

# **The Ancient Olympics**

**The Legend of Callipateira**

## **MUSIC SCORE**



**Script by Daniel Dalton**  
**Music by Tim J Spencer**

**EDUCATIONAL MUSICALS**



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Music & Lyrics by Tim Spencer  
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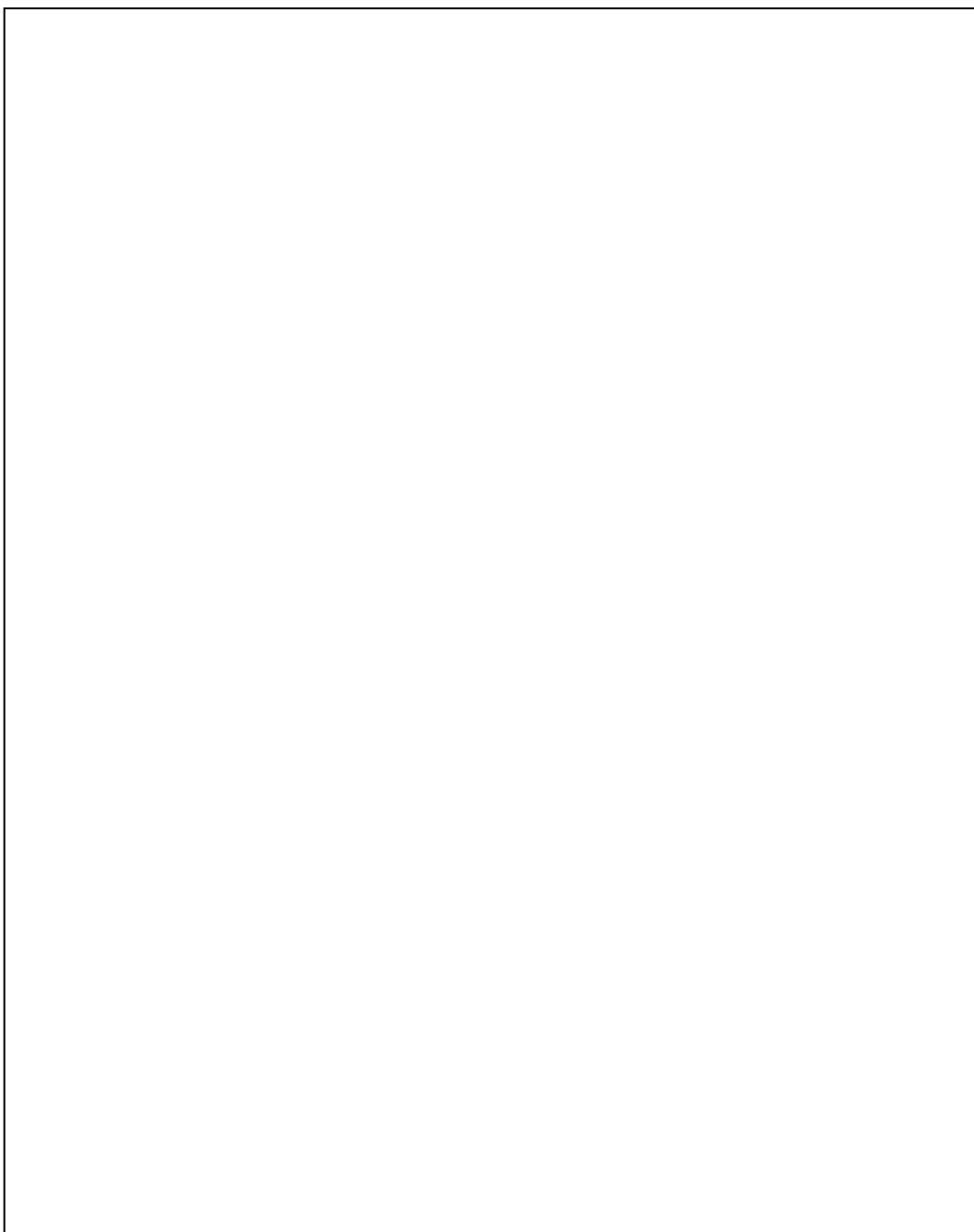
ISBN: 978-1-905123-19-3

Published by Educational Musicals Limited,

**[www.educationalmusicals.co.uk](http://www.educationalmusicals.co.uk)**

Tel: 01926 855920

# 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. Ancient Greece

(The Villagers, Alexandria, Callipateira, Peisirodus, Pausanius)

The Ancient Olympics  
Music & Lyrics by Tim J. Spencer

♩=70

Piano

Measures 1-3: Piano. Key signature: D major. Tempo: ♩=70. Chords: Dsus4, D.

Pno.

Measures 4-7: Pno. Chords: A7, D, D, A7, D, G.

Pno.

Measures 8-9: Pno. Chords: A7, D.

Voice

10

Ma - ny years a - go in a far off land

Pno.

Measures 10-11: Voice and Pno. Chords: A7, D.

12

Voice

lived a peo - ple who wor - shipped the Gods. Lived and died by them were de - fied by them

Pno.

A<sup>7</sup> D D

14

Voice

but they still dreamt of bea - ting the odds. Though much wa - rring and cha - os were there.

Pno.

A D G D/F# D

16

Voice

They still lived lives of joy and of flair. Dur - ring su - mmer they ha - dn't a care,

Pno.

G D/F# D Em A D Bm

18

Voice

Ma - ny years a - go, oh so long a - go back in Greece they lived a sim - ple life but a joy - ful life

Pno.

Em A<sup>7</sup> D

21

Voice

E - ven though there was heart - break and fear. Though the men they fought all the wo - men thought

Pno.

A<sup>7</sup> D D

23

Voice

may-be one day that peace would be here. So they danced and made light of it all

Pno.

A<sup>7</sup> D G D/F# D

25

Voice

And they sung they were ha - ving a ball Though they knew that one day they might fall

Pno.

G D/F# D Em A D Bm

27

Voice

Ma - ny years a - go, oh so long a - go, back in Greece they

Pno.

Em A A<sup>7</sup>

29

Voice

Sold their fruit and cloth e - ven made some loss Just to live in the hope of the peace.

Pno.

D A<sup>7</sup> D

31

Voice

When four years came round they could all be found at the O - lym - pics of

Pno.

D Em/A

33

Voice

An - cient Greece.

Pno.

Dsus<sup>4</sup> D



## 2. The Olympic Truce

(Messenger and Soldiers)

The Ancient Olympics  
Music & Lyrics by Tim J. Spencer

♩ = 105

Piano

Measures 1-4 of the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 1 is a whole rest. Measures 2-4 contain chords: Dm, A7/E, Dm/F, Gm, and Dm/F. The melody in the right hand consists of eighth and quarter notes.

5

Pno.

Measures 5-8 of the piano accompaniment. Measure 5 starts with a treble clef and a key signature change to one flat (B-flat). Measures 5-8 contain chords: A7/E, A7, Dm, A7/E, Dm/F, and Bb9. The melody continues with eighth and quarter notes.

9

Messeng.

MESSENGER

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

Pno.

Measures 9-12 of the piano accompaniment. Measure 9 starts with a treble clef and a key signature change to one flat (B-flat). Measures 9-12 contain chords: Dm, A7/E, Dm/F, Gm, and Dm/F. The melody continues with eighth and quarter notes.

13

Messeng.

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

Pno.

Measures 13-16 of the piano accompaniment. Measure 13 starts with a treble clef and a key signature change to one flat (B-flat). Measures 13-16 contain chords: A7/E, A7, Dm, A7/E, Dm/F, Bb, and Dm/A. The melody continues with eighth and quarter notes.

