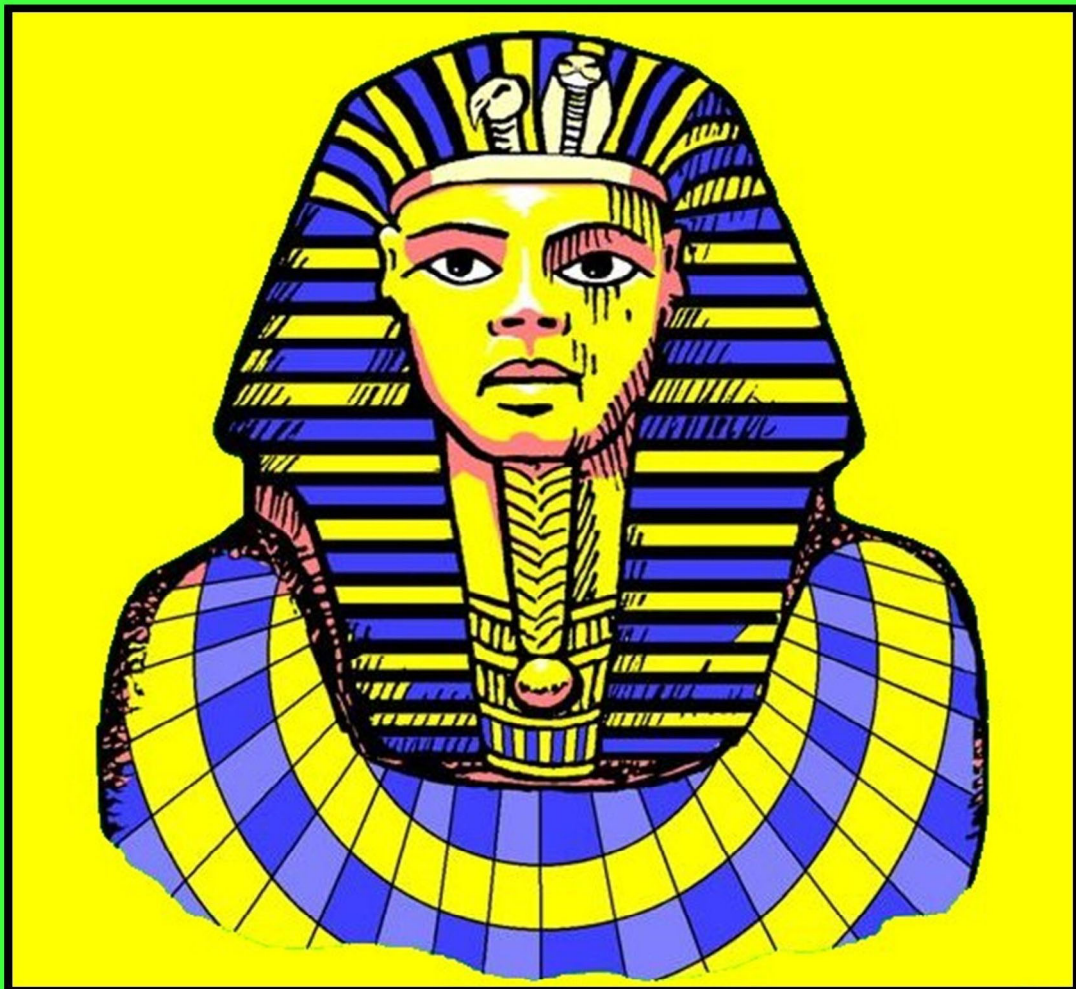


Mini Musical

The Boy King

Author: Anthony James

Music: Tim Spencer



EDUCATIONAL MUSICALS

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Illustrations by Anthony James

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NOTES

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Trafalgar – Nelson's Finest Hour
Trafalgar - Napoleon's Navy
Trafalgar – Nelson's Navy
1066 – William's Army
1066 – Harold's Army

The Boy King Bibliography.

*Dorling Kindersley Eyewitness Guides, "Ancient Egypt. George Hart.
Bracken Books. "The Arts & Crafts of Ancient Egypt" Flinders Petrie.
Thames & Hudson. "The Complete Tutankhamun". Nicholas Reeves.*

Videoining productions

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

The Boy King

The Legend of Tutankhamun

Assembly Pack

The Boy King 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 three or four 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 Boy King***.

Characters.

Total Characters. 6 Main parts.

