

VOCAL BOOK

SIX

TEEN EDITION

(Standard Orchestration)

by Toby Marlow and Lucy Moss

Vocal arrangements by Joe Beighton
Orchestrations by Tom Curran

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concord
theatricals

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CHARACTER VOCAL RANGES**CATHERINE OF
ARAGON**

Ab3-Eb5

**ANNE BOLEYN**

C4-E5

**JANE SEYMOUR**

A3-D5

**ANNA OF CLEVES**

G3-B4

**KATHERINE
HOWARD**

A3 - F#5

**CATHERINE PARR**

A3 - E5



VOCAL BOOK

SIX: TEEN EDITION

#1

Ex-Wives

(Company)

Freely ($\text{♩}=128$) 2 rit. Epic ($\text{♩}=68$)

1 3 3a 3b ARAGON: Di -

4 BOLEYN: 5 SEYMOUR: 6 CLEVES: 7 Di -

8 Slightly Faster ($\text{♩}=74$) HOWARD: 9 PARR: 10

11 Faster ($\text{♩}=137$) ARAGON: And tonight, [London]*, we are... 4

15 ALL: LIVE! S/A: LIVE! T/B: LIVE!

*Or wherever your pop concert is!

VOCAL BOOK

17 **ARAGON:** 18 19 **BOLEYN:** 20 **SEYMOUR:**

Lis-ten up, let me tell... you a sto - ry A sto-ry that you think you've heard be-fore We

21 22 **CLEVES:** 23 24

know you know our names, and our fame, and our fa - ces Know all a-bout the glo-ries and the dis-gra - ces

25 **HOWARD:** 26 27 28 **PARR:**

I'm done, cos all this time I've been just one word in a stu-pid rhyme So I

29 30 31 **ALL:** 32 **ARAGON:**

picked up a pen and a mi - cro - phone His-to-ry's a-bout to get o - ver-throne Di-

33 **BOLEYN:** **SEYMOUR:** 34 **CLEVES:** 35 **HOWARD:** **PARR:** 36 **ALL:**

vorced Be-head-ed Died Di-vorced Be-head-ed Sur - vived But

S/A: But

T/B: But

37 38 39 40

just for you to - night we're di - vorced, be-head - ed, LIVE!_____

just for you to - night we're di - vorced, be-head - ed, LIVE!_____

just for you to - night we're di - vorced, be-head - ed, LIVE!_____

41 42 43 44

Wel-come to the show To the his - to - re - mix Switch-ing up the flow As we add the pre - fix

45 46 47 48

Ev - 'ry - bo - dy knows That we used to be___ six wives___

49 50 51

Rais-ing up the roof Til we hit the ceil - ing Get rea - dy for the truth That we'll

VOCAL BOOK

- 4 -

#1 - Ex-Wives

52 53 54

be re - veal - ing Ev - 'ry - bo - dy knows That we used to be six

be re - veal - ing Ev - 'ry - bo - dy knows That we used to be six

be re - veal - ing Ev - 'ry - bo - dy knows That we used to be six

ARAGON: [London]*,
make some NOIIISEEE!!!!

55 56 57 58 59 8

wives but now we're ex-wives

wives but now we're ex-wives

wives but now we're ex-wives

67 ARAGON: 68 69 BOLEYN: 70 SEYMOUR:

All you ev - er hear and read a - bout Is our ex and the way it end - ed But a

71 72 CLEVES: 73 74

pair does-n't beat a roy - al flush You're gon-na find out how he got un - friend - ed

75 HOWARD: 76 77 78

To - night we're gon-na do our-selves jus - tice Cos we're tak - ing you to court

79 PARR: 80 81 82 ARAGON:

Ev - ry Tu - dor rose has its thorns And you're gon-na hear 'em live in con - sort Di -

83 **BOLEYN:** **SEYMOUR:** 84 **CLEVES:** 85 **HOWARD:** **PARR:** 86 **ALL:**

vorced Be-head-ed Died Di-vorced Be-head-ed Sur-vived But

S/A:

But

T/B:

But

87 88 89 90

just for you to - night we're di - vorced, be-head-ed, LIVE!_____

just for you to - night we're di - vorced, be-head-ed, LIVE!_____

just for you to - night we're di - vorced, be-head-ed, LIVE!_____

91 92 93

Wel-come to the show To the his - to - re - mix Switch-ing up the flow As we

Wel-come to the show To the his - to - re - mix Switch-ing up the flow As we

Wel-come to the show To the his - to - re - mix Switch-ing up the flow As we

94 95 96 97 98

add the pre - fix Ev-'ry-bo-dy knows That we used to be__ six wives_____

add the pre - fix Ev-'ry-bo-dy knows That we used to be__ six wives_____

add the pre - fix Ev-'ry-bo-dy knows That we used to be__ six wives_____

VOCAL BOOK

- 6 -

#1 - Ex-Wives

99 100 101

Dan-cing through the night 'Til the break of day Once we're done we'll start a - gain Like it's

Dan-cing through the night 'Til the break of day Once we're done we'll start a - gain Like it's

Dan-cing through the night 'Til the break of day Once we're done we'll start a - gain Like it's

102 103 104

the Re - nais - sance Ev - 'ry - bo - dy knows That we used to be___ six

the Re - nais - sance Ev - 'ry - bo - dy knows That we used to be___ six

the Re - nais - sance Ev - 'ry - bo - dy knows That we used to be___ six

105 106 107 108

wives but now we're ex - wives

wives but now we're ex - wives

wives but now we're ex - wives

VOCAL BOOK

- 7 -

ARAGON: (alluringly) Remember us from your GCSEs?*

#1 - Ex-Wives

OTHERS:
(incl. SATB)

109 $\text{♩} = 135$ 3 112

Di -

113 ARAGON: 114 115 116

My name's Cath-rine of A-ra - gon... Was mar-ried twen-ty-four years, I'm a pa-ra - gon... Of

OTHERS:
(incl. SATB)

forced

117 118 119 120

roy-al-ty, my loy-al - ty is to the Va-ti-can So if you try to dump me... you won't try that a-gain

Be

121 BOLEYN: 122 123 124

I'm that Bo-leyn girl, just say-in hey... See I broke Eng-land from the Church - oop-sie - dai

head-ed

125 BOLEYN: 126 127 128

- sy! Why did I lose my head? Well, my sleeves may be green, but my lip-stick's red

129 SEYMOUR: 130 131 132 3

Jane Sey - mour, 'the on - ly one he tru - ly loved' When my son was new - ly

OTHERS:
(incl. SATB)

Died Rude

VOCAL BOOK

- 8 -

#1 - Ex-Wives

133 134 135 136

born I died But I'm not what I seem, Or am I? Stick a-round and you'll sud-den-ly see... more...

Di-

137 CLEVES: 138 139 140

Ich bin An-na of Cleves When he saw my por - trait, he was like But when he

voiced Ja? "Ja!"