17

Messeng.

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

Pno.

A<sup>7</sup> F C/E B<sup>b</sup> F C/E

21

Messeng.

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

Pno.

B<sup>b</sup> F C/E B<sup>b</sup>/D Asus<sup>4</sup>

25

Soldiers

**SOLDIERS** Though the times are filled with ha - tred. We can all re - lax\_ and

Pno.

A<sup>7</sup> Dm A<sup>7</sup>/E Dm/F Gm Dm/F

29

Soldiers

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

Pno.

A<sup>7</sup>/E A<sup>7</sup> Dm A<sup>7</sup>/E Dm/F B<sup>b</sup> Dm/A

33

Soldiers

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

Pno.

A<sup>7</sup> F C/E B<sup>b</sup> F C/E

37

Soldiers

The Truce gives us the po - wer not to fight

Pno.

B<sup>b</sup> F C/E B<sup>b</sup>/D Asus<sup>4</sup>

41

Messeng.

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

Soldiers

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

Pno.

A<sup>7</sup> F C/E B<sup>b</sup> F C/E

## The Olympic Truce

45

Messeng.

Soldiers

Pno.

The Truce gives all the po - wer of the soul\_\_

B<sup>b</sup> F C/E B<sup>b</sup>/D Asus<sup>4</sup>

49

Messeng.

Soldiers

Pno.

Of the soul.\_\_

A<sup>7</sup> Dsus<sup>4</sup> Dsus<sup>2</sup>

# 3. It's Not Fair

(Peisirodus & Aurora)

The Ancient Olympics  
Music & Lyrics by Tim J. Spencer

♩=150

Piano

4

Pno.

8

Peisir.

Pno.

Some - times life can be so lone - ly

12

Peisir.

Pno.

And the skies are al - most black.

17

Peisir.

Pno.

And you feel that all a round you

The musical score is written for a piano and a vocal soloist. It is in 4/4 time with a key signature of one flat (Bb). The tempo is marked as quarter note = 150. The score is divided into five systems. The first system shows the piano introduction with a Dm chord in the right hand and a Bb chord in the left hand. The second system continues the piano introduction with a C chord and a Dm chord. The third system begins the vocal entry with the lyrics 'Some - times life can be so lone - ly'. The piano accompaniment features a Gm chord, an Am chord, a Dm chord, and a Bb chord. The fourth system continues the vocal line with the lyrics 'And the skies are al - most black.' and the piano accompaniment features a C chord, a Dm chord, a Gm chord, and an Am chord. The fifth system continues the vocal line with the lyrics 'And you feel that all a round you' and the piano accompaniment features a Dm chord and a Bb chord.



37

Peisir. life be so cruel?

Aur. life be so cruel? Some - times dreams

Pno. B<sup>b</sup> Am C/D Dm

42

Aur. are all you wish for. As the sun sets

Pno. B<sup>b</sup> C

46

Aur. u - pon the day As the dark -

Pno. Dm Gm Am Dm

50

Aur. - ness falls a - round us We hope

Pno. B<sup>b</sup> C

54

Peisir. 

Aur. 

Pno. 

PEIS. It's not fair that

and then we pray —

58

Peisir. 

Aur. 

Pno. 

I need a trai - ner It's not fair what have

It's not fair what have

62

Peisir. 

Aur. 

Pno. 

we got to do? —

we got to do? — It's not fair just be -



66

Peisir.

Aur.

Pno.

Why should life

cause I'm a wo-man. Why should life

C F B<sup>b</sup>

70

Peisir.

Aur.

Pno.

be so cruel? May - be we could change the no-

be so cruel? May - be we could change the no-

Am C/D D

75

Peisir.

Aur.

Pno.

- tion. May - be we could find a way.

- tion. May - be we could find a way.

G/D A/D

79

Peisir.

Aur.

It is time\_\_\_ to break the rules

It is time\_\_\_ to break the rules

Pno.

83

Peisir.

— now. Let's make a start\_\_\_ and start to day.

Aur.

— now. Let's make a start\_\_\_ and start to day.

Pno.

87

Peisir.

It's not fair that I need a trai-

Aur.

Pno.

91

Peisir. - ner. It's not fair what have we got to do?

Aur. It's not fair what have we got to do?

Pno. F B<sup>b</sup> Am

Detailed description: This block contains measures 91 through 94 of the musical score. The Peisir and Aur. parts are vocal staves in G major. Peisir's line starts with a rest followed by a half note G, then a quarter rest, and continues with a half note G, a quarter note A, a half note B, and a quarter note C. Aur.'s line follows a similar pattern. The piano accompaniment consists of two staves. The right hand plays chords F, Bb, and Am. The left hand plays a bass line with eighth and quarter notes.

95

Peisir. —

Aur. — It's not fair just be - cause I'm a

Pno. Dm B<sup>b</sup> C

Detailed description: This block contains measures 95 through 98. In measure 95, Peisir has a whole rest. In measure 96, Aur. sings 'It's not fair just be - cause I'm a'. The piano accompaniment features chords Dm, Bb, and C. The Peisir staff has whole rests in measures 95 and 96, and a half note G in measure 97.

99

Peisir. — Why should life be so

Aur. wo - man. Why should life be so

Pno. F B<sup>b</sup> Am

Detailed description: This block contains measures 99 through 102. Peisir sings 'Why should life be so'. Aur. sings 'wo - man. Why should life be so'. The piano accompaniment features chords F, Bb, and Am. The Peisir staff has whole rests in measures 99 and 100, and a half note G in measure 101.

103

Peisir. *cruel?*

Aur. *cruel?*

Pno. Dm B $\flat$

Detailed description: This system contains measures 103 through 106. The vocal parts, Peisir and Aur., have a single note with a fermata and the lyrics 'cruel?'. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and sixteenth notes. The bass line has a long note in measure 103, a dotted half note in measure 104, and a half note in measure 105, with a slur over measures 105 and 106. Chords Dm and B $\flat$  are marked below the piano part.

107

Pno. C

Detailed description: This system contains measures 107 and 108. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and sixteenth notes. The bass line has a long note in measure 107, a dotted half note in measure 108, and a half note in measure 109, with a slur over measures 109 and 110. Chord C is marked below the piano part.

109

Pno. Dm Gm Am Dmsus $^2$

Detailed description: This system contains measures 109 through 112. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and sixteenth notes. The bass line has a long note in measure 109, a dotted half note in measure 110, and a half note in measure 111, with a slur over measures 111 and 112. Chords Dm, Gm, Am, and Dmsus $^2$  are marked below the piano part.

# 4. I Can be a Man

(Callipateira, Aurora & Peisirodus)

The Ancient Olympics  
Music & Lyrics by Tim J. Spencer

♩ = 109

Piano

Dm

The piano introduction consists of four measures. The first three measures are in the bass clef, featuring a steady eighth-note accompaniment. The fourth measure moves to the treble clef, showing a Dm chord and a melodic line.

Pno.

G B<sup>b</sup> C B<sup>b</sup>/D C/E F Em<sup>7</sup> A<sup>7</sup>

Measures 6-8 of the piano accompaniment. Measure 6 has a G chord. Measures 7-8 contain a sequence of chords: B<sup>b</sup>, C, B<sup>b</sup>/D, C/E, F, Em<sup>7</sup>, and A<sup>7</sup>.

Calli

I can learn to walk\_ and talk\_ Man - ly, deep\_ and slow\_

Pno.

Dm G

Measures 9-10. Callipateira's vocal line is in the treble clef. The piano accompaniment is in the bass clef, with Dm and G chords indicated.

Calli

I can learn how to hold my - self.

Peis.

Mum I just don't know.

