

Mini Musical

The Ancient Olympics
The Olympic Traditions

Author: Daniel Dalton
Music: Tim Spencer



EDUCATIONAL MUSICALS

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2003 Written by Daniel Dalton
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Rhymes by Anita Allen

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Trafalgar – Nelson's Navy
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Bibliography.

Pausanias, *Description of Greece* with an English Translation by W.H.S. Jones, Litt.D. in 4 Volumes. Volume 1. Attica and Cornith, Cambridge, MA, Harvard University Press; London, William Heinemann Ltd., 1918

Videoing productions

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The Ancient Olympics

The Olympic Traditions

Assembly Pack

The Olympic Traditions is a performance piece taken from the parent musical ***The Ancient Olympics*** one of our large range of full scale educational musicals developed to complement the UK, Key Stage Two, National Curriculum. The musicals cover historical and science based subjects.

Assembly Packs are much shorter, simpler versions of these shows, rewritten to be used in an assembly and performed with little rehearsal time and with small casts. Three songs taken from the larger parent musical complete the pack. These songs can be learned by the small cast or larger groups.

Like the larger parent musical we aim to provide an excellent product that can be performed quickly and easily and can be altered or adapted according to your needs. We hope you enjoy performing ***The Olympic Traditions***.

Characters.

Total Characters. 8 main parts. Numbers are flexible.

Hercules	-	Son of Zeus.
Athena	-	Goddess of Wisdom.
Messenger		
Peisirodus	-	Callipateira's Son.
The Torchbearer		
Greek Soldier 1		
Greek Soldier 2		
Greek Girl 1		

Additional Greek soldiers and Greek girls.

Songs.

- | | | |
|------------------------------|---|---|
| 1. The Olympic Truce | - | Greek Soldiers & Messenger. |
| 2. The Olympic Torch | - | Hercules, Athena, Peisirodus, Soldiers & Torchbearer. |
| 3. You're a Superstar | - | All singing to Peisirodus. |

Fact Sheets

The Ancient Olympic Games.

The Ancient Olympics were a sporting festival in Ancient Greece. They were part of a five day festival held every four years in the honour of Zeus, the King of the Gods, and are believed to have taken place since the 13th century BC, but were first recorded in 776 BC.

There are several legends that exist in reference to the origins of the Olympic Games, including the Hercules legend that he won a race at Olympia, which was a valley near the city of Elis, and then pronounced that it should be re-run every four years. Another legend is that Zeus founded the games after defeating his father, Cronus, in a battle to decide who controlled the world. Another suggests that the guardians of an infant Zeus held the first race. However, it is more likely that the Olympic Games were originally a local religious festival until 884 BC, which the King of Elis then decided to turn into a festival for the whole of Greece.

The Olympics were first and foremost a religious event in celebration of the Ancient Greek gods, in particular Zeus, and by 572 BC the Olympics had become the most important. Athletic games, however, were an important part of many Greek festivals so the Olympics were no different in this respect.

The Olympics were held every four years. Each one marked the start of a four-year period known as an Olympiad. The festival was reorganised to coincide with the start of this cycle and 776 BC is considered as the start of the first Olympiad.

The Olympic Truce.

The Olympic truce was enacted partly out of necessity. The Ancient Greek cities were frequently at war with each other and in order to get to Olympia, many athletes had to pass through unfriendly states. The Ancient Greek world was also very large, spanning the edges of the Mediterranean Sea taking in modern Egypt, Italy, Cyprus, Spain, Western Turkey and the Balkans, including modern Romania and Bulgaria.

Originally the King of Elis entered into a temporary truce with other states in order to allow athletes and visitors to travel safely to Olympia during the festival, and the truce was then enacted for all future Olympics. The games were deemed more important than wars as they were a religious festival. The truce was, therefore, religiously adhered to, and judges could fine cities or ban their athletes for breaking it. Sparta invaded Elis during one Olympic truce. They were heavily fined and their athletes were banned from competing in that Olympics.

The Olympic Torch.

An Olympic flame was lit, as now, for each Olympics and burnt for the duration of the games. It symbolised the death and rebirth of Greek heroes.

The Sports in the Olympics.

