

FREDERICK LOEWE  
ALAN JAY LERNER

# Camelot



SHAPPELL & CO., INC. with ALFRED PRODUCTIONS, INC.



# CAMELOT

*Music by*  
**FREDERICK LOEWE**

*Book and Lyrics by*  
**ALAN JAY LERNER**

---

## *Vocal Score*

Paper Bound . . .  
Cloth Bound . . .

4/10/-  
E

Edited by **FRANZ ALLERS**

Piano Reduction by **TRUDE RITTMAN**



**CHAPPELL & CO., INC. with ALFRED PRODUCTIONS, INC.**  
609 FIFTH AVENUE, NEW YORK 17, N. Y.

# CAMELOT

Produced by the Messrs. LERNER • LOEWE • HART  
December 3, 1960 at the Majestic Theatre, New York City

*Production Staged by*  
MOSS HART

*Choreography and Musical Numbers by* HANYA HOLM

*Scenic Production by* OLIVER SMITH

*Costumes Designed by* ADRIAN, AND TONY DUQUETTER

*Lighting by* FEDER

*Musical Direction by* FRANZ ALLERS

*Orchestrations by* ROBERT RUSSELL BENNETT AND PHILIP J. LANG

*Dance and Choral Arrangements by* TRUDE RITTMAN

*Hair Styles by* ERNEST ADLER

## Cast of Characters

*(In order of appearance)*

SIR DINADAN . . . . .	John Cullum
SIR LIONEL . . . . .	Bruce Yarnell
MERLYN . . . . .	David Hurst
ARTHUR . . . . .	Richard Burton
GUENEVERE . . . . .	Julie Andrews
NIMUE . . . . .	Marjorie Smith
A PAGE . . . . .	Leland Mayforth
LANCELOT . . . . .	Robert Goulet
DAP . . . . .	Michael Clarke-Laurence
PELLINORE . . . . .	Robert Coote
CLARIUS . . . . .	Richard Kuch
LADY ANNE . . . . .	Christina Gillespie
A LADY . . . . .	Leesa Troy
SIR SAGRAMORE . . . . .	James Gannon
A PAGE . . . . .	Peter de Vise
HERALD . . . . .	John Starkweather
LADY CATHERINE . . . . .	Virginia Allen
MORDRED . . . . .	Roddy McDowall
SIR OZANNA . . . . .	Michael Kermoyan
SIR GWILLIAM . . . . .	Jack Dabdoub
MORGAN LE FEY . . . . .	M'el Dowd
TOM . . . . .	Robin Stewart

SINGERS: Joan August, Mary Sue Berry, Marnell Bruce, Judy Hastings, Benita James, Marjorie Smith, Shelia Swenson, Leesa Troy, Dorothy White, Frank Bouley, Jack Dabdoub, James Gannon, Murray Gold-kind, Warren Hays, Paul Huddleston, Michael Kermoyan, Donald Maloof, Larry Mitchell, Paul Richards, John Taliaferro.

DANCERS: Virginia Allen, Judi Allinson, Laurie Archer, Carlene Carroll, Joan Coddington, Katia Geleznova, Adriana Keathley, Dawn Mitchell, Claudia Schroeder, Beti Seay, Jerry Dowcis, Peter Dcign, Randy Doney, Richard Englund, Richard Gain, Gene GeBauer, James Kirby, Richard Kuch, Joe Nelson, John Starkweather, Jimmy Tarbutton.

# CAMELOT

## Synopsis of Scenes

### ACT I

- SCENE 1: A HILLTOP NEAR CAMELOT  
A long time ago
- SCENE 2: NEAR CAMELOT  
Immediately following
- SCENE 3: ARTHUR'S STUDY  
Five years later
- SCENE 4: A ROADSIDE NEAR CAMELOT  
A few months later
- SCENE 5: A PARK NEAR THE CASTLE  
Immediately following
- SCENE 6: A TERRACE OF THE CASTLE  
A few weeks later
- SCENE 7: THE TENTS OUTSIDE THE JOUSTING FIELD  
A few days later
- SCENE 8: THE GRANDSTAND OF THE FIELD
- SCENE 9: THE TENTS OUTSIDE THE JOUSTING FIELD  
Immediately following
- SCENE 10: THE TERRACE  
Two years later
- SCENE 11: THE CORRIDOR LEADING TO THE GREAT HALL  
Immediately following
- SCENE 12: THE GREAT HALL  
Immediately following

### ACT II

- SCENE 1: THE CASTLE GARDEN  
A few years later
- SCENE 2: THE TERRACE  
A few weeks later
- SCENE 3: NEAR THE FOREST OF MORGAN LE FEY  
A few days later
- SCENE 4: THE FOREST OF MORGAN LE FEY  
Immediately following
- SCENE 5: CORRIDOR  
That night
- SCENE 6: THE QUEEN'S BEDCHAMBER  
Immediately following
- SCENE 7: CAMELOT  
Several days later
- SCENE 8: A BATTLEFIELD NEAR JOYOUS GARD  
A few weeks later

ORIGINAL INSTRUMENTATION: Flute/*Piccolo*, Oboe/*English Horn*, B $\flat$  Clarinet, B $\flat$  Clarinet/*E $\flat$  Clarinet/Bass Clarinet/Flute*, Bassoon; 3 Horns, 3 Trumpets, 2 Trombones; 2 Percussion, Guitar/*Lute/Mandolin*, Harp; 10 Violins, 2 Violas, 2 Violoncellos, 2 Basses.



# Musical Program

## ACT I

No.	page
1. Overture . . . . .	5
2. March . . . . .	11
3. I Wonder What the King Is Doing Tonight . . . . .	15
4. The Simple Joys of Maidenhood . . . . .	23
5. Camelot . . . . .	32
6. Guenevere's Welcome . . . . .	40
7. End of Scene — Reprise: Camelot . . . . .	43
8. Follow Me . . . . .	47
9. End of Study Scene . . . . .	51
10. C'est Moi . . . . .	52
11. The Lusty Month of May — <i>dance</i> . . . . .	59
— <i>song</i> . . . . .	67
11a. Pellinore's Entrance . . . . .	82
12. End of Scene . . . . .	83
13. Change of Scene . . . . .	86
14. How to Handle a Woman . . . . .	87
15. Tent Scene . . . . .	95
16. The Tumblers . . . . .	97
17. The Jousts . . . . .	100
18. Change of Scene . . . . .	120
19. Before I Gaze at You Again . . . . .	121
20. Finale — Act I . . . . .	125

## ACT II

21. Entr'acte . . . . .	134
22. a. Madrigal . . . . .	141
b. If Ever I Would Leave You . . . . .	143
23. The Seven Deadly Virtues . . . . .	149
24. Change of Scene . . . . .	154
25. What Do the Simple Folk Do? . . . . .	155
26. The Enchanted Forest . . . . .	172
27. The Persuasion . . . . .	178
28. The Invisible Wall . . . . .	184
29. Change of Scene . . . . .	189
30. Corridor Scene . . . . .	190
31. Change of Scene and Incidental Music . . . . .	191
32. I Loved You Once in Silence . . . . .	193
33. Guenevere . . . . .	199
34. Battle Call . . . . .	219
35. Farewell . . . . .	220
36. Finale Ultimo . . . . .	221
37. Curtain Calls and Exit Music . . . . .	230



# CAMELOT Overture

No. 1

FREDERICK LOEWE

**Maestoso**

W.W. Str. *ff* *gliss.* *Cymb.* *Hns.* *(trem. cont.)* *(trem. cont.)* *sf* *Tpts.*

Hp. *Tbns.* *Vc.* *Bs.*

*(trem. cont.)* *(trem. cont.)* *sf*

**11 Poco meno mosso**

W.W. 8va *Tpts.* *Brass* *Vc.* *Bs.*

W.W., Str. *passionato, cantabile* *Hns.* *+Brass*



18

Musical score system 1, measures 18-23. The system consists of two staves (treble and bass clef). The music features complex chordal textures with many sharps in the key signature. There are several dynamic markings 'v' (accents) and slurs over the notes.

24

Musical score system 2, measures 24-29. The system consists of two staves. The tempo marking *allargando* is present in the middle of the system, and *stringendo* appears at the end. A *Timp.* (Tympani) marking is located below the bass staff. The music continues with complex chordal textures.

Musical score system 3, measures 30-32. The system consists of two staves. The music continues with complex chordal textures and dynamic markings 'v'.

Moderato, con espressione  
W.W. Str.

Musical score system 4, measures 33-38. The system consists of two staves. The tempo marking *Moderato, con espressione* and the composer's name *W.W. Str.* are at the top right. The dynamic marking *sfz* (sforzando) is present. The music features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

33

Musical score system 5, measures 33-38. The system consists of two staves. The measure number *33* is in a box at the top left. The marking *Hns.* (Horns) is above the treble staff, and *Bs.* (Bassoons) is below the bass staff. The marking *R.H.* (Right Hand) is above the bass staff. The music features melodic lines in both hands with some slurs.

W.W. 8va  
+Brass

Hns.

3

This system features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one sharp (F#) and a common time signature. The upper staff contains a melodic line with a long slur and a triplet of eighth notes. The lower staff contains a bass line with various rhythmic patterns. Instrumentation labels include 'W.W. 8va +Brass' and 'Hns.'.

41

Str.

3

3

This system continues the musical piece. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with a 'Str.' (strings) label. There are two '3' markings above the upper staff, indicating triplets.

Hns.

W.W.  
Bells  
Brass  
Hp.

Hn., Str.

This system shows a change in instrumentation. The upper staff has a melodic line with a slur. The lower staff has a bass line. Instrumentation labels include 'Hns.', 'W.W. Bells Brass Hp.', and 'Hn., Str.'.

49

W.W.  
hp.

Hns.

Str.  
Hns.

This system features a grand staff. The upper staff has a melodic line with a slur. The lower staff has a bass line. Instrumentation labels include 'W.W. hp.', 'Hns.', and 'Str. Hns.'.

W.W., Str.

mf

Vc.

resc.

3

This system concludes the page. The upper staff has a melodic line with a slur. The lower staff has a bass line. Instrumentation labels include 'W.W., Str.', 'mf', 'Vc.', and 'resc.'. There is a '3' marking above the upper staff.



57

Hns. Hns.

Str. W.W. Str. p

65

+Hns. W.W. Hp. Bsn., Vc. Str.

+ Hns. W.W. W.W., Str. mf

73

Hns. Bs. R.H. (1)

Musical score system 1, measures 75-80. The system features a grand staff with treble and bass clefs. The right hand contains complex chordal textures with some triplets. The left hand has a more rhythmic accompaniment. Annotations include '+ Brass' at the top right, 'R.H. Hns.' in the middle, and a dynamic marking 'f'.

Musical score system 2, measures 81-86. The system continues the grand staff notation. It includes annotations for '81' in a box, 'Hns.', 'Hns., Tbns.', 'Timp.', and 'Fl., Ob., Tpt., Str.'.

Musical score system 3, measures 87-90. The system begins with a section marked '87' in a box and the tempo instruction 'Ritmico, poco pesante'. The instrumentation includes 'Hns., Tbns., Str.', 'Hp.', and 'Mil. Dr.'. The time signature changes to 3/4.

Musical score system 4, measures 91-96. The system starts with a section marked '91' in a box. It includes annotations for 'w.w.', 'Tpts., Cls.', 'Mil. Dr.', 'Timp.', and '+Hp.'. The drum part is marked 'sempre' and 'cont.'.

Musical score system 5, measures 97-102. This system continues the grand staff notation with various rhythmic patterns and dynamic markings.



99 Brass Hns.

Tutti

107

Tpts., Cls.

*The curtain rises*

SIR DINADAN: My Sainted Mother!...  
Dialogue continues over tremolo.  
CUE TO END.

MERLYN:...Does that solve it?

Cue: SIR DINADAN:... at the foot of the hill in traditional fashion.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The first system is for Piano, featuring a 'Fanfare' section with a forte (*f*) dynamic and a 'W.W.' section with a mezzo-forte (*mf*) dynamic, followed by an 'Alla marcia' section. The second system is for Trumpets (Tpts.) and Brass. The third system includes Woodwinds (W.W.), Strings (Str.), and Xylophone (Xyl.), with a 'Tutti' section marked *sfz*. The fourth system is for Harp (Hp.) and Brass. The fifth system is for Woodwinds (W.W.) and features a 'Tutti' section marked *f*. Measure numbers 11 and 19 are indicated in boxes above the staves.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both staves.

Second system of musical notation, including a boxed measure number **27** and the instruction **W.W.** above the staff.

Third system of musical notation, including the instruction **Tpts.** above the staff and **Tbns.** and **Tutti** below the staff.

Fourth system of musical notation, including a boxed measure number **35** and the instruction **Hns.** below the staff.

Fifth system of musical notation, continuing the grand staff with chords and melodic lines.

43

W.W., Str. Bells

*sfz* Tpts., Tbn. R.H.

W.W., Tpts., Vls. *ff*  
Bsn., Hns., Tbns., Str.

51

W.W., Hns., Tbns. Tpts.

59

Tpts. Tutti Brass, Str. W.W.



63

dim. poco a poco

W.W., Str.

Hns. Tpts.

71

W.W., Str.

*p*  
Hns., Tbns., Str.

W.W.  
Str.

Bsn., Hns.

79

Cl.

dim. al fine *pp*

83

(Dialogue)

Cls.

Str. pizz. *ppp*

# No. 3 I Wonder What The King Is Doing Tonight <sup>15</sup>

ALAN JAY LERNER

FREDERICK LOEWE

Cue: ARTHUR: ... That's precisely what you are doing. Every last blessed one of you.

Tranquillo

ARTHUR: (*parlando*)

Piano

I know what my peo - ple are think - ing to - night, As

home through the shad - ows they wan - der. Ev - 'ry - one smil - ing in

se - cret de - light, They stare at the cas - tle and pon - der. When -

ev - er the wind blows this way, — You can al - most hear ev - 'ry - one

23 Allegretto

say: ————— I

7 W.W. Tpts. Str.

*mf*

Bsn., Tbn., Str.

27

won - der what the King is do - ing to - night? What

7 W.W. Hns.

*pp*

Bsn., Str.

mer - ri - ment is the King pur - su - ing to - night? The

7 W.W. Cls. Str.

35

can - dles at the Court, they nev - er burn'd as bright. I

Fl., Cl.

Bsn.



won - der what the King is up to to - night? How

W.W.  
7 Bells

W.W.  
Hns.

*mf*  
Bsn., Tbn.

43

goes the fi - nal ho - ur As he sees the bri - dal bow - er Be - ing

le - gal - ly and re - gal - ly pre - pared? Well, I'll

Cls., Hns. > +Fl. -

*mf* Str. *p*

51

tell you what the King is do - ing to - night: He's

Str.

+Hns.

57

scared! He's scared!

W.W. Tpts.

*mf*

*p*

(Tpts.) *Tutti*

Timp.

61

You mean that a King who fought a drag-on,

*p* W.W., Str.

Whacked him in two and fixed his wag-on, Goes to be wed in ter-ror and dis-

67

tress? Yes! A

*p*

+Tbn.

71

war - ri - or who's so calm in bat - tle, E - ven his ar - mor

Xyl.

*p* WW., Str.

does - n't rat - tle, Fac - es a wom - an pet - ri - fied with

77

fright? Right! You

+Hns.

+Tbn.

81

mean that ap - pal - ling clam - or - ing That sounds like a black - smith

+Xyl. >

Hp.

W.W.  
Hns.  
Tpts. *pp*

*f*

*pp*



ham - mer - ing Is mere - ly the bang - ing of his roy - al

+Tbns.

knees? Please! You

W.W., Hns.

Cls.

Str.

Bsn., Str.

91

won - der what the King is wish - ing to - night... He's

Fl.

Cls.

Bsn., Sn. Dr.

wish - ing he were in Scot - land fish - ing to - night. What

Str.

99

oc - cu - pies his time while wait - ing for the bride? He's

Fl., Cl.

Bsn.

search - ing high and low for some place to hide. And

W.W. Bells

W.W. Hns.

Bsn. Tbn.

107

oh, the ex - pec - ta - tion, The sub - lime an - tic - i - pa - tion He must

feel a - bout the wed - ding night to come! Well! I'll

Cls., Hns.

mf Str.

Str. p

115

tell you what the King is feel - ing to - night: He's

+Hns.  
+Tbn.

numb! He shakes! He quails! He

W.W. Tpts.  
p  
Tbns.

123

quakes! Oh, that's what the King is do - ing to -

W.W.  
p  
Hns.  
Tbn.  
f Tutti

night!

sfz  
Segue



*GUENEVERE comes running on, as if being pursued.*

Animato molto

Piano

*f* (Hns.)  
Tutti

5 > Str.

Cls., Hns.

Bsn.  
Vc.  
Bass

13 W.W., Xyl.

*She sits down*

Tpts.  
Hns.

Moderato

under a tree.

GUENEVERE:

St. Gen - e - vieve! St. Gen - e - vieve! It's

Hp., Gtr., Str.

*sfz*

*p colla voce*

Guen - e - vere! Re - mem - ber me? St. Gen - e - vieve! St. Gen - e - vieve! I'm

Hp.

o - ver here be - neath this tree. You know how faith - ful and de - vout I am. You

Vla.

Hns. *pp*

must ad - mit I've al - ways been a lamb. But Gen - e - vieve, St. Gen - e - vieve, I

32 Allegro

(with vehement rebellion)

won't o - bey you an - y - more! You've gone a bit too far. I

Str. *pp*

won't be bid and bar-gain'd for Like beads at a ba - zaar. St.

40

Gen - e - vieve, I've run a - way, E - lud - ed them and fled, And from

+Fl., Ob., Bsn.

now on I in - tend to pray to some - one else in - stead.

+Hns.



Moderato  
(plaintively)

48

Oh,

W.W., Str.

Gen - e - vieve, St. Gen - e - vieve, Where were you when my youth was sold? Dear

W.W., Hns., Str. div.

mf

Str., Hp., Gtr.

Hp.

56

Gen - e - vieve, sweet Gen - e - vieve, Shan't I be young be - fore I'm

Allegro

old?

W.W., Str.

mf

Hns.

63

Shan't I, St. Genevieve? Why must I suffer this squalid destiny? Just when I reach the

Cl.