Aur.

She can trick the guards at the games

Pno.

B<sup>b</sup> F Em A<sup>7</sup> Dm

Measures 11-13. Callipateira's vocal line is in the treble clef. Peisirodus and Aurora have vocal lines in the treble clef. The piano accompaniment is in the bass clef, with chords B<sup>b</sup>, F, Em, A<sup>7</sup>, and Dm indicated.

14

Calli

Son I'll make it work.

Peis.

Oh mum be-have you know you can't just change your

Pno.

G B<sup>b</sup> F Em<sup>7</sup> A<sup>7</sup>

Detailed description: This block contains the musical notation for measures 14 to 16. The Calli part (top staff) has a melody starting on a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a half note G4. The Peis. part (middle staff) has a half rest in measure 14, followed by a quarter rest, then eighth notes G4, A4, B4, and C5, then a quarter rest, and finally a half note G4. The Pno. part (bottom staves) features a bass line with eighth notes and a treble line with chords. The chords are G, Bb, F, Em7, and A7.

17

Calli

Son just trust in me I'll be the dad you wanted me to be

Peis.

shirt.

Pno.

Gm<sup>7</sup> Am<sup>7</sup> Dm Gm<sup>7</sup> Am Csus<sup>4</sup> C

Detailed description: This block contains the musical notation for measures 17 to 20. The Calli part (top staff) has a melody starting on a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a half note G4. The Peis. part (middle staff) has a half rest in measure 17, followed by a quarter rest, and finally a half note G4. The Pno. part (bottom staves) features a bass line with eighth notes and a treble line with chords. The chords are Gm7, Am7, Dm, Gm7, Am, Csus4, and C.

21

Calli

I can be a man I can do it I can be a man Help me through it.

Peis.

She can be a man. She can be a man.

Aur.

She can be a man. She can be a man

Pno.

F C/E



23

Calli

I can be a man I can do it. Just you watch me. I can be a man I can do it.

Peis.

She can be a man. She can be a man.

Aur.

She can be a man. She can be a man.

Pno.

Dm B<sup>b</sup> B/C F



26

Calli

I can be a man Help me through it. I can be a man I can do it Just you watch me.

Peis.

She can be a man She can be a man

Aur.

She can be a man She can be a man

Pno.

C/E Dm B<sup>b</sup> B<sup>b</sup>/C

29

Calli

Go.

Pno.

Dm Dm


34

Pno.

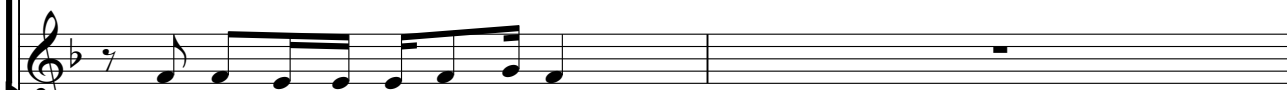
G B<sup>b</sup> C B<sup>b</sup>/D C/E F Em A<sup>7</sup>




37

Peis. 

Au - ro - ra don't you start...

Aur. 

I think I'll come with you too.

Pno. 

Dm G

39

Calli 

That's it that's settled then,

Aur. 

I could be your long lost un - cle I could play that part.

Pno. 

Bb F Em A<sup>7</sup> Dm

42

Calli 

Time we should pre - pare... And don't try to ar - gue it...

Peis. 

Mum I woul - dn't

Pno. 

G Bb F Em c

45

Calli

Son just trust in me. I'll be the dad you wanted me to be.

Peis.

dare.

Pno.

Gm Am Dm Gm Am C<sup>sus</sup><sup>4</sup> C

49

Calli

I can be a man. I can do it. I can be a man. Help me through it

Peis.

She can be a man. She can be a man.

Aur.

She can be a man. She can be a man.

Pno.

F C/E

51

Calli

I can be a man I can do it. Just you watch me I can be a man. I can do it

Peis.

She can be a man. She can be a man.

Aur.

She can be a man. She can be a man.

Pno.

Dm B $\flat$  B $\flat$ /C F



54

Calli

I can be a man Help me through it I can be a man I can do it.

Peis.

She can be a man. She can be a man.

Aur.

She can be a man. She can be a man.

Pno.

C/E Dm



56

Calli Just you watch me I can be a man I can do it

Peis. She can be a man.

Aur. She can be a man.

Pno. B<sup>b</sup> B<sup>b</sup>/C F<sup>#</sup>

Detailed description: This block contains the musical notation for measures 56 and 57. The Calli part has two lines of lyrics: 'Just you watch me' and 'I can be a man I can do it'. The Peis. and Aur. parts both sing 'She can be a man.'. The piano accompaniment consists of two staves. The right hand plays chords B<sup>b</sup>, B<sup>b</sup>/C, and F<sup>#</sup>. The left hand plays a rhythmic pattern of eighth and sixteenth notes.

58

Calli I can be a man Help me through it I can be a man I can do it. Just you watch me

Peis. She can be a man. She can be a man.

Aur. She can be a man. She can be a man.

Pno. C<sup>#</sup>/E<sup>#</sup> Dm<sup>#</sup> B B/C<sup>#</sup>

Detailed description: This block contains the musical notation for measures 58, 59, and 60. The Calli part has a long line of lyrics: 'I can be a man Help me through it I can be a man I can do it. Just you watch me'. The Peis. and Aur. parts both sing 'She can be a man.'. The piano accompaniment consists of two staves. The right hand plays chords C<sup>#</sup>/E<sup>#</sup>, Dm<sup>#</sup>, B, and B/C<sup>#</sup>. The left hand continues the rhythmic pattern from the previous section.

61

Calli

I can be a man I can do it. I can be a man Help me through it.

Peis.

She can be a man. She can be a man.

Aur.

She can be a man. She can be a man.

Pno.

F# C#/E#

Detailed description: This block contains the musical notation for measures 61 and 62. The Calli part has a melody with eighth and quarter notes. The Peis. and Aur. parts have a simple melody of eighth notes. The piano accompaniment consists of chords in the right hand and a walking bass line in the left hand. The key signature has four sharps (F#, C#, G#, D#).

63

Calli

I can be a man I can do it. Just you watch me. Just you watch me.

Peis.

She can be a man.

Aur.

She can be a man.

Pno.

D#m B B/C# G#m F#/A#

Detailed description: This block contains the musical notation for measures 63, 64, and 65. The Calli part continues the melody. The Peis. and Aur. parts continue with the same melody. The piano accompaniment changes chords: D#m in measure 63, B and B/C# in measure 64, and G#m and F#/A# in measure 65. The key signature remains four sharps.

66

Calli

Just you watch me, Just you watch me, Just you watch me,

Pno.

B F#/A# G#m F#/A# B B/C#

69

Calli

Go Go Go

Peis.

Go Go Go

Aur.

Go Go Go

Pno.

D E F#

# 5. The Olympic Torch

(The Greek Gods, Heroes & the Torch Bearer)

The Ancient Olympics  
Music & Lyrics by Tim J. Spencer

♩ = 80

Piano

First system of piano accompaniment. The right hand features a continuous eighth-note arpeggiated pattern. The left hand has a simple bass line. Chords are indicated as Eb, Fm, Eb/G, Ab, Eb/G, and Fm.

Voice

3

Second system. The vocal line begins with a rest for three measures, then enters with the word 'The'. The piano accompaniment continues with the same arpeggiated pattern and chord progression.

Voice

5

Third system. The vocal line continues with the lyrics 'flame was burnt to show that all the heroes were re-born'. The piano accompaniment continues with the same arpeggiated pattern and chord progression.