For the first Olympics the only event was a sprint race of around 200 yards. However, as time passed, the games expanded and the athletic side of the festival started to become more important. More athletic races followed including longer races and throwing events. Other sports including wrestling, boxing, chariot racing and pancration (a mix of wrestling & boxing) later also became a part of the Olympic festival. Eventually there were four days of competition and in all, 23 sports were represented at Olympic festivals through the years. Competitors had to arrive a month before the games for training (both physical and spiritual) supervised by judges who decided whether they were qualified to compete. Each competitor then had to swear an oath confirming that he was a freeborn Greek.

Why were the games held at Olympia?

Olympia was one of the oldest and most sacred religious places in Ancient Greece. The Temple of Zeus was situated here and so was a perfect location to hold athletic contests, one of the ways the Greeks honoured their gods. It was also a convenient location that could easily be reached by sea. It is also likely that the games were originally a local event for Elean citizens, (it was situated in the state of Elis) then as it developed into a Pan Greek festival, it remained in the same location.

Women and Spectators at the Olympics.

The athletes and VIPs had their own accommodation, but the majority of spectators had to camp out in tents or sleep rough. Many spectators attended the festival even though they would have stayed in very poor conditions.

Only men, boys and unmarried girls were allowed to attend the Games. Married women were not allowed to attend and faced severe punishment if they were caught. The male athletes competed nude but this was not the reason why women were banned. It was because Olympia was a sacred area dedicated to Zeus and so was sacred for men.

Some events, like the chariot races in later Olympics, were held outside of the sacred area and so women could watch them. Women had their own festival, which was also held once every four years. It was called the Heraia and was held in honour of Zeus' wife, Hera.

A girl called Callipateira was once caught at the men's Olympics. She had disguised herself as a gymnastic trainer. However she was allowed to go unpunished because her father, her brothers and her son had all been victorious at Olympia. However, a law was passed which compelled all trainers to strip before entering the arena! This is the story of our full musical *The Ancient Olympics – The Legend of Callipateira*.

Olympic Champions.

Olympic champions received an olive crown as the official prize. However, most winners received unofficial prizes and benefits from their city-state for the rest of their lives. Some could live rent free, some were exempted from taxes and others were given cash prizes.

The End of the Ancient Olympics.

The Ancient Olympics outlived Ancient Greece. The Romans continued the festival although with gladiatorial contests in place of the traditional Greek athletic competitions. They also used slaves as competitors as opposed to freeborn Greeks. They came to an end when the Byzantine Emperor Theodosius II banned them in 394 AD.

The Modern Olympics.

The Modern Olympics were the brainchild of Baron Pierre de Coubertin. He revived the games and the first of the modern era was held in Athens in 1896. Although times have changed, the Olympic Games still contain many traditions from ancient times. Athletes still take an Olympic oath, although one athlete, on behalf of all at the Opening Ceremony, now takes it. A torch is lit for each Olympics and burns throughout the games and, at least in principle, athletes from warring states can compete against each other in the Olympics without fear of conflict. Although now the games have to be cancelled in times of war, as happened during the first and second world wars.

Several sports from the ancient era are represented including athletics and Greco-Roman wrestling. The four-year Olympic cycle is still known as an Olympiad, although in the modern era, the first Olympiad started in 1896.

The Ancient Olympics

The Olympic Traditions

Hercules and Athena enter the performance area, carrying scrolls.

- Hercules.** Welcome one and all to Greece,
An ancient world that's now deceased.
Two Thousand five hundred years ago,
We the Greeks, we ran the show.
- Athena.** Every four years an event took place,
Which challenged men and made them face
Their strengths and weaknesses against all odds,
As they paid homage to the gods.
- Hercules.** This event they called the Olympic Games,
Which, like the sport, had sacred aims.
All wars around the world would stop,
With an Olympic Truce no one would mock.
- Athena.** To send a messenger was then planned,
To all the corners of the land.
To spread the message that the games,
Would end all wars and peace remain.

SONG 1: The Olympic Truce - Greek Soldiers & Messenger.

Peisirodus and several other soldiers enter and move to the rear right of the performance area from the audience. They are preparing for battle by cleaning their weapons. etc. A messenger enters from the left of the performance area and hands a scroll to one of the soldiers. He reads the scroll and hands it back to the messenger. The soldiers take all their armour off, put their weapons down and start cheering and joining in with the chorus.

