

	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]		/		/		/		/		
28	O	my	good	lord,	why	are	you	thus	a-	lone? [2]		
	/	/	/	/				/		/		
29	For	what	of-	fense	have	I	this	fort-	night	been		
	/	/	/	/				/		/		
30	A	ban-	ished	wo-	man	from	my	Har-	ry's	bed?		
	/	[3]		/		/		/		/		
31	Tell	me,	sweet	lord,	what	is't	that	takes	from	thee [4]		
	/	/	/	/				/		/		
32	Thy	sto-	mach,	Pleas-	ure,	and	thy	gol-	den	sleep?		
	/	/	/	/		/		/		/		
33	Why	dost	thou	bend	thine	eyes	up-	on	the	earth,		
	/	/	/	/		/		/		/		
34	And	start	so	of-	ten	when	thou	sit'st	a-	lone?		
	/	/	/	/		/	/	[5]		/		
35	Why	hast	thou	lost	the	fresh	blood	in	thy	cheeks		
	/	/	/	/				/		/		
36	And	given [6]	my	trea-	asures [7]	and	my	rights	of	thee		
	/	/	/	/	/	/	/	/	/	/		
37	To	thick	eyed	mus-	ing	and cur- [8]	sed	mel-	an-	cho-	ly? [9]	
	/	/	/	/				/		/		
38	In	thy	faint	slum-	bers	I	by	thee	have	watched		
	/	/	/	/		/		/		/		
39	And	heard	thee	mur- [10]	mur	tales	of	i-	ron	wars,		
	/	/ [11]	/	/				/		/		
40	Speak	terms	of	man-	age	to	thy	bound-	ing	steed;		
	/	/ [12]				/		/		/		
41	Cry	"Cour-	age	to	the	field!" [13]	And	thou	hast	talk'd		
	/	/	/	/		/		/		/		
42	Of	sall-	ies	and	re-	tires,	of	trench-	es,	tents,		
	/	/	/	/		/		/		/		
43	Of	pal-	i-	sad-	oes,	front-	iers,	par-	a-	pets,		
	/	/	/	/		/		/		/		
44	Of	bas-	i-	lisks,	of	can-	non,	cul-	ver-	in,		
	/	/	/	/				/		/		
45	Of [14]	pri-	soners	ran-	som,	and	of	sold-	iers	slain, [16]		
	/	/	/	/				/		/		

46	And	all	the	curr-	ents	of	a	head-	y	fight		
		/		/				/		/		
47	Thy	spirit [17]	with-	in	thee	hath	been	so	at	war		
		/				/		/		/		
48	And	thus	hath	so [18]	be-	stirr'd	thee	in	thy	sleep,		
		/		/		/		/		/		
49	That	beads	of	sweat	have	stood	up-	on	thy	brow		
		/				/		/		/		
50	Like	bubb-	les	in	a	late-	dis-	turb-	ed [19]	stream		
		/		/	/	/ [20]		/		/		
51	And	in	thy	face	strange	mo-	tions	have	app-	ear'd,		
		/		/		/		/		/		
52	Such	as	we	see	when	men	re-	strain	their	breath		
		/		/		/		/		/		
53	On	some	great	sudden [21]	hest. [22]	O,	what	por-	tents	are	these? [24]	
		/		/		/		/		/		
54	Some	heav-	y	bus-	iness [25]	hath	my	lord	in	hand,		
		/		/		/		/		/		
55	And	I	must	know	it,	else	he	loves	me	not.		

[1] Trochee

[2] this speech begins with five questions. Are they rhetorical? Do they increase in intensity?

[3] Trochee

[4] Assonance: "me, sweet, thee..."

[5] Trochee

[6] Elision: Given = giv'n

[7] Rhyme: Pleasure, treasure. Both are sexual and play across five lines.

[8] elision: "and cursed" = "n'cur-sed

[9] Feminine ending

Also a rhyming couplet: Thee, melancholy

[10] Assonance: heard, murmur

[11] Spondee. Although this could go as a trochee or even regular. A strong beat to make a choice.

[12] Spondee. Although this could go as a trochee or even regular. A strong beat to make a choice.

[13] midline stop

[14] Anaphora: repetition of the word "Of" in the first beat of four straight lines.

[15] elision: prison'rs

[16] This list of terms of battle shows Lady Percy's knowledge of war.

[17] elision: spir't

[18] repetition, parallel construction: so at war, so bestirred thee

[19] disturbed is a three syllable word in this case: dis-turb-ed

[20] Spondee. The length of the word strange demands it.

[21] elision: sudd'n

[22] midline, midfoot stop.

[23] feminine ending. And a return to the questions at the top of the speech.

[24] This line jumps out. It could be a feminine ending. It could be an alexandrine (putting "these" in a stressed position). Or it could be regular with some funky elision.

[25] elision: bus'ness