

Get Down

(Anna of Cleves and Company)

CUE:

Segue from #5

(ANNA OF CLEVES is left on a deserted stage. An emotional underscore of sad piano music swells.)

CLEVES: (Sad laugh.) I guess you already know what happened next, how I came to England, hopeful, summoned after the King saw my portrait, and how I, with my meagre looks the way they are, didn't live up to his expectations. I mean, it's the usual story, isn't it: the savvy, educated young princess deemed repulsive by a wheezing, wrinkled, ulcer-riddled, man twenty-four years her senior. Rejection. Rejection from a King! How could anyone overcome a fate as devastating as being forced to move into a resplendent palace in Richmond, with more money than I could ever spend in a lifetime, and not a single man around to tell me what to do with it. I mean, seriously. **[GO ON TO B5]**

CLEVES: Just tragic. **[GO ON]**

Slow VAMP

1.2. etc. Last x

6 Bassy Pop (♩=103)

4

10 CLEVES:

11

Sit-ting here all a - lone On a throne In a pa - lace that I hap - pen to

12 13

own Bring me some phea - sant Keep it on the bone Fill my

14 15

gob - let up to the brim Sip - ping on mead And I spill it on my dress with the gold lace

16 17

trim Not ve - ry prim and pro - per Can't make me stop I wan - na go

VOCAL BOOK

18
hun - ting A - ny ta - kers? I'm not fake cos I got ac - res and ac - res

19

20
Paid for with my own pounds_ Where my dogs at? Re - lease the hounds!_

21

22
OTHERS:
(incl. SATB) **CLEVES:**
Woof. Ev - 'ry day Head back for a round_ of cro - quet (ya)

23

24
Cos I'm a play - er And to - mor - row - I'll hit re - play

25

26
ALL:
(incl. SATB) **CLEVES:**
You You said that I tricked ya **ALL:**
Cos

27

28
CLEVES:
I I did - n't look like my pro - file pic - ture **ALL:**
Too_ Too bad I don't a -

29

30
CLEVES:

31
gree_ So I'm gon - na hang it up for ev - 'ry - one to see And you

32

33

34
can't stop me cos I'm the queen of the cas - tle **3** Get down you dir - ty ras - cal Get

35

36

VOCAL BOOK

37 down 38 39 Get down 40 Get down your dir - ty ras - cal Get

41 down 42 43 Get down 44 Cos I'm the queen of the cas - tle

45 2 47 When I get bored, 48 I go to court Pull

49 up out - side in my carr - iage, Don't got no marr - iage So I have a lit - tle flirt with the

51 foot - man As he takes my fur *gasp* As you were

53 3 54 Mak - ing my way to the dance - floor Some boys make an ad - vance I ig -

55 nore them Cos my jam comes on the lute Look - ing cute DAS IST GUT All eyes on me No cri - ti - ci - sm

59 CLEVES: 60 ALL: (TB 8vb) 61 CLEVES: I look more rad than Lu - the - ra - ni - sm Dance so hard that I'm caus -

62 63 64 ing a sen - sa - tion O - kay la - dies, let's get in Re - for - ma - tion

65 **ALL:** (T/B loco) **CLEVES:** 66 **ALL:** (T/B loco) 67 **CLEVES:**

You You said that I tricked ya Cos I I did-n't look like my

68 **ALL:** (T/B loco) 69 **CLEVES:** 70

pro - file pic - ture Too Too bad I don't a - gree So I'm

71 72 73

gon - na hang it up for ev - 'ry - one to see And you can't stop me cos

74 3 75

I'm the queen of the cas - tle Get down you dir - ty ras - cal Get

76 **Half-Time Feel** 77 78 79

down Get down you dir - ty ras - cal Get

80 **Normal Feel** 81 82 83 3

down Get down Cos I'm the queen of the cas - tle

84 2 86 87

Now I'm not say-ing I'm a gold dig-ger But check my pre-nup and go fi-gure Got

88 **ALL:** (T/B 8vb) **CLEVES:** 89

Gold chains Sym - bo - lic of my faith to the high - er pow - er In the

VOCAL BOOK

- 5 -

#6 - Get Down

90 **ALL:**
(T/B 8vb)

CLEVES: 91 3 3 3

Fast lane — My hor - ses can trot up to twelve miles an ho - ur

92 93

Lem-me ex - plain - I'm a wei - ner - schnit - zel not an Eng - lish flow - er

94 95

No-one tells me I need a rich — man Do - ing my thing — in my pa - lace in Rich - mond

96 **ALL:**
(T/B 8vb)

(tricked ya)

97 98 99

You You said that I tricked ya Cos I — I did - n't look like my pro - file pic - ture

100 101 102 103

Too Too bad I don't a - gree — So I'm gon - na hang it up for ev - 'ry - one to see And you

104 **ALL:** 105 CLEVES: 106 3 107 *riffs & ad libs.* **OTHERS:**

CAN'T. STOP. YOU CAN'T STOP ME COS I'm the queen of the cas - tle Get down you dir - ty ras - cal Get

S/A:

CAN'T. STOP. YOU CAN'T STOP ME COS Get

T/B:

CAN'T. STOP. YOU CAN'T STOP ME COS Get

VOCAL BOOK

- 6 -

#6 - Get Down

108 109 110 111

down Get down Get down your dir - ty ras - cal Get

down Get down Get

down Get down Get

112 113 114 115 CLEVES: 3

down Get down Cos I'm the queen of the cas - tle

down Get down

down Get down

*Segue***After Get Down****#6a**

(Band)

TACET

All You Wanna Do

(Katherine Howard and Company)

CUE:

HOWARD: So yeah, I can't even begin
to think of how I'd compete with you all
OH WAIT LIKE THIS: *[MUSIC]*

Swung 8ths (♩=144)

2 ALL EXC. HOWARD: (T/B 8vb)

1 All you wan - na do, all you wan - na do, ba - by

HOWARD: I think we can all agree
I'm the ten amongst these threes

2 6 OTHERS: (T/B 8vb) 7 HOWARD:

4 All you wan - na do, all you wan - na do, ba - by And

8 9

8 ev - 'ry once in a while I'd make the boys go wi - ld

HOWARD: Take my first
music teacher Henry Manno

10 OTHERS: (T/B 8vb) 11 12 13 HOWARD:

10 All you wan - na do, all you wan - na do, ba - by I was

14 15 16 17

14 young, it's true, but e - ven then I knew The on - ly thing you wan - na do is *kiss* ahh

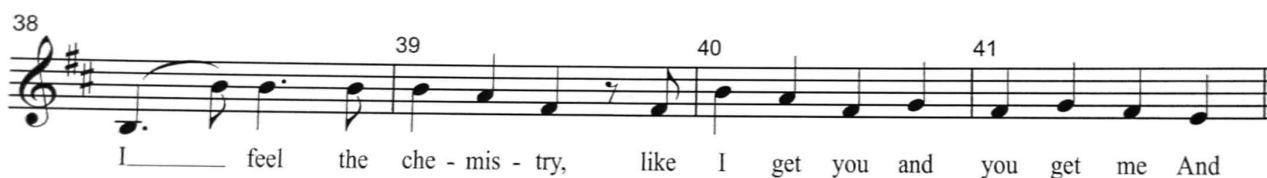
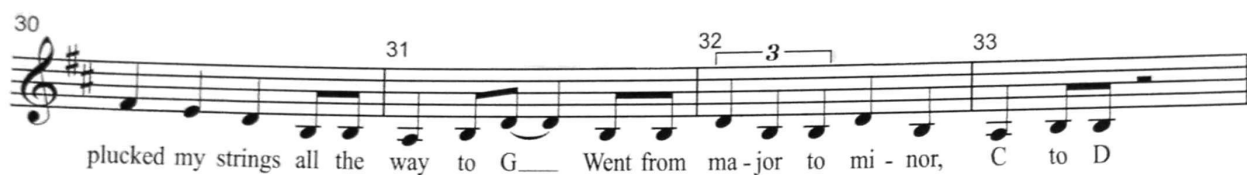
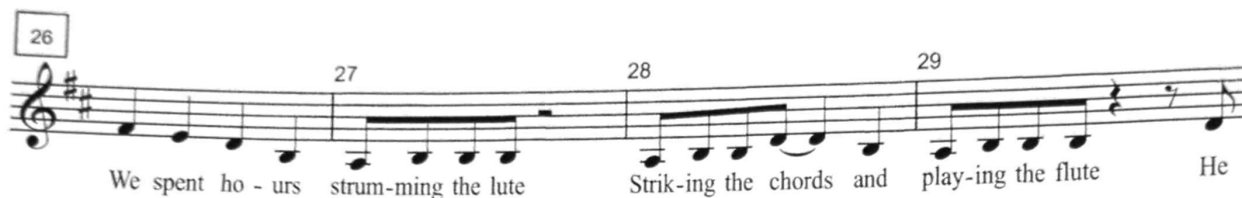
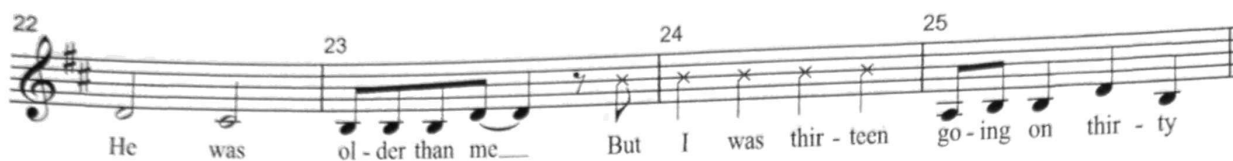
18 19 20 21

