Ling 103: Language Structure and Verbal Art
Trochaic, anapestic and dactylic strict meter

Although most ‘serious’ English verse is written in a strict iambic meter, other meters are frequently used in songs, nursery rhymes, light verse, as well as in more ‘serious’ works by certain 19th century poets (Longfellow, Tennyson).

1. Review

Foot types

\[
\begin{array}{cccc}
  x & x & x & x & \text{line 1} \\
  x & x & (x & x & x & x) & (x & x & \text{line 0}
\end{array}
\]

iamb  trochee  anapest  dactyl

dimeter = two feet per line
trimeter = three feet per line
tetrameter = four feet per line
pentameter = five feet per line
hexameter = six feet per line
heptameter = seven feet per line

2. The Blossom  trochaic trimeter

Merry Merry Sparrow
Under leaves so green
A happy Blossom
Sees you swift as arrow
Seek your cradle narrow
Near my bosom.

Pretty Pretty Robin
Under leaves so green
A happy Blossom
Hears you sobbing sobbing
Pretty Pretty Robin
Near my Bosom

William Blake
3. **Formal analysis of trochaic meter.**

Trochaic meter is almost exactly like iambic meter, *except that* the feet are left-headed and the parsing algorithm goes from *left-to-right*.

In an iambic meter it is permitted to have a ‘missing’ syllable at the beginning of the line; in trochaic meter the opposite is true: very frequently there is a ‘missing’ syllable at the end of the line. In other words, in many trochaic lines the line ends on a stressed syllable (or, at least, a strong position):

```
  x x x
(x x (x x (x x
Merry Merry Sparrow
```

```
  x x x
(x x (x x (x
Under leaves so *green*
```

And, whereas in iambic meter there can be an ‘extra’ syllable at the end of the line, in trochaic meter there can be an ‘extra’ syllable at the beginning of the line

```
. (x x (x x
A happy Blossom
```

```
(x x (x x (x x
Hears you sobbing sobbing
```

Thus, we leave the Correspondence Rule the same as for iambic verse. The only thing that changes is the parsing algorithm (the footing of the lines). Projection of line 0 is the same. The direction changes to left-to-right, and the inserted parenthesis changes to (.

**Line 0 footing**

*Scan left-to-right.*

a. Insert ( and move across one mark.

   If no further marks, halt. Otherwise:

b. Move across one mark.

   If there aren’t any more marks, halt. Otherwise:

   Go to step a.

**Line 1 projection**

The head of each line 0 foot is its leftmost element.

The heads of each line 0 foot project a mark to line 1.
To save space and time, one can write the parentheses of line 0 within the line of poetry itself. This saves you from having to write all the xs and aligning them with the words. However, we lose any overt indications of necessary syncope or elision. So if you use this option it is necessary to explicitly mark where syncope or elision occurs, for example with a tie-bar between the affected syllables.

**The Raven**
Edgar Allen Poe

(Once upon a midnight dreary, while I pondered, weak and weary, 
Over many a quaint and curious volume of forgetten lore — 
While I nodded, nearly napping, suddenly there came a tapping, 
(As of some one gently tapping, tapping at my chamber door — 
("’Tis some visiter," I muttered, "tapping at my chamber door —  
Only this and nothing more.

**Song of Hiawatha**
Longfellow

(On the Mountains of the Prairie, 
(On the great Red Pipe-stone Quarry, 
(Gitche Manitou, the mighty, 
(He the Master of Life, descending, 
(On the red crags of the quarry 
(Stood e(rect, and called the nations, 
(Called the tribes of men together. etc.

... 

By the shore of Gitche Gumee, 
By the shining Big-Sea-Water, 
At the doorway of his wigwam, 
In the pleasant Summer morning, Hiawatha stood and waited. 
All the air was full of freshness, 
All the earth was bright and joyous, 
And before him, through the sunshine, 
Westward toward the neighboring forest 
Passed in golden swarms the Ahmo, 
Passed the bees, the honey-makers, 
Burning, singing In the sunshine.
**Trochaic song**

**Tempest  IV.i.106-117**

Honor, riches, marriage-blessing,  
Long continuance, and increasing,  
Hourly joys be still upon you!  
Juno sings her blessings on you.  
Earth’s increase, | foison plenty,  
Barns and garners never empty;  
Vines with clustr’ing bunches growing,  
Plants with goodly burthen bowing;  
Spring come to you at the farthest  
In the very end of harvest!  
Scarcity and want shall shun you,  
Ceres’ blessing so is on you.

