

ANO/VOCAL SELECTIONS

MONTY PYTHON'S SPAMALOT™

2005
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WINNER
BEST MUSICAL



A new musical *lovingly* ripped off from the motion picture
MONTY PYTHON and the Holy Grail

 HAL•LEONARD®

MONTY PYTHON'S SPAMALOT™

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Independent Presenters Network Roy Furman GRS Associates
Jam Theatricals TGA Entertainment Clear Channel Entertainment

present

Monty Python's SPAMALOT

Book & Lyrics by

Eric Idle

Music by

John Du Prez & Eric Idle

*A new musical lovingly ripped off from the motion picture
"Monty Python and the Holy Grail"*

from the original screenplay by

Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin

starring

David Hyde Pierce Tim Curry Hank Azaria

also starring

Christopher Sieber

Michael McGrath Steve Rosen Christian Borle

with

John Bolton Brad Bradley Thomas Cannizzaro Kevin Covert
Jennifer Frankel Lisa Gajda Jenny Hill Emily Hsu
James Ludwig Abbey O'Brien Ariel Reid Pamela Remler
Greg Reuter Brian Shepard Rick Spaans Scott Taylor Darlene Wilson

and

Sara Ramirez

Set & Costume Design by

Tim Hatley

Lighting Design by

Hugh Vanstone

Sound Design by

Acme Sound Partners

Hair & Wig Design by

David Brian Brown

Special Effects Design by

Gregory Meeh

Projection Design by

Elaine J. McCarthy

Music Director/Vocal Arrangements

Todd Ellison

Orchestrations by

Larry Hochman

Music Arrangements by

Glen Kelly

Music Coordinator

Michael Keller

Casting by

Tara Rubin Casting

Associate Director

Peter Lawrence

Associate Choreographer

Darlene Wilson

Production Management

Gene O'Donovan

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101 Productions, Ltd.

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Associate Producers


Randi Grossman
Tisch/Avnet Financial

Choreography by

Casey Nicholaw

Directed by

Mike Nichols

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Production photos by Joan Marcus

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"KNIGHTS OF THE ROUND TABLE"

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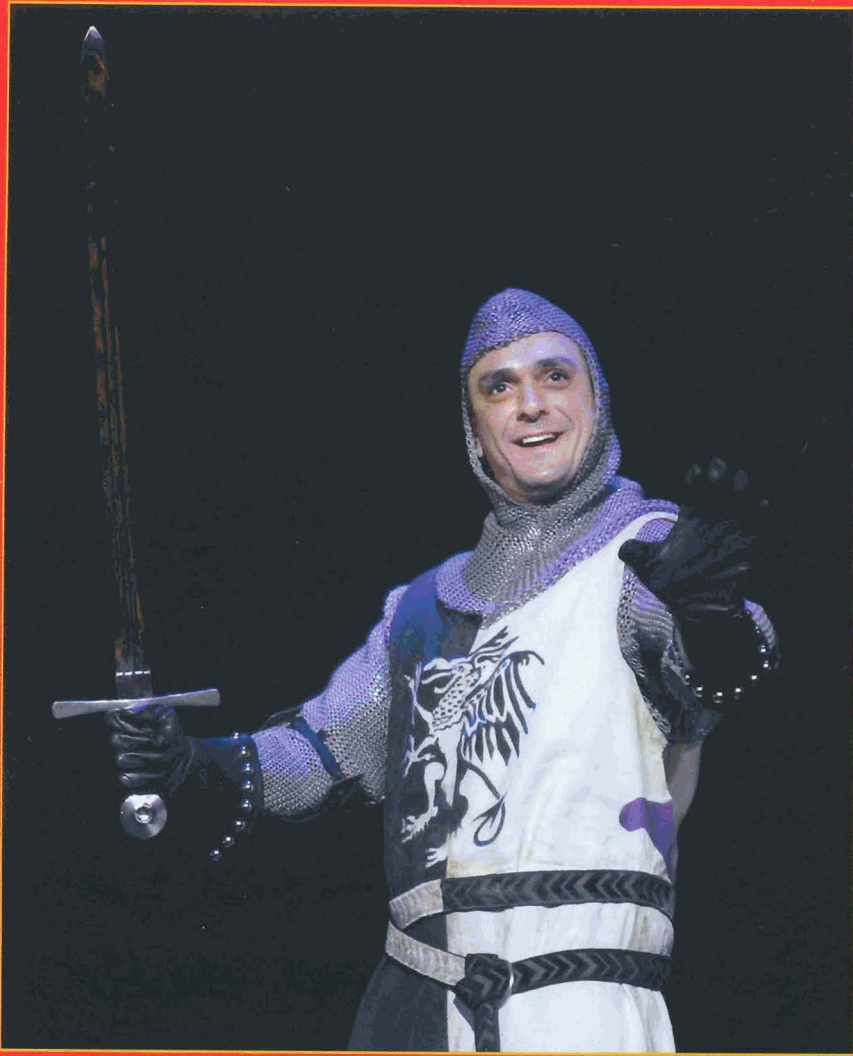
David Hyde Pierce, Hank Azaria, Christopher Sieber, Steve Rosen, Tim Curry



