	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		
1	This	is	the	air;	that	is	the	glor-	ious	sun;		
		1		1		1		1		1		
2	This	pearl	she	gave	me,	l	do	feel't	and	see't; [1]		
		1		1		1		1		1		
3	And	though	tis	won-	der	that	en-	wraps	me	thus,		
		1		1		1		Ι		1		
4	Yet	tis	not	mad-	ness. [2	Where's	An-	ton-	io	then? [3]		
		1		1		1		Ι		1		
5	I	could	not	find	him	at	the	El-	e-	phant:		
		1		1		1		1		1		
6	Yet	there	he	was;	and	there	I	found	this	cred-	it, [4]	
		1		1		1		1		1		
7	That	he	did	range	the	town	to	seek	me	out.		
		1		1		1		1		1		
8	His	coun-	sel	now	might	do	me	gol-	den	ser-	vice; [5]	
	_	1		/		1		1		1		
9	For	though	my	soul	dis-	putes	well	with	my	sense		
	T 1 (1		1		/		1		1		
10	That	this	may	be	some	err- [6]	or,	but	not	mad-	ness [7]	
	N-4	/ 	41- :	1	•	/	a va al	/ {	- 4	1	ture e 101	
11	Yet	doth	this	acc-	i-	dent	and	flood	of	for-	tune [8]	
10	0.0	l for		/	- II	/ in	atanaa		مانم	1		
12	So	far 1	ex-	ceed	all	in- /	stance,	all /	dis-	course,		
10	That	1	om	/ rood		•	dis-		mino	1		
13	mat	1	am	read-	у	to	uis-	trust	mine	eyes /		
14	And	v wran-	gle	, with	m)/	reas-	on	, that	per-	, suades	me [9]	
14	Anu	I I	gie	/	my	1005-		1 I I I I I I I I I I I I I I I I I I I	pei-	l suaues	ine [9]	
15	То	•	у	, oth'r	trust	but	that	1	am	, mad	[10]	
10	10	an- 1	y	1	aust	/		1	um	l Inaŭ	[10]	
16	Or	, else	the	' la-	dy's	, mad;	yet	, if	twere	, SO,	[11]	
10		1		1	3,5	/	1			30, /	[]	1
17	She	, could	not	, sway	her	, house,	, comm-	and	her	, foll-	0-	, wers, [12
. /	1			1		1		1		1	-	
18	, Take	and	give	, back	a-	ffairs	and	, their	dis-	, patch		
		1		1		1		1		1		
19	With	such	а	smooth	dis-	creet	and	sta-	ble	bear-	ing [13]	
		1		1		1		1		1	01-1	
20	As	I	per-	ceive	she	does:	there's	some-	thing	in't		
		1	ĺ	1		1		1	Ŭ	1		
21	That	is	de-	ceive-	a- [14]	ble. [15]	But	here	the	lad-	у	comes. [
											-	

[1] Elision: Feel it = Feel't, See it = See't.

[2] Midline, Midfoot Stop. Lovely switch here.

[3] Great midline switch. He is questioning his sanity and then switches to something he knows is true and real.

[4] Amphibrach (Feminine Ending)

[5] Amphibrach

[6] Elision, or it could be and Amphibrach, which would add to his sense of disorientation.

[7] Amphibrach.

[8] Amphibrach. But accident could be elided to make the line regular. Again, he is a bit disoriented so the Amphibrach makes a little sense.

[9] Amphibrach.

[10] Funky scansion here. You have to elide other to make it regular, but then trust is in a weak beat. But if you don't mad is in an Amphibraich beat which is really strange.

[11] Lovely line here. Could put the emphasis on "Or" creating more of an internal debate. Also a great midline stop to heighten the sense of confusion.

[12] Crazy long line here. He is excited? He is deeply confused? What is going on gives him a lot to say!

[13] Amphibrach.

[14] Love the line here. There's something in it that is deceiveable. It is almost like Sebastian is winking at the audience. Or that he is so close to figuring the puzzle out, but is interrupted.

[15] Midline Stop.

[16] Another long line. Again, could be fiddled with to shorten, but it would be tricky and strange.