

Mini Musical

Boudica And The Romans

Author: Anthony James

Music: Tim J Spencer



EDUCATIONAL MUSICALS

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2004 Written by Anthony James.
Music & Lyrics by Tim Spencer
Illustrations by Anthony James

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NOTES

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Trafalgar – Nelson's Navy
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The Warrior Queen (Parent Musical) Bibliography.

Dorling Kindersley Eyewitness Guides, "Ancient Rome". by Simon James.
Hamlyn See Through History. "The Celts", Hazel Mary Martell.
York Museum.
Assorted Internet sites

Videoing productions:

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

The Warrior Queen

Boudica and the Romans

Assembly Pack

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

Assembly Packs are much shorter, simpler versions of these shows, rewritten to be used in an assembly and performed with little rehearsal time and with only small casts. Narrators 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, easily and be altered or adapted according to your needs. We hope you enjoy performing ***Boudica and the Romans***.

Characters.

***Total Characters, 6 main parts, Roman legionnaires (flexible).
Celtic warriors (numbers are flexible).***

Tacitus (Narrator 1) -	A slightly biased Roman historian.
Mulch (Narrator 2) -	A Celtic storyteller.
Queen Boudica -	The Warrior Queen.
Camorra -	Queen Boudica's daughter.
Tasca -	Queen Boudica's daughter.
Suetonius Paulinus -	The Roman Commander.
Roman Legionnaires -	Roman soldiers.
Celtic Warriors -	Celtic men and women.

Songs.

1. Savages -	The Roman legionnaires.
2. We Will Rise -	Boudica, Camorra & Tasca.
3. Trained For War -	The Roman legionnaires.

Fact Sheet

The Romans.

According to legend, the great Roman Empire was founded in 753 B.C. by Romulus and Remus, two brothers and the sons of the Roman war god, Mars. Rome's empire quickly spread through conflict and conquest and it emerged as the strongest power in the Mediterranean.

Rome expanded quickly. The waning Greek civilisation was effortlessly merged with the new dynamic Roman Empire, but at its centre the Republic descended into chaos as various generals in the Senate fought for sole power. During the last days of the Republic a warring general, called Julius Caesar, managed to gain control and ruled Rome as a dictator. He led an expedition to a far off island called Britannia in 43 A.D.

Rome's expansion across the world was very successful, mostly due to its efficient and well trained armies. A legion, as they were called, consisted of over 5,000 foot soldiers. A Roman soldier was called a legionary and was usually a volunteer. To be in the Roman army was a secure and well paid career and legionnaires were tough and well disciplined. Emperors treated their armies well, as the army could turn on the emperor themselves if mistreated. Officers were known as Centurions and wore large crests on their helmets so their men, during a battle, could see them.

The Celts.

The Celtic people were the original inhabitants of a wild and wooded Britain. Mainly farmers, they were banded together in tribes, led by chieftains or kings and queens. Settlements were constructed near rivers and comprised of round structures called roundhouses. Celtic forts were wooden and built on large mounds of earth. The Romans, led by Julius Caesar, invaded Britain in 43 A.D. with forces that were well trained and disciplined. They also brought with them new weapons such as catapults and bolts. The disorganised Celts were quickly overrun and Britain became a province of the Roman Empire.

Boudica.

The Iceni tribe was one of the most important Celtic tribes in Britain, with its main settlement in East Anglia. It was ruled by King Prasutagus and his Queen Boudica (*meaning victorious*). When the Romans had invaded in 43 A.D. King Prasutagus worked out an agreement with officials sent by the Emperor Claudius. On his death King Prasutagus bequeathed half his lands and estates to his wife and daughters and the other half to the Roman Emperor. Unfortunately the Roman Emperor was now Nero and he did not honour these terms. Instead of receiving half of her husband's kingdom, Boudica was publicly beaten by Roman soldiers and her two daughters were assaulted. Other important Iceni chiefs were also beaten and stripped of their lands and belongings. The Iceni tribe were incensed by this treatment and led a successful but doomed two year revolt against the Roman occupation.

The Warrior Queen

Boudica and the Romans

The Story.

A Celtic storyteller and the Roman historian Tacitus, recount the story of the Warrior Queen, Boudica. After her husband's death she is beaten and her people mistreated by the Romans. Boudica leads a revolt against the Romans, destroying three cities. The desperate Roman Commander, Suetonius, must stop the revolt before the Romans are forced to leave Britain. After a great battle, Boudica's army is destroyed and to avoid capture she takes poison. All is not lost however, as Boudica's rebellion forges a new relationship between the Roman invaders and original Britons, and a new era of peace begins.

Boudica and the Romans is a fictional account based on the revolt led against the Roman occupational forces by the Celtic Queen, Boudica, in Britain in 60 A.D. Much of what is known about this revolt comes from historical accounts recorded by the Roman historian, Tacitus, who provides an insight into the worlds of both the Celtic natives and the Roman invaders and chronicles the clash of two very different cultures.