Narrator 1

Narrator 2

Tutankhamun -

The Boy King of Egypt.

Queen Ankhesenpaaten -

A dancer who becomes Tutankhamun's queen. Also known as dancer 1.

General Horemheb -

The Boy King's untrustworthy general.

Anubis.

The God of Mummification and judge.

Songs.

1. The Boy King -

All.

2. The Sun Dance (*Instrumental*) - The Dancers.

3. Starting the Journey -

All.

Fact Sheet

TUTANKHAMUN.

The Boy King, Tutankhamun's, story starts 3,330 years ago in Egypt, the son-in-law of the famous Queen Nefertiti. He is a ruler about whom very little is known. It is estimated that he was only 9 when his reign began in around 1361 B.C. He married a girl of 12 and was only 19 when he died mysteriously, some think of foul play. He is credited with re-establishing the old gods that had been banished by the unpopular King Akhenaten.

So why is this particular character from the time of the Pharaohs so well known? Between 1903 and 1912 an American business man called Theodore M. Davis, financed a series of excavations in "The Valley of The Kings", the work being supervised by very experienced and respected Egyptologists. One was a British Egyptologist called Howard Carter. In 1914 when Davis had completed his excavations, Lord Carnarvon was granted the concession to explore the valley. Howard Carter again began his search for a mysterious tomb said to be lying intact somewhere in the valley. Work was now interrupted for several years by the First World War and it wasn't until 1917 that work continued.

After five unsuccessful seasons, Lord Carnarvon doubted whether further expense was justified, until on the morning of November 1st 1922, a half hidden step was found underneath a hut built by workmen while re-constructing the nearby tomb of Ramesses VI. After several hours a stone staircase had been uncovered, ending in a rock hewn doorway which was still coated in a layer of unbroken mud. It also had carved into it undamaged seals. A small hole was made but all that could be seen was rubble from floor to ceiling. Next morning Carter sent a now historic cable to Lord Carnarvon.

"AT LAST.. HAVE MADE WONDERFUL DISCOVERY IN THE VALLEY....A MAGNIFICENT TOMB WITH SEALS INTACT.....RECOVERED SAME FOR YOUR ARRIVAL.....CONGRATULATIONS".

Behind the seals lay a treasure beyond anything ever seen before, and even though 10 years after the young king's death thieves had broken into his tomb, they had only ransacked the antechamber and soon after the theft the tomb was resealed and not touched again until 1922. Amazing when you consider that by 1000 B.C. every other sepulchre in the valley had been robbed, either by the local villagers and workers who constructed the tombs or even the officials left to guard them. King Tutankhamun's doorway to the Afterlife to-date is the only true tomb to have been found with its contents intact.

The Boy King is a fictional story accurately based on the facts we know about the Pharaoh Tutankhamun and the beliefs of the ancient Egyptians.

Performance Notes.

The real Princess Ankhesenpaaten's name has been abbreviated in the script to Princess Ankhesen for ease of pronunciation. Where ancient Egyptian prayers have been used, words have been altered to avoid confusion, mystical interference or offence.

The Boy King

The Legend of Tutankhamun

The narrators enter and begin to read from papyrus scrolls. Tutankhamun, Horemheb and two dancers enter. Tutankhamun sits on a throne while Horemheb carries an Egyptian crown.

Narrator 1. In "The Valley of the Kings" he lay,
Quiet and dark in the heat of the day.
Lost to the world for three thousand years,
A king who was god and for whom there were tears.

Narrator 2. Lost in the hot sands,
A world that has gone,
Of pyramids and ritual,
Of temples and gods.

Narrator 1. A boy who was Pharaoh,
Near a river called the Nile,
Killed by a friend,
Who was evil and vile.

Narrator 2. He rests in his tomb,
Now waiting to see,
If his name shall be legend,
To you and to me.

Narrator 1. But first we must travel,
Not through space, but through time.
To a place known as Egypt,
And a boy strong and fine.

SONG 1: The Boy King - All.

The Boy King,
He was called the Boy King.

Long ago, deep in a land unlike ours,
Lived a king, who reigned in a land full of scars.

He was called the Boy King, the Boy King.
He was called the Boy King, the Boy King.

At the age we are could we run a land?
This boy did, reigned with his life in his hands.

He was called the Boy King.
He was called the Boy King, the Boy King.

As the song ends Tutankhamun is crowned by Horemheb.

Horemheb. As Aten's body on earth I, General Horemheb, crown you Tutankhamun King and Pharaoh of all Egypt.

