– **Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue.**

THE
ORIGINAL PRONUNCIATION (OP)
OF SHAKESPEARE'S ENGLISH

by
PAUL MEIER

**Based on the work
of David Crystal
in Early Modern English (EME)**

with embedded sound files

PM⊳S
PAUL MEIER Dialect Services
accents & dialects for stage and screen

THE INTERNATIONAL PHONETIC ALPHABET

I have used the symbols of the International Phonetic Alphabet to represent in the text the sounds you hear me making in the recordings. While only a few of my readers may be familiar with this alphabet, I have found that simply seeing the sounds represented visually this way strongly reinforces what you are hearing; and, as its name implies, the IPA, among many phonetic systems, has been the international standard since the early twentieth century.

When I was a student at the Rose Bruford School of Speech and Drama in London, I had a wonderful phonetics teacher, Greta Stevens, who painstakingly demonstrated the sounds in class until her students "fixed" the sounds associated with each symbol. We also were able to purchase the huge, old 78 r.p.m. discs with Daniel Jones, the father of the system, speaking the cardinal vowels. Under Miss Stevens' superb tutelage, I took my studies as far as I could, culminating in the rigorous proficiency examination administered by the International Phonetics Association. It is a testament to her skill that, among those gaining the IPA Certificate of Proficiency that year, 1968, I was the high scorer. My love of phonetics and its ability to record the way humans speak has never diminished.
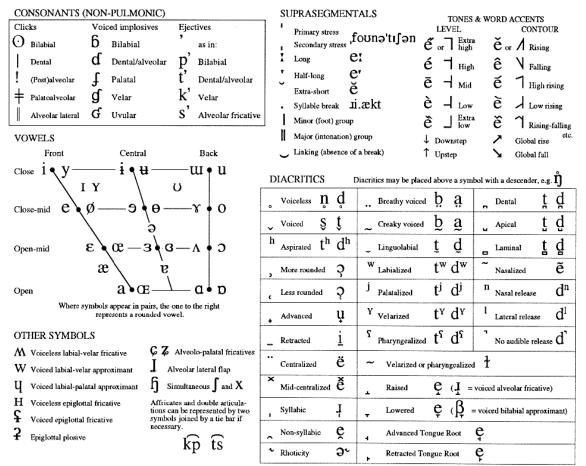
Things have come a long way since 1968, and, beginning with the fourth edition of *Accents & Dialects for Stage and Screen*, I was able to offer an online demonstration of the IPA, created by Professor Eric Armstrong, my colleague at Toronto's York University. Eric created the Flash animation charts while I voiced all the sounds. My students have found it a delightfully easy way to learn the alphabet, and I am sure you will too. Whenever you want to hear a sound in isolation, or to compare it with a similar sound, these charts are the best way we know for you to accomplish this. You will find them on my Website at:

http://www.paulmeier.com/ipacharts/

THE INTERNATIONAL PHONETIC ALPHABET (revised to 1993)

CONSONANTS (PULMONIC)

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k g	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	N		
Trill	ʙ			r					R		
Tap or Flap				ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	L			

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

CONSONANTS (NON-PULMONIC)

Clicks		Voiced implosives		Ejectives	
ʘ	Bilabial	ɓ	Bilabial	'	as in:
ǀ	Dental	ɗ	Dental/alveolar	p'	Bilabial
ǃ	(Post)alveolar	ʄ	Palatal	t'	Dental/alveolar
ǂ	Palatoalveolar	ɠ	Velar	k'	Velar
ǁ	Alveolar lateral	ʛ	Uvular	s'	Alveolar fricative

SUPRASEGMENTALS

ˈ	Primary stress
ˌ	Secondary stress ˌfoʊnəˈtɪʃən
ː	Long eː
ˑ	Half-long eˑ
˘	Extra-short ĕ
.	Syllable break ɹi.ækt
ǀ	Minor (foot) group
ǁ	Major (intonation) group
‿	Linking (absence of a break)

TONES & WORD ACCENTS

LEVEL		CONTOUR	
e̋ or ˥	Extra high	ě or ˇ	Rising
é ˦	High	ê ˆ	Falling
ē ˧	Mid	e᷄ ˤ	High rising
è ˨	Low	e᷅ ˦	Low rising
ȅ ˩	Extra low	e᷈	Rising-falling
↓	Downstep	↗	Global rise
↑	Upstep	↘	Global fall

etc.

