

As You Like It

By
William Shakespeare

Phonetically Transcribed into the Original Pronunciation by Jennifer Geizhals
Under the Direction of Paul Meier
With Final Editing and Approval by David Crystal

Introduction

My introduction to the Original Pronunciation (OP) was through Paul Meier, with whom I have had the pleasure of studying dialects and phonetics since 2010. I learned of Paul and David Crystal's work together in this field and was instantly taken with the thought of hearing some of my favorite plays the way they were pronounced when they were first produced. As I began to learn about the OP and the performance of Shakespeare's works in this dialect, the feedback from the actors and audience members who had experienced the plays this way made a great impression on me. By their accounts, performing Shakespeare in OP sped up the plays considerably, changed the actors' physical lives, and made the language more familiar. Once I gained enough knowledge of the dialect to perform my own phonetic transcriptions of it, I found that my own experiences were consistent with these comments and provided another discovery: the existence of puns and rhyme schemes which were undetectable in any dialect other than the OP.

Having transcribed *As You Like It* into the Original Pronunciation, I consider it a fantastic platform to showcase the many aspects of this engaging dialect. First, it has more songs than any other Shakespearean play. Secondly, it involves class discrepancy: characters are both rustic and courtly. Thirdly, it is almost equally divided into prose and verse. You will see how all of these aspects are dealt with in this transcription.

This transcription was based on the Arden edition of the play. I chose this edition on the basis of its widely recognized editorial superiority in the field of Shakespearean scholarship. I am grateful to Bloomsbury Publishing Plc for their permission to distribute this transcription along with their edition of the text of the play, and extend them my special and heartfelt thanks. Information on The Arden Shakespeare can be found online at <http://www.bloomsbury.com/uk/academic/academic-subjects/drama-and-performance-studies/the-arden-shakespeare/>. I encourage anybody interested in learning more about these excellent editions to visit the website.

I have deliberately recorded the entire play in a flat tone so that you can hear all of the lines spoken in OP and still be able to add your own interpretation. Here is a list of tools that might also prove helpful in your OP studies:

- Paul's online interactive IPA charts, which can be viewed at <http://www.paulmeier.com/ipa/charts.html>.
- Paul's OP dialect tutorial in eBook form, based on his collaboration with David Crystal. The eBook contains text and embedded sound files and may be found online at <http://paulmeier.com/OP.pdf>.
- David speaks the dialect on his Website, <http://originalpronunciation.com/>.
- Paul's eBook, *Voicing Shakespeare*, which is available at <http://paulmeier.com/shakespeare.html>.
- Paul's production script of *A Midsummer Night's Dream*, which was used as an OP dialect teaching tool for his cast. This includes a partial phonetic transcription of the play and is embedded with sound files. David speaks all of the lines in OP. This can be found online at <http://paulmeier.com/DREAM/script.pdf>.

- Paul's radio drama of *A Midsummer Night's Dream*, made at the University of Kansas, is available as an mp3 download at <http://www.cdbaby.com/m/cd/amidsummernightsdreamana>
- The British Library's audio CD entitled "Shakespeare's Original Pronunciation: Speeches and Scenes Performed as Shakespeare Would Have Heard Them," which was made under the guidance of Ben Crystal. It can be purchased at <http://www.amazon.com/Shakespeares-Original-Pronunciation-Performed-Shakespeare/dp/0712351191>

Paul and David have been incredibly generous with their time, energy, and expertise throughout this project. Paul and I worked closely together to produce the initial transcription, with his experience guiding my day-to-day process. After the first version was complete, David lent his expertise to the project to help shape the transcription and fine-tune some of our subjective choices. I am eternally grateful to both of these gentlemen for their care and support. Any errors that remain after their thoughtful insights and careful analysis remain my own.

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Biography

Jennifer Geizhals studied theater at Northwestern University and graduated with departmental honors in 2004. She has also studied at the British American Drama Academy. Her instructors have included Bud Beyer, Floyd King, Shane Ann Younts, and Paul Meier. She has performed at The New York Theatre Workshop, The Barrow Group, HERE Arts Center, Studio Dante, and The Actors Studio. She lives with her husband in New York City. You may contact Jennifer via her personal email address, which is jen2kam@gmail.com.

Performance Notes

- The OP dialect is full of weak forms. In unstressed positions, words such as “and” and “as” are transcribed with schwas, and long vowels in words such as “these” and “be” become short vowels. Elision is also a common feature, and word initial aitches in words such as “his” and “her” as well as pre-vocalic aitches in catch words such as “behind” and “rehearse” are often dropped. In transcribing Shakespeare into the OP, however, a degree of subjectivity does exist along these lines. In this transcription, strong forms of such words are sometimes used in unstressed positions in an effort to aid the audience’s comprehension. Additionally, strong forms of words that are typically unstressed, such as “to” and “of,” are used in order to preserve the meter when the characters speak in verse.
- Songs, poems, and quotes tend to be completely composed of strong forms. This will slow the actor down considerably, and it will contrast significantly with the colloquial speeches, thus affecting a recitation-like quality in the performer’s voice.
- To reveal class differences, *all* word initial and pre-vocalic aitches are dropped for the rustic characters – Corin, Silvius, William, Sir Oliver Martext, Phebe, and Audrey – as well as for the servants, Dennis and Adam.
- In this transcription, linking “r’s” and linking “l’s” are used at the ends of words when the following word begins with a vowel only when there is no possibility for a pause in the speech. When a pause is possible, rhoticity or velar “l’s” are used. For example, in line 24, “I will no longer endure it...” the linking “r” is used at the end of “endure,” but in line 32, “Marry sir, I am...” rhoticity is used on the final vowel of “sir,” respecting the comma after “sir” where the actor may take the opportunity to pause. This same procedure is used with linking “l’s” and velarized “l’s” at the ends of words.
- Consonant clusters were often simplified in Early Modern English (i.e. the “d” in “friendship” tended to be dropped). This transcription usually follows this convention; however, at times all phonemes are sounded in order to aid the audience’s comprehension of the line. Additionally, when the meter requires that words containing such clusters are stressed, the clusters are usually kept intact.
- Le Beau’s lines are transcribed with very few weak forms except for when he speaks in verse in an effort to preserve the rhythm of the verse. This is a character choice designed to make him sound self-conscious. Furthermore, this feeds the intentions of Touchstone, Rosalind, and Celia who all mock him in Act II, Scene ii. Adding to Le Beau’s pretension, this transcription has also assigned him the Holofernes quality of speaking as words are spelled. During Shakespeare’s time, this was a growing phenomenon among certain scholars and members of the upper class. In this transcription Le Beau pronounces the “k” in “knowledge,” and he sounds the “g” in words containing “-ing” endings. Touchstone and Rosaline mimic his pronunciation of “breaking” out of mockery in lines 299 and 304.
- “Woman” is transcribed to sound exactly as it does today except for when Rosalind, in an effort to insult Phebe, pronounces it in a way that rhymes with “no man.”

- Some words in OP have different syllabic stress patterns than their modern pronunciations. For instance, in the word “revenue” the second syllable is stressed in OP. This transcription uses stress marks to indicate this for the actor.

	<i>As You Like It</i>	az jə ləɪk ɪt
	By William Shakespeare	bɪ wɪljəm ʃeɪksprɪ
	Transcription by Jennifer Geizhals	
	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli1_1.mp3 1.1	
	<i>Enter Orlando and Adam.</i>	
	ORLANDO	
1	As I remember, Adam, it was upon this fashion	əz a ɪməmbəɪ adəm ɪt wəz əpən ðɪs fəʃən
2	bequeathed me by will but poor a thousand crowns,	bɪkwɛ:θ mi bɪ wɪl bət poʊə ə təʊzən kraʊnz
3	and, as thou sayst, charged my brother on his bless-	ən əz ðə seɪs tʃɑ:dʒ mi brʌðə ən ɪz blesɪn
4	ing to breed me well; and there begins my sadness.	tə breɪd mi wɛl ən ðe: bɪɡɪnz mi sɑdnɪs
5	My brother Jaques he keeps at school, and report	mi brʌðə dʒeɪks ɪ keɪps ət sku:l ən ɪpɔ:t
6	speaks goldenly of his profit: for my part, he keeps	speɪks goʊldnli əv ɪz pɹəfɪt fə məɪ pɑ:t ɪ keɪps
7	me rustically at home, or, to speak more properly,	mi ɹʌstɪklɪ ət ho:m ɔ: tə speɪk mo: pɹəpəli
8	stays me here at home unkept; for call you that	steɪz mi hi:ə əto:m ʏnkeɪpt fə kɑ:l jə ðət
9	keeping for a gentleman of my birth, that differs	keɪpɪn fə ə dʒɛntlmən ə məɪ beθ ðət dɪfəz
10	not from the stalling of an ox? His horses are bred	nɒt frəm ðə staɪlɪŋ əv ən əks ɪz hɔ:sɪz ə breɪd
11	better; for besides that they are fair with their feed-	betə fə bɪsaɪdz ðət ðe: ə fe: wɪθə feɪdɪn
12	ing, they are taught their manage, and to that end	ðe: ə tɑ:t ðə mænɪdʒ ən tə ðət ɛnd
13	riders dearly hired: but I, his brother, gain nothing	ɹaɪdəz dɪ:lɪ hɪəɪd bət ɪ ɪz brʌðə geɪn nɔ:tɪŋ

14	under him but growth, for the which his animals on	ʁndəɪ ɪm bət ɡrɔ:θ fə ðə ˈmɪtʃ ɪz ˌænɪməlz ɒn
15	his dunghills are as much bound to him as I.	ɪz ˈdʌŋhɪlz əreɪz mʌtʃ bəʊnd tu ɪm əz əɪ
16	Besides this nothing that he so plentifully gives me,	bɪsəɪdz ðɪs no:θɪŋ ðæt ɪ so: plentɪflɪ gɪvz mi
17	the something that nature gave me his countenance	ðə sʌmθɪŋ ðæt neɪtə ɡeɪv mi ɪz kəʊntnəns
18	seems to take from me. He lets me feed with his	sɛ:mz tə teɪk frɒm mi ɪ lets mi feɪd wɪðɪz
19	hinds, bars me the place of a brother, and, as much	həɪnz bɑ:z mi ðə pleɪs əv ə brʌðə ən əz mʌtʃ
20	as in him lies, mines my gentility with my educa-	əz ɪn ɪm leɪz məɪnz mi dʒentɪlɪtɪ wɪ mi ɛdjəkeɪsɪən
21	tion. That is it, Adam, that grieves me, and the spirit	ðæt ɪz ɪt ˌædəm ðæt ɡreɪvz mi ən ðə sprɪt
22	of my father, which I think is within me, begins to	ə mi faðə ˈmɪtʃ ə θɪŋk ɪz wɪðɪn mi bɪɡɪnz tə
23	mutiny against this servitude. I will no longer en-	mju:tnɪ əɡens ðɪs səvɪtɪd ə wɪl no: lɒŋɡə
24	dure it, though yet I know no wise remedy how to	ɪndjʊ:ɪt ɪt ðo: jɪt a no: no: wəɪz ɪɛmdə hæʊ
25	avoid it.	təvəɪd ɪt
	ADAM	
26	Yonder comes my master, your brother.	jəndə kʌmz mi mastə jə brʌðə
	<i>Enter Oliver.</i>	
	ORLANDO	
27	Go apart Adam, and thou shalt hear how he will	ɡo: əpɑ:t ˌædəm ən ðə ʃəl hi: hæʊ ɪ wɪl
28	shake me up.	ʃeɪk mi ʌp
	OLIVER	
29	Now sir, what make you here?	nəʊ sɜː mət meɪk ju: hi:
	ORLANDO	
30	Nothing. I am not taught to make anything.	no:θɪŋ əɪm nat ta:t tə meɪk ˌæniθɪŋ
	OLIVER	
31	What mar you then sir?	mət mɑː jə ðen sɜː

	ORLANDO	
32	Marry sir, I am helping you to mar that which God	maɹəɪ sɜː əɪm hɛlpɪn jə tə mɑː ðæt mɪtʃ ɡɑd
33	made, a poor unworthy brother of yours, with	mɛ:d ə pɔːɹ ʏnwɜːðəɪ brʌðə ə jəz wɪð
34	idleness.	əɪdlɪnɪs
	OLIVER	
35	Marry sir, be better employed, and be naught	maɹəɪ sɜː bɪ bɛtəɪ ɪmplɔɪd ən bɪ na:t
36	awhile.	əwaɪl
	ORLANDO	
37	Shall I keep your hogs and eat husks with them?	ʃəl a kɛ:p jə hagz ɪ ɛ:t hʌks wɪðəm
38	What prodigal portion have I spent that I should	mat prədɪɡəl pɔːɪʃən əv əɪ spɛnt ðæt a ʃəd
39	come to such penury?	kʌm tə sʏtʃ pɛnjəɹəɪ
	OLIVER	
40	Know you where you are sir?	nɔː juː mɛː juː ɑː sɜː
	ORLANDO	
41	O sir, very well: here in your orchard.	oː sɜː vɛɹəɪ wɛl hiːɹ ɪn joːɹ ɔːtʃəd
	OLIVER	
42	Know you before whom sir?	nɔː jə bɪfɔː hʊːm sɜː
	ORLANDO	
43	Ay, better than him I am before knows me. I know	əɪ bɛtə ðən hɪm əɪ am bɪfɔː nɔːz mɛː a nɔː
44	you are my eldest brother, and in the gentle condi-	ju ɑː mɪ ɛldɪs brʌðə ən ɪn ðə dʒɛntl̩ kəndɪʃən
45	tion of blood you should so know me. The	ə blʌd juː ʃʊd soː nɔː mɛː ðə
46	courtesy of nations allows you my better, in that you	kɜːtsəɪ ə nəːʃənz ələʊz juː mɪ bɛtəɪ ɪn ðæt
47	are the first-born, but the same tradition takes not	juː ɑː ðə fɜːs bɔːn bət ðə sɛːm trəɪdɪʃən teɪks nɒt
48	away my blood, were there twenty brothers betwixt	əweː mɪ blʌd wə ðə twentəɪ brʌðəz bɪtwɪkst

49	us. I have as much of my father in me as you, albeit	əs əɪv əz mʌtʃ ə mi faðəɪ ɪn me: əz ju: ʌlbeɪt
50	I confess your coming before me is nearer to his	a kənfeɪs jə kʌmɪn bɪfə: mi ɪz nɪəɹ tu ɪz
51	reverence.	ɹeɪvərəns
	OLIVER	
52	[<i>Striking him</i>] What, boy!	mat bæɪ
	ORLANDO	
53	[<i>putting a wrestler's grip on him</i>] Come, come elder	kʌm kʌm ɛldə
54	brother, you are too young in this.	bɹʌðə ju: ə tu: jʌŋ ɪn ðɪs
	OLIVER	
55	Wilt thou lay hands on me villain?	wɪl ðəʊ le: hanz ən me: vɪlɪn
	ORLANDO	
56	I am no villain. I am the youngest son of Sir	əɪm no: vɪlɪn əɪ am ðə jʌŋgɪst sʌn ə sə
57	Rowland de Boys: he was my father, and he is	ɹo:lənd də bɔɪz he: wəz məɪ faðə ən he: ɪz
58	thrice a villain that says such a father begot	θɹaɪs ə vɪlɪn ðæt seɪz sʌtʃ ə faðə bɪɡət
59	villains. Wert thou not my brother, I would not	vɪlɪnz wə ðəʊ nɒt mi bɹʌðə a wəd nɒt
60	take this hand from thy throat till this other had	teɪk ðɪs hand frəm ðɪ θɹo:t tɪl ðɪs ɔ:ðəɪ ɒd
61	pulled out thy tongue for saying so. Thou hast	pʊld əʊt ðɪ tʌŋ fə seɪɪŋ so: ðəʊ ɹəst
62	railed on thyself.	ɹeɪld ən ðɪself
	ADAM	
63	Sweet masters be patient. For your father's re-	swɛ:t mastəz bi peɪʃənt fə jə faðəz
64	membrance, be at accord.	ɹɪmɛmbɹəns bi ət əko:rd
	OLIVER	
65	Let me go I say.	ləmi go: ə se:

	ORLANDO	
66	I will not till I please: you shall hear me. My	a wɪl nat tɪl əɪ pleɪz juː ʃəl hiː meː mɪ
67	father charged you in his will to give me good	faðə ˈtʃɑːdʒd juː ɪn ɪz wɪl tə ɡɪv mɪ ɡʊd
68	education: you have trained me like a peasant, ob-	edʒəkeɪsɪən juːv treɪn mɪ ləɪk ə peɪznt
69	scuring and hiding from me all gentleman-like	əbskjʊːrɪŋ ən haɪdɪŋ frəm mɪ ɑːl dʒentlmən ləɪk
70	qualities. The spirit of my father grows strong in	kwalɪtəɪz ðə sprɪt ə mɪ faðə ɡrəʊz strɒŋ ɪn
71	me, and I will no longer endure it. Therefore allow	mɪ ənd a wɪl noː lɒŋɡəɪ ɪndʒʊːɪ ɪt ðeːfəɪ ələʊ
72	me such exercises as may become a gentleman, or	mɪ sʏtʃ ɛksəˈsəɪzɪz əz meː bɪkʏm ə dʒentlmən ɔː
73	give me the poor allottery my father left me by	ɡɪv mɪ ðə pɔːɪ ələtɪəri mɪ faðə left mɪ bɪ
74	testament; with that I will go buy my fortunes.	testəmənt wɪ ðat a wɪl ɡoː bæɪ mɪ fɔːtənz
	OLIVER	
75	And what wilt thou do? Beg when that is spent?	ən wɒt wɪl ðə ðuː beɡ wɛn ðat ɪz spent
76	Well sir, get you in. I will not long be troubled with	wel sɜː ɡet ju ɪn a wɪl nat lɒŋ bɪ trʌbld wɪð
77	you; you shall have some part of your will. I pray	juː jə ʃəl hav sʏm pɑːt ə jə wɪl a preɪ
78	you leave me.	jə leɪv mɪ
	ORLANDO	
79	I will no further offend you than becomes me for my	a wɪl noː feðəɪ əfend jə ðən bɪkʏmz mɪ fə məɪ
80	good.	ɡʊd
	OLIVER	
81	Get you with him, you old dog.	ɡet jə wɪðɪm ju ɔːld dɒɡ
	ADAM	
82	Is old dog my reward? Most true, I have lost my	ɪz ɔːld dɒɡ mɪ ɹɪwəd moːs truː əɪv lɒs mɪ
83	teeth in your service. God be with my old	teːθ ɪn jɔː səvɪs ɡɒd bɪ wɪ mɪ ɔːld
84	master!—he would not have spoke such a word.	mastə ɛː wəd nat əv spəʊk sʏtʃ ə wəd

	<i>Exeunt Orlando [and] Adam.</i>	
	OLIVER	
85	Is it even so? Begin you to grow upon me? I will	iz it ɛ:ən so: bɪɡɪn jə tə ɡrəʊ əpən mi a wiɪ
86	physic your rankness, and yet give no thousand	fɪzɪk jə ˌræŋknɪs ən jɪt ɡɪv no: təʊzən
87	crowns neither. Holla Dennis!	kraʊnz neðə ˈhələ dənɪs
	<i>Enter Dennis.</i>	
	DENNIS	
88	Calls your worship?	ka:lz jə wəʃɪp
	OLIVER	
89	Was not Charles the Duke's wrestler here to speak	wəz nat tʃɑ:lz ðə dju:ks ˌrɛslə hi: tə spi:k
90	with me?	wɪ mi
	DENNIS	
91	So please you, he is here at the door and impor-	sə ple:z jə iz i:ə ət ðə dɔ: ənd ɪmpɔ:tən
92	tunes access to you.	aksɛs tə jə
	OLIVER	
93	Call him in. <i>[Exit Dennis.]</i> 'Twill be a good way.	ka:l ɪm ɪn twɪɪ bɪ ə ɡud we:
94	And tomorrow the wrestling is.	ən təməɹə ðə ˌrɛslɪŋ ɪz
	<i>Enter Charles.</i>	
	CHARLES	
95	Good morrow to your worship.	ɡud məɹə tə jə wəʃɪp
	OLIVER	
96	Good Monsieur Charles! What's the new news at	ɡud mɪsjə ˌtʃɑ:lz mats ðə nju: nju:z ət
97	the new court?	ðə nju: kɔ:t

	CHARLES	
98	There's no news at the court sir, but the old news.	ðəz no: nju:z ət ðə kɔ:t sə bət ði o:ld nju:z
99	That is, the old Duke is banished by his younger	ðət ɪz ði o:ld dju:k ɪz bənɪʃt bɪ ɪz jʌŋgə
100	brother the new Duke, and three or four loving	bɪʔðə ðə nju: dju:k ən ðɪ: ə fɔ: lʌvɪn
101	lords have put themselves into voluntary exile	lɔ:dz əv pʊt ðəmsɛlvz ɪntə vɒləntɪəri eksəɪl
102	with him, whose lands and revenues enrich the	wɪð ɪm ʊ:z lənz ən ɪə'venju:z ɪnɪtʃ ðə
103	new Duke, therefore he gives them good leave to	nju: dju:k ðe:fəɪ ɪ gɪvz əm gud le:v tə
104	wander.	wəndə
	OLIVER	
105	Can you tell if Rosalind the Duke's daughter be	kən jə tel ɪf ɪəzələɪnd ðə dju:ks dɑ:tə bɪ
106	banished with her father?	bənɪʃt wɪðə fɑðə
	CHARLES	
107	O no; for the Duke's daughter her cousin so loves	o: no: fə ðə dju:ks dɑ:tə ə kʌzn so: lʌvz
108	her, being ever from their cradles bred together,	ə beɪn evə frəm ðə kɪ:dlz brɛd təgəðə
109	that she would have followed her exile, or have	ðət ʃe: wəd ə fələd əɪ eksəɪl o:ɪ əv
110	died to stay behind her. She is at the court, and no	dəɪd tə steɪ bɪhəɪnd ə ʃe:z ət ðə kɔ:t ən no:
111	less beloved of her uncle than his own daughter,	les bɪlʌvd əv əɪ ŋkɪ ðən ɪz o:n dɑ:tə
112	and never two ladies loved as they do.	ən nevə tu: leɪdɪz lʌvd əz ðe: du:
	OLIVER	
113	Where will the old Duke live?	weɪ wɪl ði o:ld dju:k liv
	CHARLES	
114	There say he is already in the Forest of Arden, and	ðe: seɪ ɪz ɑ:ɪrɛdəri ɪn ðə fɔɪst əv ə-dn ənd
115	a many merry men with him; and there they live	ə mænəri meɪəri mɛn wɪð ɪm ən ðe: ðe: liv
116	like the old Robin Hood of England. They say	ləɪk ði o:ld ɪəbɪn hʊd əv ɪŋɡlənd ðe: seɪ

117	many young gentlemen flock to him every day,	mænəi jʌŋ dʒɛntlmən flak tu ɪm ɛvrɪ de:
118	and fleet the time carelessly as they did in the	ən fleɪt ðə taim kɛ:ləsləi əz ðe: dɪd ɪn ðə
119	golden world.	ɡo:ldn wɜ:ld
	OLIVER	
120	What, you wrestle tomorrow before the new Duke?	mat ju: ɹesl̩ təmərə bɪfə: ðə nju: dju:k
	CHARLES	
121	Marry do I sir. And I came to acquaint you with a	marɪ dʊ: əɪ sɜ: ən a kɛ:m tu əkwɛ:nt jə wɪð ə
122	matter. I am given, sir, secretly to understand that	matə: əɪm ɡɪvən sɜ: sɛ:kɹɪtl̩əi tu ɹndə'stan ðət
123	your younger brother Orlando hath a disposition	jɜ: jʌŋgə brʌðə ɒ'lando: haθ ə dɪspə:zɪʃən
124	to come in disguised against me to try a fall. To-	tə kʌm ɪn dɪsgəɪzd əɡens mi tə tɹai ə fɑ:l
125	morrow, sir, I wrestle for my credit, and he that	təməɹə sɜ: a ɹesl̩ fə mi kɹɛdɪt ən hɛ: ðət
126	escapes me without some broken limb shall acquit	ɪske:ps mi wɪðəʊt səm brəʊkɪn lɪmz ʃəl əkwɪt
127	him well. Your brother is but young and tender,	ɪm wɛl jə brʌðəɪ ɪz bət jʌŋ ən tɛndə
128	and for your love I would be loath to foil him, as I	ən fə jɜ: lʌv a wəd bi lo:ð tə fəɪl ɪm əz a
129	must for my own honor if he come in. Therefore	mʌst fə mi ɔ:n ənə ɪf ɪ kʌm ɪn ðɛ:fəɪ
130	out of my love to you, I came hither to acquaint	əʊt ə mi lʌv tə ju: a kʌm hɪðə tu əkwɛ:nt
131	you withal, that either you might stay him from	jə wɪðə:l̩ ðət ɛðə jə məɪt steɪ ɪm frəm
132	his intendment, or brook such disgrace well as he	ɪz ɪntɛnmənt ɔ: brʊk sʌtʃ dɪsgɹɛ:s wɛl əz ɪ
133	shall run into, in that it is a thing of his own	ʃəl ɹʌn ɪntu ɪn ðət ɪt ɪz ə θɪŋ əv ɪz ɔ:n
134	search, and altogether against my will.	sə:tʃ ənd ɑ:l'təɡeə əɡens mi wɪl
	OLIVER	
135	Charles, I thank thee for thy love to me, which	tʃɑ:lz a θaŋk ði fə ðəɪ lʌv tə meɪ: mɪtʃ
136	thou shalt find I will most kindly requite. I had	ðə ʃəl fəɪnd a wɪl mo:s kəɪndl̩əɪ ɹɪkwəɪt əɪ əd
137	myself notice of my brother's purpose herein, and	mɪsɛlf nɔ:tɪs ə mi brʌðəz pʊpəs hi:ɹɪn ən
138	have by underhand means laboured to dissuade	həv bi ɹndə'ɦan meɪ:nz lɛ:bə:d tə dɪswɛ:d

139	him from it; but he is resolute. I'll tell thee	im frəm ɪt bʌt hɛ: ɪz rɛzələt əɪt tɛl ði
140	Charles, it is the stubbornest young fellow of	tʃɑ:lz tɪz ðə stʌbənst jʌŋ fələw ə
141	France, full of ambition, an envious emulator of	frɑ:ns fʊl əv ʌmbɪʃən ən envjəs ɛmjələ:tər əv
142	every man's good parts, a secret and villainous	ɛvrɪ mɑnz gʊd pɑ:ts ə sɪ:kɹɪt ən vɪlənəs
143	contriver against me his natural brother. There-	kəntɹaɪvər əɡɛns mi: ɪz natʃrəl brʌðə
144	fore use thy discretion; I had as lief thou didst	ðe:fə jʊ:z ði dɪskɹɛʃən əɪd əz lɛ:f ðə dɪds
145	break his neck as his finger. And thou wert best	bɹe:k ɪz nek əz ɪz fɪŋɡə ən ðəʊ wə bes
146	look to't; for if thou dost him any slight disgrace,	lʊk tu:t fər ɪf ðə dʌst ɪm əni dɪsgɹe:s
147	or if he do not mightily grace himself on thee, he	ər ɪf hɛ: dʊ: nɑt maɪtlɪ ɡɹe:s ɪmsɛlf ən ðe:
148	will practice against thee by poison, entrap thee	ɪ wɪl pɹæktɪs əɡɛns ði bɪ pəɪzn ɪntɹæp ði
149	by some treacherous device, and never leave thee	bɪ səm tɹetʃəs dɪvɪs ən nəvə lɛ:v ði
150	till he hath ta'en thy life by some indirect means	tɪl ɪ əθ tɛ:kən ði laɪf bɪ səm ɪndɪɹɛk me:nz
151	or other. For I assure thee—and almost with	ər o:ðə fər ɪ əʃʊ: ði ənd ɑ:lmo:s wɪ
152	tears I speak it—there is not one so young and so	trɪz ə spɛ:k ɪt ðə:z nɑt o:n sə jʌŋ ən sə
153	villainous this day living. I speak but brotherly of	vɪlənəs ðɪs de: lɪvɪn ə spɛ:k bət brʌðə-lɪ əv
154	him, but should I anatomize him to thee as he is, I	ɪm bət ʃʊd əɪ ʌnətəməɪz ɪm tə ði əz hɛ: ɪz ə
155	must blush and weep, and thou must look pale and	məs blʌʃ ɪ wɛ:p ən ðəʊ məs lʊk peɪl ən
156	wonder.	wʌndə
	CHARLES	
157	I am heartily glad I came hither to you. If he come	əɪm hɑ:tlɪ glɑd ə ke:m hɪðə tə jə ɪf hɛ: kʌm
158	tomorrow, I'll give him his payment. If ever he go	təməɹ əɪt ɡɪv ɪm ɪz peɪmənt ɪf ɛvər ɪ go:
159	alone again, I'll never wrestle for prize more. And	əlɔ:n əɡɛn əɪt nəvə rɛsl fə pɹaɪz mo: ən
160	so God keep your worship.	sə ɡɑd ke:p jə wəʃɪp
	OLIVER	
161	Farewell good Charles. <i>Exit [Charles].</i> Now will I	fə:weɪl ɡʊd tʃɑ:lz nəʊ wɪl ə

162	stir this gamester. I hope I shall see an end of him;	stɜː ðɪs ɡeɪmstə a ho:p a ʃəl seː ən end əv ɪm
163	for my soul—yet I know not why—hates nothing	fə mi sɔ:l jɪt a noː nat məi heɪts no:tɪn
164	more than he. Yet he's gentle, never schooled and	mɔː ðən heː jɪt ɪz dʒentl̩ nəvə sku:lɪd ən
165	yet learned, full of noble device, of all sorts en-	jɪt lɜːnɪd fuːl ə noːbl̩ dɪvɪs əv ɑːl sɔːts
166	chantingly beloved, and indeed so much in the	ɪntʃɑːntɪŋləi bɪlʌvd ənd ɪnˈdeɪd soː mʌtʃ ɪn ðə
167	heart of the world, and especially of my own	hɑːt ə ðə wɜːld ənd ɪspeʃl̩i ə mi oːn
168	people, who best know him, that I am altogether	pɛːpl̩ ʊː bɛst noː ɪm ðæt əɪm ɑːltəɡeə
169	misprised. But it shall not be so long; this wrestler	mɪsprɪzd bət ɪt ʃəl nat bɪ soː lɑːŋ ðɪs ɹɛslə
170	shall clear all. Nothing remains but that I kindle	ʃəl klɪː ɑːl no:tɪn ɹɪmɛnz bət ðæt əɪ kɪndl̩
171	the boy thither, which now I'll go about. <i>Exit.</i>	ðə bɔɪ ðɪðə ˈmɪtʃ nəʊ ər goː əbəʊt

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli1_2.mp3	
	1.2	
	<i>Enter Rosalind and Celia.</i>	
	CELIA	
172	I pray thee Rosalind, sweet my coz, be merry.	a pɹe: ðɪ ɹʌzələɪnd swɛ:t mɪ kʌz bɪ meɪəri
	ROSALIND	
173	Dear Celia, I show more mirth than I am mistress	dr: se:lʃə a ʃo: mo: məθ ðən əɪ əm mɪstrɪs
174	of, and would you yet I were merrier? Unless you	ən ən wʊd jə jɪt ə wə meɪəriər ɪnles jə
175	could teach me to forget a banished father, you	kəd te:tʃ mɪ tə fəget ə bənɪʃt faðə jə
176	must not learn me how to remember any extra-	məs nʌt lɜ:n mɪ həʊ tə ɹɪməmbəɪ ænəri
177	ordinary pleasure.	ɪkstrə:dnəri plezə
	CELIA	
178	Herein I see thou lov'st me not with the full weight	hi:ɪn a se: ðəʊ lʌvs mɪ nʌt wɪ ðə fʊl weɪt
179	that I love thee. If my uncle thy banished father	ðæt əɪ lʌv ðe: ɪf məɪ ɪnkəl ðəɪ bənɪʃt faðə
180	had banished thy uncle the Duke my father, so thou	həd bənɪʃt ðəɪ ɪŋkəl ðə dju:k məɪ faðə sə ðəʊ
181	hadst been still with me, I could have taught my	ads bi:n stɪl wɪð me: əɪ kəd əv tɑ:t mɪ
182	love to take thy father for mine; so wouldst thou,	lʌv tə te:k ðəɪ faðə fə məɪn so: wəʊdʊst θəʊ
183	if the truth of thy love to me were so righteously	ɪf ðə tru:θ ə ðəɪ lʌv tə me: wə sə ɹaɪtəsli
184	tempered as mine is to thee.	tɛmpəd əz məɪn ɪz tə ðe:
	ROSALIND	
185	Well, I will forget the condition of my estate, to	wel a wɪl fəget ðə kəndɪʃən ə məɪ ɪsteɪt tə

186	rejoice in yours.	ɹɪdʒəɪs ɪn jɔːz
	CELIA	
187	You know my father hath no child but I, nor none	jə noː mɪ faðə aθ noː tʃɪlɪd bət əɪ nə noːn
188	is like to have; and truly when he dies, thou shalt	ɪz laɪk tu əv ən truːli wɛn hɪ dɪz ðəu ʃəl
189	be his heir; for what he hath taken away from thy	bɪ ɪz ɛː fə mat hɛː əθ teɪkən əweː frəm ðɪ
190	father perforce, I will render thee again in affection.	faðə pəˈfɔːs əɪ wɪl ɹendə ðɪ əɡen ɪn əfeksiən
191	By mine honour I will, and when I break that oath,	bɪ mɪn ənəɪ ə wɪl ən mɛn a brɛk ðat oːθ
192	let me turn monster. Therefore my sweet Rose, my	lɛmɪ tɜːn mənstə ðeːfə mɪ swɛt ɹoːz mɪ
193	dear Rose, be merry.	dɪː ɹoːz bɪ mɛɹɪ
	ROSALIND	
194	From henceforth I will, coz, and devise sports. Let	frəm hɛnsfɔːθ a wɪl kɔːz ən dɪvɪz spɔːts lɛmɪ
195	me see, what think you of falling in love?	sɛː mat θɪŋk ju əv fælɪŋ ɪn lʌv
	CELIA	
196	Marry I prithee do, to make sport withal. But love	məɹɪ a prɪðe duː tə meɪk spɔːt wɪðəl bət lʌv
197	no man in good earnest, nor no further in sport	noː mæn ɪn gʊd ɜːnɪst nɔː noː fɜːðə ɪn spɔːt
198	neither, than with safety of a pure blush thou mayst	nɛðə ðæn wɪ seɪftəɪ əv ə pjʊː blʌʃ ðə meɪst
199	in honour come off again.	ɪn ənə kʌm əf əɡen
	ROSALIND	
200	What shall be our sport then?	mat ʃəl bɪ ɔː spɔːt ðen
	CELIA	
201	Let us sit and mock the good hussif Fortune from	lɛt əs sɪt ən mək ðə gʊd hʌsɪf fɔːtən frəm
202	her wheel, that her gifts may henceforth be bes-	ə meːl ðat ə ɡɪfts meː hɛnsfɔːθː bɪ
203	towed equally.	bɪstəːd ɛːkwəlɪ

	ROSALIND	
204	I would we could do so; for her benefits are mightily	a wʊd wɪ kʊd duː soː fəː hɜː bɛnəfɪts ə məɪtli
205	misplaced, and the bountiful blind woman doth	mɪspleɪst ən ðə baʊntɪfʊl blænd wʊmən dɒθ
206	most mistake in her gifts to women.	moːs mɪsteɪk ɪn ə ɡɪfts tə wɪmɪn
	CELIA	
207	'Tis true, for those that she makes fair, she scarce	tɪz truː fəː ðoːz ðæt ʃɪ meɪks feɪː ʃɪ skɛːs
208	makes honest; and those that she makes honest, she	meɪks ʌnɪst ən ðoːz ðæt ʃɪ meɪks ʌnɪst ʃɪ
209	makes very ill-favourdly.	meɪks vɛɪəɪ ɪl̩ fɛɪvəːdlɪ
	ROSALIND	
210	Nay now thou goest from Fortune's office to	neɪ nəʊ ðə goːs frʌm fɔːtənɪz ɒfɪs tə
211	Nature's; Fortune reigns in gifts of the world, not	neɪtəz fɔːtən ɹeɪnz ɪn ɡɪfts ə ðə wɜːld nɒt
212	in the lineaments of Nature.	ɪn ðə lɪnmənts ə neɪtə
	CELIA	
213	No? When Nature hath made a fair creature, may	nɔː mɛn neɪtə aθ meɪd ə feɪː kriɛːtə meɪ
214	she not by Fortune fall into the fire? Though Nature	ʃɪ nɒt baɪ fɔːtən fɑːl ɪntə ðə fɛɪə ðoː neɪtə
215	hath given us wit to flout at Fortune, hath not	aθ ɡɪv̩n əs wɪt tə fləʊt ət fɔːtən haθ nɒt
216	Fortune sent in this fool to cut off the argument?	fɔːtən sent ɪn ðɪs fuːl tə kʊt ɒf ðɪ ɑːɡəmənt
	<i>Enter Touchstone.</i>	
	ROSALIND	
217	Indeed, there is Fortune too hard for Nature, when	ɪndeɪd ðeɪz fɔːtən tuː hɑːd fəː neɪtə mɛn
218	Fortune makes Nature's natural the cutter-off of	fɔːtən meɪks neɪtəz natʃrəl ðə kʊtəɪ ɒf ə
219	Nature's wit.	neɪtəz wɪt
	CELIA	
220	Peradventure this is not Fortune's work neither,	pəɹədventə ðɪs ɪz nɒt fɔːtənɪz wɜːk neðə

221	but Nature's, who perceiveth our natural wits too	bət neɪtəz ʊ: pəseɪvɪθ o: natʃəl wɪts tu:
222	dull to reason of such goddesses, and hath sent this	dʌl tə ɪeɪzn ə sʌtʃ ɡədɪsɪz ənd əθ sent ðɪs
223	natural for our whetstone; for always the dullness	natʃəl fəɪ o: metsto:n fəɪ ɑ:fwɛɪz ðə dʌlnɪs
224	of the fool is the whetstone of the wits. How now	ə ðə fu:l ɪz ðə metsto:n ə ðə wɪts həʊ nəʊ
225	Wit, wither wander you?	wɪt wɪðə wændə ju:
	TOUCHSTONE	
226	Mistress, you must come away to your father.	mɪstrɪs jə məs kʌm əweɪ tə jə fɑðə
	CELIA	
227	Were you made the messenger?	wə ju: meɪd ðə mesɪndʒə
	TOUCHSTONE	
228	No by mine honour, but I was bid to come for you.	nə: bɪ mɪn ənə bət a wəz bɪd tə kʌm fə jə
	CELIA	
229	Where learned you that oath, fool?	weɪ: lɛndʒə ðat o:θ fu:l
	TOUCHSTONE	
230	Of a certain knight, that swore by his honour they	əv ə seɪn nɛɪt ðæt swə: bæɪ ɪz ənə ðe:
231	were good pancakes, and swore by his honour the	wə ɡʊd pænkeɪks ən swə: bɪ ɪz ənə ðə
232	mustard was naught. Now I'll stand to it, the pan-	mʌstəd wəz na:t nəʊ ɪl stand tu:t ðə
233	cakes were naught and the mustard was good, and	pænkeɪks wə na:t ən ðə mʌstəd wəz ɡʊd ən
234	yet was not the knight forsworn.	jɪt wəz nat ðə nɛɪt fəswɔ:n
	CELIA	
235	How prove you that in the great heap of your	həʊ prʊv jə ðat ɪn ðə ɡreɪt heɪp ə jə
236	knowledge?	nəlɪdʒ
	ROSALIND	
237	Ay marry, now unmuzzle your wisdom.	əɪ mɑreɪ nəʊ ʏnmʌzl jə wɪzdəm

	TOUCHSTONE	
238	Stand you both forth now: stroke your chins, and	stand jə bo:θ fɔ:θ nəʊ stɹɔ:k jə tʃɪnz ən
239	swear by your beards that I am a knave.	swɛ: bɪ jə br:dz ðæt əɪ am ə nə:v
	CELIA	
240	By our beards, if we had them, thou art.	bəɪ ɔ: br:dz ɪf wɪ had əm ðəʊ ɑ:t
	TOUCHSTONE	
241	By my knavery, if I had it, then I were. But if you	bəɪ mɪ nə:vɹɪɪ ɪf əɪ had ɪt ðɛn əɪ wɛə bət ɪf jə
242	swear by that that is not, you are not forsworn. No	swɛ: bɪ ðæt ðæt ɪz nɒt jʊ: ə nɒt fə-swɔ:n nɔ:
243	more was this knight, swearing by his honour, for he	mɔ: wəz ðɪs naɪt swɛ:ɪn bɪ ɪz ənə fəɪ ɪ
244	never had any; or if he had, he had sworn it away	nɛvə had ænəɪ ɔ:ɪ ɪf ɪ had ɪd swɔ:n ɪt əwɛ:
245	before ever he saw those pancakes or that mustard.	bɪfɔ: ɛəɪ ɪ sɔ: ðo:z pʌŋkɛ:ks ɔ: ðæt mʌstəd
	CELIA	
246	Prithee, who is't that you mean'st?	pɹɪðe: hʊ: ɪz ðæt jə mɛ:nst
	TOUCHSTONE	
247	One that old Frederick your father loves.	wʌn ðæt o:ld frɛdɹɪk jə fəðə lʌvz
	CELIA	
248	My father's love is enough to honour him. Enough,	mɪ fəðəz lʌv ɪz ɪnəf tʊ ənəɪ ɪm ɪnəf
249	speak no more of him; you'll be whipped for	spɛ:k nɔ: mɔ:ɪ ə hɪm jʊ:l bɪ mɪpt fə
250	taxation one of these days.	takseɪsɪən ɔ:n ə ðɪz deɪz
	TOUCHSTONE	
251	The more pity that fools may not speak wisely	ðə mɔ: pɪtəɪ ðæt fu:lz mɛ: nɒt spɛ:k wɛɪzləɪ
252	what wisemen do foolishly.	mat wɛɪzmen dʊ: fu:lɪʃləɪ
	CELIA	
253	By my troth thou sayest true. For since the little	bɪ mɪ tɹo:θ ðə seɪs tɹʊ: fə sɪns ðə lɪtl̩

254	wit that fools have was silenced, the little foolery	wɪt ðæt fuːlz hav wəz saɪlənst ðə lɪtl̩ fuːlɪəri
255	that wisemen have makes a great show. Here comes	ðæt wəɪzmen hav meɪks ə gr̩eɪt ʃoː hiː kʌmz
256	Monsieur Le Beau.	mɒsjɜː lə boː
	<i>Enter Le Beau.</i>	
	ROSALIND	
257	With his mouth full of news.	wɪð ɪz maʊθ fʊl ə njuːz
	CELIA	
258	Which he will put on us, as pigeons feed their	ˌwɪtʃ ɪ wɪl put ɒn ʌs əz pɪdʒənz feɪd ðə
259	young.	jʌŋ
	ROSALIND	
260	Then shall we be news-crammed.	ðen ʃəl wɪ bi njuːz kɹæmd
	CELIA	
261	All the better; we shall be the more marketable.	ɑːl ðə betə wɪ ʃəl bi ðə moː məˈkɪtəbəl̩
262	Bon jour Monsieur Le Beau. What's the news?	bɒ̃ʒuːR mɒsjɜː lə boː mats ðə njuːz
	LE BEAU	
263	Fair Princess, you have lost much good sport.	fɛː pɹɪnses juː hav lɒst mʌtʃ gud spɔːt
	CELIA	
264	Sport? Of what colour?	spɔːt ɒv mat kʌlə
	LE BEAU	
265	What colour madam? How shall I answer	mat kʌlə mədəm həʊ ʃəl ɪ ɒnsə
266	you?	juː
	ROSALIND	
267	As wit and fortune will.	əz wɪt ən fɔːtən wɪl

	TOUCHSTONE	
268	Or as the Destinies decrees.	əɪ az ðə destɪnəɪz dɪkreɪz
	CELIA	
269	Well said! That was laid on with a trowel.	wel sɛd ðat wəz leɪd ɒn wɪð ə tɹəʊl
	TOUCHSTONE	
270	Nay, if I keep not my rank—	neɪ ɪf a keɪp nɒt mɪ ɹaŋk
	ROSALIND	
271	Thou lovest thy old smell.	ðəʊ lʊːzɪst ðəɪ oːld smel
	LE BEAU	
272	You amaze me ladies. I would have told you of	jʊː əmeɪz mɪ leɪdəɪz əɪ wʊd əv toːld jʊː ə
273	good wrestling, which you have lost the sight of.	ɡʊd ɹɛstlɪŋɡ mɪtʃ jʊː hæv lɔːst ðə saɪt əv
	ROSALIND	
274	Yet tell us the manner of the wrestling.	jɪt tel əs ðə manəɪ ə ðə ɹɛslɪŋ
	LE BEAU	
275	I will tell you the beginning, and if it please	əɪ wɪl tel jʊː ðə bɪɡɪnɪŋ ən ɪf ɪt pleɪz
276	your ladyships, you may see the end, for the best is	jʊː leɪdɪʃɪps jʊː meɪ seː ðɪ ɛnd fɔː ðə best ɪz
277	yet to do, and here where you are they are coming	jɪt tə dʊː ən hɪə ˌweɪ jʊː ər ðeɪ ə kʌmɪŋɡ
278	to perform it.	tə pəˈfɔːm ɪt
	CELIA	
279	Well, the beginning that is dead and buried.	wel ðə bɪɡɪnɪŋ ðat ɪz ded ən beɪrɪd
	LE BEAU	
280	There comes an old man, and his three sons—	ðeɪ kʌmz ɒn oːld man and hɪz θriː sʌnz
	CELIA	
281	I could match this beginning with an old tale.	əɪ kʊd mætʃ ðɪs bɪɡɪnɪŋ wɪð ɒn oːld teɪl

	LE BEAU	
282	Three proper young men, of excellent growth	θɪ: pɹɒpə jʌŋ men əv eksələnt grɔ:θ
283	and presence—	ən pɹezəns
	ROSALIND	
284	With bills on their necks: ‘Be it known unto all	wɪ bɪlz ʌn ðə nekz be: ɪt no:n ʌntu ɔ:l
285	men by these presents’—	mɛn bæi ðe:z pɹezəns
	LE BEAU	
286	The eldest of the three wrestled with Charles	ði ɛldɪst əv ðə θɪ: ɹɛstlɪd wɪ tʃɑ:lz
287	the Duke’s wrestler, which Charles in a moment	ðə dju:ks ɹɛstlə wɪtʃ tʃɑ:lz ɪn ə mo:mənt
288	threw him and broke three of his ribs, that there is	θɹu: hɪm ən brɔ:k ðɪ: əv hɪz ɹɪbz ðæt ðe:ɪ ɪz
289	little hope of life in him. So he served the second,	lɪtəl ho:p əv laɪf ɪn hɪm so: hɪ sɜ:vð ðə sɛkənd
290	and so the third. Yonder they lie, the poor old	ən so: ðə θɜ:d jʌndə ðe: laɪ ðə po:ɹ ɔ:lð
291	man their father making such pitiful dole over	mæn ðe: faðə mɛ:kɪŋ sʌtʃ pɪtɪfəl do:l ovə
292	them that all the beholders take his part with	ðɛm ðæt ɔ:l ðə bɪho:ldəz te:k hɪz pɑ:t wɪð
293	weeping.	wɛ:pɪŋ
	ROSALIND	
294	Alas!	əlas
	TOUCHSTONE	
295	But what is the sport monsieur, that the ladies	bət wʌt ɪz ðə spɔ:t mɒsjɜ: ðæt ðə le:dɪz
296	have lost?	əv lɒst
	LE BEAU	
297	Why this that I speak of.	wəɪ ðɪs ðæt ɪ spɛ:k əv
	TOUCHSTONE	
298	Thus men may grow wiser every day. It is the	ðʌs mɛn mɛ: grɔ: wɪsɪə ɛvrɪ dɛ: tɪz ðə

