

# 15. Showdown

words and music by James Sherwood

**JOHN:** I, however, could see this was going to be a showdown.

**Quicker**

**HENRY:** ♩ = 90

Oh yeah,uh-huh,that'sright,it'sme.

**HENRY:** Welcome to Woodstock, everyone. Hope you're enjoying my grandfather's magnificent palace, a place of opulence and heavy drinking. As they always say about Woodstock? If you can remember it, you weren't there.

**ROGER:** Woo hoo! (BEAT) Sorry.

**HENRY:** It's a serious moment, time to face the facts  
We gotta fight the French so I need your tax.

**THOMAS:** That war with France seems a reasonable cause  
So we'll happily contribute to your Frankish wars.

**JOHN:** What?

**THOMAS:** Don't worry, I know what I'm doing.  
But there's really no sense of compulsion to it  
We're only coughing up because we're happy to do it.

**HENRY:** You make it sound like a gift, like a generous act  
But it's your duty, it's a tax, it's the law in fact.

**THOMAS:** It's from me to you, I want you to know  
So I'll wrap it up all prettily and tie it with a bow.

**HENRY:** Don't give me more of your pathetic stunts.

**THOMAS:** You'll be careful with it, yeah? Don't spend it all at once.  
Having all this cash is quite a grown-up thing.

**HENRY:** This is no way to speak your Lord and King.  
And if you've forgotten who your King might be...

5

**JOHN:** It's looking quite showdown-y.

**THOMAS:**

It's

**THOMAS:** Shut up, John. (To Henry) Seriously, are we doing this?

**HENRY:** Oh, WE are doing this. I can't speak for you.

**THOMAS:** We are doing this.

**HENRY:** Then let's do this.

9

**HENRY:**

A ly-ri-cal throw-down he'll put the throne down. But

time for a show-down He'll be-smirch the church

11

no-bo-dy can fight the might of the state

you for-get my po-wer to ex-com-mu-ni-cate If you've

13

knocked me down when you hear the bell You may win this round but you're going to Hell.

**HENRY:** I must attend to the war in France.

**THOMAS:** You're welcome.

**HENRY:** We will continue this discussion on my return.  
Now I must take personal control of the siege at Nantes.

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

**HOT NUN:**

Peop - le bow down and ven-

**ALL:**

It's state v church

19

- e - rate the so - lemn rites of the church

It's church v state.

21

and state.

Round two, this ve - nue's not too shab-by, It's a

23

con-f'rence suite called West-min-ster Ab-bey All my bish-ops are here to-day costhe

25

King's got some-thing he wants to say. **HENRY:** There's just one point that needs to be made: I want the

27

ancient cust - oms to be o - beyed. **THOMAS:** The ancient customs?

ancient cust - oms to be o - beyed. **THOMAS:** And

29

what are they may I ask of thee? **HENRY:** What-e-ver I damn well want them to be.

31

**HENRY:**  
Well?

We've con - sidered our re - ply the bish-ops and I will glad-ly

**TEAM HENRY:**  
Woo hoo, cheer,  
hooray, etc

33

com-ply. The an-swer's eyes in ev' ry way. Sal-van-os-tra-or-di-ne

**HOT NUNS:**

36

Sal-va, sal-va no-stra or-di-ne. **HENRY: What...**

Sal-va, sal-va no-stra or-di-ne.

**HOT MONK:**

Sal-va, sal-va no-stra or-di-ne.

40

is that? **THOMAS: It's Latin.** And it goes like this. Hit it.

43

Sal-va, sal-va no-stra or-di-ne. **HENRY: Hell,**

Sal-va, sal-va no-stra or-di-ne.

Sal-va, sal-va no-stra

46

Thom-as I should have you seized Just for look-ing so damned pleased. You've

48

learnt three Lat-in words, well done. But this fight's hard-ly yet be-gun. Can

50

an-y-one supply me with an ex-plan-a-tion? **ROGER:** "Saving our order" "Sav-ing our or-

52

-der"? That's your trans-la-tion? Aft-er that clar-i-fi-ca-tion from my Lat-in ad-vis-er

54

Frank-ly I'm still none the wi - ser. You think you cansay those words and then you can

56

do whatyoudamn well like a-gain. You thinkthat you'vecaughtme off guard withyour

58

Lat in getout of jail free card. With threelit-tlewords you'rehang-ing tough. But

60

hear this: I've had quite e-nough of your Sal - va no - stra or - di - nes There's

62

Poi-son lurk-ing in that phrase. Tho-masyour words are quite un - just And

This system contains two measures of music. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "Poi-son lurk-ing in that phrase. Tho-masyour words are quite un - just And". The piano accompaniment consists of a left hand in bass clef and a right hand in treble clef, both in the same key signature. The right hand features a rhythmic pattern of eighth notes with 'x' marks above them, while the left hand plays a steady accompaniment of eighth notes.

64

so I must with - draw the trust I placed in you to raise my heir. Prince

This system contains two measures of music. The vocal line continues with the lyrics: "so I must with - draw the trust I placed in you to raise my heir. Prince". The piano accompaniment continues with the same rhythmic patterns as in the previous system.

66

Hen-ry now must leave your care, All ho-nours grant-ed by the crown You

This system contains two measures of music. The vocal line has the lyrics: "Hen-ry now must leave your care, All ho-nours grant-ed by the crown You". There is a significant rest in the vocal line for the first measure. The piano accompaniment continues with the same rhythmic patterns.

69

must hence - forth from now set down. THOMAS: Oh no!

