FREDERICK LOEWE
ALAN JAY LERNER

Camelot

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CAMELOT

Music by
FREDERICK LOEWE

Book and Lyrics by
ALAN JAY LERNER

Vocal Scor

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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 Goldkind, 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 Bowers, Peter Deign, 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♭ Clarinet, B♭ Clarinet/*E♭ 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

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LIBRARY

CAMELOT

Overture

No. 1

FREDERICK LOEWE

Maestoso

W.W.
Str.

Piano

ff

gliss.

Hp.

Cymb.

Hns.

(trem. cont.)

(trem. cont)

Tpts.

sf

Tbns.
Vc.
Bs.

(trem cont.)

(trem cont.)

sf

Poco meno mosso

11

W.W. 8va
Tpts.

Brass

Vc.
Bs.

W.W., Str.

passionato, cantabile

Hns.

+Brass

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18

allargando

24

stringendo

Timp.

Moderato, con espressione

W.W. Str.

sffz

f espr.

33

Hns.

Bs.

R.H.

W.W. 8va
+Brass

Hns.

41

p

Str.

Hns.

W.W.
Bells
Brass
Hp.

Hn., Str.

49

W.W.
hp.

Hns.

Str.
Hns.

W.W., Str.

cresc.

mf

Vc.

57

Hns.

Hns.

Str.

W.W.

Str.

p

65

+Hns.

W.W.
Hp.

Str.

Bsn., Vc.

W.W.

W.W., Str.

+ Hns.

mf

73

Hns.

R.H.

Bs.

+Brass

R.H.
Hns.

f

81

Fl., Ob.,
Tpt., Str.

Hns.

Hns., Tbns.

Timp.

87

Ritmico, poco pesante

Hns., Tbns., Str.

Hns.

Hp.

f

Mil. Dr.

91

W.W.

Tpts., Cls.

Mil. Dr.

f

sempre

cont.

Timp.

+Hp.

cont.

cont.

99

Brass
Hns.

f Cymb.

Str.

Hp.

Tutti

Str.

Hp.

cresc.

107

Tpts., Cls.

Mil. Dr.

f *sempre*

cont.

Timp. +Hp.

cont.

cont.

The curtain rises

SIR DINADAN: My Sainted Mother!...
Dialogue continues over tremolo.
CUE TO END.
MERLYN:...Does that solve it?

Str.

lunga

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

Piano

Fanfare

Tpts.

f

W.W.

Alla marcia

mf

Tpts.

Brass

W.W.

11

W.W., Str.

Tutti Xyl.

sfz

Hp.

Brass

W. W..

19

sfz

f Tutti

w.w.

27

Tpts.

Tbns.

Tutti

35

Hns.

43

W.W., Str. Bells

f

sfz

Tpts., Tbn.

R.H.

W.W., Tpts., Vls.

ff

Bsn., Hns.,
Tbns., Str.

51

W.W., Hns., Tbns.

Tpts.

59

Brass,
Str.

Tpts.

Tutti

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

dim. al fine

Cl.

pp

83

(Dialogue)

Cls.

Str. pizz.

ppp

No. 3 I Wonder What The King Is Doing Tonight

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

Cl.

pp Str., Hp.

9

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

(He sings)

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

17

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

Ob.

Hn.

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23 Allegretto

say:

W.W. Tpts.

Str.

I

mf

Bsn., Tbn., Str.

27

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

W.W.

pp

Hns.

Bsn., Str.

3

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

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.
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 f (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 W.W., 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

f *pp* *f* *p*

+Tbns.

knees? Please! You

W.W., Hns. Cls. Str.

p *mf* *p*

Bsn., Str.

91

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

Fl.

Cls.

Bsn., Sn. Dr.

3 3 3

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

Bsn.

Fl., Cl.

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

3

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!

f

sffz

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.

18

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.

26

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.

f

48

Moderato

(plaintively)

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.

p

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.

f

63

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

Cl.

p

71

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

Vl.I

Oh, no. Clause one: fix the border; Clause two: establish trade;

rall.

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.

87 **Allegretto**

(She sings)

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

Lute colla voce

pp Str.

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

Hp. Vc.

95

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

where are a maid-en's sim-ple joys? Shan't

Cls.

Vc. +Bsn.

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?

Hp.

Vla.

Hn.

119

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

Str.

Vc.

Not be car - ried off, or bet - ter st'll, 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.

a tempo

Cls.

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

+W.W.

Hp.

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

f

No.5 Camelot

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

Moderato

ARTHUR:

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

Piano

Ob.

mf colla voce

Bsn.

Hns., Trbs.

Tempo giusto

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

W.W.
Str.
Bells

Bsn., Vc.

Dr.

9

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

Str.

W.W.

Hns.

p

Hns.

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

Cls., Bsn.

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17

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

W.W.
mf
Hns.

Ca - me - lot.

W.W., Tpts.
Xyl., Vls.

The

Str.

Hns.

25

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

W.W.
f

leggiero
Hns.

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

W.W.

Ca - me - lot.

W.W., Str. 8va

Hns.

f

41

Ca - me - lot! Ca - me - lot! I know it

W.W., Brass, Xyl.

Tpt.

Str.

p *f* *p* *mf*

Hns.

sounds a bit bi - zarre. But in

W.W., Tpt.

f

Hns.

Tbs.

49

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

Ob. Str.

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

Hns.

how con - di - tions are. The

W.W. Str.

Br. muted *mf* *p*

57

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

W.W.

Hns.

p Tpt.

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

+Ob.

Tbs.

65

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

Vc.

Poco meno mosso

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

W.W. 8va

Str.

poco rit

Bsn.

73

Tempo giusto

Ca - me - lot.

accel.

Hp.

gliss.

Tutti *leggiero* *sempre*

f

79

GUENEVERE: And I suppose

Hp.

pp

the autumn leaves fall in neat little piles.

Hp.

Hns.

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

Hn.

At night, of course.

GUENEVERE: Of course!

W.W., Str., Xyl.

Fls.

Hns.

f

95

He moves closer to her.

Ca - me - lot!

W.W., Str., Xyl.

Tpt.

p

Str.
Tbs.

Hns.

f

Ca - me - lot! I know it gives a per - son pause,

W.W.

p

Hns.

Str.

mf

W.W.
Tpt.

f

Hns.

103

But in Ca - me - lot,

Ob.

Tbs.

Hn.

p

f

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

W.W.

Str.

W.W.

Br. muted

p

f

mf

111

The snow may nev - er slush up - on the

Str.

W.W.

p

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

Hns.

Tpt.

119

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

+Ob.

Tbs.

Vc.

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

poco rit

125

Poco meno mosso

here in Ca - me -

Str.

W.W. 8va

accel.

129

Animato

lot.

Hns.

Tpts.

W.W.

ff

Tutti

sfz

Segue

No. 6 Guenevere's Welcome

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

Alla marcia

SIR DINADAN: Your Majesty,

Vla.

Piano

pp

Vc.

Hp., Bs.

forgive me, Sire. I did not see you for a moment.

+ Bsn.

Ob.

pp

+Hns.

Fl.

Tpt.

poco cresc.

p

mp

9 *The welcoming procession enters.*

W.W.

Brass

(gaily)

mf

mp

mf

Bsn., Tbns.

17

f

p

mf

W.W., Str.

tr

f

Hns.

25

cresc. Brass

Tutti

cantabile

espr.

ff sempre

cantabile

Hns., Str.

Tutti

f

Bsn., Tbn., Vc., Bass

33

ben tenuto

W.W.

Bsn.
Hns.
Tbn.

W.W.

41

Tpts., Tbn. *dim.* *poco* *a* *poco*

R.H.

Bsn.
Hn.
Vla.

Hp.

(Dialogue)

Ob.

Fl.

p

Bsn.
Dr.

pp

pizz.

No.7 End of Scene (Camelot Reprise)

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

Cl. 8va bassa

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

Piano

pp molto legato

Str.

9

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

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

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

Vls.

sempre

to your father... This way.

GUENEVERE:

I

poco *rit* Hp.

25

Andante

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

Str.

pp

Ob.

etc.

Gtr.

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)*

Hp.

Cls.

pp

Hp., Bells

Fl., Cl.

Fl.

Cl.

pp *sempre*

Hn.
Vla.

65

73

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

Vls.

+Gtr.

Vc.

Bsn.

Allegro con spirito

W.W. Bells 8va

Over me? How simply marvelous!

+W.W., Hns.

rit.

molto cresc.

Tbns.

Hp. glis.

f a tempo

Tutti

81

brillante

W.W., Vls.
Bells 8va

Tpts.

(Dialogue)

Hns.

sffz

No. 8 Follow Me

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

Andante

NIMUE'S VOICE: *(Offstage)*

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

Piano

pp Str. div.

Hp. gliss.

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...