Boudica and the Romans and ***The Romans in Britannia*** are two short performance pieces based on the larger parent musical ***The Warrior Queen*** a fictional story accurately based on the historical facts and spiritual beliefs of both the Celts and Romans. Created specifically for children, this is a musical that allows children to learn about both cultures. The show is accompanied by a musical score of memorable and catchy songs.

Performance Notes.

This show has been constructed so that no one character has more than five consecutive lines. The characters of Tacitus and Mulch are used as narrators and much of their dialogue is designed to be written on a prop wax tablet and prop Celtic rune stone. The story of ***Boudica and the Romans*** takes place over two years, from 60 A.D. to 62 A.D.

Some accounts portray Boudica as a tall women with red hair. This description has been omitted from the show so as not to limit casting based on talent rather than looks. In the real account of the Celtic revolt by the Roman historian Tacitus, Queen Boudica is flogged and her daughters raped by Roman soldiers. This has been changed to beaten for this portrayal so as not to cause distress. Also in the account by Tacitus is the description of Boudica riding her chariot into battle with a hare under one arm. This has been omitted as it would be very difficult to stage. It would also be inadvisable to use a real hare and a cuddly toy would seem very silly. Although I do not usually specify the sex of any part, the writer believes that a boy should play the part of Tacitus, as the character is supposed to have hairy legs. See script directly after Song 2.

Boudica and the Romans and ***The Romans in Britannia*** have been created to enable individual interpretation by teachers and young performers. The facts used are as accurate as possible within a structure created to entertain and inform young children. The writer has striven wherever possible to be politically correct and inoffensive. Enjoy ***Boudica and the Romans***.

The Warrior Queen

Boudica and the Romans

A legion of Roman soldiers march onto the performance space and turn to face the audience. Through the song they march on the spot and gesture with their swords.

SONG 1: Savages - The Roman Legionnaires.

They live and breathe,
Things that we need,
Without the knowledge that we know.
They all must learn,
Romans from birth,
Learn from the lessons that we show.

Their time has come,
We'll teach each one,
Of all the values that we own.
They'll be the slaves,
Empire is brave,
They'll learn to let us call this home.

Savages must be destroyed,
It's something that we can't avoid.
Savages we'll civilise and show them how to live.
Though resistance they will have,
We'll prove to them we rule the land.
Savages will be brought to their knees,
As we free the savages.

They think they're right,
We'll prove tonight,
We're only fighting for what's good.
Though they will fear,
Soon they will hear,
Sounds that they know to stir their blood.

Savages must be destroyed,
It's something that we can't avoid.
Savages we'll civilise and show them how to live.
Though resistance they will have,
We'll prove to them we rule the land.
Savages will be brought to their knees,
As we free the savages.

At the end of the song the soldiers march off, nearly running into Tacitus as he enters. He takes up a central position and reads from a wax tablet.

Tacitus. Hello citizens, my name is Tacitus and I'm a Roman historian. I wrote about the events you are about to see, so I'm the very person to tell you the story of how the glorious Roman Empire defeated the savage warrior queen, known as Boudica, in 62 A.D.

Tacitus is about to continue when he is interrupted by a Celt who has entered and is now looking over his shoulder at his tablet. Tacitus holds his nose trying to waft away the very natural smell of the Celt.

Mulch. What a load of old rubbish.

Tacitus. *(Still holding his nose)* How dare you. This is a true story...listen. The Iceni tribe were a powerful Celtic tribe ruled by King Prasutagus and his formidable wife, Queen Boudica. The king had come to an agreement with the Roman Emperor, Claudius. But far away in Rome Claudius died and soon after so did the king, leaving Queen Boudica to deal with the Romans.

Mulch. So what happened next Tacitus?

Tacitus. Well, I was going to leave this bit out and move on to the actual Celtic revolt.

Mulch. Yes I thought you might.

Tacitus. Well...as a Roman I'm not very proud of this bit.

Mulch. Go on tell the audience. Read out what happened next, what you wrote.

Tacitus. Oh do I really have to?...*(Mulch prods him with his spear. Tacitus suddenly becomes very eager to tell the story)*. Yes, you're absolutely right, and they should know everything. Right where was I? Oh yes...*(Reading)* On the king's death his kingdom and household alike were plundered, like prizes of war, by Roman officers and slaves. The widow Boudica was flogged and her daughters beaten. The Icenian chiefs were deprived of their lands as if the Romans had been given the whole country. The king's own relatives were treated like slaves.

Boudica. *(Boudica enters shouting)* Where are my daughters?

Two Roman soldiers enter; they throw on Boudica's distraught daughters. Tacitus and Mulch move to the rear of the performance area.