This system contains three measures of music. The vocal line has the lyrics: "must hence - forth from now set down. THOMAS: Oh no!". The piano accompaniment continues with the same rhythmic patterns. The system ends with a double bar line and a 4/4 time signature.

71

How can I show my face in court Now I'm no longer Bailiff of South-port?

73

**THOMAS:**  
A lyrical throw-down

**HENRY:**  
It's time for a show-down I'll knock the

75

I'll put the crown down. I have a guard of angels. You'll never harm me  
church off its perch Good

77 **HOT NUN:**

Peop - le, come and con-  
luck with your an gels. I've got an ar - my.

79

- temp - late thees - sen - tial work of the church and state.

82 **JOHN:**

Thom-as'-s chan-cesare circ-ling the drain As we take a trip down to Sal's-b'ryplain It's

look-ing bad, it's a poisonedcha-lice The nextround'shere at Cla-ren-donPa-lace.NowI'm a

dec-ent king, I'm a reas'na-bleman, I've got a nice i - dea, I'vegot a sim-ple plan

You a-greeto ev-ry-thingthat'son my list Then we all just hap-pi-ly can co-e - xist. My

courtswilldecide if youget re-leased E - venif you'readea-conor a bi-shopor priest And there'll

92

be no more ex-com-mu - ni-ca - tion With-out my per-so-nal dis - pen - sa - tion

94

You can't ap-peal to the Pope ev'-ry o-ther day. It's like

96

run - ning off to mum - my when you don't get your way. I'm your

97

Lord and King and I say that's fair And any - one who dis-a-grees... **THOMAS:** O.K., I'll swear

**HENRY:** So what's the trick? **THOMAS:** No trick, no scam. **HENRY:** And

no cle - ver - cle - ver La - tin e - pi - gram? **THOMAS:** My

word is my bond. You have no-thing to fear. **HENRY:** Then you won't mind sign-ing here, and here,

and here, and here, **THOMAS:** I was just a-bout to ca-pi - tu-late But this is

107

not how the church en - gag - es the state. In

108

mak - ing me sign my hon - our's been stamped on. **HENRY:** If

109

**HOT NUN:**

It's that's the way you feel, I'll see you in North - amp - ton. It's state v church

111 **HOT NUN:**

get - ting hard to dif - fer - en - ti - ate be-tween the  
It's church v state.

113

pi - ous church and en - tit - led state.

115

**HENRY:**

Tho-mas, you stand here ac-cused of let-ting the king's rule be a-bused. Of

117

do-ing things that were clear-ly banned Cos you thought you were a-bove the law of the land. We

119

know the in - so-lence you've shown Through-out your time on Can - ter-b'ry's throne. But be-

121

-fore you wore the arch-bish-op's ring You worked as Chan-cel-lor to the King. Now

123

as you served in co-lours roy-al Your mo - tives seemed en - tire - ly loy-al. But for your

125

THOMAS: I was the

ac-tion then you've now been brought To an-swer here be-fore this court.

127

lo-yal-lest ser-vant a-ny king e-ver had I o-beyed your or-ders no mat-ter how mad I

129

HENRY: New in - for - ma - tion has come to light.

did your bid-ding day and night

131

THOMAS: I'm hon-est now, I was hon-est then. I'll hap-pi-ly de-fend my-self a-gain. I was

134

free of de-cep-tions and de-ceipts. **HENRY:** Then I guess you must have kept receipts?

136

**THOMAS:**  
Since when have you cared about receipts?

**HENRY:**  
I love re-ceipts, No o-ther small piece of paper real-

139

- ly com-petes. Where are my re-ceipts? I want my re-ceipts. re-ceipts are how

141

I can tell I'm not har-bour-ing cheats. Where are my re-ceipts? Where are my re-ceipts?

**HENRY:** Do you have them?

**THOMAS:** No.

**HENRY:** Then we have a winner.

144

Musical score for Henry's first line of dialogue. It consists of three staves: a vocal line, a piano accompaniment line, and a grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "HENRY:" and "In the fa-mouscase of church v state State". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

148

**HOT NUN:**

Watch - ing this I don't

wins! Ev-ry-bo-dy ce-le - brate

Musical score for Hot Nun's first line of dialogue. It consists of three staves: a vocal line, a piano accompaniment line, and a grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "HOT NUN:" and "Watch - ing this I don't". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

150

feel great A - bout the qual - i - ty of the church

Musical score for Hot Nun's second line of dialogue. It consists of three staves: a vocal line, a piano accompaniment line, and a grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "feel great A - bout the qual - i - ty of the church". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

152

**HOT NUN:**

and state. The stand - ard of in - formed

It's state v church

154

de - bate is pret - ty poor from the church

It's church v state.

156

and state. **HENRY:**

It's an i - ron-ic twist It's a cle-ri-calquirk a

158

**HENRY:** Someone arrest this traitor!

clerk de-feat - ed by pap - er-work.

160

**THOMAS:** Toall who've gathered here to-day I

Toall who've gathered here to-day I

162

ask: please bow your heads and pray. Looks like this is my on - ly chance. I'm

ask: please bow your heads and pray. Looks like this is my on - ly chance. I'm

164

out of here. Now, which way's France?

out of here. Now, which way's France?

167

Musical score for measures 167-171. The score is written for piano in G major (one sharp) and 4/4 time. Measure 167 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of chords and eighth notes. Measures 168 and 169 continue the melodic and harmonic patterns. Measure 170 shows a change in the bass line with a more active eighth-note accompaniment. Measure 171 concludes the phrase with a final cadence, marked by a double bar line and a repeat sign.