

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
Professor Olga Haldey
Professor Dora Hanninen
Professor Craig Kier

© Copyright by
Michael Oberhauser
2015

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.

Table of Contents

Dedication	ii
Acknowledgements	iii
Table of Contents	iv
Libretto	1
Instrumentation / Performance Notes	39
Score	40
Act I	40
Scene 1: In Lear's castle	40
Scene 2: Goneril's castle, some days later	73
Scene 3: Gloucester's castle	93
Scene 4: Outside Gloucester's castle	115
Act II	153
Scene 1: Outside in the storm	153
Scene 2: Back inside Gloucester's castle	169
Scene 3: Goneril's castle, later also Regan's castle	184
Scene 4: Dover	205

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. Ourselves 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 reverberate 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.

[*GONERIL and REGAN exit*]

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 stricken, 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, bewep 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 wolvisish 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.]*

GLOUCESTER

What paper were you reading?

EDMUND

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,
h 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'll 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 assurèd 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 and EDMUND enter.]

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 mistress'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.]

CORDELIA

We are not the first who with best meaning have incurred the worst. For thee, oppressed king, I am cast down. Shall we not see these daughters and these sisters?

LEAR

No, no, no, no. Come, let's away to prison. We two alone will sing like birds in th' cage. When thou dost ask me blessing, I'll kneel down and ask of thee forgiveness. So we'll live, and pray, and sing, and tell old tales, and laugh at gilded butterflies. And we'll wear out, in a walled prison. Wipe thine eyes.

[EDMUND shoves LEAR and CORDELIA offstage. GONERIL and REGAN enter.]

GONERIL

Sir, you have showed today your valiant strain, and Fortune led you well.

REGAN

He led our powers, bore the commission of my place and person.

GONERIL

Not so hot. In his own grace he doth exalt himself more than in your addition.

REGAN

In my rights, by me invested, he compares the best.

GONERIL

That were the most if he should husband you.

REGAN

Jesters do oft prove prophets. *[To EDMUND]* General, take thou my soldiers, prisoners, patrimony. Dispose of them, of me; the walls is thine. Witness the world that I create thee here my lord and master.

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.

Transposed Score

Lear

Libretto adapted from
King Lear by
William Shakespeare

Act I, Scene 1

Michael Oberhauser

Almost dirge-like $\text{♩} = 90$

Oboe

Clarinet in Bb

Bassoon

Horn in F

Percussion

Piano

Violin I

Violin II

Viola

Cello

Double Bass

low tom

arco

pizz.

f *pp* *pp* *f* *pp* *pp*

Lear - Act I, Scene 1

Fl. *mf* < *f*

Ob. *p* *mf* < *f* *f*

B♭ Cl. *mp* *mf* *f* *f* *ff*

Bsn. *p* *mp* *mf* *f*

Hn. *mp* *f*

Perc. *p* *mp* *mf* *f*

Pno. *p* *mp* *mf* *f*

Vln. I *mp* *f*

Vln. II *p* < *mp* *mf* *f*

Vla. *p* *mp* *mf* *f*

Vc. *p* *mp* *mf* *f*

D.B. *mp* *f*

Lear - Act I, Scene 1

16

Ob. *ff* *mf*

B♭ Cl. *mf*

Bsn. *ff* *mp* *mf*

Hn. *ff*

Perc. *ff* *fp* *mf* *mf* *f*

Pno. *ff*

Cor. *mf* *f*

Gon. *mf* *f*

Reg. *mf* *f*

Osw. *mf* *f*

Edg. *mf* *f*

Edm. *mf* *f*

Kent *mf* *f*

Vln. I *ff* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *ff* *mf*

D.B. *ff* *arco* *mf*

The King is co-ming. The King is

Lear - Act I, Scene 1

Ominous ♩ = 100

23

Fl. *f* *ff*

Ob. *f* *ff* *mf*

B♭ Cl. *f* *ff* *mf* *mf*

Bsn. *f* *ff* *mf*

Hn. *f* *ff* *mf*

sub²Eym.

Perc. *mp* *mf* *f*

Pno. *f* *ff* *mf*

Cor. *ff*

co - ming. The King is co - ming.

Gon. *ff*

co - ming. The King is co - ming.

Reg. *ff*

co - ming. The King is co - ming.

Osw. *ff*

co - ming. The King is co - ming.

Edg. *ff*

co - ming. The King is co - ming.

Edm. *ff*

co - ming. The King is co - ming.

Kent *ff*

co - ming. The King is co - ming.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff* *mf*

D.B. *f* *ff* *mf*

Lear - Act I, Scene 1

32

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

Perc. *p* sus. cym., metal stick

Pno. *mf*

Cor. *mf*
pears not which daugh - ter he val - ues most.

Gon. *mf*
pears not which daugh - ter he val - ues most.

Reg. *mf*
pears not which daugh - ter he val - ues most.

Osw. *mf*
pears not which daugh - ter he val - ues most.

Edg. *mf*
it ap - pears not which daugh - ter he val - ues most.

Edm. *mf*
it ap - pears not which daugh - ter he val - ues most.

Kent *mf*
pears not which daugh - ter he val - ues most.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Lear - Act I, Scene 1

Dirge-like again $\text{♩} = 90$ Sweetly expressive $\text{♩} = 70$

37

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. *sus. cym.*

Pno.

Cor.

Gon. *The King is co - ming, is co - ming.*

Reg. *The King is co - ming.*

Osw. *The King is co - ming.*

Edg. *The King is co - ming.*

Edm. *The King is co - ming.*

Kent *The King is co - ming.*

Lear *The King is co - ming.* Lear enters.

Vln. I *Know that we have divided... our eldest born, speak first.*

Vln. II

Vla.

Ve.

D.B.

ff *mp* *p* *mf* *ff* *mp* *p* *mf* *ff* *mp* *p* *mf* *ff* *mp* *p* *mf* *ff* *mp* *p* *mf* *ff* *mp* *p*

arco

ff 46 *mp* *p*

Lear - Act I, Scene 1

Faster ♩ = 80

47

Bsn.

Pno.

Gon.

Vln. I

Vln. II

Vla.

Vc.

D.B.

dear-er than eye-sight, space, and li-ber-ty. Be-yond what can be val-ued, rich or

p

pp

p

mp *pp*

mp *pp*

mp *pp*

mp *pp*

Lear - Act I, Scene 1

53

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc.

Pno.

Cor.

Gon.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(What shall Cor - del - ia speak?)

(What shall Cor - del - ia speak?)

(Love, —

rare, No less than life, with grace, health, beau-ty, ho-nor, As much as child e'er loved,

mf *f* *mf* *ff*

p *mf* *mp* *f*

p *mf* *mp* *f*

p *mf* *mp* *f*

mp *mf* *mf* *f*

mp *mf* *f*

Lear - Act I, Scene 1

60

Fl. *mf* < *mp* > *p* > *ppp*

Ob. *mf* < *mp* > *p* > *ppp*

B♭ Cl. *mf* < *mp* > *p* > *ppp*

Bsn. *mf* < *mp* > *p* > *ppp*

Hn. *mf* < *ppp*

Perc.

Pno. *mf* *mp* *p* *ppp*

Cor. *mf*

Gon. *mf* *mp* *pp*
and be si-lent.)
A love that makes breath poor, and speech un - a - ble. Be - yond all man-ner of so much I love

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

D.B. *mf* *pp*

Lear - Act I, Scene 1

Too pleasant ♩ = 50

68

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Pno. *pp* *mp*

Gon. *p*

Reg. *mf*
you. I am made of that self met-tle as my sis-ter And prize me at her

Lear
Our dearest
Regan, speak.

Vln. I *p*

Vln. II *p*

Vla. *p* *mp*

Vc. *p*

D.B. *p* *mp*

Lear - Act I, Scene 1

Sharp ♩ = 120

77

Fl. *mp*

Ob. *mp*

B♭ Cl.

Bsn.

Pno. *f*

Reg. *ff*
worth. In my true heart I find she names my ve-ry deed of love; On - ly she comes too
pizz. *arco* *sim.*

Vln. I *mp* *f* *sim.*

Vln. II *mp* *f* *sim.*

Vla. *mp* *f*

Vc. *mp* *f*

D.B. *mp*

Lear - Act I, Scene 1

89

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc.

Pno.

89

Cor.

89

Gon.

89

Reg.

89

Vln. I

Vln. II

Vla.

Vc.

D.B.

Then poor Cor - del - ial! And yet not so, since I am
 I love you no less than life; As much as child e'er
 She comes too short, that I pro - fess my - self an e - ne - my sim. to all o - ther

Lear - Act I, Scene 1

rit.

Veiled ♩ = 60

94

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc.

Pno.

Cor.

Gon.

Reg.

Lear

Vln. I

Vln. II

Vla.

Vc.

D.B.

sure my love's more pon - der - ous than my tongue.)

loved.

joys And find I am a - lone fe - li - ci - tate In your dear High - ness' love.

Now, our joy...

mf

mf

mp

p

fp

mf

f

mf

mf

mp

ppp

ppp

ppp

mf

mf

mp

ppp

mf

Lear - Act I, Scene 1

Faster, but free ♩ = 80

102

Fl. *fp*

B♭ Cl. *fp*

Bsn. *fp*

Hn. *fp*

Pno.

Cor. *p*
No-thing, my lord. Un-hap-py that I am, I can-not heave my heart in-to my mouth. I

Lear
... Speak.

Vln. I *ppp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B.

Lear - Act I, Scene 1

Tender, but direct ♩ = 75

109

Ob.

B♭ Cl.

Pno.

Cor.

Lear

Vln. I

Vln. II

Vla.

Vc.

D.B.

love your Ma-je-sty ac - cor-ding to my bond, no more nor less. Good my lord, You have be-got me,

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

mf *p*

mf *p*

p

mp

ppp

p

p

p

p

p

Lear - Act I, Scene 1

116 *accel.* *rit.*

Fl. *p* *mp*

Ob. *p* *mp*

B♭ Cl. *p* *mp*

Bsn. *mp*

Pno. *p* *mf*

Cor. *mf* *mp*

Cor. bred me, loved me. I re-turn these du-ties back as are right fit O-bey you, love you, and most

Vln. I *mp* *p* *mf*

Vln. II *mp* *p* *mf*

Vla. *mp* *p* *mf*

Vc. *mf* *pizz.* *arco* *mp* *f*

D.B. *mf* *pizz.* *mp* *f*

Lear - Act I, Scene 1

123 **Blunt** ♩ = 110

B♭ Cl. *p* *mp* *mf*

Pno. *pp* *mf* *f*

Cor. *mf* *f*
ho-nor you. Why have my sis-ters hus-bands if they love you all? Hap-ly when I shall wed, that

Vln. I

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp* *mf*

D.B.

Lear - Act I, Scene 1

Tender again ♩ = 80

130 *rit.*

Fl. *pp* *p*

Ob. *pp* *p*

B. Cl. *pp* *p*

Bsn. *pp* *p*

Hn. *pp* *p*

Pno. *mf* *mp* *p*

Cor. *mf* *mp*
lord shall car - ry half my love with him, half my care and du - ty. Sure I shall ne - ver

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp* *p*

D.B. *arco* *mf* *mp* *p*

Lear - Act I, Scene 1

138 *rit.* *a tempo*

Fl. *p* *pp*

Ob. *mp* *p* *pp*

B♭ Cl. *mp* *p* *pp*

Bsn. *p* *pp*

Hn. *p* *pp*

Perc.

Pno. *pp* *p* *mp*

Cor. *p* *mp*

Lear
mar-ry like my sis-ters, To love my fa-ther all. So young, my lord, and

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

D.B. *p* *pp*

So young and
so untender?

Lear - Act I, Scene 1

146 * \flat_2

Fl. f f ff

Ob. f ff

B♭ Cl. p mp f f ff

Bsn. f f ff

Hn. p mp f f ff

Perc. pp p mp f ff
 cymbal scrape "anvil"

Pno. mp f ff

Cor. pp
 — truc.

Lear *
 Let it be so... ...truth... Here... ...property... ...stranger... ...forever.

Vln. I p mp f f ff

Vln. II mp f f ff

Vla. f f ff

Vc. ff ff

D.B. ff

* 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

154

Fl. *mf* *p* *f*

Ob. *mf* *p* *f*

B♭ Cl. *mf* *p* *mf* *f*

Bsn. *mf* *p* *mf* *f*

Hn. *mf* *p* *mf* *f*

Perc. *pp* *p* *mf* *f*
Repeated chords constant, new pitches on key words.

Pno. *mf* *p* *f*

Kent *f*
Good my liege...

Lear
Peace, Kent... ..dragon... ..loved... Goneril... ..digest... ..jointly... ..monthly...

Vln. I *mf* *p* *f* *mf* *mp*

Vln. II *mf* *p* *p* *f* *mf* *mp*

Vla. *mf* *p* *p* *f* *mf* *mp*

Vc. *mf* *f* *mf* *mp*

D.B. *mf* *f* *mf* *mp*

Lear - Act I, Scene 1

162

mp *accel.*

Kent: Ro - yal Lear, whom I have e - ver ho - nored as king...

Lear: ...hundred... ...abode... ...name... ...king. The bow is bent... ... from the shaft.

Vln. I: *p*

Vln. II: *p*

Vla.: *p*

Vc.: *p*

D.B.: *p*

170

More urgent $\text{♩} = 85$ **Still more urgent** $\text{♩} = 90$

Fl.: *mf*

B♭ Cl.: *mf*

Bsn.: *f*

Hn.: *f*

Perc.: *mf* (low tom)

Pno.: *f*

Kent: *f* *ff*
...it fall ra - ther, though the fork in-vade my heart. Re - serve thy state and check this hi - de - ous rash - ness. The youn - gest daugh - ter does

Vln. I: *f*

Vln. II: *f*

Vla.: *f*

Vc.: *f*

D.B.: *f*

Lear - Act I, Scene 1

175

Ob.

B♭ Cl.

Bsn.

Hn.

Perc.

Pno.

Kent

Lear

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

f

pp

p

mf

ff

not love thee least, nor are those emp-ty hear-ted whose low sounds re-verb no hol-low-ness. Kill thy phy-si-cian,

O vassal! Miscreant!

Lear - Act I, Scene 1

182

Ob. *mf* **

B♭ Cl. *mf*

Bsn. *mf* *p < f* *>*

Hn. *mf*

Perc. *mf* snare *p*

Pno. *p* *mf* *p*

Kent *f* *ff*
 and thy fee be-stow up-on the foul dis-ease. Re-voke thy gift, or I'll tell thee thou dost e-vil.