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That voice. Don't you hear it? SIR DINADAN: What voice? 18 MERLYN: *(over singing)* Nimue, Tempo Io

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.

Vl. 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?.....

Vl.II

+Cl.

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

42

Fl.

Bsn., Vc.

Hp

Bass

Cl.

Bsn.

Hp.

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

etc.

+Ob.

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

Vls.

49

(off stage) SOLO

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

WOMEN'S VOICES

pp

Ah Ah To our

pp *mf*

Ah Ah To our

Fl., Str.

Hp., Vla.

Poco meno mosso

SOLO

f

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

f

home 'neath the sea We shall fly.

+W.W.

poco rit.

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.

Str.

cresc. *fp sub.*

f Tutti *in tempo*

Hns

Timp.

Tpts., Bells

(Dialogue)

Cue: **GUENEVERE: It's marvelous.**
ARTHUR: Yes, it is. It's marvelous. Absolutely marvelous. Page, give the signal.
PAGE: Yes, your Majesty.

Moderato

ARTHUR:

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

Piano

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

rit

Str. W.W., Hp. 8va

a tempo

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

In Ca - me - lot.

Tpts.

f Tbns.

Timp., Vc., Bass

sound their horns.)

(Blackout).

Tpts.

22 *The scene changes to*

R.H.

Hns.

attacca

Countryside near Camelot.

No. 10 C'est Moi

Vigoroso

W.W., Br.

ff

Piano

Cymb.

Timp.

Tempo rubato

5 LANCELOT:

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

W.W. *f*

mf Str., Hp.

f Hns.

mf

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

f

sfz

mf cantabile

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15

Ca - me - lot!

poco rit

3 3

Bsn., Vc.

a tempo

W.W.

Hns.

Ca - me - lot!

And here am

Str.

+Bsn.

I to give my all.

I

W.W.

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

f

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.

Tbns.

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

Tbns., Timp.

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

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

*)*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

1. 2.

serve at the Ta - ble Round! The
god - li - est man I know! C'est moi!

+Tbns.

ff Tutti

ff Tutti

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

No.11 The Lusty Month Of May
(Dance And Song)

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

Vivo

Piano

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.

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23

W.W., Hp.

Bells
Tpts.
W. Block
Str.

f

sfz

8va---

f

+Tbn.

sub. mf

29

W.W., Hns., Str.

+Tbn.

37

+Tpts.

mf Tutti

45

(♩ = ♩)

f +Xyl.

W.W., Hns., Str.

mf

f Tbns.

f Tutti

51

(♩ = ♩)

mf

f

sfz

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 leggiero

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.

Tpts.

Tpts., Xyl.

109

W.W., Hp.

(𝅗𝅥 = 𝅗𝅥)

L'istesso tempo

Tutti

sfz

mf marcato

Cl., Bsn., Hns.,
Tbs., Vc., Bs.

Vls.

tr

Timp.

115

+ W.W., Vls. 8va

+Tpt.

Timp.

119

f marcato

Tbs.

W.W., Vls.

p

Hn.

123

leggiero

Str.

mf

Br.

Tpts.

+Timp.

W.W.

129

(♩ = ♩)

mf Tutti

(Tbns.)

136

mf *subito*

141

cresc. poco a poco

marc.

147

GUENEVERE:

Tra

allargando

ff

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

Cls. 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

W.W.

Vc.

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

colla voce

rit

175

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

W.W.

a tempo

Vc.

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

w.w.

poco cresc.

of May!

f Tutti

192 (♩=♩) Tempo di gavotte

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

Fl.
Ob.
Bells

Str.
p subito

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 leggiere

CHORUS: Soprani

Alti

Tra la la

Bsn.

Hn.

200

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

S. la

A. la

pp leggiero

T. Tra la la la

pp leggiero

B. Tra la la la

200

Cls.

Fl.
Ob.
Bells

Hn.

Bsn.

Cls., Str.

mp Tra la la la la! mp Tra la la la la mp Tra

mp Tra la la la la! mp Tra la la la la

mp Tra la la la la

mp Tra la la la la

+Hn

206 (♩ = ♩.)

la! Tra la! Tra la 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.

mf

Str.

Cls.

pp

Bsn., Hn.

etc.

S.Dr.

etc.

212

cresc. molto

la

It's

cresc. molto

f

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

cresc. molto

f

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

cresc. molto

f

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

cresc. molto

f

Bass

la

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

W.W.

212

Str.

cresc.

Hns.

f +Br.

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

S. A. *mf* Tra la la

T. B. *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.

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

S. *mp* Tra la Tra la *mp* Tra la la

A. *mp* Tra la Tra la *mp* Tra la la

T. *p* la la *mp* la Tra la la

B. *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 - ghast The lust - y month

f The lust - y month

f The lust - y month

f The lust - y month

f♭ The lust - y month

245

W.W.

+Hns.

+Tbn.

f

of May!

of May!

of May!

of May!

of May!

f Tutti

GUENEVERE:

Tra

mf

255

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

(Solo)

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

(Solo)

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

(Solo)

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

(Solo)

Tra la la la Tra 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.

ALL: 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.

f 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

W.W.

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."

ALL:

ff

It's

ALL:

ff

It's

p colla voce

rit.

279

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

p

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

p

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

p

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

279

W.W.
Xyl.

f a tempo

Tutti

p

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 -

cresc. al fine

Tbns.

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!

288

f

Tpts.

Hns.

ff

Tutti

fff

Segue

No. 11a

Pellinore's Entrance

L'istesso tempo

W.W.

Tpts.

Piano

f Tutti

dim.

(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

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

p Str., Lute, Hp.

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

9

CHORUS: *(unisono)*

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

mf

W.W. 8va

cresc. Hns. Br.

W.W. Bells Str.

mf Tutti

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

S. A. T. B.

cresc.

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-

Tbns.

cresc.

18

vine mis-takes the lust - y month

vine mis-takes the lust - y month

vine mis-takes the lust - y month

vine mis-takes the lust - y month

18

+Bells

W.W.

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.

Curtain

3

3

No. 13 Change Of Scene

L'istesso tempo

W.W.

Piano

f Tutti

gliss.

Hp.

Hns.

Bells
Hp.
Str

9

mf

Hns.

Br. (muted)

W.W.

Hns.

(Br.)

17

Ob., Str.

W.W.
Hns.
Bsn.

dim. e rit.

(The curtain rises)

Cl.

poco a poco

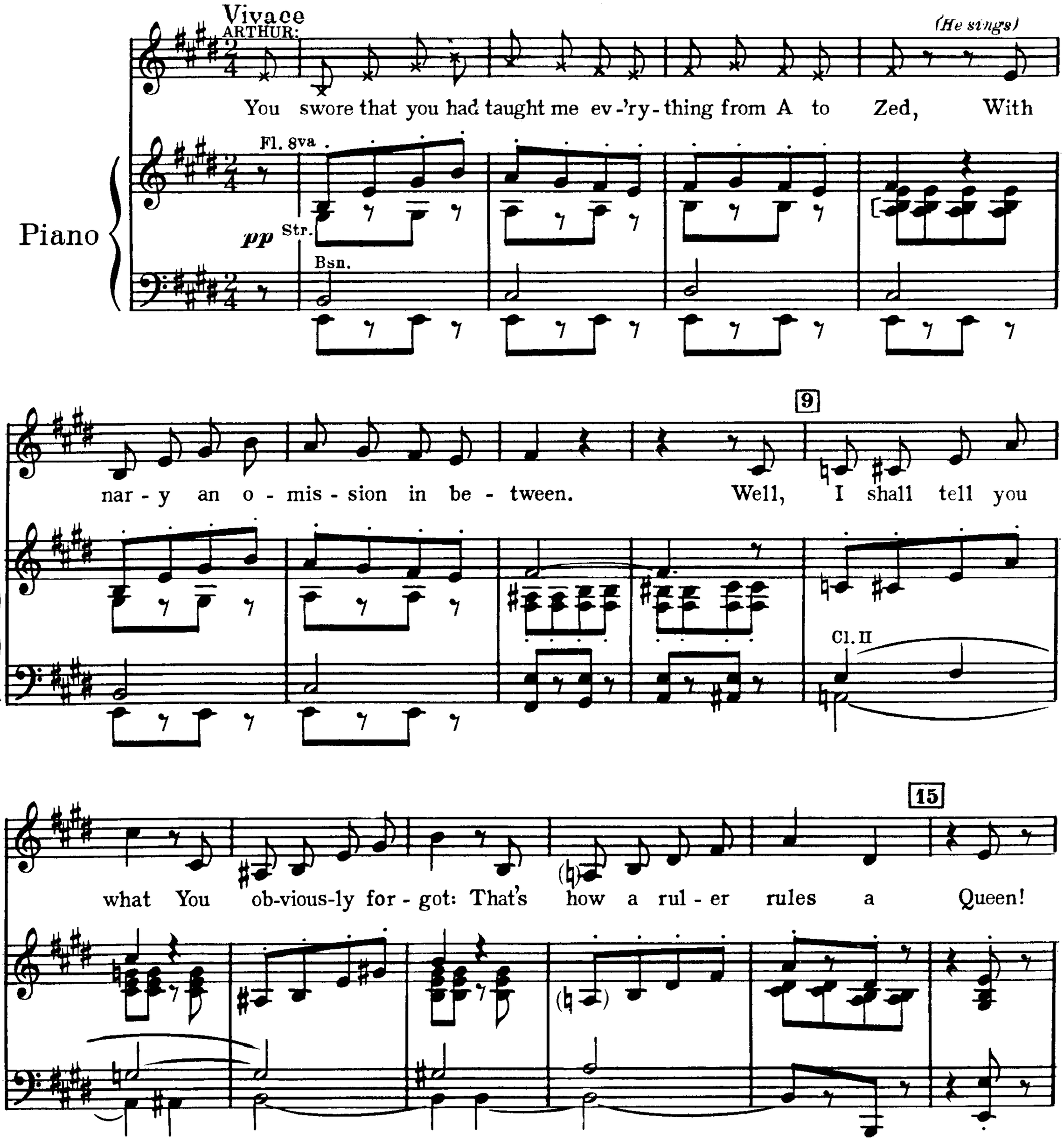
(Dialogue)

