

The Spanish Armada

The Invasion of England



Written By Daniel Dalton
Music by Dan Hewitt

EDUCATIONAL MUSICALS



F2 Berkeley House, 6 The Square,
Kenilworth, Warks, CV8 1EH
Tel:- 01926
855920 5011 **mail:info@educationalmusicals.co.uk**

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2000 Written by Daniel Dalton
Music & Lyrics by Daniel Hewitt
Illustrations by Anthony James
Rhymes by Anita Allen

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The Spanish Armada Bibliography.

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Videoing productions.

A licence is available. To obtain one please contact the publishers.

The Spanish Armada

The Invasion of England

Fact Sheets.

Events leading up to The Armada.

The armada was the brainchild of Spain's King Philip II. In 1588 the English navy was beginning to exercise far too much control over the world's sea-lanes, especially those in the New World where many of Spain's colonies were situated. The religious rivalry between the Catholic Spanish and the Protestant English was also a thorn in the king's side. England was an uncomfortable place in which to be a Catholic and Philip wished to help English Catholics. The English were also aiding those fighting against the Spanish in the Low Countries (Netherlands and Belgium). Philip believed that the conquest of England was the only way to stop these problems.

The Plan.

Philip's plan was to send an armada of fighting ships up the English Channel and for them to dock at either Dunkirk or one of the other Continental seaports which faced England. Here the Duke of Parma, who was the Governor of the Spanish Netherlands, would have an army of 30,000 soldiers assembled. The armada would ferry these troops across the Channel and, once in England, they would march on London and capture the capital. This would force Queen Elizabeth to surrender.

The Armada.

King Philip spent two years preparing the fleet. The ships had to include not only many galleons and warships, but also many troop and cargo ships to transport all the men and equipment across the Channel. In total the armada numbered more than 130 ships. In addition to these, there were many small ships known as zebras and pataches, which were used to send messages between the larger ships and also as scout ships. The fleet was commanded by the Duke of Medina Sidonia.

The English Fleet.

Lord Admiral Howard commanded the English navy. The fleet was divided into two separate squadrons. Lord Seymour commanded the Narrow Seas Squadron, and the Western Squadron was under the command of Lord Howard and the legendary Sir Francis Drake.

Galleons.

Galleons were the standard ships of the European navies. They were slightly smaller than earlier ships but could bombard their opponents from long distances using the powerful cannons they possessed.

Sir Francis Drake.

Sir Francis Drake was born around 1541. He went to sea when young and took part in voyages to the West Indies and the Cape Verde Islands in 1566. In 1567 he commanded a ship in an expedition led by Sir John Howard. The expedition was attacked by the Spanish off Mexico, and only his and Hawkin's ships survived to return to England. Over the next few years he was regularly involved in conflict with the Spanish in the New World. In 1577, Queen Elizabeth backed Francis Drake's expedition around the world. When he returned three years later with large amounts of treasure and the acquisition of new territories, the queen knighted him on the 4th April 1580.

He became well known and highly feared among the Spanish sailors. He commanded a raid on Cadiz in 1587 which destroyed many Spanish ships and led to the delay of the Spanish Armada's attack. He died off the coast of Panama in 1596.

The Immediate Build Up.

The armada set sail from Lisbon at the end of May 1588. Shortly afterwards, Lord Howard's squadron joined Francis Drake's in Plymouth to prepare for the expected onslaught.

The armada stopped at Corunna and here they took on supplies. On the 4th July, the English fleet set off from Plymouth to try and locate and engage the armada in Spanish waters.

Between the 21st and 22nd July the armada set off again from Corunna while the English fleet returned to Plymouth, unable to find the Spanish ships.

The Early Skirmishes.

On the 29th July the armada was spotted off Lizard Point in Cornwall. Drake and Howard's Western Squadron left Plymouth. On the 31st July, the Western Squadron manoeuvred themselves behind the armada and the first battle occurred near Plymouth. The next day the English captured the Rosario, one of the major Spanish ships. For the next week the English followed the Spanish up the Channel, continually harassing them.

Calais.

The Spanish fleet anchored near Calais and waited for the Duke of Parma's army but they didn't arrive and the English attacked the anchored fleet. The Spanish scattered and were attacked off Gravelines. They were not able to escape and suffered heavy losses. They then prepared for the final English assault but the wind suddenly changed direction and they were able to limp away into the North Sea. The English fleet gave chase.

Ireland.

The English ships gave up the chase and returned to port. The Spanish continued to sail north around Scotland and prepared to make their way back to Spain. However, the weakened and battle weary fleet had to contend with severe storms, and many ships were wrecked on the Irish coast. Most of the Spanish seamen were captured and taken to English headquarters in Ireland.

Return to Spain.

The surviving ships eventually reached Spain between the 22nd September and the 14th October. It is believed that over half the ships in the armada were lost. Many of the sailors who did return died shortly afterwards from their wounds, disease or exhaustion.

Consequences of the Defeat.

The Spanish armada's defeat was the turning point in Spain and Britain's colonial histories. Spain's worldwide domination declined, and Britain's international supremacy increased dramatically. Over the next 350 years, Britain became the most dominant sea power in the world and built up one of the largest empires mankind has ever seen.

Queen Elizabeth.

Queen Elizabeth visited her troops at Tilbury after the battle, on the 18th August. At this time, the Spanish ships were making their way around the coast of Scotland in their attempt to return home. She delivered the famous "I know I have the body of a weak and feeble woman" speech to her troops.

The Spanish Armada

The Invasion of England

Characters.

Total Characters, 8 main parts, 9 military personnel, 4 others (number of military personnel is flexible, but seven have spoken lines). Some parts can be doubled up, most notably the Irish girl and Queen Elizabeth can be played by the same actress. The two Spanish soldiers can also play the parts of Spanish officers.

Factual Characters

The Duke of Medina -	Commander of Spanish Armada.
Sir Francis Drake -	Vice Admiral of the Fleet.
Lord Howard -	Admiral of the English Fleet.
Captain Marolin -	Captain of the San Martin.
King Philip II -	Spanish king.
Queen Elizabeth I -	English queen.
Captain Fleming -	English naval officer.

Fictional Characters

Narrator	
Anne -	English country girl.
Katherine -	English country girl.
Advisor -	King Philip's advisor.
Irish Girl -	Irish country girl.

Military Personnel

4 English sailors
3 Spanish officers
2 Spanish soldiers
(Other assorted sailors are optional)

The Spanish Armada

The Invasion of England

In the late sixteenth century, two European navies were dominant. The English and the Spanish. After many skirmishes in the Americas, Spain's King Philip eventually assembled and launched a huge armada of warships. Their target was England. King Philip had an elaborate plan to send the armada into the English Channel and to pick up soldiers who were waiting in the Netherlands. But Queen Elizabeth, Francis Drake and the English navy were waiting for them.

Although created as a musical, ***The Spanish Armada*** is a fictional story accurately based on the historical facts known about the armada. At the end of the musical some of the Spanish are marooned in Ireland, with no way to return home, and this will help children to understand that wars are not always glamorous.

The Spanish Armada is a complete musical, which has been created to enable individual interpretation by teachers and young performers. The facts used are as accurate as possible within a structure created to entertain and inform young children. The writer has striven to be politically correct and inoffensive.

Have fun with and enjoy ***The Spanish Armada***.

The Spanish Armada

The Invasion of England

Song List.