299	first time that ever I heard breaking of ribs was	fɜːst taɪm ðæt evər a hæd brɛ:kɪŋ əv ɹɪbz wəz
300	sport for ladies.	sport fə leɪdɪz
	CELIA	
301	Or I, I promise thee.	ɔː əɪ a prəmɪs ði
	ROSALIND	
302	But is there any else longs to see this broken music	bət ɪz ðəɪ ænəɪ ɛls lɒŋz tə seː ðɪs brɔ:kɪn mjuːzɪk
303	in his sides? Is there yet another dotes upon rib-	ɪn ɪz saɪdz ɪz ðə jɪt ənoːðə doʊts əpən ɹɪb
304	breaking? Shall we see this wrestling, cousin?	brɛ:kɪŋ ʃəl wɪ seː ðɪs ɹeslɪŋ kʌzn
	LE BEAU	
305	You must if you stay here, for here is the place	jʊː mʌst ɪf jʊː steː hɪː fə hɪː ɪz ðə pleɪs
306	appointed for the wrestling, and they are ready to	əpəɪntɪd fə ðə ɹeslɪŋ ən ðeː a ɹedɪ tə
307	perform it.	pəˈfɔːm ɪt
	CELIA	
308	Yonder sure they are coming. Let us now stay and	jəndə ʃʊː ðə kʌmɪn let əs nəʊ steː ən
309	see it.	seː ɪt
	<i>Flourish. Enter Duke [Frederick], lords, Orlando, Charles and attendants</i>	
	DUKE FREDERICK	
310	Come on. Since the youth will not be entreated,	kʌm ən sɪns ðə juːθ wɪl nat bi ɪntreɪtɪd
311	his own peril on his forwardness.	hɪz oːn pɛrɪl ən ɪz fɔːwədnis
	ROSALIND	
312	Is yonder the man?	ɪz jəndə ðə man
	LE BEAU	
313	Even he, madam.	evən heː madəm

	ROSALIND	
314	Alas, he is too young. Yet he looks successfully.	əlas hə: ɪz tu: jʌŋ jɪt ɪ luks səksəsfləɪ
	DUKE FREDERICK	
315	How now daughter and cousin? Are you crept	həʊ nəʊ da:təɪ ən kʌzn̩ æ jə kriɪpt
316	hither to see the wrestling?	hɪðə tə se: ðə ɹeslɪŋ
	ROSALIND	
317	Ay my liege, so please you give us leave.	əɪ mɪ leɪʒ sə pleɪz jə ɡɪv əs leɪv
	DUKE FREDERICK	
318	You will take little delight in it, I can tell you,	jə wɪl teɪk lɪtl̩ dɪlaɪt ɪnt̩ əɪ kən tel̩ jə
319	there is such odds in the man. In pity of the chal-	ðəz sətʃ̩ ɒdz ɪn ðə man ɪn pɪt̩əɪ ə ðə
320	lenger's youth, I would fain dissuade him, but he	tʃ̩aləndʒəz ju:θ̩ ə wəd feɪn dɪswɛɪd ɪm bət hə:
321	will not be entreated. Speak to him ladies; see if	wɪl nat bɪ ɪntreɪtɪd spi:k twɪm leɪdəɪz se: ɪf
322	you can move him.	ju: kən mu:v ɪm
	CELIA	
323	Call him hither, good Monsieur Le Beau.	kɑ:l ɪm hɪðə ɡʊd mɒsjə le bo:
	DUKE FREDERICK	
324	Do so. I'll not be by.	du: so: əɪl nat bɪ baɪ
	LE BEAU	
325	Monsieur the challenger, the Princess calls for	mɒsjə ðə tʃ̩aləndʒə ðə pɪnses kɑ:lz fə
326	you.	ju:
	ORLANDO	
327	I attend them with all respect and duty.	əɪ ətend əm wɪð ɑ:l ɹɪspekt ən dju:t̩əɪ
	ROSALIND	
328	Young man, have you challenged Charles the	jʌŋ man hav ju: tʃ̩aləndʒ tʃ̩ɑ:lz ðə

329	wrestler?	æslə
	ORLANDO	
330	No fair Princess: he is the general challenger.	no: fɛ: pɹɪnsɪs hɛ: ɪz ðə dʒenrəl tʃæləndʒə
331	I come but in as others do, to try with him the	əɪ kʌm bət ɪn əz ɔ:ðəz dʊ: tə tɹaɪ wɪðɪm ðə
332	strength of my youth.	stɹɛŋθ ə mɪ jʊ:θ
	CELIA	
333	Young gentleman, your spirits are too bold for	jʌŋ dʒentlmən jə spɪɪts ə tʊ: bo:ld fə
334	your years. You have seen cruel proof of this man's	jə jɹ:z jʊ:v se:n kɹu:l pɹu:f ə ðɪs manz
335	strength; if you saw yourself with your eyes or	stɹɛŋθ ɪf jə sɑ: jəsɛlf wɪð jəɪ əɪz ə
336	knew yourself with your judgement, the fear of	njʊ: jəsɛlf wɪð jə dʒʌdʒmənt ðə fɪə ə
337	your adventure would counsel you to a more equal	jəɪ ədventə wəd kəʊnsəl jə tʊ ə mo:ɹ ɪkwəl
338	enterprise. We pray you for your own sake to em-	entəpraɪz wɪ pɹe: jə fə jəɪ ɔ:n se:k twɪmbɹɛ:s
339	brace your own safety and give over this attempt.	jəɪ ɔ:n se:ftəɪ ən gɪv ɔ:və ðɪs ətɛmt
	ROSALIND	
340	Do young sir; your reputation shall not therefore	dʊ: jʌŋ sɜ: jə ɹepjete:ʃən ʃəl nat ðe:fə
341	be misprized: we will make it our suit to the Duke	bɪ mɪsprəɪzd wɛ: wɪl me:k ɪt ɔ: ʃu:t tə ðə dʒu:k
342	that the wrestling might not go forward.	ðət ðə æslɪn maɪt nat go: fɔ:wəd
	ORLANDO	
343	I beseech you, punish me not with your hard	a bɪse:tʃ jə pʌnɪʃ mɪ nat wɪð jə hɑ:d
344	thoughts, wherein I confess me much guilty to	θɑ:ts meɪn a kənfes mɪ mʌtʃ ɡɪltəɪ tə
345	deny so fair and excellent ladies anything. But let	dɪnəɪ so: feɪə ənd ɛkslənt leɪdəɪz ænəθɪm bət let
346	your fair eyes and gentle wishes go with me to my	jə feɪə əɪz ən dʒentl wɪʃɪz go: wɪ mɪ tə mɪ
347	trial; wherein if I be foiled, there is but one shamed	tɹaɪl meɪn ɪf a bɪ fəɪld ðəz bət ɔ:n ʃeɪmd
348	that was never gracious; if killed, but one dead	ðət wəz nəvə ɡɹe:ʃəs ɪf kɪld bət ɔ:n ded

349	that is willing to be so. I shall do my friends no	ðæt ɪz wɪlɪŋ tə beː soː a ʃəl dʊː mɪ frɛnz noː
350	wrong, for I have none to lament me; the world no	ɹŋ fəɹ a hav noːn tə ləmənt mɪ ðə wɜːld noː
351	injury, for in it I have nothing; only in the world I	ɪndʒʊəri fəɹ ɪn ɪt a hav noːtɪŋ oːnlɪ ɪn ðə wɜːld a
352	fill up a place which may be better supplied when	fɪl ʏp ə pleɪs mɪtʃ meɪ bɪ betə səpləɪd wɛn
353	I have made it empty.	əɪv meɪd ɪt ɛmtɪ
	ROSALIND	
354	The little strength that I have, I would it were	ðə lɪtl stɹɛŋθ ðæt əɪ hav a wʊd ɪt wə
355	with you.	wɪð jʊː
	CELIA	
356	And mine to eke out hers.	ən mən tu eːk əʊt hɜːz
	ROSALIND	
357	Fare you well. Pray heaven I be deceived in you!	fɛː jə wɛl pɹeː heɪn a bɪ dɪsɛːvd ɪn jə
	CELIA	
358	Your heart's desires be with you!	jə hɑːts dɪzəɪəz bɪ wɪð jə
	CHARLES	
359	Come, where is this young gallant that is so	kʏm meɪ ɪz ðɪs jʏŋ galənt ðæt ɪz soː
360	desirous to lie with his mother earth?	dɪzəɪəs tə laɪ wɪðɪz mʏðəɹ ɜːθ
	ORLANDO	
361	Ready sir, but his will hath in it a more modest	ɹɛdɪ sɜː bət ɪz wɪl əθ ɪn ɪt ə moː mədɪst
362	working.	wɜːkɪŋ
	DUKE FREDERICK	
363	You shall try but one fall.	jʊː ʃəl tɹɪ bət oːn fɑːl
	CHARLES	
364	No, I warrant your Grace you shall not entreat	noː a wɔːrənt jə grɛːs jə ʃəl nat ɪntɹɛɪt

365	him to a second, that have so mightily persuaded	ɪm tu ə sekənd ðæt av sə maɪtli pə'sweɪdɪd
366	him from a first.	ɪm frəm ə fɜːst
	ORLANDO	
367	You mean to mock me after: you should not have	jə meɪn tə mɒk mi a:tə jə ʃəd nat əv
368	mocked me before. But come your ways.	mɒkt mi bɪfəː bət kʌm jə weɪz
	ROSALIND	
369	Now Hercules be thy speed, young man!	nəʊ həkɫeɪz bi ði spiːd jʌŋ man
	CELIA	
370	I would I were invisible, to catch the strong	a wəd a wəɪ ɪnvɪzɪbəl tə kætʃ ðə strɒŋ
371	fellow by the leg.	fɛlə bi ðə leg
	[<i>They</i>] <i>wrestle</i> .	
	ROSALIND	
372	O excellent young man!	oː ɛkslənt jʌŋ man
	CELIA	
373	If I had a thunderbolt in mine eye, I can tell who	ɪf a had ə θʌndəboʊlt ɪn maɪn aɪ a kən tel huː
374	should down.	ʃəd daʊn
	<i>Shout. [Charles is thrown.]</i>	
	DUKE FREDERICK	
375	No more, no more.	nɔː mɔː nɔː mɔː
	ORLANDO	
376	Yes, I beseech your Grace, I am not yet well	jɛs a bɪsiːtʃ jə ɡrɛːs əɪm nat jɪt wɛl
377	breathed.	briːðd
	DUKE FREDERICK	
378	How dost thou Charles?	haʊ dɒs ðə tʃaːlz

	LE BEAU	
379	He cannot speak my lord.	ɪ kənət spi:k mi lɔ:d
	DUKE FREDERICK	
380	Bear him away. [Charles is borne out.]	bɛ:ɪ ɪm əwe:
381	What is thy name, young man?	ˌwʌt ɪz ðə neɪm jʌŋ man
	ORLANDO	
382	Orlando my liege, the youngest son of Sir Rowland	ɔːlændo: mi leɪʒ ðə jʌŋgɪs sʌn ə sɜː ɹoʊlənd
383	De Boys.	də bɔɪz
	DUKE FREDERICK	
384	I would thou hadst been son to some man else.	a wʊd ðə həds bi:n sʌn tə sʊm mæn ɛls
385	The world esteem'd thy father honourable,	ðə wɜːld ɪsteɪmd ði fɑðə ˌɒnərəbəl
386	But I did find him still mine enemy.	bət ɪ dɪd faɪnd ɪm sti:l mi:n enɪməi
387	Thou should'st have better pleas'd me with this deed,	ðə ʃʊdst əv betə pleɪzd mi wɪð ðɪs deɪd
388	Hadst thou descended from another house.	hədst ðəʊ dɪsɛndɪd frəm əno:ðə haʊs
389	But fare thee well, thou art a gallant youth—	bət fe: ði weɪ ðəʊ ɑːt ə ɡalənt jʊ:θ
390	I would thou hadst told me of another father.	a wʊd ðəʊs to:ld mi ɒv əno:ðə fɑðə
	<i>Exeunt Duke, [Le Beau and train.]</i>	
	CELIA	
391	Were I my father, coz, would I do this?	wɜː ɪ mi fɑðə kɒz wəd ɪ du: ðɪs
	ORLANDO	
392	I am more proud to be Sir Rowland's son,	ɪ ɒm mɔː prəʊd tə be: sɜː ɹoʊlənz sʌn
393	His youngest son, and would not change that calling	ɪz jʌŋgɪs sʌn ən wʊd nɒt tʃeɪndʒ ðæt kɔ:lɪŋ
394	To be adopted heir to Frederick.	tə be: ədɒptɪd eɪ tə frɛdərɪk

	ROSALIND	
395	My father lov'd Sir Rowland as his soul,	mɪ faðə ˈlʌvd sɜː ˈrɔːlənd əz ɪz sɔːl
396	And all the world was of my father's mind.	ænd ɑːl ðə wɜːld wəz ɒv mɪ faðəz maɪnd
397	Had I before known this young man his son,	həd ə bɪfɔː noːn ðɪs jʌŋ mæn ɪz sʌn
398	I should have given him tears unto entreaties,	ə ʃʊd əv gɪən ɪm tiːz əntuː ɪntreɪtəɪz
399	Ere he should thus have ventur'd.	ɛː hɛː ʃəd ðʌs əv vɛntəd
	CELIA	
	Gentle cousin,	dʒɛntl̩ kʌzn̩
400	Let us go thank him and encourage him.	lɛt ʌs goː θaŋk ɪm and ɪnˈkʌrɪdʒ ɪm
401	My father's rough and envious disposition	mɪ faðəz ˈrʌf ənd ɛnvjəs dɪspəzɪʃən
402	Sticks me at heart. Sir, you have well deserv'd.	stɪks miː ət hɑːt sɜː jʊː əv wɛl dɪzəvd
403	If you do keep your promises in love	ɪf jʊː də keɪp jə ˈprɒmɪsɪz ɪn lʌv
404	But justly, as you have exceeded all promise,	bət dʒʌstl̩iː əz jəv ɪkseɪdɪd ɑːl ˈprɒmɪs
405	Your mistress shall be happy.	jə mɪstrɪs ʃəl biː hapiː
	ROSALIND	
406	[giving him a chain from her neck] Gentleman,	dʒɛntəlman
407	Wear this for me; one out of suits with fortune,	wɛː ðɪs fəː miː wən aʊt ə ʃuːts wɪ fɔːtən
408	That could give more but that her hand lacks means.	ðæt kʊd gɪv mɔː bət ðæt ə hænd lʌks miːnz
409	Shall we go coz?	ʃəl wɛː goː kɒz
	CELIA	
	Ay. Fare you well, fair gentleman.	əɪ fɛː jə wɛl fɛː dʒɛntəlman
	ORLANDO	
410	Can I not say, 'I thank you'? My better parts	kən əɪ nɒt seɪː ə θaŋk jə mɪ bɛtə pɑːts
411	Are all thrown down, and that which here stands up	ɑː ɑːl θrɔːn dəʊn ən ðæt wɪtʃ hɪː stanz ʌp

412	Is but a quintain, a mere lifeless block.	iz bʏt ə kwɪntɪn ə mɪː laɪflɪs blæk
	ROSALIND	
413	He calls us back. My pride fell with my fortunes;	hɛː kɑːlz əs bak mɪ praɪd fɛl wɪð mɪ fɔːtənz
414	I'll ask him what he would. Did you call sir?	əɪl ask ɪm wʌt ɪ wʊd dɪd jʊː kɑːl sɜː
415	Sir, you have wrestled well, and overthrown	sɜː jʊː əv rɛslɪd wɛl ənd oːvəθroːn
416	More than your enemies.	mɔː ðæn jəɪ enəmɪz
	CELIA	
	Will you go coz?	wɪl jʊː goː kɒz
	ROSLIND	
417	Have with you. Fare you well.	hav wɪð jə fɛː jə wɛl
	<i>Exeunt [Rosalind and Celia.]</i>	
	ORLANDO	
418	What passion hangs these weights upon my tongue?	wʌt pʌʃən hɑŋz ðɪz weɪts əpən mɪ tʊŋ
419	I cannot speak to her, yet she urg'd conference.	a kənət spiːk tə hɜː jɪt ʃɛː ɜːdʒd kənfrɛns
	<i>Enter Le Beau.</i>	
420	O poor Orlando, thou art overthrown!	oː poːr ɔːlandoː ðəu ɑːt ovəθroːn
421	Or Charles, or something weaker masters thee.	ə tʃɑːlz ə smθɪn weɪkə mastəz ðɛː
	LE BEAU	
422	Good sir, I do in friendship counsel you	ɡʊd sɜː a dʊː ɪn frɛndʃɪp kəʊnsəl jʊː
423	To leave this place. Albeit you have deserv'd	tə leːv ðɪs pleɪs əlbeɪt jə hav dɪzɜːvd
424	High commendation, true applause, and love,	haɪ kəmɛndeɪʃən tɹuː əplaɪz ən lʌv
425	Yet such is now the Duke's condition	jɪt sʏtʃ ɪz nəʊ ðə djuːks kəndɪʃən
426	That he misconsters all that you have done.	ðæt hɛː mɪskənstəz ɔːl ðæt jʊː hav dʌn

427	The Duke is humorous; what he is indeed	ðə dju:k ɪz hju:məs mət he: ɪz ɪnˈdeɪd
428	More suits you to conceive than I to speak of.	mɔː ʃu:ts jə tu: kənseɪv ðən əɪ tə spi:k əv
	ORLANDO	
429	I thank you sir; and pray you tell me this,	a θaŋk jə sə ən pɪe: jə teɪ mi ðɪs
430	Which of the two was daughter of the Duke	mɪʃ ə ðə tu: wəz da:təɪ əv ðə dju:k
431	That here was at the wrestling?	ðæt hi: wəz at ðə ɹeslɪŋ
	LE BEAU	
432	Neither his daughter, if we judge by manners,	neðə ɪz da:təɪ ɪf wɪ dʒɛdʒ bɪ mənəz
433	But yet indeed the taller is his daughter.	bʌt jɪt ɪnˈdeɪd ðə ta:ləɪ ɪz ɪz da:tə
434	The other is daughter to the banish'd Duke,	ðo:ðəɪ ɪz da:tə tu: ðə bənɪʃt dju:k
435	And here detain'd by her usurping uncle	ən hi: dɪteɪnd bɪ he: ju:səpɪŋg ʌŋkl
436	To keep his daughter company, whose loves	tə keɪp ɪz da:tə kʌmpənəɪ hu:z lʌvz
437	Are dearer than the natural bond of sisters.	ə dɪ:ə ðən ðə natʃrəl bʌnd ə sɪstəz
438	But I can tell you that of late this Duke	bʌt əɪ kən teɪ jə ðæt əv leɪt ðɪs dju:k
439	Hath ta'en displeasure 'gainst his gentle niece,	həθ te:ən dɪsplezə ɡeɪnst ɪz dʒentl̩ neɪs
440	Grounded upon no other argument	ɡraʊndɪd əpən no: ʌðə ɑːɡəmənt
441	But that the people praise her for her virtues,	bʌt ðæt ðə peɪpəl pɹeɪz ər fo:ɪ ər vɜ:tʃəz
442	And pity her for her good father's sake;	ən pɪtəɪ he: fə he: ɡʊd fədəz seɪk
443	And on my life his malice 'gainst the lady	ænd ən mi laɪf hɪz məlɪs ɡeɪnst ðə ledəɪ
444	Will suddenly break forth. Sir fare you well.	wɪl sʌdn̩ləɪ breɪk fɔ:θ sə fe: jə weɪ
445	Hereafter, in a better world than this,	hi:ə:təɪ ɪn ə betə wɜ:ld ðən ðɪs
446	I shall desire more love and knowledge of you.	a ʃəl dɪzə: mɔː lʌv ən knɒlɪdʒ əv jə
	ORLANDO	
447	I rest much bounden to you. Fare you well. [Exit Le Beau.]	a ɹest mʌtʃ bəʊndən tu: jə fe: jə weɪ

448	Thus must I from the smoke into the smother,	ðʏs mʏst ə frʌm ðə smo:k ɪntʊ: ðə smʌðə
449	From tyrant Duke unto a tyrant brother.	frʌm təɪrənt dʒu:k ʌntʊ: ə təɪrənt brʌðə
450	But heavenly Rosalind! <i>Exit.</i>	bət heənləɪ ɹʌzələɪnd

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli1_3.mp3	
	1.3	
	<i>Enter Celia and Rosalind.</i>	
	CELIA	
451	Why cousin, why Rosalind! Cupid have mercy,	məi kʌzn məi ɹʌzələnd kjʊ:pɪd əv mə'səri
452	not a word?	nʌt ə wɜːd
	ROSALIND	
453	Not one to throw at a dog.	nʌt o:n tə θrəʊ: ət ə dɒg
	CELIA	
454	No, thy words are too precious to be cast away	nɔ: ði wɜːdz ɑː tʊ: pɹɛʃɪəs tə bi kʌst əweɪ
455	upon curs. Throw some of them at me; come, lame	əpən kɜː θrəʊ: sʌm əv əm ət meɪ: kʌm leɪm
456	me with reasons.	mi wi ɹɛːznz
	ROSALIND	
457	Then there were two cousins laid up, when the one	ðen ðə wə tʊ: kʌznz leɪd ʌp wɛn ði wʌn
458	should be lamed with reasons and the other mad	ʃəd bi leɪmd wi ɹɛːznz ən ði ɔ:ðə mʌd
459	without any.	wɪðəʊt ænəi
	CELIA	
460	But is all this for your father?	bət ɪz ɔ:l ðɪs fɔː jə faðə
	ROSALIND	
461	No, some of it is for my child's father. O, how full of	nɔ: sʌm əv ɪt ɪz fɔː mi tʃɪlɪdz faðə ɔ: həʊ fʊl ə
462	briers is this working-day world!	bɹɪəz ɪs ðɪs wɜːkɪŋ deɪ wɜːld

	CELIA	
463	They are but burs, cousin, thrown upon thee in	ðe: bæt bæz kɒzn θɪo:n əpən ði in
464	holiday foolery; if we walk not in the trodden paths	halɪde: fu:ləri ɪf wɪ wɑ:k nɑt in ðə trɒdn pɑθz
465	our very petticoats will catch them.	o: veəri petɪko:ts wɪl kætʃ əm
	ROSALIND	
466	I could shake them off my coat: these burs are in	a kəd ʃe:k əm ɒf mi ko:t bæt ðe:z bæz əɪ in
467	my heart.	mi hæ:t
	CELIA	
468	Hem them away.	hem ðəm əwe:
	ROSALIND	
469	I would try, if I could cry hem and have him.	a wəd tri ɪf a kəd kri hem ən hav him
	CELIA	
470	Come, come wrestle with thy affections.	kʁm kʁm ɹesl wi ði əfeksɪənz
	ROSALIND	
471	O they take the part of a better wrestler than myself.	o: ðe: te:k ðə pɑ:t əv ə betəɪ ɹeslə ðən mi:seɪf
	CELIA	
472	O a good wish upon you! You will cry in time, in	o: ə gud wɪʃ əpən jə ju:ɪ kɹi in təɪm in dɪspəɪt
473	despite of a fall. But turning these jests out of	əv ə fa:l bæt tɜ:nɪn ðɪz dʒests aʊt ə
474	service, let us talk in good earnest. Is it possible, on	sə:vɪs let əs tɑ:k in gud ɜ:nɪst ɪz ɪt pəsɪbəl ən
475	such a sudden, you should fall into so strong a liking	sətʃ ə sʌdn ju: ʃəd fa:l ɪntə so: strɒŋ ə ləkɪŋ
476	with old Sir Rowland's youngest son?	wɪð o:ld sɜ: rɔ:ləndz jʌŋgɪs sʌn
	ROSALIND	
477	The Duke my father loved his father dearly.	ðə dju:k məɪ faðə lʌvd hɪz faðə dr:ləri

	CELIA	
478	Doth it therefore ensue that you should love his son	dəθ ɪt ðeːfə ɪnsjuː ðæt juː ʃəd lʌv ɪz sʌn
479	dearly? By this kind of chase, I should hate him,	drːləɪ bɪ ðɪs kəɪnd ə tʃeɪs əɪ ʃəd heɪt ɪm
480	for my father hated his father dearly; yet I hate not	fə məɪ faðə heɪtɪd hɪz faðə drːləɪ jɪt əɪ heɪt nat
481	Orlando.	ɔːlændoː
	ROSALIND	
482	No faith, hate him not, for my sake.	nəː feɪθ heɪt ɪm nat fə məɪ seɪk
	CELIA	
483	Why should I not? Doth he not deserve well?	maɪ ʃʊd a nat dʌθ ɪ nat dɪzəv wɛl
	ROSALIND	
484	Let me love him for that, and do you love him be-	lɛt mɛː lʌv ɪm fə ðæt ən də juː lʌv ɪm bɪkəz
485	cause I do. Look, here comes the Duke.	əɪ dʊː lʊk hɪː kʌmz ðə djuːk
	<i>Enter Duke [Frederick] with lords.</i>	
	CELIA	
486	With his eyes full of anger.	wɪðɪz əɪz fʊl əv ʌŋɡə
	DUKE FREDERICK	
487	Mistress, dispatch you with your safest haste	mɪstrɪs dɪspatʃ juː wɪð jə seɪfɪst hast
488	And get you from our court.	ən ɡet jə frʌm ɔː kɔːt
	ROSALIND	
	Me uncle?	mɛː ʌŋkɪ
	DUKE FREDERICK	
	You cousin.	juː kʌzn
489	Within these ten days if that thou be'st found	wɪðɪn ðeːz ten deɪz ɪf ðæt ðəʊ beɪst faʊnd
490	So near our public court as twenty miles,	sə nɪː ɔː pʌblɪk kɔːt əz twentɪ məɪlz

491	Thou diest for it.	ðəʊ dəɪ.ɪst fɔːɪ ɪt
	ROSALIND	
492	I do beseech your Grace.	a duː bɪˈsiːtʃ jə ɡrɛːs
493	Let me the knowledge of my fault bear with me.	lɛt mɛː ðə nɔːlɪdʒ əv mɪ faʊt bɛː wɪð mɪ
494	If with myself I hold intelligence,	ɪf wɪð maɪself a hoʊld ɪntɛlɪdʒəns
495	Or have acquaintance with mine own desires,	ə hav əkwɛːntəns wɪð mɪn oːn dɪzəɪəz
496	If that I do not dream, or be not frantic,	ɪf ðat a duː nɒt driːm ə bɛː nɒt frantɪk
497	As I do trust I am not, then dear uncle,	əz əɪ duː trʌst əɪ am nɒt ðen dɪːɪ ɹŋkɪ
498	Never so much as in a thought unborn	nɛvə sə mʌtʃ əz ɪn ə θaːt ɹnbɔːn
	Did I offend your Highness.	dɪd əɪ əfɛnd jə hɑɪnɪs
	DUKE FREDERICK	
499	Thus do all traitors.	ðʌs duː aːl tɹɛɪtəz
500	If their purgation did consist in words,	ɪf ðɛː pɜːɡeɪʃən dɪd kənsɪst ɪn wɜːdz
501	They are as innocent as grace itself.	ðɛː aɪ əz ɪnəsənt əz ɡrɛːs ɪtsɛlf
	Let it suffice thee that I trust thee not.	lɛt ɪt səfəɪs ðɪ ðat a trʌst ðɪ nɒt
	ROSALIND	
502	Yet your mistrust cannot make me a traitor.	jɪt jɔː mɪstrʌst kənət meɪk mɛː ə tɹɛɪtə
503	Tell me whereon the likelihood depends.	tɛl mɪ mɛːɹən ðə laɪkləɪhʊd dɪpɛnz
	DUKE FREDERICK	
504	Thou art thy father's daughter, that's enough.	ðəʊ ɑːt ðɪ faðəz dɑːtə ðats ɪnʌf
	ROSALIND	
505	So was I when your Highness took his dukedom,	sɔː wəz a mɛn jə hɑɪnɪs tuːk ɪz djuːkdəm
506	So was I when your Highness banish'd him.	sɔː wəz a mɛn jə hɑɪnɪs bənɪʃt hɪm
507	Treason is not inherited, my lord,	tɹɛɪzən ɪs nɒt ɪnhɛrɪtɪd mɪ lɔːd

508	Or if we did derive it from our friends,	əɪ ɪf wi dɪd dɪəɪv ɪt frʌm ɔː frɛnz
509	What's that to me? My father was no traitor.	mʌts ðæt tə meɪ mi faðə wəz noː treɪtə
510	Then good my liege, mistake me not so much	ðen gud mi leɪʒ mɪstɛk mi nat sə mʌtʃ
511	To think my poverty is treacherous.	tə θɪŋk mi pʌvətɪ ɪz treɪʃəɹs
	CELIA	
512	Dear sovereign, hear me speak.	dɪː sɑvɪən hiː mi spi:k
	DUKE FREDERICK	
513	Ay Celia, we stay'd her for your sake,	əɪ seːliɑ wi steɪd ə fɔː jɔː seɪk
514	Else had she with her father rang'd along.	els həd ʃɪ wɪð ə faðə ɹeːndʒd ələn
	CELIA	
515	I did not then entreat to have her stay;	əɪ dɪd nat ðen ɪntreɪt tə həv ə steɪ
516	It was your pleasure and your own remorse.	ɪt wəz jɔː plɛzə and jəɪ oːn ɹɪmɔːs
517	I was too young that time to value her,	ə wəz tuː jʌŋ ðæt taɪm tə vʌljə hə
518	But now I know her. If she be a traitor,	bət nəʊ ə noː ə ɪf ʃeː bi ə treɪtə
519	Why so am I. We still have slept together,	məɪ soː əm əɪ wi stɪl əv slept təgeə
520	Rose at an instant, learn'd, play'd, eat together,	roʊz at ən ɪnstənt lɛnd pleɪd eɪt təgeə
521	And whereso'er we went, like Juno's swans,	ən meːsəː wi went laɪk dʒuːnoːz swanz
522	Still we went coupled and inseparable.	stɪl wi went kʌpld and ɪnsɛrəbəl
	DUKE FREDERICK	
523	She is too subtle for thee, and her smoothness,	ʃɪ ɪz tuː sʌtl̩ fɔː ði and ə smuːðnɪs
524	Her very silence, and her patience	ə vɛəri səɪləns and ə peɪʃɪəns
525	Speak to the people and they pity her.	spi:k tə ðə peːpl̩ and ðeː pɪtɪ hə
526	Thou art a fool; she robs thee of thy name,	ðəʊ ɑːt ə fuːl ʃɪ ɹəbz ði əv ði neɪm
527	And thou wilt show more bright and seem more virtuous	ən ðəʊ wɪlt ʃoː mɔː bræɪt ən seɪm mɔː vɜːtʃʊəs

528	When she is gone. Then open not thy lips.	mɛn ʃe: ɪz gən ðen o:pən nat ði lips
529	Firm and irrevocable is my doom	fɜ:m ənd ɪrɛvəkəbəl ɪz mi dʊm
530	Which I have pass'd upon her; she is banish'd.	ɪtʃ əɪ əv pɑst əpən ə ʃe: ɪz bənɪʃt
	CELIA	
531	Pronounce that sentence then on me, my liege.	pɹənəʊns ðat sentəns ðen ən me: mi le:ʒ
532	I cannot live out of her company.	a kənət liv əʊt əv ə kʌmpənəri
	DUKE FREDERICK	
533	You are a fool. You, niece, provide yourself.	jʊ: aɪ ə fu:l jʊ: ne:s prəvəɪd jə'self
534	If you outstay the time, upon mine honour,	ɪf jʊ: əʊtsteɪ ðə taɪm əpən mi:n ənə
535	And in the greatness of my word, you die.	ənd ɪn ðə grɛ:tɪnəs əv mi wɜ:d jʊ: di
	<i>Exeunt Duke [Frederick] and train.</i>	
	CELIA	
536	O my poor Rosalind, wither wilt thou go?	o: mi poʊ rɒzəlɪnd wɪðə wɪlt ðə go:
537	Wilt thou change fathers? I will give thee mine.	wɪlt ðəʊ tʃeɪndʒ fɑðəz əɪ wɪl ɡɪv ði mi:n
538	I charge thee be not thou more griev'd than I am.	a tʃɑ:dʒ ði be: nat ðəʊ mo: grɛ:vð ðən əɪ am
	ROSALIND	
539	I have more cause.	əɪ hav mo: ka:z
	CELIA	
	Thou hast not, cousin.	ðəʊ hast nat kʌzn
540	Prithee be cheerful. Know'st thou not the Duke	pɹɪðe: bi tʃɪ:fl no:s ðə nat ðə dju:k
541	Hath banish'd me his daughter?'	aθ bənɪʃt me: ɪz dɑ:tə
	ROSALIND	
	That he hath not.	ðat he: haθ nat

	CELIA	
542	No, hath not? Rosalind lacks then the love	no: haθ nat ɹazələnd laks ðen ðə lʁv
543	Which teacheth thee that thou and I am one.	mitʃ tɛ:tʃɪθ ðe: ðæt ðəʊ ənd əɪ əm o:n
544	Shall we be sunder'd? Shall we part, sweet girl?	ʃəl wɛ: bɪ sʏndə'd ʃəl wɪ pɑ:t swɛ:t gɜ:l
545	No, let my father seek another heir.	no: lɛt mɪ fɑðə sɛ:k əno:ðəɪ ɛ:
546	Therefore devise with me how we may fly,	ðe:fə dɪvəɪz wɪ mɛ: həʊ wɛ: mɛ: flɑɪ
547	Whither to go and what to bear with us,	wɪðə tə go: ən mat tə bɛ: wɪð ʁs
548	And do not seek to take your change upon you,	ən dʊ: nat sɛ:k tə tɛ:k jə tʃɛ:ndʒ əpən jə
549	To bear your griefs yourself and leave me out.	tə bɛ: jə gɹɛ:fs jə-sɛlf ən lɛ:v mɛ: əʊt
550	For by this heaven, now at our sorrows pale,	fə bæɪ ðɪs hɛəʔ nəʊ at ɔ: sɑrəz pɛ:l
551	Say what thou canst, I'll go along with thee.	sɛ: mat ðə kanst əlʃ go: ələn wɪ ðe:
	ROSALIND	
552	Why, whither shall we go?	maɪ wɪðə ʃəl wɪ go:
	CELIA	
553	To seek my uncle in the Forest of Arden.	tə sɛ:k mɪ ʏŋkl ɪn ðə fɔrɪst əv ɑ:dən
	ROSALIND	
554	Alas, what danger will it be to us,	əlas mat dɛ:ndʒə wɪl ɪt bɛ: tʊ ʁs
555	Maids as we are, to travel forth so far?	mɛ:dz əz wɪ ɑː tə trævəl fɔ:θ sə fɑː
556	Beauty provoketh thieves sooner than gold.	bju:təɪ pɹɒvɔ:kəθ θɛ:vz sʊ:nə ðən go:ld
	CELIA	
557	I'll put myself in poor and mean attire,	əlʃ pʊt mɪsɛlf ɪn po:ɹ ən mɛ:n ətəɪə
558	And with a kind of umber smirch my face;	ən wɪð ə kəɪnd əv ʏmbə smɛ:tʃ mɪ fɛ:s
559	The like do you. So shall we pass along	ðə ləɪk də jʊ: sə ʃəl wɪ pas ələn
560	And never stir assailants.	ən nəvə stɪə əsɛ:lənts

	ROSALIND	
561	Were it not better, Because that I am more than common tall,	wəɪ ɪt nɒt bɛtə bɪkəz ðæt əɪ əm mɔː ðən kəmən ta:l
562	That I did suit me all points like a man?	ðæt əɪ dɪd su:t mi ɔ:l pɔɪnts laɪk ə mæn
563	A gallant curtle-axe upon my thigh,	ə galənt kɜ:tl əks əpən mi θaɪ
564	A boar-spear in my hand, and in my heart,	ə bɔː spɪːɹ ɪn mi hænd ənd ɪn mi hɑ:t
565	Lie there what hidden woman's fear there will,	laɪ ðeː mæt hɪdŋ wʊmənz fr: ðə wɪl
566	We'll have a swashing and a martial outside,	wɛ:l hav ə swɑʃɪn and ə mɑːʃəl əutsaɪd
567	As many other mannish cowards have	əz mænəɪ ɔ:ðə mənɪʃ kɔːədz hav
568	That do outface it with their semblances.	ðæt dʊ: əʊtfɛ:s ɪt wɪð ðə sɛmblənsɪz
	CELIA	
569	What shall I call thee when thou art a man?	mæt ʃəl a ka:l ðɪ mæn ðəʊ ɑ:t ə mæn
	ROSALIND	
570	I'll have no worse a name than Jove's own page,	əɪl hav nɔː wɜ:s ə nɛ:m ðən dʒo:vz ɔ:n pe:dʒ
571	And therefore look you call me Ganymede.	ən ðe:fə lʊk jə ka:l mi ɡənɪmɛ:d
572	But what will you be call'd?	bət mæt wɪl jʊ: bi ka:lɪd
	CELIA	
573	Something that hath a reference to my state.	sʌmθɪŋ ðæt həθ ə rɛfrəns tʊ: mi steɪt
574	No longer Celia, but Aliena.	nɔː lɒŋɡə sɛ:lɪə bət əlɪɛ:nə
	ROSALIND	
575	But cousin, what if we assay'd to steal	bət kʌzn mæt ɪf wɛ: əseɪd tə steɪl
576	The clownish fool out of your father's court?	ðə kləʊnɪʃ fʊl əʊt ə jə faðəz kɔ:t
577	Would he not be a comfort to our travel?	wəd hɛ: nɒt bi ə kʌmfərt tʊ: ɔː trævəl

	CELIA	
578	He'll go along o'er the wide world with me;	hɪl go: ələn ɔ: ðə wəɪd wɜ:ld wɪ me:
579	Leave me alone to woo him. Let's away,	le:v me: əlo:n tə wu: ɪm lets əwe:
580	And get our jewels and our wealth together,	ən get ɔ: dʒu:əlz and ɔ: weθ təgeə
581	Devise the fittest time and safest way	dɪvəɪz ðə fɪtɪst təɪm ən se:fɪst we:
582	To hide us from pursuit that will be made	tə haɪd əs frəm pɜ:ʃu:t ðæt wɪl bi meɪd
583	After my flight. Now go we in content	ɑ:tə mɪ fləɪt nəʊ go: wɪ ɪn kəntənt
584	To liberty, and not to banishment.	tə lɪbə'teɪ ən nɒt tə bənɪʃmənt
	<i>Exeunt.</i>	

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli2_1.mp3	
2.1		
	<i>Enter Duke Senior, Amiens, and two or three lords like foresters.</i>	
	DUKE SENIOR	
585	Now my co-mates and brothers in exile,	nəʊ məi kə:mets ən brʌðəz ɪn eksəl
586	Hath not old custom made this life more sweet	həθ nɒt oːld kʌstəm meɪd ðɪs laɪf mɔː swe:t
587	Than that of painted pomp? Are not these woods	ðən ðat ə peɪntɪd pʌmp ʌ nɒt ðeːz wʊdz
588	More free from peril than the envious court?	mɔː frɛː frəm peɪəl ðən ðɪ envjəs kɔːt
589	Here feel we not the penalty of Adam,	hɪː feɪl wɪ nɒt ðə penəltɪ əv ʌdəm
590	The seasons' difference, as the icy fang	ðə seːzənz dɪfrəns əz ðɪ əɪsəɪ fʌŋ
591	And churlish chiding of the winter's wind,	ən tʃɜːlɪʃ tʃɪdɪŋ əv ðə wɪntəz wɪnd
592	Which when it bites and blows upon my body	ˌwɪtʃ wɛn ɪt baɪts ən bləʊz əpən mɪ bɒdɪ
593	Even till I shrink with cold, I smile, and say	ɛən tɪl ɪ ʃrɪŋk wɪ kəʊld ɪ smɑɪl ən seɪ
594	'This is no flattery. These are counsellors	ðɪs ɪz noː flatrɪ ɪ ðeːz ʌ kəʊnsələz
595	That feelingly persuade me what I am'.	ðət feɪlɪŋləɪ pəswɛd mɪ wʌt ɪ ʌm
596	Sweet are the uses of adversity,	swe:t ʌ ðə juːsɪz əv ədvɜːsətɪ
597	Which like the toad, ugly and venomous,	ˌwɪtʃ laɪk ðə təʊd ʊɡli ən venəməs
598	Wears yet a precious jewel in his head;	wɛːz jɪt ə preʃɪəs dʒuːəl ɪn ɪz hed
599	And this our life, exempt from public haunt,	ən ðɪs ɔː laɪf ɪgzɛmt frəm pʌblɪk haːnt
600	Finds tongues in trees, books in the running brooks,	fəɪnz tʌŋz ɪn treːz buks ɪ ðə ɹʌnɪŋ brʊks

601	Sermons in stones, and good in everything.	səˈmənz ɪn sto:nz ən gud ɪn ɛvriθɪŋ
	AMIENS	
602	I would not change it. Happy is your Grace,	a wʊd nɒt tʃeɪndʒ ɪt hʌpɪ ɪz jə ɡreɪs
603	That can translate the stubbornness of fortune	ðæt kən ˈtranzleɪt ðə stʌbəˈnɪs ə fɔ:tən
604	Into so quiet and so sweet a style.	ɪntu: sə kwiət and sə swi:t ə stʌɪl
	DUKE SENIOR	
605	Come, shall we go and kill us venison?	kʌm ʃɒl wɪ go: ən kɪl əs venɪzən
606	And yet it irks me the poor dappled fools,	ən jɪt ɪt ɜks mi ðə pɔ: dʌpəld fu:lz
607	Being native burghers of this desert city,	bɛ:m nɛ:tv bɜːgɜz əv ðɪs dɛzət sɪtɪ
608	Should in their own confines with forked heads	ʃəd ɪn ðə ɔ:n kənfaɪnz wɪ fɔ:kɪd hɛdz
609	Have their round haunches gor'd.	hʌv ðə raʊnd ha:ntʃɪz ɡo:d
	FIRST LORD	
	Indeed my lord,	ɪndeɪd mi lɔ:d
610	The melancholy Jaques grieves at that,	ðə meləŋkəlɪ dʒɛ:kɛz ɡreɪvz ət ðæt
611	And in that kind swears you do more usurp	ænd ɪn ðæt kaɪnd swɛ:z ju: də mɔ: ʒəsəp
612	Than doth your brother that hath banish'd you.	ðæn dɒθ jə brʌðə ðæt əθ bʌnɪʃt ju:
613	To-day my Lord of Amiens and myself	tədeɪ mi lɔ:d əv amjənz and maɪsɛlf
614	Did steal behind him as he lay along	dɪd stɛɪl bɪhəɪnd ɪm əz ɪ le: ələn
615	Under an oak, whose antique root peeps out	ʌndə ən ɔ:k ʊ:z ʌntɪk ru:t pɛ:ps əʊt
616	Upon the brook that brawls along this wood,	əpən ðə brʊk ðæt braʊlz ələn ðɪs wʊd
617	To the which place a poor sequester'd stag,	tə ðə wɪtʃ pleɪs ə pɔ: sɪkwɛstərd stɑːɡ
618	That from the hunter's aim had ta'en a hurt,	ðæt frəm ðə hʌntɜz eɪm ʌd teɪn ə hɜt
619	Did come to languish; and indeed my lord,	dɪd kʌm tə lʌŋɡwɪʃ and ɪndeɪd mi lɔ:d
620	That wretched animal heav'd forth such growns	ðæt ˈwɛtʃɪd ˌænɪməɪl heɪvd fɔ:θ sʌtʃ ɡroʊnz
621	That their discharge did stretch his leathern coat	ðæt ðe: dɪstʃɑːdʒ dɪd stɛtʃ ɪz leðən ko:t

622	Almost to bursting, and the big round tears	a:ʎmo:s tə bæstin and ðə big rəʊnd tri:z
623	Cours'd one another down his innocent nose	kɔ:st o:n əno:ðə dəʊn ɪz ɪnsənt no:z
624	In piteous chase; and thus the hairy fool,	ɪn pi:tjəs tʃe:s ən ðʌs ðə heəri fu:l
625	Much marked of the melancholy Jaques,	mʌtʃ mɑ:kɪd əv ðə meləŋkələi dʒe:kz
626	Stood on th'extremest verge of the swift brook,	stʊd ən ðɪkstɪe:mɪst vɜ:dʒ ə ðə swɪft brʊk
627	Augmenting it with tears.	ɑ:gmentɪn ɪt wɪ tri:z
	DUKE SENIOR	
	But what said Jaques?	bət wʌt sɛd dʒe:kz
628	Did he not moralize this spectacle?	dɪd he: nɒt mɔ:rəlaɪz ðɪs spektɪkəl
	FIRST LORD	
629	O yes, into a thousand similes.	o: jes ɪntu: ə təʊzən sɪmələɪz
630	First, for his weeping into the needless stream,	fɜ:st fɔ: ɪz we:pɪŋ ɪntə ðə ne:dʌlɪs stre:m
631	'Poor deer', quoth he, 'thou mak'st a testament	pɔ: dr: kɔ:θ he: ðəʊ me:ks ə testəmənt
632	As wordlings do, giving thy sum of more	az wɜ:dlɪŋz du: gɪvɪŋ ðəi sʌm əv mɔ:
633	To that which had too much.' Then being there alone,	tə ðæt wɪtʃ hʌd tu: mʌtʃ ðen beɪŋ ðeə ələʊn
634	Left and abandon'd of his velvet friend,	leɪft ən əbʌndənd əv ɪz vɛlvɪt frɛnd
635	'Tis right', quoth he, 'thus misery doth part	tɪz raɪt kɔ:θ he: ðʌs mɪzəɪəi dʌθ pɑ:t
636	The flux of company.' Anon a careless herd,	ðə flʌks əv kʌmpənəi ənən ə ke:lɪs hɜ:d
637	Full of the pasture, jumps along by him	fu:l ə ðə pastə dʒʌmps ələŋ bɪ hɪm
638	And never stays to greet him. 'Ay', quoth Jaques,	ən neɪvə steɪz tə gre:t ɪm əi kɔ:θ dʒe:kz
639	'Sweep on you fat and greasy citizens,	swɛ:p ən jə fat ən gre:səi sɪtɪzɪnz
640	'Tis just the fashion. Wherefore do you look	tɪz dʒʌst ðə faʃən me:fə du: jə lʊk
641	Upon that poor and broken bankrupt there?	əpən ðæt pɔ:ɪ ən brʊkən bʌŋkrʌpt ðe:
642	Thus most invectively he pierceth through	ðʌs mo:st ɪnvɛktɪvləi ɪ pɪ:sið θru:
643	The body of country, city, court,	ðə bɒdəi əv kʌntɪəri sɪtəi kɔ:t