VOWELS

Where symbols appear in pairs, the one to the right represents a rounded vowel.

OTHER SYMBOLS

ʍ	Voiceless labial-velar fricative
w	Voiced labial-velar approximant
ɥ	Voiced labial-palatal approximant
ʜ	Voiceless epiglottal fricative
ʢ	Voiced epiglottal fricative
ʡ	Epiglottal plosive

ɕ ʑ	Alveolo-palatal fricatives
ɺ	Alveolar lateral flap
ɧ	Simultaneous ʃ and x

Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary.

k͡p t͡s

DIACRITICS

Diacritics may be placed above a symbol with a descender, e.g. ŋ̊

̥	Voiceless n̥ d̥	̤	Breathy voiced b̤ a̤	̪	Dental t̪ d̪
̬	Voiced s̬ t̬	̰	Creaky voiced b̰ a̰	̺	Apical t̺ d̺
ʰ	Aspirated tʰ dʰ	̼	Linguolabial t̼ d̼	̻	Laminal t̻ d̻
̹	More rounded ɔ̹	ʷ	Labialized tʷ dʷ	̃	Nasalized ẽ
̜	Less rounded ɔ̜	ʲ	Palatalized tʲ dʲ	ⁿ	Nasal release dⁿ
̟	Advanced u̟	ˠ	Velarized tˠ dˠ	ˡ	Lateral release dˡ
̠	Retracted i̠	ˤ	Pharyngealized tˤ dˤ	̚	No audible release d̚
̈	Centralized ë	̴	Velarized or pharyngealized ɫ		
̽	Mid-centralized e̽	̝	Raised e̝ (ɹ̝ = voiced alveolar fricative)		
̩	Syllabic n̩	̞	Lowered e̞ (β̞ = voiced bilabial approximant)		
̯	Non-syllabic e̯	̘	Advanced Tongue Root e̘		
˞	Rhoticity ə˞	̙	Retracted Tongue Root e̙		

The chart above is reproduced courtesy
of the International Phonetic Association.

STANDARD LEXICAL SETS

When studying a particular dialect, it helps to know that words in the same *lexical set*, to a large extent, are pronounced with the same vowel. So if you know the signature sound of the set and can assign to that set the word in which you are interested, you can pronounce it with some reasonable confidence of being correct. For example, *last, master, dance, pass, staff, basket, half,* and *demand* are all members of the *bath* lexical set. In Received Pronunciation (RP), for example, they are all pronounced with [ɑ], and in General American (GenAm) with [æ]. Leading scholar J.C. Wells developed the classification system now widely used by others in the field, and it is his classification and a shortened list of his sample words that follows. You may find the full discussion in his book, *Accents of English, Volume 1*, Cambridge University Press, 1998.

KIT: RP [ɪ]; GenAm [ɪ]; *ship, rib, dim, milk, slither, myth, pretty, build, women, busy.*

DRESS: RP [e]; GenAm [ɛ]; *step, ebb, hem, shelf, effort, threat, bread, ready, any, friend.*

TRAP: RP [æ]; GenAm [æ]; *tap, cab, ham, scalp, arrow, plaid.*

LOT: RP [ɒ]; GenAm [ɑ]; *stop, rob, Tom, solve, profit, honest, swan, waffle, knowledge.*

STRUT: RP [ʌ]; GenAm [ʌ]; *cup, rub, hum, pulse, butter, done, monk, touch, blood.*