Hp.

No. 14 How To Handle A Woman

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!



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f Tutti

sfz

23

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

stacc.

sfz

Fl.
Cl.
pp Bsn.
staccato

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

W.W.

But

sfz

45 Tranquillo

was - n't there a night, on a sum-mer long gone by, We pass'd 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.

Vc.
espr.

Br.
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)

(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

Fl.

Tbns.

Str.

pp Hns., Hp.

(Hn.I)

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

Str.

79

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

E.H.

Cl.
Lute
Hp.

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

(E.H.)

Br.

pp

Fl.
Cls.
Lute
Hp.

love her... love her.

He

Vl. Solo

ten.

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

Hns.
Str.
Hp. *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.

(Hn I)

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

Str.

109

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

+Fl. 8va
Ob.
Str.
Hn.
Cl.
Lute
Hp.
pp sempre
Bsn.

love her Mere - ly love her...

(Bsn.)
Fl.
Cls.
Lute
Hp.

(Curtain)

love her... love her.

Br.
pp
p
f
Timp.
attacca

Vivo

Piano

f Bsn., Tbns., Str.

Dr.

Tpts.

W.W., Vls.

f

tr

etc.

9

17

W.W., Vls.

sfz *sfz*

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

W.W., Vls.

etc.

sempre f

Br.

+Bells

LANCELOT with DAP are preparing for the joust.

27

gliss.

Hp.

31

W.W., Bells, Str.

Bsn., Tbns.

LANCELOT: I wish you success, Milords.

(Dialogue)

(Dialogue continues)

Tpts.

ff

Dr.

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.

(♩.= ♩)

The curtain rises

(Tpts.)

9 Presto

Tumblers are entertaining the spectators.

W.W.

17

W.W., Str., Bells

f sempre

25

Br.

Bsn.
Tbns.
Str.

Br.

33

Br.

Tutti

W.W.

+Hp

Br., Str.

41

W.W.

49

marc.

W.W.
Bells
Hp.
Str.

Br.

Tbns.
Vc.
Bs.

(𝅗𝅥 = ♩.)

57

ff

attacca

No. 17

The Jousts

Alla marcia

MAN: *(shouted)*

Sir Din - a - dan's in form and

Tpts.

W.W.

f

mf Str.

Piano

GROUP: *(sung)*

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

W.W.

Br., Hp.

W.W. 8va

Str.

ANOTHER MAN: *(shouted)* 11

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

Str.

sfz Tutti

Hns.

ALL: *(sung)*

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

W.W.

Br., Hp.

W.W. 8va

Str.

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19

ALL MEN:

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

sfz 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

ALL: (shouting)

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

W.W., Vls.

W.W., Tpts.

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

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

f

Tbns.

Allegro agitato

S. Yah! Yah! Yah!

A. Yah! Yah! Yah!

T. Yah! Yah! Yah!

B. Yah! Yah! Yah!

Allegro agitato

ff Tutti

Cymb.

ALL WOMEN: 39 *mf*

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

ALL MEN: *mf*

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:
There he goes!

He's got a stead-y

(ALL:)

all his might and main.

He's got a stead-y

E♭ Cl.

Picc.

+Hp.
Dr., Bs.

pp

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

grip up - on his rein.

grip up - on his rein.

+W.W.
3rd Tpt.

fp *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

Eb Cl. Picc.

f *pp*

+Hp.
Dr., Bs.

(shouting)

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

(shouting)

you have all the might. On the right, On the

+W.W.
3rd Tpt.

ff Tbns.

63

mf cresc.

GROUP: (spoken)

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

mf cresc.

GROUP: (spoken)

ALL: (sung)

f

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

W.W.

pp

Str. trem.

cresc.

Hns., Tbns., Hp.

f

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!

f

Hns.
Tbns.
Hp.

f

pp

cresc.

sfz

75

(breathlessly)

f cresc.

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.

sfz

sfz

f

f

blow! Here comes the blow! Oh, NO!

blow! Here comes the blow! Oh, NO!

MAN: *(spoken)*

'Twas

Str.

85 Tempo Io

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

W.W.

WOMAN: *(spoken)*

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

ANOTHER MAN: *(spoken)*

The

+Bsn., Hp.

+Cl.

staccato sempre

93

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

W.W.

ANOTHER WOMAN:
f (spoken)

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

ALL WOMEN:
mf (sung)

SOME MEN: *(sung)*
mf

Sir

+Cl., Bsn.

Ob., Tpt., Tbn.

sfz

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)*
mf

There he

accel.

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

ALL: *(sung)*
mf

There he

accel.

sfz

Bsn.
Hns.
Vla.
Vc. *pp*

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

Eb Cl. Picc.

f *pp*

WOMAN: *(shouting)* ALL: *(sung)*

re - cord break - ing speed. Charge! Charge! *p* Sa - gra -

re - cord break - ing speed. *p* Sa - gra -

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

121

f *mf*

more! Oh, make his ar - mor crack and split in

f *mf*

more! Oh, make his ar - mor crack and split in

Cls., Vls.

ANOTHER WOMAN: *(screaming)* Crack him!

ALL: *(sung)*

two. A might - y whack as

two. A might - y whack as

f *pp*

+Tbns. Hp. Str.

ANOTHER WOMAN:

ALL: *(sung)* *p*

on - ly you can do. Whack him! Now

p

on - ly you can do. Now

W.W.

ff Tutti *pp* Str. trem.

133

look you through the dust, LL - - - Look! Sir

look you through the dust, LL - - - Look! Sir

Bsn., Tbns.
Timp., Hp.

Sa - gra - more is read - y for the thrust, And

Sa - gra - more is read - y for the thrust, And

WOMAN: Split him!

ALL:

now they're cir - cling round. Sir

now they're cir - cling round. Sir

145

cresc.

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

mf

(gasping)

cresc.

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

mf

cresc.

+Tpts.

cresc. molto

f

cresc.

blow! Here comes the blow!

(shouted)

ff

Oh, NO!

ARTHUR: (*In the grandstand*)

He

cresc.

blow! Here comes the blow!

ff

Oh, NO!

Solo Vl.

sffz

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.

f

f

Sir Din-a-dan, I'm told, has a nast-y

fell-ing Din-a-dan with one blow, dear. - - -

poco rit

accel.

cold.—

163 Allegro agitato

ALL: *mf*

S. Sir Li-o-nel! Sir Li-o-nel! Oh, charge at him and

ALL: *mf*

A. Sir Li-o-nel! Sir Li-o-nel! Oh, charge at him and

ALL: *(optional)*

T. Sir Li-o-nel! Sir Li-o-nel! Oh, charge him!

Oh, charge at him and

ALL: *mf*

B. Sir Li-o-nel! Sir Li-o-nel! Oh, charge him!

163 Allegro agitato

Fls., Cls.

accel.

pp Str.

Timp.

(colle voci)

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! Oh, show him what we

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

+Bsn. Hns. +Tbn. II

mean by Eng - lish force!

WOMAN: Throw him down!

mean by Eng - lish force!

mean by Eng - lish force!

Tpts. Tbn. +Hns.

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.

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)

That French - man!

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

f (sung)

Yah! That French - man!

Tutti

ff

Hns., Str.

hope - less - ly out - class'd. Yah! Yah! Yah!

hope - less - ly out - class'd. Yah! Yah! Yah!

hope - less - ly out - class'd. Yah! Yah! Yah!

Yah! Yah! Yah!

Tpts.
Tbns.