71

golden age of eligibility and wooability. Is my fate determined by love and courtship?

VI.I

Oh, no.

Clause one: fix the border; Clause two: establish trade;

79

Clause three: deliver me; Clause four: stop the war; five, six: pick up sticks. How cruel! How un-

Poco meno mosso

just! Am I never to know the joys of maidenhood? The conventional, ordinary, garden variety joys of maidenhood?

poco rall.

where are a maid - en's sim - ple joys? Shant'

Vc.  
+Bsn.  
Ols.

knight pin - ing - so for me He leaps to death in woe for me? Oh,

Vc.  
Hp.

95

all those a - dor - ing, dar - ing boys? Where's the

Vc.  
Hp.  
Str.

Where are the sim - ple joys of maid - en - hood?

pp  
Lute colla voce  
Str.

(She sings)

87 Allegretto



103

I have the nor - mal life a maid - en should? \_\_\_\_\_ Shall I

W.W., Str.

*pp*

nev - er be res - cued in the wood? \_\_\_\_\_ Shall two

Hp. Vc.

111

knights nev - er tilt for me And let their blood be spilt for me? Oh,

where are the sim - ple joys of maid - en - hood?

Vla. Hp. Hn.

119

Shall I not be on a ped - es - tal, Wor - shipped and com - pet - ed for?

Str. Ve.

Not be car - ried off, or bet - ter st'11, Cause a lit - tle war?

Hp., Bells

*poco rall.*

127

Where are the sim - ple joys of maid - en - hood? Are those

Vl. Lute Vla. Cls. *a tempo*

sweet, gen - tle pleas - ures gone for good? Shall a

Hp. +W.W.

135

feud not be - gin for me? Shall kith not kill their kin for me? Oh,

where are the triv - ial joys...? Harm - less, con - viv - ial joys...?

Str., Gtr. Hp. Bells

143

Where are the sim - ple joys of maid - en

*poco rall.*

Poco più mosso

(Dialogue)

hood?

+W.W., Hns. mf +Brass



# Camelot

Cue: ARTHUR: Ordained by decree!  
...Extremely uncommon.  
GUENEVERE: Oh, come now.

## Moderato

ARTHUR:

Piano

It's true! It's true! The crown has made it clear:— The

Ob.  
*mf colla voce*

Bsn.  
Hns., Trbs.

## Tempo giusto

cli - mate must be per - fect all the year. ————— A

W.W.  
Str.  
Bells

Bsn., Ve.  
Dr.

9  
law was made a dis - tant moon a - go here, ————— Ju -

Str.  
Hns.

Hns.

ly and Au - gust can - not be too hot; ————— And

Cls., Bsn.

17

there's a le - gal lim - it to the snow here — In

W.W.  
mf  
Hns.

Ca - me - lot. The

W.W., Tpts.  
Xyl., Vls.  
Hns.  
Str.

25

win - ter is for - bid - den till De - cem - ber — And

leggiero  
Hns.  
W.W. f  
Hns.

ex - its March the sec - ond on the dot. By

Bsn., Hn.

33

or - der sum - mer ling - ers through Sep - tem - ber In

Ca - me - lot. W.W., Str. 8va

41

Ca - me - lot! W.W., Brass, Xyl. Ca - me - lot! I know it

sounds a bit bi - zarre. W.W., Tpt. But in



49

Ca - me - lot, Ca - me - lot, That's

Ob. Str.

*p* *f* *p* *f* *p*

how con - di - tions are. The

Br. muted *mf* Str.

*mf* *p*

57

rain may nev - er fall till aft - er sun - down. By

ww. Hns. Tpt.

*p*

eight the morn - ing fog must dis - ap - pear. In

+Ob. Tbs.

79

GUINNEA: And I suppo

*pp*

Hp.

73

Ca - me -

*Tempo giusto*

*accet.*

Hp.

*Tutti leggero sempre*

*Bliss.*

lot.

69

happ'ly - ev - er - alt - er - ing than here

*Poco meno mosso*

*poco rit*

Bsn.

Str.

W.W. 8va

In

65

short, there's sim - ply not A more con - gen - ial spot For

*Vc.*

the autumn leaves fall in neat little piles.

Musical score for piano accompaniment of the first system. The score is written on two staves (treble and bass clef). It features a series of chords and melodic lines. Dynamic markings include *Hns.* (Harp) and *Hp.* (Harp). The music is in a minor key.

ARTHUR: Oh, no, Milady, they 87 blow away completely.

Musical score for piano accompaniment of the second system. It continues from the first system. Dynamic markings include *Hn.* (Harp). The music is in a minor key.

At night, of course.

GUENEVERE:  
Of course!

WW., Str., Xyl.

Musical score for piano accompaniment of the third system. It includes dynamic markings *Fls.* (Flutes), *Hns.* (Harp), and *f* (forte). The music is in a minor key.

*He moves closer to her.*

95

Ca - me - lot!

WW., Str., Xyl.

Musical score for piano accompaniment of the fourth system. It includes dynamic markings *p* (piano), *Hns.* (Harp), *Str. Tbs.* (String Trombones), and *f* (forte). The music is in a minor key.

Ca - me - lot!

I know it gives a per - son pause,

WW.

WW.

Musical score for piano accompaniment of the fifth system. It includes dynamic markings *p* (piano), *Hns.* (Harp), *mf* (mezzo-forte), *Str.* (Strings), and *f* (forte). The music is in a minor key.



103

But in Ca - me - lot,

Tbs. Ob. Hn.

Ca - me - lot, Those are the le - gal laws.

W.W. Str. W.W. Br. muted *mf*

111

The snow may nev - er slush up - on the

Str. W.W.

hill - side. By nine p. m. the moon - light must ap -

Hns. Tpt.

119

pear. \_\_\_\_\_ In short, there's sim - ply not A

Instrumentation: Vc., Tbs., +Ob.

more con - gen - ial spot For happ' - ly - ev - er - aft - er - ing than

Instrumentation: Vc., Tbs.

*poco rit*

125

Poco meno mosso

here in Ca - me -

Instrumentation: Vc., Tbs., W.W.

*accel.*

129

Animato

lot.

Instrumentation: Hns., Tpts., W.W.

*ff*

*Tutti sfz*

Segue

# Guenevere's Welcome

Cue: SIR DINADAN: There she is!  
GUENEVERE: Wart, please....

Alla marcia

SIR DINADAN: Your Majesty,

Piano

Vla.  
Vc.  
Hp., Bs.

forgive me, Sire.

I did not see you for a moment.

+ Bsn.  
Ob.

Fl.  
Tpt.

9 The welcoming procession enters.

Brass

W.W.

(gaily)  
mf  
mp

mf

Bsn., Tbn.



17

First system of musical notation, measures 17-18. It features a grand staff with treble and bass clefs. The music consists of chords and melodic lines. A dynamic marking of *f* is present in the second measure.

Second system of musical notation, measures 19-20. It features a grand staff with treble and bass clefs. The music consists of chords and melodic lines. Dynamic markings include *p* and *mf*.

Third system of musical notation, measures 21-22. It features a grand staff with treble and bass clefs. The music consists of chords and melodic lines. Dynamic markings include *f*. The text "W.W., Str." and "Hns." is written above and below the system respectively.

25

Fourth system of musical notation, measures 25-26. It features a grand staff with treble and bass clefs. The music consists of chords and melodic lines. Dynamic markings include *cresc. Brass*, *Tutti*, and *cantabile*.

Fifth system of musical notation, measures 27-28. It features a grand staff with treble and bass clefs. The music consists of chords and melodic lines. Dynamic markings include *espr.* and *ff sempre*.

Musical score for measures 31-32. The system consists of two staves. The upper staff is marked *cantabile* and features a melodic line with a slur. The lower staff is marked *f* and features a rhythmic accompaniment. Above the upper staff, the instrumentation is listed as *Hns., Str.*. Below the lower staff, the instrumentation is listed as *Bsn., Tbn., Vc., Bass*. The key signature has one flat and the time signature is 4/4.

Musical score for measures 33-34. The system consists of two staves. The upper staff is marked *ben tenuto* and features a melodic line with a slur. The lower staff is marked *f* and features a rhythmic accompaniment. Above the upper staff, the instrumentation is listed as *W.W.*. Below the lower staff, the instrumentation is listed as *Bsn., Hns., Tbn.*. The key signature has one flat and the time signature is 4/4.

Musical score for measures 35-36. The system consists of two staves. The upper staff features a melodic line with a slur. The lower staff features a rhythmic accompaniment. The key signature has one flat and the time signature is 4/4.

Musical score for measures 37-40. The system consists of two staves. The upper staff is marked *W.W.* and features a melodic line with a slur. The lower staff is marked *dim. poco a poco* and features a rhythmic accompaniment. Above the upper staff, the instrumentation is listed as *Tpts., Tbn.*. Below the lower staff, the instrumentation is listed as *Bsn., Hn., Vla.* and *Hp.*. The key signature has one flat and the time signature is 4/4.

Musical score for measures 41-42. The system consists of two staves. The upper staff is marked *Op.* and *Fl.* and features a melodic line with a slur. The lower staff is marked *p* and *pp* and features a rhythmic accompaniment. Above the upper staff, the instrumentation is listed as *Op.* and *Fl.*. Below the lower staff, the instrumentation is listed as *Bsn., Dr.*. The key signature has one flat and the time signature is 4/4. The phrase *(Dialogue)* is written at the end of the system.

Cue: ARTHUR: ... And since I am, I have been ill at ease in my crown. Until I dropped from the tree and my eyes beheld you.

Poco sostenuto

Then suddenly, for the first time, I felt I was

Cl. 8va bassa

Piano

King. I was glad to be King. And most astonishing of all, I wanted to be the

9

wisest, most heroic, most splendid King who ever sat on any throne. (H. pauses!)

17 If you will come with me, Milady, I will arrange for the carriage to return you

Vls.

to your father...

This way.

GUENEVERE:



25

Andante

hear it nev - er rains till aft - er sun - down. ——— By

Str. *pp*

Gtr. etc.

Ob.

Bass pizz.

eight the morn - ing fog must dis - ap - pear. ——— In

Bsn.

33

short, there's simp - ly not A more con - gen - ial spot For

Vc.

Meno mosso

happ' - ly - ev - er - aft - er - ing than here In

rit

W.W., Tpts.

41

Poco più mosso

Ca - me - lot.

Fl.  
Cl.  
Str.

*amabile*  
*mf*  
Hns.

Più mosso.

Str., Gtr.  
*mp*

49

Hns.  
*pp*

Bsn.

57

GUENEVERE: I'm afraid, Your Majesty. (Dialogue continues)

*pp*

Hp.  
Cls.

Hp., Bells

Fl., Cl.

Fl.  
Cl.

*pp* *sempre*

Hn.  
Vla.

65

Musical score for measures 65-72, featuring piano accompaniment with treble and bass staves.

73

ARTHUR: ... War would have been declared. GUENEVERE: War?

Musical score for measures 73-78, including piano accompaniment and vocal lines. Instrumentation includes Vls., +Gtr., Vc., and Bsn.

Allegro con spirito

Over me? How simply marvelous!

+W.W., Hns.

W.W. Bells 8va

Musical score for measures 79-80, including piano accompaniment and vocal lines. Performance markings include rit, molto cresc., Hp. gliss., f, a tempo, and Tutti.

81

Musical score for measures 81-86, including piano accompaniment and vocal lines. Performance marking includes brillante.

W.W., Vls.  
Bells 8va

Musical score for measures 87-92, including piano accompaniment and vocal lines. Performance marking includes sfz. The section is labeled (Dialogue).



Cue: MERLYN: ... One year... two years... what does it matter? I can see a night five years from now...

Andante

NIMUE'S VOICE: (Offstage)

Piano

Far from day, far from night... Out of time, out of

*pp* Str. div.  
Hp. *sliss.*

Hp., Bass

SIR DINADAN:

Go on. What about five years from now? MERLYN: Yes! After the battle of Bedegraine. That's the night it

sight...

Hp., Bass

10

will happen!

Fol - low me... Dry the rain, warm the snow... Where the

*poco rit.* *pp sempre a tempo* Hp., Vla.

SIR DINADAN: Go on. That's the night what will happen? MERLYN: I can't remember.

Più mosso

winds nev - er go...

That voice. Don't you hear it?

SIR DINADAN: What voice?

18 MERLYN: (over singing) Nimue,  
Tempo 10

In a cave by a sap - phire

Hp.

Vc.

is that you?

Oh, please . . . .

not yet.

shore We shall walk through an em - 'rald door. And for

Hp., Bass

I must find out what will happen to him . . .

Con moto

thou - sands of ev - er - mores to come my life you shall be.

VI. I

Str. pp sempre

26 Oh, Nimue! So it's you! Must you steal my magic now? Couldn't you have waited a bit longer? . . . .

Hp., Vla.

Wait! Have I told him everything he should know?

Did I tell him of Lancelot? I did.

But Lancelot

+Fl. ppp p



34

and Guenevere! Did I warn him of Lancelot and Guenevere?..... And Mordred?.....

VLI  
+Cl.

Mordred!..... I didn't warn him of Mordred, and I must!.....

42  
Fl.  
Bsn., Vc.  
Hp. Bass  
Cl.  
Hp.

I remember nothing of Lancelot and Guenevere.... And Mordred!.... etc.

It's all gone... My magic is gone.

Vls.  
+Ob.  
Hp.

49

(off stage) SOLO

On-ly you, On-ly I, World fare-well, World good-bye. To our

WOMEN'S VOICES

pp  
mf  
pp  
mf  
Ah  
Ah  
To our  
To our

Fl., Str.  
Hp., Vla.  
Hp.



Poco meno mosso

home 'neath the sea We shall fly, Fol - low me.

home 'neath the sea We shall fly.

*f* SOLO *f*

*poco rit.* +W.W. Hns.

MERLYN:

58

Goodbye, Arthur. My memory of the future is gone. I know no more the sorrows and joys before you

I can only wish for you in ignorance, like everyone else.

Hns., Hp., Bs.

Reign long and reign happily.

Oh, and Wart — remember to think!

Br. *cresc.* Str. *fp sub.* *f* Tutti *in tempo*

Hns. Tpts., Bells (Dialogue)

Timp.

Cue: GUENEVERE: It's marvelous.

ARTHUR: Yes, it is. It's marvelous. Absolutely marvelous. Page, give the signal.

PAGE: Yes, your Majesty.

Moderato

ARTHUR:

Piano

We'll send the her - alds rid - ing through the coun - try;

Str. *pp leggiero* W.W.

Tell ev - 'ry liv - ing per - son far and near

Bsn., Hn.

GUENEVERE:

9 Meno mosso

That there is simp - ly not In all the world a

Vc.

15

spot Where rules a more re - splend-ant king than here

Str. W.W., Hp. 8va

*rit.* *a tempo*



19 (♩ = ♩) (HERALDS appear in the towers and

In Ca - me - lot.

sound their horns.) (Blackout.)

22 The scene changes to

attacca

Tpts. *lot.*

*f* Tpbs.

> Timp., Vc., Bass

No. 10 *Countryside near Camelot.* C'est Moi

Vigoroso

Piano

ff

Cymb. >

Timp.

Tempo rubato

5 LANCELOT:

Ca - me - lot! Ca - me - lot!

mf Str., Hp.

Hns.

In far off France I heard your call. w.w., Tpts.

*f*

*mf cantabile*



15

Ca - me - lot!

*poco rit*

*a tempo*

Bsn., Vc.

W.W.

Hns. *f*

Ca - me - lot!

And here am

Str. *p*

+Bsn.

I to give my all. I

*mf*

+Hn.

+Bs.

25

know in my soul what you ex - pect of me; And

Cl.

*mf marcato*

(♩ = ♩)

all that and more I shall be! \_\_\_\_\_ A

Hn.

Tbns., Timp.

33

Alla marcia

knight of the ta - ble round should be in - vin - ci - ble; Suc -  
 soul of a knight should be a thing re - mark - a - ble: His

Tutti  
mf

Tbns., Timp.

ceed where a less fan - tas - tic man would fail; \_\_\_\_\_ Climb a  
 heart and his mind as pure as morn - ing dew. \_\_\_\_\_ With a

41

wall no one else can climb; Cleave a drag-on in rec - ord time; Swim a  
 will and a self - re - straint That's the en - vy of ev - 'ry saint, He could

*f sempre*



moat in a coat of heav - y i - ron mail. No  
 eas - i - ly work a mir - a - cle or two! To

Fl., Ob.  
 Tbn.

49

mat - ter the pain he ought to be un - winc - a - ble, Im -  
 love and de - sire he ought to be un - spark - a - ble. The

Tutti  
 Tbn.,  
 Timp.

poss - i - ble deeds should be his dai - ly fare. But  
 ways of the flesh should of - fer no al - lure. But

*mf*

57

where in the world Is there in the world A  
 where in the world Is there in the world A

W.W., Str.  
 Hn.  
 Str.



man so extra - or - di - naire?  
 man so un touch'd and pure?

W.W.  
 Str.  
*en dehors*

Bsn., Hn., Vc.

**67** Allegretto scherzando

\*(Spoken modestly) C'est moi... C'est moi! C'est moi, I'm forced to ad - mit! 'Tis  
 C'est moi! C'est moi, I blush to dis - close, I'm

W.W., Str., Hp.

*p*

I, I hum - bly re - ply. That mor - tal who These  
 far too no - ble to lie. That man in whom These

mar - vels can do, C'est moi, C'est moi, 'tis I! I've  
 qual - i - ties bloom, C'est moi, C'est moi, 'tis I! I've

FL, CL

*mp*

\*1) 2nd stanza only

75

nev - er lost In bat - tle or game. I'm  
 nev - er stray'd From all I be - lieve. I'm

Vc.

sim - ply the best by far. When  
 bless'd with an i - ron will. Had

Tpts. W.W., Hp., Str.  
 Hns.

83

swords are cross'd 'Tis al - ways the same, One  
 I been made The part - ner of Eve, We'd

Ob.

blow and au - re - voir! C'est  
 be in E - den still. C'est

+Hns. f



91

moi! C'est moi, So ad - mir - 'bly fit; A  
moi! C'est moi, The an - gels have chose To

w.w.

*mf* Hns., Str. div.