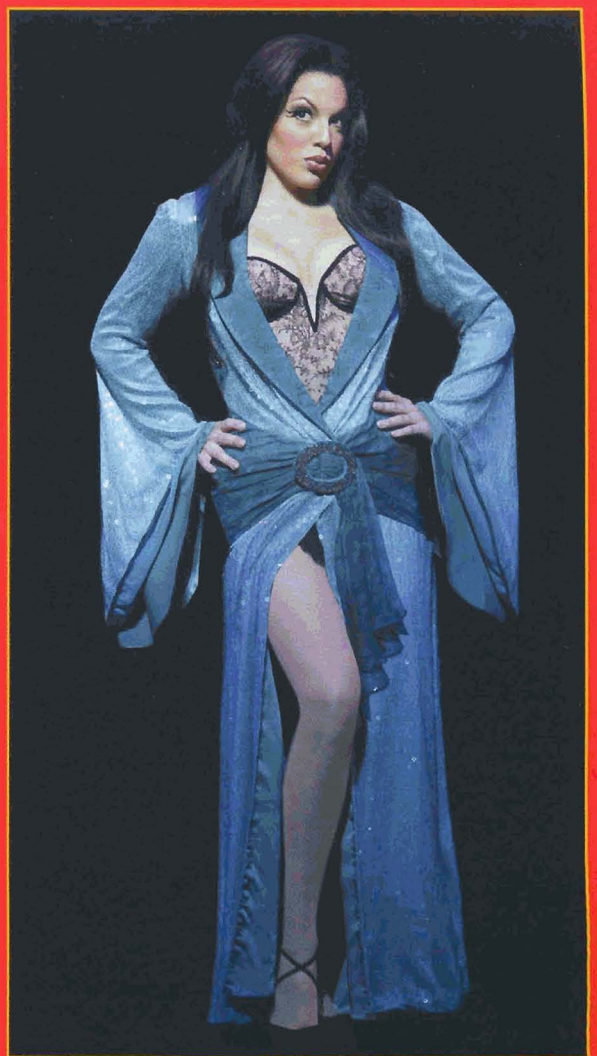
Tim Curry



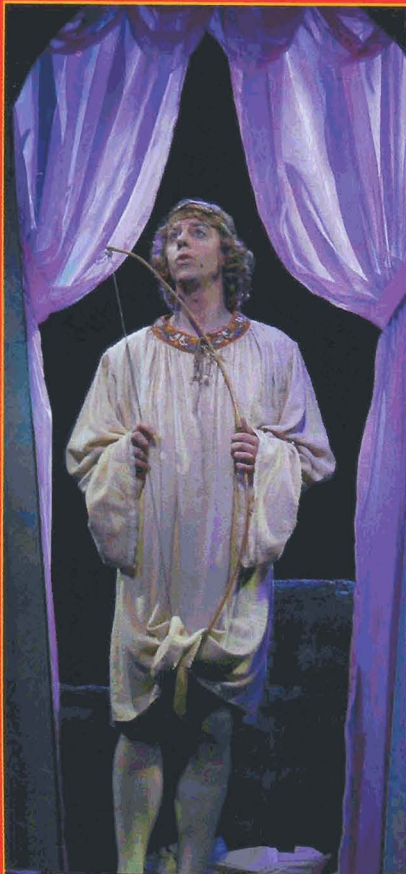
Christopher Sieber



Hank Azaria



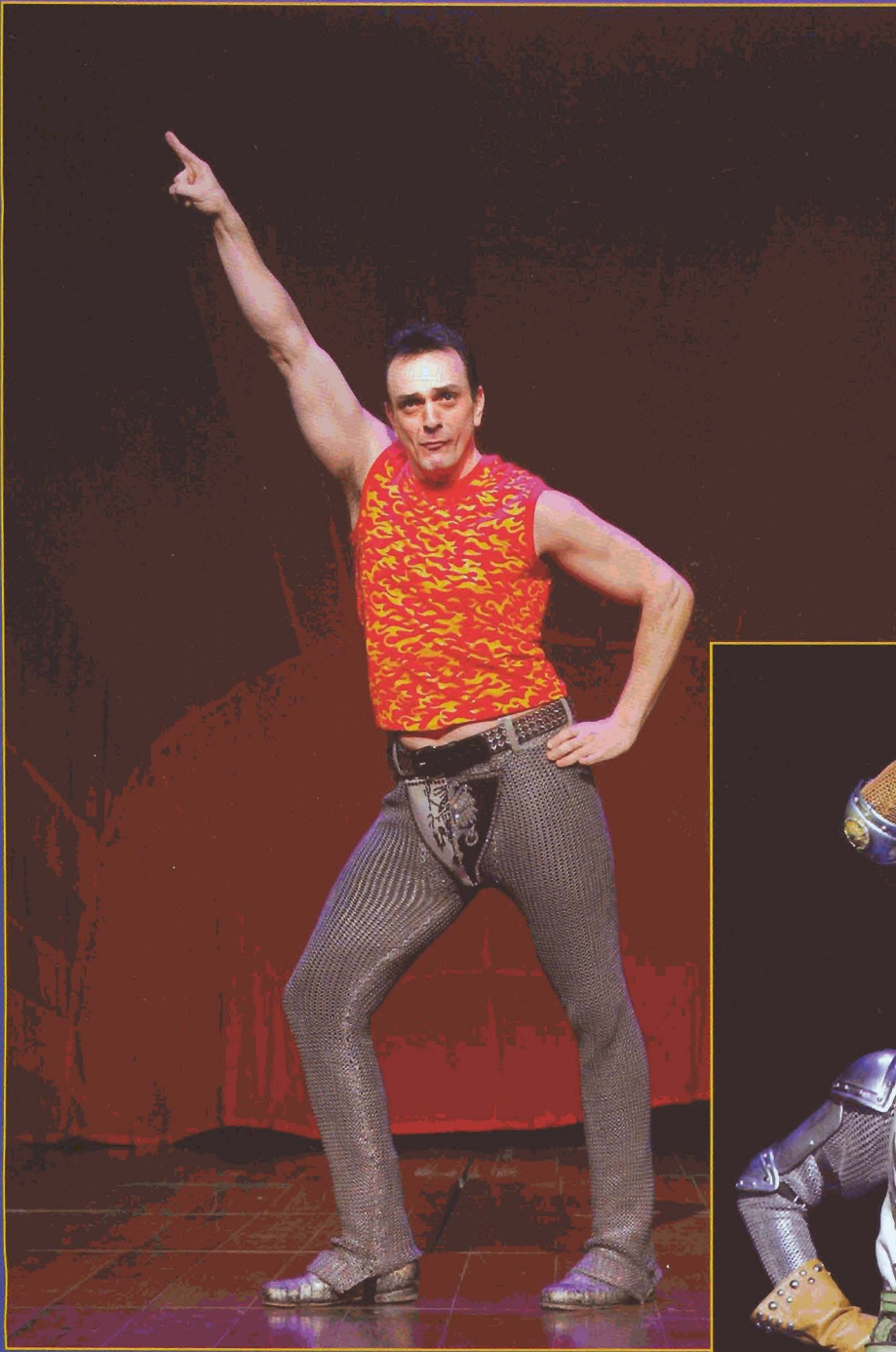
Sara Ramirez



Christian Borle



David Hyde Pierce with (L-R) Emily Hsu, Brad Bradley, Greg Reuter, Christian Borle



Hank Azaria



David Hyde Pierce, Tim Curry, Hank Azaria



David Hyde Pierce



Tim Curry, Michael McGrath



Sara Ramirez surrounded by (L-R) Abbey O'Brien, Emily Hsu, Lisa Gajda, Jenny Hill, Ariel Reid, Jennifer Frankel

KING ARTHUR'S SONG

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Pompously brisk
N.C.

ARTHUR:

G G/B D


I am Ar - thur, King of the

G G/B C G/B Am A7/C# Dsus D7

Brit - ons, Lord and Rul - er of all: Of

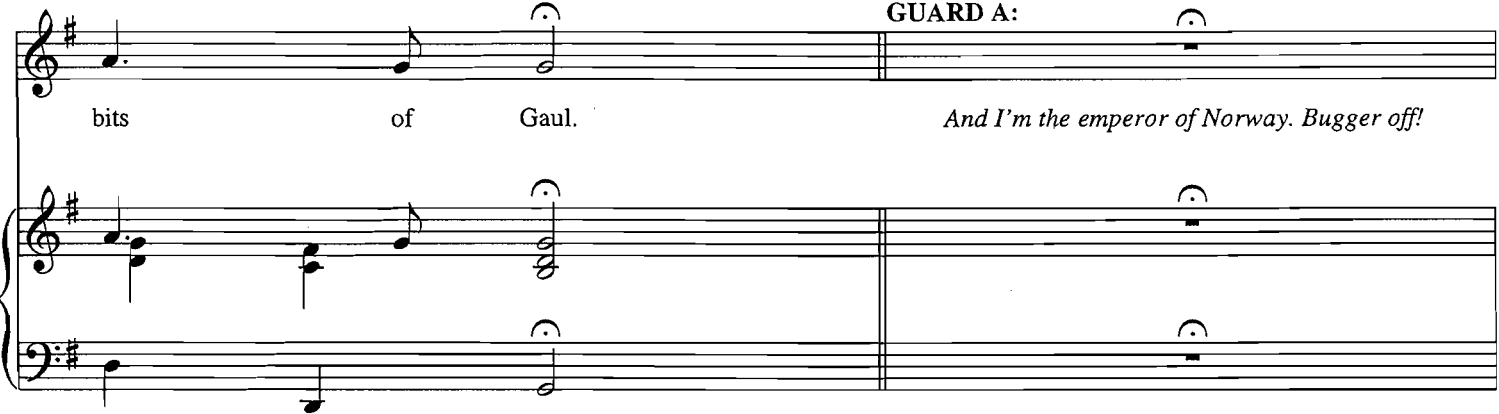
C Bsus B7 Em Dsus D G G/B C Am

Eng - land, and Scot - land, and e - ven ti - ny lit - tle






Dsus  D7  G 

GUARD A:

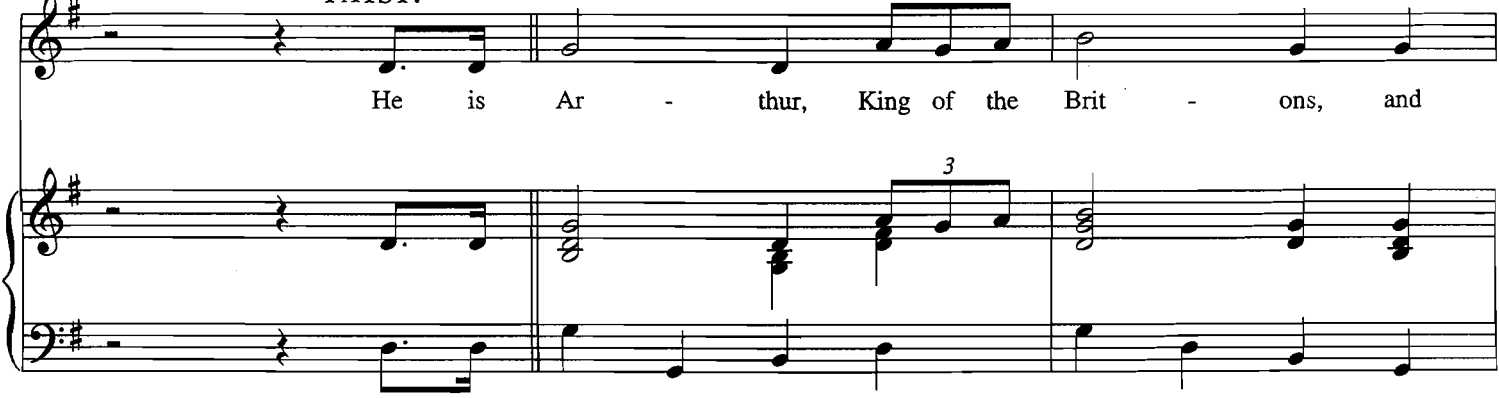
bits of Gaul. *And I'm the emperor of Norway. Bugger off!*



PATSY:

G  G/B  D  G  G/B 











He is Ar - thur, King of the Brit - ons, and



C  G/B  Am  A7/C#  Dsus  D7  C  Bsus  B7 

we are out seek - ing men, ver - y strong men and ver - y



Em  Dsus  D  G  G/B  C  Am  Dsus  D7  G 

ARTHUR:

a - ble, to sit at our ver - y, ver - y, ver - y round ta - ble.



FINLAND/FISCH SCHLAPPING DANCE

FINLAND
Words and Music by
MICHAEL PALIN

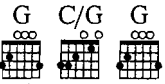
FISCH SCHLAPPING DANCE
Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Lively
N.C.



ENSEMBLE:

Fin - land, Fin - land, Fin - land, that's the coun - try for



(♩ = ♩)

me!




MAYOR:

Fin - land is the coun - try where we dance.

D G

Fin - land is the coun - try where we play. Here in Fin - land, boy and girl can

C D G C/G G

find a true ro-mance in tra - di - tional Scan - di - na - vian way.

C Am7 D7

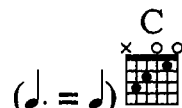
ALL: **MAYOR:** **ALL:**

Schlip, schlap, schlip and schlap a - vay. Schlip, schlap,

G C Am7

MAYOR: **ALL:** **MAYOR:**

schlap a - vay all day. Schlip, schlap, you sim - ply can't go wrong



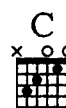
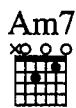
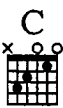
(♩ = ♩)

ALL:

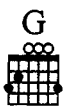
in tra - di - tional fisch schlap - ping song. Fin - land, Fin - land,



Fin - land, the coun - try where I quite want to be po - ny trek - king, or



camp - ing, or just watch - ing T V. Fin - land, Fin - land,



HISTORIAN:

Fin - land, that's the coun - try for me! *I said ENGLAND!*

Monks Chant

Lyrics by ERIC IDLE
 Music by JOHN DU PREZ and ERIC IDLE

Tempo di Chant

N.C.

