

KING LEAR
 AND
 CORDELIA
 (SHAKESPEARE)

TONE POEM FOR
 VIOLIN AND PIANO

BY
 HENRY PARKER

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MUS-ETR
lacc.

No 11064

KING LEAR AND CORDELIA

(Shakespeare)

TO NE POEM

HENRY PARKER

Maestoso M. M. ♩ = 72

VIOLIN

mf *cresc.*

PIANO

mf sempre sostenuto *cresc.*

con espress.

M. M. ♩ = 126

Allegro vivace

p dolce *dim.* *f*

Con Ped.

ff

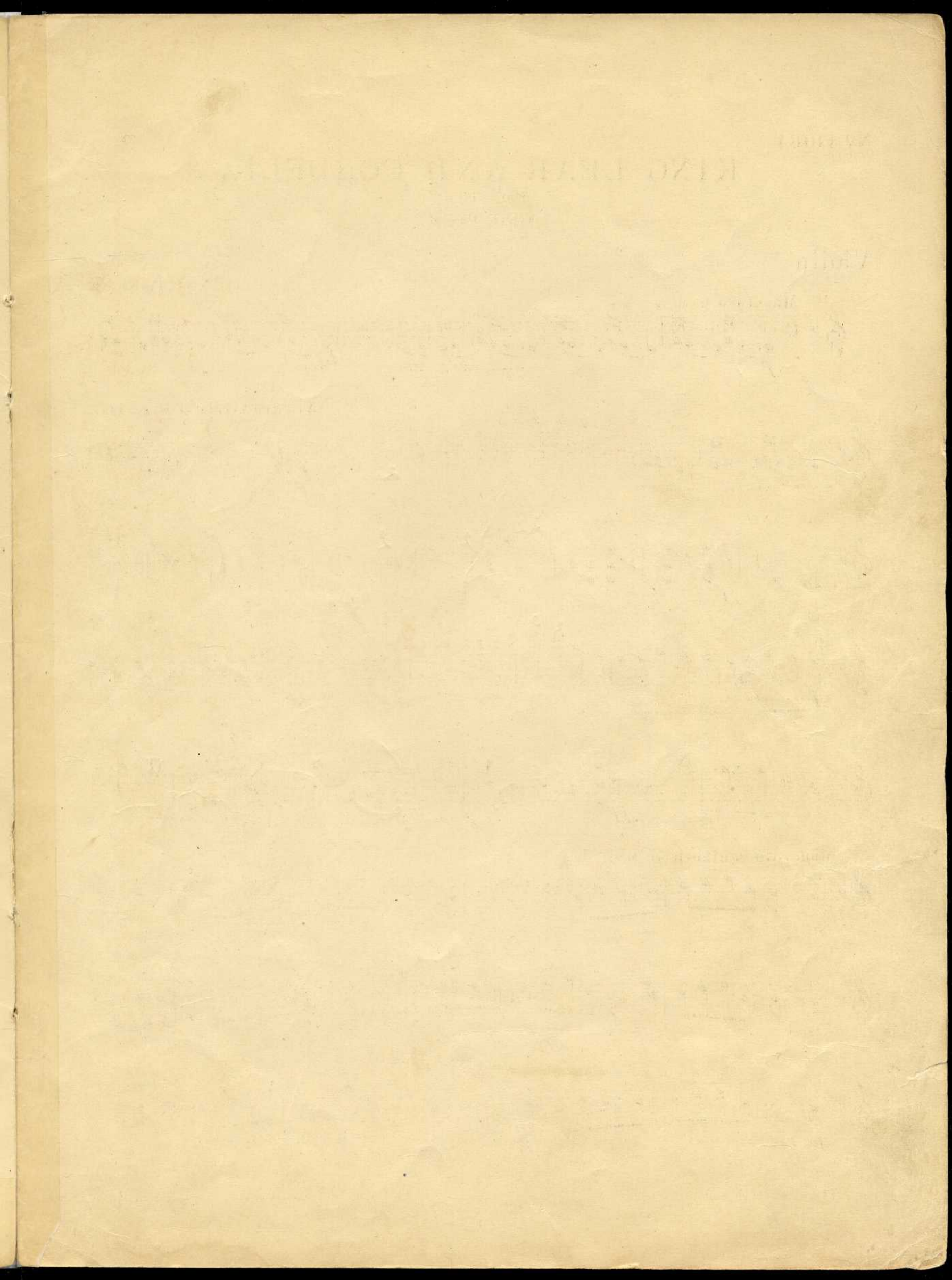
cresc. *mf* *mf* *ten. dim.*

p poco piu mosso *p*

cresc. *cresc.*

f *f*

rall. e dim. *rall. e dim.*



787.2
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KING LEAR AND CORDELIA

(Shakespeare)

TO NE POEM

Violin

HENRY PARKER

Maestoso M. M. ♩ = 72

Allegro vivace M. M. ♩ = 126

Moderato cantabile M. M. ♩ = 108

f *rall. dim.*

Allegro con fuoco M. M. ♩ = 126

f *cresc.*

ff *ff rit.* *f* *dim. e rall.*

Moderato

p

p *cresc.*

p poco piu mosso

f *rall. e dim.*

p *dim.* *pp* *rall.*

Allegro con fuoco M. M. ♩ = 126

The musical score is written for piano and violin. It consists of four systems of music. The piano part is written in a grand staff (treble and bass clefs), and the violin part is written in a single staff (treble clef). The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Allegro con fuoco' with a metronome marking of ♩ = 126. The score includes various dynamic markings: *f marcato*, *f*, *cresc.*, *ff*, *ff marcato*, *ritenuto*, and *f tenuto*. The piece concludes with a double bar line and a key signature change to two sharps (D major).

Moderato

First system of musical notation, measures 1-3. The piece is in G major (one sharp) and 3/4 time. The tempo is Moderato. The music is marked *p* (piano). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, measures 4-6. The music continues with the *p* dynamic. In measure 6, the dynamic changes to *cresc.* (crescendo). The melodic line in the right hand shows some chromatic movement.

Third system of musical notation, measures 7-9. The music is marked *p poco piu mosso* (piano, a little more motion). In measure 8, the tempo is marked *ten.* (ritardando) and *rall.* (rallentando). The right hand has a more active melodic line with sixteenth notes.