18 Broad, dark, Hen - ry Man - nox Taught me all a - bout dy - na - mics

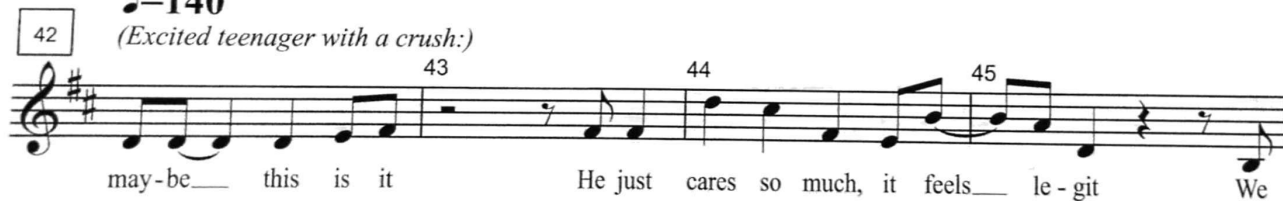
VOCAL BOOK

- 2 -

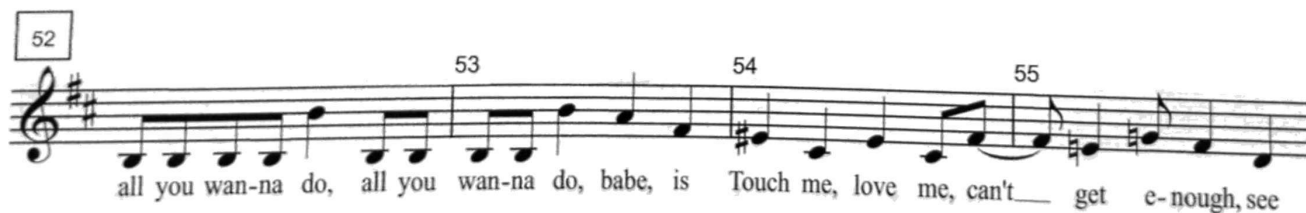
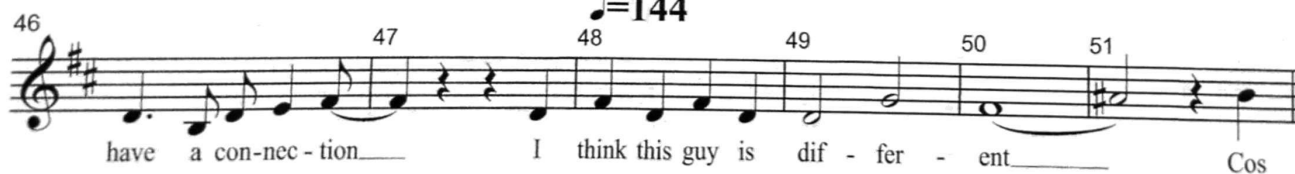
#7 - All You Wanna Do



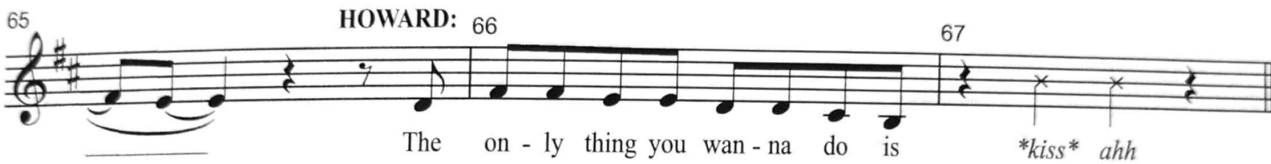
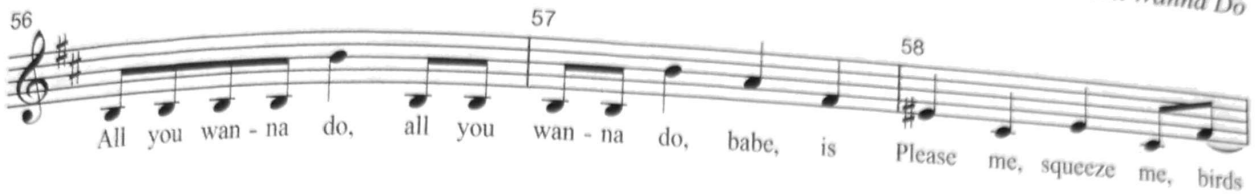
♩=140

(Excited teenager with a crush:)

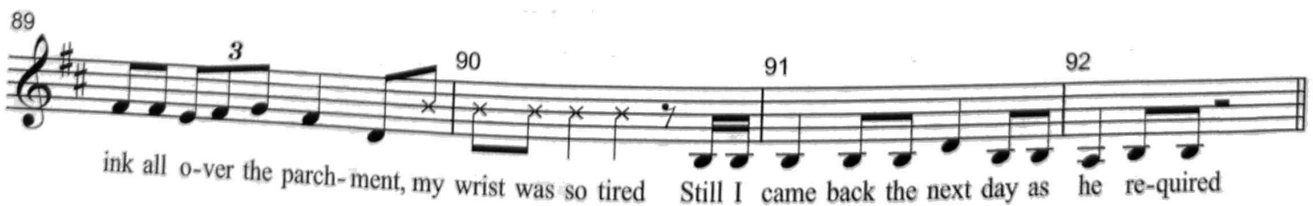
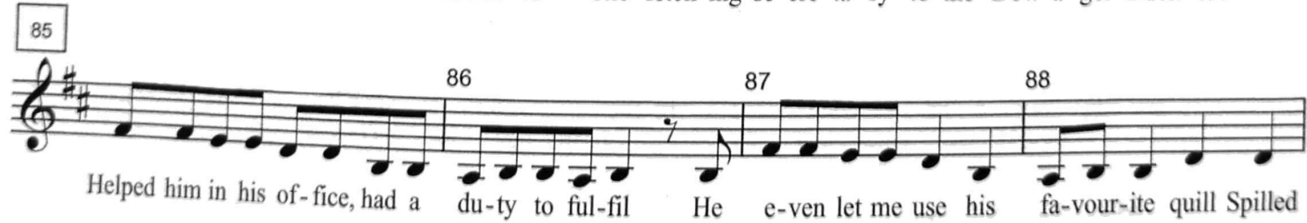
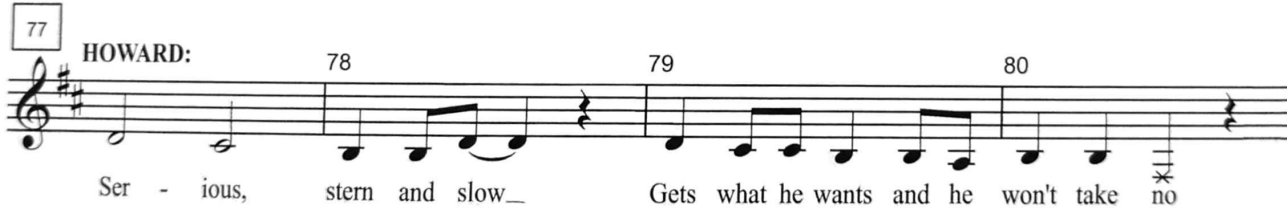
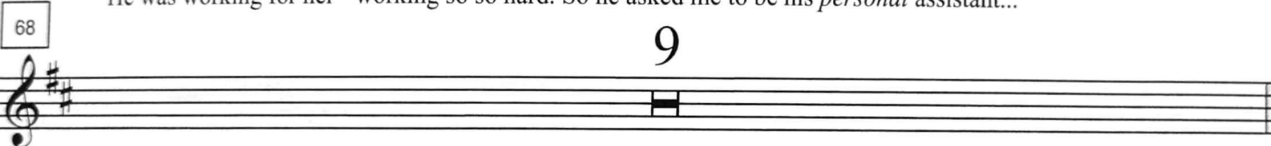
♩=144



#7 - All You Wanna Do



HOWARD: So then there was another guy, Frances. And at the time, I was living at my step-grandma's house. He was working for her - working so so hard. So he asked me to be his *personal* assistant...