FOOT: RP [ʊ]; GenAm [ʊ]; *put, full, cuckoo, good, woman, could.*

BATH: RP [ɑ]; GenAm [æ]; *staff, path, brass, clasp, blast, ask, after, master, basket, fasten, laugh, dance, grant, branch, demand, example, chancel, calf, shan't, Iraq.* And some words that, in RP, can be either *trap* or *bath* words: *chaff, plastic, lather, contralto.*

CLOTH: RP [ɒ]; GenAm [ɑ] or [ɔə]; *off, cough, froth, cross, soft, often, Australia, gone, moth, long, accost, foster, wash, origin, borrow, florid, horrid, Morris, sorrow, Lawrence, quarrel.* (N.B. There is great variability in GenAm among these words, which, for many speakers, may fall into the *lot* set, or into no standard lexical set.)

NURSE: RP [ɜ]; GenAm [ɝ]; *usurp, curb, turn, burnt, shirt, firm, myrrh, assert, verb, term, certain, earth, heard, rehearsal, work, worst, scourge, attorney.*

FLEECE: RP [i]; GenAm [i]; *creep, seed, seem, see, needle, these, shriek, ceiling, be, reap, bead, team, sea, feast, metre, complete, deceive, Caesar, phoenix, quay, police, mosquito.*

FACE: RP [ɛɪ]; GenAm [eɪ] or [e]; *tape, babe, name, change, taper, April, bass* (in music), *gauge, crepe, wait, day, rein, they, weigh, reign, great.*

PALM: RP [ɑ]; GenAm [ɑ]; *calm, bra, hurrah, Brahms, spa, Shah, cantata, bravado, Zhivago, Dali, llama, candelabra, Koran, khaki, enchilada, almond, Ghana* (N.B. This set is unstable and membership in it varies greatly from dialect to dialect, with *trap* being the leading other set to which words may be assigned.)

THOUGHT: RP [ɔ]; GenAm [ɒ]; *taught, naughty, ought, taut, applaud, autumn, gawp, jaw, chalk, all, bald, halt, alter, fault.*

GOAT: RP [əʊ]; GenAm [oʊ] or [o]; *soap, road, note, robe, hole, so, noble, brooch, bowl, soul, colt, roll, sew, dough.*

GOOSE: RP [u]; GenAm [u]; *loop, mood, boom, boost, move, tomb, group, dupe, cube, plume, funeral, duty, flu, ludicrous, sleuth, sewage, fruit, view, beauty.*

PRICE: RP [aɪ]; GenAm [aɪ]; *price, tribe, time, Friday, indict, isle, hi-fi, type, eider, height, fight.*

CHOICE: RP [ɔɪ]; GenAm [ɔɪ]; *boy, noise, void, coin, poison, buoy, employ, hoist.*

MOUTH: RP [aʊ]; GenAm [aʊ]; *out, loud, noun, count, flour, crowd, dowry, bough, MacLeod.*

NEAR: RP [ɪə]; GenAm [ɪɚ]; *beer, here, bier, pier, weir, fear, fierce, weird, beard, serious, eerie,* and RP and GenAm both use [ɪə] in *idea, Korea, European, Sophia, museum, real.*

SQUARE: RP [ɛə]; GenAm [ɛɚ]; *care, air, bear, heir, their, there prayer, scarce, vary, canary, Mary, dairy, aerial*.

START: RP [ɑ]; GenAm [ɑɚ]; *far, bazaar, sharp, card, farm, snarl, party, heart, sergeant, aardvark, sari, safari, aria, Sahara, tiara.*

NORTH: RP [ɔ]; GenAm [ɔɚ]; *for, war, distort, orb, form, porpoise, orbit, normal, quart, Laura.*

FORCE: RP [ɔ]; GenAm [ɔɚ]; *ore, boar, floor, four, deport, afford, borne, portent, coarse, court, oral, glorious, uproarious.* (NOTE: *North* and *force*, historically distinct, have merged in many dialects.)