141 CLEVES: 142 143 144

met me he was like "ew..who's this girl?" Fun-ny cos when I first saw his ug-ly face it made me wan-na

145 HOWARD: 146

Hul - lo there, I'm the Kath - 'rine who lost her head

CLEVES: OTHERS: (incl. SATB)

hu- Be - head - ed

147 HOWARD: 148 3 149 3

for my ac - tive so - cial life out - side of wed - Lock up your hus - bands,

150 HOWARD: 151 152

lock up your sons, K - Ho-ward is here and the fun's be - gun

OTHERS: (incl. SATB)

Sur -

VOCAL BOOK

- 9 -

#1 - Ex-Wives

153 **PARR:** 154 155 156 3

Five down, I'm the fi - nal wife I saw him to the end of his life

OTHERS:
(incl. SATB)

vived

157 **PARR:** 158 159 160

I'm the sur - vi - vor: Cath-'rine Parr I bet you wan-na know how I got this far I said, I

ALL: (incl. SATB)

161 162 163 164

bet you wan-na know how I got this far Do you wan-na know how we got this far? Then

ALL:
mp $\text{♩} = 137$

165 166 167 168

wel-come to the show To the his - to - re - mix Switch-ing up the flow As we add the pre - fix

S/A:
mp

wel-come to the show To the his - to - re - mix Switch-ing up the flow As we add the pre - fix

T/B:
mp

wel-come to the show To the his - to - re - mix Switch-ing up the flow As we add the pre - fix

VOCAL BOOK

- 10 -

#1 - Ex-Wives

169 170 171 172

Ev - 'ry - bo - dy knows That we used to be six wives

173 174 175

Turn the beat up Get this par - ty buz - zin' You want a Queen Bee? Well, there's

176 177 178

half a do - zen Ev - 'ry - bo - dy knows that we used to be six

VOCAL BOOK

- 11 -

#1 - Ex-Wives

179 180 181 182 183 184 185 186

p *p cheekily* *f*

wi...ives but now we're ex-wives

wi...ives but now we're ex-wives

wi...ives but now we're ex-wives

187 8

195 196 197

One two three four five SIX!

One two three four five SIX!

One two three four five SIX!

Segue

Ex-Wives Reprise

(Company)

CUE:

Segue from #1

CLEVES: [London*], how are you doing tonight?

(Audience reaction)

BOLEYN: We said how are you doing tonight?

(Complete uproar; I haven't got a face.)

VAMP

SEYMOUR: 5 *(last x)*
We are SIX

ALL:
SIX

S/A: *(last x)*
SIX

T/B: *(last x)*
SIX

SEYMOUR: AND WELCOME TO OUR DIVORCED BEHEADED LIVE TOUR!

HOWARD: Ooooh [London*] we've got a whole lot in store for you tonight:

ARAGON: We've got riffs to ruffle your ruffs.

ARAGON: *ad lib.*
Yeah...

PARR: Shimmies to shake up your chemise.

SEYMOUR: And a whole lotta history.

PARR: Or as we like to call it...

HER-story. *(They all laugh)* [GO ON]

BAND: *(into shout mic)*
3 - 4

ARAGON: So obviously you know who we are...

HOWARD: (Please, no portraits.)

ARAGON: ...But give it up for our

(Audience reaction)

BOLEYN:
LAD-IES. IN. WAI- TING!!
We've got

[BARS 19-33 ARE CUT IF USING PERFORMANCE TRACKS]

*Or wherever your pop concert is!

(MAGGIE shreds that guitar.)

CLEVES:

#1a - Ex-Wives Reprise

23 24 25

Mag-gie on the gui - tar! Bes - sie on the bass!

(BESSIE slaps that bass like nobody's business)

PARR: And killing it on the keys, we've got Joan!

(JOAN hammers the harpsichord)

26 27 28 29

(Bs Solo)

ARAGON: And with beats so sick they'll give you gout, IT'S MARIA ON THE DRUMS!!!

(Bang bang bang go the drums under MARIA's holy sticks.)

30 32

2 2

CLEVES: So you came here to party with us old skool

SEYMOUR: Really, really old school...

(She laughs at her own joke. No one else laughs. She moves on swiftly)

34 38 39

4

But we're not here to have fun.

ARAGON: Uh-uh.

SEYMOUR: We've got a serious score to settle.

HOWARD: Cos you see, [London*].

HOWARD:

ALL:

40 41 42 43

The prob - lem is there's... SIX

S/A: SIX

T/B: SIX

SIX

HOWARD: ...of us, and we know you've all got your favourite

ARAGON: Yes everyone always wants to know 'who's the most important wife?'

CLEVES: And they've been arguing about it for centuries

PARR: We've heard it all: [GO ON]

44 47a 48

4

Band

VOCAL BOOK

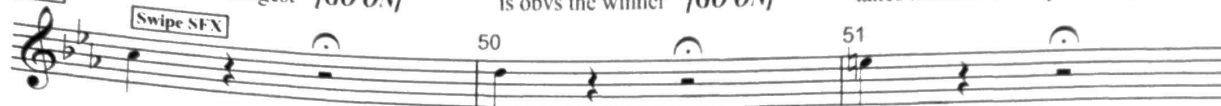
- 3 -

#1a - Ex-Wives Reprise

49 **ARAGON:** "Who lasted longest was the strongest" [GO ON]

BOLEYN: "The biggest sinner is obvs the winner" [GO ON]

SEYMOUR: "Who had the son takes number one" [GO ON]



52 **CLEVES:** "Who was most chaste shall be first-placed" [GO ON]

HOWARD: "The most inglorious is victorious" [GO ON]

PARR: "The winning contestant was the most (Said to rhyme with contestant.) Protestant... (Correct pronunciation.) Protestant..." [GO ON]

BAND: (into shout mic)



56 **ARAGON:** But tonight we're gonna answer your questions once and for all

BOLEYN: 58

And tell you what you want what you real-ly real-ly want...

BOLEYN: ...to know.

SEYMOUR: That's right!

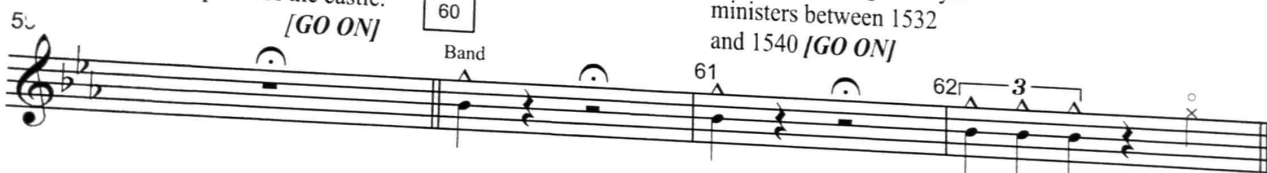
We're here to help you figure

out which of us is

CLEVES: The queen of the castle. [GO ON]

SEYMOUR: The rose among the thorns [GO ON]

HOWARD: The Thomas Cromwell among the royal ministers between 1532 and 1540 [GO ON]



BOLEYN: (cont.)
If this is gonna be a fair competition, they're gonna have to judge us by the one thing we have in common...
CLEVES: Exactly - the Queen to take the crown should be the one who had to put up with the most trouble from the man who put a ring on it [GO ON]

63 **ARAGON:** But how the purgatory are they gonna choose their leading lady?

BOLEYN: Well hold up!