**Midsummer Night’s Dream 2.1.2-13**

Over hill, over dale,  
Thorough bush, thorough brier,  
Over park, over pale,  
Thorough flood, thorough fire,  
I do wander every where,  
Swifter than the moon’s sphere;  
And I serve the Fairy Queen,  
To dew her orbs upon the green.  
The cowslips tall her pensioners be,  
In their gold coats spots you see:  
Those be rubies, fairy favors,  
In those freckles live their savors.

(Over (hill, | (Over (dale  
(Thorough (bush | (thorough (brier  
(Over (park, | (over pale,  
(Thorough (flood, | (thorough (fire  
(I do (wander (every (where  
(Swifter (than the (moon-ès (sphere  
(And I (serve the (Fairy (Queen  
(To (dew her (orbs up(on the (green  
(The (cowslips (tall her (pensigners (be  
(In their (gold coats (spots you (see:  
(Those be (rubies, (fairy (favors,  
(In those (freckles (live their (savors)
Effects of phrase breaks on the meter

We have seen that in iambic verse phrase breaks may introduce certain types of exceptionality; an important observation is that the privileges that occur at phrase breaks are exactly like those that occur at line breaks.

1. Stressed syllable of polysyllabic word in W position after break:
|| Mew(ling) and pu(king in) the nur(ses arms)
  Appear ) in per(son here) in court. || Silence.)

2. Extrametrical syllable before break:

   The fresh) springs, brine(-) pits, bar)ren place) and fert)ile ||
   That is) the mad) man || The lov(er all) as frant)ic ||

3. Initial 'W' missing (rare in Shakespeare):
Ø I) am dy)ing, Eg)ypt, dy)ing on)ly
Under) my bat(title ments.) || Ø Come,) my spir)its Mac.i.iv.40
The cur)tain'd sleep;) || Ø Witch)craft ce)lebrates) Mac.ii.i.51

A missing 'W' at phrase-boundary is extremely rare in Shakespeare, but some examples can be found in Macbeth.

In trochaic verse privileges are found corresponding to some of these, although examples are sometimes difficult to find.

1. Stressed syllable in final weak position.
I’m not familiar with any examples with a polysyllabic stress, but monosyllabic stresses occur in Longfellow:
(Warning, (chiding, (spake in (this wise :
(Saying (to it, ("Run in (this way!"

Song of Hiawatha

I know of no cases with stress before a phrase-break line-medially.

2. Extrametrical syllable at phrase beginning
To (dew her (orbs up(on the (green

Line-medial cases are extremely rare. A possible example:
(When thou (wakest, || if (she be (by
(Beg of (her for (reme(dy

Midsum.

3. Final 'W' missing:
(I do (wander (every (where Ø ||
(Over (park Ø || (over (dale
(Toad, Ø || (that un(der cold (stone Ø
Macbeth IV.i.4-37

Round about the cauldron go;
In the poison’d entrails throw;
Toad, that under cold stone
Days and nights has thirty-one
Swelt’red venom sleeping got,
Boil thou first i’ th’ charmèd pot.

Double, double, toil and trouble;
Fire burn, and cauldron bubble.

Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder’s fork and blind-worm’s sting,
Lizard’s leg and howlet’s wing,
For a charm of pow’rful trouble,
Like a hell-broth boil and bubble.

Double, double, toil and trouble;
Fire burn, and cauldron bubble.

Scale of dragon, tooth of wolf,
Witch’s mummy, maw and gulf
Of the ravin’d salt-sea shark,
Root of hemlock digg’d i’ th’ dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Sliver’d in the moon’s eclipse,
Nose of Turk and Tartar’s lips,
Finger of birth-strangled babe
Ditch-deliver’d by a drab,
Make the gruèl thick and slab.
Add thereto a tiger’s chawdron,
For th’ ingredience of our cau’dron.

Double, double, toil and trouble;
Fire burn, and cauldron bubble.