Messenger.
Though the war your fight seems endless,
I must call a peace for a time.
The Olympic Truce now binds us,
To lay down the weapons for a while.

For the truce will hold the power.
And sport is all you'll need.
The Truce gives me the power,
To set you free.

All.
Though the times are filled with hatred,
We can all relax and breathe,
And concentrate our actions,
On the hope we all believe.

For the truce will stop the fighting.
The flame will burn so bright.
The Truce gives us the power,
Not to fight.

The Truce will stop the fighting.
The flame will burn for all.
The Truce gives all the power,
Of the soul.
Of the soul.

The messenger exits at the end of the song. Villagers enter and hug the soldiers.

Hercules. Now the wars had stopped worldwide.
All of Greece prepared with pride
To enter these Olympic Games,
And hear crowds cheering at their names.

Athena. Before the games could even start,
A torch, well lit, must play its part,
And travel all around the land,
Safe in the proud, extended hand.

Greek Soldier 1. I want to be the one who carries the torch.

Peisirodus. *(Laughing)* You can't carry the torch, it has to be carried
by a true Greek hero like *(he points to himself)*.

Greek Soldier 1. You! *(He laughs)* Peisirodus, you're no hero. Your legs go
to jelly every time the enemy comes near.

Peisirodus. No, they don't. That's just my pre-fight routine. I think it
scares the enemy. Anyway, I'm going to go to the
Olympics and become the Olympic champion.

Greek Soldier 2. In what sport, jelly making?

Peisirodus. Wrestling.

All the soldiers start laughing.

Greek Soldier 2. Be quiet everyone, the torch is coming, look!

The torchbearer enters and walks along the front of the performance area, holding the torch in one hand, high above his head. The soldiers stand watching, in awe.

SONG 2: The Olympic Torch - Hercules, Athena, Peisirodus, Soldiers & Torchbearer.

During the song, the soldiers stand up and watch the torch. The torchbearer gently jogs around the performance area until the second chorus, when he moves to the center of the performance area and holds the torch out triumphantly in front of him. At this point Hercules and Athena stand either side of the torchbearer, guarding him from the soldiers who are desperate to get a closer view of the torch.

The flame was burnt to show that all the heroes were reborn.
And every one should mark their deaths and so the peace was sworn.
So the heroes lived again, symbolized in flame,
Until the games were done, until the games were won.

And so the sign was meant to show that peace should call to all.
And all the arguments should stop and that included wars.
While the flame was still alight, there was no cause to fight,
Until the games were done, until the games were won so,

Chorus.

Shine, burn for all the world to see,
And shine, burn for all eternity.
Shine through all the nights,
Shine throughout the sky.

And still today the torch is burnt forever through the lands.
And carried to each destination by a single hand.
Where it burns up on high, and lights the stadium's sky,
Until the games are done, until the games are won so,

Chorus.

X 2

Shine, burn for all the world to see,
And shine, burn for all eternity.
Shine through all the nights,
Shine throughout the sky.

At the end of the song, they all exit, except for Hercules and Athena, who stand either side of the performance area.

Hercules. So Peisirodus was the hero these games,
He really enjoyed the attention and fame.
The deadly Miletos he managed to beat,
Some thought it a miracle, and some no small feat.

Athena. The games in Olympia were now at an end.
All Greece could begin to be normal again.
However it happened Peisirodus' name,
In Olympic Games history, would always remain.

The soldiers then enter the performance area, shining their weapons and preparing for war again.

Greek Soldier 1. I can't believe that the Olympic Games are over so quickly.

Greek Soldier 2. I know, it was great for a while, no war, just loads of sport.

Greek Soldier 1. You know what's worse though?

Greek Soldier 2. Yeah, I know. How did it happen? How?

Greek Soldier 1. How did Peisirodus become Olympic champion?

Greek Soldier 1. The gods must have helped him.

The soldiers look at Hercules and Athena and pretend to curse them. They pretend to show a fist to the gods to signify that they are cursing them. The gods curse back.

Greek Soldier 1. Ow!! (*and starts holding and rubbing his arm, as if it hurts*).

Greek Soldier 2. We have to respect him now, he is an Olympic Champion.

Peisirodus enters wearing an olive crown, and with an adoring girl on each arm.

Greek Girl 1. I love you Peisirodus, you are so great.

Peisirodus. Hey, I do look good!

