



*VerseBuster*

# Sir Thomas More

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Shakespeare's Sheriff More speech, Act 2.[4]

GENERAL EDITOR: John Nobody

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## GUIDE TO NO.1 'STANDARD' PRINTABLE SCRIPT

## VERSATILITY

No.1 script is the simplest and most versatile of our scripts. The layout makes it easy-to-read, easy-to-score and easy-to-print. If your scoring gets anything like ours, the page gets messy. No problem. Just print again and tidy your notes – you can't do that with a book!

You'll notice there is some colour. That's in case anyone wants to use the script on their computer or group-share via a projector. We assure you it prints just fine in B & W. You can save further money, as we always do, by printing double-sided. Just make the paper is of reasonable quality to avoid the text coming through on the other side (standard A4 80gsm office weight is perfect, though you can get away with 70gsm).

## FEATURES

The most striking feature that greets you is the 'exploded' text. This allows the shape and progression of speeches to be more readily discerned. It is a practice adopted by Neil Freeman, the well-known First Folio specialist, and as also advocated by Giles Block, formerly the 'Master of the Words' at the London Globe for fourteen years under Mark Rylance. Block goes further than we can and explodes clauses and sub-clauses. We would love to follow suit but there is simply not enough space – full-play scripts would run to 1,000 pages.

Underlining the last part of a verse sentence is the second feature. Whether one line or 22, the last few words are key to the argument or its conclusion. They are never throw-away words and one must drive through to the full stop (period). Underlinings are a visual target to aim for.

The third feature is that all metrically voiced '-èd' verb endings are done for you. Non-voiced endings are elided, i.e. *scorn'd*, unless doing so would cause confusion i.e. *su'd* for 'sued'.

Also done for you is basic-level contraction as the metre requires, i.e. *desp'rate* for 'desperate'. More complex ones are dealt with in no 2 & 3 scripts.

The fifth and final feature is the performance punctuation. Broadly speaking this means it's lighter and more fluid. It means fewer clunking full-stops and more colons and semi-colons to keep the argument or thought going.

## PRINTING

If you don't want the Introduction simply set your printer to start at Page 1.

ACT 2 SCENE (4) - [VARIES WITH EDITIONS]

NO OF LINES: 69

TIME <sup>(approx)</sup>: 4 min 50 sec*St Martin's-le-Grand, Aldersgate, London**May Day, 1517 A.D.***CROWD** (of the prevailing mood)

1-76: Remove the strangers ! °

**SHERIFF MORE**

77: Grant them remov'd, and grant that this your noise  
 78: Hath chid down all the majesty of England ;  
 79: Imagine that you see the wretched strangers  
 80: (Their babies at their backs and their poor luggage)  
 81: Plodding to th' ports and coasts for transportation ;<sup>x</sup>  
 82: And that you sit as kings in your desires,  
 83: Authority quite silenc'd by your brawl,  
 84: And you in ruff of your opinions clothed ;  
 85: What had you got?  
 85: I'll tell you : you had taught  
 86: How insolence and strong hand should prevail,  
 87: How order should be quell'd ; and by this pattern  
 88: Not one of you should live an agèd man—  
 89: For other ruffians (as their fancies wrought) <sup>x</sup>  
 90: With self same hand, self reasons, and self right,  
 91: Would shark on you ; and men like rav'nous fishes <sup>x</sup>  
 92: Would feed on one another.

**DOLL**

93: Before God, that's as true as the Gospel.

**LINCOLN** or **GEORGE BETTS** °

94: Nay, this is a sound fellow, I tell you—let's mark him.

**SHERIFF MORE**

95: Let me set up before your thoughts, good friends,

ACT 2 SCENE (4) - [VARIES WITH EDITIONS]

NO OF LINES: 69

TIME <sup>(approx)</sup>: 4 min 50 sec

96: On supposition ; which if you will mark,  
 97: You shall perceive how horrible a shape  
 98: Your insurrection bears. °  
 98: First, 'tis a sin !  
 99: Which oft the apostle did forewarn us of,  
 100: Urging obedience to authority ;<sup>x</sup>  
 101: And 'twere no error, if I told you all,  
 102: You were in arms against your God Himself !

**ALL**

103: Marry, God forbid that ! °

**SHERIFF MORE**

104: Nay, certainly you are ;  
 105: For to the king God hath His office lent  
 106: Of dread, of justice, power and command ;  
 107: Hath bid him rule, and will'd you to obey ;  
 108: And—to add ampler majesty to this—  
 109: He hath not only lent the king His figure,  
 110: His throne, His sword, but giv'n him his own name,<sup>x</sup> °  
 111: Calls him 'a god on earth'.  
 111: What do you then—  
 112: Rising 'gainst him that God Himself installs—<sup>x</sup>  
 113: But rise 'gainst God? <sup>x</sup>  
 113: What do you to your souls  
 114: In doing this?  
 114: O desp'rate as you are,<sup>x</sup>  
 115: Wash your foul minds with tears ; and those same  
 hands—  
 116: That you like rebels lift against the peace—  
 117: Lift up for peace ; and your unrev'rent knees<sup>x</sup>  
 118: Make them your feet to kneel to be forgiven !  
 119: Tell me but this : what rebel captain—

ACT 2 SCENE (4) - [VARIES WITH EDITIONS]

NO OF LINES: 69

TIME <sup>(approx)</sup>: 4 min 50 sec

120: As mutinies are like to hap—by his name x o

121: Can still the rout? Who will obey a traitor?

122: Or how can well that proclamation sound

123: When there is no addition but a 'rebel'

124: To qualify a rebel? x

124: You'll put down strangers, x

125: Kill them, cut their throats, possess their houses, x

126: And lead the majesty of law on leash o

127: To slip him like a hound.

127: Say now the king

128: (As he is clement if th' offender mourn)

129: Should so much come too short of your great trespass

130: As merely t' banish you—whith'r would you go? x o

131: What country—by the nature of your error—

132: Should give you harbor? x

132: Go you to France or Flanders ;

133: To any German province ; Spain or Portugal ;

134: Nay, anywhere that not adheres to England—

135: Why, you must needs be strangers. x

135: Would you be pleas'd

136: To find a nation of such barb'rous temper, x

137: That breaking out in hideous violence x

138: Would not afford you an abode on earth?

139: Whet their detested knives across your throats? o

140: Spurn you like dogs? and like as if that God

141: Own'd not, nor made not you? o

141: Nor that the elements

142: Were not all appropriate to your comforts, x

143: But charter'd unto them?

143: What would you think

144: To be thus used?

144: This is the strangers' case ;

145: And this your mountanish inhumanity. x