Cool it with a baboon’s blood,
Then the charm is firm and good.
4. Anapestic dimeter

The Ecchoing Green

The Sun does arise,
And make happy the skies.
The merry bells ring
To welcome the Spring.
The sky-lark and thrush,
The birds of the bush,
Sing louder around,
To the bell's chearful sound.
While our sports shall be seen
On the Ecchoing Green.
Old John with white hair
Does laugh away care,
Sitting under the oak,
Among the old folk.
They laugh at our play,
And soon they all say,
"Such, such were the joys,
When we all girls & boys,
In our youth-time were seen,
On the Ecchoing Green."

Till the little ones weary
No more can be merry
The sun does descend,
And our sports have an end:
Round the laps of the mothers,
Many sisters and brothers,
Like birds in the nest,
Are ready for rest:
And sport no more seen,
On the darkening Green.

William Blake
5. **Formal analysis of anapestic meter.**

Anapestic meter is very much like iambic meter, except that the foot has three marks instead of two. Parsing goes right-to-left just as in iambic meter. Because each foot has three marks, step ‘b’ of the iambic parse is repeated (as step ‘c’):

**Line 0 footing**
Scan right-to-left
a. Insert ) and move across one mark.
   If no further marks, halt. Otherwise:
b. Move across one mark.
   If there aren’t any more marks, halt. Otherwise:
      Go to step c.
c. Move across one mark.
   If there aren’t any more marks, halt. Otherwise:
      Go to step a.

**Line 1 Projection**
The head of each foot is its rightmost element. Heads of line 0 feet project a mark to line 1.

\[
\begin{array}{cccccc}
\times & \times & \times & \times & \times & \times \\
\times & \times & \times & \times & \times & \times \\
\times & \times & \times & \times & \times & \times \\
\times & \times & \times & \times & \times & \times \\
\times & \times & \times & \times & \times & \times \\
\times & \times & \times & \times & \times & \times \\
\end{array}
\]

The Sun does arise,
First foot does not have to have 3 marks
And make happy the skies.
Sitting under the oak,
Stress maximum ignored in line-initial position
Till the little ones weary
No more can be merry

Because the head of the foot is usually occupied by a stressed syllable, if a stress maximum occurs in the next syllable, it is usually ‘cancellable’ in virtue of stress clash:

\[
\begin{array}{cccccc}
\times & \times & \times & \times & \times & \times \\
\times & \times & \times & \times & \times & \times \\
\times & \times & \times & \times & \times & \times \\
\times & \times & \times & \times & \times & \times \\
\times & \times & \times & \times & \times & \times \\
\times & \times & \times & \times & \times & \times \\
\end{array}
\]

To the bell’s cheerful sound

However, in general, i.e. when there is no stress clash, stress maxima are as usual not permitted in a non-head position in anapestic verse.
The Defense of Fort McHenry
Francis Scott Key

O! say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleam,
Whose broad stripes and bright stars through the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there—
O! say, does that star-spangled banner yet wave
O'er the land of the free, and the home of the brave?

Stress clashes generally permit the stressed syllable of a polysyllabic word to occur in the foot-initial weak position:

On the shore, dimly seen through the mists of the deep

Where the foe's haughty host in dread silence reposes
Iambic-Trochaic ambiguity

The famous line from King Lear

Never, never, never, never, never

highlights the inherent ambiguity in iambic verse: nearly all lines which are trochaic can be considered iambic as well.

1. iambic line missing initial ‘W’ with final extrametrical σ

\begin{align*}
\text{iambic} & \quad (x \ x \ x) \ x \ x) \ x \ x \ x) \\
\text{Never, never, never, never, never}
\end{align*}

1. trochaic line with missing final ‘W’ & initial extrametrical σ

\begin{align*}
\text{iambic} & \quad (x \ x) \ x \ x) \ x \ x \ x) \\
\text{To dew her orbs upon the green}
\end{align*}

A great many songs in Shakespeare are ambiguous between iambic and trochaic verse. The principal requirement appears to be that the line end in a strong position.

From the standpoint of metrical theory it does not much matter if we analyze a sample of verse as iambic or as trochaic, provided that the verse is metrical on some analysis.