Greek soldier 1 kneels down on one knee in front of Peisirodus.

Greek Soldier 1. Oh great Peisirodus, we don't know how you did it, (*he looks at Hercules, who smiles*) but you have brought great honour to our state. You are a superstar now.

Hercules. The rampaging Romans brought to an end
The Ancient Olympics, but now we send
The flame to burn bright both day and night,
Lighting the sky and making it bright.

Athena. Baron Coubertin had an idea
That the games should be held every four years.
The biggest and best ever sporting event,
Bringing peace to the world and wars to prevent.

Hercules. The traditions of these ancient games you can see
Are still honoured at this present time.
The Olympiad, truce and the flame burning bright,
And the superstar status sublime.

SONG 3: You're a Superstar - All singing to Peisirodus.

During the song, the messenger and the torchbearer enter. The girls continually hug Peisirodus and kiss him on the cheek.

See who you are, who you've become.
A sudden star, all since you've won.
A hero born in flame.
Life will never be quite the same.

You're a superstar now you've come so far,
You cannot go back again.
You're a superstar, look where you are,
Now you learn to live with fame.
You're a superstar now you've come so far,
And you've never been so high.
You're a superstar look where you are,
Never question yourself why you're a superstar.

A golden child who learnt how to fly.
To seize their dreams to soar for the sky.
You really are the one.
Now your name will shine forever as bright as the sun.

You're a superstar now you've come so far,
You cannot go back again.
You're a superstar, look where you are,
Now you learn to live with fame.
You're a superstar now you've come so far,
And you've never been so high.
You're a superstar look where you are,
Never question yourself why you're a superstar.

Just you see. Just believe.

You're a superstar now you've come so far,
You cannot go back again.
You're a superstar, look where you are,
Now you learn to live with fame.
You're a superstar now you've come so far,
And you've never been so high.
You're a superstar look where you are,
Never question yourself why you're a superstar.

You're a superstar. You're a superstar.

At the end of the song, the cast make a line across the performance area, link arms and take a couple of steps forward. They all bow.

THE END

ASSEMBLY ART PACK

Note: This is an abbreviated art pack taken from the full length show



Artist Anthony James has worked extensively as "**Creaturama Workshops**" in education since 1992. His work, based on the use of junk materials, has featured in three nationally touring exhibitions. Anthony has also worked as a television and theatre "Production Designer" and his work has appeared on many T.V. programmes. As part of "**Creaturama**", Anthony also runs workshops based on real historical subjects and the following pages are taken from these formats and are based on techniques that have proved to be achievable in the field.

WARNING.

All scissors are dangerous, even if plastic. Make children aware of this prior to scenery, costume and prop construction. Check collected junk for such items as glass and metal tins. In a past workshop a six inch carving knife was handed to me, found in a pile of donated junk materials. Also check that bottles and food containers have been emptied and cleaned properly. *(There really is nothing like the smell of festering milk in the bottom of an old plastic milk bottle to make children sick).*

MATERIALS.

All of Anthony's work is based on the use of two inch wide masking tape. To use thinner tape is a false economy as the children will just use more of this to achieve the same effects. Wide masking tape, scissors and cardboard are the only real indispensable materials needed. **THE FEATURED TECHNIQUES WILL NOT WORK WITH THIN MASKING TAPE.** Other useful materials include coloured papers, kitchen rolls, cereal boxes and old newspapers.

MASKING TAPE.

Masking tapes differ widely in their quality and price. Be aware of differing prices and shop around, the savings you can make may surprise you. Remember masking tape is created for masking so most masking tapes can be painted over. Do not confuse with gummed tape or parcel tape *{both are usually dark brown as opposed to light cream}*. Make children aware that ripping tape with their teeth is unwise, particularly if they are "First teeth"! Cutting with scissors or breaking by using the thumb placed on the roll's edge are both acceptable. Make children aware that masking tape and hair do not mix!

DO NOT BE AFRAID.

