

A HANDBOOK OF ENGLISH INTONATION

LILIAS E. ARMSTRONG, B.A.

and IDA C. WARD, D.Lit.

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Preface.

In preparing this book we have purposely avoided consulting any other works on English Intonation, and have made our analysis from personal observations only. We have to acknowledge, however, that we have used Professor Klinghardt's¹⁾ system of notation with some modifications. We have represented stressed syllables by lines, and unstressed syllables by dots. By this means, the connection between the stress and intonation of a sentence is more easily grasped than by other methods of representation; and the rhythmic scheme, which is of great importance in English speech, is clearly indicated.

Our thanks are due to Mr. Robert Lynd and the "Daily News" for permission to use extract No. 25 (Section B), to the authoress of "Love" and "A Solitary Summer" and Messrs. Macmillan & Co. for extracts No. 17 and 27 (Section B), and to Mr. E. V. Lucas and Messrs. Methuen for extracts No. 19 (Section A), and No. 26 (Section B). Numbers 25, 26, 27 (Section B) are recorded on the third gramophone record.

University College.
London.

L. E. A.
I. C. W.

1) Übungen im englischen Tonfall. French Intonation.

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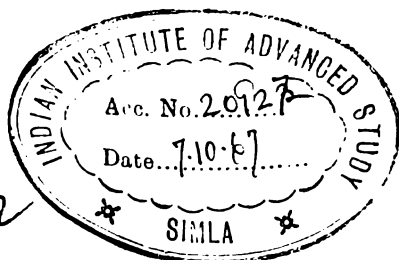


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Phonetic Symbols used.

The phonetic alphabet used is that of the International Phonetic Association in its "narrow" form. This differs in the following particulars from the "broad" script which is used in many books on English pronunciation:

1. Length marks (: long and half-long) are used to indicate length only and not difference in vowel quality.
2. New symbols are used for

			Narrow				Broad
the	i	as in	sit	ɪ	instead of	i	
"	e	"	set	ɛ	"	"	e
"	o	"	not	ɒ	"	"	ɔ
"	u	"	put	ʊ	"	"	u
"	ɪr	"	bird	ɜ	"	"	ə:

Alphabet with Key Words.

Vowels

i seat	ɛ set	ɑ half	ɔ all
ɪ sit	æ sat	ɒ not	ʊ put
u soon	ɜ blɜd		
ʌ but	ə ʌbʊt, ʧaɪnə		

Diphthongs

eɪ play	oʊ go	aɪ my
aʊ now	ɔɪ boy	ɪə here
ɛə there	ɔə more	ʊə poor

Consonants

p put	m man	θ thick	r run
b but	n not	ð then	h hat
t ten	ŋ sing	s see	tʃ church
d dog	l leaf, sell	z zeal	dʒ judge
k come	f fun	ʃ ship	w was
g go	v very	ʒ pleasure	j yes

, placed under l or n indicates that the consonant is syllabic.

The pronunciation recorded is that which the writers use in fairly careful speech. No alternative pronunciations have been indicated, although, of course, many such could occur in individual words and in the use of strong and weak forms.

indicates that the syllable following is pronounced with unemphatic stress.

" indicates that the syllable following is pronounced with emphasis.

Gramophone Records.

Three double-sided gramophone records have been made to illustrate the principles set out in this book. These are available from Linguaphone Institute Ltd., 207-209 Regent Street, London, W.1.

No. I Record, 1st side, contains sentences illustrating Tunes I. and II. in their simplest form (taken from Section A. Examples I and II).

No. I Record, 2nd side, contains short extracts illustrating Tunes I and II. (unemphatic) in connected speech.

No. II Record, 1st side, illustrates Tune I. used with varying forms of emphasis (taken from Section B. Examples IIa and IIc).

No. II Record, 2nd side, illustrates Tune II. used with varying forms of emphasis (taken from Section B. Examples IIId and IIId).

No. III Record, 1st side, contains text No. 25 (Section B) showing unemphatic and emphatic intonation in connected speech.

No. III Record, 2nd side, contains further connected texts (Nos. 26, 27, Section B).

Intonation.

By intonation we mean the rise and fall of the pitch of the voice when we speak. Intonation as an element of speech has been generally neglected or left to chance in the teaching and learning of a foreign language. It has been expected that a student living in a foreign country would gradually "pick up" the correct intonation. But in practice this does not often happen. In intonation and stress, as in the pronunciation of sounds, the student is apt to introduce into the new language the habits of his own. And as it has been found that a careful and scientific analysis of pronunciation difficulties is a valuable help in overcoming these difficulties, so it is hoped that an analysis of English intonation may help towards the acquirement of that important element of speech. If students realised that correct speech melody is as important as correct speech sounds, they would devote more time and energy to this essential characteristic of our language.

Intonation varies from locality to locality and from individual to individual. The writers are aware that there are other varieties and greater wealth of detail than are here recorded. Such variations, however, are not essential for correct and good English speech, and their absence would not be missed by any one who had not made a special study of intonation. For this reason, these more elaborate schemes of English melody have been omitted, and attention has been concentrated on the simplest forms of intonation used in conversation and in the reading of narrative and descriptive prose; so that the foreign student may have the opportunity, without undue confusion, of learning one type of intonation that is essentially English.

Method of Indicating Intonation.

The intonation of the model sentences in each section is marked in the following way. The mark over the vowel of a syllable shows its relative pitch. The signs \backslash and $/$ show respectively that the pitch falls or rises in the syllable so marked. Stressed syllables are marked with a line, and unstressed syllables with a dot.¹⁾ It should be noted that though the pitch is shown by a series of disconnected marks, the whole of one intonation group is continuous, and might be represented by a continuous line. It is the experience of the writers, however, that these disconnected marks are easier for the foreign student to interpret than a continuous line, and that the connections between them are made quite naturally. No attempt has been made to record the intonation with mathematical precision, but the relative pitch of the voice on each syllable is shown with sufficient accuracy for all practical purposes.

Attention is here drawn to the representation of the intonation of the gramophone records. This has been more or less normalised. Several slight variations in stress and intonation are to be observed which would not occur in quick speech. Some of the syllables, which would normally be unstressed in quick speech, have some stress, and consequently lose to a certain extent the even intonation of unstressed syllables. Many of these variations have not been indicated, for the following reasons:

1. They are not essential.
2. They might add unnecessary confusion.

1) The sign $/$ occurring finally may indicate an unstressed syllable on which the pitch rises, since it is impossible to show this rise by a dot.

3. The general effect of the tune is what has been indicated.
4. Students usually make these variations without having their attention drawn to them.

Connection between Stress and Intonation.

It is customary to consider stress as the breath force which we use in speaking. In a sentence, those words are said to be stressed which are pronounced with greater breath force than the others. These are the words which are felt by the speaker to be important; if he feels one idea only in a sentence to be important, he stresses the word embodying that idea; if many ideas, he stresses many words.¹⁾

- e. g. 'John 'came 'early 'yesterday 'morning.
 "Writing wouldn't have been any good.

In addition to stress, other elements go to make a word more prominent than its neighbours, the chief being a change in pitch or intonation. These two elements, stress and intonation, are very closely connected. So close is the connection, indeed, that it is often difficult to decide whether stress or intonation or a combination of the two is responsible for certain effects.

For practical purposes, however, the student will do well to remember that if the intonation is right, the stress does not greatly matter, for the result is English; whereas the stress can be right and the intonation wrong, and the result is not English.²⁾

1) Here sentence stress only is being considered. Words of more than one syllable pronounced in isolation have their own word stress; but in connected speech this word stress is often dropped or changed under the influence of rhythm.

2) A German who speaks English very well was not understood by a bus conductor when he asked for a ticket to Queen's Lane with the stress and intonation 'Queen's Lane \ . (instead of — \), although his sounds were perfect. This shows the important part that these two elements of speech — stress and intonation — play not only in a good "accent" but in making for mere intelligibility.

e. g.	The 'North 'Sea	• — — — — —	is correct,
	The 'North Sea	• — — — — —	} are wrong.
	The 'North 'Sea	• — — — — —	
	A 'Railway Company	• — — — — —	} are right,
	A 'Railway 'Company	• — — — — —	
	A 'Railway 'Company	• — — — — —	is wrong.

English Intonation Analysed.

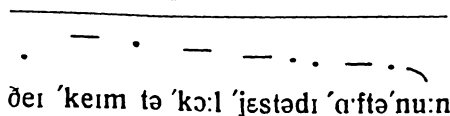
English intonation can be reduced to two tunes, with variations of these due to special circumstances. The examples given are divided into two sections:

- A. Unemphatic sentences in which the two tunes are used in their simplest form;
- B. Emphatic sentences where the intonation expresses a special meaning in the speaker's mind.

A. Unemphatic Sentences.

I. Tune I.

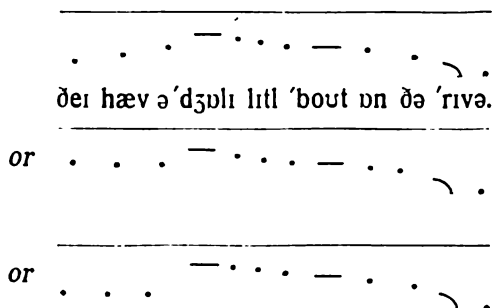
The first tune may be represented as follows: —



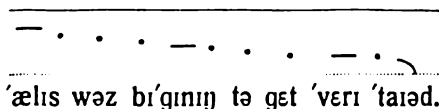
and is interpreted in this way. The stressed syllables form a descending scale. Within the last stressed syllable, the pitch of the voice falls to a low level. It is the correct relative pitch of these stressed syllables which is most essential. The pitch of the unstressed syllables occurring between the stresses matters little, so long as it is not far removed from that of the previous

stressed syllable. The pitch of initial and final unstressed syllables is important. The student will find the following observations useful:

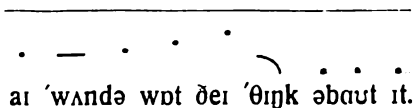
1. The pitch of initial unstressed syllables may either rise gradually to the pitch of the first stressed syllable, or be on a mid or low level note:



2. Those occurring between the last two stresses generally descend gradually.
3. Those occurring between other stresses may either descend gradually to the next stress, remain level, be on a slightly higher or a slightly lower level. From our experience we find that it is more usual for the pitch of these unstressed syllables to descend gradually to the next stress:



If the unstressed syllables rise, there seems to be an element of surprise, cheerfulness, enthusiasm or more interest introduced:



wɒt ə 'pɪtɪ hi dɪdnt 'kʌm. . . . — or . . . —
 hi 'θɪŋks aɪ m 'dʒʊkɪŋ. . — or . . —
 wi 'dɪd wɒt wi wə 'təʊld. . — or . . —

Note that in these cases the first stressed syllable has a low pitch, and that the unstressed syllables preceding it may be higher in pitch.

4. The pitch of final unstressed syllables is most important. These must be either on a low level, which is the most usual, or must begin very low and descend a little lower:

— . . — . .
 'wɒt ə ju 'ɡoɪŋ tə 'du: əbaʊt ɪt?
 or — . . — . .

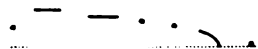
Note the following examples, where, in the final syllables (name of the person addressed, "he said," "he replied", etc.), some stress might be used; this would, however, make little difference to the tune, so that these expressions, which are in the nature of parentheses, can be treated as final unstressed syllables:

—
 "aɪ 'daʊnt θɪŋk aɪ 'kæn," hi sɛd faɪnəli (or hi 'sɛd 'faɪnəli.)
 —
 'wɛər ə ju 'ɡoɪŋ, mɪstə braʊn? (or 'mɪstə 'braʊn.)
 —
 aɪ m 'kʌmɪŋ ət 'wʌns, sɜ (or 'sɜ:.)

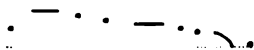
Rhythm.

One other general factor is important. In each sense-group the stressed syllables occur at more or less regular intervals of time, and the unstressed syllables, whether many or few, occupy the time between the stresses; it is this factor that gives English its characteristic rhythm. Such regularity is not monotonous, however, because of the pauses that are made between the groups and the varying intonation of the groups.

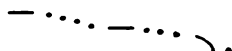
e. g. aɪ 'daʊnt 'θɪŋk aɪ kæn 'duː ɪt.



aɪ 'ʃʊdnt əv 'θɔːt hi kʊd 'duː ɪt.



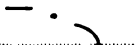
aɪ 'ʃʊdnt əv θɔːt ɪt 'pɒsɪbl tə 'duː ɪt.



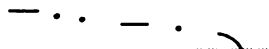
These three sentences, each with the same number of stressed, but with a different number of unstressed, syllables may be said in the same time, although in the first sentence no syllables occur between the first two stresses and in the last there are four.

Generally speaking all the grammatically important words in a sentence receive the stress, i. e. nouns, adjectives, principal verbs and adverbs. But in actual fact, these words come under the influence of the rhythm of the sentence and the rhythmical rather than the grammatical principle often seems to regulate the stress, and consequently the intonation:

'all the 'way



but 'all the way 'there and 'back



Similarly, compound words, which in isolation would have the stress ' ' and the intonation — \ come under the influence of rhythm and their stress and intonation may vary according to this principle:

'hand-'made	— \	but	'hand-made 'paper	— . \
'over-'ripe	— . \	"	an 'over-ripe 'pear	. — . \
'pre-'paid	— \	"	a 'prepaid 'telegram	. — . \
'un'known	— \	"	{ an 'unknown 'warrior	. — . \
			{ he's 'quite un'known	. — . \
'discon'ected	— . \	"	{ a 'disconnected 'story	. — . \
			{ it was 'very discon'ected	. — . \
'hard-'working	— \	"	a 'hard-working 'boy	. — . \

Among these are those verbs which have an adverb attached, such as "take off", "put on", "set about", "make up":

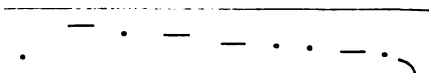
'Put your 'hat on	— . \	but	'Put it 'on.	— . \
He 'made up his 'mind	. — . \			
but his 'mind was made 'up.	. — . \			
'Make your 'mind up	— . \	but	'Make it 'up.	— . \
He 'set about his 'work	. — . \	"	'Set a'bout it.	. — . \
'Eat up your 'pudding	. — . \	"	'Eat it 'up.	. — . \

Further Analysis of Tune I. to show its application to shorter sentences.

It will be seen that in the example given on p. 4 there are five stressed and a number of unstressed syllables:

— — — — —
 . — . — . — . — .
 ðei 'keɪm tə 'kɔ:l 'jestədi 'ɑftə'nu:n.

This is a long group and the outline of the intonation is:



Shorter sentences are represented by a portion of this outline.

Sentences containing four stressed syllables.

ai 'hæ:d him 'plei ət ði 'ælbət 'hɔ:l. · — · — · · — · \

Sentences containing three stressed syllables.

ai 'hævnt 'si:n im sins 'mʌndi. · — · — · · \ ·
 'wɒt ə ju 'gɔɪŋ tə 'du: əbaʊt it? — · · — · \ . . .

Sentences containing two stressed syllables.

ai 'kɔ:nt si ðət it 'mætəz mʌtʃ. · — · · \ · ·
 it s 'taɪm tə get 'ʌp. · — · · \

Sentences containing one stressed syllable.

gʊd 'mɔ:nɪŋ. · \ · · · 'naʊ. \
 'plenti. \ · ai 'kɔ:nt. · \

Use of Tune I.

The intonation of Tune I. is used in the following types of sentences: —

1. Ordinary, definite, decided statements (word, phrase or sentence):

wi 'did wɒt wi wə 'tould.

tə'mɒrəʊ.

in ə 'mɪnɪt.

2. Questions requiring an answer other than "yes" or "no".
These begin with some interrogative word: how, when, where, what, who, how many, etc.:

'wɛə? 'wɒt 'fɔː? 'wɒt kən ju 'siː?

'wɒt s juə 'neɪm, maɪ gud wʊmən?

'waɪ dɪdnt ju 'faɪnd aʊt 'suːnə?

Note that questions requiring the repetition of an answer other than "yes" or "no" are said with Tune 2:

'wen ə ju goɪŋ tə duː ɪt?

[You have told me once, but I have forgotten.]

'haʊ mæni maɪlz ɪz ɪt?

[Tell me again: I didn't catch what you said]¹).

3. Commands:

'əʊpən ðə 'dɔː.

'rɪːd ðə 'fɜːst 'pærəgrɑːf.

4. Exclamations:

'wɒt ə 'kəʊld 'deɪ!

'wɛlkəm 'həʊm əgeɪn!

Note. Commands and exclamations could be classified under emphatic intonation, and as a matter of fact, they generally are emphatic. But it is often possible to say them without more emphasis than is usual in an ordinary statement.

¹) These are really emphatic questions. See p. 62.

Examples I. Tune I.

Sentence stress is marked in all the examples given. In Sections I(a) and (b) examples are arranged according to the number of stressed syllables in the sentence.

a) Simplest kind of statement (word, phrase or sentence).

One stress.

'jes. \	aɪ 'kɑːnt. • \	gʊd 'mɔːnɪŋ. • \ .
'nɒv. \	wɪ 'dɪd. • \	aɪ 'wɒnt tu. • \ .
'juː. \	əv 'kɔːs. • \	ɪt s ə 'njuː wʌn. • • \ .
'miː. \	'plɛntɪ. \ .	aɪ 'faʊnd ɪt ðɛə. • \ . .
'ðɛə. \	'tiː-taɪm. \ .	aɪ kən 'siː ɪt. • • \ .
	'oʊpən. \ .	aɪ m ɪn ə 'hɑːlɪ. • • • \ .
	'θæŋk ju. \ .	

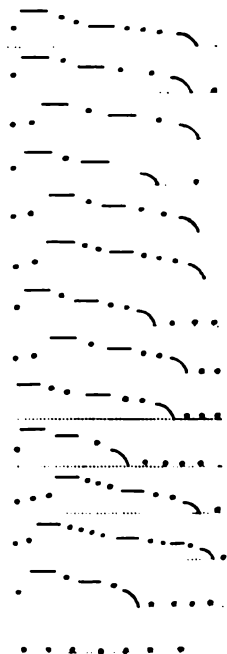
Two stresses.

gʊd 'ɑːftə'nuːn. • — • \	'kwɔːt 'raɪt. — \
'tuː 'lɒŋ. — \	'nɒt ət 'ɔːl. — • \
'nɒt 'bæd. — \	'veri 'dɪfɪklɪ. — • \ .
ðæt wəz 'bædli prə'naʊnst. • • — • \	
ɪt s 'taɪm tə get 'ʌp. • — • \	
<div style="display: flex; justify-content: space-between;"> <div style="width: 60%;"> <p>ɪt 'wɒznt 'rɛdɪ.</p> <p>'θɪː ɔ 'fɔː.</p> <p>aɪ 'daʊnt θɪŋk aɪ 'kæn.</p> </div> <div style="width: 35%; text-align: right;"> <p>— • \</p> <p>— • \</p> <p>• — • \</p> </div> </div>	

ai 'dount wɒnt tə 'gou.	. — . . .
ai 'wʌndə wɒt ðeɪ 'θɪŋk əbaʊt ɪt.	. — . . .
hi 'θɪŋks aɪ m 'dʒoukɪŋ.	. — . . .
hi 'kwɑɪt ə'gri:z wɪð mi.	. — . . .
wɪ 'ɔ:l went tə 'kju:.	. — . . .
ðə 'flaʊəz wə 'bjʊ:tɪfʊl.	. — . . .
ai 'kɑ:nt ʌndə'stænd ɪt.	. — . . .
ðæt s ə 'veri gud 'bʊk.	. . — . . .
ai 'kɑ:nt si ðæt ɪt 'mætəz mʌtʃ.	. — . . .
ai m hæviŋ ə'lesn ə'deɪ.	. . . — . . .
"aɪ v 'lɒst maɪ 'hændbæg", ʃɪ sɛd ɪn dɪ'stɹɛs.	. —
ai 'θɪŋk ɪt kɒsts 'sɪkspəns.	. —
ai v 'dʒʌst bɔ:t ə'hæt.	. —
ɪt wəz 'kwɑɪt 'tʃɪp.	. . — . . .
wɪ 'dɪd wɒt wɪ wə 'təʊld.	. —
ðə 'haʊs ɪznt 'lɑ:dʒ ɪnʌf.	. —
ai ʃʊd 'laɪk səm ɪnfə'meɪʃn.	. . —
ai ʃl 'si: wɒt aɪ kən'du: əbaʊt ɪt.	. . —
hi wəz 'stændɪŋ wɛər aɪ 'left ɪm.	. . —
hi: z əz 'hæpɪ əz hi dɪ'zɜ:vz tə bi.	. . —
ai ʃʊd 'laɪk ju tə 'mɪt hɪm.	. . —
wʌn kən 'nevə bɪ 'ʃʊə.	. . —
"aɪ 'dount θɪŋk aɪ 'kæn", hi sɛd faɪnəli.	. —

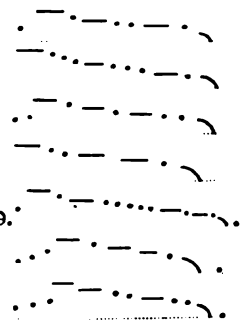
Three stresses.

it 'iznt ig'zæktli wɒt aɪ 'wɒnt.
aɪ 'hævnt 'sɪn hɪm sɪns 'mʌndɪ.
ɪt s ə'verɪ 'nɔ:stɪ 'deɪ.
ðə 'haʊs ɪz 'əʊld-fæʃnd.
ɪt s ðə 'faɪnəst 'θɪŋ ɪn ðə 'wɜ:ld.
hɪ wəz 'veri sək'sesfʊl ɪn hɪz 'we:k.
aɪ 'wɒnt ə 'tʊkɪt fə 'bɜ:mɪŋəm, plɪz.
hɪ z ə'verɪ 'wʌndəfl 'prɛnɪst.
'naʊ aɪ m əz 'fɪt əz ə'fɪdl əgeɪn.
ðeɪ 'ɔ:l 'brɒt ðəə 'kæməreɪz wɪð ðəm.
ðeɪ hæv ə'dʒɒli lɪtl 'bəʊt ɒn ðə 'rɪvə.
ðeɪ hæd 'dɪfɪkltɪ ɪn 'faɪndɪŋ ə,kɒmə'deɪʃn.
"aɪ 'wɒnt tə 'baɪ ə'pɪktʃə", hɪ ɪkspleɪnd,
lʊkɪŋ veɪglɪ raʊnd ðə wɔ:lz.



Four or more stresses.¹⁾

aɪ 'hɜ:d ɪm 'pleɪ ət ðɪ 'ælbət 'hɔ:l.
'ælis wəz bɪ'gɪnɪŋ tə get 'veri 'faɪəd.
ɪt s ðɪ 'ɜ:lɪ 'bɜ:d ðət 'kæʃɪz ðə 'wɜ:m.
'tu: mənɪ 'kʊks 'spɔɪl ðə 'brɒθ.
aɪ 'wɒnt tə 'tɔ:k təjuəbəʊtə'verɪ 'praɪvət'mætə.
ʃɪ hæz ə'verɪ 'smɔ:l 'praɪvət 'ɪnkʌm.
ɪt wəz ðə 'lɔ:st 'θɪŋ aɪ ɪks'pektɪd tə'faɪnd ðəə.



1) For different treatment of these somewhat long statements, see p. 18.

aɪ hæd ə'loʒ 'letər əbaʊt 'lɑːst 'naɪts 'kɒnsət.
 hi 'wɜːks 'ɔ:l 'deɪ ɪn ðə 'sɪtɪ.
 ʃɪ prɪ'tendz ðət aɪ 'daʊnt nəʊ 'eniθɪŋ ə'baʊt ɪt.
 hi went 'ɔ:l ðə weɪ 'ðeər ən 'bæk ɪn ən 'aʊə.
 aɪ m 'veri 'glæd 'hə'bət 'dɪdnt 'kʌm wɪð mi.
 aɪ m 'sendɪŋ ju 'tu: 'tɪkɪts fə ðə 'θɪətə.
 'wɒt ə'pɪtɪ hi 'kʊdnt kʌm 'su:nə.
 hi 'keɪm tə 'kɔ:l 'jestədɪ 'ɑːftə'mu:n.

**b) Questions requiring an answer other than
"yes" and "no".**

One stress.

'weə?)
 'waɪ?)
 'hu:?)
 'wɪtʃ?)
 'wen?)

Two stresses.

'haʊ 'meni? —) .
 'wɒt 'fɔ:? —)
 'wɒt 'kaɪnd? —)
 'haʊ 'ɒfn? —) .
 'wɒt kən ju 'si:? — .)
 'weə ʃl wi 'gou? — .)
 'wɒt s ɒn ðə 'teɪbl? — .)

'wen wil ju əv 'fɪnɪʃt?

'weər əv ju 'pʊt ɪt?

'waɪ kəʊnt ju 'sɪr ɪt?

'wɒt s ðə 'taɪm?

'wen ə ju 'ɡoɪŋ?

'weə kən aɪ 'faɪnd ɪt?

'wɒt kaɪnd d ju 'laɪk?

'waɪ daʊnt ju 'ɒltər ɪt?

'hʊ 'sez sou?

'həv mʌtʃ dʌz ɪt 'kɒst?

'wɒt s juə 'neɪm, maɪ gud wʊmən?

'həv d ju 'duː?

'wɒt s 'ðɪs?

'wɒt dɜːz "hʌmbl" mɪn?

'həv 'əʊld ə ju?

'weə z juə 'mʌðə?

Three stresses.

'wɒt ə ju 'ɡoɪŋ tə 'duː əbaʊt ɪt?

'weər ə ju 'spɛndɪŋ juə 'həʊlədɪz?

'həv mɛnɪ 'taɪmz əv ju 'biːn ðɛə?

'həv d ju 'θɪŋk hi z 'lʊkɪŋ?

'wɪtʃ əv ðɪz 'bʊks əv ju 'rɛd?

'wen ə ju 'ɡoɪŋ ə'brɔːd əɡeɪn?

'waɪ dɪdnt ju 'faɪnd aʊt 'suːnə?

ˈwɪtʃ ˈweɪ dɪd ðeɪ ˈɡoʊ?

ˈhaʊ d ju ˈnoʊ ɪt s ˈrɒŋ?

ˈwɒt s ɪt ˈɔ:l əˈbaʊt?" hi ɑːskt æŋɡrɪli.

ˈˈhaʊ ˈlɒŋ əv ju bɪn ˈweɪtɪŋ?" hi ɪnkwaɪəd
pələɪtli.

ˈhaʊ mənɪ ˈpenɪz ɑː ðəɪ ɪn ə ˈʃɪlɪŋ?

