



VerseBuster

Sir Thomas More

Shakespeare's Sheriff More speech, Act 2.[4]

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GUIDE TO NO.3 'PHRASING' SCRIPT

TAKING NO.1 AND NO.2 SCRIPTS TO THE NEXT LEVEL

If, as we recommend, you are following the DEMOs sequentially you will recognise the notation that has so far accrued:

- ✓ An **x** at the end of a verse line alerts you to a note about scansion and elision in the corresponding ePlay resource
- ✓ The symbol **o** alerts you to a note about text, lineation, stage direction or speech header in the ePlay
- ✓ The superscript numbers
 - **11, 12,** etc tell you the verse-line syllable count
 - **7e, 5e,** etc identify epic caesuras
- ✓ To indicate a missing beat / possible pause, an inverted triangle between text > **xxxxx ▾ xxxxx**
- ✓ The abbreviation **Rh!** in the margin to alert you to a **Rhyme**
- ✓ Based on metrical rules applied to each individual verse line:
 - blue highlighter for challenging elisions, i.e. virtuous [**VIRT-chus**], ruffians [**RUFF-yans**], appropriate [**ap-PRO-p'ate**]
 - Possible expansions, i.e. for 'ocean' > o-ce-an [**O-ce-an**]
 - Pronunciation issues, i.e. [**can-NOT**] in one line but [**CAN-not**] in another. Ditto [**AL-lies**] and [**al-LIES**]
 - The poet's accent for placement of stress, i.e. **á**dversary [**AD-ver-s'-ry**] (USA) as opposed to [**ad-VER-sa-ry**] (UK)
- ✓ The symbol **▣** to mark notable gear changes in mood or argument
- ✓ **LE** and **LEV** to mark dramatic **line-endings** or **line-ending verbs**
- ✓ The abbreviation **∞ [FF]** for false friends we have substituted and **[FF]^o** for ones we haven't (answers in the ePlay glossary).

No.3 'Phrasing' script has the following additional performance scoring:

- ✓ The consonant separator **]**. Consecutive words that end and begin with the same consonant sound benefit from a fractional pause to separate them – notoriously the [s] sound, i.e. 'vicious] circle'
- ✓ The single slash **/** after certain 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)
- ✓ The double slash **//** to mark a HIDDEN CAESURA, a natural sense break mostly unmarked by punctuation >> you have the option to suspend or even take a breath here (but be selective)
- ✓ The slur mark to indicate what word or combination of words can be tripped faster provide a contrast in pace within a line. It also earns you the right to take another segment slower.

cont.

GUIDE TO NO.3 'PHRASING' SCRIPT

TAKING NO.1 AND NO.2 SCRIPTS TO THE NEXT LEVEL *cont.*

The final piece of additional scoring to be found in no.3 'Phrasing' script is:

- ✓ Text **bolding**. This 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. In Sheriff More's speech over page, see '*feed*' line (92).

Bold + / together is stronger still in our view, while **Bold + //** would be the most dramatic, i.e. stress plus suspenseful pause. The latter is similar to some suspenseful verse-line endings where the sense is incomplete, i.e. the **LE** and **LEV** described the on previous page – see lines (144) and (145). Notice that small words can be just as rhetorically dramatic as big, important-looking words; often more so. A demonstrative pronoun is not called 'demonstrative' for nothing!

Line beginnings with trochees [**TUM**-ti], as opposed to regular iambs [ti-TUM], invariably have extra punch – see lines (77), (81) & (85).

A word might be also bolded because it's a repetition, a word that modifies a repetition or its synonym, an antithesis, a pun and so on. If you're still not sure why, the ePlay resource for the script should supply the answer.

You'll notice we only **bold** [sic] portions of words or syllables where the greatest stress is found. [t], [d], [s] and other consonants at the end of words are generally not bolded. [t]'s at the end of words were not sounded before 1600 - the midpoint of Shakespeare's career – and the closely related [d] sound probably followed suit. The [s] sound, the ugliest in the English language, should perhaps only be sibilant when an actor wants to exploit that [sissss] sound. Perhaps:

Remorseless, treacherous, lecherous, kindless villain!

(Hamlet)

As I am subtle, false, and treacherous

(Richard, Duke of Gloucester)

At other times we argue [s] at the end of words benefits from a light touch. The contrast is then more striking.

GUIDE TO NO.3 'PHRASING' SCRIPT

CAVEAT 1

The phrasing script is a guide only – the exercise is not, nor can it ever be, a perfect science. Nothing in Shakespeare is writ in stone and there is, as always, room for debate.

Only by standing up and vocalising will you discover what works for you personally and what doesn't. Then mark up your blank NO.1 'STANDARD' SCRIPT accordingly. It's your performance – own it.

CAVEAT 2

Metricists are like economists – put ten in a room and you will get ten different opinions. As the scholar George T. Wright says, verse lines are probably rather more iambic than they are typically scanned. There are also fewer hexameters (Alexandrines) than people assume. That is to say Elizabethan actors elided a lot more, something we try to emulate in our output to encourage greater overall velocity and greater variation in pace.

If, however, you are versed in the finer points of scansion and you spot a copper-bottomed howler, please contact us!

PRINTING

If you don't want the Introduction simply set your printer to start at Page 1.

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

NO OF LINES: 69

TIME ^(approx): 4 min 50 sec*St Martin's-le-Grand, Aldersgate, London**May Day, 1517 A.D.***CROWD** (of the prevailing mood)

1-76: Remove the strangers ! °

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? ⁴
 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 or **GEORGE BETTS** °

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

☐

SHERIFF MORE

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

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

NO OF LINES: 69

TIME (approx): 4 min 50 sec

96: On supposition ; which if you will **mark**,
 97: You shall **perceive** / how **horrible** a **shape** LE

98: Your insurrection bears. ⁶ ^o ∞ [FF]

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 LEV

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

107: Hath bid **him** rule, and will'd **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—

117: Lift **up** / for peace ; and your unrev'rent **knees** LE

118: Make them your **feet**] / to **kneel** / to be forgiven ! ¹¹ ^o

🔍

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

NO OF LINES: 69

TIME (approx): 4 min 50 sec

- 119: Tell me / but this : ▼ what rebel captain—^{9 > 11}
- 120: As **mutinies** are like to **hap**—by his name ^{11x} LE ⁰ ∞ [FF]
- 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 ⁰
- 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? ⁰ ∞ [FF]
- 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 **pleas'd** 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? ⁰ ∞ [FF] [HWET]
- 140: **Spurn** you / like dogs? and like as if that God LE
- 141: Own'd not, nor made not you? ⁶ ∞ [FF]
- 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

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

NO OF LINES: 69

TIME ^(approx): 4 min 50 sec

144: To be thus used? ⁴

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

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

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