

ANO/VOCAL SELECTIONS

# MONTY PYTHON'S SPAMALOT™

2005  
TONY® AWARD  
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  
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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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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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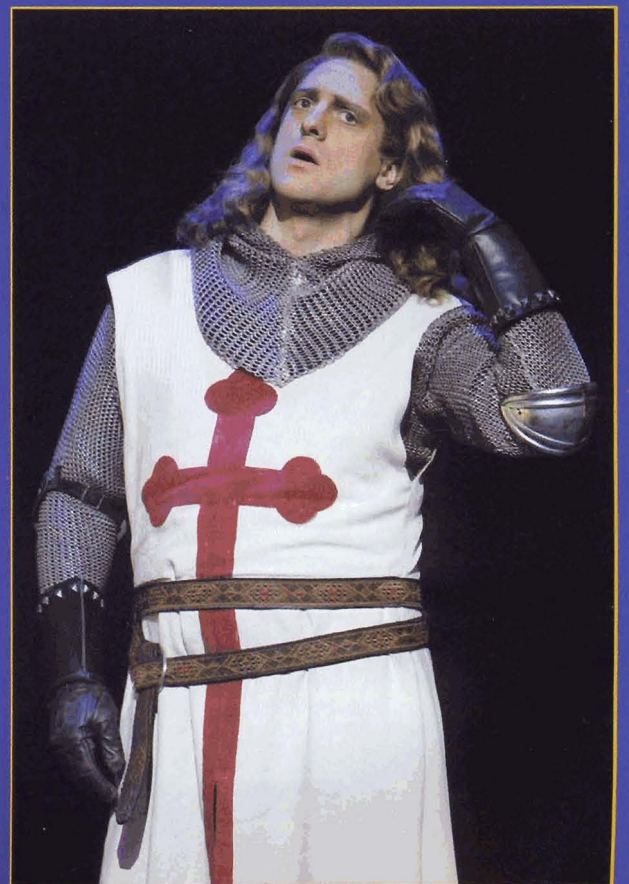
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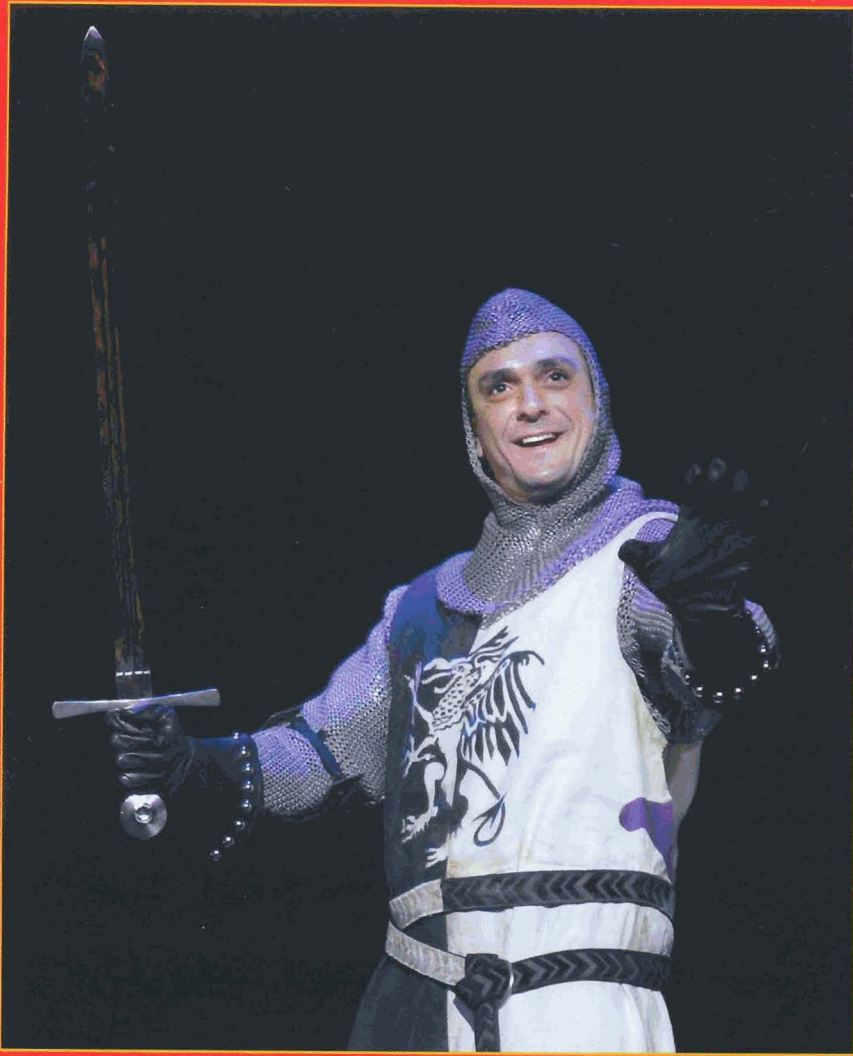
David Hyde Pierce, Hank Azaria, Christopher Sieber, Steve Rosen, Tim Curry



