

Mini Musical

Gunpowder Plot

Remember, Remember the 5th of November

Script: Daniel Dalton

Music: Katherine Brookes



EDUCATIONAL MUSICALS

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2003 Written by Daniel Dalton.
Music & Lyrics by Katherine Brookes.
Illustrations by Anthony James
Rhymes by Anita Allen

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NOTES

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Trafalgar – Nelson’s Navy
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1066 – Harold’s Army

The Gunpowder Plot Bibliography.

*“The Illustrated History of Britain” by Sir George Clark.
Octopus Books Limited.
“History of the World” Dorling Kindersley Limited.
Various internet sites.*

Videoining productions.

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

The Gunpowder Plot

Remember, Remember the 5th November

Assembly Pack

The Gunpowder Plot is one of a 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. Narrators are used to outline most of the story, while several young character actors perform the show. 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 this mini version of ***The Gunpowder Plot***.

Characters.

7 speaking characters and some soldiers and maids (numbers are flexible).

Speaking Parts.

Thomas Dekker -	A Local playwright
Thomas Winter -	Conspirator
Guy Fawkes -	Conspirator
Francis Tresham -	Rich conspirator
Lady Tresham -	His wife
Lord Monteagle -	A rich Member of Parliament
King James I -	King of England

Non-speaking Parts

Robert Catesby -	Chief conspirator
Lady Monteagle -	Wife of Lord Monteagle
Thomas Percy -	Conspirator
John Wright -	Conspirator
Soldiers -	
Maids -	

Songs.

- 1. My Name is Guy** - Guy Fawkes.
- 2. It's a Warning!** - Lord, Lady Monteagle & maids.
- 3. You Will Talk** - King James, Guy Fawkes and soldiers.

Fact Sheets

The gunpowder plot was a desperate attempt to restore the Catholic religion within England. Catholics had suffered greatly under the rule of Queen Elizabeth I and King James I. Harsh anti-Catholic laws were passed and many Catholics were being executed. The plotters, along with a proportion of the Catholic population in England, wanted a Counter Reformation that would reinstall Catholicism as the state religion. They hoped that if the plot was successful and the king and parliament could be destroyed, this would be the spark for a revolt that would see the victory of Catholicism. They would then install the pope as the supreme authority at the expense of the English monarchy.

The plan itself was fairly simple. The conspirators would attempt to blow up the House of Lords during the state opening of Parliament, on this day, the King, the Lords and the Commons would all be in the Lords' chamber. Initially they planned to rent a house near to the House of Lords and dig a tunnel under it, in which the gunpowder could be planted. A house close to parliament was rented and a tunnel constructed. However, in March 1605, the conspirators discovered that there was a cellar directly under the House of Lords. Thomas Percy made enquiries and was able to rent the cellar. They placed the gunpowder in the cellar and waited for the opening of parliament, which had been repeatedly postponed but was now due to take place on the 5th November.

Of the conspirators Guy Fawkes is the most famous. He was born a protestant but during his schooldays he grew up alongside many Catholics. He converted to Catholicism and enlisted in the Spanish army. He took the Spanish name "Guido" in the army, which at the time occupied the Netherlands. This gave him plenty of experience in handling gunpowder. Thomas Winter located Guy and brought him back to England to take part in the plot. Robert Catesby however was the chief conspirator. He was born in 1573 and came from a distinguished family. His father was one of the leaders of the Catholic cause and spent many years in prison or dodging fines. Robert was wealthy and well known within Catholic circles. He was the ringleader of the Plot and initially planned it with Thomas Winter. He died in the raid on Holbeche House shortly after Fawkes was captured.

There were many other conspirators involved in the plot who played minor roles. They include Thomas Winter, Thomas Percy, John Wright, Francis Tresham, Ambrose Rockwood, Sir Everard Digby, John Winter, Christopher Wright, John Grant, Thomas Bates and Robert Keyes,

The plot was discovered when an anonymous letter was sent to Lord Monteagle warning him not to go to the opening of parliament. Monteagle was a Catholic and the plotters were concerned for his safety. However he informed the authorities and during a thorough search of the cellar of the House of Lords at midnight on the night of the 4th/5th November 1605, the gunpowder and Guy Fawkes were discovered.

News spread of his capture in the morning of 5th November. The conspirators left for the Midlands on horseback. They met up with a group of followers at Dunchurch in Warwickshire, and fled to Holbeche House on the border with Staffordshire. The Sheriff of Worcester followed them there and attempted to capture them. In the battle Robert Catesby, Thomas Percy, John and Christopher Wright were killed. The remaining conspirators were captured and taken to London for trial where they were tortured, tried for treason, found guilty and sentenced to death. The executions included hanging, drawing and quartering, and the bodies were put on show at different venues around London, as a warning to any other would be conspirators.

On the 5th of November each year it is a British custom to let off fireworks and hold bonfire parties with an effigy of Guy on top of the bonfire. This custom developed as a result of an Act of Parliament passed by King James I to commemorate the 5th November as a day of thanksgiving. The act remained until 1859 but the custom of bonfire parties remains.