CURE: RP [ʊə]; GenAm [ʊɚ]; *moor, poor, dour, your, allure, gourd, tourist, assurance, mural, centurion, curious, during, Europe.*

happ**Y**: RP [ɪ]; GenAm [i]; *happy, lovely, city, baby, spaghetti, tax, salami, movie, birdie, prairie, committee, coffee, money, valley, Chelsea, Swansea.*

lett**ER**: RP [ə]; GenAm [ɚ]; *father, batter, scorer, sinner, fisher, centre/center, meter/metre, tower, calendar, sugar, liar, mirror, pallor, survivor, odo(u)r, flavo(u)r, martyr, pressure, measure, failure.*

comm**A**: RP [ə]; GenAm [ə]; *pajama, drama, sofa, quota, vodka, panda, saga.*

Comma Gets a Cure
A Diagnostic Passage for Dialect and Accent Study
by Jill McCullough & Barbara Somerville
Edited by Douglas N. Honorof
Incorporating the standard lexical set words of J.C. Wells.

Well, here's a story for you: Sarah Perry was a veterinary **nurse** who had been working daily at an old zoo in a deserted district of the territory, so she was very happ**Y** to **start** a new job at a superb private practice in **North Square** near the Duke Street Tower. That area was much **nearer** for her and more to her liking. Even so, on her first morning, she felt stressed. She ate a bowl of porridge, checked herself in the mirror and washed her **face** in a hurry. Then she put on a plain yellow dress and a **fleece** jacket, picked up her **kit** and headed for work. When she got there, there was a woman with a **goose** waiting for her. The woman gave Sarah an official lett**ER** from the vet. The letter implied that the animal could be suffering from a rare form of **foot** and **mouth** disease, which was surprising, because normally you would only expect to see it in a dog or a **goat**. Sarah was sentimental, so this made her feel sorry for the beautiful bird.

Before long, that itchy goose began to **strut** around the office like a lunatic, which made an unsanitary mess. The goose's owner, Mary Harrison, kept calling, "*CommA,* Comma*,*" which Sarah **thought** was an odd **choice** for a name. Comma was strong and huge, so it would take some **force** to **trap** her, but Sarah had a different idea. First, she tried gently stroking the goose's lower back with her **palm**, then singing a tune to her. Finally, she administered ether. Her efforts were not futile. In no time, the goose began to tire, so Sarah was able to hold onto Comma and give her a relaxing **bath**.

Once Sarah had managed to bathe the goose, she wiped her off with a **cloth** and laid her on her right side. Then Sarah confirmed the vet's diagnosis. Almost immediately, she remembered an effective treatment that required her to measure out a **lot** of medicine. Sarah warned that this course of treatment might be expensive – either five or six times the cost of penicillin. I can't imagine paying so much, but Mrs. Harrison – a millionaire lawyer – thought it was a fair **price** for a **cure.**

THE ORIGINAL PRONUNCIATION (OP) DIALECT

INTRODUCTION

Based entirely on David Crystal's analysis, this is how the best scholars on the topic consider the Early Modern English (EME) of Shakespeare's own day to have been spoken. Read Crystal's full account of the fascinating experiment in OP performance at Shakespeare's Globe in England in his book, *Pronouncing Shakespeare*, and at his website, where you may also hear him demonstrate the dialect.

The question everyone asks: How do we know how people pronounced English in Shakespeare's day? Crystal answers this in full in his book, citing a combination of evidence based on (a) the rhymes and puns which work in OP but not in modern English, (b) the idiosyncratic spellings in the First Folio and Quarto, and (c) the descriptions of contemporary orthoepists, who often give real detail about how pronunciations were in those days.