French Pro - me - theus un - bound. And here I stand with  
fight their bat - tles be - low. And here I stand as

Tbns.  
Timp.

val - or un - told, Ex - cept - ion - 'lly brave, a - maz - ing - ly bold, To  
pure as a pray'r, In - cred - i - bly clean, with vir - tue to spare, The

99

serve at the Ta - ble Round! The know! C'est moi!

god - li - est man

*ff* Tutti

*ff* Tutti

+Tbns.

\*) Bars 97 and 98 are rit. in the 2nd stanza.



# The Lusty Month Of May

(Dance And Song)

Cue: ARTHUR:... Welcome, Lancelot. Bless you for coming, and welcome to the table. (The scene changes.)

**Piano**

Vivo >

*ff* Tutti

W.W.  
Bells  
Gtr.  
Str.

**4 Allegretto**

(The curtain rises on a Park near the Castle)

*mf* grazioso

Tpts.

Tpts.

**10**

Br.

Br.

**16**

Br.

Br.

23

W.W., Hp.

Bells  
Tpts.  
W. Block  
Str.

Musical score for measures 23-28. The system consists of two staves. The upper staff contains a melodic line with various ornaments and a long slur. The lower staff contains a bass line with chords and some melodic movement. The key signature has one flat.

*qua...*

+Tbn.

*sub. mf*

Musical score for measures 29-36. The system consists of two staves. The upper staff features a melodic line with many slurs and accents. The lower staff provides a harmonic accompaniment with chords and some melodic fragments. The key signature has one flat.

29

W.W., Hns., Str.

Musical score for measures 37-44. The system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords and some melodic movement. The key signature has one flat.

+Tbn.

Musical score for measures 45-52. The system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords and some melodic movement. The key signature has one flat.

37

+Tpts.

Musical score for measures 53-60. The system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords and some melodic movement. The key signature has one flat.

*mf* Tutti

45 (♩ = ♩) W.W., Hns., Str.

*f* +Xyl. *mf* *f* Tutti

Tbns.

51 (♩ = ♩)

*mf* *f* *sfz*

*sfz*

W.W. Br. Str.

Fl., Bsn., Mand.

*mf*



61

*grazioso*

Cl., Hp. Tpts. Tpts. Trgl.

W.W. Br. Str. Bells

73 Picc. Ob. Xyl. *f* *leggiere* Tutti

*cresc. poco a poco*

Cantabile

85

W.W.  
Hns.  
Str.

Hp.(gliss.)

f

Tutti  
(Br.)

91

Hp.(gliss.)

cresc. sempre

ff

97

W.W.  
Mand.  
Vls.

sffz

mf

grazioso

Cl.

Hns.

103

Tpts.

Musical score for Tpts. and Tpts., Xyl. The score consists of two staves. The upper staff is for Tpts. and the lower staff is for Tpts., Xyl. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

109 W.W., Hp. (♩ = ♩) *L'istesso tempo*

Musical score for W.W., Hp. and Cl., Bsn., Hns., Tbs., Vc., Bs. The score consists of two staves. The upper staff is for W.W., Hp. and the lower staff is for Cl., Bsn., Hns., Tbs., Vc., Bs. The music is marked *Tutti sfz* and *mf marcato*. The tempo is *L'istesso tempo*.

Musical score for Vls. and Timp. The score consists of two staves. The upper staff is for Vls. and the lower staff is for Timp. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

115 + W.W., Vls. 8va

Musical score for + W.W., Vls. 8va. The score consists of two staves. The upper staff is for + W.W., Vls. 8va and the lower staff is for the piano accompaniment. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Musical score for +Tpt. and Timp. The score consists of two staves. The upper staff is for +Tpt. and the lower staff is for Timp. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.



119

*f marcato*

Tbs.

Musical score for Trombones (Tbs.) in 4/4 time. The music is marked *f marcato*. It consists of two staves with various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

W.W., Vls.

*p*

Hn.

Musical score for Woodwinds and Violins (W.W., Vls.) and Horns (Hn.). The music is marked *p*. It consists of two staves with various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

123

*leggiero*

Musical score for strings (Str.) in 4/4 time. The music is marked *leggiero*. It consists of two staves with various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

Str.

*mf*  
Br.

Musical score for Strings (Str.) and Brass (Br.). The music is marked *mf*. It consists of two staves with various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

Tpts.

+Timp.

Musical score for Trumpets (Tpts.) and Timpani (+Timp.). The music is marked *mf*. It consists of two staves with various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

147

GUENEVERE: Tra

*ff* *allargando*

141

*cresc. poco a poco* *marc.*

136

*mf* *subito*

129

*mf* *Tutti* (Tms.)

W.W.

151

## Allegretto giocoso

la! It's May! The lust - y month of May! That

Str.

*p*

love - ly month when ev - 'ry - one goes Bliss - ful - ly a - stray. Tra

Hp.

159

la! It's here! That shock - ing time of year! When

Lute

Clas. sust.

Vc.

tons of wick - ed lit - tle thoughts mer - ri - ly ap - pear. It's



167

May! It's May! That gor-geous hol - i - day; When

ev - 'ry maid - en prays that her lad Will be a cad! It's

175

mad! It's gay! A li - bel - ous dis - play. Those

drear - y vows that ev-'ry one takes, Ev-'ry-one breaks. Ev-'ry-one makes di -

184

vine mis - takes The lust - y month

ww.  
poco cresc.

of May!

f Tutti

192 (♩=♩) Tempo di gavotte

Whence this fra-grance waft - ing through the air?

Str. p subito  
Fl. Ob. Bells

What sweet feel-ings does its scent trans-mute? Whence this per-fume float - ing

+Cl.

ev - 'ry\_ where? Don't you know it's that dear for-bid - den fruit!

*pp leggiero*  
CHORUS: Soprani  
Alti  
Tra la la

Hn. Bsn.

200

Tra la la la la. That dear for-bid - den fruit! Tra la la la la!

S. la \_\_\_\_\_

A. la \_\_\_\_\_

T. *pp leggiero*  
Tra la la la \_\_\_\_\_

B. *pp leggiero*  
Tra la la la \_\_\_\_\_

200

Cls. Fl. Ob. Bells

Hn. Bsn.Cls., Str.



mp Tra la la la la mp Tra  
 Tra la la la la! — Tra la la la la —  
 Tra la la la la! — Tra la la la la —  
 Tra la la la la —  
 Tra la la la la —  
 +Hn  
 p

206

(♩ = ♩)

la! Tra la! Tra la la la la la la la  
 Tra la! Tra la!  
 Tra la! Tra la!  
 Tra la! Tra la! la  
 la  
 Bar.  
 Tra la! Tra la!

206

Fl.  
Ob.  
Tpt.

Str.

Cls.

pp

Bsn.,  
Hn.

etc.

S.Dr.

etc.

*cresc. molto*

la \_\_\_\_\_ It's

*cresc. molto*

la la la la la la la la la la la la la!

*cresc. molto*

la la la la la la la la la la!

*cresc. molto*

la la la la la la la la la!

*cresc. molto*

Bass la \_\_\_\_\_ la la la la la la la!

W.W.

*cresc.*

Hns.

212

f +Br.

Str.

*p*

GUENEVERE:

May! The lust - y month of May! That dar - ling month when

Cls.

etc.



ev - 'ry - one throws Self - con - trol a - way. It's

*mf* Tra la la

*mf* Tra la la

220

time to do A wretch - ed thing or two, And

Lute

try to make each pre - cious day One you'll al - ways rue. It's



228

May! It's May! The month of "yes you may," The

S. *p.* Tra la Tra la

A. *p.* Tra la Tra la

T. Tra la Tra la

228

Fl. 7

Bsn.Vc.

time for ev - 'ry friv - o - lous whim, Prop - er or "im?" It's

*colla voce* *rit*

236

*a tempo*

wild! It's gay! A blot in ev - 'ry way. The

*mp* Tra la Tra la *mp* Tra la la

*mp* Tra la Tra la *mp* Tra la la

*p* la la *mp* la Tra la la

*p* la la *mp* la Tra la la

236

W.W.

*a tempo*

birds and bees with all of their vast A-mor-ous past Gaze at the hu-man

245

race a - ghist The lust - y month

The lust - y month

The lust - y month

The lust - y month

The lust - y month

The lust - y month

245

w.w.

+Hns.

+Tbn.

of May!

of May!

of May!

of May!

of May!

of May!

*f* Tutti



GUENEVERE:

Tra

255

la! It's May! The lust - y month of May! —

(Solo)

Tra la la la Tra la la la la la la la That

(Solo)

Tra la la la Tra la la la la la la la That

(Solo)

Tra la la la Tra la la la la la la la la la la That

(Solo)

Tra la la la Tra la la la la la la la That

255

Fl.

pp

Lute

Tra  
ALL:  
love - ly month when ev-'ry one goes\_ Bliss - ful - ly a - stray. Tra  
la when ev-'ry one goes\_ Bliss - ful - ly a - stray. Tra  
la when ev-'ry one goes\_ Bliss - ful - ly a - stray.  
love - ly month when ev-'ry one goes\_ Bliss - ful - ly a - stray.

Cls., Vls.  
Br.  
Bsn.  
Hns.  
Vc.  
Bs.

263  
la! It's here! That shock - ing time of year! When  
la! It's here! That shock - ing time of year! When  
la! It's here! That shock - ing time of year! Tra la la When  
ALL:  
Tra la! It's here! Tra la la When  
ALL:  
Tra la! It's here! When

263  
W.W.  
Bells  
Str.  
Tutti

tons of wick - ed lit - tle thoughts mer - ri - ly ap - pear. —

tons of wick - ed lit - tle thoughts mer - ri - ly ap - pear. —

tons of wick - ed lit - tle thoughts mer - ri - ly ap - pear. —

tons of wick - ed lit - tle thoughts mer - ri - ly ap - pear. — It's

tons of wick - ed lit - tle thoughts mer - ri - ly ap - pear. — It's

ww.

271

When

It's May! It's May! — great dis - may; —

It's May! It's May! — great dis - may; —

May! It's May! The month of great dis - may; —

May! It's May! The month of great dis - may; —

271



all the world is brim-ming with fun, Whole-some or "un?"

It's

It's

*p colla voce* *rit*

Detailed description: This system contains the first vocal entry. The vocal line (Soprano) begins with the lyrics "all the world is brim-ming with fun, Whole-some or 'un?'". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a fermata over the word "It's" in both the vocal and piano parts, with a dynamic marking of *ff* and the instruction "ALL:".

279

S. Tra - la! Tra - la! la la la Tra la la! These

A. mad! It's gay! A li - bel - ous dis - play; Tra la la! These

T. Tra la! Tra la! A li - bel - ous dis - play; Tra la la! These

B. mad! It's gay! A li - bel - ous dis - play; Tra la la! These

*p*

Detailed description: This system features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part has its own line of music and lyrics. The lyrics are: "Tra - la! Tra - la! la la la Tra la la! These" for Soprano; "mad! It's gay! A li - bel - ous dis - play; Tra la la! These" for Alto; "Tra la! Tra la! A li - bel - ous dis - play; Tra la la! These" for Tenor; and "mad! It's gay! A li - bel - ous dis - play; Tra la la! These" for Bass. The piano accompaniment is marked *p* (piano). The system is numbered 279 in a box.

279

W.W. Xyl.

*f a tempo* Tutti

*p*

Detailed description: This system is primarily piano accompaniment. It begins with a box containing the number 279. Above the first staff, there are markings "W.W." and "Xyl." (Xylophone). The piano part is marked *f a tempo* and "Tutti". The system concludes with a dynamic marking of *p* (piano).

*cresc. al fine*

drear - y vows that ev - 'ry-one takes, Ev - 'ry-one breaks. Ev - 'ry-one makes di -

*cresc. al fine*

drear - y vows that Ev - 'ry-one breaks. Ev - 'ry-one makes di -

*cresc. al fine*

drear - y vows that Ev - 'ry-one breaks. Ev - 'ry-one makes di -

*cresc. al fine*

drear - y vows that ev - 'ry-one takes, Ev - 'ry-one breaks. Ev - 'ry-one makes di -

The first system of the score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "drear - y vows that ev - 'ry-one takes, Ev - 'ry-one breaks. Ev - 'ry-one makes di -". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The instruction "cresc. al fine" is written above the first and third vocal staves.

288

vine mis - takes The lust - y month of May! \_\_\_\_\_

vine mis - takes The lust - y month of May! \_\_\_\_\_

vine mis - takes The lust - y month of May! \_\_\_\_\_

vine mis - takes The lust - y month of May! \_\_\_\_\_

The second system of the score consists of five staves. The top four staves are vocal parts with lyrics: "vine mis - takes The lust - y month of May! \_\_\_\_\_". The fifth staff is the piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics are: "vine mis - takes The lust - y month of May! \_\_\_\_\_".

288

*f*

*Tpts.*

*Hns. ff.*

The third system of the score consists of two staves, the piano accompaniment. The top staff is the right hand and the bottom staff is the left hand. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The instruction "f" is written below the first staff. The instruction "Tpts." is written above the second staff. The instruction "Hns. ff." is written below the second staff.

Musical score for strings and piano. The top four staves are for strings (Violins I, Violins II, Violas, Cellos/Double Basses) and the bottom two are for piano. The piano part includes markings for *Tutti* and *fff*. The score concludes with the word *Segue*.

No. 11a

# Pellinore's Entrance

*L'istesso tempo*

Musical score for Piano and Trumpets. The piano part is marked *Piano* and includes *Tutti dim.* markings. The trumpet part is marked *Tpts.* and includes *W.W.* markings.

Musical score for Piano, concluding with a double bar line and the word *(Dialogue)*.



Cue: SIR LIONEL: He shall have my challenge in the morning.

GUENEVERE: Thank you, Sir Lionel.

SIR SAGRAMORE: And mine.

GUENEVERE: Thank you, Sir Sagramore.

SIR DINADAN: And mine.

Allegretto giocoso

GUENEVERE:

Piano

*p* Str., Lute, Hp.

Tra la! It's May! The lust - y month of

May! That dar - ling month when ev - 'ry - one throws

9

CHORUS: (unisono)

*mf*

Self - con - trol a - way. It's mad! It's

W.W. 8va  
W.W. Bells Str.

*crec.* Hns. Br. *mf* Tutti

gay! A li - bel - ous dis - play: Those

vine mis-takes the just y - month

vine mis-takes the just y - month

vine mis-takes the just y - month

vine mis-takes the just y - month

vine mis-takes the just y - month

drear - y vows that ev - 'ry-one takes, Ev - 'ry-one breaks. Ev - 'ry - one makes di-

drear y - vows Ev - 'ry-one breaks. Ev - 'ry - one makes di-

drear y - vows Ev - 'ry-one breaks. Ev - 'ry - one makes di-

drear - y vows that ev - 'ry-one takes, Ev - 'ry-one breaks. Ev - 'ry - one makes di-

24

of May, Tra la tra

of May, Tra la tra

of May, Tra la tra

of May, Tra la tra

24

*ff*

la tra la.

la tra la.

la tra la.

la tra la.

*Curtain*

*3*



# Change Of Scene

*L'istesso tempo* w.w.

Piano

*f* Tutti

gliss.

Hp.

Hns.

Bells  
Hp.  
Str

mf

Br. (muted)

w.w.

Hns.

(Br.)

Ob., Str.

W.W.  
Hns.  
Bsn.

*dim. e rit.*

(The curtain rises)

Cl.

*poco a poco*

(Dialogue)

Hp.

The musical score is written for piano and includes various orchestral instruments. It consists of six systems of music. The first system is for piano, with a forte (f) dynamic and a 'Tutti' marking. It features a glissando in the left hand and wavy lines (w.w.) above the right hand. The second system continues the piano part with a mezzo-forte (mf) dynamic. The third system introduces Bells, Harp, and Strings, with a mezzo-forte (mf) dynamic and a muted brass part. The fourth system features wavy lines (w.w.) and a mezzo-forte (mf) dynamic. The fifth system includes Oboe and Strings, with wavy lines (w.w.) and a mezzo-forte (mf) dynamic. The sixth system features Clarinet and Harp, with a mezzo-forte (mf) dynamic and a 'poco a poco' marking. The score concludes with a 'Dialogue' marking.

*Cue:* GUENEVERE: ... let him command me! And Yours Humbly will graciously obey. What? What? *(She exits)*

ARTHUR: What?

Blast!

Blast you, Merlyn!

This is all your fault!

**Vivace**

ARTHUR:

*(He sings)*

Piano

Fl. 8va.

pp Str.

Bsn.

You swore that you had taught me ev-'ry-thing from A to Zed, With

9

nar - y an o - mis - sion in be - tween. Well, I shall tell you

Cl. II

15

what You ob-vious-ly for - got: That's how a rul - er rules a Queen!

*Tutti*  
*sfz*

23

And what of teach-ing me by turn-ing me to an-i-mal and  
*stacc.*

Fl.  
Cl.  
*pp* *staccato*  
Bsn.

bird, From beav-er to the small-est bob-o-link!

+E.H.  
(Bsn.)

31

I should have had a whirl At chang-ing to a girl, To

Cl. II



37

learn the way the crea - tures think!

+Hp. *f* Tutti

But

W.W.

45 Tranquillo

was - n't there a night, on a sum-mer long gone by, We passd a cou-ple wran-gling a-

Fl. *pp* Str.

49

way;— And did I not say, Mer-lyn: What if that chap were I? And

Cl. Vla.

did he not give coun-sel and say... — What was it now? My mind's a

Fl.  
Br.  
Ve. *espr.*  
*pp*

wall. — Oh, yes! By jove, now I re - call:

Vl. Solo

57

Moderato

How to han - dle a wom - an? There's a way, said the wise old

Str  
*pp* Hns., Hp.  
(Hn. I)

man; A way known by ev - 'ry wom - an Since the

+Cls.

65

whole rig - 'ma - role be - gan. Do I flat - ter her? I begged him

+E.H., Gtr.  
Hp.

an - swer. Do I threat - en or ca - jole or plead? Do I

+Hn.

brood or play the gay ro - manc - er? Said he, smil - ing: No in -

+Bs. Cl.

73

deed. How to han - dle a wom - an? Mark me

Str.  
Fl.  
Tbns.  
pp Hns., Hp.  
(Hn.D)



well, I will tell you, Sir: The way to han - dle a

79

wom - an Is to love her... simp - ly

love her... Mere - ly love her...

love her... love her. He

87 ponders a moment, then says: What's wrong, Jenny? Where are you these days? What are you

Hns.  
Str.  
pp, pp

thinking? I don't understand you. But no matter. Merlyn told me once: Never be too

Hp.