- Camorra.** Oh mother they have beaten and hurt us. (*Boudica hugs her daughters*).
- Tasca.** They think we are savages, no better than animals.
- Camorra.** They invade our lands and now this.
- Tasca.** We must do something. We cannot be treated like this.
- Boudica.** We will do something.

SONG 2: We Will Rise - Boudica, Camorra & Tasca.

Several Celts enter and Boudica and her daughters sing to them.

There was a time that life was in our hands.
There was a time when we could understand.
Now if we feel we can have our children's trust,
Take a look inside your soul,
What have the Romans done for us?

We will rise like the Phoenix from the flames,
And send them home and they won't forget our name.
The Celts are the bravest in this world,
We will rise, they will fall, we will rise.

There was a time there was no need for swords.
Peace was a gift but now the Celts must roar.
Now we must fight to protect our native soil,
From an enemy who toil,
To make Celtic lands their spoil.

We will rise like the Phoenix from the flames,
And send them home and they won't forget our name.
The Celts are the bravest in this world,
We will rise, they will fall, we will rise.

We will rise like the Phoenix from the flames,
And send them home and they won't forget our name.
The Celts are the bravest in this world,
We will rise, they will fall, we will rise.

At the end of the song Boudica, her daughters and the Celts exit.

Tacitus. And so the savage Celtic tribes arose and.....

Mulch. Hang on hairy legs, you've waffled on enough, now it's my turn.

Mulch ambles over to the side of the performance space and picks up a huge rune stone.

Tacitus. You really should try writing on these wax tablets rather than those big stones. *(Giggling)* Still, I guess that's what they mean when they say it's written in stone.

Mulch ignores him and continues.

Mulch. *(Reading from the stone)* ...And so Queen Boudica led her army of 80,000 Celts across the country to the Roman city of Camulodunum, now called Colchester. The Romans there had decided not to fortify their city, instead they had built a huge temple to Emperor Claudius. Boudica's army killed everyone and burned the Roman capital to the ground. She also attacked a small unimportant town called Londinium. *(To the audience)* That's London to you...and she destroyed the Roman town of St Albans.

Tacitus. Yes, well. *(Reading again)* Now several Roman armies joined together as they marched from Wales to meet Boudica's army. 10,000 Roman legionnaires against 80,000 Celtic warriors.

Suetonius and the Roman soldiers march onto the performance space.

Suetonius. Halt!

Soldier 1. Commander, we are only 10,000 men against an army of 80,000.

Suetonius. Yes we are. But we are also something else, we are the strongest fighting force in the world and do you know why we have an empire?

Soldier 1. No Suetonius.

Suetonius. Because we are disciplined, skilful and well trained....watch.

SONG 3: Trained For War - The Roman Legionnaires.

Trained, trained for war,
Learning to fight for the Empire.
We know the score,
That the Romans are king's of life's grand fire.
Tactics, technology, training,
Things you must learn for this trade.
Trained, trained for war,
Romans the best soldiers made.

Trained, trained for war,
Learning to fight for the Empire.
We know the score,
That the Romans are king's of life's grand fire.
Tactics, technology, training,
Things you must learn for this trade.
Trained, trained for war,
Romans the best soldiers made.

(Instrumental Verse)

Trained, trained for war,
Learning to fight for the Empire.
We know the score,
That the Romans are king's of life's grand fire.
Tactics, technology, training,
Things you must learn for this trade.
Trained, trained for war,
Romans the best soldiers made.

At the end of the song Suetonius and his soldiers exit.

Tacitus. *(Reading)* And so the day of the great battle dawned. 80,000 Celtic warriors advanced upon 10,000 Roman legionnaires. But Suetonius was a skilled commander. He had chosen his battlefield well. The Romans were protected at the rear by deep woodlands so the Celts had to attack his skilled legions head on, a style of fighting they were not used to...arrrrgh.

Tacitus barely escapes as Queen Boudica charges on to the performance space. Tacitus exits at high speed. The queen's daughters also enter.

Mulch. *(Shouting after Tacitus and laughing loudly)* Hey hairy legs, I didn't know you were such a good runner.

Tasca. What are we to do now mother? Our army is destroyed and if we are found, the Romans will torture us.

Boudica. We are going to be brave my daughters. We are going to join our friends and warriors.

Boudica reaches inside a small pouch and produces three leaves. She gives one each to Camorra and Tasca and they all eat one. Suetonius enters along with the Roman legionnaires.

Soldier 1. It is her, Commander, the Warrior Queen herself. *(He shouts an order to the legionnaires)* Do not let her get away!

The legionnaires all draw their swords. Boudica smiles defiantly at Suetonius.

Boudica. I'm sorry commander, you are too late.

Boudica and her daughters stagger and are caught by Roman soldiers as they slump forward.

Roman Soldier. They are dead Commander Suetonius.

Suetonius. She truly was a brave commander.

Tacitus enters cautiously, stepping over the dead Celts and stopping in the centre of the performance space.

