

[1] Trochee

[2] Repetition: too

[3] In some editions, "solid" is replaced by "sullied".

[4] Trochee

[5] Many editors put this last line as adieu. I like the folio version of Dew - as it is a continuation of the melting metaphor.

[6] Pyrrhic or Anapest (three syllables in first beat)
Anapest would read: "Or that'th" in the first beat

[7] Spondee

[8] Midline stop.

Elision: Slaught'r

[9] repetition: O God

[10] Trochee.

[11] Trochee or another Anapest; "Seemes t'me"

[12] lots of monosyllables

[13] Trochee

[14] Pyrrhic

[15] Spondee here, unless the meter is changed.

[16] Midline stop

Interesting question mark.

[17] Repetition: Fie

[18] Elision: Weed'd

[19] Feminine Ending

[20] Elision: Nat're

[21] Midline Stop

[22] Elision: Merely

[23] Trochee

[24] Elision: Per'n

[25] Elision: t'a

[26] Elision: Sat'r

[27] Elision: Lov'ng

[28] This line is crammed! Lots of elision or else it is over 12 beats. He is really warming to his subject here.

[29] Elision: heav'n

[30] Trochee

[31] Midline, midfoot stop

[32] Elision: heav'n

[33] Elision: memb'r

[34] Elision: with'n

[35] Again, This is a packed line. He is rolling here and still on the subject of his mother.

[36] Elision: Frailty

[37] Feminine Ending

[38] This line could be an Alexandrine, if Frailty is not elided. Eliding Frailty is tricky and it might be that we have two Alexandrine's in a row.

[39] Spondee

[40] Feminine Ending

[41] Midline stop.

[42] Elision: E'en

[43] Repetition: she

[44] Feminine Ending

[45] This line presages the "How all Occasions..." speech in Act 5.

[46] Elision: Broth'r

[47] Feminine Ending

[48] Midline stop

[49] Midline, midfoot stop

[50] Elision: dexter'ty

[51] Lots of monosyllables

[52] Lots of monosyllables in these last two lines. Does this indicate calm? Resolution?

[53] Very interesting that the meter gets much more regular towards the end.