Thomas Dekker – The Narrator

Thomas Dekker was a playwright, a contemporary of Shakespeare, born in London around 1570. The first record of a payment to him for a play was in January, 1598. He wrote plays sporadically during the whole of a comparatively long life. From early in the seventeenth century, however, he devoted most of his time to the composition of prose pamphlets, which are among the best records of London life in his day. The most important are *The Bellman of London* (1608) and *The Gull's Hornbook* (1609), which is the reason he has been chosen as the narrator of this story.

The Gunpowder Plot

Remember, Remember the 5th of November

Thomas Dekker, a local playwright well known for his writings on events in London at the time, enters the performance area. He can read from a scroll if necessary.

Thomas Dekker. On November the 5th every year,
We celebrate Bonfire night,
Because of a man named Guy Fawkes,
His Catholic friends and their fight.

Life was hard for the Catholics then,
So a few got together to plan.
They would blow up the king and his friends,
In a loud and spectacular bang!

Down under the House of Lords.
They would rent a cellar in secret,
And fill it with barrels of gunpowder.
The thought didn't scare them a bit.

At the opening, when all were present,
They would blow them to smithereens
And put a Catholic king in their place,
They knew that they now had the means.

We remember Guy Fawkes, but few others,
Robert Catesby, Tom Winter, John Wright,
Thomas Percy, Francis Tresham were among those,
Just as treacherous as Guy Fawkes that night.

Catesby was the plotters' ringleader,
And he sent Tom Winter to find
A gunpowder man who was up to the job,
So the Spanish Netherlands Guy left behind.

Robert Catesby, Thomas Winter, Thomas Percy, John Wright and Francis Tresham enter the performance area.

Francis Tresham. So did you get what you went to the Netherlands for?

Thomas Winter. I certainly did. He's a miner and a gunpowder expert and wants to be part of the plot. He's also very discreet.

Guy Fawkes enters the performance area wearing a huge sombrero. He sees the conspirators and starts waving his arms around to get their attention.

Guy Fawkes. *(Shouting over to the conspirators)* Hey Tom, mi amigo!
Your gunpowder man is here.

The conspirators look around sheepishly to check that no-one can hear Guy Fawkes.

Thomas Winter. Sssshhhh! Idiota! Come here quickly and be quiet.

Guy Fawkes walks up to the conspirators, says “Hola” to each one and kisses each conspirator on both cheeks. Each one of the conspirators hates this and wipes away the kisses.

Thomas Winter. Everyone, this is Guido Fawkes.

Francis Tresham. *(Laughing)* Guido, what sort of name is that?

Guy Fawkes. Guido is an unforgettable name.

Francis Tresham. *(In a very posh voice).* Guy do.

Guy Fawkes. No Guido! It’s unforgettable.

Francis Tresham. Guy do. *(He shrugs his shoulders)* Unpronounceable too.
In fact I’ve forgotten it already. We’ll call you “Guy”.

Guy Fawkes. Guy, who’s gonna remember that name?

SONG 1: My Name’s Guy – Guy Fawkes

During the song Guido performs loudly and embarrassingly, the other conspirators cringe in embarrassment.

Oh why must I change my name?
Guido has distinction and’s a name renown.
Oh why must I change my name?
To do so I know will bring me down.

From saints Guido is derived,
And its Spanish meaning is that of a guide.
A warrior is also meant.
And oddly it also can mean ‘wide’.

Oh why a Guy Fawkes, instead of Guido?
Oh why a Guy Fawkes, mi amigo?
A name like Guy Fawkes, instead of Guido.
Oh why a Guy Fawkes, mi amigo?

To change from my Spanish name,
Will alter my luck and lose me some mystic.
The name you have chosen, Guy,
Is such a drab name, is very weak.

Oh why must I change my name?
Guido has distinction and's a name renown.
Oh why must I change my name?
To do so I know will bring me down.

Oh why a Guy Fawkes, instead of Guido?
Oh why a Guy Fawkes, mi amigo?
A name like Guy Fawkes, instead of Guido.
Oh why a Guy Fawkes, mi amigo?

My name now is rather plain,
And certainly seems to lack a sense of class.
I'm sure Guy is lovely too.
But it does not have the same panache.

Well Guy Fawkes will have to do.
I'm sure there are names that are much more genteel.
But Guy I will get used to,
If changing it is part of the deal.

My name is Guy Fawkes instead of Guido.
My name is Guy Fawkes, mi amigo.
My name is Guy Fawkes instead of Guido.
My name is Guy Fawkes, mi amigo.
My name is Guy Fawkes instead of Guido.
My name is Guy Fawkes, mi amigo.
My name is Guy Fawkes instead of Guido.
My name is Guy Fawkes, mi amigo.

At the end of the song, Guy Fawkes and the conspirators exit the performance area.

Thomas Dekker. The conspirators planned the attack,
Then several rich Catholics joined them.
Including Sir Everard Digby,
With Ambrose Rockwood beside him.

Together they rented the cellar
Under the House of Lords.
It seemed now that nothing could stop them.
But then one of them had second thoughts.

