

# 12. Act 1 Ending

Words and music by James Sherwood

**JOHN:**...the repulsive and ambitious Roger of York.

**HENRY:** Roger! There you are. I've had a great idea...

Henry

Musical score for Henry's first line of dialogue. The score is in 4/4 time with a key signature of one flat (B-flat). It features a vocal line for Henry and a piano accompaniment. The tempo is marked as quarter note = 132. The lyrics are: "I don't know why I didn't do it".

4

H.

Musical score for Henry's second line of dialogue. The score is in 4/4 time with a key signature of one flat. It features a vocal line for Henry and a piano accompaniment. The lyrics are: "long a-go, This is the best idea I've had in years: If I send my man to Canterbury to".

8

H.

Musical score for Henry's third line of dialogue. The score is in 4/4 time with a key signature of one flat. It features a vocal line for Henry and a piano accompaniment. The lyrics are: "be arch-bishop. The biggest problem in the realm disappears. No more".

11

H.

Musical score for Henry's fourth line of dialogue. The score is in 4/4 time with a key signature of one flat. It features a vocal line for Henry and a piano accompaniment. The lyrics are: "'What about the church?' no more 'What about the Pope?' No more".

13

H.

think-ing they know bet-ter than me. Much more shut-ting up, and lis-ten-ing, and

16

H.

do-ing what they're told, Simp-ly hav-ing things the way they ought to be.

20

H.

When I put my man in Can-ter-b'ry It'll be so

24

H.

great. The church run by the state. Yes, I'm going to do it

28

H.

now. When I've got my man in Can-ter-b'ry Things will be just

32

H.

peach-y. The church will be less preach-y, Not so 'ho-li-er than

36

H.

thou'. The church has al-ways fa-voured one of its own for a

40

H.

bi-shop-py throne That's how it's al-ways hap-pened for far too long: it's

**HENRY:** Roger! Go to Canterbury!  
**ROGER:** YES?!  
**HENRY:** And tell the monks...  
**ROGER:** YES?!

44

H.

simp - ly wrong.

**HENRY:** That the King wants Thomas Becket as archbishop!  
**ROGER:** Becket. Yes. Thomas a Becket. Excellent choice.

48

**HENRY:** And take along someone to stand beside you with a very shiny, sharp axe.  
 Right (slaps hands) I feel like... erm... laying siege to a castle in France! I bloody love a siege.  
 It's like a battle but with loads of time for sitting around and drinking.

53

57

$\text{♩} = 100$

62

R.

**ROGER:**

I praise and I flat-ter But

66

R.  Musical notation for measures 66-69, including vocal line and piano accompaniment.

still he is-n't happy So I flat-ter and I praise a lit-tle more. I bend and I scrape But

70

R.  Musical notation for measures 70-73, including vocal line and piano accompaniment.

still he does-n't seeme So I scrape and I bend a lit-tle low-er than be-fore. I ap-plaud and ex-tol To ac-

74

R.  Musical notation for measures 74-76, including vocal line and piano accompaniment.

-com-mo-date his maj-es-ty I'll puff him up as hard as I can puff So I'll

77

R.  Musical notation for measures 77-80, including vocal line and piano accompaniment.

praise and flat-ter, scrape, ap-plaud Bend, ex-tol, and all be-cause I'm ob-vi-ously not do-ing it e-

Slower

♩ = 80

Spoken (to self): Come on, Roger!

a tempo

♩ = 132

JOHN: It's true. The King wants you.  
But that doesn't mean-

80 rit.

R. -nough You're clear-ly not yet do-ing it e-nough.

THOMAS: My mind's made up, John. I'm going to focus on being Archbishop.  
Now where's the King's royal seal? I need to give it back.

85

JOHN: But-!

♩ = 60

THOMAS: Don't worry John, we'll still get chicken skewers.

JOHN: I'm not worried about that! Okay, I'm a bit worried about that.

THOMAS: There's more to life than chicken.

90

JOHN: I know. It's called...wine.

95

♩ = 50

JOHN:

Quicker

♩ = 75

J.