187

Yah! His spear is in the air! I

Yah! His spear is in the air! I

Yah! His spear is in the air! I

Yah! His spear is in the air! I

W.W.

Br.

Str. trem.

S. D.
Cymb.

etc.

cresc.

tell you Lance - lot has - n't got a pray'r, His shield is much too

cresc.

tell you Lance - lot has - n't got a pray'r, His shield is much too

cresc.

tell you Lance - lot has - n't got a pray'r, His shield is much too

cresc.

tell you Lance - lot has - n't got a pray'r, His shield is much too

cresc.

pp

cresc.

199

WOMAN:
(shouting) Charge!

(sung)

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

W.W.

199

pp

cresc.

Hp.

(gasping) 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

Str.

cresc. molto

Hns., Tbn. II
Vc., 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)

fff Tutti *dim.* *poco a* *f* *poco* *mf* (Str.) *p* *pp* *morendo* *lunga*

lunga

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

227 Andante sostenuto

LANCELOT rises,

lunga *lunga*

W.W. Hn. Str. *plegato*

235

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

Hn.

cresc.

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

247

(+3Hns.)

f dim. molto *pp* *cresc. poco*

Timp.

Their eyes are transfixed on each other.

(Tpts)

a poco

Tutti *ff*

(Curtain)

attacca

No.18 Change Of Scene

Vivo

W.W.
Str.

Piano

ff Tutti

gliss.

sfffz

Hp.

9

f

Hns.

W.W.
Str.

dim.

17

(Curtain rises)

Ob.

p Str.

pp

rit

(Dialogue)

Before I Gaze At You Again

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.) +Vls. (Hn.)

p W.W. *espr.* Hn.

Vla., Vc.

(She sings)

Be -

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.

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17

hours_ turn to years. I have so

+Fl. +Hn. E.H.

mf

much for - get - ting to do Be -

pp E.H.

fore I try to gaze a - gain at you.

poco accel.

W.W., Str. Str.

25 Poco più mosso

Stay a - way un - til you cross my mind

Str. Fl. +Cls. Bsn. Hns. Bsn. Vc.

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 Io

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

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

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

Str.

47

day. To - day To -

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

day.

Vl. Solo (Dialogue)

(Vc. Solo) p mf

Hns. Tbs. Timp. 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

Piano

Fl., Vls. (Tpts.) **ff Tutti** **Dr.** **etc.**

Knights parade to the Great Hall with banners in a ceremonial drill.

Hns. **Tbns.** ***f***

9

Ob. **Cls.** ***f sempre***

1. **2.**

17

f **Br.** **Hp.** **Cymb.** **Timp.**

Br.

25

cresc.

Ob.
Cls.

sempre

33

f

Br.

Str.

Hp.

Cymb.

Timp.

Br.

Tutti

41

(Tpts.)

Tutti

Dr.

etc.

cresc.

fff

Tbns.
Vc.

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

49 Con moto, moderato

W.W., Hns., Str.

Gtr.
Hp.

mf

the Court are filing in.

57

Ob.

p Hp., Bsn.

W.W., Hns., Str.

Gtr.
Hp.

poco rit.

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

65 Maestoso

(Tpts)

ff Tutti

sim.

ARTHUR: Excalibur!

Tpts.

Tbns.

ff Hns

Timp.

75

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

(Colgrevance steps forward

Andante con moto

(Ob.)

mf

W.W.

pp

mf

83

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

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

pp

mf

pp

Hn.

Hn.

(Guilliam steps forward and is knighted.) Of Cornwall...Castor.*(Castor steps forward and is knighted.)*

Of Joyous Gard:
Lancelot Du Lac.

91

mf

Hns.

Hp.

pp

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

+Tpts.

mf

Hn.

cresc. e rit

cresc. molto

+Tbn.

Hn.

Timp.

Moderato, solenne

100

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

The Court slowly withdraws from the Great

f cantando

Hall. Everybody bows before ARTHUR.

Hn., Vls.

+ Tpts.

+Br.

ff

108

(W.W., Vls.)

W.W., Hns.

Tutti

f sempre

Tpt.
Tbn.
Str.

Tutti

Hns.

119

Tpts.

f cant.

Tbn.
Vla.
Vc.

W.W. 8va.
Str.

mf dim.

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

+Bs. Cl.

Str.

pp possibile

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

(Bs. Cl.)

(Fl.)

(Str.)

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.

Str.

161 Poco più grave

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

+W.W.

p Hp.

Hp.

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

Hp.

169 What of <u>their</u> pain and <u>their</u> torment? Did they ask for this calamity? Can passion be selected?

Hp.

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

Hp.

+Hns., Hp.

p

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

Hns., W.W., Str.

Br.

pp

(Br.)

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

Tpts.

Str.

Tutti

p sempre

mp

Bs.Cl., Bsn.

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

Ben tenuto

We shall live through this together, Excalibur... they... you... and I... And God have mercy on us all.

They're waiting for us at the Table. Let's not delay the celebration.

sfz

Timp.

Largo, maestoso

ff Tutti

fff

(Curtain)

Cymb.

End of Act I

No. 21 Entr'acte

Allegro brillante

Vls.
Vla.

+W.W.

Tpts., Hns.

Bells, Hp.

Piano

ff Tutti

Bsn., Hns., Tbn.

Tpts.

Bsn., Tbns., Vc., Bass

9

Hns.

Tpts.

+Vls.,Vlas.

Tutti

dim.

16 Allegro moderato

pp Str.

W.W.,Hns.

cresc.

Br.
Vls. 8va

f

20

W.W.

etc.

Tutti

28

Tbns.

mf

36

Vls.

(Br.)

Tpts.

Hns.

f

44

W.W.

etc.

Tutti

cresc.

52

ff

(𝅗𝅥 = 𝅗𝅥)

mf

Hns.

Tpts.

Hns.

rall.

p

60 Moderato

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

+W.W.
Tpts.

f *espr.*
Tbns.

E.H.
Bsn.
Str.

Hp.

mf

68

Hns.

f Tutti

+Bells

poco rit.

76

E.H.
Bsn.
Hns.
Str.

+W.W.
Tpts.

mf *a tempo*
Tbns.

82

(Tpt.I)

Fl., Cl.

Tbn.

p

+E.H.
Cl. II

(♩ = ♩)

rit

W.W.

Allegro risoluto

Hns.

Tpt. II

Tpt. I

W.W.
Xyl.
Vls.

fp

Br.

fp

fp

f

92 Alla marcia

Tpts.

Tbns.

Tpts., Tbns.

W.W.

W.W.

sf
Tutti

100

Poco maestoso

Tutti
ff

Hns.

Hp.

gliss.

W.W., Str.
col 8va

109

molto rubato

Hns.

Tbn.

Vivace (stretto)

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

ff

Hns.

Timp.

W.W., Vls., Vla.

etc.

Br.

poco allargando

fff

No. 22

Madrigal And "If Ever I Would Leave You"

The curtain rises

Allegro con spirito

W.W.

Piano

Tutti

f

gliss.

Hp.

A few Courtiers and Ladies are indulging in games.

Hns.

Bells, Hp., Str. (pizz.)

9

mf

Hns.

Br.(muted)

W.W.

Hns.

(Br.)

17

Ob., Str.

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.

Str., Lute, Hp.

+W.W.

Vl. Solo

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.

47

Lute Solo

Str. (Soli)

Jenny, I should leave you,

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

56

would I? *(He sings)*

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

mf Str.

Fl. Cls.

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

64

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

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

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

R.H.

72

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

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

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

96

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

Vls.

Hns., Gtr., Str.

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

104

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

+W.W.

mf R.H.

Hns.

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

f +Tbns. Timp.

Str., Hns. *p*

112

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

128

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

R.H. (Hns.)

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

Str.

f *pp* Hp. *colla voce*

Tbns. Timp.

all.

ten. *poco allarg.* *cresc.*

p *ff* *(Dialogue)*

No. 23 The Seven Deadly Virtues

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?

Piano

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

W.W. Str.

Tutti

sfz

p

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 ghast-ly 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

gliss.

Hp.

Tutti

p

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

stacc. *sempre* *f* Hp. Str.

23 (♩ = ♩)

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

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

31

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

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

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

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

39

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

p *f* Hns. *p*

47

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

+Br. W.W. Bells, Hp. *f* *f* *p* Hns.

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.)

cursed.

(*Curtain*)

f Tutti

ff *gliss.*

attacca

No. 24 Change Of Scene

Animato

W.W., Str.

(Br.)

Piano

f

W.W., Hns., Xyl.

Hp.

8va

9

f sempre

Tutti

Hns.

17

(The curtain rises)

dim.

mf

Hp.

Bells

pp (Dialogue)

Ped.

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

Piano

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

W.W.

+Gtr.

cob-bler 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. +W.W.

+Gtr.

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.

mf

Str., Hn.

etc.

Trgl.

Trgl.