VOCAL BOOK

- 4 -

#7 - All You Wanna Do

93



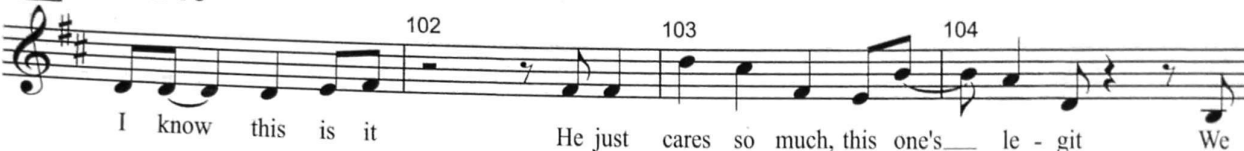
97



(More conviction now:)

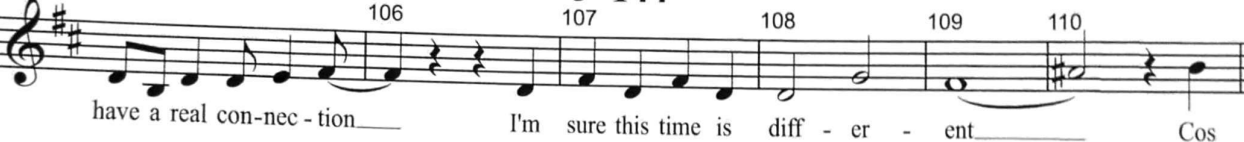
101

♩=140

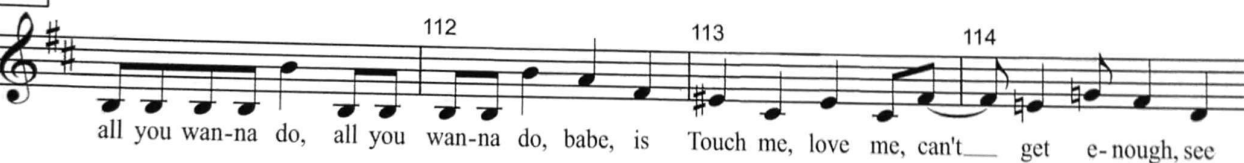


105

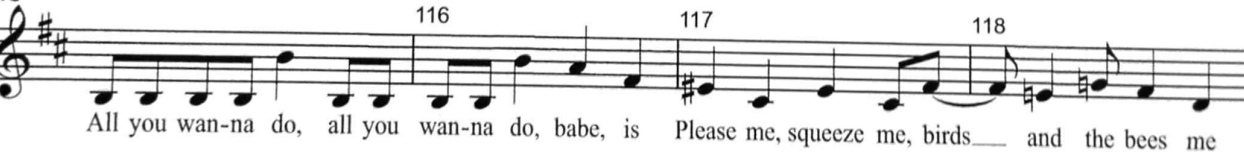
♩=144



111



115



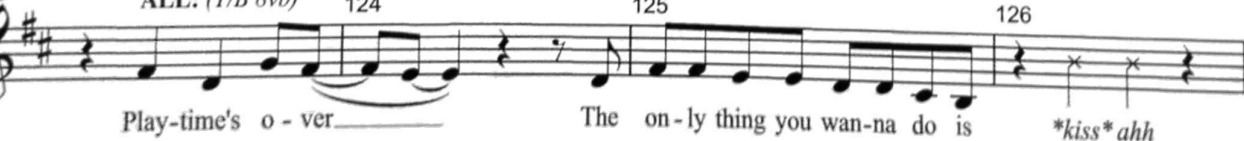
119



123

ALL: (T/B 8vb)

HOWARD:



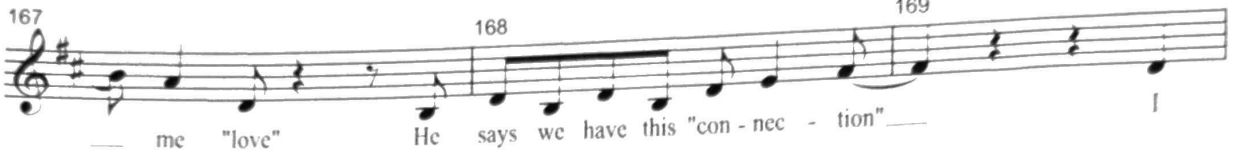
#7 - All You Wanna Do

-61-

VOCAL BOOK

164

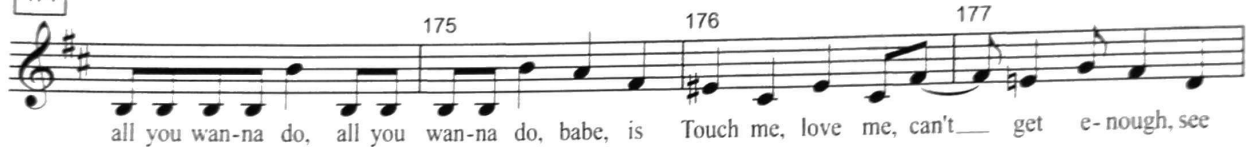
♩=140



170 ♩=144



174



178



181

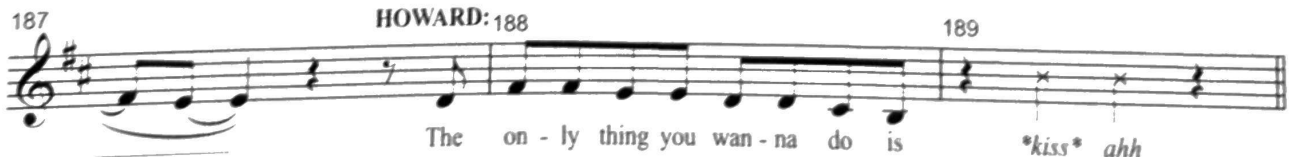


184



187

HOWARD: 188



HOWARD: (Flatly.) So we got married. Woo.

190 4 194

(Sincerely; no longer playing up to the innuendos at all.)

With

195 196 197 198

Hen - ry it is - n't ea - sy His tem - per's short and his mates are slea - zy Ex -

199 200 201 202

cept for this one cour-tier_ He's a real-ly nice guy, just so sin-cere The

203 204 205 206

roy - al life is - n't what I planned But Tho-mas is there to lend a help-ing hand So