644	Yea, and of this our life, swearing that we	jɛ: ənd ə ðɪs ɔ: laɪf swɛ:ɪm ðæt wɛ:
645	Are mere usurpers, tyrants, and what's worse,	ə mɪ: jəsə:pəz tʌɪənts and wʌts wɜ:s
646	To fright the animals and to kill them up	tə frʌɪt ðɪ ˌænɪməlz and tə kɪl ðəm ʌp
647	In their assign'd and native dwelling-place.	ɪn ðeɪ əsəɪnd ən neɪtɪv dwelɪn pleɪs
	DUKE SENIOR	
648	And did you leave him in this contemplation?	ən dɪd jə le:v ɪm ɪn ðɪs kəntəmpleɪsɪən
	SECOND LORD	
649	We did my lord, weeping and commenting	wɪ dɪd mɪ lɔ:d wɛ:pɪn ən kəməntɪn
650	Upon the sobbing deer.	əpən ðə səbɪn dɪ:
	DUKE SENIOR	
	Show me the place:	ʃo: me: ðə pleɪs
651	I love to cope him in these sullen fits,	a lʌv tə kɔ:p ɪm ɪn ðɪz sʌlən fɪts
652	For then he's full of matter.	fɜ: ðen ɪz fʊl ə matə
	FIRST LORD	
653	I'll bring you to him straight.	əɪl brɪŋ jə tu: ɪm streɪt

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli2_2.mp3	
	2.2	
	<i>Enter Duke [Frederick] with lords.</i>	
	DUKE FREDERICK	
654	Can it be possible that no man saw them?	kən ɪt bɪ pɒsɪbəl ðæt noː man saː ðəm
655	It cannot be; some villains of my court	ɪt kənət beː səm vɪlənz əv mɪ kɔːt
656	Are of consent and sufferance in this.	ɑː əv kənsənt ən sʌfərəns ɪn ðɪs
	FIRST LORD	
657	I cannot hear of any that did see her.	a kənət hiː əv ænəɪ ðæt dɪd seː ə
658	The ladies her attendants of her chamber	ðə leɪdəz hɜː ətendənts əv ə ˈtʃeɪmbə
659	Saw her abed, and in the morning early,	saː hɜː əbed ənd ɪn ðə mɔːnɪŋ ɛləɪ
660	They found the bed untreasur'd of their mistress.	ðeː faʊnd ðə bed ʌntreɪzəd əv ðə mɪstrɪs
	SECOND LORD	
661	My lord, the roynish clown, at whom so oft	mɪ lɔːd ðə ˌrɔɪnɪʃ kləʊn ət hʊm soː aft
662	Your Grace was wont to laugh, is also missing.	jə ɡreɪs wəz wɒnt tə laf ɪz əlsə mɪsɪŋ
663	Hisperia, the princess' gentlewoman,	hɪspɛrɪə ðə prɪnsɪs dʒɛntl̩wʊmən
664	Confesses that she secretly o'erheard	kənˈfɛsɪz ðæt ʃɪ sɛːkrət̩ləɪ ɔːhəd
665	Your daughter and her cousin much commend	jə daːtəɪ and ə kʊzn mʌtʃ kəˈmɛnd
666	The parts and graces of the wrestler	ðə pɑːts ən ɡreɪsɪz əv ðə ˌresələ
667	That did but lately foil the sinewy Charles,	ðæt dɪd bʌt leɪtl̩əɪ fɔɪl ðə sɪnwɛː ˈtʃɑːlz
668	And she believes wherever they are gone	ən ʃeː bɪləvz wɛːɪvə ðeː ɑː ɡən

669	That youth is surely in their company.	ðat ju:θ ɪz ʃʊ:ləɪ ɪn ðə kʌmpənəɪ
	DUKE FREDERICK	
670	Send to his brother. Fetch that gallant hither.	send tu: ɪz brʌðə fɛtʃ ðat galənt hɪə
671	If he be absent, bring his brother to me;	ɪf hɛ: bɪ absənt brɪŋ ɪz brʌðə tu: mi
672	I'll make him find him. Do this suddenly;	əɪl meɪk ɪm faɪnd ɪm dʌ: ðɪs sʌdn̩ləɪ
673	And let not search and inquisition quail	ən let nɒt sɜ:tʃ ənd ɪŋkwɪzɪʃən kwel̩
674	To bring again these foolish runaways.	tə brɪŋ əɡeɪn ðɪz fu:lɪʃ rʌnəweɪz
	<i>Exeunt.</i>	

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli2_3.mp3	
	2.3	
	<i>Enter Orlando and Adam [meeting.]</i>	
	ORLANDO	
675	Who's there?	hʊ:z ðe:
	ADAM	
676	What my young master? O my gentle master,	mat mi jʏŋ mastə o: mi dʒentl mastə
677	O my sweet master, O you memory	o: mi swɛ:t mastə o: jə meməɹi
678	Of old Sir Rowland! Why, what make you here?	əv o:ld sɜ: ɹo:lənd məi mat me:k ju i:
679	Why are you virtuous? Why do people love you?	məi ə jə vɜ:təs məi də pe:pəl lʌv jə
680	And wherefore are you gentle, strong, and valiant?	ən me:fəɹ ə jə dʒentl strɒŋ ən valjənt
681	Why would you be so fond to overcome	məi wʊd jə be: sə fənd tu o:vəkʏm
682	The bonny prizer of the humorous Duke?	ðə bənəi pɹəɪzəɹ əv ðə hju:mɹəs dju:k
683	Your praise is come too swiftly home before you.	jə pɹeɪz ɪz kʏm tu: swɪfləi o:m bɪfə: jə
684	Know you not master, to some kind of men,	no: jə nat mastə tu: sʏm kəɪnd ə mən
685	Their graces serve them but as enemies?	ðə gɹeɪsɪz sɜ:v ðəm bʌt əz enəməɪz
686	No more do yours. Your virtues, gentle master,	no: mɔ: də jɔ:z jə vɜ:tjəz dʒentl mastə
687	Are sanctified and holy traitors to you.	ə sənktɪfəɪd ənd o:ləi tɹeɪtəz tu: jə
688	O what a world is this, when what is comely	o: mat ə wɜ:ld ɪz ðɪs mən mat ɪz kʏmləi
689	Envenoms him that bears it!	envenəmz ɪm ðət be:z ɪt

	ORLANDO	
690	Why, what's the matter?	məi mats ðə matə
	ADAM	
691	O unhappy youth, Come not within these doors; within this roof	o: ʁnapəi ju:θ kʁm nat wiðin ðiz dɔ:z wiðin ðis ru:f
692	The enemy of all your graces lives.	ði enəməi əv ɑ:l jə grɛ:sɪz livz
693	Your brother, no, no brother, yet the son—	jə brʌðə no: no: brʌðə jɪt ðə sʁn
694	Yet not the son, I will not call him son—	jɪt nat ðə sʁn a wɪl nat kɑ:l ɪm sʁn
695	Of him I was about to call his father,	əv ɪm a wɑz əbəʊt tə kɑ:l ɪz fɑðə
696	Hath heard your praises, and this night he means	aθ ɛd jə prɛ:zɪz and ðis nəɪt ɪ mɛ:nz
697	To burn the lodging where you use to lie,	tə bɜ:n ðə lɑdʒɪŋ mɛ: jə ju:z tə laɪ
698	And you within it. If he fail of that,	ən ju: wiðin ɪt ɪf ɪ feɪl ə ðat
699	He will have other means to cut you off.	ɪ wɪl əv ɔ:ðə mɛ:nz tə kʁt ju əf
700	I overheard him, and his practices.	əi ɔ:vəɹəd ɪm and ɪz præktəsɪz
701	This is no place: this house is but a butchery.	ðɪs ɪz nə ple:s ðɪs əʊs ɪz bʁt ə bʊtʃəri
702	Abhor it, fear it, do not enter it.	əbo:ɪ ɪt fɪ:ɪ ɪt dʉ: nat ɛntəɪ ɪt
	ORLANDO	
703	Why whither Adam would'st thou have me go?	məi wɪðəɪ ədəm wʊds ðə hav mi go:
	ADAM	
704	No matter whither, so you come not here.	no: matə wɪðə so: jə kʁm nat ɪ:
	ORLANDO	
705	What, wouldst thou have me go and beg my food,	mat wʊds ðə hav mi go: ən bɛg mi fu:d
706	Or with a base and boist'rous sword enforce	ə wɪð ə be:s ən bɔɪstɹəs sɔ:d ɪnfɔ:s
707	A thievish living on the common road?	ə θɛ:vɪʃ lɪvɪŋ ən ðə kəməŋ rɔ:d

708	This I must do, or know not what to do;	ðis a mæs dʊ: ə no: nat mat tə dʊ:
709	Yet this I will not do, do how I can.	jɪt ðis a wɪl nat dʊ: dʊ: həʊ a kan
710	I rather will subject me to the malice	a ɪəðə wɪl səbdʒekt mi tu: ðə malɪs
711	Of a diverted blood and bloody brother.	av ə dɪvɜːtɪd blʌd ən blʌdəɪ brʌðə
	ADAM	
712	But do not so. I have five hundred crowns,	bət dʊ: nat so: a hav fəɪv haɪndrɪd kraʊnz
713	The thrifty hire I sav'd under your father,	ðə θɹɪftəɪ əɪə a sə:vɪd ʏndə jə faðə
714	Which I did store to be my foster-nurse,	wɪtʃ əɪ dɪd stɔː tə be: mi fəstə nə:s
715	When service should in my old limbs lie lame,	wɛn səvɪs ʃʊd ɪn məɪ o:ld lɪmz laɪ leɪm
716	And unregarded age in corners thrown.	ænd ʏnrɪgədɪd eɪdʒ ɪn kɔːnəz θɹɔ:n
717	Take that, and He that doth the ravens feed,	teɪk ðat ænd e: ðət drʌð ðə ɹe:vnz feɪd
718	Yea providently caters for the sparrow,	jɛ: prəvɪdɛntləɪ keɪtəz fɔː ðə spaɹə
719	Be comfort to my age. Here is the gold,	bɪ kɹɪmfət tu: mi eɪdʒ iːz ɪz ðə go:ld
720	All this I give you. Let me be your servant.	ɑ:l ðis a gɪv jə let mi be: jə səvənt
721	Though I look old, yet I am strong and lusty;	ðo: əɪ lʊk o:ld jɪt əɪ əm strɒŋ ən lʌstəɪ
722	For in my youth I never did apply	fɔː ɪn mi jʊ:θ a nəvə dɪd əpləɪ
723	Hot and rebellious liquors in my blood,	hət ən rɪbɛljəs lɪkəz ɪn mi blʌd
724	Nor did not with unbashful forehead woo	nɔː dɪd nat wɪð ʏnbəʃfəl fɔːrɛd wʊ:
725	The means of weakness and debility.	ðə me:nz ə wɛ:knis and dɪbɪlɪtəɪ
726	Therefore my age is as a lusty winter,	ðe:fə mi eɪdʒ ɪz əz ə lʌstəɪ wɪntə
727	Frosty, but kindly. Let me go with you,	fɹəstəɪ bət kəɪndləɪ let mi go: wɪð jʊ:
728	I'll do the service of a younger man	əɪl dʊ: ðə səvɪs av ə jʏŋgə man
729	In all your business and necessities.	ɪn ɑ:l jə bɪznɪs ən nəsesɪtəɪz
	ORLANDO	
730	O good old man, how well in thee appears	o: gud o:ld man həʊ wɛl ɪn ðe: əprɪz

731	The constant service of the antique world,	ðə kənstənt səˈvɪs əv ðɪ ˈæntɪk wɜːld
732	When service sweat for duty, not for meed.	mɛn səˈvɪs swet fə dʒuːtɪ nat fə mɛːd
733	Thou art not for the fashion of these times,	ðəʊ ɑːt nat fɔː ðə fəʃɪən əv ðeːz tɪmz
734	Where none will sweat but for promotion,	mɛː noːn wɪl swet bət fɔː prəˈmoːʃən
735	And having that, do choke their service up	ən hævɪn ðat də tʃoːk ðə səˈvɪs ʊp
736	Even with the having; it is not so with thee.	ɛːən wɪ ðə hævɪn tɪz nat soː wɪ ðeː
737	But poor old man, thou prun'st a rotten tree,	bət poːr oːld man ðə prʊːnst ə ˈrɒtən tɪː
738	That cannot so much as a blossom yield,	ðæt kənət soː mʌtʃ əz ə blɒsm jɛːld
739	In lieu of all thy pains and husbandry.	ɪn liː əv ɔːl ðɪ peːnz ən hʌzbəndrɪ
740	But come thy ways, we'll go along together,	bət kʌm ðɪ weːz weːl goː ələn təɡeə
741	And ere we have thy youthful wages spent,	ænd ɛː wɪ hav ðɪ juːθfəl weːdʒɪz spent
742	We'll light upon some settled low content.	weːl laɪt əpən səm setlɪd loː kəntent
	ADAM	
743	Master go on, and I will follow thee	mastə goː ən ənd əɪ wɪl fɒlə ðeː
744	To the last gasp with truth and loyalty.	tə ðə last gasp wɪ tɹʊθ ən laɪəltɪ
745	From seventeen years, till now almost fourscore	fɹəm seɪvntiːn jɪːz tɪl nəʊ ɔːlmoːs fɔːskoː
746	Here lived I, but now live here no more.	ɪː lɪvɪd əɪ bʌt nəʊ liv ɪː noː moː
747	At seventeen years, many their fortunes seek	ət seɪvntiːn jɪːz mæni ðə fɔːtənz seːk
748	But at fourscore, it is too late a week;	bət at fɔːskoː ɪt ɪz tuː leɪt ə weːk
749	Yet fortune cannot recompense me better	jɪt fɔːtən kənət ɹɛkəmpens mi betə
750	Than to die well, and not my master's debtor.	ðæn tʊː dəɪ weːl ən nat mi mastəz detə
	<i>Exeunt.</i>	

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli2_4.mp3	
2.4		
	<i>Enter Rosalind as Ganymede, Celia as Aliena and Touchstone</i>	
	ROSALIND	
751	O Jupiter, how weary are my spirits!	o: dʒɪjʊːpɪtə hæʊ wɪəɪ ə mi spɪrɪts
	TOUCHSTONE	
752	I care not for my spirits, if my legs were not weary.	a keɪː nat fə mi spɪrɪts ɪf mi legz wə nat wɪəɪ
	ROSALIND	
753	I could find in my heart to disgrace my man's	a kəd faɪnd ɪn mi hæʔ tə dɪsɡreɪs mi manz
754	apparel and to cry like a woman. But I must com-	əpaɪəl ən tə kɹaɪ lɪk ə wʊmən bət a məs
755	fort the weaker vessel, as doublet and hose ought	kɹɪmfəʔ ðə wɛːkə vesl əz dʌblɪt ən hoʊz ɑːt
756	to show itself courageous to petticoat; therefore	tə ʃoː ɪtsɛlf kəreɪdʒəs tə petɪkoːt ðeːfə
757	courage, good Aliena.	kɹɪdʒ gud elɛːɛnə
	CELIA	
758	I pray you bear with me. I cannot go no further.	a preɪː jə beɪː wɪð mi a kənət goː nə fɛðə
	TOUCHSTONE	
759	For my part, I had rather bear with you than	fə məɪ pɑːt əɪd ɪədə beɪː wɪð jə ðən
760	bear you; yet I should bear no cross if I did bear	beɪː jə jɪt ə ʃəd beɪː noː kɹɒs ɪf a dɪd beɪː
761	you, for I think you have no money in your purse.	jə fəɪ ə θɪŋk ju əv noː mʌnɪ ɪn jə pɜːs

	ROSALIND	
762	Well, this is the Forest of Arden.	wel ðis ɪz ðə fəɪst əv ɑːdn̩
	TOUCHSTONE	
763	Ay, now am I in Arden, the more fool I; when I	əɪ nəʊ am əɪ ɪn ɑːdn̩ ðə moː fʊl əɪ mən a
764	was at home I was in a better place, but travellers	wəz ətoːm a wəz ɪn ə bɛtə plɛːs bət trævˌlɜːz
765	must be content.	məs bɪ kəntənt
	ROSALIND	
766	Ay, be so, good Touchstone.	əɪ bɛː soː gud tʌtʃstoːn
	<i>Enter Corin and Silvius</i>	
767	Look you, who comes here,	lʊk jə huː kʌmz hɪː
768	A young man and an old in solemn talk.	ə jʌŋ man ənd ən oʊld ɪn sələm tɑːk
	CORIN	
769	That is the way to make her scorn you still.	ðat ɪz ðə weɪ tə meɪk ə skɔːn jə stɪl
	SILVIUS	
770	O Corin, that thou knew'st how I do love her!	oː kəɪn ðat ðə njuːst əʊ əɪ duː lʌv ə
	CORIN	
771	I partly guess; for I have lov'd ere now.	a pɑːtləɪ ɡes fəɪ əɪ əv lʌvd ɛː nəʊ
	SILVIUS	
772	No Corin, being old, thou canst not guess,	nəː kəɪn bɛɪŋ oʊld ðə kɑːns nɑt ɡes
773	Though in thy youth thou wast as true a lover	ðoː ɪn ðɪ juːθ ðə wɑst əz truː ə lʌvə
774	As ever sigh'd upon a midnight pillow.	əz ɛvə səɪd əpən ə mɪdnəɪt pɪlə
775	But if thy love were ever like to mine,	bət ɪf ðɪ lʌv wəɪ ɛvə laɪk tə maɪn

776	As sure I think did never man love so,	əz ʃʊːr a θɪŋk dɪd nəvə mæn lʌv soː
777	How many actions most ridiculous	əʊ mæneɪ aksɪənz moːst ɪdɪkjələs
778	Hast thou been drawn to by thy fantasy?	ast ðəʊ biːn drɔːn tə beɪ ði fæntəsi
	CORIN	
779	Into a thousand that I have forgotten.	ɪntuː ə təʊzən ðæt əɪ əv fɔːɡətən
	SILVIUS	
780	O thou didst then never love so heartily.	oː ðəʊ dɪds ðen nəː lʌv soː ˈhɑːtɪli
781	If thou remember'st not the slightest folly	ɪf ðəʊ ɪməmbəst nɒt ðə slɪtɪs fəlɪ
782	That ever love did make thee run into,	ðæt evə lʌv dɪd meɪk ði rʌn ɪntuː
783	Thou hast not lov'd.	ðəʊ ast nɒt lʌvd
784	Or if thou hast not sat as I do now,	oːɪ ɪf ðəʊ ast nɒt sat əz əɪ duː nəʊ
785	Wearying thy hearer in thy mistress' praise,	wɛɪɪŋ ði ɪːrɪɪ ɪn ði mɪstɪs preɪz
786	Thou hast not lov'd.	ðəʊ ast nɒt lʌvd
787	Or if thou hast not broke from company	oːɪ ɪf ðəʊ ast nɒt brɔːk frəm kʌmpənɪ
788	Abruptly as my passion now makes me,	əbrʌptli əz mi pæʃən nəʊ meɪks meː
789	Thou hast not lov'd.	ðəʊ ast nɒt lʌvd
790	O Phebe, Phebe, Phebe!	oː feɪbeɪ feɪbeɪ feɪbeɪ
	ROSALIND	
791	Alas, poor shepherd, searching of thy wound,	əlas pɔː ʃepəd səʃtʃɪŋ əv ðəɪ wəʊnd
792	I have by hard adventure found mine own.	a hav bi hɑːd ədvɛntə faʊnd mɪn oːn
	TOUCHSTONE	
793	And I mine. I remember when I was in love	ænd əɪ məɪn a ɪməmbə wɛn əɪ wəz ɪn lʌv
794	I broke my sword upon a stone, and bid him take	a brɔːk mi sɔːd əpən ə stoːn ən bɪd ɪm teɪk
795	that for coming a-night to Jane Smile; and I re-	ðæt fə kʌmɪn ənəɪt tə dʒeɪn स्मैल and a

796	member the kissing of her batler, and the cow's dugs	ɹɪmɛmbə ʔə kɪsɪŋ əv ɜ batlə ən ʔə kəʊz dʌgz
797	that her pretty chopt hands had milked; and I	ʔət ɜ pɹɪtəɪ tʃɒpt hanz əd mɪlkt ənd a
798	remember the wooing of a peascod instead of her,	ɹɪmɛmbə ʔə wʊːɪŋ əv ə pɛːzkəd ɪnstəd ə hɜ
799	from whom I took two cods, and giving her them	fɹɑm hʊːm a tʊk tuː kɒdz ən gɪvɪŋ ɜ ðɛm
800	again, said with weeping tears, 'Wear these for my	əɡɛn sɛd wɪ wɛːpɪŋ tɪːz wɛː ðɛːz fɔː məɪ
801	sake'. We that are true lovers run into strange	sɛːk wɛː ðət a tɹʊː lʌvəz ɹʌn ɪntə streɪndʒ
802	capers; but as all is mortal in nature, so is all nature	kɛːpəz bət əz ɑːl ɪz mɔːtl ɪn nɛːtə sɔː ɪz ɑːl nɛːtəɪ
803	in love mortal in folly.	ɪn lʌv mɔːtl ɪn fəlɪ
	ROSALIND	
804	Thou speak'st wiser than thou art ware of.	ðə spɛːks wəɪzə ðən ðəʊ ɑːt wɛːɪ əv
	TOUCHSTONE	
805	Nay, I shall ne'er be ware of my own wit, till I	nɛː a jət nɛː bɪ wɛːɪ a mɪ oːn wɪt tɪl a
806	break my shins against it.	bɹɛːk mɪ ʃɪnz əɡɛnst ɪt
	ROSALIND	
807	Jove, Jove! this shepherd's passion	dʒoːv dʒoːv ðɪs ʃepədz pəʃɪən
808	Is much upon my fashion.	ɪz mʌtʃ əpən məɪ fəʃɪən
	TOUCHSTONE	
809	And mine, but it grows something stale with me.	ən məɪn bət ɪt grəʊz sʌmθɪŋ steɪl wɪ mɛː
	CELIA	
810	I pray you, one of you question yond man, if he for	a pɹɛː jə wʌn ə jə kwɛstɪən jənd mæn ɪf ɪ fɜ
811	gold will give us any food. I faint almost to death.	ɡoːld wɪl gɪv əs ænəɪ fʊːd əɪ fɛːnt ɑːlmos tə deθ
	TOUCHSTONE	
812	Holla, you clown!	hələ jə kləʊn

	ROSALIND	
813	Peace fool, he's not thy kinsman.	pɛ:s fʊl hɛ:z nat ði kɪnz mən
	CORIN	
814	Who calls?	ʊ: kɑ:lz
	TOUCHSTONE	
815	Your betters sir.	jɔ: bɛtəz sɜ
	CORIN	
816	Else are they very wretched.	ɛls ə ðe: vɛrɪ ˌvɛtʃɪd
	ROSALIND	
817	Peace, I say. Good even to you friend.	pɛ:s ə sɛ: gud ɛ:vən tə jə frɛnd
	CORIN	
818	And to you gentle sir, and to you all.	ən tə jʊ: dʒɛntl̩ sɜ ən tə jʊ: ɔ:l
	ROSALIND	
819	I prithee shepherd, if that love or gold	ə prɪðe: ʃepəd ɪf ðæt lʌv ə go:ld
820	Can in this desert place buy entertainment,	kən ɪn ðɪs dɛzət ple:s baɪ ɛntəteɪnmənt
821	Bring us where we may rest ourselves and feed.	bɪŋ ʌs mɛ: wɛ: mɛ: rɛst ɔ:sɛlvz ən fe:d
822	Here's a young maid with travel much oppress'd,	hɪ:z ə jʌŋ meɪd wɪ trævəl mʌtʃ əpɹɛst
823	And faints for succour.	ən feɪnts fɜ sʌkə
	CORIN	
824	Fair sir, I pity her, And wish, for her sake more than for mine own,	fe: sɜ ə pɪtɪ ɜ ən wɪʃ fɜ ɜ sɛ:k mɔ: ðən fɔ: mɪn o:n
825	My fortunes were more able to relieve her;	mɪ fɔ:tənz wɜ mɔ:ɪ ɛ:bl̩ tə: rɪlɛ:v ɜ
826	But I am shepherd to another man,	bət əɪ əm ʃepəd tə: ənəðə mæn
827	And do not shear the fleeces that I graze.	ən du: nat ʃr: ðə fle:sɪz ðæt ə grɛ:z

828	My master is of churlish disposition,	mɪ mastəɪ ɪz əv tʃɜːlɪʃ dɪspəzɪʃən
829	And little recks to find the way to heaven	ən lɪtl̩ ɹeks tə faɪnd ðə weɪ tuː evn̩
830	By doing deeds of hospitality.	bɪ duːɪŋ deːdz ə hɑspɪtəlɪtɪ
831	Besides, his cote, his flocks, and bounds of feed	bɪsaɪdz ɪz koʊt ɪz flaks ən baʊndz ə feɪd
832	Are now on sale, and at our sheepcote now	ɑː nəʊ ən seɪl ænd at ɔː ʃeːpkot nəʊ
833	By reason of his absence there is nothing	bɪ ɹeːzn̩ əv ɪz absəns ðeɪz ɪz noːtɪŋ
834	That you will feed on. But what is, come see,	ðæt juː wɪl feɪd ən bʊt wʌt ɪz, kʌm siː
835	And in my voice most welcome shall you be.	ænd ɪn mɪ vɔɪs moːs welkəm ʃɒl jə beː
	ROSALIND	
836	What is he that shall buy his flock and pasture?	wʌt ɪz heː ðæt ʃəl bæɪ ɪz flak ən pastə
	CORIN	
837	That young swain that you saw here but erewhile,	ðæt jʌŋ sweɪn ðæt jə saː hɪː bʊt ɛːwəɪl̩
838	That little cares for buying anything.	ðæt lɪtl̩ keɪz fə bæɪɪŋ ænəɪθɪŋ
	ROSALIND	
839	I pray thee, if it stand with honesty,	a preɪ ðɪ ɪf ɪt stænd wɪð ənɪstɪ
840	Buy thou the cottage, pasture, and the flock,	bæɪ ðəʊ ðə kɒtɪdʒ pastəɪ ən ðə flak
841	And thou shalt have to pay for it of us.	ən ðəʊ ʃəlt hæv tə peɪ fəɪ ɪt əv ʊs
	CELIA	
842	And we will mend thy wages. I like this place,	ən weː wɪl mɛnd ðɪ weɪdʒɪz a laɪk ðɪs pleɪs
843	And willingly could waste my time in it.	ən wɪlɪŋləɪ kəd wʌst mɪ taɪm ɪn ɪt
	CORIN	
844	Assuredly the thing is to be sold	əʃʊəɪdlɪ ðə θɪŋ ɪz tuː bɪ soʊld
845	Go with me; if you like upon report	ɡoː wɪð mɪ ɪf jə laɪk əpən ɹɪpɔːt
846	The soil, the profit, and this kind of life,	ðə soɪl ðə prɒfɪt ænd ðɪs kaɪnd ə laɪf

847	I will your very faithful feeder be,	əɪ wɪl jə vɛɪəɪ fɛ:θfʊl fɛ:də be:
848	And buy it with your gold right suddenly. <i>Exeunt.</i>	ən bæɪ ɪt wɪð jə ɡoʊld raɪt sʌdn̩ləɪ

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli2_5.mp3	
	2.5	
	<i>Enter Amiens, Jaques and others.</i>	
	AMIENS	
	[Sings.]	
849	<i>Under the greenwood tree,</i>	ʏndə ðə grɛ:nwud tɹɛ:
850	<i>Who loves to lie with me,</i>	hʊ: lʌvz tə laɪ wɪð me:
851	<i>And turn his merry note</i>	and tən hɪz mɛrɪ no:t
852	<i>Unto the sweet bird's throat,</i>	ʏntu: ðə swɛ:t bɜ:dz θɹo:t
853	<i>Come hither, come hither, come hither.</i>	kʏm hɪðə kʏm hɪðə kʏm hɪðə
854	<i>Here shall he see</i>	hi: ʃəl hɛ: sɛ:
855	<i>No enemy,</i>	no: ɛnəmɪ
856	<i>But winter and rough weather.</i>	bʏt wɪntə and ɹʌf wɛðə
	JAQUES	
857	More, more, I prithee more.	mɔ: mɔ: a pɹɪðɛ: mɔ:
	AMIENS	
858	It will make you melancholy, Monsieur Jaques.	twɪl meɪk jə mɛlənʃkəlɪ mɹsɹɔ̃ dʒɛ:kz
	JAQUES	
859	I thank it. More, I prithee more. I can suck	a θaŋk ɪt mɔ: a pɹɪðɛ: mɔ: a kən sʏk
860	melancholy out of a song, as a weasel sucks eggs.	mɛlənʃkəlɪ ʌʊt əv ə sɒŋ əz ə wɛ:zl sʏks ɛgz
861	More, I prithee more.	mɔ: a pɹɪðɛ: mɔ:

	AMIENS	
862	My voice is ragged, I know I cannot please you.	mɪ vɔɪs ɪz ɹæɡɪd a no: a kənət pleɪz jə
	JAQUES	
863	I do not desire you to please me, I do desire you	a də nɒt dɪzəɪə jə tə pleɪz mɪ a də dɪzəɪə jə
864	to sing. Come, more, another stanza. Call you 'em	tə sɪŋ kʁm mɔ: əno:ðə stanzo: kɔl ju əm
865	stanzos?	stanzo:z
	AMIENS	
866	What you will Monsieur Jaques.	ˌwʌt jə wɪl mɔnsjə ʒɛ:kz
	JAQUES	
867	Nay, I care not for their names, they owe me	nɛ: a keɪ nɒt fə ðə nɛ:mz ðe: o: mɪ
868	nothing. Will you sing?	nɒ:tɪn wɪl jə sɪŋ
	AMIENS	
869	More at your request than to please myself.	mɔ:ɹ ət jo:ɹ ɹɪkwɛst ðən tə pleɪz mɪsɛlf
	JAQUES	
870	Well then, if ever I thank any man, I'll thank	wɛl ðɛn ɪf ɛvəɹ a θaŋk ænəɪ mæn əɪl θaŋk
871	you; but that they call compliment is like th'en-	ju: bət ðæt ðe: kɔ:l kəmpləmənt ɪz lɪk
872	counter of two dog-apes. And when a man thanks	ðɪŋkəʊntəɹ ə tu: dʌɡe:ps ən wɛn ə mæn θaŋks
873	me heartily, methinks I have given him a penny and	mɪ hætlɪ mɪθɪŋks əɪv gɪṽn ɪm ə pɛnɪ ənd
874	he renders me the beggarly thanks. Come sing; and	ɪ ɹɛndəz mɪ ðə bɛɡə-lɪ θaŋks kʁm sɪŋ ən
875	you that will not, hold your tongues.	ju: ðæt wɪl nɒt ho:ld jə tʊŋz
	AMIENS	
876	Well, I'll end the song. Sirs, cover the while: the	wɛl əɪl ɛnd ðə sɒŋ sɛz kʁvə ðə məɪl ðə
877	Duke will drink under this tree. He hath been all	dju:k wɪl dɹɪŋk ɹndə ðɪs tri:t ɪ əθ bɪn ɑ:l
878	this day to look you.	ðɪs de: tə lʊk ju:

	JAQUES	
879	And I have been all this day to avoid him. He is	ənd əɪ əv bi:n ɑ:l ðɪs deɪ tu əvəɪd hɪm ɪz
880	too disputable for my company. I think of as many	tu: dɪspju:təbəl fə məɪ kʌmpnəɪ əɪ θɪŋk əv əz
881	matters as he, but I give heaven thanks and make	mæənəɪ matəz əz heɪ bət a gɪv heə'n θaŋks ən meɪk
882	no boast of them. Come, warble, come.	no: bo:st əv əm kʌm wɑ:bəl kʌm
	AMIEN	
883	[sings] Who doth ambition shun,	hʉ: dʌθ əmbɪʃən ʃʌn
884	And loves to live i' th' sun,	and lʌvz tə liv ɪ ðə sʌn
885	Seeking the food he eats,	sɛ:kɪn ðə fu:d heɪ ets
886	And pleas'd with what he gets,	and ple:zd wɪð wʌt heɪ gets
887	Come hither, come hither, come hither. [All together	kʌm hɪðə kʌm hɪðə kʌm hɪðə
888	Here shall he see here.]	hi: ʃəl heɪ sɛ:
889	No enemy,	no: enəməɪ
890	But winter and rough weather.	bʌt wɪntə and ɹʌf weðə
	JAQUES	
891	I'll give you a verse to this note, that I made	əɪl gɪv ju ə vɜ:s tə ðɪs no:t ðæt a meɪd
892	yesterday in despite of my invention.	jɪstədeɪ ɪn dɪspəɪt ə mɪ ɪnvensɪən
	AMIENS	
893	And I'll sing it.	ənd əɪl sɪŋ ɪt
	JAQUES	
894	Thus it goes.	ðʌs ɪt go:z
895	If it do come to pass	ɪf ɪt du: kʌm tə pas
896	That any man turn ass,	ðæt ənəɪ mæn tɜ:n əs

897	<i>Leaving his wealth and ease,</i>	le:vɪŋ ɪz weɪθ and ɛ:z
898	<i>A stubborn will to please,</i>	ə stʌrbən wɪl tə ple:z
899	<i>Ducdame, ducdame, ducdame,</i>	dʊ:kdamɛ: dʊ:kdamɛ: dʊ:kdamɛ:
900	<i>Here shall he see</i>	hɪ: ʃəl ɪ se:
901	<i>Gross fools as he,</i>	ɡrɔ:s fu:lz az hɛ:
902	<i>And if he will come to me.</i>	and ɪf hɛ: wɪl kʌm tə me:
	AMIENS	
903	What's that 'ducdame'?	ˌmats ðat dʊ:kdamɛ:
	JAQUES	
904	'Tis a Greek invocation, to call fools into a circle.	tɪz ə ɡri:k ɪnvəkeɪʃən tə kɑ:l fu:lz ɪntu ə sə:kəl
905	I'll go sleep if I can; if I cannot, I'll rail against all	əɪl go: sle:p ɪf a kæn ɪf a kənət əɪl ɹeɪl əɡenst ɔ:l
906	the first-born of Egypt.	ðə fɜ:st bɔ:n əv ɛ:dʒɪpt
	AMIENS	
907	And I'll go seek the Duke; his banquet is prepared. <i>Exeunt.</i>	ænd əɪl go: se:k ðə dju:k hɪz bənʃkɪt ɪz prɪpeɪd

	<p>Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli2_6.mp3</p>	
	2.6	
	<i>Enter Orlando and Adam</i>	
	ADAM	
908	Dear master, I can go no further. O I die for food.	dr: mastə a kən go: no: fəðə o: a dər fə fʊ:d
909	Here lie I down, and measure out my grave. Fare-	ɪ: lər a dəʊn ən məzər əʊt mɪ ɡre:v fə:wel
910	well kind master.	kəɪnd mastə
	ORLANDO	
911	Why how now Adam? No greater heart in thee?	mər həʊ nəʊ adəm no: ɡre:tə hɑ:t ɪn ði
912	Live a little, comfort a little, cheer thyself a little.	lɪv ə lɪtəl kʌmfət ə lɪtəl tʃɪr: ðɪself ə lɪtəl
913	If this uncouth forest yield anything savage, I will	ɪf ðɪs ʏnkʊ:θ fɔ:ɪst jɛ:ld ænəiθɪn səvɪdʒ əɪ wɪl
914	either be food for it, or bring it for food to thee.	ɛðə bɪ fʊ:d fər ɪt ɔ: brɪŋ ɪt fə fʊ:d tə ðe:
915	Thy conceit is nearer death than thy powers. For	ði kənsɛ:t ɪz nɪ:ə deθ ðən ði pəʊz fə
916	my sake be comfortable; hold death awhile at the	mər sɛ:k bɪ kʌmfətabl̩ ho:ld deθ əwəɪl ət ði
917	arm's end. I will here be with thee presently, and	ɑ:mz end a wɪl hɪ: bɪ wɪ ði prɛzntli: ənd
918	if I bring thee not something to eat, I will give thee	ɪf a brɪŋ ði nat smθɪŋ tu ɛ:t a wɪl ɡɪv ði
919	leave to die; but if thou diest before I come, thou	le:v tə dər bɪt ɪf ðə dəɪst bɪfɔ:ɪ a kʌm ðəʊ
920	art a mocker of my labour. Well said! Thou lookst	ɑ:t ə məkər ə mɪ le:bə wɛl sɛd ðə lʊks
921	cheerly, and I'll be with thee quickly. Yet thou	tʃɪr:lər ənd əɪl bɪ wɪ ði kwɪklər jɪt ðə
922	liest in the bleak air. Come, I will bear thee to some	leɪst ɪ ðə blɛ:k ɛ: kʌm a wɪl bɛ: ði tə səm
923	shelter and thou shalt not die for lack of a dinner,	ʃɛltə ən ðəʊ ʃɔlt nat dər fə lak əv ə dɪnər

924	if there live any thing in this desert. Cheerly good	if ðe: liv ænəi θɪŋ ɪn ðɪs de:zət tʃɪ:ləi gud
925	Adam. <i>Exeunt.</i>	adəm

	<p>Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli2_7.mp3</p> <p>2.7</p>	
	<p>[A meal set out.]</p> <p><i>Enter Duke Senior, [Amiens] with lords, like outlaws.</i></p>	
	DUKE SENIOR	
926	I think he be transform'd into a beast,	a θɪŋk ɪ bɛː trʌnsfɔːmd ɪntuː ə best
927	For I can nowhere find him like a man.	fɔː ɪ kən noʊwɛː fəɪnd ɪm laɪk ə mæn
	FIRST LORD	
928	My lord, he is but even now gone hence.	mɪ lɔːd ɪ ɪz bət ɛːvn nəʊ gən hɛns
929	Here was he merry, hearing of a song.	hɪː wəz ɪ mɛrɪ hɪːrɪŋ əv ə sɒŋ
	DUKE SENIOR	
930	If he, compact of jars, grow musical,	ɪf hɛː kəmpakt ə dʒɑːz grəʊː mjuːzɪkəl
931	We shall have shortly discord in the spheres.	wɪ ʃɔːl əv ʃɔːtli dɪskɔːd ɪn ðə sfɪəːz
932	Go seek him, tell him I would speak with him.	ɡoː sɛːk ɪm tɛl ɪm ɪ wəd spɛːk wɪð hɪm
	FIRST LORD	
933	He saves my labour by his own approach.	ɪ sɛːvz mɪ leɪbə bɪ ɪz ɔːn əpɹoʊtʃ
	<i>Enter Jaques.</i>	
	DUKE SENIOR	
934	Why how now monsieur? What a life is this,	mɛɪ hæʊ nəʊ mɒsjɜː mæt ə laɪf ɪz ðɪs
935	That your poor friends must woo your company?	ðæt jɔː pɔː frɛnz mæst wuː jɜː kʌmpənɪ
936	What, you look merrily?	mæt juː lʊk mɛrɪli

	JAQUES	
937	A fool, a fool! I met a fool i' th' forest,	ə fu:l ə fu:l a met ə fu:l i ðə fəʊɪst
938	A motley fool: a miserable world!	ə matləi fu:l ə mɪzəɪəbl̩ wɜ:ld
939	As I do live by food, I met a fool,	əz əi də liv bi fu:d a met ə fu:l
940	Who laid him down and bask'd him in the sun,	u: le:d ɪm dəʊn ən baskt ɪm ɪn ðə sʌn
941	And rail'd on Lady Fortune in good terms,	ən ɹe:ld ən le:dəi fə:tən ɪn gʊd tɜ:mz
942	In good set terms, and yet a motley fool.	ɪn gʊd set tɜ:mz ən jɪt ə matləi fu:l
943	'Good morrow, fool', quoth I. 'No, sir', quoth he,	gʊd məʊə fu:l kə:θ əi nɔ: sɜ: kə:θ hɛ:
944	'Call me not fool, till heaven hath sent me fortune'.	kɑ:l me: nat fu:l tɪl hɛən əθ sent mi fə:tən
945	And then he drew a dial from his poke,	ən ðen i dɹu: ə dəɪəl fɹəm ɪz pə:k
946	And looking on it, with lack-lustre eye,	ən lʊkɪn ən ɪt wɪð lak lʌstɜ: əi
947	Says, very wisely, 'It is ten o'clock.	sɛz vɛɪəi wɛɪzli ɪt ɪz tɛn əklək
948	Thus we may see', quoth he, 'how the world wags:	ðʌs wɛ: me: sɛ: kə:θ hɛ: həʊ ðə wɜ:ld wɑ:ʒ
949	'Tis but an hour ago since it was nine,	tɪz bʌt ən ɔ:ɹ əɡo: sɪns ɪt wəz naɪn
950	And after one hour more 'twill be eleven;	ən ɑ:təɹ ɔ:n ɔ:ɹ mɔ: twɪl be: ɪleɪv
951	And so from hour to hour, we ripe, and ripe,	ən so: fɹəm ɔ: tu ɔ: wi ɹaɪp ən ɹaɪp
952	And then from hour to hour, we rot, and rot,	ən ðen fɹəm ɔ: tu ɔ: wi ɹat ən ɹat
953	And thereby hangs a tale.' When I did hear	ən ðɛ:bɪ haŋz ə teɪl mɛn əi dɪd hi:
954	The motley fool thus moral on the time,	ðə matləi fu:l ðʌs məʊəl ən ðə təɪm
955	My lungs began to crow like chanticleer,	mi lʌŋz bɪɡən tə kɹə: ləɪk tʃantəkleɹ:
956	That fools should be so deep-contemplative;	ðæt fu:lz ʃəd be: so: də:p kantemplətɪv
957	And I did laugh, sans intermission,	ænd əi dɪd laf sɑnz ɪntə'mɪsɪən
958	An hour by his dial. O noble fool!	ən ɔ:ə bæi ɪz dəɪəl ɔ: nɔ:bəl fu:l
959	A worthy fool! Motley's the only wear.	ə wɜ:ðəi fu:l matləɪz ði ɔ:nləi wɛ:

	DUKE SENIOR	
960	What fool is this?	mat ful ɪz ðɪs
	JAQUES	
961	O worthy fool! One that hath been a courtier	o: wɜːðəɪ fʊl wʌn ðat əθ bɪn ə kɔːtjə
962	And says, if ladies be but young and fair,	ən seɪz ɪf leɪdɪz biː bʊt jʌŋ ən feɪ:
963	They have the gift to know it. And in his brain,	ðeɪ hav ðə ɡɪft tə nəʊɪt ənd ɪn ɪz breɪn
964	Which is as dry as the remainder biscuit	ˌmɪʃ ɪz əz dɹɪ əz ðə rɪmɛndə bɪskɪt
965	After a voyage, he hath strange places cramm'd	ɑːtə vɔɪ.ɪdʒ ɪ haθ streɪndʒ pleɪsɪz kɹɑmd
966	With obserervation, the which he vents	wɪð ɒbzə'veɪsɪən ðə mɪʃ ɪ vents
967	In mangled forms. O that I were a fool!	ɪn mæŋɡld fɔːmz o: ðat əɪ wɛɹ ə fʊl
968	I am ambitious for a motley coat.	əɪ am ɒmbɪʃɪəs fɔːɹ ə mɒtləɪ kəʊt
	DUKE SENIOR	
969	Thou shalt have one.	ðəʊ ʃɒlt hav ʊn
	JAQUES	
	It is my only suit,	ɪt ɪz mɪ ʊnləɪ ʃu:t
970	Provided that you weed your better judgements	prə'veɪdɪd ðat jə wɛːd jə betə dʒʌdʒmənts
971	Of all opinion that grows rank in them	əv ɔːl əpɪnjən ðat ɡrəʊz ræŋk ɪn ðem
972	That I am wise. I must have liberty	ðæt əɪ əm wɛɪz a mʌst əv lɪbətəɪ
973	Withal, as large a charter as the wind,	wɪðɔːl əz lɑːdʒ ə tʃɑːtəɹ əz ðə wəɪnd
974	To blow on whom I please, for so fools have;	tə bləʊ ɒn hʊːm ə pleɪz fəː soː fʊlz hav
975	And they that are most galled with my folly,	ən ðeɪ: ðæt ɑː moːs ɡaːld wɪð mɪ fələɪ
976	They most must laugh. And why sir must they so?	ðeɪ: moːs məst laf ən məɪ sə mʌs ðeɪ: soː
977	The why is plain as way to parish church.	ðə məɪ ɪz pleɪn əz wɛː tə pærɪʃ tʃɜːtʃ
978	He that a fool doth very wisely hit	heɪ: ðæt ə fʊl dəθ vɛɹəɪ wɛɪzləɪ hɪt
979	Doth very foolishly, although he smart,	dəθ vɛɹəɪ fʊlɪʃləɪ ɑːldoː ɪ smɑt

980	Not to seem senseless of the bob. If not,	nat tə sə:m sɛnsɪs av ðə bɒb ɪf nat
981	The wiseman's folly is anatomiz'd	ðə wəɪzmənz fəlɪ ɪz ənatəməɪzd
982	Even by the squand'ring glances of the fool.	ɛ:ən bæɪ ðə skwandrɪŋ glansɪz av ðə fu:l
983	Invest me in my motley. Give me leave	ɪnvɛst mɪ ɪn mɪ mɒtlɪ gɪv mɪ lɛ:v
984	To speak my mind, and I will through and through	tə spɛ:k mɪ məɪnd ənd əɪ wɪl θru: ən θru:
985	Cleanse the foul body of th'infected world,	klɛnz ðə fu:l bɒdɪ av ðɪnfɛktɪd wɜ:ld
986	If they will patiently receive my medicine.	ɪf ðe: wɪl pɛ:ʃɪəntlɪ rɪsɛ:v mɪ mɛdɪsɪn
	DUKE SENIOR	
987	Fie on thee! I can tell what thou wouldst do.	fəɪ ɒn θi əɪ kən tɛl wɒt θəu wʊd du:
	JAQUES	
988	What, for a counter, would I do but good?	wɒt fɔ:r ə kəʊntə wʊd ə du: bət gu:d
	DUKE SENIOR	
989	Most mischievous foul sin, in chiding sin.	mɔ:s mɪstʃɪvəs fu:l sɪn ɪn tʃɪdɪŋ sɪn
990	For thou thyself hast been a libertine,	fə θəu ðɪsɛlf ɹast bɪn ə lɪbətɪ:n
991	As sensual as the brutish sting itself,	az sɛnsjəl az ðə brʊ:tɪʃ stɪŋ ɪtsɛlf
992	And all th'embossed sores and headed evils	ənd ɑ:l ðɛmbasɪd sɔ:rz ən hɛdɪd ɛvɪlz
993	That thou with licence of free foot hast caught	ðæt θəu wɪ lɑɪsəns av fri: fu:t ɹas kɔ:t
994	Wouldst thou disgorge into the general world.	wʊdz θəu dɪsgɔ:ɹɪntu: ðə dʒɛnrəl wɜ:ld
	JAQUES	
995	Why who cries out on pride,	wəɪ hu: kraɪz əʊt ɒn prɪd
996	That can therein tax any private party?	ðæt kən ðe:ɪn taks ɹənəɪ prəɪvɪt pɑ:tɪ
997	Doth it not flow as hugely as the sea,	dəθ ɪt nat flo: az hu:ɹɪdʒlɪ az ðə sɛ:
998	Till that the weary very means do ebb?	tɪl ðæt ðə wɪrɪ vɛrɪ mɛ:nz du ɛb
999	What woman in the city do I name,	wɒt wʊmən ɪn ðə sɪtɪ du: ə nɛ:m

