

The Tudor Rose

Junior Script

by

Gawen Robinson

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CAST LIST

N.B. In the following list, the bracketed number shows the number of spoken lines each role has.

Henry VIII	Aged 22, 29, 41 and as an old man.....	(62)
Catherine Parr	Henry VIII's sixth wife (survived); like a nursemaid to the ageing King	(9)
Will Somers	Henry's personal court jester	(11)
Young Henry	Aged 10. Very confident	(4)
Henry VII	Henry VIII's father. Appears as a ghost.....	(16)
Queen Elizabeth	Henry VIII's mother	(2)
Narrator 1		(31)
Narrator 2		(26)
Onlooker 1	In the crowd at Prince Arthur's Funeral	(1)
Onlooker 2	In the crowd at Prince Arthur's Funeral	(3)
Onlooker 3	In the crowd at Prince Arthur's Funeral	(1)
Onlooker 4	In the crowd at Prince Arthur's Funeral	(1)
Commentator	Like a football commentator	(8)
Thomas Wolsey	Lord Chancellor & Archbishop of York. Henry's chief advisor ..	(4)
Francis I	King of France. Very grand and well dressed.....	(3)
Thomas More	Lord Chancellor and protector of the Catholic faith. Executed. (5)	
Thomas Cranmer	Archbishop of Canterbury and Henry's loyal advisor.....	(2)
Thomas Cromwell	Chief Minister until he angered Henry over Anne of Cleves.....	(3)
Princess Mary	Aged 29. Henry's first child (later Queen Mary I).....	(1)
Princess Elizabeth	Aged 22. Henry's second child (later Queen Elizabeth I)	(1)
Prince Edward	Aged 9. Henry's third child (later King Edward VI)	(1)
Queen Elizabeth I	Aged 55. Strong independent woman	(18)
Philip II	Strong Spanish King	(11)
Sir Francis Drake	Very cool and confident British Sea Captain	(10)
Duke of Medina Sidonia .	In charge of the Spanish Armada	(3)
Lord Charles Howard	English Lord High Admiral under Queen Elizabeth I	(5)
Duke of Parma	Spanish military Commander	(1)
English Spy	A servant	(1)

William Cecil	English Secretary of State	(3)
Sir Walter Raleigh	Famous English Explorer and Sailor	(2)
English Messenger	A servant	(2)
Sir John Hawkins	English Lord High Admiral	(3)
Anne Boleyn	Henry’s second wife (beheaded)	(0)
Jane Seymour	Henry’s third wife (died).....	(0)
Anne of Cleves	Henry’s fourth wife (divorced).....	(0)
Catherine Howard	Henry’s fifth wife (beheaded).....	(0)
Catherine of Aragon	Appears aged 10 and later (optionally) as a woman	(0)
Spanish Spy	A servant	(0)
Executioner	(0)
Hans Holbein	Royal portrait painter	(0)
English Army	As many as you like.....	(0)
French Army	As many as you like.....	(0)
Courtiers	As many as you like.....	(0)
Entertainers	As many as you like.....	(0)
Choir	Can also be other cast members.....	(0)
Musicians & Dancers	Can also be other cast members.....	(0)

SPEAKING ROLES BY NUMBER OF LINES

N.B. In the following list, the number shows how many spoken lines each role has.

Henry VIII.....	62
Narrator 1.....	31
Narrator 2.....	26
Queen Elizabeth I	18
Henry VII.....	16
Philip II	11
Will Somers.....	11
Sir Francis Drake	10
Catherine Parr	9
Commentator	8
Lord Charles Howard.....	5
Thomas More.....	5
Thomas Wolsey	4
Young Henry.....	4
Duke of Medina Sidonia.....	3
Francis I.....	3
Onlooker 2	3
Sir John Hawkins	3
Thomas Cromwell.....	3
William Cecil	3
English Messenger	2
Queen Elizabeth	2
Sir Walter Raleigh.....	2
Thomas Cranmer.....	2
Duke of Parma	1
English Spy.....	1
Onlooker 1	1
Onlooker 3	1
Onlooker 4	1
Prince Edward	1
Princess Elizabeth	1
Princess Mary	1

CAST LIST IN ALPHABETICAL ORDER (WITH LINE COUNT)

N.B. In the following list, the number shows how many spoken lines each role has.