- | | |
|---|---|
| 1. The Greatest King - | <i>King Philip & Advisors.</i> |
| 2. The Great Sir Francis Drake - | <i>Sir Francis Drake, Lord Howard & English Sailors.</i> |
| 3. The Open Sea - | <i>Spanish Sailors.</i> |
| 4. What a Day! - | <i>Spanish Officers & Spanish Sailors.</i> |
| 5. England's Garden - | <i>Anne and Katherine.</i> |
| 6. Bowls - | <i>Sir Francis Drake.</i> |
| 7. Bombardment - | <i>The English Sailors.</i> |
| 8. That No Good Duke Of Palma - | <i>Duke of Medina, Captain Marolin & Spanish Sailors.</i> |
| 9. One by One - | <i>English Sailors.</i> |
| 10. Not Alone - | <i>Sir Francis Drake, Lord Howard, Captain Fleming, Kate & Elizabeth & English Sailors.</i> |
| 11. Don't Leave us Spain - | <i>Spanish Officers.</i> |
| 12. What a Day! (Reprise) - | <i>All.</i> |

The Spanish Armada

The Invasion of England

Performance Notes.

The show is split into 11 scenes but only three sets are needed. The sea scenes are divided into those involving the Spanish deck, the English deck and those involving multiple ships depicting the battles (all details on construction of these are in the Art Pack).

During the battle in reality Sir Francis Drake was on REVENGE and Lord Howard commanded VICTORY. However, for the purposes of this show the two occupy the same boat. As both characters are significant to the story this is seen as the best way to include both within the time and space constraints of school performances. Therefore we assume that the two occupy the REVENGE.

The number of sailors on both sides can vary according to the number of children available. Although the writer does not usually specify the sex of any part, the parts of the sailors can be played by either sex. The same actress can play the parts of Queen Elizabeth and the Irish girl if numbers are short.

Notes to Teachers.

During our researches into the ***Spanish Armada*** we came across discrepancies in the dates events occurred. We believe that this is due to the change from the Julian calendar to the Gregorian one.

The Julian calendar, based on the Roman calendar planned by Julius Caesar, had an error. In the 16th century the error amounted to 10 days, with the result that Pope Gregory XIII ordered that 10 days be dropped from the 1582 calendar. In Great Britain we didn't make this adjustment until 1752, by which time the error amounted to 11 days.

Anthony James

The Spanish Armada

The Invasion of England

SCENE ONE – The Spanish Throne Room

The narrator comes onto the performance area with a scroll which he opens and then reads. During the narration a throne will be brought onto the performance area by four soldiers. The king will then come onto the performance area, followed by his advisor and the Duke of Medina. The king sits on the throne. The soldiers stand guard behind and slightly to the side of the throne.

Narrator. Many, many years ago,
In fifteen eighty eight.
A Spanish king called Philip,
Decided to create
A massive fleet of fighting ships,
An armada it was called.
To carry Spanish sailors,
To England's pleasant shores.
For Spain had found a New World,
America it was named.
And the envious English navy
Felt a bit ashamed.

So with 200 fighting ships
He built his fleet in haste.
In two years he was ready,
There was no time to waste.
With Palma's men all waiting,
In Dutch Netherlands to impress,
All keen to march on London
30,000 men no less.

To attack his English neighbours
Was King Philip's great desire,
With his mighty, great armada,
He had all that he required.
But sometimes even best laid plans
Can fall around your ears,
And so to Spain now all let's go,
And back four hundred years.

The narrator exits.

- Advisor.** Your highness, I have bad news from the New World.
- King Philip.** (*Sarcastically*) There's a surprise!
- Advisor.** The English navy is stronger than we thought. It is likely that they will control many of the New World trade routes.
- King Philip.** We cannot have a Protestant country controlling our trade routes. I promised I would conquer England and convert them to the Church of Rome and that is what I will do.
- Advisor.** Do you plan to do it on your own, your highness?
- King Philip.** No you fool! Like all great kings I will get someone else to do it for me and then take all the praise myself.

SONG 1: The Greatest King - King Philip & Advisors.

King Philip. I must be the greatest king that Spain has ever seen.
Now I plan to conquer England and its pastures green.
Introduce the mighty armada.
England's tough but Spain's even harder.
It's not theft, just stocking the larder,
For a rainy day.

I must be the greatest king that Spain has ever known.
Taking on the English navy, taking on the throne.
I have built a thousand boats.
A fighting force. An army floats.
We'll go down in well known quotes!
"Victor of the Day!"

Advisors. He must have the biggest head
That Spain has ever known.
Plans are mighty, grand indeed,
But his ego's over blown.
Thinks that England's trading routes,
Are there for taking back.
England's shaking in its boots
For Spain is on its way!

King Philip. I must be the greatest king.
Advisors. He thinks he's the latest thing.
King Philip. Introduce the mighty armada.
England's tough but Spain's even harder.
It's not theft, it's just stocking the larder
For a rainy day!

I must be the greatest king.
Advisors. He must be the greatest king!
Together. I/He must be the greatest king!

The scene continues after the song.

King Philip. Now, where's the Duke?

Duke of Medina. At your service, your highness.

King Philip. I want you to take our fleet and invade that weak little island that they call England.

Duke of Medina. Yes sir.

King Philip. Now come with me and I will tell you my plan.

The king leads the duke off the performance area, followed several paces behind by the advisor and the soldiers. Before the four soldiers exit, they change the scenery to show the sea, and the flats representing the ship's deck are brought onto the performance area (see Art Pack). The narrator, Francis Drake, Lord Howard and naval officers 1-4 enter. Drake is looking through a telescope while Howard wanders around the deck taking deep breaths of fresh, sea air.

SCENE TWO – At Sea - The English Ship

Narrator.

As the Spanish sailed to England,
The English sailed to Spain,
To intercept them in their waters,
But it all became a pain!

Francis Drake. *(Looking through a telescope)* Where are those Spanish ships?

English Sailor 1. *(Pointing out to the audience)* Is that them, over there, sir?

Francis Drake. No, there's nothing intelligent over there. They're just rocks.

Lord Howard. Any luck, old chap?

Francis Drake. No, nothing.

English Sailor 2. Why don't we just go back and wait for them in Plymouth,
(*pausing before he continues*) sir?

Francis Drake. (*Shaking his head*) No. I am the great Francis Drake. I do not wait for my enemies. I strike fear into their hearts, even if I have to go round in circles to find them.

SONG 2: The Great Sir Francis Drake - Drake, Lord Howard & English Sailors.

Drake. I am the great Sir Francis Drake the emp'ror of the sea.
I am the great Sir Francis Drake protector of the free.
I am the great Sir Francis Drake and restless at the quay.
I am the great Sir Francis Drake you see!

I rule the sea. You'll never find one mightier than me.
I rule the waves, Elizabeth's England never shall be slaves.

Show me a foe I'll fight him off. I'm straining at the dock!
Even if I would have to sail a year around the clock!
Show me a greater man I'd surely die from such a shock!
Wouldn't survive from such a mighty knock!

I rule the sea. You'll never find one mightier than me!
I rule the waves, Elizabeth's England never shall be slaves!

Others. Drake is great we clearly state. Not great enough we fear.
He leads a life a lordly life not of a privateer.
He used to be no less no more, no greater than a pirate.
Was knighted when he gave the queen his steer!

Drake. I am the great Sir Francis Drake the emp'ror of the sea!
I am the great Sir Francis Drake, protector of the free.
I am the great Sir Francis Drake and restless at the quay!
I am the great Sir Francis Drake you see!

I rule the sea. You'll never find one mightier than me!
I rule the waves, Elizabeth's England never shall be slaves!

I rule the sea. You'll never find one mightier than me!
I rule the waves, Elizabeth's England never shall be slaves!

SCENE THREE - At Sea - The San Martin

Narrator. The ships of England never found
The Spanish out at sea.
And returned to Plymouth harbour,
With their enemies still free.

Meanwhile the great armada,
Had Spain's coastline in its view,
As they left their homeland waters,
There was sadness through the crew.