Lear **
 Hear me, recreant;

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *f* *>* *p*

Vc. *mf* *f* *>*

D.B. *mf* *f*

** Upper strings and snare continue steadily. G♭ chord pitches and cymbal are cued with Lear's spoken text.

Lear - Act I, Scene 1

189

B♭ Cl. *f*

Bsn. *f*

Perc. *sus cym.*

Pno. *b*

Lear
that thou has sought... ..strained pride... Five days...

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *f*

Lear - Act I, Scene 1

196

Ob. *p*

B♭ Cl. *f* *f* *p*

Bsn. *f* *f* *p*

Hn. *f* *mp*

Perc. *mp*

Pno. *mp*

Kent *mf*
Fare thee well, king. Sith thus thou wilt ap-pear,

Lear
... sixth day... Away!

Vln. I

Vln. II

Vla. *pizz.*

Vc. *pizz. mf*

D.B. *f* *f* *mf*

Lear - Act I, Scene 1

203

Fl. *p*

Ob.

B♭ Cl.

Bsn.

Hn.

Perc.

Pno.

Kent

Lear

Vln. I

Vln. II

Vla.

Vc.

D.B.

free-dom lives hence, and ba-nish-ment here. Thus Kent bids you all a-dieu. He'll shape his course in a coun - try new.

Kent exits.

Lear exits.

Thou hast Cordelia...
... our benison.

pizz. *mf*

Lear - Act I, Scene 1

211

Fl.

Ob.

B♭ Cl.

Bsn.

Pno.

Cor. *mf freely*
Cor - del - ia leaves you. Love well our fa - ther.

Gon. *f freely*
Let your stu - dy be to con - tent your lord, who hath re -

Reg. *f freely*
Pre - scribe us not our du - ty.

Vln. I *mf* arco *f* *mf*

Vln. II *mf* arco *f* *mf*

Vla. *f*

Vc. *mf* arco *f*

D.B. *mf* *f*

Lear - Act I, Scene 1

217 *Prescient* ♩ = 80

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Cor. *mp*

Gon. *f*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

D.B. *f* *pp*

Time shall un - fold what plight - ed cun - ning hides, who co - vers fault at last with shame de - rides.

ceived you at For - tune's alms.

Lear - Act I, Scene 1

222

Fl.

Ob.

B♭ Cl.

Bsn.

Cor.

Gon.

Reg.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf freely

pp

Cordelia exits.

Well may you pros - per.

pp

I think our fa - ther will hence to - night.

pp

That's most cer - tain, and with you; next month with us.

pizz.

mp

pizz.

mp

Lear - Act I, Scene 1

227

Fl.

Bsn.

Gon.

Reg.

Vln. I

Vln. II

Vla.

Vc.

D.B.

You see how full of chan-ges he is. He al-ways loved our sis-ter most, and he cast her off. We must do some-thing, and i' th' heat.

'Tis the in - fir-mi-ty of his age.

Act I, Scene 2

Fluid ♩ = 90

Percussion: low tom, sus. cym.

Violin I: *ppp*, *mf*, *ppp*

Violin II: *ppp*, *mf*, *ppp*

Viola: *ppp*, (III), *mf*, *ppp*

Cello: *ppp*, *mf*, *ppp*

Double Bass: *ppp*, *mf*, *ppp*



11 Kent enters and disguises himself as a servant.

Fl.: *p* < *mp*, *mp* <

Ob.: *mf*

B. Cl.: *mf*, *mp*

Perc.: choke, *mf*

Vln. I: *f*, *pp*, *p*

Vln. II: *f*, *pp*, *p*

Vla.: *f*, *pp*, *p*

Vc.: *f*

D.B.: *f*, *ff*

Act I, Scene 2

19

Fl. *mf* to alto flute

Ob. *f* *mp* to english horn

B♭ Cl. *mp* to bass clarinet

Bsn. *mf*

Perc. *pp* *mp* L.V.

Pno. *f* *p*

Vln. I *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *f* *pizz.* *arco* *p*

D.B. *f*

Act I, Scene 2

26

A. Fl. *p* *mp*

E. Hn. *f* *mp* *mp*

B. Cl. *mp* *mf* *mp* *mf* *mp*

Bsn. *f* *mf* *mf*

Hn. *mf*

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Act I, Scene 2

33

E. Hn.

B. Cl.

Bsn.

Hn.

Perc.

Pno.

Kent

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

mp

p

mp

mp

p

p

p

mf

mf

p

p

p

If but as well I o-ther ac-cents bor-row that can my speech dif-fuse,

Act I, Scene 2

41

B. Cl. *mp* *p*

Bsn. *p*

Kent
my good in-tent may car-ry through it-self to that full is-sue... for which I razed my like-ness.

Lear
Lear enters.
How now...

Vln. I *p* *mf*

Vln. II

Vla. *pp* *p*

Vc. *pp* *p*

D.B. *pp*

48

Hn. *mp*

Perc. *mp* L.V.

Pno. *mp*

Kent
freely *mf*
A man, sir. I do pro-fess to be no less than I seem, to serve him tru-ly that will put me in trust. You. No, sir, but you have

Lear
Who wouldst... Dost thou...

Vln. I *mp*

Vln. II *mp*

Vla. *mp* pizz. *mp*

Vc. *mp* pizz. repeat steadily until cue

D.B. *mp* pizz. *mp*

Act I, Scene 2

53

B. Cl.

Bsn.

Hn.

Perc.

Pno.

Osw. *Oswald enters. freely, rudely *mf**

Kent *3*
that in your coun-*2*te-nance which I would fain call mas-ter.

Lear
Follow me. ... You, you, sirrah... Who am I, sir?

Vln. I

Vln. II

Vla.

Vc.

D.B.

Act I, Scene 2

59

A. Fl. *to piccolo*

E. Hn.

B. Cl. *to Bb clarinet*

Bsn.

Perc. *low tom*
f *p*

Pno.

Osw.
 I'll not be struck-en, my lord.

Kent
 Kent trips Oswald.
 Nor tripped nei-ther?

Lear
 "My lady's father?"
 My lord's knave! You whoreson dog,
 you slave, you cur!
 I thank thee, fellow. Thou serv'st me, and I'll love thee.

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *arco* *pizz.* *arco* *mp*

Vc. *arco* *mp*

D.B. *arco* *mp*

Act I, Scene 2

66

E. Hn.

Bsn.

Hn.

Perc.

Pno.

Kent

Lear

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mp *pp*

pp

Oswald exits.

Cordelia enters and disguises herself as the Fool.

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

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

Act I, Scene 2

75

Picc. *pp*

E. Hn. *p* *pp*

B♭ Cl. *pp* *p* *pp*

Bsn. *pp* *pp*

Hn. *pp*

Vln. I

Vln. II

Vla.

Vc. *pp* *pp*

D.B.

82 Fresh ♩ = 85

E. Hn. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

Perc.

Cor. *mf*

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

D.B. *mf*

Let me hire him too. Here's my cock-comb! This fel-low has ba-nished two daugh-ters and did the third a bless-ing a-gainst his will. If thou fol-low him,

Act I, Scene 2

106

E. Hn. *p*

Hn. *pp* *mp*

Perc. low tom *pp* *mp*

Pno. *pp* *mp*

Cor. *freely*
All thy o-ther ti-tles ... thou hast gi-ven a-way. That thou wast born with.

Gon. Goneril enters. *mp*
As you are

Lear Dost thou call me "fool," boy? How now, daughter?...

Vln. I *arco* *mf* *mp* *pp* *mp* *p*

Vln. II *arco* *mf* *mp* *pp* *mp* *p*

Vla. *arco* *mf* *mp* *pp* *mp*

Vc. *arco* *mf* *mp* *pp* *mp*

D.B. *pp* *mp*

Act I, Scene 2

113

E. Hn.

B♭ Cl.

Pno.

Gon.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

pp *mp*

p *mf*

pp *mp*

pp *mp*

p *pp* *mp*

mp

old and rev-'rend, should be wise. Here do you keep a hun-dred knights and squires, men so dis-or-dered that this our court shows like a ri-o-tous

mp

Act I, Scene 2

120

Picc. *mp* *mf*

E. Hn. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp* *mf*

Perc. *p* *mf* choke

Pno. *mf* *mp*

Gon. *f* *mp*
 inn. Be then de - sired, by her that else will take the thing she begs, a lit - tle to dis - quan - ti - ty your train.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mp* *mf* *mp*

D.B. *mf* *mp*

Act I, Scene 2

128

Picc. *ff*

E. Hn. *ff*

B♭ Cl. *ff*

Bsn. *ff* *mf*

Hn. *ff*

Pno. *ff* *mp* *legato* RH gesture continues until cue

Lear
Kent exits.
Darkness and devils! ... Degenerate bastard, Hear, Nature! Suspend... If she must teem...

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *mp* *mf*

D.B. *ff* *mp*

Act I, Scene 2

135

Picc. *f*

E. Hn. *mf*

B♭ Cl. *mf*

Bsn. *mf* *p*

Hn. *mf*

Pno. *f*

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

Vln. I *f* *pizz.*

Vln. II *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f*

D.B. *mf*

Act I, Scene 2

140 $\text{♩} = 60$ *accel.*

B♭ Cl. *pp* *mf*

Bsn. *pp* *mf*

Hn. *pp* *mf* *g^{ub}*

Pno. *pp* *mf*

Gon. *freely f*

Lear and the Fool exit. Os-wald, ho! Os-wald, I say! Oswald enters.

Lear with her nails she'll flay...

Vln. I *arco pp*

Vln. II *arco pp*

Vla. *arco pp* *mf*

Vc. *pp* *mf*

D.B. *pp* *mf*

Act I, Scene 2

147 **Conversational** $\text{♩} = 80$ *accel.*
lento

Pno. *mp*

Gon. *mf* Oswald and Goneril exit. Lear, Kent, and the Fool enter.

Osw. *mf*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Have you writ that let-ter to my sis-ter? In-form her full of my par-ti-cu-lar fear. Get you gone, and has-ten your re-turn.

Ay, ma-dam.

Fumbling $\text{♩} = 100$

153

E. Hn. *mp* *f* *mf*

B♭ Cl. *mp* *f* *mf*

Bsn. *mp* *f* *mf*

Pno. *f*

Cor. *mf*

Lear *mf*

Vln. I *pizz.* *f* *pizz.*

Vln. II *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *pizz.* *f*

D.B. *mp* *f*

Go you before to Gloucester...

Kent exits.

Shalt see thy o-ther daugh-ter

Act I, Scene 2

158

Picc. *mp*

E. Hn.

B♭ Cl.

Bsn.

158

Hn.

158

Cor.
will use thee kind-ly. Though she's as like this as a crab's like an ap-ple, I can still tell what I can tell. She will taste as like this as a

158

Vln. I *arco pp*

Vln. II *arco*

Vla. *mp*

Vc. *mp*

D.B. *p*

Detailed description: This is a page of a musical score for Act I, Scene 2. It features ten staves of instruments: Piccolo, English Horn, Bass Clarinet, Bassoon, Horn, Cor Anglais, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 4/4 time, with a key signature of one flat (B-flat). The Piccolo part begins at measure 158 with a half note G4. The English Horn, Bass Clarinet, and Bassoon parts have melodic lines with various intervals and rests. The Horn part has a half note G4. The Cor Anglais part has a melodic line with lyrics: "will use thee kind-ly. Though she's as like this as a crab's like an ap-ple, I can still tell what I can tell. She will taste as like this as a". The Violin I part has a melodic line with lyrics and dynamics *arco pp*. The Violin II part has a melodic line with dynamics *arco*. The Viola part has a melodic line with dynamics *mp*. The Violoncello part has a melodic line with dynamics *mp*. The Double Bass part has a melodic line with dynamics *p*. The score is divided into two systems, with the first system containing measures 158-161 and the second system containing measures 162-165. The time signature changes from 4/4 to 3/4 at the end of the second system.

Act I, Scene 2

164

Picc.

E. Hn.

Bs. Cl.

Bsn.

Hn.

164

Cor.

crab does to a crab. Canst tell how an oy-ster makes his shell? Nor I nei-ther. But I can

Lear

No.

164

Vln. I

pizz.
mf *mp*

Vln. II

mp

Vla.

Vc.

pizz.
mp

D.B.

Act I, Scene 2

171

E. Hn.

B♭ Cl.

Bsn.

Hn.

Cor.

Lear

Vln. I

Vln. II

Vla.

Vc.

D.B.

tell why a snail has a house. Why, to put 's head in, not to give 't a-way to his daugh-ters and leave his horns with-out a

Why?

mp

mp

176

E. Hn.

B♭ Cl.

Bsn.

Cor.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Lear and the Fool exit.

case.

Act I, Scene 3

$\text{♩} = 90$ *rit.*

Flute *mp*

Bassoon *mp*

Percussion

Piano *pp*

Edmund *mf* *mp*
Edmund enters. *mf* *mp*
Thou, Na - ture, art my god-dess. To thy law my ser-vi-ces are bound.

Violin I *mp* *p*

Violin II *mp*

Viola *mf* *p* *mp*

Cello *mf* *p* *mp* *p*

Double Bass *mp* *p*

Act I, Scene 3

With growing intensity $\text{♩} = 60$ *accel.*

The musical score includes the following parts and markings:

- B. Cl.**: *mf*
- Bsn.**: *mf*
- Hn.**: *mf*
- Perc.**: *p*, *low tom*
- Pno.**: *p*, *mp*
- Edm.**: *mf*
- Vin. I**: *mp*
- Vin. II**: *p*, *mp*
- Vla.**: *p*, *mf*, *pizz.*
- Vc.**: *mp*
- D.B.**: *mp*

Where - fore should I stand in the plague of cus - tom, and per - mit the cu - ri - o - si - ty of na - tions to de - prive me for that I am some twelve or four - teen moon - shines

Act I, Scene 3

15 $\text{♩} = 90$ *rit.* **Bold** $\text{♩} = 70$

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *f* *mp* *p* *mp* *p*

Bsn. *f* *mp* *p* *mp* *p*

Hn. *mf* *mp*

Perc. *p* *mp*

Pno. *f* *mp*

Edm. *ff* *mf* *mp* *mf* *p*

lag of a bro - ther? — Why "bas-tard"? Why "bas-tard"? Well then, le-gi-ti-mate Ed-gar, I must have your land. Fine — word,

Vln. I *f* *mp* *p* *mp* *p*

Vln. II *f* *mp* *p* *mp* *p*

Vla. *mp* *p* *mp* *p*

Vc. *f* *mp* *p* *mp* *p*

D.B. *f* *mp* *p* *mp* *p*

Act I, Scene 3

Fl. *f*

Ob. *mf* *f*

B♭ Cl. *p* *mp* *f* *p*

Bsn. *f* *p*

Hr. *p* *mp* *f*

Perc. *mp* *f* *p*

Pno. *mp* *f* *p*

Edm. *mf* *f* *mp*
"le-gi-ti-mate." Well, my le-gi-ti-mate, if this let-ter speed and my in-ven-tion thrive, Ed-mund the base shall top th'-le-gi-ti-mate. 1

Vln. I *p* *mp* *f* *p*

Vln. II *p* *mp* *f* *p*

Vla. *mp* *f* *p*

Vc. *p* *mp* *f* *p*

D.B. *mf* *f*

Act I, Scene 3

32

Fl. *mp* *mf* *f* *ff*

Ob. *mp* *mf* *f* *ff*

Bs. Cl. *mp* *mf* *f* *ff*

Bsn. *mp* *mf* *f* *ff*

Perc. *mp* *mf* *f* *ff* *choke*

Pno. *mp* *mf* *f* *ff*

Edm. *mp* *mf* *f* *ff*

Vln. I *mp* *mf* *f* *ff*

Vln. II *mp* *mf* *f* *ff*

Vla. *mp* *mf* *f* *ff*

Vc. *mp* *mf* *f* *ff*

D.B. *mp* *mf* *f* *ff*

grow, I pros - per. Now, gods... now, gods... stand up for the bas-tards!