Catherine Parr	9
Commentator	8
Duke of Medina Sidonia.....	3
Duke of Parma.....	1
English Messenger	2
English Spy.....	1
Francis I.....	3
Henry VII.....	16
Henry VIII.....	62
Lord Charles Howard.....	5
Narrator 1.....	31
Narrator 2.....	26
Onlooker 1	1
Onlooker 2	3
Onlooker 3	1
Onlooker 4	1
Philip II.....	11
Prince Edward	1
Princess Elizabeth	1
Princess Mary	1
Queen Elizabeth	2
Queen Elizabeth I	18
Sir Francis Drake.....	10
Sir John Hawkins	3
Sir Walter Raleigh.....	2
Thomas Cranmer.....	2
Thomas Cromwell.....	3
Thomas More.....	5
Thomas Wolsey	4
Will Somers.....	11
William Cecil	3
Young Henry.....	4

Non-speaking roles: Anne Boleyn, Jane Seymour, Anne of Cleves, Catherine Howard, Catherine of Aragon, a Spanish Spy, an Executioner, Hans Holbein, the English Army, the French Army, Courtiers, Entertainers, Musicians, Dancers and a Choir.

CHARACTERS IN EACH SCENE**Prelude**

Choir
Narrator 1
Narrator 2

Act I Scene One

Catherine Parr
Henry VIII
Will Somers

Act I Scene Two

Catherine of Aragon
Henry VII
Onlooker 1
Onlooker 2
Onlooker 3
Onlooker 4
Queen Elizabeth
Young Henry

Act I Scene Three

Choir
Henry VIII
Will Somers

Act I Scene Four

Commentator
English Army
French Army
Henry VIII
Messenger
Narrator 1
Narrator 2

Act I Scene Five

Courtiers
Entertainers
Francis I
Henry VIII
Narrator 1
Narrator 2
Sir Francis Drake
Thomas Wolsey

Act I Scene Six

Henry VIII
Thomas Cranmer
Thomas More

Optionally:

Executioner
Hans Holbein
Jane Seymour

Act I Scene Seven

Catherine Parr
Choir
Henry VII
Henry VIII
Prince Edward
Princess Elizabeth
Princess Mary

Act II Entr'Acte

Choir
Narrator 1
Narrator 2

Act II Scene One

Philip II

Act II Scene Two

Courtiers
Dancers
English Spy
Musicians
Queen Elizabeth I
Sir Walter Raleigh
Spanish Spy
William Cecil

Act II Scene Three

Duke of Medina Sidonia
Duke of Parma
Narrator 1
Narrator 2
Philip II

Act II Scene Four

Lord Charles Howard
Queen Elizabeth I
Sir Francis Drake

Act II Scene Five

Duke of Medina Sidonia

Act II Scene Six

Courtiers
English Messenger
Narrator 1
Narrator 2
Queen Elizabeth I
Sir Francis Drake

Act II Scene Seven

All for final number/bows
Choir
English Army
Lord Charles Howard
Queen Elizabeth I
Sir Francis Drake
Sir John Hawkins

LIST OF PROPERTIES

Some of the properties depend on whether certain numbers are acted out or not.

Prelude

(Optional) Swords, pikestaffs and shields/banners The Armies

Act I Scene One

Throne Scene Prop

Table Scene Prop

Medicine bottle and spoon Catherine Parr

Notepad and stylus Henry VIII

Musical instrument Will Somers

Act I Scene Two

Coffin, set on a catafalque Scene Prop

Act I Scene Three

Notepad and stylus Henry VIII

Act I Scene Four

Microphone Commentator

Banners Both Armies

Weapons Both Armies

Coat of James VI Messenger

Act I Scene Five

Various riches (velvet, gold etc.) Scene Prop

Act I Scene Six (All optional)

Axe Executioner

Baby (doll) Jane Seymour

Easel Scene Prop

Pallet Hans Holbein

Act I Scene Seven

Throne Scene Prop

Act II Scene One

Cannon balls, on a table Scene Prop
 Note Spanish Spy

Act II Scene Two

Scroll English Spy
 (*Optional*) Musical instruments Musicians

Act II Scene Five

Cut-out boats Spanish Sailors

Act II Scene Six

Lawn bowls (or boules) Drake & Elizabeth
 Cut-out boats English and Spanish

Act II Scene Seven

Large, black chest Drake and Hawkins

PRODUCTION NOTES

STAGING

The show is set as a musical play in two acts.