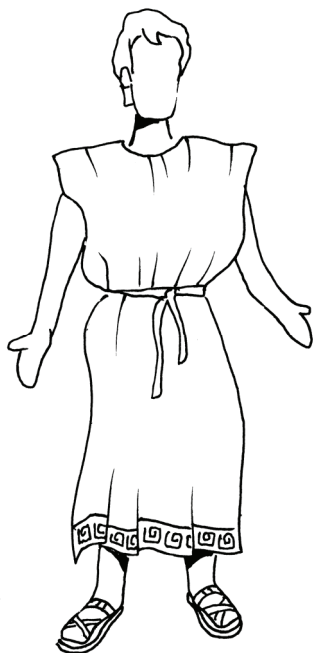
The biggest hurdle in three-dimensional model making is a misconception that it is a complex or unattainable skill. The trick is in making items stick together properly and after some initial practice you will realise just how easy this is.

PAINTING.

When three-dimensional creations are painted, try getting the children to paint them one colour first, the primary coat as I call it. This stops a random mixing of colours occurring when several are used at the same time. Once the primary coat is dry other colours and features can be added. If paint refuses to cover tape or plastics, use a small amount of PVA glue mixed with a ready mixed paint.

FINALLY.

All the techniques featured have been tried out before their inclusion in this pack and are achievable by children from reception upwards. They are meant as a guide only and it is up to you and the children's individual talents as to just how ambitious you wish to be. Get the children to make big things. Model making is great fun and is a lively and informative way of teaching Art, History and Technology.



Costumes.

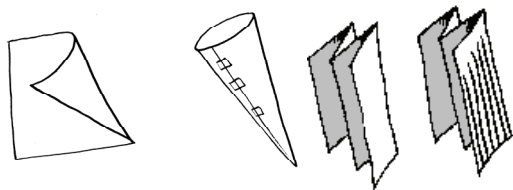
Both male and female Greek dress was very simple. Large free flowing garments kept the Greeks cool in the warm climate. The only real difference between male and female dress was that female attire was generally longer (floor length such as in a Peplos), which means that costumes can be generic for all cast members, male and female. White and other coloured sheets can be used. A hole cut in the middle to allow the head through and a simple belt (or piece of cord) can hold the costume together. Simple geometric patterns can be added to the ends of the costumes with felt tip pens for a little Greek styling.

Footwear.

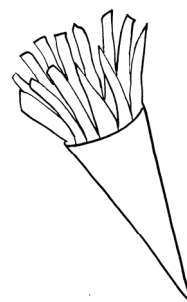
Sandals were generally worn in Ancient Greece, allowing feet to be protected but also cool in hot weather. Men and soldiers could also wear boots if warfare or long journeys required them. Many people did without footwear of any kind.

If sandals are available these are preferred. It is suggested that even if inaccurate, footwear should be worn, as uneven flooring, wooden staging and the presence of many other feet could cause injury to bare feet.

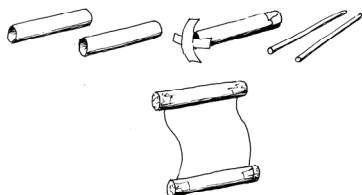
The Olympic Torch.



The Olympic Torch is a simple prop to create. Fold a large piece of coloured card (preferably silver or gold) into a cone by pulling one corner in. Stick with transparent sticky tape. Now take some yellow and red sugar paper, fold it into two and cut strips out almost to its edge. Attach this along the inner top edge of your cone to create the torch's flames.



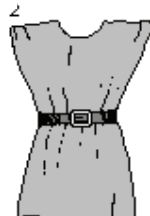
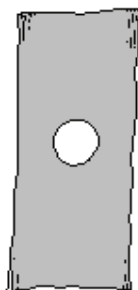
Scrolls.



These can be created by either using two kitchen rolls or two pieces of thick wooden dowel. Stick some masking tape over the ends of the kitchen rolls to fill in their ends and then paint these brown to resemble wood. (If you use dowel you will not need to do this). Now attach a long piece of sugar or cartridge paper to both rolls/dowels as in the illustration. You can finish off your scroll by writing on the paper the actual character's lines or Greek alphabet symbols.

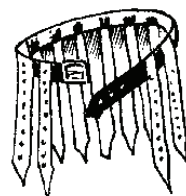
Greek Guard Costume. (Undergarment)

A large rectangle of Calico, (*Usually cheap and painted or dyed easily*) or a large piece of scrap material can be used to create a Greek tunic. The colour should match the paper used to create the guards helmet. Cut a hole in the middle for the child's head. This hole will be roughly the size of one and a half of the child's hands in width. Pull the material over the head and fix in the middle with an old belt. Trousers can be worn underneath however a sports kit could also be used.