ˈwɒt d ju ˈkɔ:l ˈðɪs θɪŋ?

ˈwɒt ˈkʌləɪ ə juəɪ ˈaɪz?

Four or more stresses.

ˈweə ə ju ɪksˈpektɪŋ tə ˈsteɪ dʒuəriŋ ðə
ˈhɒlədɪz?

ˈhaʊ d ju ˈlaɪk maɪ ˈnjuː ˈhæt?

ˈwaɪ daʊnt ju ˈliːv ɪt tɪl təˈmɒrəʊ ˈmɒnɪŋ?

ˈˈhaʊ ˈfɔːr ɪz ɪt tə ˈwɔːtəlu ˈsteɪʃn"? hi sɛd,
lʊkɪŋ æŋʃəsli ət ðə klɒk.

ˈwɒt ˈkʌləɪ ɪz ˈmeəriːz ˈheə?

c) Commands.

ˈklaʊz ðə ˈdɔə.

ˈstɒp ðə ˈbʌs.

ˈteɪk ðə ˈtjuːb.

ˈlet mi ˈʃoʊ ju.

ˈɑːsk ɪm tə ˈkʌm ˈhiə.

ˈsend ɪt ˈbæk ət ˈwʌnz.

ˈfɛtʃ mi maɪ ˈɡlʌvz, meəri.

'rʌn ən 'fætʃ ə 'hæmə, tɒm.

'daʊnt 'weɪst sɒv 'mʌtʃ 'taɪm.

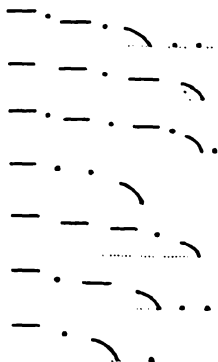
'let mi 'ʃʊv ju 'haʊ tə 'duː ɪt.

'ɒpən juə 'bʊks.

'faɪnd 'peɪdʒ 'twenti 'naɪn.

'rɪːd ðə 'fɜːst 'pærəgræf.

'pʊt juə 'hændz ʌp.



d) Exclamations.

'wɒt ə 'kəʊld 'deɪ!

'wɒt ə 'naɪs 'faɪə!

'haʊ 'lʌvli ɪt ɔːl lʊks!

'welkəm 'həʊm əɡeɪn!

'wɒt ə 'ɡləʀɪəs 'vjuː!

'haʊ 'leɪt ju ɑː!

'wɒt ə 'fɛrɪbl 'trædʒədɪ!

'haʊ 'ɔːfl!

'ɡʊd 'ɡreɪʃəs!

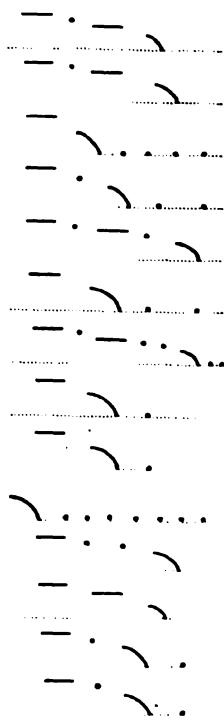
'hiə z ə prɪtɪ ketl əv fɪʃl!

'nevər ə'geɪn!

'puər 'əʊld 'θɪŋ!

'wel aɪ 'nevəl!

'wɒt ə 'kwɛstʃən!



Method of Treating Long Groups.

If a long sentence has so many stressed syllables that a gradual descent would bring the voice to its lowest limit too soon, at a convenient place, i. e. on an important word, the pitch is moved up so that the long descent is broken. The first sentence given — They came to call yesterday afternoon — might be treated in this way:

• — • — — • • — •

ðei 'keim tə 'kɔ:l †jestədi 'ɑftə'nu:n.

Longer sentences are usually treated in this way:

• — • • — • • — • • — • •

ai 'went fər ə 'wɔ:k θru ðə †kwærətəst 'pɑ:t əv ðə 'taun.

Note: a) This simple change in Tune I. gives a slight effect of emphasis to the word on which the pitch is lifted up. It is extremely common and prevents the reading of narrative and descriptive prose from becoming monotonous. b) The pitch of the syllable on which this change occurs is generally not so high as that of the first stressed syllable. An arrow † is used to show where such variation in the tune is advisable. As this change of pitch always occurs on a stressed syllable, the ordinary stress-mark is omitted. c) If the subject-matter is considered important enough, the sentence is broken up into two (or more) separate groups. For example, the idea of "calling" is more strongly expressed if "They came to call" forms one intonation group (Tune II.), and "yesterday afternoon" another group (Tune I.).

Tune I. in Long Groups.

The intonation of most of the sentences (with four or more stresses) on p. 13 can be modified in this way:

aɪ 'hæ:d ɪm 'pleɪ ət ðɪ ↑ælβət 'ho:l.
 ɪt s ðɪ 'zɪlɪ 'bɜ:d ðæt ↑kæʃfɪz ðə 'wɜ:m.
 'tu: mənɪ 'kuks ↑spɔɪl ðə 'broθ.
 ɪt wəz ðə 'lɑ:st 'θɪŋ aɪ ɪks↑pektɪd tə 'faɪnd ðeə.
 aɪ hæd ə 'lɒŋ 'lɛtər əbaʊt ↑lɑ:st 'naɪts 'kɒnsət.
 hɪz 'waɪf wəz ðə 'dɔ:lər əv ə ↑rɪʃ 'fɑ:mər
 ɪn 'dɑ:bɪʃə.

mai 'brʌðə hæd ən iks'tri:mlɪ 'intrəstɪŋ .
 iks'prɪəriəns ðɪ ʌðə dei.
 aɪ 'fəʊləʊd hɪm tu ə 'taɪnɪ ə'pɔ:tmənt ət ðə
 ʊbæk əv ðə 'haʊs.
 ɪtwəz'tenə'klɒk ɒnə'kəʊld dɪ'sembə'mɔ:nɪŋ.
 ðeɪ'set aʊt fə 'həʊm əz 'fɔ:st əz ðeɪ kʊd 'ɡəʊ.
 'evrɪ'mæn ɪz ʌpt fə 'θɪŋk hɪz 'neɪbə hæz
 ən 'i:zɪ 'taɪm əv ɪt.

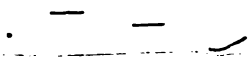
II. Tune II.

The second tune can be represented as follows: —

at m 'sori tu əv 'kept ju 'wertin.

The outline of the first tune is followed until the last stressed syllable is reached. This is on a low note, and any syllables that follow, rise from this point. Foreign students should note, however, that the rise is very gradual and rarely reaches as high a note as the first stressed syllable.

In the sentence given above, there are three stressed syllables, and the last is followed by one unstressed syllable. If the last stressed syllable is final, the rise, which is an essential of this tune, occurs within the stressed syllable itself:


 it 'wount 'teik 'log.

Use of Tune II.

This tune is used

1. In sentences in which the statement made is not so definite as in the case of Tune I. Either something in the mind of the speaker is implied but not stated, or the way is left open for further comment on the part of the speaker or hearer. Unless emphasis is used such a sentence gives the impression of indifference and casualness; the speaker shows little enthusiasm and not much feeling. For this reason complete statements of the above type are not so frequently pronounced with unemphatic as with emphatic Tune II. Students should compare the examples given under IIa with those of the corresponding section in emphatic intonation, where it will be seen that the special prominence given to one or more ideas removes the impression of indifference and lack of feeling. All the sentences in this section could be made emphatic.

it 'si:mz 'rɑ:ðər ə 'pɪtɪ.

. — . . — .

ai 'nəʊ wɒt ju 'mi:n.

. — . . —

A modification of Tune II. may be used, in which the pitch of all the syllables preceding the final stress is lowered to a more or less level note. By this means the implication can be rather more strongly expressed:

ai 'downt θɪŋk hi: z 'veri 'ki:n əbaʊt it. . — . . . — . . .
 it 'wɒznt ə 'greɪt di:l əv 'trabl. . — . . . — . . .
 'kɑ:nt ju 'du: ɪt bɪ 'fɔ:tə'mɒrəʊ 'mɔ:nɪŋ? — — . .
 'hæv ju bɪn 'steɪŋ hɪə 'lɒŋ? — . . . — . . .
 ai 'bæg jɔ:tə 'pɑ:dn. . — . . . — . . .
 'θæŋks veri 'mʌts. — . . . — . . .

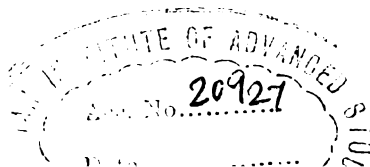
2. In questions which may be answered by "yes" or "no:"

'ɑ: ju 'kwɔ:t 'ʃuə? — . . . — . . .
 'kɑ:nt ju 'si: ɪt? — . . . — . . .
 "'downt ju 'θɪŋk ɪt wʊd bɪ 'ju:sfʊl?" — . . . — . . .
 ʃɪ ɑ:skt kʊksɪŋli.

Note. Certain questions requiring the answer "yes" or "no", however, take the intonation of Tune I. These are generally in the nature of a statement or command, though questions in form:

'hæv ju 'bi:n tə ðə 'zu: ? — . . . — . . . = Tell me if you have
 been to the Zoo.
 'du: ju ʌndə'stænd ɪt 'naʊ ? — . . . — . . . = You ought to under-
 stand it now.
 wel, 'kæn aɪ hæv ðə 'taɪmz ? — . . . — . . . = Give me the Times.
 'wɪl ju 'kʌm tə'mɒrəʊ ? — . . . — . . . = Come to-morrow.
 'ɪz ðə 'mæn ə 'fu:l ? — . . . — . . . = The man is not a fool.

3. In requests. This is the typically "polite" and encouraging intonation. It often denotes a somewhat formal politeness,



i. e. casualness and indifference may be present as under 1. It is, however, more polite than Tune I., but not so polite as Tune II. with emphasis.

'dount 'trabl tu 'ɑ:nsəɪt.

— — . . — . .

'let mi 'nou hau ju 'get 'ɒn.

— . — . . — —

'kʌm ən 'si: mi 'su:n.

— . — . — —

A sentence which with Tune I. is a command becomes a request if Tune II. is used.

e. g.

'rɪŋ mi 'ʌp ət i'levn.

— . — . . \ . [Command]

'rɪŋ mi 'ʌp ət i'levn.

— . — . . — . [Request]

'wɪl ju 'pɑ:s ðə 'sɒlt, pli: z?

— . — . . \ . [Command]

'wɪl ju 'pɑ:s ðə 'sɒlt, pli: z?

— . — . . — — [Request]

4. In incomplete groups.

For examples, see Section III b. Students should note that apart from questions and requests, the chief use of Tune II. is in incomplete groups.

Examples II. Tune II.

a) Sentences in which something is implied.

ɪt s 'nou 'ju:s 'sendɪŋ fə ðə 'dɒktə.

. — — — . . — .

ɑɪ 'wɪʃ ɑɪ kud 'tel ju 'ɔ:l ə'baʊt ɪt.

. — . . — . . — .

ɑɪ 'dʒenrəli 'mæɪnɪdʒ tə bi 'ðeə.

. — . . — . . — —

wɪ 'wəʊnt kən'tɪnju ðə 'stɔ:rɪ.

. — . — . . — .

ɑɪ 'θɪŋk ɪt s 'ɔ:l 'raɪt.

. — . — — — —

ɑɪ 'wɪʃ ɑɪ kud 'spi:k 'ɪŋɡlɪʃ laɪk 'ðæt.

. — . . — — . . — —

ai 'dount 0ɪŋk hi z 'veri 'ki:n əbaut it. . — . — . — . — . — .

it 'wɒznt ə 'ɡreit di:l əv 'trʌbl. . — . — . — . — . — .

ju 'ni:dnt '0ɪŋk əbaut ɛntə'teɪnɪŋ him. . — . — . — . — . — .

ai 'dount sə'pouz hi l ə'raɪv tɪl 'dʒʌst . — . — . — . — . — .

bɪfə ðə 'mɪtɪŋ. . . . — . — . — . — . — .

it 'wount teɪk 'lɒŋ. . — . — . — . — . — .

ai 'ʃɑ:nt ɪkspekt ju tə 'mɪt mi. . — . — . — . — . — .

it 'si:mz rə'də ə 'pɪtɪ. . — . — . — . — . — .

ai 'nju: ju wʊdnt 'du it. . — . — . — . — . — .

ðə 'dentɪst 'wount 'hæt ju veri mʌtʃ. . — . — . — . — . — .

'aɪ nou 'wɒt ju 'mi:n. — . — . — . — . — .

'dount bi 'fraɪnd. — . — . — . — . — .

wɪ wə 'sou 'sɒri 'nɒt tə bi 'eɪbl tə 'kʌm. . — . — . — . — . — .

ai m 'sɒri tu əv 'keɪpt ju 'weɪtɪŋ. . — . — . — . — . — .

ai 'wɪʃ ju 'wʊdnt ɪntə'rʌpt. . — . — . — . — . — .

'ðæt s ɔ:l 'raɪt. — . — . — . — . — .

'ðæt s ðə 'sɔ:t əv 'mæn hi 'ɪz. — . — . — . — . — .

'θæŋks 'veri 'mʌtʃ. — . — . — . — . — .

**b) Questions to which the answer may be "yes"
or "no."**

'ɑ: ju 'kwɔɪt 'ʃʊə? — . — . — . — . — .

'kɑ:nt ju 'si: it? — . — . — . — . — .

'kɑ:nt ju 'du: it bɪfə tə'mɒrəʊ 'mɔ:nɪŋ? . — . — . — . — . — .

"'dɪdnt ðeɪ 'prɒmɪs tə 'du: it ət 'wʌnz?" . — . — . — . — . — .

hi ɑ:skt ɪndɪɡnəntli. . . . — . — . — . — . — .

'hæv ju bi'n 'steiŋ ðeə 'lɒŋ?

'hæv ju bi'n tə 'wembli?

'du ju sə'pəʊz ðeə z 'eni 'tʃə'ns əv

'mi:tɪŋ him?

“'dəʊnt ju 'θɪŋk ɪt wəd bi 'ju'sfʊl?”

ʃi ə'skt kəʊksɪŋli.

'dʌz ðis 'treɪn 'stɒp ət 'klæpəm 'dʒʌŋksn?

“'ɪznt ɪt 'pɒsɪbl tə get ə'dʌktə?”

hi ɪnkwaɪəd ɪn ən æŋʃəs təʊn.

c) Requests.

'let mi 'nəʊ haʊ ju get 'ɒn.

'dəʊnt ɡəʊ 'bæk dʒʌst 'jet.

'meɪ aɪ 'fetʃ juə 'kəʊt?

'seɪ ɡʊd'baɪ tə 'ɡræni fə mi.

'let mi 'hæv ə ri'sɪt.

'dəʊnt 'trʌbl tə'ɑːnsəɪ ɪt.

'kʌm ən 'siː mi 'suːn.

'sɛnd ðə 'θɪŋz əz 'suːn əz ju 'kæn, wɪl ju?

'dəʊnt let ɪt bi ə 'trʌbl tə ju.

'dəʊnt put juəself 'aʊt əbaʊt ɪt.

let mi 'nəʊ wen ju 'get ðeə.

ɪks'kjuːz mi 'wʌn 'məʊmənt.

'dəʊnt let mi dɪs'tɜːb ju.

'dəʊnt fə'get tə 'raɪt tə 'ɑːntɪ.

III. Sentences containing more than one sense group.

Connected speech consists of sense-groups (either one or a series), each of which is an intonation group. Sections I and II describe the intonation of one sense-group. The following section deals with the intonation of a series of sense-groups. Certain points should be noted in connection with this:

- I. Different people divide their speech into different sense-groups, and there is a corresponding difference in their intonation groups.
- II: A speaker varies his sense-groups and consequently the rhythm and intonation of the passage he is reading or speaking, according to the style of his subject matter and the speed or deliberation with which he speaks.
- III. In conversational style the sense-groups are longer than in description or narration. The more deliberate the speech the more groups are made. In the gramophone records, because of the slow delivery necessary, more pauses are made than would be observed in a familiar reading of the same passages.
- IV. In a series of sense-groups, with either Tune I or Tune II., variety is obtained by change of pitch, i. e. the pitch of one group may not descend so low as that of the next, and the first stressed syllable of one group may be higher or lower than that of a neighbouring group. (Compare change of key within a group, p. 18). In the connected texts with the intonation marked, these changes of pitch have been noted. The student will do well to practise them, as in this way he will avoid a slavishly mechanical repetition of the tunes which makes for monotony.

a) Tune I. repeated.

hi 'strould 'eimləslɪ əbaut ðə 'rouɪd, | . — — \ |
 'kɪkɪŋ 'stounz aut əv hɪz pɑ:θ. — . \
 ʃi 'ʃʊk 'hændz | ən sɛd ʃi wəz 'glæd . — \ | —
 hi əd 'kɑ:m. . . \

Sentences of this type are, for the most part, co-ordinate sentences or phrases with a logical, though not necessarily a grammatical, dependence on each other. If in the speaker's mind the logical connection is very close, the first intonation group may be said with the second tune. But there are so many cases in connected speech where we have to rise at the end of the first group that it is a relief to fall when a choice is at all possible.¹⁾

b). Tune II. followed by Tune I.

'wɛn ðeɪ ə'raɪvd ət ðə 'steɪʃn, | ðeɪ — . — . . — . | .
 'faʊnd ðæt ðə 'treɪn həd 'gɒn. — . . — . \

Sentences of this type are those in which the first intonation group is incomplete. This is found in a large number of simple sentences which must be divided into more than one intonation group, and in complete sentences in which the subordinate clause comes first. This use of Tune II. in non-final intonation group is extremely important.

ət 'ðɪs 'geɪm, | wɪðaʊt 'eni 'treɪnɪŋ ɔ . — \ | . . — . —
 'præktɪs, | hi wəz ə'pɜ:fɪkt 'mɑ:stə. — . | . . . — . \

1) We do not raise the voice at all commas!

c) Tune I. followed by Tune II.

a1 'dount 0ɪŋk hi ɔ:t tə 'gou | wɛn hi . — \ | . .
 z sou 'bɪzɪ. . . — .

Sentences of this type are not very common. It will be seen that the examples given under this heading divide themselves into two groups — a) those in which the subordinate clause is added after the main clause,

e. g.

a1 fɪ 'tel ɪm ɔ:l ə'baʊt ɪt | wɛn i . . — \ | . .
 'kʌmz ɒn 'sætədi. . . —

and b) those in which some word or phrase is added to the sentence, suggesting a kind of reservation or limitation of the original idea,

e. g.

a1 'gou 'houm ət 'sɪks, | 'dʒɛnrəli. . — — . . \ | — . .

These sentences share the characteristics of Tune II. — i. e. lack of definiteness, a possibility of adding other remarks. Many of them could, however, be inverted, the second part (Tune II.) could be said first; they would then come under the heading of the previous section.

The Treatment of Parentheses.

When a parenthesis is inserted into the middle of a sentence, it breaks up the intonation group into two groups, and can itself form another group. For practical purposes, however, it is convenient to consider the parenthesis as part of the preceding group.

- a) In the following sentences, the parenthesis may be considered as the final unstressed syllables of a Tune I. intonation group:

ənd 'naʊ, dʒəntlmən, | ðis ɪz maɪ 'faɪnl wɜ:d.
 "aɪ v 'kɔ:ld 'sevrəl 'taɪmz", hi sɛd, | "ənd 'nɛvə 'faʊnd ju ðɛə."
 "nəʊ", hi sɛd stɜ:nli, | "aɪ v 'nɛvə 'bi:n ðɛə."
 "əv 'kɔəs", hi sɛd əbraptli, | "'ðæt 'gouz wɪðaʊt 'seɪŋ."
 'sɜ:tɪnli, mɪstə braʊn, | ju fl 'hæv ɪt baɪ ðə 'fɜ:st 'pəʊst.
 'ʃʊəli, maɪ diə, | aɪ v 'təʊld ju 'ðæt bi'fəə.

Compare those sentences on p. 6 which have similar phrases as final unstressed syllables.

- b) In the following sentences, the parenthesis forms part of the rise of the preceding Tune II. intonation group.

'd ju rɪ'membə, smɪθ, | wɪ dɪs'kʌst ðɪs 'kwɛstʃən 'lɑ:st 'jɪə?
 hɪz 'ænsəstəz, ɪt əpɪəz, | həd 'lɪvd fə dʒənə'reɪfɪnz ɪn 'ðæt
 'pɑ:t əv ðə 'kʌntri.
 "'grænmə", sɛd nənsɪ, | "wɪ: v ə 'ɡreɪt sə'praɪz fə ju."
 "'pɜ:snəli", hi hʌrɪd ɒn, | "aɪ prɪ'fɜ: 'dɪkɪnz."

ði 'ould 'leɪdɪ, aɪ gædəd, | wəz əv ɪ'məns 'wɛlθ.

"æz tə 'ðæt", aɪ rɪplaɪd, | "aɪ m 'nɒt ət 'ɔ:l 'ʃuə."

ðə 'tru:θ, haʊevə, | 'laɪz bɪ'twɪ:n ðə 'tu:ks'tri:mz.

ʃɪ 'θu: hɪz 'kaɪnəs, sɒv tə spɪk, | ɪn hɪz 'feɪs.

'ðæt sɔ:t əv θɪŋ, aɪ kənsɪdə, | 'ʃʊdnt bɪ ə'laʊd.

Compare those sentences which have similar phrases as final unstressed syllables.

- c) In the following sentences it is better to consider the parenthesis as a separate group with the intonation of Tune I. Many of these parentheses could be said as final syllables of Tune II, but because of the somewhat emphatic nature of the word or phrase, it is more natural for them to be said with Tune I.

'ɛvrɪbɒdɪ, | ɪt ɪz 'tru:, | 'wʊdnt 'laɪk ɪt.

ðə 'si:, | 'tu:, | ɪz 'əʊnli ə 'kwɔ:tər əv ə 'maɪl əweɪ.

ðə 'jʌŋ 'mæn, | hɪ 'nju: ɪns'tɪŋktɪvli, | 'wʊdnt 'laɪk ðæt.

ɪt wʊd bɪ 'bɛtə, | ʌftər 'ɔ:l, | tə 'drɒp ðə 'həʊl ə'fɛə.

ɪt s 'nou 'dʒʊk | aɪ kən 'tɛl ju, | tə 'du: ə 'θɪŋ laɪk 'ðæɪ.

ðær ə 'lots əv hɪz 'bʊks, | aɪ 'nɒv, | ðæt ə 'wel 'wɜːθ 'rɪdɪŋ.
 hi wəz ə 'kjuːzɪd, | 'fɒlsli, | nɒv 'daʊt, | əv 'frɔːd.

- d) When the parenthesis is too long to be treated as a series of final unstressed syllables, the latter part of it can be made into one or more separate groups. But the range of pitch in such groups is so narrow that they strike the ear as having the tune of final unstressed syllables.

"bæt aɪ 'mʌst 'faɪnd ɪt", sɛd ðə bɪʃəp ɪn dɪstres, | ənd 'tɜːnɪŋ
 aʊt hɪz 'pɒkɪts əz hɪ 'spəʊk.

"aɪ 'ɔːlweɪz 'gɒv baɪ 'tjuːb", ʃɪ sɛd, | 'klʌʃɪŋ ət hɪm ə
 'mɒvmənt | əz səm 'piːpl pʊʃɪŋ 'pɔːst | 'θruː hɜː ə'geɪnst hɪm.

'ɪz 'ðɪs ðə 'weɪ tə'wɔːtəlu 'steɪʃn?" hɪ ɑːskt, | lʊkɪŋ 'æŋʃəsli
 ət ðə 'klɒk.

Examples III. Sentences containing more than one sense group.

a) Tune I. repeated.

ðə 'haʊs ɪn 'lʌndən wəz ʃɪvɪn 'ʌp, | ən 'mʌst əv ɪts
 'kɒntənts 'səʊld.

'ðen aɪ 'went tə 'bed, | fɔː ɪt wəz 'gɛtɪŋ 'leɪt.

ai 'ɑːskt him 'ɔːl ə'baʊt it, | bæt hi 'kʊdnt 'tel mi eniθɪŋ.

ai 'wɒntɪd tə 'siː ju, | sou 'hɪər ai 'æm.

ðə 'faɪə hæd biːn ə 'laʊd tə'gou' aut, | ənd ðə 'ruːm wəz ↑veri 'kould.

ai wəz 'veri 'æŋʃəs tə'siː him, | sou ai 'kɔːld æt hɪz 'haus.

ði 'eɪnfɪnt 'brɪtnz 'wə ə'peɪnt, | ən 'prɒbəbli hæd 'fæfnz ɪn ɪt.

ðə 'dʌtʃ əz 'ɜːli 'raɪzəz, | ənd 'set əbaʊt ðeə 'wɜːk ɪn ↑gʊd 'taɪm.

ðeə z 'aʊnli 'wʌn 'wei əv 'duːɪŋ eniθɪŋ, | ən 'ðæt s ðə 'raɪt wei.

hi 'stɒpt | ən 'pɔɪntɪd ɪt 'aʊt tə mi.

ai wəz ɪn ə 'hʌri, | sou ai 'tʊk ə'tæksɪ.

ðə 'haus 'stʊd ɒn ðɪ ↑aʊtskeɪts əv ðə 'taʊn, | ə 'iɒŋ 'wei
frəm ðə 'raʊd.

ai v teɪkn ə 'tʃɑːmɪŋ lɪtl 'kɒtɪdʒ ɪn ðə 'kʌntri, | 'tuː 'maɪlz
frəm ðə 'steɪʃn.

ɪt wəz 'dɪnə taɪm | bi'fɔː ðeɪ hæd 'fɪnɪʃt.

'wai did ji 'kʌm 'naʊ, | wɛn wi ə sou 'bɪzi?
 ju məst 'ɔ:l bi ↑vɛrɪ 'kaɪnd tə hɜ:, | ən du 'ɔ:l ju 'kæn tə 'hɛlp.
 hi dɪs 'kʌvəd ðæt ji wəz dɪs ↑paɪzd baɪ ðə 'sɜ:vnts | hu 'kwɔ:t
 'oʊpnlɪ ɪn 'sʌltɪd hɜ:
 aɪ 'hævnt 'taɪm tə 'duː ɪt, | sou aɪ l 'li:v ɪt tɪl tə'mɒrəʊ.
 hi 'kʊdnt 'kʌm, | əz hi wəz ə'weɪ frəm 'həʊm.
 ðə 'sʌn wəz 'ʃaɪnɪŋ, | ænd 'ɛvrɪθɪŋ lʊkt 'braɪt.

b) Tune I repeated more than once.