A verse type which is ambiguous between iambic and trochaic can simply be referred to as a binary or duple verse type, since the feet — whether construed as iambs or as trochees — have two xs.
Through the forest have I gone,
(But Athenian found I none,
(On whose eyes I might approve
This flower's force in stirring love.
(Night and silence — Who is here?
(Weeds of Athens he doth wear:
(This is he, my master said,
De( (the Athenian maid;
And here the maiden, sleeping sound,
( On the dank and dirty ground.
(Pretty soul, she durst not lie
(Near this lack-love, (this kill-courtesy
(Churl, upon thy eyes I throw
(All the power this charm doth owe.
(Sleep his seat on thy eyelid.
(So awake when I am gone,
For I must now to Oberon.

Ling 103: Language Structure and Verbal Art
Loose Meter

Loose iambic meter is a type of meter used by a number of poets in English, including William Blake, Herman Melville, Thomas Hardy, William Butler Yeats, and Robert Frost.
The fundamental differences between loose meter and strict meter are that in loose meter:

1. The phonological (pronunciation) properties of the line of verse itself generate the metrical grid directly. There is no Correspondence Rule.

2. Extra syllables are permitted more freely in the middle of the line. They do not have to be licensed by a phrase boundary.

Informally, a poem written in loose meter seems to have a certain (fixed or patterned) number of ‘strong’ or ‘stressed’ syllables in each line, but the number of ‘weak’ syllables separating each such strong/stressed syllable varies. In loose iambic meter there may be from 0 to 2 ‘weak’ syllables between each ‘strong’ syllable in most cases; in strict iambic meter, however, there is ordinarily one and only one syllable between strong syllables.

Another important difference is that the stress of monosyllables is important in loose meter. Therefore it is sometimes not entirely clear how best to scan loose verse, and a number of variant readings are frequently available.

The Sick Rose

Oh Rose thou art sick.  
The invisible worm,  
That flies in the night  
In the howling storm:

Has found out thy bed  
Of crimson joy:  
And his dark secret love  
Does thy life destroy.

William Blake

There are ordinarily two ‘strong’ syllables per line. But the poem is not uniformly iambic or anapestic. However, even though there are only two strong syllables per line, there is a limit on the number of syllables that separate the strong syllables: here it ranges from 1 to 2. Note that it’s never 3 or 4, so we can’t say that all that is going on is that there are two strong syllables per line.

Formal analysis of loose iambic meter

Formally, we analyze loose meter in a similar fashion to strict meter, but we add an additional type of rule. This rule inserts a parenthesis to the right (or left, as the case may be) of any “inherently accented” syllable in the line.
For the purpose of English loose iambic verse, the following types of syllables are considered to be inherently accented:

1. The syllable having primary stress in a polysyllabic content word.
2. A stressed monosyllable when followed by two stressless syllables (in the same phrase).

Oh Rose thou art sick.
The invisible worm,
That flies in the night
In the howling storm:

Has found out thy bed
Of crimson joy;
And his dark secret love
Does thy life destroy.

In the algorithm for building the metrical grid, counted syllables again project marks onto line 0, but we now add the following rule:

**Inherent Accent Marking**
Insert ) to the right of any line 0 mark associated with an inherently accented syllable.

Note: to make the grids easier to read, I will use ] for a parenthesis inserted by Inherent Accent Marking. This is simply a notational variant of ) and there is in fact no difference between square brackets and parentheses technically.

Next the remaining parentheses are inserted in the line as follows:

The scan is right-to-left just as in strict iambic verse. The difference is that instead of ), in loose iambics the parenthesis ( is inserted. In addition, ( is not inserted if ] is present at that place in the line.

**Line 0 Parse**
a. If no more marks, halt.
   Otherwise, if ], cross ].
   Otherwise, cross mark.

b. If no more marks, halt.
   Otherwise, if ], cross ] and return to step a.
   Otherwise cross mark, insert ( and return to step a.