Act I concerns the life and times of Henry VIII from his childhood until his death in 1547,

Act II portrays the events leading up to the invasion by the Spanish Armada in 1588.

The first act reveals the main events in King Henry VIII's life as remembered by the ageing King in a series of flashbacks, re-enacted through song. His long-suffering jester and his last wife humour him.

The action of the second act is split between Spain and England as Elizabeth 1, Lord Howard and Sir Francis Drake plot to defeat Philip II and his chief naval commander, Duke Medina Sidonia. This is followed by the famous battle between the Spanish Armada and English navy and the celebrations that followed.

A song telling the events leading up to that point in history precedes both acts; a separate choir if desired can sing these. The choir could be seated either side of the acting area or at the rear of the area so as to be integral to the action.

The acting area can be a conventional thrust stage (with or without a proscenium) or the action can be performed 'in the round' if desired.

Act I Scene One – St James's Palace 1547. A large throne is placed centrally in the acting area to give Henry prominence. Downstage of him (nearer to the audience if using traditional staging style) or, if not, then moving around the acting area, is the Court Jester, Will Somers. Will is playing a lute or recorder as Henry tries to write a new song. At the end of this scene, the choir could be joined by a small group of musicians, if available, who play the link theme (**Recorder and Drum Music 1**).

Act I Scene Two – Prince Arthur's Funeral 1502. The playwright has indicated that this scene takes place outside around the grave of Prince Arthur. It is raining heavily. This may be quite difficult to portray in the average primary school setting and therefore it is suggested that the action takes place in somewhere like Westminster Abbey with a coffin placed on a catafalque. The onlookers would be set some distance away from this area to represent the grandeur of such a funereal setting. Once again, the group of musicians could play the link theme (**Recorder and Drum Music 1**).

Act I Scene Three – St James's Palace 1547. The scene is set as before with Henry still seated on the throne.

Act I Scene Four – Outside Calais, France 1513. The scene is set on a French field before the Battle of the Spurs. The English army under the command of Henry is on one side, whilst the French, under the command of Louis XII are on the other. The throne is struck from the acting area and Henry moves into place as, behind him a simple backdrop of rolling hills is placed to hide the choir seats. The commentator enters the scene and takes up his narrative like a football commentator warming up for a cup final! The opposing armies muster and square up to each other across the acting area and ridicule the other side. One of the soldiers on each side should carry an appropriate banner. As **Track 4** strikes up, the choir enters either side to join the soldiers to sing **Song Four – Battle of the Spurs**. A mock battle may take place if desired.

Act I Scene Five – Outside Calais, France 1520. This scene depicts the fields where King Henry and Charles Wolsey met Francis I of France and both attempted to ‘outdo the other’ with their trappings of wealth. The set reveals magnificent tents, courtiers and entertainers, maybe painted onto a backdrop. Each king tries to outshine the other, with dazzling tents and clothes, huge feasts, music, jousting, and games. The tents and the costumes display vast amounts of cloth of gold, an expensive fabric woven with silk and gold thread. This scene could be a continuation of the previous set with, perhaps, bunting and a ‘Royal Box’ placed centrally where the two Kings and their entourage sit. Further embellishments could be draped about the acting area to create an air of opulence and the costumes should be suitably adorned also.

Act I Scene Six – 1532. This scene can revert to that used in Act One, Scene One – St James’s Palace. Henry could be seated on the throne or found pacing the floor. This scene can then move on to...

Act I Scene Seven – St James’s Palace 1547. Henry could be seated throughout this scene, on his throne, or asleep on a bed made from rostra. This scene depicts the death of King Henry VIII and should be sombre in colour.

Act II opens with the start of the Anglo-Spanish wars. If possible the acting area should be set with England on one side and the Spanish settings on the other. There should, if possible, be sufficient space between the two sets so that there can be no doubt that they are two different countries and cultures. If this is not possible due to space limitations in the hall, place large signs on both sets stating on the one “Spain 1588” and “London 1588”. The settings will change slightly throughout Act Two but the country remains the same in both cases. To enable the various discussions and planning to take place, there could be a very large table set in the middle of the two settings such that part of the table is present in England and part is set in Spain. This could then be suitably adorned with English and Spanish items or even the two countries’ flags, so that the audience understand that this is really two tables in two different countries. As needed the actors could stand on their side of the table to discuss and plan as stated elsewhere in the stage directions below, somewhat like parliament.