Voice

7

Fourth system. The vocal line continues with the lyrics 'every one should mark their deaths and so the peace was sworn. So the'. The piano accompaniment continues with the same arpeggiated pattern and chord progression.

9

Voice

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

Pno.

B<sup>b</sup> Cm B<sup>b</sup>/D Cm Fm<sup>7</sup>

12

Voice

games were won And so the sign\_ was meant to show that

Pno.

A<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> Fm

14

Voice

peace should call to all\_ And all the ar - gu - ments should stop and

Pno.

E<sup>b</sup>/G A<sup>b</sup> E<sup>b</sup>/G Fm E<sup>b</sup> Fm

16

Voice

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

Pno.

E<sup>b</sup>/G B<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> B<sup>b</sup> Cm B<sup>b</sup> Cm



19

Voice

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

Voice

Shine\_\_\_\_\_

Voice

Shine\_\_\_\_\_

Voice

Shine\_\_\_\_\_

Pno.

Fm<sup>7</sup> A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> Gm

22

Voice

Burn for all\_ the world to see\_ and Shine Burn for all\_ e - ter - ni - ty\_

Voice

Shine\_\_\_\_\_

Voice

Shine\_\_\_\_\_

Voice

Shine\_\_\_\_\_

Pno.

A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> Gm A<sup>b</sup> A<sup>b</sup>m

25

Voice

Shine through all the nights Shine through-out the sky

Voice

Shine through-out the sky

Voice

Shine through-out the sky

Voice

Shine through-out the sky

Pno.

G<sup>7</sup> Cm Fm E<sup>b</sup>/G A<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> Fm

28

Pno.

E<sup>b</sup>/G A<sup>b</sup> E<sup>b</sup>/G Fm E<sup>b</sup> Fm

30

Voice

And still to day\_ the torch is burnt for -

Pno.

E<sup>b</sup>/G A<sup>b</sup> E<sup>b</sup>/G Fm E<sup>b</sup> Fm

32

Voice

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

Pno.

E<sup>b</sup>/G A<sup>b</sup> E<sup>b</sup>/G Fm E<sup>b</sup> Fm

34

Voice

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

Pno.

E<sup>b</sup>/G B<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> B<sup>b</sup> Cm B<sup>b</sup> Cm

37

Voice

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

Voice

Shine

Voice

Shine

Voice

Shine

Pno.

Fm<sup>7</sup> A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> Gm

40

Voice

Burn for all the world to see and Shine

Burn for all e - ter - ni - ty

Voice

Shine

Voice

Shine

Voice

Shine

Pno.

A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> Gm A<sup>b</sup> A<sup>b</sup>m

43

Voice

Shine through all the nights Shine through out the sky

Voice

Shine through out the sky

Voice

Shine through out the sky

Voice

Shine through out the sky

Pno.

G<sup>7</sup> Cm Fm E<sup>b</sup>/G A<sup>b</sup>/B<sup>b</sup> E<sup>b</sup>sus<sup>4</sup>

46

Voice

Shine Burn for all the world to see and

Voice

Shine

Voice

Shine

Voice

Shine

Pno.

E<sup>b</sup> E<sup>b</sup> G<sup>m</sup> A<sup>b</sup> A<sup>b</sup>m

49

Voice

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

Voice

Shine

Voice

Shine

Voice

Shine

Pno.

E<sup>b</sup> G<sup>m</sup> A<sup>b</sup> A<sup>b</sup>m G<sup>7</sup> C<sup>m</sup>

52

Voice

Shine through - out the

Voice

Shine through - out the

Voice

Shine through - out the

Voice

Shine through - out the

Pno.

Fm E<sup>b</sup>/G A<sup>b</sup>/B<sup>b</sup> A<sup>b</sup>sus<sup>2</sup>/B<sup>b</sup> B<sup>b</sup>7

54

Voice

sky.

Voice

sky.

Voice

sky.

Voice

sky.

Pno.

E<sup>b</sup> Fm E<sup>b</sup>/G A<sup>b</sup> E<sup>b</sup>/G Fm

56

Pno.

E $\flat$  Fm E $\flat$ /G A $\flat$  E $\flat$ /G Fm E $\flat$

# 6. We're Going to Kill You

(Costas & Miletos)

The Ancient Olympics  
Music & Lyrics by Tim J. Spencer

♩ = 120

Piano

Em C7 B7 Em C7 B7 Em C Am B7 Em

The piano introduction consists of four measures in 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line. Chords are indicated below the staff: Em, C7, B7, Em, C7, B7, Em, C, Am, B7, Em.

5

Voice

You think you've got a chance You think you'll make us dance But when you make your stance

Pno.

Em B7/F# B7 Em Am Em

The piano accompaniment for the first vocal line consists of three measures. The right hand plays chords and eighth notes, while the left hand plays a steady bass line. Chords are indicated below the staff: Em, B7/F#, B7, Em, Am, Em.

8

Voice

We're going to kill you You think you're rea - lly tough That you have trained e - nough

Pno.

Em Em B7/F# B7 Em

The piano accompaniment for the second vocal line consists of three measures. The right hand plays chords and eighth notes, while the left hand plays a steady bass line. Chords are indicated below the staff: Em, Em, B7/F#, B7, Em.

11

Voice

But we don't give a stuff we're going to kill you I'll break your arms and legs

Pno.

Am Em Em Am Em

The piano accompaniment for the third vocal line consists of three measures. The right hand plays chords and eighth notes, while the left hand plays a steady bass line. Chords are indicated below the staff: Am, Em, Em, Am, Em.



## We're Going to Kill You

14

Voice

I'll make it that you beg For me to stop the pain Think a - gain.

Pno.

B<sup>7</sup> Em Am Em/G F<sup>#</sup> B<sup>7</sup>

17

Voice

You think you're going to win I tell you think a - gain I'll put you in a spin

Pno.

Em B<sup>7</sup> B<sup>7</sup> Em Am Em

20

Voice

We're going to kill you

Pno.

Em B Em B<sup>7</sup> B<sup>7</sup> Em Am Em

24

Voice

We're going to kill you

Pno.

Em Em B<sup>7</sup> B<sup>7</sup> Em Am Em

28

Voice

We're going to kill you I'll break your arms and legs I'll make it that you beg

Pno.

Em Am Em/G B<sup>7</sup> Em

31

Voice

for me to stop the pain Think a - gain I'm a - fraid your time is up

Pno.

Am Em/G F<sup>#</sup> B<sup>7</sup> Em B<sup>7</sup>/F<sup>#</sup>

34

Voice

I think it's time to ruck So it's time that we showed our stuff So the go - ing just got tough

Pno.

B<sup>7</sup> Em Am Em Am Em

37

Voice

Let me know when you've had e - nough We're going to kill you!

Pno.

Am Em Em

## **7. He's a She (But I Won)**

(Judges, Peisirodus, Crowd, Costas, Miletos)

The Ancient Olympics  
Music & Lyrics by Tim J. Spencer

The Ancient Olympics  
Music & Lyrics by Tim J. Spencer

♩ = 120

Piano

4

C#m 3 3 3 3 A B C#m 3 3 3 3

Judges

He's a she

Peis

But I won

Crowd

And that's

Pno.

A B C#m 3 3 3 3 F#/C# 3 3 3 3

7

Judges

He's a she

Peis

But I

Crowd

not a - llowed

Pno.

A B E C#m 3 3 3 3 3 3 3 3

10

Peis

won

Crowd

And the rule's been fouled

Pno.