Example:

```
Oh Rose thou art sick.  start
x  x  x  x  x
Oh Rose thou art sick.  line 0 projection
x  x]  x  x  x
Oh Rose thou art sick.  Inherent accent marking
x  x]  x  x  _x
Oh Rose thou art sick.  line 0 parse (a) cross mark
x  x]  _x  (x  x
Oh Rose thou art sick.  line 0 parse (b) cross mark, insert (  
x  x]  _x  (x  x
Oh Rose thou art sick.  line 0 parse (a) cross mark
x  x]  x  (x  x
Oh Rose thou art sick.  line 0 parse (b) cross ]
_x  x]  x  (x  x
Oh Rose thou art sick.  line 0 parse (a) cross mark
_(_x]  x  (x  x
Oh Rose thou art sick.  line 0 parse (b) cross mark, insert (  
(x  x]  x  (x  x
Oh Rose thou art sick.  line 0 parse (a)  
No more marks, so halt.
```

The **well-formedness condition** requires only that there be a certain number of feet (or, equivalently line 1 marks) in the line. But unlike strict meter, in loose meter *unfooted syllables frequently appear line-medially.*
**Stress clashes in loose meter**

Under conditions of stress clash and at phrase boundaries poets vary, as expected, in the 'exceptions' to inherent accent marking that they admit.

For example, Blake very frequently exempts stressed syllables in polysyllabic words from being inherently accented when the preceding syllable is stressed.

And (his dark] se(cret love

dark secr
dark get inherent accent;
the accent on secret is ignored for the meter

(Oh Rôse] thou (art sick.
The (invis)ible worm,
(That flies] in (the night
In (the hówl]ing storm:
(Has fouñd] out (thy bed
(Of crím]son joy:
And (his dárk] se(cret love
Does (thy life (destróy).

We now see that this poem has two iambs per line. It is a loose iambic dimeter.

Because the equivalent of stress maxima, i.e. inherently accented syllables, are directly marked by ], the well-formedness condition for loose meter requires only that each counted syllable is associated with a unique line 0 mark, and that a certain number of feet appear in each line. It is not necessary in loose meter for line-medial marks to all be inside feet.

*Elision and syncope occur much less frequently in loose meter than in strict meter.*

Because unfooted syllables are permitted freely in the middle of the line, loose iambic verse often sounds like anapestic verse, rhythmically, but with iambs occurring in the middle of the line (as well as at the beginning, as is possible for strict anapestic verse).
Summary of exceptions to inherent accent assignment.

Recall that the following types of syllables are inherently accented in loose iambic verse:

1. The syllable having primary stress in a polysyllabic content word.
2. A stressed monosyllable when followed by two stressless syllables (in the same phrase).

Recall that the following exceptions were observed for stress maxima in strict iambic verse:

A. At the beginning of a line.
B. At the beginning of a phrase indicated by punctuation
C. At the beginning of a syntactic phrase (e.g. verb phrase, adjective phrase) where the phrase edge is not indicated by punctuation.
D. When the primary stress is retracted by the Rhythm Rule
E. ‘Miltonic’ exception: The left edge of the word in which the stress occurs coincides with the left edge of a foot.
F. ‘Shelleyan’ exception: When in stress clash.

Which of these exceptions apply in loose iambic verse?

A. Permitted, but uncommon. In other words, if required for the meter a line-initial accent can be ignored if necessary, but usually is not.
B. Rare.
C. Very rare.
D. Permitted.
E. No analogue in loose meter.
F. Permitted.
Example.

**Nurses song**

(loose iambic tetrameter/trimeter)  

traditional scansion  

I = iamb, A = anapest

When (the voices of children are heard) on (the green  
(And laughing is heard) on (the hill,  
My heart is (at rest within (my breast  
(And ev'ry thing else (is still

"(Then come) home (my children), (the sun) is (gone down  
And (the dews of night (arise);  
Come come) leave (off play, (and let) us (away  
Till (the mor'ning (appears) in (the skies."

"(No no) let (us play, (for it) is (yet day  
And (we can](not go (to sleep);  
(Besides) in (the sky, (the lit]tle (birds fly  
And (the hills) are (all cov]ered (with sheep."

"Well well) go (& play) till (the light) fades (away  
(And then (go home (to bed)."  
(The lit]tle (ones leaped (& shou]ted (& laugh'd  
(And all) the (hills ec]choèd.  

--William Blake

Note that on the ‘traditional scansion’ there is no pattern to the arrangement of anapests and iambics. The correct generalization is simply that there are couplets (groups of two lines) consisting of 4 and then 3 loose iambics.
Examples of Blake’s loose iambics

The Little Boy Lost

“Fa][ther, fa][ther, where] are (you go]ing
(O do (not walk (so fast.
(Speak fa][ther, speak) to (your lit][tle boy
(Or else (I shall (be lost.”