'dʒɒn sɛd 'sʌmθɪŋ 'mɒə | wɪtʃ ðə 'tʃɪldrən kʊdnt 'kæf | ən 'væɪnɪʃt.
 aɪ 'ju:st tə 'si: hɪm ɪn ↑kɛnzɪŋtən 'gɑ:dnz | wɛə hi 'keɪm ɪn
 ðɪ 'ɑ:ftə'nu:nz | ə'kʌmpənɪd baɪ ə ↑vɛrɪ 'smɔ:l 'gɜ:l.
 hi 'ʃʌt ðə 'dɔər əz ↑kwɔɪətli əz 'pɒsɪbl, | ɪn'tɛndɪŋ tə'gəʊ
 ↑streɪt tə 'bed | ænd ə'vɔɪd ɛnɪ 'fəðə 'kɒnvə'seɪʃn.
 ji 'stɒpt 'ʃɔ:t ɪn 'wɒt ji əd bɪn 'seɪɪŋ, | 'nəʊtɪsɪŋ ðæt ɪ'↑wɒznt
 'lɪsnɪŋ | ænd wəz 'lʊkɪŋ ət hɜ wɪð ɪk'strɪ:m ə'nɛstnəs.

æz ə 'mæ:tər əv 'fækt, | aɪ 'faɪnd ɪt 'rɑ:ðə 'dɪfɪklɪt.

'veri 'wel, ðen, | aɪ l 'gou.

'nekst 'taɪm ju ər ɪn 'lændən, | 'kʌm ən 'si: mi.

d) Tune II. followed by Tune I.

(more than two groups).

'mɪs 'dʒʌnz, | hɜ: 'feɪs 'red, | ənd hɜ: 'hæər ɪn dɪs'ɔ:də, |
'rɛskjʊd hɜ: 'prɒpəti | ənd rɪ'tɜ:nd tə ðə 'teɪbl.

aɪ v bɪn 'aʊt əv 'wɜ:k | θru 'nɒv 'fɒlt əv maɪ 'aʊn | fə'tu: 'mʌnθs.

ə 'græməfʊn | wɪð sʌm 'ri:li 'gʊd 'rɛkɔ:dz | ɪz ə 'greɪt 'eɪd tə
ðə ↑ti:tʃɪŋ əv ɪntə'neɪʃn.

ɪn 'les ðən ə 'wɪk ʌftə 'ðɪs, | 'wi: 'θri: | hæviŋ 'skwɒndəd
əvər 'ə:nɪz ɪn ʃɪ'kɑ:gou, | wə 'bæk ət ðɪ 'əʊld 'kæmp |
'si:kɪŋ ɪm'plɔɪmənt.

wɪð 'nju: 'ɪntrəsts, | ənd 'kɒnstənt 'kɔ:lz ɒn hɜ: 'taɪm, | ʃɪ lɛd
ə 'ju:sfʊl ənd 'bɪzi ɪg'zɪstəns.

'nɒt veri 'lɒŋ əgou, | dʒuəriŋ ə 'hʊlədi ɪn ðə ↑west 'kʌntri, |
aɪ 'went 'aʊt | wʌn 'faɪn bæt ↑rɑ:ðə 'kəʊld 'mɑ:tʃ 'mɔ:nɪŋ |
fər ə 'lɒŋ 'ræmbl.

e) Tune I. followed by Tune II.

hi 'gouz fər ə 'wɔ:k in ði 'ivniŋz, | 'dʒenrəli.

ai ʃl ə'raiv in 'lændən ət 'sɪks, | ɪf ai m 'laɪ.

ai 'dɒnt θɪŋk hi 'ɔ:t tə'gou, | wen hi: z sou 'bɪzi.

ai 'wɒnt tə 'faɪnd ə ↑kʌmfətəbl 'sɪt, | ɪf 'pɒsɪbl.

hi 'kæʃɪz ðə 'ten tu 'eɪt, | wen hi: z 'eɪli ɪnʌf.

hi: l hæv 'nʌθɪŋ 'left, | ɪf hi 'spendz hɪz 'mʌni ət 'ðæt reɪt.

ai l 'tel ɪm wɒt ai 'θɪŋk əv ɪm, | wen hi 'kʌmz tə'mɒrəʊ.

ai l 'ɑ:sk hɜ: ɪf ʃi l 'kʌm | wen ai 'sɪ: hɜ: ɒn 'sætədi

hi 'nju: wɒt ɪt 'ment | 'mɔ:ə ə 'les.

wel hi 'dɪdnt 'kʌm | əz ə 'mætər əv 'fækt.

ai 'dɒnt 'laɪk ðæt wʌn | pə'tɪkjʊləli.

ai 'dɒnt 'gou ðæt weɪ | 'ju:ʒuəli.

IV. Longer sentences and connected texts involving the use of the two unemphatic intonations.

Note. Some of these extracts could be said with a certain amount of emphasis.

1.

hi 'felt in iz 'pokit | ənd wəz 'glæd tə 'faɪnd hɪz ↑lætʃki ənd
hɪz 'mʌni | - fə wið 'ði:z 'tu: | ə 'mæn kə'mɑ:ndz ðə 'wɜ:lɪd.

2.

ðə 'skɒtʃ 'daɪəlekt | ɪz 'rɪʃ in 'tɜ:mz əv rɪ'prɒvɪʃ | əgeɪnst ðə
'wɪntə 'wind. | ðeɪ ər 'ɔ:l 'wɜ:dz | ðæt 'kæri ə 'ʃɪvə wið ðəm.

3.

'nɒv sɪtʃu'eɪʃn | kʊd bi 'mɒə kə'mɑ:ndɪŋ | fə ðə 'hed 'sɪtɪ əv
ə 'kɪŋdəm; | 'nʌn 'betə 'ʃəʊzn | fə 'nəʊbl 'prɒspekts.

4.

hɪ ɪz ðə 'dʒɒlɪəst əv kəm'pænjənz | ənd ðə 'stedɪəst əv 'frendz,

and pəhæps ðə moust 'dʒɛnjuɪn 'bʊk-lavər ɪn 'lændən.

5.

hi 'nevə 'red ðə 'peɪpəz tɪl ði 'i:vniŋ; 'pɔ:tlɪ bɪkɔz i 'hædnt

'taɪm | ənd 'pɔ:tlɪ bɪkɔz hi sou ↑seldəm faʊnd 'eniθɪŋ 'ɪn ðəm.

6.

laɪk 'moust 'ould 'pi:pl, hi wəz 'fəʊnd əv 'tɔ:kɪŋ əbaʊt 'ould

'deɪz; | ənd 'æz hi həd noun ↑housts əv 'ɪntrəstɪŋ ənd

ɪm'pɔ:tənt 'men, | həd ə tə'neɪʃəs 'meməri, | ənd spəʊk ðə

moust 'fɪnɪʃt 'ɪŋɡlɪʃ, | ɪt wəz ə 'pleɪzə tə 'lɪsən tə hɪz, rə'mɪ'nɪsɪsɪz.

7.

'faɪndɪŋ maɪself bɪfɔə snt 'pɔ:lz, | aɪ 'went 'ɪn. | aɪ 'maʊntɪd

tə ðə 'dɒm; aɪ 'sɔ: 'ðens 'lændən, wɪð its 'rɪvə, ənd its
 'brɪdʒɪz, ənd its 'tʃætʃɪz; aɪ 'sɔ: æn'tɪk 'westmɪnstə, ənd
 ðə 'ɡri:n 'templ 'ɡɑ:dnz wɪð ðə 'sʌn əpən ðəm.

8.

ðə sju'prəməsi əv hɪz pə'ltɪkl 'dʒɪ'nɪəs wəz ɪn'taɪəl
 brɪ'jɒnd 'kwɛstʃən. hɪ wəz ðə 'fə'st 'stɜ:tsmən əv ðɪ 'eɪdʒ.
 hɪ 'ɡævənd ðə 'pæʃnz ənd 'sɛntɪmənts əv ə ʔɡreɪt 'neɪʃn
 əz 'ɪf ðeɪ həd 'bi:n bət ʔki:z ənd 'kɔ:dz əv wʌn 'vɔ:st
 'ɪnstrʊmənt, ənd hɪz 'hænd ʔrɛəli 'feɪld tu ɪ'vʊk 'hɑ:məni
 'ɪvʌn aʊt əv ðə ʔwaɪldəst 'stɔ:mz.

hi 'went 'θru: 'laɪf | 'bɛəriŋ ðə 'ləʊd əv ə 'pi:plz 'sɒrəʊz

əpən hɪz 'səʊldəz | wɪð ə 'smɑ:lɪŋ 'feɪs. | əz 'lɒŋ əz hi 'lɪvd,

hi wəz ðə 'ɡaɪdɪŋ-'stɔ:r əv ə 'breɪv 'neɪʃn, | ənd 'wen hi

'daɪd, | ðə 'lɪtl 'fɪldrən 'kraɪd ɪn ðə 'stri:ts.

10.

ðə 'laɪts əv ðə 'fɔ:m'hauz | 'ʃɒn ɒn ðɪ 'lðə 'saɪd əv ðə 'lɪtl 'fɪld |

bɪ'haɪnd 'laɪlək buʃɪz. | ðə 'fɔ:m'hauz 'pʌmp | 'geɪv aʊt ə 'kraɪ

laɪk ə 'ɡɪni faʊl fɔ:r ə fɪv mɪnɪts. | 'ðen ðə 'laɪts 'went 'aʊt.

11.

'kʌmɪŋ aʊt əv ðə 'θɪətə, | wɪ faʊnd ɪt 'ɪtəli ɪm'pɒsɪbl tə get
ə 'tæksɪkæb; | ənd 'ðəʊ ɪt wəz 'reɪnɪŋ slɑ:tli, | 'wɔ:kt θru
'lestə 'skwɛə | ɪn ðə 'həʊp əv 'pɪkɪŋ wʌn 'ʌp | əz ɪt rɪ'tɛ:nd
daʊn 'pɪkə'dɪli. | ət 'pɪkədɪli 'sɛ:kəs, | 'lu:zɪŋ 'peɪʃns | wɪ
'bɛkænd tu ə 'fɔ:'wi:lə | ənd rɪ'zaɪnd əvəsɛlvz | tu ə 'lɒŋ
'sləʊ 'dʒɜ:nɪ.

12.

hi 'keim daʊn'steəz, | ət 'eɪt 'θɜːtɪ, | əz 'juːʒuəl, | ænd 'faʊnd
'breɪkfəst reɪdɪ | ɪn ðɪ 'emptɪ 'daɪnɪŋ ruːm. | 'ðɪs 'pliːzɪd hɪm, |
bɪkɒz ðə wəz 'nʌθɪŋ ɪn 'laɪf hɪ 'heɪtɪd 'mɒə | ðæn tə bɪ 'hærɪd.

13.

wɪ həd biːn 'wɜːkɪŋ 'fɔə 'deɪz, | ænd ɒn ðɪ 'iːvniŋ əv ðæt 'fɔθ
'deɪ | 'wiː 'θriː | ænd ə 'nʌmbər əv 'ʌðəz | wə 'restɪŋ əʊəsəlʒvz |
ɪn ə 'kwærət 'pleɪs nɪə ðə 'kæmp.

14.

'wʌn 'naɪt, | ɪn ɪndɪˈɑːnə, | wɛn ɪt həd 'reɪnd 'niːlɪ θruːaʊt
ðə 'deɪ, | aɪ 'meɪd maɪ 'faɪə | ən 'kæmpt ʌndər ə 'θɪk-lɪvd
'triː, | wɛə ðə 'graʊnd wəz 'draɪə ðæn ɪn ðɪ 'oʊpən.

15.

'waɪlst 'sɪtɪd ðeə, | 'smoʊkɪŋ ən 'tɔkɪŋ, | ðeə 'keɪm ə'loʊŋ 'fɔə
'streɪndʒəz, | hu 'sɪtɪd ðəmsəlʒvz | ət 'sʌm 'dɪstəns frɒm əs, |
bət wɪðɪn 'tɛsɪt əv əʊə 'kɒnvə'seɪʃn.

16.

ʃɪ 'tɔʊld mi 'veri ɪks'plɪsɪtli, | tə 'fɒləʊ ðə 'pɜːθ | əntɪl aɪ
'keɪm tə ðɪ 'end əv ðə 'wʊd, | ænd 'ðen aɪ ʃʊd 'siː ðə 'vɪlɪdʒ |
bɪ'loʊ mi | ɪn ðə 'bʊtəm əv ðə 'væli.

17.

"ə'kliə 'faɪə, | ə'kliːn 'hɑːθ, | ænd ðə 'rɪgər əv ðə 'geɪm". |
'ðɪs wəz ðə 'sɛlibreɪtɪd 'wɪʃ | əv 'oʊld 'sɛərə 'bætl, | 'naʊ wɪð
'gɒd, | 'huː, | 'nɛkst tə hə dɪ'vɒʊʃnz, | 'lʌvd ə 'ɡʊd 'geɪm
ət 'wɪst.

18.

ðə 'pæləs əv 'hɒlɪruːd | həz biːn 'left ə'saɪd | ɪn ðə 'ɡroʊθ əv
'ɛdɪnbre, | ænd 'stændz 'ɡreɪ ænd 'saɪlənt | ɪn ə 'wɜːkmənʒ
'kwɒtə | ænd əmʌŋ 'bruəriːz ænd 'ɡæswɜːks. | ɪz ə 'haʊs

əv 'meni 'meməriz. | 'greit 'pi:pl əv 'jɔə, | 'kingz ənd 'kwi:nz, |
bə'fu:nz ənd 'greiv æm'bæsədəz, | 'pleid ðəə ↑stertli 'fə:s |
fə 'sɛntʃəriz | in 'hɒlɪru'd.

19.

'leit wʌn 'sætədi 'i:vniŋ | ai 'wɒtʃt in ə 'milk ʃɒp | et 'bri:də |
ə ,kɒnʃi'ɛnʃəs 'dʌɪʃ wʊmən | et 'wɜ:k. | ʃi əd 'dʒʌst 'fɪnɪʃt
'skrʌbiŋ ðə 'flɔər | ənd 'pɒliʃiŋ ðə 'brʌs, | ənd wəz 'naʊ
in'geɪdʒd | in 'leɪŋ 'lɪtl 'pɑ:ðz əv 'peɪpə | in 'keɪs ɛni ↑ʃɑ:ns
'kʌstəmə ʃʊd kʌm in | 'oʊvə 'naɪt | ənd 'sɔɪl ðə 'bɔədz |
bɪfɔə 'sʌndɪ.

20.

hi 'nju: ðət hi kʊd rɪ'laɪ ɒn ɪz ↑əʊn 'dʒʌdʒmənt, | ənd 'nevə
'skrʊpld tə 'gɪv ɪt | tʊ ə 'pʌblɪk wɪtʃ 'nevə 'taɪəd əv 'ɑ:skiŋ
fɔr ɪt.

21.

ənd 'dʒʌst 'ðen | 'sʌmθɪŋ məst əv 'steɪd in hɪm, | fə hi 'tænd
ʌp hɪz 'swəʊlən 'noʊz, | ənd 'steɪd et maɪ kəm'pænjən; |
ənd ə 'lɪtl 'leitə | 'rʌbd ðə ↑draɪ 'pɪŋknəs əv hɪz 'tʌŋ | əgeɪnst
maɪ 'θʌm.

22.

wɪð 'ðæt | ai 'ʃʊk maɪself, | 'gʊt wʌns 'mɔər ɪntʊ maɪ 'bʊrts
ənd 'geɪtəz, | ənd 'breɪkiŋ ʌp ðə 'rest əv ðə 'brɛd fə ðə
'dɒŋki, | 'strəʊld ə'baʊt | tə 'si: in 'wɒt 'pɑ:t əv ðə 'wɜ:ld |
ai həd ə'weɪkənd.

23.

ai 'et səm 'ʃɒklət, | 'swəʊləʊd ə 'maʊθfʊl əv 'brændɪ, | ənd
'smʊkt ə sɪgə'ret | bɪfɔə ðə 'kəʊld ʃʊd həv 'taɪm tə dɪ'ʃeɪbl
maɪ 'fɪŋgəz. | ənd baɪ ðə 'taɪm ai həd gʊt ↑ɔ:l 'ðɪs 'dʌn, |
ənd həd 'meɪd maɪ 'pæk | ənd 'baʊnd ɪt ɒn ðə 'pæk-sædl, |
ðə 'deɪ wəz ↑tɪp-tʊv ɒn ðə 'θreɪʃəʊld əv ðɪ 'i:st.

'sām əv ðə ↑vəri 'best əv 'dʒɛfrɪz 'fɔ:t 'eseɪz | ɑ di'voutɪd
tə 'lændən 'si:nz; | fər ɪɡ'zɑ:mpl | 'ðouz ɒn "'sɑnlait in ə
↑lændən 'skweə", | "'venɪs in ði 'ɪst 'end", | ənd ðə "'pɪdʒnz
ət ðə 'brɪtɪʃ mju'ziəm". | 'nou 'ri:də kən ↑evə fə'get | ðə
'wʌndəfʊl dis'krɪpʃn əv ən ↑ɜ:lɪ 'sɑmə 'mɔ:nɪŋ | ɒn 'lændən
'brɪdʒ, | əv ðə 'vɪzɪts tə ðə 'pɪktʃəz ət ðə ↑næʃnəl 'gæləri, |
ənd ðə 'grɪk 'stætju:z ət ðə mju'ziəm; | ənd ə'bʌv 'ɔ:l, | əv
ðə 'stri:mz əv 'hju:mən 'laɪf | in 'frʌnt əv ðə 'rɔɪəl ɪks'tjeɪndʒ.

25.

'lʌndə ðə 'kɑ:vəz 'hænd, | ɪt si:mz tə 'kʌt laɪk 'kleɪ, | tə
'fould laɪk 'sɪlk, | tə 'ɡrou laɪk ↑lɪvɪŋ brɑ:nʃɪz, | tə 'lɪp laɪk
'lɪvɪŋ 'fleɪm. | 'kænəpɪ 'kraʊnɪŋ 'kænəpɪ, | 'pɪnəkl 'præsɪŋ
'pɪnəkl, | ɪt 'ʃu:ts ənd 'ri:ðz ɪtself ɪntu ən ɪn'ʃtɑ:nɪd 'ɡleɪd, |
ɪn'ekstrɪkəbl, | ɪm'pəriʃəbl, | 'fʊlər əv 'lɪfɪdʒ ðən ↑eni 'fɔrəst, |
ənd 'fʊlər əv 'stɔ:rɪ ðən ↑eni 'bʊk.

26.

tə 'laɪt ə 'faɪər | ɪz ði ɪn'stɪŋktɪv ənd rɪ'ʒɪstənt 'ækt əv 'mæn, |
'wen, | ət ðə 'wɪntər 'ɪŋɡres, | ðə 'kɜ:fju ɪz 'saʊndɪd θru'ʌt
'neɪtʃə. | ɪt 'ɪndɪkeɪts ə spɒn ↑teɪnɪəs, prɒ'mi:θɪən rɪ'belɪəsənəs |
əgeɪnst ðə 'faɪət | ðət ðɪs rɪ'kærənt 'si:zn | ʃɪ brɪŋ 'faʊl
'taɪmz, | 'kould 'dɑ:kənəs, | 'mɪzəri ənd 'deθ. | 'blæk 'keɪns
kʌmz, | ənd ðə 'fætəd 'ɡɒdz əv ði 'ɜ:θ 'seɪ, | 'lɛt ðeə bɪ 'laɪt.

27.

ɪt wəz ðə moust ɪk'strɔ:dɪnəri lʊkɪŋ lɪtl 'dʒɛntlmən | hi əd
'evə 'si:n ɪn hɪz 'laɪf. | hi hæd ə 'vəri 'lɑ:ðz 'nouz, | 'slɑɪtli
'brɔ:s-kʌləd, | hɪz 'tʃɪks wə 'vəri 'raʊnd | ənd 'vəri 'red, |
ənd maɪt əv 'wɔrntɪd ə sʌpə'ziʃn | ðət hi əd bɪn 'blouɪŋ ə
rɪ'fræktəri 'faɪə | fə ðə 'lɑ:st 'eɪt ən 'fɔ:tɪ 'ʌvəz; | hɪz 'aɪz
'twɪŋkld 'mɛrɪli | θru 'lɒŋ 'sɪlki 'aɪ-læʃɪz, | hɪz məs'tɑ:ʃɪz

'kæ:ld ↑twais 'raund | laik ə 'kɔ:kskru | ɒn 'i:tʃ 'saɪd əv ɪz
'mauθ; | ənd ɪz 'heə, | əv ə 'kjuəriəs 'mɪkst 'pepər ən 'sɒlt
kələ, | dɪ'sendɪd 'fɔ:r 'ʊvər ɪz 'ʃouldəz. | hi wəz əbaʊt
'fɔ: 'fɪt 'sɪks ɪn 'haɪt, | ənd wɔər ə 'kɒnɪkl 'pɔɪntɪd 'kæp | əv
'nɪəlɪ ðə 'seɪm 'æltɪtju:d, | 'dekəreɪtɪd wɪð ə 'blæk 'feðə |
səm 'θri: 'fɪt 'lɒŋ. | hɪz 'dʌblət wəz prə'luŋd bɪ'haɪnd | ɪntʊ
'samθɪŋ rɪ'zembliŋ ə ↑vaɪələnt ɪg'zædʒə'reɪʃn | əv wɒt ɪz
'naʊ 'tæmɪd ə "swɒləʊ teɪl", | bət wəz 'mʌtʃ əb'skjuəd | bʌt
ðə 'swelɪŋ 'fouldz əv ən ɪ'nɔ:məs 'blæk 'glosɪ-lukɪŋ 'klouk, |
wɪtʃ mʌst əv bɪ'n 'veri 'mʌtʃ 'tu: 'lɒŋ ɪn ↑kɑ:m 'weðə, | əz ðə
'wind, | 'wɪslɪŋ raund ðə 'haʊs, | kærɪd ɪt 'kli:n 'aʊt frəm
ðə ↑weəərəz 'ʃouldəz | tʊ əbaʊt 'fɔ: 'taɪmz hɪz 'əʊn 'leŋθ. |

B. Emphatic Sentences.

Emphasis may be defined as an all-round special increase of effort on the part of the speaker to express

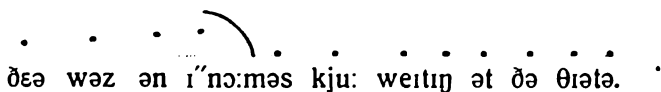
1. Some added meaning or intensity.
2. Some extra prominence which he attaches to particular words or sentences.

Emphasis which adds intensity to the meaning already contained in a word or sentence may be called Intensity. In the following sentence ɪ'nɔ:məs may be pronounced in such a way as to express to a very great degree the idea of size, i. e. to intensify its meaning:

.....
.
ðə wəz ən ɪ'nɔ:məs 'kju: 'weɪtɪŋ ət ðə 'θɪətə.

The ways in which this intensity is effected are described below.

Emphasis which is used to bring one or more words into special prominence, generally for contrast, may be called Special Prominence. The intonation of the sentence given above may be as follows:



With this intonation the speaker is contradicting some such statement as "There was only a small queue waiting at the theatre." He has no idea of intensifying the meaning of *ɪno:məs*, but only of expressing a contrast. Other words in the sentence are neglected so that the contrast-word may be specially prominent.

Emphasis is effected by various devices, among which two of the most important are the use of greater stress and a variation in intonation.

Words pronounced with emphasis are marked thus".

I. Tune I¹⁾ with Intensity.

The meaning of words or sentences can be intensified

I. By simply increasing the stress on the normally stressed syllables, the intonation remaining the same as for unemphatic utterance.

IIa. By widening the range of intonation of the whole sentence (in addition to increasing the stress):

1) Tune II can also be intensified in the same way as Tune I. This is not very usual, for emphasis of Tune II is generally effected by giving special prominence to one or more ideas. See p. 56.

Range normal

(Stress increased.)

"plenti.

"θæŋk ju.

it s "pəˈfɪktli əb"sɜ:d.

hi "wəʊnt "lɪsn tə "ri:zn.

"wɒt ɪn ðə "neɪm əv "fɔ:ʃən
ə ju "duɪŋ?

"haʊ "veri ɪn"dʒi:nɪəs!

Range widened

(Stress increased.)

"plenti.

"θæŋk ju.

it s "pəˈfɪktli əb"sɜ:d.

hi "wəʊnt "lɪsn tə "ri:zn.

"wɒt ɪn ðə "neɪm əv "fɔ:ʃən
ə ju "duɪŋ?

"haʊ "veri ɪn"dʒi:nɪəs!

IIb. By widening the range of intonation from the intensified word to the end of the sentence, the rest of the sentence being pronounced with normal stress and intonation:

ai 'kɑ:nt si ə "sɪŋgl 'klaʊd.

ju v 'nɒv ai'diə hau "dɪfɪklɪ ai 'faʊnd ɪt.

ðə 'mæn wəz ɪn ə 'steɪt əv "bɔɪlɪŋ ɪndɪg'neɪʃn.

'ɔ:l ðə 'weɪtəz ɪks'pektɪd ɪ "nɔ:məs tɪps.

- III. By lowering and narrowing the whole range of intonation (in addition to increasing the stress). The pitch of the final syllables is sometimes so low that whisper takes the place of voice:

Intensified.

Range normal
(Stress increased).

"jes.

"plenti.

"θæŋk ju.

Range Narrowed and Lowered (Stress increased.)

"jes.

"plenti.

"θæŋk ju.

it s "pə:fɪktli əb"sɜ:d.

it s "pə:fɪktli əb"sɜ:d.

hi "wəʊnt "lɪsn tə "ri:zn.

hi "wəʊnt "lɪsn tə "ri:zn.

ai "wəʊnt "stænd it "eni
"lɒgə.

ai "wəʊnt "stænd it "eni
"lɒgə.

"wɒt in ðə "neɪm əv "fɔ:ʃən
ə ju "daɪ?

"wɒt in ðə "neɪm əv "fɔ:ʃən
ə ju "daɪ?

"hau "veri in"dʒi:nɪəs!

"hau "veri in"dʒi:nɪəs;

Other devices include the lengthening of sounds, the shortening of sounds, the use of the glottal stop, repetition, gesture, facial expression, special kind of voice.

Examples I. Tune I. with Intensity.

(Range widened and stress increased.)

əv "kʊəs.

it s "wʌndəfʊl.

wi "dɪd wɒt wi wə "təʊld.

it s "pə:fɪktli əb"sɜ:d.