Tacitus. And so the great Warrior Queen took her life. Her great army lying dead around her. 80,000 Celts died during the battle. Only 400 Roman soldiers were slain.

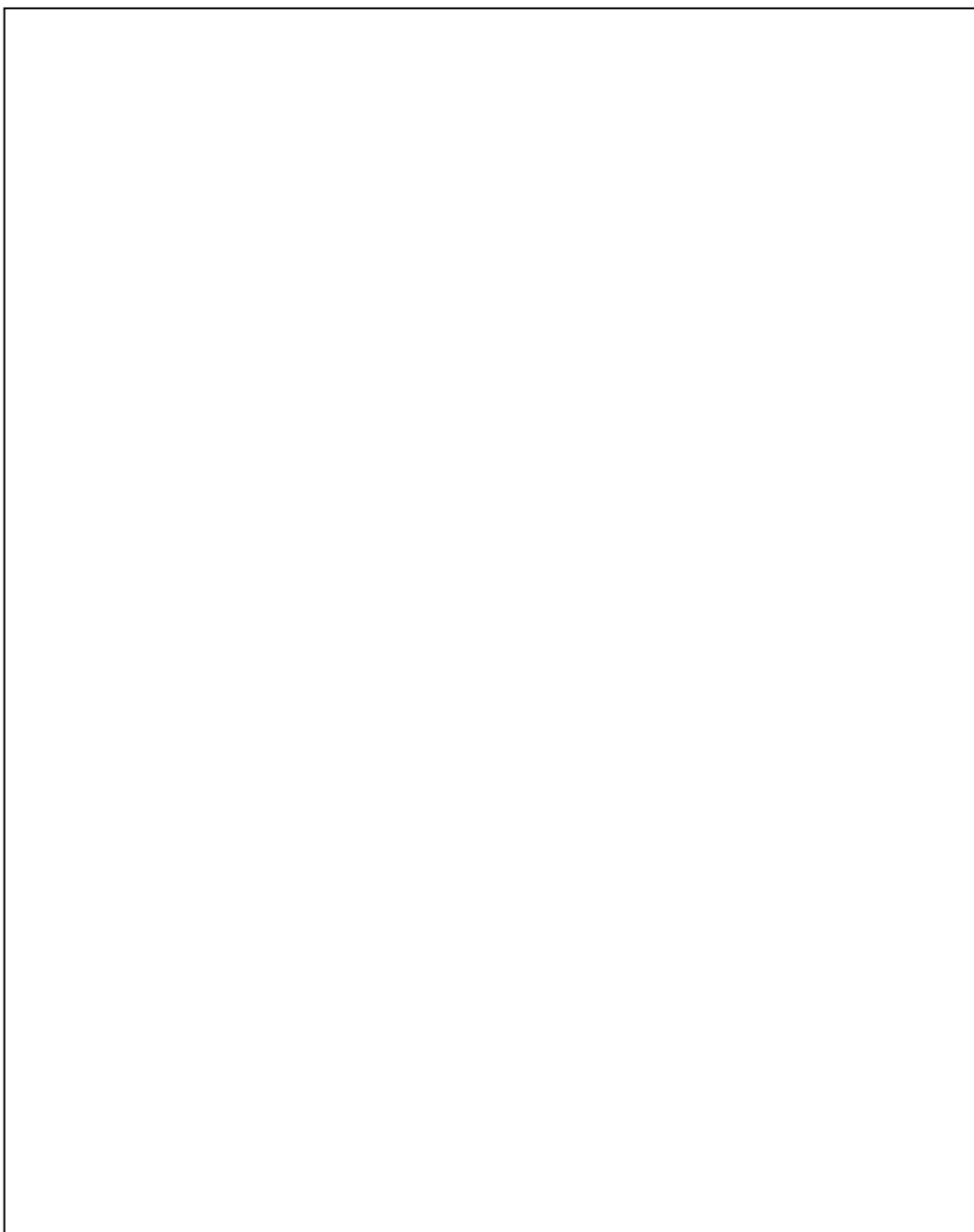
Mulch leans over and Tacitus lets Mulch read the rest.

Mulch. But after the battle a new respect and friendship developed between the Roman and Celtic people. For the next three hundred years Britain was at peace.

All the cast hold hands and bow.

THE END

NOTES

A large, empty rectangular box with a thin black border, occupying the lower two-thirds of the page. It is intended for the user to write their notes.

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.

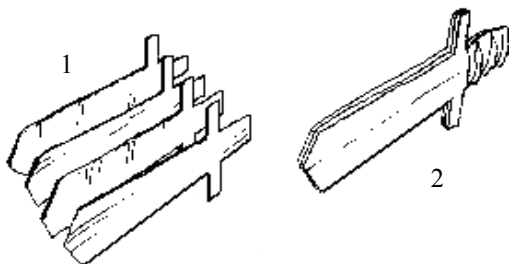
The biggest hurdle in three-dimensional model making is a misconception that it is a complex or unattainable skill. The trick is in making items stick together properly and after some initial practice you will realise just how easy this is.