207 208 209 210

sweet, makes sure that I'm o - kay_ And we hang out loads_ when the King's a-way

211 212 213 214

This_ guy, fi - nal - ly, is what I want, the friend I need

215 216 3 217 218

Just mates, no_ che-mis - try, I get him and he gets me And there's

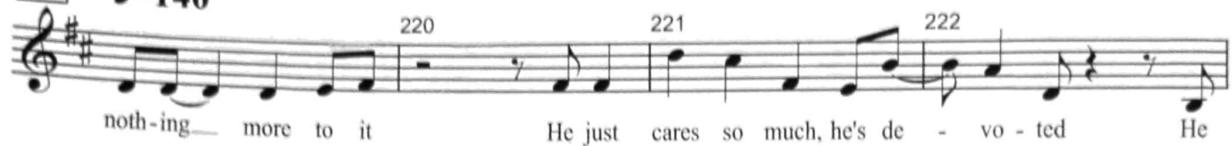
VOCAL BOOK

- 8 -

#7 - All You Wanna Do

219

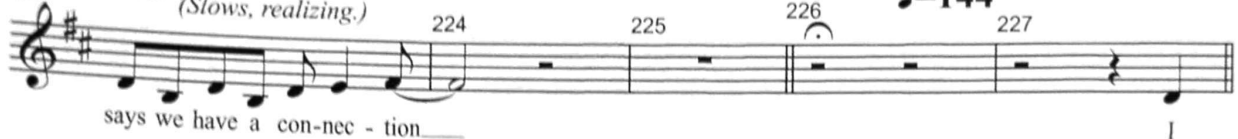
♩=140



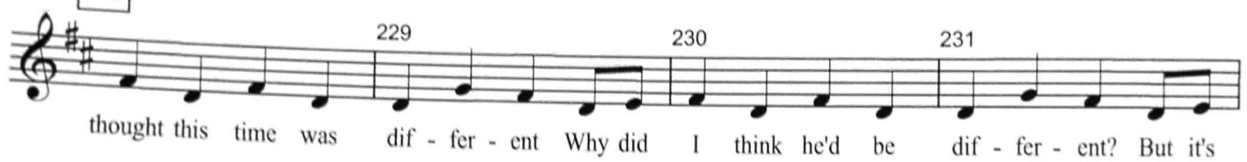
223

rit.*(Slows, realizing.)*

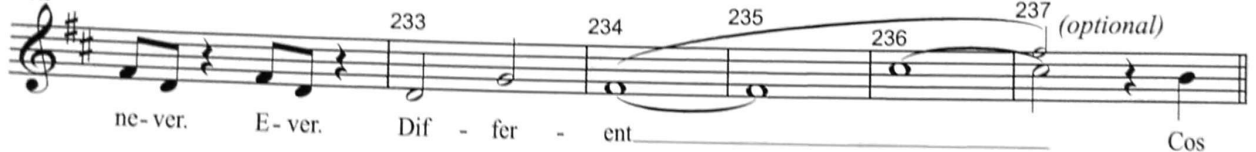
♩=144



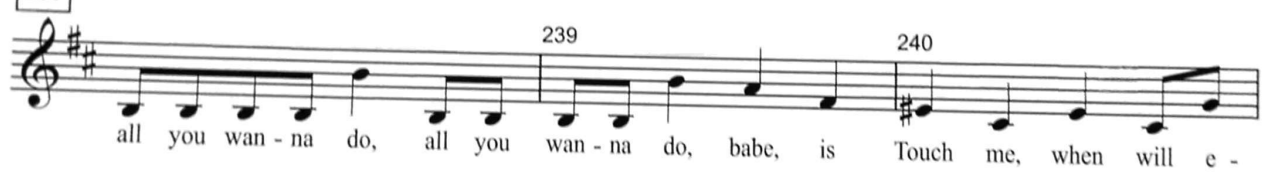
228



232



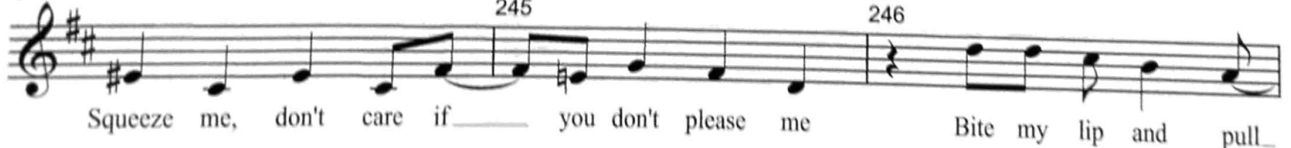
238



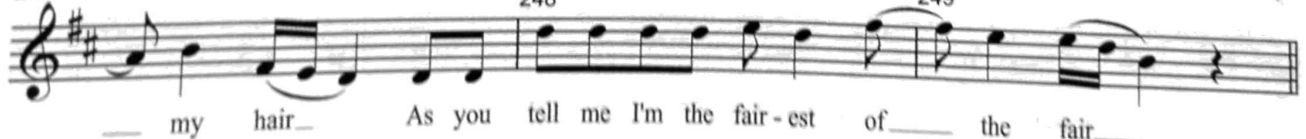
241



244

*riff ad lib.*

247



VOCAL BOOK

#7 - All You Wanna Do

250 HOWARD: 251 252 253

Play-time's o - ver Play-time's o - ver

OTHERS:

Play-time's o - ver Play-time's o - ver

S/A:

Play-time's o - ver Play-time's o - ver

T/B:

Play-time's o - ver Play-time's o - ver

254 255 256 257

Play-time's o - ver The

Play-time's o - ver

Play-time's o - ver

Play-time's o - ver

258 HOWARD: 259 260

on - ly thing The on - ly thing The on - ly thing you wan-na do is *kiss* ahh

After All You Wanna Do

(Band)

CUE:

HOWARD: ...all I wanna do is take this opportunity to thank all the powerful men who got me where I am today... *[MUSIC]*

(Signals for the music to come in and play the show out.)

HOWARD: *(cont.)* ...couldn't have done it without you! Thank you and goodnight! / [London] you've been amazing, safe travels home – thank you, etc.

OTHERS: Woah woah woah : wait just one second / stop! stop! etc.

SEYMOUR: Umm hold on *[FALL APART]*

Acceptance Speech - VAMP (♩=124) (fall apart on cue)



SEYMOUR: Oh sorry yeah so true when you died your son did have to grow up without a moth...oh wait that was me and no one cared when you died!

BOLEYN: Jane, chill out. It's not her fault that no one remembers her bland and uneventful life. *(To HOWARD.)* Babes, honestly, I don't want it to be weird between us, just cos my beheading was the result of years of actual trauma and humiliation...

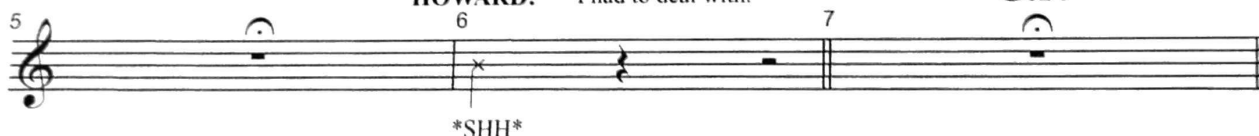
ARAGON: Oh pipe down, Anne Bo-loser. You seriously wanna talk about humiliation? Ok well, when I was Queen, Henry had not one... *[GO ON]*

SEYMOUR: - yeah, you had it bad, but that was not the most heart-wrenching song we've heard this evening...

HOWARD: Er sorry were you not listening to my song? There were FOUR choruses! That's how much *[GO ON]*

HOWARD: I had to deal with.

G.P.

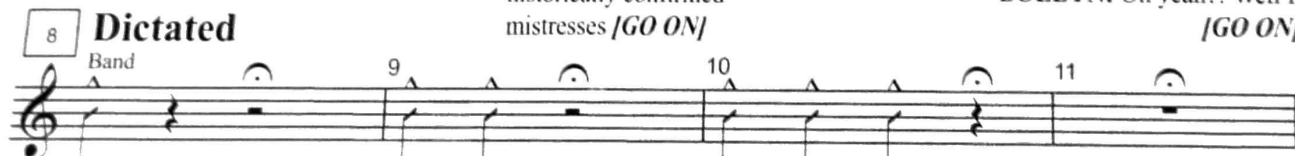


SHH

ARAGON: not two *[GO ON]*

ARAGON: but three historically confirmed mistresses *[GO ON]*

BOLEYN: Oh yeah?! Well I *[GO ON]*



8

Dictated

Band

9

10

11

VOCAL BOOK

- 2 -

(They all explode into an argument)
CLEVES: Ooookeeyyyy...let's just move on shall we? Come on Queens. Catherine, it's your turn babe: take it away. **[GO ON]**

12 **BOLEYN:** LOST **BOLEYN:** MY **BOLEYN:** HEAD **[GO ON]**

13 14 15 **♩=100**

(The other QUEENS grumble into their formation for the song PARR usually does every night wink wink nudge nudge, CLEVES placing PARR into position as she speaks. An upbeat intro plays. PARR is at the centre of it all.)
PARR: You know what I'm good **[FALL APART]**

[Dialogue]
PARR: No you're right I should sing a song. Go on, queens, take a seat. Go on. **[GO ON]**

18 **Funk** 2 **VAMP** 21 **G.P.**

Segue

VOCAL BOOK

SIX: TEEN EDITION

#8

I Don't Need Your Love

(Catherine Parr and Company)

CUE:**PARR:** And Joan, could you give me a cute lil... B♭ major seven?*(JOAN shrugs and nods - she can play literally anything.)*Perfect. **[MUSIC]**

PARR: So, um, just for a bit of context, I've actually had my fair share of marriages. Something Henry and I have in common, I guess.. Though unlike him, I did manage to get through them without decapitating anyone. I know - gold star for Cathy Parr.

But the thing is, they had this really annoying habit of passing away. And so as well as dealing with, you know, incapacitating grief, I also had to keep finding new husbands to avoid being ostracised. Yep - Tudor womanhood - would recommend.

And then one day, finally, I meet this guy: Thomas. He seemed like he might stick around for a while and, you guessed it, he turned out to be the love of my life. I know right. We had this plan to get married, actually.

But that's when Henry turned up, single and ready to make an unsuspecting woman his wife... Just my luck.