95 disturbed if you don't understand what a woman is thinking.

+E.H., Gtr.  
Hp.  
Str.

They don't do it often. But what do you do when they are

+Cl.

103

doing it? (He sings)

How to han - dle a wom - an? Mark me

Fl.  
Tbns.  
Str.  
Hns., Hp.  
(HnI)

well, I will tell you, Sir: The way to han - dle a

109  
wom - an Is to love her... sim - ply

love her Mere - ly love her...

love her... love her. (Curtain)



**Piano**

**Vivo**

*f* Bsn., Tbns., Str.

Dr.

Tpts.

W.W., Vls.

etc.

9

17

*sfz*

The curtain rises. SIR LIONEL, SIR DINADAN, SIR SAGRAMORE with their squires, and

W.W., Vls. etc.

Br. + Bells

*sempre f*

LANCELOT with DAP are preparing for the joust.

27

gliss.

Hp.

31

W.W., Bells, Str.

Bsn., Tbn.

LANCELOT: I wish you success, Milords.  
(Dialogue continues)

Tpts.

Dr.

*ff*

(Dialogue)

Cue: SIR DINADAN:... How benevolent. Do you know what I shall be thinking, Lancelot, when I see you on your horse?  
There he is, the Sermon on the mount.

**Vivo**  
Tpts. (Change of scene)  
Piano *f*  
Tbns.

(*d. = d*)  
The curtain rises (Tpts.)

**9** Presto  
w.w.  
Tumblers are entertaining the spectators.

**17**



W.W., Str., Bells

*f sempre*

25

Bsn.  
Tbns.  
Str.

Br.

33

Br.

Tutti

W.W.

+Hp

Br., Str.

41

W.W.

Musical score for measures 41-48. The piece is in 3/4 time. The treble staff contains a melodic line with a series of eighth notes and quarter notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

Musical score for measures 41-48, continuing from the previous system. The melodic line in the treble staff continues with similar rhythmic patterns. The bass staff accompaniment remains consistent, providing a steady harmonic foundation.

49

Musical score for measures 49-56. The melodic line in the treble staff shows some chromatic movement and changes in rhythm. The bass staff continues with its accompaniment. The key signature changes to two flats (Bb, Eb).

*marc.*

W.W.  
Bells  
Hp.  
Str.

Br.

(♩ = ♩.)

Musical score for measures 49-56, continuing from the previous system. The score includes a list of instruments: W.W. (Woodwinds), Bells, Hp. (Harp), Str. (Strings), and Br. (Brass). The tempo marking is *marc.* (marcato). The time signature is 3/4, with a note indicating that the quarter note is equal to the half note (♩ = ♩.).

Tbns.  
Vc.  
Bs.

57

Musical score for measures 57-60. The piece concludes with a strong *ff* (fortissimo) dynamic. The treble staff has a melodic line that ends with a final chord. The bass staff has a rhythmic accompaniment. The key signature is two flats (Bb, Eb).

*attacca*

# The Jousts

*Alla marcia* MAN: (shouted)

Sir Din - a - dan's in form and

Tpts. W.W. Piano *f* *mf* Str.

GROUP: (sung)

feel - ing in his prime. Yah! Yah! Yah! Oh, we'll

W.W. Br., Hp. W.W. sva Str.

ANOTHER MAN: (shouted) 11

all have a glo - ri - ous time! Sir Sa - gra - more is fit, and Sir

Hns. *sfz* Tutti Str.

ALL: (sung)

Li - 'nel feels sub - lime. Yah! Yah! Yah! Oh, we'll

W.W. Br., Hp. W.W. sva Str.



19

ALL MEN:

all have a glo - ri - ous time! Now look you there! Sir

*sfo mf* Tutti

Hns.

ALL WOMEN:  
(spoken)

He's a - stride! Oh look!

Din - a - dan's a - stride. It's ob - vious he will

27

ALL: (shouting)

Good for - tune, Din - a - dan! We

be the first to ride. Good for - tune, Din - a - dan! We

WW., Vls.

WW., Tpts.

hail you, Din - a - dan! Yah! Yah! Yah!

hail you, Din - a - dan! Yah! Yah! Yah!

Tbns.

This section features a vocal soloist and piano accompaniment. The vocal line consists of two staves, both with lyrics: "hail you, Din - a - dan! Yah! Yah! Yah!". The piano accompaniment is written for grand piano and includes a tuba part labeled "Tbns." at the bottom. The music is in a key with one sharp (F#) and a 2/4 time signature.

**Allegro agitato**

S. Yah! Yah! Yah!

A. Yah! Yah! Yah!

T. Yah! Yah! Yah!

B. Yah! Yah! Yah!

This section is for a vocal quartet, with four staves labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). Each staff contains the lyrics "Yah! Yah! Yah!". The music is in a key with one sharp (F#) and a 2/4 time signature.

**Allegro agitato**

**ff** Tutti

Cymb.

This section is for piano accompaniment. It begins with a dynamic marking of **ff** (fortissimo) and the instruction **Tutti**. The piano part includes a cymbal line labeled "Cymb." with rhythmic patterns. The music is in a key with one sharp (F#) and a 2/4 time signature.

ALL WOMEN: **39**

*mf*  
Sir Din - a - dan! Sir Din - a - dan! Oh, there he goes with

*mf*  
ALL MEN: Sir Din - a - dan! Sir Din - a - dan! Oh, there he goes with

Vls.

Bsn.  
Hns.  
Vla.  
Vc.

*pp*

all his might and main. MAN: He's got a stead-y

There he goes! (ALL)

all his might and main. He's got a stead-y

E♭ Cl. Picc.

*pp*

+Hp.  
Dr., Bs.

WOMAN: (shouting) Stead - y! Stead - y! Stead - y!

grip up - on his rein.

grip up - on his rein.

+W.W.  
3rd Tpt.

*fp*



51

*f* (ALL:) *mf*

Stead - y! Sir Din - a - dan! Sir Din - a - dan! Oh, try to gal - lop

*f* (ALL:) *mf*

Stead - y! Sir Din - a - dan! Sir Din - a - dan! Oh, try to gal - lop

Vls.

*ff* *pp*

Bsn.  
Hns.  
Vla.  
Vc.

WOMAN: (*shouting*)  
On the right! On the right!

(ALL:)  
by him on the right. For that's the arm where

by him on the right. For that's the arm where

E♭ Cl. Picc.

*f* *pp*

+ Hp.  
Dr., Bs.

you have all the might. MAN: (*shouting*)  
On the right! On the right, On the

you have all the might. (ALL:) (*shouting*)  
On the right, On the

+ W.W.  
3rd Tpt.

*ff* Tbns.

63

*mf cresc.* right. By jove, they're com - ing near... They're close!

*mf cresc.* right. By jove, they're com - ing near... They're close! Sir Din - a -

GROUP: (spoken) ALL: (sung)

W.W. Str. trem. *pp* *cresc.* Hns., Tbns., Hp. *pp* etc. *cresc.*

*sfz* > *sfz* > *sfz* >

*mf cresc.* Oh, charge him, Din - a - dan!

*mf cresc.* dan is rais - ing up his spear... Oh, charge him, Din - a - dan!

Hns. Tbns. Hp. *f* *pp* *cresc.*

75

*f cresc.* (breathlessly) You have him now, so charge him, Din - a - dan! Here comes the

MAN: ALL: *f cresc.* Charge him! You have him now, so charge him, Din - a - dan! Here comes the

*pp* *cresc.* *f*



blow! Here comes the blow! Oh, NO!

blow! Here comes the blow! Oh, NO! 'Twas

MAN: (spoken) *p*

Str. *sfz* *pp*

85 Tempo 10

luck, that's all it was; w.w. pure luck and noth - ing more.

WOMAN: (spoken)

ANOTHER MAN: *mf* (spoken)

Sa - gra - more will e - ven up the score. The

+Bsn., Hp. *staccato sempre* *sfz* +Cl.

93

French-man struck him first, w.w. but the blow was not that great.



ANOTHER WOMAN:

ALL WOMEN:

*f* (spoken)

*mf* (sung)

Sa - gra - more, will o - pen up his pate. Sir

SOME MEN: (sung) *mf*

Sir

+Cl., Bsn.

Ob., Tpt., Tbn.

*mp* Str.

101

Sa - gra - more! He's rid - ing on the field! ANOTHER MAN: (spoken) *f*

Sa - gra - more! He's rid - ing on the field! Oh,

W.W.

ALL: (sung)

*accel.*

ALL: (sung)

*mf*

There he

*mf*

There he

there's the black and crim-son of his shield.

*accel.*

Bsn. Hns. *pp*  
Vla. Vc.

109 Allegro agitato

goes! There he goes! He's bend - ing low and spur - ring on his  
 goes! There he goes! He's bend - ing low and spur - ring on his

Cls., Vls.

WOMAN: There he goes! ALL: (sung)  
 steed. He's charg - ing him with  
 steed. He's charg - ing him with

E♭ Cl. Picc. *pp*

WOMAN: (shouting) ALL: (sung)  
 re - cord break - ing speed. Charge! Charge! Sa - gra -  
 re - cord break - ing speed. Sa - gra -

*ff* Tutti Bsn., Hn. *pp*  
 Ve., Vla. .

121

more! \_\_\_\_\_ *f* Oh, make his ar - mor crack and split in *mf*

more! \_\_\_\_\_ *f* Oh, make his ar - mor crack and split in *mf*

Cls., Vls.

ANOTHER WOMAN: Crack him! *(screaming)* ALL: *(sung)*

two. A might - y whack as

two. A might - y whack as

*pp*

+Tbns.  
Hp.  
Str.

ANOTHER WOMAN: ALL: *(sung)*

on - ly you can do. Whack him! Now

on - ly you can do. Now

W.W.

*ff* Tutti *pp* Str. trem.



133

*cresc.* look you through the dust, LL - - - Look! Sir *p*

*cresc.* look you through the dust, LL - - - Look! Sir *p*

*cresc.*

*pp*

Bsn., Tbn.  
Timp., Hp.  
*sfz*

*cresc.* Sa - gra - more is read - y for the thrust, And *p*

*cresc.* Sa - gra - more is read - y for the thrust, And *p*

*cresc.*

*pp*

WOMAN: Split him! ALL:

*cresc.* now they're cir - cling round. Sir *p*

*cresc.* now they're cir - cling round. Sir *p*

*cresc.*

*pp*

*sfz*

145

*cresc.* *mf* (*gasping*)

Sa - gra - more will drive him to the ground! Here comes the

*cresc.* *mf*

Sa - gra - more will drive him to the ground! Here comes the

*cresc.* *f* *+Tpts.* *cresc. molto*

*cresc.* (*shouted*) *ff* **ARTHUR: (In the grandstand)**

blow! Here comes the blow! Oh, NO! He

*cresc.* *ff*

blow! Here comes the blow! Oh, NO!

*Solo VI.* *sfz* *p*

155

**Andante** **GUENEVERE:**

That horse of Sa-gra-more's is too old...

did that rath-er well, don't you think, dear? But

*Hp., Gtr.* *Ob.*

Sir Din-a-dan, I'm told, has a nast-y  
 fell-ing Din-a - dan with one blow, dear. . . .

*poco rit*

*accel.* **163** Allegro agitato

cold.—

S. ALL: *mf*  
 Sir Li - o - nel! Sir Li - o - nel! Oh, charge at him and

A. ALL: *mf*  
 Sir Li - o - nel! Sir Li - o - nel! Oh, charge at him and

T. ALL: *(optional)*  
 Sir Li - o - nel! Sir Li - o - nel! Oh, charge him!

B. ALL: *mf*  
 Sir Li - o - nel! Sir Li - o - nel! Oh, charge him!

**163** Allegro agitato

Fis., Cls. *(colle voci)*

*accel.*  
*pp* Str. Timp. Ob. Bsn.



throw him off his horse! Go! Oh, show him what we

throw him off his horse! Go! Oh, show him what we

throw him off his horse! Go! Oh, show him what we

throw him off his horse! Go! Oh, show him what we

Oh, show him!

Oh, show him what we

Oh, show him!

*f* (*sung*)

*f* (*sung*)

*f* (*sung*)

*f* (*sung*)

+Bsn.

+Hns.

+Tbn. II

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are 'throw him off his horse! Go! Oh, show him what we'. The piano part includes instrumentation markings for Bassoon (+Bsn.), Horns (+Hns.), and Trombone II (+Tbn. II). The music is in a key with three flats and a common time signature. Dynamics include a forte (*f*) marking and the instruction '(sung)'.

mean by Eng - lish force!

mean by Eng - lish force!

mean by Eng - lish force!

mean by Eng - lish force!

WOMAN: Throw him down!

(shouted)

Tpts. >

Tbn. >

+Hns. >

*f*

Detailed description: This block contains the second system of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are 'mean by Eng - lish force!'. The fourth vocal staff is labeled 'WOMAN: Throw him down!' with the instruction '(shouted)'. The piano part includes instrumentation markings for Trumpets (Tpts.), Trombone (Tbn.), and Horns (+Hns.), along with a forte (*f*) dynamic marking. The music continues in the same key and time signature as the first system.

175

ALL: *mf* (sung)

Down! Sir Li-o-nel! Sir Li-o-nel! I've nev-er seen him

ALL: *mf* (sung)

Down! Sir Li-o-nel! Sir Li-o-nel! I've nev-er seen him

ALL: (optional)

Down! Sir Li-o-nel! Sir Li-o-nel! I've nev-er!  
I've nev-er seen him

ALL: *mf* (sung)

Down! Sir Li-o-nel! Sir Li-o-nel! I've nev-er!

175

W.W.

*pp* Str.

(colle voci)

Ob. Bsn.

*f* (sung)

ev-er ride as fast. Yah! That French-man will be

*f* (sung)

ev-er ride as fast. Yah! That French-man will be

*f* (sung)

ev-er ride as fast. Yah! That French-man!

*f* (sung)

ev-er ride as fast. Yah! That French-man will be

Yah! That French-man!

Tutti

*ff*

Hns., Str.

hope - less - ly out - class'd. *ff* > Yah! Yah! Yah!

hope - less - ly out - class'd. *ff* > Yah! Yah! Yah!

hope - less - ly out - class'd. *ff* > Yah! Yah! Yah!

*ff* > Yah! Yah! Yah!

Tpts. Tons. *f*

187

*mf* (sung) > Yah! His spear is in the air! I

*mf* (sung) > Yah! His spear is in the air! I

*mf* (sung) > Yah! His spear is in the air! I

*mf* (sung) > Yah! His spear is in the air! I

187

W.W. etc.

Br. *pp* cresc. Str. trem. etc. *pp*

S. D. Cymb. etc.



199

low. A Good hard thrust and down-ward he will

low. A good hard thrust and down-ward he will

low. A good hard thrust and down-ward he will

low. A good hard thrust and down-ward he will

199

WOMAN: (shouting) Charge!

(sung)

tell you Lance-lot has - nt got a pray'r, His shield is much too

tell you Lance-lot has - nt got a pray'r, His shield is much too

tell you Lance-lot has - nt got a pray'r, His shield is much too

tell you Lance-lot has - nt got a pray'r, His shield is much too

*(gasp ing)* *cresc. molto*

go! And here's the blow! Here comes the

*cresc. molto*

go! And here's the blow! Here comes the

*cresc. molto*

go! And here's the blow! Here comes the

*cresc. molto*

go! And here's the blow! Here comes the

*cresc. molto*

Str.

*cresc. molto*

Hns., Tbn. II  
Ve., Bs.

*ff (in horror)*

blow! Oh, NO! Oh, NO!

*ff*

blow! Oh, NO! Oh, NO!

*ff*

blow! Oh, NO! Oh, NO!

*ff*

blow! Oh, NO! Oh, NO!

*(W.W., Hns. colle voci)*

*ff* Br., Str., Timp.



211

*sempre ff*

Sir Li-o-nel is down! Dear God it is - n't

*sempre ff*

Sir Li-o-nel is down! Dear God it is - n't

*sempre ff*

Sir Li-o-nel is down! Dear God it is - n't

*sempre ff*

Sir Li-o-nel is down! Dear God it is - n't

211

*fff*

true! Sir Li-o-nel is dead! The spear has run him through!

*fff*

true! Sir Li-o-nel is dead! The spear has run him through!

*fff*

true! Sir Li-o-nel is dead! The spear has run him through!

*fff*

true! Sir Li-o-nel is dead! The spear has run him through!

Tutti



219

SIR LIONEL is carried on... ARTHUR descends from the grandstand... pulls a blanket over his face.

Adagio (♩ = 80)

LANCELOT enters, kneels beside SIR LIONEL and prays. Slowly, SIR LIONEL moves - the crowd gasps.

227 Andante sostenuto

LANCELOT rises,

235

slowly walks away, stops before GUENEVERE, and bows humbly.

As he rises, she looks at him and curtsies before him.

247

Their eyes are transfixed on each other.

(Tpts)

(Curtain)

attacca

# Change Of Scene

**Piano**

**Vivo**

**ff Tutti**

*gliss.*

**W.W. Str.**

**sfz**

**Hp.**

**9**

**Hns.**

**W.W. Str.**

*dim.*

**17** (Curtain rises)

**Ob.**

**p Str.**

**pp**

*rit*

(Dialogue)

Cue: ARTHUR: It might do you good to get away from Round Tables and chivalry for a little while. Don't you think?  
(GUENEVERE does not answer)

Don't you think? (She still doesn't answer. He turns and exits.)

GUENEVERE: Oh, Lance, go away...

Moderato (She continues)... Go away and don't come back.

Piano (Fl) p w.w. espr. +Vls. (Hn.) Vla.,Vc.

(She sings)

Cl. +Vls. Hp.

9

fore I gaze at you a - gain I'll need a time for

Cl. I Str. pp dolce +Cl. II

tears. Be - fore I gaze at you a - gain Let

Vc. +Bsn. +Hn.



17

hours— turn to years. I have so

much for - get - ting to do Be -

fore I try to gaze a - gain at you. *poco accel.*

25 Poco più mosso

Stay a - way un - til you cross my mind

Bare - ly once a day; Till the mo - ment I a -

Hp. Fl.

wake and find I can smile and say: That

*poco rit* E.H. Str.