HOWARD: So [London*], we're gonna hold a little contest for you
 BOLEYN: And the rules are simple:
 ARAGON: The Queen who was dealt the worst hand
[Band hit]
 SEYMOUR: The Queen with the most hardships to withstand
[Band hit]
 CLEVES: The Queen for whom it didn't really go as planned
[Band hit, THEN STOP]

ALL: Shall be the one to lead *[GO ON]* the band

70 $\text{♩} = 80$ *rit.* 71 $\text{♩} = 137$ **Faster** 72

ARAGON: So, what do you think, [London*],
 are you ready to choose your leading lady?
*(Loud screams of 'yes' from the audience,
 just audible over their even louder applause.)*
 HOWARD: We said are you READYYY?
*(Standing ovation, weeping, flowers thrown on
 stage, etc.) [GO ON]*

VAMP

73 74

75 ALL: 76 77 78

Wel-come to the show To the co-ro-na-tion Who will take the crown, Be the pop sen-sa-tion?

S/A:

Wel-come to the show To the co-ro-na-tion Who will take the crown, Be the pop sen-sa-tion?

T/B:

Wel-come to the show To the co-ro-na-tion Who will take the crown, Be the pop sen-sa-tion?

#1a - Ex-Wives Reprise

VOCAL BOOK

- 5 -

79 80 81 82 83

2 QUEENS:
Ev-'ry-bo-dy knows that we used to be__ six wives Six wives__ Six wives Six wives.

2 QUEENS:
Ev-'ry-bo-dy knows that we used to be__ six wives Six wives Six wives.

2 QUEENS:
Ev-'ry-bo-dy knows that we used to be__ six wives__ Six wives.

S/A:
Ev-'ry-bo-dy knows that we used to be__ six wives Six wives__ Six wives

T/B:
Ev-'ry-bo-dy knows that we used to be__ six wives__ Six wives.

Segue

No Way

(Catherine of Aragon and Company)

CUE:

ARAGON: But there's only one that you need to hear from tonight.

[London*,] I'm about to win this competition. ***Maria** - * gimme a beat! *[MUSIC]*

ARAGON: Mm-hmm, muy bien. So, since the day I arrived in England, let's just say my faith has been tested on more than one occasion.

Spicy (♩=116)



ARAGON: First things first, I'm shipped over from Spain on the night of my Sweet Sixteenth to marry some prince called Arthur, and I'm like...

ARAGON: Then Arthur dies, so naturally I'm imprisoned for seven years... really helped with the grieving process, ya know. But still, I'm like...



ARAGON: But thank god, they rescued me just in time to marry Prince Henry - my dead husband's brother...

ARAGON: ...so I'm thinking, "bit weird". But if you'd seen him back in the summer of '09, let me tell you he was... *(She thinks he was pretty handsome)*



ARAGON:
So seven years later

We're still trying
for an heir

But we're not
having much luck

And I'm like...



ARAGON: Then he starts
coming home late

"I was just out with
my ministers"

But there's lipstick
on his ruff

And I'm like...



*Or wherever your pop concert is!

VOCAL BOOK

- 2 -

#2 - No Way

ARAGON: Suddenly he wants to annul our marriage Move some side-chick into *my* palace And move me into a convent

ARAGON: Now, I don't think I'd look that good in a wimple. So I'm like... NO. WAY. *[GO ON]*

30 31 32 33

34 **Punchy Pop** (♩=120) 2

36 **ARAGON:** 37

You must a - gree__ that, ba - by, in all the time__ I've been by your side

38 39

I've ne - ver lost__ con - trol__ no mat - ter how ma - ny times I knew you lied

40 **ARAGON:** 41 42 43

Had my gol - den rule: Got - ta keep my cool, yeah, ba - by

OTHERS:

You know she's got - ta keep it

S/A:

You know she's got - ta keep it

T/B:

You know she's got - ta keep it

VOCAL BOOK

- 3 -

#2 - No Way

44

ARAGON:

And e - ven though you've had_ your fun_ run - ning a - round with some pret - ty young thing

cool

cool

cool

OTHERS:

Pret - ty young thing

S/A:

Pret - ty young thing

T/B:

Pret - ty young thing

46

47

And e - ven though you had_ one son with some - one who don't_ own a wed - ding ring

Wed - ding ring

Wed - ding ring

Wed - ding ring

48

49

50

51

No mat - ter what I heard I did - n't say a word, no, ba - by

You know she ne - ver said a

You know she ne - ver said a

You know she ne - ver said a

VOCAL BOOK

52

53 54 55

I've put__ up with__ your SHH Like ev - 'ry sin - gle day__

word SHH Woah__ woah

word SHH Woah__ woah

word SHH Woah__ woah

56

57 58 59

But now it's time__ to SHH And lis - ten when I say__

SHH

SHH

SHH

SHH

60

61 62 63

You must think that I'm cra - zy You wan-na re-place__ me, ba - by, there's N-n-n-n-n-n-no__

N-n-n-n-n-n-no__

N-n-n-n-n-n-no__

N-n-n-n-n-n-no__

N-n-n-n-n-n-no__

VOCAL BOOK

- 5 -

#2 - No Way

64 65 66 67

way If you think for a mo - ment I'd grant you an-nul - ment, just hold up, there's N - n - n - n - n - no__

way N - n - n - n - n - no__

way N - n - n - n - n - no__

way N - n - n - n - n - no__

68 69 70 71 72

way No way No way_ There's n - n - n - n - n - no__ way No

way N - n - n - n - n - no__ way

way N - n - n - n - n - no__ way

way N - n - n - n - n - no__ way

73 74 75 76

way No way_ There's n - n - n - n - n - no__ way There's no__ way_

N - n - n - n - n - no__ way

N - n - n - n - n - no__ way

N - n - n - n - n - no__ way

VOCAL BOOK

77 **ARAGON:** 78

So you__ read a Bi - ble verse that I'm cursed cos I__ was your bro - ther's wife You

79 3 3 3 3 80 3 3

say it's a pi - ty cos, quo - ting Le - vi - ti - cus, I'll "end up kid - di - less" all my life

ARAGON:

He doesn't remember

81 **ARAGON:** 82 83 84

Well, Dad - dy, weren't you there When I gave birth to Ma - ry?