33

Fl. *pp*

Ob. *pp*

Bs. Cl. *pp*

Bsn. *mp* *mf* *pp*

Edm. *mf* Hiding a paper in his clothes

Glo. Gloucester enters. So please your lord-ship, none. No-thing, my lord.

Edmund, how now? What news? What paper were you reading? No? What needed then that terrible dispatch of it...

41

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Act I, Scene 3

Fl. *mf*

Ob. *mf*

B. Cl. *mf*

Bsn. *mf*

Pno. *mf* *pp*

Edm. *f* *p* *mp*
I be - seech you, sir, par - don me. It is a let-ter from my bro-ther. I find it not fit for your o'er-look-ing. I shall of-fend ei-ther to de - tain or give it.

Vln. I *mp* *pp* *p*

Vln. II *mp* *pp* *p*

Vla. *mp* *pp* *p*

Vc. *mf* *pp* *p*

D.B.

Act I, Scene 3

60

Fl. *ppp* *p* *mp*

Ob. *p* *mp*

B♭ Cl. *pp* *p* *mp* *mp*

Bsn. *pp* *p* *mp*

Hr. *ppp* *p* *mp* *pp* *mp*

Pno. *ppp* *p* *mp*

Cor. *pp* *mp* *mf* *mp* *mf*

Con. *mp* *mf* *mp* *mf*

Reg. *p* *mp* *mf* *mp* *mf*

Osw. *p* *mp* *mf* *mp* *mf*

Edg. *p* *mp* *mf* *mp* *mf*

Kent *pp* *mp* *mf*

Vln. I *pp* *p* *mp* *p* *pp*

Vln. II *pp* *p* *mp* *p* *pp*

Vla. *pp* *p* *mp* *p* *pp*

Vc. *ppp* *pp* *p* *mp* *mp*

D.B. *pp* *p* *mp*

Come to me... ..I may speak more. If our fa-ther would sleep till I waked him... ..and
..I may speak more. ..would sleep till I waked him... ..and
..that of this I may speak more. ..till I waked him... ..and
..that of this I may speak more. ..you should en-joy half his re-ve-nue for - e - ver, and
Come to me... ..I may speak more. ..you should en-joy half his re-ve-nue for - e - ver, and
Come to me... ..I may speak more. ..half his re-ve-nue for - e - ver, and

Act I, Scene 3

accl. $\text{♩} = 90$

Fl. *mf* *pp*

Ob. *mf* *pp*

B♭ Cl. *mf* *pp*

Bsn. *mf* *p > pp*

Hn. *mf*

Perc.

Pno. *mf* *pp*

Cor. *f* *mfpp*

Gon. *f* *mfpp*

Reg. *f* *mfpp*

Osw. *f* *mp*

Edg. *f* *mfpp*

Kent *f* *mfpp*

Glo. Conspiracy? ...

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

D.B. *mf* *pp*

live the be- lov- ed of your bro- ther...
live the be- lov- ed of your bro- ther...
live the be- lov- ed of your bro- ther...
live the be- lov- ed of your bro- ther...
live the be- lov- ed of your bro- ther...
live the be- lov- ed of your bro- ther, Ed- gar...
live the be- lov- ed of your bro- ther...

Act I, Scene 3

74

Bsn. *pp*

Pno. *pp*

Edm. It is his hand, my lord, but I hope his heart is not in the con-tents.

Glo. ... to be your brother's?

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*



77

Fl. *f*

Ob. *f*

Bs. Cl. *f*

Bsn. *f*

Perc. *f* low tom sus. cym.

Edm. *mp* If your Ho-nor judge it met, I will place you where you shall hear us con-

Glo. O villain, villain! ... Go, sirrah... Abominable villain!

Vln. I *f*

Vln. II *f*

Vla. *p*

Vc. *f*

D.B. *f*

Act I, Scene 3

89

Edm. *fer* of this I will seek him, sir, *freely* pre-sent-ly, con-vey the busi-ness as I shall find means, and ac-quaint you with-al. Gloucester exits.

Glo. To his father... Edmund, seek him... These late eclipses...

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.



98

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

Perc. *mf* low tom *mp* sus. cym.

Pno. *mf*

Edm. *f* This is the ex-cel-lent fop-pe-ry of the world, that when we are sick in for-tune we make guil-ty of our dis-as-ters the sun, the moon, and

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Act I, Scene 3

102

Bsn. *mp*

Perc. brushes *p*

Pno. *mp*

Edg. Edgar enters *mf* *p*

Edm. How now, bro-ther Ed-mund, what ser'-ious con-tem - pla-tion are you in?
stars. Ed - gar... ..and pat he comes like the ca - tas-tro-phy of the old co-me-dy.

Vln. I *mp* *pp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *pp*

D.B. *pp* *mp*

109

Ob. *pp*

B. Cl. *pp*

Bsn. *pp*

Perc. *pp*

Pno. *p* *pp*

Edg. The night gone by. Ay, two hours to-ge-ther.

Edm. When saw you my fa - ther last? Spake you with him? Par-ted you in good terms? Found you no dis-plea-sure in him

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Act I, Scene 3

115

Ob.

B. Cl.

Bsn.

Perc.

Pno.

Edg.

Edm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

p < *mp*

sus. cym.

pp *mp* *pp*

p *mp*

p *mp* *f*

mp *mf* *freely* *f*

None at all. For-bear his pre-sence un - til some time hath qua-li-fied the head of his dis-plea-sure, which at this in-stants-to ra-geth in him.

by word nor coun-te-nance?

Some

Act I, Scene 3

121

Fl. *mf* *p* *mf*

Ob. *mf* *mf*

B♭ Cl. *mf* *mf* *p*

Bsn. *mf* *p*

Hn. *mf* *p*

Perc. *mf* low tom 3 3

Pno. *mf*

Edg. *mf*

Edm. *mf* *mp* *f* *mp*
vil-lain hath done me wrong- That's my fear. O sir, fly this place! You have now the ad-van-edge of night. I hear my fa-ther co-ming. Par-don me. In

Vln. I *mf*

Vln. II *mf* *p*

Vla. *mf*

Vc. *mf* *mf* *p*

D.B. *mf* *mf* *p*

Act I, Scene 3

126 Fl. *f*

126 Ob. *f*

126 B♭ Cl. *f*

126 Bsn. *f*

126 Hn. *f*

128 Perc. *f* low tom

126 Pno. *p* *ppp* *f*

Edm. *pp* *sf*
cun - ning I must draw my sword up-on you. Draw. Seem to de-fend your - self. Yield!

126 Vln. I *p* *f*

126 Vln. II *f*

126 Vla. *f*

126 Vc. *f*

126 D.B. *f*

Act I, Scene 3

142

B. Cl. *mf* > *mp* *mp*

Bsn. *mf* > *mp* *mp*

Hn. *mp*

Perc. *mp*

Pno. *mf*

Edm. Edmund wounds himself. *mf* *freely*

Glo. Gloucester enters.

Now, Edmund... But where is he? Where is the villain...

Vln. I *fp* > *mf* *f* *mp*

Vln. II *fp* > *mf* *f* *mp*

Vla. *fp* > *mf* *f* *mp*

Vc. *fp* > *mf* *f* *mp*

D.B. *mp*



150

Fl. *p*

Pno. *p*

Edm. *mp*

no means he could per-suade me to the mur-der of your Lord-ship. See-ing how op-po-site I stood to his pur-pose, with his pre-par-ed sword he char-ges home my un-pro-vi-ded bo-dy, lanced mine arm; and

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Act I, Scene 3

157 *rit.* **Broad** $\text{♩} = 70$

Fl. *f*

Bs. Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f* low tom *mf* sus. cym. *mp*

Pno. *f*

Edm. when he saw my a-lar-umed spi-rits, he fled.

Glo. Let him fly far! ...

Vln. I *f* *p* *mp*

Vln. II *f* *p* *mp*

Vla. *f*

Vc. *f*

D.B. *f*

Act I, Scene 3

166 Fluid ♩ = 90

Fl.

E. Hn.

B♭ Cl.

Hn.

Perc.

Pno.

Reg.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

pp

pp

pp

pp

Regan enters and disguises herself as Cornwall.

freely mf

How now, my no-ble-friend? Since I came hi-ther I have heard strange news. How dost, my lord?

Act I, Scene 3

175

B.C. *pp*

Hn. *pp*

Perc.

Pno.

Reg. What, did Ed-gar seek your life? Ed-mund, I hear you have shown your fa-ther a child-like of-fice.

Edm. It was my du-ty, sir.

Glo. My old heart... O, shame... He received this hurt...

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *pp*

D.B. *pp*

Act I, Scene 3

183

Fl.

E. Hn.

B♭ Cl.

Hn.

Perc.

183 *mf* Repeat freely until singer finishes line

183 *f* *p* *mp*

183 *mf* freely, not matching accomp. *mp* *mf*

183

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mp* *mp* *mp*

low tom

p

If he be ta-ken, he shall ne-ver more be feared of do-ing harm. Make your own pur-posit, how in my strength you please. For you, Ed-mund, whose vir-tue and o-be-di-ance doth so much com-mend it-self,

Act I, Scene 3

185

Fl. *mp*

E. Hn. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp*

Perc.

Pno.

Reg. *mp*

Edm. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

188

189

190

191

192

193

194

you shall be ours. You know not why we came to vi-sit you. Our fa-ther hath writ, so hath our sis-ter, of dif-fen-ces, which I best thought it fit to

I shall serve you, sir.

an - swer from our home. Our good old friend, be - stow your coun-sel to our bus-ness - es, which craves in - stant use.

I serve you ...

pp *pppp*

pppp

pppp

pppp

pppp

Act I, Scene 4

Jaunty $\text{♩} = 90$

The musical score is arranged in ten staves. The instruments and their parts are as follows:

- Flute:** Starts with a rest, then plays a melodic line starting in the fourth measure with dynamics *f* and *mp*.
- Oboe:** Plays a melodic line starting in the first measure with dynamic *mf*.
- Clarinet in Bb:** Plays a melodic line starting in the first measure with dynamic *mf*, then *f* in the fourth measure.
- Bassoon:** Plays a rhythmic accompaniment starting in the first measure with dynamic *mf*, then *f* in the fourth measure.
- Oswald:** Vocal line starting in the fourth measure with the lyrics "Oswald and Kent enter" and "Good dawn-ing to thee, friend." Dynamics include *mf*.
- Violin I:** Remains silent throughout the scene.
- Violin II:** Remains silent throughout the scene.
- Viola:** Plays a melodic line starting in the third measure with dynamics *mf* and *mp*.
- Cello:** Plays a melodic line starting in the first measure with dynamics *arco*, *mf*, and *pizz.*
- Double Bass:** Plays a melodic line starting in the first measure with dynamic *mf*.

Act I, Scene 4

Fl. *f* *mp*

Ob. *mp* *pp*

Bs. Cl. *f* *mp*

Bsn. *f* *mp*

Perc. *f*

Pno. *f*

Osw. *mf*
Where may we set our hor - ses?
Pri - thee, if thou lov'st me, tell me.

Kent *mp* *mf*
I' th' mire. I love thee not.

Vln. I

Vln. II

Vla. *mp*

Vc.

D.B. *f* arco

Act I, Scene 4

12

Fl. *p* *mp* *mf*

Ob. *p* *mp*

Bs. Cl. *p* *mp* *mf*

Bsn. *mp* *mf* *mp*

Pno. *mf* *mp*

Osw. *mp* *f* *mf*
Why then, I care not for thee. Why dost thou use me thus? I know thee not.

Kent *mf*
Fel-low, I know thee.

Vln. I *p* *mp* *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

Act I, Scene 4

17

Hn. *p* *pp* *mf*

Perc.

Pno. *p* *pp* *mf* *mf*

Osw. *mp* *f*
What dost thou know me for? Why, what a mon-strous fel-low art thou thus to rail on me that is

Kent *p* *f*
A base, proud, shal-low, beg-gar-ly knave; a whore-son rogue.

Vln. I *mf*

Vln. II *mf*

Vla. *p* *pp* *mf*

Vc. *p* *pp* *mf*

D.B. *p* *mf*

Detailed description: This is a page of a musical score for Act I, Scene 4. It features ten staves: Horn (Hn.), Percussion (Perc.), Piano (Pno.), Oswald (Osw.), Kent, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 17. The Horn part starts with a *p* dynamic, followed by *pp* and then *mf*. The Piano part has a *p* dynamic, then *pp*, and then *mf*. The vocal parts for Oswald and Kent have lyrics and dynamics: Oswald starts with *mp* and *f*, while Kent starts with *p* and *f*. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) have dynamics of *p*, *pp*, and *mf*. The Percussion part is mostly silent. The score includes various musical notations such as slurs, accents, and dynamic markings.

Act I, Scene 4

Rash $\text{♩} = 90$

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Bass Clarinet, Bassoon, Horn) and Percussion (snare). The middle section features Piano and two vocal lines (Oswald and Kent). The bottom section includes strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is divided into measures, with a key signature change to D major and a 3/8 time signature. Dynamics such as *mf*, *mp*, and *f* are indicated throughout. The vocal parts include lyrics in English.

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Perc. snare

Pno.

Osw.

Kent

Vln. I

Vln. II

Vla.

Vc.

D.B.

nei-ther known of thee nor knows thee!

What a bra-zen-faced var-let art thou to de-my thou know-est me! Is it two days a-go since I tripped up thy heels and

Act I, Scene 4

Fl. *f* *mf* *f* *ff*

Ob. *f* *mf* *f* *ff*

B♭ Cl. *f* *mf* *f* *ff*

Bsn. *f* *mp* *f* *ff*

Hn. *f* *f* *ff*

Perc. *f* *mp* *f* *ff*
low tom sus. cym. snare

Pno. *f* *mp* *f* *ff*

Osw. *ff* *mf* *ff*

Kent *ff* *mf* *ff*
beat thee be fore the King? Draw, you rogue. Draw! Draw, you ras - cal! You come with let - ters a - gainst the King. Draw, you rogue!