The rear scenery remains as the sea. This time the whole performance area represents the deck of a Spanish ship, the San Martin (see Art Pack). Several naval officers are busy working on the deck. One is on lookout, one is cleaning a cannon and two others are cleaning the ship.

Spanish Sailor 1. I can just see the coast of Spain in the distance.

Spanish Sailor 2. *(Whilst scrubbing the deck)* We won't see Spain again for a while.

Spanish Sailor 3. But when we do, we will come back as heroes.

Spanish Sailor 4. Yeah, that's if we survive the voyage.

Spanish Sailor 1. Oh come on, a naval life isn't that bad. You get fresh air, you get to see foreign lands.

Spanish Sailor 2. *(Interrupting)* You get scurvy, dysentery, and tropical storms.

Spanish Sailor 3. At least it's an exciting life.

SONG 3: The Open Sea – Spanish Sailors.

We chose the navy the nautical life,
If you choose the navy you won't see your wife.
The navy's companion is marital strife
Do you still dream of the nautical life?

Among your companions are villains and thieves.
The lowest collection the world can conceive.
Prisons are empty, the navy can heave.
Only companions are cut-throats and thieves.

Still we chose this life,
Freedom in the navy.
Fight for Spain and wife.
The wide open sea for me.

Among your companions are villains and thieves.
The lowest collection the world can conceive.
Prisons are empty, the navy can heave.
Only companions are cut-throats and thieves.

Still we chose this life,
Freedom in the navy.
Fight for Spain and wife.
The wide open sea for me.
A wide open sea for me.

At the end of the song, the naval officers and narrator exit and the Duke of Medina enters along with the ship's captain, Captain Marolin.

Duke of Medina. *(Speaking to himself)* What was the plan again? *(Turns to the captain)* Do you remember the plan?

Captain Marolin. Yes sir.

Duke of Medina. Well tell me then, I don't want the king thinking I am forgetful.

Captain Marolin. But you are, sir.

Duke of Medina. Yes I know, but he doesn't need to know. Now, what's the plan?

Captain Marolin. Right, our unbeatable armada will enter the English Channel near Plymouth, and then we will travel up the Channel to meet up with the Duke of Palma's army which is waiting for us at Calais.

Duke of Medina. Of course, now I remember. At Calais we will ferry the duke's troops to England and they will march on London.

Captain Marolin. That's it.

SONG 4: What a Day! — Spanish Officers & Spanish Sailors.

Spanish Officers.

What a beautiful day! What a day to be living!
What a day to be giving the world a thousand ships!
What a beautiful day! It's a day for the living.
What a day to be giving the world a thousand ships to day!

Spanish Sailors.

What a beautiful day! It's a day to work harder
For our Spanish armada is almost on its way.
What a beautiful day! Not a day to be slack!
Should be breaking your back! Armada's nearly on its way!

All.

What a beautiful day! What a day to be living!
What a day to be giving the world a thousand ships!
What a beautiful day! It's a day for the living.
What a day to be giving the world a thousand ships to day!

Spanish Officers.

What a beautiful day! It's a day to work harder
For our Spanish armada is almost on its way.
What a beautiful day! Not a day to be slack!
Should be breaking your back! Armada's nearly on its way!

All.

What a beautiful day! What a day to be living!
What a day to be giving the world a thousand ships.
What a beautiful day! What a day to be living,
What a day to be giving the world a thousand ships to day!

Armada's off and on its way!
A thousand ships Oh! What a day!

Captain Marolin. *(Looking through telescope)* I can see the English coastline, sir.

Duke of Medina. OK, we need to follow the coastline until we get near to Calais. Get ready, Drake may be waiting for us.

The two leave the performance area.

SCENE FOUR – The Countryside

The flats representing the ship's deck are reversed to show the countryside and moved to the rear of the performance space. Two girls enter and sit down. They are looking out towards the audience (representing the sea).

Anne. Have you heard about the Spanish?

Katherine. Everyone is talking about the armada, about it finally coming to invade England.

Anne. If they won, we would lose our queen and become a Spanish territory. They would convert us all to Catholicism.

Katherine. We would lose everything. But don't worry, our proud navy will defend Queen Elizabeth's England.

The women stand up to sing the song and sit down again at the end of it.

SONG 5: Elizabeth's Garden - Anne & Katherine.

Here in the garden, England's garden, England's garden.
Here in the garden, blessed garden in this earth, this realm.
How does it feel? Earthly and real.
How does it feel in the garden?
How does it feel? Set in the sea.
How does it feel in the garden?

Here in the garden, England's garden, England's garden.
Here in the garden, blessed garden in this earth, this realm.
How does it feel? Earthly and real.
How does it feel in the garden?
How does it feel? Set in the sea.
How does it feel in the garden?

In the garden. England's garden.

Anne. Is that Francis Drake over there?

Katherine. You know, I think it is. He's playing bowls.

Anne. *(Drooling)* Wow, the great Francis Drake. Isn't he so nice.

Katherine. How can he play bowls at a time like this?

Anne. I dunno. Hey! I think they're pointing this way.

Katherine. Something serious is going on, they are coming this way!

Anne. Try and look pretty.

Francis Drake storms onto the performance area with a telescope in his hand. Lord Howard and Captain Fleming follow him. Drake looks through the telescope out to the audience.

Captain Fleming. Can you see them, sir, out there?

Francis Drake. Yes, I see them alright Captain.

Lord Howard. There must be at least a thousand ships.

Francis Drake. *(Patronisingly)* Looks more like two hundred to me.

Lord Howard. Let's get the men ready. This is what we have been waiting for.

Francis Drake. Not so fast Lord Howard! We still have some unfinished business.

Lord Howard. *(Worried)* Unfinished business, when the Spanish armada is coming to get us?

Francis Drake. Bowls.

Howard & Fleming. Bowls?

Francis Drake. Yes, we have enough time to finish the game and beat the Spaniards, too.

Lord Howard. Just 'cause you're winning!

Lord Howard and Captain Fleming look at each other and point to their temples, attempting to signify that he is mad.

SONG 6: Bowls - Sir Francis Drake.

England's fate it rests in Philip's sway.
Spanish forces gathered at Calais.
They will be a little late if things all go to plan.
Efficiency is not their greatest hand.

They have made a fundamental bodge.
This error even Spanish men can't dodge.
Don't interrupt an Englishman on such a sunny day.
Don't interrupt an Englishman at play!

Don't stop me when I bowl.
When bowling nothing's wrong.
There's always time to end the game
And sing a happy song.

Don't stop me when I bowl.
When bowling nothing's wrong.
There's nothing like a game or two
To tempt the coming throng along!

England's fate it rests in Philip's sway.
Spanish forces gathered at Calais.
They will be a little late if things all go to plan.
Efficiency is not their greatest hand.

Don't stop me when I bowl.
When bowling nothing's wrong.
There's always time to end the game
And sing a happy song.

Don't stop me when I bowl.
When bowling nothing's wrong.
There's nothing like a game or two
To tempt the coming throng along!

Ah! Ah! Ah! Ah! Ah! Ah! AH!
Nothing like a game of bowls
To help the coming throng along!

At the end of the song they all exit the performance area and the narrator enters.

Narrator. Once the game of bowls was over,
They left Plymouth with the fleet.
The Western English Squadron,
These invaders they would beat.

They got up behind the Spanish,
In the English Channel straight,
And loaded up their cannons,
While for orders they would wait.

SCENE FIVE - At sea - The English Ship

The narrator exits and the scenery is changed back to that of the ship's deck by Francis Drake, Captain Fleming, Lord Howard and the English sailors as they enter. They take up positions behind the portable cannons that have also been brought on by the English sailors.

Lord Howard. *(Looking through a telescope)* The Spanish are straight ahead of us.

Francis Drake. OK open fire!

Lord Howard. Oi Drake, I am the lord. I give the orders!