OTHERS:

Daugh - ters are so ea - sy to for -

S/A:

Daugh - ters are so ea - sy to for -

T/B:

Daugh - ters are so ea - sy to for -

85

86 87 88

You're just__ so full__ of SHH Must think__ that I'm__ na - ÷ve__

get SHH Woah__ woah

get SHH Woah__ woah

get SHH Woah__ woah

VOCAL BOOK

- 7 -

#2 - No Way

89 90 91 92 *3*

I won't back down, won't SHH, And no, I'll ne - ver leave

SHH

SHH

SHH

93 **ARAGON:** 94 95 96

You must think that I'm cra - zy You wan-na re-place me, ba - by, there's N-n-n-n-n-n-no

N-n-n-n-n-n-no

N-n-n-n-n-n-no

N-n-n-n-n-n-no

97 98 99 100

way If you thought it'd be fun - ny To send me to a nun - n'ry, ho - ney, there's No

way

way

way

p choral

p choral

p choral

No

No

No

VOCAL BOOK

101

way No way No way— There's

way. No way No way—

way No way No way—

way No way No way—

104

n - n - n - n - n - n - no way No way No

N - n - n - n - n - n - no way No way No

N - n - n - n - n - n - no way No way No

N - n - n - n - n - n - no way No way No

107

way— There's n - n - n - n - n - n - no way There's no way—

way— N - n - n - n - n - n - no way

way— N - n - n - n - n - n - no way

way— N - n - n - n - n - n - no way

way— N - n - n - n - n - n - no way

VOCAL BOOK

- 9 -

110

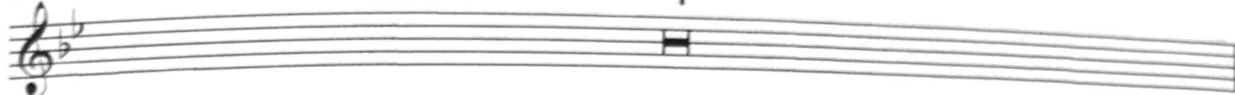
Dance Break

#2 - No Way



ARAGON: *Give it up for Maria on the drums!*

114

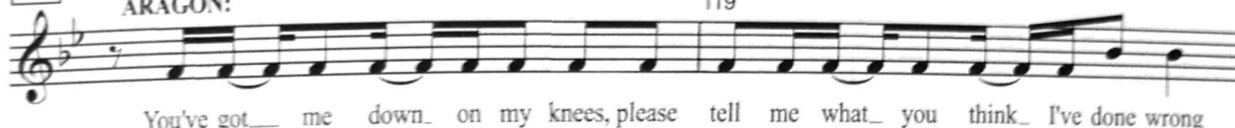


118

Slightly Slower (♩=108)

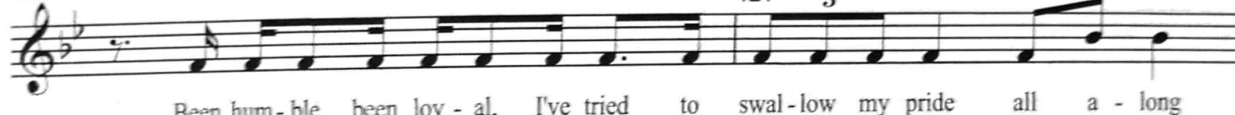
ARAGON:

119



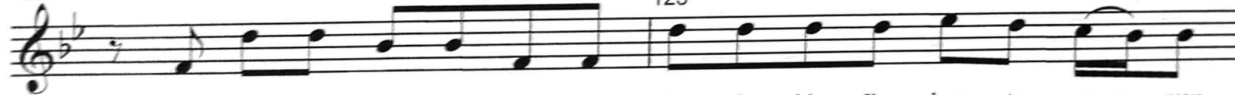
You've got me down on my knees, please tell me what you think I've done wrong

120



Been hum-ble, been loy-al, I've tried to swal-low my pride all a-long

122

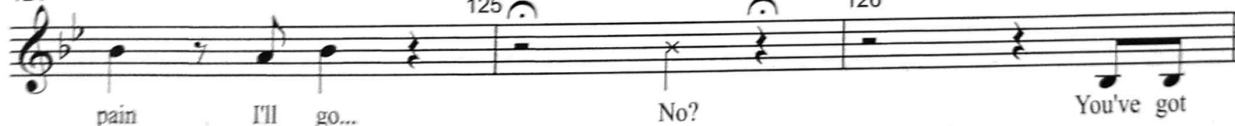


If you can just ex-plain A sing-le thing I've done to cause you

rit.

123

124



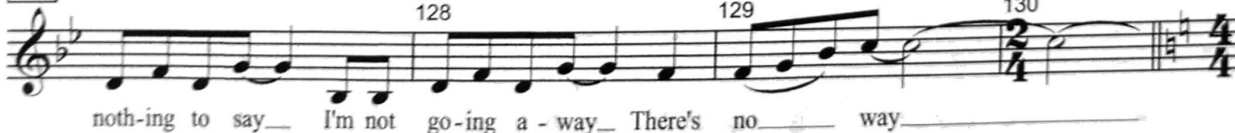
pain I'll go... No? You've got

(She waits patiently for Henry to respond. He doesn't.)

♩=45

♩=120

127



noth-ing to say I'm not go-ing a-way There's no way

VOCAL BOOK

131

ARAGON:

132 133 134

— You must think that I'm cra - zy You wan-na re-place me, ba - by, there's n - n - n - n - n - n - no —

OTHERS:

N - n - n - n - n - n - no —

S/A:

N - n - n - n - n - n - no —

T/B:

N - n - n - n - n - n - no —

135

riffs ad lib.

136 137 138

way You made me your wife — So I'll be queen 'til the end — of my life —

way

N - n - n - n - n - n - no —

way

N - n - n - n - n - n - no —

way

N - n - n - n - n - n - no —

139

riffs ad lib. ("I'm not going", "no" etc.)

140 141 142 3 3 3

No way No way — N - n - n - n - n - n - n - n - no —

way No way No way —

way No way No way —

way No way No way —

VOCAL BOOK

- 11 -

#2 - No Way

143 144 145

way No way No way There's

No way No way

No way No way

No way No way

146 147 148 149

n - n - n - n - n - n - n - n - n - n - n - n - n - no way There's no way!

N - n - n - n - n - n - n - n - n - n - n - n - n - no way

N - n - n - n - n - n - n - n - n - n - n - n - n - no way

N - n - n - n - n - n - n - n - n - n - n - n - n - no way

Segue

Donde Esta My Crown #2a

(Band)

TACET

The One You've Been Waiting For

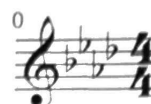
(Company minus Anne Boleyn)

CUE:

CLEVES: No yeah the really famous and controversial one who people actually care about? */MUSIC/*

Dramatic (♩=100)

SEYMOUR:

0  Yeah, you know... The

HOWARD:

2  one you've been wait-ing for

3  The mys-t'ry

ALL: (incl. SATB)
(whispered)

CLEVES:
(spoken)

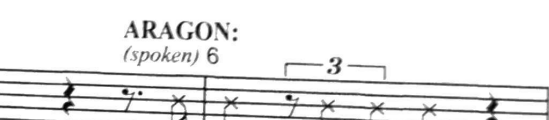
 The one you've been wait-ing for

 The one who changed his-t'ry

PARR/SEYMOUR:
(whispered)

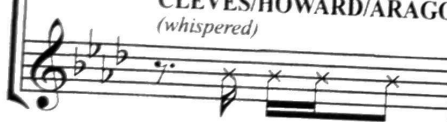
ARAGON:
(spoken) 6

5  Mys-t'ry

 Mys-t'ry

CLEVES/HOWARD/ARAGON:
(whispered)

ALL:
(spoken)

 The one who changed his-t'ry

 The temp-tress (sss)

ARAGON:
(spoken)

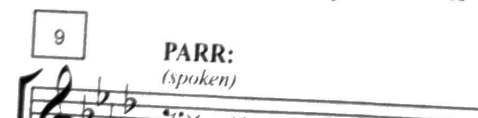
ALL:
(whispered)

7  the plan to steal the man

8  Anne

PARR:
(spoken)

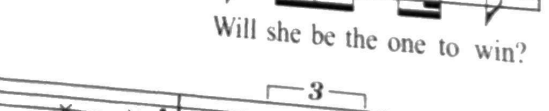
ALL:

9  The one who chased the king

10  Will she be the one to win?

SEYMOUR:

 But paid the price with the swords-man's swing

 Will she be the one to win?