So, that was that. I had to write a letter to Thomas. Ending things. **[GO ON TO B5]**

PARR: *(cont.)* Dear Thom,**VAMP, Tenderly, Rubato (♩=85)**

1. 2. etc. Last x PARR:

You know I love you

6 boy In ev - 'ry sin - gle way_ Though I love you boy_ I'll

9 miss you ev - 'ry day_ Oh I love you boy I

11 wish that I_ could stay_ with you and keep the life_ I made with you And

- 2 -

VOCAL BOOK

#8 - I Don't Need Your Love

14 e - ven_ 15 though_ this_ 16 feels_ so_ 17 right_ I'm

18 hold - ing_ 19 back_ the_ 20 tears_ 21 to - night_ It's

22 true I'll ne-ver be o - ver you 23 Cos I have built a_ 24 fu - ture in my mind with

25 you_ 26 And now the hope is gone There's no - thing left for me to

27 do_ 28 You know it is - n't true, but I must say to you 29 That I don't need your_

30 love, no, no_ 31 I don't need your_ 32 love, no, no_

33 It - 'll ne - ver be bet - ter than it was, no, no,

35 But I don't need your_ 36 love, no, no_ 37 I've got no

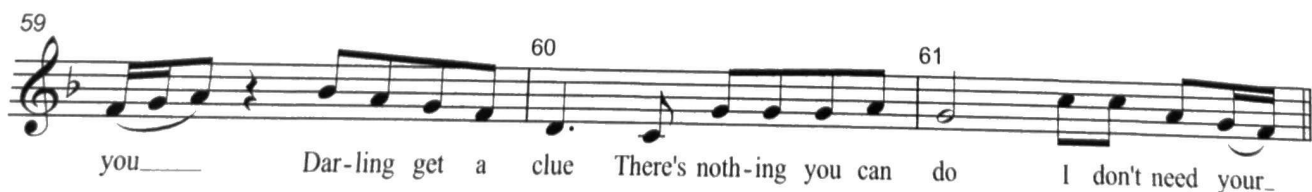
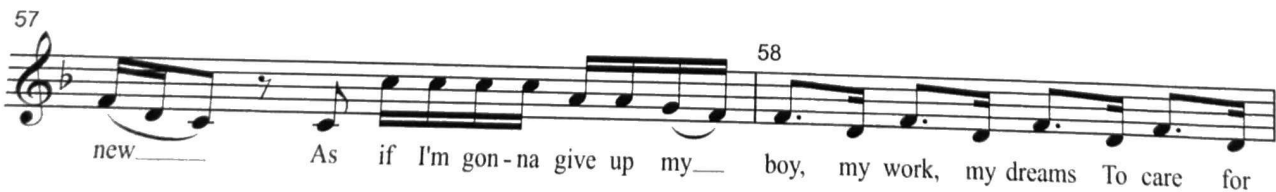
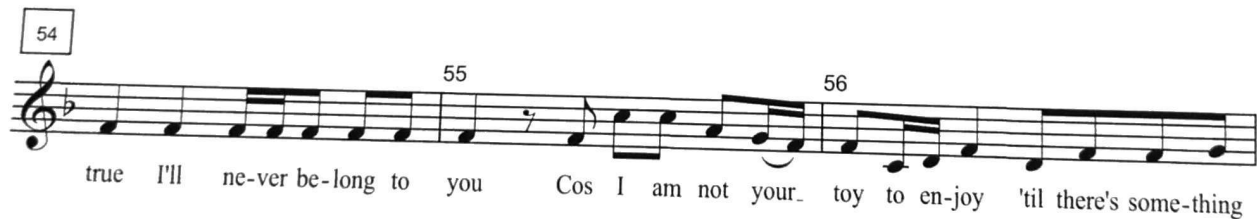
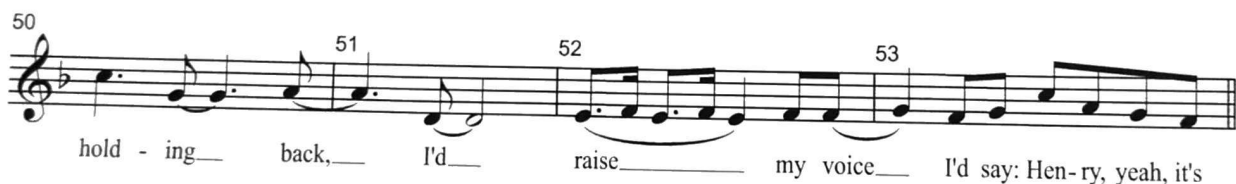
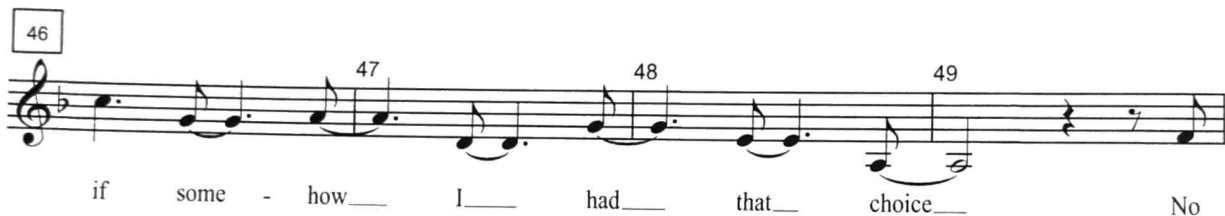
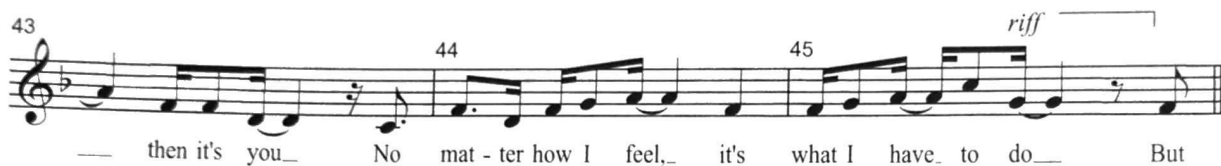
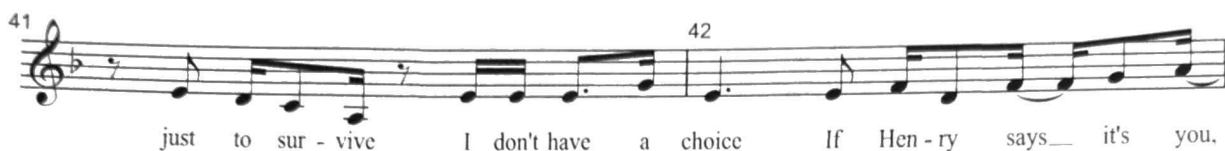
poco accel.

VOCAL BOOK

- 3 -

#8 - I Don't Need Your Love

38 Slightly Faster (♩=96)



- 4 -

#8 - I Don't Need Your Love

VOCAL BOOK

62 63 64 65

love, no, no No, I don't need your love, no, no There's no-thing left to dis-

66 67 68 69

cuss, no, no Cos I don't need your love, no, no

PARR: But the thing is, I can't say that.
Not to the King. So this is goodbye.

PARR: (cont.)
All my love, Catherine.

Slightly Slower (♩=86)

Slightly Faster (♩=96)

70 75 76

PARR:
So I

77 78

sent that let-ter to my love Got mar-ried to the King Be-came the one who sur-vived

79 80 3

I've told you a-bout my life: "the fi-nal wife" But why should that

81 82

sto-ry be the one I have to sing a-bout just to win? I'm out.

83 84

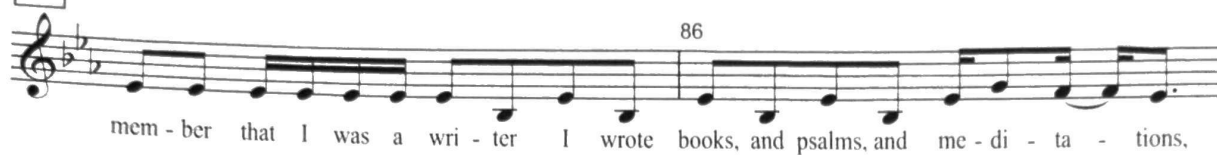
That's not my sto-ry There's so much more Re-

VOCAL BOOK

- 5 -

#8 - I Don't Need Your Love

85



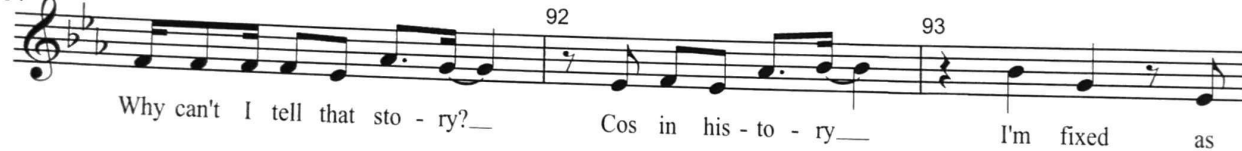
87



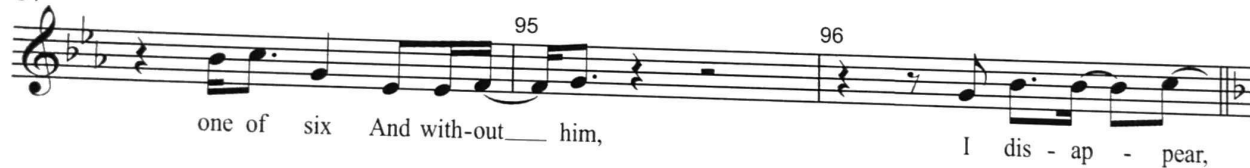
89



91



94



97

riffs ad lib.

VOCAL BOOK

- 6 -

#8 - I Don't Need Your Love

BOLEYN: Wait, I don't get it

PARR: Okay look, why does anyone know who we are?

BOLEYN: ...My sixth finger.

ARAGON: Put it away, babe

PARR: No okay, let me put it a different way: who was Henry VII's wife?