Tutankhamun. Wow, thank you everyone. I will try to rule Egypt as the god I am.

Dancer 1. (*Whispering loudly*) He's very good looking isn't he?

Dancer 2. Sssh, you're terrible!

Horemheb. And now your majesty, some entertainment.

Horemheb claps his hands.

Dancers. We dance for the Sun God who gives us warmth,
We dance for the river Nile that gives us food.
We dance for the rain that waters our crops.

Dancer 1. ...and we dance for the Boy King who carries our hopes. (*She winks at Tutankhamun who looks surprised*).

SONG 2: The Sun Dance - The Dancers.

(This is an instrumental song only)

Through the music the dancers dance for Tutankhamun. At the end of the song they take up positions at either side of Horemheb and the king.

Tutankhamun. So, my coronation, how did I do?

Horemheb. For a nine year old boy, exceptionally well, (*getting angry*) but your father should have made me pharaoh, you're far too young.

Tutankhamun. You old stick in the mud. You are dismissed.

Horemheb. (*Sarcastically*) By your command oh great one!

Horemheb bows and stomps off the performance area muttering fiercely. He gestures to the two dancers to follow him. They both go to leave but dancer 1 returns to Tutankhamun.

Dancer 1. I don't trust him sire, he means to harm you. He's jealous and he doesn't like the way you have restored the old gods to power.

Tutankhamun. Thank you for your concern, but you're just a dancer. What do you know of court affairs?

Dancer 1. Well, I'm not really a dancer. My name's Princess Ankhesen.

Tutankhamun. You're a princess, so why are you here?

Princess Ankhesen. I have been sent by my father.

Tutankhamun. Why?

Princess Ankhesen. Why?..to marry you gorgeous of course, (*she winks*).

Tutankhamun. (*Enthusiastically to the audience*) Wahey!

They hold hands and exit.

Narrator 1. Many years passed in the palace of the king,
And a dancer became a wife, if you believe such a thing.
But unknown to the boy, Horemheb his friend,
Had found another way, for this tale to end.

Narrator 2. Late one night when the king was asleep,
Into his bedchamber Horemheb did creep.
He killed the Boy King with a blow to his head,
The sands of Egypt turning red.

Narrator 1. The country lay shocked, it had lost its king,
And the queen, she cried all through the spring,
Until the day when as was written,
The Boy King began his journey bidden.

Anubis enters, followed by all the characters who return to the performance area.

SONG 3: Starting the Journey - All.

He's starting the journey,
Into the Afterlife,
Leaving behind his wife and kingdom.
He's starting the journey,
Into a new life.
He's free, he's starting the journey.

After life there is death,
After death there is more.
It's just a beginning, it's just a beginning.
The Afterlife's where he's gone.
Somewhere sacred and warm,
A place with no danger, for him.

He's starting the journey,
Into the Afterlife,
Leaving behind his wife and kingdom.
He's starting the journey,
Into a new life.
He's free, he's starting the journey.

Now he will never return,
To the life that he always has known.
Murder most callous and vile,
Is lost from this world.

He's starting the journey,
Into the Afterlife,
Leaving behind his wife and kingdom.
He's starting the journey,
Into a new life.
He's free, he's starting the journey.

Anubis. Tutankhamun became Pharaoh at nine years old and died when he was only nineteen. Horemheb became Pharaoh for a short time, but it is Tutankhamun we all remember 3,000 years after his death. He was the most famous Pharaoh of all.

Princess Ankhesen. Well done darling.

Tutankhamun. It was nothing.

Narrator 2. In "The Valley of the Kings" he lay,
Until that fateful, sunny day,
When Howard Carter found his king,
An Egyptian lad of just nineteen.

Narrator 1. But soon the world at last would see,
The gold and treasure, as did he,
When he ruled all Egypt with his queen,
3,000 years before this scene.

And as we say good-bye to you,
To Egypt's gods and Boy King too,
We leave as we began this play,
In the sun of an Egyptian day.

The cast then all hold hands and bow to the audience.

THE END

ASSEMBLY ART PACK

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



CREATURAMA UNIVERSE

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. Check collected junk for such items as glass and metal tins. 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.

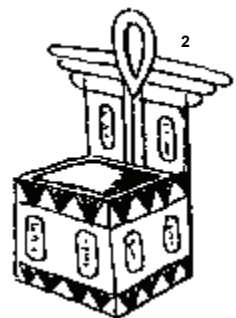
FINALLY.