1000	When that I say the city-woman bears	men ðat a se: ðə sitəi wʊmən be:z
1001	The cost of princes on unworthy shoulders?	ðə kast ə pɪnsɪz an ʏnwəðəi ʃo:dəz
1002	Who can come in and say that I mean her,	hʏ: kən kʏm in ən se: ðət əi me:n he
1003	When such a one as she, such is her neighbour?	men sʏtʃ ə wən əz ʃe: sʏtʃ ɪz ə ne:bə
1004	Or what is he of basest function,	o: mat ɪz he: əv be:sɪst fʏŋksɪən
1005	That says his bravery is not on my cost,	ðət sez ɪz brɛvɪəi ɪz nət ən məi kast
1006	Thinking that I mean him, but therein suits	θɪŋkɪn ðət əi me:n hɪm bət ðe:ɪn ʃu:ts
1007	His folly to the mettle of my speech?	ɪz faləi tʏ: ðə metl əv mɪ spe:tʃ
1008	There then! How then? What then? Let me see wherein	ðe: ðen həʊ ðen mat ðen lemi se: me:ɪn
1009	My tongue hath wrong'd him: if it do him right,	mɪ tʊŋ əθ ɪŋd ɪm ɪf ɪt dʏ: ɪm ɪt
1010	Then he hath wrong'd himself; if he be free,	ðən he: əθ ɪŋd ɪmseɪf ɪf he: bɪ fre:
1011	Why then my taxing like a wild-goose flies	məi ðen mɪ taksm ləɪk ə wəɪld gu:s fləɪz
1012	Unclaim'd of any man. But who comes here?	ʏnkle:md əv ənəi mən bət hʏ: kʏmz hi:
	<i>Enter Orlando [with sword drawn.]</i>	
	ORLANDO	
1013	Forbear, and eat no more.	fəbe:ɪ ənd e:t nɔ: mɔ:
	JAQUES	
1014	Why, I have eat none yet.	məi əɪv et nɔ:n jɪt
	ORLANDO	
1015	Nor shalt not till necessity be served.	nɔ: ʃɒl nət tɪl nɪsɛsɪtəi bɪ səvd
	JAQUES	
1016	Of what kind should this cock come of?	əv mat kəɪnd ʃʊd ðɪs kək kʏm əv
	DUKE SENIOR	
1017	Art thou thus bolden'd man by thy distress?	ɑ:t ðəʊ ðɪs bo:ldənd mən bɪ ðəi distɹɛs

1018	Or else a rude despiser of good manners,	əɪ ɛls ə ruːd dɪspəɪzəɪ əv ɡʊd mənəz
1019	That in civility thou seem'st so empty?	ðæt ɪn sɪvɪlɪtɪ ðə seɪmst soː ɛmtɪ
	ORLANDO	
1020	You touch'd my vein at first: the thorny point	jə tʌtʃt mɪ veɪn ət fɜːst ðə θɔːnəɪ pɔɪnt
1021	Of bare distress hath ta'en from me the show	ə beɪː dɪstɹes əθ teɪən frəm meː ðə ʃoː
1022	Of smooth civility. Yet am I inland bred,	ə smuːð sɪvɪlɪtɪ jɪt am əɪ ɪnlənd brɛd
1023	And know some nurture. But forbear, I say,	ən noː səm nəʔtə bʊt fəbeɪə a seɪ
1024	He dies that touches any of this fruit,	heɪː deɪz ðæt tʌtʃɪz ænəɪ əv ðɪs fruɪt
1025	Till I and my affairs are answered.	tɪl əɪ ən məɪ əfeɪz aɪ ɒnsəɪəd
	JAQUES	
1026	And you will not be answered with reason, I must die.	ən juː wɪl nɒt bi ɒnsəɪəd wɪ ɹeɪzn əɪ mʌs deɪ
	DUKE SENIOR	
1027	What would you have? Your gentleness shall force,	wɒt wəd ju ɹəv jə ʤɛntlənɪs ʃəl fɔːs
1028	More than your force move us to gentleness.	mɔː ðən jə fɔːs mʌv ʌs tə ʤɛntlənɪs
	ORLANDO	
1029	I almost die for food, and let me have it.	əɪ ɑːlməs deɪ fə fuːd ən lɛt mi ɹəv
	DUKE SENIOR	
1030	Sit down and feed, and welcome to our table.	sɪt daʊn ən feɪd ən wɛlkəm tuː ɔː teɪbəl
	ORLANDO	
1031	Speak you so gently? Pardon me, I pray you.	speɪk juː sə ʤɛntləɪ pɑːdn meː a preɪ ju
1032	I thought that all things had been savage here,	a θɑːt ðæt ɑːl θɪŋz ɒd biːn sɑvɪdʒ hɪə
1033	And therefore put I on the countenance	ən ðeɪfə put əɪ ɒn ðə kaʊntənəns
1034	Of stern commandment. But whate'er you are	ə stɜːn kəmənmənt bʊt wɒteɪə ju ɑː
1035	That in this desert inaccessible	ðæt ɪn ðə deɪzət ɪnɒksɛsəbəl

1036	Under the shade of melancholy boughs,	ʁndə ðə ʃe:d ə meləŋkaləi bæuz
1037	Lose and neglect the creeping hours of time;	lʊ:z ən nɪɡləkt ðə kri:pɪn ɔ:z ə taim
1038	If ever you have look'd on better days;	ɪf evə jʊ: əv lʊkt ən betə de:z
1039	If ever been where bells have knoll'd to church;	ɪf evə bɪn mɛ: beɪz əv no:l tə tʃɛtʃ
1040	If ever sat at any good man's feast;	ɪf evə sat ət ænəi gʊd manz fest
1041	If ever from your eyelids wip'd a tear,	ɪf evə frʌm jəi əɪlɪdz wəɪpt ə ti:
1042	And know what 'tis to pity and be pitied,	ən no: mət tɪz tə pɪtəi and be: pɪtəɪd
1043	Let gentleness my strong enforcement be;	let dʒentlɪnis mɪ strɒŋ ɪnfɔ:smənt be:
1044	In the which hope, I blush, and hide my sword.	ɪn ðə mɪtʃ ho:p ə blʌʃ ən haɪd mɪ sɔ:d
	DUKE SENIOR	
1045	True is it that we have seen better days,	tri: ɪz ɪt ðat wɪ hav sɛ:n betə de:z
1046	And have with holy bell been knoll'd to church,	ən hav wɪð ho:ləi beɪ bɪn no:l tə tʃɛtʃ
1047	And sat at good men's feasts, and wip'd our eyes	ən sat ət gʊd mɛnz fests ən wəɪpt o:ɪ əɪz
1048	Of drops that sacred pity hath engender'd;	ə drɒps ðət seɪkɪd pɪtəi həθ ɪndʒendəd
1049	And therefore sit you down in gentleness,	ən ðe:fə sɪt jə daʊn ɪn dʒentlɪnis
1050	And take upon command what help we have	ən teɪk əpən kəmənd mət help wɪ hav
1051	That to your wanting may be minister'd.	ðət tʊ: jə wantɪn me: bɪ mɪnɪstəd
	ORLANDO	
1052	Then but forbear your food a little while,	ðen bʌt fəbeə: jə fʊ:d ə lɪtl̩ məɪl̩
1053	Whiles, like a doe, I go to find my fawn,	məɪlz ləɪk ə do: a go: tə faɪnd mɪ fa:n
1054	And give it food. There is an old poor man,	ən gɪv ɪt fʊ:d ðəɪ ɪz ən o:ld pɔ: man
1055	Who after me hath many a weary step	u: ɑ:tə me: əθ məni ə wɪəri stɛp
1056	Limp'd in pure love; til he be first suffic'd,	lɪmpt ɪn pjʊ: lʌv tɪl he: bɪ fɛst səfɪst
1057	Oppress'd with two weak evils, age and hunger,	əprɛst wɪ tʊ: wɛ:k evl̩z ɛ:ɪdʒ ən hʌŋgə
1058	I will not touch a bit.	əɪ wɪl nat tʌtʃ ə bɪt

	DUKE SENIOR	
1059	Go find him out And we will nothing waste till you return.	go: fəɪnd ɪm əʊt ən we: wɪl no:ɪn wəst tɪl ju: ɪtə:n
	ORLANDO	
1060	I thank ye, and be blest for your good comfort. [Exit.]	a ðaŋk jə and bɪ blɛst fə ʃɔ: gud kɜ:mfə:t
	DUKE SENIOR	
1061	Thou seest, we are not all alone unhappy:	ðə se:st wɪ ə nat ɔ:l əlo:n ʏnhapəɪ
1062	This wide and universal theatre	ðɪs wəɪd ən ju:nɪvɜ:səl θe:ətə
1063	Presents more woeful pageants than the scene	pɹɪzents mɔ: wo:fəl pədʒɪənts ðan ðə se:n
1064	Wherein we play in.	we:ɪn wɪ pleɪ ɪn
	JAQUES	
1065	All the world's a stage, And all the men and women merely players.	ɑ:l ðə wɜ:ldz ə steɪdʒ ənd ɑ:l ðə men ən wɪmɪn mɪ:lɪ plɛ:əz
1066	They have their exits and their entrances,	ðe: hav ðəɪ eksɪts ən ðəɪ entɹənsɪz
1067	And one man in his time plays many parts,	ənd o:n man ɪn ɪz taɪm pleɪz mænəɪ pɑ:ts
1068	His acts being seven ages. At first the infant,	ɪz əks bɪn seəŋ e:ɪdʒɪz ət fɜ:s ðɪ ɪnfənt
1069	Mewling and puking in the nurse's arms.	mju:lɪn ən pjʊ:kɪn ɪn ðə nɜ:sɪz ɑ:mz
1070	Then, the whining school-boy with his satchel	ðen ðə məɪnɪn sku:lboɪ wɪð ɪz sətʃəl
1071	And shining morning face, creeping like snail	ən ʃaɪnɪn mɔ:nɪn fe:s kri:pɪn laɪk sneɪl
1072	Unwillingly to school. And then the lover,	ʏnwɪlɪŋlɪ tə sku:l ən ðen ðə lʌvə
1073	Sighing like furnace, with a woeful ballad	səɪ.ɪn laɪk fɜ:nɪs wɪð ə wo:fəl bələd
1074	Made to his mistress' eyebrow. Then, a soldier,	mɛɪd tu ɪz mɪstrɪs əɪbrəʊ ðen ə so:ɪdʒə
1075	Full of strange oaths, and bearded like the pard,	ful ə streɪndʒ o:ðz ən brɪdɪd laɪk ðə pɑ:d
1076	Jealous in honour, sudden, and quick in quarrel,	dʒeləs ɪn ənə sʌdn ən kwɪk ɪn kwɔrəl

1077	Seeking the bubble reputation	sɛ:kɪn ðə bʌbəl ɹepjəteɪʃən
1078	Even in the cannon's mouth. And then, the justice,	ɛ:ən ɪn ðə kənən z məʊθ ən ðen ðə dʒʌstɪs
1079	In fair round belly, with good capon lin'd,	ɪn feɪ ɹaʊnd beləɪ wɪð gud kə:pən laɪnd
1080	With eyes severe, and beard of formal cut,	wɪð əɪz sɪvɪ: ən br:d ə fə:məl kʌt
1081	Full of wise saws, and modern instances,	fʊl ə wəɪz saɪz ən mədən ɪnstənsɪz
1082	And so he plays his part. The sixth age shifts	ən so: ɪ pleɪz ɪz pɑ:t ðə sɪkst eɪdʒ ʃɪfs
1083	Into the lean and slipper'd pantaloons,	ɪntu: ðə leɪn ən slɪpəd pəntələʊn
1084	With spectacles on nose, and pouch on side,	wɪ spektəklaɪz ən no:z ən pəʊtʃ ən saɪd
1085	His youthful hose well sav'd, a world too wide	ɪz ju:θfəl ho:z weɪl səv'd ə wɜ:ld tu: wəɪd
1086	For his shrunk shank, and his big manly voice,	fəɪ hɪz ʃɹʌŋk ʃaŋk ən hɪz bɪɡ mənli vɔɪs
1087	Turning again toward childish treble, pipes	tɜ:nɪŋ əɡen tə:wɜ:d tʃɔɪldɪʃ tɹebəl paɪps
1088	And whistles in his sound. Last scene of all,	ən mɪsəlz ɪn ɪz səʊnd last sɛ:n əv ɑ:l
1089	That ends this strange eventful history,	ðæt endz ðɪs streɪndʒ ɪventfʊl hɪstəɹi
1090	Is second childishness and mere oblivion,	ɪz sekənd tʃɔɪldɪʃnɪs ən mɪ:ə əblɪvjən
1091	Sans teeth, sans eyes, sans taste, sans everything.	sanz tɛ:θ sanz əɪz sans tast sanz evɹɪθɪŋ
	<i>Enter Orlando with Adam.</i>	
	DUKE SENIOR	
1092	Welcome. Set down your venerable burden,	welkəm sɛt dəʊn jə venərəbəl bɜ:ðən
1093	And let him feed.	ən lɛt ɪm feɪd
	ORLANDO	
1094	I thank you most for him.	ə θaŋk jə mo:st fə hɪm
	ADAM	
	So had you need,	so: had jə neɪd
1095	I scarce can speak to thank you for myself.	ə ske:s kən spi:k tə θaŋk jə fə: mɪsɛlf

	DUKE SENIOR	
1096	Welcome, fall to. I will not trouble you	wɛlkəm fa:l tʊ: a wi:l nat trʌbl̩ ju:
1097	As yet to question you about your fortunes.	az jɪt tə kwɛstɪən ju: əbəʊt jə fɔ:tənz
1098	Give us some music, and good cousin, sing.	gɪv ʌs səm mjʊ:zɪk ən gʊd kʌzn sɪŋ
	AMIENS	
	[Sings.]	
	<i>Blow, blow, thou winter wind,</i>	
1099	<i>Thou art not so unkind</i>	blo: blo: ðəʊ wɪntə wəɪnd
1100	<i>As man's ingratitude.</i>	ðəʊ ɑ:t nat so: ʌnkəɪnd
1101	<i>Thy tooth is not so keen,</i>	az manz ɪŋgratɪtʃu:d
1102	<i>Because thou art not seen,</i>	ðəɪ tʊ:θ ɪz nat so: keɪn
1103	<i>Although thy breath be rude.</i>	bɪkəz ðəʊ ɑ:t nat seɪn
1104	<i>Heigh-ho, sing heigh-ho, unto the green holly</i>	ɑ:lðo: ðəɪ bɪəθ be: ɪu:d
1105	<i>Most friendship is feigning, most loving mere folly.</i>	he: ho: sɪŋ he: ho: ʌntʊ: ðə ɡɪɛ:n hələɪ
1106	<i>Then heigh-ho, the holly,</i>	mo:st frɛndʃɪp ɪz feɪnɪŋ mo:st lʌvɪŋ mɛ: fələɪ
1107	<i>This life is most jolly.</i>	ðeɪn he: ho: ðə hələɪ
1108		ðɪs laɪf ɪz mo:st dʒələɪ
	<i>Freeze, freeze, thou bitter sky,</i>	
1109	<i>That dost not bite so nigh</i>	frɛ:z frɛ:z ðəʊ bɪtə skəɪ
1110	<i>As benefits forgot.</i>	ðat dɔst nat baɪt so: nəɪ
1111	<i>Though thou the waters warp,</i>	az benəfɪts fəɡat
1112	<i>Thy sting is not so sharp,</i>	ðo: ðəʊ ðə watəz wəp
1113	<i>As friend remember'd not.</i>	ðəɪ stɪŋ ɪz nat so: ʃəp
1114	<i>Heigh-ho, sing heigh-ho, unto the green holly,</i>	az frɛnd ɪməmbəd nat
1115	<i>Most friendship is feigning, most loving mere folly.</i>	he: ho: sɪŋ he: ho: ʌntʊ: ðə ɡɪɛ:n hələɪ

1116	<i>Then heigh-ho the holly,</i>	mo:st frændʃɪp ɪz fɛ:nɪŋ mo:st lʌvɪŋ mɪ: fələɪ
1117	<i>This life is most jolly.</i>	ðen he: ho: ðə haləɪ
1118		ðɪs laɪf ɪz mo:st dʒələɪ
	DUKE SENIOR	
1119	If that you were the good Sir Rowland's son,	ɪf ðæt jə wɑ: ðə gʊd sɜ: ɹo:lənz sʌn
1120	As you have whisper'd faithfully you were,	az ju: əv wɪspərd fe:θfələɪ jə wɑ:
1121	And as mine eye doth his effigies witness	ænd az mɪn əɪ dəθ hɪz ɛfɪdʒəɪz wɪtnɪs
1122	Most truly limn'd and living in your face,	mo:s tru:ləɪ lɪmd ən lɪvɪn ɪn jə fe:s
1123	Be truly welcome hither. I am the duke	bɪ tru:ləɪ wɛlkʌm hɪə əɪ am ðə dju:k
1124	That lov'd your father. The residue of your fortune,	ðæt lʌvd jə faðə ðə ɹɛzɪdju: əv jə fɔ:tən
1125	Go to my cave and tell me. Good old man,	ɡo: tə mɪ ke:v ən tɛl mɪ gʊd o:ld mæn
1126	Thou art right welcome as thy master is.	ðəu ɑ:t ɹaɪt wɛlkəm az ðɪ mastəɪ ɪz
1127	Support him by the arm. Give me your hand	səpɔ:t ɪm bəɪ ðɪ ɑ:m ɡɪv mɛ: jə hand
1128	And let me all your fortunes understand. <i>Exeunt.</i>	ən lɛt mɪ ɑ:l jə fɔ:tənz ʌndəstand

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli3_1.mp3	
3.1		
	<i>Enter Duke, lords and Oliver.</i>	
	DUKE FREDERICK	
1129	Not see him since? Sir, sir that cannot be.	nat se: im sins sɜ sɜ ðat kanət be:
1130	But were I not the better part made mercy,	bət wɜ a nat ðə betə pɑt me:d məsəri
1131	I should not seek an absent argument	a ʃʊd nat se:k ən absənt ɑgəmənt
1132	Of my revenge, thou present. But look to it:	ə məi ɹɪvɛndʒ ðəʊ pɹɛznɪt bʊt lʊk tu:t
1133	Find out thy brother whereso'er he is;	fəɪnd əʊt ði brʌðə me:sə:ɹi ɪ ɪz
1134	Seek him with candle: bring him dead or living	se:k ɪm wɪ kændl̩ brɪŋ ɪm dɛd ər lɪvɪŋ
1135	Within this twelvemonth, or turn thou no more	wɪðɪn ðɪs twɛlvɪmɒnθ ɔ: tɜn ðəʊ no: mɔ:
1136	To seek a living in our territory.	tə se:k ə lɪvɪŋ ɪn ɔ: tɛɪtɹəri
1137	Thy lands and all things that thou dost call thine,	ði lɒnz ən ɑ:l θɪŋz ðat ðə dɒst kɑ:l ðəɪn
1138	Worth seizure, do we seize into our hands,	wɜθ se:zə dʊ: wɪ se:z ɪntʊ: ɔ: hɒnz
1139	Till thou canst quit thee by thy brother's mouth	tɪl ðəʊ kɑns kwɪt ði beɪ ði brʌðəz məʊθ
1140	Of what we think against thee.	ə mɑt wɪ θɪŋk əɡɛns ði
	OLIVER	
1141	O that your Highness knew my heart in this!	ɔ: ðat jə hæmɪs njʊ: mɪ hɑ:t ɪn ðɪs
1142	I never lov'd my brother in my life.	a nəvə lʌvd mɪ brʌðəɪ ɪn mɪ laɪf
	DUKE FREDERICK	
1143	More villain thou. Well, push him out of doors,	mɔ: vɪlɪn ðəʊ wɛl pʊʃ ɪm əʊt ə dɔ:z

1144	And let my officers of such a nature	ən let mi əfɪsəz ə sʌtʃ ə nə:tə
1145	Make an extent upon his house and lands.	mɛ:k ən ɪkstɛnt əpən ɪz həʊs ən lɒnz
1146	Do this expediently, and turn him going. <i>Exeunt.</i>	dʊ: ðɪs ɪkspeɪdjəntləɪ ən tɜ:n ɪm goɪn

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli3_2.mp3	
	3.2	
	<i>Enter Orlando [with a paper.]</i>	
	ORLANDO	
1147	Hang there my verse, in witness of my love,	haŋ ðe: mi vɜ:s in witnis əv mi lʌv
1148	And thou thrice-crowned queen of night, survey	ən ðəu θɹaɪs kri:əund kwɛ:n ə naɪt səvɛ:
1149	With thy chaste eye, from thy pale sphere above,	wɪ ðəi tʃast əi frəm ðəi peɪl sfiə əbʌv
1150	Thy huntress' name, that my full life doth sway.	ði hʌntɹɪs neɪm ðət məi fʊl laɪf dəθ swɛ:
1151	O Rosalind, these trees shall be my books,	o: rɒzələɪnd ðɪz tiəz ʃəl be: mi buks
1152	And in their barks my thoughts I'll character,	ənd in ðə bɑ:ks mi θɑ:ts əɪl kærɪktə
1153	That every eye which in this forest looks,	ðət evɹɪ əi mɪtʃ in ðɪs fɒrɪst lʊks
1154	Shall see thy virtue witness'd everywhere.	ʃəl se: ði vɜ:tjə witnɪst evɹɪwɛə
1155	Run, run Orlando, carve on every tree	ɹʌn ɹʌn ɒ-lando: kɑ:v ən evɹɪ tiə:
1156	The fair, the chaste, and unexpressive she. <i>Exit.</i>	ðə fe: ðə tʃast ənd ʌnɪksprɛsɪv ʃe:
	<i>Enter Corin and Touchstone.</i>	
	CORIN	
1157	And how like you this shepherd's life, Master	ənd əv laɪk jə ðɪs ʃepərdz laɪf mastə
1158	Touchstone?	tʌtʃsto:n
	TOUCHSTONE	
1159	Truly shepherd, in respect of itself, it is a good	tru:lɪ ʃepəd in ɹɪspekt əv ɪtself ɪz ə gʊd

1160	life; but in respect that it is a shepherd's life, it is	læif bæt in ʊspek ðæt tɪz ə ʃepədʒ læif tɪz
1161	naught. In respect that it is solitary, I like it very	na:t in ʊspek ðæt tɪz salɪtəri a ləɪk ɪt veəri
1162	well; but in respect that it is private, it is a very	wel bæt in ʊspek ðæt tɪz praɪvət tɪz ə veəri
1163	vile life. Now in respect it is in the fields, it pleaseth	vəl læif nəʊ in ʊspek tɪz in ðə fe:ldz ɪt ple:zɪθ
1164	me well; but in respect it is not in the court, it is	mɪ wel bæt in ʊspek tɪz nɑt in ðə kɔ:t tɪz
1165	tedious. As it is a spare life, look you, it fits my	tɪdʒəs əz tɪz ə speɪ læif lʊk ju ɪt fɪts mɪ
1166	humour well; but as there is no more plenty in it,	hju:mə wel bæt əz ðəz nɔ: mɔ: plentɪ ɪnt
1167	it goes much against my stomach. Hast any	ɪt go:z mʌtʃ əɡens mɪ stʊmək hɑst ænə
1168	philosophy in thee, shepherd?	fɪləsəfə ɪn ðe: ʃepəd
	CORIN	
1169	No more but that I know the more one sickens the	nɔ: mɔ: bæt ðæt a nɔ: ðə mo:ɹ o:n sɪkɪnz ðə
1170	worse at ease he is; and that he that wants money,	wɜ:s ət e:z ɪ ɪz ən ðæt e: ðæt wɑnts mʌnə
1171	means, and content is without three good friends;	me:nz ən kəntent ɪz wɪðəʊt θri: gʊd frienz
1172	that the property of rain is to wet and fire to burn;	ðæt ðə praɪpətə ɪ æ:n ɪz tə wet ən fəɪə tə bɜ:n
1173	that good pasture makes fat sheep; and that a great	ðæt gʊd pastə me:ks fɑt ʃe:p ən ðæt ə gre:t
1174	cause of the night is lack of the sun; that he that	kɑ:z ə ðə nəɪt ɪz læk ə ðə sʌn ðæt e: ðæt aθ
1175	hath learned no wit by nature nor art may complain	lænd nɔ: wɪt bɪ ne:tə nɔɹ ɑ:t me: kəmple:n
1176	of good breeding or comes of a very dull kindred.	ə gʊd bre:dɪŋ ɔ: kʌmz əv ə veəri dʌl kɪndrɪd
	TOUCHSTONE	
1177	Such a one is a natural philosopher. Wast ever in	sʌtʃ ə wʌn ɪz ə natʃrəl fɪləsəfə wɑst evə ɪn
1178	court, shepherd?	kɔ:t ʃepəd
	CORIN	
1179	No truly.	nɔ: trʉli

	TOUCHSTONE	
1180	Then thou art damned.	ðen ðəu ɑ:t dɑmd
	CORIN	
1181	Nay, I hope.	nɛ: əi o:p
	TOUCHSTONE	
1182	Truly thou art damned, like an ill-roasted egg,	tru:ləi ðəu ɑ:t dɑmd ləik ən ɪl ɪo:stɪd ɛg
1183	all on one side.	ɑ:l ən o:n saɪd
	CORIN	
1184	For not being at court? Your reason.	fə nat beɪn ət ko:t jə ɹe:zn
	TOUCHSTONE	
1185	Why, if thou never wast at court, thou never	məi ɪf ðə neɪvə wəst ət ko:t ðə neɪvə
1186	saw'st good manners; if thou never saw'st good	sa:s gud mənəz ɪf ðə neɪvə sa:s gud
1187	manners, then thy manners must be wicked, and	mənəz ðən ði mənəz məs bi wɪkɪd ən
1188	wickedness is sin, and sin is damnation. Thou art in	wɪkɪdnɪs ɪz sɪn ən sɪn ɪz dɑmneɪʃən ðəu ɑ:t ɪn
1189	a parlous state, shepherd.	ə pɑ:ləs steɪt ʃepəd
	CORIN	
1190	Not a whit, Touchstone. Those that are good	nat ə wɪt tʃʌtʃsto:n ðo:z ðæt ɑ: gud
1191	manners at the court are as ridiculous in the country	mənəz ət ðə ko:t ɑ: az ɪdɪkjələs ɪn ðə kʌntɹi
1192	as the behavior of the country is most mockable at	az ðə bɪje:vjəɪ ə ðə kʌntɹi ɪz mo:s məkəbl̩ ət
1193	the court. You told me you salute not at the court,	ðə ko:t ju: to:ld mi jə səljʊ:t nat ət ðə ko:t
1194	but you kiss your hands: that courtesy would be	bʌt jə kɪs jəɪ andz ðæt ko:tsəi wəd bi
1195	uncleanly if courtiers were shepherds.	ʌnkle:nli ɪf ko:tjəz wə ʃepədz
	TOUCHSTONE	
1196	Instance, briefly; come, instance.	ɪnstəns brɛ:fl̩i kʌm ɪnstəns

	CORIN	
1197	Why we are still handling our ewes, and their fells	mæi wɪ stɪl andlɪn ɔː juːz ən ðə fɛlz
1198	you know are greasy.	jə noː ə ɡreɪzəi
	TOUCHSTONE	
1199	Why, do not your courtier's hands sweat? And is	mæi duː nat jə koːtjəz hanz swet ænd ɪz
1200	not the grease of a mutton as wholesome as the	nat ðə ɡreɪs əv ə mʌtən az hoːlsəm az ðə
1201	sweat of a man? Shallow, shallow. A better instance	swet əv ə man ʃalə ʃalə ə betər instəns
1202	I say. Come.	a seː kʌm
	CORIN	
1203	Besides, our hands are hard.	bɪsəɪdz ɔːr andz ər hɑːd
	TOUCHSTONE	
1204	Your lips will feel them the sooner. Shallow again.	jə lɪps wɪl fiːl ðəm ðə suːnə ʃaləw əɡen
1205	A more sounder instance, come.	ə moː səʊndər instəns kʌm
	CORIN	
1206	And they are often tarred over with the surgery of	ən ðeɪ afn tɑːd ovə wɪ ðə sɜːdʒrɪ əv
1207	our sheep; and would you have us kiss tar? The	ɔː ʃeɪp ən wəd jav əs kɪs tɑː ðə
1208	courtier's hands are perfumed with civet.	koːtjəz andz ə pɜːfjuːmd wɪ sɪvɪt
	TOUCHSTONE	
1209	Most shallow man! Thou worms-meat in respect	moːs ʃalə man ðəʊ wɜːmz meɪt ɪn rɪspekt
1210	of a good piece of flesh indeed! Learn of the wise	əv ə ɡʊd piːs ə fleʃ ɪndeɪd læn ə ðə wəɪz
1211	and perpend. Civet is of a baser birth than tar, the	ən pɜːpend sɪvɪt ɪz əv ə beɪsə bɜːθ ðən tɑː ðə
1212	very uncleanly flux of a cat. Mend the instance,	veɪəri ʏnkleɪnlɪ flʌks əv ə kæt mɛnd ðɪ instəns
1213	shepherd.	ʃepəd

	CORIN	
1214	You have too courtly a wit for me, I'll rest.	jʊ: av tʊ: kɔ:tləi ə wit fə mɛ: ɔɪl ɹɛst
	TOUCHSTONE	
1215	Will thou rest damned? God help thee, shallow	wɪl ðəʊ ɹɛst dɑmd gɒd hɛlp ði ʃalə
1216	man! God make incision in thee, thou art raw!	mɑn gɒd mɛ:k ɪnsɪʒən ɪn ði ðəʊ ɑ:t ɹɑ:
	CORIN	
1217	Sir, I am a true labourer: I earn that I eat, get that	sə əɪm ə trʊ: lɛ:bɹə əɪ ɛn ðat əɪ ɛ:t get ðat
1218	I wear; owe no man hate, envy no man's happiness;	a weɪ ɔ: nɔ: mɑn ɛ:t ɛnvəi nɔ: mɑnz ʌpɪnɪs
1219	glad of other men's good, content with my harm;	glɑd əv ɔ:ðə mɛnz gʊd kəntɛnt wɪ mɪ ɑ:m
1220	and the greatest of my pride is to see my ewes graze	ən ðə grɛ:tɪst ə mɪ prɑɪd ɪz tə sɛ: mɪ jʊ:z grɛ:z
1221	and my lambs suck.	ən mɪ lɑmz sʌk
	TOUCHSTONE	
1222	That is another simple sin in you, to bring the	ðats əno:ðə sɪmpəl sɪn ɪn jə tə brɪŋ ðə
1223	ewes and the rams together, and to offer to get your	jʊ:z ən ðə ɹɑmz təgeðə ən tə ɒfə tə get jə
1224	living by the copulation of cattle; to be bawd to a	lɪvɪn bɪ ði kɒpjələ:ʃən ə kɑtəl tə bɪ bɑ:d tə ə
1225	bell-wether, and to betray a she-lamb of a twelve-	bɛɪl weðə ən tə bɪtɹɛ: ə ʃɛ: lɑm əv ə twɛlvmɪnθ
1226	month to a crooked-pated old cuckoldly ram, out of	tʊ ə kɹʊkɪd pɛ:tɪd ɔ:lɪd kʌkəlɪdɹi ɹɑm ɔʊt
1227	all reasonable match. If thou beest not damned for	əv ɑ:l ɹɛ:zənbəl mætʃ ɪf ðə bɪst nɒt dɑmd fə
1228	this, the devil himself will have no shepherds. I	ðɪs ðə di:əɪl ɪmself wɪl hæv nɔ: ʃepədz a
1229	cannot see else how thou shouldst 'scape.	kənət sɛ: ɛls həʊ ðəʊ ʃʊds skeɪp
	CORIN	
1230	Here comes young Master Ganymede, my new	hɪ: kɹɪmz jʌŋ mɑstə gənɪmɛ:d mɪ nju:
1231	mistress's brother.	mɪstɹɪsɪz brʌðə
	<i>Enter Rosalind [with a paper, reading.]</i>	

	ROSALIND	
1232	<i>From the east to western Inde,</i>	fɪɑm ðɪ est tə ðə westən əɪnd
1233	<i>No jewel is like Rosalind.</i>	no: dʒu:əl ɪz laɪk ɹazələɪnd
1234	<i>Her worth being mounted on the wind,</i>	hɜː wɜːθ beɪn məʊntɪd ɒn ðə wəɪnd
1235	<i>Through all the world bears Rosalind.</i>	θru: ɑ:l ðə wɜːld beɪz ɹazələɪnd
1236	<i>All the pictures fairest lin'd</i>	ɑ:l ðə pɪktəz feɪrɪst laɪnd
1237	<i>Are but black to Rosalind.</i>	ɑː bʌt blæk tə ɹazələɪnd
1238	<i>Let no face be kept in mind</i>	let no: feɪs be: kept ɪn maɪnd
1239	<i>But the fair of Rosalind.</i>	bʌt ðə feɪ əv ɹazələɪnd
	TOUCHSTONE	
1240	I'll rhyme you so, eight years together; dinners	əɪl ɹəɪm jə so: eɪt jɪːz təgeðə dɪnəz
1241	and suppers and sleeping-hours excepted. It is the	ən sʌpəz ən sleɪpɪn ɔːz ɪkseptɪd tɪz ðə
1242	right butter-women's rank to market.	raɪt bʌtə wɪmɪnz ɹaŋk tə mɑːkɪt
	ROSALIND	
1243	Out fool!	əʊt fu:l
	TOUCHSTONE	
1244	For a taste.	fəɪ ə tast
1245	<i>If a hart do lack a hind,</i>	ɪf ə hɑːt dʌ: lak ə haɪnd
1246	<i>Let him seek out Rosalind.</i>	let ɪm se:k əʊt ɹazələɪnd
1247	<i>If the cat will after kind,</i>	ɪf ðə kæt wɪl ɑ:tə kaɪnd
1248	<i>So be sure will Rosalind.</i>	so: be: ʃʊ: wɪl ɹazələɪnd
1249	<i>Winter'd garments must be lin'd,</i>	wɪntəz gɑːmənts məs bɪ laɪnd
1250	<i>So must slender Rosalind.</i>	so: məs slendəɪ ɹazələɪnd
1251	<i>They that reap must sheaf and bind,</i>	ðe: ðæt ɹe:p məs ʃe:f ən baɪnd
1252	<i>Then to cart with Rosalind.</i>	ðen tə kɑːt wɪð ɹazələɪnd

1253	<i>Sweetest nut hath sourest rind,</i>	swɛ:tɪst nʌt hɑθ səʊrɪst rɪnd
1254	<i>Such a nut is Rosalind.</i>	sʌtʃ ə nʌt ɪz rɒzəlɪnd
1255	<i>He that sweetest rose will find</i>	hɛ: ðat swɛ:tɪst rɔ:z wɪl fəɪnd
1256	<i>Must find love's prick, and Rosalind</i>	məs fəɪnd lʌvz prɪk ən rɒzəlɪnd
1257	This is the very false gallop of verses; why do you	ðɪs ɪz ðə vɛrɪ fəʊls galəp ə vɛ:sɪz məɪ də ju
1258	infect yourself with them?	ɪnfekt jə'sɛlf wɪð əm
	ROSALIND	
1259	Peace you dull fool! I found them on a tree.	pɛ:s jə dʌl ful a fəʊnd əm ən ə tri:
	TOUCHSTONE	
1260	Truly the tree yields bad fruit.	trʊ:lɪ ðə tri: jɛ:lɪz bəd frʊ:t
	ROSALIND	
1261	I'll graff it with you, and then I shall graff it with	əɪl grɑf ɪt wɪð ju: ən ðen a ʃəl grɑf ɪt wɪð
1262	a medlar. Then it will be the earliest fruit i' th'	ə mɛdlə ðen twɪl bi ði ɛ:lɪə.rɪst frʊ:t
1263	country; for you'll be rotten ere you be half ripe,	ɪ ðə kʌntri fə ju:l bi rɒtn ɛ: jə bi hɑ:f rɪp
1264	and that's the right virtue of the medlar.	ən ðats ðə rɪt vɜ:tʃu ə ðə mɛdlə
	TOUCHSTONE	
1265	You have said; but whether wisely or no, let the	ju:v sɛd bət wɛðə wɪzli ɜ: nɔ: lɛ ðə
1266	forest judge.	fɒrɪst dʒʌdʒ
	ROSALIND	
1267	Peace! Here comes my sister, reading. Stand aside.	pɛ:s hɪ: kʌmz mɪ sɪstə rɛ:dɪŋ stænd əsaɪd
	<i>Enter Celia with a writing.</i>	
	CELIA	
	[reads]	
1268	<i>Why should this desert be,</i>	məɪ ʃʊd ðɪs dɛzət bɛ:

1269	<i>For it is unpeopled? No.</i>	fo:ɪ it ɪz ʏnpɛ:pʰɪd no:
1270	<i>Tongues I'll hang on every tree,</i>	tʊŋz əɪ hɑŋ ʌn ɛvɪə tɹi:
1271	<i>That shall civil sayings show.</i>	ðat ʃɒɫ sɪvɫ sɛ:ɪŋz ʃo:
1272	<i>Some, how brief the life of man</i>	sʏm hæʊ brɛ:f ðə ləɪf əv mæn
1273	<i>Runs his erring pilgrimage,</i>	ɹʏnz hɪz ɛ:ɪɪn pɪlgɪmɛ:dʒ
1274	<i>That the stretching of a span</i>	ðat ðə stɹɛtʃɪŋ əv ə spæn
1275	<i>Buckles in his sum of age.</i>	bʏkɫz ɪn hɪz sʏm əv ɛ:dʒ
1276	<i>Some of violated vows,</i>	sʏm əv vəɪələ:tɪd vəʊz
1277	<i>'Twixt the souls of friend and friend.</i>	twɪkst ðə so:ɫz əv frɛnd ən frɛnd
1778	<i>But upon the fairest boughs,</i>	bʏt əpən ðə fe:ɪst bæʊz
1279	<i>Or at every sentence end,</i>	o:ɪ at ɛvɪə sentɪs ɛnd
1280	<i>Will I Rosalinda write,</i>	wɪl ɪ rɒzələɪndə raɪt
1281	<i>Teaching all that read to know</i>	tɛ:tʃɪŋ ɑ:ɫ ðat rɛ:d tə no:
1282	<i>The quintessence of every sprite</i>	ðə kwɪntɛsɪs əv ɛvɪə sprɪt
1283	<i>Heaven would in little show.</i>	hevɪ wʊd ɪn lɪɫ ʃo:
1284	<i>Therefore Heaven Nature charg'd</i>	ðɛ:fə hevɪ nɛ:tə ʦʰɑ:dʒd
1285	<i>That one body should be fill'd</i>	ðat o:n bədɪ ʃʊd bi fɪɫd
1286	<i>With all graces wide-enlarg'd.</i>	wɪð ɑ:ɫ grɛ:sɪz wəɪd ɪnlɑ:dʒd
1287	<i>Nature presently distill'd</i>	nɛ:tə prɛzɪtlɪ dɪstɪɫd
1288	<i>Helen's cheek, but not her heart,</i>	hɛlɪnz tʃɛ:k bət nɒt hɜː hɑːt
1289	<i>Cleopatra's majesty,</i>	klɛ:əpatɹəz mɑdʒɪstɪ
1290	<i>Atalanta's better part,</i>	atələntəz bɛtə pɑːt
1291	<i>Sad Lucretia's modesty.</i>	sad lʏ:kɹɛ:ʃɪəz mɒdɪstɪ
1292	<i>Thus Rosalind of many parts</i>	ðʏs rɒzələɪnd əv mænɪ pɑːts
1293	<i>By heavenly synod was devis'd,</i>	bɪ hevɪnlɪ sɪnəd wəz dɪvəɪzd

1294	<i>Of many faces, eyes, and hearts,</i>	əv mænəi fe:sɪz əɪz and hɑ:ts
1295	<i>To have the touches dearest priz'd.</i>	tə hav ðə tʌtʃɪz dɪ:ɪst prɪəɪzd
1296	<i>Heaven would that she these gifts shoud have,</i>	hevn̩ wʊd ðat ʃe: ðe:z gifts ʃʊd hav
1297	<i>And I to live and die her slave.</i>	and əɪ tə liv an dəɪ hɜ: sleɪv
	ROSALIND	
1298	O most gentle Jupiter, what tedious homily of love	o: mo:s dʒentl̩ dʒu:pɪtə ˌmɑt tɪdjəs hɑmələɪ ə lʌv
1299	have you wearied your parishioners withal, and	hav jə wɪəd jə pɑ:ʃɪənəz wɪðɑ:l ən
1300	never cried, 'Have patience good people!'	nevə kɹɪəd hav peɪʃəns gud pe:pəl
	CELIA	
1301	How now? Back-friends! Shepherd, go off a little.	həʊ nəʊ bæk frienz ʃepəd go: ɒf ə lɪtl̩
1302	Go with him sirrah.	go: wɪð ɪm sɪrə
	TOUCHSTONE	
1303	Come shepherd, let us make an honourable re-	kʌm ʃepəd let əs meɪk ən ɑnəbəbəl ɹɪ:et
1304	treat, though not with bag and baggage, yet with	ðo: nat wɪ bag ən bəɡɪdʒ jɪt wɪ
1305	scrip and scrippage. <i>Exit [with Corin.]</i>	skɪp ən skɪpɪdʒ
	CELIA	
1306	Didst thou hear these verses?	dɪds ðəʊ hi: ðɪz vɜ:sɪz
	ROSALIND	
1307	O yes, I heard them all, and more too, for some of	o: jes ə hɜəd əm ɑ:l ən mo: tʊ: fɜ: sʌm əv
1308	them had in them more feet than the verses would	əm hɑd ɪn əm mo: feɪt ðən ðə vɜ:sɪz wəd
1309	bear.	bɜ:
	CELIA	
1310	That's no matter: the feet might bear the verses.	ðats nə matə ðə feɪt maɪt bɜ: ðə vɜ:sɪz

	ROSALIND	
1311	Ay, but the feet were lame, and could not bear	əɪ bət ðə feɪt wə leɪm ən kəd nat beɪ
1312	themselves without the verse, and therefore stood	ðəmselfz wɪðəʊt ðə vɜːs ən ðeɪfə stʊd
1313	lamely in the verse.	leɪmləɪ ɪn ðə vɜːs
	CELIA	
1314	But didst thou hear without wondering how thy	bət dɪds ðə hiː wɪðəʊt wʌndərɪŋ haʊ ðəɪ
1315	name should be hanged and carved upon these	neɪm ʃəd bɪ haŋd ən kɑːvd əpən ðeɪz
1316	trees?	triːz
	ROSALIND	
1317	I was seven of the nine days out of the wonder	a wəz seɪm ə ðə naɪn deɪz aʊt ə ðə wʌndə
1318	before you came; for look here what I found on a	bɪfɔː juː keɪm fə lʊk hiː mət a faʊnd ən ə
1319	palm-tree. I was never so berhymed since Pyth-	pɑːm triː a wəz neɪ sə bɪrəɪmd sɪns
1320	agoras' time that I was an Irish rat, which I can	pɪθagərəsɪz taɪm ðæt a wəz ən ɪrɪʃ rat mɪʃ a
1321	hardly remember.	kən hɑːdləɪ ɪmembə
	CELIA	
1322	Trow you who hath done this?	trɔː ju huː aθ dʌn ðɪs
	ROSALIND	
1323	Is it a man?	ɪz ɪt ə mæn
	CELIA	
1324	And a chain, that you once wore, about his neck.	ænd ə tʃeɪn ðæt juː wɔːɪ əbəʊt ɪz nek
1325	Change you colour?	tʃeɪndʒ ju kʌlə
	ROSALIND	
1326	I prithee who?	a prɪðe huː

	CELIA	
1327	O Lord, Lord! It is a hard matter for friends to	o: lɔ:d lɔ:d tɪz ə hɑ:d matə fə fɹɛnz tə
1328	meet; but mountains may be remov'd with earth-	mɛ:t bət məʊntɪnz me: bɪ ɪmʊvd wɪð ɛθkwɛ:ks
1329	quakes, and so encounter.	ən so: ɪŋkəʊntə
	ROSALIND	
1330	Nay, but who is it?	nɛ: bət hʊ: ɪz ɪt
	CELIA	
1331	Is it possible?	ɪz ɪt pɒsɪbəl
	ROSALIND	
1332	Nay, I prithee now, with most petitionary	nɛ: ə pɹɪðe: nəʊ wɪ mo:s pətɪʃənɪəri
1333	vehemence, tell me who it is.	vɛ:ɪməns tɛl mi hʊ: ɪt ɪz
	CELIA	
1334	O wonderful, wonderful! And most wonderful	o: wʊndəfl̩ wʊndəfl̩ ən mo:s wʊndəfl̩
1335	wonderful! And yet again wonderful! And after	wʊndəfl̩ ən jɪt əge:n wʊndəfl̩ ænd ɑ:tə
1336	that out of all whooping.	ðat əʊt əv ɔ:l hʊ:pɪŋ
	ROSALIND	
1337	Good my complexion! Dost thou think though I	ɡʊd mi kəmpleksɪən dɒs ðə θɪŋk ðo: ɔɪm
1338	am caparisoned like a man I have a doublet and	kəpəɹɪsənd laɪk ə mæn ɔɪ hæv ə dʌblɪt ən
1339	hose in my disposition? One inch of delay more is	ho:z ɪn mi dɪspəzɪʃən wʌn ɪntʃ ə dɪle: mo: ɪz
1340	a South Sea of discovery. I prithee tell me who is it	ə səʊθ se: ə dɪskʌvɪəri ə pɹɪðe: tɛl mi hʊ: ɪt ɪz
1341	quickly, and speak apace. I would thou couldst	kwɪkl̩ ɪn spi:k əpe:s ə wʊd ðə kəds
1342	stammer, that thou mightst pour this conealed	stamə ðat ðə maɪts pɔ: ðɪs kənsɛ:ld
1343	man out of thy mouth, as wine comes out of a	mæn əʊt ə ðɪ məʊθ əz wəɪn kʊmz əʊt əv ə
1344	narrow-mouthed bottle; either too much at once	nærə məʊθt bʌtl̩ ɛðə tʊ: mʌtʃ ət ʌns

1345	or none at all. I prithee take the cork out of thy	ə no:n ət ɑ:l a prɪðe: tɜ:k ðə kɔ:k əʊt ə ðɪ
1346	mouth, that I may drink thy tidings.	məʊθ ðæt əɪ meɪ drɪŋk ðɪ tɪdɪŋz
	CELIA	
1347	So you may put a man in your belly.	sə jə meɪ pʊt ə man ɪn jə bɛləɪ
	ROSALIND	
1348	Is he of God's making? What manner of man? Is	ɪz he: ə ɡɒdz meɪkɪn ˌmænər ə man ɪz
1349	his head worth a hat? Or his chin worth a beard?	hɪz hɛd wɜ:θ ə hæt əɪ ɪz tʃɪn wɜ:θ ə brɜ:d
	CELIA	
1350	Nay, he hath but a little beard.	neɪ ɪ hæθ bət ə lɪtl̩ brɜ:d
	ROSALIND	
1351	Why God will send more, if the man will be	ˌmaɪ ɡɒd wɪl sɛnd mɔ: ɪf ðə man wɪl bi
1352	thankful. Let me stay the growth of his beard, if	θaŋkfʊl lɛmɪ steɪ ðə ɡrɔ:θ əv ɪz brɜ:d ɪf
1353	thou delay me not the knowledge of his chin.	ðəʊ dɪleɪ mi nɒt ðə nɒlɪdʒ əv ɪz tʃɪn
	CELIA	
1354	It is young Orlando, that tripped up the wrestler's	tɪz jʊŋ ɒˈlando: ðæt trɪpt ʌp ðə ˌrɛsləz
1355	heels and your heart, both in an instant.	heɪlz ən jɔ: hært bəʊθ ɪn ən ɪnstənt
	ROSALIND	
1356	Nay, but the devil take mocking. Speak sad brow	neɪ bət ðə dɪːəl tɜ:k məkɪn spɛ:k sɑd brəʊ
1357	and true maid.	ən tru: meɪd
	CELIA	
1358	I' faith, coz, 'tis he.	ɪ feɪθ kɒz tɪz he:
	ROSALIND	
1359	Orlando?	ɒˈlando:

	CELIA	
1360	Orlando.	oːlando:
	ROSALIND	
1361	Alas the day, what shall I do with my doublet and	əlas ðə de: mat ʃəl a du: wɪ mɪ dʌblɪt ən
1362	hose? What did he when thou saw'st him? What	ho:z mat dɪd ɪ mən ðə sa:st ɪm mat
1363	said he? How looked he? Wherein went he?	səd ɪ hæʊ lʊkt ɪ meɪn wɛnt ɪ
1364	What makes he here? Did he ask for me? Where	mat meɪks ɪ hi: dɪd ɪ ask fə mɪ meɪ
1365	remains he? How parted he with thee? And when	ɪmeɪnz ɪ hæʊ pɑːtɪd ɪ wɪ ði ən mən
1366	shalt thou see him again? Answer me in one word.	ʃəlt ðə se: ɪm əɡen ʌnsə mɪ ɪn o:n wə:d
	CELIA	
1367	You must borrow me Gargantua's mouth first.	jə məs baɪə mɪ ɡaːɡantju:əz məʊθ fɜːst
1368	'Tis a word too great for any mouth of this age's	tɪz ə wə:d tu: ɡreɪt fəɹ ænəɪ məʊθ ə ðɪs e:ɹdʒɪz
1369	size. To say ay and no to these particulars is more	səɪz tə se: əɪ ən no: tə ðe:z pətɪkjələz ɪz mɔː
1370	than to answer in a catechism.	ðən tu ʌnsəɹ ɪn kətəkɪzəm
	ROSALIND	
1371	But doth he know that I am in this forest, and in	bət dʌθ ɪ no: ðæt əɪ əm ɪn ðɪs fɔːrɪst ənd ɪn
1372	man's apparel? Looks he as freshly as he did the	manz əpɑːrəl lʊks ɪ əz frɛʃlɪ əz ɪ dɪd ðə
1373	day he wrestled?	de: ɪ ɹɛslɪd
	CELIA	
1374	It is as easy to count atomies as to resolve the pro-	tɪz əz ɛ:zəɪ tə kəʊnt atəməɪz əz tə ɹɪzəlv ðə
1375	positions of a lover. But take a taste of my finding	pɹɒpəzɪʃənz əv ə lʌvə bət teɪk ə tast ə mɪ fəɪndɪŋ
1376	him, and relish it with good observance. I found	ɪm ən ɹelɪʃ ɪt wɪ ɡʊd əbsəˈvəns ə fəʊnd
1377	him under a tree like a dropped acorn.	ɪm ʏndəɹ ə tre: ləɪk ə drɒpt ɛ:kɔːn

	ROSALIND	
1378 1379	It may well be called Jove's tree, when it drops such fruit.	ɪt meɪ wɛl bɪ kɑːld dʒoʊvz treː mən ɪt drɒps sʌtʃ fruːt
	CELIA	
1380	Give me audience, good madam.	ɡɪv mi ɑːdjəns gud madəm
	ROSALIND	
1381	Proceed.	prəˈseːd
	CELIA	
1382 1383	There lay he stretched along like a wounded knight.	ðeː leː heː streɪtʃt əlɒŋ laɪk ə wəʊndɪd naɪt
	ROSALIND	
1384 1385	Though it be pity to see such a sight, it well be- comes the ground.	ðoː ɪt bɪ pɪtəɪ tə seː sʌtʃ ə saɪt ɪt wɛl bɪkʌmz ðə graʊnd
	CELIA	
1386 1387	Cry holla to the tongue, I prithee; it curvets un- seasonably. He was furnished like a hunter.	krɪ hɒlə tə ðə tʌŋ a prɪðeː ɪt kʌvɪts ʌnsɛːznəblɪ ɪ wəz fɜːnɪʃt laɪk ə haʊntə
	ROSALIND	
1388	O ominous! he comes to kill my heart!	oː ʌmənəs heː kʌmz tə kɪl mi hɑːt
	CELIA	
1389 1390	I would sing my song without a burden. Thou bringest me out of tune.	a wəd sɪŋ mi sɒŋ wɪðəʊt ə bɜːdn̩ ðə brɪŋɪs mi əʊt ə tjʊːn
	ROSALIND	
1391 1392	Do you not know I am a woman? When I think, I must speak. Sweet, say on.	dʒə nɒt noː əɪ ʌm ə wʊmən mən a θɪŋk a məs spiːk swɛt seɪ ɒn

	CELIA	
1393	You bring me out. Soft! comes he not here?	jə bɪŋ mi əʊt saft kʌmz ɪ nat hiː
	<i>Enter Orlando and Jaques.</i>	
	ROSALIND	
1394	'Tis he. Slink by and note him.	tɪz heː slɪŋk bæɪ ən noʊt ɪm
	JAQUES	
1395	I thank you for your company, but good faith, I	a θaŋk jə fə jə kʌmpnɪ bət gud feɪθ ɪd
1396	had as lief have been myself alone.	az leɪf əv bɪn maɪself ələʊn
	ORLANDO	
1397	And so had I: but yet for fashion sake I thank you	ən soː əd ɪ bət jɪt fə faʃən seɪk a θaŋk juː
1398	too, for your society.	tuː fə jə səʊəti
	JAQUES	
1399	God buy you: let's meet as little as we can.	ɡəd bæɪ jə lets meɪt əz lɪtl̩ əz wɪ kən
	ORLANDO	
1400	I do desire we may be better strangers.	a duː dɪzəɪə wɪ meɪ bɪ betə stɹeɪndʒəz
	JAQUES	
1401	I pray you mar no more trees with writing love-	a preɪ jə mɑː noː moː tɹiːz wɪð raɪtɪŋ lʌvsɔŋz
1402	songs in their barks.	ɪn ðə bɑːks
	ORLANDO	
1403	I pray you mar no more of my verses with reading	a preɪ jə mɑː noː moːɪ ə mi vɜːsɪz wɪð reɪdɪŋ
1404	them ill-favouredly.	əm ɪl̩ feɪvərdli
	JAQUES	
1405	Rosalind is your love's name?	rɒzələɪnd ɪz jə lʌvz neɪm

	ORLANDO	
1406	Yes, just.	jɛs dʒʌst
	JAQUES	
1407	I do not like her name.	a də nɑt laɪk ə nɛ:m
	ORLANDO	
1408	There was no thought of pleasing you when she	ðə wəz no: θɑ:t ə ple:zɪn ju: mɛn ʃe:
1409	was christened.	wəz kɹɪstnd
	JAQUES	
1410	What stature is she of?	mat statjə ɪz ʃɪ əv
	ORLANDO	
1411	Just as high as my heart.	dʒəst əz hæɪ əz mɪ hɑ:t
	JAQUES	
1412	You are full of pretty answers. Have you not	jə fʊl ə pɹɪtəɪ ənsəz hav jə nɑt
1413	been acquainted with goldsmiths' wives, and	bɪn əkwɛ:ntɪd wɪ goʊldsmɪθs wəɪvz ən
1414	conned them out of rings?	kənd əm əʊt ə ɹɪŋz
	ORLANDO	
1415	Not so; but I answer you right painted cloth, from	nɑt so: bət ɪ ənsə jə ɹaɪt peɪntɪd klaθ frəm
1416	whence you have studied your questions.	mɛns ju:v stʌdɪd jə kwɛstɪənz
	JAQUES	
1417	You have a nimble wit; I think 'twas made of	jə hav ə nɪmbəl wɪt a θɪŋk twəz meɪd əv
1418	Atalanta's heels. Will you sit down with me and	ətələntəz heɪlz wɪt jə sɪt daʊn wɪ mɪ ən
1419	we two will rail against our mistress the world and	wɛ: tu: wɪt ɹeɪl əɡɛnst ɔ: mɪstrɪs ðə wɜ:ld ənd
1420	all our misery?	ɑ:l ɔ: mɪzɪəri

	ORLANDO	
1421	I will chide no breather in the world but myself,	a wiɪ tʃaɪd no: brɛ:ðəɪ ɪn ðə wɜ:ld bət maɪsɛlf
1422	against whom I know most faults.	əɡɛnst ʊ:m a no: mo:s fa:ts
	JAQUES	
1423	The worst fault you have is to be in love.	ðə wɜ:st fa:t jə hav ɪz tə bɛ: ɪn lʌv
	ORLANDO	
1424	'Tis a fault I will not change for your best virtue.	tɪz ə fa:t əɪ nat tʃeɪndʒ fə jo: best vɜ:tjə
1425	I am weary of you.	əɪm wɪəɪ əv ju:
	JAQUES	
1426	By my troth, I was seeking for a fool when I	bɪ mɪ tɹo:θ a wəz sɛ:kɪn fəɪ ə fu:l mɛn a
1427	found you.	fəʊnd ju:
	ORLANDO	
1428	He is drowned in the brook. Look but in and you	hɛ:z dɹəʊnd ɪ ðə brʊk lʊk bət ɪn ən jə
1429	shall see him.	ʃəl sɛ: ɪm
	JAQUES	
1430	There I shall see mine own figure.	ðeɪɪ a ʃəl sɛ: mɪn o:n fɪɡjə
	ORLANDO	
1431	Which I take to be either a fool, or a cipher.	wɪtʃ a teɪk tə bɛ: ɛðəɪ ə fu:l o:ɪ ə saɪfə
	JAQUES	
1432	I'll tarry no longer with you. Farewell good	əɪl taɪəɪ no: lɒŋɡə wɪð jə fe:wɛɪ gud
1433	Signior Love.	sɛ:njɔ: lʌv
	ORLANDO	
1434	I am glad of your departure. Adieu good Monsieur	əɪm gləd ə jə dɪpɔ:tə ədjʊ: gud mɒsjɜ
1435	Melancholy. <i>[Exit Jaques.]</i>	mɛləŋkəlɪ mɛləŋkalɪ

	ROSALIND	
1436	[<i>aside to Celia</i>] I will speak to him like a saucy	əɪ wɪl spɛ:k tʊ ɪm ləɪk ə sɑ:səɪ
1437	lackey and under that habit play the knave with	lækəɪ ənd ʏndə ðæt hɑbɪt pleɪ ðə neɪv wɪð
1438	him.—Do you hear, forester?	ɪm dʏ: jʏ: hɪ: fəɪstə
	ORLANDO	
1439	Very well. What would you?	vɛɪəɪ wɛl mat wʊd jə
	ROSALIND	
1440	I pray you, what is't o'clock?	a pɹeɪ: jə mat ɪst əklak
	ORLANDO	
1441	You should ask me what time o' day; there's no	jə ʃəd ask mi mat təɪm ədeɪ: ðəz no:
1442	clock in the forest.	klak ɪ ðə fəɪst
	ROSALIND	
1443	Then there is no true lover in the forest, else sigh-	ðen ðəz no: tɹʏ: lʏvəɪ ɪ ðə fəɪst ɛls səɪ.ɪn
1444	ing every minute and groaning every hour would	ɛvɹəɪ mɪnɪt ən grəʊ:nɪn ɛvɹəɪ ɔ: wəd
1445	detect the lazy foot of Time, as well as a clock.	dɪtek ðə leɪzəɪ fʊt ə təɪm əz wɛl əz ə klak
	ORLANDO	
1446	And why not the swift foot of Time? Had not that	ən məɪ nat ðə swɪft fʊt ə təɪm həd nat ðæt
1447	been as proper?	bɪn əz pɹəpə
	ROSALIND	
1448	By no means sir. Time travels in divers paces with	bɪ no: meɪ:nz sɜ: təɪm tɹavɫz ɪn dəɪvəz pɛ:sɪz wɪ
1449	divers persons. I'll tell you who Time ambles	dəɪvəz pɜ:snz əɪ tɛɪ jə hʏ: təɪm ambɫz
1450	withal, who Time trots withal, who Time gallops	wɪðə:ɪ hʏ: təɪm tɹɒts wɪðə:ɪ hʏ: təɪm galəps
1451	withal, and who he stands still withal.	wɪðə:ɪ ən hʏ: ɪ standz stɪl wɪðə:ɪ

	ORLANDO	
1452	I prithee, who doth he trot withal?	a pɹɪðeː hʊː dəθ ɪ tɹat wɪðɑːl
	ROSALIND	
1453	Marry he trots hard with a young maid, between	maɹəɪ ɪ tɹɔts hɑːd wɪð ə jʊŋ mɛːd bɪtwɛːn
1454	the contract of her marriage and the day it is	ðə kɒntɹɪəkt əv ə maɹɪdʒ ən ðə deː tɪz
1455	solemnized. If the interim be but a se'nnight,	səlɒmnəɪzd ɪf ðɪ ɪntɪrɪm bɪ bət ə sɛnəɪt
1456	Time's pace is so hard that it seems the length of	təɪmz peːs ɪz soː hɑːd ðæt ɪt sɛːmz ðə leːŋkθ ə
1457	seven year.	sɛəm jɪː
	ORLANDO	
1458	Who ambles Time withal?	hʊː ambɫz təɪm wɪðɑːl
	ROSALIND	
1459	With a priest that lacks Latin, and a rich man that	wɪð ə pɹɛːst ðæt laks lətɪn ənd ə ɹɪtʃ man ðæt
1460	hath not the gout, for the one sleeps easily because	aθ nɑt ðə ɡəʊt fə ðə wʌn sleːps ɛːzləɪ bɪkəz
1461	he cannot study, and the other lives merrily be-	ɪ kənət stʊdɪ ən ðɪ ɔːðə lɪvz mɛːrɪli be-
1462	cause he feels no pain; the one lacking the burden	ɪ fɛːlz noː peːn ðə wʌn ləkɪn ðə bɜːðŋ
1463	of lean and wasteful learning; the other knowing	ə leːn ən wɑstfəl lɛːnɪŋ ðɪ ɔːðə noːɪn
1464	no burden of heavy tedious penury. These Time	noː bɜːðŋ ə heɪvəɪ tɪdʒəs penjəɹəɪ ðɛːz təɪm
1465	ambles withal.	ambɫz wɪðɑːl
	ORLANDO	
1466	Who doth he gallop withal?	hʊː dəθ ɪ ɡaləp wɪðɑːl
	ROSALIND	
1467	With a thief to the gallows; for though he go as	wɪð ə θɛːf tə ðə ɡaləz fə ðoː ɪ ɡoː əz
1468	softly as foot can fall, he thinks himself too soon	sɑfləɪ əz fʊt kən fɑːl ɪ θɪŋks ɪmseɪf tuː sʊːn
1469	there.	ðɛː

	ORLANDO	
1470	Who stays it still withal?	hʊ: steɪz ɪt stɪl wɪð:əl
	ROSALIND	
1471	With lawyers in the vacation; for they sleep be-	wɪ laɪjəz ɪn ðə vəkəɪʃən fə ðe: sleɪp biːwɛ:n
1472	tween term and term, and then they perceive not	tɜːm ən tɜːm ən ðen ðe: pəˈseɪv nat
1473	how Time moves.	haʊ taɪm mʊvz
	ORLANDO	
1474	Where dwell you pretty youth?	mɛ: dwel jə prɪtɪ ju:θ
	ROSALIND	
1475	With this shepherdess my sister; here in the skirts	wɪ ðɪs ʃepəˈdes mɪ sɪstə hɪə ɪn ðə skɜːts
1476	of the forest, like fringe upon a petticoat.	ə ðə ˈfɒrɪst laɪk frɪndʒ əˈpɑːn ə ˈpetɪkoʊt
	ORLANDO	
1477	Are you native of this place?	ɑː jə neɪtɪv ə ðɪs pleɪs
	ROSALIND	
1478	As the cony that you see dwell where she is kindled.	az ðə ko:nəɪ ðæt jə se: dwel mɛ: ʃɪz kɪndlɪd
	ORLANDO	
1479	Your accent is something finer than you could	jəɪ aksənt ɪz sʌmθɪŋ fəɪnə ðən jə kəd
1480	purchase in so removed a dwelling.	pɜːtʃɪs ɪn so: ɪmˈruːvd ə ˈdwelɪŋ
	ROSALIND	
1481	I have been told so of many. But indeed, an old	əɪ av bi:n toʊld so: ə məˈneɪ bət ɪnˈdeɪd ən oʊld
1482	religious uncle of mine taught me to speak, who	ˌrɪlɪdʒɪəs ˈŋkəl ə məɪn taʊt mi tə spi:k hʊ:
1483	was in his youth an inland man, one that knew	wəz ɪn ɪz ju:θ ən ɪnlənd mæn wən ðæt njʊ:
1484	courtship too well, for there he fell in love. I have	kɔːtʃɪp tu: wel fə ðeɪ ɪ fel ɪn lʌv əv
1485	heard him read many lectures against it, and I	hɜːd ɪm ˌre:d məˈneɪ lektʃʊ:əz əˈɡeɪnst ɪt ənd a

1486	thank God I am not a woman, to be touched with	θaŋk gad əɪ əm nat ə wʊmən tə bi tʌtʃt wi
1487	so many giddy offences as he hath generally taxed	sə mæneɪ ɡɪdəɪ əfensɪz az ɪ əθ dʒenrələɪ takst
1488	their whole sex withal.	ðə hoʊl seks wiðə:l
	ORLANDO	
1489	Can you remember any of the principal evils that	kən jə ɪmɛmbəɪ æneɪ ə ðə prɪnsɪpəl evlz ðæt
1490	he laid to the charge of women?	ɪ leɪd tə ðə tʃɑːdʒ ə wɪmɪn
	ROSALIND	
1491	There were none principal: they were all like one	ðə wə no:n prɪnsɪpəl ðe: wəɪ a:l ləɪk o:n
1492	another as half-pence are, every one fault seeming	ənə:ðəɪ az ha:f pens ə evrɪ wʌn faʊt seɪmɪn
1493	monstrous, till his fellow-fault came to match it.	manstrəs tɪl ɪz fɛlə faʊt keɪm tə matʃ ɪt
	ORLANDO	
1494	I prithee recount some of them.	a prɪðe: ɪkəʊnt sʊm əv əm
	ROSALIND	
1495	No; I will not cast away my physic but on those	no: a wɪl nat kast əwe: mɪ fɪzɪk bʌt ən ðo:z
1496	that are sick. There is a man haunts the forest that	ðæt ə sɪk ðe:z ə man ha:nts ðə fɒrɪst ðæt
1497	abuses our young plants with carving 'Rosalind'	əbju:zɪz ɔ: jʌŋ plants wɪ kɑːvɪn ɪəzələɪnd
1498	on their barks; hangs odes upon hawthorns and	ən ðə bɑːks haŋz ɔ:dz əpən ha:θo:nz ənd
1499	elegies on brambles; all, forsooth, deifying the	elədʒəɪz ən brambɪlz a:l fəːsu:θ dɪfaɪɪŋ ðə
1500	name of Rosalind. If I could meet that fancy-	neɪm ə ɪəzələɪnd ɪf əɪ kʊd meɪt ðæt fænsɪ
1501	monger, I would give him some good counsel, for	mʌŋgəɪ ə wəd ɡɪv ɪm səm ɡʊd kəʊnsəl fɔː
1502	he seems to have the quotidian of love upon him.	heɪ seɪmz tu əv ðə kə:ʊdɪən ə lʌv əpən ɪm
	ORLANDO	
1503	I am he that is so love-shaked. I pray you tell me	əɪ am heɪ ðæt ɪz so: lʌv ʃeɪkt a preɪ jə teɪl mi
1504	your remedy.	jə ɪəmpəɪ

	ROSALIND	
1505	There is none of my uncle's marks upon you. He	ðəz no:n ə mi ʏŋklz mɑ:k əpən jə he:
1506	taught me how to know a man in love; in which	tɑ:t mi həʊ tə no: ə man in lʌv in mɪʃ
1507	cage of rushes I am sure you are not prisoner.	ke:dʒ ə rʃɪz əɪm ʃʊ: jʊ: ə nɑt pɹɪznə
	ORLANDO	
1508	What were his marks?	ˈwɒt wəɪ ɪz mɑ:kz
	ROSALIND	
1509	A lean cheek, which you have not; a blue eye and	ə le:n tʃe:k mɪʃ jʊ: hæv nɑt ə blu: əɪ ən
1510	sunken, which you have not; an unquestionable	sʏŋkən mɪʃ jʊ: hæv nɑt ən ʏŋkwɛstənəbl̩
1511	spirit, which you have not; a beard neglected,	spɪrɪt mɪʃ jʊ: hæv nɑt ə br:d nɪglektɪd
1512	which you have not- but I pardon you for that,	mɪʃ jʊ: hæv nɑt bət ə pɑdn̩ jə fə ðæt
1513	for simply your having in beard is a younger	fə sɪmpl̩əi jə hævɪn ɪn br:d ɪz ə jʏŋgə
1514	brother's revenue. Then your hose should be un-	brʌðəz rə'venju: ðen jə ho:z ʃəd bɪ
1515	gartered, your bonnet unbanded, your sleeve un-	ʏŋgə'təd jə bənɪt ʏnbændɪd jə sle:v
1516	buttoned, your shoe untied, and everything about	ʏnbʌtnd̩ jə ʃʊ: ʏntəɪd ənd evr̩əθɪŋ əbəʊt
1517	you demonstrating a careless desolation. But you	jə demənstr̩eɪtɪŋ ə ke:lɪs desələ:sɪən bʌt jʊ:
1518	are no such man: you are rather point-device in	ə no: sʏʃ man jʊ: ə ræðə pɔɪnt dɪvəɪs ɪn
1519	your accoutrements, as loving yourself than seem-	jəɪ əku:tr̩əmənts əz lʌvɪŋ jə'self ðən se:mɪn
1520	ing the lover of any other.	ðə lʌvəɪ əv ænəɪ o:ðə
	ORLANDO	
1521	Fair youth, I would I could make thee believe I	fɛ: jʊ:θ a wʊd a kʊd me:k ði bɪle:v əɪ
1522	love.	lʌv
	ROSALIND	
1523	Me believe it! You may as soon make her that you	me: bɪle:v ɪt jə me: əz su:n me:k he: ðæt jə

1524	love believe it, which I warrant she is apter to do	lʌv bɪleɪv ɪt mɪʃ a wɒrənt ʃɪz aptə tə duː
1525	than to confess she does. That is one of the points	ðən tə kənfeɪs ʃɪ dʌz ðæt ɪz oːn ə ðə pɔɪnts
1526	in the which women still give the lie to their con-	ɪn mɪʃ wɪmɪn stɪl ɡɪv ðə laɪ tə ðə kɒnsɪənsɪz
1527	sciences. But in good sooth, are you he that hangs	bət ɪn ɡʊd suːθ ə jʊː hɛː ðæt haŋz
1528	the verses on the trees, wherein Rosalind is so	ðə vɜːsɪz ɒn ðə triːz mɛɪn ɪzələɪnd ɪz soː
1529	admired?	ədmaɪəd
	ORLANDO	
1530	I swear to thee youth, by the white hand of Rosa-	a swɛə tə ði jʊːθ bæɪ ðə maɪt haʊnd ə ɪzələɪnd
1531	lind, I am that he, that unfortunate he.	əɪ am ðæt hɛː ðæt ənfoːtənɪt hɛː
	ROSALIND	
1532	But are you so much in love as your rhymes speak?	bət ə jə soː mʌʃ ɪn lʌv əz jə ɪəɪmz spiːk
	ORLANDO	
1533	Neither rhyme nor reason can express how much.	neðə ɪəɪm nɔː ɪːzən kən ɪkspreɪs haʊ mʌʃ
	ROSALIND	
1534	Love is merely a madness, and I tell you, deserves	lʌv ɪz mɛɪlɪ a mædnɪs ənd a tɛl jə dɪzɜːvz
1535	as well a dark house and a whip as madmen do;	əz wɛl ə dɑːk haʊs ənd ə wɪp əz mædmɛn duː
1536	and the reason why they are not so punished and	ən ðə ɪːzən maɪ ðɛː nɒt soː pʌnɪʃt ən
1537	cured is that the lunacy is so ordinary that the	kjʊːd ɪz ðæt ðə lʊːnəsəɪ ɪz soː ɔːdnəri ðæt ðə
1538	whippers are in love too. Yet I profess curing it by	wɪpəz aɪ ɪn lʌv tuː jɪt a prəfes kjʊːɪn ɪt bɪ
1539	counsel.	kəʊnsəl
	ORLANDO	
1540	Did you ever cure any so?	dɪd jʊ ɛvə kjʊː ænəɪ soː
	ROSALIND	
1541	Yes, one, and in this manner. He was to imagine	jɛs wʌn ənd ɪn ðɪs manəɪ hɛː wəz tu ɪmædʒɪn

1542	me his love, his mistress; and I set him every day	mɛ: ɪz hɪv ɪz mɪstrɪs ənd ə set ɪm ɛv.ɪ.əɪ dɛ:
1543	to woo me. At which time would I, being but a	tə wu: mɪ ət wɪtʃ təɪm wəd əɪ bɛ:ɪn bət ə
1544	moonish youth, grieve, be effeminate, changeable,	mʊ:ɪnɪʃ ju:θ grɛ:v bɪ əfɛmɪnɪt tʃɛ:ndʒəbəl
1545	longing and liking, proud, fantastical, apish,	lɒŋɪn ən ləɪkɪn prəʊd fəntəstɪkəl ɛ:pɪʃ
1546	shallow, inconstant, full of tears, full of smiles, for	ʃələ ɪnkənstənt fʊl ə trɪ:z fʊl ə sməɪlz fəɪ
1547	every passion something and for no passion truly	ɛv.ɪ.əɪ pəʃɪən sʌmθɪŋ ən fə no: pəʃɪən trʊ:lɪ
1548	anything, as boys and women are for the most part	ənəθɪŋ əz bɔɪz ən wɪmɪn ə fə ðə mo:s pɑ:t
1549	cattle of this colour; would now like him, now	kætəl ə ðɪs kʌlə wəd nəʊ ləɪk ɪm nəʊ
1550	loathe him; then entertain him, then forswear	lo:ð ɪm ðɛn ɛntəteɪn ɪm ðɛn fəswɛɪ ɪm
1551	him; now weep for him, then spit at him; that I	nəʊ wɛ:p fəɪ ɪm ðɛn spɪt ət ɪm ðət əɪ
1552	drave my suitor from his mad humour of love to a	draɪv mɪ su:tə frəm ɪz mad hju:məɪ ə lɪv tu ə
1553	living humour of madness, which was, to forswear	lɪvɪŋ hju:məɪ ə mædnɪs wɪtʃ wəz tə fəswɛ:
1554	the full stream of the world and to live in a nook	ðə fʊl strɪ:m ə ðə wɜ:ld ən tə lɪv ɪn ə nu:k
1555	merely monastic. And thus I cured him, and this	mɪ:ləɪ mənastɪk ən ðʌs ə kju:ɪd ɪm ən ðɪs
1556	way will I take upon me to wash your liver as clean	wɛ: wɪl ə teɪk əpən mɪ tə wɒʃ ju: lɪvəɪ əz klɛ:n
1557	as a sound sheep's heart, that there shall not be one	əz ə səʊnd ʃɛ:ps hɑ:t ðət ðə ʃəl nat bɪ wən
1558	spot of love in't.	spat ə lɪv ɪnt
	ORLANDO	
1559	I would not be cured, youth.	əɪ wəd nat bɪ kju:ɪd ju:θ
	ROSALIND	
1560	I would cure you, if you would but call me Rosa-	əɪ wəd kju: jə ɪf ju: wəd bət kɑ:l mɪ ɹazələɪnd
1561	lind and come every day to my cote and woo me.	ən kʌm ɛv.ɪ.əɪ dɛ: tə mɪ kəʊt ən wu: mɪ
	ORLANDO	
1562	Now by the faith of my love, I will. Tell me where	nəʊ bɪ ðə fe:θ ə mɪ lɪv əɪ wɪl teɪ mɪ m:ɛ
1563	it is.	tɪz

	ROSALIND	
1564	Go with me to it, and I'll show it you; and by the	go: wɪ mi tu:t ənd əɪt ʃo: ɪt jə ən bi ðə
1565	way, you shall tell me where in the forest you live.	wɛ: jə ʃəl tɛɪ mi mɛ:ɪ ɪn ðə fɒrɪst ju: liv
1566	Will you go?	wɪl jə go:
	ORLANDO	
1567	With all my heart, good youth.	wɪð a:l mi hɑ:t gud ju:θ
	ROSALIND	
1568	Nay, you must call me Rosalind. Come sister, will	ne: jə məs kɑ:l mi ɹazələɪnd kʌm sɪstə wɪl
1569	you go?	jə go:
	<i>Exeunt.</i>	

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli3.3.mp3	
	3.3	
	<i>Enter Touchstone, Audrey and Jaques [behind.]</i>	
	TOUCHSTONE	
1570	Come apace good Audrey. I will fetch up your	kʷm əpɛ:s gud a:drɔi a wɪl fɛtʃ ʷp jə
1571	goats, Audrey. And how Audrey, am I the man	go:ts a:drɔi ən həʊ a:drɔi am əi ðə man
1572	yet? Doth my simple feature content you?	jɪt dəθ mɪ sɪmpəl fɛ:tə kəntent jə
	AUDREY	
1573	Your features? Lord warrant us! What features?	jə fɛ:təz lɔ:d wærənt əs wɒt fɛ:təz
	TOUCHSTONE	
1574	I am here with thee and thy goats, as the most	əɪm hi: wɪ ðɛ: ən ði go:ts az ðə mo:s
1575	capricious poet, honest Ovid, was among the Goths.	kəpɹɛ:ʃɪəs po:ɪt ənɪst əvɪd wəz əmʌŋ ðə gəθs
	JAQUES	
1576	[aside] O knowledge ill-inhabited, worse than	o: nəlɪdʒ ɪl ɪnhəbɪtɪd wɜ:s ðən
1577	Jove in a thatched house!	dʒo:v ɪn ə θatʃt həʊs
	TOUCHSTONE	
1578	When a man's verses cannot be understood, nor	wɛn ə manz vɜ:sɪz kənət bɪ ʷndə'stʊd nɔ:ɪ
1579	a man's good wit seconded with the forward child,	ə manz gud wɪt sɛkəndɪd wɪ ðə fɔ:wəd tʃəʊɪd
1580	understanding, it strikes a man more dead than a	ʷndə'stændɪŋ ɪt strɪks ə man mo: dɛd ðən ə
1581	great reckoning in a little room. Truly, I would the	grɛ:t rɛknɪŋ ɪn ə lɪtl ɹu:m tɹʊ:lɔi a wəd ðə
1582	gods had made thee poetical.	gadz əd mɛ:d ði po:etɪkəl

	AUDREY	
1583	I do not know what ‘poetical’ is. Is it honest in deed	a də nat no: mat po:etɪkəl ɪz ɪt ənɪst ɪn de:d
1584	and word? Is it a true thing?	ən wɜ:d ɪz ɪt ə tru: θɪŋ
	TOUCHSTONE	
1585	No truly; for the truest poetry is the most feigning,	no: tru:lɪ fə ðə tru:st po:ɪtri ɪz ðə mos: feɪnɪŋ
1586	and lovers are given to poetry; and what they swear	ən lʌvəz ə ɡɪvən tə po:ɪtri ən mat ðe: swɛɪ
1587	in poetry may be said as lovers they do feign.	ɪn po:ɪtri me: bɪ sɛd əz lʌvəz ðe: du: feɪn
	AUDREY	
1588	Do you wish then that the gods had made me	dʒə wɪʃ ðen ðæt ðə ɡadz əd me:d me:
1589	poetical?	poetɪkəl
	TOUCHSTONE	
1590	I do truly. For thou swear’st to me thou art	əɪ du: tru:lɪ fə ðə swɛ:stə mi ðəu a:t
1591	honest. Now if thou wert a poet, I might have some	ənɪst nəʊ ɪf ðə wɜ:t ə po:ɪt a məɪt hav səm
1592	hope thou didst feign.	ho:p ðə dɪds feɪn
	AUDREY	
1593	Would you not have me honest?	wʊdʒə nat əv mi ənɪst
	TOUCHSTONE	
1594	No truly, unless thou wert hard-favoured; for	no: tru:lɪ ʌnlɛs ðə wɜ:t hɑ:d fe:vəd fəɪ
1595	honesty coupled to beauty is to have honey a sauce	ənɪstəi kʌpəld tə bjʊ:təi ɪz tu əv hʌnəi ə sa:s
1596	to sugar.	tə ʃʊɡə
	JAQUES	
1597	[aside] A material fool!	ə mətɪ:riəl fu:l
	AUDREY	
1598	Well, I am not fair, and therefore I pray the gods	wel əɪ əm nat fe: ən ðe:fəɪ a pre: ðə ɡadz

1599	make me honest.	mɛ:k mɪ ʌnɪst
	TOUCHSTONE	
1600	Truly, and to cast away honesty upon a foul slut	trʊ:lɪ ʌn tə kast əwɛ: ʌnɪstəɪ ʌpən ə faʊl slʌt wə
1601	were to put good meat into an unclean dish.	tə put gud mɛ:t ɪn ʌn ʌnkle:n dɪʃ
	AUDREY	
1602	I am not a slut, though I thank the gods I am foul.	əɪm nat ə slʌt ðo: a ðaŋk ðə gadz əɪm faʊl
	TOUCHSTONE	
1603	Well, praised be the gods for thy foulness; slut-	wɛl præɪz bɪ ðə gadz fə ðɪ faʊlnɪs slʌtɪfɪnɪs
1604	tishness may come hereafter. But be it as it may be,	mɛ: kʌm hɪ:ə:tə bət bɛ: ɪt əz ɪt mɛ: bɛ:
1605	I will marry thee; and to that end I have been with	əɪ wɪl mɑ:ɪ ðɛ: ʌn tə ðat ɛnd əɪv bi:n wɪ
1606	Sir Oliver Martext, the vicar of the next village,	sɜ: ʌlɪvə mɑ:tekst ðə vɪkəɪ ə ðə nekst vɪlɪdʒ
1607	who hath promised to meet me in this place of the	ʊ: əθ pɹamɪst tə mɛ:t mɪ ɪn ðɪs pleɪs ə ðə
1608	forest and to couple us.	fəʊrɪst ʌn tə kʌpl əs
	JAQUES	
1609	[<i>aside</i>] I would fain see this meeting.	a wəd feɪn se: ðɪs mɛ:tɪŋ
	AUDREY	
1610	Well, the gods give us joy!	wɛl ðə gadz gɪv əs dʒɔɪ
	TOUCHSTONE	
1611	Amen. A man may, if he were of a fearful heart,	amen ə man mɛ: ɪf ɪ wɜ: ʌv ə fr:fəl hɑ:t
1612	stagger in this attempt; for here we have no temple	stəgəɪ ɪn ðɪs ətɛmt fə hɪ: wɪ hav no: tempəl
1613	but the wood, no assembly but horn-beasts. But	bət ðə wud no: əsɛmblɪ bət hɔ:n bests bət
1614	what though? Courage! As horns are odious, they	mət ðo: kʌrɪdʒ əz hɔ:nz ʌ ɔ:dʒəs ðɛ:
1615	are necessary. It is said, many a man knows no end	nɛsəsɪəri ɪt ɪz sed mænəɪ ə man no:z no: ɛnd
1616	of his goods. Right. Many a man has good horns	ʌv ɪz gudz ɹaɪt mænəɪ ə man haz gud hɔ:nz

1617	and knows no end of them. Well, that is the	æn no:z no: end əv æm wɛl ðat ɪz ðə
1618	dowry of his wife, 'tis none of his own getting.	dəʊrɪ əv ɪz wəɪf tɪz no:n əv ɪz o:n getɪn
1619	Horns? Even so. Poor men alone? No, no. The	hɔ:nz ɛ:ən so: pɔ: mɛn əlo:n no: no: ðə
1620	noblest deer hath them as huge as the rascal. Is the	no:blɪst dɪ: hæθ æm az hju:dʒ az ðə ˈraskəl ɪz ðə
1621	single man therefore blessed? No. As a walled town	sɪŋɡl man ðɛ:fə blɛst no: az ə wɑ:ld təʊn
1622	is more worthier than a village, so is the forehead of	ɪz mɔ: wɛðjə ðæn ə vɪlɪdʒ so: ɪz ðə fo:rhɛd əv
1623	a married man more honourable than the bare	ə mɑ:ɪd man mo:ɪ ɑnɪəbəl ðæn ðə be:
1624	brow of a bachelor; and by how much defense is	bɹəʊ əv ə bætʃlɚ æn bɪ haʊ mʌtʃ dɪfens ɪz
1625	better than no skill, by so much is a horn more	bɛtə ðæn no: skɪl bɪ so: mʌtʃ ɪz ə hɔ:n mɔ:
1626	precious than to want. Here comes Sir Oliver.	pɹɛʃɪəs ðæn tə want hi: kʌmz sɪr ɔlɪvə
	<i>Enter Sir Oliver Martext.</i>	
1627	Sir Oliver Martext, you are well met. Will you dis-	sɪr ɔlɪvə mɑ:tekst jə wɛl mɛt wɪl jə dɪspatʃ
1628	patch us here under this tree or shall we go with you	əs hi:ɪ ʌndə ðɪs tri:t ə ʃəl wɪ go: wɪ jə
1629	to your chapel?	tə jə tʃapəl
	SIR OLIVER MARTEXT	
1630	Is there none here to give the woman?	ɪz ðɛ: no:n i: tə gɪv ðə wʊmən
	TOUCHSTONE	
1631	I will not take her on gift of any man.	a wɪl nat te:k əɪ ɒn gɪft əv ænəɪ man
	SIR OLIVER MARTEXT	
1632	Truly she must be given, or the marriage is not	tru:lɪ ʃɪ mʌst bɪ gɪvən ɔ: ðə mɑ:ɪdʒ ɪz nat
1633	lawful.	la:fʊl

	JAQUES	
1634	[<i>advancing</i>]. Proceed, proceed. I'll give her.	prəse:d prəse:d əɪt ɡɪv ə
	TOUCHSTONE	
1635	Good even, good Master What-ye-call't. How do	ɡʊd ɛ:ən ɡʊd mastə wɒtjəkɑ:t hæʊ du:
1636	you sir? You are very well met. God 'ild you for	jə sə jə vɛləɪ wɛl mɛt ɡʌd ɪldʒə fə
1637	your last company. I am very glad to see you. Even	jə last kʌmpnəɪ əɪm vɛləɪ ɡlɑd tə se: jə ɛ:ən
1638	a toy in hand here sir. Nay, pray be covered.	ə təɪ ɪn hænd hɪ: sə ne: pre: bɪ kʌvəd
	JAQUES	
1639	Will you be married, Motley?	wɪl ju: bɪ mɑrɪd mɒtlɪ
	TOUCHSTONE	
1640	As the ox hath his bow sir, the horse his curb, and	az ðɪ ɒks əθ ɪz bo: sə ðə hɔ:s ɪz kɜb ən
1641	the falcon her bells, so man hath his desires, and as	ðə fəlkən ə beɪz so: mæn əθ ɪz dɪzəɪəz ænd az
1642	pigeons bill, so wedlock would be nibbling.	pɪdʒɪənz bɪl so: wɛdlɒk wʊd bɪ nɪblɪn
	JAQUES	
1643	And will you, being a man of your breeding, be	ən wɪl ju: beɪn ə mæn ə ju: brɛ:dɪŋ bɪ
1644	married under a bush like a beggar? Get you to	mɑrɪd ʌndə ə bʊʃ ləɪk ə begə ɡet jə tə
1645	church, and have a good priest that can tell you	tʃɜ:tʃ ən hav ə ɡʊd pri:st ðæt kæn tel jə
1646	what marriage is. This fellow will but join you to-	wɒt mɑrɪdʒ ɪz ðɪs feɪlə wɪl bət dʒɔɪn jə təɡeə
1647	gether as they join wainscot; then one of you will	az ðe: dʒɔɪn weɪnskɒt ðen o:n ə jə wɪl
1648	prove a shrunk panel, and like green timber, warp,	prəʊv ə ʃrʌŋk pænəl ən ləɪk ɡri:n tɪmbə wɔp
1649	warp.	wɔp
	TOUCHSTONE	
1650	[<i>aside</i>]. I am not in the mind but I were better	əɪm nɒt ɪ ðə məɪnd bət ə wə beɪə
1651	to be married of him than of another, for he is not	tə bɪ mɑrɪd əv hɪm ðæn əv əno:ðə fə he: ɪz nɒt

1652	like to marry me well; and not being well married,	læik tə mæɹi mi wɛl ən nat bɛ:ɪn wɛl mæɹɪd
1653	it will be a good excuse for me hereafter to leave my	twɪl bi ə gʊd ɪkskjʊ:s fə mɛ: hɪə:tə tə lɛ:v mi
1654	wife.	wəɪf
	JACQUES	
1655	Go thou with me, and let me counsel thee.	go: ðə wi mɛ: ən lɛmɪ kəʊnsɪ ði
	TOUCHSTONE	
1656	Come sweet Audrey,	kʊm swɛ:t a:drɪ
1657	We must be married or we must live in bawdry.	wɪ məs bi mæɹɪd ɔ: wɪ məs liv ɪn bɑ:dɹɪ
1658	Farewell good Master Oliver. Not—	fɛ:wɛl gʊd mastə ɔlɪvə nat
1659	<i>O sweet Oliver,</i>	o: swɛ:t ɔlɪvə
1660	<i>O brave Oliver,</i>	o: brɛ:v ɔlɪvə
1661	<i>Leave me not behind thee :</i>	lɛ:v mi nat bihəɪnd ðɛ:
1662	but—	bʌt
1663	<i>Wind away,</i>	wəɪnd əwɛ:
1664	<i>Be gone, I say,</i>	bi gən əi sɛ:
1665	<i>I will not to wedding with thee.</i> <i>[Exeunt Jaques, Touchstone and Audrey.]</i>	əi wɪl nat tə wɛdɪŋ wɪð ðɛ:
	SIR OLIVER MARTEXT	
1666	'Tis no matter. Ne'er a fantastical knave of them	tɪz no: matə nɛɪ ə fəntastɪkəl nə:v ə ðɛm
1667	all shall flout me out of my calling. <i>Exit.</i>	ɑ:l ʃəl fləʊt mɛ: əʊt ə mi kɑ:lɪŋ

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli3_4.mp3	
	3.4	
	<i>Enter Rosalind and Celia</i>	
	ROSALIND	
1668	Never talk to me, I will weep.	nɛvə tɑ:k tə mi a wi:l wɛ:p
	CELIA	
1669	Do I prithee, but yet have the grace to consider	dʊ: a pɹɪðe: bət jɪt hav ðə grɛ:s tə kənsɪdə
1670	that tears do not become a man.	ðət tɪ:z də nɒt bɪkʌm ə mæn
	ROSALIND	
1671	But have I not cause to weep?	bət hav əɪ nɒt kɑ:z tə wɛ:p
	CELIA	
1672	As good cause as one would desire, therefore weep.	əz gud kɑ:z əz o:n wəd dɪzəɪə ðɛ:fə wɛ:p
	ROSALIND	
1673	His very hair is of the dissembling colour.	hɪz vɛɪɪ hɛɪɪ ɪz əv ðə dɪsɛmblɪŋ kʌlə
	CELIA	
1674	Something browner than Judas's. Marry his kisses	sʌmθɪŋ brəʊnə ðən dʒʊ:dəsɪz mɑɪɪ ɪz kɪsɪz
1675	are Judas's own children.	ə dʒʊ:dəsɪz o:n tʃɪldrən
	ROSALIND	
1676	I'faith his hair is of a good colour.	ɪ fɛ:θ ɪz hɛɪɪ ɪz əv ə gud kʌlə
	CELIA	
1677	An excellent colour. Your chestnut was ever the	ən ɛkslənt kʌlə jə tʃɛsnʌt wəz ɛvə ðɪ

1678	only colour.	o:nləi kʁlə
	ROSALIND	
1679	And his kissing is as full of sanctity as the touch of	ən ɪz kɪsɪŋ ɪz əz fʊl ə sənktɪtɪ əz ðə tʌtʃ ə
1680	holy bread.	ho:ləi brɛd
	CELIA	
1681	He hath bought a pair of cast lips of Diana. A nun	ɪ əθ bæ:t ə pɛ:ɪ ə kast lɪps ə dəɪənə ə nʌn
1682	of winter's sisterhood kisses not more religiously, the	əv wɪntəz sɪstəhʊd kɪsɪz nat mo:ɪ ɹɪlɪdʒɪəsli əz ðə
1683	very ice of chastity is in them.	vɛɪəɪ əɪs ə tʃəstɪtɪ ɪz ɪn əm
	ROSALIND	
1684	But why did he swear he would come this morning	bət məɪ dɪd ɪ swɛ:ɪ ɪ wəd kʁm ðɪs mo:ɹɪŋ
1685	and comes not?	ən kʁmz nat
	CELIA	
1686	Nay certainly there is no truth in him.	nɛ: sətʃɪnləi ðəz no: tɹʊθ ɪn ɪm
	ROSALIND	
1687	Do you think so?	dʒə θɪŋk so:
	CELIA	
1688	Yes, I think he is not a pick-purse nor a horse-	jɛs ə θɪŋk ɪz nat ə pɪk pɜ:s nɔ: ə ho:s
1689	stealer, but for his verity in love, I do think him as	stɛ:lə bət fɔ: ɪz vɛɪtɪ ɪn lʌv ə də θɪŋk ɪm əz
1690	concave as a covered goblet or a worm-eaten nut.	kənkeɪv əz ə kʁvəd ɡəblɪt əɪ ə wɜ:m ɛ:tən nʌt
	ROSALIND	
1691	Not true in love?	nat tɹʊ: ɪn lʌv
	CELIA	
1692	Yes, when he is in, but I think he is not in.	jɛs mɛn hɛ:z ɪn bʌt ə θɪŋk hɛ:z nat ɪn