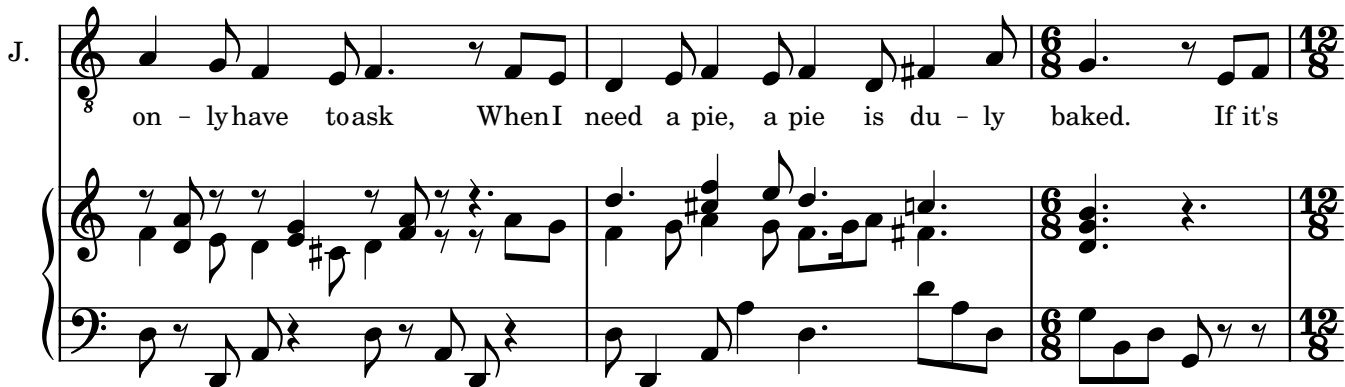
I have ev'-ry-thing I could ask for. It's a comf'-table life

98

J. 

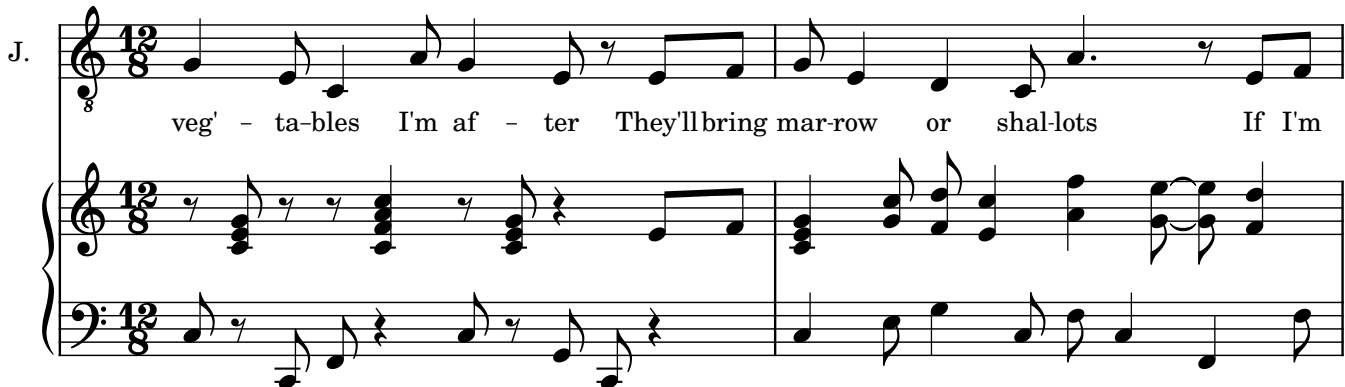
All my world-ly thirst is nice-ly slaked If I want an ex-tra help-ing I

101

J. 

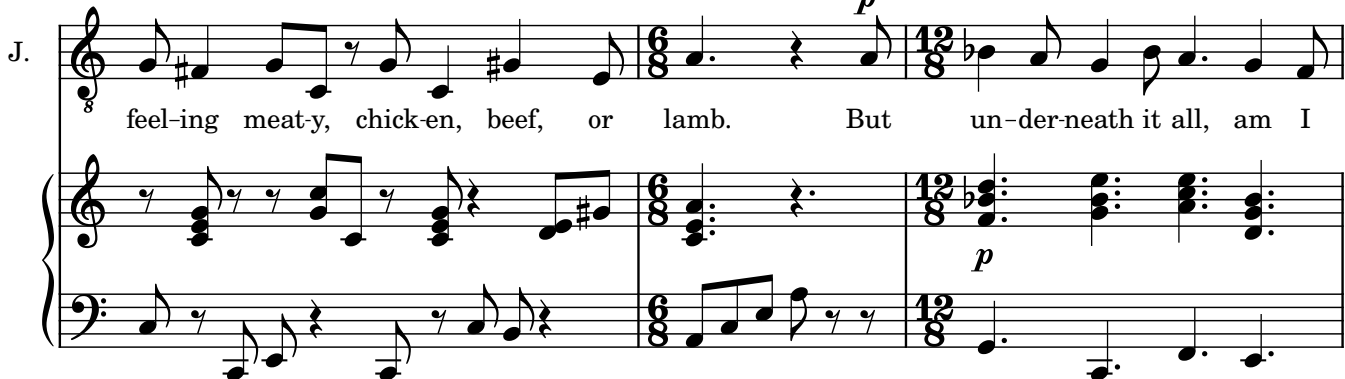
on-ly have to ask When I need a pie, a pie is du-ly baked. If it's

104

J. 

veg'-ta-bles I'm af-ter They'll bring mar-row or shal-lots If I'm

106

J. 