Leather Skirt.

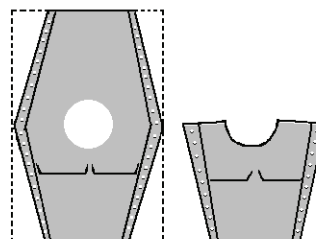
Strips of cardboard can be cut to create a simple leather armoured skirt. The strips are cut and then joined to an old belt.



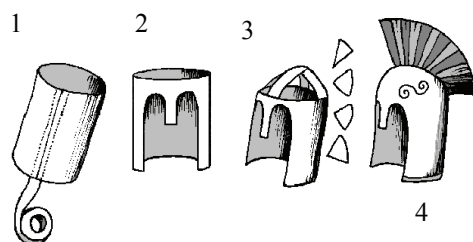
Paper fasteners can be used to create studs.

Breastplate.

1. Cut out the main shape and hole in the middle. If using cardboard check that the corrugation is going from side to side, as this will help the breastplate sit properly. The hole should be approximately one and a half of the wearer's hands wide.
2. Fold the cardboard to create a breastplate.
3. Paint grey or silver.



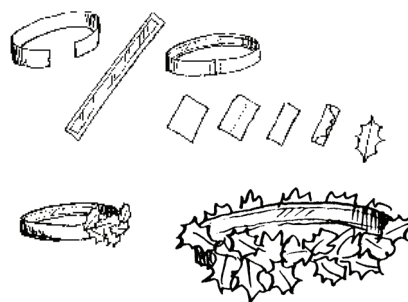
Greek Guard Helmet.



1. Wrap a piece of card around head and measure. Do not overlap as this causes cutting problems. Join edge to edge with tape. If card is laminated or covered in writing reverse the card.
2. Cut out a large M shape. It is better if large join is now at the back.
3. Use two strips of card to create a dome by crossing them over the hole at the top. Then cut out four triangles that will roughly fit the remaining gaps and fill in.
4. A fan created from red paper or light card with the top centimetre or so bent over will create an effective crest. Chose a colour now instead of using paint.

Victory Wreath.

This can be created from green cardboard. Cut out a long strip to fit around the wearer's head about 5cm wide. Attach a strip of transparent tape on what will be the inner surface, as per the drawing. Take some small squares and rectangles of card around 6cm by 5cm and fold in half length ways. While folded, cut out some curves to create olive leaves. Double sided tape attached to the back allows them to be attached to the head strip. Attach randomly to create a victory wreath.



1. The Olympic Truce

(Messenger and Soldiers)

From the Musical "The Ancient Olympics"

Music & Lyrics by Tim J. Spencer

♩ = 105

Piano

Measures 1-4 of the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 1 is a whole rest. Measures 2-4 contain chords: Dm, A7/E, Dm/F, Gm, and Dm/F. The bass line consists of whole notes: B-flat, F, B-flat, and F.

5

Pno.

Measures 5-8 of the piano accompaniment. Measure 5 starts with a treble clef and a key signature change to two flats (B-flat and E-flat). Chords are A7/E, A7, Dm, A7/E, Dm/F, and Bb9. The bass line continues with whole notes: B-flat, F, B-flat, and F.

9

Messeng.

MESSANGER

Though the war you fight seems end - less, I must call a peace for a

Pno.

Measures 9-12 of the piano accompaniment. Measure 9 is a whole rest. Measures 10-12 contain chords: Dm, A7/E, Dm/F, Gm, and Dm/F. The bass line continues with whole notes: B-flat, F, B-flat, and F.

13

Messeng.

time. The O - lymp - pic Truce now binds us, To lay down the wea - pons for a

Pno.

Measures 13-16 of the piano accompaniment. Measure 13 starts with a treble clef and a key signature change to two flats (B-flat and E-flat). Chords are A7/E, A7, Dm, A7/E, Dm/F, Bb, and Dm/A. The bass line continues with whole notes: B-flat, F, B-flat, and F.

17

Messeng.

while. For the Truce will hold the po - wer_____ And sport is all you'll need

Pno.

A⁷ F C/E B^b F C/E

21

Messeng.

— The Truce gives me the po - wer to set you free. —

Pno.