Slightly Slower (♩=94)

-29-

VOCAL BOOK

SIX: TEEN EDITION

#3

Don't Lose Ur Head

(Anne Boleyn and Company)

CUE:

BOLEYN: What? Oh sorry... *[MUSIC]*

Lively Pop (♩=166)

0 1 3 4

BOLEYN:

Grew

5

6 7 8 (T/B 8vb) BOLEYN:

up in the French court *Oui oui, bon - jour* Life was a chore, so She set sail Fif -

9 BOLEYN:

10 11

teen twen - ty two, came Straight to the U - K all the Bri - tish dudes? Lame.

12 OTHERS: (T/B loco)

13 (T/B 8vb) BOLEYN:

14

E - pic Fail Ooh hoo__ I wan - na dance and sing

15 OTHERS: (T/B 8vb)

16 BOLEYN:

17 OTHERS: (T/B 8vb)

18 BOLEYN:

Pol - i - tics? Not my thing Ooh hoo__ But then I met the King And

19 BOLEYN:

20 21 2

soon my Dad - dy said "You should try and get a - head!"

VOCAL BOOK

- 2 -

#3 - Don't Lose Ur Head

23 He want-ed me Ha! 24 Ob - vi - ous - ly 25 kept mes - sa - ging me 26 Like e - ve - ry - day

27 Could-n't be bet-ter 28 Then he sent me a let-ter 29 And who am I 30 kid-ding I was *prêt à man-ger*

31 **OTHERS:** (T/B 8vb) Ooh hoo__ 32 **BOLEYN:** Sent a re - ply 33 **OTHERS:** (T/B 8vb) Ooh hoo__ 34 **BOLEYN:** Just say - ing hi

35 **OTHERS:** (T/B 8vb) Ooh hoo__ 36 **BOLEYN:** Ur a nice guy 37 I'll think a - bout it may - be 38 x - o ba - by

39 **BOLEYN:** 40 Here we go 41 I did-n't know I would move 42 in with his mis - sus!

OTHERS: Uh - oh You sent him kis - ses

43 Get a life 44 Like, what was I meant to do? 45 46

WHAT?! YOU'RE LIV-ING WITH HIS WIFE?!

VOCAL BOOK

- 3 -

#3 - Don't Lose Ur Head

47

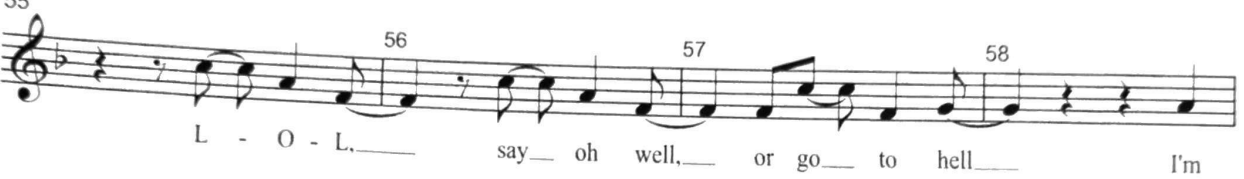
BOLEYN:



51



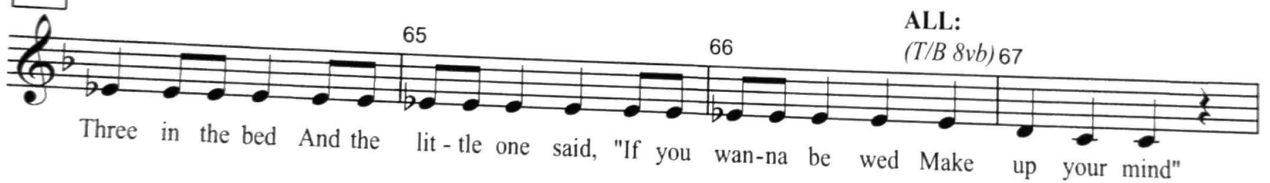
55



59



64



ALL:

(T/B 8vb) 67

68

BOLEYN:



OTHERS:

(T/B 8vb)

OTHERS:

(T/B 8vb)

72



73 **BOLEYN: (to Aragon)**

74 **OTHERS:**

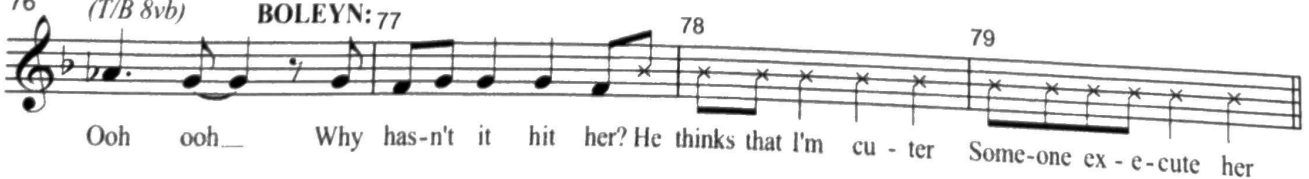
75 **BOLEYN: (to Aragon)**

OTHERS:

(T/B 8vb)

BOLEYN: 77

76



VOCAL BOOK

- 4 -

#3 - Don't Lose Ur Head

80 **BOLEYN:** 81 82 83

Here we go I did-n't real-ly mean it but rum-ours spi - ral

OTHERS:

UH - OH Your com-ment went vi - ral

84 85 86 87

Wait, what was I meant to do?

Wow, Anne, way to make the coun-try hate you!

88 **BOLEYN:** 89 90 91

Sor ry not sor-ry 'bout what I said I'm just try-'na have some fun Don't

92 93 94 95

wor-ry, don't wor-ry, don't lose your head I did-n't mean to hurt a - ny - one

96 97 98 99

L - O - L, say oh well, or go to hell I'm

100 101 102 103 104

sor-ry not sor-ry 'bout what I said Don't lose your head

VOCAL BOOK

OTHERS:

BOLEYN:

108 (T/B 8vb)

105
Tried to e-lope But the Pope said "nope" our on - ly hope was Hen - ne - ry He

OTHERS:

ALL:

112 (T/B 8vb)

109
got a pro-mo - tion Caused a com-mo - tion Set in mo - tion the C of E The

BOLEYN: 114

113
rules _____ Were so out - da - ted Tried to _____ Keep us P G ra - ted

ALL:

(T/B 8vb)

OTHERS:

BOLEYN:

117
Soon _____ Ex - Com-mun - i - cat - ed Ev - ry - bo - dy chill It's totes God's will

121

6

127 BOLEYN:

128

Hold up! Let me tell you how it went down

129

Half-Time Feel

ALL:

132

BOLEYN:

130
Hen - ry's out ev - 'ry night on the town, he's get - ting a - round, like WHAT THE HELL? If

ALL:

136

133
that's how it's gon-na be, may-be I'll flirt with a guy (or three) just to MAKE HIM JEL

BOLEYN:

ALL:

140

BOLEYN:

137
Hen-ry finds out and he goes men-tal He screams and shouts, like So judge-men-tal "You

VOCAL BOOK

- 6 -

#3 - Don't Lose Ur Head

141 **BOLEYN:** 142 143 144

dam-ned witch!" Mate, I don't care! You're just be-ing a lit-tle- Cos you can't pro-duce an heir

OTHERS:

Don't care! *gasp*

145 **Normal Feel** 146 147 148

Here we go And now he's go-ing round like "Off with her head!"

