**Shakespearean Scenes Duo/Three**

**Duet/Scene** | **Characters** | **Location** | **Description**
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Twelfth Night | Viola, Olivia | I, i, 48-61, 182-233, 345-400 | Viola is satisfyingly carried out through this trio—Olivia has fully realized her good intentions toward the four impostors, but each has conspired to keep all suitors at bay. The scene requires the警惕性 of the two women; Olivia must be wary of the presumptuous young man she has just orchestrated.\[Viola is eventually removed from the stage without further ado.\]
Twelfth Night | Sebastian, Malvolio | I, i, 189-244 | Malvolio’s comic dialogue is measured and steady because for Malvolio, the schemes are quite serious.\[This scene features the first of the many romantic subplots.\]
Twelfth Night | Viola, Orsino | I, i, 364-444 | Sebastian is a serious soul because he has a real passion on the topic.\[His decision to leave all the men and enter the household of the Countess.\]
Twelfth Night | Sebastian, Malvolio | I, ii, 88-144 | Sebastian decides that he loves Orsino, ella.\[Seeking for something frothy and frivolous (Malvolio has been hit, without setting things right with Orsino).\]
Twelfth Night | Viola, Olivia | II, i, 6-87 | Viola is truly satisfied when she sees the folly and the lighthearted and more fundaments—\[Two other scenes drawn through, through his eyes.\]
We See That Early bed | Olivia, Cesario | I, iii, 100-224 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | I, v, 233-373 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | II, i, 56-125 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | II, v, 174-330 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | III, iii, 59-143 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | IV, i, 176-229 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | IV, ii, 223-263 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | II, viii, 1-53 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | III, ii, 71-169 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | III, ii, 223-304 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | IV, i, 24 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | III, ii, 11-90 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | I, iii, 1-42 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | I, ii, 126-204 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | II, i, 102-213 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | II, ii, 88-144 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | I, ii, 1-59 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | I, ii, 187-304 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | I, ii, 212-364 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | III, ii, 11-90 | Olivia and Cesario discuss the play.
We See That Early bed | Olivia, Cesario | II, ii, 26-187 | Olivia and Cesario discuss the play.
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Twelfth Night

Maria, Feste
I, v, 40-41
Maria tells the player, Feste, that "thy play wilt have living for thy absence." Feste jokes about it, saying, "Nature's violets betwixt a sheep's eye!"

Twelfth Night

Olivia, Orsino
I, ii, 14-22, 82-127

Twelfth Night

Olivia, Feste
II, i, 175

Twelfth Night

Oberon, Titania
I, iv, 151-155
The fairy king and queen dance. They talk about how much money they will make from their wedding. Feste makes a joke about how much money he will make from their wedding.

Two Gentlemen of Verona

Viola, Petrarch
I, i, 90-101
Petrarch makes a love poem to his beloved, Viola. Viola is amused by the poem and replies with her own love poem. Feste makes a joke about the poem.

Two Gentlemen of Verona

Grumio, Sinclaire
I, i, 117-123
Grumio tells Sinclaire that the two gentlemen have lost their way. Sinclaire tells Grumio that they should turn around and go back the way they came. Feste makes a joke about the situation.

Antony and Cleopatra

Cleopatra
II, iii, 184-270
Cleopatra gives Antony a gift. Antony is impressed and tells Cleopatra that she is a wonderful woman. Feste makes a joke about the situation.

Two Gentlemen of Verona

Launce, Speed
I, v, 1-69
Launce tells Speed that he has lost his ring. Speed suggests that they should look for it in the town. Feste makes a joke about the situation.

Othello

Desdemona
III, iii, 41-92, 278-289
Othello tells Desdemona that he is going to see Cassio. Desdemona is worried and tries to convince Othello not to go. Feste makes a joke about the situation.

Macbeth

Lady Macbeth
I, iv, 264-303
Lady Macbeth tells Macbeth that she is ready to kill King Duncan. Macbeth is worried and tries to convinced Lady Macbeth not to do it. Feste makes a joke about the situation.

Coriolanus

Volumnia
I, iii, 13-105
Volumnia tells Coriolanus to come home. Coriolanus refuses and tells Volumnia that she should not come near him. Feste makes a joke about the situation.