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.

Trgl.

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.

p Str.

etc.

+W.W.

perk up the heart and get through? The

89

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

W.W.

+Gtr.

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

Bsn.

97

When all the dol - drums be - gin, What

+W.W., Tpts.

keeps each of them in his skin? What

105

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

Fl.

Str.

+W.W.

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

3 Hns.

that's what sim - ple folk

137

do, I sur - mise.

+Ob.

+Bsn., Hns.

p

W.W.

GUENEVERE: *(spoken)*
They sing?

ARTHUR:

I sur - mise.

BOTH:

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.

Hns.

p

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.)

GUENEVERE:

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

poco rit.

161 Tempo I°

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

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

Fl.

+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

3 Hns.

+Fl.

that's what sim - ple folk

do, So I'm told.

Fl. 8va
Tpt.

p

(ARTHUR invites GUENEVERE to dance.)

Bsn., Hns.

f
Tutti

225

(They dance a wild hornpipe.)

Poco più mosso

sfz

233

f sempre

sfz

241

cresc. molto

Tbns.

ff

(GUENEVERE sits hopelessly in her chair.)

249

GUENEVERE:

What

Tempo Io

else do the sim - ple folk do

To

Fl., Hp.

p

Str.

+W.W.

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.

+Hns.

GUENEVERE: (*spoken*) Really?

what sim - ple folk do.

Vls.

Str.

pp espr.

Bsn.

rit.

ARTHUR: I have it on the best authority.

BOTH:

273 Poco meno mosso

Yes, that's what sim - ple

+W.W.

Cls.

Str.

Tempo Io

folk do.

(*Curtain*)

ff

Tutti

Hp.

sffz

attacca

No. 26 The Enchanted Forest

Allegro *(Change of scene)*

8va

Hp., Str.

Piano

f Fl., Cl., Tpt., Tbns.

Tpt.

9 *MORDRED enters.*

MORDRED: Morgan Le

8va

p sub.

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

Am I near

8va

(Hp.)

17

pp

f

sub.

Ob.

your invisible castle?... Am I, dear Morgan?... dear sweet Aunt Morgan?... dear sweet Queen Aunt Morgan?

8va

(Hp.)

Str.

pp

Can you not hear me?

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.

25 Andante

MORDRED: I beseech you,

Hp.
Str.
Bells

pp misterioso

Br., Str.

Ped. * Ped.

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.

Cymb.

Ped.

31

MORGAN: Chocolates? You say you have chocolates?

MORDRED: Hard candies and caramels!

MORGAN: Hard candies and caramels?

W.W., Hp.

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!

Hp., Bell

Str.

ff *in tempo*

p cresc.

gliss.

Hns. *cresc. molto*

Timp.

Hp.

Tempo di Polka

37

The curtain rises on the Enchanted Forest.

f Tutti

41

Gaily

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

(Tpt.)

ff Tutti

(Br)

Hns.

49 (Tpt.I)

Tutti

(Br.)

Hns.

W.W.

f sempre

Br., Str.

57 W.W., Vls.

Hns.

Tbns.

Hns.
Tbns.

65

W.W., Vls.

+Xyl.

Tbns.

Hns.

Tutti

Hp.

gliss.

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.

gliss.

Hp.

Hp. gliss.

W.W., Str.

Br.

Tutti

tr

(♪ = ♪)

poco rit

gliss.

Hp.

Queen Morgan Le Fey and her entourage enter.

97

L'istesso tempo

+Bells

f Tutti

Tbns.

3

105

W.W.
Vls.

Br.

f sempre

114

W.W., Vls.

etc.

Tpts.

più f

sfz

Hns.
Tbns.

121

Tutti

Xyl.

gliss.

ff (Tutti)

Hns., Tbns.

sffz

(Dialogue)

No. 27 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

Tpt.
Bell

etc.

W.W.
Str. *mf*

p

Tbn.

Piano

9

bring To fur - nish a new wing.

mf

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

p

Tbn.

17

las - ses.

Fudge by the van!

mf

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25

Fresh mar - zi - pan!

+Tpt.

mf

Bsn.
Vc.

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

45

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

Tbn. I

Tbn. II

mf Tutti

MORDRED:

I sol - emn - ly swear It's a

p

53

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.)

MORDRED:

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

p Tbns.

81

A lic - o - rice

8va

mf Tutti

p Tbns.

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.

f W.W., Br.

MORDRED:

Oh, Queen, you're a joy!

MORGAN:

MORDRED leaves.

MORGAN hides behind a tree.

Be - gone, nas - ty boy!

+Str.

fff Tutti

KING ARTHUR and PELLINORE enter.

PELLINORE: Where's the bird, Arthur?

117 Allegro

8va

f W.W., Hp. Str.

Br.

121

Tpt.

dim.

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

125

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?

8va

p

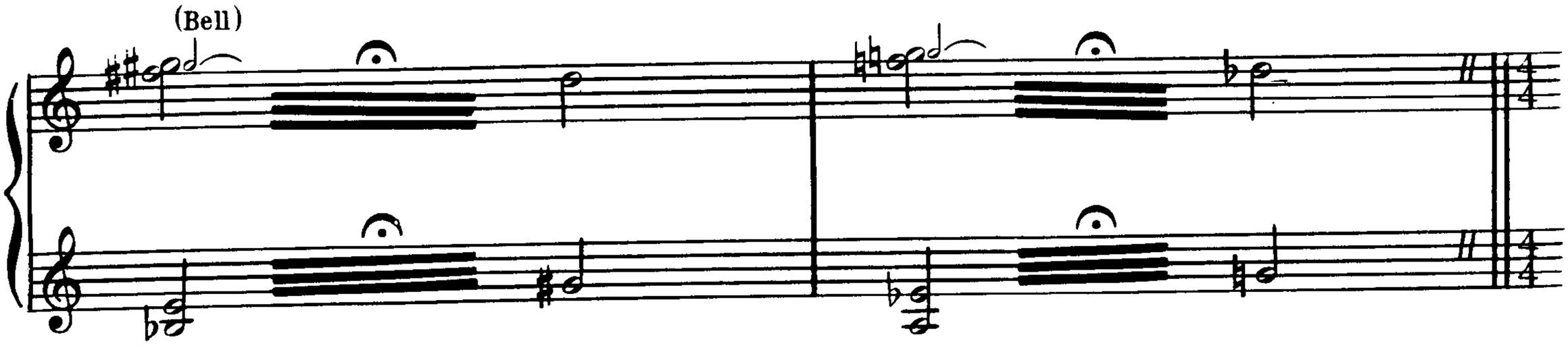
Str., Bell

pp misterioso

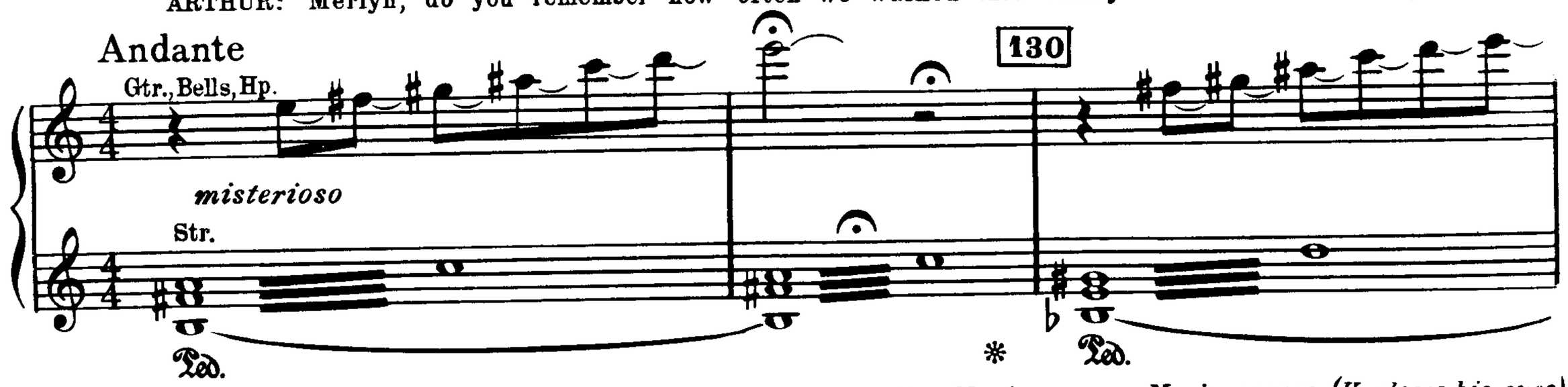
ARTHUR: Sh-h-h. It's awfully quiet around here, isn't it? *(MORGAN appears and listens)* Not a leaf rustling, not a whisper in the woods..... It makes one feel rather drowsy. Would you care to rest a bit?