(To play the accompanying sound track, click the following link.)
SOUND TRACK 1

SIGNATURE SOUNDS

1.   Use of /r/. What surprises many is that Early Modern English (EME) was a *rhotic* dialect, with heavy *r-coloration* of vowels that are followed by /r/. The silent /r/ of today's Received Pronunciation (Standard British English) is a more recent development.

> **EXAMPLES: *nurse, start, north, force, letter, air, flower, Orsino, Ferdinand***

2.   The *mouth* lexical set. This diphthong had a centered onset and started with the schwa, or neutral vowel [ə], resulting in [əʊ].

> **EXAMPLES: *out, loud, noun, count, crowd, bough***

3.   The *price* and *choice* lexical sets. This diphthong, too, had a centered onset and started with the *schwa*, or neutral vowel [ə], resulting in [əɪ].

> **EXAMPLES: *price, tribe, time, Friday, isle, eider, fight, Viola;* AND *choice, point, boil, toy, ahoy, royal***

4.   The *goat, near, square, face,* and *cure* sets. These vowels, *diphthongs* (two-stage vowels) in RP and GenAm, were more *monophthongal* in EME. We would have heard [goːt, fɪɾ, skʌɛɾ, fɛːs, kçuɾ].

> **EXAMPLES:** *goat, home, near, beer, square, bare, bear, face, stay, fatal, cure, tour, poor*

5.   The happʏ lexical set. Crystal tells us that this unstressed syllable also had a neutral onset, like *price, choice*, and *mouth*. The result: [əɪ].

> **EXAMPLES:** *happy, lovely, city, baby, money, Feste, valley*

6.   The *strut* lexical set. Crystal suggests that the close-mid, back, unrounded vowel [ɤ] captures the likely quality of this vowel.

> **EXAMPLES:** *cup, rub, butter, love, monk, blood, hum, summer*

7.   The *trap* lexical set. Crystal suggests a more open, front vowel than today's [æ], similar to the [a] vowel we hear in the dialects of Northern England. He includes *any* and *many* in this, although they fall into the RP *dress* set today. *Any* and *many* are still pronounced today in much Irish English as they were in OP.

> **EXAMPLES:** *trap, ham, scalp, arrow, Capulet, Malvolio, Andrew, battery, action*

8.   Since the *lot* and *thought* lexical sets were pronounced without the lip-rounding of today's RP, Crystal directs us to the less rounded version spoken in mainstream American English. [ɑ] is the vowel he suggests.

> **EXAMPLES:** *lot, stop, rob, profit, honest, swan, knowledge, want, watch* AND *daughter, awkward, ought, call, stalk*

9. Crystal cautions us to retain the lip-rounding of conservative RP [u̬] in the *goose* lexical set, though he lists several words like *fool, conclude, tooth, proof* (today part of the *goose* set) for which he recommends [ʊ], which allows puns such as that in *thou full dish of fool* [ðəʊ fʊɫ dɪʃ əv fʊɫ]. This creates some difficulty over words like *blood* and other double-o words that are today part of *strut*. Confusion with words in the *foot* set (like *put, full, cuckoo, good, woman, could)* is also possible. Proceed with caution! It is probable that both pronunciations would have been current in Shakespeare's time.

> **EXAMPLES:** *loop, mood, dupe, Juliet, funeral, duty, fruit, beauty*

10. Crystal addresses the *bath* and *start* sets together, telling us that [a] is the target (though r-colored [a˞] in the case of *start* words, of course). Interestingly, words like *warm, war, quarter, and warn* – today members of the *north/force* set – were pronounced in EME identically to *start* words, which are all spelled with the letter /a/. He also lists *daughter* (now a *thought*-set word, and suggests [dɑːtɚ].

> **EXAMPLES:** *staff, path, brass, blast, ask, master, basket,* AND *start, heart, barn, sergeant*

11. Although we covered the heavy r-coloration of this dialect in signature sound #1, Crystal additionally asks for a slightly different vowel shape for the *nurse* set – slightly more open. [ɝ] is his suggested target.