BOLEYN: Um...I don't know?

PARR: (*To other QUEENS, not to audience.*) Anyone?

OTHERS: (*Ad-libs.*) No idea / Beats me / Hmm idk

PARR: Okay. Who was Henry VI's wife?

ALL: I don't know

PARR: And who was Henry V's wife?

ALL: We don't know / **HOWARD:** Catherine de Valois, I mean I don't know

PARR: The point is, the only reason any of these people have come here tonight is because once upon a time...

ARAGON: ...the same guy fell in love with us

PARR: Right

HOWARD: But wait...isn't there a bigger problem here?

ARAGON: The dissolution of the monasteries

HOWARD: No, I'm talking about us. Cos as soon as we get together as a group / ...

BOLEYN: Everyone notices Jane can't dance, yeah, you're so / right

HOWARD: That's exactly what I'm talking about...

SEYMOUR: Er -

HOWARD: ...we compare ourselves

SEYMOUR: Oh

HOWARD: And when we're 'the six wives' of Henry VIII, we each become just that:

ARAGON: 'One of' his wives

PARR: One of **/GO ON/**

[BARS 105-106 ARE TACET IF USING PERFORMANCE TRACKS]

105 **VAMP** 2 107 (*despondently*) **G.P.**

SIX _____

S/A: (*despondently*)

SIX _____

T/B: (*despondently*)

SIX _____

BOLEYN: Omg I get it – since the only thing we have in common is our husband, grouping us is an inherently comparative act, and as such it necessarily elevates a historical approach ingrained in patriarchal structures – yeah, I read.

PARR: So basically – we're stuck.

(They all make noises of frustration, culminating in:)

SEYMOUR: What a waste of time.

ARAGON: Well, guess there's not much we can do about it now

(An awkward silence. They metaphorically twiddle their thumbs and scuff their shoes, not sure what to do.)

HOWARD: Do you know what?

CLEVES: What?

HOWARD: I wish that like *before* we spent the whole show competing, we'd realised it would turn out to be such a mess

ALL: Yeah same / Hmm yeah / Ugh that would've been good

PARR: Yeah cos if we *had* realised, then we could've just done something else...like maybe even a *fake*

competition to show everyone how messed up comparing us is

ARAGON: Ugh yeah and *then* we could've found some cool way to like, I don't know, 'reclaim our stories' and like 'all become the leading ladies'

BOLEYN: *(Disappointed.)* Awww we could have done that as a song!

SEYMOUR: Ugh that would have tied things together so neatly.

CLEVES: If only we'd thought of that before...

(All the QUEENS look to camera.) [GO B. 108]

Defiant (♩=104)

108 PARR: ALL: 109 ARAGON:

This is the RE - MIX! So we had no

110 BOLEYN: 111 SEYMOUR: 112 CLEVES: HOWARD:

choice? But now it's us a - lone So we've got no choice No we've got no choice We're ta-king

113 PARR: 114 riff ALL: S/A: T/B:

back the mic - ro phone I'm gon - na raise my voice They've

They've

They've

They've

VOCAL BOOK

#8 - I Don't Need Your Love

115 116 117

al-ways said_ we need your love But it's time for us to rise a - bove_____ It's

al-ways said_ we need your love, But it's time for us to rise a - bove_____ It's

al-ways said_ we need your love, But it's time for us to rise a - bove_____ It's

118 119 120 121 122

not what_ went_ down in his - to - ry_____ But to - night I'm_ sing

not what_ went_ down in his - to - ry,_____ but to - night I'm_ sing

not what_ went_ down in his - to - ry,_____ but to - night I'm_ sing

123 124 125 126 127

- ing_ this_ for me_____ Hen-ry, yeah, I'm

- ing_ this_ for me_____ Hen-ry, yeah, I'm

- ing_ this_ for me_____ Hen-ry, yeah, I'm

#8 - I Don't Need Your Love

VOCAL BOOK

- 9 -

128 129 130

through Too ma-ny times it's been told And I have had e - nough Love sto-ries soon get

through too ma-ny times it's been told and I have had e - nough Love sto-ries soon get

through too ma-ny times it's been told and I have had e - nough Love sto-ries soon get

Detailed description: This block contains the first system of the musical score, measures 128 to 130. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one sharp (F#). The lyrics are: 'through Too ma-ny times it's been told And I have had e - nough Love sto-ries soon get'.

131 132

old And you might think it's tough But I've got to let your love run

old And you might think it's tough But I've got to let your love run

old And you might think it's tough But I've got to let your love run

Detailed description: This block contains the second system of the musical score, measures 131 to 132. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one sharp (F#). The lyrics are: 'old And you might think it's tough But I've got to let your love run'.

133 134 135

cold We're ta-king back con - trol You need to know: I don't need your

cold We're ta-king back con - trol You need to know: I don't need your

cold We're ta-king back con - trol You need to know: I don't need your

Detailed description: This block contains the third system of the musical score, measures 133 to 135. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one sharp (F#). The lyrics are: 'cold We're ta-king back con - trol You need to know: I don't need your'.

#8 - I Don't Need Your Love

136 137 138

love, no, no No I don't need your love, no, no

love, no, no I don't need your love, no, no

love, no, no I don't need your love, no, no

139 140

Can't let it get the bet - ter of us, no, no

Can't let it get the bet - ter of us, no, no

Can't let it get the bet - ter of us, no, no

141 142 143

I don't need your love, no, no I don't need your

I don't need your love, no, no I don't need your

I don't need your love, no, no I don't need your

VOCAL BOOK

- 11 -

#8 - I Don't Need Your Love

144

PARR: *riffs ad lib.*

OTHERS:

145 146

love, no, no I don't need your love, no, no

love, no, no, I don't no, I don't need it No, no, I don't

S/A: love no no I don't need your love, no, no

T/B: love no no I don't need your love, no, no

147

148

149

I don't need your love, no, no I don't need your

no, I don't need it No, no, I don't no, I don't need it

I don't need your love, no, no I don't need your

I don't need your love, no, no I don't need your

VOCAL BOOK

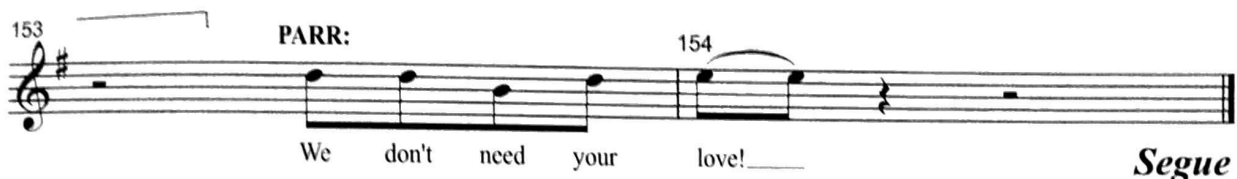
#8 - *I Don't Need Your Love*

150 **PARR:** *riffs ad lib.*
OTHERS:



love
 love
 love

153 **PARR:**



We don't need your love! *Segue*

Pre-SIX Bams

(Company)

CUE:

PARR: [London*!] We have a voice *[MUSIC]*

CLEVES: And you know what -
we might just be remembered for
being married to the same man...
ARAGON: But why does anyone
give a **SHH** who he is?

PARR: We said we have a *[GO ON]*

Dictated

BOLEYN: His continental
campaigning?

SEYMOUR: His religious reforms?

ARAGON: Well actually...

HOWARD: It's not the time Catherine

PARR: Or do you think it might be -

I don't know - cos of his: *[GO ON m.5]*

HOWARD: So before we go, [London*.] what do you
think... are you ready for a ROYAL. HAPPY. EVER.

AFTER????

(Audience reaction) Well we don't have one.

SEYMOUR: We wish we could tell you our
lives had happy endings. But in reality, they didn't.

PARR: And there's nothing we can do to change that.

BOLEYN: Ever. OH WAIT *[GO ON]*

*Or wherever your pop concert is!

SIX

(Company)

#9

CUE:

CLEVES: Of what 'actually' went down all those years ago.

PARR: Cos after all... *[MUSIC]*

Colla voce

1 PARR: 2 HOWARD: 3

We're one of a kind No cat - e - go - ry

4 CLEVES: SEYMOUR: 5 6 BOLEYN: 7 ARAGON:

Too ma-ny years Lost in his sto - ry We're free To take our

8 9 ALL: 10 rit. 10a

crown - ing glo - ry For five more mi - nutes, _____

S/A:

For five more mi - nutes, _____

T/B:

For five more mi - nutes, _____

ARAGON: Alright Queens, shall we do a little histo-rewrite?

OTHERS: Might as well / Yeah okay / Can't hurt / Why not

PARR: Aragon, you wanna go first?

ARAGON: Me? Wow I guess I could for a change?!?!?