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)*

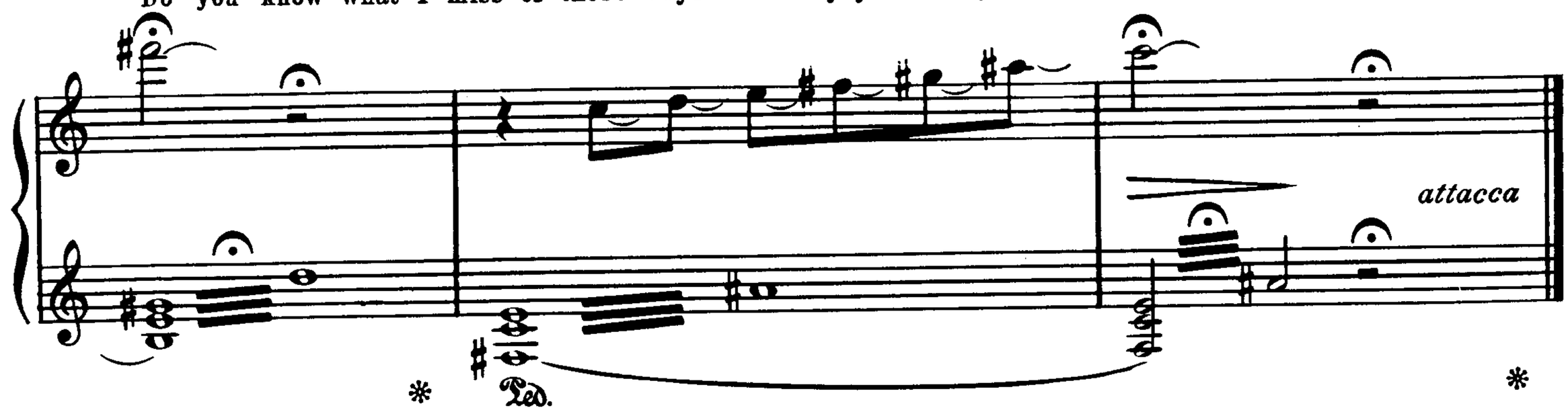
(Bell)



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



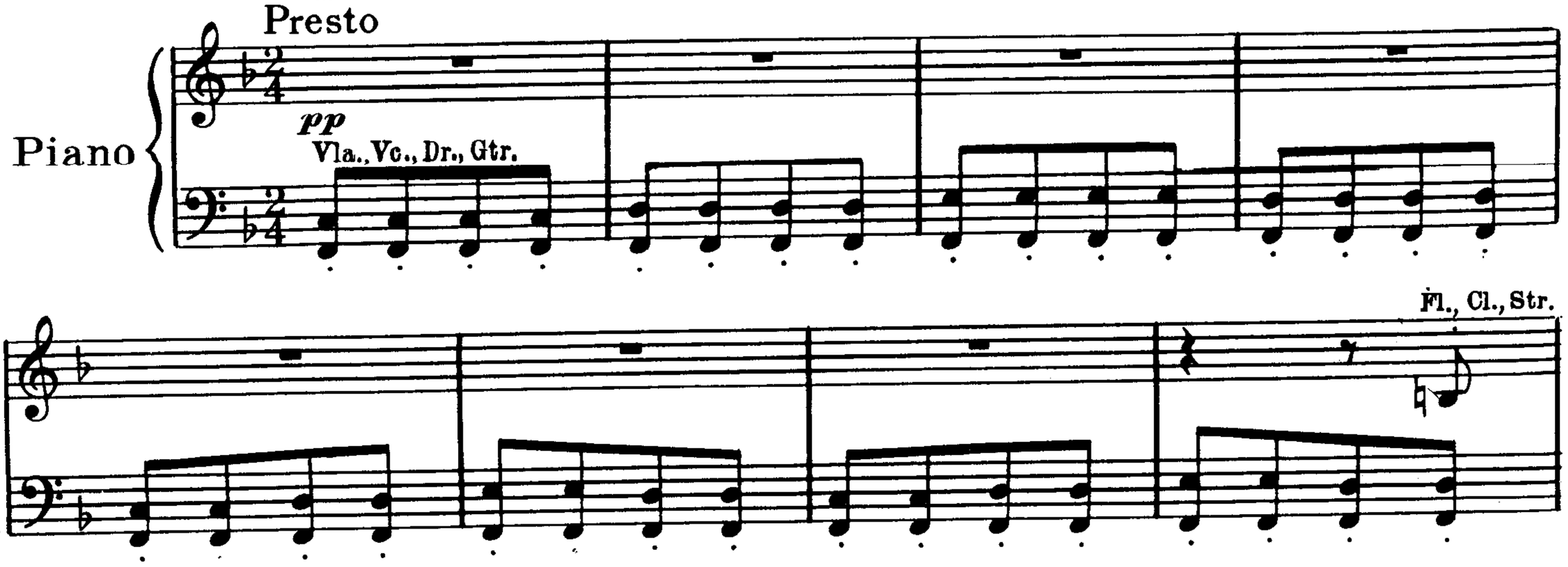
Do you know what I miss of those days? Not my youth. My innocence. My innocence. *(He closes his eyes)*



No. 28

The Invisible Wall

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



9

stacc. sempre

18

+Cl.II, Bsn.

(W.W., Vls.)

26

ff Tutti

Br.

mf

Tutti

etc.

34

40

f

W. blocks

Xyl.

48

Tpts

W.W.

Tbns.

mf (Tutti)

sfz

sfz

56

67

W.W., Xyl.

W.W., Hp., Str.

Tpts., Str.

sfz

R.H.

Bsn.
Tbn.

Tutti

f

stacc. sempre

75

Hp.

84

Tutti

(Tutti)

8va

8va

100

loco

Tpts.

ff sempre

(Tutti)

Hns.
Tbns.

Morgan and her Court disappear.

(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!

(The scene changes)

Moderato

Morgan Le Fey! Morgan Le Fey!

Allegro agitato

Piano

Str.

Gtr., Hp.

Hns.

Timp.

Tpts.

Timp.

Tutti

Hns.

W.W.
Tpts.

Tbn.

Tpts., Str.

(The curtain rises.)

FIRST LADY-IN-WAITING:
Goodnight, Milady.

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

No. 30 Corridor Scene

FIRST LADY-IN-WAITING: Sleep well, Your Majesty. *LANCELOT appears, looks*

Andante con moto

Piano

Gtr., Fl., Bells

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.

Vc.
Bs.

Bsn.
Tpt.
Bells

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

(The curtain rises)

Fl.
Ob.
Vls.

Hns.

Hns.

Vc.

Fl., Hn., Str.

f molto espr.

10

+W.W.

GUENEVERE is seated at her dressing table, brushing her long hair. LANCELOT enters quietly. He looks around and pauses.

Hp.

(Hns.)

R.H.

Bsn.
Hn.
Vc.

18

Str.

poco calmando

Hns.

mf

+Gtr.

dim. poco a poco

Vla.

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

W.W. 8va
Tpts.

Str.

26

L.H. *p*

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.

Vl. Solo

cresc. molto

f

GUENEVERE:
Did anyone see you?

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

GUENEVERE:
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
Str. (Soli)
Piano
p espr.
It fills the room. Perhaps it would have been better if we had never said a word to each other at all.
(She sings)
5
Moderato
I loved you ___ once in
poco rit.
p
Str., Gtr.
espr.
Cls.
Bsn.
si - lence, ___ And mis - 'ry ___ was all I
Cls.
Bsn.
13
knew. ___ Try - ing so to keep my love from
Ob.
Hn.

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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

+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 Io)

more. The si - lence at last was

Ob., Bsn.

Str., Gtr.

dolce

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.

+ Bsn.

sfz

Str.