UH-OH IS THAT WHAT YOU SAID?!

149 150 151 152

Yeah, I'm pret-ty sure he means it What was I meant to do? Like,

No? Seems it What was she meant to do?

153 154 155

what was I meant to do? No, but what was I meant to do?

What was she meant to do?

BOLEYN: Oh my gosh guys, seriously,
he actually wants to decapitate me!!!!
I guess you could say things were really
coming to a head... **[GO ON]**

156 157 158 **BOLEYN:**

Five - six - seven - eight.

WHAT WAS SHE MEANT TO DO?!

VOCAL BOOK

- 7 -

#3 - Don't Lose Ur Head

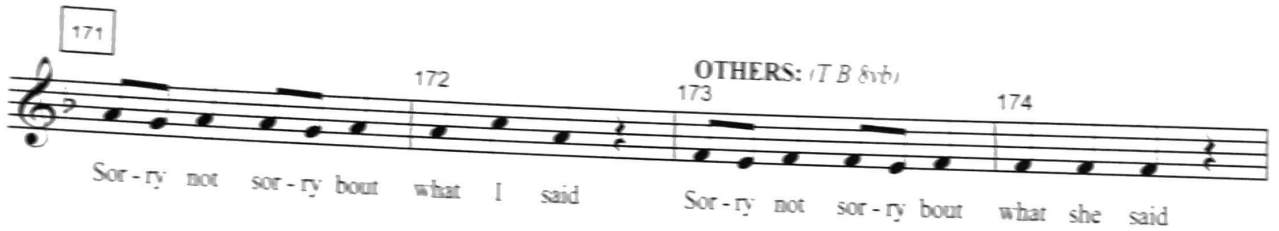
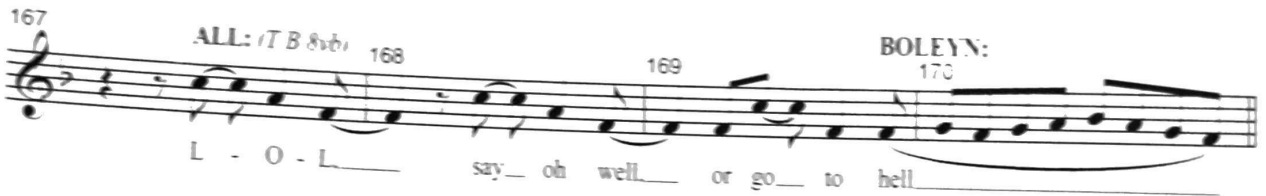
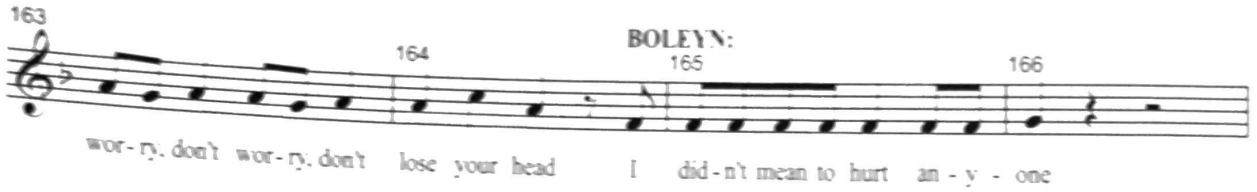
159 **Rock Chick**

ALL: (T B 8vb)

BOLEYN:

ALL:

(T B 8vb)



Segue

I'm Like Dead

(Boleyn)

#3a

CUE:

BOLEYN: Yeah. *[MUSIC]*

BOLEYN: what a weekend, I'm like dead.

HOWARD: Wait... didn't you actually die?

BOLEYN: Yeah it was so extra. *[GO ON]*

Playful (♩=166)

BOLEYN: Anyway yeah, now I'm obvs the winner, I think I'll do another solo.
So my next song is one I wrote about the moment when I found out Catherine of
Aragon had tragically died. It's called 'Wearing Yellow to a Funeral.' *[GO ON]*

Slower (♩=85)

BOLEYN: - hit the lights!

Fall apart on cue

BOLEYN:

Cath - 'rine was a mas - sive...

[FALL APART]

VOCAL BOOK

SIX: TEEN EDITION

#4

Heart of Stone

(Jane Seymour and Company)

CUE:

SEYMOUR: because they were both absolute badass monarchs -
they raged and stormed right back. *[MUSIC]*

SEYMOUR: But I didn't do that. Instead, I stood by him - like *I* was made of stone - I stood firm.
No matter his flaws, his tempers - no matter my doubts or fears - I stayed there. By his side.
And that's not because I was scared, or naïve, or weak. It's because - *[MUSIC OUT]*
I loved him. *[GO ON]*

Freely

SEYMOUR: So, Henry... **SEYMOUR:**

#4 - Heart of Stone

43 You can build me up 44 You can tear me down 45 You can try but I'm 46 Un-break-a-ble

47 You can do your best 48 But I'll stand the test 49 You'll find that I'm 50 Un-shake-a-ble

51 When the fi - re's burned 52 When the wind has blown 53 When the wa - ter's dried

54 You'll still find stone 55 56 2 58 My heart of stone 59 60

61 You say we're per - fect 62 'A per - fect fa - mi - ly' 63 You hold us close

64 For the world to see 65 66 3

69 And when I say You're the 70 on - ly one I've e - ver loved 71 I mean those words

72 Truth - ful - ly 73 74 75 76 But I

riff ad lib.

