

	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]		/		/				/		
9	O	yet,	for	God's	sake,	go	not	to	these	wars!		
		/		/				/		/		
10	The	time	was,	fath-	er,	that	you	broke	your	word,		
		/		/		/				/		
11	When	you	were	more	en-	deared	to	it	than	now;		
		/		/		/		/		/		
12	When	your	own	Per-	cy,	when	my	heart's	dear	Harr-	y, [2]	
		/		/		/		/		/		
13	Threw	many [3]	a	north-	ward	look	to	see	his	father [4]		
		/		/				/		/		
14	Bring	up	his	powers; [	but	he	did	long	in	vain.		
		/		/				/		/		
15	Who	then	per-	suad-	ed	you	to	stay	at	home?		
		/		/		/				/		
16	There	were	two	hon-	ours	lost,	yours	and	your	son's.		
		/		/		/		/		/		
17	For	yours,	the	God	of	hea-	ven	bright-	en	it!		
		/		/		/				/		
18	For	his,	it	stuck	up-	on	him	as	the	sun [7]		
		/		/		/				/		
19	In	the	grey	vault	of	Heaven [9]	and	by	his	light		
		/		/		[10]		/		/		
20	Did	all	the	chiv-	al-	ry	of	En-	gland	move		
		/		/		/		/		/		
21	To	do	brave	acts. [11]	He	was	in-	deed	the	glass		
		/		/		/		/		/		
22	Where-	in	the	no-	ble	youth	did	dress	them-	selves.		
		/		/		/				/		
23	He	had	no	legs	that	prac-	tis'd	not	his	gait;		
		/		/		/		/		/		
24	And	speak-	ing	thick	which	na-	ture	made	his	blem-	ish, [12]	
		/		/				/		/		
25	Be-	came	the	ac-	cents	of	the	va-	li-	ent;		
		/		/		/		/		/		
26	For	those	who	could	speak	low	and	tar-	di-	ly [13]		
		/		/		/				/		

27	Would	turn	their	own	per-	fec-	tion	to	ab-	use		
		/		/				/		/		
28	To	seem	like	him:	so	that	in	speech,	in	gait,		
		/				/				/		
29	In	di-	et,	in	af-	fec-	tions	of	de-	light,		
		/		/		/	/			/		
30	In	mil-	it-	ar-	y	rules,	hum-	ours	of	blood,		
		/		/		/	/			/		
31	He	was	the	mark	and	glass,	cop-	y	and	book,		
		/		/		/	/	/		/		
32	That	fash-	ioned	others. [1	And	him	O	won-	drous	him!		
		/		/		/		/		/		
33	O	mir-	a-	cle	of	men!	him	did	you	leave		
		/		/		/				/		
34	Sec-	ond	to	none,	un-	sec-	ond-	ed	by	you-		
		/		/		/		/		/		
35	To	look	up-	on	the	hid-	eous	god	of	war		
		/		/				/		/		
36	In	dis-	ad-	vant-	age;	to	a-	bide	a	field		
		/		/		/		/		/		
37	Where	noth-	ing	but	the	sound	of	Hot-	spur's	name		
		/		/		/		/	/ [16]	/		
38	Did	seem	de-	fens-	i-	ble:	so	you	left	him. [17]		
		/	/	/ [19]		/		/		/		
39	Ne-	ver,	O	ne- [20]	ver,	do	his	ghost	the	wrong		
		/		/		/		/		/		
40	To	hold	your	hon-	our [21]	more	pre-	cise	and	nice [22]		
		/		/		/		/		/		
41	With	o-	thers	than	with	him! [23]	let	them [2	a-	lone:		
		/				/				/		
42	The	mar-	shal	and	the	arch-	bish-	op	are	strong:		
		/		/		/		/		/		
43	Had [25]	my	sweet	Harr-	y	had	but	half	their	num-	bers, [26]	
		/		/	/	/ [27]		/		/		
44	To-	day	might	I,	hang-	ing	on	Hot-	spur's	neck,		
		/		/		/						
45	Have	talk'd	of	Mon-	mouth's	grave.						
							<i>(shared line.)</i>					

[1] Trochee

[2] Feminine Ending.

[3] elision: m'ny

[4] Elision: fath'r

[5] Trochee

[6] elision: pow'rs

[7] Recall Hal's use of a similar metaphor in HenIV.I "Yet herein shall I imitate the sun." (Act I, sc. ii) Also note the metaphoric wordplay between "sun" and "son" in both speeches.

[8] pyrrhic

[9] Elision: "Heaven" = "heav'n"

This is one of those wonderful examples of alternating syllabification in occurrences of the same word within a single speech.

[10] Pyrrhic

[11] This is the end of an extended antithesis/comparison. It is telling that she spends one line on the King and 3.5 lines on Hotspur.

Midline Stop.

[12] Feminine Ending

[13] This is a section that we talk about in our interview...a fun one for voice coaches!

[14] Midline stop

[15] Trochee

[16] This could be a trochee depending on actor choice. SO you left him. or so YOU left him...

[17] defensible could be three syllables, leaving an empty beat at the end.

[18] Trochee

[19] Spondee

[20] Repetition: The trochee followed by a long syllable O, then the repetition of the word "never" indicates strong feeling, declaration at this moment. It's a shaming.

[21] Again with honor. She uses it in her speech in Part I with Hotspur, Hal uses it with the king and Falstaff contemplates it in his speeches. See Dan Daily's interview!

[22] Alliteration: precise, nice. Very specific.

[23] Midline stop. Maybe. Depends on editor.

[24] If the previous beat is a midline stop, then this is more than likely a Trochee.

[25] Alliteration: the next three lines use the "H" sound repeatedly. A beautiful open sound.

[26] feminine ending

[27] Trochee