Church bell tolls throughout. Sa - cro - sanc - tus Do - mi - ne

(clunk)* Pe - ca - vi ig - no - vi - unt (clunk)

Due - sus Chris - tus Do - mi - ne Pax vo - bis - cum (clunk)

ve - ne - runt We would all be (clunk)

ver - y thrilled, in Thy mer - cy to be killed. (clunk)

In Thy sero - ice we will try (clunk)

to ver - y, ver - y quick - ly die. (clunk)

*The Monks hit themselves on their foreheads with big, thick books.

HE IS NOT DEAD YET

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Moderate Polka

DAD:



I am not dead yet, I can dance and I can sing. I am

mf

G7



not dead yet, I can do the High-land Fling. I am not dead yet, no

F



need to go to bed. No need to call a doc - tor, 'cause I'm

C F/C C MINSTRELS: G

not yet dead. He is not yet dead, that's what the geez - er said. Oh, he's

G7 C

not yet dead, that man is off his head. He is not yet dead.

F G G7 C F/C C

Put him back in bed. Keep him off the cart be - cause he's not yet dead.

(clang)

Lancelot whacks Dad on the head.

G7

Well, now he's dead. You whacked him on the head. Sure,

a tempo

C C/E

now he's dead. It makes me just see red. You are such a brute to

F G C F/C C

mur - der that old coot. You hom - i - cid - al bas - tard, now he's real - ly dead.

N.C.

Who is the knave who put him in his grave and who needs to man - age his

LANCELOT: F

an - ger? My name is Lan - ce -

C7 F

lot. I'm big and strong and hot. Oc -

C7

ca - sional - ly I do some things that I should

F G C

ROBIN:

not. I want to be a knight but

G C G

I don't like to fight. I'm rath - er scared I



LANCELOT:

may sim - ply run a - way. I'll be



right with you, Rob - in, through and through and through. So, stick with me and I'll



BOTH:

LANCELOT:

BOTH:

show you what to do. We'll re - main good chums. You can teach me how to dance. We're



ROBIN:

LANCE:





CHORUS:

go - ing to en - list. I'm Rob - in and I'm Lance. Oh, we're off to war be -

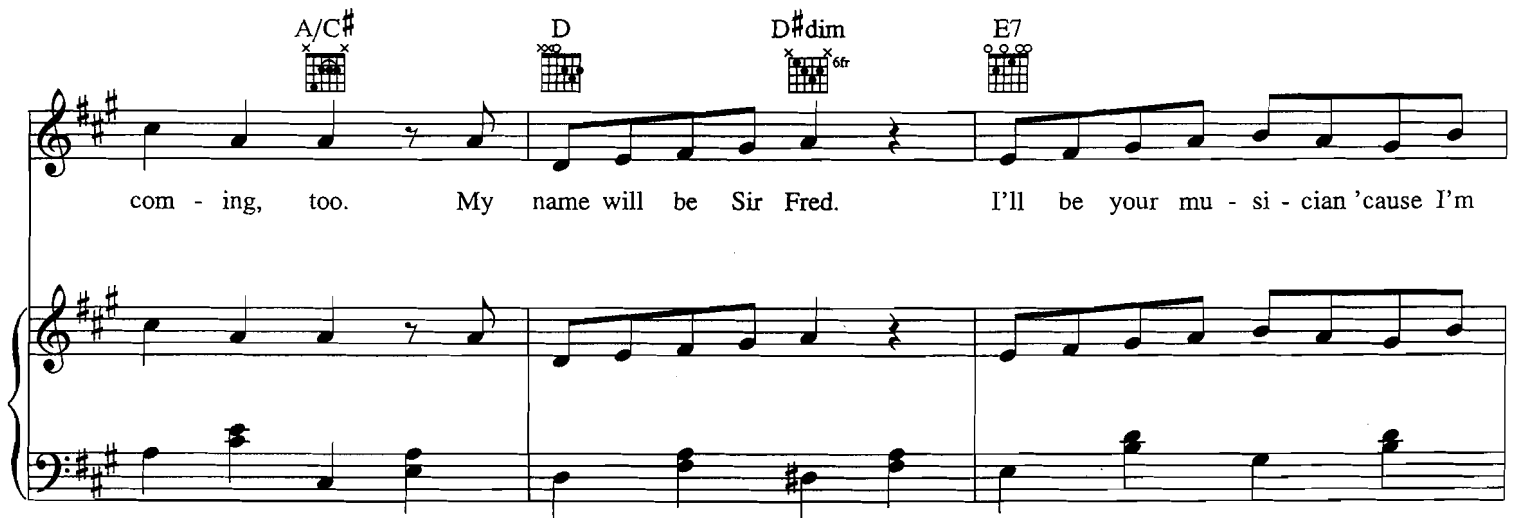
E7  A  DAD:

cause we're not yet dead. We will all en - list as the Knights that Ar - thur led. I am



A/C#  D  D#dim  E7 

com - ing, too. My name will be Sir Fred. I'll be your mu - si - cian 'cause I'm



A  D/E  A  D7  G  D7 

CHORUS:

not yet dead. No, we're not dead yet. To Cam - e - lot we go to en -

LANCELOT:

To kill I will. It



list in - stead, to try and earn some dough. And so, al - though we

ROBIN:
gives me such a thrill. To sing and

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in G major with lyrics 'list in - stead, to try and earn some dough. And so, al - though we'. Above this line are guitar chord diagrams for G and G/B. The second line is a vocal line for 'ROBIN' with lyrics 'gives me such a thrill. To sing and'. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing chords.

should have stayed in bed, we're go - ing off to war be - cause we're not yet dead.

dance and keep an eye on Lance.

Detailed description: This system contains the next two lines of the musical score. The top line is a vocal melody with lyrics 'should have stayed in bed, we're go - ing off to war be - cause we're not yet dead.' Above this line are guitar chord diagrams for C, C/E, D7, D7/F#, G, C/G, and G. The second line is a vocal line with lyrics 'dance and keep an eye on Lance.' The bottom two staves are piano accompaniment.

ALL:
We're go - ing off to war. We'll have

Detailed description: This system contains the final line of the musical score. The top line is a vocal melody with lyrics 'We're go - ing off to war. We'll have'. Above this line are guitar chord diagrams for G/B, C, A7/C#, and D. The second line is a vocal line with the label 'ALL:'. The bottom two staves are piano accompaniment.

NC.
DAD:

ALL:

girl - friends by the score. We'll be shot by Mi - chael Moore, 'cause we're



not _____ yet _____



dead. _____

(clang)

Lancelot whacks Dad again.



Not yet dead.

COME WITH ME

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Gently



LADY OF THE LAKE:

Come with me, come with me.



Come with me, sweet Gal - a - had. You'll be a man, join



Ar - thur's clan. Come with me and I will make you



glad. Gal - a - had, sweet Gal - a - had,

cresc.

mf



be a Knight, it's time to take your vow. If you come with me now,



DENNIS:

I'll show you how. Oh, wow!

LAKER GIRLS CHEER

Lyrics by ERIC IDLE
 Music by JOHN DU PREZ and ERIC IDLE

Rousingly
 N.C.
GIRLS:

K - I - N - G A - R - T - H - U - R, Ar - thur. K - I - N - G A - R - T - H - U - R, Ar - thur.

ARTHUR: **GIRLS:**

Ar - thur, King. Ar - thur, King. The big - gest and the cool - est thing. Who's the King? U - R.

ARTHUR: **GIRLS:**

Who's the King? U - R. A - R - T - H - U - R. Ar - thur.

G D7(no3) G F G (claps)

GIRLS:

Who is next to en - list? Den - nis! Den - nis!

PATSY: **BOTH:** **GIRLS/PATSY:**

Who is? — Den - nis! — The La - dy of the Lake will make him a man. If

ARTHUR/PATSY: **GIRLS:**

she can't do it, no - bod - y can! Who will he be? — G - A - L - A - H - A - D.

THE SONG THAT GOES LIKE THIS

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Moderately, but with great intensity

A  E/G#  F#m  D#m7b5  D  D/E 

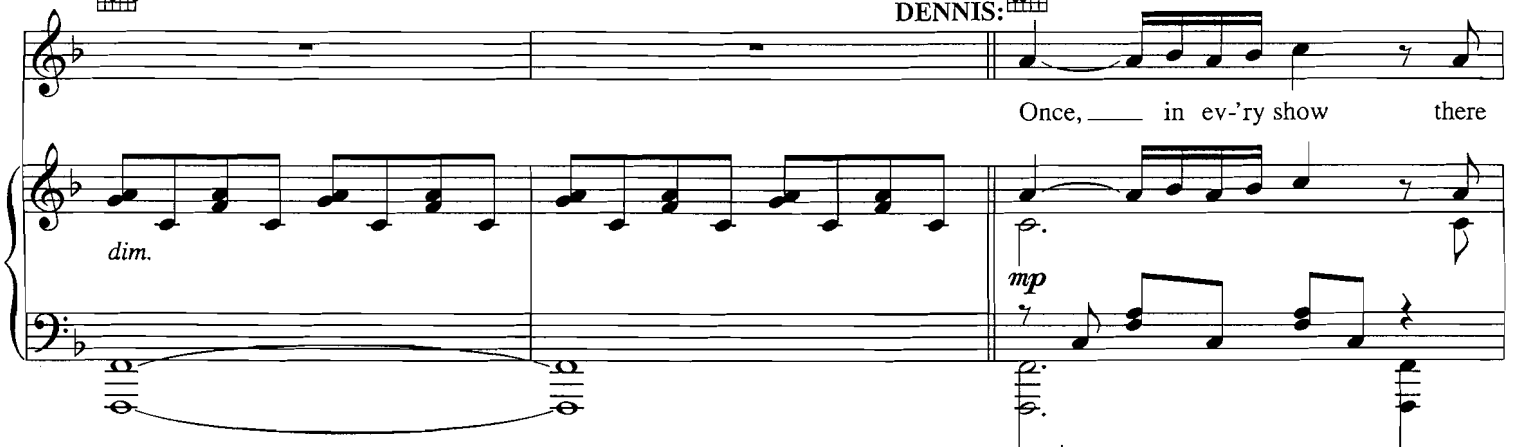


f

F(add2)

F

DENNIS:



Once, _____ in ev-'ry show there

dim. *mp*

C/E

Dm

Bb



comes a song like this. It starts off _____ soft and low, and ends up _____ with a kiss. Oh,

F

Dm

Gm7

Csus



where is the song that goes like this?