**33** Tempo I°

I can gaze at you a - gain With - out a blush or

*mp dolce* Br., Hp. Br., Hp.

qualm, My eyes a - shine like new a - gain, My

*p* Str. +Cls., Bsn.

41

man - ner poised and calm. Stay far a - way, My

Br. +Fl. W.W., Str. 7 H.H. mf pp

love, far a - way. Till I for - get I gazed at you to -

Str. p.

47

day. To - day To -

+W.W. Vc. Solo espr. +H.H.

day. (Vc. Solo) VI Solo (Dialogue)

(Vc. Solo) VI Solo Hns. Tbs. Timp. p mf Segue



Cue: ARTHUR: ... all borders will disappear...and all the things I dreamed... I dreamed... I dreamed. (Curtain)  
The scene changes to a corridor in the Castle.

Allegro, poco sostenuto

The musical score is written for Piano and includes parts for various instruments. The score is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked 'Allegro, poco sostenuto'. The score is divided into several systems, each with a grand staff (treble and bass clefs). The instruments and their parts are: Fl., Vls. (Flute and Violins), Tpts. (Trumpets), Dr. (Drum), Hns. (Horns), Tbns. (Tubas), Ob. (Oboe), Cls. (Clarinets), Br. (Bassoon), Cymb. (Cymbal), Hp. (Harp), and Timp. (Timpani). The score includes dynamic markings such as *ff* (fortissimo) and *f sempre* (forzando sempre). There are also performance instructions like 'Tutti' and 'etc.'. The score is marked with measure numbers 9, 17, and 1. The text 'Knights parade to the Great Hall with banners in a ceremonial drill.' is written below the first system of the score.

25

*cresc.*

Ob.  
Cls.

*sempre*

33

Br.

Hp.

Cymb.

Timp.

Str.

Br.

Tutti

41

(Tpts.)  
Tutti

Dr.

etc.

*cresc.*

Tbns.  
Vc.

*fff*

The curtain rises on the Great Hall. Ladies and Gentlemen of

49 Con moto, moderato

W.W., Hns., Str.

Gtr. Hp. *mf*

Musical score for measures 49-56, piano accompaniment for strings, woodwinds, and harp. The score is in 4/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand, with various articulations and dynamics.

the Court are filing in.

Musical score for measures 49-56, piano accompaniment for strings, woodwinds, and harp. This system continues the accompaniment from the previous system, showing the right and left hand parts.

57

Ob.

*p* Hp., Bsn.

Musical score for measures 57-64, featuring oboe and piano/bassoon. The oboe part is in the upper staff, and the piano/bassoon part is in the lower staff. The dynamics are marked *p*.

W.W., Hns., Str.

Gtr. Hp.

*poco rit*

Musical score for measures 57-64, piano accompaniment for strings, woodwinds, and harp. The score includes a *poco rit* marking in the right hand part.

ARTHUR and GUENEVERE enter and take their places on the throne!

65 Maestoso

(Tpts)

*ff* Tutti

*sim.*

Musical score for measures 65-72, featuring trumpets. The score is marked *ff* Tutti and *sim.* (sforzando). It shows a series of chords and rhythmic patterns.



ARTHUR: Excalibur!

Musical score for Arthur: Excalibur! featuring Tpts., Tbps., Hns., and Timp. The score is in G major and 2/4 time. It consists of two staves. The upper staff is for Trumpets (Tpts.) and the lower staff is for Trombones (Tbps.), Horns (Hns.), and Timpani (Timp.). The music is characterized by rhythmic patterns and dynamic markings such as *ff*.

75

SIR DINADAN: To be invested Knights of the Round Table of England: of Brackley... Colgrevice.

Andante con moto

(Colgrevice steps forward)

Musical score for Sir Dinadan, marked *Andante con moto*. It features an Oboe (Ob.) and Woodwinds (W.W.). The score is in G major and 2/4 time. The upper staff is for the Oboe and the lower staff is for Woodwinds. Dynamic markings include *mf* and *pp*.

83

and is knighted.) Of Winchester... Bliant.

(Bliant steps forward and is knighted.) Of Wales... Guiliam.

Musical score for Sir Dinadan continuation, marked *Andante con moto*. It features Horns (Hn.). The score is in G major and 2/4 time. The upper staff is for Horns and the lower staff is for Horns. Dynamic markings include *pp* and *mf*.

(Guiliam steps forward and is knighted.) Of Cornwall... Castor. (Castor steps forward and is knighted.)

Of Joyous Gard: Lancelot Du Lac.

91

Musical score for Sir Dinadan continuation, marked *Andante con moto*. It features Horns (Hns.) and Harp (Hp.). The score is in G major and 2/4 time. The upper staff is for Horns and the lower staff is for Harp. Dynamic markings include *mf* and *pp*.

(Lancelot steps forward. ARTHUR hesitates, then he knights Lancelot.)

Musical score for Arthur: Excalibur! continuation, marked *Andante con moto*. It features Horns (Hn.), Trumpets (Tpts.), Trombones (Tbps.), and Timpani (Timp.). The score is in G major and 2/4 time. The upper staff is for Horns and the lower staff is for Trumpets, Trombones, and Timpani. Dynamic markings include *mf*, *cresc. e rit.*, and *cresc. molto*.

Moderato, solenne

W.W., Hns., Str.  
Lute, Hp.

The Court slowly withdraws from the Great

100

*f cantando*

This system contains measures 100 through 107. The music is written for a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The tempo and mood are 'Moderato, solenne'. The dynamic marking is *f cantando*. The instrumentation includes W.W., Hns., Str., Lute, and Hp. The lyrics 'The Court slowly withdraws from the Great' are written above the staff.

Hall. Everybody bows before ARTHUR.  
Hn., Vls.

*ff*

*+ Br.*

This system contains measures 108 through 115. The music is written for a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking is *ff*. The instrumentation includes Hn., Vls., and Br. The lyrics 'Hall. Everybody bows before ARTHUR.' are written above the staff.

108

(W.W., Vls.)

*Tutti*

*f sempre*

*W.W., Hns.*

This system contains measures 108 through 115. The music is written for a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking is *f sempre*. The instrumentation includes W.W., Hns., and Vls. The tempo and mood are 'Moderato, solenne'. The marking *Tutti* is present.

*Tutti*

*Tpt. Tbn. Str.*

This system contains measures 116 through 123. The music is written for a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking is *f sempre*. The instrumentation includes Tpt., Tbn., Str., and Vls. The tempo and mood are 'Moderato, solenne'. The marking *Tutti* is present.

*Hns.*

This system contains measures 124 through 131. The music is written for a grand staff with a treble clef and a bass clef. The key signature changes to two flats (Bb, Eb) and the time signature is 4/4. The dynamic marking is *f sempre*. The instrumentation includes Hns. and Vls. The tempo and mood are 'Moderato, solenne'.

119

Tpts. *f cant.* W.W. 8va. Str. *mf dim.*  
 Tbn. Vla. Vc.

124

Str. *mp* +Timp.

Vla. *p* Vla.

132

ARTHUR: (*alone in the Great Hall*) Proposition: If I could choose, from every  
*ad lib.*

*pp perpendosi* (Vc.)

woman who breathes on this earth, the face I would most love, the smile, the touch, the voice, the heart, the laugh,

*Molto tranquillo*

Str. *pp possibile* +Bs. Cl. Hp.



the soul itself, every detail and feature to the smallest strand of hair - they would all be Jenny's.

+Fl., Cl.

*dolce*

**141** Proposition: If I could choose, from every man who breathes on this earth, a man for my brother

and a man for my son, a man for my friend, they would all be Lance.

+Hp.

**149** Yes, I love them. I love them, and they answer me again with pain and torment. Be it sin or not sin, they betray

(Fl.) (Str.)

(Bs. Cl.)

me in their hearts, and that's far sin enough. I see it in their eyes and feel it when they speak, and they must pay for

+Bsn.

Cl.

it and be punished. I shan't be wounded and not return it in kind. I'm done with feeble hoping. I demand a man's vengeance.

**161** Poco più grave  
+W.W.

Proposition: I'm a King, not a man. And a civilized King. Could it

possibly be civilized to destroy what I love? Could it possibly be civilized to love myself above all?

**169** What of their pain and their torment? Did they ask for this calamity? Can passion be selected?

Is there any doubt of their devotion... to me, or to our Table?

177 By God, Excalibur, I shall be a King! This is the time of King Arthur, and  
Hns., W.W., Str.

we reach for the stars! This is the time of King Arthur, and

185 violence is not strength and compassion is not weakness. We are civilized! Resolved:  
Ben tenuto

We shall live through this together, Excalibur... they... They're waiting for us at the Table.  
you... and I... And God have mercy on us all. Let's not delay the celebration.

Largo, maestoso

End of Act I



# Entr'acte

Allegro brillante

Vls.  
Vla. **ff** +W.W.

Tpts., Hns. Bells, Hp.

Piano **ff** Tutti

Bsn., Hns., Tbn.

Tpts.

Bsn., Tbn., Vc., Bass

9

Musical score for measures 9-15. The top staff contains a complex rhythmic pattern. The middle and bottom staves feature triplets and dynamic markings.

Musical score for measures 16-22. The middle staff has triplets. The bottom staff has a 'Hns.' marking.

Musical score for measures 23-30. Includes markings for '+Vls., Vlas.', 'Tpts.', and 'Tutti dim.'

16 Allegro moderato

Musical score for measures 31-38. Includes markings for 'pp Str.', 'W.W., Hns.', 'cresc.', and 'Br. Vls. 8va'.

20

W.W.

etc.

Tutti

Musical notation for measures 20-27. The score is in 3/4 time with a key signature of two flats. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

Musical notation for measures 28-35. The texture continues with the upper staff playing a more active melodic role and the lower staff maintaining a steady accompaniment.

28

Musical notation for measures 36-43. A long slur spans across the upper staff, indicating a sustained melodic phrase. The lower staff continues with its accompaniment.

Musical notation for measures 44-51. The notation includes a dynamic marking of *mf* (mezzo-forte) and the instruction *Tbns.* (Tubas).

Tbns.  
*mf*

36

Vls.

Hns.

(Br.)

Musical notation for measures 52-59. This system includes multiple staves for woodwinds: Flutes (Flts.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Bsns.), Horns (Hns.), and Trumpets (Trps.). The notation shows complex textures with many notes and rests.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands. A dynamic marking of *f* (forte) is present at the end of the system.

Second system of musical notation, starting with a boxed measure number **44**. It includes the instruction "W.W." (Woodwinds) and "etc." (et cetera). A "Tutti" marking is placed below the first few measures. The system concludes with a long, sweeping melodic line in the bass clef.

Third system of musical notation, continuing the grand staff. It features a "cresc." (crescendo) marking in the bass clef towards the end of the system.

Fourth system of musical notation, beginning with a boxed measure number **52**. It includes a dynamic marking of *ff* (fortissimo) in the bass clef. The system shows complex chordal textures in both hands.

Fifth system of musical notation, starting with a tempo marking  $(d = d)$ . It includes parts for "Tpts." (Trumpets) and "Hns." (Horns). Dynamic markings include *mf* (mezzo-forte) and *p* (piano). A "rall." (rallentando) marking is present in the bass clef. The system ends with a double bar line.

Moderato

+W.W.  
Tpts.

60

E.H., Bsn.  
Hns., Str.

First system of musical notation (measures 60-67). It features a grand staff with treble and bass clefs. The music is in a key with two flats. The upper staff contains complex chordal textures and melodic lines, while the lower staff provides a rhythmic and harmonic foundation. Dynamics include *f* and *espr.* (espressivo). The instrument list includes E.H., Bsn., Hns., Str., and Tpts. (with W.W. added).

Second system of musical notation (measures 68-75). The music continues with similar textures. Dynamics include *mf* and *Hp.* (Harmonium). The instrument list includes E.H., Bsn., and Str.

68

Third system of musical notation (measures 76-83). The music features a prominent bass line. Dynamics include *f* and *Tutti*. The instrument list includes Hns.

+Bells

Fourth system of musical notation (measures 84-91). The music includes bell accompaniment. Dynamics include *poco rit.* (poco ritardando). The instrument list includes Bells.

76

E.H.  
Bsn.  
Hns.  
Str.

+W.W.  
Tpts.

Fifth system of musical notation (measures 92-99). The music concludes with a strong bass line. Dynamics include *mf* and *a tempo*. The instrument list includes E.H., Bsn., Hns., Str., and Tpts. (with W.W. added).

82

Musical score for measures 82-85. The top staff is for Tpt. I and the bottom staff is for Tbn. The music features a melodic line in the trumpet and a supporting bass line in the tuba. Dynamics include *p* (piano) and accents.

Musical score for measures 86-91. The top staff is for Fl. Cl. and the bottom staff is for W.W. (Woodwinds). The music includes a melodic line in the flute and woodwinds. Dynamics include *rit* (ritardando) and accents. A tempo marking  $(\text{♩} = \text{♩})$  is present.

Allegro risoluto

Musical score for measures 92-95. The top staff is for Hns. (Horns) and the bottom staff is for Br. (Trumpets). The music features a melodic line in the horns and trumpets. Dynamics include *fp* (fortissimo) and *f* (forte).

92 Alla marcia

Musical score for measures 96-101. The top staff is for Tpts. (Trumpets) and the bottom staff is for Tbns. (Tubas). The music features a melodic line in the trumpets and tubas. Dynamics include accents and *f* (forte).

Musical score for measures 102-105. The top staff is for Tpts., Tbns. and the bottom staff is for W.W. (Woodwinds). The music features a melodic line in the trumpets, tubas, and woodwinds. Dynamics include *sf* (sforzando) and *Tutti*.



100

Musical score for measures 100-101. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The music features a melodic line in the upper voice and a more rhythmic, chordal accompaniment in the lower voice. There are various articulations and dynamics throughout.

Poco maestoso

Musical score for measures 102-104. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked 'Poco maestoso'. The music includes a 'Tutti ff' marking in measure 102. In measure 104, there is a 'Hp. gliss.' marking above the treble staff. The bottom staff has 'Hns.' markings in measures 102 and 103.

109

W.W., Str. col 8va

Musical score for measures 109-111. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked 'molto rubato'. The music features a 'W.W., Str. col 8va' marking in measure 109. In measure 110, there is a 'Tbn.' marking below the bass staff. The bottom staff has 'Hns.' markings in measures 109 and 110.

Vivace (stretto)

W.W., Tpts., 8va bassa, Xyl., Str.

Musical score for measures 112-115. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked 'Vivace (stretto)'. The music includes a 'W.W., Tpts., 8va bassa, Xyl., Str.' marking in measure 112. The bottom staff has 'Hns.' markings in measures 112 and 113, and 'Timp.' markings in measures 114 and 115.

W.W., Vls., Vla. etc.

Musical score for measures 116-118. The top staff is in treble clef and the bottom staff is in bass clef. The music includes a 'W.W., Vls., Vla. etc.' marking in measure 116. In measure 117, there is a 'Br.' marking below the bass staff. The tempo is marked 'poco allargando'. In measure 118, there is a 'fff' marking above the treble staff.

No. 22

# Madrigal And "If Ever I Would Leave You"

*The curtain rises*

**Allegro con spirito**

Piano

W.W.  
Tutti  
f  
Swiss.  
Hp.

A few Courtiers and Ladies are indulging in games.

Hns.

Bells, Hp., Str. (pizz.)  
9  
mf  
Hns.  
Br.(muted)

W.W.  
Hns.  
(Br.)

Ob., Str.  
17  
W.W.  
Hns. Bsn.  
dim. e rit

*They leave.*

Str., Cl.

*poco a poco*

Hp.

**25** Moderato LANCELOT: (*Sings a madrigal to GUENEVERE.*)

Tou - jours j'ai eu le mê-me voeux, Sur terre une dé - es - se, au

*mf* Str., Lute, Hp. *p* +Bsn.

**31**

ciel un Dieu. Un hom-me dé-sire pour êt - re heu-reux Sur terre une dé - es - se, au

Hn. +W.W.

ciel un Dieu. Years may come; years may go; This, I know, will e'er be so: The

Hp., Lute



39

rea-son to live is on-ly to love A god-dess on earth and a God a-bove. *VI. Solo*

Str., Lute, Hp. +W.W.

GUENEVERE: Did you write that, Lance?

*pp* Str. Hn.

LANCELOT: Yes.

GUENEVERE: Why do you always write about you? Why don't you ever write about me?

LANCELOT: I can't write about you. I love you too much.

Jenny, I should leave you,

47

Lute Solo Str. (Soli)

54

and never come back. I've said it to myself day after day, year after year. But how can I? Look at you. When

+Hp. Str. (Tutti) *poco rit.* Hp.

# If Ever I Would Leave You

Con espressione

would I? (He sings)

56

If ev - er I would leave you It would - n't be in

*mf* Str. Fl. Cls.

sum - mer; See - ing you in sum - mer, I nev - er would

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase, followed by the lyrics "sum - mer; See - ing you in sum - mer, I nev - er would". The piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines in both hands.

64

go. Your hair streaked with sun - light... Your lips red as

FL. Cl. +Hns. +Gtr. Bsn., Vc.

The second system is marked with the number "64" in a box. It continues the vocal line with the lyrics "go. Your hair streaked with sun - light... Your lips red as". The piano accompaniment includes a section marked "R.H." (Right Hand). Instrumental parts are indicated for Flute (FL.), Clarinet (Cl.), Horns (+Hns.), Guitar (+Gtr.), Bassoon (Bsn.), and Violin (Vc.).

flame... Your face with a lus - tre That puts gold to

R.H.

The third system continues the piano accompaniment for the lyrics "flame... Your face with a lus - tre That puts gold to". It features a section marked "R.H." (Right Hand) in the piano part.

72

shame. But if I'd ev - er leave you, It could - n't be in

w.w. Str. +Gtr. Hn. Vc. R.H.

The fourth system is marked with the number "72" in a box. It continues the vocal line with the lyrics "shame. But if I'd ev - er leave you, It could - n't be in". The piano accompaniment includes a section marked "w.w." (Wurlitzer). Instrumental parts are indicated for Strings (Str.), Guitar (+Gtr.), Horn (+Hn.), and Violin (Vc.).



au - tumn. How I'd leave in au - tumn, I nev - er would

Hp.