F#<sup>+</sup>/C#

A

B

E



13

Judges

Take her a - way to the

Crowd

Take her a - way to the cells

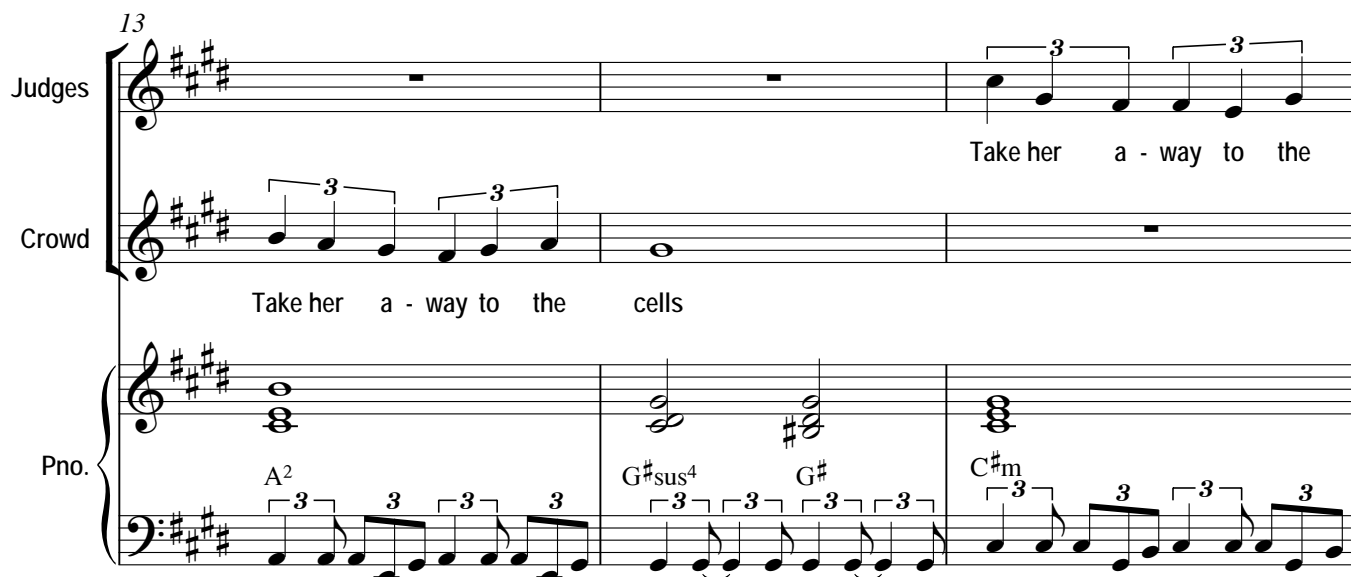
Pno.

A<sup>2</sup>

G#<sup>sus</sup>4

G#

C#m



16

Judges

jail Be - cause wo - men aren't a -

Crowd

Be - cause wo - men aren't a -

Pno.

F#<sup>sus</sup>4

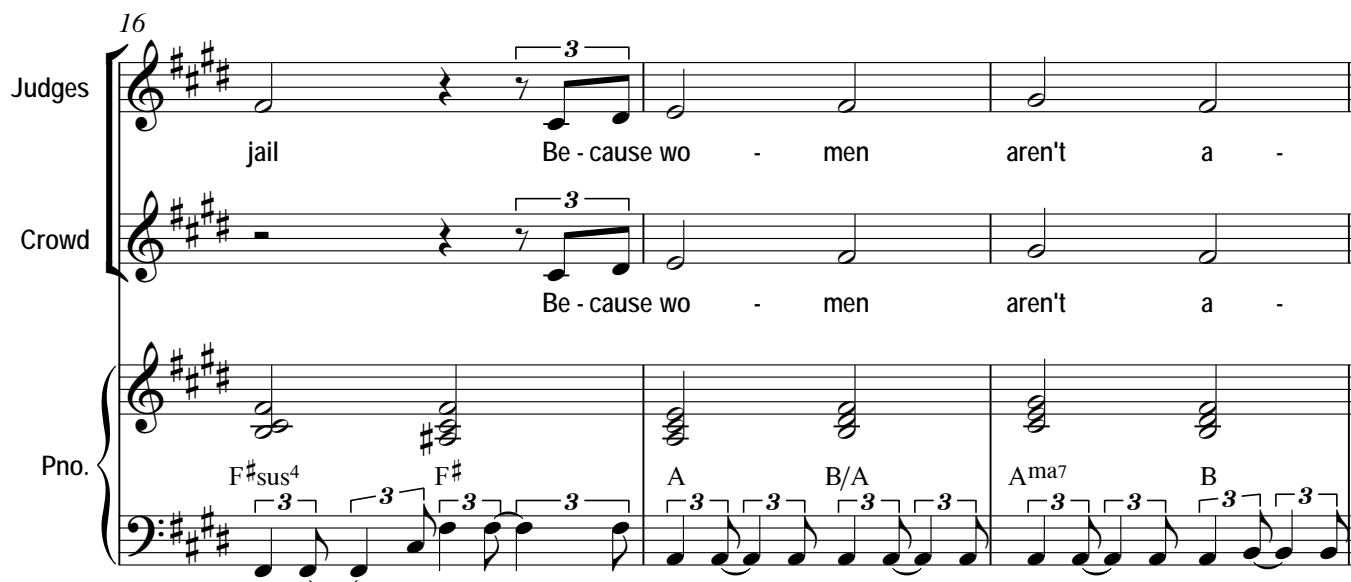
F#

A

B/A

A<sup>ma</sup>7

B



19

Judges

Crowd

Pno.

llowed

llowed

C#m

F#m E/G# A B

C#m

Detailed description: This system contains measures 19, 20, and 21. The Judges and Crowd parts are simple, each with a whole note in measure 19 and rests in measures 20 and 21. The piano accompaniment is more complex, featuring triplets in measures 19 and 21, and chords in measure 20. The key signature has four sharps (F#, C#, G#, D#).

22

Crowd

Pno.

Take her a - way take her a - way

F#m E/G# A B

C#m

F#m E/G# A B

Detailed description: This system contains measures 22, 23, and 24. The Crowd part has lyrics in measures 23 and 24. The piano accompaniment continues with triplets and chords. The key signature has four sharps.

25

Judges

Peis

Crowd

Pno.

He's a she

But I

Take her a - way take her a - way

C#m

F#m E/G# A B

C#m

Detailed description: This system contains measures 25, 26, and 27. The Judges, Peis, and Crowd parts have lyrics. The piano accompaniment continues with triplets and chords. The key signature has four sharps.

28

Judges

Peis

Crowd

Pno.

He's a

won

Make her pay the price

F#/C#

A B E

31

Judges

Peis

Crowd

Pno.

she

But I won

Don't make us ask

C#m F#/C# A B

34

Mil/Cost

Crowd

Pno.

twice

I knew there was some - thing not right

E A<sup>2</sup> G<sup>#sus4</sup> G<sup>#</sup>

Detailed description: This block contains measures 34 to 36. The Mil/Cost part has a treble clef and a key signature of three sharps (F#, C#, G#). Measure 34 starts with a whole rest, followed by a quarter note G#4, then a triplet of eighth notes (A4, B4, C#5), and another triplet of eighth notes (B4, A4, G#4), ending with a whole note G#4. The lyrics are 'I knew there was some - thing not right'. The Crowd part has a treble clef and the same key signature. It has a whole note G#4 in measure 34, followed by two measures of whole rests. The lyrics are 'twice'. The Piano part has a grand staff. The right hand has whole notes E5, A5, and G#5 in measures 34, 35, and 36 respectively. The left hand has triplets of eighth notes: E4-F#4-G#4 in measure 34, A4-B4-C#5 in measure 35, and G#4-F#4-E4 in measure 36. Chord symbols E, A<sup>2</sup>, G<sup>#sus4</sup>, and G<sup>#</sup> are written above the right hand.