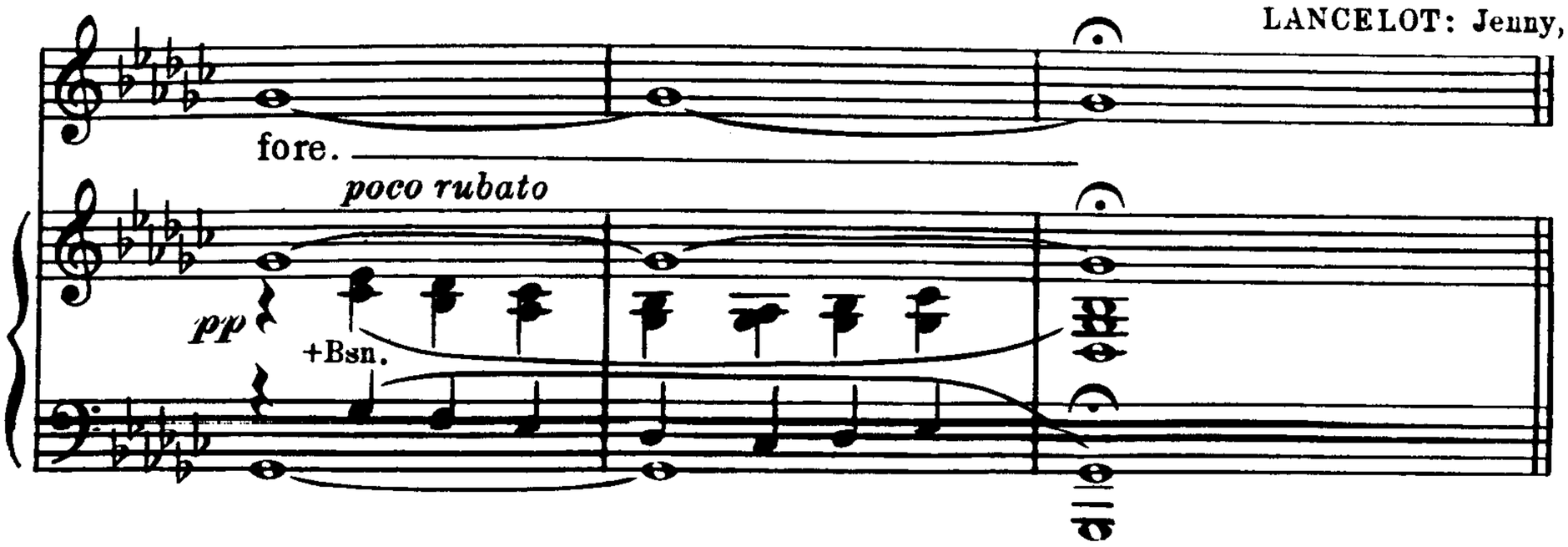
colla voce

60

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

+Cls.

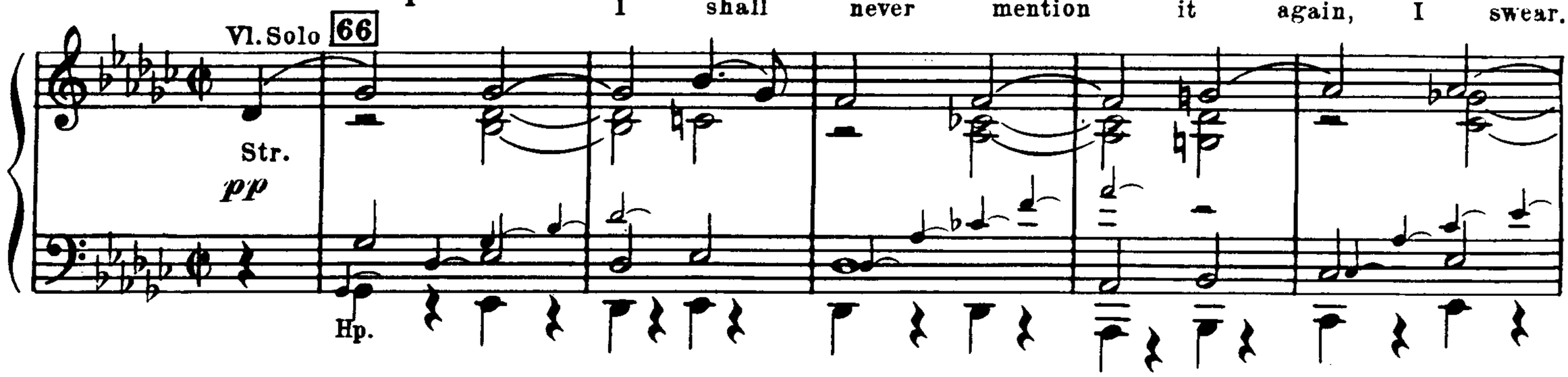
LANCELOT: Jenny, it's because were here,
here in Camelot...
(Dialogue continues)



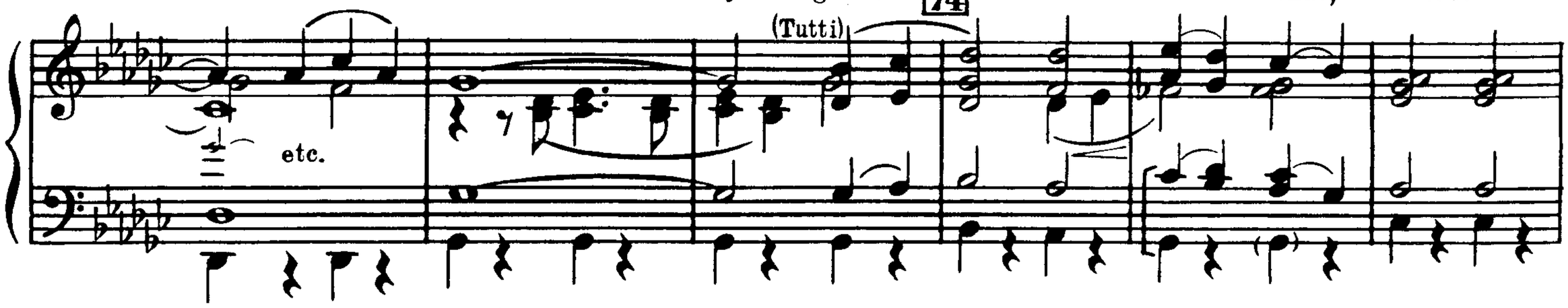
GUENEVERE: ...What sort of heartbreaking solution is that?
LANCELOT: Forgive me, Jenny, *(The music begins.)*

L'istesso tempo

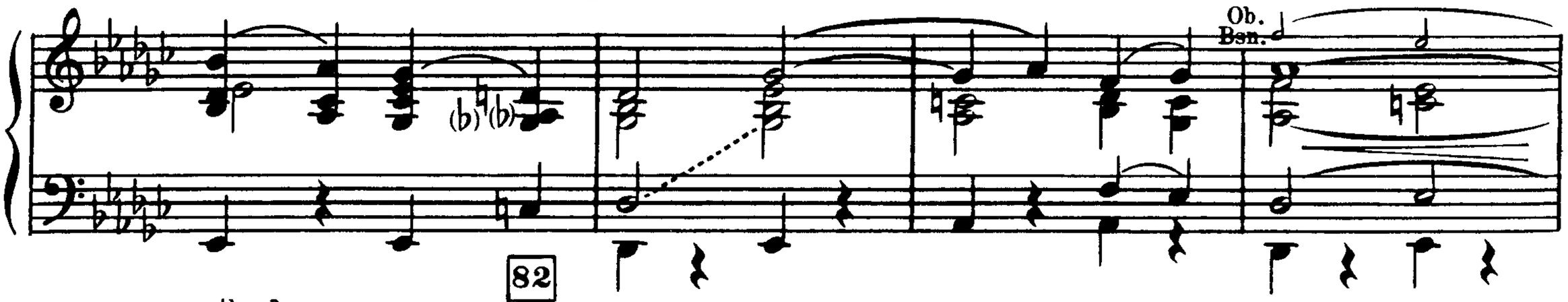
I shall never mention it again, I swear.



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

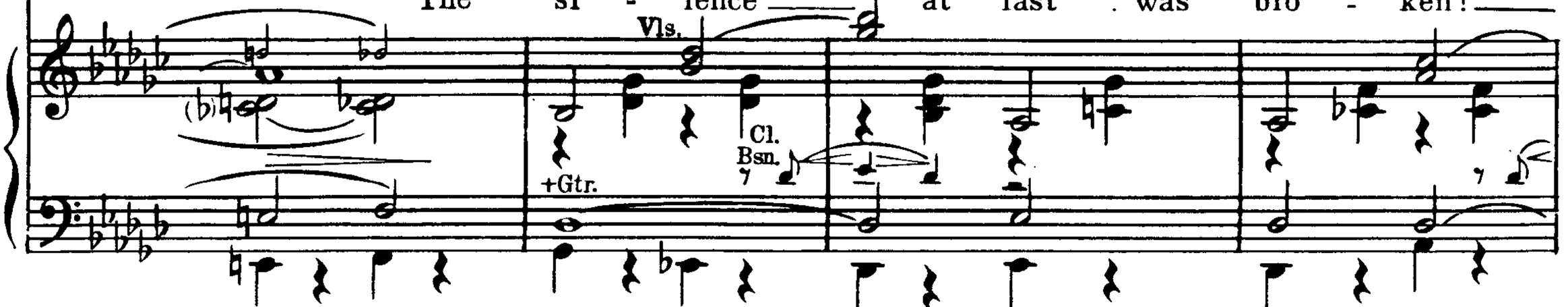


GUENEVERE: Lance? *(He stops)* Have we no more tender words to say to each



other? *(She sings)*

The si - lence at last was bro - ken!



We flung wide our pris - on door. Ev - 'ry

Str., Gtr.

90

MORDRED and KNIGHTS

rall.

joy - ous word of love was spo - ken... And af - ter

rall.

poco rit

+Bsn.

tiptoe silently into the room.