	ROSALIND	
1693	You have heard him swear downright he was.	jəv hæd ɪm swɛː dəʊnraɪt ɪ wəz
	CELIA	
1694	‘Was’ is not ‘is’ ; besides, the oath of a lover is no	wəz ɪz nɒt ɪz bɪsəɪdz ðɪ oːθ əv ə lʌvəɪ ɪz nɔː
1695	stronger than the word of a tapster. They are both	strɒŋgə ðən ðə wɜːd əv ə tapstə ðə boːθ
1696	the confirmer of false reckonings. He attends here in	ðə kənfeɪməɪ ə faʊls ɹeknɪnz hɛː ətendz hiːɪ ɪn
1697	the forest on the Duke your father.	ðə faɪst ən ðə djuːk jə faðə
	ROSALIND	
1698	I met the Duke yesterday and had much question	ɪ mɛt ðə djuːk jɪstədeː ən həd mʌtʃ kwestɪən
1699	with him. He asked me of what parentage I was: I	wɪð ɪm ɪ ast mi əv mæt peɪəntɪdʒ a wəz a
1700	told him of as good as he, so he laughed and let me	toʊld ɪm əv əz gud əz hɛː soː ɪ laft ən lɛmɪ
1701	go. But what talk we of fathers, when there is such a	goː bət mæt tɔːk wɪ ə faðəz mɛn ðəz sʌtʃ ə
1702	man as Orlando?	man əz ɒlændoː
	CELIA	
1703	O that’s a brave man! He writes brave verses,	oː ðats ə brɛːv man ɪ ɹaɪts brɛːv vɛːsɪz
1704	speaks brave words, swears brave oaths, and breaks	spɛːks brɛːv wɜːdz swɛːz brɛːv oːðz ən brɛːks
1705	them bravely, quite traverse, athwart the heart of	əm brɛːvləɪ kwɪt trævɜːs əθwɔːt ðə hæɪt əv
1706	his lover, as a puisny tilter that spurs his horse but	ɪz lʌvə əz ə pjʊːnəɪ tɪltə ðæt spɜːz ɪz hɔːs bət
1707	on one side breaks his staff like a noble goose. But	ən oːn saɪd brɛːks ɪz staf ləɪk ə nɔːbl̩ guːs bət
1708	all’s brave that youth mounts and folly guides. Who	ɑːlz brɛːv ðæt juːθ məʊnts ən fəlɪ gəɪdz huː
1709	comes here?	kʌmz hiː
	<i>Enter Corin.</i>	
	CORIN	
1710	Mistress and master, you have oft enquir’d	mɪstrɪs ən mastə juː əv ɔft ɪnkwəɪəɪd

1711	After the shepherd that complain'd of love,	a:tə ðə ʃepəd ðat kəmpleɪnd ə lʌv
1712	Who you saw sitting by me on the turf	ʊ: ju: sɑ: sɪtɪŋ bæɪ mi ɒn ðə tɜ:f
1713	Praising the proud disdainful shepherdess	preɪzɪŋ ðə praʊd dɪsdeɪnfʊl ʃepədəs
1714	That was his mistress.	ðæt wəz ɪz mɪstrɪs
	CELIA	
	Well, and what of him?	wel ən wʌt ə hɪm
	CORIN	
1715	If you will see a pageant truly play'd	ɪf ju: wɪl se: ə pædʒɪənt trʉ:lɪ pleɪd
1716	Between the pale complexion of true love	bɪtwɛ:n ðə peɪl kəmpleksɪən ɒv trʉ: lʌv
1717	And the red glow of scorn and proud disdain,	ən ðə red glo: ə skɔ:n ən praʊd dɪsdeɪn
1718	Go hence a little, and I shall conduct you	go: ens ə lɪtl and ə ʃɒl kəndʌkt ju
1719	If you will mark it.	ɪf ju: wɪl mɑ:k ɪt
	ROSALIND	
	O come, let us remove.	o: kʌm lets ɹɪmu:v
1720	The sight of lovers feedeth those in love.	ðə saɪt ə lʌvəz feɪdɪθ ðo:z ɪn lʌv
1721	Come bring us to this sight, and you shall say	kʌm brɪŋ əs tu: ðɪs saɪt ən ju: ʃəl se:
1722	I'll prove a busy actor in their play.	əɪl prʉv ə bɪzɪ aktə ɪn ðə pleɪ
	<i>Exeunt.</i>	

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli3_5.mp3	
3.5		
	<i>Enter Silvius and Phebe.</i>	
	SILVIUS	
1723	Sweet Phebe do not scorn me, do not Phebe.	swɛ:t fɛ:bəi dʊ: nat skɔ:n mɪ dʊ: nat fɛ:bəi
1724	Say that you love me not, but say not so	sɛ: ðat jə lʌv mɪ nat bət sɛ: nat so:
1725	In bitterness. The common executioner,	ɪn bɪtənɪs ðə kəmən ɛksɪkjʊ:ʃɪənə
1726	Whose heart th'accustom'd sight of death makes hard,	ʊ:z ət ðəkʌstəmd saɪt ə deθ meɪks ɑd
1727	Falls not the axe upon the humbled neck	fɑ:lz nat ðɪ aks əpən ðɪ ʌmbld nek
1728	But first begs pardon. Will you sterner be	bət fɜst begz pɑdn wɪl jʊ: stənə bɛ:
1729	Than he that dies and lives by bloody drops?	ðən ɛ: ðæt dəɪz ən lɪvs bɪ blɒdəi drɒps
	<i>Enter Rosalind, Celia and Corin [behind].</i>	
	PHEBE	
1730	I would not be thy executioner;	əɪ wʊd nat bɛ: ðɪ ɛksɪkjʊ:ʃɪənə
1731	I fly thee, for I would not injure thee.	a fləɪ ðɪ foɪ a wʊd nat ɪndʒə ðɛ:
1732	Thou tell'st me there is murder in mine eye:	ðə teɪs mɪ ðeɪz ɪz məðəɪ ɪn mɪn əɪ
1733	'Tis pretty, sure, and very probable,	tɪz prɪtəɪ ʃʊ:ɪ ən vɛrəɪ prəbəbəl
1734	That eyes, that are the frail'st and softest things,	ðæt əɪz ðæt ɑ ðə fræɪst ən saftɪs θɪŋz
1735	Who shut their coward gates on atomies,	ʊ: ʃʌt ðə ko:əd geɪts ən atəməɪz
1736	Should be call'd tyrants, butchers, murderers.	ʃʊd bɪ kɑ:lɪd təɪrənts bʊtʃəz məðəɪz
1737	Now I do frown on thee with all my heart,	nəʊ əɪ də fru:n ən ðɛ: wɪð ɑ:l mɪ ɑt

1738	And if mine eyes can wound, now let them kill thee.	ænd if mɪn əɪz kən wəʊnd nəʊ let ðəm kɪl ði
1739	Now counterfeit to swoon: why now fall down,	nəʊ kəʊntəˈfɪt tə swuːn məɪ nəʊ fɑːl dəʊn
1740	Or if thou canst not, O for shame, for shame,	oːɪ if ðə kɑːns nɑːt oː fə ʃeɪm fə ʃeɪm
1741	Lie not, to say mine eyes are murderers.	lɪə nɑːt tə seɪ mɪn əɪz ɑː mɛːðəˌlɜːz
1742	Now show the wound mine eye hath made in thee.	nəʊ ʃoː ðə wəʊnd mɪn əɪ əθ meɪd ɪn ðeɪ
1743	Scratch thee but with a pin, and there remains	skɹætʃ ðeɪ bət wɪð ə pɪn ən ðeɪ ˌɹɪmɛɪnz
1744	Some scar of it; lean upon a rush,	səm skɑː əv ɪt liːn əˈpɑːn ə ɹʌʃ
1745	The cicatrice and capable impressure	ðə sɪkəˈtɹɪs ən keɪˈpəbəl ɪmˈpreʃʃə
1746	Thy palm some moment keeps; but now mine eyes,	ði pɑːm səm moːmənt keɪps bət nəʊ mɪn əɪz
1747	Which I have darted at thee, hurt thee not,	wɪtʃ əɪ əv dɑːtɪd ət ði ɛt ði nɑːt
1748	Nor, I am sure, there is no force in eyes	nɔːɪ əɪ əm ʃʊː ðəɪ ɪz noː fɔːs ɪn əɪz
1749	That can do hurt.	ðæt kən dʊː ɛt
	SILVIUS	
	O dear Phebe,	oː dɪː feɪbəɪ
1750	If ever, as that ever may be near,	ɪf evəɪ əz ðæt evə mɛɪ bɪ nɪː
1751	You meet in some fresh cheek the power of fancy,	jə meɪt ɪn sʊm freʃ tʃeɪk ðə poʊə ə fɑːnsəɪ
1752	Then shall you know the wounds invisible	ðen ʃɒl jə noː ðə wəʊndz ɪnvɪzəbəl
1753	That love's keen arrows make.	ðæt lʌvz keɪn ɑːrəz meɪk
	PHEBE	
	But till that time	bət tɪl ðæt təɪm
1754	Come not thou near me; and when that time comes,	kʊm nɑːt ðəʊ nɪː mɪ ænd wɛn ðæt təɪm kʊmz
1755	Afflict me with thy mocks, pity me not,	əflɪkt mɪ wɪð ði mɒks pɪtəɪ mɪ nɑːt
1756	As till that time I shall not pity thee.	əz tɪl ðæt təɪm əɪ ʃɒl nɑːt pɪtəɪ ðeɪ
	ROSALIND	
	[advancing]	

1757	And why I pray you? Who might be your mother,	ən məɪ a pɹeː jə hʊː məɪt beː jə mʌðə
1758	That you insult, exult, and all at once,	ðæt juː ɪnsʌlt ɛksʌlt ənd ɑːl ət ɒns
1759	Over the wretched? What though you have no beauty—	oːvə ðə ɹetʃɪd mət ðoː jə hav noː bjʊːtɪ
1760	As by my faith I see no more in you	əz bæɪ mɪ feːθ a seː nə moːɪ ɪn juː
1761	Than without candle may go dark to bed—	ðən wɪðəʊt kændl məː goː dɑːk tə bed
1762	Must you be therefore proud and pitiless?	məs juː bɪ ðeːfə pɹəʊd ən pɪtəɪləs
1763	Why what means this? Why do you look on me?	məɪ mət meːnz ðɪs məɪ dʊː jə lʊk ɒn meː
1764	I see no more in you than in the ordinary	a seː nə moːɪ ɪn juː ðən ɪn ðɪ ɔːdnəri
1765	Of Nature's sale-work. 'Od's my little life,	ə neɪtəz seːl wɛk ɒdz mɪ lɪtl læɪf
1766	I think she means to tangle my eyes too!	a θɪŋk ʃɪ meːnz tə tæŋɡl məɪ əɪz tuː
1767	No faith proud mistress, hope not after it.	noː feːθ pɹəʊd mɪstrɪs hoːp nɒt ɑːtəɪ ɪt
1768	'Tis not your inky brows, your black silk hair,	tɪz nɒt jəɪ ɪnkəɪ brəʊz jə blæk sɪlk hɛː
1769	Your bugle eyeballs, nor your cheek of cream	jə bjʊːɡl əɪbəːlz nɔː jə tʃeːk ə kɹiːm
1770	That can entame my spirits to your worship.	ðæt kən ɪnteɪm məɪ spɪrɪts tuː jə wɛʃɪp
1771	You foolish shepherd, wherefore do you follow her	jə fuːlɪʃ ʃepəd meːfə dʊː jə fɒlə hɛː
1772	Like foggy South puffing with wind and rain?	ləɪk fəɡəɪ səʊθ pʌfɪn wɪ wəɪnd ən ɹeɪn
1773	You are a thousand times a properer man	ju ɑː ə təʊzən təɪmz ə pɹɒpə man
1774	Than she a woman. 'Tis such fools as you	ðən ʃeː ə woːmən tɪz sʌtʃ fuːlz əz juː
1775	That makes the world full of ill-favour'd children.	ðæt meɪks ðə wɛːld fʊl ɒv ɪl feɪvəd tʃɪldrən
1776	'Tis not her glass but you that flatters her,	tɪz nɒt ɛ glæs bət juː ðæt flatəz hɛː
1777	And out of you she sees herself more proper	ənd ɒʊt ə juː ʃɪ seːz əseɪf moː pɹɒpə
1778	Than any of her lineaments can show her.	ðən ænəɪ ɒv ɛ lɪnjəments kən ʃoː ɛ
1779	But mistress, know yourself. Down on your knees	bət mɪstrɪs noː jəsɛɪf dəʊn ɒn jə neːz
1780	And thank heaven, fasting, for a good man's love;	ən θæŋk heɪn fæstɪn foːɪ ə gʊd mænz lʌv
1781	For I must tell you friendly in your ear,	fɔː ɪ məs tel jə frɛndlɪ ɪn jə ɪː

1782	Sell when you can, you are not for all markets.	sɛl mɛn jə kən ju ə nat fo:l a:l mɑ:kɪts
1783	Cry the man mercy, love him, take his offer;	kraɪ ðə man mɜ:səɪ lʌv ɪm teɪk ɪz əfə
1784	Foul is most foul, being foul to be a scoffer.	fəʊl ɪz mo:s fəʊl bi:ɪn fəʊl tə be: ə skafə
1785	So take her to thee shepherd. Fare you well.	sə teɪk ə tu: ði ʃepəd fe: jə wɛl
	PHEBE	
1786	Sweet youth, I pray you chide a year together.	swɛ:t ju:θ: a pɹe: jə tʃaɪd ə jɹ: təgeə
1787	I had rather hear you chide than this man woo.	aɪd ɹaðəɪ ɪ: ju: tʃaɪd ðən ðɪs man wu:
	ROSALIND	
1788	[to Phebe] He's fallen in love with your foulness, [to	hɛ:z fa:lɪn ɪn lʌv wɪð jə fəʊlnɪs
1789	Silvius] and she'll fall in love with my anger. If it be	ən ʃe:l fa:l ɪn lʌv wɪð məɪ ʌŋgə ɪft bɪ
1790	so, as fast as she answers thee with frowning looks,	so: əz fast əz ʃɪ ʌnsəz ðe: wɪ frəʊnɪŋ lʊks
1791	I'll sauce her with bitter words. [To Phebe] Why	aɪl sa:s ə wɪ bɪtə wɛdz məɪ
1792	look you so upon me?	lʊk jə so: əpən me:
	PHEBE	
1793	For no ill will I bear you.	fə no: ɪl wɪl a be: jə
	ROSALIND	
1794	I pray you do not fall in love with me.	a pɹe: jə du: nat fa:l ɪn lʌv wɪ me:
1795	For I am falser than vows made in wine.	fəɪ əɪ əm fəlsə ðən vəʊz meɪd ɪn wəɪn
1796	Besides, I like you not. If you will know my house,	bɪsaɪdz a laɪk jə nat ɪf ju: wɪl no: mɪ haʊs
1797	'Tis at the tuft of olives here hard by.	tɪz at ðə tʌft əv əlɪvz hɪ: hɑ:d baɪ
1798	Will you go Sister? Shepherd, ply her hard.	wɪl ju: go: sɪstə ʃepəd pləɪ ə hɑ:d
1799	Come sister. Shepherdess, look on him better	kʌm sɪstə ʃepədəs lʊk ʌn ɪm betə
1800	And be not proud; though all the world could see,	ən be: nat pɹəʊd ðo: a:l ðə wɜ:ld kəd se:
1801	None could be so abus'd in sight as he.	nɔ:n kəd bɪ so: əbju:zd ɪn saɪt əz hɛ:

1802	Come, to our flock. <i>Exeunt [Rosalind, Celia and Corin].</i>	kʁm tʁ: ɔ: flak
	PHEBE	
1803	Dead shepherd, now I find thy saw of might,	dɛd ʃepəd nəʊ a fəɪnd ði sɑ: ə məɪt
1804	‘Who ever lov’d that lov’d not at first sight?’	ʁ: ɛvə lʁvd ðæt lʁvd nət at fɜ:s saɪt
	SILVIUS	
1805	Sweet Phebe!	swɛ:t fɛ:bəɪ
	PHEBE	
	Hah? What say’st thou, Silvius?	hə mat sɛ:st ðə sɪlvɪʁs
	SILVIUS	
1806	Sweet Phebe pity me not.	swɛ:t fɛ:bəɪ pɪtəɪ mɪ nət
	PHEBE	
1807	Why I am sorry for thee gentle Silvius.	məɪ əɪ əm sɑrɪ fɔ: ði dʒɛntl̩ sɪlvjəs
	SILVIUS	
1808	Wherever sorrow is, relief would be.	məɪɛvə sɑrə ɪz ɹɪlɛ:f wəd bɛ:
1809	If you do sorrow at my grief in love,	ɪf ju: də sɑrə at mɪ grɛ:f ɪn lʁv
1810	By giving love, your sorrow and my grief	bɪ gɪvɪn lʁv jə sɑrə ən mɪ grɛ:f
1811	Were both exterminated.	wə bo:θ ɪkstɛmɪnd
	PHEBE	
1812	Thou hast my love. Is not that neighbourly?	ðəʊ ast mɪ lʁv ɪz nət ðæt neɪbərl̩ɪ
	SILVIUS	
1813	I would have you.	a wʊd əv ju:
	PHEBE	
	Why that were covetousness.	məɪ ðæt wə kʁvtəsni:s

1814	Silvius, the time was that I hated thee;	sɪlvjəs ðə taɪm wəz ðat aɪ ɛ:tɪd ðe:
1815	And yet it is not that I bear thee love,	ən jɪt ɪt ɪz nɒt ðat a beə: ðɪ lʌv
1816	But since that thou canst talk of love so well,	bət sɪns ðət ðəʊ kɑns tɑ:k ə lʌv so: weɫ
1817	Thy company, which erst was irksome to me,	ðɪ kʌmpənəɪ mɪtʃ ɛ:st wəz ɪksəm tʊ: mi
1818	I will endure; and I'll employ thee too.	a wɪl ɪndjʊ: ənd əɪ ɪmpləɪ ðɪ tʊ:
1819	But do not look for further recompense	bət dʊ: nɒt lʊk fə feðə ɪkəmpens
1820	Than thine own gladness that thou art employ'd.	ðən ðəɪn o:n glɑdnɪs ðat ðəʊ ɑ:t ɪmpləɪd
	SILVIUS	
1821	So holy and so perfect is my love,	so: o:ləɪ and so: pɜ:fɪt ɪz mi lʌv
1822	And I in such a poverty of grace,	ənd əɪ ɪn sʌtʃ ə pəvətəɪ ə grɛ:s
1823	That I shall think it a most plenteous crop	ðət əɪ ʃəl θɪŋk ɪt ə mo:s plɛntjəs kɹɒp
1824	To glean the broken ears after the man	tə gleɪn ðə brɔ:kən ɪ:z ɑ:tə ðə mæn
1825	That the main harvest reaps. Loose now and then	ðət ðə meɪn ɑ:vɪst ɪɛps lʊ:s nəʊ ən ðen
1826	A scatter'd smile, and that I'll live upon.	ə skatəd smɪl ənd ðat əɪl lɪv əpən
	PHEBE	
1827	Know'st thou the youth that spoke to me erewhile?	nəʊ:st ðəʊ ðə ju:θ ðət spə:k tə me: ɛ:məɪl
	SILVIUS	
1828	Not very well, but I have met him oft,	nɒt vɛəri weɫ bət əɪ əv mɛt ɪm ɒft
1829	And he hath bought the cottage and the bounds	ənd ɛ: əθ bɔ:t ðə kɒtɪdʒ and ðə baʊndz
1830	That the old carlot once was master of.	ðət ðɪ o:ld kɑ:lət ɒns wəz mɑstəɪ ɒv
	PHEBE	
1831	Think not I love him, though I ask for him.	θɪŋk nɒt a lʌv ɪm ðo: əɪ ɑsk fəɪ ɪm
1832	'Tis but a peevish boy—yet he talks well—	tɪz bʌt ə pe:vɪʃ bɔɪ jɪt ɛ: tɑ:ks weɫ
1833	But what care I for words? Yet words do well	bət wɒt keɪɪ əɪ fə wɜ:dz jɪt wɜ:dz də weɫ

1834	When he that speaks them pleases those that hear.	mæn ɛ: ðæt spe:ks əm ple:zɪz ðo:z ðæt i:
1835	It is a pretty youth—not very pretty—	ɪt ɪz ə prɪtəɪ jʊ:θ nat veɪəri prɪtəɪ
1836	But sure he's proud, and yet his pride becomes him.	bət ʃʊ:ɪ ɪz prəʊd ən jɪt ɪz prəɪd bɪkʌmz ɪm
1837	He'll make a proper man. The best thing in him	ɛ:l me:k ə prɒpə man ðə best ðɪŋ ɪn ɪm
1838	Is his complexion; and faster than his tongue	ɪz ɪz kəmpleksɪən ən fastə ðan ɪz tʌŋ
1839	Did make offence, his eye did heal it up.	dɪd me:k əfens ɪz əɪ dɪd ɛ:l ɪt ʌp
1840	He is not very tall, yet for his years he's tall.	ɪ ɪz nat veɪəri ta:l jɪt fo:ɪ ɪz jɪ:z ɪz ta:l
1841	His leg is but so so; and yet 'tis well.	ɪz leg ɪz bʌt so: so: ən jɪt tɪz weɪ
1842	There was a pretty redness in his lip,	ðə wəz ə prɪtəɪ rednɪs ɪn ɪz lɪp
1843	A little riper and more lusty red	ə lɪtl̩ ɪəpəri and mo: lʌstəri red
1844	Than that mix'd in his cheek; 'twas just the difference	ðən ðat mɪkst ɪn ɪz tʃe:k twəz dʒʌs ðə dɪfərəns
1845	Betwixt the constant red and mingled damask.	bɪtwɪks ðə kənstənt red ən mɪŋɡld daməsk
1846	There be some women Silvius, had they mark'd him	ðə be: sʌm wɪmɪn slɪvjəs ad ðe: mɑ:kt ɪm
1847	In parcels as I did, would have gone near	ɪn pɑ:sɪz əz əɪ dɪd wʊd əv ɡən neə
1848	To fall in love with him: but for my part	tə fɑ:l ɪn lʌv wɪð ɪm bət fo: məɪ pɑ:t
1849	I love him not, nore hate him not; and yet	ə lʌv ɪm nat nɒt ɛ:t ɪm nat ən jɪt
1850	I have more cause to hate him than to love him.	əɪ əv mo: kɑ:z tu ɛ:t ɪm ðən tə lʌv ɪm
1851	For what had he to do to chide at me?	fə wʌt əd ɛ: tə du: tə tʃaɪd ət me:
1852	He said mine eyes were black, and my hair black,	ɪ sed mɪn aɪz wə blak ən məɪ e: blak
1853	And now I am remember'd, scorn'd at me.	ən nəʊ əɪ am ɪməmbəd skɔ:nd ət me:
1854	I marvel why I answer'd not again.	ə mə:vəl wəɪ əɪ ənsəd nat əɡeɪn
1855	But that's all one. Omittance is no quittance.	bət ðats ɑ:l o:n əmɪtəns ɪz nɔ: kwɪtəns
1856	I'll write to him a very taunting letter,	əɪl raɪt tu ɪm ə veɪəri ta:ntɪn letə
1857	And thou shalt bear it, wilt thou Silvius?	ən ðəʊ ʃəl beɪɪ ɪt wɪlt ðə slɪvɪəs

	SILVIUS	
1858	Phebe, with all my heart.	fɛ:bəɪ wɪð ɑ:l mɪ ɑ:t
	PHEBE	
	I'll write it straight.	əɪl raɪt ɪt stɹaɪt
1859	The matter's in my head, and in my heart.	ðə matəz ɪn mɪ ɛd ən ɪn mɪ ɑ:t
1860	I will be bitter with him and passing short.	a wɪl bɪ bɪtə wɪðm ən pasɪn ʃɔ:t
1861	Go with me Silvius.	go: wɪð mɪ sɪlvjəs
	<i>Exeunt.</i>	

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli4_1.mp3	
4.1		
	<i>Enter Rosalind, Celia, and Jaques.</i>	
	JAQUES	
1862 1863	I prithee, pretty youth, let me be better acquainted with thee.	a pɹɪðeː pɹɪtəɪ juːθ lɛmɪ bɪ bɛtəɪ əkwɛːntɪd wɪ ðeː
	ROSALIND	
1864	They say you are a melancholy fellow.	ðeː sɛː juː aɪ ə mɛləŋkələɪ fɛlə
	JAQUES	
1865	I am so. I do love it better than laughing.	əɪ am soː a də lʌv ɪt bɛtə ʔən laɪfɪn
	ROSALIND	
1866 1867 1868	Those that are in extremity of either are abominable fellows, and betray themselves to every modern censure, worse than drunkards.	ðoːz ðæt aɪ ɪn ɪkstɹɛmɪtɪ əv ɛðə aɪ əbʌmɪnəbəl fɛləz ən bɪtɹɛː ðəmsɛɪvz tʊ ɛvɹɪ mʌdərən sɛnsə wɜːs ðən dɹʌŋkədz
	JAQUES	
1869	Why, 'tis good to be sad and say nothing.	məɪ tɪz gʊd tə bɪ sɑd ən sɛː noːtɪŋ
	ROSALIND	
1870	Why then 'tis good to be a post.	məɪ ðɛn tɪz gʊd tə bɛː ə poːst
	JAQUES	
1871 1872	I have neither the scholar's melancholy, which is emulation; nor the musician's, which is fantastical;	əɪv nɛðə ðə skələɹz mɛləŋkələɪ mɪtʃ ɪz ɛmjuːləsɪən nɔ ʔə mjuːzɪsɪənz mɪtʃ ɪz fəntəstɪkəl

1873	nor the courtier's, which is proud; nor the soldier's,	noʔ ðə ko:tjəz mɪʃ ɪz prəʊd noʔ ðə so:dʒəz
1874	which is ambitious; nor the lawyer's which is	mɪʃ ɪz ambɪʃɪəs noʔ ðə la:jəz mɪʃ ɪz
1875	politic; nor the lady's, which is nice; nor the lover's	pələtɪk noʔ ðə le:dəɪz mɪʃ ɪz nəɪs noʔ ðə lʌvəz
1876	which is all these; but it is a melancholy of mine	mɪʃ ɪz a:l ðe:z bət tɪz ə meləŋkələɪ ə mɪn
1877	own, compounded of many simples, extracted from	o:n kəmpəʊndɪd ə məneɪ sɪmpʌz ɪkstræktɪd
1878	many objects, and indeed the sundry contemplation	fɹəm məneɪ əbjɪkts ənd ɪnˈdeɪd ðə sʌndrɪ
1879	of my travels, in which my often rumination wraps	kəntəmpleɪsɪən ə mɪ trævʌz ɪn mɪʃ mɪ əfn
1880	me in a most humorous sadness.	ju:mɪneɪsɪən raps mɪ ɪn ə mo:s hju:məs sadnɪs
	ROSALIND	
1881	A traveller! By my faith, you have great reason to	ə trævlə bɪ mɪ fe:θ ju:v grɛt rɛ:zn tə
1882	be sad. I fear you have sold your own lands to see	bɪ sad ə fr: ju:v so:ld jə o:n lənz tə se:
1883	other men's. Then to have seen much and to have	o:ðə menz ðen tu əv se:n mʌʃ ən tə hav
1884	nothing is to have rich eyes and poor hands.	no:tɪn ɪz tə hav rɪʃ əɪz ən pɔ: hənz
	JAQUES	
1885	Yes, I have gained my experience.	jɛs əɪv geɪnd məɪ ɪksprɪ:əns
	<i>Enter Orlando.</i>	
	ROSALIND	
1886	And your experience makes you sad. I had rather	ənd ju:ɪ ɪksprɪ:əns meɪks jə sad əɪd rədə
1887	have a fool to make me merry than experience to	hav ə fu:l tə meɪk mɪ meɪəɪ ðən ɪksprɪ:əns tə
1888	make me sad, and to travel for it too!	meɪk mɪ sad ən tə trævʌl fəɪ ɪt tu:
	ORLANDO	
1889	Good day and happiness, dear Rosalind.	gʊd de: ən həpɪnɪs dɪ:ɪ rəzələɪnd
	JAQUES	
1890	Nay then God buy you, and you talk in blank	ne: ðen gad baɪ jə ən jə tɑ:k ɪn blæŋk

1891	verse!	vɜːs
	ROSALIND	
1892	Farwell Monsieur Traveller. Look you lisp, and	fɜːwɛl misjɜː trɔːvlə lʊk jə lɪsp ən
1893	wear strange suits; disable all the benefits of your	wɛː stɹɛːndʒ sjuːts dɪsɛːbl̩ aːl ðə bɛnfɪts ə jɜː
1894	own country; be out of love with your nativity, and	oːn kʏntɹɪ bɪ aʊt ə lʌv wɪð jə nətɪvɪtɪ and
1895	almost chide God for making you that countenance	aːlmoːs tʃɪd ɡɒd fɜː mɛːkɪn jə ðət kaʊntnəns
1896	you are; or I will scarce think you have swam in a	jʊ aː ɪ a wɪl skɛːs θɪŋk jʊːv swam ɪn ə
1897	gondola. [Exit Jaques.] Why how now Orlando,	ɡɒndələ məɪ hæʊ nəʊ ɔːlɒndəː
1898	where have you been all this while? You a lover!	mɛː əv jə biːn aːl ðɪs məɪt jʊː ə lʌvɪ
1899	And you serve me such another trick, never come	ən jə sɜːv mi sʌtʃ ənoːðə tɹɪk nɛː kʏm
1900	in my sight more.	ɪn mi saɪt mɔː
	ORLANDO	
1901	My fair Rosalind, I come within an hour of my	mi fɛːɹ ɹɒzələɪnd ə kʏm wɪðɪn ən ɔːɹ ə mi
1902	promise.	pɹəmɪs
	ROSALIND	
1903	Break an hour's promise in love! He that will	bɹɛːk ən ɔːz pɹəmɪs ɪn lʌv hɛː ðət wɪl
1904	divide a minute into a thousand parts, and break	dɪvəɪd ə mɪnɪt ɪntʊ ə təʊzən pɑːts ən bɹɛːk
1905	but a part of the thousand part of a minute in the	bət ə pɑːt ə ðə təʊzən pɑːt əv ə mɪnɪt ɪn
1906	affairs of love, it may be said of him that Cupid	ði əfɛːz ə lʌv ɪt meɪ biː sɛd əv hɪm ðət kjʊpɪd
1907	hath clapped him o' th' shoulder, but I'll warrant	əθ klapt ɪm ɒ ðə ʃoːdə bət ɪl wɒrənt
1908	him heart-whole.	ɪm hɑːt hoːl
	ORLANDO	
1909	Pardon me dear Rosalind.	pəːdɒn mi dɪː ɹɒzələɪnd

	ROSALIND	
1910 1911	Nay, and you be so tardy, come no more in my sight. I had as lief be wooed of a snail.	nɛ: ən jə bɪ so: tɑːdərɪ kʏm no: mo:ɹ in mi sɛɪt əɪd əz lɛ:f bɪ wu:ɪd əv ə snɛ:ɪ
	ORLANDO	
1912	Of a snail?	əv ə snɛ:ɪ
	ROSALIND	
1913 1914 1915 1916	Ay, of a snail. For though he comes slowly, he carries his house on his head; a better jointure I think than you make a woman. Besides, he brings his destiny with him.	əɪ əv ə snɛ:ɪ fə ðo: ɪ kʏmz sləʊlɪ ɪ kærɪz ɪz həʊs ɒn ɪz hed ə betə ˈdʒɔɪntʃər a θɪŋk ðən ju: meɪk ə wʊmən bɪsəɪdz ɪ brɪŋz ɪz dɛstɪni wɪð ɪm
	ORLANDO	
1917	What's that?	ˈwʌts ðæt
	ROSALIND	
1918 1919 1920	Why horns—which such as you are fain to be beholding to your wives for: but he comes armed in his fortune, and prevents the slander of his wife.	ˈmaɪ hɔ:nz wɪtʃ sʏtʃ əz ju: ʌ feɪn tə bɪ bɪhəʊldɪn tə jə wʌɪvz fə bət hɛ: kʏmz ʌrmd ɪn ɪz fɔ:tən ən prɪvɛnts ðə slændər əv ɪz wʌɪf
	ORLANDO	
1921 1922	Virtue is no horn-maker; and my Rosalind is virtuous.	vɜ:tʃu ɪz no hɔ:n meɪkə ən maɪ ɹazələɪnd ɪz vɜ:tʃəs
	ROSALIND	
1923	And I am your Rosalind.	ənd əɪ am jʊ: ɹazələɪnd
	CELIA	
1924 1925	It pleases him to call you so: but he hath a Rosalind of a better leer than you.	ɪt plɛ:zɪθ ɪm tə kɔ:l jə so: bət hɛ: əθ ə ɹazələɪnd əv ə betə lɹ: ðən ju:

	ROSALIND	
1926	Come, woo me, woo me; for now I am in a holiday	kʏm wʊ: mɪ wʊ: mɪ fə nəʊ əɪm ɪn ə həlɪdeɪ
1927	humour and like enough to consent. What would	hju:məɪ ən laɪk ɪnʌf tə kənsent mat wəd
1928	you say to me now, and I were your very very	jə seɪ tə mɪ nəʊ ənd ɪf əɪ wə ʒə vɛɪəɪ vɛɪəɪ
1929	Rosalind?	ɪəzələɪnd
	ORLANDO	
1930	I would kiss before I spoke.	a wəd kɪs bɪfo:ɪ a spə:k
	ROSALIND	
1931	Nay, you were better speak first, and when you	neɪ ʒə wə betə spɛ:k fɛst ən mɛn ʒə
1932	were gruelled for lack of matter, you might take	wə ɡrɪvɫd fə lak ə matə ʒə məɪt teɪk
1933	occasion to kiss. Very good orators when they are	əkɛɪzɪən tə kɪs vɛɪəɪ ɡʊd ɒrətəz mɛn ðəɪ
1934	out, they will spit, and for lovers lacking—God	əʊt ðeɪ spɪt ən fə lʌvəz lakɪn ɡəd
1935	warr'nt us!—matter, the cleanliest shift to kiss.	wɔrənt əs matə ðə kleɪnlɪst ʃɪf tə kɪs
	ORLANDO	
1936	How if the kiss be denied?	həʊ ɪf ðə kɪs bɪ dɪnəɪd
	ROSALIND	
1937	Then she puts you to entreaty, and there begins new	ðen ʃɪ pʊts ʒə tu ɪntɪe:təɪ ən ðə bɪɡɪnz nju:
1938	matter.	matə
	ORLANDO	
1939	Who could be out, being before his beloved	hʊ: kəd bɪ əʊt beɪɪn bɪfo:ɪ ɪz bɪlʌvɪd
1940	mistress?	mɪstɹɪs
	ROSALIND	
1941	Marry that should you, if I were your mistress, or	məɪəɪ ðæt ʃəd ʒʊ: ɪf əɪ wə ʒə mɪstɹɪs əɪ
1942	I should think my honesty ranker than my wit.	a ʃəd θɪŋk mɪ ʌnɪstəɪ ɪŋkə ðən mɪ wɪt

	ORLANDO	
1943	What, of my suit?	mat əv mi ʃu:t
	ROSALIND	
1944	Not out of your apparel, and yet out of your suit.	nat əut ə jəɪ əpaɪərl ən jɪt əut ə jə ʃu:t
1945	Am not I your Rosalind?	am nat əɪ jə ɹazələɪnd
	ORLANDO	
1946	I take some joy to say you are, because I would be	a te:k səm dʒəɪ tə seɪ ju æ bɪkəz a wəd bi
1947	talking of her.	ta:kɪn əv ə
	ROSALIND	
1948	Well, in her person, I say I will not have you.	wel ɪn hɜ pɜsn a seɪ əɪ wɪl nat hav ju
	ORLANDO	
1949	Then in mine own person, I die.	ðen ɪn mɪn o:n pɜsn əɪ dəɪ
	ROSALIND	
1950	No, faith, die by attorney. The poor world is almost	no: fe:θ dəɪ bi ətɪɹ:nəɪ ðə poʊ wɜ:ld ɪz a:ɪmo:s
1951	six thousand years old, and in all this time there	sɪks təʊzən jɹ:z o:ld ənd ɪn a:l ðɪs təɪm ðə
1952	was not any man died in his own person, videlicet,	wəz nat ænəɪ man dəɪd ɪn ɪz o:n pɜsn vɪdɛlɪsɪt
1953	in a love-cause. Troilus had his brains dashed out	ɪn ə lʌv ka:z tɹəɪləs həd ɪz brɛ:nz dəʃt əut
1954	with a Grecian club, yet he did what he could to	wɪð ə grɛ:sɪən klʌb jɪt ɪ dɪd mat ɪ kʊd tə
1955	die before, and he is one of the patterns of love.	dəɪ bɪfo: ən hɜ: ɪz o:n ə ðə patənz ə lʌv
1956	Leander, he would have lived many a fair year	le:andə hɜ: wʊd ə lɪvd mænəɪ ə fe: jɹ:
1957	though Hero had turned nun, if it had not been for	ðo: hɜ:ro: əd tɜnd nʌn ɪf ɪt əd nat bɪn fo:
1958	a hot mid summer night; for, good youth, he went	ə hat mɪd sʌmə nəɪt fo: gud ju:θ ɪ went
1959	but forth to wash him in the Hellespont, and being	bət fo:θ tə wəʃ ɪm ɪ ðə helɪspant ən beɪɪn
1960	taken with the cramp, was drowned, and the fool-	te:kən wɪ ðə kramp wəz dɹəʊnd ən ðə fu:lɪʃ

1961	ish chroniclers of that age found it was Hero of	kɪənɪkləz ə ðat ɛːdʒ fəʊnd ɪt wəz hɛrəʊ ə
1962	Sestos. But these are all lies: men have died from	sɛstəs bət ðeːz ər ɑːl laɪz mɛn əv dɔɪd frəm
1963	time to time and worms have eaten them, but not	təɪm tə təɪm ən wɜːmz əv ɛːtən əm bət nat
1964	for love.	fəʊ lʌv
	ORLANDO	
1965	I would not have my right Rosalind of this mind,	a wəd nat hav mɪ raɪt ɹazələɪnd ə ðɪs maɪnd
1966	for I protest her frown might kill me.	fəʊ a prəˈtɛst ər frəʊn maɪt kɪl mɪ
	ROSALIND	
1967	By this hand, it will not kill a fly. But come, now I	bəɪ ðɪs hand ɪt wɪl nat kɪl ə flɪ bət kʌm nəʊ a
1968	will be your Rosalind in a more coming-on dis-	wɪl bi jə ɹazələɪnd ɪn ə mɔː kʌmɪn ən dɪspəzɪʃən
1969	position; and ask me what you will, I will grant it.	ænd ask mɪ wʌt jə wɪl ər wɪl grɑnt ɪt
	ORLANDO	
1970	Then love me Rosalind.	ðɛn lʌv mɪ ɹazələɪnd
	ROSALIND	
1971	Yes faith will I , Fridays and Saturdays and all.	jɛs feɪθ wɪl ɪ frɪdɪz ən satəˈdɪz ænd ɑːl
	ORLANDO	
1972	And wilt thou have me?	ən wɪlt ðəʊ hav mɪ
	ROSALIND	
1973	Ay, and twenty such.	əɪ ən twentɪ sʌtʃ
	ORLANDO	
1974	What sayest thou?	wʌt seɪst ðəʊ
	ROSALIND	
1975	Are you not good?	ər juː nat gud

	ORLANDO	
1976	I hope so.	a ho:p so:
	ROSALIND	
1977	Why then, can one desire too much of a good	ʍəi ðen kən o:n dɪzəɪə tu: mʌtʃ əv ə gud
1978	thing? Come sister, you shall be the priest and	θɪŋ kʏm sistə ju: ʃəl bɪ ði pri:st ən
1979	marry us. Give me your hand Orlando. What do	maɪəɪ ʏs gɪv mi jə hand ɒˈlando: ʍat də
1980	you say sister?	jə se: sistə
	ORLANDO	
1981	Pray thee marry us.	pri: ði maɪəɪ ʏs
	CELIA	
1982	I cannot say the words.	a kanət se: ðə wɜ:dz
	ROSALIND	
1983	You must begin, ‘Will you Orlando—’	jə məs bɪɡɪn wɪl ju: ɒˈlando:
	CELIA	
1984	Go to. Will you Orlando have to wife this	ɡo: tu: wɪl ju: ɒˈlando: hav tə wəɪf ðɪs
1985	Rosalind?	ɹɔzələɪnd
	ORLANDO	
1986	I will.	əɪ wɪl
	ROSALIND	
1987	Ay, but when?	əɪ bʏt wɛn
	ORLANDO	
1988	Why now, as fast as she can marry us.	ʍəi nəʊ əz fast əz ʃɪ kən maɪəɪ əs
	ROSALIND	
1989	Then you must say ‘I take thee Rosalind for wife.’	ðen ju: məs se: əɪ teɪk ðe: ɹɔzələɪnd fo: wəɪf

	ORLANDO	
1990	I take thee Rosalind for wife.	əɪ teɪk ðeɪ ɹɔzələɪnd fɔː wəɪf
	ROSALIND	
1991	I might ask you for your commission; but I do take	a maɪt ask jə fə jə kəməɪʃən bʌt əɪ dʊ teɪk
1992	thee Orlando for my husband. There's a girl goes	ðeɪ ɔːlændoː fɔː məɪ hʌzband ðeɪz ə geɪ goːz
1993	before the priest, and certainly a woman's thought	bɪfɔː ðə prɛːst ən sətʃlɪ ə wʊmənz θɑːt
1994	runs before her actions.	ɹʌnz bɪfɔː əɪ aksɪənz
	ORLANDO	
1995	So do all thoughts, they are winged.	soː dʊː aːl ðɑːts ðeɪ ə wɪŋd
	ROSALIND	
1996	Now tell me how long you would have her, after	nəʊ teɪl mi haʊ lɔŋ jə wəd hav ə ɑːtə
1997	you have possessed her?	jʊːv pəzest ə
	ORLANDO	
1998	For ever, and a day.	fəɪ ɛvəɪ ənd ə deɪ
	ROSALIND	
1999	Say a day, without the ever. No, no, Orlando,	seɪ ə deɪ wɪðəʊt ðɪ ɛvə noː noː ɔːlændoː
2000	men are April when they woo, Decemeber when	mɛn aɪ ɛːprəl mɛn ðeɪ wʊː dɪsɛmbə mɛn
2001	they wed. Maids are May when they are maids,	ðeɪ wɛd meɪdz ə meɪ mɛn ðeɪ meɪdz
2002	but the sky changes when they are wives. I will be	bət ðə skəɪ tʃeɪndʒɪz mɛn ðeɪ wəɪvz əɪl bi
2003	more jealous of thee than a Barbary cock-pigeon	mɔː dʒeləs ə ðɪ ðən ə bɑːbrɪ kəkprɪdʒɪən
2004	over his hen, more clamorous than a parrot against	ovəɪ ɪz hɛn mɔː klamɹəs ðən ə pərət əɡɛns
2005	rain, more new-fangled than an ape, more giddy in	ɹeɪn mɔː njuː fəŋɡld ðən ən ɛːp mɔː ɡɪdɪ ɪn
2006	my desires than a monkey. I will weep for nothing,	mi dɪzəɪəz ðən ə mʌŋkəɪ əɪl wɛːp fə nɔːtɪn
2007	like Diana in the fountain, and I will do that when	ləɪk dɪəɪənə ɪn ðə fəʊntən ənd əɪl dʊː ðat mɛn

2008	you are disposed to be merry. I will laugh like a	jʊ: dɪspəʊzd tə bi meɪəri əɪ ləf ləɪk ə
2009	hyen, and that when thou art inclined to sleep.	həɪ.ɪn ən ðæt wɛn θəʊ ɑ:t ɪŋkləɪn tə sleɪp
	ORLANDO	
2010	But will my Rosalind do so?	bət wɪl mi ɹəzələɪnd du: so:
	ROSALIND	
2011	By my life, she will do as I do.	bəɪ məɪ laɪf ʃe: wɪl du: əz əɪ du:
	ORLANDO	
2012	O but she is wise.	o: bət ʃe: ɪz wəɪz
	ROSALIND	
2013	Or else she could not have the wit to do this. The	əɪ ɛls ʃɪ kəd nɒt hæv ðə wɪt tə du: ðɪs ðə
2014	wiser, the waywarder. Make the doors upon a	wəɪzə ðə weɪwɜ:də meɪk ðə dɔ:z əpən ə
2015	woman's wit, and it will out at the casement; shut	wʊmənz wɪt ən twɪl əʊt ət ðə keɪsmənt ʃʌt
2016	that, and 'twill out at the keyhole; stop that, 'twill	ðæt ən twɪl əʊt ət ðə ke:həʊl stɒp ðæt twɪl
2017	fly with the smoke out at the chimney.	flaɪ wɪ ðə sməʊk əʊt ət ðə tʃɪmnəɪ
	ORLANDO	
2018	A man that had a wife with such a wit, he might	ə mæn ðæt həd ə wʊf wɪ sʌtʃ ə wɪt he: maɪt
2019	say, 'Wit, whither wilt?'	seɪ wɪt wɪðə wɪlt
	ROSALIND	
2020	Nay, you might keep that check for it, till you met	neɪ jə maɪt keɪp ðæt tʃek fɔɪ ɪt tɪl jə met
2021	your wife's wit going to your neighbour's bed.	jə wʊfs wɪt goɪn tə jə neɪbəz bed
	ORLANDO	
2022	And what wit could wit have to excuse that?	ən wɒt wɪt kəd wɪt hæv tu ɪkskjuz ðæt
	ROSALIND	
2023	Marry to say she came to seek you there. You	maɪəri tə seɪ ʃɪ keɪm tə se:k ju: ðeɪ jə

2024	shall never take her without her answer, unless you	ʃəl neɪvə teɪk ə wɪðəʊt əɪ ənsə ʁnles jə
2025	take her without her tongue. O that woman that	teɪk ə wɪðəʊt ə tɒŋ o: ðat wʊmən ðæt
2026	cannot make her fault her husband's occasion, let	kənət meɪk hɜː fəʊt ə hʌzbəndz əkeɪzɪən let
2027	her never nurse her child herself, for she will breed	ə neɪvə nɜːs ə tʃɪlɪd əseɪf fɜː ʃɪ wɪl brɛd
2028	it like a fool.	ɪt laɪk ə fuːl
	ORLANDO	
2029	For these two hours Rosalind, I will leave thee.	fɜː ðeɪz tʊ: o:z ɹəzələɪnd əɪ wɪl leɪv ðɪ
	ROSALIND	
2030	Alas, dear love, I cannot lack thee two hours.	əlas dr: lʌv ə kənət lak ðɪ tʊ: o:z
	ORLANDO	
2031	I must attend the Duke at dinner. By two o'clock	a mʌst ətend ðə dju:k ət dɪnə bɪ tʊ: əklak
2032	I will be with thee again.	əɪ bɪ wɪ ðɪ əgeɪn
	ROSALIND	
2033	Ay, go your ways, go your ways. I knew what you	əɪ go: jə weɪz go: jə weɪz əɪ nju: mət ju:
2034	would prove. My friends told me as much, and I	wəd prʌv mɪ frɛnz toʊd mɪ əz mʌtʃ ənd əɪ
2035	thought no less. That flattering tongue of yours	θa:t no: les ðæt flætʃɪŋ tɒŋ ə jəz
2036	won me. 'Tis but one cast away, and so, come	o:n mɪ tɪz bət o:n kast əweɪ ən so: kʌm
2037	death! Two o'clock is your hour?	deθ tʊ: əklak ɪz jəɪ o:
	ORLANDO	
2038	Ay, sweet Rosalind.	əɪ swɛ:t ɹəzələɪnd
	ROSALIND	
2039	By my troth, and in good earnest, and so God mend	bɪ mɪ tɹo:θ ənd ɪn gud ɜːnɪst ən sə gad mɛnd
2040	me, and by all pretty oaths that are not dangerous,	mɪ ən bɪ əɪl prɪtɪ o:ðz ðæt ə nat deɪndʒərəs
2041	if you break one jot of your promise, or come one	ɪf ju: breɪk o:n dʒət ə jə prəmɪs ə kʌm o:n