Vln. I *f* *mf* *f* *ff*

Vln. II *f* *mf* *f* *ff*

Vla. *f* *mp* *f* *ff*

Vc. *f* *mp* *f* *ff*

D.B. *f* *mp* *f* *ff*

Act I, Scene 4

Panicked $\text{♩} = 120$

Fl. *f* *ff*

Ob. *f* *ff*

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc. *f* *ff* high tom low tom

Pno. *f* *ff*

Osw. Cornwall (Regan, Edmund, and Gloucester enter.)
way! A - way! Help! Mur - der, mur - der!

Kent Draw, ——— you ras - call!

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

Act I, Scene 4

Authoritative $\text{♩} = 80$

The score is for Act I, Scene 4, featuring a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion (Perc.) part includes a snare drum and cymbals. The piano (Pno.) part is for grand piano. The vocal soloists are Reginald (Reg.) and Oswald (Osw.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 3/4 time and begins with a tempo of 80 beats per minute. The key signature has one flat (B-flat). The woodwinds and strings play a rhythmic pattern of eighth notes, while the vocal soloists have lyrics. The percussion part features a snare drum and cymbals. The piano part is mostly rests. The vocal soloists have lyrics: Reginald: "Keep peace, up-on your lives! He dies — that strikes a gain. What is the mat-ter? Speak yet, how grew your"; Oswald: "I am scarce in breath, my lord."

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc.

Pno.

Reg.

Osw.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f

mf

mp

p

Keep peace, up-on your lives! He dies — that strikes a gain. What is the mat-ter? Speak yet, how grew your

I am scarce in breath, my lord.

Act I, Scene 4

45

Pno. *mf*

Reg. *mf*
quar-rel?

Osw. *mf*
This an-cient ruf-fi-an, sir, whose life I have spared at suit of his grey beard...

Kent *f*
Thou whore-son! Spare my grey beard, you wag-tail?

45 *pizz.*
Vln. I *mp*

Vln. II *pizz.*
mp

Vla. *mp*

Vc. *mp*

D.B.

Detailed description: This is a page of a musical score for Act I, Scene 4. It features a piano accompaniment and three vocal parts. The piano part is in 3/4 time and begins with a mezzo-forte (*mf*) dynamic. The vocal parts are for Reginald (Reg.), Oswald (Osw.), and Kent. Reginald's part starts with the lyrics "quar-rel?". Oswald's part has the lyrics "This an-cient ruf-fi-an, sir, whose life I have spared at suit of his grey beard...". Kent's part has the lyrics "Thou whore-son! Spare my grey beard, you wag-tail?". The score includes various musical notations such as dynamics (*mf*, *f*, *mp*), articulation (*pizz.*), and a rehearsal mark (45). The instruments listed are Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Act I, Scene 4

55

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. sus. cym., metal stick

Pno.

Reg.

Kent

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p* *pp* *mf* *arco* *p* *mp*

What is his fault? No more, per-chance, does mine, nor his. His coun-ten-ance likes me not. Sir, 'tis my oc-cu-pa-tion to be plain: I have seen bet-ter fa-ces in my

Act I, Scene 4

64

Fl. *mf*

Ob. *mf*

B♭ Cl. *p* *mf*

Bsn. *p* *mf*

Hr. *p* *mf*

Perc. *p* *mf* *p* *low tom*

Pno. *mf* *mp*

Reg. *mp* *f* *mf* Edmund exits to get the stocks.

Kent Fetch forth the stocks. You stub-born an-cient knave, we'll teach you. As I have life and ho-nor,

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf* *mp*

Vc. *p* *mf* *mp*

D.B.

time than stands on a - ny shoul-der I see be - fore me at this in-stant.

Act I, Scene 4

72

Bsn. *p*

Pno. *mf* *f*

Reg. *ff*
 there shall he sit till night, and all night, too.

Glo. Let me beseech your Grace... The King must take it ill...

Vln. I *p* *pizz.*

Vln. II *p* *pizz.*

Vla. *mf* *f* *p* *pizz.*

Vc. *mf* *f* *p*

D.B. *mf* *f* *p*

80

B♭ Cl. *to bass clarinet* **Interminable** $\text{♩} = 60$

Bsn. *p* *mf*

Hn. *p* *mf*

Pno. *p*

Reg. *mp* *freely*
 I'll an-swer that. Put in his legs. Come, my good lord, a - way.
 Edmund puts Kent in the stocks. Cornwall, Oswald and Edmund exit.

Kent *mp*
 Pray, do not, sir, ...

Glo. I am sorry...

Vln. I *arco* *mp* *mf* *p*

Vln. II *arco* *mp* *mf* *p*

Vla. *arco* *mp* *mf* *p*

Vc. *p* *mf* *p*

D.B. *p* *mf* *p*

Act I, Scene 4

Fl. *pp* *accf*

Ob. *pp*

Pno.

Kent *pp* *accf*
I have watched and tra-veled hard. Some time I shall sleep out; the rest I'll whist-le.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

With trepidation $\text{♩} = 80$

Fl. *p* *mp* *mp* *mp* *pp*

Ob. *p* *to english horn*

B. Cl. *mf* *pp*

Bsn. *p*

Pno. *pp*

Edg. *p*
Edgar enters and disguises himself as a beggar. I heard my - self pro - claimed.

Vln. I *mp* *mp* *mp* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

Act I, Scene 4

109

Fl. *pp*

E. Hn. *pp*

B. Cl. *p*

Bsn.

Hn. *pp*

Perc.

Pno.

Edg.

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

D.B. *pp*

— and e-scaped the hunt. No port is free. Whiles I may 'scape, I will pre-serve my-self, and take the bus-est and most poor-est shape.

Act I, Scene 4

116 *accel.*

E. Hn. *mf*

B. Cl. *mp* *mf*

Bsn. *mp*

Hn. *mp* *mf*

Perc. *sus. cym.* *p* *mp*

Pno. *mf*

Edg. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *p* *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

My face... I'll grime with filth, blan-ket my loins, and with pre-sen-ted na-ked-ness out-face the winds



125 *Carried away* ♩ = 90

B. Cl. *f*

Bsn. *f*

Perc. *mf*

Edg. *ff* *mp* *freely* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p* *pp*

Vc. *f* *p* *pp*

D.B. *f* *p* *pp*

and per-se-cu-tions of the sky. The coun-try gives me pre-ce-dent of Bed-lam beg-gars. "Poor Tom!" That's some-thing yet. "Ed-gar" I

Act I, Scene 4

Fumbling $\text{♩} = 100$ $\text{♩} = 100$

133

Fl. *mf*

E. Hn. *p* *mf*

B. Cl. *p*

Bsn. *p*

135

Cor. Lear and the Fool enter. *f* *freely*
Edgar exits. Ha, ha, he wears cruel

Edg. no-thing am.

Kent *mp* *waking, yawning*
Hail ___ to thee, no-ble mas-ter.

Vln. I *pizz.* *p*

Vln. II *pizz.* *p* *arco*

Vla. *pizz.* *p* *arco*

Vc. *pizz.* *p*

D.B. *p*

$\text{♩} = 90$ $\text{♩} = 80$

141

Fl. *mf* *rit.*

E. Hn. *mf*

B. Cl. *mf*

Bsn. *mf*

Perc. *mf* *sus. cym.* *choke each*

Cor. gar-ters. Hor-ses are tied by the heads, dogs and bears by th' neck, mon-keys by th' loins, and men by th' legs.

Kent *mf* Your son.

Vln. I *arco* *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *arco* *mf* *mp*

D.B. *mf* *mp*

Act I, Scene 4

159 *ppp* *p* Dancing $\text{♩} = 80$

Perc. high tom, with hands *mp*

Pno. *p* *mp*

Cor. *mf*
 thou hadst been set i' th' stocks for that ques-tion, thou'dst well de-served it. That sir which serves and seeks for gain, and fol-lows but for form, Will

Kent

Vln. I *ppp* Why, Fool?
p *mp*

Vln. II *ppp* *p* *mp*

Vla.

Vc. *ppp*

D.B.

160 *mp* *mf* *mf*

E. Hn. *mp* *mf* *mf*

B. Cl.

Bsn. *mp*

Perc.

Pno.

Cor. *f*
 back when it be-gins to rain and leave thee in the storm. But I will tar-ry; the Fool will stay, and let the wise man fly. The knave turns fool that runs a-way; The Fool, no knaveper-

Vln. I

Vln. II

Vla.

Vc. *mf*

D.B.

Act I, Scene 4

rit. With growing anger $\text{♩} = 60$ $\text{♩} = 70$

Fl. *mp*

E. Hn. *p*

B. Cl. *p* *mp*

Bsn. *p* *mp*

Hn. *p* *mp*

Perc. *p* *mp*
low tom sus. cym. choke both

Pno. *p* *mp*
Lear and Gloucester enter.

Cor. *mp*

Kent *mp*
die. Not 't th' stocks, fool. ...
Where learned you this, Fool? ...

Lear Deny to speak with me? ... "Informed them"? ...

Glo. Well, my good lord...

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *mp*

D.B. *mp*

Act I, Scene 4

189 $\text{♩} = 80$ $\text{♩} = 90$

Fl. *mf*

E. Hn. *mp*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Perc. *mf* *f*

Pno. *mf* *f*
LH A^{\flat}

Lear
The King would speak... Wherefore should he sit...

Glo.
Ay, my good lord.

Vln. I *mf* *f*

Vln. II *mf*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

Act I, Scene 4

♩ = 100

196

Fl. *ff* *to alto flue*

E. Hn. *ff* *to oboe*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff*

196 Perc. *ff* *sus. cym.* *choke*

196 Pno. *detached* *loco* *ff*

196 Cor. *ff* *mf*

Lear *ff* *mf*
 cry to it, nun-cle, as the cock'ney did to the eels when she put 'em i' 't' pastica-

Now, presently, bid them... Oh me... But down!

196 Vln. I *ff* *mp* *natural harmonic gliss.*

196 Vln. II *f* *ff* *mp*

196 Vla. *ff* *mp*

196 Vc. *ff* *mp*

196 D.B. *ff* *mp*

Act I, Scene 4

204

A. Fl. *pp* *rit.*

Ob. *pp*

Perc. *mf* *choke* *f* *ff* *L.V.*

Pno. *mf* *f* *ff*

Cor. *f* *mf* *ff* Gloucester enters. Cornwall enters and changes to Regan.

Vln. I *f* *ff* *pp*

Vln. II *f* *ff* *pp*

Vla. *f* *ff* *pp*

Vc. *f* *ff* *pp*

D.B. *f* *ff* *pp*

live. She knapped 'em o' th' cox-combs with a stick and cried "Down, wan' tons, down!"

214

A. Fl. *p* *pp*

Ob. *p* *pp*

Hn. *p* *pp*

Pno. *p* *p*

Reg. *mp* *with no expression* *mp*

I am glad to see your high-ness. pray you, sir, take pa-tience. I can-not think my sis-ter would

Lear Gloucester sets Kent free. Beloved Regan...

Vln. I *p* *pp* *p*

Vln. II *p* *pp* *p*

Vla. *p* *pp* *p*

Vc. *p*

D.B. *p*

Act I, Scene 4

227

B. Cl. *p*

Bsn. *p*

Pno.

Reg.
 fail her ob-li-ga-tion. If per-chance she have re-strained the ri-ghts of your fol-low-ers, 'tis on such ground and to such whole-some end as clears her from all blame.

Lear
 My curses on her.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(♩ = 80)

228

A. Fl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

Pno.

Reg.
 O sir, you are old. You should be ruled and led by some dis-cre-tion. Re-turnd you to my sis-ter.

Lear
 Never, Regan ... struck me with her tongue ...

Vln. I *mf*

Vln. II *mf*

Vla. *p*

Vc. *p*

D.B. *mf*

Act I, Scene 4

Incredulous $\downarrow = 90$

A. Fl. *f* *p*

Ob. *f* *p*

B. Cl. *mf* *mp* *p*

Bsn. *mf* *mp* *p*

Hn. *mf* *mp* *p*

Perc. *f* *choke each*

Pno. *f* *pp*

Gon. *p*
General enters.
Regan takes her hand.

Reg. *mf*
So will you wish on me when the rash mood is on.
Why not by th' hand, sir?

Lear
No, Regan... Her eyes... O Regan, ...

Vln. I *mp* *f* *p* *pp*

Vln. II *mp* *f* *p* *pp*

Vla. *mp* *f* *p* *pp*

Vc. *mp* *f* *p* *pp*

D.B. *p* *pp*

Act I, Scene 4

216

A. Fl.

B. Cl.

Bsn.

Hn.

Pno.

Gon.

Reg.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

p

pp

p

pp

mp

free

f

f

f

How have I of - fen-ded?

I pray you, fa - ther, be - ing weak, seem so. If till the ex - pi - ra - tion of your month you will re - turn with my sis - ter, dis -

Act I, Scene 4

253

A. Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *pp*

Pno. *pp* *loco* *p* *8va*

Reg. *p*
miss-ing half your train, come then to me.

Lear

Return to her? ...

Vln. I *pp* *f* *pizz.* *p*

Vln. II *pp* *f* *pizz.* *p*

Vla. *pp* *f* *pizz.* *p*

Vc. *pp* *f* *p*

D.B. *pp* *f* *p*

256

B. Cl. *pp*

Bsn. *pp*

Pno. *p* *pp* *8va*

Gon. *slowly* *p*
At your choice, sir

263

Vln. I

Vln. II

Vla.

Vc.

D.B.

Act I, Scene 4

274

B. Cl.

Bsn.

Pno.

Reg. *mp freely*

Lear

Vln. I

Vln. II

Vla.

Vc.

D.B.

Give ear to my sis-ter, for she knows what she does. I dare a-vouch iit, sir. What, fif-ty fol-low-ers? _ What should you need of more? Yea, or so

Is this well spoken?

p

mp

p

arco

arco

p

p

p

Act I, Scene 4

282 *accel.*



A. Fl. *mp*

Ob. *mp* *mf*

B. Cl. *mf*

Bsn. *mp* *mf*

Hn. *mp*

Pno. *mp* *mf*

Gon. *mf*

Reg. *f*
Why might not you re - ceive at-ten-dance from those that she calls ser-vants, or from mine?
ma-ny? Why not, my lord? I en - treat you to bring but five and twen-ty. To no more will I give place.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *arco* *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

Act I, Scene 4

Teeming $\text{♩} = 100$

292

B. Cl.

Bsn.