Francis Drake. But I am the great Sir Francis Drake. I always give the orders!

Captain Fleming. Look, I will give the order. We don't want our two commanders killing each other, do we?

Howard & Drake. *(Reluctantly)* OK.

Captain Fleming. Open fire!

SONG 7: Bombardment - The English Sailors.

Load the cannons! Set the course!
Show them what we're made of.
Blow the Spaniards to the sea
And see what they're afraid of!
Give them English sterner stuff!
Take from them no flannel.
Attack them on the early course
And chase them up the Channel!

We are made of sterner stuff.
Bombard these foes and chase them up the Channel!

Rossario San Salvador!
Show them we can do it.
Thirst for even more and more
And Spain will not see through it.
Give them English sterner stuff.
Take from them no flannel.
Attack them on the early course
And chase them up the Channel!

We are made of sterner stuff.
Bombard these foes and chase them up the Channel!

Load the cannons! Set the course!
Show them what we're made of.
Blow the Spaniards to the sea
And see what they're afraid of!
Give them English sterner stuff!
Take from them no flannel.
Attack them on the early course
And chase them up the Channel!

We are made of sterner stuff.
Bombard these foes and chase them up the Channel!
Chase them up the Channel, chase them up the Channel,
Chase them up the Channel, chase them up the Channel!

At the end of the song the English all exit. The Duke of Medina, Captain Marolin and dishevelled Spanish naval officers enter. Two of the naval officers flank the duke.

SCENE SIX - At Sea - The San Martin

Duke of Medina. Right, let me get me this straight. We were supposed to meet the Duke of Palma here, so that we could take his army to England?

Captain Marolin. Yes, that's right sir. *(Triumphantly)* We could then invade England and convert it to Catholicism.

Duke of Medina. Did we agree a time and place to meet?

Captain Marolin. Yes sir, here at Calais, about an hour ago.

Duke of Medina. *(Screaming)* Well where is he?

Captain Marolin. I don't know sir. He might have got lost.

Duke of Medina. *(Still screaming)* Got lost! We have spent a week fighting our way up the English Channel and when we get here he's got lost! You just can't trust that Duke of Palma.

**SONG 8: That No Good Duke of Palma - Duke of Medina,
Captain Marolin & Spanish Sailors.**

Medina.

You can't rely on him! To keep efficient time.
He's resting on his laurels or he's thirsting on the vine!

Marolin.

He calls himself a duke! A worldly man and wise!
The only thing I'd pin on him is asses ears!
He'd have to wear disguise.

Medina.

He's slower than a sloth, the slowest of the slow.
He's blinder than a bat I tell you this I surely know.

Marolin.

He likes to think he's true, united true to Spain!
If truth were told and truth will be,
That no good Duke of Palma's late again.

Spanish Sailors.

He's late! He's scared! He's lost! He's dead!
He's late! He's scared! He's lost! He could be dead!

Medina.

He's slower than a sloth, the slowest of the slow!
He's blinder than a bat I tell you this I surely know!

Marolin.

He likes to think he's true, united true to Spain,
If truth were told and truth will be,
That no good Duke of Palma's late again.

Spanish Sailors.

He's late! He's scared! He's lost! He's dead!
He's late! He's scared! He's lost! He could be dead!
He could be dead! He could be dead!

Spanish Officer 1. (*On lookout*) Sir, the English ships are approaching.

Duke of Medina. Cut the cables and scatter, we will have to leave the duke!

SCENE SEVEN - At Sea - Small Ships

The Spanish leave the performance area and return with their ships. The set symbolizing the ship's deck is removed and several small flats representing ships are brought onto the performance area, each having a sailor carrying a mast and sail designating the ship's nationality. The Spanish ships enter first with the Duke of Medina and Captain Marolin in one, and the naval officers in others. The English follow with Drake and Harding in one and the other naval officers in others.

This song begins with cannon fire that runs for 12 seconds before the singing commences. During this sound cue the English and Spanish sailors desperately mime firing their cannons at each other.

SONG 9: One By One – English Sailors.

During the song the ships will act out the battle.

One by one they stole the sea.
One by one they made us free.
One by one the Spanish died.
Killed with English pride.

One by one they left the fleet.
One by one they met defeat.
One by one they lost their guns.
Killed the Spanish huns.

Take them by force so that none shall remain.
England defies a defeat by Spain!

One by one they stole the sea.
One by one they made us free!
One by one the Spanish died!
Killed with English pride!

By one. By one. By one. By one.

SCENE EIGHT - The Countryside

The ships all leave the performance area, and the countryside scenery is brought back onto the performance area. The two girls enter and are joined by four or five of the English naval officers (or as many as you have). They are all laughing and joking and celebrating.

Katherine. Anne, look over there!

Anne. It's that nice looking Francis Drake again.

Francis Drake, Lord Howard and Captain Fleming enter the performance area. The women and naval officers cheer and run to them, all trying to hug them and congratulate them.

Francis Drake. People, please, give us some space.

The others back off slightly. All except for Anne.

Anne. Oh! you are so brave Mr. Drake! You defeated those nasty Spanish all on your own.

Francis Drake. *(Arrogantly)* Well yeah! it was easy really. No trouble at all.

Lord Howard and Captain Fleming look at each other, shake their heads and then stare at Drake. After a couple of seconds Drake notices.

Francis Drake. What?

Lord Howard. So you won it all on your own did you, with no help from anyone else?

Francis Drake. *(Sheepishly)* Well I might have had a little bit of help.

Captain Fleming. Oh just a little?

Francis Drake. *(Without conviction)* Well, quite a lot really. I couldn't have done it without you guys.

Naval Officer 1. What about us?

Francis Drake. Or you guys. We all won it together.

All cheer.

SONG 10: Not Alone – Sir Francis Drake, Howard, Fleming, Kate, Elizabeth & English Sailors.

Men. When we work together see what we achieve.
Sank a thousand mighty ships all swallowed by the sea!
When we work together see what we can do.
Tear apart the mightiest force. united through and through.

Kate & Elizabeth join in.

We worked together and not alone.
We worked together for the throne.
We worked together and overthrown.
We worked together, not alone.

Men. When we work together see what we can do.
Tear apart the mightiest force, united through and through.

Kate & Elizabeth join in.

We worked together and not alone,
We worked together for the throne.
We worked together and overthrown.
We worked together, not alone.
Not alone.

Lord Howard. Let's all go and celebrate. Drinks are on the navy!

Everyone cheers again and they all leave the performance area jumping and cheering.

SCENE NINE - The Countryside

All the Spanish naval officers come onto the performance area and sit around it,. Some are sitting up and others are lying down, suggesting that they are exhausted. The narrator enters the performance area.

Narrator. The Spanish ships were forced to go
Round Scotland to get home.
They then went down past Ireland,
Feeling lost and all alone.
The sea was rough and deadly,
Many ships and men were lost.
Those who finally got to land,
Counted up the cost.

The narrator exits.

Spanish Officer 1. *(Standing up)* That was the roughest sea I've ever travelled on.

Officer 2 stands up and starts looking around.

Spanish Officer 2. Where on earth are we?

Spanish Officer 1. I don't know. We got around the coast of Scotland so we can't be there.

Spanish Officer 3. *(Still sitting down)* I reckon we've made it to America.

Spanish Officer 2. It's not as far as everyone says. We made it in a few days.

Spanish Officer 3. That's because we have the finest navy in the world.

Spanish Officer 1. Hey look, an American girl's approaching.

They all stand up as an Irish country girl comes onto the performance area. She sees the men and stops, obviously very scared.

Spanish Officer 1. We won't hurt you, please tell us where in America we are?

Irish Girl. America? This isn't America. This is Ireland.

She then runs off.

Spanish Officers. *(Looking at each other)* Ireland!