Lady Tresham enters the performance area. She strides on very quickly.

Lady Tresham. Come on, chop, chop. I have to get to the dress shop.

Francis Tresham. What did you say my dear?

Lady Tresham. I have to get to the dress shop, I need another dress, I only have 35.

Francis Tresham. Yes, of course, my dear.

Lady Tresham. Sometimes I think that you don't listen to me at all.

Francis Tresham. That's not true my dear. Where did you say we were going?

Lady Tresham. The dress shop!!

Francis Tresham. I'm sorry my dear, I'm worried about this plot. I have friends in parliament. I don't want them to die.

Lady Tresham. Especially that gorgeous Lord Monteagle, he's very nice. Maybe you should warn him.

Francis Tresham. But if I do, the plot will be uncovered. I will be executed as a traitor!

Lady Tresham. So send him an anonymous letter, no-one will know and he will be safe.

Francis Tresham. Yes, you're right. That's what I will do.

They both exit the performance area.

Lady Monteagle enters the performance area followed by Lord Monteagle who is carrying a letter.

Lord Monteagle. I'm worried my dear. I've received this letter from my friend Francis Tresham. It's a warning. The Catholics are going to blow up parliament. I don't know what to do.

SONG 2: It's a Warning! - Lord & Lady Monteagle & Maids.

During the song they all panic. Firstly they try to find places to hide the letter, and then they think about burning it. Eventually Lord Monteagle decides to tell the king, although the others don't agree. (Lady Monteagle & the maids sing the words in italics as the chorus).

Lord Monteagle.

I've received a warning, now what should I do?

Chorus.

Ooh

Lord.

If the king should find out I am lost.

Chorus.

Ooh

Lord.

To receive this warning would be seen as treason.

Chorus.

As treason.

Lord.

Thanks for warning me, but at what cost?

Chorus.

We all are lost!

Lord.

Help me. Help me, decide what on earth I am to do.

Chorus.

Decide what on earth you are to do.

Lord.

I must protect me and mine and to king be true.

Chorus.

King be true.

Lord.

Maybe we could destroy it and burn all the evidence.

Chorus.

Maybe we could destroy it and burn all the evidence.

Lord.

I'm having palpitations now, never have I felt so tense!!

Chorus.

We're having palpitations now, never have we felt so tense!! Ah.

Lord.

I must tell the king of this new plot to kill him.

Chorus.

No no no!

Lord.

I will then be cleared from any blame.

Chorus.

Don't do it.

Lord.

Now is not the time to sit up on the fence.

Chorus.

With splinters.

Lord.

If you were in my shoes you'd do the same.

Chorus.

Don't bet on it.

Lord.

Help me.

Help me decide what on earth I am to do.

Chorus.

Here he goes again.

Decide what on earth you are to do.

Lord.

I must protect me and mine and to king be true.

Chorus.

King be true.

Lord.

Help me.

Help me decide what on earth I am to do.

Chorus.

Here he goes again.

Decide what on earth you are to do.

Lord.

I must protect me and mine and to king be true.

Chorus.

King be true.

At the end of the song the maids and Lord and Lady Monteagle exit the performance area.

Guy Fawkes and Francis Tresham enter carrying several boxes of gunpowder (as many as they can carry the more the better). The boxes have the inscription "Dutch Cheese" on them. They place them in the far right of the performance area. Guy Fawkes then sits down on the floor leaning on the boxes. Francis Tresham exits, waving to Guy as he leaves. Guy Fawkes has some matches in his pocket which he takes out and puts by his side. He falls asleep and then quickly wakes up. He walks around checking everything is all clear. He then goes back to the boxes of gunpowder and falls asleep again.

King James, Lord Monteagle and three soldiers enter. They see Guy Fawkes. One of the soldiers sneaks up to him and taps him on his leg. Guy Fawkes wakes up and jumps to his feet shouting:

Guy Fawkes. What? What? Oh, you can't come in here. This is for Dutch Cheese Appreciation Society (*or Boy/girl band etc Fan Club*), members only.

King James. Is that so. So why are you storing gunpowder down here?

Guy Fawkes. Gunpowder, what do you mean gunpowder?

King James. The gunpowder behind you!

Guy Fawkes holds his arms out to shield the gunpowder.

Guy Fawkes. There's no gunpowder down here sir. That's ur ur ur.. cheese (*or boy band/girl band posters*)!

King James pushes Guy Fawkes out of the way. He puts his hand in one of the boxes and then licks his finger, tasting what it is in the box. He then coughs loudly and holds his neck, before slowly recovering.

Lord Monteagle. Looks like it's poison in there.

King James. I knew it was gunpowder, only gunpowder tastes that bad.

Lord Monteagle. There's only one way to tell for sure

King James. What's that?

Lord Monteagle. (*Pointing at the matches*) There are some matches there. Let's set the boxes alight. Then we will know if it's gunpowder or not.

Everyone looks at him in disbelief.

Guy Fawkes. (*Looking worried*) OK. It's gunpowder. I was gonna blow Parliament up.

King James. Soldiers arrest him!