Hn.

Pno.

Lear

Vln. I

Vln. II

Vla.

Vc.

D.B.

I gave you all..

f *pp* *pp* *pp* *pizz.* *f* *pp* *arco*



301 *rit.*

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff *mp* *p* *p* *mf*

Act I, Scene 4

Saccharine $\text{♩} = 90$

A. Fl. 308

Ob. p ff

Hn. 308 ff

Pno. 308 ff

Gon. mp
Hear me, my lord. What need you five and twen-ty, ten, or five?

Reg. p
What need one?

Lear

O, reason not the need! ...

Vln. I p ff

Vln. II p ff

Vla. p ff

Vc. p p

D.B. p

Detailed description: This is a page of a musical score for Act I, Scene 4. The score is in 3/4 time with a tempo of 90 beats per minute. It features a variety of instruments and vocal parts. The woodwinds (A. Fl., Ob., Hn.) and strings (Vln. I, Vln. II, Vla., Vc., D.B.) are marked with dynamics such as *p* (piano) and *ff* (fortissimo). The vocal parts (Gon., Reg., Lear) include lyrics in English. The score is numbered 308 at the beginning of several staves. The key signature has one flat (B-flat).

Act I, Scene 4

219

A. Fl. *mf* *to flute*

Ob. *ff*

B. Cl. *mp*

Bsn. *mp*

Hn. *mp*

Perc. *mp*

Pno. *mp*

Lear

No, you unnatural hags... I will have such revenges... I will do such things... What they are yet... You think I'll weep...

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *mp*

Vc. *ff* *mf* *mp*

D.B. *ff* *mf* *mp*

Detailed description: This is a page of a musical score for Act I, Scene 4. It features a full orchestral arrangement and a vocal line for Lear. The score is in 4/4 time and begins at measure 219. The instruments listed are A. Flute, Oboe, B. Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal line for Lear includes the lyrics: "No, you unnatural hags... I will have such revenges... I will do such things... What they are yet... You think I'll weep...". The orchestration includes various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also performance markings like accents and slurs. The page number 145 is centered at the bottom.

Act I, Scene 4

329

B. Cl. *mp*

Bsn. *mp*

Hn. *mf*

Perc.

Pno. *mf* *f* *mp*

Reg. *mf*
Lear, Kent, Fool,
and Gloucester exit.
Let us with-draw. Twill be a storm.

Vln. I

Vln. II

Vla. *f*

Vc. *mf*

D.B. *mf*

336

B. Cl. *mp* *mf* *mf*

Bsn. *mp* *mf* *mf*

Pno. *mf*

Gon. *mf*
'Tis his own blame hath put him-self from rest,
and must needs taste his fol-ly. My lord, —

Reg. *f*
Gloucester enters. 'Tis best to give him a-way. He leads him - self.

Glo. *f*
The king is in high rage.

Vln. I

Vln. II

Vla.

Vc. *mp* *mf*

D.B. *mf*

Act I, Scene 4

345

B. Cl.

Bsn.

Hn.

Perc.

Pno.

Gon.

Reg.

Glo.

Vln. I

Vln. II

Vla.

Vc.

D.B.

en - treat him by no means to stay.

O sir, to will-ful men the in-ju-ries that they them-selves pro-cure

O sir, to will-ful men the in-ju-ries that they them-selves pro-cure

Alack, the night...

mf

p

pp

pp

pp

pp

mf

mf

Act I, Scene 4

Fl. *rit.*
mp *mf*
 Ob. *p* *mp* *mf*
 B. Cl. *p* *mp* *mf* *mp*
 Bsn. *p* *mp* *mf* *mp*
 Hn. *p* *mp* *mf* *mp*
 Perc.
 Pno. *p* *mp* *mf* *mp*
 Gon. *mp* *mf* *f* *mf*
 Reg. *mp* *mf* *f* *mf*
 Vln. I *p* *mp* *mp*
 Vln. II *p* *mp* *mp*
 Vla. *p* *mp* *mf* *mp*
 Vc. *p* *mp* *mf* *mp*
 D.B. *mp*

must be their school-mas-ters. Shut up your doors, shut up your doors. 'Tis a wild night, 'tis a wild
 must be their school-mas-ters. Shut up your doors, shut up your doors. 'Tis a wild night, 'tis a wild

Act I, Scene 4

365 *tr* Tense $\text{♩} = 60$

Fl. *f* *tr* *ff* *mp*

Ob. *f*

B. Cl. *f* *ff* *mp*

Bsn. *f* *ff* *mp*

Hn. *f*

Perc.

Pno. *f* *ff*

Gon. *tr* *ff*

Reg. *ff* night
Generil and Regan exit. Edmund enters.

Edm. *mf* Most sa-vage.

Glo. Alack, alack... Go to...

Vln. I *f* *ff*

Vln. II *f* *ff* *mp*

Vla. *f* *ff* *mp*

Vc. *f* *ff* *mp*

D.B. *f* *ff*

Act I, Scene 4

367

Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Pno. *pp*

Glooucester exits.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *mp* *pp*



376

Perc. *accel.* *Building* $\downarrow = 100$ low tom *fp*

Edm. *freely* *p* *mp* *mf* *p*

This cour-te-sy shall the Duke in-slant-ly know, and of that let-ter too. This seems a fair de-ser-ving, and must draw me that which my fa-ther lo-ses... no less than all.

Vln. I *dry* *p* *mp* *pp*

Vln. II *dry* *p* *mp* *pp*

Vla.

Vc. *p* *mp* *pp*

D.B. *pp*

Act I, Scene 4

283 *accel.*

Fl. *f* *ff*

Ob. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc. *mf* *f* *ff* *snare*

Pno. *p* *mf* *f* *ff*

Edm. *mp* *f*

Vln. I *p* *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *p* *mf* *f* *ff*

D.B. *p* *mf* *f* *ff*

The youn-ger ri-ses when the old doth fall.

Act I, Scene 4

Musical score for Act I, Scene 4, measures 389-400. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The tempo is marked $\text{♩} = 120$. The score is divided into three measures. The first measure (389) shows the beginning of the section with various instruments playing. The second measure (390) features a **ff** dynamic marking. The third measure (400) concludes the section. The score is written in a key signature of one flat and a 4/4 time signature.

END OF ACT I

Act II, Scene 1

Enormous $\downarrow = 50$ *accel.*

Flute *ff* *f*

Oboe *ff* *f*

Clarinet in B \flat *ff* *f*

Bassoon *ff* *f*

Horn in F *ff* *f*

Percussion *ff* *f*
low tom *sus. cym.*

Piano *ff* *f*

Violin I *ff* *f*

Violin II *ff* *f*

Viola *ff* *f*

Cello *ff* *f*

Double Bass *ff* *f*

Act II, Scene 1

Menacing $\text{♩} = 100$

The score is for Act II, Scene 1, marked "Menacing" with a tempo of $\text{♩} = 100$. It features a variety of instruments and dynamic markings. The Flute (Fl.) part begins with a *p* dynamic and includes a trill. The Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.) parts are marked *f*. The Percussion (Perc.) part is marked *ff*. The Piano (Pno.) part features a complex rhythmic pattern with *f* dynamics. The Gong (Gon.), Regulator (Reg.), Osage (Osw.), Edgewise (Edg.), Edman (Edm.), and Kent parts are marked *f* and include the instruction "Blow". The Violin I (Vin. I) and Violin II (Vin. II) parts are marked *f*. The Viola (Vla.) part is marked *f*. The Violoncello (Vc.) part is marked *p* and *f*. The Double Bass (D.B.) part is marked *f*. The score concludes with a key signature change to ♭ and a *ff* dynamic.

Act II, Scene 1

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *p*

Hn. *p*

Perc. *mp* *mf*

Pno. *mf* *mp*

Gon. *mf* You ca-ta-racts and hur-ri-ca-noes, spout till you have drenched our stee-ples, drowned the cocks.

Reg. *mf* You ca-ta-racts and hur-ri-ca-noes, spout till you have drenched our stee-ples, drowned the cocks.

Osw. *mf* You ca-ta-racts and hur-ri-ca-noes, spout till you have drenched our stee-ples, drowned the cocks.

Edg. *mf*

Edm. *mf*

Kent *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *f* *mp*

Vc. *mf* *f* *mp*

D.B. *f* *mp*

Act II, Scene 1

Fl. *mf*

Ob. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

Perc. *mf* snare *p*

Pno. *mf*

Edg. *f*

Edm. *f*

Kent. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

And thou, all sha-king thun-der, strike flat the thick ro-tun-di-ty of the world.

Act II, Scene 1

Fl. *ff* *mp* *p*

Ob. *ff* *mp*

B♭ Cl. *ff* *mp*

Bsn. *ff* *mp*

Hn. *ff* *mp*

Perc. *ff* *f* *low tom*

Pno. *ff*

Gon. *ff* *mp*
Crack na - ture's molds, all ger - mens spill at once that makes in - grate - ful man. Rum - ble thy

Reg. *ff* *mp*
Crack na - ture's molds, all ger - mens spill at once that makes in - grate - ful man. Rum - ble thy

Osw. *ff* *mp*
Crack na - ture's molds, all ger - mens spill at once that makes in - grate - ful man. Rum - ble thy

Edg. *ff* *mp*
Crack na - ture's molds, all ger - mens spill at once that makes in - grate - ful man. Rum - ble thy

Edm. *ff* *mp*
Crack na - ture's molds, all ger - mens spill at once that makes in - grate - ful man. Rum - ble thy

Kent *ff* *mp*
Crack na - ture's molds, all ger - mens spill at once that makes in - grate - ful man. Rum - ble thy

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

D.B. *ff* *mp* *p*

Act II, Scene 1

45

Perc.

Pno.

Gon.

Reg.

Osw.

Edg.

Edm.

Kent

Lear

Vln. I

Vln. II

Vla.

Vc.

D.B.

Act II, Scene 1

51 bowed sus. cym. low tom

Perc.

Pno. *pp*
RH steady, LH free
mf
Repeat these bars until cue, each part independent and with free rhythm.

Cor. *f*
Good nun-ck, in. Ask thy daug-ter's bless-ing. Here's a night that pi-ties nei-ther wise men nor fools.

Gon. *pp*
Blow...

Reg. *pp*
Blow, winds!

Osw. *pp*
Blow, winds!

Edg. *pp*
Blow... Blow...

Edm. *pp*
Blow... Blow...

Lear Kent enters.
... despised old man. No, I will be the pattern... say nothing.

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp* *mf*

D.B. *mp* *mf* *mp* *mf*

Act II, Scene 1

60 *rit.* *mf* *pitch bends* *Slower* $\text{♩} = 90$

Fl.

Ob.

B♭ Cl.

Perc.

Pno.

Kent

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

p

Such sheets of fire, such bursts of hor-rid thun-der, such groans of roar-ing wind and rain... I ne-ver have heard. A-las, sir, ~~are~~-you here? Bare-head-ed?

Act II, Scene 1

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hr. *p*

Perc.

Pno. *p*

Kent *mp*

Lear

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.

My lord, here is a ho-vel. Some friend-ship will it lend you 'gainst the tem-pest. Good my lord, en - ter.

Let me alone... ... what beats there.

Act II, Scene 1

85

Fl. *pp* *pp*

Ob. *pp* *pp*

B♭ Cl. *pp* *pp*

Bsn. *pp* *pp*

Hr. *pp* *pp*

Pno. *f*

Cor. (running back onstage) *ff*

Edg. *mf* *freely*
from inside the shelter
Come not in here, nun-ck:
Fa-thom and a half, fa-thom and a half! Poor Tom!

Lear
... seasons such as these?

Vln. I *pp* *pp* *pizz.* *mp* *arco* *f*

Vln. II *pp* *pp* *pizz.* *mp* *arco* *f*

Vla. *pp* *pp* *pizz.* *mp* *pizz.* *arco*

Vc. *pp* *pp* *mp* *pizz.* *arco*

D.B. *pp* *mp*

Act II, Scene 1

95

B. Cl. *f*

Hr. *f*

Pno. *f*

Cor. *ff*

Edg. *mf* Edgar enters

Kent *mf* Who's there? *mf* Come forth.

Lear

Vln. I *mp*

Vln. II *mp*

Vla. *arco* *f* *mp*

Vc. *mp*

D.B. *mp*

here's a spi-rit. Help me, help me! A spi-rit, a spi-rit

A-way. The foul fiend fol-lows me.

Didst thou give... ... come to this?



105 Simple ♩ = 80

Cor. *mf*

Edg. *mp*

Kent *mp*

Lear

Vln. I *p* *no vib.* *mp*

Vln. II *p* *no vib.* *mp*

Vla. *p* *no vib.* *mp*

Vc. *p* *no vib.* *mp*

D.B. *mp*

Who gives a-ny-thing to Poor Tom, whom the foul fiend vex-es? Tom's a-cold.

He hath no daugh-ters, sir.

This cold night will turn us

Nothing could have... ...unkind daughters.

Act II, Scene 1

114

Fl. *pp*

Ob. *mp* *pp*

B♭ Cl. *mp* *pp*

Bsn. *pp*

Cor. *f* *pp*

Edg. *f* *pp*

Vln. I *mf* *pp* with vib. *pp*

Vln. II *mf* *pp* with vib. *pp*

Vla. *pp* with vib. *pp*

Vc. *mf* *pp* with vib. *pp*

D.B. *pp*

all to fools and mad-men.

Take heed o' th' foul fiend. Tom's a-cold.



123

Fl. *mp*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *pp* *f* *pp* *mf*

Edg. *pp* *f* *pp* *mf*

Lear *mf*

Glo. *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

A-roint thee, witch, a-roint thee. Poor Tom's a-cold. The foul fiend haunts Poor Tom in the

Gloucester enters with a torch. Noble philosopher, your company.

What, hath your Grace no better company?

Act II, Scene 1

137

Pno. *p* *pp*

Edg. *freely* *pp* *eerie, distant*

voice of a nigh-in-gale. Croak not, black an-gel. Sleep-est or wa-kest, thou jol-ly shep-herd? Thy sheep be in the corn. And for one blast of thy mi-ni-kin mouth, thy

Lear

Glo. You, sir, ... your garments.

Vln. I *sul pont.* *norm.* *pp* *pp*

Vln. II *sul pont.* *norm.* *pp* *pp*

Vla. *sul pont.* *norm.* *pp* *pp*

Vc. *sul pont.* *norm.* *pp* *pp*

D.B.

Good friend, I prithee, take him...



140

Pno.

Edg. Kent, Gloucester and the Fool lead Lear off: *mf*

sheep shall take no harm. When we our bet-ters see bear-ing our woes, We scarce-ly think our mi-se-ries our foes.

