

The Winter's Tale, Act I:ii by William Shakespeare

The plain script to work with. See the two other documents for this excerpt for markings of the 5-stress-4-beat pulse, word-rhythms and speech sounds, offered as suggestions by Kate Reese Hurd in light of her article, *Revealing the Music of Pentameter: Putting Shakespeare Through His Paces*, © September 2021.

LEONTES [*others have exited except his son, Mamillius, and Camillo*]

Inch-thick, knee-deep, o'erhead and ears a forked one!

Go play, boy, play. Thy mother plays, and I

Play too, but so disgraced a part, whose issue

Will hiss me to my grave. Contempt and clamor

Will be my knell. Go play, boy, play. There have been,

Or I am much deceived, cuckolds ere now;

And many a man there is, even at this present,

Now while I speak this, holds his wife by th'arm,

That little thinks she has been sluiced in's absence

And his pond fished by his next neighbor, by

Sir Smile, his neighbor. Nay, there's comfort in't

Whiles other men have gates and those gates opened,

As mine, against their will. Should all despair

That have revolted wives, the tenth of mankind

Would hang themselves. Physic for't there's none.

It is a bawdy planet, that will strike

Where 'tis predominant; and 'tis powerful, think it,

From east, west, north, and south. Be it concluded,

No barricado for a belly. Know't

It will let in and out the enemy

With bag and baggage. Many thousand on's

Have the disease and feel't'not. How now, boy?

MAMILLIUS:

I am like you, they say.

LEONTES: Why, that's some comfort.

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Markings of the 5-stress-4-beat pulse and word-rhythms are offered as suggestions by Kate Reese Hurd in light of her article, *Revealing the Music of Pentameter: Putting Shakespeare Through His Paces*, © September 2021. As in music, the finer nuances of expression cannot be notated.

LEONTES [*others have exited except his son, Mamilius, and Camillo*]:

Inch-thick, knee-deep, o'er | head and ears a forked one!

1 2 3 + 4

Go play, boy, play. | Thy ~mother x'plays, and I

1 2 3 4 +

~Play too, but so dis | graced a part, whose issue

|(1) + 2 + 3 + 4

Will hiss me x'to my grave. Con|tempt and clamor

1 + 2 3 4

Will be my knell. Go play, boy, | play. There have been,

1 + 2 3 4

Or I am much deceived, | cuckolds ere now;

1 + 2 3 4

And many a man there is, | x—even ~at ~this present, [13]

1 + 2 3 4

Now while I speak this, | holds his wife by th'arm,

1 2 3 + 4

That little thinks she has been | x—sluiced in's x~absence

1 + 2 3 4

And his pond x—fished by | his next neighbor, by

1 2 3 4 (ee) +

Sir Smile, his x~neighbor. | Nay, there's comfort in't

|(1) (ee) + (uh) 2 3 4 +

~Whiles other men have gates and | those gates opened,

1 + 2 3 4

As x'mine, against their will. | ~Should all despair

1 + 2 (3) + 4

That x'have revolted wives, the | tenth of mankind

1 + 2 3 4

Would hang themselves. | x'Physic for't there's none.

1 + (2) 3 + 4

~It x—is a bawdy planet, | x~that ~will strike

1 2 + (3) + 4

~Where x—'tis predominant; ~and ~'tis | powerful, think it,

1 2 + 3 4

From east, ~west, north, and south. | Be it ~concluded,

1 2 + 3 4

~No barricado for a belly. | Know't.

1 + 2 + (3) 4

It will let x—in ~and | out the enemy

1 2 3 + uh 4

With bag and baggage. | Many thousand on's

1 2 3 + 4

Have ~the ~disease and feel't not. | How now, boy?

1 (triplet) + 2 3 4

MAMILLIUS:

I am like you, they say.

1 2 +

LEONTES:

~Why, | that's some comfort.

3 4

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Markings of the sounds (for shaping, as repetitions, as reminders), word-rhythms and 5-stress-4-beat pulse are suggestions by Kate Reese Hurd in light of her article, *Revealing the Music of Pentameter: Putting Shakespeare Through His Paces*, © September 2021. As in music, the finer nuances of expression cannot be notated.

LEONTES [*others have exited except his son, Mamilius, and Camillo*]:

Īnch-|th|īck, knēe-deēp, ō'er | head and ēars a fōrked ōne!
1 2 3 + 4

Gō pláy, bōy, pláy. | Thỹ ~mothēr x*pláys, and Ī
1 2 3 4 +

Pláy too, but sō dīs |gráced a part, whose ĩssue
|(1) + 2 + 3 + 4

Will hīs me x^uto my gráve. Con|tèmp and clamōr
1 + 2 3 4

Will bē my knēll. Go pláy, bōy, |pláy. Thère have bēen, ĩ
1 + 2 3 4

Or I am mūch dēcēived, |cūckolds ère nōw;
1 + 2 3 4

And mánỹ a man thère ĩs, |x-ēven at ythis prēsēt, [13]
1 + 2 3 4

Nōw while Ī spēak thīs, |holds hīs wīfe bỹ th'arm,
1 2 3 + 4

That lĭttle |th|īnks shē has bēen |x-slūiced ĩn's x^uabsence
1 + 2 3 4

And hīs pond x-fīshed bỹ |hīs next néighbōr, bỹ
1 2 3 4 (ee) +

Sir Smĭle, hīs x-y-néighbōr. |Náy, thère's cōmfōrt ĩn't
|(1) (ee) + (uh) 2 3 4 +

Wh|īles ōthēr mēn have gátes and |thōse gátes ōpēned,
1 + 2 3 4

As x^umĭne, agàinst thér wĭll. | Shōuld āll dēs páir
1 + 2 (3) + 4

Thāt x^uhāve rēvōltd wĭves, the |tèn|th| ōf mǎnkĭnd
1 + 2 3 4

Wōuld hǎng thēmselfs. |^fx^uPhỹsĭc for't thère's nōne.
1 + (2) 3 + 4

Īt x-ĭs a bāwdy plānēt, | x^uthāt ywill strĭke
1 2 + (3) + 4

Wh|ere x-tĭs prēdomĭnant; yand y'tĭs |pōwērful, |th|īnk ĩt,
1 2 + 3 4

From ēast, ywest, nor|th|, and sōu|th|. |Bē ĩt yconclūded,
1 2 + 3 4

Nō barrĭcādō fōr a bēlly. | Knōw't.
1 + 2 + (3) 4

Īt wĭll lèt x-ĭn yand |ōut thē ènēmỹ
1 2 3 + uh 4

With bǎg ānd bǎggage. |Many |th|ōusand ōn's
1 2 3 + 4

Hāve ythe ydĭsēase and fēel't nōt. |Hōw nōw, bōy?
1 (triplet) + 2 3 4

MAMILLIUS:

Ī am ĩke yōu, ythéy sáy.
1 2 +

LEONTES: Wh|ỹ, |that's sōme cōmfōrt.
3 4