

Lear Scene 2

Piano/vocal score

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Fluid ♩ = 90

Piano

ppp mf pp

8va

Detailed description: This system shows the piano introduction for measures 1 through 9. The music is in 4/4 time and begins with a very soft *ppp* dynamic. The right hand features a melodic line with some chromaticism, while the left hand provides a harmonic accompaniment. Dynamics shift to *mf* and then *pp* by measure 9. An *8va* marking is present above the right hand staff.

Pno.

f p loco

Kent enters and disguises himself as a servant.

Detailed description: This system covers measures 10 to 17. The piano accompaniment starts with a forte *f* dynamic. At measure 12, the dynamic changes to *p* and the tempo is marked *loco*. The right hand has a rhythmic accompaniment of eighth notes, while the left hand has a more active line. A stage direction, "Kent enters and disguises himself as a servant.", is placed between the piano and vocal staves.

Pno.

f p

Detailed description: This system covers measures 18 to 24. The piano accompaniment continues with a forte *f* dynamic in the right hand and a more active line in the left hand. The dynamic shifts to *p* at measure 22. The right hand features a complex rhythmic pattern with many beamed notes.

Pno.

f mp p

Detailed description: This system covers measures 25 to 31. The piano accompaniment continues with a forte *f* dynamic in the right hand and a more active line in the left hand. The dynamic shifts to *mp* at measure 28 and then to *p* at measure 30. The right hand features a complex rhythmic pattern with many beamed notes.

Kent

mp p

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

Detailed description: This system covers measures 32 to 39. It includes the vocal line for Kent, which begins at measure 32 with a mezzo-forte *mp* dynamic. The piano accompaniment is marked *mp* and then *p*. The lyrics are: "If but as well I o-ther ac-cents bor-row that can my speech dif-".

Kent

fuse, my good in-tent may ear-ry through it-self to that full is-sue— for which I razed my like-ness.

Detailed description: This system covers measures 40 to 47. It includes the vocal line for Kent, which continues from the previous system. The piano accompaniment is marked *f*. The lyrics are: "fuse, my good in-tent may ear-ry through it-self to that full is-sue— for which I razed my like-ness."

Lear Scene 2

46

Kent *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.

Lear
How now...

Pno.
Lear enters. *pp* *mp*

51

Kent
You. No, sir, but you have that in your coun-te-nance which I would fain call mas-ter.

Lear
Who wouldst... Dost thou... Follow me... You, you, sirrah...

Pno.
repeat L.H. as needed
Oswald enters.

57

Os. *mf*
Your daugh-ter is not well. My la-dy's fa-ther.

Lear
Who am I, sir? "My lady's father"? My lord's knave! You whoreson dog, you slave, you cur!

Pno.
Each measure cued
Lear strikes Oswald.

62

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

Kent
Nor tripped nei-ther? Come, sir, a-rise. A-way.

Lear
I thank thee, fellow. Thou serv'st me, and I'll love thee.

Pno.
Kent trips Oswald. *mp*

69
Lear
Now, my friendly knave, I thank thee. There's earnest of thy service.

Pno.
Oswald exits. *pp* Cordelia enters and disguises herself as the Fool.

77
Cor.
Fresh $\text{♩} = 85$
mf
Let me hire him too. Here's my

Pno.

83
Cor.
cox-comb! This fel-low has ba-nished two daugh-ters and did the third a bless-ing a-against his will. If thou fol-low him, thou must wear my

Pno.
mf

89
Cor.
Playful $\text{♩} = 60$
mf
cox-comb. That lord that coun-seled thee To give a - way thy land, Come placē him herē by me; Do thou for him stand.

Lear
A bitter Fool!

Pno.

98
Cor.
The sweet and bit-ter fool Will pre-sent - ly ap-pear: the one in mot-ley here, The o²ther found out there.

Pno.

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

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

Pno. *pp* *mp*
 Goneril enters.

Gon. *mp* *p* *mf*
 As you are old and rev-'rend, should be wise. Here do you keep a hun-dred knights and squires, men so dis-or-dered that

Pno. *p* *pp* *mp*

Gon. *f*
 this our court shows like a ri-o-tous inn. Be then de-sired, by her that else will take the thing she begs, a

Pno. *mf*

Gon. *mp*
 lit-tle to dis-quant-i-ty_ your train.

Lear
 Darkness and devils! ... Degenerate bastard, Hear, Nature!

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

133

Lear

Suspend... If she must teem... how sharper than a serpent's tooth... I am ashamed... Old fond eyes...

Pno.

138

Gon.

... pluck you out... I have another daughter... with her nails she'll flay... Os-wald, ho!

Lear

freely *f* = 60

Pno.

No repetition this bar or the next *p* Resume repeats no repeats Lear and the Fool exit.

145

Gon.

Os-wald, I say! 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

Os.

mf

gub --- Ay- ma-dam---

Pno.

Oswald enters.

mf Conversational = 80

151

Gon.

has-ten your re-turn.

Lear

Go you before to Gloucester...

Pno.

Oswald and Goneril exit. *mp* Lear, Kent, and the Fool enter. *mp* Kent exits. *f*

loco

157 *mf*

Cor. Shalt see thy o - ther daugh - ter will use thee kind - ly. Though she's as like this as a crab's like an ap - ple,

Pno. *mp*

161

Cor. I can still tell what I can tell. She will taste as like this as a crab does to a crab. Canst

Pno.

168

Cor. tell how an oy - ster makes his shell? Nor I nei - ther. But I can tell why a snail has a house.

Lear No. Why?

Pno.

173

Cor. Why, to put 's head in, not to give 't a - way to his daugh - ters and leave his horns with - out a case. Lear and the Fool exit.

Pno.