Vln. I *pp* *mp* *p* *mf* *mp*

Vln. II *pp* *mp* *p* *mf* *mp*

Vla. *pp* *mp* *p* *mf* *mp*

Vc.

D.B.

Act II, Scene 1

149 *mp* *rit.* *p* Edgar exits, following the others.

Edg. How light and por-ta-ble my pain seems now, When that which makes me bend makes the King bow!

Vln. I *p* *ppp*

Vln. II *p* *ppp*

Vla. *p*

Vc. *p* *ppp*

D.B.

Act II, Scene 2

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc.

Pno.

Reg.

Edm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *mf* *f* *mf* *mf* *mf* *mf* *mf*

True or false, it hath made thee Earl of Gloucester.

freely
par - ty to the ad - van - ta - ges of France. If the mat - ter of this pa - per be cer - tain, you have migh - ty busi - ness in hand.

Act II, Scene 2

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hr. *mp*

Perc. *p* < *mp* *snare*

Pno. *p*

Reg. *mp* *mf*

Vln. I *mp*

Vln. II *p*

Vla. *p* *col legno* *mf*

Vc. *p* *col legno* *mf*

D.B.

I will lay my trust up-on thee, and thou shalt find a dear-er fa-ther in my love. Post spee-di-ly to my lord your hus-band. Show him this let-ter.

Act II, Scene 2

16 Fl. *mf*

16 Ob. *mf*

16 B. Cl. *mf*

16 Bsn. *mf*

16 Hn. *mf*

16 Perc. *mf* sus. cym. choke each

16 Gon. *f*

16 Reg. *mf*
Hang him in-stant-ly. Pluck out his eyes. Leave him to my dis-plea-sure.

16 Vln. I *mf*

16 Vln. II *mf*

16 Vla. *mf* norm.

16 Vc. *mf* norm.

16 D.B. *mf*

The ar-my of France is lan-ded. We will seek out the tra-tor Glouce-ster.

Act II, Scene 2

21

Fl.

Ob.

B♭ Cl.

Pno.

Reg.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mp

Ed-mund, keep you our sis-ter com-pa-ny. The re-ven-ges we are bound to take up-on your trai-tor-ous fa-ther are not fit for your be-hol-ding. Fare-well, dear sis-ter.

mf

p

mf

mf

p

p

Act II, Scene 2

27

Fl. *mp* *mf* *f* *accel.*

Ob. *p* *mf*

B. Cl. *p* *mf* *f*

Bsn. *mf* *f*

Hn. *mp* *mf* *f*

Perc.

Pno. *f* *ff*

Gon. *p* Goneril and Edmund exit. Oswald enters with Gloucester.
Fare-well, sweet lord.

Reg. Fare-well, my lord of Gloucester.

Vln. I *mf*

Vln. II *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *f*

Act II, Scene 2

44

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Pno. *mp* *mf* *p*

Reg. *mf* *f*
Come, sir, what let-ters had you late from France? Be sim-ple-an-swered, for we know the truth. Speak.

Glo. I have a letter...

Vln. I *pp*

Vln. II *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

D.B. *mf* *pp*

Act II, Scene 2

Fl. *pp* *mp*

Ob. *pp* *mp*

B♭ Cl. *pp* *mp*

Hn. *pp* *mp*

Perc.

Pno. *pp* *mf*

Reg. *mp* *mf*
Cun-ning. And false. Where hast thou sent the King?

Glo. ... from one opposed. To Dover.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B.

Act II, Scene 2

54

Ob.

Bsn.

Pno.

Reg.

Glo.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mp freely

Where-fore to Do-ver? Where-fore to Do-ver?

See't shalt thou ne-ver. Hold the chair.

Because I would not... such children.

Act II, Scene 2

61

Fl. *ff* *mf*

Ob. *ff* *mf*

B♭ Cl. *ff*

Bsn. *mf*

Perc. *ff* *mf*
anvil

Pno. *ff*

Reg. *f*
Up - on these eyes of thine I'll set my foot. *f*
Out, vile

Osw. *mf*
One side will mock a - no - ther. Th' o - ther too.

Vln. I *ff*

Vln. II *mf*

Vla. *mf* *ff* *mf*

Vc. *mf*

D.B.

Act II, Scene 2

65
Fl. *ff*
Ob. *ff*
B. Cl. *ff*
Bsn. *ff*
Hn. *ff*
Perc. *ff*
Pno. *ff* *p*
Reg. He forces out Gloucester's other eye. *mp*
jrl - ly! Where is thy lus - ter now?
Glo. All dark... ... Edmund?
Vln. I *ff*
Vln. II *ff*
Vla. *ff* *mp* *pp*
Vc. *ff* *mp* *pp*
D.B. *ff* *mp* *pp*



73 bowed sus. cym. bowed
Perc. *mp* *mp*
Pno. *mp* *mf*
Reg. *mf*
Thou call'st on him that hates thee. It was he that made the o-ver-ture of thy trea-sons to us. Go thrust him out at gates, and let him smell his way to Do-ver.

Act II, Scene 2

79

Pno. *f*

Edg. — Oswald heads toward the exit with Gloucester, and throws him down. Oswald and Cornwall exit. Edgar enters, outside of the castle. *mf*

Yet bet-ter thus, and known to be con-tenned, than still con-tenned and flat-tered.

Vln. I *mp*

Vln. II *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

87

Fl. *mp* *mf* Horrified $\text{♩} = 90$

Ob. *mf*

B♭ Cl. *mp* *mf*

Bsn. *mp* *mf*

Hr. *mp* *mf*

Pno. *mp* *mf*

Edg. *f* *mp*

87

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Edg. *f* *mp*

But who comes here? My fa-ther? O gods, who can say "I am the worst?" I am

Act II, Scene 2

Feigning calm $\text{♩} = 80$

93

Fl. *mp* *mf* *rit.*

Ob. *p* *mp*

Pno. *mp*

Edg. *mf* *mp*

Glo. worse than e'er I was. And worse I may be yet. Bless thee, mas-ter. Poor Tom's a-cold. Is that the naked fellow?

Vln. I *mp* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mp* *mf* *p*

Vc. *p* *mp* *mf*

D.B.



Simple, eerie $\text{♩} = 70$

101

Pno. *mf* *p*

Edg. *f*

Glo. Bless thy sweet eyes, they bleed. Ay, mas-ter. Come hither, fellow. Know'st thou the way to Dover? There is a cliff...

Vln. I *pp* no vib.

Vln. II *pp* no vib.

Vla. *pp*

Vc.

D.B.

Act II, Scene 2

110 *rit.*

Pno.

Edg. *freely p* Edgar leads Gloucester out.
Give me thy arm. Poor Tom shall lead thee.

110

Vln. I *p*

Vln. II *p* with vib.

Vla. *p* with vib.

Vc. *pizz* *p*

D.B. *p*

Act II, Scene 3

Warm $\text{♩} = 75$

The musical score is arranged in a standard orchestral format. The instruments listed on the left are Flute, Oboe, Clarinet in B \flat , Bassoon, Horn in F, Percussion, Piano, Goneril, Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 4/4 time and begins with a tempo marking of 'Warm' and a quarter note equal to 75 beats per minute. The key signature has three sharps (F#, C#, G#). The Flute part features a melodic line starting in the second measure with a dynamic of *p*. The Oboe and Clarinet in B \flat parts have a similar melodic line, with the Oboe starting at *p* and the Clarinet at *p*. The Bassoon part has a triplet of eighth notes in the first measure with a dynamic of *mp*. The Horn in F part has a rhythmic pattern of eighth notes with a dynamic of *mp*. The Piano part has a rhythmic accompaniment of eighth notes with a dynamic of *mp*. The Percussion part is silent. The Goneril part enters in the second measure with the lyrics 'Wel-come, my lord. I mar-vel our mild hus-band not met us on the way.' and a dynamic of *mp*. The Violin I and II parts have a melodic line starting in the second measure with a dynamic of *p*. The Viola part has a melodic line starting in the first measure with a dynamic of *mp*. The Cello and Double Bass parts have a melodic line starting in the first measure with a dynamic of *mp*. The score ends with a dynamic of *p*.

Flute *p*

Oboe *p* *pp*

Clarinet in B \flat *p* *pp*

Bassoon *mp*

Horn in F *mp* *p*

Percussion

Piano *mp*

Goneril Goneril and Edmund enter. *mp* Oswald enters.
Wel-come, my lord. I mar-vel our mild hus-band not met us on the way.

Violin I *p* *pp*

Violin II *p* *pp*

Viola *mp* *p*

Cello *mp* *p*

Double Bass *mp* *p*

Act II, Scene 3

6

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Hr. *mp*

Pno.

Gon. *mf*
Now, where's your mas-ter?

Osw. *mp*
Ma-dam, with-in, but ne-ver man so changed. I told him of the ar-my that was lan-ded; he smiled at it. I

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Detailed description: This is a page of a musical score for Act II, Scene 3. It features a vocal duet between Gonzalo (Gon.) and Oswald (Osw.) and a full orchestral accompaniment. The vocal parts are in treble clef. The orchestra includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is marked with a rehearsal mark '6' at the beginning of each line. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The lyrics for the vocal parts are: Gon. "Now, where's your mas-ter?" and Osw. "Ma-dam, with-in, but ne-ver man so changed. I told him of the ar-my that was lan-ded; he smiled at it. I".

Act II, Scene 3

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. *snare*
p <

Pno. *mf*

Gon. *f* (to Edmund) *mp*
Then shall you go no fur-ther. It is the cow-ish ter-ror of his spi-rit, that dares not un-der-take.

Osw.
told him you were co-ming. his an-swer was "The worse."

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Act II, Scene 3

16

Fl. *mp* *mf*

Ob. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Perc. *mp* *mf* *f*

Gon. *mf* *f*
Back, Ed-mund, to my bro-ther. Has-t'n his mus-ters and con-duct his pow-ers. I must change names at home

Vln. I *col legno mp* *mf*

Vln. II *col legno mp* *mf*

Vla. *col legno mp* *mf*

Vc. *col legno mp* *mf*

D.B.

Act II, Scene 3

rit. *a tempo*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc.

Pno.

Gon.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *p* *mp*

pp *p*

pp *p*

pp *p*

pp *p*

pp

and give the dis-taff in-to my hus-band's hands. Ere long you are like to hear.

ord.

Act II, Scene 3

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Pno.

Gon. *She kisses him. freely*
if you dare ven - ture in your own be-half, a miss tress-'s com-mand. This kiss, if it durst speak, would stretch thy

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

D.B. *pizz.*

p

Act II, Scene 3

33 *rit.* Like a first kiss $\text{♩} = 60$

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc.

Pno.

Gon.

Edm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

spi-rits up in - to the air. Fare thee well.

mp freely Edmund exits.

Yours in the ranks of death.

mf

mf

mf

mf

Act II, Scene 3

39

Fl. *p* *mp*

Ob. *p* *mp*

B♭ Cl. *p* *mp*

Hn. *mp*

Perc.

Pno. *p*

Gon. *mp* *freely* *mf* *> p* *mp* *mf*
My most dear Glou- cester! O, the dif- fer- ence of man and man! To thee a wo- man's ser- vi- ces are due;

Vln. I *p* *mp*

Vln. II *p* *mp* *pp*

Vla. *p* *mp* *pp* *p* *mp*

Vc. *mp* *pp* *p* *mp*

D.B. *p*

Act II, Scene 3

Matter of fact ♩ = 80

45

Fl. *p* *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp*

Perc.

Pno. *pp* *mp*

Gon. *p*
my fool u-surps my bo-dy. What news?

Reg. *p* Entering*, disposing of Cornwall's clothes.
The Duke of Corn-wall's dead.

Osw. *mf*
The Duke of Corn-wall's dead, slain by his ser-vant. This let-ter, ma-dam, craves a

Vln. I

Vln. II

Vla.

Vc. *p* *mp*

D.B. *p* *mp*

* Regan is in her own home, not Goneril's

Act II, Scene 3

51

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Pno. *p*

Gon. *mp* *mf*
 One way I like this well. But be-ing wi-dow and my Glouce-ster with her... I'll read, and an-swer.

Osw. *mp*
 spe-cy an-swer. 'Tis from your sis-ter.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp* *p*

D.B. *mp*

Act II, Scene 3

57 *accel.*

Fl. *p p p p mp*

Ob. *p p p p mp < mf*

B♭ Cl. *p p p mp mf*

Bsn. *p p p p mf <*

Hn. *p p p p*

Perc.

Pno. *mp*

Gon. 57 *3* Goneril gives Oswald a letter. Time passes as he moves to Regan.
This is for Ed-mund.

Vln. I *p p p mp*

Vln. II *p p p mp*

Vla. *p p p mp*

Vc. *p p p*

D.B.

Act II, Scene 3

Fast forward, slowing down ♩ = 160

62

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mf* *f* *ff* *f* *ff* *f* *ff*

62

mf *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Act II, Scene 3

Regular speed ♩ = 80

68 *rit.*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc.

Pno.

Reg.

Osw.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf freely
But are my bro-ther's po-wers set forth?

mf
Ay, ma-dam.

75

Pno.

Reg.

Osw.

Him-self in per-son there?

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

Ma-dam, your sis-ter is the bet-ter sol-dier.

No, ma-dam.

Act II, Scene 3

80

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp*

Perc. *p < mp* snare

Pno.

Reg. *mp* *mf*
What might im-port my sis-ter's let-ter to him? He is pos-ted hence on se-ri-ous mat-ter.

Osw. I know not, la-dy.

Vln. I *mp* pizz. col legno

Vln. II *mp* pizz.

Vla. *mp* pizz. col legno

Vc. *mp* pizz. col legno

D.B. *mp*

Act II, Scene 3

86

B♭ Cl.

Bsn.

Hn.

Perc.

Reg.

Vln. I

Vln. II

Vla.

Vc.

D.B.

It was great ig-no-rance, Glouce-ster's eyes be-ing out, to let him live. Where he ar-rives he moves all hearts a -

arco ord.

col legno

arco ord.

arco ord.

arco ord.

Act II, Scene 3

91

Fl. *mp*

Ob. *mp*

B♭ Cl.

Bsn.

Hn. 91

Perc. *p < mp*

Reg. 91
 gainst us. Ed-mund is gone to dis - patch his night-ed life; more - o - ver to des-cry the strength o' th' e-ne-my.

Vln. I *col legno* 91

Vln. II *col legno*

Vla. *col legno*

Vc. *col legno*

D.B.

Act II, Scene 3

102

Fl. *pp*

B♭ Cl. *p* *mf*

Hn. *mf*

Reg. *f*
Stay with us. The ways are dan-ger-ous. *mp* Why should she write to Ed-mund?

Osw. *mp*
I may not, ma-dam. My la-dy charged my du-ty in this busi-ness.

