac{80}{68} \)

Reg.

Osw.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pno.

Perc.

Ob.

Bsn.

Fl.

Hn.

But are my bro-ther's pu-wess set forth?

Ay, ma-dam.

Ma-dam, your sis-ter is the bet-ter suf-ferer.

No, ma-dam.

Lord Ed-mund spake not with your bed at home?

Ma-dam, your sis-ter is the bet-ter suf-ferer.
Act II, Scene 3

What might import my sister's letter to him?

1. I know not, tody.

2. He is posted hence on AVI-vo-us muster.

3. What import my sister's letter to him?
Act II, Scene 3

It was great ignorance. Gloucester's eyes being out, to let him live. Where he arrives he moves all hearts a -

col legno

arco

ord.

Where he arrives he moves all hearts a -

ord.

ord.

ord.

ord.
Act II, Scene 3

Edmund is gone to dispatch his nightly life; no more to des-cry the strength o’ th’ enemy.

gainst us.

col legno

col legno

col legno

col legno

Edmund is gone to dispatch his nightly life; no more to des-cry the strength o’ th’ enemy.
Act II, Scene 3

I must needs follow him, ma'am, with my little troops set forth to-morrow.
Act II, Scene 3

Stay with us. The ways are dan-gre-ous.

I may not, ma-dam. My la-ty charged my du-tv in this busi-ness.

Might not you trans-port her pur-poses by word? I'll love thee much... let me avow this, let me...
Act II, Scene 3

A different tactic \( \frac{q}{2} = 90 \)

I know your loy-alty does not love her true-heart; I am sure of that, and at her late be-ing here, she gave most speak-ing looks to...
Act II, Scene 3

Fl.

Ob.

Bb-Cl.

Bsn.

Hn.

Pno.

Ge.

Reg.

Vln. I

Vln. II

Vla.

Vc.

D.B.

My most dear Gloucester! To thee a wo-man's ser-vi-ces are due; Edmund and I have talked.

Take this note: my lord is dead. Edmund and I have talked.
Act II, Scene 3

This kiss, if it should speak, would stretch thy lips on air.

And more con-venient is he for blood than for your lady's.

When your mis-tress hears news from you, desire her to call her.

Wisdom to her. So, fare you well. If you do chance to hear of that blind traitor, present falls on him that cuts him off.

Would I could meet him, madam. I should show what purity I do feel low.
Act II, Scene 4

Edgar leads Gloucester on.
Act II, Scene 4

[Act II, Scene 4]

[Music notation with notation details]

... than thou didst.

So may it...
Act II, Scene 4

You’re much deceived, in nothing am I changed. Come on, sir. Here’s the place. Stand still.

Methinks you’re better spoken.

Stand still.

Here's the place.

Come on, sir. Here’s the place. Stand still.

You're much deceived; in nothing am I changed.

Come on, sir. Here’s the place. Stand still.
Act II, Scene 4

How fear-ful and cli-ty: Ye to cast men’s eyes on fear;
The cross that wing the mid-weg, all show stern to glance at base-
es.
Act II, Scene 4
Act II, Scene 4
Act II, Scene 4

You are now with in a fast of ill survives. Now hear you well, good sir. Thus might he pass it dead.

Thus might he pass it dead.

Now hear you well, good sir.
Act II, Scene 4

Fl.
E. Hn.
B. Cl.
Bsn.
Perc.
Edg.
Vln. I
Vln. II
Vla.
Vc.
Vl.
D.B.

Speak but again. From the dread source of all that we fear. Do not look up. Give me your arm.

Ah, have no eyes—no period will.
Act II, Scene 4

Fl.  
E. Hn.  
B. Cl.  
Osw.  
D.B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.  

Oswald enters and draws his sword.
Act II, Scene 4

E. Hn.

B. Cl.

Bass.

Hn.

Osw.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Vv.

E. Hn.

B. Cl.

Bass.

Hn.

Osw.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Vv.

E. Hn.

B. Cl.

Bass.

Hn.