> **EXAMPLES:** *usurp, turn, mercy, shirt, assert, earth, worst, scourge*

12. The *fleece* lexical set (whose spelling nearly always involves the letter /e/) calls for the slightly more open vowel [e] or one even closer [e̝].

> **EXAMPLES:** *see, field, be, people, breathe, complete, Caesar, Phoenix*

SOUND TRACK 2

ADDITIONAL FEATURES

a.   Crystal encourages us to be more casual in our diction than is the fashion in today's British stage speech, using lots of *elision*, *weak forms*, etc. For examples, the following words in unstressed positions should involve the weakest form possible (as indicated): *and* [ən]*, as* [əz]*, being* [bɪn, bən]*, for* [fɚ]*, he* [ə]*, I* [a]*, my* [mɪ]*, mine* [mɪn]*, thine* [ðɪn]*, must* [məs]*, of* [ə]*, or* [ə]*, them* [əm]*, thou* [ðə]*, thee* [ðɪ]*, thy* [ðɪ]*, to* [tə]. The speech is generally rapid – "trippingly upon the tongue," as Hamlet counsels.

b.   Initial /h/ on *he*, *he's, him, his, him, her, hers*, in unstressed positions will be dropped. Hence: *what's his name* [wɑts ɪz neːm]*, who's her best friend* [huz ɚ bɛs fɹɛn]. Crystal recommends /h/ dropping on more substantial words too, on occasion. He tells us that /h/ was very variable: It would be dropped by lower-class speakers generally, but upper-class speakers might drop it too without being penalized; everything would depend on the extent to which they had learned to pronounce following the spelling, as Holofernes[1] recommends.

c.   Medial /v/ and voiced /th/ [ð] consonants in some common words will be *elided*. Hence: *heaven* [hɛə̆n]*, even* [iə̆n]*, seven* [sɛə̆m]*, eleven* [əlɛə̆m]*, devil* [diːə̆ɫ]*, hither* [hɪɚ]*, thither* [ðɪɚ].

d.   Abundant *elision* of vowels. Crystal cites the following examples: *the unworthiest* [ðʌnwɝ̆ðjəst]*, delivery* [dəlɪvɹəi]*, leavening* [lɛvnɪn]*, venomous* [vɛnməs]*, everybody* [ɛvɹibdi]. Often scansion of the verse line will alert you to a likely elision.

e.   *-ing* suffixes should be reduced to [ɪn]. No connotation of reduced social status attaches to this, as is often the case today. Hence: *calling* [kɑlɪn]*, singing* [sɪŋɪn]*, praying* [pɹɛːɪn].

f.   /wh/ should be aspirated in words like *which* [ʍɪt͡ʃ]*, when* [ʍɛn]*, why* [ʍəɪ]*, whither* [ʍɪðɚ]*, whence* [ʍɛns], etc., where today's dominant pronunciation is [w]. (*Who* [hu]*, whom* [hum]*, whole* [hoɫ]*,* etc., today pronounced with [h] do not get this treatment, of course.)

g.   Many polysyllabic words have a different stress pattern today than in EME. Particularly when these words are part of a verse line, the OP rhythm becomes important. Consider the three examples Crystal cites: can***on***ize, ad***v***ertize,

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[1] Holofernes is the pedantic schoolmaster that Shakespeare satirizes so cleverly in *Love's Labour's Lost*.

gall*a*ntry. There's a very full list of such polysyllabic words in *Shakespeare's Pronunciation*[2].

h.   Fuller soundings of -*sion* and -*tion* spellings [sɪən] instead of [ʃən].

SOUND TRACK 3

SIGNATURE SOUNDS IN SENTENCE CONTEXT
(Each sentence corresponds to the number of the signature sound on Track 1.)