37

Judges

Mil/Cost

Crowd

Pno.

And wo - men

Tea - ching her son how to fight And wo - men

And wo - men

C<sup>#m3</sup> F<sup>#sus4</sup> F<sup>#</sup> A B/A

Detailed description: This block contains measures 37 to 39. The Judges part has a treble clef and the same key signature. It has whole rests in measures 37 and 38, followed by a triplet of eighth notes (G#4, A4, B4) in measure 39. The lyrics are 'And wo - men'. The Mil/Cost part has a treble clef and the same key signature. It has a triplet of eighth notes (G#4, A4, B4) in measure 37, followed by a whole note G#4 in measure 38, and a triplet of eighth notes (G#4, A4, B4) in measure 39. The lyrics are 'Tea - ching her son how to fight And wo - men'. The Crowd part has a treble clef and the same key signature. It has whole rests in measures 37 and 38, followed by a triplet of eighth notes (G#4, A4, B4) in measure 39. The lyrics are 'And wo - men'. The Piano part has a grand staff. The right hand has chords C<sup>#m3</sup> in measure 37, F<sup>#sus4</sup> in measure 38, and F<sup>#</sup> in measure 39. The left hand has triplets of eighth notes: C#4-D#4-E5 in measure 37, F#4-G#4-A5 in measure 38, and F#4-G#4-A5 in measure 39. Chord symbols C<sup>#m3</sup>, F<sup>#sus4</sup>, F<sup>#</sup>, A, and B/A are written above the right hand.

40

Judges

aren't a - llowed

Mil/Cost

aren't a - llowed

Crowd

aren't a - llowed

Pno.

A<sup>ma7</sup> B C<sup>#m</sup> F<sup>#m</sup> E/G<sup>#</sup> A B

43

Judges

The games are for men and that

Pno.

C<sup>#m</sup> F<sup>#m</sup> E/G<sup>#</sup> A B C<sup>#m</sup> B/C<sup>#</sup>

46

Judges

is the law\_ Take her to pri - son and guard the doors

Pno.

A/C<sup>#</sup> G<sup>#</sup>/C<sup>#</sup> C<sup>#m</sup> B/C<sup>#</sup> A/C<sup>#</sup> G<sup>#</sup>/C<sup>#</sup>



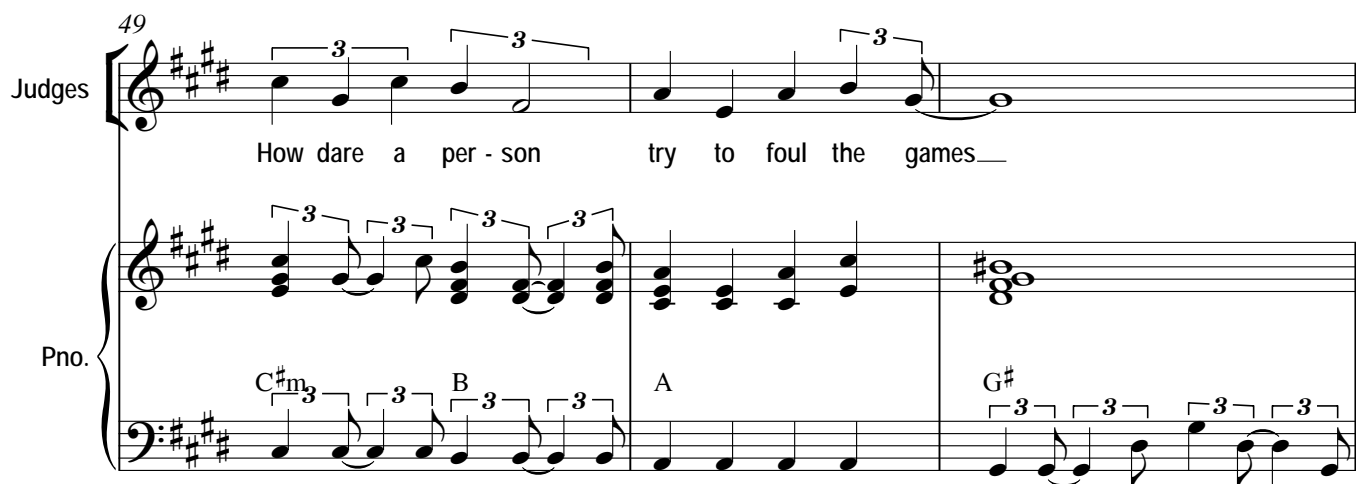
49

Judges

How dare a per - son try to foul the games—

Pno.

C<sup>#</sup>m<sub>3</sub> B A G<sup>#</sup>



52

Judges

He's a she

Peis

But I won

Crowd

And that's

Pno.

G<sup>#</sup>sus<sup>4</sup> Gadd C<sup>#</sup>m F<sup>#</sup>/C<sup>#</sup>



58

Peis

won

Crowd

And the rule's been fouled

Pno.

F#/C#

A

B

E

61

Judges

Crowd

Pno.

Take her a - way to the

Take her a - way to the cells

A<sup>2</sup> G<sup>#</sup>sus<sup>4</sup> G<sup>#</sup> C<sup>#</sup>m

Detailed description: This system covers measures 61 to 63. The Judges and Crowd parts are in treble clef with a key signature of three sharps (F#, C#, G#). In measure 61, both parts have a whole rest. In measure 62, the Crowd has a triplet of eighth notes (F#, C#, G#) and a whole note (F#). In measure 63, the Judges have a triplet of eighth notes (F#, C#, G#) and a whole note (F#). The piano accompaniment is in bass clef. It features triplets of eighth notes in the right hand and single notes in the left hand. Chords are indicated above the staff: A<sup>2</sup> in measure 61, G<sup>#</sup>sus<sup>4</sup> in measure 62, and G<sup>#</sup> and C<sup>#</sup>m in measure 63.

64

Judges

Crowd

Pno.

jail Be - cause wo - men aren't a -

Be - cause wo - men aren't a -

F<sup>#</sup>sus<sup>4</sup> F<sup>#</sup> A B/A A<sup>ma</sup>7 B

Detailed description: This system covers measures 64 to 66. The Judges and Crowd parts are in treble clef. In measure 64, the Judges have a whole note (F#) and the Crowd has a whole rest. In measure 65, both parts have a triplet of eighth notes (F#, C#, G#) and a whole note (F#). In measure 66, both parts have a whole note (F#). The piano accompaniment is in bass clef. It features chords F<sup>#</sup>sus<sup>4</sup> and F<sup>#</sup> in measure 64, A and B/A in measure 65, and A<sup>ma</sup>7 and B in measure 66. Triplets of eighth notes are present in the right hand.

67

Judges

Crowd

Pno.

wo - men aren't a - wo - men

wo - men aren't a - wo - men

C<sup>#</sup>m F<sup>#</sup>7 A B/A

Detailed description: This system covers measures 67 to 69. The Judges and Crowd parts are in treble clef. In measure 67, both parts have a whole note (F#). In measure 68, both parts have a whole note (F#). In measure 69, both parts have a whole note (F#). The piano accompaniment is in bass clef. It features chords C<sup>#</sup>m in measure 67, F<sup>#</sup>7 in measure 68, and A and B/A in measure 69. Triplets of eighth notes are present in the right hand.

70

Judges

aren't a - - llowed

Crowd

aren't a - - llowed

Pno.

C<sup>#</sup>m/B 3 B 3 C<sup>#</sup>m 3

72

Pno.