Act II Scene One is set in **The Escorial Palace, Spain** on one side and **The Royal Court, London, England** on the other. As...

Scene One opens, we see King Philip II raving about the actions of Queen Elizabeth I and then the action switches to...

Scene Two, London, England where Queen Elizabeth I is seated at her throne surrounded by Courtiers, awaiting the news from Spain. There needs to be sufficient space in the acting area for London to accommodate the stately dance in **Track Nine**. The action switches once again for...

Act II Scene Three as we move back to Spain and the town of **Madrid**. King Philip II, the Duke of Medina Sidonia and the Duke of Parma are holding a meeting. If space allows they could be seated around their side of the large table. If not, then the three characters could be standing or pacing the acting area whilst in deep discussion.

The action then switches to the other side of the table for the English discussions of...

Scene Four – London, England June 1588. Following this scene there is no need for the table to be in situ and this could be removed whilst the cast assemble in front (downstage towards the audience) wearing cardboard cut-out ships to indicate the fleet of the Spanish Armada.

Sidonia addresses the fleet and they move off to **Drum Beat No 1**. The set could then revert to the rolling hills used in Act One Scene Four as we open on...

Act II Scene Six – Plymouth England. Sir Francis Drake and Queen Elizabeth I are found playing bowls. For safety, this is probably best done using tennis balls painted black or dark brown or a similar sized soft-ball to that of a bowl. During **Song Nine – The Battle of England** the cast can enter wearing cardboard cut-out ships and face up to each other on their side of the acting area. There should be more Spanish than English at this point to indicate the fact that the English were outnumbered by thirty galleons. Some of the English ships should be replaced during the last verse of **Song Nine – The Battle of England** by cut-outs of blazing ships and they should then migrate across the stage and inter-mingle with the Spanish fleet, which should then slowly drift off as they are destroyed by the burning English ships. If possible, as Song Nine commences, the backdrop could be replaced by one depicting the battle at sea. The action returns for...

Scene Seven – Tilbury, England, August 1588 to that of the rolling hills once more as the Queen addresses the crowd. This is the final setting of the show in which all of the cast will assemble for the curtain calls so should be relatively clear of unnecessary scenery.

CHOREOGRAPHY

As the show is set entirely in Tudor Times, the music and choreography should have that distinctive, medieval feel to it throughout. In addition to the eleven songs, there are a small number of pieces of incidental music using recorder and drum which can be used where indicated to provide action over scene changes, entrances etc. Suitable action to the beat of these short phrases will occupy the audience whilst the necessary changes take place.

Song One – The Tudor King is a prelude to the show and sets the events leading up to King Henry VIII being enthroned. This number can be sung by the choir as suggested in the setting notes as King Henry and Catherine enter with Will and take up their positions. Will takes up an instrument such as a lute or guitar and starts to strum the intro to...

Song Two – Greensleeves. As he is playing this number, Henry is, supposedly, composing the words to it. Will mimes to a recording or live playing of this tune. To allow time to set Scene Two, **Tune One – Recorder and Drum Music One** is played. This tune may be repeated again at the end of this scene. Scene Three opens at St James's Palace 1547 and concludes with...

Song Three – The Tudor Rose. This is a bouncy tune telling the story of Henry building his naval fleet, taking over the churches to form the Protestant Church of England and being a much admired King of the realm. The choir rather than the actors, once again, can sing this, on stage.

Song Four – Battle of the Spurs, is a brisk march and is sung by both armies and the choir. The English section has a distinctive English military feel to it, whilst the French section is more Gaelic in style. The two opposing armies should advance on each other singing their verses as required, finally singing contrapuntal harmonies against the opposite army.

Scene Five – Outside Calais (in the field of the cloth of Gold) opens with dialogue between Cardinal Wolsey and King Henry VIII and the scene is played out in...

Song Five – The Field of the Cloth of Gold. The story within the song could be re-enacted through this rendering of the song whilst the scene is re-set behind.