1.   Her father burned the letters in the barn on Saturday.

2.   How now? Down in the mouth?

3.   Annoying flies might fly noisily at night.

4.   No fear where faint heart endures.

5.   Silly Wally dallied near happy Sally.

6.   Much luck becomes the one who loves.

7.   Clarence married Anne and had a happy family.

8.   I thought I'd stop at lots of naughty chocolate shops.

9.   Whose new blue shoes do you view on Tuesday.

10.   The master started asking his heart to dance.

11.   Wordy Bert burned the dirty shirts on purpose.

12.   He seemed deceived by brief dreams at sea.

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[2] *Shakespeare's Pronunciation* is the seminal work by Helge Kökeritz.

SOUND TRACK 4

COORDINATION EXERCISES
(The numbers under the text refer to the signature sounds needed.)

1.   Shall I compare thee to a summer's day?

          7 3   4   a   6   1   4

       ʃal əɪ kəmpɛɻ ðɪ tə̣ ə sɤməz dɛː

2.   But soft, what light through yonder window breaks?

          6   8   f   3   9   8 1   a   4

       bɤt saft ʍat ləɪt   θɹụ   jandɚ wɪndə bɹɛːks

3.   If music be the food of love, play on.

          9   a   9   a 6   4 8

       ɪf mjụːzɪk bɪ ðə fụːd ə lɤv plɛː ɑn

4.   How happy some o'er other some can be.

        b 2 b 7 5 6   1 6 1 6   a   12

       əʊ apəɪ sɤm ɔ˞   ɤðɚ sɤm kən beː

5.   Now all the youth of England are on fire.

         2   8   9   10 8   3/1

       nəʊ ɑːɫ ðə jụθ   əv ɪŋglənd   ɚ ɑn fəɪɚ

6.   Uneasy lies the head that wears a crown.

       6   12 5 3   a b   a   4   2

       ɤneːzəɪ ləɪz   ðəɛd   ðət wɛɻz ə kɹəʊn

7.   Love looks not with the eyes but with the mind.

        6   8   a   3   a   a   3

       lɤv lʊks nɑt wɪ ðɪ əɪz bət wɪ ðə məɪnd

8.   The quality of mercy is not strained.

          8   5 a   11 5   8   4

       ðə kʍɑlɪtəɪ ə mɚsəɪ ɪz nɑt stɹɛːnd

9. The man that hath no music in himself ... Is fit for treasons, stratagems and spoils.

         7   a b a   4   9   b   a/1 12   7   a   3

ðə man ðət aθ no: mjuːzɪk ɪn ɪmsɛɫf ɪz fɪt fɚ tɹeːzn̩z stɹatəd͡ʒəmz n̩ spəɪɫz

10. How sharper than a serpent's tooth it is / To have a thankless child.

     b 2   10 1   a   11   9   a b7   7   3

əʊ ʃapɚ ðən ə sɚpənts tu̞ːθ ɪt ɪz tə av ə θaŋkləs t͡ʃəɪɫd

(To play the accompanying sound track, click the following link.)
SOUND TRACK 5

MONOLOGUE ONE
From *King Lear*, Act 1, Scene 2

EDMUND

Thou, nature, art my goddess; to thy law

  2   4 1   10   a 8   3 8

ðəʊ nɛːtʰɚ ɚt mɪ gadɛs tʰə ðəɪ lɑː

My services are bound. Wherefore should I

 a 11   a 2   f 4 1   2

mɪ sɚvɪsɪz ɚ bəʊnd ʍɛfɚ ʃʊd əi

Stand in the plague of custom, and permit

 7 a   4   6   7 a 11

stand ɪ ðə pʰlɛːg ə kʰʏstəm an pʰɚ̆mɪtʰ

The curiosity of nations to deprive me,

  4 8 5   4 h   3   a

ðə kʰjuɹiɑsɪtʰəɪ ə nɛːsjənz tʰə dɪpʰɹəɪv mɪ

For that I am some twelve or fourteen moon-shines
1   7 3 7   6   a/1 1   12   9   3
fɚ ðatʰ əi am sʏm tʰʍɛɫv ɚ foˑtʰeːn mṇʃəɪnz