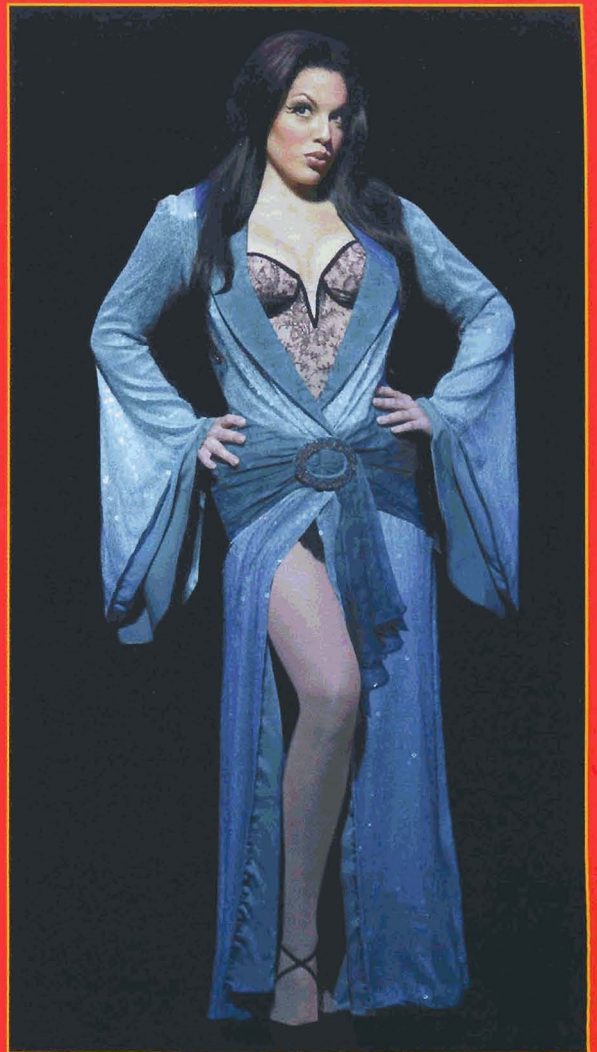
Tim Curry



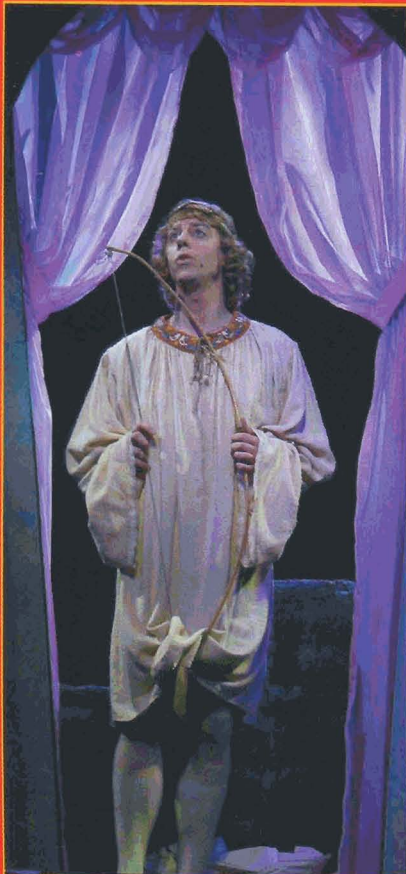
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Hank Azaria