B^b F C/E B^b/D Asus⁴

25

Soldiers

SOLDIERS Though the times are filled with ha - tred. We can all re - lax_ and

Pno.

A⁷ Dm A⁷/E Dm/F Gm Dm/F

29

Soldiers

breathe. And con - cen - trate our ac - tions On the hope we all_ be - lieve

Pno.

A⁷/E A⁷ Dm A⁷/E Dm/F B^b Dm/A

33

Soldiers

For the Truce will stop the fight - ing The flame will burn so bright

Pno.

A⁷ F C/E B^b F C/E

37

Soldiers

The Truce gives us the po - wer not to fight

Pno.

B^b F C/E B^b/D Asus⁴

41

Messeng.

The Truce will stop the fight - ing The flame will burn for all

Soldiers

The Truce will stop the fight - ing The flame will burn for all

Pno.

A⁷ F C/E B^b F C/E

The Olympic Truce

45

Messeng.

Soldiers

Pno.

The Truce gives all the po - wer of the soul__

B^b F C/E B^b/D Asus⁴

49

Messeng.

Soldiers

Pno.

Of the soul.__

A⁷ Dsus⁴ Dsus²

2. The Olympic Torch

(Hercules, Athena, Peisirodus, Soldiers & Torchbearer)

From the Musical "The Ancient Olympics"
Music & Lyrics by Tim J. Spencer

♩ = 80

Piano

Measures 1-2 of the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The right hand plays a continuous eighth-note pattern. The left hand plays a simple bass line. Chords are indicated below the staff: E^b and Fm in measure 1, and E^b/G, A^b, E^b/G, and Fm in measure 2.

Voice

3

Measures 3-4 of the musical score. The voice part begins with a rest in measure 3 and a quarter note in measure 4. The piano accompaniment continues with the same pattern as measures 1-2. Chords are indicated below the piano staff: E^b and Fm in measure 3, and E^b/G, A^b, E^b/G, and Fm in measure 4. The word "The" is written below the voice staff in measure 4.

Voice

5

Measures 5-6 of the musical score. The voice part has a continuous line of eighth notes. The piano accompaniment continues with the same pattern. Chords are indicated below the piano staff: E^b and Fm in measure 5, and E^b/G and A^b in measure 6. The lyrics "flame was burnt to show that all the he - roes were re - born" are written below the voice staff, and "And" is at the end of measure 6.

Voice

7

Measures 7-8 of the musical score. The voice part continues with eighth notes. The piano accompaniment continues with the same pattern. Chords are indicated below the piano staff: E^b and Fm in measure 7, and E^b/G, B^b/A^b, and A^b in measure 8. The lyrics "e - very one should mark their deaths and so the peace was sworn. So the" are written below the voice staff.

9

Voice

he-roes lived a - gain, sym-bo-lised in flame un - til the games were done un - til the

Pno.

B^b Cm B^b/D Cm Fm⁷

12

Voice

games were won And so the sign_ was meant to show that

Pno.

A^b/B^b E^b Fm

14

Voice

peace should call_ to all_ And all the ar - gu - ments should stop and

Pno.

E^b/G A^b E^b/G Fm E^b Fm

16

Voice

that in - clu - ded wars. While the flame was still a - light there was no cause to fight un - til the

Pno.

E^b/G B^b/A^b A^b B^b Cm B^b Cm

19

Voice

games were done un-til the games were won so Shine

Voice

Shine_____

Voice

Shine_____

Voice

Shine_____

Pno.

Fm⁷ A^b/B^b B^b A^b/B^b B^b E^b Gm

22

Voice

Burn for all_ the world to see_ and Shine Burn for all_ e - ter - ni - ty_

Voice

Shine_____

Voice

Shine_____

Voice

Shine_____

Pno.

A^b A^bm E^b Gm A^b A^bm

25

Voice

Shine through all the nights Shine through - out the sky

Voice

Shine through - out the sky

Voice

Shine through - out the sky

Voice

Shine through-out the sky

Pno.

G⁷ Cm Fm E^b/G A^b/B^b E^b Fm

28

Pno.

E^b/G A^b E^b/G Fm E^b Fm

30

Voice

And still to - day_ the torch is burnt for -

Pno.

E^b/G A^b E^b/G Fm E^b Fm

32

Voice

e - ver through the lands And ca-ried to each de - sti - na - tion

Pno.

