

	First Foot		Second Foot		Third Foot		Fourth Foot		Fifth Foot		Sixth Foot	
	Beat 1	Beat 2	Beat 1	Beat 2	Beat 1	Beat 2	Beat 1	Beat 2	Beat 1	Beat 2	Beat 1	Beat 2
	/	[1]		/		/		/		/		
1	O	for	a	Muse	of	Fire	that	would	as-	cend		
	/		/				/					
2	The	bright-	est	heav-	en	of	in-	ven-	tion.		[2]	
	/		/		/	/	[3]		/			
3	A	king-	dom	for	a	stage,	prin-	ces	to	act,		
	/				/		/		/			
4	And	mon-	archs	to	be-	hold	the	swell-	ing	scene!		
	/		/		/		/		/			
5	Then	should	the	war-	like	Harr-	y,	like	him-	self,		
	/		/		/		/		/			
6	Ass-	ume	the	port	of	Mars,	and	at	his	heels,		
	/	[4]	/		/		/		/			
7	Leash'd	in	like	hounds,	should	fam-	ine,	sword	and	fire,		
	/	[5]	/		/		/		/			
8	Crouch	for	em-	ploy-	ment. [6	But	pardon,	and	gentles	all,		
	/		/		/		/		/			
9	The	flat	un-	rais-	ed [8]	spi-	rits	that	have	dared		
	/		/		/		/		/			
10	On	this	un-	worth-	y	scaff-	old	to	bring	forth		
	/		/		/		/		/			
11	So	great	an	ob-	ject;	can	this	cock-	pit	hold		
	/		/		/		/		/			
12	The	vast-	y	fields	of	France? [9	Or	may	we	cram		
	/		/		/		/		/			
13	With-	in	this	wood-	en	O, [10]	the	ver-	y	casques		
	/		/		/		/		/			
14	That	did	aff-	right	the	air	at	A-	gin-	court?		
	/	/ [11]	/		/		/		/			
15	O	par-	don!	since	a	crook-	ed	fig-	ure	may,		
	/		/		/		/		/			
16	A-	ttest	in	litt-	le	place	a	mill-	ion.		[12]	
	/		/		/		/		/			
17	And	let	us,	ciph-	ers	to	this	great	a-	ccompt, [
	/		/		/		/		/			
18	On	your	im-	ag-	in-	ar-	y [14]	for-	ces	work.		
	/	[15]	/		/		/		/			

[1] Trochee. This is the first of many First Foot trochees. It gives the speech a forward movement that helps to exhort the audience to use their imagination.

[2] Short line. Unless you extend invention to four syllables, but this seems unlikely.

[3] Trochee.

[4] Trochee.

[5] Trochee.

[6] Midline, midfoot stop.

[7] Elision: Pardon = pard'n

[8] Unraised becomes three syllables: un-raise-ed

[9] Midline Stop.

[10] Shakespeare refers to the stage (The Globe) in three ways: scaffold, cockpit and Wooden O. The wooden O is particularly interesting as it describes the shape of the theater building. In a way, he is telescoping out from Scaffold (on the stage) to Cockpit (the whole stage and maybe where the groundlings stand) and Wooden O (the entire structure).

[11] Spondee. Setting up the second half of the speech.

[12] Again, a short line, unless you extend the million into three syllables.

[13] Accompt is an archaic version of account.

[14] Shakespeare brings imagination into play here. It is a terrific turn as the audience is asked to "suspend" disbelief and accept the idea of theatrical time and place.

[15] Trochee.

[16] Upreared becomes three syllables in this line. Although the two syllable version probably makes more sense.

[17] Elision: Perilous = Per'lous. It really keeps the speech moving forward.

[18] Feminine Ending

[19] Trochee.

[20] Again a short line, this time nothing can extend it.

[21] This is the first of many trochees in a row. Notice how the trochees in the end of the speech give a greater sense of urgency as the speaker comes to a close.

[22] Trochee. Although this could be a regular metrical beat. 5 of the next 9 lines have trochees.

[23] Trochee. Giving the feeling of the horses stamping.

[24] Elision: In the = i'the. Again, keeps the speech moving forward...

[25] Trochee.

[26] Trochee.

[27] Elision: Carrying = Car-ying

[28] Trochee.

[29] Trochee.

[30] Trochee.