Osw.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Vv.
Act II, Scene 4
Act II, Scene 4
Act II, Scene 4

Act II, Scene 4

[Music notation with score details]

Your wife, so I would say...
Act II, Scene 4

Edgar leads Gloucester off.
Act II, Scene 4
Act II, Scene 4

Prel.  
E. Hn.  
B. Cl.  
Vln. I  
Perc.  
Picc.  
Kent  
D.B.  
Pno.  
Vln. II  
Bsn.  
Vla.  
Cor.  
Hn.  
Vc.  

176

Hn.

Act II, Scene 4

1, thee good Kent, how shall I live and work to match thy good will?
Act II, Scene 4

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183

183

is o'er paid.

How dost the King?

So please your Majesty, he hath slept long.

Sleepy q = 60

Ma dam, sleeps still.
Kent returns with Lear, groggy from heavy sleep.
Act II, Scene 4
Act II, Scene 4

You do me wrong to take
me out o' th' grave.

Sir, do you know me?

You are a spirit...
... Where did you die?

He's scarce a wake.

Let him a-lone a-while.

Where have I...
... Fair dailight?
Act II, Scene 4
Act II, Scene 4

That thought is ill, madam. I am afraid that she has been
seen and dealt with ill. — No, no, madam! You have been
meant as a favor to me. — I do not wish that she may
be gate to the fair lady’s place. — Have you seen her way?
But, madam, be not hard upon me.
Act II, Scene 4

Fear me not.

Let's determine on our proceeding.

Our sister should keep her home and mine. Our sister should keep her home and mine. Our sister should keep her home and mine.

I had rather lose the battle than that my sister should lose him and me.
I shall at tend you presently.

To both these sisters I have sworn my love,
Act II, Scene 4

Edmund exits. The battle begins.
Act II, Scene 4
Act II, Scene 4
Act II, Scene 4

236
Act II, Scene 4

No, no... Wipe thine eyes, my lady. The tears are not the best... The tears are not the best. Is it not so, then?
Act II, Scene 4

Edgar enters, armed and disguised.

What are you?

Know my name is lost, by treason's tooth bare gnawed. Yet I am noble as the adorer's God. I come to cope. Draw thy sword,
With righteous rage

that if my speech of truth a noble heart, thy arms may thee jus-tice. Here is mine. I prove true, thou art a traitor, false to thy heath is and thy heath.

Act II, Scene 4
Act II, Scene 4

[Sheet music with musical notation]
Act II, Scene 4

Edm. gives them instant way, where they shall rest for ever. They fight.

Vln. I

Vln. II

Vla.

Vc.

D.B.
Act II, Scene 4
Edmund falls, wounded.
Act II, Scene 4

Edgar removes his disguise.

The wheel has none. Is it too soon?

Where have you led yourself?
Act II, Scene 4

This is a page from a music score, showing the notation for various instruments. The score is for a classical piece, likely an opera, given the context and style. The notation includes bars for Edg (probably for the orchestra), Vln I, Vln II, Vla, Vc, Bsn, Ob, Cl, and D.B. The text on the page includes musical commands and phrases, such as "His flawed heart burst," and "The quick of pain both moved me." The score is dense with musical symbols and instructions, typical of classical music notation.
Act II, Scene 4

Edg. 

Lear enters. Kent enters. 

Fl.

Edm. 

Vla.

Vc.

D.R.

Lear, king! Howl, howl... 

Edm. 

Vla. 

Vc.

D.R.

Lear, king! Howl, howl... 

Edm. 

Vla. 

Vc.

D.R.

Lear enters with Cordelia's body in his arms. 

Lear dies. 

Edg. 

Vla. 

Vc.

D.R.

Lear, king! Howl, howl... 

Edm. 

Vla. 

Vc.

D.R.

Lear dies. 

Edg. 

Vla. 

Vc.

D.R.

Lear, king! Howl, howl... 

Edm. 

Vla. 

Vc.

D.R.

Lear dies.
Act II, Scene 4
Act II, Scene 4

End of the opera.