Song Six – Henry's Six Wives has a strong Tudor feel to it. The song tells the story of Henry's Six wives from the divorce of Catherine of Aragon and Henry's tyrannical style; eliminating any opposition. Each of the characters could enter the scene and interact with Henry, during the song. Anne Boleyn and Henry can be seen walking arm in arm as if just wed as Catherine of Aragon leaves the acting area. Thomas More could then remonstrate with the King before being dismissed and escorted off by an executioner. A baby is brought to Catherine by her Lady-in-Waiting (Jane Seymour), to which Henry shakes his head because it is a girl, and dismisses Anne from the scene. Jane re-enters the scene and Henry lavishes her with riches including gold jewellery. They are seen happy and content

with each other before Jane fades from the scene and Henry is seen saddened; head bowed, sobbing. In verse three he calls for the artist Hans Holbein, who enters the scene with an artist's easel and pallet. Anne of Cleves enters and sits, posing for the artist before she crosses the acting area to join Henry. Shortly after he shakes his head and beckons her leave him. Catherine Howard then enters for verse four and walks arm in arm with him. Another male character enters and she leaves Henry's side for this other before being escorted off by the executioner. Finally, Catherine Parr enters the scene and the two sit on the throne placed centrally in the acting area. This can be played with some sincerity or as a pseudo-comic piece depending on your students and the intended audience. As the song concludes, Henry and Catherine are in the right position for the action to continue.

Song Seven – Henry's Final Dream is acted out whilst Henry sleeps on his throne. Henry tosses and turns throughout the rendition of the number as he dreams of his father talking to him. Finally, Henry stands and slowly follows his father off the acting area as the music builds and the choir sing the refrain – 'Farewell to the Tudor King'.

Song Eight – The Tudor Queen, is a repeat of the tune for the opening number, re-written to reflect the life of Queen Mary. This song is intended to be a link between the two acts, if the show is performed as a two-act show. Otherwise it should be used to set the scene for England/Spain.

Track Nine – Stately Dance is, as the name suggests, a traditional, medieval dance. Queen Elizabeth, William Cecil, Sir Walter Raleigh and courtiers line up, facing each other and dance to the music. Although the music score indicates that there are three tunes – A to C, the feel is the same throughout the music and the dance can continue in the same manner to the end.

Scene Four is set with **Recorder Tune 2**.

Scene Six is set with **Recorder Tune 2 & Drum Beat 2** played together.
The choreography of...

Song Nine – The Battle of England is described elsewhere in the staging notes. This should depict the advancing armada and the ensuing battle and defeat of the Spanish.

Scene Seven is set using **Recorder Tune 3 & Drum Beat 3** once again.

The show concludes with...

Song Ten – Celebrations. This number starts off slowly with great feeling as the choir relate the outcome of the battle. The beat then changes to a fast rock as the song changes at Section A to a celebration of the success of the battle. This is a great opportunity for everyone to enter the acting area and join in the celebrations before taking their bows.

COSTUME

Medieval throughout. There is a wealth of information, both in textbooks and on the Internet, which can be researched by the students and/or the production staff. Much of the costuming can be done using simple materials such as heavy curtain, lace frill, velvet and card to stiffen the high-neck ladies' collars etc.

LIGHTING AND SOUND

The staging of this show does not require complicated lighting or sound; general hall lighting is perfectly adequate. However, if the resources are available, appropriate stage lighting could enhance the show. Scenes that would benefit are indicated in the following paragraph

LIGHTING

The Prelude could be lit with red lighting on one side of stage and white on the other as the opening number relates the war of the roses. As the song concludes, the lighting could be a warm, rose pink, throughout the entire acting area. This could remain throughout Scene One.

Scene Two – Prince Arthur's Funeral could remain with this same lighting or could have some sombre, violet pools of light spilt onto the acting area. If this occurs, the lighting should revert to the warm rose pink colours of Scene One. This remains until...

Scene Five when, if possible, some strong golden colours should be added to the overall lighting to enhance the feel of the cloth of gold. The lighting should revert, once again, for...

Song Six – Henry's Six Wives. The next change could occur at the conclusion of...

Scene Seven – St James's Palace 1547 when Henry has his dream. The lighting overall could be quite low with Henry VII picked out by a single (following) spotlight. The lighting would then fade out at the end of this scene. The lighting comes up on...

Act Two Scene One as per the general theme mentioned previously. The lighting could switch from side to side throughout the England/Spain sections of Act Two or be left as per Scene Five. The next real opportunity for creative lighting comes in...

Track Nine – The Battle of England, when flashes of white or bright yellow light could be flashed onto the scene to suggest the cannon flashes. At the end of this scene the lighting would return to the main theme.

SOUND EFFECTS (SFX)

There are specific sound effects required for this show. These are available from Musicline as part of the vocal and backing tracks CDs (or downloadable MP3s). Recorded cannon fire could be used in **Track Nine – The Battle of England** if desired, to tie-in with the cannon fire.