The soldiers tie Guy Fawkes' hands behind his back.

King James. Good work Lord Monteagle. (*Guy Fawkes looks menacingly at Lord Monteagle who looks sheepish.*) Now Guy Fawkes. You will tell me who helped you in this evil plot.

SONG 3: You Will Talk – King James, Guy Fawkes & Soldiers.

During the song, the king and the soldiers start by taunting Guy Fawkes. They then start pretending to torture him by producing a feather duster. Guy Fawkes wriggles to try to get free but he can't. Torture effects can be simulated by having nails scratched down a blackboard, either on or off the performance area. If it is on the performance area, one of the soldiers can carry the blackboard on during the song. Polystyrene can also be rubbed together. Eventually Guy Fawkes confesses and they stop.

King James & soldiers.

You will talk and tell us now,
Who the plotters are, and how
You were to blow up parliament,
And from whom you were sent.

You will talk, or tortures foul
Will be used to make you growl.
You will be made to squirm and squeal,
This is your only deal.

Guy Fawkes.

You won't ever make me talk.
I will never ever talk.
Do your worst it won't change me.
I won't give in can't you see?

King James & soldiers.

Put the thumb screws on and see
If you want to change your plea.
After some pain you might conclude,
This is what you should do.

Next the rack to stretch you out,
Unless you tell all about
Your little scheme so dastardly,
What will your answer be?

You had better make your choice,
Or you may not have a voice.
Torture's our game, we play to win.
Tell us about your sin.

Guy Fawkes.

You won't ever make me talk.
I will never ever talk.
Do your worst it won't change me.
I won't give in, can't you see?

King James & soldiers.

You will talk and tell us now,
Who the plotters are and how
You were to blow up parliament,
And from whom you were sent.

Guy Fawkes.

You won't ever make me talk.
I will never ever talk.
Do your worst it won't change me,
I won't give in, can't you see.

Time is running out for you,
There's much worse that we could do.
Give in or we will show you what,
Tell us about the plot.

Guy Fawkes (Rap section).

OK I give in now, the fix that I'm in.
This torture that you're dishin' is a cardinal sin.
The names that you wanted come into my mind.
I'd really say anything to save my behind.
So help me, I'm beaten, this torture desist,
I'm stretched beyond my breaking point so here comes my list.
John Wright and John Winter are guilty as sin.
They were in it from the outset right up to the chin.
Francis Tresham and John Percy both played their part,
But remember why we did it, it came from the heart.
Tom Winter, Robert Catesby they were the last.
The plotters whose main aim was to give James a good blast.
But forgive us and forget us, we'll try to be good.
And please don't execute us even though I know you should!

At the end of the song, King James exits followed by two soldiers who drag Guy Fawkes off kicking and screaming. The remaining soldier and Lord Monteagle pick up all the boxes and carry them off.

Thomas Dekker. The other plotters split up and fled,
But were rounded up soon enough.
None could escape their fate as traitors.
And James was sure to treat them rough.

All killed or arrested within a week.
Tried for treason, sentenced to death.
Hanged, drawn and quartered, their ordeal over,
For they had drawn their final breath.

We celebrate the plot every year,
November the fifth, Bonfire Night,
It reminds us of England's wayward son,
Guy Fawkes and his plotters plight.

The cast enter and make a line across the performance area; they link arms and take a couple of steps forward and 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.

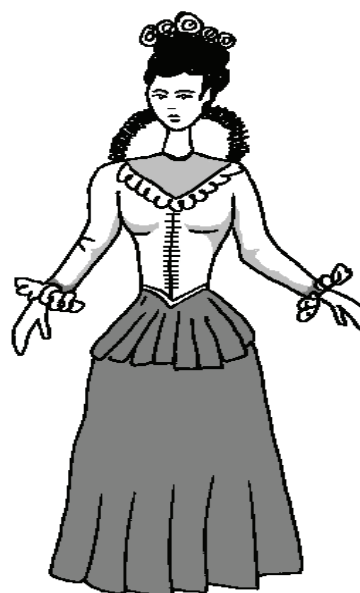
FINALLY.

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: Female.

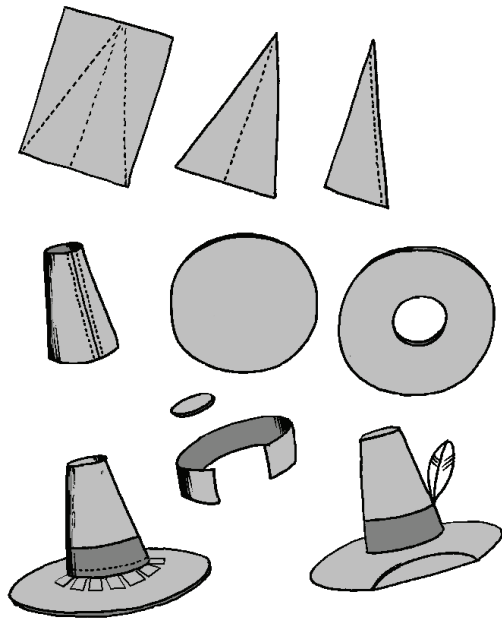
Hair was generally worn up to create a very vertical look. Bridesmaid's dresses are great for female period costumes. Paper/material doilies or lace can be used to create ruffs for necks and wrists. These can be permanently or temporarily attached with safety pins etc.