F<sup>#</sup>m E/G<sup>#</sup> 3 A B C<sup>#</sup>m 3

The musical score is written for three parts: Judges, Crowd, and Piano (Pno.). The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score is divided into two systems. The first system (measures 70-71) features the Judges and Crowd singing the lyrics "aren't a - - llowed". The Piano accompaniment consists of a bass line with eighth notes and triplets, and a treble line with chords and triplets. The second system (measures 72-74) continues the Piano accompaniment with specific chord markings: F#m, E/G#, A, B, and C#m. The treble line includes triplets of eighth notes and chords, while the bass line continues with eighth notes and triplets. The score ends with a double bar line at measure 74.

# 8. What is to Happen to Me?

(Callipateira)

The Ancient Olympics  
Music & Lyrics by Tim J. Spencer

♩ = 90

Voice

Piano

Dm

A/C#

Dm7/C

G/B

5

Voice

Pno.

Bb

C7

Dm

9

Voice

Pno.

What is to ha - ppen to me? How could I let my - self be \_\_\_\_\_

Dm

A/C#

Dm7/C

G/B

## What is to Happen to Me?

13

Voice

Too bu - sy wat - ching the figh - ting to re - mem - ber what peo - ple

Pno.

B<sup>b</sup> C F/A B<sup>b</sup>

16

Voice

see What is to ha - ppen to me? My

What is to ha - ppen to me?

Pno.

Asus<sup>4</sup> A<sup>7</sup> Dm A/C<sup>#</sup>

19

Voice

Su - dden - ly not quite so free

son all I wan - ted to be

Was a How could I land in this

mo - ther su - pport - ing her

Pno.

Dm<sup>7</sup>/C G/B B<sup>b</sup> C/B<sup>b</sup>

22

Voice

night - mare For see - king vic - to - ry Oh Why  
figh - ter to reach his de - sti - ny Oh

Pno.

F/A F B<sup>b</sup> A C F

26

Voice

— should I say good - bye? For the

Pno.

Dm

29

Voice

sake of a rule that's so un - fair I could cry.

Pno.

Gm F/A B<sup>b</sup> C<sup>7</sup> F

32

Voice

(Oh) Why should I say good -

Pno.

Em A F

35

Voice

bye? \_\_\_\_\_ For the sake of a rule that's

Pno.

Dm Gm F/A

38

Voice

so un fair I could die.

Pno.

B<sup>b</sup> C<sup>7</sup> Dm B<sup>b</sup>/D C/G

42

Voice

Pno.

Dm/A Dm B<sup>b</sup>

45

Voice

Now it is done What is to ha - ppen to me?

Pno.

Gm F/A B<sup>b</sup> C<sup>7</sup> F F



# 9. The Final

(All)

The Ancient Olympics  
Music & Lyrics by Tim J. Spencer

♩ = 120

Piano

Cm B<sup>b</sup> Gm Cm Fm G

Pno.

Cm B<sup>b</sup> Gm Cm Fm G

Voice

9

Some of us fall by the way - side  
Ma - ny have fa - llen be - fore us

Some of us reach for the  
Now we have on - ly the

Pno.

Cm G/C Cm

Voice

12

sky  
two

Some of us grab for att - en - tion.  
Two men stand fa - cing their fu - ture.

Pno.

G/C A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>

15

Voice

Some of us think we can fly. Two of them fight for the  
Two men stand fa-cing the truth. E-very-thing builds for one

Pno.

A<sup>b</sup>/E<sup>b</sup> Gsus<sup>4</sup>/D G<sup>7</sup> Cm

18

Voice

glo-ry. On-ly the two who-re-main.  
mo-ment. One time it all must go right.

Pno.

G/C Cm G/C

21

Voice

On-ly the one will gain glo-ry. On-ly the one will get  
One man will be crowned the cham-pion. One man will be crowned to -

Pno.

A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup>

24

Voice

fame. Slow-ly they look at the ba-ttle.  
night. Su-d-den-ly one be-comes bra-ver.

Pno.

Gsus<sup>4</sup> E<sup>b</sup>m B<sup>b</sup>/E<sup>b</sup>

27

Voice

Scared of the day that may come.  
Su-d-den - ly all sy-stems go.

Pno.

$E^b m$   $B^b/E^b$   $G^b$

30

Voice

might dis - a - ppear in the sun.  
make his a - ttack on his foe.

Pno.

$D^b/F$   $B^b_{sus4}$   $B^b$

33

Voice

fi - nal. In the fi - nal. In the  
fi - nal. In the fi - nal. In the

Voice

Ah Ah

Pno.

$E^b m$   $C^b$   $G^b$   $D^b$   $E^b m$   $C^b$   $G^b$   $D^b$

37

Voice

fi - nal.  
fi - nal.

It's the  
In the

fi - nal.

Voice

Ah

Pno.

E<sup>b</sup>m C<sup>b</sup> G<sup>b</sup> D<sup>b</sup> E<sup>b</sup>m C<sup>b</sup> G<sup>b</sup> G<sup>7</sup>

1.

3

3

41

Voice

fi - nal.

In the

fi - nal.

In the

Voice

Ah

Ah

Pno.

E<sup>b</sup>m C<sup>b</sup> G<sup>b</sup> D<sup>b</sup> E<sup>b</sup>m C<sup>b</sup> G<sup>b</sup> D<sup>b</sup>

2.

3

3

45

Voice

fi - nal.

In the

fi - nal.

Voice

Ah

Ah

Pno.

E<sup>b</sup>m C<sup>b</sup> G<sup>b</sup> D<sup>b</sup> E<sup>b</sup>m C<sup>b</sup>

3

48

Voice

It's the fi - nal.

Voice

Pno.

G<sup>b</sup> D<sup>b</sup> E<sup>b</sup>m

3

3

3

3

Detailed description: The musical score is for a piece titled 'The Final' on page 5. It begins at measure 48. The key signature is five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The piano accompaniment (Pno.) is in 4/4 time. The first measure contains two chords, G<sup>b</sup> and D<sup>b</sup>, each sustained for two beats. The second measure contains an E<sup>b</sup>m chord, also sustained for two beats. The third and fourth measures feature triplets of eighth notes in both the treble and bass staves. The vocal parts (Voice) enter in the first measure with a whole note rest, followed by the lyrics 'It's the fi - nal.' in the second measure. The vocal lines end with a final note on a whole note in the fourth measure.

# 10. Heinous Crime

(Olympic Steward)

The Ancient Olympics  
Music & Lyrics by Tim J. Spencer

♩ = 112

Voice

Piano

It's a hei - nous crime the job is mine to de

Cm D-10 C D-10 Cm Fm Cm/G

4

Voice

Pno.

cide on your mo - ther's fate. The scrolls are ve - ry clear here and the

Fm Cm Fm Cm

6

Voice

Pno.

crime she co-mmi - tted great. It's a hei - nous crime and the job is mine to de -

D G Cm Fm Cm

8

Voice

cide on what to do. E - ven though you're cham - pion your

Pno.

Fm Cm Fm Cm

10

Voice

mo - ther's in trou - ble, not you. It's a

Pno.

D G Cm Cm D-10 Cm D-10

13

Voice

hei - nous crime, the job is mine to stick to O - lym - pic law. No

Pno.

Cm Fm Cm Fm Cm

15

Voice

ma - rried wo - man can en - ter, or O - lym - pic law will fall. It's a

Pno.

Fm Cm D G

17

Voice

hei - nous crime the job is mine and I'm so - rry it falls to me. That

Pno.

Cm Fm Cm Fm Cm

19

Voice

I am charged with ma - king the de - ci - sion on your mo - ther's de - sti - ny.

Pno.