Vln. I *port.* *p* *mf*

Vln. II *port.* *p* *mf*

Vla. *port.* *p* *mf*

Vc. *port.* *p* *mf*

D.B.



107

Reg. *mp* *mf* *p*
Might not you trans- port her pur-po-ses by word? I'll love thee much... let me un- seal the let-ter.

Osw. *mp* *pp*
Ma-dam, I had

Vln. I *p* *mp* *pp*

Vln. II *p* *mp* *pp*

Vla. *p* *mp* *pp*

Vc. *p* *mp* *pp*

Act II, Scene 3

A different tactic $\text{♩} = 90$

113

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Pno. *mp*

Reg. *f*
I know your la-dy does not love her hus-band; I am sure of that; and at her late be-ing here, she gave most speak-ing looks to

Osw. ra-ther...

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mp*

D.B. *mp*

Act II, Scene 3

118

Fl. *mf* *mp*

Ob. *mf* *mp*

B♭ Cl. *mf* *mp*

Bsn. *mf*

Hn. *mf*

Pno. *mf*

Gon. *f* *mf*

Reg. *f* *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf*

Vc. *mf*

D.B. *mf*

no-ble Ed-mund. Take this note: my lord is dead; Ed-mund and I have talked,

My most dear Glou-cest-er! To thee a wo-man's ser-vi-ces are due;

Act II, Scene 3

124

Pno. *mf*

Gon. *mp* *f*

Reg. *f* *freely*

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc.

D.B.

This kiss, if it durst speak, would stretch thy spi-rits up in-to the air.

and more con-ven-ient is he for my hand than for your la-dy's. When your mis-tress hears thus much from you, de-sire her to call her

129

Pno.

Reg. *mf*

Osw. *mf*

wis-dom to her. So, fare you well. If you do chance to hear of that blind trai-tor, pre-fer-ment falls on him that cuts him off.

Would I could

135

Pno. *mf* *rit.*

Reg. *mp*

Osw. *f*

Fare thee well.

meet him, ma-dam. I should show what par-ty I do fol-low.

Act II, Scene 4

Struggling $\text{♩} = 70$

Flute *mp*

Oboe *mp*

Clarinet in Bb *mp*

Bassoon *mp*

Percussion *mp* *mp*
snare

Edgar *mf*
Edgar leads Gloucester on.
You do climb it now. Look how we la-bor.

Gloucester
When shall I...
... same hill?

Violin I

Violin II *mp*

Viola *mp*

Cello

Double Bass *mp*

Act II, Scene 4

Fl.

Bsn.

Perc. *sus. cym.*

Pno. *mp*

Edg. *pp* *mf*

Glo. *f*

Vln. I

Vln. II

Vla. *sloppy gliss for each*

Vc. *p* *sloppy gliss for each*

D.B. *p*

Hor-ri-ble steep. Hark, _____ do you hear the sea? Why then, your o-ther sen-ses grow im-per-fect by your eyes' an-guish.

Methinks the ground is even. No, truly. So may it...
... than thou didst.

Act II, Scene 4

16 *rit.* *a tempo*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Perc. *mp* *f* low tom

Pno. *mp*

Edg. *f*

Glo. *f*

Vln. I *mp* *p* *mp* *arco*

Vln. II *mp* *p*

Vla. *f*

Vc. *mp* *p* *mp* *f*

D.B. *mp* *p* *ff*

You're much de-cieved; in no-thing am I changed. Come on, sir. Here's the place. Stand still.

Methinks you're better spoken.

Act II, Scene 4

26

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

B♭ Cl. *mp* *mf* *p*

Bsn. *mp* *mf* *p*

Hn.

Perc. *mp* *mf* *p*

Edg. *mf* *mp*

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *mp* *mf* *p*

D.B. *mf* *f* *mp*

How fear-ful and diz-zy 'tis to cast one's eyes so low! The crows that wing the mid-way air show scarce so gross as beet-les.

Act II, Scene 4

Fl. *pp*

Ob. *mp*

B♭ Cl. *pp* *f* *mp*

Bsn. *f* *mp*

Hr. *f* *mp*

Perc. *mf* *p*

Pno. *f* *mp* *mf*

Edg. *p*

Vln. I *mp* *pp* *f* *mp*

Vln. II *mp* *pp*

Vla. *mp* *pp* *f* *mp*

Vc. *mp* *pp* *f* *mp*

D.B. *mf* *p*

The fish-er-men that walk up-on the beach ap - pear like mice. The mur-mur-ing surge that on th' un-num-bered peb-ble chafes

Act II, Scene 4

Fl. *mf* *p*

Ob. *mf* *p*

B♭ Cl. *mf* *p*

Bsn. *mf*

Hr. *mp* *p*

Perc. *mf* *p* *pp*

Pno. *p*

Edg. *pp* *p* *f* *mp*

Glo. *mp*

Vln. I *ppp* *mp* *pp* *mf*

Vln. II *mp* *pp* *mf*

Vla. *pp* *mp* *pp* *mf*

Vc. *pp* *mp* *pp* *p*

D.B. *mf* *p*

can-not be heard so high. I'll look no more lest my brain turn and the de-fi-cient sight top-ple down head-long. Give me your hand.

Set me where you stand.

Act II, Scene 4

45

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc.

Edg.

Glo.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *p* *mf* *p* *mf* *p*

to english horn

to bass clarinet

(Walking away) *mf* *pp*

You are now with-in a foot of th' ex-treme verge. Now fare you well, good sir.

Let go my hand... ...hear thee going. With all my heart...

mf *pp* *ppp* *ppp* *pp* *ppp*

pizz. *mf* *pizz.* *p* *pp*

55

Concerned ♩ = 90

Fl.

E. Hn.

B. Cl.

Bsn.

Perc.

Edg.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *mp* *p* *mp* *p*

using a different voice *f* *mf* *mp*

A - live or dead? Ho you, sir! Friend, hear you. Sir, speak. Thus might he pass in-deed.

mf *mp* *p* *mp* *p*

arco *mf* *mp* *p*

Act II, Scene 4

67

Fl. *p* *mp* *rit.*

E. Hn. *mp*

B. Cl. *mp*

Bsn. *mp*

Perc.

Edg. *mf*

Glo. *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *pp* *arco*

Yet he re-vives. What are you, sir? Thou dost breathe, hast hea-vy sub-stance, blee-dest not, speak'st, art sound. Thy life's a mi-ra-cle. ...
 Away, and let me die.



76

E. Hn. *a tempo* *mp* *p*

B. Cl. *mp* *p*

Edg. *p* *mp* *mf* *mp* *f*

Glo. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *ppp*

D.B. *ppp*

Speak yet a-gain. From the dread sum-mit of this chal-ky born. Do... but look up. Give me your arm.
 But have I fall'n or no? Alack, I have no eyes. ... his proud will.

Act II, Scene 4

85

Fl. *pp*

Edg. Up. Feel your legs? You stand. This is a-bove all strange-ness. There-fore, think that the gods have pre-served thee.

Glo. Too well, too well. Henceforth I'll...

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mf* *pizz.* *pp*

D.B.



93

Fl. *f* *mf* *pp* *mf*

E. Hrn. *mf* *pp* *mf*

B. Cl. *mf* *pp* *mf*

Bsn. *mf* *pp* *mf*

Hrn. *mf* *pp* *mf*

Perc. *mf* *mf*

Pno. *mf*

Osw. Oswald enters and draws his sword. *f*
A pro-claimed prize! Most hap-py! Thou old un-hap-py trai-tor, the sword is out that

Vln. I *f* *pizz.* *mf* *arco*

Vln. II *f* *pizz.* *mf* *arco*

Vla. *pizz.* *mf* *arco*

Vc. *f* *pizz.* *mf*

D.B.

Act II, Scene 4

109

E. Hn. *mf*

B. Cl. *mf*

Bsn. *mp* *mf*

Hn. *mf*

Osw. *mf* *f*
 Edgar steps between Oswald and Gloucester.
 must de-stroy thee. Where-fore, bold pea-sant, dar'st thou sup-port a pub-lished trai-tor? Let go his arm.

Glo. *mf*
 Now let that... strength enough to 't.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

109

Fl. *mp* *accel.*

E. Hn. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. *mp*

Perc. *mp* high tom low tom

Osw. *mf* *f*
 Let go, slave, or thou di-est! Out, dung-hill.

Edg. *mf*
 Chill not let go, zir, with-out vur-ther 'ca-sion. Good gen-tle-man, go your gait, and let poor volk pass.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Act II, Scene 4

Ferocious ♩ = 120

116
Fl. *ff*

E. Hn. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff* sus. cym. choke L.V.

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Oswald falls.

Act II, Scene 4

rit. **Wounded** ♩ = 70

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

mf *ppp* *pp*

Slave, thou hast slain me. Take my purse. Bu-ry my bo-dy, and give the let-ters which you find'st a-bout me to Ed-mund, Earl of Glouce-ster. O,

Conversational ♩ = 80 *rit.*

Osw. Edg. Glo. Vln. I Vln. II Vla. Vc. D.B.

mp *mp* *mp*

Oswald dies.
un-time-ly death!

Sit you down; rest you. Let's see these pock-ets. The let-ters he speaks of may be my friends. Let us see.

What, is he dead?

Act II, Scene 4

Seductive $\text{♩} = 70$

Fl. *f* *mp*

E. Hn. *mf* *mp*

B. Cl. *mp* *f* *mp*

Bsn. *mp* *f* *mp* *ppp*

Hn. *mf* *mp* *f* *mp* *ppp*

Perc. *mf* *ff*

Cor. *mf* *ff*

Gon. *mf* *ff* *p*
 You have ma-ny op-por-tu-ni-ties to cut him off.
 I am the pri-so-ner, _____

Reg. *mf* *ff* *ppp*
 Let our re-ci-pro-cal vows be re-mem-bered. You have ma-ny op-por-tu-ni-ties to cut him off.
 I am the pri-so-ner,

Edm. *mf* *ff* *ppp*
 Let our re-ci-pro-cal vows be re-mem-bered. You have ma-ny op-por-tu-ni-ties to cut him off.
 I am the pri-so-ner,

Kent *mf* *ff*
 Let our re-ci-pro-cal vows be re-mem-bered. You have ma-ny op-por-tu-ni-ties to cut him off.

Vln. I *mp* *f* *mp* *ppp*

Vln. II *mp* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *mf*

D.B.

Act II, Scene 4

145

Fl. *mp* *p* *mp* *mf*

E. Hn. *mp* *pp* *p* *mp* *mf*

B. Cl. *pp* *mp* *mf*

Bsn. *pp* *mp* *mf*

146

Hn. *mf*

148

Perc.

146

Pno. *mp* *pp* *mf*

145

Cor. *mf* *p* *mf* *f*

and his bed my jail ...and sup - ply the place for your

146

Gon. *mf* *p* *mp* *mf* *f*

and his bed - my jail From the loathed warmth where - of de - li-ver me and sup - ply the place for your

146

Reg. *mp* *p* *mp* *mf* *f*

his bed - my jail. From the loathed warmth where - of de - li-ver me and sup - ply the place for your

146

Edm. *mp* *p* *mp* *mf* *f*

his bed - my jail. From the loathed warmth where - of de - li-ver me and sup - ply the place for your

146

Kent *mp* *p* *mf* *f*

...my - jail. From the loathed warmth where - of de - li-ver me and sup - ply the place for your

148

Vln. I *mp* *pp* *mp* *mf*

Vln. II *mp* *pp* *mp* *mf*

Vla. *mp* *pp* *p* *mp* *mf*

Vc. *mp* *pp* *mp* *mf*

D.B. *pp* *p* *mp* *mf*

Act II, Scene 4

163

Fl. *pp* *mp* *mf* to piccolo

E. Hn. *p* *mp*

B. Cl. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Hn. *p*

Perc. *mf*

Edg. *mf* Edgar leads Gloucester off.
Give me your hand. Far off me-thinks I hear the bea-ten drum. Come, I'll be-stow you with a friend.

Vln. I *p* *mp* *mf*

Vln. II *p* *mp* *mf* ord.

Vla. *p* *mp* *mf* ord.

Vc. *p* *mp* *mf* ord.

Act II, Scene 4

179

Picc. *ff*

E. Hn. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc.

Pno. *ff*

ord.

179

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Cordelia and Kent enter. Cordelia removes her disguise as the Fool.

ped. sim.

Act II, Scene 4

176 Picc. *mf*

176 E. Hn. *mp*

176 B. Cl. *mp*

176 Bsn. *mp*

176 Hn. *mp*

176 Perc.

176 Pno. *mp*

176 Cor. *mf*

176 Kent *mf*

176 Vln. I *mp*

176 Vln. II *mp*

176 Vla. *mp*

176 Vc. *mp*

176 D.B. *mp*

O, thou good Kent, how shall I live and work to match thy good-ness?
To be ac-know-ledged, ma-dam,

Act II, Scene 4

rit. **Sleepy** ♩ = 60

The score includes the following parts and lyrics:

- E. Hn.** (English Horn)
- B. Cl.** (Bass Clarinet)
- Bsn.** (Bassoon)
- Hn.** (Horn)
- Perc.** (Percussion)
- Cor.** (Cor Anglais)
- Kent** (Vocal part):
 - How dost the King?
 - Ma-dam, sleeps still.
 - So please your Ma-jes-ty that we may wake the King?
 - He hath slept long.
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- D.B.** (Double Bass)

Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mp* (mezzo-piano).

Act II, Scene 4

191

E. Hn. *p* *pp*

B. Cl. *p* *pp* *mp* *p*

Bsn. *p* *pp*

Hn. *p* *pp*

Perc.

Pno.

191

Cor. *mp*
Kent returns with Lear, groggy from heavy sleep.
— by your know-ledge and proceed I th' sway of your own will. O, my dear fa-ther.

Vln. I *pp* *mf* *p*

Vln. II *pp* *mf* *p*

Vla. *pp* *mf* *p*

Vc. *pp* *mf* *p*

D.B. *pp* *mf* *p*

Act II, Scene 4

209

Picc.

E. Hn.

B. Cl.

Bsn.

Hn.

Perc.

Pno.

209

209

209

Cor.

re-sto-ration hang thy me-di-cine on my lips, and let this kiss re-pair those vi-o-lent harms that my two sis-ters have in thy re-ve-rence made.

Cordelia kisses Lear.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

p *mp* *mf* *mp* *p* *mp* *pp* *p* *mp* *pp* *p* *mp* *pp* *p* *mp* *pp*

Act II, Scene 4

209 Picc. *p*

209 E. Hn. *p*

209 B. Cl. *p*

209 Bsn. *p*

209 Hn. *p*

209 Perc.

209 Cor. *freely*
How does my ro-yal lord? — How fares your ma-je-sty? Sir, do you know me? O, look up-on me, sir,

209 Kent *p freely*
He's scarce a-wake. Let him a-lone a-while.

209 Lear
You do me wrong to take me out o' th' grave. You are a spirit... Where did you die? ... Where have I... Fair daylight?