HISTORICAL MUSICALS

The aim of this "historical musical" is to provide a learning tool that brings the past to life using music, history and drama. Children learn more while they are having fun so the script and songs are geared equally toward entertainment and historical accuracy. This project is, first and foremost, a fun resource, which can be adapted to your own needs. It can be just as valuable as a classroom tool as a full-scale musical production. Please feel free to add anything else you may have studied or learned to enhance the play making it unique to your own production and pupils.

USING THE CDS

Very few class teachers today play the piano, so I have provided high quality CDs to give you the freedom to practise and perform the music anywhere you wish at any time you like. One CD is a finished recording (***sung by children***), while the other CD acts as your performance backing tape. Please feel free to be flexible with the material adding your own instruments and harmonies where necessary.

ACT I:**HENRY VIII****PRELUDE**

(The English Army can optionally stand on stage in their regalia as the Narrators introduce the show.)

NARRATOR 1: When Henry Tudor defeated Richard III at the battle of Bosworth in 1485, the war of the roses was finally ended.

NARRATOR 2: A year later King Henry VII married Elizabeth of York, uniting the warring houses of York and Lancaster into a single nation.

NARRATOR 1: At last the red and white roses became one under the long lasting Tudor dynasty.

TRACK 1:

MUSIC 1 - THE TUDOR KING

CHOIR:

HENRY FOUGHT AT BOSWORTH FIELD
IN FOURTEEN EIGHTY FIVE.
ALL HAIL TO THE TUDOR KING.
RICHARD WAS DEFEATED,
WOULD THE MONARCHY SURVIVE?
ALL LOOK TO THE TUDOR KING.

HENRY MARCHED TO WESTMINSTER,
HIS BANNER FLYING HIGH.
ALL CHEER AS THE PEOPLE SING.
CROWNED THE KING OF ENGLAND,
NOW THE WATCHING PASSERS BY
ALL HAIL TO THE TUDOR KING.

ALL HAIL TO THE TUDOR KING.
ALL HAIL TO THE TUDOR KING.
ALL HAIL, ALL HAIL, ALL HAIL, ALL HAIL.

ALL HAIL TO THE TUDOR KING.
ALL HAIL TO THE TUDOR KING.
ALL HAIL, ALL HAIL, ALL HAIL, ALL HAIL.

HENRY CHOSE HIS GOVERNMENT,
TWO HUNDRED NOBLE MEN.
ALL RULED BY THE TUDOR KING.
CHARGED HIS PEOPLE HIGHER RENT
THEN TAXED THEM ALL AGAIN.
ALL PAY TO THE TUDOR KING.

ARTHUR WAS THE PRINCE OF WALES,
BUT POOR PRINCE ARTHUR DIED.
ALL WEPT FOR THE TUDOR KING.
NOW YOUNG PRINCE HENRY WOULD BE KING,
AND WHEN HIS TIME ARRIVED
ALL HAILED TO THE TUDOR KING.

ALL HAIL TO THE TUDOR KING.
ALL HAIL TO THE TUDOR KING.
ALL HAIL, ALL HAIL, ALL HAIL, ALL HAIL.

ALL HAIL TO THE TUDOR KING.
ALL HAIL TO THE TUDOR KING.
ALL HAIL, ALL HAIL, ALL HAIL, ALL HAIL.

ACT I SCENE ONE:**ST JAMES'S PALACE 1547**

(Henry VIII sits upon his throne being entertained by his long serving jester Will Somers. Henry is an old man. As such he is very large and moves very slowly. Will Somers plays music as his master tries to write words for a new song.)

HENRY VIII: Divorced, beheaded, died. Divorced, beheaded... What rhymes with died?

(Catherine Parr, Henry's sixth wife enters carrying some medicine. She interrupts.)

PARR: Survived?

HENRY VIII: What? Don't be ridiculous!

PARR: Now Henry, you know what the doctors have said about your temper.

HENRY VIII: Stuff and nonsense!

(Catherine leaves the medicine next to Henry and exits.)

HENRY VIII: *Fried!* Ah ha! In oil! Yes that's it. *(He scribbles it down.)* Now play me a tune Will.