4*

ðə mæn z ə "wʌndəfʊl ɪn "θjuːziæst.

aɪ "wəʊnt "hiər "eniθɪŋ ə "baʊt ɪt.

aɪ "wəʊnt "stænd ɪt "eni "lɒɡgə.

ju ə ðə məʊst kə "reɪdʒəs "kriːtʃər aɪ
"evə "met.

ðɪs ɪz ðə məʊst ə "meɪzɪŋ "teɪl aɪ "evə
"hɜːd ɪn maɪ "laɪf.

aɪ m "hæŋd ɪf aɪ kæn "ʌndə "stænd ɪt.

aɪ m "taɪəd əv "weɪtɪŋ.

"waɪ ɒn "əθ dɪd ju "ɪntə "fɪə?

"wɒt ɪn ðə "neɪm əv "fɔːtʃən d ju "duɪŋ?

"weər ɪn ðə "wɜːld kæn hi "biː?

"duː "stɒp "tɔːkɪŋ.

"haʊ "kʊd ju!

"haʊ "splendɪd ɪt ɪz!

ə "pɒn maɪ "wɜːld!

II. Variation of Tune I., due to special prominence being given to one or more ideas.

When the speaker wants to pick out a certain word (or words) and distinguish it from others in the sentence by making it specially prominent, he does it chiefly by a change in intonation. Increase of stress often accompanies this change, but it does not ever appear to be essential.

a) Last stressed word made specially prominent, the rest pronounced with normal stress and intonation.

The effect of emphasis on the last word is obtained by making the pitch fall from a greater height than when pronounced unemphatically:

ai 'dount 'θɪŋk hi 'nəʊz (nəʊz unemphatic).

ai 'dount 'θɪŋk hi ''nəʊz (nəʊz emphatic)

All the examples given under IIa. should be pronounced with normal pitch on all but the last stressed syllable marked thus "", where the fall in pitch should be greater.

Examples IIa.

a) The last stressed word made specially prominent, the rest having normal stress and intonation.

it s 'nɒt maɪ ''bɪznəs.	. — . \ .
ðə 'mæn z ə ''frɔ:d.	. — . \
ai 'ɔ:dəd ɪt ''spɛʃəlɪ.	. — . . \ . .
ɪt wəz 'kwɑɪt ''tʃɪp.	. . — \
ai 'kɑ:nt ʌndə ''stænd ɪt.	. — . . \ .
hi 'kwɑɪt ə ''grɪ:z wɪð mi.	. — . \ . .
ðə 'haʊs ɪznt ''lɑ:ɔ̃ ɪnʌf.	. — . . \ . .
ai ʃʊd 'laɪk ju tə ''mɪt hɪm.	. . — . . \ .

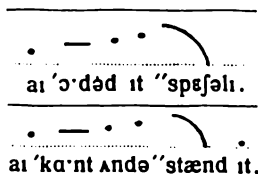
aɪ 'hævnt 'si:n ɪm sɪns 'mɑ:ndɪ.
 ʃɪ 'sɛd ɪt dɪdnt 'mætə.
 ju 'daʊnt 'nəʊ haʊ 'ɪgnərənt aɪ æm.
 'ðæt wʊd bi 'splendɪd.
 ɪt 'ɪznt ɪg'zæktli wɒt aɪ 'wɒnt.

Questions.

'waɪ daʊnt ju 'ɒltər ɪt?
 'haʊ 'əʊld æ ju?
 'wɒt kən ju 'si:
 'weə ʃɪ wi 'gəʊ?
 'weə əv ju 'pʊt ɪt?
 'wɛn ə ju 'gəʊ?
 'wɒt ə ju gəʊ tə 'du: əbaʊt ɪt?
 'haʊ d ju 'θɪŋk hi z 'lʊkɪŋ?
 'waɪ dɪdnt ju 'faɪnd aʊt 'su:nə?
 'haʊ d ju nəʊ ɪt s 'rɒŋ?
 'wɒt s ɪt ə'l ə'baʊt?
 'haʊ d ju laɪk maɪ nju 'hæt?
 'waɪ daʊnt ju 'lɪv ɪt tɪl tə'mɒrəʊ?
 'wɒt d ju kɔ:l 'ðɪs θɪŋ?
 'haʊ mɛni 'taɪmz əv ju 'bi:n ðɛə?
 'weə ə ju 'spɛndɪŋ 'krɪsməs?

N. B. The pitch of the syllables immediately preceding the emphasised word may rise.

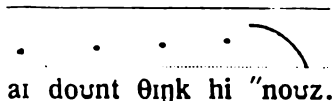
e. g.



Compare examples on p. 5.

**b) Any one word made specially prominent,
the rest unstressed.**

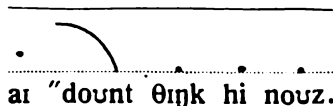
The attempt to make "knows" prominent in "I don't think he knows" is much more effective if all the other words are treated as initial unstressed syllables, and pronounced with the even intonation which is given to such syllables, i. e. with either level or slightly rising intonation:



Similarly, if "I" (and no other word) is to be brought into prominence, the pitch in pronouncing "I" falls rapidly, and the remaining syllables are treated as final unstressed syllables, either level or slightly falling:



If "don't" only is to be made prominent, the intonation is as follows:






















Examples given under IIb. should be pronounced with a rapid fall of pitch in the syllable marked thus ". Syllables preceding

this mark are to be treated as initial unstressed syllables; those following as final unstressed syllables.

Examples IIb.

One word made specially prominent,
the rest unstressed.

it s nɒt maɪ "bɪznəs.	• • • 
ðə mæn z ə "frɔ:d.	• • • 
aɪ ɔːdəd ɪt "speʃəlɪ.	• • • • 
ɪt wəz kwaɪt "tʃɪp.	• • • • 
aɪ kɑːnt ʌndə "stænd ɪt.	• • • • 
"aɪ kɑːnt ʌndəstænd ɪt.	 • • • • •
aɪ "kɑːnt ʌndəstænd ɪt.	•  • • • • •
ʃɪ z nɒt sou "wel ðɪs mɔːnɪŋ.	• • • 
wɪ "ɔːlweɪz hæv ðɪs trəbl.	•  • • • • •
"dʒən nouz nʌθɪŋ əbaʊt ɪt.	 • • • • •
dʒən nouz "nʌθɪŋ əbaʊt ɪt.	• • 
"evrɪbɒdɪ faɪndz ɪt dɪfɪklt.	 • • • • •
"aɪ məst teɪk ɪt ɪn hænd.	 • • • • •
bət aɪ daʊnt "wɒnt ðə mʌnɪ.	• • • 
aɪ "daʊnt wɒnt ðə mʌnɪ.	•  • • • • •
"aɪ daʊnt wɒnt ðə mʌnɪ.	 • • • • •
aɪ "təʊld ju nɒt tə du ɪt.	•  • • • • •
aɪ təʊld ju nɒt tə "du ɪt.	• • • • 
bət aɪ hævnt "peɪd hɪm.	• • • • 

bæt ai "hævnt peid him.

ðen wi l "ɔ:l kʌm.

"tɔ:kɪŋ wudnt əv bin eni gud.

tɔ:kɪŋ wudnt əv bin eni "gud.

ai θɔt "ju: wə goɪŋ tə du ɪt.

Questions.

wɒt s ðə "taɪm?

wai daʊnt ju "ɒltə ɪt?

wɒt kən ju "si:?

wɛər əv ju "pʊt ɪt?

wɛn ə ju "goɪŋ?

haʊ mʌtʃ dʌz ɪt "kɒst?

wɒt ə ju goɪŋ tə "du: əbaʊt ɪt?

haʊ d ju θɪŋk hi z "lʊkɪŋ?

wai dɪdnt ju faɪnd aʊt "su:nə?

haʊ d ju naʊ ɪt s "rɒŋ?

wɒt s ɪt ɔ:l ə "baʊt?

haʊ d ju laɪk maɪ nju "hæt?

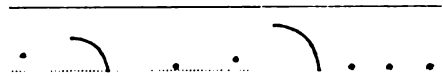
wai daʊnt ju lɪv ɪt tɪl tə "mɒrəʊ?

wɒt d ju kɔ:l "ðɪs θɪŋ?

haʊ mɛni taɪmz əv ju "bi:n ðeə?

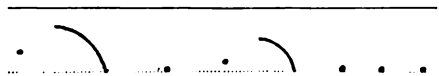
c) Two or more words made specially Prominent.

When two or more words are made specially prominent, the pitch falls within each emphasised syllable. The most strongly emphasised word falls from the greatest height:



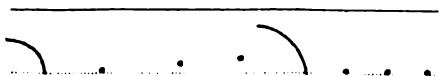
at "dount θɪŋk hi "nouz əbaʊt ɪt.

Or, if "don't" is to be made more prominent than "knows":



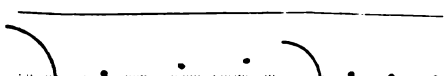
at "dount θɪŋk hi "nouz əbaʊt ɪt.

Or, if "I" is to be made prominent instead of "don't";



"at dount θɪŋk hi "nouz əbaʊt ɪt.

Or:



"at dount θɪŋk hi "nouz əbaʊt ɪt.

Examples IIc.

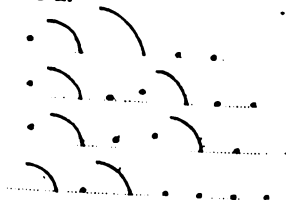
**Two or more words made specially prominent,
the rest unstressed.**

ɪt s "nɒt "maɪ bɪznəs.

at "ɔːdəd ɪt "speʃəlɪ.

at "kɑːnt ʌndə"stænd ɪt.

"dʒɒn nouz "nʌθɪŋ əbaʊt ɪt.



bæt ai "hævnt "peid him.

.

"tɔ:kɪŋ wʊdnt əv bi:n enɪ "gʊd.

.

"ai θɔ:t "ju: wə goɪŋ tə du ɪt.

.

hi "meɪ bi ə"laɪv.

.

ɪt s "pɜ:fɪktli əb"sɜ:d.

.

bæt "sʌm pipl "lʌv ðeə wɜ:k.

.

"ai hæv "ʌðə θɪŋz tə du.

.

"ju: doʊnt nəv hʌv "ɪgnərənt ai æm.

.

"ðæt wʊd bi "splendɪd.

.

"ðæt meɪks ɪt ɔ:l "raɪt, əv "kɔəs.

.

Questions.

"wɜ: doʊnt ju "ɔltə ɪt?

.

"hʌv d ju nəv ɪt s "rɒŋ?

.

wɜ: doʊnt ju "li:v ɪt tɪl tə"mɒrəʊ?

.

"hʌv meɪni taɪmz əv ju "bi:n ðeə?

.

The following example sums up and shows clearly the manner in which Tune I. is modified for emphatic speech, according to the position in the sentence of the emphasised word:

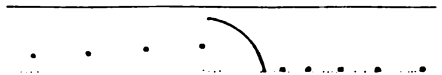
Tune I. unemphatic: .

.
bæt ju 'mʌst bi 'sɪəriəs əbaʊt ɪt.

Tune I. as under IIa.

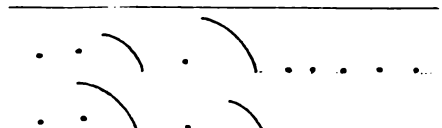
.
bæt ju 'mʌst bi "sɪəriəs əbaʊt ɪt.

Tune I. as under IIb.

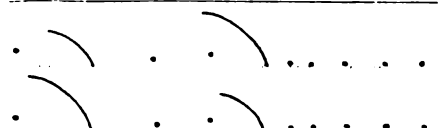


bæt ju mæst bɪ "sɪəriəs əbaʊt ɪt.

Tune I. as under IIc.



bæt ju "mæst bɪ "sɪəriəs əbaʊt ɪt.



bæt "ju: mæst bɪ "sɪəriəs əbaʊt ɪt.

III. Variation of Tune II., due to special prominence being given to one or more ideas.

When a speaker uses Tune II. with emphasis, he implies, very definitely, something he does not express in words. The implication may be, and very often is, some contrast in the mind of the speaker, some uncertainty, indecision, encouragement, warning, a wish to avoid appearing abrupt or dogmatic, a desire to continue the argument, a feeling of politeness: in all cases a lack of finality. Whatever the implication is, it is indicated with much stronger force when the intonation of emphasis is present.

The intonation of the syllables which carry the pitch upward from the last stress is interesting. The rise often occurring

within the last of these final syllables is generally due to a slight secondary stress which it has not been considered necessary to record. Such a rise may take place within the final syllable *fɛəz* in

ai "nevər ɑ'sk kwɛstʃnz əbaʊt juə 'praɪvət əfɛəz.

The rise in pronouncing *fɛəz* is necessary if 'praɪvət has emphatic stress:

ai "nevər ɑ'sk kwɛstʃnz əbaʊt juə "praɪvət əfɛəz.



Similarly

wi"ɔ:l ju'st tə du'ðæts ɔ:təv θɪŋ. wi"ɔ:l ju'st tə du'ðæts ɔ:təv θɪŋ.

But there is no tendency to raise the pitch within the final unstressed syllables in the following:

ai m "sɒri tu əv keɪpt ju 'weɪtɪŋ.

ai "nju: ju wʊdnt 'du' ɪt.

If, however, *weɪtɪŋ* and *du'* are pronounced emphatically, the pitch is . This final rise cannot be said to be the result of a secondary stress on the unimportant syllables *tɪŋ* and *ɪt*. But  does not occur in English intonation.

a) One non-final word emphasised.

There is a sudden drop in pitch in the appropriate syllable of the emphasised word as in Examples II.

ai 'daunt "wɒnt ðə 'mʌni.

ai 'dɪdnt "nəʊ ɪt wəz ju:

Note the low level pitch of the syllables occurring between the stresses:

ai m sə "praɪzd naɪðər ðv ju rɪmɛmbəz weər ai 'put ɪt.

It is noteworthy that all the statements in which Tune II. is used are the expression of some personal feeling or opinion, and that the simple device of raising the pitch of the voice finally is enough to convey an idea to the listener without actually stating it in words. That is why this intonation is so much more frequently used in conversation than in description or narration.

Examples IIIa.

a) One non-final word emphasised.

ai "wɪʃ hi 'wʊd.

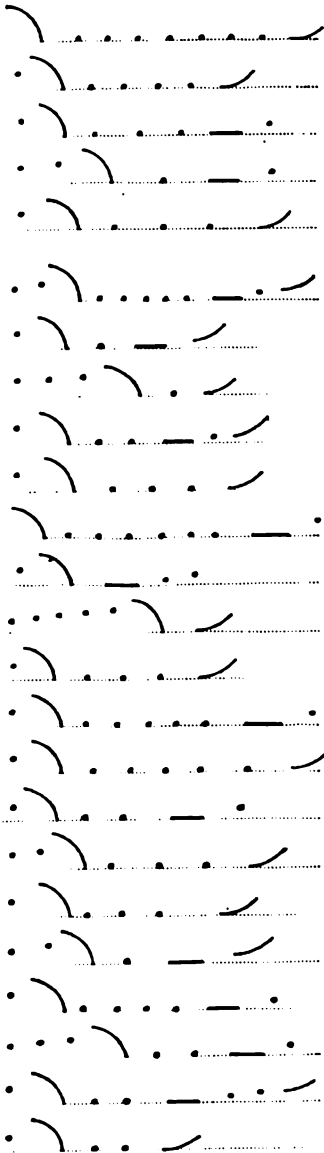
ai v "traɪd 'ðæt weɪ.

hi "kɑːnt bɪ 'leɪzɪ.

ai "nəʊ 'ðæt.

• • • •
 • • • •
 • • • •
 • • • •

"tɔ:kɪŋ wudnt əv bɪn ɛnɪ 'ɡʊd.
 aɪ "kɑːnt meɪk ɪt wɪðaʊt 'ɛgz.
 ʃɪ "sɛd ɪt dɪdnt 'mætə.
 aɪ daʊnt "wɒnt tə 'taɪə ju.
 aɪ "θɪŋk ðæt wʊd bi 'best.
 aɪ m nɒt "ɡʊd ət ðɪs sɔːt əv θɪŋ
 'naʊədeɪz.
 aɪ m "ɡlæd ju 'θɪŋk soʊ.
 aɪ neɪvə "θɔːt əv 'ðæt.
 aɪ "θɪŋk ɪt s ɔːl 'raɪt əɡeɪn.
 aɪ "θɔːt hi wʊd du 'ðæt.
 "ðæt wɒznt ɪgzæktli maɪ 'riːzn.
 ɪt s "kwɑːt 'pɒsɪbl.
 aɪ θɪŋk aɪ d beɪə "ɡoʊ 'naʊ.
 ju "nɪdnt bi soʊ 'ʃɒkt.
 aɪ "hoʊp aɪ hævnt keɪpt ju 'weɪtɪŋ.
 aɪ "wɪʃ ju wʊdnt ɪntə'ræpt.
 aɪ d "rɒðə ju 'dɪdnt.
 aɪ ʃʊd "laɪk tə mɪt ðə 'braʊnz.
 ɪt "wʊnt teɪk vɛrɪ 'lɒŋ.
 aɪ ʃʊd "laɪk tə 'siː wʌn.
 ʃɪ z "prɪtə ðæn aɪ ɪks'pektɪd.
 aɪ dɪdnt "miːn tə dɪs'tɜːb ju.
 ɪt s "soʊ naɪs tə 'siː ju əɡeɪn.
 aɪ "θɪŋk ɪt s ɔːl 'raɪt.



ai "nju: ju wudnt 'du: it.

ai m "sɔri tu əv kept ju 'wertɪŋ.

"dæt s ɔ:l 'rait.

it "wɔznt ə greɪt dɪl əv 'trabl.

it "si:mz rəðər ə 'pɪtɪ.

"dount du 'ðæt.

wi "ɔ:l ju:st tə du 'ðæt sɔ:t əv θɪŋ.

it s "ɔ:lweɪz laɪk 'ðæt.

wi "wəʊnt goʊ ɪntu ɔ:l 'ðæt 'naʊ.

ʃi z nɒt soʊ "wel ðɪs 'mɔ:nɪŋ.

"ðæt s 'streɪndʒ.

"let mi nəʊ haʊ ju get 'ɒn.

ju lʊk "terɪblɪ 'peɪl.

ai "dount θɪŋk hi 'nəʊz.

hi 'hæznt "defɪnɪtli rɪ'fju:zd.

ai fɛlt "sə'tn ðɪ ɔ'tɪkl wʊd bi ɔ:l 'rait.

ai d fə'gɒtn ai təʊld hə 'ðæt.

ai v "nəʊ daʊt əbaʊt 'ðæt.

bət "ʃʊəli ju məst 'nəʊ.

ai "kɑ:nt du ɪt ɪn ə 'deɪ.

ai nəvə "θɔ:t əv 'ðæt.

ju l "nəvə bi eɪbl tə kɪp ɪt 'ʌp.

ju nəʊ ai "nəvər ɔ'sk 'kwɛstʃnz.

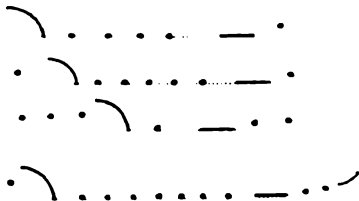
"du: təl mi wɒt ju v bi'n 'tɔ:kɪŋ əbaʊt.

"ðæt s ðə sɔ:t əv mæn 'hi: ɪz.

aɪ 'du: haʊp ju: l hæv ə gud 'dʒɜ:nɪ.

ðə lɒŋ wəz 'drɛdful, 'saʊfəli.

aɪ 'nevər ɔ:sk kwɛstʃənz əbaʊt juə
'praɪvət əfɛəz.



Requests.

"lɛt mi naʊ haʊ ju get 'ɒn.

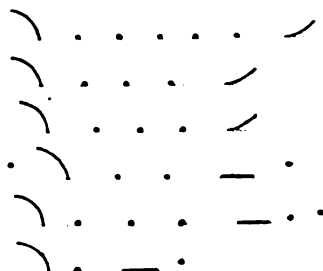
"daʊnt goʊ bæŋ dʒʌst 'jɛt.

"kʌm ən si mi 'su:n.

ɪks'kju:z mi wʌn 'mouvəmənt.

"daʊnt trʌbl tu 'ɑ:nʃər ɪt.

"du: stɒp 'tɔ:kɪŋ.



b) Two or more non-final words emphasised, the rest normal.

The pitch falls suddenly in pronouncing each emphasised syllable:

ðe ə "nɒt "riəl 'flaʊəz.

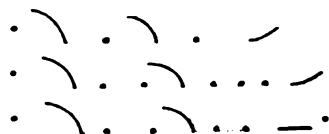
aɪ "ʃʊdnt "baɪ wʌn 'jɛt.

Examples III b.

aɪ "dɪdnt "mi:n tə 'bəʊst.

ɪt "ɪznt ɪɡ"zæktli wɒt aɪ 'wɒnt.

ɪt "wɒznt ə "ɡreɪt di:l əv 'trʌbl.



bæt ðær ə "ʃuəli sʌm "gʊd pi:kʃəz
in ðə 'gæləri.

... \ . . \

aɪ dɪdnt "spesɪfai enɪ pə"tɪkjʊlə
'haus.

... \ \ . . .

ðə "mɑːstə z ɪn ən "ɔːfʊl 'tɛmpə.

... \ . . \ . . .

ɪt s "kwɔɪt aʊt əv "fæʃn 'naʊ.

... \ . . \ . . \

c) Emphatic questions which can be answered by "yes" or "no".

In questions of this type the verb is emphasised and there is a rise in pitch from the emphasised syllable to the end of the question; that is, the last part of Tune II. is used:

... \
bæt "dɪd ɪt ri:li hæpn?

Such questions can also be asked with a level tone on the emphasised word, thus:

... \
bæt "dɪd ɪt ri:li hæpn?

But the latter intonation is not so emphatic.

Examples III c.

The following questions should be practised with a fall on the first syllable:

"ɑː ju ʃuə ju pɒʊstɪd ðə letə?

\

"mɑːst ju ɪnvəɪt ɔːl ðiːz?

\

"daʊnt ju θɪŋk wi ʃl laɪk ɪt?

\

"iznt it pɒsɪbl tə ɡet ə dɒktə?

"du: ju bɪlɪ:v mɪ?

"du: ju ʌndəstænd ɪt?

"ɑ: ðeɪ vərɪələts?

"ɪz ðeə ɡoɪŋ tə bɪ ə stɔ:m?

"wɒz ðeər ən æksɪdənt?

"hævnt ju ɛnɪ mʌnɪ?

"ɔ:tnt ju tə ɡoʊ təmɒrəʊ?

"wʊdnt hi əv helpt ju?

"ɪz ðər ɛnɪ deɪndʒə?

All questions which ask for the repetition of an answer have the above intonation, either with or without a fall on the stressed syllable:

"wɒt d ju seɪ hi dɪd?

"hau mɛnɪ ʃɑ:dz wʊd ju lɑ:k?


"wɛn dɪd ju seɪ hi'd kʌm?

d) Last stressed word emphasised (in addition to one or more others):

I.


.....
.....
ai dɪdnt "nəʊ ɪt wəz "ju: stændɪŋ ðeə.

The fall in pitch in pronouncing ju: gives the effect of emphasis; the rise occurring after this suggests the implication "I thought it was someone else".



 ai didnt "nou it wəz "ju: stændiŋ ðɛə,


(where ju: is emphasised, but no strong implication made);
and



 ai didnt "nou it wəz 'ju' stændiŋ ðɛə,

(where ju' is not emphasised, but an implication is very definitely expressed).


II.



 ai dount "wɒnt ðə "mʌni.

Here, wɒnt and mʌni are emphasised. The rise on ni suggests "I want the thing itself" or "I want the honour".


III.



 it wud "du: fər ə'taɪm.

(But nɒt for always.)

IV.



 ju l "nevə bi eɪbl tə kɪp it "ʌp.

Here the implication may be "So you may as well stop trying."

. \ \

ju l "nevə bi eɪbl tə kɪp ɪt "ʌp,

where the implication is not suggested, but a decided statement made.

Note that when the fall-rise is compressed into one syllable, the pitch does not begin very high: (∩ not ∪).

A foreign student finds it difficult to pronounce a final word of one syllable with a fall-rise in the pitch. This fall-rise is very characteristic of Southern English and is well worth the trouble spent in acquiring it. The student should first practise spreading the fall-rise over a number of syllables, as in (I); then over two syllables as in (II); and finally compressing it into one syllable as in (III) and (IV). In (II) the fall is on mʌ and the rise on nɪ; in (III) the fall is on ʔaɪ and the rise on m; in (IV) both fall and rise are on ʌ, for as p is voiceless it cannot carry the pitch. Examples of the number (IV) type, where the fall-rise is compressed into one syllable ending in a voiceless sound, are the most difficult. The examples given below are arranged so that the difficulties of the fall-rise intonation are met gradually.

Examples III d.

Last stressed word emphasised (in addition to one or more others):

1) Fall-rise spread over a number of syllables.

wɪ "ɔ:l ju:st tə du "ðæt sɔ:t əv θɪŋ. . \ . . . \ . . . /

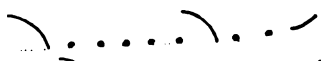
ɪt s "sɔv naɪs tə "si: ju ægeɪn. . \ . . \ . . . /

ju "ni:dnt 'meɪk sɔv mʌtʃ "nɔɪz . \ . — . \ . . .
əbaʊt ɪt.

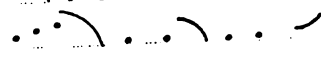
ai m nɒt "gʊd æt ðis sɔ:t əv θɪŋ
"naʊədeɪz.



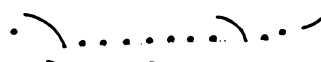
"du: tɛl mi wɒt ju v bi:n "tɔ:kɪŋ
əbaʊt.



ai dɪdnt "nəʊ ɪt wəz "ju: stændɪŋ ðeə.



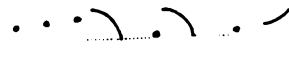
ai "nevər ɑ:sk kwɛstʃənz əbaʊt juə
"praɪvət əfeəz.



ai "θɪŋk ɪt s ɔ:l "raɪt əgeɪn.



ðə lɑ:nʃ wəz "dredfʊl, "səʊʃəli.

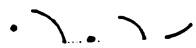


II) Fall-rise spread over two syllables.

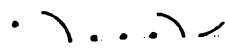
ai dɒʊnt "wɒnt ðə "mʌni.



hi "kɑ:nt bi "leɪzi.



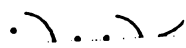
ʃi "sed ɪt dɪdnt "mætə.



ai m sə "praɪzd naɪðər əv ju
rɪmɛmbəz wɛər ai "put ɪt.