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.



Egyptian Throne.

1. Take an old wooden chair.
2. Block in its sides with cardboard and create an ornate backing piece. The one in the illustration is based on an Egyptian Ankh, but the throne really is totally up to the imagination of its creators, and as long as it doesn't inhibit movement, it can be as ambitious as you wish. Make sure that there are handle like openings cut into its frame to allow children to carry it on and off the performance area.

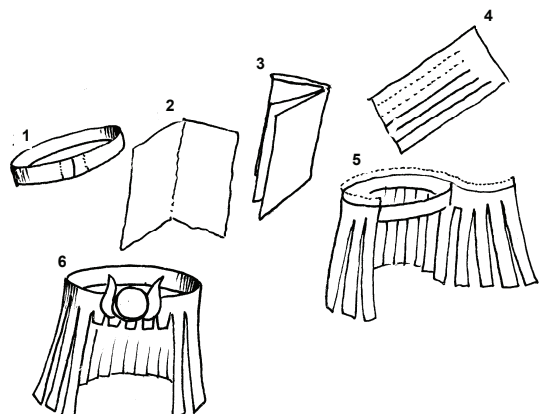


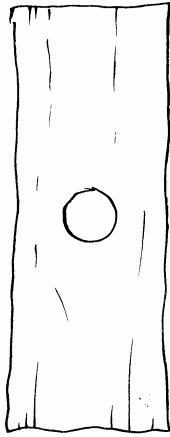
How to look Egyptian.

Using black sugar paper and cereal box cardboard you can create headbands and hair which will make the wearer's look like Egyptians, as seen in wall illustrations.

Headpiece

1. Cut a thin piece of cereal card into a strip that will comfortably fit around the head, and stick together with masking tape. Do not overlap the card but try to cut accurately to size.
2. Take an A3 piece of black sugar paper and fold in half.
3. Fold this in half again.
4. Using scissors, cut the piece of sugar paper into strips, leaving a gap around three fingers thick from the top.
5. Attach the sugar paper with masking tape to the card, leaving a gap for the face.
6. When completed, cut out a small circle and two horns out of similar card to create the Horns of Ra centrepiece.



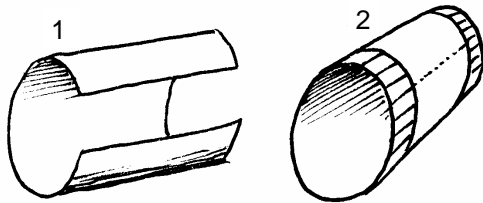
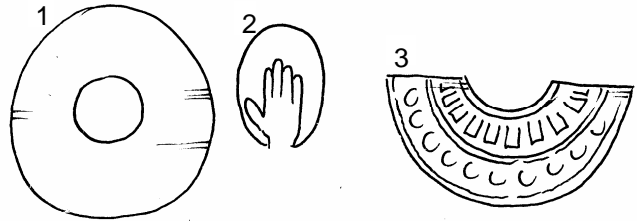


Egyptian Robes.

Large pieces of cream or white material can be used to create Egyptian robes. Just cut out a large strip of material and cut out a hole in the middle to place over the head. Use a belt to secure it if necessary.

Collar.

1. Create a collar from brown cardboard by cutting out a large circle.
2. In the centre of a circle cut out a hole one and a half of the wearer's hands wide.
3. Fold the collar along the grain of the cardboard and paint.

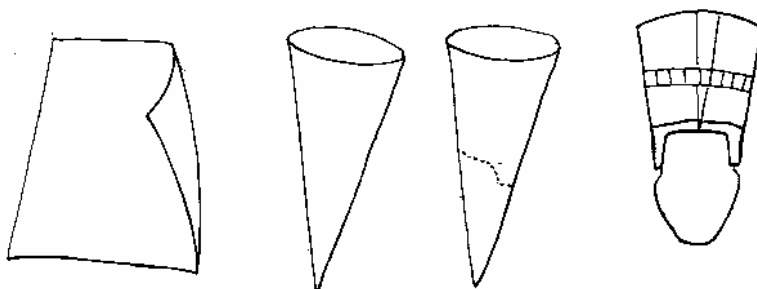
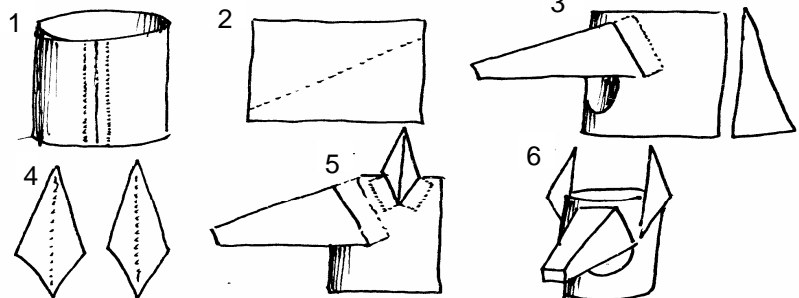


Wrists & Armbands.