11 $\text{♩} = 135$ ALL QUEENS: 12 **Energised** 13 7

we're SIX

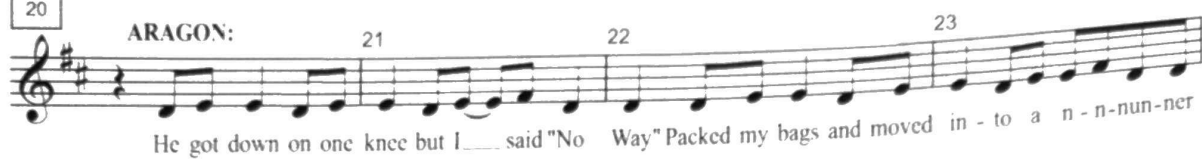
VOCAL BOOK

- 2 -

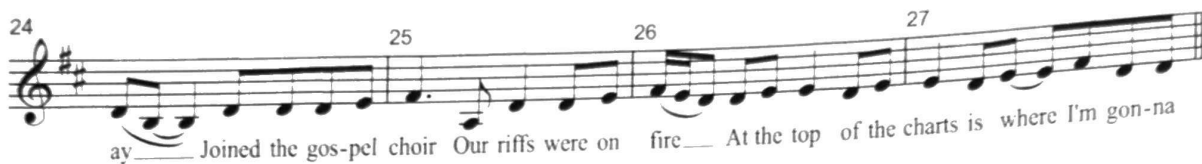
#9 - SIX

20

ARAGON:

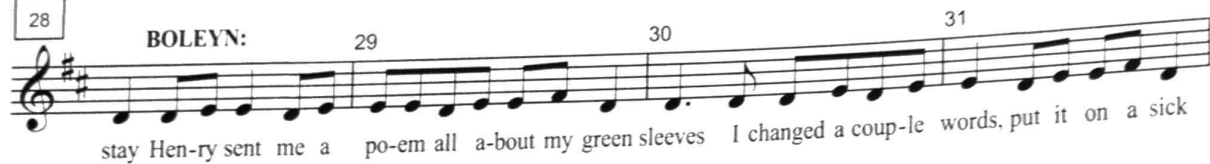


24

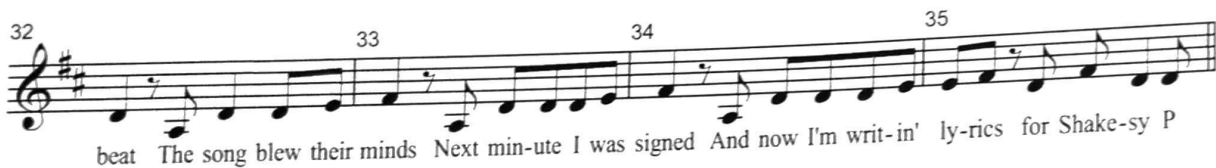


28

BOLEYN:

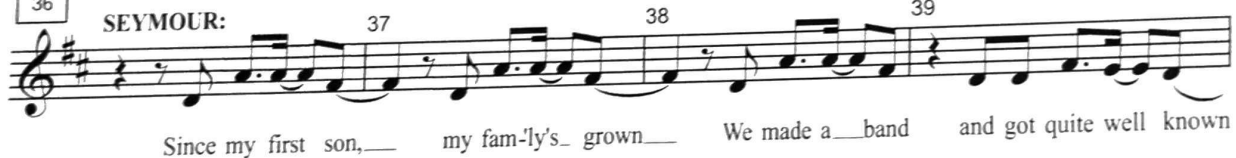


32

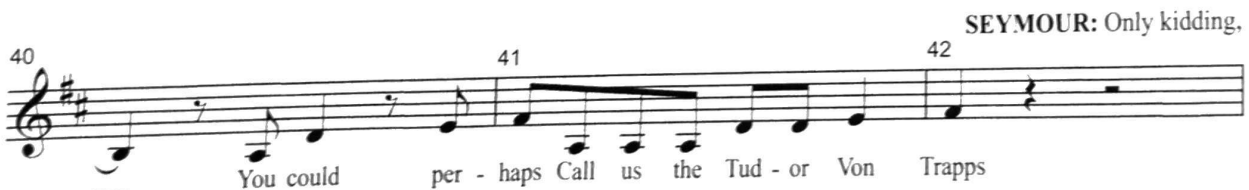


36

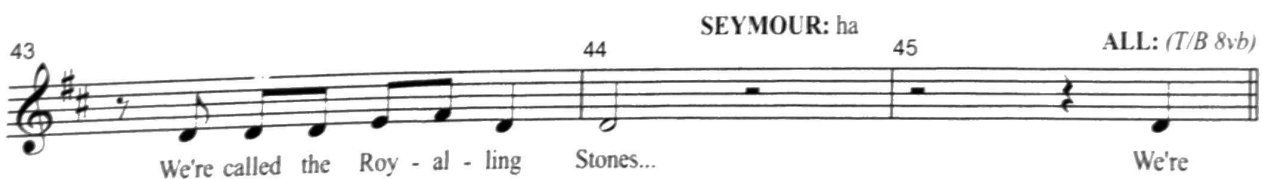
SEYMOUR:



40



43



- 3 -

VOCAL BOOK

#9 - SIX

46 one of a kind, 47 no cat - e - go - ry 48 Too ma - ny years lost

49 in his sto - ry 50 We're free to take our crown - ing glo - ry 51 For

52 five more mi - nutes 53 We're 54 SIX 55

56 CLEVES: 57 What a shame that my face 58 It cost me the crown. So I moved to the

59 ALL: CLEVES: 60 HAUS OF HOL - BEIN In my home - town His mates were sup - er

61 ar - ty But I showed them how to par - ty 62 Now on my tour of Prus - sia, ev - ry - bo - dy gets 63

64 HOWARD: 65 down Mus - ic man tried it on and I was like "bye" 66 So I thought, "who needs him? I can give it a 67

68 try!" 69 I learned ev - ry thing Now all I do is sing 70 riff ad lib. 71 And I'll do that un - til I

72 **PARR:** 73 74
 die Heard all a - bout these rock - in' chicks Loved ev - 'ry song

75 76 77
 and each re - mix So I went out and found them And we laid down an

OTHERS: (Ad-libs like: "Oh my gosh that's so sweet / So cute / Aww babe / Bless you / Awwwww ily guys" before they are cut off by a big bam in the music and they strike a pose.)

78 79 80 81 **ALL: (T/B 8vb)**
 al - bum Now I don't need your love All I need is SIX We're

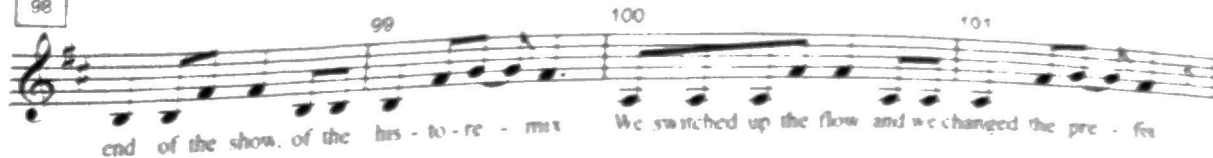
82 83 84 85
 one of a kind, no ca - te - go - ry Too ma - ny years lost in his sto - ry We're

86 87 88 89
 free to take our crown - ing glo - ry For five more mi - nutes We're

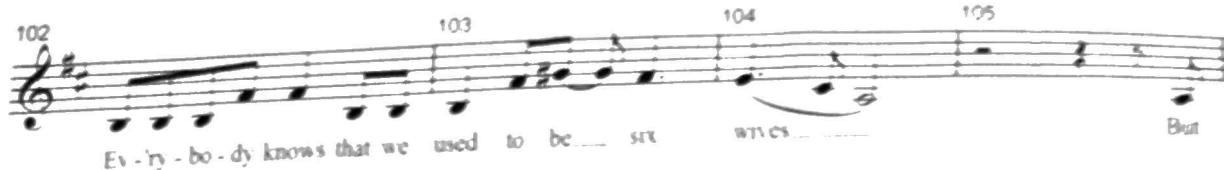
90 91 92 93
 SIX Woah woah We're SIX Woah oh oh We're