209 Vln. I *p*

209 Vln. II *p*

209 Vla. *p*

209 Vc. *p*

209 D.B. *p*

Act II, Scene 4

216

Picc. *mf*

E. Hn. *p* *mf*

B. Cl. *mf*

Bsn. *p* *mf*

Hn. *p* *mf*

Perc.

Cor. *mf*

Lear and hold your hand in be-ne-dic-tion o'er me. Lear begins to kneel. No, sir, you must not kneel. Pray, do not mock ...

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mp* *mf*

220

Picc. *p* *mp*

E. Hn. *p* *mp*

Pno. *mp* *p*

Cor. *p* *pp*

Lear ... my child Cordelia. I pray, weep not ... they have not.

Vln. I *pp* *mp* *ppp*

Vln. II *mp*

Vla. *mp* *ppp*

Vc. *pp* *mp* *ppp*

D.B. *pp* *mp* *ppp*

Act II, Scene 4

239 **Woing, but spiteful** ♩ = 90

B. Cl. *mf*

Bsn. *mf*

Perc. *p* *mf* *p*

Pno. *p* *mf*

Cor. *mp* Cordelia leads Lear out. Kent follows.

Reg. Will't please your High-ness walk? Regan and Edmund enter. *mf* freely

Kent *mp* Now, sweet lord.

Lear In your own king-dom, sir. You must bear with me... old and foolish.

Vln. I *p* *mf* *ppp*

Vln. II *mf* *ppp*

Vla. *p* *mf* *ppp*

Vc. *p* *mf* *ppp*

D.B. *mf* *ppp*

Act II, Scene 4

249

E. Hn. *mp* *mf*

Bsn. *mp*

Hn. *mf*

Perc. *p* *mf*

Reg. *p* *mf*

Edm. *mp*

Vln. I *ppp* *mp* *mf* *ppp* *mp*

Vln. II *ppp* *mp* *mf* *ppp* *mp*

Vla. *ppp* *mp* *mf* *p* *ppp* *mp*

Vc. *ppp* *mf* *ppp* *mp*

D.B. *ppp*

you know the good-ness I in-tend up - on you; tell-me tru-ly; do you love my sis-ter? But have you e - ver found my bro-ther's way to the for-fen-ded place?
An ho-nored love.



256

Picc. *mf*

E. Hn. *mf* *p*

Bsn. *mf* *p*

Reg. *f* *mp* *freely*

Edm. *mf* *mp*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *p*

Vc. *p*

D.B. *p*

I am doubt - ful that you have been con - junct with her. I ne - ver shall en - dure her. Dear my lord, be not fa -
That thought a - bu - ses you. No, by mine hon - or, ma - dam.

Act II, Scene 4

262

E. Hn. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. *pp* *p*

263

Generil enters. *pp* freely, aside *f* freely, to Regan *mf* to Edmund

Gon. I had ra-ther lose the bat-tle than that my sis-ter should loo-sen him and me. Our ve-ry lo-ving sis-ter, well be-met. Let's de-ter-mine on our pro-ceed-ing.

Reg. mil-iar with her.

Edm. Febr me not.

Vln. I *pp* *p* *mf*

Vln. II *pp* *p* *mf*

Vla. *pp* *p*

Vc. *mf*

D.B. *pp* *p*

Act II, Scene 4

Musing $\text{♩} = 80$

269 *rit.* *f*

E. Hn.

B. Cl.

Bsn.

Hn.

Perc.

Pno. *p*

Edm. *f freely* *mp*
I shall at-tend you pre-sent-ly at your tent. To both these sis-ters have I sworn my love,

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *mf* *f* *pp*

Vc. *f* *pp*

D.B. *f*

Act II, Scene 4

276
Picc. *p* *mp*
E. Hn. *p* *mp*
B. Cl. *p* *mp*
Bsn. *p* *mp*
Hn. 276
Perc. 278 high tom low tom *pp* *p*
Pno. 276
Edm. *mf* *mp*
each jeal-ous of the o - ther as the stung are ___ of the ad - der. Which of them shall I take? Both? One? Or nei - ther?
Vln. I 276 *mp*
Vln. II *p*
Vla. *p*
Vc. *mp*
D.B.

Act II, Scene 4

285

Picc. *p*

E. Hn. *mf* *pp* *p*

B. Cl. *pp* *p*

Bsn. *mf* *pp* *p*

Hn. *pp* *p*

Perc. *ppp < pp* *p*

Edm. *f* Edmund exits. The battle begins.

285

Vln. I *p* *mf* *pp* *p*

Vln. II *mf* *pp* *p*

Vla. *mf* *pp* *p*

Vc. *pp* *p*

D.B. *pp* *p*

Neither can be enjoyed if both remain alive.

col legno

Act II, Scene 4

293 *accel.* **Bellucose** $\text{♩} = 120$

Instrumentation and Dynamics:

- Picc.**: *mp*, *mf*, *ff*
- E. Hn.**: *mp*, *mf*, *ff*, *mf*
- B. Cl.**: *mp*, *mf*, *f*, *ff*, *mf*, *ff*
- Bsn.**: *mp*, *mf*, *f*, *ff*, *mf*, *ff*
- Hn.**: *mp*, *f*, *ff*, *mf*, *ff*
- Perc.**: *mp*, *mf*, *ff*, *mp*, *ff*. Includes *high tom*, *low tom*, and *sus. cym, metal stick*.
- Pno.**: *ff*, *mf*, *ff*
- Vln. I**: *mp*, *mf*, *ff*
- Vln. II**: *mp*, *mf*, *ff*
- Vla.**: *mp*, *mf*, *ff*
- Vc.**: *mp*, *norm.*, *f*, *ff*, *mf*, *ff*
- D.B.**: *f*, *ff*, *mf*, *ff*

Act II, Scene 4

309

Picc. *ff*

E. Hn. *ff*

B. Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn. *mf* *ff*

Perc. *mp* *ff*
sus. cym., metal stick

Pno. *mf* *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

D.B. *mf* *ff*

307

Picc. *ff*

B. Cl. *mf* *ff*

Bsn. *mf* *ff*

Perc. *mp*

Pno. *mf* *ff*

Vln. I *mf* *ff*

Vln. II *mf* *pp*

Vla. *mf* *f* *pp*

Vc. *mf* *f* *ff*

D.B. *mf* *ff*

Act II, Scene 4

rit. Shattered ♩ = 70

315
E. Hn. *ff*
B. Cl. *ff*
Bsn. *ff*
Hn. *ff*
Perc.
Pno. *ff*
Vln. I *ff*
Vln. II *ff*
Vla. *ff*
Vc. *ff*
D.B. *ff*

326
mp *p* *mp*
mp *p* *mp*
mp *p*
pp *mp*



327
E. Hn. *mp*
B. Cl. *mp*
Bsn. *mp*
Hn. *mp*
Vln. I *mp*
Vln. II *p*
Vla. *p*
Vc. *p*
D.B. *p*

Act II, Scene 4

241

Picc. *p* *mp* *mf* *mp freely*

Cor. *p* *mp* *mf* *mp freely*

We are not the first who with best mean- ing have in- curred the worst. For thee, o- press- ed king, I am cast down. Shall we not see these

Vln. I

Vln. II

Vla.

Vc.

D.B.

251

Tense $\text{♩} = 90$

Picc. *mf* *f* *mf*

B. Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Hn. *mf*

Perc.

Pno. *mf*

Cor. *f*

Gon. *f*

Reg. *f*

Lear *f*

No, no...
...Wipe thine
eyes.

daugh- ters and these sis- ters?

Sir, you have proved to- day your val- iant strain, and For- tune led you well.

He led our pow- ers, bore the com-

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

D.B. *f*

237

Act II, Scene 4

369

Picc. *mf*

E. Hn.

B. Cl.

Bsn.

Hn.

Perc.

Pno.

Gon.

Reg.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Not so hot. In his own grace, he doth ex-alt him-self more than in your ad-di-tion.

mis-sion of my place and per-son. In my rights, by me in-ves-ted, let con-peers the best.

mf

mf

Act II, Scene 4

365

Picc. *p*

E. Hn. *p* *mf*

B. Cl. *p*

Bsn. *p* *mf*

Hn. *p*

Gon. That were the most if he should hus-band you.

Reg. *mp* *p*
 Jes-ters do oft prove pro-phets. Ge-ne-ral, take thou my sol-diers, pri-so-ners, pa-tri-mo-ny. Di-

Vln. I *pp*

Vln. II *pp* *mp*

Vla. *pp* *pp*

Vc. *pp* *mp*

D.B.



374

Perc. *pp* *p* *mp*

Gon. *f* *ff* *mf* *f*
 Mean you to en-joy him?

Reg. *f*
 Wit-ness the world that I cre-ate thee here my lord and mas-ter. Let the drum strike, and prove my u-tle thine.

374

Vln. I *mf* *f* *mp*

Vln. II *mf* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *mf* *f* *mp*

D.B. *f* *mp*

Act II, Scene 4

382

Ob.

B. Cl.

Hn.

Perc.

Gon.

Reg.

Edg.

Edm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p* *p* *mp* *mf* *f*

mf *mp* *mp* *mf* *f*

What are you?

Edgar enters, armed and disguised. What are you?

Know — my name is lost, by trea-son's tooth bare - gnawn. Yet I am no-ble as the ad-ver-sa-ry — I am come to cope. Draw thy sword,

p *p* *mp* *mf* *f*

383

384

Act II, Scene 4

With righteous rage $\text{♩} = 100$

397 Picc. f

Ob. f

B. Cl. mf f

Bsn. mf f

Hn. mf f mf f

Perc. f

Pno. mf f

Edg. f ff Edgar draws his sword.

397 Vln. I mf f

397 Vln. II mf f

Vla. f mf f

Vc. f mf f

D.B. f mf f

that if my speech of-fend a no-ble heart, thy arm may do thee jus-tice. Here is mine. I pro-test, thou art a trai-tor, false to thy bro-ther and thy fa-ther.

Act II, Scene 4

395 Picc. *f*

395 Ob. *f*

395 Hn. *f*

398 Perc.

395 Pno.

Edm. *ff*
Back do I toss these trea-sons to thy head, with the hell - ha-ted lie o'er-whelm thy heart, which, for they yet glance by and scarce-ly bruise, this sword of mine shall

395 Vln. I *f*

395 Vln. II *f*

Vla.

Vc.

D.B.

Act II, Scene 4

405 *accel.* **Ferocious** $\text{♩} = 120$

Picc. *ff*

Ob. *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc. *ff* sus. cym. choke choke

Pno.

Edm. Edmund draws his sword. They fight.
give them in-stant way, where they shall rest for - e - ver.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *ff*

Act II, Scene 4

Musical score for Act II, Scene 4, measures 112-117. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vin. I), Violin II (Vin. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 112-117 are shown. The Picc. and Ob. parts have a melodic line starting in measure 112. The Bsn. part has a melodic line starting in measure 112. The Hn. part has a melodic line starting in measure 112. The Perc. part has a "low tom" sound starting in measure 116, marked *ff*. The Pno. part has a melodic line starting in measure 116, marked *ff*. The Vin. I and Vin. II parts have melodic lines starting in measure 112, marked *ff*. The Vla. part has a melodic line starting in measure 112, marked *ff*. The Vc. part has a melodic line starting in measure 112, marked *ff*. The D.B. part has a melodic line starting in measure 112, marked *ff*.

Act II, Scene 4

rit.

Wounded $\text{♩} = 70$

Picc. $\text{♩} = 70$

Ob.

B. Cl.

Bsn.

Hr.

Perc.

Pno.

Gon. Edmund falls, wounded. *ff* Save him, save him!

Reg. *ff* Save him, save him!

Edm. *mp* What you have charged me with, that I have done, and more, much

Vln. I

Vln. II

Vla. *p*

Vc. *p*

D.B. *p*

Act II, Scene 4

426

Picc. *p* *pp* to flute

Ob. *p* *pp*

B♭ Cl. *pp*

B. Cl. *p* *pp* to clarinet

Bsn. *p* *pp*

428 Perc. low tom *ppp*

Edg. *p* Edgar removes his disguise.
I am no less in blood than thou art, Ed-mund.

Edm. *p*
more. The time will bring it out. 'Tis past, and so am I. But what art thou that hast this for-tune on me?

428 Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*



429 Fl. *p* $\text{♩} = 80$

B♭ Cl. *p*

429 Perc. *p*

Edg. *mf*

Edm. *mp*
The wheel has come full cir-cle; I am here. Where have you hid your-self?

429 Vln. I *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *mp*

Act II, Scene 4

446

Edg. mad - man's rags. In this ha - bit my I my fa - ther; be - came his guide. Ne - ver re - vealed my - self un - to him un - til some half hour past.

Vln. I

Vln. II

Vla.

Vc.

D.B.



453

Ob.

Bs. Cl.

Bsn.

Hn.

Edg. His flawed heart burst. Goneril realizes all hope for her is lost. Goneril kills Regan and herself.

Edm. This speech of yours hath moved me.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Act II, Scene 4

464

Fl. *p* *mp freely*

Edg. Speak, Ed-mund, where's the

Edm. He dies.

Kent enters. *mf* Noticing Goneril and Regan *pp* Yet Ed - mund was be-loved.

Kent I am come to bid my king good-night. Is he not here? A - lack, why thus?

Vln. I *mp*

Vln. II

Vla.

Vc.

D.B. *pp*



475

Fl.

Bsn. *mf*

Edg. King? And where's Cor - de - lia? My lord, my lord! Look up, my lord. *mp*

Kent

Lear Lear enters with Cordelia's body in his arms. Lear dies. Vex not his ghost. O, let him

Lear Howl, howl... .. never, never.

Vln. I

Vln. II

Vla.

Vc. *p*

D.B. *p*

Act II, Scene 4

487

Bsn.

Edg. *p*
He is gone in - deed. The weight of this sad time we must o - bey,

Kent *p*
pass! The won - der is he hath en - dured so long.

Vln. I

Vln. II

Vla.

Vc.

D.B.



500

B♭ Cl. *p*

Bsn. *p*

Hrn. *p*

Edg. *p*
Speak what we feel, not what we ought to say.

Vla. *p*

Vc. *p*

D.B. *p*

Act II, Scene 4

504

B. Cl. *p*

Bsn. *p*

Hn. *p*

Edg. *pp*

Vln. I

Vln. II

Vla. *p*

Vc. *p*

D.B. *p*

— The old-est hath borne most; we — that are young Shall ne-ver see so much nor live — so long.

pp

End of the opera.