Spanish Officer 1. That's really near England. There are no Spanish ports in Ireland.

Spanish Officer 2. Looks like we're stuck here.

SONG 11: Don't Leave us Spain - Spanish Officers.

Suffering for Spain.
Spain don't leave us suffering.
Far away from home. Don't leave us, Spain!
Stranded far from home,
Thought we'd reached America!
Ireland is our shame. Don't leave us, Spain!

Don't leave us here! We die in fear!
Don't let us die! We will surely!
Fight Spanish pride! We might survive!
Don't leave us here to die!

Suffering for Spain.
Spain don't leave us suffering.
Far away from home. Don't leave us, Spain!
Stranded far from home,
Thought we'd reached America!
Ireland is our shame, Don't leave us, Spain!
Don't leave us, Spain! Don't leave us, Spain!

SCENE TEN - The Spanish Throne Room

At the end of the song the Spanish exit and take with them the countryside scenery. The rear flats are changed back to the Spanish throne room. The throne is brought back on. King Philip sits on it flanked by two soldiers and his advisor. The narrator enters and comes to the front of the performance area.

Narrator. King Philip waiting back in Spain,
Was anxious for some news
On his mighty, great armada,
Though it's not the news he'd choose.

The narrator exits.

Advisor. Your Highness.

King Philip. What is it. Have we invaded England yet?

Advisor. Er....well...em...

King Philip. (*Slowly*) Have we invaded England yet?

Advisor. Er....em..well... not exactly.

King Philip. What do you mean, 'not exactly'?

Advisor. I'll tell you what, I'll let the duke explain.

The advisor rushes off and pushes the Duke of Medina onto the performance area. His arm is in a sling and he is absolutely exhausted.

King Philip. Well, what happened?

Duke Of Medina. (*He bows down before the king*) Your Highness, please forgive me, that no good Duke of Palma didn't turn up. We waited for him but the English attacked us while we were waiting.

King Philip. Don't try to blame the duke, you were in charge and you failed.

Duke Of Medina. But Your Highness.

King Philip. You have failed, (*turning to the audience*). I must punish someone so that it doesn't look like it was my fault. Take him away!!!

Two soldiers grab the duke and drag him off the performance area while the others watch. They then all exit. The throne is left on.

SCENE ELEVEN - The Countryside

The women and naval officers enter, changing the Spanish throne room back to the countryside flats. Drake and Fleming enter the performance area dancing and partying. Lord Howard then enters with Queen Elizabeth, but the others don't notice and carry on partying.

Lord Howard. Uh-hum. *(No one notices so he shouts)* Excuse me!

They all turn round and see the queen and immediately bow, the women curtsey.

Queen Elizabeth. Stand up. I congratulate you all for saving my kingdom. Especially you Sir Francis Drake. Yet again you are the King of the Seas.

Francis Drake. Thank you your majesty.

Queen Elizabeth. I know I have the body and stomach of a weak, feeble woman; but I have the heart of a king - and of a King of England, too. And by your valor in the field, we shall shortly have a famous victory over these enemies of my god, of my kingdom and of my people.

Everyone cheers.

Queen Elizabeth. Carry on!

The Queen sits on the throne.

Narrator. The defeat of the armada,
Meant that England would remain
A Protestant country
With Elizabeth free to reign.

The most famous English sailor,
Was Drake without a doubt.
She sent him onto troubled seas,
Her enemies to rout.

With the Spanish quite defeated,
It proved Drake a fearless knight.
His name lives on forever,
As he put her foes to flight.

And so our story's over,
And England won the game,
But now we can all live in peace,
In England and in Spain.

SONG 12: What a Day! (Reprise) - All

What a beautiful day, for Elizabeth's nation!
Give a standing ovation, we sank a thousand ships!
What a beautiful day! What a day for the living,
Not a day for forgiving, we sank a thousand ships today!

What a beautiful day! And we had to work harder
For our Spanish armada could easily put pay.
But the English were quick, and the masters of ocean,
And Sir Francis' devotion meant England won this mighty day!

What a beautiful day, for Elizabeth's nation!
Give a standing ovation, we sank a thousand ships!
What a beautiful day! What a day for the living,
Not a day for forgiving, we sank a thousand ships today!

What a beautiful day! And we had to work harder
For our Spanish armada could easily put pay.
But the English were quick, and the masters of ocean,
And Sir Francis' devotion meant England won this mighty day!

What a beautiful day for Elizabeth's nation!
Give a standing ovation, we sank a thousand ships!
What a beautiful day! What a day to be thinking,
What a day to be sinking a thousand Spanish ships today!

Armada's down and had its day.
A thousand ships, oh what a day!

The cast moves forward, hold hands and bow.

THE END



THE WORK OF ARTIST ANTHONY JAMES.

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 rolls 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.

Good Luck & Enjoy

*As seen on
BBC TELEVISION'S*

CREATURAMA – Page 2

Scenery.

Scene 1 & 10. The Spanish Throne Room.

Scene 2 & 5. At Sea, The English Ship.

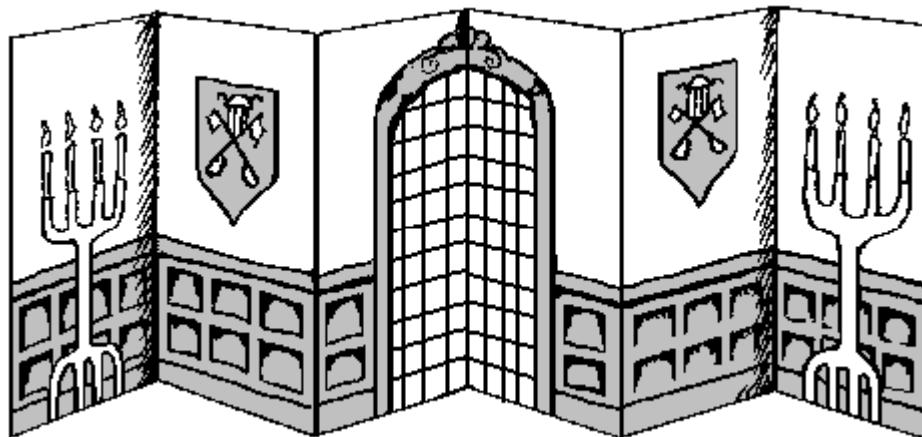
Scene 3 & 6. At Sea, The San Martin.

Scene 4, 8, 9 & 11. The Countryside.

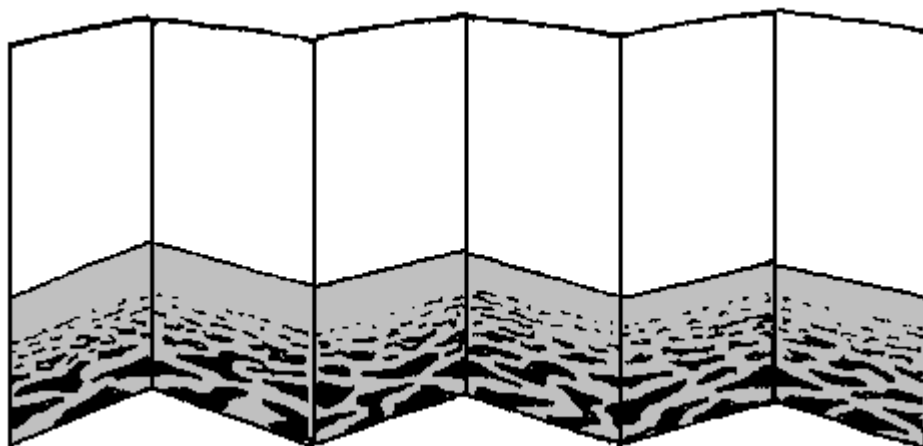
Scene 7. At Sea, Small Ships.