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.



Celtic / Roman Swords.

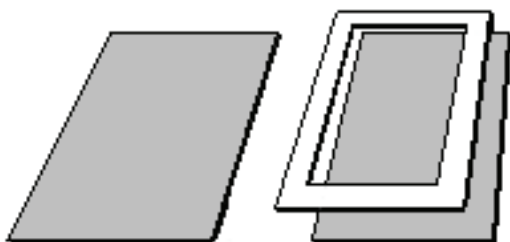
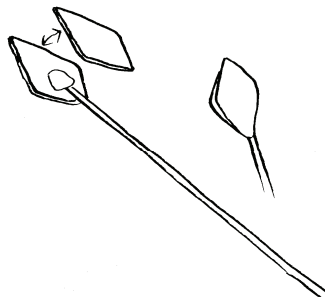
Swords sound easy to make but good prop swords should not bend. Here are a few tips to make cardboard swords stronger. Cut out four sword shapes, two with the inner corrugation running from top to bottom, two with the inner corrugation running from side to side. Stick these all together, as in the illustration. You can finish by wrapping tape *(badly)* around the hilt. Badly wrapping the tape will create a grip area.

A Celtic Spear.

A spear can be created very simply from a thick bamboo cane and two pieces of brown box cardboard cut into diamonds.

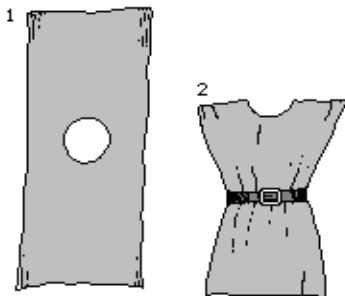
Stick the two cardboard shapes together at the edges with masking tape or silver gaffer tape over the top of the cane.

A small piece of tape can then be added at the blade's base to ensure it stays in position.



Roman Tablet.

Use a small piece of thick card to create the wax tablet used by Tacitus the Roman historian. Another piece can be cut into a frame shape and attached with folded over tape or glue. This frame and the back of the tablet can be painted like wood. The wax should be yellow.

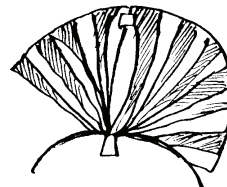


A Celtic Costume.

A large rectangle of Calico, (*Usually cheap and painted or dyed easily*) or a large piece of scrap material can be used to create a Celtic tunic. Cut a hole in the middle for the child's head. This hole will be roughly the size of one and a half of the child's hands in width. Pull the material over the head and fix in the middle with an old belt. Brown or grey trousers can be used as Bracae (*Celtic woollen trousers*).

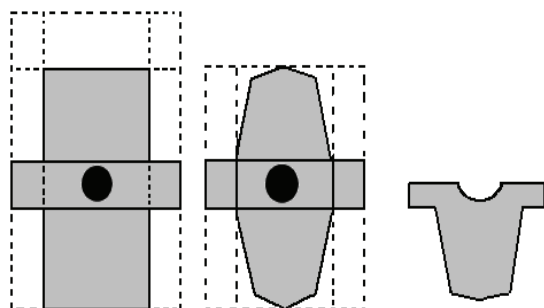
Roman Helmets.

The Roman helmets are created in exactly the same way as the Celtic ones with one important difference. After stage 5 cut out a shape, as in the illustration, to create a roman neck guard and cheek protectors. If one of your legionnaires wants to be an officer (Centurion) they can use a red piece of A3 paper and make it into a fan, again as per the illustration. Fold this centrally and attach to itself with a small piece of transparent, sticky tape. Attach onto the top of a standard Roman helmet to create the Centurion's crest.



Roman Armour and Costumes.

Roman costumes can be created in the same way as the Celtic tunics. A large rectangle of material with a hole for the head, worn over the shoulders and belted in the middle. If the costume is an undergarment for a legionnaire. This material should be red, and the tunics should be slightly longer than the Celtic versions as the soldiers should not wear trousers. Use red or black shorts.

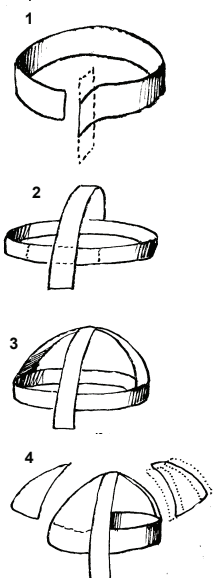


Roman Breastplate.