1. Using cereal cardboard, simply wrap around wrists but allow room to insert hand.
2. Use masking tape along the join to secure, and then paint and decorate accordingly.

Anubis.

1. Create a cardboard tube that fits around the head.
2. Cut a cereal box, as in the picture, then turn it inside out so that the blank cardboard is showing, allowing painting later.
3. Attach one half of the cereal box to the tube, as shown. Now cut a large triangle folding it down the middle to create the back angle as seen in the picture. Attach the triangle to the back of the tube. Take this opportunity to create a large hole to see through which will sit under Anubis's snout.
4. Cut another two triangles out and fold them down the middle.
5. Attach the ears to the top sides of the tube.
6. You should now have the God Anubis, paint black as this god was based on a Jackal.



Egyptian Crown.

Start with a large piece of A1 or A2 card of a preferred colour. Fold over one corner and roll into a large cone shape., Secure with masking tape or sticky backed plastic. With the cone created simply cut off the point and keep cutting back in sequence until the right fit is achieved. Now colour and decorate ornately with felt tip pens or paint.

1. The Boy King

(All)

From the Musical "The Boy King"
Music & Lyrics: Tim J. Spencer

$\text{♩} = 85$ **A Majestic Anthem**

Voice

Piano

The

5

Voice

Pno

Boy King.

10

Voice

Pno

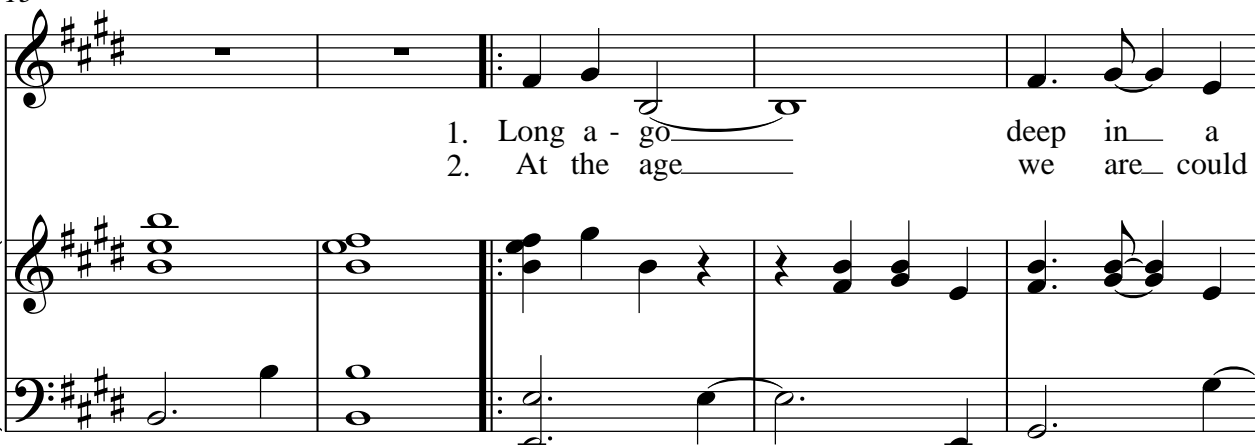
He was called the Boy King.

15

Voice

1. Long a - go deep in a
2. At the age we are could

Pno



20

Voice

land un - like ours.
we run a land?

Pno



25

Voice

Lived a king who reigned in a land full of scars.
This boy did. Reigned with his life in his hands.