The scenery for "*The Spanish Armada*" should be constructed out of several large furniture boxes made out of strong brown cardboard. To create two screens simply cut a large box down opposing corners and remove any remaining top and bottom flaps. Remember the screens should be big enough to hide several children but not so big as to bend or buckle. If the cardboard's internal corrugation is running from top to bottom this will help rigidity. You can create as many screens as you wish in this fashion.

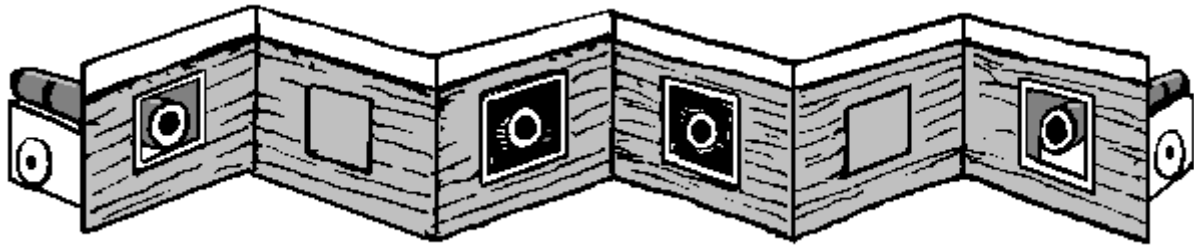
Scene 1. The Spanish Throne Room can be painted using a wood panelling motif and lots of gaudy gold decoration. Candelabras, Heraldic Shields and small paned windows can create the desired effect.



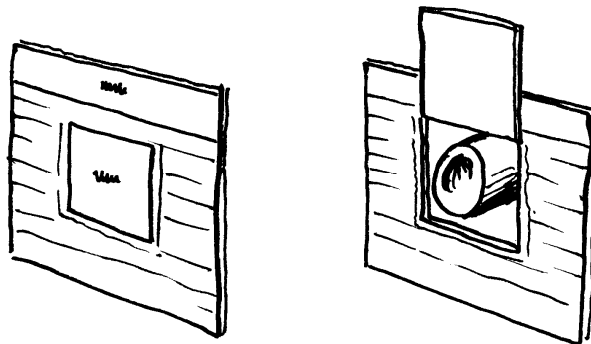
Scene 2. Painted on the reverse side of the throne room is a simple depiction of a light blue sky and a deeper blue sea. The sea should come up to about one third of the flat's height. This is the "At Sea" part of a scene's description. The San Martin rear scenery is the same scene.



CREATURAMA – Page 3

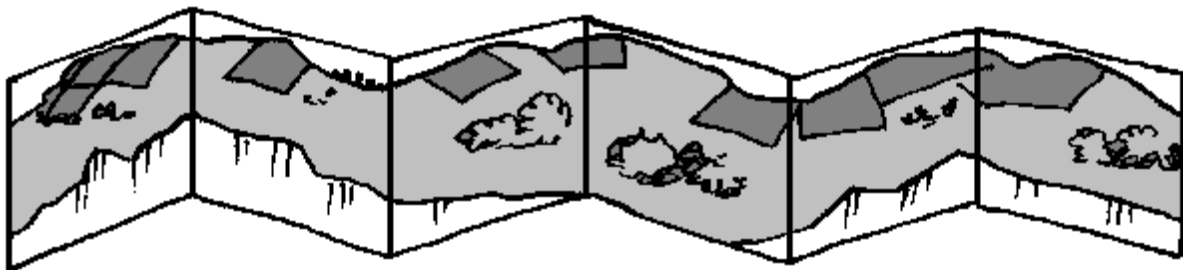


Scene 3. At Sea. The English and Spanish ships can be made from flats created from large boxes in the same way as the larger scenery, however these flats are only one third the height of the background pieces. On the front side of these is a general depiction of a ship's side. This can include optional cannon ports that can be opened to show the portable cannons. Simply use a roll of tape or velcro if you have some so the ports can be held open. Remember the Countryside Scene is on the reverse side of these flats so the ports must be closed after use.

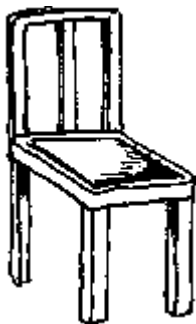


Scene 4. The Countryside is the rear sea background again with the front ship flats reversed to show fields and cliffs as per the illustration.

Remember that when one side of the cardboard is painted it will probably warp as the paint dries. This will be rectified when paint is applied to the other side.



The Spanish Throne.

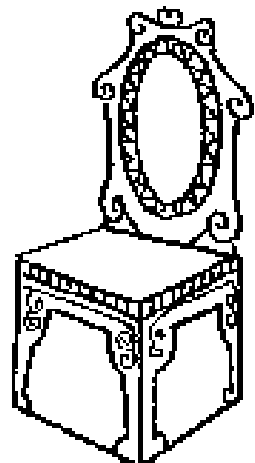


A throne can be created using an old chair (preferably wooden) and some thick brown cardboard.

1. Using the thick brown cardboard, fill in the sides and front of the chair. Try to cover all of the wood or chair frame with masking tape.

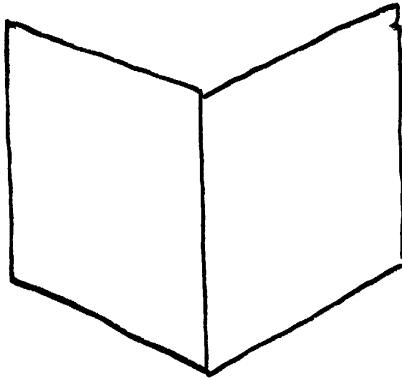
2. Using the back of the chair as a template, cut out an ornate shape slightly larger than the back of the chair and attach this to the chair with tape.

3. You can now create an ornate design for the throne using gold and deep red paints. If the chair is not upholstered use a cushion that can be attached. A lot of garden furniture now uses detachable cushions.

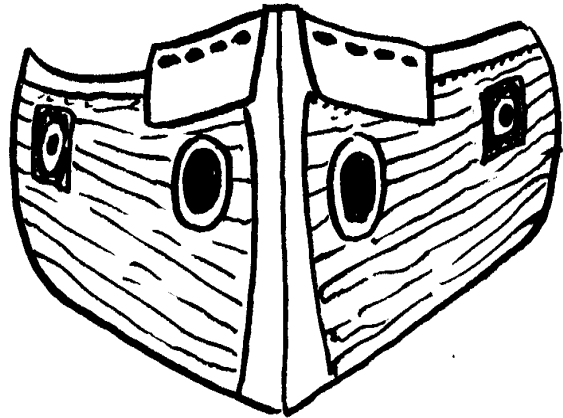


CREATURAMA – Page 4

1



2



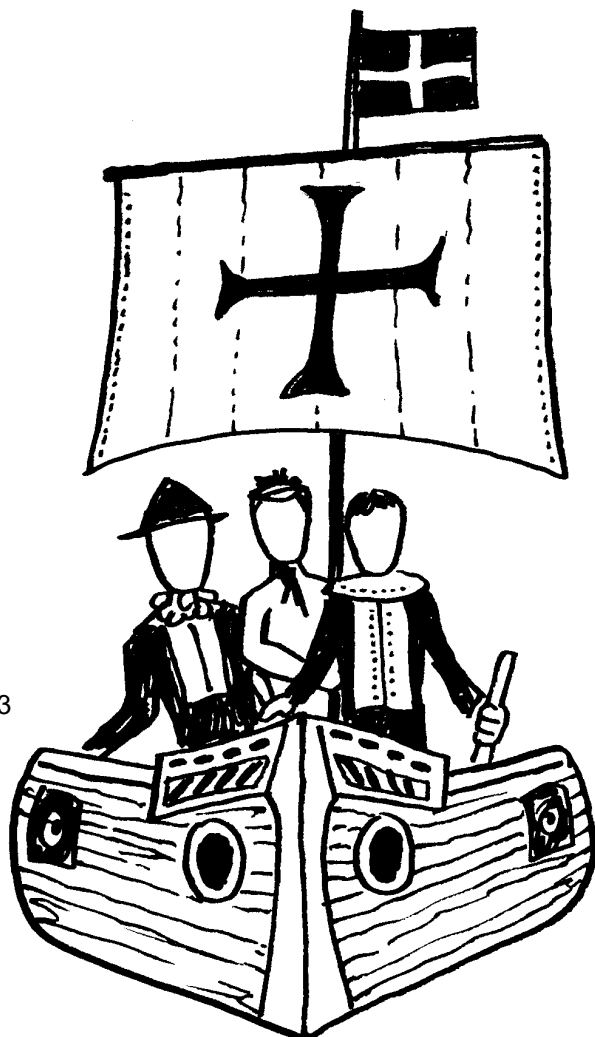
Free Standing Small Ships.