Huge amounts of decoration were used in early 17th century female attire. Ribbon, braiding and flowers were all used.



Gunpowder Plotter Hats.

In the famous engraving of the Gunpowder plotters, which is in the National Portrait Gallery in London, all the plotters wear the same kind of tall hat.



1. To create a tall hat you will need two pieces of A1 black card. Cut out a large triangle from one sheet of card as in the illustration. Then fold this down the middle and attach with Sellotape or masking tape so that you create a large cone shape that should fit over a child's head. If it is too big, cut down until it fits comfortably.
2. Now cut off the top of the cone to create the flat top part of the hat. Using the other piece of black card cut out a large circle. This doesn't have to be perfect. Place the cone on top of this and draw around it. Cut this smaller circle out of the bigger one so you create a large, doughnut shape.
3. Attach the cone to your hat's brim using one long piece of Sellotape or masking tape attached around the cone's base, half on and half off. Snip this tape until you have created a lot of petals. Bend these back and attach the cone to the brim. Using a piece of scrap card create a smaller disc to fill in the top of the cone. You can also use limited amounts of tape to stick the underside of the hat's brim to the inside of the hat's cone. This will make your hat a little stronger.
4. You can now use a piece of differently coloured card or scrap material to create a band around the hat. Feathers or jewellery created from junk or metallic coloured scrap paper can also be added.

Costumes: Male.

Costumes for The Gunpowder Plot would be very difficult to create from scratch so a couple of trips to some charity shops are in order. Male fashion during the 16th century was very elaborate and flamboyant with jewellery and feathers used as accessories. Most male characters should wear large, white or light coloured shirts with large collars and a black or brown belt fitted around their middles. Trunkhoses, as they were called, can be created by using a large pair of black or brown shorts and then elasticating the end of the legs, or using black tape/elastic bands to bring the ends of the legs in. Virtually all males during the 16th century wore stockings. White or black are suggested. This will cause some consternation and possibly gender questioning in later life but creates an historically accurate look.

If the shirts used are large enough, the sleeves can be kept up with traditional armbands, if available. If not use Sellotape. This will make the arms baggy, as was the style. Waistcoats are a simple way to create the look of a doublet. Small cloaks and capes were occasionally worn fashionably over one shoulder. These can be created from large pieces of scrap material and permanently positioned with stitching or safety pins. Simple black pumps or slippers can be used as footwear.

Hair was worn long, elaborate moustaches, and goatee beards were popular. These can be created with theatrical make up allowing females playing male roles to look great given these very male features.