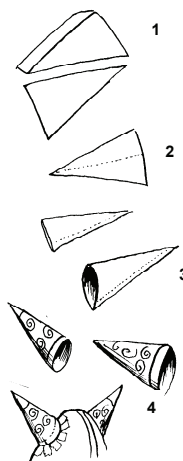
A breastplate can be created by using a large piece of cardboard, or a flat cardboard box, with its internal corrugation running from side to side. A hole can be cut in its centre for a child's head to fit through. Try to cut this hole too small first, this will allow you to enlarge it until it is the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

A Celtic Helmet.

Celtic armour was rare and expensive, so only very rich nobles or chieftains could afford helmets.



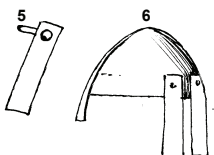
1. Cut out a long strip of cereal box card and measure until it fits around head creating a simple crown. Fix with a strip of masking tape ensuring the laminated side is facing inwards.
2. With another strip, create a curved bridge from the back to the front of the crown shape, overlapping at the front to create a nose guard.
3. Create a bridge from one side of the crown to the other side with another strip of card.
4. Cut out four triangles of card roughly the same size as in the four holes. Using masking tape fill in the four holes.
5. Cut out some smaller strips of card and make a small hole with the point of a pair of scissors. Press through a paper fastener.
6. Attach the strips of card to the back of the helmet with the paper fasteners at regular intervals, creating a neck guard.



Boudica's Helmet.

Some depictions of Boudica have her wearing a horned Celtic helmet.

Follow the instructions to create two horns which can be attached to a normal Celtic helmet.



1. Cut out one face of a large cereal box and cut from one corner to the other.
2. Fold one of the remaining triangles in half as if creating a paper aeroplane. Cut off the remaining tab. Also ensure the laminated side is inside your cone.
3. Fix with a piece of masking tape and pinch into a three-dimensional shape.
4. Decorate the horns with paint effects.

1. SAVAGES

(The Roman Legionnaires)

From the Musical "The Warrior Queen"

Music & Lyrics by Tim J. Spencer

♩=80

Voice

♩=80

Keyboard

4

Voice

Roman Legionnaires

1.They live and breathe
2.Their time has come

Keybd

7

Voice

Things that we need Wi - thout the know - ledge that we
We'll teach each one Of all the va - lues that we

Keybd

1. Savages

2

11

Voice

know
own

They all must learn
They'll all be the slaves

Keybd

15

Voice

Ro - mans from birth
Em - pire is brave

Learn from the le - ssons that we
They'll learn to let us call this

Keybd

19

Voice

show.
home.

Sa - va - ges must be de - stroyed it's

Keybd

23

Voice

some - thing that we can't a - void
Sa - va - ges we'll ci - vi - lise and

Keybd

1. Savages

3

27

Voice

show them how to live. Though re - si - stance they will have we'll

Keybd

31

Voice

prove to them we rule the land. Sa - va - ges will be brought to their

Keybd

35

Voice

knees as we free the sa - va - ges.

Keybd

39

Voice

They think they're right

Keybd

1. Savages

4

43

Voice

We'll prove to - night We're on - ly figh - ting for what's

Keybd

47

Voice

good _____ Though they will fear

Keybd

51

Voice

Soon they will hear Sounds that they know to stir their

Keybd

55

Voice

blood. Sa - va - ges must be de - stroyed it's

Keybd

1. Savages

5

59

Voice

some - thing that we can't a - void Sa - va - ges we'll ci - vi - lise and

Keybd

63

Voice

show them how to live. Though re - si - stance they will have we'll

Keybd

67

Voice

prove to them we rule the land Sa - va - ges will be brought to their

Keybd

71

Voice

knees as we free the sa - va - ges.

Keybd

1. Savages

75

Voice

Keybd

78

Voice

Keybd

The musical score for '1. Savages' spans measures 75 to 78. The Voice part is mostly silent, with rests in measures 75, 76, 77, and 78. The Keyboard part features a complex, rhythmic accompaniment. Measures 75 and 76 show a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Measures 77 and 78 show a more complex pattern with some rests and a final cadence in measure 78.

2. WE WILL RISE

(Boudica, Camorra & Tasca)

From the Musical "The Warrior Queen"
Music & Lyrics by Tim J. Spencer

♩=170

Voice

♩=170

Keyboard

4

Voice

All There was a time that life was in our hands
There was a time there was no need for swords

Keyboard

8

Voice

There was a time when we could un - der - stand.
Peace was a gift but now the Celts must roar.

Keyboard

2. We Will Rise

2

12

Voice

Now if we feel we can have our chil - dren's trust take a
Now we must fight to pro - tect our na - tive soil From an

Keybd

16

Voice

look in - side your soul What have the Ro - man's done for us?
en - e - my who toil To make Cel - tic lands their spoil.

Keybd

20

Voice

We will rise like the Phoe - nix from the

Keybd

24

Voice

flames And send them home And they won't for - get our

Keybd

2. We Will Rise

3

28

Voice

name The Celts are the bra - vest in this

Keybd

32

Voice

world We will rise They will fall We will rise.