(The night (was dark, (no fa]ther (was there.
(The child (was wet (with dew.
(The mire (was deep], & (the child (did weep
And (away (the vap][our flew.

The Little Boy Found

The little boy lost in the lonely fen,
Led by the wand’ring light,
Began to cry, but God ever nigh,
Appeard like his father in white.

He kissed the child & by the hand led
And to his mother brought,
Who in sorrow pale, thro’ the lonely dale
Her little boy weeping sought.

Laughing Song

When the gre[n woods laugh with the voice of joy
And the dimpling stream runs laughing by.
When the air does laugh with our merry wit,
And the green hill laughs with the noise of it.

When the meadows laugh with lively green
And the grasshopper laughs in the merry scene,
When Mary and Susan and Emily,
With their sweet round mouths sing Ha, Ha, He.

When the painted birds laugh in the shade
Where our table with cherries and nuts is spread
Come live & be merry and join with me,
To sing the sweet chorus of Ha, Ha, He.
Easter 1916

I have met them at close of day
Coming with vivid faces
(From counter or desk among grey
Eighteenth-century houses.
I have passed with a nod of the head
Or (polite) meaningless words,
Or (have lingered awhile) and said
(Polite) meaningless words,

(And thought) before I had done
d of (a mocking tale) or (a gibe)
(To please) a companion
(Around the fire) at the club,
(Being certain) that they (and I)
(But lived) where motley is worn:
(All changed, changed utterly:
(A terrible beauty is born.

That woman's days were spent
In ignorant good-will,
Her nights in argument
Until her voice grew shrill.
This man had kept a school
And rode our winged horse;
This other (his help)er (and friend
Was coming into his force;
He might have won fame in the end,
So sensitive (his nature seemed,
So daring (and sweet (his thought.
This other man I had dreamed
A drunken, vainglorious lout.
He had done most bitter wrong
To some who are near (my heart,
Yet (I number) him in (the song;
(He, too,) has (resigned) (his part
In the casual comedy;
(He, too,) has (been changed) in (his turn,
(Transfigured) utterly:
(A terrible beauty is born.

- ion disyllabic
- fire monosyllabic
- stresses in transformed and
- utterly not cancelled
Yeats
The Wild Swans at Coole  (1917)

(The trees) are in their autumn beauty,
(The wood)land paths are dry,
(Under the October light the water
Mirrors a still sky
(A upon the brim)mimg wa(ter among the stones
(Are nine-)and fifty swans

(The ninth)teen)th autumn has come upon me
(Since I first made) my count
(I saw, before) I had well finished
(All) suddenly mount
(And scatter)wheeling in great broken rings
(Upon their clamorous wings.

I have looked upon those brilliant creatures,
(And now) my heart is sore.
(All's changed since I, hearing at twilight,
(The first) time on this shore,
(The bell)-beat of their wings above my head,
Trod with a lighter tread.

Unwearied still, lover by lover,
They paddle in the cold
Companionable streams or climb the air;
Their hearts have not grown old;
Passion or conquest, wander where they will,
Attend upon them still.

But now they drift on the still water,
Mysterious, beautiful;
Among what rushes will they build,
By what lake's edge or pool
Delight men's eyes when I awake some day
To find they have flown away.
Robert Frost's Loose Iambics

(Two roads diverged in a yellow wood,
And sorry I could not travel both
And looked down one as far as I could
To where it bent in the undergrowth;
Then took the other, as just as fair,
And having perhaps the better claim,
(Because) it was grassy and wanted wear;
(Though as for that the passing there
Had worn them really about the same,
(And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
(Yet knowing how way leads on to way,
(I doubted if I should ever come back.
(I shall be telling this with a sigh
Somewhere ages and ages hence:
(Two roads diverged in a wood, and I—
(I took the one less traveled by,
And that has made all the difference.

—Robert Frost

Ambiguous lines

(And sorry I could not travel both

(And sorry I could not travel both

Oh, I kept the first for another day!

(Oh, I kept the first for another day!

(And that has made all the difference

(And that has made all the difference.

could is stressed or I is not stressed

I is stressed could is unstressed

kept is stressed or I is not stressed

I is stressed and kept is unstressed

that is stressed and made is not

made is stressed and all is not