E^b/G A^b E^b/G Fm E^b Fm

34

Voice

by a sin - gle hand Where it burns upon high and lights the sta - dium sky_ un-til the

Pno.

E^b/G B^b/A^b A^b B^b Cm B^b Cm

37

Voice

games are done un-til the games are won so Shine

Voice

Shine

Voice

Shine

Voice

Shine

Pno.

Fm⁷ A^b/B^b B^b A^b/B^b B^b E^b Gm

40

Voice

Burn for all the world to see and Shine

Burn for all e - ter - ni - ty

Voice

Shine

Voice

Shine

Voice

Shine

Pno.

A^b A^bm E^b Gm A^b A^bm

43

Voice

Shine through all the nights Shine through - out the sky

Voice

Shine through - out the sky

Voice

Shine through - out the sky

Voice

Shine through - out the sky

Pno.

G⁷ Cm Fm E^b/G A^b/B^b E^bsus⁴

46

Voice

Shine Burn for all the world to see and

Voice

Shine

Voice

Shine

Voice

Shine

Pno.

E^b E^b Gm A^b A^bm

49

Voice

Shine Burn for all e - ter - ni - ty Shine through all the nights

Voice

Shine

Voice

Shine

Voice

Shine

Pno.

E^b Gm A^b A^bm G⁷ Cm

52

Voice

Shine through - out the

Voice

Shine through - out the

Voice

Shine through - out the

Voice

Shine through - out the

Pno.

Fm E^b/G A^b/B^b A^bsus²/B^b B^b7

54

Voice

sky.

Voice

sky.

Voice

sky.

Voice

sky.

Pno.

E^b Fm E^b/G A^b E^b/G Fm

56

Pno.

Chord symbols: E^b , Fm, E^b/G , A^b , E^b/G , Fm, E^b

3. You're a Superstar

♩ = 85

(All singing to Peisirodus)

From the Musical "The Ancient Olympics"

Music & Lyrics by Tim J. Spencer

Voice

Piano

♩ = 85

4

Voice

Pno.

See who you are ——— who you've be - come
A gol - den child who learnt how to fly —

7

Voice

Pno.

A su - dden star ——— All ——— since you won — A he - ro born in flame
To seize their dreams to soar ——— for the sky — You rea - lly are — the one —

10

Voice

Pno.

Life ——— will ne - ver ——— be ——— quite the same You're a
Now your name will shine for - e - ver as bright ——— as the sun — You're a

13

Voice

Su - per - star_ now you've come so far_ you can not go back a - gain_ You're a

Pno.

C/F F C/F F C/D Dm

15

Voice

Su - per - star_ Look where you are_ now you learn to live_ with fame. You're a

Pno.

Gm C B \flat /C C

17

Voice

Su - per - star_ now you've come so far_ and you've ne - ver been so high You're a

Pno.

C/F F C/F F C/D Dm

19

Voice

Su - per - star_ Look where you are_ ne - ver que - stion your - self why_ you're a Su - per - star.

Pno.

Gm GM $^{\text{ma}7}$ Gm 7 C B \flat /C C

21 1.

Voice

Pno.

F B^b B^b/C F

24 2.

Voice

Pno.

B^b B^b/C D^b E^b F

Just you see.

27

Voice

Pno.

D^b E^b C⁷

Just be - lieve.

29

Voice

Pno.

C[#]7 C[#]/F[#] F[#] C[#]/F[#] F[#]

You're a Su - per star now you've come so far_ you can

31

Voice

not go back a - gain. You're a Su - per - star_ Look where you are_ now you

Pno.

C[#]/E^b E^bm G[#]m

33

Voice

learn to live_ with fame. You're a Su - per - star_ now you've come so far_ And you've

Pno.

C[#] B/C[#] C[#] C[#]/F[#] F[#] C[#]/F[#] F[#]

35

Voice

ne - ver been so high. You're a Su - per - star_ look where you are_ Ne - ver

Pno.

C[#]/E^b E^bm G[#]m G[#]m^{ma7} G[#]m⁷

37

Voice

que - stion your - self why you're a Su - per star_ You're a Su - per -

Pno.

C[#] B/C[#] C[#] F[#] D E

40

Voice

star. You're a Su - per - star.

Pno.

F# D E F# F#

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The Ancient Olympics

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