WILL: Yes your majesty. *(Takes up an instrument)*

TRACK 2:**MUSIC 2 – GREENSLEEVES**

(Will mimes playing Greensleeves on a lute or guitar. This can be played either with the CD or live using recorders and guitars etc.)

HENRY VIII: *(After the song)* Ah yes, they don't write them like that any more do they?

WILL: No your majesty. You don't!

HENRY VIII: It takes me back to my youth, Will. I was so happy as a young boy at Elton with my dear mother and sisters. There was always music and dancing and I was spoilt rotten as a child.

WILL: *(To himself)* Well nothing's changed there!

HENRY VIII: Then, when I was only ten years old, my older brother Arthur, the Prince of Wales, died suddenly.

WILL: *(Mock tears)* Oh that's awful sir!

HENRY VIII: "Arthur is dead", the words kept beating upon my mind like rain upon a window.

WILL: *(Sobbing uncontrollably)* Oh please don't sir, I get so upset.

HENRY VIII: It was the happiest day of my life!

WILL: *(Amazed)* What?

HENRY VIII: Don't look at me like that, I hardly knew the boy and now I was to become King.

ACT I SCENE TWO: PRINCE ARTHUR'S FUNERAL 1502

(As the next scene begins some recorder players could play Recorder Tune 1 from the sheet music if required.)

(A group of mourners stand around Prince Arthur's grave. Among them are King Henry VII, Queen Elizabeth, Arthur's young bride Catherine of Aragon and young Prince Henry. It is raining heavily, and everyone is very sad apart from Prince Henry.)

ONLOOKER 1: *(Sobbing)* He died from Pneumonia, they say.

ONLOOKER 2: Poor boy!

ONLOOKER 3: Look, there's Catherine, his young bride.

ONLOOKER 2: Poor girl!

ONLOOKER 4: See how the poor people are weeping!

ONLOOKER 2: Poor, poor!

(In the centre of the crowd the Royal family mourn.)

HENRY VII: *(To his son)* I sent him to Wales and it seems that by so doing, I have made you King!

YOUNG HENRY: *(Pleased)* Then I shall be King!

HENRY VII: First Henry, you must learn how to be.

YOUNG HENRY: Father, I know that I will be a great king, it is my destiny.

ELIZABETH: He is young, Henry, and has the confidence of youth.

HENRY VII: He is boastful and arrogant!

ELIZABETH: He will learn in time.

HENRY VII: For the sake of all England, I hope so.

(The Royal family turns to walk away with heads bent, the crowd follows behind mournfully.)

YOUNG HENRY: *(Turning back)* Then it is settled, I am to be King!

(He looks to Catherine of Aragon who is waiting for him.)

YOUNG HENRY: And you dear lady, shall be my Queen

(The scene can be ended, if required, by a repeat of Recorder Tune 1.)

ACT I SCENE THREE: ST JAMES'S PALACE 1547

- HENRY VIII:** And a Queen she became! I was only eighteen years old when my father died at Richmond Palace. They were all so worried about what I would do if I became King that they kept it a secret for two whole days.
- WILL:** Who kept it from you, your majesty?
- HENRY VIII:** Oh, my father's ministers and advisers. **(Laughing)** I remember those two awful tax collectors, Sir Richard Empson and Edmund Dudley, trying desperately hard to win me over before I was handed my crown.
- WILL:** They must have been worried.
- HENRY VIII:** **(Laughs)** They had every right to be, I had them beheaded!
- WILL:** **(Aside)** Well at least that's cheered him up!
- HENRY VIII:** **(Still laughing)** Oh to see the look on their faces when I told them. How the people cheered when the axe came down.
- WILL:** **(Joining in)** You always were a cut above the rest Sir!
- HENRY VIII:** **(Looking at him)** Yes that reminds me. **(Writing)** Advertise for new jester!
- WILL:** **(Changing the subject)** Sir, you were talking about your coronation!
- HENRY VIII:** Was I? Ah yes, what a wonderful day that was, my new bride beside me at Westminster Abbey before all of London. The year was 1509 on the 24th of June and England could at last celebrate.

TRACK 3:**MUSIC 3 - THE TUDOR ROSE****CHOIR:**

HENRY WANTED THE FINEST THINGS,
LIKE PAINTING, FASHION AND SONG.
IN TIME HE'D BE THE MIGHTY KING
AND HE KNEW THAT IT WOULDN'T BE LONG.