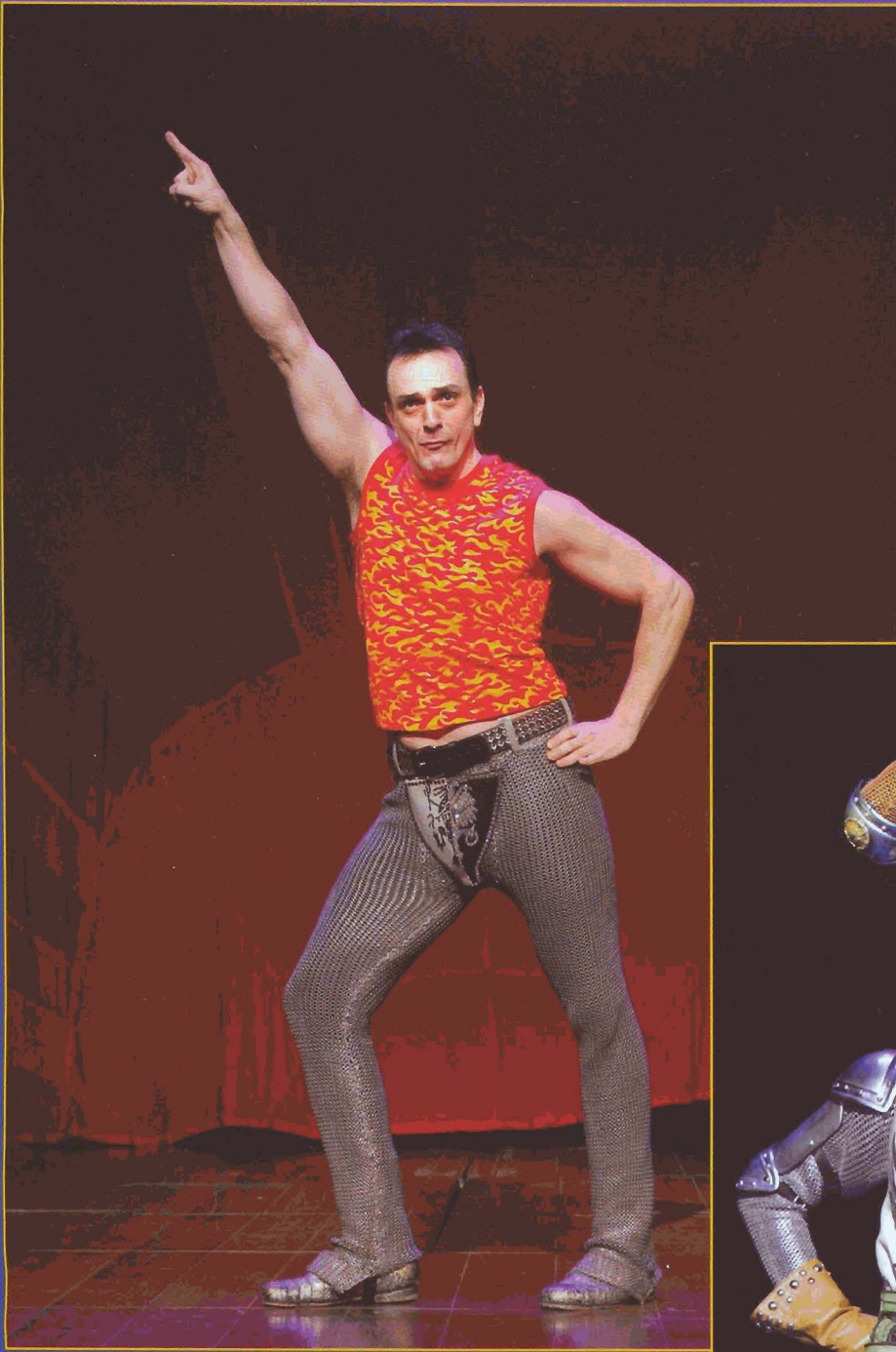
Sara Ramirez



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

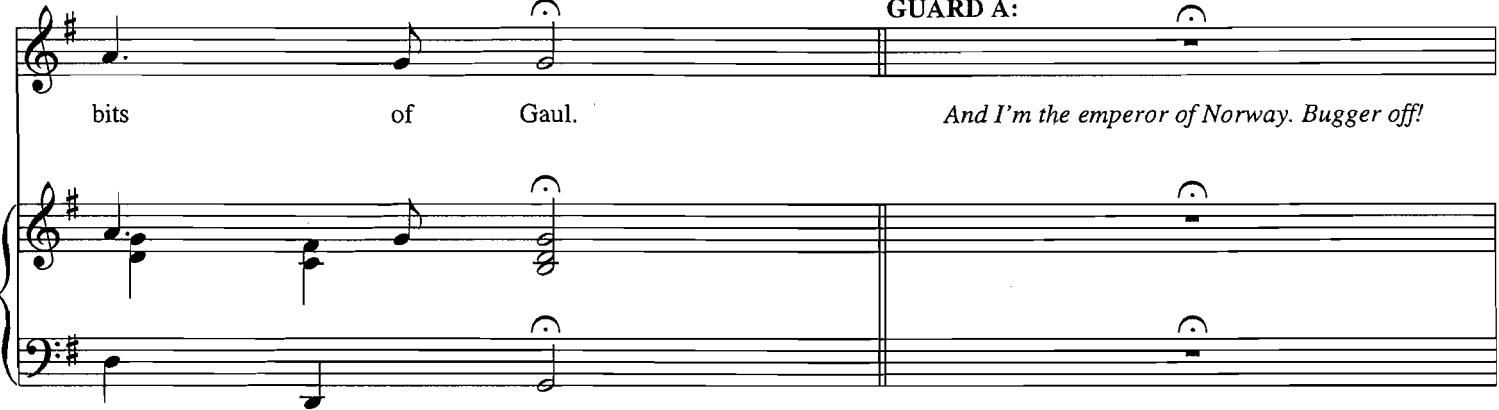
C Bsus B7 Em Dsus D G G/B C Am

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






Dsus  D7  G 

GUARD A:

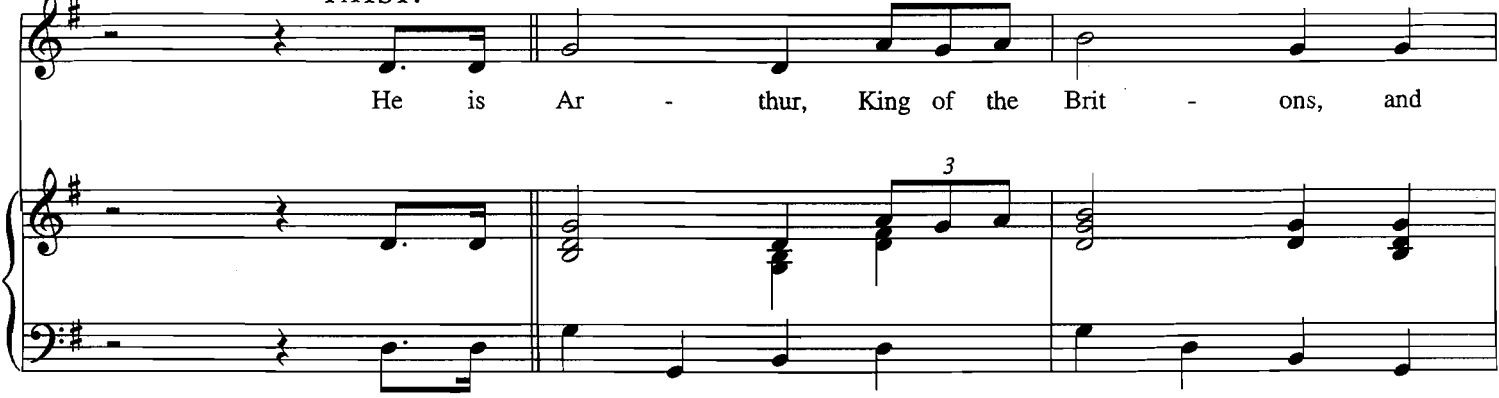
bits of Gaul. *And I'm the emperor of Norway. Bugger off!*



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

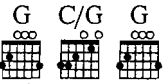
**FISCH SCHLAPPING DANCE**  
Lyrics by ERIC IDLE  
Music by JOHN DU PREZ and ERIC IDLE

**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

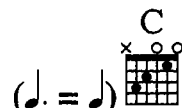
**ALL:** **MAYOR:** **ALL:**

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



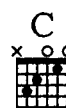
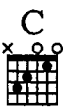
(♩ = ♩)

ALL:

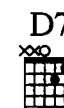
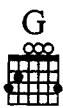
in tra - di - tional fisch schlap - ping song. Fin - land, Fin - land,



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 line in treble clef with a key signature of one sharp (F#). It contains the lyrics "list in - stead, to try and earn some dough. And so, al - though we". Above this line are two guitar chord diagrams: a G major chord and a G/B chord. The second line is another vocal line, also in treble clef, with the lyrics "gives me such a thrill. To sing and". Above this line is the label "ROBIN:". The bottom two staves are a piano accompaniment in treble and bass clefs, with a key signature of one sharp. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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 line in treble clef with the lyrics "should have stayed in bed, we're go - ing off to war be - cause we're not yet dead." Above this line are seven guitar chord diagrams: C major, C/E, D7, D7/F#, G major, C/G, and G major. The second line is a vocal line in treble clef with the lyrics "dance and keep an eye on Lance." The bottom two staves are a piano accompaniment in treble and bass clefs, with a key signature of one sharp. The piano part continues with the same accompaniment style as the first system.

**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 line in treble clef with the lyrics "We're go - ing off to war. We'll have". Above this line are four guitar chord diagrams: G/B, C, A7/C#, and D. The label "ALL:" is placed above the first note of the vocal line. The second line is a vocal line in treble clef. The bottom two staves are a piano accompaniment in treble and bass clefs, with a key signature of one sharp. The piano part concludes the piece.