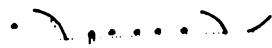
ai "dɒʊnt wɒnt tə "taɪə ju.



ai m "glæd ju "θɪŋk sɒv.



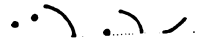
ai "həʊp ai hævnt keɪpt ju "weɪtɪŋ.



ai d "rəðə ju "dɪdnt.



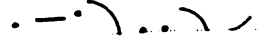
ai ʃʊd "laɪk tə "si: wʌn.



ʃi z "prɪtə ðən ai ɪks "pɛktɪd.



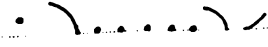
ai "dɪdnt "mi:n tə dɪs "tɜ:b ju.



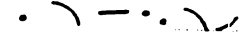
ai "nju: ju wʊdnt "du ɪt.



ɪt "wɒznt ə greɪt di:l əv "trʌbl.



ɪt "si:mz 'rəðər ə "pɪtɪ.



Ji z nɒt sou 'wel ðis 'mɔ:nɪŋ.



"ðæt s ðə sɔ:t əv mæn "hi: iz.



aɪ "du: həʊp ju l hæv ə gʊd "dʒə:ni.



ju l "faɪnd ɪt "ləʊnli.



aɪ "ʃʊdn̩t du ɪt "ðæt weɪ.



"ɑ:ftə "ɔ:l, ðə "ɪz ə "lɪmɪt.



III) Fall-rise compressed into one syllable ending in a voiced sound.

aɪ "wɪʃ hi "wʊd.



aɪ "kɑ:nt meɪk ɪt wɪðaʊt "egz.



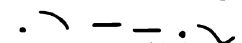
aɪ "θɪŋk aɪ d betə "gʊv "naʊ.



aɪ ʃʊd "laɪk tə mɪt ðə "braʊnz.



ɪt "wʊnt 'teɪk 'veri "ləŋ.



wɪ "wʊnt gʊv ɪntʊ ɔ:l ðæt "naʊ.



"lɛt mi nʊv hʌv ju get "ɒn.



ju lʊk "terɪblɪ "peɪl.



aɪ "daʊnt θɪŋk hi "nʊv.



hi "hæznt "defɪnɪtli rɪ"ʃju:zɪd.



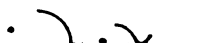
bət "ʃʊəli ju mʌst "nʊv.



aɪ "kɑ:nt du ɪt ɪn ə "deɪ.



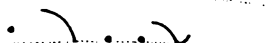
ɪt "wɔ:znt "bæd.



aɪ m "nɒt goɪŋ tə bɜ:lɪn.



aɪ "dɪdn̩t seɪ "blu:



ɪt "ɪznt ə "tri:



aɪ "daʊnt fɪl "kəʊld.	• \ . ~
hi "ɪznt veri "strɒŋ.	• \ . . . ~
aɪ "daʊnt θɪŋk hi l "gəʊ.	• \ . . . ~
aɪ "θɪŋk hi l "gəʊ.	• \ . ~
hi z "gɒt ə "kɑː.	• \ . ~
ju "ɔːt tə bi "ðeə.	• \ . . ~
aɪ "dɪdnt du ɪt "ðen.	• \ . . . ~
aɪ "həʊp ju l kʌm "suːn.	• \ . . ~
"daʊnt gəʊ tə "bed.	\ . . ~
ðeə wəz ən "ɔːfʊl "kraʊd.	. . . \ . ~
aɪ 'dɪdnt θɪŋk "ðæt əv "juː	• - • \ . ~
"daʊnt du ɪt ə "geɪn.	\ . . . ~
"daʊnt put ɪt ɪn juə "bæg.	\ . . . ~
"daʊnt liːv ɪt bi "haɪnd.	\ . . . ~
aɪ m "nɒt goɪŋ baɪ "treɪn.	• \ . . ~
ɪt "ɪznt "gəʊld.	• \ . ~
ɪt l bi "hɑːd tə "pruːv.	• . . \ . ~
aɪ "daʊnt θɪŋk ɪt l "reɪn.	• \ . . . ~
aɪ dɪdnt "nəʊ ju kʊd "riːd.	. . . \ . . ~
ðeə z "mʌð ðən aɪ kən "juːz.	• \ . . . ~
aɪ "wɪf hi d "gəʊ.	• \ . ~
ðeə z "lɒts hɪə fə "miː	• \ . . ~
ɪt s "bɪtəlɪ "kəʊld.	• \ . . ~
ʃɪ hæz "neɪs "aɪz.	• . \ ~

it s "nou ju's lukɪŋ fɔr ɪt "hiə.

• \ ~

hi kəʊnt ə "fɔ:d tə baɪ ə "kɑ:.

• • \ ~

IV) Fall-rise compressed into one syllable ending in a voiceless sound.

aɪ "nou "ðæt.

• \ ~

aɪ "θɪŋk ðæt wʊd bi "best.

• \ . . . ~

aɪ 'nevə "θɔ:t əv "ðæt.

• — • \ . ~

ju "ni:dnt bi sou "ʃɒkt.

• \ . . . ~

aɪ "wɪʃ ju wʊdnt ɪntə "rʌpt.

• \ ~

aɪ "θɪŋk ɪt s ɔ:l "raɪt.

• \ . . . ~

ɪt s "ɔ:lwerz laɪk "ðæt.

• \ . . ~

aɪ fɛlt "sɜ:tɪn ðɪ ɑ:tɪkl wʊd bi ɔ:l "raɪt.

• • \ ~

aɪ d fə "gɒtɪn aɪ təʊld hɜ: "ðæt.

• • \ . . . ~

aɪ "ʃʊdnt "kɔ:l ɪt "blæk.

• \ . \ . ~

ju l "nevə bi eɪbl tə kɪp ɪt "ʌp.

• \ ~

aɪ 'dɪdnt "nou ju kʊd ri:d "frenʃ.

• — • \ . . . ~

ðeə ɪznt "taɪm tə goʊ "bæk.

• • • \ . . ~

ɪt s ðə "traɪflz ðæt "kaʊnt.

• • • \ . . ~

ju kʊd "i:zɪli teɪk ɪt "ɒf.

• • \ ~

aɪ "daʊnt maɪnd penɪŋ wɒt ɪt s "wɜ:θ.


• \ ~

IV. Emphatic Tunes I. and II. with Additional Emphasis.


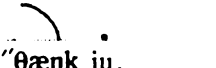
A slight variation in the emphatic intonation of Tune I and Tune II. is shown in this section. Examples of this are placed last because 1) such a variation, though very common, is not

absolutely essential; 2) it is very difficult for foreign students to observe and to acquire, and 3) the writers hope that students will master thoroughly the preceding sections before attempting it.

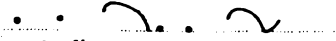

The variation consists of a rise in pitch prefixed to the intonation of an already emphatic syllable and occurring within that syllable. The addition of this upward glide gives a greater degree of emphasis. Thus, the level pitch of an emphasised syllable may, for greater emphasis, be replaced by a rise-level pitch:


 it wəz ən ɪˈnɔ:məs sək'ses. (instead of) it wəz ən ɪˈnɔ:məs sək'ses.

A fall may be replaced by a rise-fall:

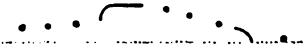
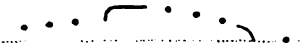
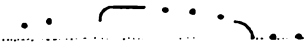
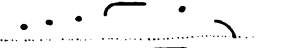

 (instead of) 
 "θæŋk ju. (instead of) "θæŋk ju.

A fall-rise may be replaced by a rise-fall-rise:

 (instead of) 
 it s ðə ˈtraɪflz ðæt ˈkaunt. (instead of) it s ðə ˈtraɪflz ðæt ˈkaunt.

Examples IV.

I. Rise-level.

ai si ə ˈmɑ:vələs ɪm'pru:vmənt. 
 hi z ən ɪn ˈtɒləərəbl 'nju:sns. 
 it s ə ˈsplendɪd ɒpə'tju:nɪtɪ. 
 wɒt ən ə ˈpɔ:lɪŋ 'der! 
 ai faʊnd ɪm ɪn ə ˈtəʊəriŋ 'reɪdʒ. 

hi hæz ən "ɔ:ful 'kould.

ʃi z ən ɪk "sepʃnəli 'gud 'dʒʌdʒ.

ai ʃl "nevə 'fɪnɪʃ.

ɪf "aʊnlɪ ðeɪ d 'li:v mi ə'ləʊnl

II. Rise-fall.

"wi: kɑ:nt help ju.

"ðæt wəʊnt du:.

ʃi "sɛd ɪt dɪdnt mætə.

ðæt s wɒt "aɪ wəz goɪŋ tə seɪ.

"aɪ ʃʊd laɪk ə "drɪŋk.

hi "hædnt ə "tʃɑ:ns.

"ðæt wʊd bi "splendɪd.

ɪt lʊkt "pə: fɪktlɪ "bjʊ:tɪfʊl.

ɪt "si:mz ɪm "pɒsɪbl.

"θæŋk ju.

"wʌndəfʊl!

"plenti!

"lʌvli!

"mɑ:vələs!

ɪt s ɪn "tɒləreɪbl!

"nɒnsns!

gʊd "greɪʃəs!

ɪt s "kwɑɪt əb "sɜ:d.

ɪt s "məʊst rɪ "dɪkjʊləs.

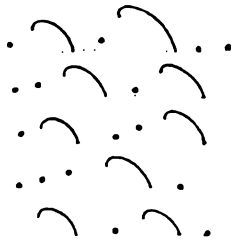
ðə "vju: z məg"nɪfɪsnt.

bət aɪ "hædnt "hæ:d.

aɪ "daʊnt θɪŋk ɪt s "fəə.

aɪ fɛlt sʊv "æŋgrɪ.

"ju ə "lʌkɪ.



III. Rise-fall-rise.

ɪt "ɪznt ðə "nɔɪz aɪ əbʊdʒekt tʊ.

aɪ "θɪŋk hi "mi:nz tə du ɪt.

"ðæt ɪznt wɒt "aɪ wəz goɪŋ tə seɪ.

aɪ kən "gʊv ɒn "maɪndɪ | ɪf "ðæt s
ɛnɪ gʊd.

wɪ kʊd "si: hɪm.

hi "kɑ:nt bɪ "leɪzɪ.

ɪt "ɪznt ðə "maɪnɪ wɪ ər æŋʃəs əbaʊt.

ʃɪ "sed ɪt dɪdnt "mætə.

ju kən "du ɪt ɪn "lændən.

ɪt s "kwɔɪt "pɒsɪbl.

ɪt wəz "dredfʊl, "sʊfəli.

ɑ:fɾər "ɔ:l, ðər "ɪz ə "lɪmɪt.

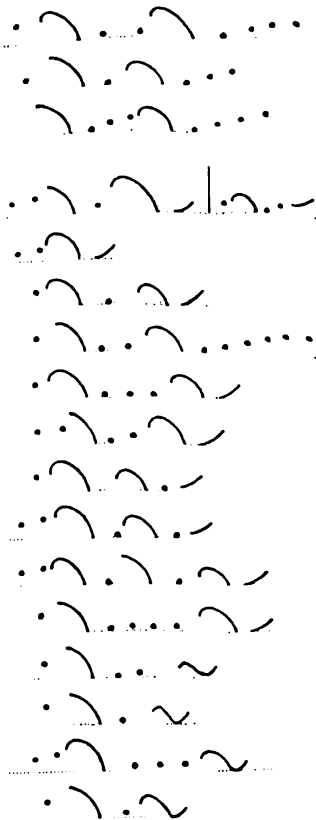
ju "dɪdnt seɪ ɪt wəz "praɪvət.

aɪ "daʊnt θɪŋk hi d "maɪnd.

ɪt "ɪznt "nju:.

aɪ ʃʊd "laɪk tə mɪt ðə "braʊnz.

hi z "gʊt ə "kɑ:.



it s "bɪtəlɪ "kould.	• . . . ~
ʃi hæz "naɪs "aɪz.	• . . . ~
it s "nou ju's "lʊkɪŋ fɔr ɪt "hɪə.	• . . . ~
hi "kɑːnt bɪ vɛrɪ "strɒŋ.	• . . . ~
ðeɪ ɔt tə bɪ "bæk baɪ "naʊ.	• . . . ~
aɪ kɑːnt ə "fɔːd tə baɪ ə "kɑː.	• . . . ~
hi "dʌz lʊk "ɪl.	• . . . ~
aɪ dɪdnt "nou, "ðen.	• . . . ~
ɪt s "vɛrɪ bæd fə "treɪd.	• . . . ~
ɪt l bɪ "hɑːd tə "pruːv.	• . . . ~
ðæt "ɪznt wɒt aɪ "ment.	• . . . ~
ju "nɪdnt bɪ sou "ʃɒkt.	• . . . ~
aɪ "θɪŋk ɪt s ɔl "raɪt.	• . . . ~
ðər ɪznt "taɪm tə ɡoʊ "bæk.	• . . . ~
ɪt s ðə "traɪflz ðət "kaʊnt.	• . . . ~
wɪ ɔtnt tə ɪks "pekt ðəm tə "wɔːk.	• . . . ~
ju kʊd "iːzɪli teɪk ɪt "ɒf.	• . . . ~
aɪ "daʊnt maɪnd peɪŋ wɒt ɪt s "wəːθ.	• . . . ~

In connected speech and in reading, any and all the intonations described in this book may be, and generally are, combined, change of key being frequent from group to group; so that, in spite of the fact that English intonation can be resolved into two tunes with variations, it is far from being monotonous.

V. Sentences containing more than one sense-group.

əz ə 'mætər əv 'fækt, | aɪ 'faɪnd ɪt rə'ðə 'dɪfɪklt.

ju 'wəʊnt 'si: ɛnɪθɪŋ | ɪf ju 'du: kʌm.

wʌn 'kɑːnt steɪ hɪə fər 'ɛvə, | 'tʃɑːmɪŋ ðəʊ ɪt meɪ 'bi:

ə 'lɪtl 'oʊvə'welmɪŋ, | 'ɪznt hi?

ju 'kɑːnt 'wɜːk, | ɪt s 'tu: 'fɑ:

aɪ 'daʊnt fə'get 'ɪndʒərɪz, | ənd aɪ daʊnt 'wɒnt tu.

ðə 'kwɛstʃən wɪ 'wɒnt tu 'ɑːsk | ɪz əz 'mʌtʃ 'aʊə bɪznəs əz 'juːəz.

'wɔɪ", fɪ sɛd, | "aɪ d nəʊ aɪ 'daɪə ju wɜː ɛnɪwɛə nɪə 'hɪə."

"aɪ d nəʊ aɪdaɪə 'ju: wɜː | ʌntɪl 'rɪ'sntlɪ", hɪ rɪtəːnd.

wi "θɔ:t wi wə prə "grɛsɪŋ | "naʊ wi nɒw wɪ ər ɒvnlɪ "tʃeɪndʒɪŋ.

VI. Longer sentences and connected texts involving the use of both tunes with and without emphasis.

1.

aɪ 'daʊnt wɒnt əd'vaɪs fə maɪ'self; | 'gɪv "hɜ: sʌm.

2.

aɪ m "sɒrɪ ðər ɪznt enɪ "faɪə fə ju; | 'hiə z səm 'hɒt "wɔ:tə ðəʊ.

3.

ɪt dɪ'pendz ɒn ðɪ ɪ "dɪʃnz | əz tu 'haʊ mɛnɪ ju kən get aʊt əv

ðə 'mʌnɪ.

4.

ðə ɪ bi "nəʊ dɪfɪklɪ əbaʊt ðɪ ɪm "pɔ:tnt kwɛstʃənz: | ðə 'nevər

"ɪz: | ɪt s ðə "traɪflz ðət "kaʊnt.

5.

"ai hævnt ə "pɛni in ðə "wɜ:lɪd." "kɑ:nt ju "ɜ:n wʌn?

"ʌðə pi:pl du:."

6.

'ɪz juvər əb "dʒɛkʃn | ən əb 'dʒɛkʃn tə 'mæriɪdʒ əz ən ɪnstɪ'tju:ʃn,

ə 'mɪəli ən əb 'dʒɛkʃn tə 'mæriɪdʒ ↑mi: 'pɜ:sɒli?

7.

ai 'sæt 'nekst hɜ; | ænd ai 'nevə sɛd ə ↑sɪŋgl 'θɪŋ tu hɜ | ðə

'həʊl 'taɪm | — 'kʊdnt 'θɪŋk əv ə ↑blesɪd 'wɜ:d. | ænd nɒt

ə "wɜ:d dɪd 'fi: seɪ tə 'mi:.

8.

"ai m 'glæd ju: v 'kʌm sɜl | ai wəz 'wʌriɪŋ 'wɒt tə 'du:."

"oʊ, ju "ni:dnt "wʌri", sɛd dʒɪmi kærɪdli. | "ɪt s "nɒt soʊ

"sɪəriəs əz ɪt "lʊks".

9.

"hevnz, "wɒt əm aɪ tə "du:. aɪ v "dʌn "ɛvrɪθɪŋ."

"jes, "ju: "hæv, bət "ʃi: 'hæznt. "ʃi: z dʌn "nʌθɪŋ. ʃi dʌznt

nʊv "hʌv tʊ. "ju: v gɒt tə "ʃʊv hɜ.

10.

"nɒnsns! "ðæt ætɪtʃu'd ɪz 'oʊld-"fæʃnd. ðɪs ɪz 'nʊv 'lɒŋgər

ən 'eɪdʒ əv pə"rɒʊkiəlɪzm bət əv ,kɒmpɪ"tɪʃn, ɪn 'ɑ:t ənd

'saɪəns | 'dʒʌst əz 'mʌʃ əz ɪn 'kɒməs — ,kɒv-ɒpə'reɪʃn wɪð

juər "əʊn grʊp, bət wɪð 'ðʊz aʊt"said ɪt, ,kɒmpɪ'tɪʃn

tə ðə 'deθ.

11.

"ðæ," hi sæd, | "it s 'ɔ:l 'ɒltəd. | ðær ɪznt ə "sɪŋgl 'θɪŋ, | nɒt ə 'tʃær, | ɔr ə 'fʊtstʊl, | ɔr ə 'kændlstɪk | ðæt 'ɪznt ɪn 'sʌm 'pleɪs | wɛər ɪt 'wɒznt. | ənd ðə ru:m dʌznt lʊk ə "bɪt 'betə, | ənd ju wʊnt bi ə "bɪt betə 'pli:zɪd wɪð ɪt | tə'mɒrəʊ."

12.

A. "ʊ, bɪfɔə ðɪ 'end əv ðə 'wɪk | aɪ ʃɪ əv gɒt 'rɪd əv hɪm. | aɪ l 'seɪ hi 'daɪd ɪn 'pærɪs | əv 'æpəpleksɪ. | "lʊts əv pi:pl daɪ əv æpəpleksɪ, | 'kwaɪt 'sʌdnli, | 'dʊnt ðeɪ?" |

B. "jes, | bət ɪt s hɪ'redɪtəri, maɪ dɪə feloʊ. | ɪt s ðə sɔ:t əv θɪŋ ðæt 'rʌnz ɪn "fæmɪlɪz. | ju' d "mʌʃ betə seɪ ə sɪ'vɪə "tʃɪl."

A. ju ə 'ʃʊər ə sɪ'vɪə 'tʃɪl ɪznt hɪ'redɪtəri? |

B. "əv 'kɔəs ɪt ɪznt!" |

A. "veri 'wɛl, ðen. | maɪ 'pʊə 'brʌðər | ɪz 'kæɪd 'ɒf 'sʌdnli | ɪn 'pærɪs, | baɪ ə sɪ'vɪə 'tʃɪl. | "ðæt gets rɪd əv "hɪm."

13.

ə 'fju: 'ɪvniŋz əgəʊ | aɪ wəz 'helpɪŋ ə 'frend | tə 'meɪk 'aʊt ə 'lɪst əv ɪnvi'teɪʃnz | fər ə 'pɑ:ti ʃɪ wəz gɪvɪŋ. | ðə 'lɪst gru ↑lɒŋgər ən 'lɒŋgə, | ənd 'faɪnəli | aɪ 'sed: |

"'ɪf ju ɪn'vaɪt 'eni "mɔə pi:pl | ju l 'spɔɪl ðə 'həʊl 'θɪŋ, | bɪkɒz juə 'ru:m ɪznt "lɔ:ðz ɪnʌf fə 'ðɪs kraʊd. | "mʌst ju ɪnvaɪt ɔ:l ðɪ:z? | 'mɪsɪz 'bi:, fər ɪnstəns? | aɪ 'θɔ:t ju dɪdnt "laɪk hɜ:. | ənd 'mɪs 'kju:z | ju 'seɪ ʃɪ z sɒv "spɔɪtful | ənd 'ɔ:lweɪz 'rʌbz ju ðə 'rɒŋ 'wei."

"ʃɪ "dʌz, 'tu:. | bət aɪ sɪmplɪ "kəʊnt lɪv hɜr 'aʊt. | 'nɔ: mɪsɪz 'bi:." |

"ou, 'waɪ hævnt ju ðə 'kʌrɪðz tə ↑stop dʌŋ wɒt ju 'dʊnt 'wɒnt tu?" aɪ kraɪd. | "'sɪ:mz tə "mi: | ju ər "ɔ:lweɪz 'rʌnɪŋ ə'bʌʊt wɪð 'pi:pl hu 'dʊnt 'mætə, | 'nɒt bɪkɒz ju ɪn "dʒɔɪ ɪt, | bət bɪkɒz ðeɪ ɪks"pekt ɪt | ɔ ju "θɪŋk ðeɪ du:."

"evriθiŋ iz teikn siəriəsli in "ði:z grim dei:z, | 'i'vn 'ʃɔt
 'stɔ:rɪz. | ðər iz 'sed tə bi ə di'mɑ:nd fə ʃɔt stɔ:rɪz, | bi'gɔtn
 əmɑŋst menɪ "lðə θiŋz, | bəi ðæt 'rɛkləs 'pɛərnt, | ðə 'spɪrɪt
 əv ði 'eɪdʒ. | ðər "iz nɒv sʌtʃ di'mɑ:nd. | ðə 'wʌn ənd 'oʊnli
 di'mɑ:nd | 'puə 'wiərið hju'mænɪti hæz 'fɛvə 'meɪd, | ɔr ɛvə
 "wɪl meɪk, əv ðə stɔ:ri-tɛlə, | bi hi əz 'lɒŋ-'windɪd əz 'rɪʃədsn |
 ɔr əz 'brɛθləs əz 'kiplɪŋ, | iz tə bi meɪd 'self-fə'gɛtful fər ə
 si:zn. | 'ɪntrɛst mi 'sɑmhɑv, | 'ɛnihɑv; | meɪk mi 'maɪndləs
 əv ðə 'ru:m aɪ m 'sɪtɪŋ ɪn, | ɔr əv ðə 'pi:pl ə'baut mi; | 'su:ð
 mi, | ɪk'saɪt mi, | 'tɪkl mi, | 'meɪk mi "bɛtə, | 'meɪk mi "wɜ:s;
 'du: wɒt ju "laɪk wɪð mi, | oʊnli 'meɪk ɪt 'pɒsɪbl fə mi tə
 kɪp 'ʃri:dɪŋ 'ɒn, | ənd ə 'dʒɔɪ tə 'du: sɒv. | 'ðɪs iz əvə di'mɑ:nd. |
 ðər iz 'nʌθɪŋ ʌn'ri:znəbl ɪn ɪt. | ɪt iz ə 'mætər əv ɪks'pri-
 riəns. | 'ɔθəz həv dʌn 'ʃɔ:l 'ðɪs fər əs, | ənd ə 'du:ɪŋ ɪt tə 'dei. |
 ɪt s ðəə 'treɪd, | ənd ə 'glɔ:riəs wʌn.

15.

ðə 'streɪndʒə 'keɪm 'ɜ:lɪ ɪn 'februəri, | wʌn 'wɪnəri 'dei, | θru
 ə 'baɪtɪŋ 'wind | ənd ə 'draɪvɪŋ 'snɒv, | ðə 'lɑ:st 'snɒv:ɔ:l əv
 ðə 'jiə. | hi 'keɪm oʊvə ðə 'daʊn, | 'wɔ:kɪŋ frəm 'bræmblhɛst
 'reɪlweɪ steɪʃn, | ənd 'kæriŋ ə 'lɪtl 'blæk pɔ:t'mæntɒv | ɪn
 hɪz 'θɪkli 'glɑvd 'hænd. | hi wəz 'ræpt 'ʌp frəm 'ʃhed tə 'fʊt, |
 ənd ðə 'brɪm əv hɪz 'sɒft 'fɛlt 'hæt | 'hɪd 'fɛvri 'ɪnf əv hɪz
 'feɪs | seɪv ðə 'ʃaɪnɪŋ 'tɪp əv iz 'nɒvz; | ðə 'snɒv həd 'paɪld
 ɪtsɛlf əgeɪnst hɪz 'ʃəʊldəz ən 'tʃɛst, | ənd 'ædɪd ə 'waɪt 'krɛst |
 tə ðə 'bɛ:dn hi 'kærið. | hi 'stægəd ɪntə ðə "ʃkɒtʃ ənd
 'hɔ:sɪz" | 'mɔə 'ded ðən ə'laɪv, | ənd 'flaŋ hɪz pɔ:t'mæntɒv
 daʊn. | "ə'faɪə", hi kraɪd, | "ɪn ðə 'neɪm əv 'hju:mən 'tʃæri:ti |
 ə 'ru:m ənd ə 'faɪə!"

hi 'stæmpt | ən 'ʃʊk ðə 'snɒv frəm ɒf hɪmsɛlf ɪn ðə 'bɑ:, |
 ənd 'fɒləʊd mɪsɪz 'hɔ:l ɪntə hə 'gɛst pɔ:lə | tə 'straɪk hɪz

'bɑ:ɡən. | ənd wið 'ðæt mʌtʃ intrə'dʌkʃn, | 'ðæt | ənd ə 'kʌpl
əv 'sɒvrɪnz flɑɡ əpɒn ðə teɪbl, | hi 'tʌk ʌp hɪz 'kwɔ:təz ɪn
ði 'ɪn.

16.