VOCAL BOOK

- 3 -

#4 - Heart of Stone

77



know...

with - out my son, your love could dis - ap - pear

And no, it

81



is - n't fair But I don't care Cos my love will still be here

87

SEYMOUR:



You can build me up

You can tear me down

You can try but I'm Un-break-a-ble

OTHERS:



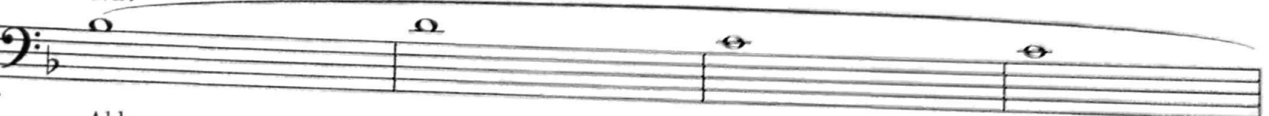
Ahh

S/A:



Ahh

T/B:



Ahh

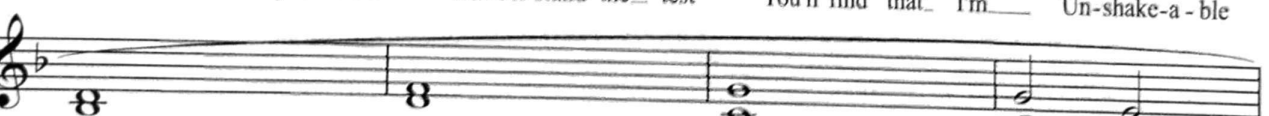
91



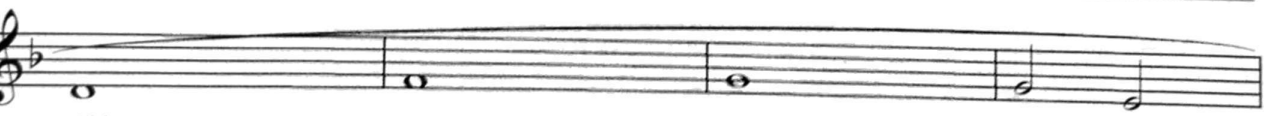
You can do your best

But I'll stand the test

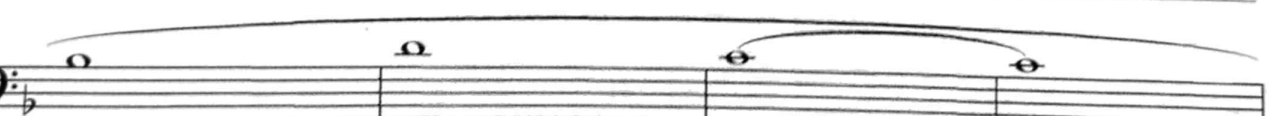
You'll find that I'm Un-shake-a-ble



Ahh



Ahh



Ahh

95 96

When the fi - re's burned The wind has blown

The fi - re's burned The wind has blown

The fi - re's burned The wind has blown

The fi - re's burned The wind has blown

Detailed description: This block contains the musical notation for measures 95 and 96. It features four staves. The top staff is a vocal line with lyrics 'When the fi - re's burned' and 'The wind has blown'. The second staff is a piano accompaniment with chords and some melodic lines. The third and fourth staves are also piano accompaniment, with the third staff having lyrics 'The fi - re's burned' and 'The wind has blown' and the fourth staff having the same lyrics. The music is in a key with one flat (Bb) and a 4/4 time signature.

97 98 99

The wa - ter's dried You'll still find stone

The wa - ter's dri...

The wa - ter's dri...

The wa - ter's dri...

Detailed description: This block contains the musical notation for measures 97, 98, and 99. It features four staves. The top staff is a vocal line with lyrics 'The wa - ter's dried' and 'You'll still find stone'. The second, third, and fourth staves are piano accompaniment with lyrics 'The wa - ter's dri...'. The music is in a key with one flat (Bb) and a 4/4 time signature.

100 102 SEYMOUR: 103 104

My heart of stone

Detailed description: This block contains the musical notation for measures 100 through 104. It features a single staff. Measure 100 has a large number '2' above it. Measure 102 is labeled 'SEYMOUR:'. The lyrics 'My heart of stone' are written below the staff. The music is in a key with one flat (Bb) and a 4/4 time signature.

VOCAL BOOK

- 5 -

114 - Heart of Stone

105
Soon I'll have to go I'll ne-ver see him grow But I

109
hope my son will know He'll ne-ver be a-lone Cos like a

113
ri-ver runs dry And leaves its scars be-hind

117
I'll be by your side Cos my love

121
is set in stone Yeah

♩=117

131 SEYMOUR: *riffs ad lib.*

132 133 134

OTHERS: You can build me up You can tear me down You can try but I'm Un-break-a-ble

S/A:

You can build me up You can tear me down You can try but I'm Un-break-a-ble

T/B:

You can build me up You can tear me down You can try but I'm Un-break-a-ble

VOCAL BOOK

- 6 -

#4 - Heart of Stone

135 136 137 138

You can do your best But I'll stand the test You'll find that I'm Un-shake-a-ble

You can do your best But I'll stand the test You'll find that I'm Un-shake-a-ble

You can do your best But I'll stand the test You'll find that I'm Un-shake-a-ble

139 ALL: 140 141

The fi - re's burned The wind has blown The wa - ter's dried

The fi - re's burned The wind has blown The wa - ter's dried

The fi - re's burned The wind has blown The wa - ter's dried

142 SEYMOUR: 143 144 *riff ad lib.* 145 146

— You'll still find stone Ooh yeah yeah My heart of

09/01/2025

VOCAL BOOK

- 6 -

#4 - Heart of Stone

135 136 137 138

You can do your best But I'll stand the test You'll find that I'm Un-shake-a-ble

You can do your best But I'll stand the test You'll find that I'm Un-shake-a-ble

You can do your best But I'll stand the test You'll find that I'm Un-shake-a-ble

139 ALL: 140 141

The fi - re's burned The wind has blown The wa - ter's dried

The fi - re's burned The wind has blown The wa - ter's dried

The fi - re's burned The wind has blown The wa - ter's dried

142 SEYMOUR: 143 144 *riff ad lib.* 145 146

— You'll still find stone Ooh yeah yeah My heart of

VOCAL BOOK

- 7 -

#4 - Heart of Stone

147

SEYMOUR (stems up):

ALL:

148

149

Can't break me

150 Can't break me

stone

You can build me__ up

You can tear me__down

You can try but__ I'm__ Un - break-a-ble

You can build me__ up

You can tear me__down

You can try but__ I'm__ Un - break-a-ble

You can build me__ up

You can tear me__down

You can try but__ I'm__ Un - break-a-ble

riff ad lib. _____

151

152

153

Can't break me

154 Can't break me

stone

You can do your_ best

But I'll stand the__ test

You'll find that__ I'm__ Un-shake-a-ble

You can do your_ best

But I'll stand the__ test

You'll find that__ I'm__ Un-shake-a-ble

You can do your_ best

But I'll stand the__ test

You'll find that__ I'm__ Un-shake-a-ble

#4 - Heart of Stone

155 stone

156

157 Can't break me

The fi - re's__ burned The wind has blown The wa - ter's dried

The fi - re's__ burned The wind has__ blown The wa - ter's__ dried

The fi - re's__ burned The wind has__ blown The wa - ter's__ dried

158 SEYMOUR: 159 160 2 162 163

You'll still find_____ stone My heart of stone

Segue

Pre-Holbein

#4a

(Band)

TACET

VOCAL BOOK

SIX: TEEN EDITION
(Standard orchestration)

#5

Haus of Holbein

(Company)

CUE:

Segue from #4a

Hard Haus Techno Vibes (♩=150)

Heightened German accents throughout

1 **CLEVES:** **ALL: (T/B 8vb)** 2

Wel - come to the Haus TO THE HAUS OF HOL - BEIN
Vel - come to zuh Haus TO ZUH HAUS UFF HOL - BEIN

3

4 5 6 7

JA!
YA!

