	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				1		1		
1	lf	there	were	rea-	son [1]	for	these	mis-	er-	ies,		
		1		1		1		1		1		
2	Then	in-	to	lim-	its	could	I	bind	my	woes:		
		1		1				1		1		
3	When	heaven [2	doth	weep,	doth	not	the	earth	o'er [3]	flow?		
		[4]	1	/ [5]				1		1		
4	lt	the	winds	rage, [6	doth	not	the	sea	wax	mad,		
	1	[7]		1				1		1		
5	Threat-	ening [8]	the	wel-	kin [9]	with	his	big	swollen	face?		
		1		1		1				1		
6	And	wilt	thou	have	а	rea-	son	for	this	coil?		
		1		1		1		1		1		
7	I	am	the	sea;	hark	how	her	sighs	do	blow.		
	1	[11]		1		1		1		1		
8	She	is	the	weep-	ing	wel-	kin,	1	the	earth,		
		1		1		1				1		
9	Then	must	my	sea;	be	move-	d [12]	with	her	sighs.		
		1		1				1		1		
10	Then	must	my	earth, ['	with	her	con-	tin-	ual	tears		
		1		1		1		1		1		
11	Be-	come	а	de-	luge;	0-	ver-	flowed	and	drowned;		
		1		1		1		1		1		
12	For	while	my	bow-	els	can-	not	hide	her	woes,		
		1		1		1		1		1		
13	But	like	а	drunk-	ard	must	I	vom-	it	them.		
		1		1		1		1		1		
14	Then	give	me	leave,	for	lo-	sers	will	have	leave [14]		
		1		1		1		1		1		
15	То	ease	their	stom-	achs	with	their	bitt-	er	tongues.		

[1] Reason v. Emotion is a key theme here. How can I use reason when there is none to be found? we talk about this in our interview.

- [2] Elision: Heaven = Heav'n
- [3] Elision: Over = O'er
- [4] Pyrrhic
- [5] Spondee
- [6] A precursor to King Lear and "Blow winds, crack your cheeks..."
- [7] Trochee
- [8] Elision: Threat-en-ing = Threatning
- [9] Welkin means "sky" or "heaven"
- [10] Elision: Swollen=swoll'n
- [11] This could be regular, a pyrrhic or a trochee. We chose trochee, giving the She a stress, to contrast the I in the fourth foot.
- [12] moved becomes archaic here: MOV-Ed.
- [13] Parallel construction here. "must my sea", "must my earth".
- [14] Interesting Homonym here. Are the two Leaves meaning the same thing? There is also a biblical parallel here.