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.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are 'Come with me, come with me.' The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps and a 4/4 time signature. The tempo/mood is marked 'Gently' and 'mp' (mezzo-piano). The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.



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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'Come with me, sweet Gal - a - had. You'll be a man, join'. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.



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

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are 'Ar - thur's clan. Come with me and I will make you'. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.



B7sus

B7/A

G

D/F#

Em

C

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

*cresc.*

*mf*

G

Am7

D7sus

D7

C

G/B

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

Am7

D7

G

C/G

G

**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(add2) 

DENNIS:

F 

Once, \_\_\_\_\_ in ev-'ry show there



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!

DENNIS:

LADY: DENNIS: LADY: DENNIS:

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


*cresc.* *mf*

F/A  Gm7  C7  F  F7/A 

LADY:

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



Bb  A7  Dm  G7 

BOTH:

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







C  D7  G 

DENNIS: (opt. 8va) -----

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

*cresc.* *f*



D/F#  Em  Em9/D  C 

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 the lyrics 'this is our song that goes like this.' The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for G, Em, Am7, and Dsus are provided above the staff.

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. Chord diagrams for D and G are shown above the staff.

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 continues. Chord diagrams for D/F#, Em, and Em9/D are shown above the staff.

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 continues. Chord diagrams for C, G, Em, and Am7 are shown above the staff.

Dsus



D



Esus



E



LADY:

this.

I



DENNIS:



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



DENNIS:



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." The piano accompaniment provides harmonic support with chords and moving lines.

A7/C#

D

D#dim7

A/E

E7

All for one and one for

The third system continues the vocal line with the lyrics "All for one and one for". 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 (F# and C#). It features three measures of music with lyrics 'all.', 'Some', and 'for' in the first measure, and 'some.' in the second measure. Above the first and second measures are guitar chord diagrams for A and E7. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand.

**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 vocal lines are guitar chord diagrams for Adim7/C, A/C#, A, and A7/C#. Below the vocal lines is a piano accompaniment with two staves. The piano part provides harmonic support with chords and a bass line.

**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 has five measures of music with lyrics 'peo - ple we don't like and a lit - tle bit more for me.'. Above the first four measures are guitar chord diagrams for D, D#dim7, A, and E7. Above the fifth measure is a diagram for A. Below the vocal line is a piano accompaniment with two staves. The piano part features a rhythmic bass line and chords in the right hand.

**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' part. The vocal line is on a single staff with a treble clef and a key signature of two sharps. It has three measures of music with lyrics 'All 'round this Blight - y land, we are his might - y band, oooo.'. Above the first and second measures are guitar chord diagrams for F#m and B. Above the third measure is a diagram for A. Below the vocal line is a piano accompaniment with two staves. The piano part features a steady bass line and chords in the right hand.

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. The key signature has three sharps (F#, C#, G#). The vocal line starts with a half rest, followed by quarter notes for the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

F E E7#5 A

who - ev - er. All for

The second system continues the vocal and piano parts. The vocal line has a half rest for 'who', followed by quarter notes for 'ev - er.' and 'All for'. The piano accompaniment provides harmonic support with various chords and textures.

E7 Adim7/E A

one. Two for all.

The third system shows the vocal line with a half rest for 'one.', followed by quarter notes for 'Two for all.'. The piano accompaniment continues with chords and rhythmic patterns.

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

Four for some and free for all!

*rit.*

The fourth system concludes the piece. The vocal line has a half rest for 'Four', followed by quarter notes for 'for some and free for all!'. The piano accompaniment ends with a *rit.* (ritardando) marking and a final chord. The system ends with a double bar line.

# KNIGHTS OF THE ROUND TABLE

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

## Brisk Show-Biz 2

F/G G $\flat$ /A $\flat$  F/G A $\flat$ /B $\flat$  F/G A $\flat$ /B $\flat$  B/C $\sharp$  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:**

*mf*

If you trust in your  
 strong. Keep right

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

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

1  
 D

\*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

This system contains the first four measures of the piece. The guitar part features chords G, D, D/F#, and A. The vocal line has lyrics: "friend. You won't fail. Find your Grail. Find your". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

G D A

CHORUS:

Grail. Find your Grail. Ah.

This system contains measures 5-8. It begins with the word "CHORUS:". The guitar chords are G, D, and A. The vocal line has lyrics: "Grail. Find your Grail. Ah.". The piano accompaniment continues with the eighth-note pattern, with some harmonic changes in the right hand.

Bm Bm/A G D D/F#

Ah. Ah.





This system contains measures 9-12. The guitar chords are Bm, Bm/A, G, D, and D/F#. The vocal line has lyrics: "Ah. Ah.". The piano accompaniment features a more complex right-hand pattern with chords and a consistent bass line.