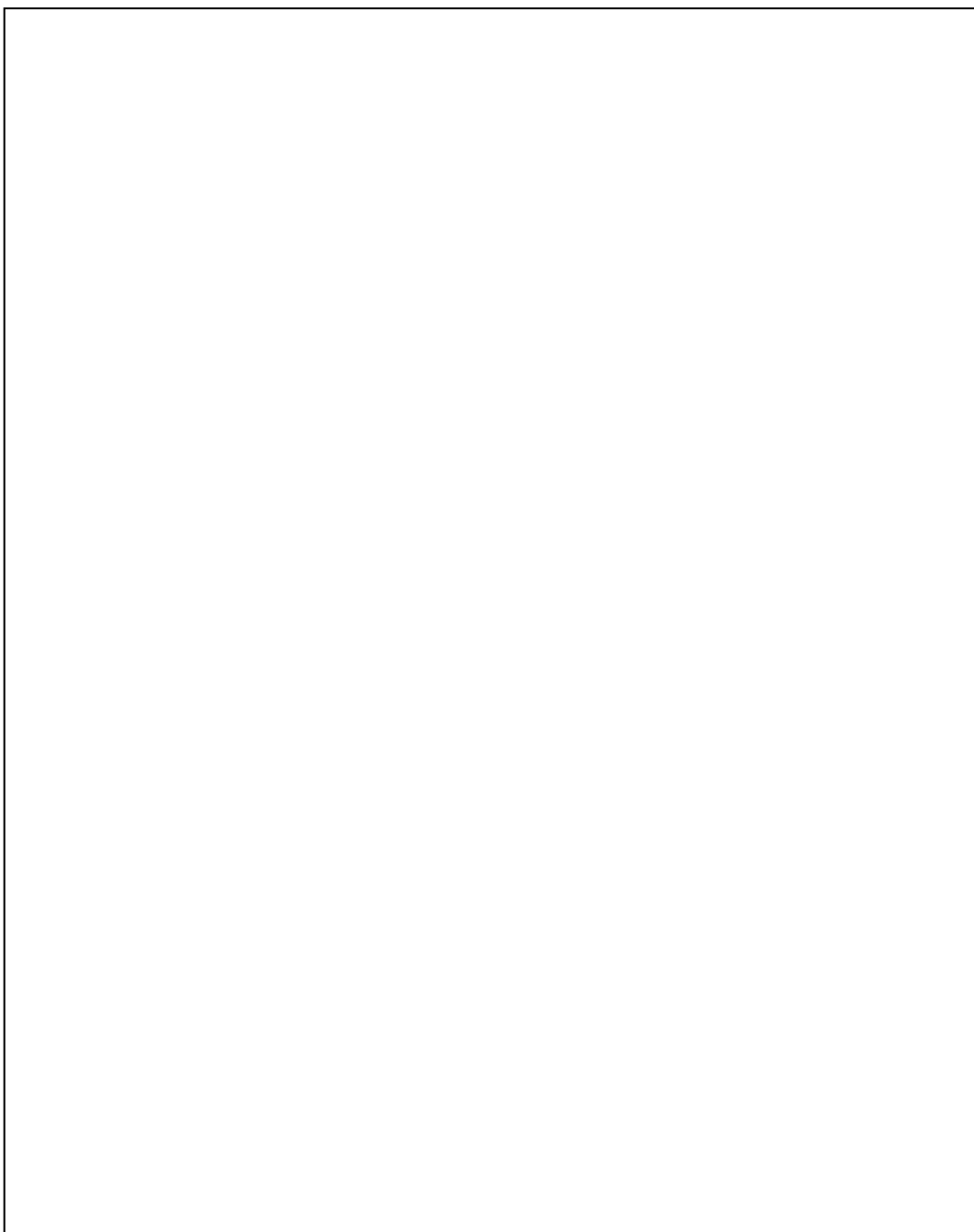




The Conspirators



NOTES

A large, empty rectangular box with a thin black border, intended for taking notes. It occupies the lower two-thirds of the page.

1. My Name is Guy

(Guy Fawkes)

From the Musical "The Gunpowder Plot"
Music & Lyrics: Katherine Brookes

Chord diagrams: C, F/C, C⁹ 3fr

Tempo: ♩=130

Voice: Oh

Piano

Chord diagrams: C, F/C

5

Voice: why must I change my name?____ Gui - do has dis - tin - ction and's a
saints Gui - do is de - rived.____ And its Spa - nish mean - ing is that

Pno

Chord diagrams: C⁹ 3fr, C

8

Voice: name re - nown. Oh why must I change my name?____ To
of a guide. A war - rior is al - so meant.____ And

Pno

11   

Voice: do so I know will bring me down. From wide. Oh why a
od - dly it al - so can mean

Pno: 

14   

Voice: Guy Fawkes in - stead of Gui - do? Oh why a Guy Fawkes mi a -

Pno: 

17    

Voice: mi - go? A name like Guy Fawkes in - stead of Gui - do. Oh why a

Pno: 

20    No chords

Voice: GuyFawkes mi a - mi - go? To

Pno: 

24

C

F/C

Voice

change from my Spa - nish name____ will al - ter my luck____ and lose me
why must I change my name?____ Gui - do has dis - tin - ction and's a

Pno

27

C⁹

C

Voice

some mys - tic? The name you have cho - sen, Guy____ is
name re - nown. Oh why must I change my name?____ To

Pno

30

F/C

C⁹

C

Voice

1. such a drab name. Is ve - ry weak. Oh down. Oh why a
do so I know will bring me

2. such a drab name. Is ve - ry weak. Oh down. Oh why a
do so I know will bring me

Pno

33   

Voice: Guy Fawkes in - stead of Gui - do? Oh why a Guy Fawkes mi a -

Pno: 

36    

Voice: mi - go? A name like Guy Fawkes in - stead of Gui - do. Oh why a

Pno: 

39    

Voice: Guy Fawkes mi a - mi - go? My name now is ra - ther plain,
Guy Fawkes will have to do__

Pno: 

42  

Voice: — and cer - tain - ly seems to lack a sense of class. I'm
I'm sure there are names that are much more gen - teel. But

Pno: 

45

C

F/C

Voice

sure Guy is lo - vely too.____ but it does not have the same pa -
Guy I will get used to,____ if chan - ging it is__ part of the

Pno

48

C⁹

C

Voice

1. nache. Well deal. 2. My name is Guy Fawkes in - stead of

Pno

51

F

C

G⁷/F

E⁷

Voice

Gui - do. My name is Guy Fawkes mi a - mi - go. My name is

Pno

54

C F C

Voice

Guy Fawkes in - stead of Gui - do. My name is Guy Fawkes mi a -

Pno

57

G⁷/F F⁹ G⁷/F F⁹ C

Voice

mi - go. My name is mi - go.

