

ACT 2 SCENE (4) - [VARIES WITH EDITIONS]

NO OF LINES: 69

TIME^(approx): 4 min 50 secTHEATRE SCRIPT
WITH SUGGESTIONS
FOR PHRASING &
DRAMATIC POINTING

Text **bolding** is used to suggest words that we think have – or could have if you so choose – a little extra kick; or words that have long vowels that might be profitably exploited – e.g. 'feed' line (92).

Line beginnings with inverted feet – called a *trochee* or a *trochaic foot* (opposite of an *iamb* or *iambic foot*) – invariably have extra punch – see lines (77), (81) & (85).

Other reasons that words or a syllable of a word might be bolded include the possibility it's a repetition, a word that modifies a repetition, an antithesis, a pun and so on. If you're not sure, the ePlay resource for the script will tell you the answer.

As noted across, this exercise is not a perfect science.

We suggest you mark up your Standard A4 'blank' script with only what works for you

LEGEND FOR THIS 'PHRASING' SCRIPT IS SAME AS OUR NO. 2 SCRIPT AND ePLAY
(REPRODUCED HERE FOR THIS DEMO)

¹¹ > syllable count for verse line

^x > alerts you to a note about scansion and elision in the corresponding ePlay resource

^o > alerts you to a note about text, lineation, stage direction or speech header in the ePlay

ruffians > blue highlight shows what needs eliding / contacting for the line to scan

slur mark > indicates what word or combination of words can be slurred to help scansion.

The 'tripping' of a segment of line also helps to provide a contrast in pace

] > consonant separator. Consecutive words that end and begin with the same consonant sound – notoriously the [s] sound, i.e. 'vicious circle' – may benefit from being separated by a fractional pause

THEATRE SCRIPT
WITH SUGGESTIONS FOR
PHRASING & DRAMATIC
POINTING

/ > a single slash after nouns, verbs, interesting adjectives or naturally suspenseful words invites you to give that word 'a little extra choice' >> it is NOT a place to breathe (otherwise delivery will be choppy and broken rather than fluid and eloquent)

// > HIDDEN CAESURA, a natural sense break generally unmarked by punctuation >> you CAN suspend / take a breath

Please note these are suggestions only – nothing is writ in stone and there is, as always in Shakespeare, an element of subjectivity

LE > Line Ending. These act like hidden caesuras. The sense of the line runs on but you are not compelled to run on as well as if reading prose. You have the option to add dramatic suspense at the end of the line, while at the same time topping up your breath before launching into the next line. This gives you full vocal control at all times.

LEV > Line Ending Verb Exactly the same as LE, only the verb at the end often affords even greater dramatic possibilities – see (85)

SHERIFF MORE

77: Grant them / remov'd, and grant / that this your noise LE

78: Hath chid] down / all the majesty / of England ; ¹¹

79: Imagine / that you see / the wretched strangers ¹¹

80: (Their babies / at their backs / and their poor luggage) ¹¹

81: Plodding / to th' ports / and coasts / for transportation ; ¹¹

82: And that you sit / as kings / in your desires,

83: Authority / quite silenc'd / by your brawl,

84: And you in ruff / of your opinions / clothed ; ^{11x}

85: What had you got? ^x

85: I'll tell you : you had taught LEV

86: How insolence / and strong hand / should prevail,

87: How order / should be quell'd ; and by this pattern ¹¹ LE

88: Not one of you / should live an aged / man—

89: For other / ruffians (as their fancies / wrought) ^{11x}

90: With self same hand, self reasons, and self right,

91: Would shark / on you ; and men like rav'nous fishes ¹¹ LE

92: Would feed / on one another. ⁷

DOLL

93: Before God, that's as true as the Gospel.

LINCOLN

94: Nay, this is a sound fellow, I tell you—let's mark him.

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95: Let me set up / before your thoughts, good friends,

96: On supposition ; which if you will mark,

97: You shall perceive / how horrible / a shape LE

98: Your insurrection / bears. 6 o

98: First, / 'tis a sin !

99: Which oft / the apostle / did forewarn us of,

100: Urging / obedience // to authority ; 11x

101: And 'twere no error, if I told you all,

102: You were in arms / against your God / Himself !**ALL**

103: Marry, God forbid that ! 6a

SHERIFF MORE

104: Nay, certainly you are ; 6b

105: For to the king // God hath His office / lent LE

106: Of dread, of justice, power and command ;

107: Hath bid him rule, and willed you to obey ;

108: And—to add ampler / majesty to this—

109: He hath not only lent the king His figure, 11

110: His throne, His sword, // but giv'n him / his own name,

111: Calls him // 'a god on earth'. 6

111: What do you then—

112: Rising 'gainst him / that God Himself / installs—

113: But rise // 'gainst God? 4

113: What do you / to your souls LE

114: In doing / this? 4

114: O desp'rate / as you are,

115: Wash / your foul minds / with tears ; and those same

hands—

116: That you like rebels / lift against / the peace—

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- 117: Lift **up** / for peace ; and your unrev'rent **knees** ^{LE}
- 118: Make them / your feet / to **kneel** / to be forgiven ! ¹¹ ^o
- 119: Tell me / but this : ▼ what rebel captain—^{9 > 11}
- 120: As mutinies / are like / to hap—by his name ^{11x} ^{LE} ^o
- 121: Can **still** / the rout? Who will **obey** / a traitor? ¹¹
- 122: Or how can **well** / that proclamation sound
- 123: When there is no addition / but // a 'rebel' ¹¹ ^{LE}
- 124: To **qualify** / a rebel? ^{7e > 6}
- 124: You'll **put down** / strangers. ^{(11 > 10)x}
- 125: **Kill** them, **cut** their throats, **possess** / their houses, ^{(10 > 11)x}
- 126: And **lead** / the majesty / of law / on leash ^{LE} ^o
- 127: To **slip** him / like a hound. ⁶
- 127: **Say now** the king
- 128: (As he is **clement** / if th' offender mourn)
- 129: Should so much come too short / of your great trespass ¹¹ ^{LE}
- 130: As **merely** / t' **banish** / **you**—**whith'r** / would you go? ^o
- 131: What country—by the nature of your error—¹¹
- 132: Should give you harbor? ^{5e > 4}
- 132: Go you to France or Flanders ; ¹¹
- 133: To any German province ; Spain or Portugal ; ¹²
- 134: Nay, anywhere / that not **adheres** / to England—¹¹
- 135: Why, **you** / must **needs** / be strangers. ^{7e > 6}
- 135: Would you be pleased ^{LEV}
- 136: To find a nation / of such **barb'rous** / temper, ¹¹
- 137: That breaking out / in **hideous** / vi-o-lence ^{11x} ⁽⁹⁻¹⁰⁾
- 138: Would not **afford** you / an **abode** / on earth?
- 139: **Whet** / their detested knives / **across** / your throats? ^o [HWET]
- 140: **Spurn** you // like / dogs? and like as if that God ^{LE}
- 141: **Own'd** not, nor / **made** not you? ⁶

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141: Nor that the elements ¹² LE

142: Were not all appropriate] / to your comforts, ^{11x}

143: But charter'd // unto them? ⁶

143: What would you think ^{LEV}

144: To be thus / used? ⁴

144: **This** // is the strangers' case ;

145: And this // your mountainish / inhumanity. ^{11x o}

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