Andante

all had been said, Here we are, my love, Si-lent once more And not far, my love...

Str., Hp.

colla voce

97

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

Segue

+Cls.

+Bsn.

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

Br. *ff*

Cymb.

Hns., Str., Hp.

Cls. Bsn.

Tbns. Timp.

Out the Tpt. (muted) *p*

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.

p

+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.

37

dawn filled the sky, On the

Hns., Str., Gtr.

Tbns.

day she would die, There was

45

won - der far and near: Would the

ARTHUR enters forlornly.

King burn — Gue - ne - vere? —

S. A. *p*

CHORUS: Would the

T. B. *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?

Br.

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.

Br.

ff

mf

85

CHORUS: She must burn. She must burn,

mf

She must burn. She must burn,

85

W.W.(col 8va)

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

93

And the mo - ment now was here

For the end of Gue - ne - vere.

For the end of Gue - ne - vere.

Br.

101

GUENEVERE enters. She is accompanied by a

101

Str.(col 8va)

W.W. 8va

p sub.

cresc. molto

Hns., Tbns.

109

priest carrying a cross, and soldiers. As she walks

Br.

f

cresc. sempre

across, she pauses near Arthur and looks at him. Their

W.W.

eyes hold a moment, then she continues.

117

WOMEN:

S.
A.

Slow her walk, bowed her head,

p

W.W.

Bsn.
Vla.
Vc.

Vls.

To the stake she was led...

etc.

125

A HERALD: The Queen is at the stake, Your Majesty.

Tbns.

Shall I signal the torch? *(ARTHUR cannot answer)* Your Majesty! Your

Tbns.

133

Majesty!

S. A. *mp*

CHORUS: In his grief, so a - lone,

T. B. *mp*

In his 133 grief, so a - lone,

E.H., Bsn.

p sub.

Str., Gtr.

Tbns., Hp., Gong

ARTHUR: I can't!

From the King came a moan...

From the King came a moan...

Cl., Hn.

p

141 I can't! I can't let her die! MORDRED: Well, you're human after all,

Hp.

aren't you, Arthur? Human and helpless.

W.W. Tpts.

Hns

Tbns.

149

A MAN:

Then sud-den - ly earth and sky were dazed by a pound-ing roar;

Ob., Cls.

f *p sub.*

Hns.

Tbns.

etc.

And sud - den - ly through the dawn an ar - my be - gan to pour,

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.

ff Br.

Str., Gtr.

p

165 Lance! Come save her. HERALD: Shall I signal the torch, Your Majesty? DINADAN: *(rushing*

W.W.

Str., Gtr.

Hns.

in) Arthur, an army from Joyous Gard is storming the gate. Shall I double the guard? Arthur, you're

173

Hns.

Tbns.

inviting a massacre! *(He rushes off)* ARTHUR: Save her, Lance, save her!

W.W.
Br.

S.
A.

f

181

By the score fell the dead,

T.
B.

f

By the score fell the dead,

181

Hns.

W.W.

mf Tutti

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.

Str.

p sempre

205

Can you hear the timbers split? ARTHUR: Merlyn!

Hns.

Tpts.

Merlyn, make me a hawk. Let me fly away from here.

Hns.

MORDRED: What a failure you are, 213 Arthur!

Tpts.

Hns.

How did you think you could survive without

Tpts.

being as ruthless as I? ARTHUR: Merlyn! Merlyn!

Hns.

Tutti *cresc.*

221

f

S.
A.

In that dawn, in that gloom,

f

T.
B.

In that dawn, in that gloom,

221 W.W.

(Tpts.)

gliss.

Hp.

f

mp Tutti

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

229

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

ff *p sub.*

Hns.

Str.

Fls. Cl.

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.

etc.

245 almighty fling at peace to be over so

Hns.

Tpts.

soon? Am I back where I began?

Hns.

Am I? Am I?

S. A.

f 253

Gue - ne - vere, Gue - ne -

T. B.

f

Gue - ne - vere, Gue - ne -

Str. 253

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

and sword. The armor is put on him.) 261

year, Saw the men she held most

year, Saw the men she held most

261

etc.

dear Go to war for Gue - ne -

dear Go to war for Gue - ne -

269

più f

vere. Gue - ne - vere! Gue - ne -

più f

vere. Gue - ne - vere! Gue - ne -

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 - n.e -

vere! — Gue - ne - vere! — Gue - ne -

285

vere! — Gue - ne - vere!

vere! — Gue - ne - vere!

ff *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

(*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

No. 35 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)

Hn.

ARTHUR: You must go, too, Jenny. GUENEVERE: I know. So often in the past I would look up in your eyes

9

+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

Vla.

dim. molto

Str.

what I wanted to see. ARTHUR: Goodbye, my love... *(GUENEVERE kisses him.)* My dearest love. *(He hears a rustling behind the tent.)* Who's there? *(Dialogue continues.)*

rit.

p

pp

Hp.

No. 36 Finale Ultimo

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:

Each eve - ning from De - cem - ber to De - cem - ber,

Piano

pp Str.

Be - fore you drift to sleep up - on your cot,

Ob.

Bsn.

9

Think back on all the tales that you re - mem - ber

Hp.

Of Ca - me - lot.

Cls.

+ Gtr.

Bells
Hp.

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.

Hns.

mf

W. W. 8va

Tpts.

33

Ca - me - lot !

Hns.

pp

W.W.

mf

Ca - me - lot!

pp

Now say it out with love and joy!

Str.

W.W.

cantando

mp

Hns.

41

TOM:

Ca - me - lot !

(Hns.)

pp

+ Tbn.

W.W.

mf

Ca - me - lot !

ARTHUR:

Yes, Ca - me - lot, my boy...

W.W., Str.

mp

mf

Where

pp

49

once it nev - er rained till af - ter sun - down; By

Hns.

Tpt.

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...?

ARTHUR: Give me the sword.

Tempo I°

p *(From a distance)*

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,

Ca - me - lot! ———

95

Ca - me - lot! ——— Str.

Excalibur, I knight you Sir Tom of Warwick. And I command you to return home and carry out

W.W. *espr.* Str., Gtr. 103 +Hp. *p dolce*

my orders. TOM: Yes, Milord. PELLINORE: Now, come, Arthur. You have a battle to fight.

Ca - me - lot! 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 Ca - me - lot! *f* 111 Don't let it be for -

più f Ca - me - lot! *f* Don't let it be for -

più f Ca - me - lot! *f* Don't let it be for -

più f Ca - me - lot! *f* Don't let it be for -

cresc. *f* 111

Hn. II, III

You'll see, Pelly. Now, run, Sir Tom! Behind the lines. TOM: Yes, Milord. *(He runs off)*

got That once there was a spot For

got That once there was a spot For

got That once there was a spot For

got That once there was a spot For

Hn. I (echo)

pp

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

accelerando

one brief shin - ing mo - ment that was known

one brief shin - ing mo - ment that was known

one brief shin - ing mo - ment that was known

one mo - ment that was known

mf Tutti *accel. e cresc. molto*

Timp.

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 -

As Ca - me -

Largo

(The curtain falls slowly)

lot.

lot.

lot.

lot.

lot.

(Tpts.)

ff Tutti

poco rit.

fff

No. 37 Music For Curtain Calls And Exit

Piano

1

Hp. gliss. *f*

Tutti

Bsn., Hns., 8va

9

W.W., Tpts., Bells

W.W., Tpts., Bells

Hns., Tbns., Str.

17

W.W., Hns., Str.

Tbns., 8va

Tpts. col 8va

25

Tutti

Hns., Str.

W.W., Tpts., Bells

Hns.

33

Hns., Str.

W.W., Tpts.,
Tbns., Bells

Tpts., Tbns.

W.W., Bells, Str.

Hns.

Tbns.

41

Tpts.,Tbns.

49

W.W., Str.

Tutti

Bsn.,Hns. 8va

57

Bsn.,Tbn.

63 Str.

poco rit.

W.W., 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.

92

+Bsn., Hns., Bells

Ped.

*

+Tbn. I

W.W., Tpts., Str.

100

Tbns.

Hns.

Hns., Tbns.

Fl., Ob.,
Tpt.I, Str.

rall.

Tutti

(Hns)

Allegro

Br., Str., Xyl.

+W.W.

f

f Tpts.
Tbns.

Giocoso

110

W.W., Bells, Str.

W.W., Bells, Vls.

Hns.

Tbns.

118

W.W., Vls.

Hns.
Str.

+Tpts.

Hns., Tbns.

Ob.

Vls., Vla.

126

Fl.
8va

Hns.

134

W.W., Str.
Bells

+Tpts.

Tutti

W.W., Str

Tpts.

Tbns.

Hns.

Tbns.

147

Tutti

Hns.

f sempre

(Br.)

Poco maestoso

Hp.

gliss.

ff

fff

Timp.