These free standing ships can be made from a large piece of cardboard, folded down the middle to create a folded flat. The benefit of this is that they can be carried on and removed from the performance space very easily. They should be created from stiff brown cardboard in the same way as the larger pieces of scenery and angled slightly from their central points to give a false perspective. If possible they should mask the feet and legs of approx three children. They should represent the bow section of a Galleon. Masts and sails can be created as in the illustration to designate a Spanish or English ship and holes cut into the tops of the sides can double as carrying handles.

Special note.

For a fun sea battle have the children mime loading cannons while firing party poppers.

3

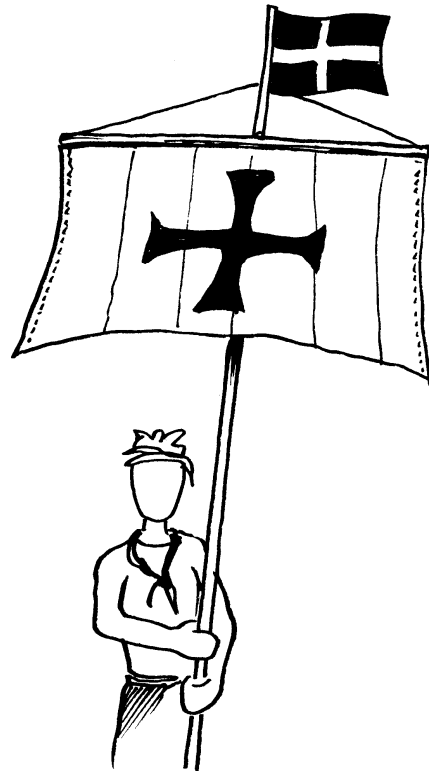
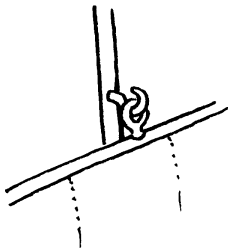


CREATURAMA – Page 5

Masts, Flags & Sails.

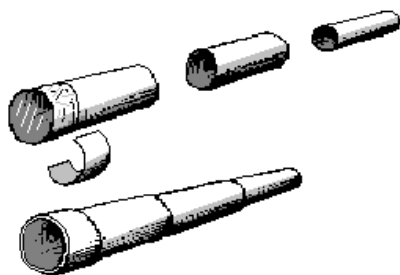
A galleon's mast and sails can be created by using a long piece of wood or pole which a child would carry (remember to consider door heights before deciding on the pole's height). Sails can be hung from this by using lengths of thinner timber or bamboo with squares of cheap calico stapled to them. Attach the cross pieces of timber to the central masts with hooks and eyes to aid in pre performance storage. String attached to the centre mast and to the ends of the cross piece will stop the sail from folding up. Small flags created from card can be attached to the top of the masts to designate nationality. False stitching lines can also be drawn onto

the calico with a grey or brown felt tip pen for authenticity and a false sense of scale.



English & Spanish Flags.

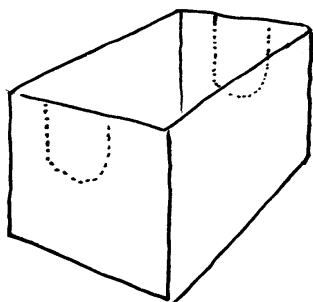
English flags were usually a red cross on a white background. Spanish flags were a yellow cross on a bright red background.



Francis Drake's Telescope.

There are several ways to achieve this working prop. The simplest is to find several cardboard tubes that can fit tightly within one another. A piece of clear plastic or cling film can then be stretched over the largest tube with tape. The tape can then be hidden under a collar of card. If the desired tubes cannot be found, cereal box cardboard can be rolled to create cardboard tubes. Ensure that the laminated sides are on the inside to enable paint to be applied.

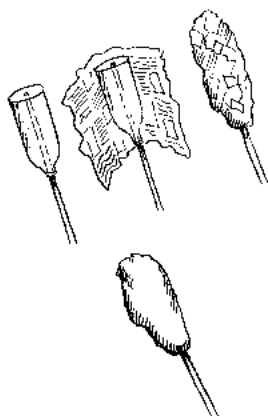
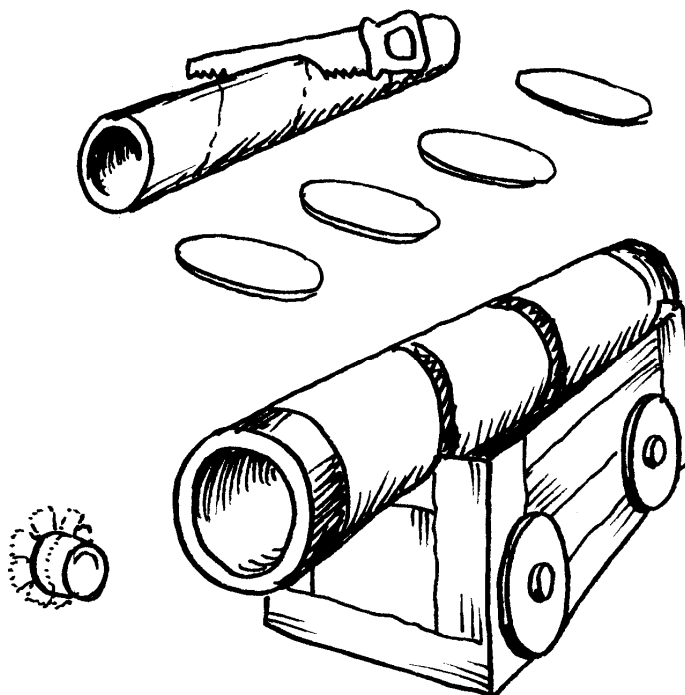
CREATURAMA – Page 6



Portable Cannons.

Finally, a use for all those unusable condensed cardboard carpet rolls that seem to crop up now and again. Children find these almost impossible to cut so I suggest this is a lunch time job for a teacher with a small saw. Simply cut a large carpet roll into lengths that will straddle two or more strong cardboard boxes, dependent on how many cannons you wish to use. (Sorry about the lost lunch break).

The cut carpet rolls can then be mounted onto the upturned cardboard boxes by cutting grooves for them to fit into. If one groove is slightly deeper than the other the cannon should angle upwards. Handles can also be cut into the box to enable it to be carried easily. I suggest you don't bother to fasten these together as one child can carry the roll and the other the box. The cannon can then be assembled easily on the performance area. Rather than painting them on, decorative wheels for your cannons carriage can be attached with tape on the box's side by using four round pieces of cardboard, axle studs can also be created by sticking on empty yoghurt cartons in the centre of the wheels. An easy way to create the shape for the wheels is to use a dinner plate as a stencil.