A G D Fsus F

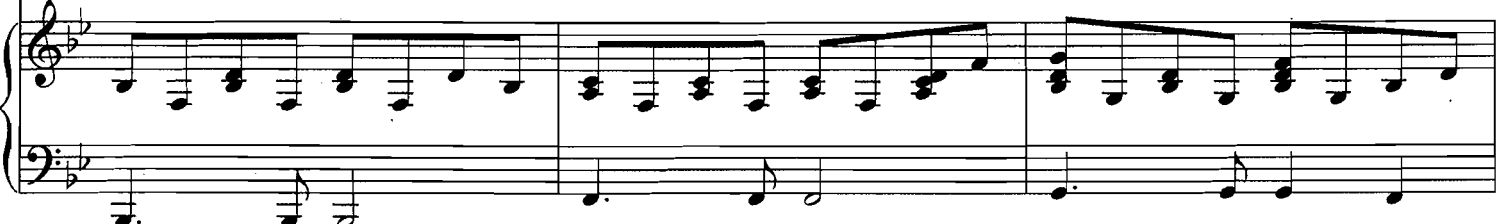
KNIGHTS: ARTHUR:






Find your Grail. Find your Grail. When your

This system contains measures 13-16. The guitar chords are A, G, D, Fsus, and F. The vocal line has lyrics: "Find your Grail. Find your Grail. When your". The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.











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<sub>b</sub>* *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!

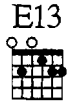
*broadly* *a tempo*



# ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE

Words and Music by  
ERIC IDLE

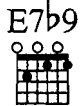
Freely



PATSY:

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

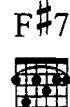
Bm7



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 lines of music. 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". Above the staff are four guitar chord diagrams: A (x02232), F#m (x23212), Bm7 (x24212), and E9 (x02232). The piano accompaniment features a bass line with a triplet of eighth notes in the first measure and continues with chords and melodic lines in both hands.

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 lines of music. The vocal line continues with the lyrics "bow! For - get a - bout your sin. Give the au - di - ence a grin. — En -". Above the staff are five guitar chord diagrams: A (x02232), Bm7 (x24212), E9 (x02232), A (x02232), and F# (x23212). The piano accompaniment includes a triplet of eighth notes in the bass line and various chords and melodic patterns in both hands.

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 third and fourth lines of music. The vocal line has the lyrics "joy it, it's your last chance an - y - how!". Above the staff are seven guitar chord diagrams: B (x22202), A/C# (x02232), Dm6 (x23212), B7/D# (x24212), E (x02232), Ebmaj7/F (x02232), and F9 (x02232). The piano accompaniment features a *cresc.* marking and a triplet of eighth notes in the bass line.

Bb Gm Cm7 F9 Bb Gm

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

Detailed description: This system contains the final two lines of music. The vocal line has the lyrics "Al - ways look on the bright side — of life.". Above the staff are six guitar chord diagrams: Bb (x02232), Gm (x32033), Cm7 (x32033), F9 (x02232), Bb (x02232), and Gm (x32033). The piano accompaniment starts with a forte (*f*) dynamic and includes a triplet of eighth notes in the bass line.

Cm7 F7 Bb Gm Cm7 Ebmaj7/F

Al - ways look on the bright

N.C. F7 Bb Gm Cm7 F7 Bb

PATSY: side \_\_\_ of life, \_\_\_

ARTHUR: side \_\_\_ of life, \_\_\_

Gm Cm7 F7 Bb Bb/D

side \_\_\_ of life. \_\_\_

Eb7 Edim7 Bb/F F7 Bb Bb13#11





# BRAVE SIR ROBIN

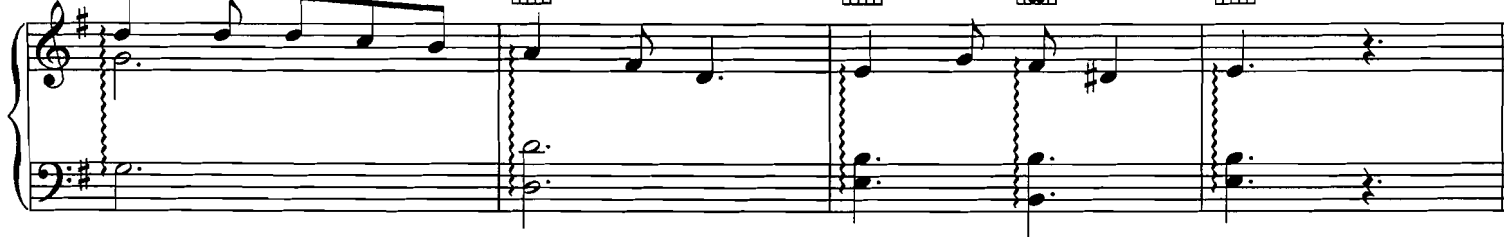
Words by ERIC IDLE  
Music by NEIL INNES