94 95 96 97
 SIX Woah woah For four more mi - nutes It's the

98



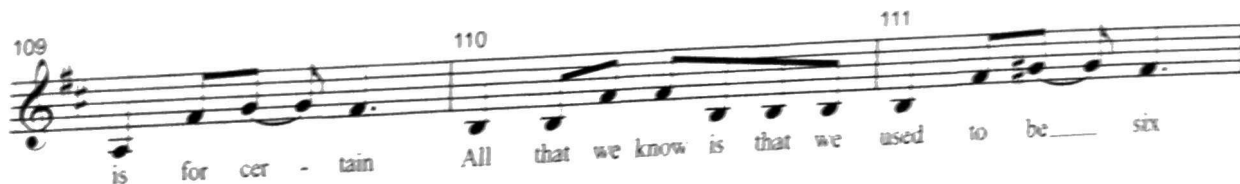
102



106



109



ALL:

fp

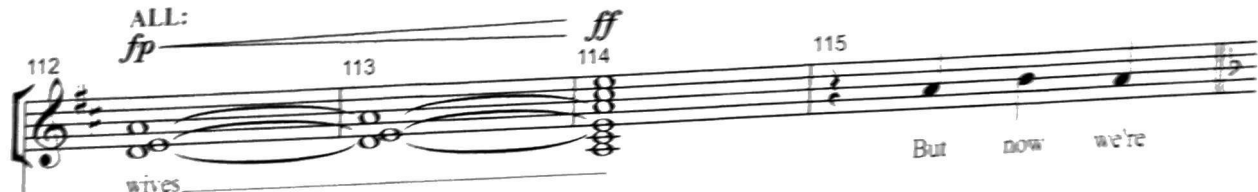
ff

112

113

114

115



S/A:

fp

ff



T/B:

fp

ff



VOCAL BOOK

- 6 -

#9 - SIX

116 ALL: (T/B &vb)

117 118 119

One of a kind, no ca - te - go - ry Too ma-ny years lost in his sto - ry We're

120 121 122 123

free to take our crown - ing glo - ry For three more mi - nutes_ We're

124 125 126 127

one of a kind, no ca - te - go - ry Too ma-ny years lost in his sto - ry We're

128 129 130 131

free to take our crown - ing glo - ry For two more mi - nutes We're

132 133 134 135

SIX Woah_ woah_ We're SIX Woah_ oh oh_ We're

136 137 138 139

SIX Woah_ woah_ For five four three two one more mi - nute

140 141 142

We're SIX!

Segue

The MegaSIX

(Company)

#10

CUE:
HOWARD: [London*,] do you want one more song?
 (Audience reaction) Alright! *Maria,* HIT IT! [MUSIC]

ARAGON: London*, get/stay on your feet!

Ready to Dance (♩=144)

0 1 2

3 4 5 6

CLEVES: I wan-na see ev-'ry-bo-dy clap your hands But most im-por-tant-ly get re-ady to daaaanceeee!!!

PARR:

The musical score for 'Ready to Dance' is written in 4/4 time with a tempo of 144 beats per minute. It features a melody line with various rests and notes, and a vocal line with lyrics. The score is divided into measures, with some measures containing multiple notes or rests. The lyrics are: 'I wan-na see ev-'ry-bo-dy clap your hands But most im-por-tant-ly get re-ady to daaaanceeee!!!'. The score includes a 'CUE' section and a 'PARR' section.

[BARS 7-22 ARE CUT IF USING PERFORMANCE TRACKS]

BOLEYN: Make some noise for Maggie!!!!

7 9 10

(Gtr solo)

The musical score for 'Boleyn' is written in 4/4 time. It features a melody line with various rests and notes, and a vocal line with lyrics. The score is divided into measures, with some measures containing multiple notes or rests. The lyrics are: 'Make some noise for Maggie!!!!'. The score includes a 'Gtr solo' section.

CLEVES: Big up Bessie!!!!

11 13 14

(Bs solo)

The musical score for 'Cleves' is written in 4/4 time. It features a melody line with various rests and notes, and a vocal line with lyrics. The score is divided into measures, with some measures containing multiple notes or rests. The lyrics are: 'Big up Bessie!!!!'. The score includes a 'Bs solo' section.

SEYMOUR: And show some love for Joan!!!!

15 17 18

(MD solo)

The musical score for 'Seymour' is written in 4/4 time. It features a melody line with various rests and notes, and a vocal line with lyrics. The score is divided into measures, with some measures containing multiple notes or rests. The lyrics are: 'And show some love for Joan!!!!'. The score includes a 'MD solo' section.

ARAGON: It's Senorita Maria!!!!

19 20 21 22

(Dr solo)

The musical score for 'Aragon' is written in 4/4 time. It features a melody line with various rests and notes, and a vocal line with lyrics. The score is divided into measures, with some measures containing multiple notes or rests. The lyrics are: 'It's Senorita Maria!!!!'. The score includes a 'Dr solo' section.

23 27 28

ALL: (incl. SATB)

The musical score for 'All' is written in 4/4 time. It features a melody line with various rests and notes, and a vocal line with lyrics. The score is divided into measures, with some measures containing multiple notes or rests. The lyrics are: 'ARE YOU REA - DY? [Lon - don*] HERE WE GO!'. The score includes a 'ALL: (incl. SATB)' section.

*Or wherever your pop concert is!

ARE YOU REA - DY?

[Lon - don*] HERE WE GO!

46 SEYMOUR: 47 48 49
You can You can You can try but I'm un-break-a-ble
BOLEYN: HOWARD:
L - O - L Say oh well All

#10 - The MegaSIX

50 ALL: 51 52 53 SEYMOUR:

(HOWARD:) Do your_ best But I'll stand the_ test You'll find that_ I've_ Got a heart of

— you wan-na

S/A:

Do your_ best But I'll stand the_ test You'll find that_ I've_

T/B:

Do your_ best But I'll stand the_ test You'll find that_ I've_

54 ALL: 55

Stone

Stone

Stone

56 (ALL) 57 58 HOWARD:

On - ly thing you wan-na do

CLEVES:

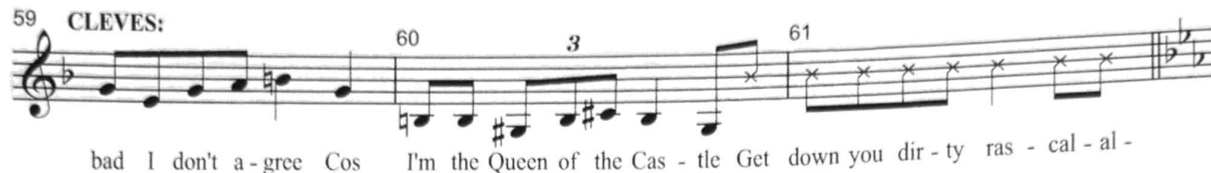
All a-lone, on a throne, in a pa-lace that I hap-pen to own Too

VOCAL BOOK

- 4 -

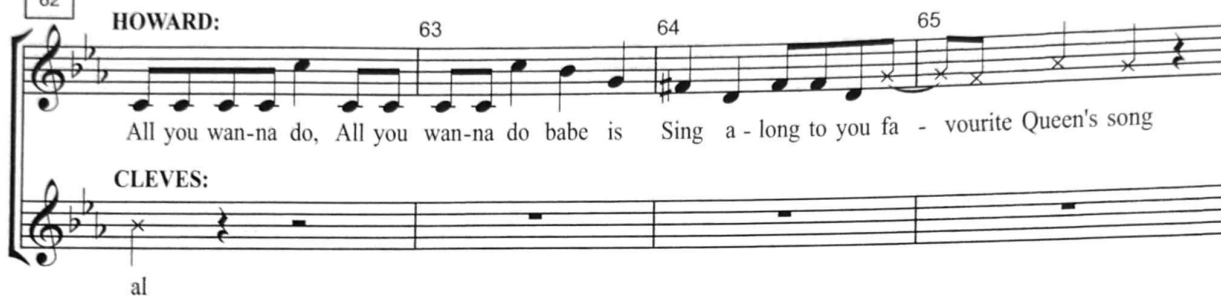
#10 - The MegaSIX

59 CLEVES:



62

HOWARD:



CLEVES:

al

66

HOWARD:



+PARR:

70

PARR:



73

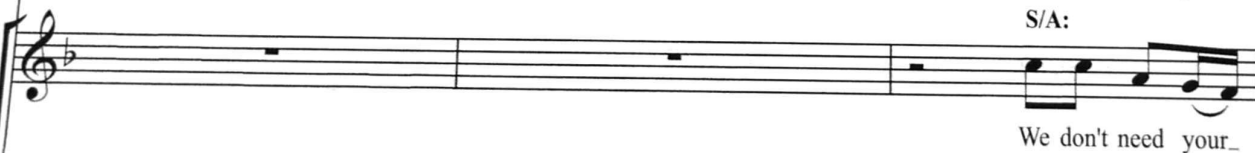
PARR:



74

75

ALL:



We don't need your_

S/A:

We don't need your_

T/B:

We don't need your_

#10 - The MegaSIX

76 love 77 78 79 ARAGON:
Cos we're so much more than Di -
Cos we're so much more than
Cos we're so much more than

80 SEYMOUR: 81 HOWARD: 82 ALL: 83 84
vorced Died Be-head-ed We're SIX!_
BOLEYN: CLEVES: PARR: ALL:
Be-head-ed Di-vorced Sur-vived We're SIX!_
S/A:
We're SIX!_
T/B:
We're SIX!_

Segue

Playout
(Band)
TACET

#10a