R.H.

+Bsn.

80

know. I've seen how you spar - kle When fall nips the

W.W.

air. I know you in au - tumn And I must be

Bsn., Vc.

88

there. And could I leave you run - ning mer - ri - ly through the

Ob. etc. Str.

pp espr.



snow? \_\_\_\_\_ Or on a win-try eve-ning when you catch the fi-re's

This system contains the first two lines of music. The vocal line starts with a melodic phrase for the word 'snow?' followed by a rest. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

96

glow? \_\_\_\_\_ If ev-er I would leave you, \_\_\_\_\_ How could it be in

This system contains the next two lines of music. The vocal line continues with 'glow?' followed by 'If ev-er I would leave you,' and 'How could it be in'. The piano accompaniment includes a section marked 'Vls.' and 'Hns., Gtr., Str.'.

spring-time, \_\_\_\_\_ Know-ing how in spring I'm be-witch'd by you

This system contains the third line of music. The vocal line has 'spring-time,' followed by 'Know-ing how in spring I'm be-witch'd by you'. The piano accompaniment continues with chords and a bass line.

104

so? \_\_\_\_\_ Oh, no, not in spring-time! \_\_\_\_\_ Sum-mer, win-ter or

This system contains the final two lines of music. The vocal line has 'so?' followed by 'Oh, no, not in spring-time!' and 'Sum-mer, win-ter or'. The piano accompaniment features a section marked 'mf R.H.' and 'Hns.'.

fall! No, nev - er could I leave you at

+Tbns.  
Timp.

Str., Hns.  
*p*

119

all. *passionato*

*stringendo e cresc.*

*f*+Ob.

Hns.  
Vc.

120

If ev - er I would leave you, How could it be in

Ob.

(Vls.)

*p*Hns.  
(Str.)

spring - time, Know - ing how in spring I'm be - witch'd by you

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "spring - time," followed by "Know - ing how in spring I'm be - witch'd by you". The piano accompaniment features a complex texture with many beamed notes and rests.

128

so? Oh, no, not in spring - time! Sum - mer, win - ter or

R.H. (Hns.)

The second system continues the vocal line with the lyrics "so? Oh, no, not in spring - time! Sum - mer, win - ter or". The piano accompaniment includes a section for the right hand of the piano, labeled "R.H. (Hns.)". The music features various rhythmic patterns and dynamic markings.

fall! No, nev - er could I leave you at

Tbns. Timp.

Str. pp Hp. colla voce

The third system continues the vocal line with the lyrics "fall! No, nev - er could I leave you at". The piano accompaniment includes parts for Trombones (Tbns.), Timpani (Timp.), and Piano (Hp.). The orchestral parts include strings (Str.) and a section marked "colla voce".

all. ten. poco allarg. cresc. p ff (Dialogue)

The fourth system continues the vocal line with the lyrics "all. ten. poco allarg. cresc. p ff (Dialogue)". The piano accompaniment features dynamic markings such as piano (p) and fortissimo (ff), and includes a section labeled "(Dialogue)".



*Cue:* ARTHUR: The adage "blood is thicker than water", was invented by undeserving relatives. *(He exits)*  
 MORDRED: Virtue and proper deeds, Your Majesty, like what?

Courage, Milord? Purity and humility, my liege? Diligence? Charity? Honesty? Fidelity?

Piano *sfz* Tutti *p* W.W. Str. Bsn.

The seven deadly virtues? No, thank you, Your Majesty. *(He sings)* **7** *Vivo*

The sev - en dead - ly

W.W., Gtr., Str. *f* Tutti *P in tempo*

vir - tues, Those ghas - tly lit - tle traps, Oh, no, Mi - lord, they were - n't meant for

*stacc. sempre*

**15**

me. Those sev - en dead - ly vir - tues, They're made for oth - er

+Br. Xyl. W.W., Gtr., Hns. Str. *f* *p* *Tutti* *gliss.* Hp.

chaps, Who love a life of fail-ure and en - nui. Take

*stacc. sempre*

Str.  
Hp.

**23** (♩ = ♩)

Cour-age! Now there's a sport... An in - vi - ta - tion to the

+W.W. : 8va  
*p*  
(Hns.)  
*f* Br.  
*p* Hns.  
W.W., Str.

**31**

state of rig-or mort! And Pur - i - ty! A no-ble

W.W., Tpts.  
*f*  
Tbns. *p*  
(Hns.)  
W.W., Str.

yen! And ver - y rest - ful ev - 'ry now and then.

W.W., Tpts.  
Tbns. *p*  
*f*



39

I find Hu - mil - i - ty means to be hurt; It's not the

47

earth the meek in - her - it, it's the dirt. Hon - es - ty is

+Br. W.W. Bells, Hp.

fa - tal and should be ta - boo. Dil - i - gence? A fate I would

55

hate. If Char - i - ty means giv - ing, I give it to

W.W. Tpts.



you, And Fi - del - i - ty is on - ly for your mate. You'll

*ff* *Tutti*

63 (♩ = ♩)

nev - er find a vir - tue Un - sta - tus - ing my quo, Or

W.W., Str.

*p*

mak - ing my Be - el - za - bub - ble burst. Let

+Br., Xyl.

*f*

Hp. gliss.

*Tutti*

71

oth - ers take the high road, I will take the low; I

*p* W.W., Str., Gtr.

can - not wait to rush in Where an - gels fear to go. With

*p* W.W., Str., Gtr.

all those sev - en dead - ly vir - tues, Free and hap - py

lit - tle me has not been

(W.W.)

(Curtain)

cursed.

*f* Tutti (b) b

*ff* Gliss.

attacca

# Change Of Scene

**Animato**  
W.W., Str. (Br.)  
**Piano**  
*f*

W.W., Hns., Xyl.  
Hp.

9  
*f sempre Tutti*

17  
Hns.

(The curtain rises)  
*dim.* *mf* Hp. Bells *pp* (Dialogue)  
Ced.



# No.25 What Do The Simple Folk Do?

*Cue:* GUENEVERE: Royalty never can. Why is that, Arthur? Other people do. They seem to have ways and means of finding respite. What do they do? Farmers, cooks, blacksmiths.....

Moderato

GUENEVERE:

What do the sim-ple folk do To

Fl., Hp.

Str. *p*

*leggiero*

W.W.

Str.

help them es - cape when they're blue? The

+W.W.

9

shep-herd who is ail - ing, The milk-maid who is glum, The

+Gtr.

W.W.

cob-ler who is wail - ing From nail - ing His thumb? Bells

Bsn.

17

When they're be - set and be - sieged, The

Str.

+W.W.

folk not no - bless' - ly o - bliged... How -

Str.

25

ev - er do they man - age To shed their wea - ry lot? Oh,

Solo Ob.

+Gtr.

+W.W.

what do sim - ple folk

33

do \_\_\_\_\_ We do not? \_\_\_\_\_

+ Bsn., Hns.

ARTHUR: (*seriously*)

I have been in - formed By those who know them well, They

W.W. etc.

*mf* Str., Hn. Trgl. x Trgl. x

41

find re - lief in quite a clev - er way. \_\_\_\_\_

+ 2 Hns.

Bsn.

When they're sore - ly pressed, They whis - tle for a spell; And

Trgl. x Trgl. x



49

whis - tling seems to bright - en up their day. ————— And

that's ————— what sim - ple folk

57

do; ————— So they say. —————

+Bsn., Hns. p w.w.

GUENEVERE: (*spoken*)  
They whistle?

ARTHUR:

So they say. —————

Str., Bsn., Hns.

65 (GUENEVERE begins to whistle.)

Cls.  
p Str., pizz., Hp.

(ARTHUR joins in)

73

Gtr., Str. arco

(GUENEVERE suddenly stops, thinks for a moment, then turns to him.)

GUENEVERE:

What

dim. pp

81

else do the sim - ple folk do To

Fl., Hp. etc.

*p* Str. +W.W.

perk up the heart and get through? The

89

wee folk and the grown folk Who wan - der to and fro Have

+Gtr. W.W.:

ways known to their own folk We throne folk Don't know. Bells

Bsn.



97

When all the dol - drums be - gin, What

keeps each of them in his skin? What

105

an - cient na - tive cus - tom Pro - vides the need - ed glow? Oh,

what do sim - ple folk

113

do? Do you know?

+Bsn., Hns.

ARTHUR:

Once a - long the road I came up - on a lad

W.W. etc.

*mf* Str., Gtr., Hn.

Trgl. Trgl.

121

Sing - ing in a voice three times his size.

+2 Hns.

Bsn.

When I asked him why, He told me he was sad, And

(w.w.)

(Str.)

Trgl. Trgl.

129

sing - ing al - ways made his spir - its rise. So

that's what sim - ple folk

137

do, I sur - mise.

+Ob.  
+Bsn., Hns.

*p*  
W.W.

GUENEVERE: (*spoken*)

They sing?

ARTHUR:

BOTH:

I sur - mise. A -

Str., Bsn., Hns.



145

Vivace

rise, my love! A - rise my love! A - pol-lo's light-ing the skies, my love. The

Fl., Str.

*p*

Hns.

mead - ows shine With col - um - bine And daf - fo - dils blos - som a -

153

way. — Hear Ve - nus call To one and all: Come

ARTHUR:

taste de - light while you may. — The world is bright, And

(GUENEVERE  
turns to him  
in frustration.)

all is right, And life is mer - ry and gay! ——— What

*poco rit.*

GUENEVERE:

**161** Tempo I<sup>o</sup>

else do the sim - ple folk do? ——— They

Fl., Hp. Ob.

*p*

+W.W.

must have a sys - tem or two. ——— They

**169**

ob - vious - ly out - shine us At turn - ing tears to mirth; Have

Str., Hp.

tricks a roy - al high - ness Is min - us From birth. Bells

177

What then, I won - der do they To

+W.W.

+Tpts.

chase all the gob - lins a - way? They

185

Fl. have some tri - bal sorc' - ry You have - n't men - tioned yet. Oh,

+W.W.



what do sim - ple folk

193

do To for - get?

ARTHUR:

Of - ten I am told They dance a fier - y dance, And

*mf* Hns., Tbn.

201

whirl til they're com - plete - ly un - con - trolled.

+Str. Bsn.

Soon the mind is blank, And all are in a trance, A

+W.W. (E.H.)

Str.

Trgl.

Trgl.

209

vi' - lent trance a - stound - ing to be - hold. And

+Fl. -

3 Hns.

that's what sim - ple folk

217

do, So I'm told.

Fl. 8va  
Tpt.

(ARTHUR invites GUENEVERE to dance.)

Bsn., Hns.

Tutti

225

(They dance a wild hornpipe.)

Poco più mosso

*sfz*

233

*f sempre*

*sfz*



241

*cresc. molto*

*ff*

Tbns.

(GUENEVERE  
sits hopelessly  
in her chair.)

249

GUENEVERE:

What

Tempo I<sup>o</sup>

else do the sim - ple folk do To

Fl., Hp.

Str.

WW.

257

ARTHUR:

help them es - cape when they're blue? Bells They

Hns.

265

sit a-round and won-der What roy-al folk would do, And that's

Bells

Str., W.W.

+Hus.

GUENEVERE: (spoken) Really?

what sim-ple folk do.

Str.

Vls.

*pp espr.*

*rit*

Bsn.

ARTHUR: I have it on the best authority.

BOTH:

273 Poco meno mosso

Yes, that's \_\_\_\_\_ what sim-ple

+W.W.

Cls.

Str.

Tempo 1<sup>o</sup>

(Curtain)

folk \_\_\_\_\_ do.

Hp.

*ff*

Tutti

*sfz*

*attacca*



# The Enchanted Forest

Allegro (Change of scene)

*gva.*

Piano

Hp., Str.

*f* Fl., Cl., Tpt., Tons.

9 MORDRED enters.

MORDRED: Morgan Le

*gva.*

*p sub.*

Fey?... Morgan Le Fey?... Sister of my Mother, it's I, Mordred, who comes to visit you.

Am I near

*gva.*

(Hp.)

17

*pp*

*f*

*sub.* Ob.

your invisible castle?... Am I, dear Morgan?... dear sweet Aunt Morgan?... dear sweet Queen Aunt Morgan? Can you not hear me?

*gva.*

(Hp.)

Str.

*pp*

MORGAN LE FEY: (from a distance) Go away, Mordred. Go away! You were a nasty little boy, and I'm told you've become a nastier little man.

MORDRED: I beseech you,

25 Andante

Hp.  
Str.  
Bells

*pp misterioso*

Br., Str.

*And.*



Your Majesty, give me a moment of your time.

MORGAN: Not now, Mordred, I am eating my dinner and shan't be finished till tomorrow.

MORDRED: What a pity, I have chocolates.

Musical score for the first scene, featuring piano accompaniment and a cymbal. The score is in 2/4 time and consists of two staves. The piano part includes chords and a melodic line. A cymbal is indicated with a 'Cymb.' label and a rhythmic pattern. There are asterisks and a 'Led.' marking below the piano part.

31

MORGAN: Chocolates? You say you have chocolates?

MORDRED: Hard candies and caramels!

MORGAN: Hard candies and caramels?

Musical score for the second scene, featuring piano accompaniment. The score is in 2/4 time and consists of two staves. The piano part includes chords and a melodic line. A 'W.W., Hp.' label is present above the first staff.

MORDRED: Cherry creams with soft centers!

MORGAN: Cherry creams with soft centers?

Don't move, my darling nephew! Your darling aunt is on her way. Court!

Musical score for the third scene, featuring piano accompaniment and various instruments. The score is in 2/4 time and consists of two staves. The piano part includes chords and a melodic line. Instruments indicated include 'Hp., Bell', 'Str.', 'Hns.', 'Timp.', and 'Sliss.'. Dynamics include 'ff in tempo' and 'p cresc.'.

Tempo di Polka

37

The curtain rises on the Enchanted Forest.

Musical score for the fourth scene, featuring piano accompaniment. The score is in 2/4 time and consists of two staves. The piano part includes chords and a melodic line. A 'f Tutti' label is present above the first staff.

41

Gaily

Weird and startling members of Queen Morgan's Court appear.

Musical score for the fifth scene, featuring piano accompaniment and trumpet. The score is in 2/4 time and consists of two staves. The piano part includes chords and a melodic line. A trumpet part is indicated with '(Tpt.)'. Dynamics include 'ff Tutti' and '(Br)'. A 'Hns.' label is present above the piano part.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as accents and slurs.

Second system of musical notation, starting with a boxed measure number **49**. It includes the instruction **(Tpt. I)** and **Tutti**. The system concludes with the instruction **Hns.**.

Third system of musical notation, starting with the instruction **W.W.**. It includes the instruction **f sempre** and **Br., Str.**.

Fourth system of musical notation, starting with a boxed measure number **57** and the instruction **W.W., Vls.**. It includes the instruction **Hns.** and **Tbns.**.

Fifth system of musical notation, continuing the musical score with various notes and rests.

65 W.W., Vls. +Xyl.

Tutti Hp. *Bliss.* *ff*

73 Tpts. *f sempre* Hns. Tbns. etc.

W.W., Vlns. Hns., Tbns.

81 W.W., Str., Xyl. *ff* Hns.



85 W.W., Hns., Str.

*f sempre*

Hp. gliss.

Tpts., Tbns., Str.

Hp.

Hp. gliss.

W.W., Str.

Br.

Tutti

*poco rit*

Gliss.

Hp.

(♩ = ♩)

Queen Morgan Le Fey and her entourage enter.

97 *L'istesso tempo*

+ Bells

*f* Tutti

Tbns.

105

W.W. Vls.

Br. *f sempre*

Musical score system 1, featuring piano accompaniment with treble and bass staves. The music includes various rhythmic patterns and dynamic markings.

114

Musical score system 2, featuring piano accompaniment. Includes dynamic marking *sfz* and instrument directions: *WW., Vls.* and *Tpts. più f*. The system concludes with the word *etc.*

Musical score system 3, featuring piano accompaniment. Includes dynamic marking *sfz* and instrument directions: *Hns. Tbns.*

121

Musical score system 4, featuring piano accompaniment. Includes dynamic marking *ff* and the instruction *Tutti*.

Musical score system 5, featuring piano accompaniment. Includes dynamic marking *ff* (*Tutti*) and *sfz* (*Dialogue*). Instrument directions include *Hns., Tbns.* and *Xyl. gliss.*

# The Persuasion

Cue: MORGAN LE FEY: How do you know I build invisible walls?  
 MORDRED: Mummy told me. Please, dear aunt?  
 MORGAN: No, I will not harm little Wart. Court!

Farewell, nasty Mordred!  
 Waltz tempo

MORDRED: (*spoken rhythmically*)

E - nough can - dy I'll etc.

Tpt. Bell  
 W.W. Str. *mf*  
 Piano  
 Tbn. *p*

9

bring To fur - nish a new wing.

*mf*

Mass - es and mass - es Of gum - my mo -

Tbn. *p*

17

las - ses. Fudge by the van!

*mf*



25

Fresh mar - zi - pan!

+Tpt.

Bsn.  
Vc.

*mf*

All yours it will be If you

*p* Hn.

33

build me a wee Lit - tle wall.

+Br.

*p*

37

Xyl. etc. MORGAN:

Do you

*mf* Tutti

prom - ise, you dev - il, It's all on the lev - el?

Tbn. I

Tbn. II

*p.*

(b)

*mf* Tutti

MORDRED:

I sol - emn - ly swear It's a

*p*

MORGAN:

harm - less af - fair. On your hon - or, dear

*mf* Tutti

W.W. Str.

*p*

MORDRED:

lad? Hon - or? You're mad!

*mf* Tutti

*p* W.W. Str.

61

MORGAN:

Ye Gods, but you're

*Tutti mf*

*Tbns.*

*Tbns.*

*p* *Tbns.*

69

low! My an - swer is "NO" And that's all!

*p* *Tutti*

73

Xyl.

*mf*

(Hp. gliss.)

MOPDRED:

A bas - ket or two Of marsh - mel - low goo!

*p* *Tbns.*



81

A lic - o - rice

*mf* Tutti

*p* Tbn.

89

stick That takes two years to lick!

*p* Tutti

MORGAN:

Where's the King? Bring the

Hns. Tutti Hns.

