|  | 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 |  | I | I |  |  | I |  |  |
| 48 | O, [1] | for | a | horse | with | wings! [2] | Hears't [ | thou | Pi- | san- | io? [4] |  |
|  |  | 1 |  | 1 |  | 1 |  | I |  | I |  |  |
| 49 | He | is | at | Mil- | ford | Ha- | ven: | read | and | tell | me [5] |  |
|  |  | I |  | 1 |  | I |  | I |  | I |  |  |
| 50 | How | far | tis | thither. [6 | If | one | of | mean | a- | ffairs |  |  |
|  |  | I |  |  |  | 1 |  | I |  | I |  |  |
| 51 | May | plod | it | in | a | week, | why | may | not | I |  |  |
|  |  | I |  |  |  | 1 |  | I |  | I |  |  |
| 52 | Glide | thi- | ther | in | a | day? [7] | Then, | true | Pi- | san- | io [8] | [9] |
|  |  | I |  | 1 |  | 1 |  | I |  | I |  |  |
| 53 | Who | long'st | like | me, | to | see | thy | lord; | who | longs't- |  |  |
|  | I |  | I |  | I |  | 1 |  | 1 |  |  |  |
| 54 | Let | me | bate, | but | not | like | me- | yet | long'st, | [11] |  |  |
|  |  |  |  | I |  | I |  | 1 |  | I |  |  |
| 55 | But | in | a | faint- | er | kind: - | O, | not | like | me; [12] |  |  |
|  |  | 1 |  | I |  | I | I |  | 1 | I |  |  |
| 56 | For | mine's | be- | yond | be- | yond - [13] | say [14] | and | speak [ | [ thick [16] |  |  |
|  | I | 1 |  |  |  | 1 |  | 1 |  | / |  |  |
| 57 | Love's | coun- | sel- | Ior | should | fill | the | bores | of | hear- | ing [17] |  |
|  |  | , |  |  |  | 1 |  | 1 |  | 1 |  |  |
| 58 | To the [1 | smoth- | ering [1 | of | the | sense - | how | far | it | is |  |  |
|  |  |  |  | 1 |  | I |  | 1 |  | 1 |  |  |
| 59 | To | this | same | bless- | ed | Mil- | ford. [20 | And | by'th' [2 | way |  |  |
|  | 1 |  |  | 1 |  | 1 |  | 1 |  |  |  |  |
| 60 | Tell [22] | me | how | Wales | was | made | so | hap- | py | as |  |  |
|  |  | 1 |  | 1 |  | / [23] |  | I |  | I |  |  |
| 61 | T'in- | her- | it | such | a | haven. [24 | but | first | of | all |  |  |
|  |  |  |  | I |  | I |  |  |  | I |  |  |
| 62 | How | we | may | steal | from | hence, | and | for | the | gap |  |  |
|  |  |  |  | I |  | 1 |  |  |  | I |  |  |
| 63 | That | we | shall | make | in | time, | from | our | hence | go- | ing [25] |  |
|  |  |  |  | I |  | I |  | I |  | I | [26] |  |
| 64 | And | our | re- | turn, | to ex- [27 | cuse | but | first | how | get | hence: [ |  |
|  |  |  |  | 1 |  | 1 |  |  |  | 1 |  |  |
| 65 | Why | should | ex- | cuse [29] | be | born | or | e'er | be- | got? |  |  |
|  |  | I |  |  |  | I |  | I |  | I |  |  |


[1] Trochee
[2] Mid line stop
[3] Trochee
[4] Elision: Pi-san-(io)
[5] Feminine ending
[6] Elision: cramming this two-syllable word into one beat just before the mid-line stop indicates urgency!
[7] Mid-line stop
[8] Elision: Pi-san-(io)
[9] Lines 52-56 - she is interrupting herself and changing directions here. It is a great bit of insight into what is going on in her head and heart.
[10] Repetition: Long'st (line 53 too)
[11] the actor may take a 1-beat pause at some point in this line to restore the iamb.
[12] Repetition: Like me (lines 53 \& 54 too)
[13] Repetition: Beyond
[14] Trochee
[15] Spondee
[16] Alliteration: speak thick
[17] Feminine Ending
[18] elision: t'the
[19] elision: 'ring
[20] Midline stop.
[21] Elision: by the
[22] Trochee
[23] Midline stop
[24] Elision: hav'n
[25] Feminine Ending
[26] Feminine Ending
[27] Elision: t'excuse
[28] Repetition: hence
[29] Repetition: Excuse
[30] Midline, midfoot stop.
[31] This line with lines 50, and 58 all repeat the sentiment "How far is it to Milford Haven" She is singular in her focus.
[32] Shared Line