LADY OF THE LAKE:

Where is it? Where? Where? A sen - ti-men - tal song that casts a mag - ic spell. They

all will hum a - long. - We'll o - ver - act like hell. Oh, this is the

song that goes like this. Yes, it is!

LADY: Yes, it is! Yes, it is! Yes, it is!
 DENNIS: Now we can go straight in -



DENNIS:



LADY:

DENNIS:

LADY:

DENNIS:

cresc.

mf



LADY:

to the mid-dle eight, a bridge that is too far for me. I'll



BOTH:

— sing it in your face, while we both em-brace, and then we change the



DENNIS: (opt. 8va)

key! Now we're in - to E. That's

cresc. *f*



LADY:

BOTH:

aw-fully high for me. But ev'-ry - one can see we should have stayed in D. For

G Em Am7 Dsus

this is our song that goes like this.

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole note 'this', followed by quarter notes 'is' and 'our', an eighth rest followed by a quarter note 'song', and then quarter notes 'that', 'goes', 'like', and a half note 'this.' The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand.

D G

DENNIS: LADY:

I'm feel - ing ver - y proud. You're

Detailed description: This system contains measures 5-8. Dennis sings 'I'm feel - ing ver - y proud.' and Lady sings 'You're'. The piano accompaniment continues with the same rhythmic pattern, with the right hand playing a sequence of eighth notes.

D/F# Em Em9/D

DENNIS: LADY:

sing - ing far too loud. That's the way that this song goes. You're

Detailed description: This system contains measures 9-12. Dennis sings 'sing - ing far too loud.' and Lady sings 'That's the way that this song goes. You're'. The piano accompaniment features a consistent eighth-note bass line and a right-hand melody.

C G Em Am7

BOTH:

stand - ing on my toes. Sing - ing our song that goes like

Detailed description: This system contains measures 13-16. Both singers sing 'stand - ing on my toes. Sing - ing our song that goes like'. The piano accompaniment maintains the established rhythmic and melodic patterns.

Dsus



D



Esus



E



LADY:

this.

I

A



DENNIS:

E/G#



LADY:

can't be-lieve there's more.

It's far too long, I'm sure.

That's the

F#m



F#m7/E



D



BOTH:

trou-ble with this song,

it goes on and on and on.

For

A



F#m



Bm7



DENNIS:

Esus



E



this is our song

LADY: that is too long.

E/F# DENNIS: 3 F# LADY: 7 B DENNIS:

Je - sus Christ! God damn it! We'll be sing - ing this till dawn. You'll

F#/A# 4fr LADY: G#m 4fr G#m9/F# 4fr BOTH:

wish that you weren't born. Let's stop this damn re - frain, be -

E DENNIS: B G#m 4fr

LADY: fore we go in - sane. The song al - ways

rit. poco a poco

C#m7 4fr F# F#7 E/B B

BOTH: ends like this.

molto rit. **fff** All the glass on the chandelier breaks.

ALL FOR ONE

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Gentle Folk tempo



ALL KNIGHTS:

ALL KNIGHTS:

All for

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "All for". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and consists of chords and moving lines in both hands.



Adim7/E



one. One for all.

The second system continues the vocal line with the lyrics "one. One for all." and includes guitar chord diagrams for E7, Adim7/E, and A. The piano accompaniment provides harmonic support with chords and moving lines.

A7/C#



D#dim7



All for one and one for

The third system continues the vocal line with the lyrics "All for one and one for" and includes guitar chord diagrams for A7/C#, D, D#dim7, A/E, and E7. The piano accompaniment continues with chords and moving lines.

BEDEVERE:

A E7

all. Some for some.

Detailed description: This system contains the musical score for Bedevere. The vocal line is on a single staff with a treble clef and a key signature of two sharps (D major). It features three measures of music with lyrics 'all.', 'Some', and 'for' in the first measure, and 'some.' in the second measure. Above the staff are guitar chord diagrams for A and E7. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines in both hands.

GALAHAD: **ROBIN:**

Adim7/C A/C# A A7/C#

None for none. Slight - ly less for

Detailed description: This system contains the musical score for Galahad and Robin. The vocal lines are on two staves with treble clefs and a key signature of two sharps. Galahad's part has three measures with lyrics 'None', 'for', and 'none.'. Robin's part has three measures with lyrics 'Slight - ly', 'less', and 'for'. Above the staves are guitar chord diagrams for Adim7/C, A/C#, A, and A7/C#. The piano accompaniment is on two staves (treble and bass clefs) with chords and moving lines.

LANCELOT:

D D#dim7 A E7 A

peo - ple we don't like and a lit - tle bit more for me.

Detailed description: This system contains the musical score for Lancelot. The vocal line is on a single staff with a treble clef and a key signature of two sharps. It features five measures of music with lyrics 'peo - ple we don't like and a lit - tle bit more for me.'. Above the staff are guitar chord diagrams for D, D#dim7, A, E7, and A. The piano accompaniment is on two staves (treble and bass clefs) with chords and moving lines.

ALL:

F#m B A

All 'round this Blight - y land, we are his might - y band, oooo.

Detailed description: This system contains the musical score for the All's part. The vocal line is on a single staff with a treble clef and a key signature of two sharps. It features three measures of music with lyrics 'All 'round this Blight - y land, we are his might - y band, oooo.'. Above the staff are guitar chord diagrams for F#m, B, and A. The piano accompaniment is on two staves (treble and bass clefs) with chords and moving lines.

F#m B

King Ar - thur's strong - est knights, we are pre-pared to fight

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

F E E7#5 A

who - ev - er. All for

The second system continues the vocal line with a whole note rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with similar rhythmic patterns and chord changes.

E7 Adim7/E A

one. Two for all.

The third system features a vocal line with a whole note rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a 'rit.' (ritardando) marking in the bass line.

A7/C# D D#dim7 A/E E7 A

Four for some and free for all!

The fourth system concludes the vocal line with a whole note rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment ends with a final chord and a 'rit.' marking.

KNIGHTS OF THE ROUND TABLE

Words and Music by NEIL INNES,
JOHN CLEESE and GRAHAM CHAPMAN

Brisk Show-Biz 2

F/G G^b/A^b F/G A^b/B^b F/G A^b/B^b B/C[#] D/E

ALL KNIGHTS:

We're Knights of the Round Ta - ble, we dance when-e'er we're a - ble. { We We

do rou - tines and cho - rus scenes with foot - work im - pec - ca - ble. } We
do rou - tines and gor - y scenes that are too hot for ca - ble. }

dine well here in Cam - e - lot. We eat ham and jam and SPAM a lot.

G7

C

D7

G7

C

G7

**ALL KNIGHTS:
(minus ARTHUR)**

We're Knights of the Round Ta - ble, our shows are for - mid -

C

C/E

F

Dm7

E7

Am

a - ble. But, man - y times we're giv - en rhymes that are quite un - sing - a - ble. We're

F

Dm7

G7

C

op - era - mad in Cam - e - lot. We sing from the di - a - phragm a lot.

ALL KNIGHTS:

We're Knights of the Round Ta - ble, al -

G7 C C/E F Dm7

though we live a fa - ble. We're not just bums with roy - al mums. We've

E7 Am F

Freely N.C. SOLO MAN:

brains that are quite a - ble. We've a bus - y life in Cam - e - lot. I

C

have to push the pram a lot.

FIND YOUR GRAIL

Lyrics by ERIC IDLE
 Music by JOHN DU PREZ and ERIC IDLE

Inspirational Pop Ballad

LADY OF THE LAKE:

If you trust in your strong. Keep right

soul, on keep your eyes to the end of your song. Then the prize Do not fail. you won't Find your

fail. Grail. That's your Grail. Find your Grail. That's your Grail. Find your So, be

*Recorded a whole step higher.

2

D A G

Grail. Life is real - ly up — to you. You must choose —

D D/F# A G

— what to — pur - sue. — Set your mind on what to

Bm Em7 Asus

find, — and there's noth - ing you can't do. —

A D A Bm Bm/A

So, keep right to the end. You'll find your goal, my

G D D/F# A

friend. You won't fail. Find your Grail. Find your

G D A

Grail. Find your Grail. Ah. _____





CHORUS:

Bm Bm/A G D D/F#

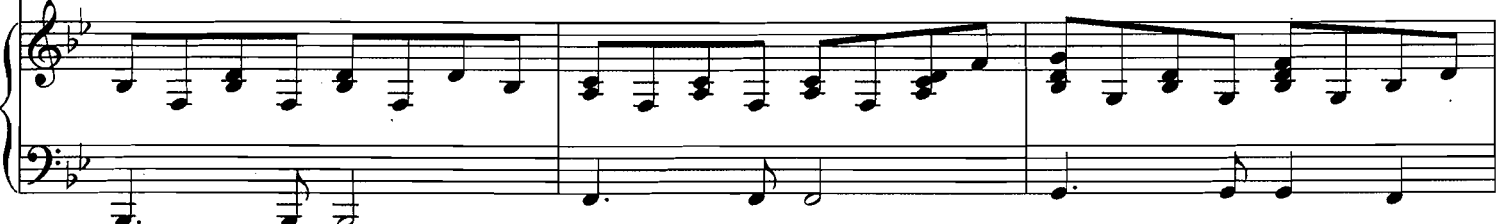
Ah. _____ Ah. _____






A G D F#sus F

KNIGHTS: Find your Grail. Find your Grail. **ARTHUR:** When your











life seems to drift, when we all need a














lift, trim your sail. You won't fail. Find your









Grail. Find your Grail. Life is real - ly up —



— to you. You must choose — what to pur - sue. —



LADY OF THE LAKE:

Set your mind on what to find, and there's noth - ing you can't do, -

E_b *Gm* *Cm7*

you can't do. So, keep right to the

Fsus *F* *F#m7* *E/G#* *A* *B* *E* **ALL:**

cresc. *f*

end. You'll find your goal, my friend. Find your Grail. - You won't

B *C#m* *E/B* *A*

ff

fail. Find your Grail. Find your Grail. Find your Grail.