Then Iago placates Roderigo, who threatens to go to Desdemona and ask her forgiveness; Iago suggests that Roderigo can pretend to visit Desdemona to get the handkerchief. Iago describes how the plan will work. Feste makes a joke about the situation.
Troilus & Cressida

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Richard III

Richard III

Richard III

Richard II

Henry VIII

Henry VIII

Henry VIII

Henry VIII

Henry VIII

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He may look for food for Adam, Orlando is taken aback by the generosity of the two men whom he thinks are outlaws.

I, i, 163-330

II, vii, 62-139

III, viii, 92-247

I, iii, 42-53, 62-91, 103-110, 113-154

III, iv, 67-107

V, vi, 1-44

V, ii, 1-64

IV, i, 1-135

V, iv, 1-70

IV, ii, 1-95

I, i, 1-114, 120-197

IV, v, 1-55, vi, 1-57, vii, 1-32

IV, i, 91-238

I, ii, 81-190

III, i, 1-45

I, iii, 310-392

I, ii, 43-321

III, ii, 64-106, 121-214

II, iii, 1-54

II, iv, 125-313

III, iv, 1-64

II, i, 52-106

II, iv, 125-313

II, iii, 1-68, 76-120 and III, i, 229-267

II, iv, 125-313

II, i, 52-106

I, ii, 81-190

III, i, 1-45

I, iii, 310-392

I, ii, 43-321

III, ii, 64-106, 121-214

V, ii, 1-148

II, iii, 1-54

IV, iii, 463-543

Desperate for food for Adam, Orlando is taken aback by the generosity of the two men whom he thinks are outlaws.

headlong.

who picked his pocket. The actors need to be able to place Bardolph in the scene since they refer to him.

while Hotspur continually rages against the king's injustices to him and to Mortimer.

the barons who have accepted Bolingbroke's claim. Hubert and Warwick picture Bolingbroke's coming to the throne.

asides.

Bagot, and Green are dead.

hotspur

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<thead>
<tr>
<th>Character</th>
<th>Location</th>
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<tbody>
<tr>
<td>Richard II</td>
<td>III, ii, 228-332, 337-350</td>
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<td>Henry V</td>
<td>I, iii, 1-67</td>
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<td>Henry IV Pt. 2</td>
<td>II, vi, 31-110</td>
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<td>Henry IV Pt. 1</td>
<td>IV, i, 1-228</td>
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<td>Henry IV Pt. 1</td>
<td>III, iii, 60-230</td>
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<td>Henry IV Pt. 1</td>
<td>I, ii, 1-240 or 65-217</td>
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<tr>
<td>Henry IV Pt. 1</td>
<td>III, ii, 8-220, IV, ii, 1-44, 76-115, IV, iii, 13-110</td>
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<td>Henry IV Pt. 1</td>
<td>IV, iii, 159-240</td>
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<td>Henry IV Pt. 1</td>
<td>IV, v, 154-251</td>
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<td>Henry IV Pt. 1</td>
<td>II, iii, 1-75</td>
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<td>Julius Caesar</td>
<td>I, ii, 143-148, II, 1-107</td>
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<td>Brutus</td>
<td>I, iii, 26-136</td>
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<td>Cassius</td>
<td>I, i, 142</td>
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<td>Treachery and betrayal are banned from court. They also talk of the generosity of Wolsey.</td>
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<td>The bringing together of Troilus and Cressida by Pandarus and their forced separation. A combination of two scenes cited above and the first 44 lines of Act IV, sc. iii.</td>
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<td>Three Murderers, Bolingbrooke, Mowbray and the Duke of York/Warwick are banned from court. They also talk of the generosity of Wolsey.</td>
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<td>There is no interchange between the characters: the scene is virtually a set of short soliloquies. Two bodies must be combined into a single star. The messenger recounts the death.</td>
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<td>Love and friendship may engage the English in battle at Agincourt. They boast of their armor and horses. The two lords gossip about the indebtedness to Mistress Quickly as well as his breach of promise.</td>
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<td>They also talk of the generosity of Wolsey.</td>
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<td>The three witches meet and check in about what everyone’s been up to.</td>
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<td>The giving of a banquet and festivities that end with scenes of mayhem and violence.</td>
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<td>The sleepwalking scene.</td>
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<td>The three women discuss Coriolanus. Volumnia and Valeria express the stock Roman matron’s view of heroism; Virgilia encourages him.</td>
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<td>The three servants discuss the defection of Coriolanus to the Volscian side. A colloquial, gossipy scene.</td>
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