NOW HENRY BUILT UP A MIGHTY FLEET,
A MATCH FOR SPAIN AND FOR FRANCE.
HE'D LEAD HIS ENEMIES TO DEFEAT
AND CATHERINE TO THE DANCE.

KING HENRY THE TUDOR ROSE,
YOUNG, CLEVER AND STRONG.
LOVED AND ADMIRER EVERYWHERE HE GOES,
KING HENRY COULD DO NO WRONG.

HENRY DREAMT OF A CAMELOT,
FROM TALES HE KNEW AS A BOY.
A COURT OF CULTURE, A BRAVE NEW WORLD
AND PLEASURES THAT HE COULD ENJOY.

HE TOOK CONTROL OF THE CHURCH'S LAND
TO PAY FOR BATTLES ABROAD.
HIS SPLENDID ARMOURY LOOKED SO GRAND
FOR HIS SOLDIERS WITH LANCE AND SWORD.

KING HENRY, ALL ENGLAND'S PRIDE,
BRAVE, HANDSOME AND TALL.
WITH GOOD QUEEN CATHERINE BY HIS SIDE,
THE MIGHTIEST KING OF ALL.

KING HENRY THE TUDOR ROSE,
LOVED BY RICH AND BY POOR.
HIS ARMY FOLLOWS WHERE'ERE HE GOES
AND HE LEADS THEM INTO WAR.

ACT I SCENE FOUR: OUTSIDE CALAIS, FRANCE 1513

(The scene is set on a French field in 1513 before the Battle of the Spurs. The English Army led by Henry is on one side while the French, under Louis XII, jeer and taunt them on the other. Our Commentator takes up the story; he should look like a football commentator with a microphone.)

COMMENTATOR: Well you join us here in France on a fine August day as the two sides prepare for what is sure to be a very interesting battle indeed. The bookies have made the home side clear favourites because of their numerical advantage...

(The French boo and blow raspberries at their opponents.)

COMMENTATOR: ...And their ability to cheat!

(The French now jeer the Commentator.)

COMMENTATOR: Anyway it's time now to meet the two sides. In one corner we have the French led by King Louis the Twelfth.

(The French cheer loudly.)

COMMENTATOR: And attacking them we have the visiting English side led by their young King, Henry the Eighth.

(The English cheer while the French boo etc.)

HENRY VIII: For God and St George!

(The French laugh as the war begins.)

TRACK 4:**MUSIC 4 - BATTLE OF THE SPURS****ENGLISH:**

MARCHING ON TO WAR WE GO.
 GIVE US STRENGTH TO FACE THE FOE.
 FOR ST GEORGE AND GOD WE FIGHT.
 BANNERS FLYING RED AND WHITE.
 GOD WILL LEAD US, ENGLAND NEEDS US.

GOOD KING HARRY SEEKS REWARD.
 SPUR HIM ON WITH LANCE AND SWORD.
 LISTEN TO OUR BATTLE CRY.
 FOR SAINT GEORGE AND GOD WE'LL DIE.
 HEARTS ARE POUNDING, DRUMS RESOUNDING.

(During the drum instrumental the Armies begin to advance.)

FRENCH:

GOD HELP AND ADVANCE US.
 LOOK DOWN UPON FRANCE
 AS WE CONQUER ALL THAT WE SEE.
 KING LOUIS WILL LEAD US.
 TAKE ARMOUR AND STEED
 AS WE ALL MARCH ON TO VICTORY.

ALL:

STRIKE FOR GLORY, WIN THE FIGHT.
 ON TO WAR, WE'LL DO WHAT'S RIGHT.
 STRENGTH AND VALOUR KEEP US
 THROUGH THE NIGHT.
 VICTORY IS OUR BATTLE CRY.
 HEAVEN WAITS FOR THOSE WHO DIE.
 SUMMON UP ALL YOUR MIGHT AND FIGHT.

ENGLISH:

MARCHING ON TO WAR WE GO.
 GIVE US STRENGTH TO FACE THE FOE.
 FOR ST GEORGE AND GOD WE FIGHT.
 BANNERS FLYING RED AND WHITE.
 GOD WILL LEAD US, ENGLAND NEEDS US.

FRENCH:

GOD HELP AND ADVANCE US.
 LOOK DOWN UPON FRANCE
 AS WE CONQUER ALL THAT WE SEE.
 KING LOUIS WILL LEAD US.
 TAKE ARMOUR AND STEED
 AS WE ALL MARCH ON TO VICTORY.