2042	minute behind your hour, I will think you the most	mɪnɪt bɪhənd jə ɔː əɪ θɪŋk jə ðə moːs
2043	pathetical break-promise, and the most hollow	pəθetɪkəl breɪk prəməs ən ðə moːs hələ
2044	lover, and the most unworthy of her you call	lʌvə ən ðə moːst ʏnwɜːði ə hɜː jə kɑːl
2045	Rosalind, that may be chosen out of the gross band	rəzələnd ðət meɪ bi tʃoːzn̩ aʊt ə ðə grɔːs bænd
2046	of the unfaithful: therefore beware my censure and	ə ðɪ ʏnfəɪθfl̩ ðeːfə bɪwɛː mɪ sɛnsə ən
2047	keep your promise.	keɪp jə prəməs
	ORLANDO	
2048	With no less religion than if thou wert indeed my	wɪð noː les ɹɪlɪdʒɪən ðən ɪf ðəu wɜːt ɪndeɪd mɪ
2049	Rosalind. So adieu.	rəzələnd soː ədjuː
	ROSALIND	
2050	Well, Time is the old justice that examines all such	wel təɪm ɪz ðɪ oːl dʒʏstɪs ðət ɪkzəˌmɪnz ɔːl sətʃ
2051	offenders, and let Time try. Adieu.	əfendəz ən let təɪm tɹɪ ədjuː
	<i>Exit [Orlando.]</i>	
	CELIA	
2052	You have simply misused our sex in your love-	jʊː hæv sɪmplɪ mɪsjuːzd ɔː seks ɪn jə lʌv
2053	prate. We must have your doublet and hose	preɪt wɪ məs hæv jə dʌblɪt ən hoːz
2054	plucked over your head, and show the world what	plʌkt ovə jə hed ən ʃoː ðə weɪld mat
2055	the bird hath done to her own nest.	ðə bɜːd əθ dɜːn tu əɪ oːn nest
	ROSALIND	
2056	O coz, coz, coz, my pretty little coz, that thou didst	oː kɔːz kɔːz kɔːz mɪ prɪtɪ lɪtl̩ kɔːz ðət ðəu dɪdɪs
2057	know how many fathom deep I am in love! But it	noː həʊ məneɪ fəðm̩ deɪp ɪ am ɪn lʌv bət ɪt
2058	cannot be sounded. My affection hath an un-	kənət bi səʊndɪd mɪ əfeksɪən hɑθ ən ʏn.noːn
2059	known bottom, like the Bay of Portugal.	bətəm ləɪk ðə beɪ ə pɔːtʃəɡəl

	CELIA	
2060 2061	Or rather bottomless, that as fast as you pour affection in, it runs out.	o: ɹaðə batəmlɪs ðæt əz fɑst əz jə pɔ:ɹ əfeksiən ɪn ɪt ɹʌnz əʊt
	ROSALIND	
2062 2063 2064 2065 2066 2067 2068	No. That same wicked bastard of Venus, that was begot of thought, conceived of spleen and born of madness, that blind rascally boy that abuses every- one's eyes because his own are out, let him be judge how deep I am in love. I'll tell thee Aliena, I can- not be out of the sight of Orlando. I'll go find a shadow and sigh till he come.	no: ðæt se:m wɪkɪd bastəd ə vɛ:nəs ðæt wəz bɪɡət ə θɑ:t kənsɛ:vɪd ə splɛ:n ən bɔ:n ə madnɪs ðæt bləɪnd ɹaskləɪ bɔɪ ðæt əbjʊ:zɪz ɛvɹwɔ:nz əɪz bɪkəz ɪz o:n əɪ əʊt lɛt hɪm bɪ ðʒɹdʒ hæʊ dɛ:p əɪ am ɪn lʌv əɪ tɛl ðɪ ɛlɛ:ɛnə a kənət bɪ əʊt ə ðə saɪt əv ɔ:ləndɔ: əɪt go: fəɪnd ə ʃadə ən saɪ tɪl ɪ kʌm
	CELIA	
2069	And I'll sleep. <i>Exeunt.</i>	ænd əɪt slɛ:p

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli4_2.mp3	
	4.2	
	<i>Enter Jaques and lords, [like] foresters.</i>	
	JAQUES	
2070	Which is he that killed the deer?	ˌmɪtʃ ɪz heɪ ðæt kɪld ðə dr:
	FIRST LORD	
2071	Sir, it was I.	sə twəz əɪ
	JAQUES	
2072	Let's present him to the Duke like a Roman con-	lets prɪzɛnt ɪm tə ðə dju:k ləɪk ə ɹo:mən
2073	queror; and it would do well to set the deer's horns	kæŋkəɹə ənd ɪt wəd du: wɛl tə set ðə dr:z hɔ:nz
2074	upon his head for a branch of victory. Have you no	əpən hɪz hed fəɪ ə brɑntʃ ə vɪktɹəri hav jə no:
2075	song, forester, for this purpose?	sɑŋ fəɪstə fə ðɪs pʊpəs
	SECOND LORD	
2076	Yes sir.	jɛs sə
	JAQUES	
2077	Sing it. 'Tis no matter how it be in tune, so it	sɪŋ ɪt tɪz no: matə həʊ ɪt bɛ: ɪn tjʊ:n so: ɪt
2078	make noise enough. [Given a note, they sing].	mɛ:k nəɪz ɪnʌf
2079	<i>What shall he have that kill'd the deer?</i>	ˌwʌt ʃəl heɪ hav ðæt kɪld ðə dr:
2080	<i>His leather skin and horns to wear.</i>	hɪz lɛðə skɪn ən hɔ:nz tə wɛ:
2081	<i>Then sing him home. The rest shall bear</i>	ðɛn sɪŋ hɪm ho:m ðə rɛst ʃəl bɛ:

2082	<i>This burden.</i>	ðis bæðŋ
2083	<i>Take thou no scorn to wear the horn,</i>	tɛ:k ðəu no: skɔ:n tə we: ðə ho:n
2084	<i>It was a crest ere thou wast born.</i>	it waz ə kɹɛst ɛ: ðəu wast bo:n
2085	<i>Thy father's father wore it,</i>	ðəi faðəz faðə wo:ɪ it
2086	<i>And thy father bore it.</i>	ən ðəi faðə bo:ɪ it
2087	<i>The horn, the horn, the lusty horn,</i>	ðə ho:n ðə ho:n ðə lʏstəi ho:n
2088	<i>Is not a thing to laugh to scorn.</i>	ɪz nat ə θɪŋ tə laf tə skɔ:n
	<i>Exeunt.</i>	

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli4_3.mp3	
	4.3	
	<i>Enter Rosalind and Celia.</i>	
	ROSALIND	
2089 2090	How say you now, is it not past two o'clock? And here much Orlando!	həʊ se: jə nəʊ ɪz ɪt nɒt pɑːst tuː əˈklɒk ən hi: mʌtʃ ɒˈlando:
	CELIA	
2091 2092 2093	I warrant you, with pure love and troubled brain, he hath ta'en his bow and arrows, and is gone forth to sleep. Look who comes here.	a wɒrənt jə wɪ pjʊ: lʌv ən trʌbld breɪn he: əθ teɪn ɪz bo: ənd ɑːrəz ənd ɪz ɡɒn fɔ:θ tə sleɪp lʊk hu: kʌmz hi:
	<i>Enter Silvius.</i>	
	SILVIUS	
2094 2095 2096 2097 2098 2099 2100	My errand is to you, fair youth. My gentle Phebe did bid me give you this. I know not the contents, but as I guess By the stern brow and waspish action Which she did use as she was writing of it, It bears an angry tenour. Pardon me. I am but as a guiltless messenger.	mɪ ɛrənd ɪz tə ju: feɪ ju:θ mɪ dʒentl̩ fe:bəɪ dɪd bɪd me: ɡɪv ju: ðɪs a no: nɒt ðə kɒntents bət əz a ɡes bəɪ ðə stɜːn brəʊ ən wɑːspɪʃ əkʃən mɪtʃ ʃe: dɪd ju:z əz ʃe: wəz raɪtɪŋ ɒv ɪt ɪt beɪz ən ɑːŋɡrɪ tenə pɑːdn̩ me: əɪ ɒm bət əz ə ɡɪltlɪs məsɪndʒə
	ROSALIND	
2101	Patience herself would startle at this letter,	pə:ʃɪəns əˈseɪf wəd stɑːtl̩ ət ðɪs letə

2102	And play the swaggerer. Bear this, bear all.	ən ple: ðə swagəɹə be: ðis be:ɹ a:l
2103	She says I am not fair, that I lack manners.	ʃɪ seɪ əɪ am nat feɹ ðæt əɪ lak manəz
2104	She calls me proud, and that she could not love me,	ʃɪ kɑ:lz mɪ praʊd ən ðæt ʃɪ kʊd nat lʌv mɪ
2105	Were man as rare as phoenix. 'Od's my will,	wə man az ɹeɹ az fe:nɪks ʌdz mɪ wɪl
2106	Her love is not the hare that I do hunt;	he: lʌv ɪz nat ðə heɹ ðæt əɪ du hʌnt
2107	Why writes she so to me? Well shepherd, well,	maɪ raɪts ʃɪ so: tə me: weɪ ʃepəd weɪ
2108	This is a letter of your own device.	ðis ɪz ə letəɹ ʌv jəɹ o:n dɪvəɪs
	SILVIUS	
2109	No, I protest, I know not the contents,	no: əɪ prətest əɪ no: nat ðə kantents
2110	Phebe did write it.	fe:bəɪ dɪd raɪt ɪt
	ROSALIND	
	Come, come, you are a fool,	kʌm kʌm ju: ə fu:l
2111	And turn'd into the extremity of love.	ən tɜ:nd ɪntu: ðɪkstɹɛmɪtəɪ ə lʌv
2112	I saw her hand. She has a leathern hand,	a sɑ: ə hand ʃɪ haz ə leðən hand
2113	A freestone-colour'd hand. I verily did think	ə frɛ:sto:n kʌləd hand a veɹɪlɪ dɪd θɪŋk
2114	That her old gloves were on, but 'twas her hands.	ðæt heɹ o:ld glʌvz wəɹ ʌn bət twəz ə hanz
2115	She has a hussif's hand. But that's no matter.	ʃɪ haz ə hʌsɪfs hand bət ðats no: matə
2116	I say she never did invent this letter.	a se: ʃɪ nevə dɪd ɪnvɛnt ðis letə
2117	This is a man's invention, and his hand.	ðis ɪz ə manz ɪnvɛnsɪən and hɪz hand
	SILVIUS	
2118	Sure it is hers.	ʃʊ: tɪz ɜ:z
	ROSALIND	
2119	Why, 'tis a boisterous and a cruel style,	maɪ tɪz ə bəɪstəɹəs ənd ə kru:əl stəɪl
2120	A style for challengers, Why, she defies me,	ə stəɪl fə ʃələndʒəz maɪ ʃe: dɪfəɪz mɪ

2121	Like Turk to Christian. Women's gentle brain	lɔɪk tək tə kɹɪstən wɪmɪnz dʒɛntl̩ bɹeɪn
2122	Could not drop forth such giant-rude invention,	kəd nat drɒp fɔːθ sətʃ dʒaɪənt ɹuːd ɪnvɛnsɪən
2123	Such Ethiop words, blacker in their effect	sətʃ ɛːθjɒp wɜːdz blækɪ in ðeɪɪ ɪfɛkt
2124	Than in their countenance. Will you hear the letter?	ðən in ðə kəʊntənəns wɪl jə hiː ðə lɛtə
	SILVIUS	
2125	So please you, for I never heard it yet;	sə plɛːz jə fɔːɪ a nɛvəɪ ɛːd ɪt jɪt
2126	Yet heard too much of Phebe's cruelty.	jɪt ɛːd tuː mʌʃ ə fɛːbəɪz kɹuːəltəɪ
	ROSALIND	
2127	She Phebes me. Mark how the tyrant writes.	ʃɪ fɛːbəɪz mɛː mɑːk həʊ ðə tʰaɪənt raɪts
2128	[Reads.] <i>Art thou god to shepherd turn'd</i>	ɑːt ðəʊ gɒd tə ʃɛpəd tɜːnd
2129	<i>That a maiden's heart hath burn'd?</i>	ðat ə mɛːdn̩z hɑːt hɑθ bɜːnd
2130	Can a woman rail thus?	kən ə wʊmən raɪː ðʌs
	SILVIUS	
2131	Call you this railing?	kɑːl jə ðɪs raɪlɪn
	ROSALIND	
2132	[Reads.] <i>Why, thy godhead laid apart,</i>	məɪ ðəɪ gɒdhɛd leɪd əpɑːt
2133	<i>Warr'st thou with a woman's heart?</i>	wɑːst ðəʊ wɪð ə wʊmənz hɑːt
2134	Did you ever hear such railing?	dɪd jə ɛvə hiː sətʃ raɪlɪn
2135	<i>Whiles the eye of man did woo me,</i>	məɪt̩z ðɪ əɪ əv mæn dɪd wʊː mɛː
2136	<i>That could do no vengeance to me.</i>	ðat kʊd duː nɔː vɛndʒɪəns tuː mɛː
2137	Meaning me a beast.	mɛːnɪn mɛː ə bɛst
2138	<i>If the scorn of your bright eyne</i>	ɪf ðə skɔːn əv jɔː bɹaɪt əɪn
2139	<i>Have power to raise such love in mine,</i>	hæv pɔː tə raɪːz sʌtʃ lʌv ɪn mɪn
2140	<i>Alack, in me, what strange effect</i>	əlæk ɪn mɛː wɒt stɹɛːndʒ ɪfɛkt

2141	<i>Would they work in mild spect?</i>	wud ðe: wɛ:k in mæɪld aspekt
2142	<i>Whiles you chid me, I did love;</i>	mæɪtʒ ju: tʃɪd me: əɪ dɪd lʌv
2143	<i>How then might your prayers move?</i>	həʊ ðen məɪt jo: pɹeəz mʌv
2144	<i>He that brings this love to thee</i>	he: ðat bɹɪŋz ðɪs lʌv tə ðe:
2145	<i>Little knows this love in me;</i>	lɪtɫ no:z ðɪs lʌv ɪn me:
2146	<i>And by him seal up thy mind,</i>	and bæɪ hɪm seɪl ʏp ðəɪ məɪnd
2147	<i>Whether that thy youth and kind</i>	mɛðə ðat ðəɪ ju:θ and kəɪnd
2148	<i>Will the faithful offer take</i>	wɪl ðə fe:θfɪl ɒfə teɪk
2149	<i>Of me and all that I can make,</i>	əv me: and ɒl ðat əɪ kæn meɪk
2150	<i>Or else by him my love deny,</i>	o:ɪ els bæɪ hɪm məɪ lʌv dɪnəɪ
2151	<i>And then I'll study how to die.</i>	and ðen əɪl stʌdɪəɪ həʊ tə dəɪ
	SILVIUS	
2152	Call you this chiding?	kɑ:l jə ðɪs tʃɪdɪŋ
	CELIA	
2153	Alas poor shepherd!	əlas pɔ: ʃepəd
	ROSALIND	
2154	Do you pity him? No, he deserves no pity. Wilt	djə pɪtəɪ ɪm no: he: dɪsɜ:vz no: pɪtəɪ wɪlt
2155	thou love such a woman? What, to make thee an	ðə lʌv sʏtʃ ə wʊmən mət tə meɪk ðɪ ən
2156	instrument and play false strains upon thee? Not to	ɪnstɹəmənt ən pleɪ fəʊls stɹeɪnz əpən ðɪ nət tə
2157	be endured! Well, go your way to her, for I see love	bɪ ɪndjʊəd wɛl go: jə we: tu ə fəɪ a se: lʌv
2158	hath made thee a tame snake, and say this to her:	əθ məɪd ðɪ ə teɪm sneɪk ən se: ðɪs tu ə
2159	that if she love me, I charge her to love thee. If	ðæt ɪf ʃe: lʌv me: əɪ tʃɑ:dʒ hɜ tə lʌv ðe: ɪf
2160	she will not, I will never have her, unless thou en-	ʃɪ wɪl nət əɪ wɪl nəvə hæv ə ʏnles ðəʊ
2161	treat for her. If you be a true lover, hence, and not a	ɪntɹeɪt fəɪ ə ɪf jə bɪ ə tɹu: lʌvə həns ən nət ə
2162	word; for here comes more company. <i>Exit Silvius.</i>	wɜd fə hi: kʌmz mo: kʌmpnəɪ

	<i>Enter Oliver.</i>	
	OLIVER	
2163	Good morrow, fair ones. Pray you, if you know,	ɡʊd məɹə feɪ ɔ:nz pɹe: jə ɪf jə nɔ:
2164	Where in the purlieu of this forest stands	meɪ ɪn ðə pɜ:lju:z əv ðɪs fɔ:ɪst stændz
2165	A sheep-cote fenc'd about with olive-trees?	ə ʃe:pko:t fɛnst əbəʊt wɪð əlɪv tɹi:z
	CELIA	
2166	West of this place, down in the neighbour bottom.	west ə ðɪs ple:s daʊn ɪn ðə neɪbə batəm
2167	The rank of osiers by the murmuring stream	ðə ɹaŋk əv ɔ:zjəz bæɪ ðə mə:mɪn stɹi:m
2168	Left on your right hand, brings you to the place.	left ən jəɪ ɹaɪt haʊnd brɪŋz jə tu: ðə ple:s
2169	But at this hour the house doth keep itself,	bət at ðɪs ʔ: ðə haʊs dəθ ke:p ɪtself
2170	There's none within.	ðəz nɔ:n wɪðɪn
	OLIVER	
2171	If that an eye may profit by a tongue,	ɪf ðæt ən əɪ me: pɹəfɪt bæɪ ə tʊŋ
2172	Then should I know you by description,	ðen ʃʊd ə nɔ: jə bæɪ dɪskɹɪpsɪən
2173	Such garments and such years. 'The boy is fair,	sʏtʃ ɡə'mənts and sʏtʃ jɪ:z ðə bæɪ ɪz feɪ
2174	Of female favour, and bestows himself.	ə fe:məɪl feɪvə and bɪsto:z ɪmsɛlf
2175	Like a ripe sister. The woman low,	ləɪk ə ɹaɪp sɪstə ðə wʊmən lo:
2176	And browner than her brother.' Are not you	ən brəʊnə ðən ə brʌðə ʔ nat ju:
2177	The owner of the house I did enquire for?	ði ɔ:nəɪ əv ðə haʊs ə dɪd ɪŋkwəɪə fɔ:
	CELIA	
2178	It is no boast, being ask'd, to say we are.	ɪt ɪz nə bo:st beɪɪn ʔsk tə seɪ wɪ ʔ
	OLIVER	
2179	Orlando doth commend him to you both,	ɔ:ləndə: dəθ kəmənd ɪm tu: jə bo:θ
2180	And to that youth he calls his Rosalind	ən tu: ðæt ju:θ ɪ kɔ:lz ɪz ɹəzələɪnd

2181	He sends this bloody napkin. Are you he?	ɪ sɛnz ðɪs blʌdəɪ nɑpkn̩ ɑː juː hɛː
	ROSALIND	
2182	I am. What must we understand by this?	əɪ am mʌt mʌst wɪ ʏndə'stænd bɪ ðɪs
	OLIVER	
2183	Some of my shame, if you will know of me	sʌm əv mɪ ʃeɪm ɪf juː wɪl noː əv meː
2184	What man I am, and how, and why, and where	mʌt mæn əɪ am ən haʊ ən məɪ ən meː
2185	This handkerchief was stain'd.	ðɪs hɑŋkətʃɛːf wəz steɪnd
	CELIA	
	I pray you tell it.	a preɪː jə tɛl ɪt
	OLIVER	
2186	When last the young Orlando parted from you,	mɛn last ðə jʌŋ ɒ'lændoː pɑːtɪd frʌm juː
2187	He left a promise to return again	ɪ lɛft ə prʌmɪs tuː ɹɪtɜːn əɡeɪn
2188	Within an hour; and pacing through the forest,	wɪðɪn ən ɔː ən peɪsɪŋ θɹuː ðə fɔːrɪst
2189	Chewing the food of sweet and bitter fancy,	tʃuːɪŋ ðə fuːd ə swɛːt ən bɪtə fʌnsəɪ
2190	Lo what befell! He threw his eye aside,	loː mʌt bɪfɛl ɪ θɹuː ɪz əɪ əsaɪd
2191	And mark what object did present itself.	ən mɑːk mʌt ɒbdʒɛk dɪd prɪzɛnt ɪtsɛlf
2192	Under an old oak, whose boughs were moss'd with age	ʏndə ʌn oːld oːk ʌːz bæʊz wəː mʌst wɪð ɛːdʒ
2193	And high top bald with dry antiquity,	ən haɪ tɒp bɑːld wɪ drɪ ʌntɪkwɪtɪ
2194	A wretched ragged man, o'ergrown with hair,	ə ɹɛtʃɪd ɹæɡɪd mæn ɔːgɹoːn wɪ heː
2195	Lay sleeping on his back. About his neck	leɪd sleɪpɪŋ ʌn ɪz bæk əbəʊt ɪz nek
2196	A green and gilded snake had wreath'd itself,	ə gɹɛːn ən ɡɪldɪd sneɪk həd ɹɛːθt ɪtsɛlf
2197	Who with her head, nimble in threats, approach'd	huː wɪð ɜː hɛd nɪmbəl ɪn θɹɛts əpɹoʊtʃt
2198	The opening of his mouth. But suddenly	ði ɔːpɪŋ ʌv ɪz məʊθ bət sʏdn̩lɪ
2199	Seeing Orlando, it unlink'd itself,	sɛːɪŋ ɒ'lændoː ɪt ʏnlɪŋkt ɪtsɛlf

2200	And with indented glides did slip away	ən wið indentɪd glɑɪdz dɪd slɪp əweɪ
2201	Into a bush, under which bush's shade	ɪntuː ə buʃ ʏndə ʍɪtʃ buʃɪz ʃeɪd
2202	A lioness, with udders all drawn dry,	ə laɪənəs wið ʏdəz ɑːl draɪn draɪ
2203	Lay couching head on ground, with catlike watch	leɪ kəʊtʃɪn hed ʌn graʊnd wɪ katləɪk wɒtʃ
2204	When that the sleeping man should stir; for 'tis	men ðæt ðə sleɪpɪn man ʃəd stə fə tɪz
2205	The royal disposition of that beast	ðə ɹəɪəl dɪspoːzɪʃən ʌv ðæt best
2206	To prey on nothing that doth seem as dead.	tə preɪ ʌn noːtɪŋ ðæt dəθ seɪm əz ded
2207	This seen, Orlando did approach the man,	ðɪs seːn ɔːlandoː dɪd əpɹoʊtʃ ðə mæn
2208	And found it was his brother, his elder brother.	ən faʊnd ɪt wəz ɪz brʌðə ɪz ɛldə brʌðə
	CELIA	
2209	O I have heard him speak of that same brother,	oː ɪ əv hæd ɪm spiːk ə ðæt seɪm brʌðə
2210	And he did render him the most unnatural	ən heɪ dɪd ɹendəɪ hɪm ðə moːst ʏnatʃrəl
2211	That liv'd amongst men.	ðæt lɪvd mʌŋst mæn
	OLIVER	
	And well he might so do,	ən wel ɪ məɪt sə duː
2212	For well I know he was unnatural.	fə wel ɪ noʊ ɪ wəz ʏnatʃrəl
	ROSALIND	
2213	But to Orlando. Did he leave him there,	bət tuː ɔːlandoː dɪd ɪ leɪv ɪm ðeɪ
2214	Food to the suck'd and hungry lioness?	fʊd tə ðə sʏkt ən hʏŋɡrɪ laɪənəs
	OLIVER	
2215	Twice did he turn his back, and purpos'd so.	twəɪs dɪd ɪ tɜːn ɪz bæk ən pəˈpʊs soː
2216	But kindness, nobler ever than revenge,	bət kəɪnɪs noʊbləɪ evə ðæn ɹɪvɛndʒ
2217	And nature, stronger than his just occasion,	ən neɪtə stɹʌŋɡə ðæn ɪz dʒʏst əkeɪzən
2218	Made him give battle to the lioness,	meɪd hɪm gɪv bʌtl tuː ðə laɪənəs

2219	Who quickly fell before him; in which hurtling	u: kwɪkləi feɪ bɪfo:ɪ ɪm ɪn mɪtʃ hɜ:tlɪŋ
2220	From miserable slumber I awak'd.	fɪəm mɪzəɪrɪbəl slʌmbəɪ əɪ əweɪkt
	CELIA	
2221	Are you his brother?	ə ju: ɪz brʌðə
	ROSALIND	
	Was't you he rescu'd?	wəzɪt ju: ɪ ɹɛskjəd
	CELIA	
2222	Was't you that did so oft contrive to kill him?	wəzɪt ju: ðət dɪd so: aft kəntrɪv tə kɪl ɪm
	OLIVER	
2223	'Twas I. But 'tis not I. I do not shame	twəz əɪ bət tɪz nɒt əɪ a du: nɒt ʃeɪm
2224	To tell you what I was, since my conversion	tə teɪl ju wɒt a wəz sɪns məɪ kənveɪsɪən
2225	So sweetly tastes, being the thing I am.	sə swe:tli tæsts beɪŋ ðə θɪŋ əɪ am
	ROSALIND	
2226	But for the bloody napkin.	bət fɔ: ðə blʊdəɪ nɒpkɪn
	OLIVER	
	By and by.	bəɪ ən bəɪ
2227	When from the first to last betwixt us two	wɛn frəm ðə fɜ:st tə last bɪtwɪkst əs tu:
2228	Tears our recountments had most kindly bath'd—	ti:z ɔ: ɹɪkəʊntmɛnts hɒd mo:st kəɪnlɪ bə:ðd
2229	As how I came into that desert place—	əz haʊ a keɪm ɪntu: ðət deɪzət pleɪs
2230	In brief, he led me to the gentle Duke,	ɪn brɛf ɪ led mi tu: ðə dʒɛntlɪ dju:k
2231	Who gave me fresh array and entertainment,	u: geɪv mi frɛʃ ɔ:ə: ənd ɛntəteɪnmənt
2232	Committing me unto my brother's love,	kə'mɪtɪŋ meɪ ɪntu: mi brʌðəz lʌv
2233	Who led me instantly unto his cave,	u: led mi ɪnstəntli ɪntu: ɪz keɪv
2234	There stripp'd himself, and here upon his arm	ðe: strɪpt ɪmseɪlf ən hi:ɪ əpən ɪz ɑ:m

2235	The lioness had torn some flesh away,	ðə laɪənəs həd tɔːn səm fleʃ əweɪ
2236	Which all this while had bled; and now he fainted,	ˌwɪtʃ ɑːt ðɪs maɪl əd bled ən nəʊ ɪ feɪntɪd
2237	And cried in fainting upon Rosalind.	ən kraɪd ɪn feɪntɪŋ ʊpən ɹəʒələɪnd
2238	Brief, I recover'd him, bound up his wound,	briːf əɪ ɹɪkəvəd hɪm baʊnd ʊp ɪz waʊnd
2239	And after some small space, being strong at heart,	ənd ɑːtə sʌm smaːl speɪs biːɪŋ strɒŋ ət hɑːt
2240	He sent me hither, stranger as I am,	ɪ sent mi hiðə stɹeɪndʒəɪ əz əɪ am
2241	To tell this story, that you might excuse	tə tel ðɪs stɔːri ðæt jə maɪt ɪkskjuz
2242	His broken promise, and to give this napkin,	ɪz brɔːkən pɹəmɪs and tə gɪv ðɪs nɒpkn
2243	Dy'd in his blood, unto the shepherd youth	dəɪd ɪn ɪz blʌd ʊntuː ðə ʃepəd juːθ
2244	That he in sport doth call his Rosalind [Rosalind faints.]	ðæt heɪ ɪn spɔːt dəθ kɔːl ɪz ɹəʒələɪnd
	CELIA	
2245	Why how now Ganymede! Sweet Ganymede!	maɪ haʊ nəʊ ɡanɪmeɪd swet ɡanɪmeɪd
	OLIVER	
2246	Many will swoon when they do look on blood.	mæneɪ wɪl swuːn wɛn ðeɪ də luk ɒn blʌd
	CELIA	
2247	There is more in it. Cousin Ganymede!	ðeɪɪ ɪz moːɪ ɪn ɪt kʌzn ɡanɪmeɪd
	OLIVER	
2248	Look, he recovers.	luk heɪ ɹɪkəvəz
	ROSALIND	
2249	I would I were at home.	a wʊd ə wɛɪ ət hoːm
	CELIA	
2250	We'll lead you thither. I pray you, will you take	wɪl leɪd jə ðɪə ə pɹeɪ jə wɪl jə teɪk
2251	him by the arm?	ɪm baɪ ðɪ ɑːm

	OLIVER	
2252	Be of good cheer, youth. You a man! You lack a	bɛ: əv gud tʃɪr: jʊ:θ jʊ: ə man jə lak ə
2253	man's heart.	manz hɑ:t
	ROSALIND	
2254	I do so, I confess it. Ah, sirrah, a body would think	a dʊ: so: a kənʃes ɪt ɑ: sɪrə ə bɒdɪ wəd θɪŋk
2255	this was well counterfeited. I pray you tell your	ðɪs wəz wɛl kəʊntə'fɪtɪd ə pɹe: jə tɛl jə
2256	brother how well I counterfeited. Heigh-ho!	bɹʌðə hæʊ wɛl a kəʊntə'fɪtɪd hɛ: ho:
	OLIVER	
2257	This was not counterfeit, there is too great testi-	ðɪs wəz nat kəʊntə'fɪt ðəz tʊ: grɛ:t
2258	mony in your complexion that it was a passion of	tɛstə'mo:nəɪ ɪn jə kəmpleksɪən ðat ɪt twəz ə
2259	earnest.	pəʃɪən əv ɜ:nɪst
	ROSALIND	
2260	Counterfeit, I assure you.	kəʊntə'fɪt əɪ əʃʊr: jə
	OLIVER	
2261	Well then, take a good heart, and counterfeit to be	wɛl ðɛn tɛ:k ə gud hɑ:t ən kəʊntə'fɪt tə bɛ:
2262	a man.	ə man
	ROSALIND	
2263	So I do. But i' faith, I should have been a woman	so: a dʊ: bət ɪ fɛ:θ a ʃʊd ə bɪn ə wʊmən
2264	by right.	bɪ raɪt
	CELIA	
2265	Come, you look paler and paler. Pray you draw	kʊm jə luk pɛ:ləɪ ən pɛ:lə pɹe: jə dɹɔ:
2266	homewards. Good sir, go with us.	hə:mwədz gud sɜ: go: wɪð əs
	OLIVER	
2267	That will I. For I must bear answer back how you	ðat wɪl əɪ fɔ: a mʌs beɪɹ ənsə bak hæʊ jʊ

2268	excuse my brother, Rosalind.	ɪkskjʊːz mi brʌðə ˈrɒzələɪnd
	ROSALIND	
2269 2270	I shall devise something. But I pray you commend my counterfeiting to him. Will you go? <i>Exeunt.</i>	a ʃəl dɪvəɪz sʌmθɪŋ bət a pɹeɪ jə kəmənd mi kəʊntəˈfeɪtɪŋ tu ɪm wɪl jə goː

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli5_1.mp3	
5.1		
	<i>Enter Touchstone and Audrey.</i>	
	TOUCHSTONE	
2271	We shall find a time, Audrey. Patience gentle	wɛ: ʃəl fəɪnd ə təɪm ɑ:dreɪ pɛ:ʃɪəns dʒɛntl
2272	Audrey.	ɑ:dreɪ
	AUDREY	
2273	Faith the priest was good enough, for all the old	fɛ:θ ðə prɛ:st wəz gud ɪnəf fər ɑ:l ðɪ o:ld
2274	gentleman's saying.	dʒɛntlɪmənz seɪɪŋ
	TOUCHSTONE	
2275	A most wicked Sir Oliver, Audrey, a most vile	ə mo:s wɪkɪd sɜ: ɒlɪvər ɑ:dreɪ ə mo:s vɪl
2276	Martext. But Audrey, there is a youth here in the	mɑ:tɛkst bət ɑ:dreɪ ðəz ə ju:θ hi:ɪ ɪ ðə
2277	forest lays claim to you.	fɒrɪst leɪz kleɪm tə ju:
	AUDREY	
2278	Ay, I know who 'tis. He hath no interest in me in	əɪ a no: ʊ: tɪz ɛ: əθ no: ɪntɪrɪst ɪn meɪ ɪn
2279	the world. Here comes the man you mean.	ðə wɜ:ld ɪ: kʌmz ðə mæn jə meɪn
	<i>Enter William.</i>	
	TOUCHSTONE	
2280	It is meat and drink to me to see a clown. By my	tɪz meɪt ən dɪŋk tə mi tə se: ə kləʊn bɪ mi
2281	troth, we that have good wits have much to answer	trɔ:θ wɛ: ðæt hav gud wɪts hav mʌtʃ tu ɒnsə
2282	for: we shall be flouting: we cannot hold.	fər wi ʃəl bi fləʊtɪŋ wi kənət hoʊld

	WILLIAM	
2283	Good ev'n Audrey.	ɡʊd ɛːən aːdrɪ
	AUDREY	
2284	God ye good ev'n William.	ɡʌdʒɪ ɡʊd ɛːən wɪljəm
	WILLIAM	
2285	And good ev'n to you sir.	ən ɡʊd ɛːən tə juː sɜː
	TOUCHSTONE	
2286	Good ev'n gentle friend. Cover thy head, cover	ɡʊd ɛːən dʒɛntl̩ fɹɛnd kʁvə ʔɪ hɛd kʁvə
2287	thy head. Nay prithe be covered. How old are	ʔɪ hɛd nɛː pɹɪðɛː bɪ kʁvəd həʊ oːld ə
2288	you friend?	jə fɹɛnd
	WILLIAM	
2289	Five and twenty sir.	fəɪv ən twentɪ sɜː
	TOUCHSTONE	
2290	A ripe age. Is thy name William?	ə ɹɪp ɛːdʒ ɪz ʔɪ nɛːm wɪljəm
	WILLIAM	
2291	William, sir.	wɪljəm sɜː
	TOUCHSTONE	
2292	A fair name. Was't born i' th' forest here?	ə fɛː nɛːm wəzt bɔːn ɪ ðə fɔːrɪst hɪː
	WILLIAM	
2293	Ay sir, I thank God.	əɪ sɜː ə θaŋk ɡʌd
	TOUCHSTONE	
2294	'Thank God.' A good answer. Art rich?	ðaŋk ɡʌd ə ɡʊd answə ɑːt ɹɪtʃ
	WILLIAM	
2295	Faith sir, so so.	fɛːθ sɜː sɔː sɔː

	TOUCHSTONE	
2296	'So so' is good, very good, very excellent good.	so: so: ɪz gud vɛɹəɪ gud vɛɹəɪ ekslənt gud
2297	And yet it is not, it is but so so. Art thou wise?	ən jɪt tɪz nɑt tɪz bət so: so: ɑ:t ðəʊ wɪz
	WILLIAM	
2298	Ay sir, I have a pretty wit.	əɪ sɜː əɪv ə prɪtəɪ wɪt
	TOUCHSTONE	
2299	Why, thou sayest well. I do now remember a say-	maɪ ðə seɪst wɛl a də nəʊ ɪməmbəɪ ə seɪn
2300	ing: 'The fool doth think he is wise, but the wise-	ðə fuːl dɒθ θɪŋk hɛ: ɪz wɪz bʌt ðə wɪzman
2301	man knows himself to be a fool'. The heathen	nɔ:z ɪmsɛlf tə be: ə fuːl ðə hɛ:ðən
2302	philosopher, when he had a desire to eat a grape,	fɪləsfə mən ɪ ad ə dɪzəɪə tu ɛ:t ə grɛ:p
2303	would open his lips when he put it into his mouth,	wʊd o:pən ɪz lɪps mən ɪ prʊt ɪt ɪntu ɪz maʊθ
2304	meaning thereby that grapes were made to eat and	mɛ:nɪŋ ðɛ:bəɪ ðæt grɛ:ps wə meɪd tu ɛ:t ən
2305	lips to open. You do love this maid?	lɪps tu o:pən jə dʊ: lʌv ðɪs meɪd
	WILLIAM	
2306	I do sir.	əɪ dʊ: sɜː
	TOUCHSTONE	
2307	Give me your hand. Art thou learned?	ɡɪv mɪ jə hand ɑ:t ðə lɜ:nɪd
	WILLIAM	
2308	No sir.	nɔ: sɜː
	TOUCHSTONE	
2309	Then learn this of me. To have is to have: for it is	ðen lɜ:n ðɪs ə mɛ: tə hav ɪz tə hav fə tɪz
2310	a figure in rhetoric that drink, being poured out	ə fɪɡəɪ ɪn rɛtərɪk ðæt drɪŋk beɪn pɔ:d əʊt
2311	of a cup into a glass, by filling the one doth empty	əv ə kʌp ɪntu ə glɑs bɪ fɪlɪŋ ðə wʌn dəθ ɛmtəɪ
2312	the other. For all your writers do consent that <i>ipse</i>	ði o:ðə fəɪ ɑ:l jə rəɪtəz də kənsent ðæt ɪpsɛ:

2313	is he. Now you are not <i>ipse</i> , for I am he.	iz hɛ: nəʊ jʊ: aː nat ipse: fəɪ əɪ am hɛ:
	WILLIAM	
2314	Which he sir?	ˌmɪtʃ ɛ: sə
	TOUCHSTONE	
2315	He sir that must marry this woman. Therefore	hɛ: sə ðæt məs maɪəɪ ðɪs wʊmən ðe:fə
2316	you clown, abandon—which is in the vulgar leave	jʊ: kləʊn əbandən ˌmɪtʃ ɪz ɪn ðə vʌlgə le:v
2317	—the society—which in the boorish is company—	ðə səseɪtəɪ ˌmɪtʃ ɪn ðə bu:ɪʃ ɪz kʌmpnəɪ
2318	of this female—which in the common is woman.	av ðɪs fe:mɛɪt ˌmɪtʃ ɪn ðə kəməʊn ɪz wʊmən
2319	Which together is, abandon the society of this fe-	ˌmɪtʃ təgeðəɪ ɪz əbandən ðə səseɪtəɪ av ðɪs fe:mɛɪt
2320	male, or clown thou perishest; or to thy better	o: kləʊn ðəʊ pɛɪʃɪst o: tə ðɪ betəɪ
2321	understanding, diest; or, to wit, I kill thee, make	ʌndəˈstændɪŋ deɪst o: tə wɪt əɪ kɪl ðe: me:k
2322	thee away, translate thy life into death, thy liberty	ðɪ əwe: trænʒleɪt ðɪ leɪf ɪntə deθ ðɪ lɪbəteɪ
2323	into bondage. I will deal in poison with thee, or in	ɪntə bændɪdʒ a wɪl deɪl ɪn pəɪzn wɪ ðe: o:ɪ ɪn
2324	bastinado, or in steel. I will bandy with thee in	bastɪnɑːdo: o:ɪ ɪn steɪl a wɪl bændəɪ wɪ ðɪ ɪn
2325	faction; I will o'er-run thee with policy; I will kill	fækʃɪən a wɪl o:ɪrən ðɪ wɪ pəlɪsəɪ a wɪl kɪl
2326	thee a hundred and fifty ways. Therefore tremble	ðɪ ə hʌndrɪd ən fɪftəɪ weɪz ðe:fə treɪmbl
2327	and depart.	ən dɪpɑːt
	AUDREY	
2328	Do, good William.	dʊ: gʊd wɪljəm
	WILLIAM	
2329	God rest you merry, sir. <i>Exit.</i>	ɡəd ɹest jə meɪəɪ sə
	<i>Enter Corin.</i>	
	CORIN	
2330	Our master and mistress seeks you. Come away,	o: mastəɪ ən mɪstɹɪs seɪks jə kʌm əwe:

2331	away.	əweɪ
	TOUCHSTONE	
2332	Trip Audrey, trip Audrey. I attend, I attend. <i>Exeunt.</i>	tɹɪp ɑːdrɪ tɹɪp ɑːdrɪ ɪ ətənd ɪ ətənd

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli5_2.mp3	
5.2		
	<i>Enter Orlando and Oliver.</i>	
	ORLANDO	
2333 2334 2335 2336	Is't possible, that on so little acquaintance you should like her? That but seeing, you should love her? And loving woo? And wooing, she should grant? And will you persevere to enjoy her?	ɪz t̪ pəsɪbəl ðæt ən soː lɪtl̩ əkwɛːntəns jə ʃəd laɪk hɜː ðæt bʊt siːɪŋ jə ʃəd lʌv ə ən lʌvɪŋ wuː ən wuːɪŋ ʃeː ʃʊd ɡrɑːnt ən wɪl jə pəˈseɪvə tu ɪndʒəɪ ə
	OLIVER	
2337 2338 2339 2340 2341 2342 2343 2344	Neither call the giddiness of it in question, the poverty of her, the small acquaintance, my sudden wooing, nor her sudden consenting. But say with me, I love Aliena; say with her that she loves me; consent with both, that we may enjoy each other. It shall be to your good; for my father's house and all the revenue that was old Sir Rowland's will I estate upon you, and here live and die a shepherd.	neðəː kɑːl ðə ɡɪdəˈnɪs avt ɪn kwɛstɪən ðə pəvətɪ av ə ðə smɑːl əkwɛːntəns məɪ sʌdn̩ wuːɪŋ nɔː hɜː sʌdn̩ kənsentɪn bət seː wɪð mi əɪ lʌv əˈleɪnə seː wɪð hɜː ðæt ʃeː lʌvz meː kənsent wɪ bəʊθ ðæt wɪ meː ɪndʒəɪ ɛːtʃoːðə ɪt ʃəl bi tə jʊː ɡʊd fə mi fɑðəz həʊs ənd ɑːl ðə ˈreɪvnjuː ðæt wəz ɔːld sɜː ˈrəʊləndz wɪl əɪ ɪsteɪt əpən jʊː ənd hiː lɪv ən deɪ ə ʃepəd
	ORLANDO	
2345 2346 2347	You have my consent. Let your wedding be to- morrow. Thither will I invite the Duke and all's contented followers. Go you and prepare Aliena;	jʊː hav məɪ kənsent let jə wɛdɪŋ bi təməɹə ðɪə wɪl əɪ ɪnvəɪt ðə djuːk ənd ɑːl ɪz kəntentɪd fəlwəz ɡoː jʊ ən prɪpeɪ əˈleɪnə

2348	for look you, here comes my Rosalind.	fə lʊk jə hiː kʌmz məi ˌrɒzələɪnd
	<i>Enter Rosalind.</i>	
	ROSALIND	
2349	God save you brother.	ɡɒd seɪv jə brʌðə
	OLIVER	
2350	And you fair sister. [Exit.]	ən juː feɪ sistə
	ROSALIND	
2351	O my dear Orlando, how it grieves me to see thee	oː mi diːr ɔːlændoː həʊ ɪt griːvz mi tə see ði
2352	wear thy heart in a scarf!	wɛː ði hæʔt ɪn ə skɑːf
	ORLANDO	
2353	It is my arm.	ɪz mi ɑːm
	ROSALIND	
2354	I thought thy heart had been wounded with the	a θɔːt ði hæʔt əd biːn wəʊndɪd wɪ ðə
2355	claws of a lion.	klɔːz əv ə laɪən
	ORLANDO	
2356	Wounded it is, but with the eyes of a lady.	wəʊndɪd ɪz bət wɪ ði aɪz əv ə leɪdɪ
	ROSALIND	
2357	Did your brother tell you how I counterfeited to	dɪd jə brʌðə tel jə həʊ a kəʊntəˈfeɪtɪd tə
2358	swoon, when he showed me your handkerchief?	swuːn wɛn ɪ ʃoːd mi jə hændkətʃeɪf
	ORLANDO	
2359	Ay, and greater wonders than that.	əɪ ən grɛtə wʌndəz ðæn ðæt
	ROSALIND	
2360	O, I know where you are. Nay, 'tis true. There was	oː əɪ noː meɪ juː ɑː neɪ ɪz truː ðə wəz
2361	never anything so sudden, but the fight of two rams,	neɪ ʌnəɪθɪŋ soː sʌdn̩ bət ðə faɪt ə tuː ɹæmz

2362	and Caesar's thrasonical brag of I came, saw, and	ən se:zəz θrəsənɪkəl bræg əv əi kɛ:m sɑ: and
2363	overcame. For your brother and my sister no	ovəkɛ:m fə jə: brʌðəɪ ən məi sistə no:
2364	sooner met, but they looked; no sooner looked, but	sʊ:nə met bət ðe: lʊkt no: sʊ:nə lʊkt bət
2365	they loved; no sooner loved, but they sighed; no	ðe: lʌvd no: sʊ:nə lʌvd bət ðe: səɪd no:
2366	sooner sighed, but they asked one another the	sʊ:nə səɪd bət ðe: askt o:n ənə:ðə ðə
2367	reason; no sooner knew the reason, but they sought	re:zn no: sʊ:nə nju: ðə re:zn bət ðe: sɑ:t
2368	the remedy. And in these degrees have they made a	ðə remdəɪ ənd ɪn ðe:z dɪgrɪ:z hav ðe: me:d ə
2369	pair of stairs to marriage, which they will climb in-	pe:ɪ ə ste:z tə məɪdʒ mɪʃ ðe: wɪl kləɪm
2370	continent, or else be incontinent before marriage.	ɪnkəntɪnənt o:ɪ ɛls bɪ ɪnkəntɪnənt bɪfə: məɪdʒ
2371	They are in the very wrath of love, and they will to-	ðe:ɪ ɪn ðə veɪɪ ɪəθ ə lʌv ən ðe: wɪl
2372	gether. Clubs cannot part them.	təgeə klʌbz kənət pɑ:t əm
	ORLANDO	
2373	They shall be married tomorrow, and I will bid the	ðe: ʃəl bɪ məɪd təməɪ ənd a wɪl bɪd ðə
2374	Duke to the nuptial. But O, how bitter a thing it	dju:k tə ðə nʌptʃɪəl bət o: həʊ bɪtəɪ ə θɪŋ ɪz
2375	is to look into happiness through another man's	tə lʊk ɪntə həpɪnɪs θru: ənə:ðə mənz
2376	eyes! By so much the more shall I tomorrow be	əɪz bɪ so: mʌʃ ðə mo: ʃəl əɪ təməɪ bɪ
2377	at the height of heart-heaviness, by how much I	ət ðə heɪt ə hæʔ heɪnɪs bɪ həʊ mʌʃ a
2378	shall think my brother happy in having what he	ʃəl θɪŋk mɪ brʌðə həpɪ ɪn həvɪn wɒt he:
2379	wishes for.	wɪʃɪz fə
	ROSALIND	
2380	Why then tomorrow I cannot serve your turn for	maɪ ðen təməɪ əɪ kənət səv jə: tɜ:n fə
2381	Rosalind?	ɪəzələɪnd
	ORLANDO	
2382	I can live no longer by thinking.	a kən lɪv no: ləŋgə bɪ θɪŋkɪŋ