E *B* *A* *E*

rall.

RUN AWAY!

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Can-Can tempo



BRITS:

ARTHUR:

Run a - way! Run a - way! Run a - way from the stench and the



BRITS:

BEDEVERE:

trench - es. Run a - way! Run a - way from these hor - ri - ble, nas - ty old



ROBIN:

French - ies. These Frogs, with their ter - ri - ble prat - tle are



GALAHAD:

fight - ing a bat - tle with cat - tle! We're all full of fear, so let's



ALL:

FRENCHIES:

get out of here. Run a - way, run a - way, run a - way! You Eng - lish are all



bug - ger folk. Your moth - ers are all rug - ger folk. Your ar - my is a



blood - y joke. You could - n't beat an ar - ti - choke. If bat - tle you choose

Eb/G



Bb7



Eb



Ab



to re - new, we'll taunt you till you all turn blue. We turn our ars - es

Eb/G



F



F7



Bb



as you part. In your di - rec - tion we all fart.

rit.

Heroically blatty

The French Knights put trumpets to their posteriors and fart the Marseillaise.

Eb



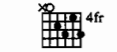
Bb/D



Eb5



A7b5(b9)



BRITS:

Run a -

Tempo I

D



ARTHUR:

way! Run a - way! It seems like a help - ful so -

A7
 BRITS: ARTHUR:
 lu - tion. Run a - way! Run a - way, to a - void this French Rev - o -

D D7 D7/F# G G/F#
 lu - tion. We're stuck in a nas - ty po - si - tion. Why don't

E7 E7/G# A A7/C# D D7/F#
 you take a short in - ter - mis - sion? Have a drink and a pee. We'll be

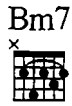
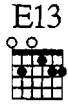
G E7 D/A A D
 PATSY: ARTHUR: ALL:
 back for Act Three. *Two, sir. Two!* Run a - way, run a - way, run a - way!

broadly *a tempo*

ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE

Words and Music by
ERIC IDLE

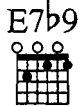
Freely



PATSY:

Some things in life are bad. They can real - ly make you mad.

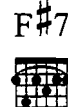
Bm7



Oth - er things just make you swear and curse. When you're

Bm7

Bm7/E



chew - in' on life's gris - tle, don't grum - ble. Give a whis - tle! And

8va-----

Cheerful Soft-Shoe (♩ = $\frac{3}{4}$)

B7



Bm7/E



E13b9



A



F#m



Add KNIGHTS (2nd time):

this-'ll help things turn out for the best... And, al - ways look on the

Bm7



E9



A



F#m



Bm7



E7



bright side — of life. (whistle)

A



F#m



Bm7



E9



A



F#m



Al - ways look on the right side — of life. (whistle)

Bm7



E7



PATSY (both times):

Bm7



E9



{ If life seems jol - ly rot - ten, there's
 { For life is quite ab - surd, — and

A F#m7 Bm7 E9

some - thing you've for - got - ten, and that's to laugh and smile and dance and
death's the fi - nal word. You must al - ways face the cur - tain with a

A Bm7 E9 A F#7

sing. When you're feel - ing in the dumps, don't be sil - ly chumps. _ Just
bow! For - get a - bout your sin. Give the au - di - ence a grin. _ En -

B7 A/C# Dm6 B7/D# 1 E E13b9 2 E Ebmaj7/F F9

purse your lips and whis - tle, that's the thing! And, how!
joy it, it's your last chance an - y -

Bb Gm Cm7 F9 Bb Gm

ARTHUR:

Al - ways look on the bright side _ of death, (whistle)

Cm7 3fr F7 Bb Gm Cm7 3fr F9

Just be - fore you draw your ter - min - al breath.

Bb Gm Cm7 3fr F7 Cm7 3fr F9

(whistle) Life's a piece of shit, -

Bb Gm Cm7 3fr F9

when you look at it. Life's a laugh and death's a joke, it's

Bb Cm7 3fr F9 Bb G7

PATSY: true. You'll see it's all a show. Keep 'em laugh-ing as you go! - Just re -

ARTHUR:

C7 Bb/D Ebm6 C7/E F Emaj7/F# F#9 B G#m

ALL KNIGHTS:

mem-ber that the last laugh is on you!

Al - ways look on the

bright side — of life.

(whistle)

Al - ways look on the right

side — of life.

F#6

F#

Bm7

E9

PATSY & ARTHUR:

Life is quite ab - surd, — and

A F#m Bm7 E9

death's the fi - nal word. You must al - ways face the cur - tain with a

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "death's the fi - nal word. You must al - ways face the cur - tain with a". The piano accompaniment features a bass line with a triplet of eighth notes in the first measure and a melodic line in the right hand. Chord diagrams for A, F#m, Bm7, and E9 are provided above the vocal line.

A Bm7 E9 A F#

bow! For - get a - bout your sin. Give the au - di - ence a grin. — En -

Detailed description: This system contains the next two measures. The vocal line continues with "bow! For - get a - bout your sin. Give the au - di - ence a grin. — En -". The piano accompaniment continues with similar patterns, including triplets and a 7th fret mark. Chord diagrams for A, Bm7, E9, A, and F# are provided above the vocal line.

B A/C# Dm6 B7/D# E Ebmaj7/F F9

joy it, it's your last chance an - y - how!

Detailed description: This system contains the next two measures. The vocal line continues with "joy it, it's your last chance an - y - how!". The piano accompaniment includes a "cresc." marking and a triplet in the bass line. Chord diagrams for B, A/C#, Dm6, B7/D#, E, Ebmaj7/F, and F9 are provided above the vocal line.

Bb Gm Cm7 F9 Bb Gm

Al - ways look on the bright side — of life.

Detailed description: This system contains the final two measures. The vocal line concludes with "Al - ways look on the bright side — of life.". The piano accompaniment features a forte "f" dynamic marking. Chord diagrams for Bb, Gm, Cm7, F9, Bb, and Gm are provided above the vocal line.

Cm7 F7 Bb Gm Cm7 Ebmaj7/F

Al - ways look on the bright

Detailed description: This system contains the first system of music. It features a vocal line in treble clef with lyrics "Al - ways look on the bright". Above the vocal line are six guitar chord diagrams: Cm7, F7, Bb, Gm, Cm7, and Ebmaj7/F. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes triplets and various chord voicings.

N.C. F7 Bb Gm Cm7 F7 Bb

PATSY:
ARTHUR:

side ___ of life, ___ side ___ of life, _

Detailed description: This system contains the second system of music. It features two vocal lines: PATSY and ARTHUR. The lyrics are "side ___ of life, ___ side ___ of life, _". Above the vocal lines are six guitar chord diagrams: N.C., F7, Bb, Gm, Cm7, F7, and Bb. Below the vocal lines is a piano accompaniment with two staves. The piano part includes triplets and various chord voicings.

Gm Cm7 F7 Bb Bb/D

side ___ of life. _____

Detailed description: This system contains the third system of music. It features a vocal line with lyrics "side ___ of life. _____". Above the vocal line are five guitar chord diagrams: Gm, Cm7, F7, Bb, and Bb/D. Below the vocal line is a piano accompaniment with two staves. The piano part includes triplets and various chord voicings.

Eb7 Edim7 Bb/F F7 Bb Bb13#11

Detailed description: This system contains the fourth system of music. It features a piano accompaniment with two staves. Above the piano part are six guitar chord diagrams: Eb7, Edim7, Bb/F, F7, Bb, and Bb13#11. The piano part includes various chord voicings and rhythmic patterns.