97

King! I'll build him a wall Three and sev - en feet tall! I'll

*pp*

105

hur - ry and mix Some in - vis - i - ble bricks.

MORDRED:  
Oh, Queen, you're a joy!

MORGAN: Be - gone, nas - ty boy!

MORDRED leaves. MORGAN hides behind a tree.

KING ARTHUR and PELLINORE enter.

PELLINORE: Where's the bird, Arthur?

117 Allegro

Where's the bird? You hit it. I saw it. Where did it go?

ARTHUR: Strange, Pelly, I've never seen this forest before. I used to play in this valley, when I was a boy. But it was like a meadow. There were no trees.  
PELLINORE: Nature, old boy. Things pop up, you know. Where's the bird?

125

ARTHUR: Sh-h-h. It's awfully quiet around here, isn't it? (*MORGAN appears and listens*) Not a leaf rustling, not a whisper in the woods..... It makes one feel rather drowsy. Would you care to rest a bit?

PELLINORE: No thank you, old man. I want to find that bird, what? I mean, if you hit a bird with an arrow, it ought to fall down like a gentleman. (*He exits*)

(Bell)

Musical score for the first system, featuring a piano accompaniment with a bell sound effect. The score is written for two staves in 4/4 time, with a key signature of one sharp (F#). The music consists of sustained chords and single notes, with a bell sound effect indicated by a small bell icon above the notes.

ARTHUR: Merlyn, do you remember how often we walked this valley when I was a boy?

Andante

Gtr., Bells, Hp.

130

Musical score for the second system, marked *Andante* and *misterioso*. The score is written for two staves in 4/4 time, with a key signature of one sharp (F#). The music features a slow, atmospheric piano accompaniment with a guitar, bells, and harp. The tempo is marked *Andante* and the mood is *misterioso*. The score includes a measure number of 130 in a box.

Do you know what I miss of those days? Not my youth. My innocence. My innocence. (*He closes his eyes*)

Musical score for the third system, ending with an *attacca* marking. The score is written for two staves in 4/4 time, with a key signature of one sharp (F#). The music continues the atmospheric piano accompaniment from the previous system. The score includes an *attacca* marking and a small asterisk symbol.

No. 28

## The Invisible Wall

*Morgan Le Fey's Court appears, carrying imaginary bricks. She directs the building of a wall around Arthur.*

Presto

Piano

*pp*  
Vla., Vc., Dr., Gtr.

Musical score for the fourth system, marked *Presto*. The score is written for two staves in 2/4 time, with a key signature of one flat (Bb). The music is a fast, rhythmic piano accompaniment for strings, viola, violin, and drums. The score includes a *pp* dynamic marking and a *Presto* tempo marking.

Fl., Cl., Str.



9

*stacc. sempre*

18

+Cl.II, Bsn.

(W.W., Vls.) 26 etc.

*ff* Tutti

Br. *mf*

Tutti

34

Musical score system 1, measures 34-39. Treble and bass clefs. Includes dynamic markings like *sfz* and accents.

40

Musical score system 2, measures 40-47. Treble and bass clefs. Includes dynamic markings like *f* and *W. blocks*.

Xyl.

48

Musical score system 3, measures 48-55. Treble and bass clefs. Includes instrument markings for *Tpts*, *W.W.*, and *Tpbs.*, and dynamic markings like *sfz* and *mf (Tutti)*.

Musical score system 4, measures 56-58. Treble and bass clefs. Includes dynamic markings like *sfz*.

56

Musical score system 5, measures 59-64. Treble and bass clefs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *sfz*. A dotted line connects a note in the upper staff to a note in the lower staff.

Second system of musical notation, starting with measure 67. It includes parts for W.W., Hp., Str., Tpts., Str., and Tutti. Dynamic markings include *sfz*. Specific instrument parts are labeled: R.H. (Right Hand), Bsn. (Bassoon), and Tbn. (Tuba).

Third system of musical notation, featuring a grand staff. The instruction *stacc. sempre* is present. The music consists of rhythmic patterns and chords.

Fourth system of musical notation, starting with measure 75. It includes a part for Hp. (Harpsichord). The music features chords and melodic lines.

Fifth system of musical notation, starting with measure 84. It includes a *Tutti sfz* marking. The music features chords and melodic lines.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines. A dynamic marking *V* is present above the first measure. A *Tutti* marking is located below the treble staff in the fourth measure.

Second system of musical notation, continuing the grand staff. It features complex chordal textures and melodic fragments. Multiple *V* dynamic markings are placed above and below the staves.

Third system of musical notation, showing further development of the chordal and melodic material. A *gva* (ritardando) marking is indicated above the treble staff in the fourth measure.

Fourth system of musical notation. It includes a *gva* marking above the treble staff in the first measure. A tempo marking of **100** is enclosed in a box above the treble staff in the fourth measure. Below the treble staff, the marking *loco* is written. The dynamic marking *ff sempre* (Tutti) is placed below the bass staff in the fourth measure.

Fifth system of musical notation, primarily consisting of sustained chords and block chords in both staves.

Musical score for the first system, featuring piano accompaniment and brass parts (Hns., Tbn.).

*Morgan and her Court disappear.*

*ff* *fff* *sfz* (Dialogue)

# No. 29 Change Of Scene

Cue: ARTHUR:... Find Lance. Find Jenny. Tell them to be careful.  
 PELLINORE: You know, Arthur?  
 ARTHUR: Do as I say, Pelly! (*PELLINORE exits*) Morgan Le Fey!

Moderato *Morgan Le Fey! Morgan Le Fey!* *Allegro agitato* (The scene changes)

Str. *pp cresc.* *poco a poco* *ff Tutti*

Gtr., Hp. Tpts. Timp.

*ten.* *Tutti* *ff* *Hns.* *W.W. Tpts.* *Tbn.*

[9] *Tpts., Str.* (The curtain rises.) *rit*

FIRST LADY-IN-WAITING:  
 Goodnight, Milady.  
 SECOND LADY-IN-WAITING:  
 Goodnight, Your Majesty.

# Corridor Scene

FIRST LADY-IN-WAITING: Sleep well, Your Majesty.  
Andante con moto

LANCELOT appears, looks

Gtr., Fl., Bells

Piano

Str. *p*

Tpts.

Hns.

around furtively and disappears into the Queen's chamber.

Cl., Bsn.

MORDRED appears from the other side, snaps his fingers. Several Knights enter. As he nods to them to follow

9

Cl. Tpt. Gtr.

Bsn. Tpt. Bells

Vc. Bs.

him, PELLINORE enters. PELLINORE: Hey you!

MORDRED: The name is Mordred.

(Dialogue continues)

Vls. (harm.)

dim.

Hns.

Bsn.



# No.31 Change Of Scene And Incidental Music

Cue: MORDRED: Pellinore, in a little while, I shall be in charge of this Castle. And shortly after that, gentlemen, the Kingdom. (Curtain)

**Passionato**

Piano

**Tutti ff**

Fl. Ob. Vls.

Hns.

Hns.

Vc.

(The curtain rises)

Fl., Hn., Str.

**f molto espr.**

**10** +W.W.

GUENEVERE is seated at her dressing table, brushing her

Hp. (Hns.) R.H.

Bsn. Hn. Vc.

long hair. LANCELOT enters quietly. He looks around and

**18**

Str.

**poco calmando mf**

Hns.

+Gtr. dim. poco

pauses.

**a poco**

Vla.

LANCELOT: Jenny....? (GUENEVERE rises quickly) Jenny, I was in the yard...

WW. 8va  
Tpts.

Str.

26

I couldn't sleep... I saw the light in your window... I knew you were alone... I tried to

+Bsn., Hns.

stay away... I tried, but I... Jenny, I...

They embrace passionately.

Vi. Solo

cresc. molto

f

GUENEVERE:

LANCELOT:

GUENEVERE:

Did anyone see you?

No one. The castle is dark. I was careful, Jenny, don't be afraid.

But I am afraid.

34

dim.

(Vc.)

p

LANCELOT:

I swear we're alone. No one saw me enter, Jenny, there's nothing to fear. Arthur won't be back until... (Dialogue continues)

rit.



# No. 32 I Loved You Once In Silence

Cue: GUENEVERE: ... And suddenly we're less alone than ever.

LANCELOT: But why?

GUENEVERE: (*The music begins.*) Now that the people are gone, can't you see the shadow between us? It's wider than the sea.

Andante

It fills the room. Perhaps it would have been better if we

Str. (Soli)

Piano

*p espr.*

had never said a word to each other at all.

(*She sings*)

5

Moderato

I loved you ——— once in

si - lence, ——— And mis - 'ry ——— was all I

13

knew. ——— Try - ing so to keep my love from



show - ing, All the while not know - ing ——— You loved me

21

too. ——— Yes, loved me ——— in lone - some

Ob. Bsn. Vls. Str., Gtr.

si - lence; ——— Your heart filled ——— with dark des -

pair... ——— Think - ing love would flame in you for -

Ob., Hn.

ev - er, And I'd nev - er, nev - er know the flame was

(b)(b)  
+Cls., Bsn.

(Mosso) 37

there. ————— Then one day we cast a - way our se - cret

Cls., Bsn., Str.

long - ing; ————— The rag - ing tide we held in - side would hold no

45 (Tempo 10)

more. ————— The si - lence ————— at last was

Ob., Bsn.  
dolce  
Str., Gtr.

bro - ken! ——— We flung wide ——— our pris - on

53

door. ——— Ev-'ry joy - ous word of love was spo - ken...

*poco rit*

Andante

*rall.* And now there's twice as much grief, Twice the strain for us; Twice the des-

+Bells

*rall.* Str. *colla voce*

+ Bsn.

*sfz*

60

pair, Twice the pain for us As we had known be -

+Cls.



LANCELOT: Jenny, it's because were here, here in Camelot...  
(Dialogue continues)

fore. *poco rubato*

*pp* +Bsn.

GUENEVERE: ...What sort of heartbreaking solution is that?  
LANCELOT: Forgive me, Jenny, (The music begins.)

*L'istesso tempo*

I shall never mention it again, I swear.

VI. Solo **66**

Str. *pp*

Hp.

Nor shall I come to see you again. **74** I swear that, too.

etc. (Tutti)

GUENEVERE: Lance? (He stops) Have we no more tender words to say to each

Ob. Bsn.

**82**

other?

(She sings)

The si - lence at last was bro - ken!

Vls. Cl. Bsn. +Gtr.

+Bsn.

Musical score for measures 97-98. The piano part features a melodic line with a slur over measures 97 and 98. The bassoon part has a few notes in measure 98. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4.

Musical score for measure 99. The piano part continues the melodic line from the previous measures. The key signature and time signature remain the same.

(LANCÉLOT and GUYENEVERE embrace) MORDRÉD... Lancelot, don't touch your dagger. (LANCÉLOT whirls around) I accuse you of treason, and order you both to stand trial for your crime. Surrender in the name of the King. (LANCÉLOT snatches the sword from MORDRÉD) *Segue*

97

Musical score for measures 100-101. The vocal line has the lyrics: "all had been said, Here we are, my love, Si-lent once more And not far, my love...". The piano accompaniment is marked "Andante" and "colla voce".

*tip toe silently into the room.*

Musical score for measures 102-103. The vocal line has the lyrics: "joy - - ous - word of love was spo - ken... And af - ter". The piano accompaniment is marked "poco rit" and "rall".

MORDRÉD and KNIGHTS *rall*

98

Musical score for measures 104-105. The vocal line has the lyrics: "We flung wide our pris - on door. Ev - 'ry". The piano accompaniment is marked "Str., Gtr.".



No. 33

Guenevere

LANCELOT: If I escape, I shall come and rescue you. If I am killed, send word to Joyous Gard. Someone will come. *(The music begins)*  
*(He takes a menacing step forward. All stand in tableau—stillness. A chorus enters, wiping out the scene behind.)*

Allegro deciso

A MAN: *(stepping forward)*

Piano

ff Br. Cymb. Hns., Str., Hp. Cls. Bsn. Tbps. Timp. Out the Tpt. (muted)

5

room, down the hall, Through the

Hns. Tbs. Gtr., Hp.

yard, to the wall; Slash - ing

13

fierce - ly, left and right, Lance es -



caped them and took flight. On a

E.H.

+Str. (col 8va)

21

day, dark and drear, Came to

Gtr. Str. Tamb. etc. Hp.

trial Gue - ne - vere. Ruled the

etc.

29

ju - ry for her shame She be

sen - tenced \_\_\_\_\_ to the flame. \_\_\_\_\_ As the

Fl.,Bs.Cl.,Bsn.

Tbns.

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "sen - tenced \_\_\_\_\_ to the flame. \_\_\_\_\_ As the". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes various chords and melodic lines, with a "Tbns." (Tubas) part indicated in the bass line. The system concludes with a measure containing a square box with the number "4".

37

dawn \_\_\_\_\_ filled the sky, \_\_\_\_\_ On the

Hns.,Str.,Gtr. Tbns.

The second system begins with a square box containing the number "37". The vocal line continues with the lyrics "dawn \_\_\_\_\_ filled the sky, \_\_\_\_\_ On the". The piano accompaniment includes parts for "Hns.,Str.,Gtr." (Horns, Strings, Guitar) and "Tbns." (Tubas). The system ends with a measure containing a square box with the number "4".

day \_\_\_\_\_ she would die, \_\_\_\_\_ There was

The third system of the musical score continues the vocal line with the lyrics "day \_\_\_\_\_ she would die, \_\_\_\_\_ There was". The piano accompaniment remains consistent with the previous systems, featuring chords and melodic lines in both hands.

45

won - der \_\_\_\_\_ far and near: \_\_\_\_\_ Would the

The fourth system starts with a square box containing the number "45". The vocal line has the lyrics "won - der \_\_\_\_\_ far and near: \_\_\_\_\_ Would the". The piano accompaniment continues with chords and melodic lines, ending with a measure containing a square box with the number "4".

ARTHUR enters forlornly.

King burn Gue - ne - vere? *p*

S. A.

T. B.

CHORUS: Would the *p*

Would the  
Str. (col 8va)

Tpts. 8va *p*

53 King let her die? Would the

53 King let her die? Would the

Hns. Br. Gtr. Bs. Cl., Bsn. Gong

King let her die? There was

King let her die? There was



61

won - der far and near: Would the

61

won - der far and near: Would the

*MORDRED enters and looks at the King.*

King burn Gue - ne - vere?

King burn Gue - ne - vere?

69

MORDRED: Arthur! What a magnificent dilemma! Let her die, Your life is over;  
Fl., Cl. (col 8va)

Str., Gtr. *P sub.*

let her live, your life's a fraud. Now which will it be, Arthur?

77 Do you kill the Queen or kill the law?

*p sempre*

ARTHUR: The jury has ruled. Let justice be done.

*ff* Br.

CHORUS: She must burn. She must burn,

*mf*

85

She must burn. She must burn,

W.W.(col sva)

85

*p* sub.

Br., Str.

Hns.

Spoke the King: She must burn.

Spoke the King: She must burn.

93

And the mo - ment now was here

And the **93** mo - ment now was here

For the end of Gue - ne - vere.

For the end of Gue - ne - vere.

101

GUENEVERE enters. She is accompanied by a

Str. (col 8va) **101** W.W. 8va

*p* sub. *cresc. molto*  
Hns., Tns.



priest carrying a cross, and soldiers. As she walks

*cresc. sempre*

*f*

*Br.*

Detailed description: This system shows the piano accompaniment for the first system of music. It consists of two staves, treble and bass clef. The music is in a major key with a key signature of one sharp (F#). The tempo and dynamics are marked with *cresc. sempre* and *f*. There are various musical notations including slurs, ties, and dynamic markings.

across, she pauses near Arthur and looks at him. Their

*W.W.*

*pld*

*pld*

Detailed description: This system shows the piano accompaniment for the second system of music. It consists of two staves, treble and bass clef. The music continues in the same key signature. There are various musical notations including slurs, ties, and dynamic markings. The *W.W.* marking is present.

eyes hold a moment, then she continues.

WOMEN:

117

S.  
A.

Slow her walk, bowed her head,

*p*

*Bsn.*  
*Vla.*  
*Vc.*

*Vls.*

*W.W.*

Detailed description: This system shows the vocal solo and piano accompaniment for the third system of music. It consists of three staves: a vocal staff (Soprano and Alto) and a piano accompaniment staff (treble and bass clef). The vocal line has the lyrics "Slow her walk, bowed her head,". The piano accompaniment includes markings for *p*, *Bsn.*, *Vla.*, *Vc.*, *Vls.*, and *W.W.*.

To the stake she was led...

*etc.*

Detailed description: This system shows the piano accompaniment for the fourth system of music. It consists of two staves, treble and bass clef. The music continues in the same key signature. There are various musical notations including slurs, ties, and dynamic markings. The *etc.* marking is present.

125

A HERALD: The Queen is at the stake, Your Majesty.

Musical score for the Herald's first line. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves (treble and bass clefs). The music is in a 4/4 time signature. The vocal line has a few notes, mostly rests, corresponding to the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Shall I signal the torch? (ARTHUR cannot answer) Your Majesty! Your

Musical score for the Herald's second line. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. There are dynamic markings and performance instructions like 'Tbns.' and 'V'.

Majesty! *mp*

133

Musical score for the Chorus. It features two vocal staves: Soprano/Alto (S. A.) and Tenor/Bass (T. B.). The lyrics are: "CHORUS: In his grief, so a - lone,". The music is in a 4/4 time signature with a key signature of one sharp. There are dynamic markings like *mp* and *p sub.*

CHORUS: In his grief, so a - lone,

In his 133 grief, so a - lone,

E.H., Bsn.

Musical score for the piano accompaniment of the Chorus. It consists of two staves (treble and bass clefs). The music is in a 4/4 time signature with a key signature of one sharp. There are dynamic markings like *p sub.* and performance instructions like "Str., Gtr." and "Tbns., Hp., Gong".

ARTHUR: I can't!

From the King came a moan...

From the King came a moan...

Musical score for Arthur's line. The vocal line is on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment consists of two staves (treble and bass clefs). The music is in a 4/4 time signature. The vocal line has a few notes, mostly rests, corresponding to the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the piano accompaniment of Arthur's line. It consists of two staves (treble and bass clefs). The music is in a 4/4 time signature with a key signature of one sharp. There are performance instructions like "Cl., Hn.".