Keybd

36

Voice

We will rise like the Phoe-nix from the

Keybd

40

Voice

flames And send them home And they won't for - get our

Keybd

2. We Will Rise

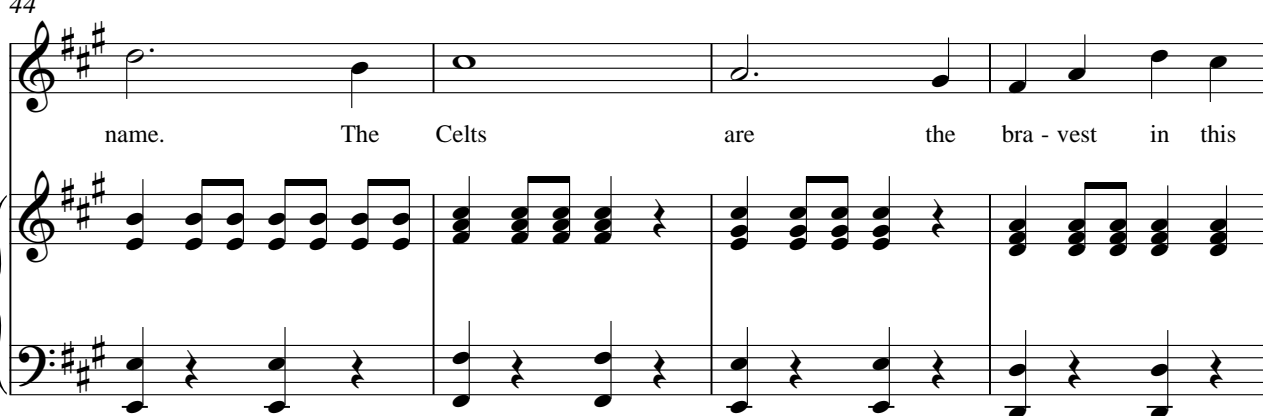
4

44

Voice

name. The Celts are the bra - vest in this

Keybd



48

Voice

world We will rise They will fall We will rise.

Keybd



52

Voice

Keybd



55

Voice

Keybd



3. TRAINED FOR WAR

(The Roman Legionnaires)

From the Musical "The Warrior Queen"
Music & Lyrics by Tim J. Spencer

♩=120

Voice

Keyboard

5

Voice

Keyboard

9

Voice

Trained — trained for war Lear - ning to fight for the Em - pire.

Keyboard

13

Voice

We know the score That the Ro - mans are kings of life's grand fire.

Keyboard

3. Trained for War

2

17

Voice

Ta - ctics, tec - hno — lo - gy, trai - ning Things you must learn for this trade

Keybd

Measures 17-20: The voice part begins with a treble clef and a key signature of one flat. It contains two eighth-note triplets followed by a quarter note, then a half note, and finally another eighth-note triplet followed by a quarter note. The lyrics are "Ta - ctics, tec - hno — lo - gy, trai - ning Things you must learn for this trade". The keyboard part consists of a grand staff with a treble clef and a key signature of one flat. It features eighth-note triplets and quarter notes. The bass line is a simple eighth-note accompaniment.

21

Voice

Trained — trained for war Ro - mans the best sol - diers made.

Keybd

Measures 21-24: The voice part continues with a treble clef and a key signature of one flat. It features a half note, a quarter note triplet, and a quarter note. The lyrics are "Trained — trained for war Ro - mans the best sol - diers made.". The keyboard part continues with a grand staff and a key signature of one flat, featuring eighth-note triplets and quarter notes. The bass line remains a simple eighth-note accompaniment.

25

Voice

Keybd

Measures 25-29: The voice part consists of five measures of whole rests. The keyboard part continues with a grand staff and a key signature of one flat, featuring eighth-note triplets and quarter notes. The bass line remains a simple eighth-note accompaniment.

30

Voice

Keybd

Measures 30-34: The voice part consists of five measures of whole rests. The keyboard part continues with a grand staff and a key signature of one flat, featuring eighth-note triplets and quarter notes. The bass line remains a simple eighth-note accompaniment.

3. Trained for War

3

35

Voice

Keybd

40

Voice

Keybd

Trained trained for war Learning to fight for the

44

Voice

Keybd

Em - pire. We know the score that the Romans are kings of life's

48

Voice

Keybd

grand fire. Ta - ctics, tec - hno lo - gy, trai - ning

3. Trained for War

4

51

Voice

Things you must learn for this trade. Trained trained for

Keybd

54

Voice

war Romans the best soldiers made.