feel-ing meat-y, chick-en, beef, or lamb. But un-der-neath it all, am I

**Faster than before**

**Slower**

**♩. = 110**

**THOMAS: Found it!**

109 **♩. = 50** *mf*

J. real-ly tru - ly happy? Blood-y stup-id question, course I am

**♩. = 132**

**JOHN: Thomas. Go and see the king. Explain very carefully that-  
THOMAS: I'm too busy and the king's in France, laying siege to a castle.**

112

**JOHN: Again? He bloody loves a siege.**

**THOMAS: There you go. He's happy. I'm busy. And we're friends!**

116

**JOHN: You are so not friends.**

**THOMAS: He gets angry now and then. But he always calms down and forgets all about it. Remember what he did with Percy de Montford? They fell out, but then he made him an Earl.**

120

**JOHN: And then had him executed. And forgot all about him.**

**THOMAS: Did he?**

124

**THOMAS: (Contd.)**

Well, I just have to take that chance.

129

**♩. = 120**

**THOMAS:**

Because Theobald took a chance on me, when I was nobody.

$\text{♩} = 120$

135

H.

THOMAS: I was just

141

H.

seek-ing a place in the world An ord-in'-ry guy with no ob-vi-ous skills. But then

148

H.

The-o-bald saw me Brought me up from no-where The-o-bald cared and

154

H.

The-o-bald list-ened The-o-bald made just a sing-le re-quest

159

H. 

but I could-n't do it I let him down.

**THOMAS:** I owe it to Theobald to be the best Archbishop of Canterbury I can be!

**JOHN:** And what do you owe to the King?

**THOMAS:** I've given the King seven years of my life. But to Theobald...I owe everything.

167



**Tempo Primo**

$\text{♩} = 132$

174

H. 

I owe it to him to be new and bold, and do what's right. **HENRY:**  
Cos Thomas is the man.

180

H. 

He'll be new and bold, and do what he's told. He's an ally and a friend.

184

H. 

He's a con - fi-dant: So he'll do what I want.

188

H. 

When he's my man in Can-ter-b'ry Just think of what we'll

192

H. 

do When ev - ry-thing is new And plans are fresh - ly laid

196

H. 

When he's in-stalled in Can-ter-b'ry All dressed up in his

200

H. *8*  
 mit - re. The sun will shine much bright - er And his - t'ry will be

205

H. *8*  
 made. *mp* When I put my man in Can - ter - b'ry

*mf*

209

H. *8*  
 It'll be so great. The church run by the state. Yes, I'm

**THOMAS:** *mf*  
 The - o - bald cared

**ROGER:**  
 But still he is - n't happy

213

H. going to do it now. When I've got my man in Can-ter-b'ry

T. And The-o-bald list - ened I owe it to him.

R. So I praise a lit - tle more

217

H. Things will be just peach-y. The church will be less preach-y, Not so

T. I'll do what's right

R. But still he does n't

221

H. 
  
8 'ho - li - er than thou'. When he's my man in Can - ter - b'ry Just

T. 
  
8 The - o - baldcared

R. 
  
8 seeme I praise and I flat - ter

J. **JOHN:**
  
8 when I need a pie a pie is du - ly baked. If I'm feel - ing

225

H. 
  
8 think of what we'll do When ev - ry - thing is

T. 
  
8 And The - o - bald listened I

R. 
  
8 But still he is - n't hap - py and still he does - n't see me and still he is - n't

J. 
  
8 meat - y, beef or lamb

228

H. new And plans are fresh - ly laid When

T. owe it to him I'll do what's

R. hap-py I ap-plaud and I ex-

J. or chick-en or mar-row

**THE GHOST OF HENRY I:**

H. I. In my day ev' - ry-thing was done

231

H. he's in - stalled in Can - ter-b'ry The sun will shine much

T. right I owe it to him I owe it to him

R. -tol I'm ob-vi-ously not do-ing it e-nough

J. but am I hap-py? real-ly tru-ly hap-py? Yes. I get

H. I. my way, Ev' - ry-thing was just bet - ter. The or -

234

H.  bright - er When he gets to wear that mit - re

T.  I'll do what's right.

R.  Come on, Ro-ger

J.  ab - so - blood - y - lute - ly loads of food.

H. I.  - ig' - nal's al - ways bet - ter than the sequ - el



Detailed description: This page contains a musical score for five vocal parts and piano accompaniment. The vocal parts are Soprano (H.), Tenor (T.), Bass (R.), Alto (J.), and Horn I (H. I.). The piano accompaniment is at the bottom. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The Soprano part has lyrics: 'bright - er When he gets to wear that mit - re'. The Tenor part has lyrics: 'I'll do what's right.'. The Bass part has lyrics: 'Come on, Ro-ger'. The Alto part has lyrics: 'ab - so - blood - y - lute - ly loads of food.'. The Horn I part has lyrics: '- ig' - nal's al - ways bet - ter than the sequ - el'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