Pno



30

Voice

Pno

He was
He was



35

Voice

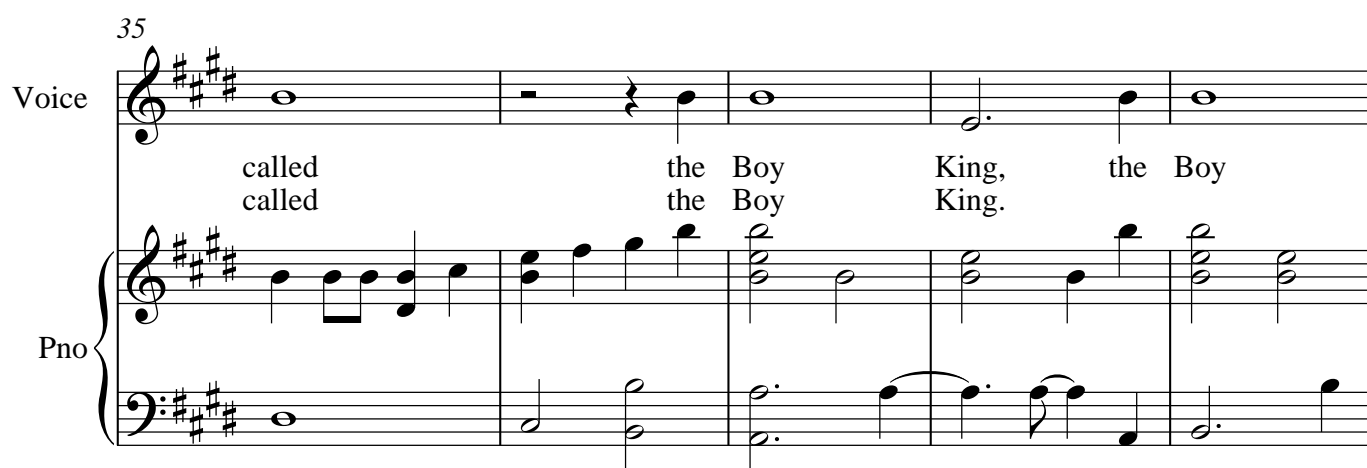
Pno

called
called

the Boy
the Boy

King,
King.

the Boy



40

Voice

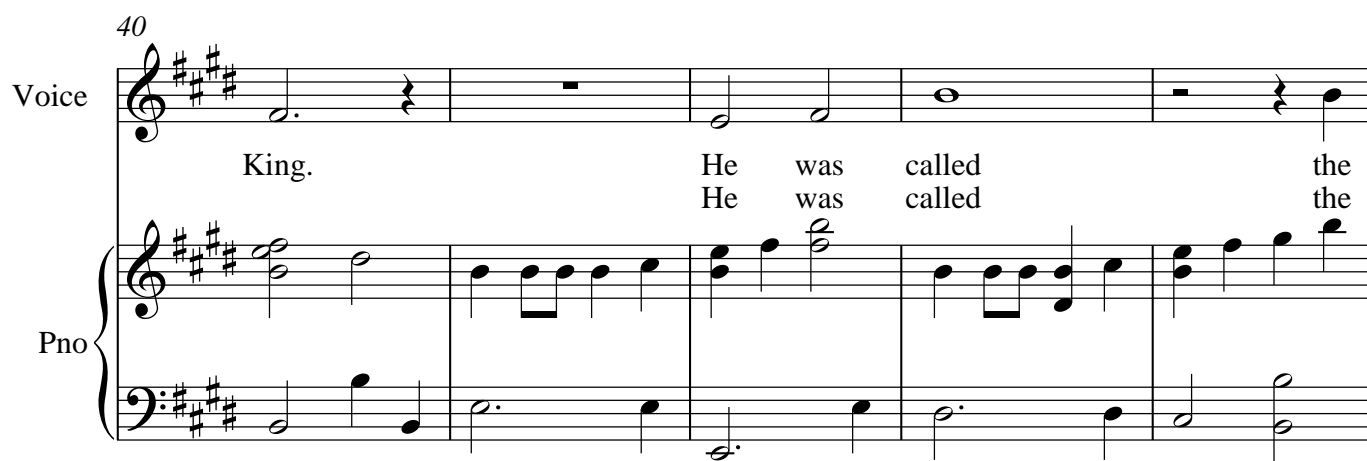
Pno

King.

He was
He was

called
called

the
the



45

Voice

Boy Boy King, the Boy King. the Boy King.

Pno

50

Voice

Pno

53

Voice

Pno

2. Sun Dance

(Dancers)

From the Musical "The Boy King"
Music by Tim J. Spencer

$\text{♩} = 150$
Fiery Dance

Piano

The first system of music is for a piano. It is in 3/4 time with a tempo of 150 beats per minute. The key signature has one sharp (F#). The melody in the right hand starts with a whole rest for the first four measures, followed by eighth notes in the fifth measure. The bass line consists of a steady eighth-note pulse.