Keybd

58

Voice

Keybd

62

Voice

Keybd

3. Trained for War

5

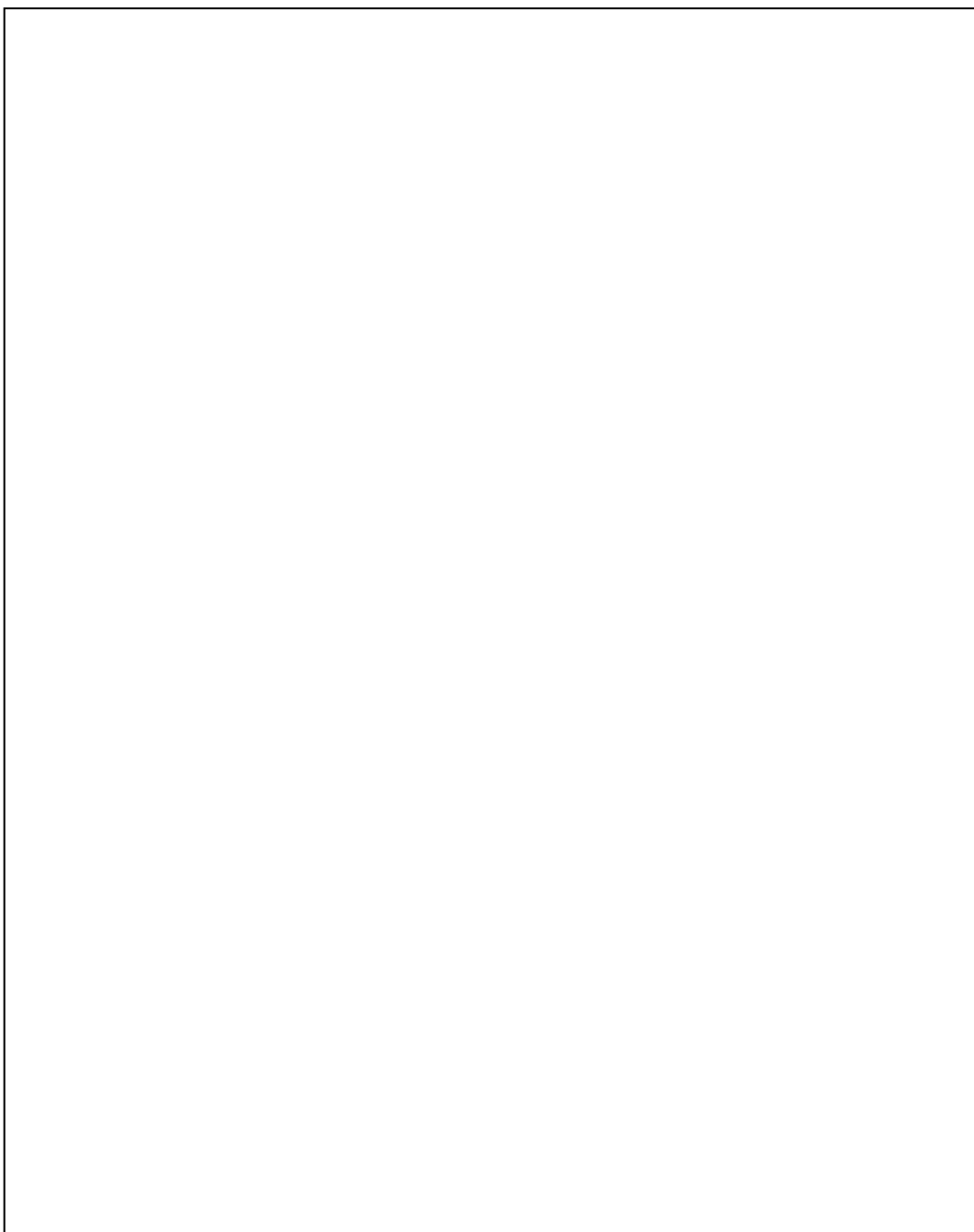
64

Voice

Keybd

The musical score for '3. Trained for War' begins at measure 64. The Voice part consists of three measures of whole rests. The Keyboard part consists of three measures. The first measure of the keyboard features a treble clef with a key signature of three flats and a bass clef with a key signature of two flats. The first measure of the keyboard has two triplets in the treble and a half note in the bass. The second measure continues the triplets in the treble and has a half note in the bass. The third measure has a whole rest in the treble and a half note in the bass. The piece ends with a double bar line.

NOTES

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

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Goldilocks and the Three Scares
Daring Dick Whittington
Jack and the Big Stork!
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The Warrior Queen

Boudica and the Romans

Assembly Pack

Boudica and the Romans is a performance piece taken from the parent musical of ***The Warrior Queen***, which is one of a large range of full scale educational musicals developed to complement the UK, KS 2 National Curriculum, covering historical and science based subjects.

Boudica and the Romans is a fictional account based on the revolt led against the Roman occupational forces by the Celtic Queen Boudica in Britain in 60 A.D. Much of what is known about this revolt comes from historical accounts recorded by the Roman historian, Tacitus, who provides an insight into the worlds of both the Celtic natives and the Roman invaders and chronicles the clash of two very different cultures.

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