ə 'veri 'æbsnt-'maɪndɪd 'bɪʃəp | wəz 'wʌns 'trævliŋ baɪ 'treɪn |
ɪn hɪz 'daɪəsis, | ənd 'wen ðə 'tɪkɪt-kələktə | 'keɪm fə ðə
'tɪkɪts, | ðə 'bɪʃəp 'kʊdnt 'faɪnd 'hɪz. | "'nevə 'maɪnd, mɪ
lɔ:d", sɛd ðə tɪkɪt-kələktə, hu njuː hɪm 'wel, | "ɪt ɪ 'duː ət
ðə 'nekst 'steɪʃn". | bət ət ðə 'nekst 'steɪʃn | ðeə wəz ðə 'seɪm
'dɪfɪklɪ: | ðə 'bɪʃəp 'kʊdnt 'faɪnd hɪz 'tɪkɪt 'eniweə. |

"'dount 'bʊðər əbaʊt ɪt; | ɪt "riəli dʌznt 'mætə", sɛd ðə tɪkɪt-
kələktə kaɪndli. |

"'nou, 'nou, | aɪ "mʌst 'faɪnd ɪt", sɛd ðə bɪʃəp ɪn dɪstres, | ənd
'tə:nɪŋ aʊt ɪz 'pɒkɪts əz hi 'spəʊk, | "aɪ 'wɒnt tə 'nou weər
aɪ m "goɪŋ."

17.

'hiə wi v biːn ʃəri: 'jɪəz | 'berɪd ɪn ðə 'kʌntri, | ənd əz 'hæpɪ
əz ə 'bɜ:d | ðə 'həʊl 'taɪm. | aɪ 'seɪ əz ə "bɜ:d, | bɪkɒz "ʌðə
pi:pi həv ju:zd ðæt sɪmɪli | tə dɪs'kraɪb "æbsəlʊt 'tʃɪəflnəs,
ɔ:lðəʊ aɪ 'dount bɪli:v 'bɜ:dz ər ʃeni 'hæpɪə ðən 'eniwaɪ
'els, | ənd ðeɪ "kwɒl dɪs"ɡreɪsfulɪ. | aɪ v biːn 'hæpɪ ðen, w
ɪ seɪ, | əz ðə "best əv bɜ:dz, | ənd əv hæd 'si:znz ə
'sɒlɪtju:d | ət 'ɪntəvlz | bɪfɔə 'naʊ | 'dʒʊəriŋ 'waɪf | 'dʌl ɪz ðə
ʃlɔ:st 'wɜ:d tə dɪs'kraɪb maɪ 'steɪt əv 'maɪnd. | "'evrɪbɒdɪ,
ɪt ɪz 'tru:, | 'wʊdnt 'laɪk ɪt, | ənd aɪ hæd sɛm 'vɪzɪtəz hɪər
ə 'fəʊnɪt əɡəʊ | hu 'left | ʌftə 'steɪŋ əbaʊt ə 'wɪk | ən
"klɪəli nɒt ɪn" dʒɔɪŋ ðəmsɛlvz. | ðeɪ 'faʊnd ɪt 'dʌl, | aɪ 'nou,
bət "ðæt, əv kɔəs, wəz ðeər 'əʊn "fɒlt; | 'hʌv kən ju meɪ
ə 'pɜ:sn 'hæpɪ əʃtəɪnst hɪz 'wɪl? | ju kən 'nɒk ə ʃɡreɪt 'dɪ
ɪntə hɪm | ɪn ðə 'weɪ əv "lɜ:nɪŋ | ənd wɒt ðə 'sku:lz 'kɔ:
"ekstrəz, | bət ɪf ju 'traɪ fər "evə | ju 'wəʊnt 'nɒk ʃeni 'hæp

næs | intʊ ə 'biŋ hu "hæznt got it "in him tə "bi: hæpɪ. | ði
'ounli ri'zʌlt, | 'prɒbəbli, | wʊd "bi: | ðæt ju 'nɒk juər 'oun aut
əv juə "self.

18.

it iz ik'stri:mli 'difɪklt | tə 'geɪdʒ ðə 'wɛər ən 'tɛər əv 'wɜ:k |
ðæt wi ə 'nɒt 'ju:st tə 'du:. | 'ɛvri 'mæn | iz 'æpt tə 'θɪŋk hɪz
"neɪbə hæz ən'i:zi 'taɪm əv it. | 'hi: hu 'delvz fər iz 'brɛd |
'tɔ:ks əz ɪf "ɔ:l ðə 'wɜ:k əv ðə 'wɜ:ld wəz ʃdʌn bə 'hændz. |
ðə 'mæn əv "bɪznəs | 'θɪŋks ɪn iz "hɑ:t, | ðæt "pɔɪts ənd
"peɪntəz "pleɪ. | ðə 'mæn əv 'lɛtəz | 'ɛnvɪz ði 'ɑ:ti'zæn | hu:z
'wɜ:k 'grouz ʃaʊə bə 'aʊə | ɪn rɪs'pɒns tə ði 'ɛfət 'spɛnt ɒn
it. | ə "plɑ:ntəz laɪf | saʊndz laɪk ən 'ɛvə'lɑ:stɪŋ 'hɒlɪdɪ ɒn
'hɔ:sbæk. | ənd "mʊst əv əs | həv 'hæ:d əv mɪstə 'da:wɪnz
'haʊskɪpə | hu 'θɔ:t hə 'mɔ:stə wʊd bi ʃɔ:l ðə 'betə | tə
" samθɪŋ tə 'du:."

19.

əv 'wɪljəm ən 'dʒɒn 'skɒt, | 'ɑ:ftəwɔ:dz 'lɔ:d 'stouəl | ənd 'lɔ:d
'eldən, | 'lɔ:d 'rʌsl 'ju:st tə 'tɛl wɪð ʃɪnfɪnɪt 'zɛst | ə 'stɔ:ri
wɪf hi dɪ'kleəd tə bi ʃhaɪli 'kærəktə'rɪstɪk | əv ðə "mɛθədz |
bəi wɪf ðeɪ meɪd ðɛə 'fɔ:ʃənz ənd pə'zɪʃn. | 'wɛn ðeɪ wə 'jʌŋ
'mɛn ət ðə 'bɑ: | | 'hævɪŋ hæd ə 'strʊk əv prə'fɛʃnəl 'lʌk, |
ðeɪ dɪ'tɜ:mɪnd tə "sɛlɪbreɪt ði əkeɪʒn | bəi hævɪŋ ə 'dɪnər ət
ə 'tævən | ənd 'goɪŋ tə ðə 'pleɪ. | 'wɛn it wəz 'taɪm tə 'kɔ:l
fə ðə 'rɛkɔ:ŋ, | "wɪljəm skɒt | 'drɒpt ə 'ɡɪni. | 'hi ənd hɪz
'brʌðə ʃsɛɪft fɔr it ɪn veɪn, | ən 'keɪm tə ðə kən'klu:ʒn | ðæt
it əd 'fɔ:lɪn bɪtwɪn ðə 'bɔ:dz | əv ði ʌn'kɑ:pɪtɪd 'flɔə. |
"ðɪs iz ə 'bæd 'dʒɒb", sɛd wɪljəm; | "wi mɛst 'ɡɪv ʌp ðə
pleɪ." |

"stop ə 'bɪ", sɛd dʒɒn; | "'aɪ nɒv ə trɪk wəθ 'tu: əv 'ðæt", |
 ənd 'kɔ:ld ðə 'weɪtrəs. |

"'betɪ", sɛd hi, | "wi v 'drɒpt 'tu: 'ɡɪnɪz. | 'si: ɪf ju kən 'faɪnd
 ðəm". | 'betɪ wɛnt 'daʊn ɒn ə 'hændz ən 'ni:z, | ənd 'faʊnd
 ðə 'wʌn ɡɪni, | wɪtʃ əd 'rɔ:ld ʌndə ðə 'fɛndə. |

"ðæt s ə 'veri 'ɡʊd 'ɡɜ:l, betɪ", sɛd dʒɒn skɒt, | 'pɒkɪtɪŋ ðə
 'kɔɪn; | ənd 'wen ju 'faɪnd ðɪ "'ʌðə, | ju kən 'ki:p ɪt fə juə
 'traʊbl." | ənd ðə 'prʊdnt 'brʌðəz | 'wɛnt wɪð ə 'laɪt 'hɑ:t tə
 ðə 'pleɪ, | ənd 'sɒv ɪ'vɛntʃʊəli | tə ðə 'bɛnʃ ənd ðə 'wʊlsæk.

20.

dɛks'terɪtɪz əv 'freɪz | 'sʌmtaɪmz rɪ'kɔɪl wɪð †daɪər ɪ'fɛkt
 əpɒn ðɛər 'ɔ:θə. | ə 'veri 'pɒpjʊlə "klɛ'dʒɪmən əv maɪ əkweɪn-
 təns | "praɪdz hɪmsɛlf | ɒn 'nevə fə'ɡetɪŋ ən ɪn'hæbɪtənt əv
 hɪz 'pæɪrɪʃ. | hi wəz "stɒpt wʌn deɪ ɪn ðə "strɪt | bʌɪ ən
 ə'ɡrɪ:vɪd pə'ɪrɪʃə | 'hu:m, | tə 'ju:z ə 'hɒʊmli 'freɪz, | hi 'dɪdnt
 'nɒv frəm 'ædəm. | 'rɛdi ɪn rɪ'sɔ:s | hi prə'dju:st hɪz 'pɒkɪt-
 bʊk, | ənd 'heɪstɪli 'dʒɒtɪŋ 'daʊn ə mɛmə'fɹændəm əv ðə
 pə'ɪrɪʃnəz 'ɡrɪ:vns, | hi 'sɛd, | wɪð ən ɪn'sɪnjuerɪŋ 'smaɪl, |
 ɪt s 'sɒv "stju:pɪd ɒv mi, | bət aɪ 'ɔ:lweɪz fə'ɡet haʊ tə 'speɪ
 juə 'neɪm." | "'dʒeɪ — 'ou — 'ɛn — 'i: — 'ɛs," wəz ðə ɡrɛf
 rɪspɒns, | ənd ðə 'ʃɛpəd ənd ðə 'ʃɪp | wɛnt ðəə 'sevrəl 'weɪz |
 ɪn 'mju:tʃʊəl dɪs'ɡʌst.

21.

ðə 'haʊs-sɜ:dʒn əv ə 'lʌndən 'hɒspɪtl | wəz 'ətɛndɪŋ tə ðɪ
 'ɪndʒərɪz əv ə †puə 'wʊmən | hu:z 'ɑ:m həd bɪ:n sɪ'vriəli
 'bɪtn. | 'æz hi wəz 'dresɪŋ ðə 'wʊnd | hi 'sɛd, | "aɪ 'kɑ:nt
 'meɪk 'aʊt | 'wɒt 'sɔ:t əv 'ænɪml "bɪt ju. | ðɪs ɪz 'tu: "smɔ:l
 fər ə "hɔ:sɪz baɪt, | ən 'tu: "lɑ:dʒ fər ə "dɒgz." | "ʌv sɜ:,
 rɪpləɪd ðə pɛɪsnt, | "ɪt "wɒznt ən "ɛnɪml; | ɪt wəz ə'nəvə

“laiddi.”¹⁾ | ‘juəli ðə ‘fɔ:s əv ə‘bænitɪ kud ‘nou ‘fɜ:ðə
‘gou.

22.

ðə ‘miə ‘fækt əv ‘nevə hæviŋ ə ‘holidi | iz ‘nɒt in it’self
dis’tresɪŋ. | ‘holidiz ɒfn ər ↑ouvnə’reɪtɪd dis’tɜ:bənsɪz əv
ru’ti:n, | ‘kɒstli ænd ən’kʌmfətəbl, | ænd ðei ‘ju:ʒuəli ni:d
ə’nʌðə holidi | tə kə’rekt ðeə ‘ræviðʒiz. | ‘men hu ‘teik ‘nou
‘holidiz | ‘mʌst nɒt, ðeəfɔə, | ‘nesəsəriɪ bi:kʌn ‘ɒbdʒɪkts əv
əvə ‘pɪti. | bət ai kən’fes tə fi:lɪŋ ‘sɒri fə ‘ðouz ‘sɜ:vnts əv
ðə ‘pʌblɪk | hu ə’pærntli | ‘nɒt ounli ‘nevə teik ə ‘holidi
ðəm’selvz, | bət hu spend ‘ɔ:l ðeə ‘laɪvz in ə↑sɪstɪŋ ‘ʌðəz
tə get ə’wei.

it iz ‘prɒbəbli “nou prai’veɪʃn tu ə “beɪdɪŋ məʃɪn mæn |
‘nevə tu ‘entə ðə ‘si: | ʌp’rɔəriəsli ‘hæpi in ðæt ‘elɪmənt |
əz hɪz ‘klaɪənts kən ‘bi: | ‘ðeə ‘pleʒə, in wɪʃ hi hæz ‘nou
‘ʃeə, | ‘dʌz nɒt, | ai i’mædʒɪn, | ɛm’bitə hɪz ig’zɪstəns.
‘similəli, | ‘sɪns ə ‘weɪtər aɪðə “hæz ‘i:tn ɔr iz ‘su:n tu ‘i:t,
wi ‘ni:dnt ‘weist ‘sɪmpəθi | ɒn hɪz ən’endɪŋ ‘tɜ:sk | əv sətɪŋ
sɪ’dʌktɪv ‘dɪʒɪz bɪfɔər ‘ʌðəz. | bət it iz kən’si:vəbl ðæt ‘sʌm
əv ðouz ↑wɪəri ænd dɪ’dʒektɪd ‘men | hu:m wʌn ‘si:z ət
vɪk’tɔ:riə fər igzæmpl, | in ðə ‘sʌmə, | i’tɜ:nəli ‘meɪkiŋ ən
ɛfət, | haʊ’evər ‘ʌnsək’səsful, | tə ‘koup wɪð ði ‘eksədəs əv
lændənəz tə ðə ↑sauθ ‘koust, | ‘riəli wud ‘laɪk “ɔ:lsou, | tə
i’pouz ɒn ‘braɪn ‘bi:tʃ. | bət ‘nou. | “ðeə destɪni iz fər
evə tə ‘help ‘ʌðəz tə ðæt pærədəɪs, | ænd ri’mɛɪn ət vɪk’tɔ:riə
əm’selvz. | ‘dʒʌst əz ‘mouzɪz wəz dɪ’naɪd ðə ↑ʃɪldrən əv
ɪzriəlz ‘prɒmɪst lænd, | ‘sou ə ðə ‘pɔ:təz. | ði “endʒɪn draɪvə
ən gou, | ðə “stoukə kən gou, | ðə “gʊ:d kən gou – | ɪndi:d
ei “mʌst gou – | bət ðə ‘pɔ:təz get ‘nou ‘niərə ðən ðə
æriðʒ ‘ðəz | ænd ‘ðen ‘wi:l ‘bæk əgeɪn.

1) Cockney pronunciation

æt 'faɪv ə'klɒk ðə 'fɒləɪŋ 'deɪ, ðɪ 'oʊld 'mæn 'sæt ə'loun,

ə sɪ'gɑ: bɪ'twi'n hɪz 'lɪps, ænd ɒn ə 'teɪbl bæ hɪz 'saɪd,

ə 'kʌp əv 'ti:. hɪ wəz 'taɪəd, ænd bɪ'fɔə hɪ əd 'fɪnɪʃt hɪz

sɪ'gɑ: | hɪ 'fel ə'slɪp. | ə 'flaɪ sæld ɒn ɪz hæð, hɪz 'brɪðɪŋ

'saʊndɪd 'heɪvɪ ɪn ðə 'draʊzɪ 'saɪləns, hɪz 'ʌpə 'lɪp ʌndə ðə

'waɪt mə'stɑ:ʃ | 'pʌft ↑ɪn ænd 'aʊt. frəm bɪ'twi'n ðə 'fɪŋgəz

əv hɪz ↑veɪnd ən 'rɪŋkld 'hænd | ðə sɪ'gɑ: 'drɒpɪŋ ɒn ðɪ

'emptɪ 'hɑ:θ, 'bænd ɪtself 'aʊt.

it "si:mz tə "mi: | ðæt in "juə pleɪs | aɪ d 'kʌm 'hiər | ət 'li:st

— . . . — — .
nʌns ə 'wi:k." "ou nou, ju "wʊdnt", sɛd ði lðə mæn. "ju

. . . — . . . — . — .
θɪŋk ju 'wʊd, bət ju "wʊdnt. ju 'wʊdnt hæv "taɪm. ju d

. . . — . . . — . — .
ɔ:lweɪz "mi:n tə 'gʊv, bət ju 'neɪvə "wʊd gʊv. ðə z 'bɛtə

— . — . — . — . — . — . — .
ʌn ðən "ðæt "hiər in "pæɪs. "ɪtəli z ðə pleɪs tə si

. — . — . — . — . — . — .
pɪktʃəz; 'wert tɪl ju 'get "ðə. "ðə ju "hæv tə gʊv; ju

— . . . — .
'kɑ:nt du ɛnɪθɪŋ "els."

ðæ wəz ən ɪn'dɪgnənt 'lɛtə frəm ə ,kɒrəs"pɒndənt 'jɛstədɪ,

kəm'pleɪnɪŋ əv ðə bɪ'heɪvjər əv ə "reɪlweɪ pɔ:tər ət vɪk-

"tɔ:riə, ɒn rɪ'sɪvɪŋ ə 'tɪp əv "sɪkspəns fə 'kæriɪŋ ə "hænd

bæg 'θɜ:tɪ 'ja:dz tu ə 'tæksɪ-kæb. ən 'ɪnsɪdənt əv "ðɪs

kaɪnd 'meɪks wʌn ↑mɒə kən'vɪnst ðæn "evə ðæt ɪt wʊd bi

ə 'greɪt 'dɪl "bɛtə ɪf "reɪlweɪ pɔ:təz ənd "ʌðə pi:pl hu

ɪkspekt tɪps wʊd 'kæri ə 'tærɪf 'raʊnd ðəə 'neks, 'fɔɪŋ əs

ɪg↑zæktli 'haʊ 'maɪf ðeɪ wʊd 'laɪk əs tə 'peɪ. ɔ ðeɪ 'maɪt

wɛər ə "neɪkləs əv 'lɪtl 'kæləd ɪ'lektrɪk 'bʌlbz wɪf wʊd 'fɔʊ

ˈlaɪts | əv ˈdɪfrənt ˈkʌləz | fə ˈdɪfrənt ˈsʌmz. | ˈðʌs | ə ˈɡɔːstlɪ

ˈɡriːn laɪt swɪftlɪ ɒn | wʊd ˈmiːn ˈtʌpəns, | ə ˈbluː laɪt ˈsɪks-

pəns, | ə ˈrouzi laɪt | ə ˈʃɪlɪŋ, | ə ˈhiːliətrʊp laɪt | ˈtuː ʃɪlɪŋz,

ænd ˈsou ɒn | tə ðə ˈreɪnbʊv-ˈkʌləd ˈlaɪt ðət ˈment ə ˈpaʊnd ˈnəʊt.

ˈreɪlweɪ pɔːtəz ʃʊd rɪˈmembə | ɪn ðə ˈmɪntaɪm | ðət ˈməʊst

əv əs ˈlaɪk ɡɪvɪŋ ˈtɪps. | wɪ ˈlʊŋ fə ðɪ əˈfektɪv əv əvə ˈfeləʊ

ˈkrɪtʃəz, | ænd ˈɪf wɪ kən ˈbrɪŋ ðə ˈlʌv laɪt | ɪntu ə ˈpeər əv

ˈhjuːmən ˈaɪz | fə sou ˈsmɔːl ə ˈsʌm əz ə ˈʃɪlɪŋ, | wɪ kən ˈsaɪð

ðə mʌni ˈwel ˈspent. | ˈwʌn əv ðə ˈtʃɑːmz əv bɪŋ ˈrɪtʃ mʌst

ˈbiː | ðət ju kən ɡɪv ɪ ˈnɔːməs ˈtɪps | tu ˈevrɪbɒdi hu ˈluːks əz

if hi 'wɒntɪd wʌn, | ənd 'pɑ:s θru ðə 'wɜ:lɪd | tu ə pə'petʃuəl
 ə'kʌmpənɪmənt | əv 'hæpɪ, ə'fækʃənət 'feɪsɪz. | 'hau 'mɪzrəbl
 ən ɪks''piəriəns ɪt 'ɪz | tə si' ə 'reɪlweɪ pɔ:tə | 'dʒʌst ɑftə ju
 əv 'tɪpt hɪm | 'lʊkɪŋ əz ɪf hi ↑dɪdnt 'keər ɪf ju wə 'dæd.
 'hau 'hɑ:d ɪt ɪz | tə 'beə ðə 'dɪsəpru'vɪŋ 'fraʊn | əv ən 'ʌndə-
 'tɪpt 'weɪtə. | tu 'ʌndətɪp | ɪz tə meɪk 'tu: 'pi:pl 'retʃɪd | - ðə
 'tɪpt ənd ðə 'tɪpstə. | 'ɪf əv ju 'li:vz ðɪ 'ʌðə | 'blʌʃɪŋ fə 'hju:mən
 'neɪtʃə. | ə 'reɪlweɪ pɔ:tə maɪt 'i:zɪli fægɪv ðə mə'tɪəriəl rɒŋ ju
 həv dʌn hɪm; | hi 'kænət fə'gɪv ju | fə hævɪŋ dɪs'trɔɪd hɪz 'feɪə.

ðə lɪtl kwi:n.

— . . . | . . . — . — . — .
 'wʌns əpən ə 'taɪm | ðə wəz ə 'kiŋ hu ↑feɪld tə 'pli:z hɪz

ˈsʌbdʒɪkts | ənd 'wɒz ɪn "kɒnsɪkwəns | ɪn 'ɪnstənt 'perɪl.
 . . . — . — . . . | . — . — .

'hʌrɪdlɪ kə'lektɪŋ ↑sʌɪf 'treɪzəz əz hɪ 'kud, 'hi' ənd hɪz 'jʌŋ
 . . . — . — . . . | . . . — . — .

'kwi:n | 'krɒst ðə "frʌntɪə 'wʌn 'naɪt | wɪð ə 'fju: 'feɪθfʊl
 . . . — . — . — . | . . . — . — .

rɪ'teɪnəz | ənd 'setld ɪn ə sɪ'ʌklu:dɪd 'kɑ:sl | ɪn ə 'frendlɪ 'kʌntri.
 . . . — . — . — . | . . . — . — .

ɒn ðə 'fə:st 'wet 'deɪ | ðə 'kwi:n wəz 'mɪsɪŋ. 'haɪ ənd 'ləv
 . . . — . — . — . | . — . — . — . | . — . — .

ðə rɪ'teɪnəz 'sɜ:tft fɔ hæ, | ənd ət 'lɑ:st ʃɪ wəz dɪs"kʌvəd | ɪn
 . . . — . — . — . | . . . — . — . — . | . . . — . — .

ðə 'mɪdl əv ən ↑əʊpən 'speɪs ɪn ðə 'fɒrɛst, 'həʊldɪŋ ʌp hæ
 . . . — . — . — . | . . . — . — . — . | . — . — .

'feɪs tə ðə 'reɪn. "hɒrə strɪkən | ðeɪ 'hʌrɪd tʊ hɜr 'eɪd; bət ʃɪ
 — . . . — . | . . . — . | . — . — . — . | . . . — . — .

— . — . —
 'weivd ðəm 'bæk. "'du: let mi 'steɪ ə lɪtl 'lɒŋgə," ʃi plɪ:dɪd.
 — . — . — . — . — . — .
 "ɔ:l maɪ 'laɪf aɪ həv 'lɒŋd tə 'fi:l ðə 'reɪn ænd aɪ wəz 'nevər
 ə'laʊd tu. "ɔ:l maɪ 'laɪf ðeə həv bi:n 'kɒʊtʃɪz ænd ʌm'breɪz."
 — . — . — . — . — . — .
 ænd ə'geɪn ðə 'lɪtl 'kwɪ:n 'held ʌp hɜ: 'feɪs tə ðə 'drɒps.

No. 27.

ɑ'ftə ðə θɪətə.

— — — . — . — . — . — . — .
 "'lʊk 'hiə," hi sɛd, "'dɒʊnt rʌn ə 'weɪ laɪk 'ðɪs." ɪt s'pɔ:riŋ.
 — — — . — . — . — . — . — .
 'ju: 'weɪt 'hiə ænd aɪ l 'get ju ə 'tæksɪ."
 — — — . — . — . — . — . — .
 "'oʊ, bət aɪ 'ɔ:lweɪz ɡoʊ baɪ 'tju:b," ʃi sɛd.
 — . — . — . — . — . — . — . — .
 "ju 'kɑ:nt ɡoʊ baɪ tju:b tə'naɪt, 'nɒt ɪn ðɪs 'reɪn. ænd ju

luk "fraiffuli "taeð."

fi 'glænst æt him 'oðli, ænd 'læft æ litl.

"du: ai?" fi sæd. "wæl ai m "nɒt. nɒt æ"bit taeð ænd ai

kæn "kwait wæl gou bai tju:b. it s"kwait 'klous."

"ju 'kænt du 'fɛniθiŋ æv ðə 'sɔ:t. 'stænd 'hiər 'aʊt æv ðə

"reɪn wail ai 'get æ 'tæksɪ. ænd 'ɒf hi 'ræn.

fər æ "moumənt fi wəz ɒn ðə 'vɜ:dʒ æv 'ʃræniŋ 'ɒf bai hæ'self,

'goɪŋ tə ðə 'tju:b æz 'ju:ʒuəl ænd 'getɪŋ 'houm hær 'ʃaʊn 'weɪ,

fɔ 'waɪ ʃʊd fi bi 'fɔ:st intʊ ən iks'pɛnsɪv 'tæksɪ? bət fi

θɔ:t it wʊd bi "ru:d ænd 'weɪtɪd.

Section A.

Examples I. Tune I.

Sentence stress is marked in all the examples given. In section A I examples are arranged according to the number of stressed syllables in the sentence.

a) Simplest kind of statement (word, phrase, or sentence).

One stress.

'Yes.	I 'can't.	Good 'morning.
'No.	We 'did.	I 'want to.
'You.	Of 'course.	It's a 'new one.
'Me.	'Plenty.	I 'found it there.
'There.	'Tea-time.	I can 'see it.
	'Open.	I'm in a 'hurry.
	'Thank you.	

Two stresses.

Good 'after'noon.	'Very 'difficult.
'Too 'long.	That was 'badly pro'nounced.
'Not 'bad.	It's 'time to get 'up.
'Quite 'right.	It 'wasn't 'ready.
'Not at 'all.	'Three or 'four.

I 'don't think I 'can.
 I 'don't want to 'go.
 I 'wonder what they 'think
 about it.
 He 'thinks I'm 'joking.
 He 'quite a 'grees with me.
 We 'all went to 'Kew.
 The 'flowers were 'beautiful.
 I 'can't under'stand it.
 That's a 'very good 'book.
 I 'can't see that it 'matters
 much.
 I'm having a 'lesson a 'day.
 'I've 'lost my 'handbag," she
 said in distress.

Three Stresses.