6

Pno

The second system continues the piano accompaniment. The right hand features a more active melody with eighth and sixteenth notes, including some triplets. The bass line continues with a steady eighth-note pulse.

11

Pno

The third system continues the piano accompaniment. The right hand melody is active, featuring eighth and sixteenth notes. The bass line continues with a steady eighth-note pulse.

17

Pno

The fourth system continues the piano accompaniment. The right hand features a series of chords and eighth notes. The bass line continues with a steady eighth-note pulse.

21

Pno

The fifth system continues the piano accompaniment. The right hand features a series of chords and eighth notes. The bass line continues with a steady eighth-note pulse.

26

Pno

Measures 26-30: The right hand plays a series of eighth-note chords, while the left hand plays a simple eighth-note bass line.

31

Pno

Measures 31-35: The right hand plays a series of eighth-note chords, while the left hand plays a simple eighth-note bass line.

36

Pno

Measures 36-40: The right hand plays a series of eighth-note chords, while the left hand plays a simple eighth-note bass line.

41

Pno

Measures 41-45: The right hand plays a series of eighth-note chords, while the left hand plays a simple eighth-note bass line.

46

Pno

Measures 46-50: The right hand plays a series of eighth-note chords, while the left hand plays a simple eighth-note bass line.

51

Pno

Measures 51-55: The right hand plays a series of eighth-note chords, while the left hand plays a simple eighth-note bass line.

55

Pno



60

Pno



66

Pno



72

Pno



77

Pno



82

Pno



87

Pno

The musical score for piano (Pno) begins at measure 87. The right hand (treble clef) plays a melody of eighth and quarter notes, while the left hand (bass clef) plays a simple accompaniment of quarter and eighth notes. The piece ends with a double bar line at the end of the fifth measure.

3. Starting The Journey

(All)

From the Musical "The Boy King"
Music & Lyrics: Tim J. Spencer

Driving Rock
♩=110

Voice

Piano

6

Voice

Pno

He's star-t ing the jour- ney—

10

Voice

Pno

in- to the Af - ter- life—

13

Voice

Lea - ving be - hind his wife and king - dom.

Pno

16

Voice

He's star - ting the jour - ney.

Pno

19

Voice

in - to a new life. He's free.

Pno

22

Voice

He's star - ting the jour - ney.

Pno

25

Voice

Af - ter_ life_ there is death. Af - ter_ death there is

Pno

28

Voice

more. It's just a be - gi - nning. It's

Pno

31

Voice

just a be - gi - nning. The Af - ter - life's_ where he's

Pno

34

Voice

gone. Some - where sa - cred and warm. A

Pno

37

Voice

place with no dan - ger for him.

Pno

40

Voice

He's star - ting the jour - ney

Pno

43

Voice

in - to the Af - ter - life. Lea - ving be - hind his wife,

Pno

46

Voice

and king - dom. He's

Pno

49

Voice

star - ting the jour - ney in - to a new life.

Pno

52

Voice

He's free. He's star - ting the

Pno

55

Voice

jour - ney. Now he will ne - ver re -

Pno

58

Voice

turn to the life that he al - ways has known.

Pno

61

Voice

Mur - der most ca - lous and vile is lost from this world.

Pno

64

Voice

He's star - ting the jour - ney

Pno

67

Voice

in - to the Af - ter - life. Lea - ving be - hind his wife

Pno

70

Voice

and king - dom. He's

Pno

73

Voice

star - ting the jour - ney in - to a new life.

Pno

Detailed description: This system contains measures 73, 74, and 75. The voice part is in treble clef with a key signature of two sharps (F# and C#). It has two measures of music. The first measure contains the lyrics 'star - ting the jour - ney' and the second measure contains 'in - to a new life.' The piano accompaniment is in grand staff (treble and bass clefs). It features a consistent triplet pattern in both hands throughout the three measures.

76

Voice

He's free. He's star - ting the

Pno

Detailed description: This system contains measures 76, 77, and 78. The voice part has two measures of music. The first measure contains the lyrics 'He's free.' and the second measure contains 'He's star - ting the'. The piano accompaniment continues with the same triplet pattern in both hands.