	ROSALIND	
2383	I will weary you then no longer with idle talking.	əɪl wɪəɪ jə ðen noː lʌŋgə wɪð aɪdl̩ tɑːkɪŋ
2384	Know of me then—for now I speak to some pur-	noː ʌv meː ðen fə nəʊ ə spɛːk tə sʊm pɜːpəs
2385	pose—that I know you are a gentleman of good	ðæt əɪ noː juː ə dʒentlmən ə gud
2386	conceit. I speak not this that you should bear a good	kənsɛːt ə spɛːk nʌt ðɪs ðæt jə ʃəd beɪə ə gud
2387	opinion of my knowledge, insomuch I say I know	əpɪnjən ə mɪ nəlɪdʒ ɪnsəmʌtʃ ə seː əɪ noː
2388	you are; neither do I labour for a greater esteem	juː ə neðə duː ə leɪbə fə ə grɛːtə ɪsteɪm
2389	than may in some little measure draw a belief from	ðæn meː ɪn sʊm lɪtl̩ məʒə drɔː ə bɪleːf frʌm
2390	you to do yourself good, and not to grace me. Be-	juː tə duː jəself gud ən nʌt tə grɛːs meː bɪleːv
2391	lieve then, if you please, that I can do strange	ðen ɪf jə plɛːz ðæt əɪ kən duː stɹeːndʒ
2392	things. I have since I was three year old conversed	θɪŋz ə hʌv sɪns ə wəz θɹeː jɪz oːld kɒnvɜːst
2393	with a magician, most profound in his art and yet	wɪð ə mədʒɪʃjən moːs prəfʌʊnd ɪn ɪz ɑːt ən jɪt
2394	not damnable. If you do love Rosalind so near the	nʌt dʌmnəbl̩ ɪf jə duː lʌv rɔːzələɪnd soː nɪː ðə
2395	heart as your gesture cries it out, when your brother	hɑːt əz jə dʒɛstə kɹaɪz ʌʊt mɛn jə brʌðə
2396	marries Aliena, shall you marry her. I know into	mʌrɪz elɛːɪnə ʃɒl juː mʌrɪ hɜː ə noː ɪntə
2397	what straits of fortune she is driven, and it is not	mʌt stɹɛːts ə fɔːtən ʃeːz dɹɪvən ən tɪz nʌt
2398	impossible to me, if it appear not inconvenient to	ɪmpəsɪbl̩ tə mɪ ɪf ɪt əpɪː nʌt ɪnkənveːnjənt tə
2399	you, to set her before your eyes tomorrow, human	juː tə sɛt ə bɪfɔː jə ɔɪz təmɔːrə hjuːmən
2400	as she is, and without any danger.	əz ʃeː ɪz ən wɪðəʊt ænəɪ deːndʒə
	ORLANDO	
2401	Speak'st thou in sober meanings?	spɛːks ðəʊ ɪn soːbə meːnɪŋz
	ROSALIND	
2402	By my life I do, which I tender dearly, though I	bəɪ məɪ laɪf əɪ duː mɪtʃ ə tendə drːləɪ ðoː ə
2403	say I am a magician. Therefore put you in your	seː əɪm ə mədʒɪʃjən ðeːfə pʊt ju ɪn jə
2404	best array, bid your friends; for if you will be	bɛst ʌɪː bɪd jə frɛnz fəɪ ɪf juː wɪl bi

2405	married tomorrow, you shall; and to Rosalind if	maɪəd təmərə jə ʃɒl ən tə ɹɔzələɪnd ɪf
2406	you will. Look, here comes a lover of mine, and a	jə wɪl lʊk hiː kʌmz ə lʌvə ə məɪn ənd ə
2407	lover of hers.	lʌvə ə hæz
	<i>Enter Silvius and Phebe.</i>	
	PHEBE	
2408	Youth, you have done me much ungentleness,	jʊ:θ jʊ: əv dʌn mi mʌtʃ ʌndʒentlɪnɪs
2409	To show the letter that I writ to you.	tə ʃo: ðə letə ðat a ɪt tə jʊ:
	ROSALIND	
2410	I care not if I have. It is my study	a keɪ nɒt ɪf a hæv ɪt ɪz mi stʌdɪ
2411	To seem despiteful and ungentle to you.	tə seɪm dɪspəɪtfl̩ and ʌndʒentl̩ tʊ: jə
2412	You are there follow'd by a faithful shepherd,	jʊ æ ðə fələd bæɪ ə fe:θfl̩ ʃepəd
2413	Look upon him, love him. He worships you.	lʊk əpən hɪm lʌv hɪm ɪ wəʃɪps jʊ:
	PHEBE	
2414	Good shepherd, tell this youth what 'tis to love.	ɡʊd ʃepəd tel ðɪs jʊ:θ wɒt tɪz tə lʌv
	SILVIUS	
2415	It is to be all made of sighs and tears,	ɪt ɪz tə beː ɔ:l meɪd ə səɪz ən tɪz
2416	And so am I for Phebe.	ən soː əm ɪ fə fe:bəɪ
	PHEBE	
2417	And I for Ganymede.	ənd ɪ fə ɡənɪmeɪd
	ORLANDO	
2418	And I for Rosalind.	ənd ɪ fə ɹɔzələɪnd
	ROSALIND	
2419	And I for no woman.	ənd ɪ fə noː wʊmən

	SILVIUS	
2420	It is to be all made of faith and service,	ɪt ɪz tə beː ɑːl meɪd ə feɪθ ən səˈvɪs
2421	And so am I for Phebe.	ən soː əm ɪ fə feɪbəɪ
	PHEBE	
2422	And I for Ganymede.	ənd ɪ fə ɡənɪmeɪd
	ORLANDO	
2423	And I for Rosalind.	ənd ɪ fə ɹɒzələɪnd
	ROSALIND	
2424	And I for no woman.	ənd ɪ fə noː wʊmən
	SILVIUS	
2425	It is to be all made of fantasy,	ɪt ɪz tə beː ɑːl meɪd ə fantəsəɪ
2426	All made of passion and all made of wishes,	ɑːl meɪd ə pəʃən and ɑːl meɪd ə wɪʃɪz
2427	All adoration, duty and observance,	ɑːl ədɔːreɪʃən djuːtɪ and əbsəˈvəns
2428	All humbleness, all patience and impatience,	ɑːl ʁmbʌnəs ɑːl peɪʃəns and ɪmpeɪʃəns
2429	All purity, all trial, all observance;	ɑːl pjʊːrɪtɪ ɑːl tɹaɪəl ɑːl əbsəˈvəns
2430	And so am I for Phebe.	ən soː əm ɪ fə feɪbəɪ
	PHEBE	
2431	And so am I for Ganymede.	ən soː əm ɪ fə ɡənɪmeɪd
	ORLANDO	
2432	And so am I for Rosalind.	ən soː əm ɪ fə ɹɒzələɪnd
	ROSALIND	
2433	And so am I for no woman.	ən soː əm ɪ fə noː wʊmən
	PHEBE	
2434	[To Rosalind] If this be so, why blame you me to love	ɪf ðɪs bɪ soː məɪ bleɪm jə meɪ tə lʌv

2435	you?	jʊ:
	SILVIUS	
2436	[<i>To Phebe</i>] If this be so, why blame you me to love	ɪf ðɪs bɪ so: məɪ blɛ:m jə mɛ: tə lʌv
2437	you?	jʊ:
	ORLANDO	
2438	If this be so, why blame you me to love you?	ɪf ðɪs bɪ so: məɪ blɛ:m jə mɛ: tə lʌv jʊ:
	ROSALIND	
2439	Who do you speak to 'Why blame you me to love	hʊ: djə spɛ:k tʊ: məɪ blɛ:m jə mɛ: tə lʌv
2440	you?'?	jʊ:
	ORLANDO	
2441	To her that is not here, nor doth not hear.	tə hɜː ðæt ɪz nɒt hiː nɔː dɒθ nɒt hiː
	ROSALIND	
2442	Pray you no more of this, 'tis like the howling of	preɪ: jə no: mo:ɪ ə ðɪs tɪz laɪk ðə haʊlɪŋ əv
2443	Irish wolves against the moon. [<i>To Silvius</i>] I will	əɪrɪʃ wʊlʌvz əɡɛns ðə mu:n a wɪl
2444	help you if I can. [<i>To Phebe</i>] I would love you if I	heɪp jʊ: ɪf a kən a wʊd lʌv jʊ: ɪf a
2445	could. Tomorrow meet me all together. [<i>To Phebe</i>]	kʊd təməɹə mɛ:t mi ɔ:l təɡeə
2446	I will marry you, if ever I marry woman, and I'll	əɪ wɪl mɑ:ɹɪ jʊ: ɪf ɛvəɪ a mɑ:ɹɪ wʊmən ənd əɪl
2447	be married tomorrow. [<i>To Orlando</i>] I will satisfy you,	bɪ mɑ:ɹɪd təməɹə əɪ wɪl sətɪsfəɪ jʊ:
2448	if ever I satisfied man, and you shall be married	ɪf ɛvəɪ a sətɪsfəɪd mən ən jʊ: ʃɒl bɪ mɑ:ɹɪd
2449	tomorrow. [<i>To Silvius</i>] I will content you, if what	təməɹə əɪ wɪl kəntent jʊ: ɪf wɒt
2450	pleases you contents you, and you shall be married	pleɪzɪz jə kəntents jə ənd jʊ: ʃɒl bɪ mɑ:ɹɪd
2451	tomorrow. [<i>To Orlando</i>] As you love Rosalind meet.	təməɹə əz jʊ: lʌv ɹɒzəlɪnd mɛ:t
2452	[<i>To Silvius</i>] As you love Phebe meet. And as I love no	əz jʊ: lʌv feɪbəɪ mɛ:t ənd əz əɪ lʌv no:
2453	woman, I'll meet. So fare you well. I have left you	wʊmən əɪl mɛ:t sə feɪ: jə weɪ əɪv leɪt jə

2454	commands.	kəmandz
	SILVIUS	
2455	I'll not fail, if I live.	əɪl nɒt feɪl ɪf ɪ lɪv
	PHEBE	
2456	Nor I.	nɒr ɪ
	ORLANDO	
2457	Nor I. <i>Exeunt.</i>	nɒr ɪ

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli5_3.mp3	
	5.3	
	<i>Enter Touchstone and Audrey</i>	
	TOUCHSTONE	
2458	Tomorrow is the joyful day, Audrey. Tomorrow	təməɹə ɪz ðə ˈdʒɔɪfl̩ dɛː aːdɹɪ təməɹə
2459	will we be married.	wɪl weː bi məɹɪd
	AUDREY	
2460	I do desire it with all my heart; and I hope it is no	a duː dɪzəɹɪ ɪt wɪð aːl mi ɑːt ənd əi oːp ɪz noː
2461	dishonest desire, to desire to be a woman of the	dɪsənɪst dɪzəɹə tə dɪzəɹə tə bi ə wʊmən
2462	world. Here come two of the banished Duke's pages.	ə ðə wɜːld ɪː kʁmz tuː ə ðə bənɪʃt dʒuːks peːdʒɪz
	<i>Enter two pages.</i>	
	FIRST PAGE	
2463	Well met honest gentleman.	wel met ənɪst dʒentlmən
	TOUCHSTONE	
2464	By my troth well met. Come, sit, sit, and a song.	bi mi tɹoθ wel met kʁm sɪt sɪt ənd ə sɔŋ
	SECOND PAGE	
2465	We are for you. Sit i' th' middle.	weː ɑː fə juː sɪt ɪ ðə mɪdl̩
	FIRST PAGE	
2466	Shall we clap into't roundly, without hawking	ʃəl wi klap ɪntuːt ɹaʊndl̩ɹ wɪðəʊt hɑːkɪn
2467	or spitting or saying we are hoarse, which are the	oː spɪtɪn oː seɪɪn wi ɑː hɔːs mɪʃ ɑː ðɪ
2468	only prologues to a bad voice?	oːnl̩ɹ pɹoːlɔgz tu ə bəd vɔɪs

	SECOND PAGE	
2469	I' faith, i' faith, and both in a tune like two	ɪ fɛ:θ ɪ fɛ:θ ən bo:θ ɪn ə tju:n ləɪk tu:
2470	gipsies on a horse. [<i>They sing</i>].	ˈdʒɪpsəɪz ən ə ho:s
2471	<i>It was a lover and his lass,</i>	ɪt wəz ə lʌvəɪ and hɪz las
2472	<i>With a hey and a ho and a hey nonino,</i>	wɪð ə he: and ə ho: and ə he: nənɪno:
2473	<i>That o'er the green corn-field did pass,</i>	ðat o: ðə grɛ:n kɔ:n fɛ:ld dɪd pas
2474	<i>In spring-time, the only pretty ring-time,</i>	ɪn sprɪŋ təɪm ðɪ o:nləɪ pɹɪtəɪ ɪŋ təɪm
2475	<i>When birds do sing, hey ding a ding, ding,</i>	mɛn bɛdz dʊ: sɪŋ he: dɪŋ ə dɪŋ dɪŋ
2476	<i>Sweet lovers love the spring.</i>	swɛ:t lʌvəz lʌv ðə sprɪŋ
2477	<i>Between the acres of the rye,</i>	bɪtwɛ:n ðɪ ɛ:kəz əv ðə ɹɪ
2478	<i>With a hey and a ho and a hey nonino,</i>	wɪð ə he: and ə ho: and ə he: nənɪno:
2479	<i>These pretty country-folks would lie,</i>	ðɛ:z pɹɪtəɪ kʌntɹɪ fo:ks wʊd laɪ
2480	<i>In spring-time, the only pretty ring-time,</i>	ɪn sprɪŋ təɪm ðɪ o:nləɪ pɹɪtəɪ ɪŋ təɪm
2481	<i>When birds do sing, hey ding a ding, ding,</i>	mɛn bɛdz dʊ: sɪŋ he: dɪŋ ə dɪŋ dɪŋ
2482	<i>Sweet lovers love the spring.</i>	swɛ:t lʌvəz lʌv ðə sprɪŋ
2483	<i>This carol they began that hour,</i>	ðɪs kɑrəl ðe: bɪɡən ðat o:
2484	<i>With a hey and a ho and a hey nonino,</i>	wɪð ə he: and ə ho: and ə he: nənɪno:
2485	<i>How that a life was but a flower,</i>	həʊ ðat ə laɪf wəz bʌt ə flɔ:
2486	<i>In spring-time, the only pretty ring-time,</i>	ɪn sprɪŋ təɪm ðɪ o:nləɪ pɹɪtəɪ ɪŋ təɪm
2487	<i>When birds do sing, hey ding a ding, ding,</i>	mɛn bɛdz dʊ: sɪŋ he: dɪŋ ə dɪŋ dɪŋ
2488	<i>Sweet lovers love the spring.</i>	swɛ:t lʌvəz lʌv ðə sprɪŋ

2489	<i>And therefore take the present time,</i>	and ðe:fə te:k ðə prɛznt tɪm
2490	<i>With a hey and a ho and a hey nonino,</i>	wɪð ə heɪ and ə ho: and ə heɪ nənɪno:
2491	<i>For love is crowned with the prime,</i>	fɔ: lʌv ɪz krəʊnd wɪð ðə praɪm
2492	<i>In spring-time, the only pretty ring-time,</i>	ɪn sprɪŋ tɪm ðɪ ɔ:nləɪ prɪtəɪ ɪŋ tɪm
2493	<i>When birds do sing, hey ding a ding, ding,</i>	wɛn bɜ:dz dʊ: sɪŋ heɪ dɪŋ ə dɪŋ dɪŋ
2494	<i>Sweet lovers love the spring.</i>	swɛ:t lʌvəz lʌv ðə sprɪŋ
	TOUCHSTONE	
2495	Truly young gentlemen, though there was no	trʊ:ləɪ jʌŋ dʒɛntlmən ðo: ðə wəz no:
2496	great matter in the ditty, yet the note was very	ɡreɪt matəɪ ɪn ðə dɪtɪ jɪt ðə no:t wəz vɛɪɪ
2497	untuneable.	ʌntju:nəbəl
	FIRST PAGE	
2498	You are deceived sir. We kept time, we lost	jʊ: ə dɪsɛ:vɪd sɜ: wɪ keɪp tɪm wɪ last
2499	not our time.	nat ɔ: tɪm
	TOUCHSTONE	
2500	By my troth yes. I count it but time lost to hear	bɪ mɪ trɔ:θ jɛs ə kəʊnt ɪt bət tɪm last tə hi:
2501	such a foolish song. God buy you, and God mend	sətʃ ə fu:lɪʃ sɔŋ ɡəd baɪ jə ən ɡəd mɛnd
2502	your voices. Come Audrey. <i>Exeunt.</i>	jə vɔɪsɪz kʌm ɑ:dɪɪ

	Jennifer Geizhals speaks this scene at: http://paulmeier.com/AYLI/ayli5_4.mp3	
5.4		
	<i>Enter Duke Senior, Amiens, Jaques, Orlando, Oliver [and] Celia</i>	
	DUKE SENIOR	
2503	Dost thou believe, Orlando, that the boy	dəs ðəʊ bɪlə:v ɒˈlando: ðat ðə bɔɪ
2504	Can do all this that he hath promised?	kən dʊ: a:l ðɪs ðæt he: əθ prəˈmɪsəd
	ORLANDO	
2505	I sometimes do believe, and sometimes do not,	a sʌmtəɪmz dʊ: bɪlə:v ən sʌmtəɪmz dʊ: nɒt
2506	As those that fear they hope, and know they fear.	əz ðo:z ðæt fr: ðe: ho:p ən no: ðe: fr:
	<i>Enter Rosalind, Silvius and Phebe</i>	
	ROSALIND	
2507	Patience once more, whiles our compact is urg'd.	pə:ʃɪəns ɒns mo: məɪtʃ ɔ: kəmpakt ɪz ʊˈdʒd
2508	You say, if I bring in your Rosalind,	jə se: ɪf əɪ brɪŋ ɪn jə ˌrɒzələɪnd
2509	You will bestow her on Orlando here?	jə wɪl bɪsto: əɪ ən ɒˈlando: hɪ:
	DUKE SENIOR	
2510	That would I, had I kingdoms to give with her.	ðat wʊd əɪ həd ə kɪŋdəmz tə ɡɪv wɪð ə
	ROSALIND	
2511	And you say you will have her, when I bring her?	ən jʊ: se: jʊ: wɪl həv ə mən ə brɪŋ ə
	ORLANDO	
2512	That would I, were I of all kingdoms king.	ðat wʊd əɪ wəɪ əɪ əv a:l kɪŋdəmz kɪŋ

	ROSALIND	
2513	You say you'll marry me, if I be willing?	jə sɛ: jʊ:ɪ məˈrɪ mɛ: ɪf ɪ bi wɪlɪŋ
	PHEBE	
2514	That will I, should I die the hour after.	ðat wɪl ɪ ʃʊd ə dəɪ ðɪ o:ə ɑ:tə
	ROSALIND	
2515	But if you do refuse to marry me,	bət ɪf jə du: ɪfjuz tə məˈrɪ mɛ:
2516	You'll give yourself to this most faithful shepherd?	jʊ:ɪ gɪv jəˈsɛlf tə ðɪs mo:s fe:θfl ʃepəd
	PHEBE	
2517	So is the bargain.	so: ɪz ðə bɑːɡɪn
	ROSALIND	
2518	You say that you'll have Phebe if she will?	jə sɛ: ðət jʊ:ɪ hav fe:bəɪ ɪf ʃɪ wɪl
	SILVIUS	
2519	Though to have her and death were both one thing.	ðo: tu av ɛɪ ən deθ wə bo:θ o:n θɪŋ
	ROSALIND	
2520	I have promis'd to make all this matter even.	əɪv pɹəmɪst tu: me:k ɑ:ɪ ðɪs matə ɛ:vən
2521	Keep you your word, O Duke, to give your daughter,	ke:p jʊ: jə wəd o: dju:k tə gɪv jə dɑ:tə
2522	You yours, Orlando, to receive his daughter;	jʊ: jʊ:z ɔːlændo: tu: ɹɪsɛv ɪz dɑ:tə
2523	Keep you your word Phebe, that you'll marry me,	ke:p jʊ: wəd fe:bəɪ ðət jʊ:ɪ məˈrɪ mɛ:
2524	Or else refusing me to wed this shepherd.	o:ɪ ɛls ɪfjuzɪn mɛ: tə wəd ðɪs ʃepəd
2525	Keep your word Silvius, that you'll marry her	ke:p jʊ: wəd slɪvjəs ðət jʊ:ɪ məˈrɪ he
2526	If she refuse me; and from hence I go	ɪf ʃɛ: ɪfjuz mɛ: and frəm hens ə go:
2527	To makes these doubts all even.	tə me:k ðɛ:z dəʊts ɑ:l ɛ:vən
	<i>Exeunt Rosalind and Celia.</i>	

	DUKE SENIOR	
2528	I do remember in this shepherd boy	a dʊ: ɪmɛmbəɪ ɪn ðɪs ʃepəd bəɪ
2529	Some lively touches of my daughter's favour.	səm laɪvləɪ tʌtʃɪz əv mɪ da:təz feɪvə
	ORLANDO	
2530	My lord, the first time that I ever saw him,	mɪ lɔ:d ðə fɜ:s təɪm ðæt əɪ evə sɑ: ɪm
2531	Methought he was a brother to your daughter.	mɪθɑ:t ɪ wəz ə brʌðə tʊ: jə da:tə
2532	But my good lord, this boy is forest-born,	bʌt mɪ gud lɔ:d ðɪs bəɪ ɪz fɔrɪst bɔ:n
2533	And hath been tutored in the rudiments	ən haθ bɪn tju:təd ɪn ðə ɹʊ:dɪmənts
2534	Of many desperate studies, by his uncle,	əv mænəɪ dɛspərɪt stʌdɪz bəɪ ɪz ʌŋkəl
2535	Whom he reports to be a great magician,	ʊ:m hɛ: ɹɪpɔ:ts tə bɛ: ə grɛ:t mædʒɪʃən
2536	Obscured in the circle of this forest.	əbskjʊ:ɪd ɪn ðə sɜ:kl əv ðɪs fɔrɪst
	JAQUES	
2537	There is sure another flood toward, and these	ðəz ʃʊ:ɹ əno:ðə flʌd təwəd ən ðɛ:z
2538	couples are coming to the ark. Here comes a pair	kʌpəlz ə kʌmɪn tə ðɪ ɑ:k hɪ: kʌmz ə pɛ:ɹ
2539	of very strange beasts, which in all tongues are	ə vɛ:ɹəɪ stɹɛ:ndʒ bɛsts mɪʃ ɪn ɑ:l tʌŋz ə
2540	called fools.	kɑ:lɪd fu:lz
	<i>Enter Touchstone and Audrey.</i>	
	TOUCHSTONE	
2541	Salutation and greeting to you all.	səlʃʊtɛɪʃən ən grɛ:tɪŋ tjə ɑ:l
	JAQUES	
2542	Good my lord, bid him welcome. This is the mot-	gud mɪ lɔ:d bɪd ɪm wɛlkəm ðɪs ɪz ðə mɒtləɪ
2543	ley-minded gentleman that I have so often met in	məɪndɪd dʒɛntlmən ðæt əɪv sɔ: afn mɛt ɪ ðə
2544	the forest. He hath been a courtier he swears.	fɔrɪst hɛ: əθ bɪn ə kɔ:tjəɪ ɪ swɛ:z

	TOUCHSTONE	
2545	If any man doubt that, let him put me to my pur-	if ænæi man dæut ðat let im pʁt mɛ: tə mɪ
2546	gation. I have trod a measure, I have flattered a	pəˈɡeɪʃən əɪv tɹəd ə məzə əɪv flatəd ə
2547	lady, I have been politic with my friend, smooth	leɪdəi əɪv bɪn pələtɪk wɪ mɪ frɛnd smu:ð
2548	with mine enemy, I have undone three tailors, I	wɪ mɪn enməi əɪv ʁndʊn ðɹɛ: tɛ:ləz əɪv
2549	have had four quarrels, and like to have fought one.	had fə: kwærəlz ən ləɪk tu av fa:t o:n
	JAQUES	
2550	And how was that ta'en up?	ən hæʊ wəz ðat tɛ:ʔn ʁp
	TOUCHSTONE	
2551	Faith we met, and found the quarrel was upon	fɛ:θ wɪ mɛt ən faʊnd ðə kwærəl wəz əpən
2552	the seventh cause.	ðə seʔmθ kə:z
	JAQUES	
2553	How seventh cause? Good my lord, like this	hæʊ seʔmθ kə:z gud mɪ lɔ:d: ləɪk ðɪs
2554	fellow.	fɛlə
	DUKE SENIOR	
2555	I like him very well.	əɪ ləɪk im vɛɹɪ wɛl
	TOUCHSTONE	
2556	God 'ild you sir, I desire you of the like. I press in	ɡad ɛ:ld jə sɜ: əɪ dɪzəɪə jʊ: ə ðə ləɪk a prɛs ɪn
2557	here sir, amongst the rest of the country copula-	hɪ: sɜ: əmɹɪŋs ðə rɛst ə ðə kʁntɹɪ kəpjələtɪvz
2558	tives, to swear and to forswear, according as	tə swɛɹ ən tə fə:swɛ: əko:ɹdɪn əz
2559	marriage binds and blood breaks. A poor virgin sir,	mɑɹɪdʒ bændz ən blʊd brɛɪks ə pɔ: vɛ:dʒɪn sɜ:
2560	an ill-favoured thing sir, but mine own; a poor	ən ɪl fɛ:vəd θɪŋ sɜ: bət mɪn o:n ə pɔ:
2561	humour of mine sir, to take that that no man else	hju:məɹ ə məɪn sɜ: tə teɪk ðat ðət no: man ɛls
2562	will. Rich honesty dwells like a miser sir, in a poor	wɪl ɪtʃ ənɪstəɪ dwɛlz ləɪk ə məɪzə sɜ: ɪn ə pɔ:

2563	house , as your pearl in your foul oyster.	həʊs əz jə pɜ:l ɪn jə faʊl əɪstə
	DUKE SENIOR	
2564	By my faith, he is very swift and sententious.	bɪ mɪ fe:θ he: ɪz vɛ.ɹɪ swɪft ən sententʃɪəs
	TOUCHSTONE	
2565	According to the fool's bolt sir, and such dulcet	əkɔ:dn̩ tə ðə fʊlz bɔ:lt sɜ: ən sʌtʃ dʌlsɪt
2566	diseases.	dɪzɛ:zɪz
	JAQUES	
2567	But for the seventh cause. How did you find the	bət fə ðə seəməθ ka:z həʊ dɪd jə faɪnd ðə
2568	quarrel on the seventh cause?	kwaɹəl ən ðə seəməθ ka:z
	TOUCHSTONE	
2569	Upon a lie seven times removed. (Bear your body	əpən ə laɪ seəm təɪmz ɪmʁvd be: jə badəɪ
2570	more seeming, Audrey.) As thus sir. I did dislike	mɔ: se:mɪn a:dn̩ az ðɪs sɜ: a dɪd dɪsləɪk
2571	the cut of a certain courtier's beard; he sent me	ðə kɪt əv ə sɜ:tɪ kɔ:tjəz br:d he: sent mɪ
2572	word, if I said his beard was not well cut, he was in	wɜ:d ɪf əɪ sed ɪz br:d wəz nat wɛl kɪt he: wəz
2573	the mind it was; this is called the Retort Courteous.	ɪn ðə məɪnd ɪt wəz ðɪs ɪz ka:ld ðə ɹtɔ:t kɔ:tjəs
2574	If I sent him word again, it was not well cut, he	ɪf a sent ɪm wɜ:d əɡen ɪt wəz nat wɛl kɪt
2575	would send me word he cut it to please himself;	he: wəd send mɪ wɜ:d ɪ kɪt ɪt tə ple:z ɪmseɪf
2576	this is called the Quip Modest. If again it was not	ðɪs ɪz ka:ld ðə kwɪp mədɪst ɪf əɡen ɪt wəz nat
2577	well cut, he disabled my judgement; this is called	wɛl kɪt he: dɪseɪbld mɪ dʒʌdʒmənt ðɪs ɪz ka:ld
2578	the Reply Churlish. If again it was not well cut, he	ðə ɹpləɪ tʃɜ:lɪʃ ɪf əɡen ɪt wəz nat wɛl kɪt he:
2579	would answer I spake not true; this is called the	wəd ansə ɪ spɛ:k nat tru: ðɪs ɪz ka:ld ðə
2580	Reproof Valiant. If again it was not well cut, he	ɹpɹu:f vəlʒənt ɪf əɡen twəz nat wɛl kɪt he:
2581	would say, I lie; this is called the Countercheck	wəd se: ɪ laɪ ðɪs ɪz ka:ld ðə kəʊntətʃɛk
2582	Quarrelsome. And so to the Lie Circumstantial and	kwaɹəlsəm ən so: tə ðə laɪ səkəmstansɪəl ən

2583	the Lie Direct.	ðə laɪ dɪrɛkt
	JAQUES	
2584	And how oft did you say his beard was not well	ən həʊ aft dɪd jə seɪ ɪz brɪd wəz nat wɛl
2585	cut?	kʌt
	TOUCHSTONE	
2586	I durst go no further than the Lie Circumstantial,	a dɜːst goː noː fɜːðə ðən ðə laɪ səˈkʌmstɑːnsɪəl
2587	nor he durst not give me the Lie Direct. And so we	nɔː hɛː dɜːst nat gɪv mɛː ðə laɪ dɪrɛkt ən soː wɪ
2588	measured swords and parted.	mɛzəd sɔːdz ən pɑːtɪd
	JAQUES	
2589	Can you nominate in order now the degrees of	kən jə nɑːmɪneɪt ɪn ɔːdə nəʊ ðə dɪɡriːz ə
2590	the lie?	ðə laɪ
	TOUCHSTONE	
2591	O sir, we quarrel in print, by the book; as you	oː sə wɪ kwɑːrəl ɪn prɪnt bɪ ðə bʊk əz ju
2592	have books for good manners. I will name you the	av bʊks fɜː gʊd mənəz a wɪl neɪm jə ðə
2593	degrees. The first, the Retort Courteous; the	dɪɡriːz ðə fɜːst ðə ɹɪtɔːt kɔːtjəs ðə
2594	second, the Quip Modest; the third, the Reply	sɛkənd ðə kwɪp mədɪst ðə θɜːd ðə ɹɪplɪ
2595	Churlish; the fourth, the Reproof Valiant; the	tʃɜːlɪʃ ðə fɔːθ ðə ɹɪpɹuːf vəlɪjənt ðə
2596	fifth, the Countercheck Quarrelsome; the sixth,	fɪft ðə kəʊntətʃɛk kwɑːləsəm ðə sɪks
2597	the Lie with Circumstance; the seventh, the Lie	ðə laɪ wɪ səˈkʌmstɑːns ðə sɛvənθ ðə laɪ
2598	Direct. All these you may avoid but the Lie Direct;	dɪrɛkt ɑːl ðɛːz jə meɪ əvəɪd bət ðə laɪ dɪrɛkt
2599	and you may avoid that too, with an If. I knew	ən jə meɪ əvəɪd ðæt tuː wɪð ən ɪf a njʊː
2600	when seven justices could not take up a quarrel,	wɛn sɛvən dʒʌstɪsɪz kəd nat teɪk ʌp ə kwɑːrəl
2601	but when the parties were met themselves, one of	bət wɛn ðə pɑːtɪz wə mɛt ðəmseɪlvz wʌn əv
2602	them thought but of an If, as, 'If you said so, then I	əm θɑːt bʌt əv ən ɪf əz ɪf juː sɛd soː ðɛn ɪ

2603	said so'. And they shook hands and swore brothers.	səd so: ən ðe: ʃʊk hanz ən swə: brʌðəz
2604	Your If is the only peacemaker: much virtue in if.	jəɪ ɪf ɪz ði o:nləɪ peɪsmekə mʌtʃ vɜ:tju ɪn ɪf
	JAQUES	
2605	Is not this a rare fellow my Lord? He's as good	ɪz nɒt ðɪs ə ɹe: fələ mi lɔ:d he:z az gud
2606	at anything, and yet a fool.	ət ænəθɪŋ ən jɪt ə fu:l
	DUKE SENIOR	
2607	He uses his folly like a stalking-horse, and	ɪ jʊ:zɪz ɪz fələɪ ləɪk ə stɑ:kɪn hɔ:s ənd
2608	under the presentation of that he shoots his wit.	ʌndə ðə prɛznɪteɪʃən ə ðat ɪ ʃu:ts ɪz wɪt
	<i>Enter Hymen, Rosalind and Celia. Still music.</i>	
	HYMEN	
2609	Then is there mirth in heaven,	ðen ɪz ðe: mɜ:θ ɪn hevn
2610	When earthly things made even	mɛn ɜ:θləɪ θɪŋz me:d ɛ:v
2611	Atone together.	ətə:n təgeðə
2612	Good Duke receive thy daughter,	gud dju:k ɹɪseɪv ðəɪ da:tə
2613	Hymen from heaven brought her,	həɪmən frəm hevn brɔ:t hɜ:
2614	Yea brought her hither,	jɛ: brɔ:t hɜ: hɪðə
2615	That thou mightst join her hand with his	ðat ðəu maɪtst dʒɔɪn hɜ: hand wɪð hɪz
2616	Whose heart within his bosom is.	hʊ:z hæ:t wɪðɪn hɪz bɒzəm ɪz
	ROSALIND	
2617	[To the Duke.] To you I give myself, for I am yours.	tə jʊ: a gɪv maɪself fəɪ əɪ am jʊ:z
2618	[To Orlando] To you I give myself, for I am yours.	tə jʊ: a gɪv maɪself fəɪ əɪ am jʊ:z
	DUKE SENIOR	
2619	If there be truth in sight, you are my daughter.	ɪf ðe: bɪ trʊ:θ ɪn saɪt jʊ: ə mi da:tə

	ORLANDO	
2620	If there be truth in sight, you are my Rosalind.	ɪf ðeː bɪ tɹʊθ ɪn saɪt juː ə mi ɹɔzələɪnd
	PHEBE	
2621	If sight and shape be true,	ɪf saɪt ən ʃeɪp bɪ tɹʊː
2622	Why then my love adieu.	mʌɪ ðen mi lʌv ədjuː
	ROSALIND	
2623	I'll have no father, if you be not he.	əɪl hav noː faðə ɪf juː beː nat heː
2624	I'll have no husband, if you be not he.	əɪl hav noː hʌzbənd ɪf juː beː nat heː
2625	Nor ne'er wed woman, if you be not she.	nɔː nəvə wɛd wʊmən ɪf juː beː nat ʃeː
	HYMEN	
2626	Peace ho! I bar confusion	pɛːs hoː əɪ bɑː kənʃuːziən
2627	'Tis I must make conclusion	tɪz əɪ mʌst meɪk kənklʊːziən
2628	Of these most strange events.	ʌv ðeːz moːst streɪndʒ ɪvents
2629	Here's eight that must take hands	hɪːz eɪt ðæt mʌst teɪk hanz
2630	To join in Hymen's bands,	tə dʒəɪn ɪn həɪmənz bandz
2631	If truth holds true contents.	ɪf tɹʊθ hoːldz tɹʊː kəntents
2632	You and you no cross shall part.	juː and juː noː kɹɔs ʃɒl pɑːt
2633	You and you are heart in heart.	juː and juː ə hɑːt ɪn hɑːt
2634	You to his love must accord,	juː tuː hɪz lʌv mʌst əkoːd
2635	Or have a woman to your lord.	ɔː hav ə wʊmən tuː juːː lɔːd
2636	You and you are sure together,	juː and juː ə ʃʊː təgeðə
2637	As the winter to foul weather.	az ðə wɪntə tuː faʊl wɛðə
2638	Whiles a wedlock hymn we sing,	məɪlz ə wɛdlɒk hɪm wɛː sɪŋ
2639	Feed yourselves with questioning,	fɛːd jəːsɛɪvz wɪð kwɛstrənɪŋ
2640	That reason wonder may diminish	ðæt ɹeːzn wʌndə meɪ dɪmɪnɪʃ

2641	How thus we met, and these things finish.	həʊ ðʌs weː mət and ðeːz θɪŋz fɪnɪʃ
	<i>Song.</i>	
2642	<i>Wedding is great Juno's crown,</i>	wɛdɪŋ ɪz grɛːt dʒuːnoːz kɹəʊn
2643	<i>O blessed bond of board and bed.</i>	oː blɛsɪd bʌnd əv bɔːd and bɛd
2644	<i>'Tis Hymen peoples every town;</i>	tɪz hɛɪmən pɛːpəlz ɛvɹɪ təʊn
2645	<i>High wedlock then be honoured.</i>	hɛɪ wɛdlək ðɛn bɛː ʌnəɹɪd
2646	<i>Honour, high honour and renown</i>	ʌnəː hɛɪ ʌnəɹ and ɹɪnəʊn
2647	<i>To Hymen, god of every town.</i>	tʊː hɛɪmən ɡʌd əv ɛvɹɪ təʊn
	DUKE SENIOR	
2648	O my dear niece, welcome thou art to me,	oː maɪ dɪː nɛːs wɛlkəm ðəʊ ɑːt tə mɛː
2649	Even daughter welcome, in no less degree.	ɛən dɑːtə wɛlkəm ɪn noː lɛs dɪɡriː
	PHEBE	
2650	[<i>To Silvius.</i>] I will not eat my word; now thou art mine,	a wɪl nat ɛːt mɪ wɛd nəʊ ðəʊ ɑːt mɪn
2651	Thy faith my fancy to thee doth combine.	ði fɛːθ mɪ fʌnsəɪ tʊː ðeː dɹθ kəmbəɪn
	<i>Enter Jaques de Boys</i>	
	JAQUES DE BOYS	
2652	Let me have audience for a word or two.	lɛt mɛː ʌv ɑːdjəns foːɹ ə wɛd ə tʊː
2653	I am the second son of old Sir Rowland	əɪ ʌm ðə sɛkənd sʌn əv oːld sɪː ɹoːlənd
2654	That bring these tidings to this fair assembly.	ðæt brɪŋ ðeːz tɛɪdɪnz tʊː ðɪs fɛːɹ əsɛmblɪ
2655	Duke Frederick hearing how that every day	djuːk frɛdɹɪk hiːɹɪŋ həʊ ðæt ɛvɹɪ deɪ
2656	Men of great worth resorted to this forest,	mɛn ə grɛːt wɜːθ ɹɪzɔːtɪd tʊː ðɪs fɔːrɪst
2657	Address'd a mighty power, which were on foot	ədɹɛst ə məɪtəɪ pəʊː mɪtʃ wɔː ʌn fʊt
2658	In his own conduct, purposely to take	ɪn hɪz oːn kʌndəkt pɜːpəsəlɪ tə teɪk

2659	His brother here, and put him to the sword.	iz brʌðə hi: ən put im tʊ: ðə sɔ:d
2660	And to the skirts of this wild wood he came,	ən tʊ: ðə skɜ:ts ə ðis wɜ:ld wud i ke:m
2661	Where, meeting with an old religious man,	me: me:tɪn wɪð ən o:ld ɹlɪdʒɪəs man
2662	After some question with him, was converted	a:tə sʌm kwestɪən wɪð im wəz kənve:tɪd
2663	Both from his enterprise and from the world,	bə:θ frʌm iz ɛntəprɪz ən frʌm ðə wɜ:ld
2664	His crown bequeathing to his banish'd brother,	iz krəʊn bɪkmeθɪn tʊ: iz bənɪʃt brʌðə
2665	And all their lands restor'd to them again	ænd a:l ðə lʌnz ɹstɔ:d tə ðem əgeɪn
2666	That were with him exil'd. This to be true,	ðæt wə wɪ hɪm ɛksəɪld ðɪs tʊ: bi tɹu:
2667	I do engage my life.	a dʊ: ɪŋgeɪdʒ mɪ laɪf
	DUKE SENIOR	
	Welcome young man.	welkəm jʌŋ man
2668	Thou offer'st fairly to thy brother's wedding;	ðəʊ əfəst fe:ləɪ tʊ: ðɪ brʌðəz wedɪn
2669	To one his lands withheld, and to the other	tʊ wʌn iz lʌnz wɪðheɪld ən tʊ: ðɪ o:ðə
2670	A land itself at large, a potent dukedom.	ə lʌnd ɪtself ət lɑ:dʒ ə pə:tənt dʒʊ:kdəm
2671	First, in this forest, let us do those ends	fɜ:st ɪn ðɪs fɔ:ɪst let əs dʊ: ðo:z ɛndz
2672	That here were well begun and well begot:	ðæt hi: wə wɛl bɪɡʌn ən wɛl bɪɡət
2673	And after, every of this happy number	ænd a:təɪ ɛvɹəɪ əv ðɪs hʌpəɪ nʌmbə
2674	That have endur'd shrewd days and nights with us,	ðæt hʌv ɪndʒʊ:d ʃro:d deɪz ən nəɪts wɪð ʌs
2675	Shall share the good of our returned fortune,	ʃəl ʃe: ðə gu:d əv ɔ: ɹtɜ:nɪd fɔ:tən
2676	According to the measure of their states.	əko:ɪdɪn tʊ: ðə meɪzəɪ əv ðə steɪts
2677	Meantime forget this new-fall'n dignity,	me:ntəɪm fəɡet ðɪs nju: fa:lŋ dɪɡnɪtəɪ
2678	And fall into our rustic revelry.	ən fa:l ɪntʊ: ɔ: ɹʌstɪk ɹevəlɹəɪ
2679	Play music, and you brides and bridegrooms all,	pleɪ mju:zɪk and jə brɪdz ən brɪdɡru:mz a:l
2680	With measure heap'd in joy, to th' measures fall.	wɪ meɪzə heɪpt ɪn dʒəɪ tə ðə meɪzəz fa:l

	JAQUES	
2681	Sir, by your patience. If I heard you rightly,	sə bæɪ jə peɪʃəns ɪf a hæ:d jə ɹaɪtləɪ
2682	The Duke hath put on a religious life,	ðə dju:k əθ pʊt ən ə ɹɪlɪdʒɪəs leɪf
2683	And thrown into neglect the pompous court?	ən θɹo:n ɪntu: nɪglekt ðə pʌmpəs kɔ:t
	JAQUES DE BOYS	
2684	He hath.	he: haθ
	JAQUES	
2685	To him will I. Out of these convertites,	tə hɪm wɪl əɪ əʊt əv ðe:z kʌnvətɪts
2686	There is much matter to be heard and learn'd.	ðəɪ ɪz mʌtʃ matə tu: bɪ hæ:d ən læ:nd
2687	[To Duke Senior] You to your former honour I bequeath,	jʊ: tə jə fɔ:məɪ ʌnəɪ əɪ bɪkwəθ
2688	Your patience and your virtue well deserve it.	jə peɪʃəns and jə vɜ:tʃə wɛl dɪzə:v ɪt
2689	[To OrL.] You to a love that your true faith doth merit:	jʊ: tu ə lʌv ðæt jɔ: tɹu: fe:θ dəθ mɛɹɪt
2690	[To Oli.] You to your land and love and great allies:	jʊ: tə jə land ən lʌv ən gɹeɪt əleɪz
2691	[To Sil.] You to a long and well-deserved bed:	jʊ: tu ə lʌŋ ən wɛl dɪzə:vɪd bɛd
2692	[To Touch] And you to wrangling, for thy loving voyage	ən jʊ: tə ɹʌŋɡlɪn fɔ: ðɪ lʌvɪn vɔɪ.ɪdʒ
2693	Is but for two months victuall'd. So to your pleasures.	ɪz bʊt fə tu: mʌnθs vɪtʃəld so: tə jə plɛzəz
2694	I am for other than for dancing measures.	əɪ ʌm fəɪ o:ðə ðʌn fə dʌnsɪn mɛzəz
	DUKE SENIOR	
2695	Stay, Jaques, stay.	steɪ dʒeɪks steɪ
	JAQUES	
2696	To see no pastime, I. What you would have	tə se: nɔ: pʌstəɪm əɪ wʌt jʊ: wəd hav
2697	I'll stay to know at your abandon'd cave. <i>Exit.</i>	əɪl steɪ tə nɔ: ət jʊ:ɹ əbʌndənd keɪv
	DUKE SENIOR	
2698	Proceed, proceed. We will begin these rites,	pɹəseɪd pɹəseɪd wɪ wɪl bɪɡɪn ðe:z ɹaɪts

2699	As we do trust they'll end, in true delights.	az wɛ: dʊ: tɹʌst ðe:l end ɪn tɹʊ: dɪləɪts
	[A dance, after which Rosalind is left alone to speak the Epilogue.]	
	ROSALIND	
2700	It is not the fashion to see the lady the epilogue;	tɪz nat ðə fəʃɪən tə se: ðə leɪdər ðɪ epɪləg
2701	but it is no more unhandsome than to see the lord	bət tɪz no: mo:ɹ ʊnhənsəm ðən tə se: ðə lɔ:d
2702	the prologue. If it be true that good wine needs no	ðə prɔ:ləg ɪft bɪ tɹʊ: ðət gud wəɪn neɪdz no:
2703	bush, 'tis true that a good play needs no epilogue.	bʊʃ tɪz tɹʊ: ðət ə gud ple: neɪdz no: epɪləg
2704	Yet to good wine they do use good bushes; and	ʃɪt tə gud wəɪn ðe: dʊ: ʤʊ:z gud bʊʃɪz ən
2705	good plays prove the better by the help of good	gud ple:z prʊv ðə betə bɪ ðə heɪp ə gud
2706	epilogues. What a case am I in then, that am	epɪləgz mat ə keɪs əm əɪ ɪn ðen ðət əm
2707	neither a good epilogue, nor cannot insinuate with	neðəɹ ə gud epɪləg nɔ: kənət ɪnsɪnju:et wɪ
2708	you in the behalf of a good play? I am not furn-	ʃʊ: ɪn ðə biha:f əv ə gud ple: əɪm nat fɜ:nɪʃt
2709	ished like a beggar, therefore to beg will not be-	ləɪk ə beɡə ðe:fə tə beɡ wɪl nat bɪkɜ:m
2710	come me. My way is to conjure you, and I'll begiin	mɪ məɪ weɪ ɪz tə kɔndʒə ʃə ənd əɪl bɪɡɪn
2711	with the women. I charge you, O women, for the	wɪ ðə wɪmɪn əɪ tʃɑ:dʒ ʃʊ: o: wɪmɪn fə ðə
2712	love you bear to men, to like as much of this play	lʌv ʃə be: tə men tə ləɪk əz mʌtʃ əv ðɪs ple:
2713	as please you. And I charge you, O men, for the	əz ple:z ʃə ənd əɪ tʃɑ:dʒ ʃʊ: o: men fə ðə
2714	love you bear to women – as I perceive by your	lʌv ʃə be: tə wɪmɪn əz ə pəseɪv bɪ ʃə
2715	simpering none of you hates them—that between	sɪmpərɪŋ nɔ:n ə ʃə heɪts əm ðət bɪtwɛ:n
2716	you and the women the play may please. If I were	ʃʊ: ən ðə wɪmɪn ðə ple: me: ple:z ɪf əɪ wɛɹ
2717	a woman, I would kiss as many of you as had	ə wʊmən ə wəd kɪs əz məneɪ ə ʃʊ: əz had
2718	beards that pleased me, complexions that liked	bɜ:dz ðət ple:zd mɪ kəmpleksɪənz ðət leɪkt
2719	me, and breaths that I defied not. And I am sure,	mɪ ən brɛθs ðət əɪ dɪfəɪd nat ənd əɪm ʃʊ:
2720	as many as have good beards, or good faces, or	əz məneɪ əz hav gud bɜ:dz o: gud feɪsɪz o:

2721	sweet breaths, will for my kind offer, when I make	swɛ:t brɛθs wɪl fɔː mɪ kaɪnd ɔfəː mɛn əɪ meɪk
2722	curtsy, bid me farewell. <i>Exit.</i>	kɜːtsɪ bɪd meɪ fɛːrwɛl