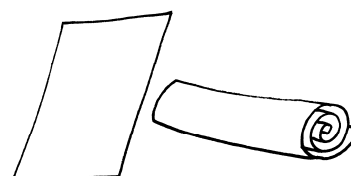


Cannon Rams.

These were used to ram the cannon shot or balls into position deep within a cannon's muzzle. They would also be used to ram in wadding. They can be created very simply by slipping a plastic bottle over a garden cane or bamboo stick then fastening with tape. Next take one sheet of newspaper and scrumple it into a ball. Open the now creased paper up again and cover the bottle. Paint white or grey.

Scroll.

Very simple to make, wet a teabag and rub it over a piece of A3 paper, leave to dry, then repeat this process on the other side. When dry write your text on one side and then roll up into a scroll. You can use a piece of red ribbon to secure it until needed.



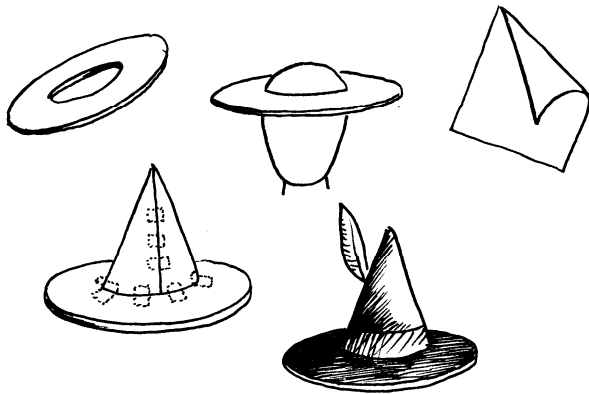
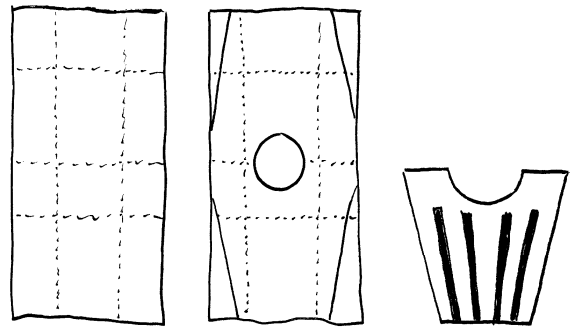
CREATURAMA – Page 7

Spanish Soldier Costumes.

Spanish soldiers used metal breast plates and wore a leather hat called a Morian or metal helmets. Their costumes were usually more colourful than the English.

Breastplate.

A metal breastplate can be created by using a large piece of cardboard with its internal corrugation running from side to side. A hole can be cut in its centre for a child's head to fit through. Try to cut this hole too small first, this will allow you to enlarge it until it is the right size. Once this is done the cardboard can be folded and cut to create the right shape.

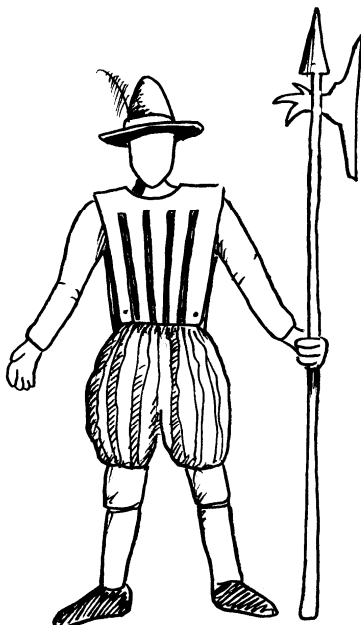
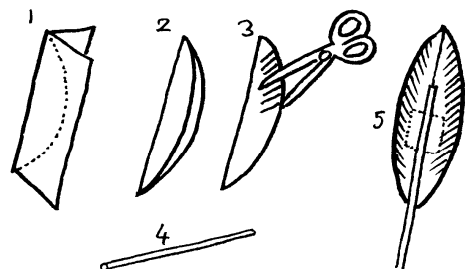


Morian.

Use a round piece of cardboard and cut a hole in the middle, keep enlarging the hole until it fits over the head. The conical shape can be created by rolling a piece of thin card as per the illustration. Once attached create a feather again as per the illustration.

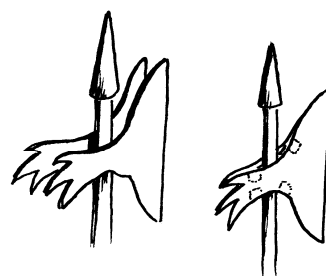
Feather.

1. Take a small piece of coloured sugar paper and fold down the middle. 2. Cut out a long curve from each end of the centre fold. 3. Use scissors to cut snips along the shape's curved edge. 4. If you wish your feathers to stand up attach an art straw to the feather's centre using transparent tape.



Soldiers Pike.

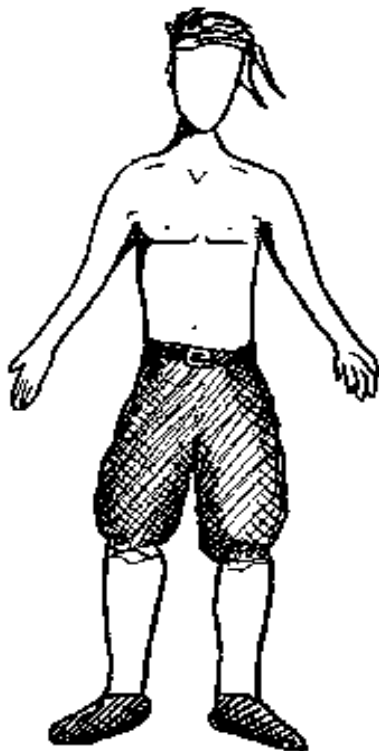
Created simply by producing two card Axe head shapes and sticking them together over a long stick or pole. Create a small card cone similar to the larger one created for the Morian to top it off. Ensure that the very top of the cone is blunted to avoid possible eye injuries.



CREATURAMA – Page 8

Face Painting.

Spanish and English sailors and other characters in the show look great with beards and moustaches. This is also a clever way of getting lots of girls into your respective Navy's. Face paints can recreate facial hair as in the illustration. Apply Face Paints with cotton buds, not brushes and use one bud per child, this prevents the spread of skin diseases or other more volatile infections. If each child loads their cotton bud before applying the Face Paint this also means the source make-up is also clear of contaminants.



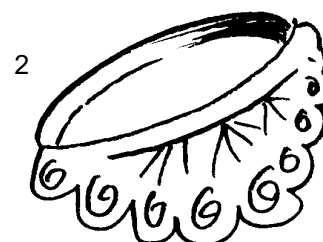
Sailor Costumes.

Most of the Spanish and English sailors would have been stripped to the waist during sea battles, particularly if they were involved in firing the canons below decks, a very hot and dangerous place to be. A piece of material or a scarf would have been used to keep the sweat from their eyes. An easy way to create the right look for stockinged legs would be to wear long socks over grey or brown trousers. Other sailors would be wearing simple outfits that can be replicated with old plain T shirts. The Spanish would have been slightly more colourful than the more conservative English.



Neck Ruffs.

Generally worn by nobles and generals, neck ruffs can be created by using large paper doilies attached to a thin piece of card as per the illustration.





The Spanish Armada

The Invasion of England

Spain's King Philip launches an armada of warships, his target, England. His elaborate plan was to send the armada to pick up his soldiers who were waiting in Calais.

But Queen Elizabeth, Francis Drake and the English navy were waiting for them, canons ready.

This action packed story is filled with great songs and includes the sad story of the marooning of the Spanish in Ireland with no way to get home.

England's first finest hour.

The Spanish Armada is a fictional story accurately based on the historical facts, created specifically for children with a musical score of memorable songs.

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