Fm Cm D G Cm Cm D-10

22

Voice

Your fa - ther was a cham - pion, and you are al - so one. So

Pno.

Cm D-10 Fm Cm Fm Cm

25

Voice

I must think quite clear - ly and know what must be done. It's a

Pno.

Fm Cm D G



27

Voice

hei-nous crime the job is mine to make a de-ci-sion here and e-ven though it's mad-ness I

Pno.

Cm Fm Cm Fm Cm Fm Cm

30

Voice

think it's on - ly fair. That this time, I will sign that your mo-ther can go free. I

Pno.

D G Cm Fm Cm Fm Cm

33

Voice

can't de - ny the he-ros or those in their fa - mi - ly.

Pno.

Fm Cm D G Cm Cm D-10

36

Pno.

Cm D-10 Cm Fm D G Cm

# 11. A New Law

(Olympic Steward & Olympic Guards)

The Ancient Olympics  
Music & Lyrics by Tim J. Spencer

♩ = 105

Piano

Em7 C D Em Bm Em7 C

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 105. The music features a repeating eighth-note triplet pattern in the right hand and a steady bass line in the left hand. The chords are Em7, C, D, Em Bm, Em7, and C.

4

Voice

We had to keep the games as they

Pno.

D Em Bm Em7 C D Em Bm

Detailed description: This block contains the first vocal entry and piano accompaniment. The voice part begins on measure 4 with the lyrics 'We had to keep the games as they'. The piano accompaniment continues the triplet pattern. The chords are D, Em Bm, Em7, C, D, and Em Bm.

7

Voice

were. A games for him but no games for her. The law would

Pno.

Em7 C D Em Bm Em7 C

Detailed description: This block contains the second vocal entry and piano accompaniment. The voice part continues with the lyrics 'were. A games for him but no games for her. The law would'. The piano accompaniment continues the triplet pattern. The chords are Em7, C, D, Em Bm, Em7, and C.

10

Voice

be strong so that we would win the Games for men It may seem

Pno.

D Em Bm Am7 C/D Em7 C

Detailed description: This block contains the third vocal entry and piano accompaniment. The voice part continues with the lyrics 'be strong so that we would win the Games for men It may seem'. The piano accompaniment continues the triplet pattern. The chords are D, Em Bm, Am7, C/D, Em7, and C.

14

Voice

harsh but that's how it is, In An - cient Greece no wo - men e -

Pno.

D Em Bm Em<sup>7</sup> C D Em Bm

17

Voice

xist. Not in our games, O - lym - pics are just for men. Games for men

Pno.

Em<sup>7</sup> C D Em Bm Am<sup>7</sup> C/D

21

Voice

We had to be strong to pre - vent all the wo - men from en - te - ring so

Pno.

G D/F# Em G/D Am<sup>7</sup>

24

Voice

they can't win. We had to pro - vide O - lym - pic pride by de -

Pno.

C/D G D/F# Em G/D

27

Voice

ve - lo - ping ————— A New ——— Law

Pno.

Am<sup>7</sup> C/D Em<sup>7</sup> C

30

Pno.

D Em Bm Em<sup>7</sup> C D Em Bm

33

Voice

We make them strip, on - ly to check. We don't want

Pno.

Em<sup>7</sup> C D Em Bm Em<sup>7</sup> C

36

Voice

this si - tu - a - tion a - gain. It shoul - dn't be ——— O - lym - pics are just for men.

Pno.

D Em Bm Em<sup>7</sup> C D Em Bm Am<sup>7</sup>

40

Voice

Games for men\_ We had to be strong to pre - vent all the wo - men from

Pno.

C/D G D/F# Em G/D

43

Voice

en - te - ring\_ so they can't win\_ We had to pro - vide\_ O -

Pno.

Am<sup>7</sup> C/D G D/F#

46

Voice

lym - pic pride by de - ve - lo - ping\_ A New\_

Pno.

Em G/D Am<sup>7</sup> C/D

49

Voice

Law

Pno.

Em<sup>7</sup> C D EmBm C D EmBm

53

Voice

Pno.

Em<sup>7</sup> C D Em Bm Am<sup>7</sup>

In years to come,

56

Voice

Pno.

D Am<sup>7</sup> C/D

the times will change. But for now, this is our games.

59

Voice

Pno.

G D/F# Em G/D Am<sup>7</sup>

We had to be strong to pre - vent all the wo - men from en - te - ring so

62

Voice

Pno.

C/D G D/F# Em G/D

they can't win. We had to pro - vide O - lym - pic pride by de -

65

Voice

ve - lo - ping A New Law

Pno.

Am<sup>7</sup> C/D Gm<sup>7</sup> E<sup>b</sup>

68

Pno.

F GmDm Gm<sup>7</sup> E<sup>b</sup> F GmDm Gm E<sup>b</sup>

72

Pno.

F Gm Dm Cm<sup>7</sup>

74

Pno.

Fsus<sup>4</sup> F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>

# 12. You're a Superstar

The Ancient Olympics

Music & Lyrics by Tim J. Spencer

♩ = 85

(All singing to Peisirodus)

Voice

Piano

4

Voice

Pno.

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

7

Voice

Pno.

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

10

Voice

Pno.

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



13

Voice

Su - per - star\_ now you've come so far\_ you can not go back a - gain\_ You're a

Pno.

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

15

Voice

Su - per - star\_ Look where you are\_ now you learn to live\_ with fame. You're a

Pno.

Gm C B $\flat$ /C C

17

Voice

Su - per - star\_ now you've come so far\_ and you've ne - ver been so high You're a

Pno.

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

19

Voice

Su - per - star\_ Look where you are\_ ne - ver que - stion your - self why\_ you're a Su - per - star.

Pno.

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

21 1.

Voice

Pno.

F B<sup>b</sup> B<sup>b</sup>/C F

24 2.

Voice

Pno.

B<sup>b</sup> B<sup>b</sup>/C D<sup>b</sup> E<sup>b</sup> F

Just you see.

27

Voice

Pno.

D<sup>b</sup> E<sup>b</sup> C<sup>7</sup>

Just be - - lieve.

29

Voice

Pno.

C<sup>#</sup>7 C<sup>#</sup>/F<sup>#</sup> F<sup>#</sup> C<sup>#</sup>/F<sup>#</sup> F<sup>#</sup>

You're a Su - per star now you've come so far\_ you can

31

Voice

not go back a gain. You'rea Su - per - star\_ Look where you are\_ now you

Pno.

C#/E<sup>b</sup> E<sup>b</sup>m G#m

33

Voice

learn to live\_ with fame. You'rea Su - per - star\_ now you've come so far\_ And you've

Pno.

C# B/C# C# C#/F# F# C#/F# F#

35

Voice

ne - ver been so high. You'rea Su - per - star\_ look where you are\_ Ne - ver

Pno.

C#/E<sup>b</sup> E<sup>b</sup>m G#m GM<sup>ma7</sup> G#m<sup>7</sup>

37

Voice

que - stion your - self why you're a Su - per star\_ You're a Su - per -

Pno.

C# B/C# C# F# D E

40

Voice

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

Pno.

F# D E F# F#

The image shows a musical score for the song 'You're a Superstar' by Elton John. The score is for Voice and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music starts at measure 40. The Voice part has lyrics: 'star. You're a Superstar.' The Piano part has chord markings: F#, D, E, F#, F#.

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OO-LA-LA!

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Henry VIII – Henry and Anne Boleyn  
The Trojan Horse – The Fall of Troy  
Battle of Britain -Their Finest Hour  
Henry VIII – The Break with Rome  
Pompeii – Escape from the Cloud  
Trafalgar – Nelson's Finest Hour  
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