141 I can't! I can't let her die! MORDBED: Well, you're human after all,

Musical score for measures 141-148. The vocal line for MORDBED is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. A section of the piano part is marked 'Hp.' (Harpsichord).

aren't you, Arthur? Human and helpless.

Musical score for measures 149-156. The vocal line for MORDBED is in treble clef. The piano accompaniment includes sections for 'Hns' (Horns) and 'Tbns.' (Trombones). The vocal line has markings for 'W.W.' (Woodwinds) and 'Tpts.' (Trumpets).

149

A MAN:

Then sud-den - ly earth and sky were dazed by a pound-ing roar;

Musical score for measures 149-156. The vocal line for A MAN is in treble clef. The piano accompaniment includes sections for 'Ob., Cls.' (Oboes and Clarinets), 'Hns.' (Horns), and 'Tbns.' (Trombones). The vocal line has markings for 'f' (forte) and 'p sub.' (piano subito).

And sud-den - ly through the dawn an ar - my be-gan to pour,

Musical score for measures 157-164. The vocal line for A MAN is in treble clef. The piano accompaniment is in bass clef.



157

And lo! A - head the ar - my, hold - ing a - loft his spear, Came

ARTHUR: Lance!

Lance - lot to save his dear Gue - ne - vere.

165 Lance! Come save her. HERALD: Shall I signal the torch, Your Majesty? DINADAN: (*rushing*

W.W.

*in*) Arthur, an army from Joyous Gard is storming the gate. Shall I double the guard? Arthur, you're

173

inviting a massacre! (*He rushes off*) ARTHUR: Save her, Lance, save her!

W.W. > 3

*f* **181**

S. A. By the score \_\_\_\_\_ fell the dead, \_\_\_\_\_

T. B. By the score \_\_\_\_\_ fell the dead, \_\_\_\_\_

*mf* Tutti **181** Hns. W.W.

As the yard \_\_\_\_\_ turned to red. \_\_\_\_\_

As the yard \_\_\_\_\_ turned to red. \_\_\_\_\_

etc.

**189**

Count - less num - bers \_\_\_\_\_ felt his spear, \_\_\_\_\_

Count - less num - bers \_\_\_\_\_ felt his spear, \_\_\_\_\_

**189**

As he res - cued Gue - ne - vere.

As he res - cued Gue - ne - vere.

Tpts. *cresc.*

**197** MORDRED: Sweet heaven, what a sight!

**197**

*p sub.*

Hns.  
Tbns.  
Str.

Can you see it from there Arthur? Can you see your goodly Lancelot

W.W.

Tpts.

Tutti



murdering your goodly knights? Your table is cracking, Arthur.

Musical score for the first system. It consists of a grand staff with a treble clef and a bass clef. The piano accompaniment is in the bass clef, featuring a steady eighth-note accompaniment. The string section (Str.) is in the treble clef, playing a melodic line with various accidentals (flats and naturals) and dynamics. The tempo is marked *p* and *p sempre*. The key signature has one sharp (F#).

205

Can you hear the timbers split? ARTHUR: Merlyn!

Musical score for the second system. It features a grand staff with a treble clef and a bass clef. The piano accompaniment is in the bass clef. The horns (Hns.) and trumpets (Tpts.) are in the treble clef, playing a melodic line. The tempo is marked *p*. The key signature has one sharp (F#).

Merlyn, make me a hawk. Let me fly away from here.

Musical score for the third system. It features a grand staff with a treble clef and a bass clef. The piano accompaniment is in the bass clef. The horns (Hns.) are in the treble clef, playing a melodic line. The tempo is marked *p*. The key signature has one sharp (F#).

MORDRED: What a failure you are, 213 Arthur!

Musical score for the fourth system. It features a grand staff with a treble clef and a bass clef. The piano accompaniment is in the bass clef. The trumpets (Tpts.) and horns (Hns.) are in the treble clef, playing a melodic line. The tempo is marked *p*. The key signature has one sharp (F#).

How did you think you could survive without

Musical score for the fifth system. It features a grand staff with a treble clef and a bass clef. The piano accompaniment is in the bass clef. The trumpets (Tpts.) are in the treble clef, playing a melodic line. The tempo is marked *p*. The key signature has one sharp (F#).

being as ruthless as I? ARTHUR: Merlyn! Merlyn!

Hns. # Tutti *cresc.*

S. A. *f* [221] In that dawn, \_\_\_\_\_ in that gloom, \_\_\_\_\_

T. B. *f* In that dawn, \_\_\_\_\_ in that gloom, \_\_\_\_\_

[221] W.W. *mp* Tutti (Tpts.) *gliss.* Hp. Tpts.

More than love \_\_\_\_\_ met its doom. \_\_\_\_\_

More than love \_\_\_\_\_ met its doom. \_\_\_\_\_

229

In the dy - ing can - dle's gleam

In the dy - ing can - dle's gleam

etc.

Came the sun - down of a dream.

Came the sun - down of a dream.

Br. *cresc. molto*

DINADAN: (*entering*) Most of the guard is killed, Arthur, and over eighty knights. They're heading

237

Ob., Bsn. 237

Fls. Cl.

*ff* *p sub.*

Hns.

Str.



for the Channel. I'll make ready the army to follow. Arthur, we want revenge! (He exits)

Tpts. Hns.

ARTHUR: Oh God, is it all to start again? Is my

Tpts. Hns. etc.

245 almighty fling at peace to be over so

Hns. Tpts.

soon? Am I back where I began?

Hns.

Am I? Am I? **f** 253

S. A. T. B.

Gue - ne - vere, Gue - ne -

Tutti cresc. molto ff f Tutti Tpts.

(Men enter with the King's armor

vere! In that dim, mourn - ful

vere! In that dim, mourn - ful

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a high register, with the lyrics 'vere! In that dim, mourn - ful' written below. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature has one sharp (F#).

and sword. The armor is put on him.)

261

year, Saw the men she held most

year, Saw the men she held most

etc.

The second system continues the musical score. It includes two vocal staves and piano accompaniment. The lyrics are 'year, Saw the men she held most'. A box containing the number '261' is placed above the piano accompaniment. The piano accompaniment continues with similar rhythmic patterns. The key signature remains one sharp.

dear Go to war for Gue - ne -

dear Go to war for Gue - ne -

The third system of the musical score features two vocal staves and piano accompaniment. The lyrics are 'dear Go to war for Gue - ne -'. The piano accompaniment includes some chromatic movement in the right hand. The key signature has one sharp.

269

*più f*

vere. \_\_\_\_\_ Gue - ne - vere! \_\_\_\_\_ Gue - ne -

vere. \_\_\_\_\_ Gue - ne - vere! \_\_\_\_\_ Gue - ne -

*più f*

W.W.

269

*Tutti*

vere! \_\_\_\_\_ Gue - ne - vere! \_\_\_\_\_ Gue - ne -

vere! \_\_\_\_\_ Gue - ne - vere! \_\_\_\_\_ Gue - ne -

277

vere! \_\_\_\_\_ Saw the men she \_\_\_\_\_ held most

vere! \_\_\_\_\_ Saw the men she \_\_\_\_\_ held most

277



dear Go to war for Gue - ne -  
dear Go to war for Gue - ne -

285  
vere! Gue - ne - vere! Gue - ne -  
vere! Gue - ne - vere! Gue - ne -

285

vere! Gue - ne - vere!  
vere! Gue - ne - vere!

*ff* *mf sub.*

293 (All but ARTHUR leave as

293

ff Br.

Str.

Cymb.

Timp.

the SCENE CHANGES to the battlefield outside Joyous Gard.)

301

ff sempre

Timp.

(LANCELOT followed by GUENEVERE, enters.)

LANCELOT: Jenny— he's here.  
(Dialogue continues)

Timp.

No. 34

Battle Call

Cue: ARTHUR:... Something you cannot taste or touch, smell or feel; without substance, life, reality or memory.

Lento

Hn.

(Dialogue continues)

p

pp

# Farewell

Cue: LANCELOT: Is there nothing to be done?

ARTHUR: Nothing, but play out the game and leave the decisions to God. Now go.

Andante

(LANCELOT leaves)

Piano

pp Str.(muted) Hp.

ARTHUR: You must go, too, Jenny. GUENEVERE: I know. So often in the past I would look up in your eyes

+Hp. Hp.

and there I would find forgiveness. Perhaps one day in the future it shall be there again. But I won't be with you . . .

Hp.

I won't see it.

(He takes her in his arms.)

Oh, Arthur, Arthur, I see

17 cresc. +Hns. f passionato dim. molto Str. Via.

what I wanted to see.

ARTHUR: Goodbye, my love... (GUENEVERE leaves him) My dearest love. (He hears a rustling behind the tent.)

Who's there? (Dialogue continues.)

p rit. pp Hp.



Cue: ARTHUR: And for as long as you live you will remember what I, the King, tell you; and you will do as I command.  
TOM: Yes, Milord.

Allegro moderato

ARTHUR:

Piano

Each eve-ning from De - cem - ber to De - cem - ber,

Be - fore you drift to sleep up - on your cot,

9

Think back on all the tales that you re - mem - ber

Of Ca - me - lot.

17

Ask ev' - ry per - son if he's heard the sto - ry,

*pp*

+ Bsn.

And tell it strong and clear if he has not:

Fl.

Hns.

25

That once there was a fleet - ing wisp of glo - ry

Called Ca - me - lot.

W.W. sva

Hns.

*mf*

Tpts.

33

Ca - me - lot!      w.w.      Ca - me - lot!

Hns.      *mf*

Now say it out with love and joy!      w.w.

Str.      *cantando mp*

Hns.

41

TOM:

Ca - me - lot!      w.w.      Ca - me - lot!

(Hns.)      *mf*

pp      +Tbn.

ARTHUR:

Yes, Ca - me - lot, my boy...      Where

w.w., Str.      *mp*      *mf*      *pp*



49

once it nev - er rained till af - ter sun - down; — By

Tpt.  
Hns.  
Tbs.

eight a. m. the morn - ing fog had flown. — Don't  
W.W., Str.

Tbs.

57

let it be for - got That once there was a spot For one brief shin - ing

Bsn., Vc.  
*poco rit.*

mo - ment that was known As Ca - me -

*a tempo*

67

Andante

My teacher Merlyn, who always remembered things that haven't happened

lot.  
Str.  
pp  
Bsn.  
Bass, Timp.

better than things that have, told me once that a few hundred years from now it will be discovered

Cl.  
Bs.

that the world is round... round like the table at which we sat with such high hope and

Tpt. I  
75  
pp sempre

noble purpose. If you do what I ask, perhaps people will remember how we of (3 Tpts.)

pp sempre

Camelot went questing for right and honor and justice. Perhaps one day men will sit around

Hn. III  
p

this world as we did once at our table and go questing once more... for right... honor... and justice.

83

Ob.  
3 Hns.  
ritard.

87

PELLINORE: (*enters carrying Excalibur*) Arthur...?  
Tempo I<sup>o</sup> *p* (*From a distance*) ARTHUR: Give me the sword.

S. A. CHORUS: Ca - me - lot! \_\_\_\_\_

T. B. *p* Ca - me - lot! \_\_\_\_\_

87

Ob.  
*p* sempre  
Hns.

W. W.

PELLINORE: Here.

Str.  
*p. espr.*  
Hns.

95

ARTHUR: Kneel, Tom, kneel. With this sword,

S. A. Ca - me - lot! \_\_\_\_\_

T. B. Ca - me - lot! \_\_\_\_\_

95

Str.



Excalibur, I knight you Sir Tom of Warwick. And I command you to return home and carry out

W.W. Str., Gtr. **103**

*espr.* +Hp. *p dolce*

my orders. TOM: Yes, Milord. PELLINORE: Now, come, Arthur. You have a battle to fight.

Ca - me - lot! \_\_\_\_\_

Ca - me - lot! \_\_\_\_\_

ARTHUR: Battle? I've won my battle, Pelly. Here's my victory! What we did will be remembered.

*più f* **111** *f*

Ca - me - lot! \_\_\_\_\_ Don't let it be for -

*più f* *f*

Ca - me - lot! \_\_\_\_\_ Don't let it be for -

*più f* *f*

Ca - me - lot! \_\_\_\_\_ Don't let it be for -

*più f* *f* **111**

Ca - me - lot! \_\_\_\_\_ Don't let it be for -

*cresc.* *f* *pp*

Hn. II, III

ARTHUR: Run, Sir Tom! Run, boy! Through the lines!  
 PELLINORE: Who is that, Arthur?  
 ARTHUR: One of what we all are, Pelly. Less than a drop in

one brief shin - ing  
 one brief shin - ing  
 one brief shin - ing  
 one brief shin - ing

known  
 known  
 known  
 known

mo - ment that was  
 mo - ment that was  
 mo - ment that was  
 mo - ment that was

known  
 known  
 known  
 known

*accelerando*  
*accelerando*  
*accelerando*  
*accelerando*

*mf Tutti accel. e cresc. molto*

Timp.

You'll see, Pelly. Now, run, Sir Tom! Behind the lines.  
 TOM: Yes, Milord. (He runs off)

got  
 got  
 got  
 got

That once there was a spot  
 That once there was a spot  
 That once there was a spot  
 That once there was a spot

For  
 For  
 For  
 For

got  
 got  
 got  
 got

Hn. I (echo)

*pp*

the great blue motion of the sunlit sea. But it seems some of the drops sparkle, Pelly. Some of them do sparkle!

As Ca - me

As Ca - me

As Ca - me

As Ca - me

Largo

(The curtain falls slowly)

lot.

lot.

lot.

lot.

(Tpts.)

*ff* Tutti

*poco rit.*

*fff*



# Music For Curtain Calls And Exit

**Piano**

Hp. gliss. *f* **Tutti**

Bsn., Hns., 8va

W.W., Tpts., Bells

Hns., Tbn., Str.

W.W., Tpts., Bells

W.W., Hns., Str.

Tbn., 8va

Tpts. col 8va

1

9

17

3

Detailed description: This is a page of a musical score for piano and orchestra. It features five systems of music. The first system is for the piano, with a harp glissando and a 'Tutti' marking. The second system includes woodwinds (Bsn., Hns., 8va). The third system includes woodwinds (W.W., Tpts., Bells) and strings (Hns., Tbn., Str.). The fourth system includes woodwinds (W.W., Tpts., Bells) and strings (Hns., Str.). The fifth system includes woodwinds (W.W., Hns., Str.) and strings (Tbn., 8va), with a trill for the trumpets (Tpts. col 8va). Measure numbers 1, 9, and 17 are indicated in boxes above the staves. A '3' is written above a trill in the fifth system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines. A triplet of eighth notes is marked with a '3' in a box above the bass line.

Second system of musical notation. A box containing the number '25' is positioned above the treble staff. The word 'Tutti' is written below the treble staff. A triplet of eighth notes is marked with a '3' in a box above the bass line.

Third system of musical notation. The text 'Hns., Str.' is written below the treble staff, and 'W.W., Tpts., Bells' is written below the bass staff. The word 'Hns.' appears again below the bass staff in the final measure.

Fourth system of musical notation. A box containing the number '33' is positioned above the treble staff. The text 'Hns., Str.' is written below the treble staff, and 'W.W., Tpts., Tbn., Bells' is written below the bass staff.

Fifth system of musical notation. The text 'Tpts., Tbn.' is written below the treble staff, and 'W.W., Bells, Str.' is written below the bass staff. The word 'Hns.' is written below the treble staff, and 'Tbn.' is written below the bass staff in the final measure.

41

Tpts., Tbns.

49

WW., Str.

Tutti

Bsn., Hns. 8va

57

Bsn., Tbn.

63

Str.

*poco rit.*

WW., Tpts.



67

Tutti

W.W., Tpts.

Hns.

Tutti rall.

Meno mosso  
Ob., Bsn., Str.

f cantabile

76

W.W., Tpts.,  
Bells, Hp.

+Hns.

W.W.

Br.

Hns.

84

W.W., Str.

W.W., Hns., Str.,  
Bells, Hp.

Fl., Ob., Str.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A large slur covers the upper portion of the system.

+Bsn., Hns., Bells

92

Second system of musical notation, starting at measure 92. It includes a *Red.* marking and an asterisk (\*). The notation continues with complex harmonic structures.

+Tbn. I

W.W., Tpts., Str.

100

Third system of musical notation, starting at measure 100. It features triplets and various dynamic markings. The notation is dense with chords and melodic fragments.

Tbns.

Hns.

Hns., Tbns.

Fl., Ob.,  
Tpt. I, Str.

Fourth system of musical notation, featuring a *rall.* marking and a *Tutti* instruction. The music includes a section with a *(Hns.)* marking. The notation shows a transition in tempo and dynamics.

rall.

Tutti

(Hns.)

Allegro

Br., Str., Xyl.

+W.W.

Fifth system of musical notation, starting with a forte (*f*) dynamic. It includes a *Tpts. Tbns.* marking. The music is characterized by rhythmic patterns and chordal textures.

Tpts.  
Tbns.

Giocoso

110

W.W.,  
Bells,  
Str.

W.W., Bells, Vls.

Musical score for measures 110-117. The score is in 3/4 time and features a piano accompaniment with a treble and bass clef. The melody is primarily in the treble clef. The instrumentation includes Woodwinds (W.W.), Bells, and Strings (Str.).

Musical score for measures 118-125. The score continues the piano accompaniment. The instrumentation includes Woodwinds (W.W.), Bells, and Violins (Vls.).

118

W.W., Vls.

Musical score for measures 126-133. The score continues the piano accompaniment. The instrumentation includes Horns (Hns.) and Strings (Str.).

Musical score for measures 134-141. The score continues the piano accompaniment. The instrumentation includes Trumpets (+Tpts.), Horns (Hns.), Trombones (Tbns.), Oboe (Ob.), Violins (Vls.), and Viola (Vla.).

126

Fl.  
8va

Hns.

Musical score for measures 142-149. The score continues the piano accompaniment. The instrumentation includes Flute (Fl.) in 8va and Horns (Hns.).



+Tpts. WW., Str. Bells

Tutti

W.W., Str

Tbns. Tpts. Hns. Tbns.

Tutti

*f sempre*

Hns. (Br.)

Poco maestoso

ff

Hp.

gliss.

fff

Timp.