No chords

Pno

2. It's a Warning!

(Lord & Lady Monteaagle & Maids)

From the Musical "The Gunpowder Plot"

Music & Lyrics: Katherine Brookes

$\text{♩} = 100$ No chords

Voice

Voice

Piano

3

Voice

Voice

Pno

5

F

Dm

C#dim

Dm

Voice

Voice

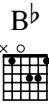


Pno

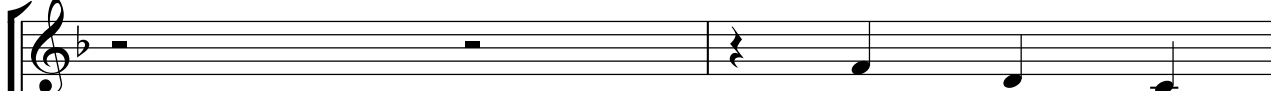
Lord Monteaagle


Lady Monteaagle & Maids


Ooh

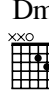
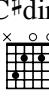

I've re - ceived a war - ning now what should I do?

7   


Voice 

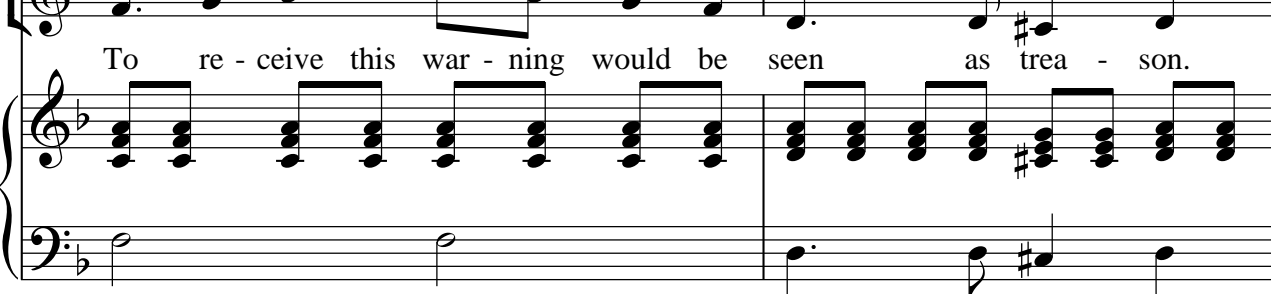
Voice 
If the king should find out I am lost. Ooh

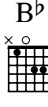

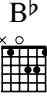
Pno 

9   

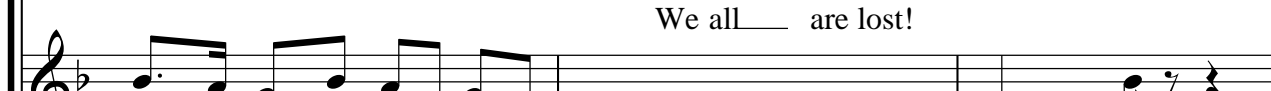
Voice 

Voice 
as trea - son. To re - ceive this war - ning would be seen as trea - son.

Pno 

11     

Voice 

Voice 
We all are lost! Thanks for war - ning me but at what cost? Help me.

Pno 

14

F/A

F

C/G

Voice

de - cide what on earth you are to do._

Voice

Help me de - cide what on earth I am to do._

Pno

17

B \flat

F

B \flat

F

F/C

C

F

Voice

King be true.

Voice

I must pro - tect me and mine and to king be true.

Pno

20

B \flat

F

C

F

B \flat

Voice

May - be we could de - stroy it and burn all the e - vi

Voice

May - be we could de - stroy it and burn all the e - vi

Pno

24

F B \flat F C F G

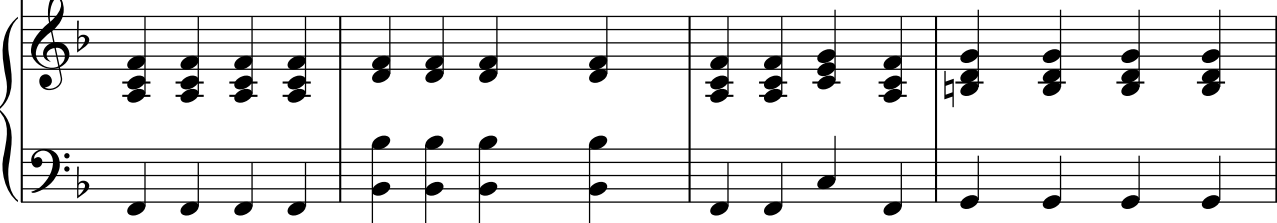
Voice

dence. We're ha-ving pal-pit -ta - tions now. Ne-ver have we felt so—

Voice

dence. I'm ha-ving pal-pit -ta - tions now. Ne-ver have I felt so

Pno



28

C F/C C F Dm C \sharp dim Dm

Voice

tense. Ah— No no no!

Voice

tense!! I must tell the king of this new plot to kill him.

Pno



31

B \flat C F

Voice

Don't do it.

Voice

I will then be cleared from a-ny blame. Now is not the time to sit up

Pno



34

Dm C#dim Dm B^b F/C C F

Voice: With splin - ters. Don't bet_ on it.

Voice: on the fence. If you were in my shoes you'd do the same.

Pno

37

B^b F/A

Voice: Here he goes a - gain. De - cide_ what on earth you

Voice: Help me. Help me de - cide_ what on earth I

Pno

40

F C/G B^b F B^b F F/C C

Voice: are to do._ King be

Voice: am to do._ I must pro - tect me and mine and to king be

Pno

43

Voice

1. 2.

true.