Lag of a brother? Why bastard? wherefore base?
7   6   1   f 3 7 1   f   4   1   4
lag əv ə bɹʏðɚ   ʍəɪ bastɚd   ʍɛfɚ   beːs

When my dimensions are as well compact,
f   3   h   10   g   7
ʍɛn məɪ dəmɛnsjənz ɚ əz wɛɫ kʰəmpʰaktʰ

My mind as generous, and my shape as true,
a   3   d   7   a   4   9
mɪ məɪnd əz d͡ʒɛnɹəs and mɪ ʃɛːp əz tɹṇː

As honest madam's issue? Why brand they us
a   8   7   a   f 3   7   4 6
az ɑnɪst madəmz ɪsjə   ʍəɪ bɹand ðɛ ʏs

With base? with baseness? bastardy? base, base?
a   4   a   4   7   1 5   4   4
wɪ beːs   wɪ beːsnəs   bastʰɐˑdəɪ beːs beːs

MONOLOGUE TWO

From *A Midsummer Night's Dream*, Act 2, Scene 1[3]

TITANIA

These are the forgeries of jealousy:

_{12 10   1   5   a   5}

ðeːz ɚ ðə foˑd͡ʒəɹəɪz ə d͡ʒɛləsəɪ

And never, since the middle summer's spring,

_{7 a   1   6   1}

an nɛvɚ sɪns ðə   mɪdɫ   sʏmɚz   spɹɪŋ

Met we on hill, in dale, forest or mead,

_{12 8 b   4   8   a/1   12}

mɛt weː ɑn ɪɫ   ɪn dɛːɫ fɑɹɪst ɚ meːd

By paved fountain or by rushy brook,

_{a   4   2   a/1   a   6   5}

bɪ pɛːvɪd fəʊntən ɚ bɪ ɹʏʃəɪ bɹʊk

Or in the beached margent of the sea,

_{1/a   12   10   a   12}

ɚ ɪn ðə beːt͡ʃɪd mɑd͡ʒənt ə ðə seː

To dance our ringlets to the whistling wind,

_{a 10   2/1   a a   f   e}

tə dans ɚ ɹɪŋləts tə ðə ʍɪslɪn   wɪnd

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[3] Spoken by Amy Virginia Buchanan.

But with thy brawls thou hast disturb'd our sport.
   a   a   a   8   2   b 7   11   2/1   1

bət wɪ ðɪ bɹɑːɫz ðəʊ ast dɪstɚbd ɔ˞ spoˑt

Therefore the winds, piping to us in vain,
     4   1   3   e   a 6   4

ðɛfɚ ðə wɪnz pəɪpɪn tə̣ ɤs ɪn vɛːn

As in revenge, have suck'd up from the sea
   a   b a   6   6   8   12

əz ɪn ɹɪvɛnd͡ʒ əv sɤkt ɤp fɹɑm ðə seː

Contagious fogs; which falling in the land
     4   8   f   8   e   7

kəntɛːd͡ʒɪəs fɑgz ʍɪt͡ʃ falɪn ɪn ðə land

Have every pelting river made so proud
  b a   5   e   1   4   a   2

əv ɛvɹəɪ pɛɫtɪn ɹɪvɚ mɛːd sə pɹəʊd

That they have overborne their continents.
  a   4   b a   4   1   1   4   8

ðət ðɛː əv oːvɚboˑːn ðɛ˞ kɑntɪnənts

WHAT NEXT?

For further resources, including how to order the DVD and radio drama versions of Paul's OP production of *A Midsummer Night's Dream*; and for his eBook, *Voicing Shakespeare*, containing several speeches in OP, please go to:

http://www.paulmeier.com/shakespeare/