BRAVE SIR ROBIN

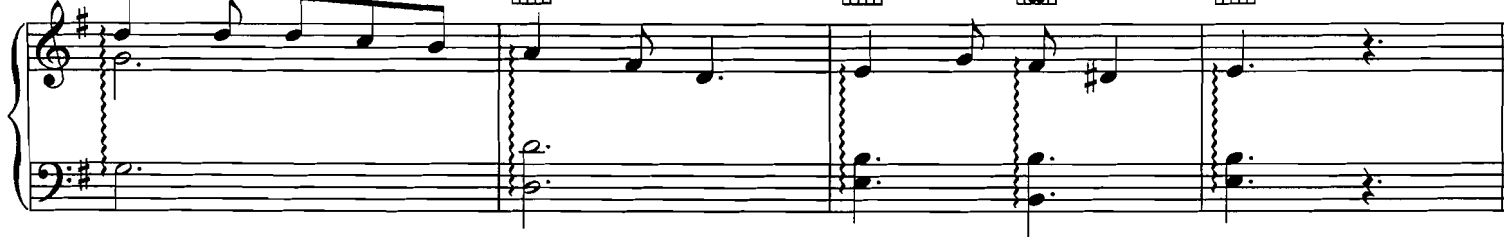
Words by ERIC IDLE
Music by NEIL INNES




Jaunty Madrigal

E5  D5  G5 



D5  E5  B5  E5 

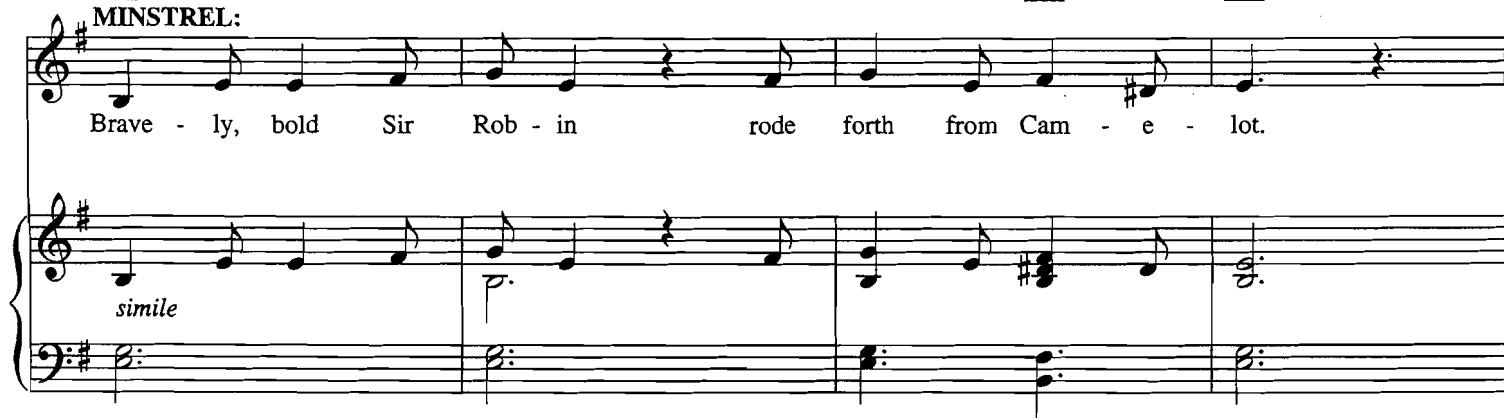





Em  B  Em 

MINSTREL:


Brave - ly, bold Sir Rob - in rode forth from Cam - e - lot.

simile



D  D/F#  G 

He was not a - fraid to die, o brave Sir Rob - in.



He was not at all a - fraid to be killed in nas - ty ways.

D/F# Em D

Brave, brave, brave, brave — Sir Rob - in!

C D Em D B

He was not in the least bit scared to be mashed in - to a pulp,

Em B Em

or to have his eyes gouged out, and his el - bows bro - ken, to

D D/F# G

D/F# Em D

have his knee - caps split, and his bod - y burned a - way, and his

C D Em D B

limbs all hacked and man - gled, brave _ Sir Rob - in! His

G D G D

head smashed in and his heart cut out, and his liv - er re - moved and his bowels un - plugged, and his

G D G

ROBIN:

nos - trils raped and his bot - tom burned off, and his pe - nis split and his— *That's... that's enough music for now, lads.*

YOU WON'T SUCCEED ON BROADWAY

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Freely



ROBIN:

In an-y great ad-ven-ture, if

mp

Am7

D7

G

Em7

A7

D

you don't want to lose, vic-to-ry de-pends up - on the peo-ple that you choose. So,

C

G/B

Am7

D7

G

C

G/B

lis-ten, Ar-thur dar-ling, close-ly to this news: We won't suc-ceed on Broad-way if we

Brisk 2-step

A7 D G

don't have an - y Jews. You may have the fin - est sets, fill the stage with Pent-house Pets. You may

mf

staccato

G#dim7 Am7 D7 Am7 D7

have the love-li - est cos - tumes and best shoes. You may dance and you may sing, but I am

Am7 D7 Am7 D7 G

MINSTRELS: ROBIN:

sor - ry, Ar - thur King, you'll hear no cheers, just lots and lots of boos. *Boo!* You may have

G7 C C/Bb A7

butch men by the score, whom the au - di - ence - a - dore. You may e - ven have some an - i - mals from

D C/E D7/F# G G7/B C Eb/Db

zoos. Though you've Poles and Krauts in- stead, you may have un- leav- ened bread, but I

G/D D#dim7 E E7/G# A7 D7 G

tell you, you are dead if you don't have an- y Jews.

G#dim7 D7/F# G D

They

G G#dim7

won't care if it's wit-ty, or ev- 'ry-thing looks pret-ty. They'll sim- ply say it's shit- ty, and re -

Am7 D7 Am7 D7 Am7 D7

fuse. No - bod - y will go, sir, if it's not ko - sher, then no show, sir. E - ven

Am7 D7 G D7/A G7/B

goy - im won't be dim e - nough to choose. Put on shows that make men stare, with lots of

C A7 D Em7(add4) D/F#

MINSTREL: ROBIN:

girls in un - der - wear. You may e - ven have the fin - est of re - views. *You're doing great!* But the

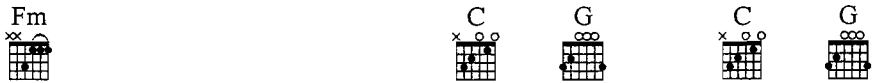
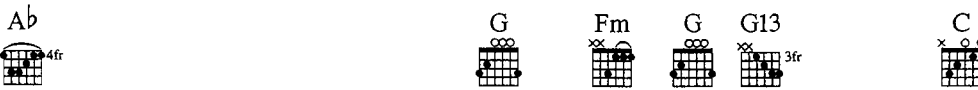
G G7/B C Eb/Db N.C. E7/G#

ARTHUR & PATSY:

au - di - enc - es won't care, sir, as long as you don't dare, sir, to o - pen up on Broad - way, if you



don't have an - y Jews.



ROBIN:

You may



have dra - mat - ic light - ing, or lots of hor - rid fight - ing. You may

C#dim7



Dm7



G7#9



e - ven have some white men sing the blues. Your

Dm7



G7



Dm7



G7



Dm7



G7



knights may be nice boys, but sad - ly, we're all goys, and that noise that you call sing - ing you must

C



Dm7



C7/E



F



lose. So, de - spite your pret - ty lights and naugh - ty girls in nas - ty tights, and the

D



Em7(add4)



D7/F#



G7



F/A



Bdim7



C



C7/E



most im - pres - sive scen - er - y you use, you may have danc - ing man - o e man - o, you may

F Ab/Gb C/G G#dim7 A7 A7/C# D7 G7 C

bring on a pi - an - o, but they will not give a damn - o if you don't have an - y Jews.

Looney Tunes

E7 A7 A7/C# D7 G7 C Fm

f

Cm Cm/G G Cm D

ALL: Hey!

Gm D D7

ROBIN: Oh,

G7

Cm

G

N.C.

WOMEN:



oy! You may fill your plays with gays, have Ni - ger - i - an girls in stays. You may

Cm

Fm

ROBIN & MEN:

e - ven have some shik - sas mak - ing stews. You have - n't got a clue, if

Cm

D7

G7

ROBIN:

you don't have a Jew, all of your in - vest - ments you are goin' to lose. There's a

C

Fm

D7

ver - y small - per - cen - tile who en - joys a danc - ing gen - tile. I'm sad to be the one with this bad

G C C7/E

ALL:

news. But, nev - er mind your sword - play. You just

F Ab/Gb C/G G#dim7 A7 A7/C# D7 G7 C

won't suc-ceed on Broad-way. You just don't suc-ceed on Broad-way if you don't have an - y Jews.

Kickline tempo

G Am7 Bbm6 G7/B

ROBIN:

Papa, can you hear me?

ff

C7 Fm

To get along on Broadway, to sing your song on Broadway, to

D7 G G7 (♩. = ♩)

hit the top on Broad - way and not lose. I

Slowing C C7/E F Ab/Gb

tell you, Ar - thur King, there is one es - sen - tial thing. There

Lively C G#dim7 A A7/C# D7 G7 C Fm

sim - ply must be, sim - ply must be Jews.

C E7/G# A7 A7/C# D7 G7 C

There sim - ply must be, Ar - thur, trust me, sim - ply must be Jews.

WHATEVER HAPPENED TO MY PART?

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Power Ballad (Mid-1970's Streisand)







Bb  **Adim7** 

LADY OF THE LAKE:

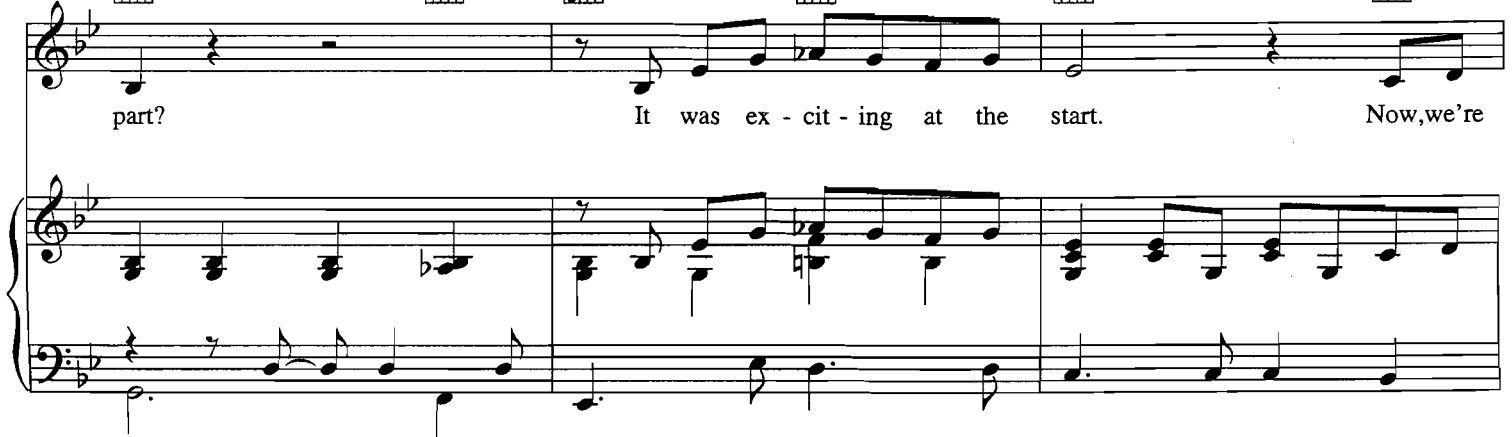
What - ev - er hap - pened to my








mp

Gm  **Bb7/F**  **Eb**  **Ddim7**  **Cm**  **Cm/Bb** 

part? It was ex - cit - ing at the start. Now, we're



Ab  **Eb/G**  **Fm7**  **Bbsus**  **Bb**  **Db/Eb**  **Eb** 

half way through Act Two, and I've had noth - ing yet to do. I've been off



Ab(add2) 4fr Bb/Ab Eb(add2)/G Eb/G 3fr Gb(add2) 6fr Ab/Gb 4fr

stage for far too long. It's ag - es since I had a

Db(add2)/F Db/F Fm7 Bb

song. This is one un - hap - py di - va. The pro -

Fm7 Bb Fm7 Fm7/Eb

duc - ers have de - ceived her. There is noth - ing I can sing from my

Bb/D Bb Bb/D Db Eb 3fr Ab 4fr

heart. What - ev - er hap - pened to my part? I am

cresc. *mf*

Fm7

E^b/G

sick of my ca - reer

al - ways stuck in sec - ond gear,

up to

detached

A^b

B^bsus

B^b

E^b

Dm7

G7sus

G/B

here with frus - tra - tion and with fears.

I've no Gram - my, no re - wards. I've no

legato

Cm

Cm/B^b

Fm7

B^bsus

B^b

LADY & GIRLS:

To - ny A - wards.

I'm con - stant - ly re - placed by Brit - ney Spears.

Brit - ney

p

cresc.

Bm7/E

E7

A

G[#]m7b5

C[#]7/E[#]

LADY OF THE LAKE:

Spears! _____

What - ev - er hap - pened to my

cresc.

rall.

mf
a tempo

F#m A7/E D C#m7b5 F#7/A# Bm Bm/A

show? I was a hit. Now, I don't know. I'm with a

mp

G D/F# Em7 Asus A C/D D

bunch of Brit-ish knights, prancing 'round in wool - y tights! I might as

cresc.

G A/G D(add2)/F# D/F# F(add2) G/F

well go to the pub. They've been out search - ing for a

f

C(add2)/E C/E Em7 A Em7 A

shrub. Out shop-ping for a bush! Well, they can kiss my tush! It



seems to me they've real - ly lost the plot.

cresc.



What-ev - er hap-pened to my— I'll call my a - gent, dam-mit— what-ev - er hap-pened to my...

ff

molto rit.

Broadly



Freely
N.C.

not yours... not yours... but my _____ part? _____



molto rit.

WHERE ARE YOU?

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Maestoso

Bm/E

D/E

E

A

E/G#

HERBERT:

Where are you?

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Maestoso'. The piano part begins with a forte (*f*) dynamic and transitions to piano (*p*) for the vocal entry. Chord diagrams for Bm/E, D/E, E, A, and E/G# are provided above the vocal line.

F#m

D

A

D/F#

Bm7/E

D/F#

E/G#

Where are you?

Where are you, my heart's de - sire?

My

The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line. Chord diagrams for F#m, D, A, D/F#, Bm7/E, D/F#, and E/G# are provided above the vocal line.

A

E/G#

F#m

D

A

Bm7

heart is true, but, where are you? On - ly you can quench the

The third system continues the vocal and piano parts. The piano accompaniment includes a triplet of eighth notes. Chord diagrams for A, E/G#, F#m, D, A, and Bm7 are provided above the vocal line.

Slower

Bm7/E

E

C

G/B

Am

F

fire.

Where are you? Where are you?

FATHER (interrupting): Stop it! Stop that! Stop all that singing!

The fourth system concludes the piece. The tempo is marked 'Slower' and the piano part ends with a *rall.* (rallentando) marking. Chord diagrams for Bm7/E, E, C, G/B, Am, and F are provided above the vocal line.

HIS NAME IS LANCELOT

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Lightly, not too slow



HERBERT:

Lan - ce - lot, you might as well just

f *dim.* *mp*

Fmaj7/C



Gm7/C



Fmaj7/C



fess up.

Real - ly, you're a dif - f'rent kind of guy.

Freely



Move a - side your scab - bard, for un - der - neath your tab - ard, there is wait - ing to es - cape a but - ter -

detached *broadly*

Bright Disco

D/E C/D D

fly!

f

C/D D C/D F/G G

Cmaj7 C6 N.C. C6 C

MEN: His

Csus(add2) C Fmaj7 G Em7 Am7

name is Lan - ce - lot, and in tight pants a lot he likes to

Dm7
G7
Cmaj7
Fmaj7
G

LANCELOT: MEN:

dance a ___ lot, you know you do. I do? So, just say thanks a ___ lot and try ro -

Em7
Am7
Am7/D
D7
F/G

mance. It's ___ hot! Let's find out who's real - ly you.

N.C.

Fmaj7.
G
Em7
Am7

His name is Lan - ce - lot. He vis - its France a ___ lot. He likes to

Dm7
G7
Cmaj7
Fmaj7
G

dance a ___ lot and dream. No one would ev - er ___ know that this out -

L.H.

Em7



Am7



Am7/D



D7



F/G



G



ra - geous - pro

bats for the oth - er team.

Gm7/C



C



F

**HERBERT:**

You're a knight who real - ly likes his night life,

Gm7/C



C



Fmaj7



Db/Eb



Eb



and by day you real - ly like to play.

You can all find him

Ab



Dm7



G



pump - ing at the gym

at the Cam - e - lot Y. M. C.



Techno Pop

C  C5 






A.!

Eb5  Eb(N.C.)

Flamboyant Disco, gaily

MEN & WOMEN:  

His name is Lan - ce - lot! Just watch him

Gm7  Cm7  Fm7  Bb9  Ebmaj7 

LANCELOT: MEN & WOMEN:

dance a lot. He does - n't care what peo - ple say. No way! For when he

Abmaj7

Bb

Gm7

Cm7

HERBERT:

starts to dance, just grab your under-pants. He can

Fm/Bb

Gm/Bb

Ab/Bb

Bb

Ab/Bb

Bb

fi-nal-ly come out and say that he is G. A.

Fm7/Bb

Eb5

ALL:

Y. M. C. A. He's gay.

Ab/Bb

LANCELOT:

Eb(N.C.)

O. K.!

cresc.

ff

I'M ALL ALONE

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Moderately



ARTHUR:

I'm all a - lone, all by my -

p

Am7(add4)



Dm7



F/G



self. There is no one here be - side me. I'm all a -

C(add2)



Am7(add4)



Dm7







lone, quite all a - lone: no one to com - fort me or

F/G  G  Em7  Am  Dm7  G  G7/F 

guide me. Why is there no one here with me on the long and wind - ing



Em7  Dm7  E  Am 

road to lift my heav - y load? If there were



D  C/E  F  D5  G5 

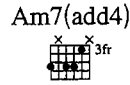
some - one here with me, how hap - py I would be. But I'm a -





lone, quite all a - lone. All by my - self, I'm all a -

a tempo *rit.*



PATSY:

He's all a-lone, ex - cept for me.

lone. I'm all a - lone, all by my - self. I

a tempo *mf*



He can - not face it! Though I am here,

can - not face to - mor - row. I'm all a - lone, so all a -

Am7(add4)

Dm7

F/G

G

G/F

so ver - y near. You know it
lone: No one to share my sor - row.

Em7

Am

Dm7

Gsus

G7

Em7

Am

seems quite clear to me, be - cause I'm work - ing class, I am

Dm7

E

Am

D

C/E

just the horse - 's ass. He sells me down the riv - er.

F D5 G C(add2)

What am I, chopped liv - er? Oh no, you're not.

But I'm a - lone, so all a -

a tempo

Gm/C F Dm7 F/G G C Fm7 Bb7

KNIGHTS:

I'm here, you twot. He's all a -

lone. All by my - self, I'm all a - lone.

Eb(add2) Cm7(add4) Fm7

lone, all by him - self. There is no one here be -

I'm all a-lone, all by my-self.

Ab/Bb Eb(add2) Cm7(add4)

side him. He's all a - lone, a - part from us: no one to

So all a-lone.

Detailed description: This system contains the first three measures of the piece. The guitar part is in the treble clef with a key signature of two flats. Chords are Ab/Bb (4fr), Eb(add2) (6fr), and Cm7(add4). The vocal line is in the treble clef with lyrics: 'side him. He's all a - lone, a - part from us: no one to'. The piano accompaniment is in the grand staff (treble and bass clefs).

Fm7 Ab/Bb Bb Bb/Ab Gm7 Cm

com - fort him or guide him.


Each one of us is all a - lone, so


Detailed description: This system contains the next three measures. The guitar part has chords Fm7, Ab/Bb (4fr), Bb, Bb/Ab, Gm7, and Cm (3fr). The vocal line continues with lyrics: 'com - fort him or guide him.' and 'Each one of us is all a - lone, so'. The piano accompaniment continues in the grand staff.


Fm7 Bbsus Bb7 Gm7 Cm Fm7 G


what are we to do, in or - der to get


Detailed description: This system contains the final three measures. The guitar part has chords Fm7, Bbsus, Bb7, Gm7, Cm (3fr), Fm7, and G (3fr). The vocal line concludes with lyrics: 'what are we to do, in or - der to get'. The piano accompaniment concludes in the grand staff.