## Jaunty Madrigal

E5  D5  G5 



D5  E5  B5  E5 

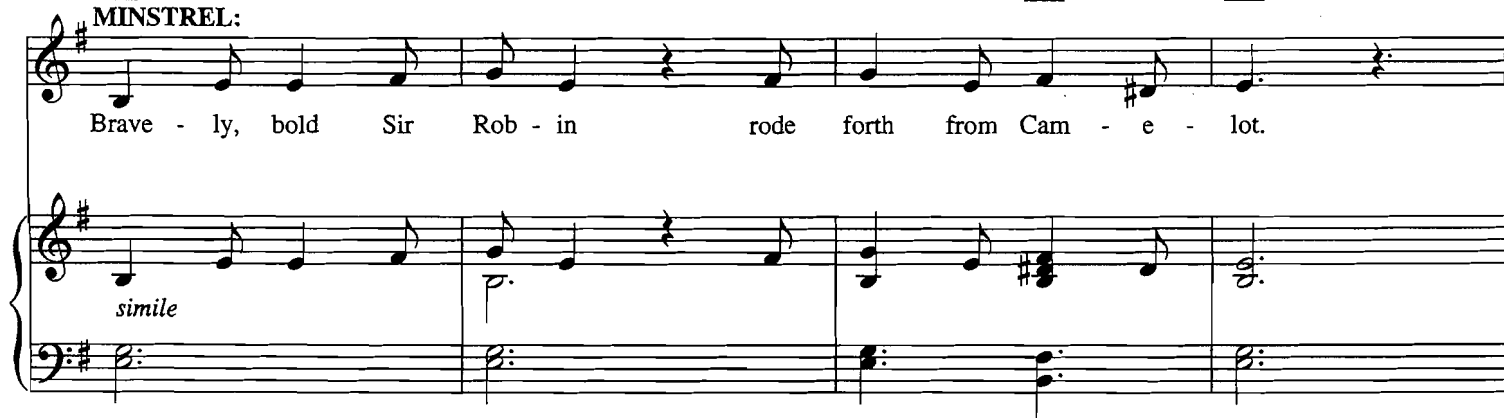





Em  B  Em 

**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*



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



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

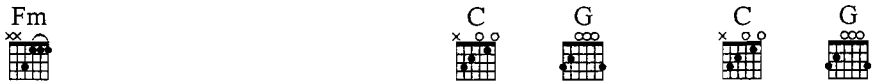
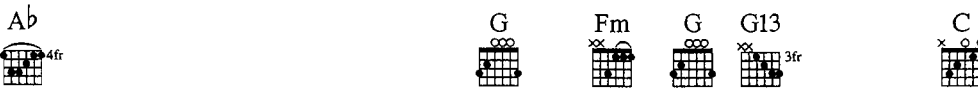
G G7/B C Eb/Db N.C. E7/G#

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,



N.C.   



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

**WOMEN:**




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

**ROBIN & MEN:**

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

**ROBIN:**

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

rit.

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

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

cresc. f

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

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

mp ff

# 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<sup>b</sup>/G

sick of my ca - reer

al - ways stuck in sec - ond gear,

up to

*detached*

A<sup>b</sup>

B<sup>b</sup>sus

B<sup>b</sup>

E<sup>b</sup>

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<sup>b</sup>

Fm7

B<sup>b</sup>sus

B<sup>b</sup>

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<sup>#</sup>m7b5

C<sup>#</sup>7/E<sup>#</sup>

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 line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand. 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 line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand. 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 'rall.' (rallentando). The piano part features a forte (*f*) dynamic. 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!

This system contains the first two measures of the piece. The guitar part has a treble clef and a key signature of one flat. Chords are D/E, C/D, and D. The piano accompaniment features a bass line with eighth notes and a right-hand part with chords and eighth notes. A dynamic marking of *f* is present.

C/D D C/D F/G G

This system contains the next two measures. The guitar part continues with chords C/D, D, C/D, F/G, and G. The piano accompaniment maintains the rhythmic pattern from the first system.

Cmaj7 C6 N.C. C6 C

MEN: His

This system contains the next two measures. The guitar part has chords Cmaj7, C6, N.C., C6, and C. The piano accompaniment continues. The lyrics "MEN: His" are written below the vocal line.