79

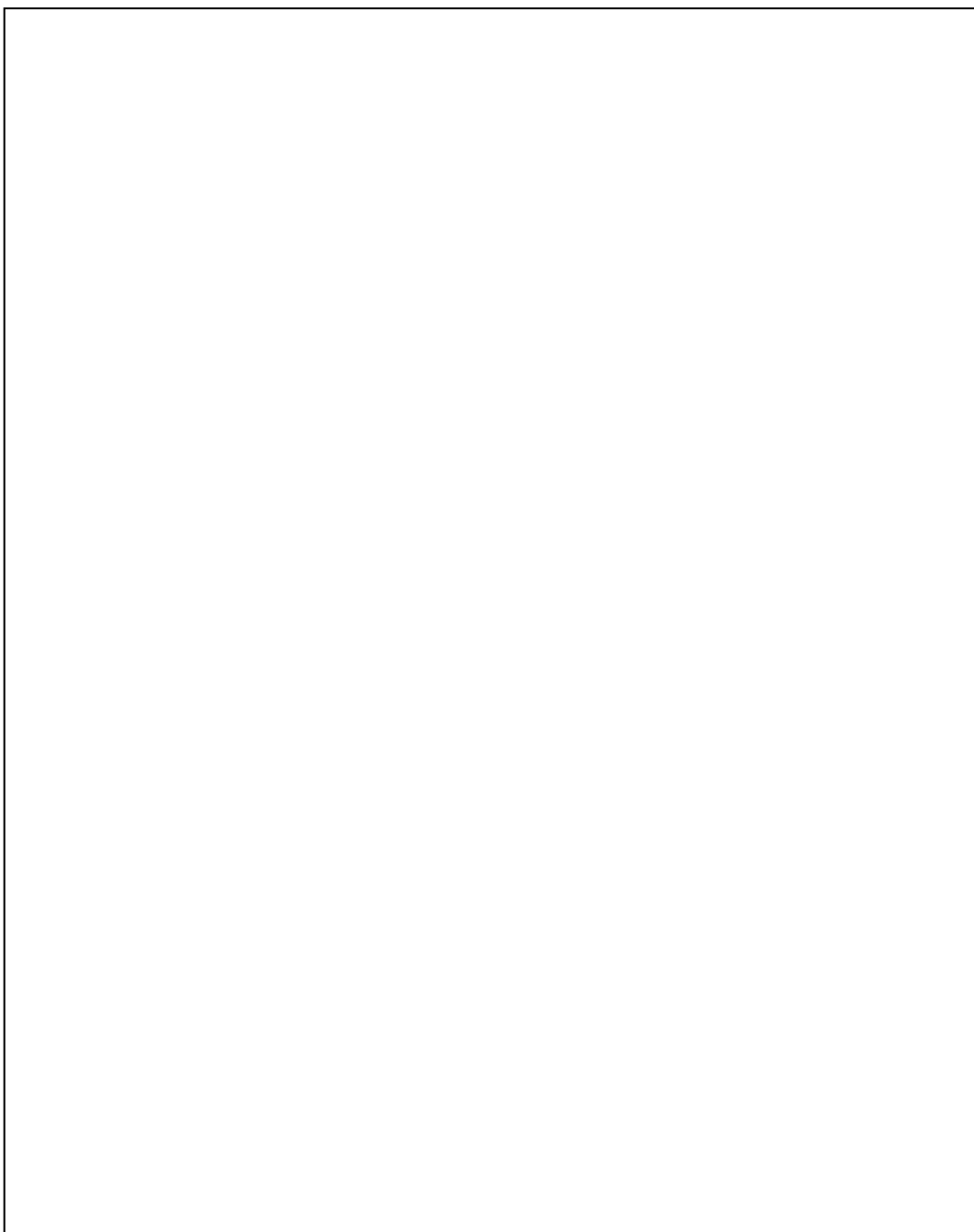
Voice

jour - ney.

Pno

Detailed description: This system contains measures 79, 80, and 81. The voice part has one measure of music with the lyrics 'jour - ney.' followed by two measures of rest. The piano accompaniment continues with the triplet pattern in both hands.

NOTES

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

Potty Pantos

Goldilocks and the Three Scares
Daring Dick Whittington
Jack and the Big Stork!
Aladdin's Lump

CHRISTMAS SHOWS

Happy Christmas Tommy – *The Miracle of 1914*
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Saint Nicholas – *The Real Santa Claus*
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The Boy King

The Legend of Tutankhamun

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