Voice

1. 2.

Pno

The musical score is for a song titled "It's a Warning". It begins at measure 43. The key signature is one flat (B-flat). The piano accompaniment (Pno) is written in a grand staff with a complex, rhythmic pattern of beamed eighth notes and chords. The vocal parts (Voice) are written in two staves. The first vocal part has the lyrics "true." and a repeated line with first and second endings. The second vocal part also has the lyrics "true." and a repeated line with first and second endings. The piano part has a complex accompaniment with many beamed eighth notes and chords. The vocal parts have lyrics "true." and a repeated line with first and second endings.

3. You Will Talk

(King James, Guy Fawkes & Soldiers)

From the Musical "The Gunpowder Plot"

Music & Lyrics: Katherine Brookes

Chord progression: C G#dim G C G#dim G C G#dim G

Tempo: ♩=100

4/4

Voice 1: King James & Soldiers

Voice 2: Guy Fawkes

Piano

Lyrics: You will talk, and tell us now
You will talk, or tor - tures foul

Chord progression: C G#dim G C G#dim G

4

Voice 1: who the plot - ters are, and how you were to blow up par - lia - ment,
will be used to make you growl. You will be made to squirm and squeal.

Voice 2:

Pno

6

C G#dim G G D#dim Dm

Voice

and from whom you were sent.
This is your on - ly deal.

Voice

You won't e - ver make me talk.

Pno

8

G D#dim Dm G D#dim Dm

Voice

I will ne - ver e - ver talk. Do your worst it won't change me.

Voice

10

G D#dim Dm C G#dim G

Voice

Put the thumb screws on and see

Voice

I won't give in can't you see?

Pno

You Will Talk

3

12

C G#dim G C G#dim G

Voice

if you want to change your plea. Af- ter some pain you might con - clude

Voice

Pno

14

C G#dim G C G#dim G C G#dim G

Voice

this is what you should do.

Voice

Pno

17

C G#dim G C G#dim G

Voice

Next the rack to stretch you out, un - less you tell all a - bout
You had bet - ter make your choice, or you may not have a voice.

Voice

Pno

19

C G#dim G C G#dim G

Voice

your lit - tle scheme, so das - tard - ly. What will your an - swer be?
Tor - ture's our game, we play to win. Tell us a - bout your sin.

Voice

Pno

21

G D#dim Dm G D#dim Dm

Voice

You won't e - ver make me talk.. I will ne - ver e - ver talk..

Voice

Pno

23

G D#dim Dm G D#dim Dm

Voice

Do your worst it won't change me.. I won't give in can't you see?

Voice

Pno

The musical score is written for three parts: Voice, Piano (Pno), and Guitar. The guitar part is indicated by chord diagrams above the staff. The first system (measures 19-20) features a vocal melody with lyrics 'your lit - tle scheme, so das - tard - ly. What will your an - swer be?' and 'Tor - ture's our game, we play to win. Tell us a - bout your sin.' The piano accompaniment consists of chords and a bass line. The second system (measures 21-22) has the vocal melody with lyrics 'You won't e - ver make me talk.. I will ne - ver e - ver talk..'. The piano accompaniment continues with similar harmonic support. The third system (measures 23-24) features the vocal melody with lyrics 'Do your worst it won't change me.. I won't give in can't you see?'. The piano accompaniment provides a steady harmonic background.

25

C G#dim G C G#dim G

Voice

You will talk, and tell us now who the plot - ters are, and how

Voice

You won't e - ver make me talk. I will ne - ver e - ver talk.

Pno

27

C G#dim G C G#dim G

Voice

you were to blow up par - lia - ment, and from whom you were sent.

Voice

Do your worst it won't change me. I won't give in can't you see.

Pno

29

C G#dim G C G#dim G C G#dim G

Voice

Time is run - ning out for you.

Voice

Pno

32

C G#dim G^b C G#dim G

Voice

There's much worse that we could do. Give in or we will show you what.

Voice

Pno

34

C G#dim G Continue chord pattern

Voice

Tell us a-bout the plot.

Voice

rap section

Pno

OK I give in now, the fix that I'm in. This torture that you're dishin' is a cardinal sin.

37

Voice

Voice

Pno

The names that you wanted come into my mind. I'd really say anything to save my behind. So help me, I'm beaten, this torture desist.

40

Voice

Voice

Pno

I'm stretched beyond my breaking point so here comes my list. John Wright and John Winter are guilty as sin. They were in it from the outset right up to the chin.

43

Voice

Voice

Pno

Francis Tresham and John Percy both played their part, but remember why we did it. It came from the heart. Tom Winter, Robert Catesby they were the last.

46

Voice

Voice

Pno

The plotters whose main aim was to give James a good blast. But forgive us and forget us, we'll try to be good.

48

Voice

Voice

Pno

And please don't execute us even though I know you should!

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The Gunpowder Plot

Remember, Remember the 5th November

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Thomas Dekker, an early 17th century playwright narrates the story of the Gunpowder plot, with assistance from Guy Fawkes and his fellow plotters.

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