Fourth system of musical notation, measures 10-12. The music is marked *p* (piano). The right hand continues with a melodic line, and the left hand maintains the accompaniment.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase, followed by a dynamic marking of *f* (forte). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and dotted half notes in the left hand.

Second system of musical notation, continuing the piece. It maintains the same instrumental and vocal parts as the first system. The piano accompaniment continues with its characteristic rhythmic pattern.

Third system of musical notation. The vocal line begins with a melodic phrase marked *rall. e dim.* (rallentando e diminuendo). The piano accompaniment has a *rall.* (rallentando) marking. The system concludes with a dynamic marking of *p* (piano) and the instruction *a tempo* (return to tempo).

Fourth system of musical notation, the final system on the page. The vocal line features dynamics of *p*, *dim.*, *pp*, and *rall.*. The piano accompaniment includes markings for *rall.*, *p tempo primo*, *dim.*, *pp*, *rall.*, and *ppp* (pianissimo) at the end. The system concludes with a double bar line.

Every Violinist Will Enjoy Playing These Attractive Numbers

The little thematic excerpts of the half-dozen pieces for Violin and Piano shown below serve to display a variety of styles and will aid the performer or teacher in making a satisfactory selection.

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PIANO

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VIOLIN

PIANO

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rit

al tempo

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pizz arco

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PIANO

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dim

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VIOLIN

PIANO

accel rit a tempo

accel rit a tempo

al tempo

poco rit

al tempo

Post. rit.

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CHAPMAN TYLER

Andante M.M. ♩=72

VIOLIN

PIANO

dim

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