It 'isn't e'xactly what I 'want.
 I 'haven't 'seen him since 'Mon-
 day.
 It's a 'very 'nasty 'day.
 The 'house is 'old-'fashioned.
 It's the 'finest 'thing in the
 'world
 He was 'very suc'cessful in his
 'work.
 I 'want a 'ticket for 'Birming-
 ham, please.

Four or more Stresses.

I 'heard him 'play at the
 'Albert 'Hall.
 'Alice was be'ginning to get
 'very 'tired.

I 'think it costs 'sixpence.
 I've 'just bought a 'hat.
 It was 'quite 'cheap.
 We 'did what we were 'told.
 The 'house isn't 'large enough.
 I should 'like some infor'mation.
 I shall 'see what I can 'do
 about it.
 He was 'standing where I 'left him.
 He's as 'happy as he de'serves
 to be.
 I should 'like you to 'meet him.
 One can 'never be 'sure.
 "I 'don't think I 'can," he said
 finally.

He's a 'very 'wonderful 'pianist.
 'Now I'm as 'fit as a 'fiddle again.
 They 'all 'brought their 'came-
 ras with them.
 They have a 'jolly little 'boat
 on the 'river.
 "I 'want to 'buy a 'picture," he
 explained, looking vaguely
 round the walls.
 They had 'difficulty in 'finding
 ac'commo'dation.

It's the 'early 'bird that 'catches
 the 'worm.
 'Too many 'cooks 'spoil the
 'broth.

I 'want to 'talk to you about a
 'very 'private 'matter.
 She has a 'very 'small 'private
 'income.
 It was the 'last 'thing I ex-
 'pected to 'find there.
 I had a 'long 'letter about 'last
 'night's 'concert.
 He 'works 'all 'day in the 'City.
 She pre'tends that I 'don't
 know 'anything a 'bout it.

He went 'all the way 'there and
 'back in an 'hour.
 I'm 'very 'glad 'Herbert didn't
 'come with me.
 I'm 'sending you 'two 'tickets
 for the 'theatre.
 'What a 'pity he 'couldn't come
 'sooner.
 He 'came to 'call 'yesterday
 'after'noon.

b) Questions requiring answers other than "yes" or "no".

One Stress.

'Where?
 'Why?
 'Who?

'Which?
 'When?

Two Stresses.

'How 'many?
 'What 'for?
 'What 'kind?
 'How 'often?
 'What can you 'see?
 'Where shall we 'go?
 'What's on the 'table?
 'When will you have 'finished?
 'Where have you 'put it?
 'Why can't you 'see it?
 'What's the 'time?
 'When are you 'going?

'Where can I 'find it?
 'What kind do you 'like.
 'Why don't you 'alter it?
 'Who 'says so?
 'How much does it 'cost?
 'What's your 'name, my good
 woman?
 'How do you 'do?
 'What's 'this?
 'What does "humble" mean?
 'How 'old are you?
 'Where's your 'Mother?

Three Stresses.

'What are you 'going to 'do
about it?
'Where are you 'spending your
'holidays?
'How many 'times have you
'been there?
'How do you 'think he's 'look-
ing?
'Which of these 'books have
you 'read?
'When are you 'going a'broad
again?

'Why didn't you 'find out 'sooner?
'Which 'way did they 'go?
'How do you 'know it's 'wrong?
"What's it 'all a'bout?" he
asked angrily.
"How 'long have you been
'waiting?" he enquired po-
li'tely.
'How many 'pennies are there
in a 'shilling?
'What do you 'call 'this thing?
'What 'colour are your 'eyes?

Four or more stresses.

'Where are you ex'pecting to
'stay during the 'holidays?
'How do you 'like my 'new 'hat?
'Why don't you 'leave it till
to-'morrow 'morning?

"How 'far is it to 'Waterloo
'Station?" he said, looking
anxiously at the clock.
'What 'colour is 'Mary's
'hair.

c) Commands.

'Open the 'door.
'Stop the 'bus.
'Take the 'Tube.
'Let me 'show you.
'Ask him to 'come 'here.
'Send it 'back at 'once.
'Run and 'fetch me a 'hammer,
Tom.

'Fetch me my 'gloves, Mary.
'Don't 'waste so 'much 'time.
'Ring me 'up at e'leven.
'Let me 'show you 'how to 'do it.
'Close your 'books.
'Find 'page 'sixty 'seven.
'Read the 'first 'paragraph.
'Put your 'hands up.

d) Exclamations.

'What a 'cold 'day!
'What a 'nice 'fire!
'How 'lovely it all looks!
'Welcome 'home again!
'What a 'glorious 'view!
'How 'late you are!
'What a 'terrible 'tragedy!

'How 'awful!
'Good 'gracious!
'Here's a pretty kettle of fish!
'Never a'gain!
'Poor 'old 'thing!
'Well I 'never!
'What a 'question!

Tune I. in Long Groups.

I 'heard him 'play at the ↑Al-
bert 'Hall.

It's the 'early 'bird that ↑cat-
ches the 'worm.

'Too many 'cooks ↑spoil the
'broth.

It was the 'last 'thing I ex-
↑pected to 'find there.

I had a 'long 'letter about ↑last
'night's 'concert.

His 'wife was the 'daughter of
a ↑rich 'farmer in 'Derby-
shire.

My 'brother had an ex↑tremely
'interesting ex'perience the
other day.

I 'followed him to a 'tiny
a'partment at the ↑back of
the 'house.

It was 'ten o'clock on a ↑cold
De'cember 'morning.

They 'set out for 'home as ↑fast
as they could 'go.

'Every 'man is ↑apt to 'think
his ↑neighbour has an ↑easy
'time of it.

Examples II. Tune II.

a) Sentences in which something is implied.

It's 'no 'use 'sending for the
'doctor.

I 'wish I could 'tell you all
a'bout it.

I 'generally 'manage to be
'there.

We 'won't con'tinue the 'story.
I 'think it's 'all 'right.

I 'wish I could 'speak 'English
like 'that.

I 'don't think he's 'very 'keen
about it.

It 'wasn't a 'great deal of
'trouble.
You 'needn't 'think about enter-
'taining him.
I 'don't sup'pose he'll ar'rive
till 'just before the 'meeting.
It 'won't take 'long.
I 'shan't expect you to 'meet
me.
It 'seems 'rather a 'pity.
The 'dentist 'won't 'hurt you
very much.

I 'knew you 'wouldn't 'do it.
'I know what you 'mean.
'Don't be 'frightened.
We were 'so 'sorry 'not to be
'able to 'come.
I'm 'sorry to have kept you
'waiting.
I 'wish you 'wouldn't inter-
'rupt.
'That's all 'right.'
'That's the 'sort of 'man he 'is.
'Thanks 'very 'much.

b) Questions requiring the answer "yes" or "no".

'Are you 'quite 'sure?
'Can't you 'see it?
'Can't you 'do it before to-
'morrow 'morning?
" 'Didn't they 'promise to 'do it at
'once?" he asked indignantly.
'Have you been 'staying here
'long?
'Have you been to 'Wembley?

'Do you sup'pose there's 'any
'chance of 'meeting him?
" 'Don't you 'think it would be
'useful?" she asked coaxingly.
'Does this 'train 'stop at 'Clap-
ham 'Junction?
" 'Isn't it 'possible to get a
'doctor?" he said in an an-
xious tone.

c) Requests.

'Let me 'know how you get 'on.
'Don't go 'back just 'yet.
'Say good'bye to 'Grannie for
me.
'May I 'fetch your 'coat?
'Let me 'have a re'ceipt.

'Don't 'trouble to 'answer it.
'Come and 'see me 'soon.
'Send the 'things as 'soon as
you 'can, will you?
'Don't let it be a 'trouble to
you.

'Don't put yourself 'out about
it.
'Let me 'know when you 'get
there.

Ex'cuse me one 'moment.
'Don't let me dis'turb you.
'Don't for'get to 'write to
'Auntie.

Examples of sentences containing more than one sense group.

a) Tune I. Repeated.

The 'house in 'London was
↑given 'up, | and 'most of its
'contents 'sold.

'Then I 'went to 'bed, | for it
was 'getting 'late.

I 'asked him 'all a'bout it, |
but he 'couldn't 'tell me
anything.

I 'wanted to 'see you, | so 'here
I 'am.

The 'fire had been al'lowed to
go 'out, | and the 'room was
↑very 'cold.

I was 'very 'anxious to 'see
him, | so I 'called at his
'house.

The 'Ancient 'Britons 'wore
'paint, | and 'probably had
'fashions in it.

The 'Dutch are 'early 'risers, |
and 'set about their work in
↑good 'time.

He 'stopped | and 'pointed it
'out to me.

There's 'only 'one 'way of 'do-
ing anything, | and 'that's
the 'right way.

I was in a 'hurry, | so I took
a 'taxi.

The 'house 'stood on the ↑out-
skirts of the 'town, | a 'long
'way from the 'road.

It was 'dinner time | before
they had 'finished.

I've taken a 'charming little
'cottage in the 'country, | 'two
'miles from the 'station.

'Why did she 'come 'now, |
when we're so 'busy?

You must 'all be ↑very 'kind
to her | and do 'all you 'can
to 'help.

He dis'covered that she was
des↑pised by the 'servants |
who 'quite 'openly in'sulted
her.

I 'haven't 'time to 'do it, | so
I'll 'leave it till to-morrow.

He 'couldn't 'come, | as he was
a 'way from 'home.

The 'sun was 'shining, | and
'everything looked 'bright.

b) Tune I repeated more than once.

'John said 'something 'more |
which the 'children couldn't
'catch | and 'vanished.

I 'used to 'see him in ↑Kens-
ington 'Gardens | where he
'came in the 'after'noons |
ac'panied by a ↑very
'small 'girl.

The 'thing did not 'move, | it
had 'no 'pulse, | 'no 'breath, |
'no 'colour | — it was
'dead.

It was a 'furious 'windy 'morn-
ing, | with a 'sky 'much
'cleared, | and 'long 'inter-
vals of 'sunshine.

I'll 'come and 'sit by the 'fire |
and 'get 'warm, | and 'then I
shall feel 'comfortable.

I must 'give it 'up | and 'strike
out for my'self, | and 'hang
the 'consequences.

He 'shut the 'door as ↑quietly
as 'possible, | in'tending to
go ↑straight to 'bed | and
a 'void any 'further conver-
'sation.

She 'stopped 'short in 'what she
had been 'saying, | 'noticing
that he ↑wasn't 'listening |
and was 'looking at her with
ex↑treme 'earnestness.

c) Tune II. followed by Tune I.

'As I was in a 'hurry, | I took
a 'taxi.

He 'spent his 'money | as if he
were a 'million'aire.

'When they ar'ived at the
'station | they 'found that
the 'train had 'gone.

What'ever 'method he had
'tried | it was 'clear he had
'failed.

'If he'd 'stayed another 'fort-
night | the 'work would have
been 'done.

For about 'two 'miles | the
'road 'climbs 'upwards.

As a 'matter of 'fact, | I 'find
it 'rather 'difficult.

'Very 'well, then, | I'll 'go.

'Next 'time you're in 'London |
'come and 'see me.

d) Tune II. followed by Tune I.

(more than two groups.)

'Miss 'Jones | her 'face 'red |
and her 'hair in dis'order |
'rescued her 'property | and
re'turned to the 'table.

I have been 'out of 'work |
through 'no 'fault of my
'own | for 'two 'months.

In 'less than a 'week after
'this, | 'we 'three, | having
'squandered our 'earnings in
Chi'cago, | were 'back at the
'old 'camp | 'seeking em'plov-
ment.

A 'gramophone | with some
'really 'good 'records | is a
'great 'aid to the ↑teaching
of into'nation.

With 'new 'interests, | and 'con-
stant 'calls on her 'time, |
she led a 'useful and 'busy
e'xistence.

'Not very 'long ago, | during a
'holiday in the ↑West 'Coun-
try, | I 'went 'out | one 'fine
but ↑rather 'cold 'March
'morning | for a 'long 'ramble.

e) Tune I. followed by Tune II.

He 'goes for a 'walk in the
'evenings, | 'generally.

I shall ar'rive in 'London at
'six, | if I'm 'lucky.

I 'don't 'think he 'ought to 'go, |
when he is so 'busy.

I 'want to 'find a ↑comfortable
'seat, | if 'possible.

He 'catches the 'ten to 'eight, |
when he's 'early enough.

He'll have 'nothing 'left, | if he
'spends his 'money at 'that
rate.

I'll 'tell him what I 'think of
him, | when he 'comes to-
'morrow.

I'll 'ask her if she'll 'come, |
when I 'see her on 'Satur-
day.

He 'knew what it 'meant | 'more
or 'less.

Well he 'didn't 'come | as a
'matter of 'fact.

I 'don't 'like that one | par-
'ticularly.

I 'don't 'go that way | 'usually.

Longer sentences and connected texts involving the use of the two unemphatic intonations.

Note. Some of these extracts could be said with a certain amount of emphasis.

1. He 'felt in his 'pocket | and was 'glad to 'find his †latchkey and his 'money | — for with 'these 'two | a 'man com'mands the 'world.
2. The 'Scotch 'dialect | is 'rich in 'terms of re'proach | against the 'winter 'wind. | They are 'all 'words | that 'carry a 'shiver with them.
3. 'No situ'ation | could be 'more com'manding | for the 'head 'city of a 'Kingdom; | 'none 'better 'chosen | for 'noble 'prospects.
4. He is the 'jolliest of com'panions | and the 'steadiest of 'friends, | and perhaps the most 'genuine 'book-lover in 'London.
5. He 'never 'read the 'papers | till the 'evening | 'partly because he 'hadn't 'time | and 'partly because he so †seldom found 'anything 'in them.
6. Like 'most 'old 'people | he was 'fond of 'talking about 'old 'days, | and 'as he had known †hosts of 'interesting and im'portant 'men, | had a te'nacious 'memory, | and spoke the most 'finished 'English, | it was a 'pleasure to 'listen to his remi'niscences.
7. 'Finding myself before St. 'Paul's, | I 'went 'in. | I 'mounted to the 'dome; | I 'saw 'thence | 'London, | with its 'river, | and its 'bridges, | and its 'churches; | I 'saw an'tique 'Westminster, | and the 'green 'Temple 'Gardens | with the 'sun upon them.
8. The su'premacy of his po'litical 'genius | was en'tirely beyond 'question. | He was the 'first 'statesman of the 'age. | He 'governed the 'passions and 'sentiments of a †great 'nation |

as 'if they had 'been but ↑keys and 'chords | of one 'vast
'instrument, | and his 'hand ↑rarely 'failed | to e'voke 'har-
mony | 'even out of the ↑wildest 'storms.

9. He 'went 'through 'life | 'bearing the 'load of a ↑people's
'sorrows upon his shoulders | with a 'smiling 'face. | As 'long
as he 'lived, | he was the 'guiding-'star of a ↑brave 'nation, |
and 'when he 'died, | the 'little 'children | 'cried in the 'streets.
10. The 'lights of the 'farm'house | 'shone on the ↑other 'side of
the ↑little 'field | be'hind 'lilac bushes. | The 'farmhouse 'pump |
'gave out a 'cry like a 'guinea fowl for a few minutes. |
'Then the 'lights 'went 'out.
11. 'Coming out of the 'theatre, | we found it 'utterly im'possible
to get a 'taxicab; | and 'though it was 'raining slightly, |
'walked through 'Leicester 'Square | in the 'hope of 'picking
one 'up | as it re'turned down 'Picca'dilly. | At 'Piccadilly
'Circus, | 'losing 'patience | we 'beckoned to a 'four-'wheeler |
and re'signed ourselves | to a 'long 'slow 'journey.
12. He 'came down'stairs | at 'eight 'thirty, | as 'usual, | and 'found
'breakfast ready | in the 'empty 'dining-room. | 'This 'pleased
him, | because there was 'nothing in 'life he ↑hated 'more |
than to be 'hurried.
13. We had been 'working 'four 'days, | and on the 'evening of
that 'fourth 'day | 'we 'three | and a 'number of 'others | were
'resting ourselves | in a 'quiet 'place near the 'camp.
14. 'One 'night, | in Indi'ana, | when it had 'rained 'nearly through-
'out the 'day | I 'made my 'fire | and 'camped under a ↑thick-
leaved 'tree, | where the 'ground was ↑drier than in the 'open.
15. 'Whilst 'seated there, | 'smoking and 'talking, | there 'came
a'long ↑four 'strangers, | who 'seated themselves | at 'some
'distance from us, | but within 'earshot of our 'conver'sation.

16. She 'told me | 'very ex'plicitly, | to 'follow the 'path | until I
 'came to the 'end of the 'wood, | and 'then I should 'see the
 'village | be'low me | in the 'bottom of the 'valley.
17. "A 'clear 'fire, | a 'clean 'hearth, | and the 'rigour of the
 'game". | 'This was the 'celebrated 'wish | of 'old 'Sarah
 'Battle | 'now with 'God, | 'who, | 'next to her de'votions, |
 'loved a 'good 'game at 'whist.
18. The 'Palace of 'Holyrood | has been 'left a 'side | in the 'growth
 of 'Edinburgh, | and 'stands | 'grey and 'silent | in a 'work-
 man's 'quarter | and among 'breweries and 'gasworks. | It is
 a 'house of 'many 'memories. | 'Great 'people of 'yore, | 'kings
 and 'queens, | bu'f'foons and 'grave am'bassadors, | 'played
 their 'stately 'farce | for 'centuries | in 'Holyrood.
19. 'Late one 'Saturday 'evening | I 'watched in a 'milk shop |
 at 'Breda | a 'consci'entious 'Dutch woman | at 'work. | She
 had 'just 'finished 'scrubbing the 'floor | and 'polishing the
 'brass, | and was 'now en'gaged | in 'laying 'little 'paths of
 'paper | in 'case any 'chance 'customer should come in | 'over
 'night | and 'soil the 'boards | before 'Sunday.
20. He 'knew that he could re'ly on his 'town 'judgment, | and
 'never 'scrupled to 'give it | to a 'public which 'never 'tired
 of 'asking for it.
21. And 'just 'then | 'something must have 'stirred in him, | for
 he 'turned up his 'swollen 'nose | and 'stared at my com-
 'panion, | and a 'little 'later | 'rubbed the 'dry 'pinkness of
 his 'tongue | against my 'thumb.
22. With 'that, | I 'shook myself, | 'got once 'more into my 'boots
 and 'gaiters, | and 'breaking up the 'rest of the 'bread for
 the 'donkey, | 'strolled a'bout | to 'see in 'what 'part of the
 'world | I had a 'wakened.

23. I 'ate some 'chocolate, | 'swallowed a 'mouthful of 'brandy, |
and 'smoked a ciga'rette | before the 'cold should have 'time
to dis'table my 'fingers. | And by the 'time I had got 'all
'this 'done, | and had 'made my 'pack | and 'bound it on the
'pack-saddle, | the 'day was 'tip-toe on the 'threshold of the
'east.
24. 'Some of the 'very 'best of 'Jefferies' 'short 'essays | are
'devoted to 'London 'scenes; | for e'xample | 'those on "Sun-
light in a 'London 'Square", | "Venice in the 'East 'End", |
and "The 'Pigeons at the 'British Mu'seum". | 'No 'reader can
'ever for'get | the 'wonderful desc'ription of an 'early 'sum-
mer 'morning | on 'London 'Bridge, | of the 'visits to the
'pictures at the 'National 'Gallery, | and the 'Greek 'statues
at the Mu'seum; | and a'bove 'all, | of the 'streams of 'human
'life | in 'front of the 'Royal Ex'change.
25. 'Under the 'carver's 'hand, | it seems to 'cut like 'clay, | to
'fold like 'silk, | to 'grow like 'living 'branches, | to 'leap like
'living 'flame. | 'Canopy 'crowning 'canopy, | 'pinnacle 'piercing
'pinnacle, | it 'shoots and 'wreathes itself into an en'thanted
'glade, | in'extricable, | im'perishable, | 'fuller of 'leafage than
'any 'forest, | and 'fuller of 'story than 'any 'book.
26. To 'light a 'fire | is the in'stinctive and re'sistant 'act of
'man, | 'when, | at the 'winter 'ingress, | the 'curfew is 'sounded
through'out 'Nature. | It 'indicates a spon'taneous, Prom-
'ethean re'belliousness | against the 'fiat | that this re'current
'season | shall bring 'foul 'times, | 'cold 'darkness, | 'misery and
'death. | 'Black 'chaos comes, | and the 'fettered 'gods of the
'earth 'say, | 'Let there be 'light.
27. It was the most ext'raordinary looking little 'gentleman | he
had 'ever 'seen in his 'life. | He had a 'very 'large 'nose, |
'slightly 'brass-coloured, | his 'cheeks were 'very 'round | and

'very 'red, | and might have 'warranted a 'suppo'sition | that
 he had been 'blowing a re↑fractory 'fire | for the 'last 'eight
 and 'forty 'hours; | his 'eyes 'twinkled 'merrily | through 'long
 'silky 'eyelashes, | his mous'taches 'curled ↑twice 'round |
 like a 'corkscrew | on 'each 'side of his 'mouth; | and his 'hair, |
 of a 'curious 'mixed 'pepper and 'salt colour, | de'scended 'far
 over his 'shoulders. | He was about 'four 'feet 'six in 'height, |
 and wore a 'conical 'pointed 'cap | of 'nearly the 'same 'alti-
 tude, | 'decorated with a 'black 'feather | some 'three 'feet
 'long. | His 'doublet was pro'longed be'hind | into 'something
 re'sembling a ↑violent exagge'ration | of what is 'now 'termed
 a "swallow tail", | but was 'much obs'cured | by the 'swelling
 'folds of an e↑normous 'black 'glossy-looking 'cloak, | which
 must have been 'very 'much 'too 'long in ↑calm 'weather, |
 as the 'wind, | 'whistling round the 'house, | carried it 'clean
 'out from the 'wearer's 'shoulders | to about 'four 'times his
 'own 'length.

Section B.

Examples I. Tune I. with Intensity.

(Range widened and stress increased.)

Of "course.

It's "wonderful.

We "did what we were "told.

It's "perfectly ab'surd.

The man's a "wonderful en-
 "thusiast.

I "won't "hear "anything
 a"bout it.

I "won't "stand it "any "longer.

You're the most cou"rageous
 "creature I "ever "met.

This is the most a"mazing "tale
 I "ever "heard in any "life.

I'm "hanged if I can "under-
 "stand it.

I'm "tired of "waiting.

"Why on "earth did you "inter-
 "fere?

"What in the "name of "fortune
are you "doing?
"Where in the "world can he
"be?

"Do "stop "talking.
"How "could you!
"How "splendid it is!
U"pon my "word!

Examples IIa.

**The last stressed word made specially prominent,
the rest having normal stress and intonation.**

It's 'not 'my "business.
The 'man's a "fraud.
I 'ordered it "specially.
It was 'quite "cheap.
I 'can't under"stand it.
He 'quite a"grees with me.
The 'house isn't "large enough.
I should 'like you to "meet him.

I 'haven't 'seen him since
"Monday.
She 'said it didn't "matter.
You 'don't 'know how "ignorant
I am.
'That would 'be "splendid.
It 'isn't e'xactly what I
"want.

Questions.

'Why don't you "alter it?
'How "old are you?
'What can you "see?
'Where shall we "go?
'Where have you "put it?
'When are you "going?
'What are you going to "do
about it?
'How do you 'think he's "looking?
'Why didn't you 'find out
"sooner?

'How do you know it's "wrong?
'What's it all a"bout?
'How do you like my new
"hat?
'Why don't you 'leave it till
to "morrow?
'What do you call "this thing?
'How many 'times have you
"been there?
'Where are you 'spending
"Christmas?

Examples IIb.

One word made specially prominent, the rest unstressed.

It's not my "business.
The man's a "fraud.
I ordered it "specially.
It was quite "cheap.
I can't under"stand it.
"I can't understand it.
I "can't understand it.
She's not so "well this morning.
We "always have this trouble.
"John knows nothing about it.
John knows "nothing about it.
"Everybody finds it difficult.
"I must take it in hand.

But I don't "want the money.
I "don't want the money.
"I don't want the money.
I "told you not to do it.
I told you not to "do it.
But I haven't "paid him.
But I "haven't paid him.
Then we'll "all come.
"Talking wouldn't have been any good.
Talking wouldn't have been any "good.
I thought "you were going to do it.

Questions.

What's the "time?
Why don't you "alter it?
What can you "see?
Where have you "put it?
When are you "going?
How much does it "cost?
What are you going to "do about it?
How do you think he's "looking?

Why didn't you find out "sooner?
How do you know it's "wrong?
What's it all a "bout?
How do you like my new "hat?
Why don't you leave it till to-"morrow?
What do you call "this thing?
How many times have you "been there?

Examples IIc.

**Two or more words made specially prominent,
the rest unstressed.**

It's "not "my business.
I "ordered it "specially.
I "can't under"stand it.
"John knows "nothing about
it?
But I "haven't "paid him.
"Talking wouldn't have been
any "good.
"I thought "you were going to
do it.

He "may be "alive.
It's "perfectly ab"surd.
But "some people "love their
work.
"I have "other things to do.
"You don't know how "ignorant
I am.
"That would be "splendid.
"That makes it all "right, of
"course.

Questions.

"Why don't you "alter it?
Why don't you "leave it till
to-"morrow?

"How do you know it's "wrong?
"How many times have you
"been there?

Examples IIIa.

a) One non-final word emphasised.

I "wish he 'would.
I've "tried 'that way.
He "can't be 'lazy.
I "know 'that.
"Talking wouldn't have been
any 'good.
I "can't make it without 'eggs.
She "said it didn't 'matter.

I don't "want to 'tire you.
I "think that would be 'best.
I'm not "good at this sort of
thing 'nowadays.
I'm "glad you 'think so.
I never "thought of 'that.
I "think it's all 'right again.
I "thought he would do 'that.

"That wasn't exactly my 'reason.
 It's "quite 'possible.
 I think I'd better "go 'now.
 You "needn't be so 'shocked.
 I "hope I haven't kept you
 'waiting.
 I "wish you wouldn't inter'rupt.
 I'd "rather you 'didn't.
 I should "like to meet the
 'Browns.
 It "won't take very 'long.
 I should "like to 'see one.
 She's "prettier than I ex'pected.
 I didn't "mean to dis'turb you.
 It's "so nice to 'see you again.
 I "think it's all 'right.
 I "knew you wouldn't 'do it.
 I'm "sorry to have kept you
 'waiting.
 "That's all 'right.
 It "wasn't a great deal of 'trouble.
 It "seems rather a 'pity.
 "Don't do 'that.
 We "all used to do 'that sort
 of thing.
 It's "always like 'that.