OOH JA!
OOH YA!

DAS IST GUT, OOH JA!
DAS IST GUT, OOH YA!

8

9 10 11

JA!
YA!

The Haus of Hol-bein
Zuh Haus uff Hol-bein

Manic Germanic Polka

PARR:

ARAGON:

SEYMOUR:

12 13 14 15 3

Hans Hol-bein goes a-round the world
Hans Hol-bein goes a-round zuh world

pain-ting all of the beau-ti-ful girls
pain-ting all uff zuh beau-ti-ful girls From
From

16 **HOWARD:** **CLEVES:** **ALL: (T/B 8vb)** **BOLEYN:** 19

Spain To France And Ger-ma-ny
Spain To France And Jaa-ma-ny

The King choo-ses one But which one will it be?!
Zuh King choo-ses vun But vich vun vill it be?!

Half-Time Feel

ARAGON:

21 **BOLEYN:**22 **CLEVES:**

23

You bring the cor-sets, we'll bring the cin-ches
You bring zuh cor-sets, ve'll bring zuh cin-ches

No one wants a waist o-ver *inhale**nine in-ches
No vun wants a waist o-fer nine in-ches

*The noise you'd make when having your corset tightened. See Keira Knightly in blockbuster sensation Pirates of the Caribbean.

24 SEYMOUR: 25 HOWARD: 26 27 3

So what, the make-up con-tains lead poi-son? At least your com-plex-ion will bring all the boys in
 So what, zuh make up con-tains ledt poi-son? At least your com-plex ion vill bring all zuh boys in

28 A.L.: (T B Sv b) 29 30 31

lg - nore the fear And you'll be fine We'll turn this vier in - to a
 lg - nore zuh fear And you'll be fine ve'll turn zis fier in - to a

32 33 34 35 36

nine So just say "ja" And don't say "nein" Cos now you're in the Haus IN THE HAUS OF HOL-BEIN
 nine. So just say "ya" And don't say "nein" Coss now you're in zuh Haus IN ZUH HAUS UFF HOL - BEIN

37 Hard Haus Techno Vibes 38 39 40

JA!
 YA!

OOH JA!
 OOH JA!

DAS IST GUT, OOH
 DAS IST GUT, OOH

41 42 43 44 45

JA!
 YA!

JA!
 YA!

The Haus of Hol-bein
 Zuh Haus uff Hol - bein

46 Manic Germanic Polka 47 3 48 49 3

BOLEYN:

We must make sure the prin-cess-es look great When their time comes for a Hol-bein por-trait
 Ve must make sure zuh prin-cess-es look great Vhen zheir time comes for a Hol - bein por - trait

50 ARAGON: 51 52 3 53 HOWARD: SEYMOUR:

We know what all the best in - ven-tions are To hold ev-ry-thing up Ja, it's Wun-der-bar! For
 Ve know what all zuh best een - ven-tions are To hold ev -ry - sing up, Ya, it's Vun - der - bar! For

VOCAL BOOK

- 3 -

#5 - Haus of Holbein

54 Half-Time Feel

55 56 57

blon - der hair then you just add a ma - gi - cal in - gre - di - ent (From your blad - der)
 blon - der hair zhen you just add a ma - gi - cal in - gre - di - ent (From your blad - der)

58 59 60 61

PARR: Try these heels So high, it's naugh - ty
 Try zhese heels So high, it's naugh - ty

SEYMOUR: (British accent) But we can-not gua-ran-tee that you'll still walk at for - ty

62 Back to heightened German accents

63

ALL: Ig - nore the fear And you'll be
 Ig - nore zuh fear And you'll be

S/A: Ig - nore the fear And you'll be
 Ig - nore zuh fear And you'll be

T/B: Ig - nore the fear And you'll be
 Ig - nore zuh fear And you'll be

64 65 66 67

fine We'll turn this vier in - to a nine So just say "ja" and don't say
 fine Ve'll turn zis fier in - to a nine So just say "ja" and don't say

fine We'll turn this vier in - to a nine So just say "ja" and don't say
 fine Ve'll turn zis fier in - to a nine So just say "ja" and don't say

#5 - Haus of Holbein

68 69 70

"nein"
"nein"

Cos now you're in the Haus IN THE HAUS OF HOL - BEIN
Coss now you're in zuh Haus IN ZUH HAUS UFF HOL - BEIN

"nein"
"nein"

Cos now you're in the Haus IN THE HAUS OF HOL - BEIN
Coss now you're in zuh Haus IN ZUH HAUS UFF HOL - BEIN

"nein"
"nein"

Cos now you're in the Haus IN THE HAUS OF HOL - BEIN
Coss now you're in zuh Haus IN ZUH HAUS UFF HOL - BEIN

Sudden Hard Haus Techno Vibes

71 **Gentle Polka** 72 73 74

ALL:
(incl. SATB)

OOH JA!
OOH YA!

DAS IST GUT, OOH
DAS IST GUT, OOH

75 76 77 78

JA!
YA!

JA!
YA!

The Haus of Hol-bein
Zuh Haus uff Hol - bein

ARAGON: The time has come for you to select a bride, your highness

HOWARD: May we present Christina of Denmark:

(Christina of Denmark [PARR] is revealed.)

SEYMOUR: "Looking for mates, dates, and a British monarch with whom to secure the line of succession. Winky face" (Swipes left.)

[CUT TO B83 - Reject SFX]

BOLEYN: No? Well never mind, she has already made a match with the Duke of Milan anyhow

CLEVES: Okay. Next! [GO ON]

VAMP, Slower (♩=c.128)

79 83

4

VOCAL BOOK

(Amalia of Cleves [HOWARD] is revealed.)

BOLEYN: Your highness, may we present Amalia of Cleves

PARR: "Just a German girl, trying to live the English Dream

#NoCatholics #BigDowry" (Swipes left.)

PARR: Nein?

Okay, alles klar.

ARAGON: Who's next?

[GO ON]

84 8 92

(They confer, before:)

BOLEYN: Ah! Fantastisch!

HOWARD: Wunderbar!

SEYMOUR: Super kool! (They return to addressing the Big Man:)

ARAGON: Your highness, your highness, your highness: we are honoured to present to you: Anna of Cleves.

(ANNA is revealed.)

BOLEYN: The most beautiful woman in the whole of the Holy Roman Empire. [CUT TO B97]

PARR: And let me assure you, [GO ON]

93 VAMP 4 97

PARR: Herr Holbein has

certainly done her justice

(Accordion builds. Swipes right.)

ARAGON: Ah! Sehr Gut! And I think

we can say with some certainty you will

be happily married for many years to come

HOWARD: Ah I can see it now, Henry VIII

and his famous four wives!

SEYMOUR: Oh no need to thank us, [GO ON]

Slower (♩=90)

Hard Haus Techno Vibes (♩=150)

98 2 100 SEYMOUR: 101 ALL: (incl. SATB) 102

The plea-sure has been ours IN THE HAUS OF HOL-BEIN
Zuh plea - sure has been ours IN ZUH HAUS UFF HOL - BEIN

103 3 106 PARR: 107

The Haus of Hol - bein
Zuh Haus uff Hol - bein

Segue