Cm  3fr

F 

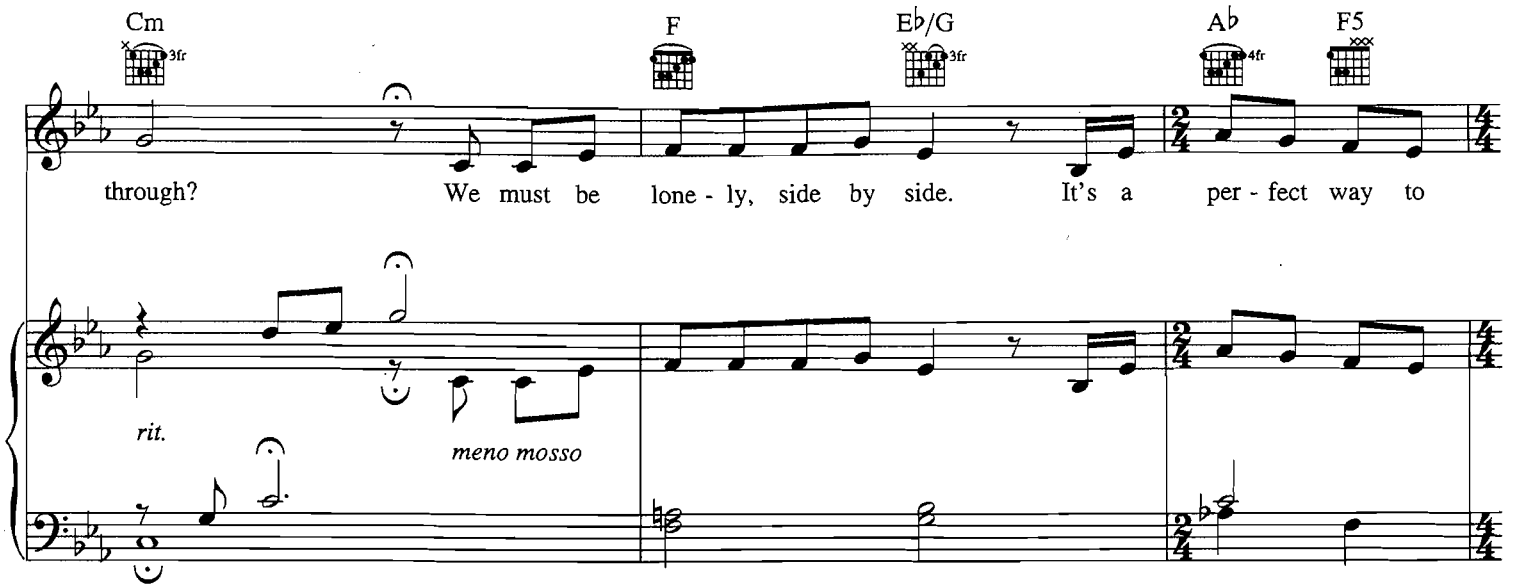
Eb/G  3fr


Ab  4fr


F5 


through? We must be lone - ly, side by side. It's a per - fect way to


rit. *meno mosso*




Bb 

F#m7 

B7 

E(add2) 

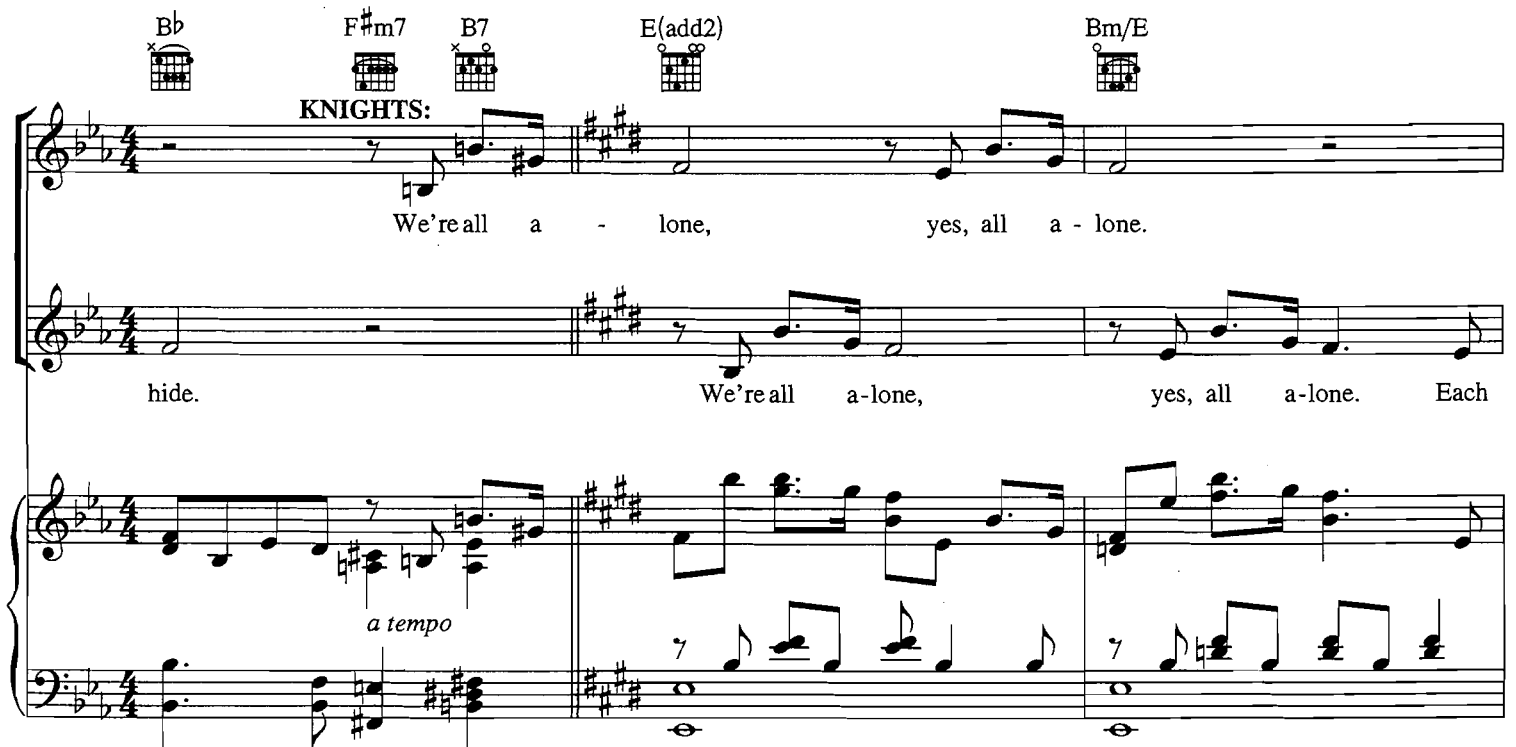
Bm/E 


KNIGHTS:


We're all a - lone, yes, all a - lone.


hide. We're all a-lone, yes, all a-lone. Each


a tempo





A 


F#m7 

B7sus  2fr

B7 

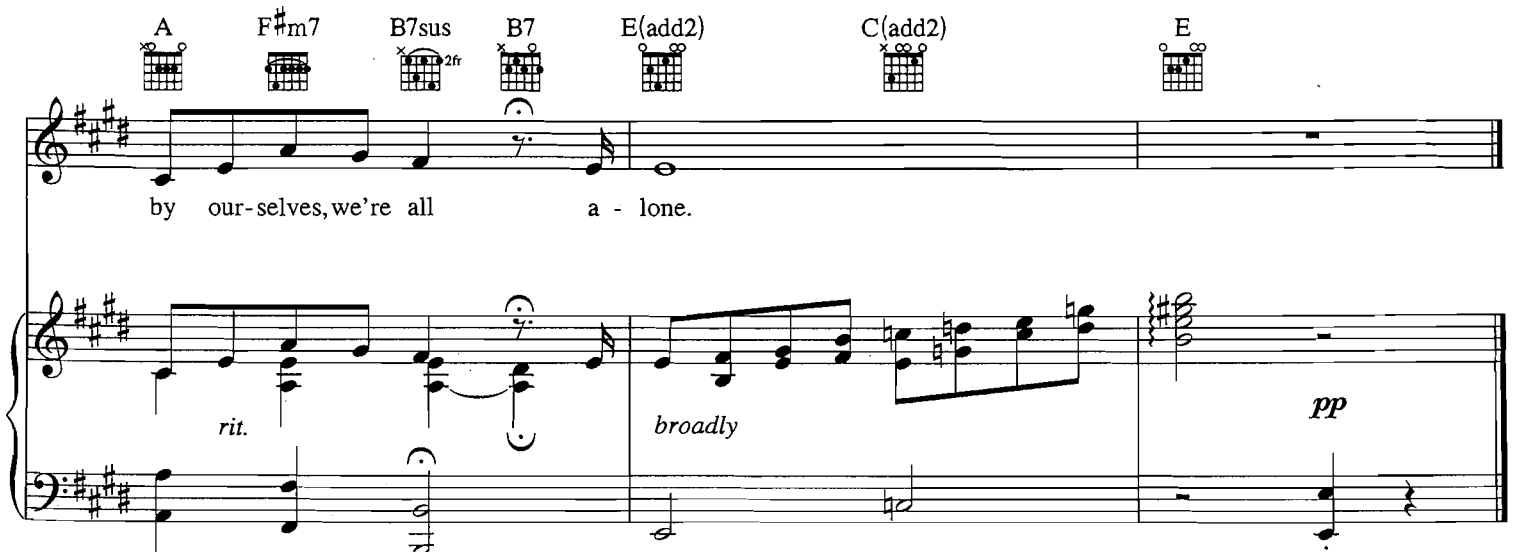
E(add2) 

C(add2) 

E 

by our-selves, we're all a - lone.

rit. *broadly* *pp*



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