We "won't go into all that 'now.
 She's not so "well this 'morning.
 "That's 'strange.
 "Let me know how you get 'on.
 You look "terribly 'pale.
 I "don't think he 'knows.
 He 'hasn't "definitely re'fused.
 I felt "certain the article would
 be all 'right.
 I'd for "gotten I told her 'that.
 I've "no doubt about 'that.
 But "surely you must 'know.
 I "can't do it in a 'day.
 I never "thought of 'that.
 You'll "never be able to keep
 it 'up.
 You know I "never ask 'questions.
 "Do tell me what you've been
 'talking about.
 "That's the sort of man 'he is.
 I "do hope you'll have a good
 'journey.
 The lunch was "dreadful, 'so-
 cially.
 I "never ask questions about
 your 'private affairs.

Requests.

"Let me know how you get 'on.
 "Don't go back just 'yet.
 "Come and see me 'soon.

Ex "cuse me one 'moment.
 "Don't trouble to 'answer it.
 "Do stop 'talking.

Examples IIIb.

Two non-final words emphasised.

I "didn't "mean to 'boast.
 It "isn't e"xactly what I 'want.
 It "wasn't a "great deal of
 'trouble.
 But there are "surely some "good
 pictures in the 'Gallery.

I didn't "specify any par"ti-
 cular 'house.
 The "master's in an "awful
 'temper.
 It's "quite out of "fashion
 'now.

Examples IIIc.

Emphatic questions which can be answered by "yes" or "no."

"Are you sure you posted the
 letter?
 "Must you invite all these?
 "Don't you think we shall like it?
 "Isn't it possible to get a doctor?
 "Do you believe me?
 "Do you understand it?

"Are they violets?
 "Is there going to be a storm?
 "Was there an accident?
 "Haven't you any money?
 "Oughtn't you to go to-morrow?
 "Wouldn't he have helped you?
 "Is there any danger?

Questions asking for the repetition of an answer.

"What do you say he did?
 "When did you say he'd come?

"How many yards would you
 like?

Examples IIId.

Last stressed word emphasised (in addition to one or more others):

I. Fall-rise spread over a number of syllables.

We "all used to do "that sort
 of thing.
 You "needn't 'make so much
 "noise about it.

I'm not "good at this sort of
 thing "nowadays.
 "Do tell me what you've been
 "talking about.

It's "so nice to "see you again.
I didn't "know it was "you
standing there.
I "never ask questions about
your "private affairs.

I "think it's all "right again.
The lunch was "dreadful "so-
cially.

II. Fall-Rise spread over two syllables.

I don't "want the "money.
He "can't be "lazy.
She "said it didn't "matter.
I'm sur"prised neither of you
remembers where I "put it.
I "don't want to "tire you.
I'm "glad you "think so.
I "hope I haven't kept you
"waiting.
I'd "rather you "didn't.
I should "like to "see one.
She's "prettier than I ex"pected.

I 'didn't "mean to dis"turb you.
I "knew you wouldn't "do it.
It "wasn't a great deal of
"trouble.
It "seems 'rather a "pity.
She's not so "well this "morning.
"That's the sort of man "he is.
I "do hope you'll have a good
"journey.
You'll "find it "lonely.
I "shouldn't do it "that way.
"After "all, there "is a "limit.

III. Fall-rise compressed into one syllable ending in voiced sound.

I "wish he "would.
I "can't make it without "eggs.
I 'think I'd better "go "now.
I should "like to meet the
"Browns.
It "won't 'take 'very "long.
We "won't go into all that
"now.
"Let me know how you get
"on.
You look "terribly "pale.

I "don't think he "knows.
He "hasn't "definitely re"fused.
But "surely you must "know.
I "can't do it in a "day.
It "wasn't "bad.
I'm "not going to Ber"lin.
I "didn't say "blue.
It "isn't a "tree.
I "don't feel "cold.
He "isn't very "strong.
I "don't think he'll "go.

I "think he'll "go.
 He's "got a "car.
 You "ought to go "there.
 I "didn't do it "then.
 I "hope you'll come "soon.
 "Don't go to "bed.
 There was an "awful "crowd.
 I "didn't think "that of "you.
 "Don't do it a "gain.
 "Don't put it in your "bag.
 "Don't leave it be "hind.
 I'm "not going by "train.

It "isn't "gold.
 It will be "hard to "prove.
 I "don't think it'll "rain.
 I didn't "know you could "read.
 There's "more than I can "use.
 I "wish he'd "go.
 There's "lots here for "me.
 It's "bitterly "cold.
 She has "nice "eyes.
 It's "no use looking for it
 "here.
 He can't af"ford to buy a "car.

IV. Fall-rise compressed into one syllable ending in a voiceless sound.

I "know "that.
 I "think that would be "best.
 I 'never "thought of "that.
 You "needn't be so "shocked.
 I "wish you wouldn't inter"rupt.
 I "think it's all "right.
 It's "always like "that.
 I felt "certain the article would
 be all "right.
 I'd for" gotten I told her "that.

I "shouldn't "call it "black.
 You'll "never be able to keep
 it "up.
 I 'didn't "know you could read
 "French.
 There isn't "time to go 'back.
 It's the "trifles that "count.
 You could "easily take it "off.
 I "don't mind paying what it's
 "worth.

Examples IV.

Emphatic Tunes I. and II. with additional emphasis.

I Rise-level.

I see a "marvellous im'prove-
 ment.
 He's an in "tolerable 'nuisance.

It's a "splendid oppor'tunity.
 I found him in a "towering
 'rage.

What an ap"palling 'day!
He has an "awful 'cold.
She's an ex"ceptionally 'good
'judge.

I shall "never 'finish.
If "only they'd 'leave me a 'lone.

II. Rise-fall.

"We can't help you.
"That won't do.
She "said it didn't matter.
That's what "I was going to say.
"I should like a "drink.
He "hadn't a "chance.
"That would be "splendid.
It looked "perfectly "beautiful.
It "seems im"possible.
"Thank you.
"Wonderful!
"Plenty!

"Lovely!
"Marvellous!
It's in "tolerable!
"Nonsense!
Good "gracious!
It's "quite ab"surd.
It's "most ri"diculous.
The "view's mag"nificent.
But I "hadn't "heard.
I "don't think it's "fair.
I felt so "angry.
"You're "lucky.

III. Rise-fall-rise.

It "isn't the "noise I object to.
I "think he "means to do it.
"That isn't what "I was going
to say.
I can "go on "Monday. | if
"that's any good.
We could "see him.
He "can't be "lazy.
It "isn't the "money we're
anxious about.
She "said it didn't "matter.
You can "do it in "London.
It's "quite "possible.
It was "dreadful, "socially.

After "all, there "is a "limit.
You "didn't say it was "private.
I "don't think he'd "mind.
It "isn't "new.
I should "like to meet the
"Browns.
He's "got a "car.
It's "bitterly "cold.
She has "nice "eyes.
It's "no use "looking for it "here.
He "can't be very "strong.
They ought to be "back by
"now.
I can't af"ford to buy a "car.

He "does look "ill.
 I didn't "know, "then.
 It's 'very bad for "trade.
 It'll be "hard to "prove.
 That "isn't what I "meant.
 You "needn't be so "shocked.
 I "think it's all "right.

There isn't "time to go "back.
 It's the "trifles that "count.
 We oughtn't to ex "pect them to
 "walk.
 You could "easily take it "off.
 I "don't mind paying what it's
 "worth.

Sentences containing more than one sense-group.

<p>As a 'matter of 'fact, I 'find it rather "difficult. You 'won't "see anything if you "do come. One "can't stay here for "ever, "charming though it may "be. You "can't "walk, it's "too "far. A 'little 'over "whelming, "isn't he? I "don't for "get 'injuries, and I don't "want to.</p>	<p>The 'question we 'want to 'ask is as 'much "our business as "yours. "'Why", she said, "I'd no i "dea you were anywhere near 'here." "I'd no idea "you were until "recently," he returned. We "thought we were pro "gress- ing — "now we know we're only "changing.</p>
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Longer sentences and connected texts involving both tunes with and without emphasis.

1. "I 'don't want ad'vice for my "self; | 'give "her some."
2. "I'm "sorry there isn't any "fire for you; | 'here's some 'hot
 "water though."
3. It 'depends on the e "ditions | as to 'how many you can get
 out of the 'money.
4. There'll be "no difficulty about the im "portant questions; |
 there 'never "is; | it's the "trifles that "count.
5. "I haven't a "penny in the "world." | "'Can't you "earn one? |
 "Other people do."

6. "Is your ob'jection | an ob'jection to 'marriage as an insti'tution, | or 'merely an 'objection to 'marrying ↑me 'personally?"
7. "I 'sat 'next her; | and I 'never said a ↑single 'thing to her the 'whole 'time | — 'couldn't 'think of a ↑blessed 'word. | And not a "word did 'she say to 'me."
8. "I'm 'glad you've 'come, sir! | I was 'worrying 'what to 'do." | "Oh, you "needn't "worry," said Jimmy kindly. | "It's "not so "serious as it "looks."
9. "'Heavens, | "what am I to "do. | I've "done "everything." | "Yes, "you "have, | but "she 'hasn't. | "She's done "nothing. | She doesn't know "how to. | "You've got to "show her."
10. "'Nonsense! | "That attitude is 'old-"fashioned. | This is 'no 'longer an 'age of pa'rochialism | but of ,compe'tition, | in 'art and 'science | 'just as 'much as in 'commerce — | ,co-ope'ration with your "own group, | but with 'those out "side it, | ,compe'tition to the 'death."
11. "'There," he said, | "it's 'all 'altered. | There isn't a "single 'thing, | not a 'chair, | or a 'footstool, or a 'candlestick | that 'isn't in 'some 'place | where it 'wasn't. | And the room doesn't look a "bit 'better, | and you won't be a "bit better 'pleased with it | to-'morrow."
12. A. "Oh, | before the 'end of the 'week | I shall have got 'rid of him. | I'll 'say he 'died in 'Paris | of 'apoplexy. "Lots of people die of apoplexy, | 'quite 'suddenly, | 'don't they?" | B. "'Yes, | but it's he "reditary, my dear fellow. | It's the sort of thing that 'runs in "families. | You had "much better say a se'vere "chill. | A. "You are 'sure a se'vere 'chill isn't hereditary?" | B. "Of 'course it isn't!" | A. "Very 'well, then. | My 'poor 'brother | is 'carried 'off 'suddenly | in 'Paris, | by a se'vere 'chill. | "That gets rid of 'him."

13. A 'few 'evenings ago | I was 'helping a 'friend | to 'make
'out a 'list of invi'tations | for a 'party she was giving. | The
'list grew ↑longer and 'longer, | and 'finally | I 'said:
"If you in'vite 'any "more people | you'll 'spoil the 'whole
'thing, | because your 'room isn't "large enough for 'this
crowd. | "Must you invite all these? | 'Mrs 'B., for instance? |
I 'thought you didn't "like her. | And 'Miss 'Q? | You 'say
she's so "spiteful | and 'always 'rubs you the 'wrong 'way?" |
"She "does, 'too. | But I simply "can't leave her 'out. |
'Nor Mrs. 'B. |
- "Oh, 'why haven't you the 'courage to ↑stop doing what you
'don't 'want to?" I cried. | "Seems to "me | you're "always
'running a'bout with 'people who 'don't 'matter, | 'not because
you en"joy it, | but because they ex"pect it | or you "think
they do.
14. "Everything is taken seriously in "these grim days, | 'even
'short 'stories. | There is 'said to be a de"mand for short
stories, | be'gotten amongst 'many "other things, | by that
'reckless 'parent, | the 'Spirit of the 'Age. | There "is no such
demand. | The 'one and 'only de'mand | 'poor 'wearied
hu'manity has ↑ever 'made, | or ever "will make, of the story-
teller, | be he as 'long-winded as 'Richardson | or as 'breath-
less as 'Kipling, | is to be made 'self-for'getful for a season. |
'Interest me 'somehow, | 'anyhow; | make me 'mindless of
the 'room I am 'sitting in, | or of the 'people a'bout me; |
'soothe me, | ex'cite me, | 'tickle me, | 'make me "better, |
'make me "worse; | 'do what you "like with me, | only 'make
it 'possible for me to keep ↑reading 'on, | and a 'joy to 'do
so. | 'This is our de'mand. | There is 'nothing un'reasonable
in it. | It is a 'matter of ex'perience. | 'Authors have done
↑all 'this for us, | and are 'doing it to-day. | It's their 'trade, |
and a 'glorious one.

15. The 'stranger 'came 'early in 'February, | one 'wintry 'day, | through a 'biting 'wind | and a 'driving 'snow, | the 'last 'snowfall of the 'year. | He 'came over the 'Down, | 'walking from 'Bramblehurst 'Railway Station, | and 'carrying a 'little 'black port'manteau | in his 'thickly-'gloved 'hand. | He was 'wrapped 'up from 'head to 'foot, | and the 'brim of his 'soft 'felt 'hat | 'hid 'every 'inch of his 'face | save the 'shining 'tip of his 'nose; | the 'snow had 'piled itself against his 'shoulders and 'chest, | and 'added a 'white 'crest | to the 'burden he 'carried. | He 'staggered into the 'Coach and 'Horses' | 'more 'dead than a 'live, | and 'flung his port'manteau down. | "A 'fire," he cried, | "in the 'name of 'human 'charity! | A 'room and a 'fire!" |

He 'stamped | and 'shook the 'snow from off himself in the 'bar, | and 'followed Mrs. 'Hall into her 'guest parlour | to 'strike his 'bargain | And with 'that much intro'duction, | 'that | and a 'couple of 'sovereigns flung upon the table, | he 'took up his 'quarters in the 'inn.

16. A 'very 'absent-'minded 'Bishop | was 'once 'travelling by 'train | in his 'diocese, | and 'when the 'ticket-collector | 'came for the 'tickets, | the 'Bishop 'couldn't "find 'his. | "'Never 'mind, my lord," said the ticket-collector, who 'knew him 'well, | "it'll "do at the 'next 'station." | But at the 'next 'station | there was the 'same 'difficulty: | the Bishop 'couldn't 'find his 'ticket 'anywhere. | "'Don't 'bother about it; | it "really doesn't 'matter", said the ticket-collector kindly. | "No, 'no, | I "must "find it," said the Bishop in distress, | and 'turning out his 'pockets as he 'spoke. | "I 'want to 'know where I'm "going."

17. 'Here we've been 'three 'years | 'buried in the 'country, | and as 'happy as a 'bird | the 'whole 'time. | I 'say as a "bird, | because "other people have used that simile | to des'cribe

"absolute 'cheerfulness, | although I 'don't believe 'birds are
 ↑any 'happier than any one 'else, | and they "quarrel dis-
 "gracefully. | I've been as 'happy then, we'll say, | as the
 'best of birds, | and have had 'seasons of 'solitude | at 'inter-
 vals | before 'now | 'during 'which | 'dull is the ↑last 'word
 to 'describe my 'state of 'mind. | "Everybody, | it is 'true, |
 'wouldn't 'like it, | and I had some 'visitors here | a 'fortnight
 ago | who 'left | after 'staying about a 'week | and "clearly
 not en"joying themselves. | They found it 'dull, | I 'know, |
 but "that, of course, was their 'own "fault; | 'how can you
 make a person 'happy a↑gainst his 'will? | You can 'knock
 a ↑great 'deal 'into him | in the 'way of "learning | and what
 the 'schools 'call "extras, | but if you 'try for "ever | you
 won't 'knock ↑any 'happiness | into a 'being who "hasn't
 got it "in him to "be happy. | The 'only re'sult, | 'probably, |
 would 'be | that you 'knock your "own out of your"self.

18. It is ex'tremely 'difficult | to 'gauge the 'wear and 'tear of
 'work | that we are 'not 'used to 'do. | 'Every 'man | is 'apt
 to 'think his "neighbour has an 'easy 'time of it. | 'He who
 'delves for his 'bread | 'talks as if "all the 'work of the 'world
 was ↑done by 'hands. | The 'man of "business | 'thinks in his
 "heart, | that "poets and "painters "play. | The 'man of
 'letters | 'envies the 'arti'san | whose 'work 'grows ↑hour
 by 'hour | in re'sponse to the 'effort 'spent on it. | A "plan-
 ter's life | sounds like an 'ever 'lasting 'holiday on 'horseback. |
 And "most of us | have 'heard of Mr. 'Darwin's 'housekeeper |
 who 'thought her 'master would be ↑all the 'better | for
 "something to 'do".
19. Of 'William and 'John 'Scott, | 'afterwards 'Lord 'Stowell |
 and 'Lord 'Eldon, | 'Lord 'Russell 'used to 'tell with ↑infinite
 'zest | a 'story which he de'clared to be ↑highly characte'ristic |
 of the "methods | by which they made their 'fortunes and

po'sition. | 'When they were 'young 'men at the 'Bar, | 'having had a 'stroke of pro'fessional 'luck, | they de'termined to "celebrate the occasion | by having a 'dinner at a 'tavern | and 'going to the 'play.

'When it was 'time to 'call for the 'reckoning, | "William Scott | 'dropped a 'guinea. | 'He and his 'brother ↑searched for it in 'vain, | and 'came to the con'clusion | that it had 'fallen between the 'boards | of the un'carpeted 'floor. |

"'This is a 'bad 'job," said William, | "we must 'give up the 'play." |

"'Stop a 'bit," said John; | "'I know a trick worth "two of 'that," | and 'called the 'waitress. |

"'Betty," said he, | "we've 'dropped "two 'guineas. | 'See if you can 'find them." | 'Betty went 'down on her 'hands and 'knees, | and 'found the "one guinea, | which had 'rolled under the 'fender. |

"That's a 'very 'good 'girl, Betty," said John Scott, | 'pocketing the 'coin; | and 'when you 'find the "other | you can "keep it for your 'trouble." | And the 'prudent 'brothers | 'went with a ↑light heart to the 'play, | and 'so e"ventually | to the 'Bench and the 'Woolsack. |

20. Dex'terities of 'phrase | 'sometimes re'coil with ↑dire effect upon their 'author. | A 'very 'popular "clergyman of my acquaintance | "'prides himself | on 'never for'getting an in'habitant of his 'parish. | He was "stopped one day in the "street | by an ag'grieved pa'rishioner | 'whom, | to 'use a 'homely 'phrase, | he 'didn't 'know from 'Adam. | 'Ready in re'source | he pro'duced his 'pocket-book, | and 'hastily 'jotting 'down a memo'randum of the pa'rishioner's 'grievance, | he 'said, | with an in'sinuating 'smile, | "It's 'so "stupid of me, | but I 'always for'get how to 'spell your 'name."

"J-O-N-E-S," was the gruff response, | and the 'shepherd
and the 'sheep | went their 'several 'ways | in 'mutual dis'gust.

21. The 'house-surgeon of a 'London 'hospital | was at'tending
to the 'injuries of a ↑poor 'woman | whose 'arm had been
se↑verely 'bitten. | 'As he was 'dressing the 'wound | he 'said, |
"I 'can't 'make 'out | 'what 'sort of 'animal "bit you. | This
is 'too "small for a "horse's bite, | and 'too "large for a
"dog's." | "'Oh sir," replied the patient, | "it "wasn't an
"animal; | it was a'nother "lady. | 'Surely the 'force of
ur'banity | could 'no 'further 'go.

22. The 'mere 'fact of 'never having a 'holiday | is 'not in it "self
dis'tressing. | 'Holidays 'often are ↑over'rated dis'turbances
of rou'tine, | 'costly and un'comfortable, | and they 'usually
need a'nother holiday | to cor'rect their 'ravages. | 'Men who
'take 'no 'holidays | 'must not, therefore, | 'necessarily | become
'objects of our 'pity. | But I con'fess to feeling 'sorry | for
'those 'servants of the 'public | who ap'parently | 'not only
'never take a 'holiday them"selves, | but who spend 'all their
'lives in as↑sisting 'others to 'get a'way. |

It is 'probably "no pri'vation to a "bathing machine man |
'never to 'enter the 'sea; | up'roariously 'happy in that 'ele-
ment | as his 'clients can 'be, | 'their 'pleasure, | in which he
has 'no 'share, | 'does not, | I i'magine, | em'bitter his e'xi-
stence. | 'Similarly, | 'since a 'waiter either "has 'eaten | or is
'soon to 'eat, | we 'needn't 'waste 'sympathy | on his un'end-
ing 'task | of setting se'ductive 'dishes before 'others. | But
it is con'ceivable | that 'some of those ↑weary and de'jected
'men | whom one 'sees at Vic'toria for example, | in the
'summer, | e'ternally 'making an 'effort, | how'ever 'unsuc-
'cessful, | to 'cope with the 'exodus of 'Londoners to the ↑South
'Coast, | 'really would 'like "also | to re'pose on 'Brighton

'beach. | But 'no. | "Their destiny | is for 'ever to 'help 'others to that paradise, | and re'main at Vic'toria them'selves. | 'Just as 'Moses was de'nied the †Children of 'Israel's 'Promised 'Land, | 'so are the 'porters. | The "engine-driver can go, | the "stoker can go, | the "guard can go | — indeed they "must go | — but the 'porters get †no 'nearer than the 'carriage 'doors | and 'then 'wheel 'back again.

23. At 'five o'clock the 'following 'day, | the 'old 'man 'sat a'long, | a ci'gar between his 'lips, | and on a 'table by his 'side, | a 'cup of 'tea. | He was 'tired, | and 'before he had 'finished his ci'gar | he 'fell as'leep. | A 'fly settled on his hair, | his 'breathing 'sounded 'heavy in the †drowsy 'silence, | his 'upper 'lip | under the 'white mous'tache | 'puffed †in and 'out. | From be'tween the 'fingers of his †veined and 'wrinkled 'hand | the ci'gar, | 'dropping on the 'empty 'hearth, | 'burned itself 'out.

24. "It "seems to "me | that in "your place | I'd 'come 'here | at 'least 'once a 'week." |

"Oh no, you "wouldn't," said the other man. | "You "think you would, | but you "wouldn't. | You 'wouldn't have "time. | You'd "always "mean to go, | but you never "would go. | There's 'better fun than "that | "here in "Paris. | "Italy's the place to see "pictures; | 'wait till you 'get "there. | "There | you "have to go; | you 'can't do anything "else."

25 There was an in'dignant 'letter from a 'corres'pondent 'yesterday, | com'plaining of the be'haviour of a "railway-porter | at Vic'toria, | on re'ceiving a 'tip of "sixpence | for'carrying a "handbag | 'thirty 'yards | to a 'taxi-cab. | An 'incident of "this kind | 'makes one †more con'vinced than "ever | that it would be a 'great 'deal "better | if "railway porters | and "other people who expect tips | would 'carry a 'tariff | 'round their 'necks, | 'showing us ex†actly 'how 'much | they would

like us to 'pay. | Or they 'might wear a "necklace | of 'little
 'coloured e'lectric 'bulbs | which would 'show 'lights | of
 'different 'colours | for 'different 'sums. | 'Thus | a 'ghastly
 "green light switched on | would mean "twopence, | a "blue
 light | "sixpence, | a "rosy light | a "shilling, | a "heliotrope
 light | "two shillings, | and 'so on | to the 'rainbow-'coloured
 'light that 'meant a ↑pound 'note.

'Railway porters should re"member | in the "meantime | that
 'most of us "like giving 'tips. | We 'long for the af'fection of
 our ↑fellow 'creatures, | and 'if we can 'bring the "love light |
 into a 'pair of 'human "eyes | for so 'small a 'sum as a "shilling, |
 we con'sider the 'money ↑well 'spent. | 'One of the 'charms
 of being ↑rich must 'be | that you can give e"normous 'tips |
 to 'everybody who 'looks as if he 'wanted one, | and 'pass
 through the 'world | to a per"petual ac'companiment | of
 'happy, af'fectionate 'faces. | 'How 'miserable an ex"perience
 it 'is | to see a "railway porter | 'just after you have 'tipped
 him | 'looking as if he ↑didn't 'care if you were 'dead. | 'How
 "hard it is | to 'bear the 'disapproving 'frown | of an 'under-
 'tipped 'waiter. | To "undertip | is to make 'two 'people
 'wretched | — the 'tipped and the 'tipster. | 'Each of you
 'leaves the 'other | 'blushing for 'human 'nature. | A 'railway
 porter might "easily forgive the ma"terial wrong you have
 done him; | he 'cannot for"give you | for having des'troyed
 his 'faith.

The Little Queen.

26. 'Once upon a 'time | there was a 'king who ↑failed to 'please
 his 'subjects | and was in "consequence | in 'instant 'peril. |
 'Hurriedly col'lecting ↑such 'treasures as he 'could, | 'he and
 his 'young 'queen | 'crossed the "frontier 'one 'night | with a

'few 'faithful re'tainers | and 'settled in a se↑cluded 'castle |
in a 'friendly 'country. |

On the 'first 'wet 'day | the 'queen was 'missing. | 'High and
'low | the re'tainers 'searched for her, | and at 'last she was
dis"covered | in the 'middle of an ↑open 'space in the 'forest, |
'holding up her 'face to the 'rain. |

"Horror-stricken, | they 'hurried to her 'aid; | but she 'waved
them 'back. |

"Do let me 'stay a little 'longer," she pleaded. | "'All my
'life | I have 'longed to 'feel the 'rain | and I was "never
al'lowed to. | "All my 'life | there have been 'coaches and
um'brellas." |

And a'gain | the 'little 'queen | 'held up her 'face to the
'drops.

After the Theatre.

27. "'Look "here," he said, | "'don't run a'way like 'this. | It's
"pouring. | 'You 'wait 'here | and I'll 'get you a "taxi." |

"Oh, | but I "always go by "tube," she said.

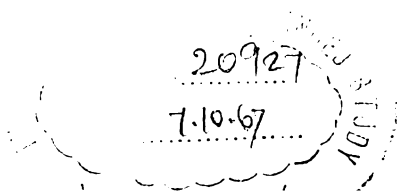
"You "can't go by tube to "night, | 'not in this "rain. | And
you look "frightfully "tired."

She 'glanced at him 'oddly, | and 'laughed a little.

"Do I?" she said. | "Well, I'm "not. | Not a "bit tired, | and I
can "quite well go by tube. | It's "quite 'close." |

"You 'can't do ↑anything of the 'sort. | 'Stand 'here 'out of
the 'rain | while I 'get a 'taxi." | And 'off he 'ran. |

For a "moment | she was on the 'verge of ↑running 'off by
her'self, | going to the 'tube as 'usual | and 'getting 'home
her ↑own 'way, | for 'why should she be 'forced into an ex-
↑pensive 'taxi? | But she 'thought it would be "rude, | and
'waited.





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