Csus(add2) C Fmaj7 G Em7 Am7

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

This system contains the final two measures. The guitar part has chords Csus(add2), C, Fmaj7, G, Em7, and Am7. The piano accompaniment concludes the piece. The lyrics "name is Lan - ce - lot, and in tight pants a lot he likes to" are written below the vocal line.

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 -

C(add2)

Gm/C

F

Dm7

F/G

G

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

*a tempo* *rit.*

C

F/G

C(add2)

Am7(add4)

**PATSY:**

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

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

*a tempo* *mf*

Dm7

F/G

G

C(add2)

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.

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is a guitar accompaniment. The third and fourth lines are piano accompaniment. Chord diagrams are provided above the vocal line for Am7(add4), Dm7, F/G, G, and G/F. The lyrics are: "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

This system contains the second two lines of music. The top line is the vocal melody with lyrics. The second line is a guitar accompaniment. The third and fourth lines are piano accompaniment. Chord diagrams are provided above the vocal line for Em7, Am, Dm7, Gsus, G7, Em7, and Am. The lyrics are: "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.

This system contains the third two lines of music. The top line is the vocal melody with lyrics. The second line is a guitar accompaniment. The third and fourth lines are piano accompaniment. Chord diagrams are provided above the vocal line for Dm7, E, Am, D, and C/E. The lyrics are: "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.


Fm7 Ab/Bb Bb Bb/Ab Gm7 Cm


com - fort him or guide him.


Each one of us is all a - lone, so


Fm7 Bbsus Bb7 Gm7 Cm Fm7 G


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

Cm  3fr

F 

E<sup>b</sup>/G  3fr

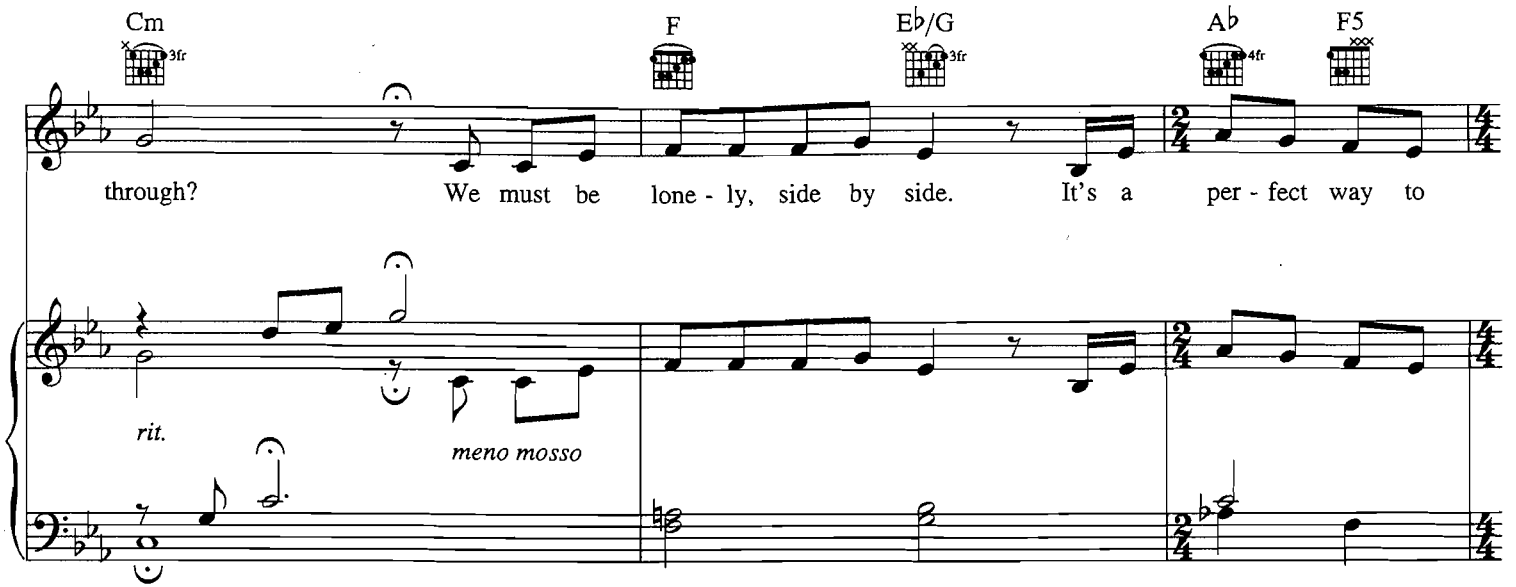
A<sup>b</sup>  4fr


F5 


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


*rit.*


*meno mosso*




B<sup>b</sup> 

F<sup>#</sup>m7 

B7 

E(add2) 

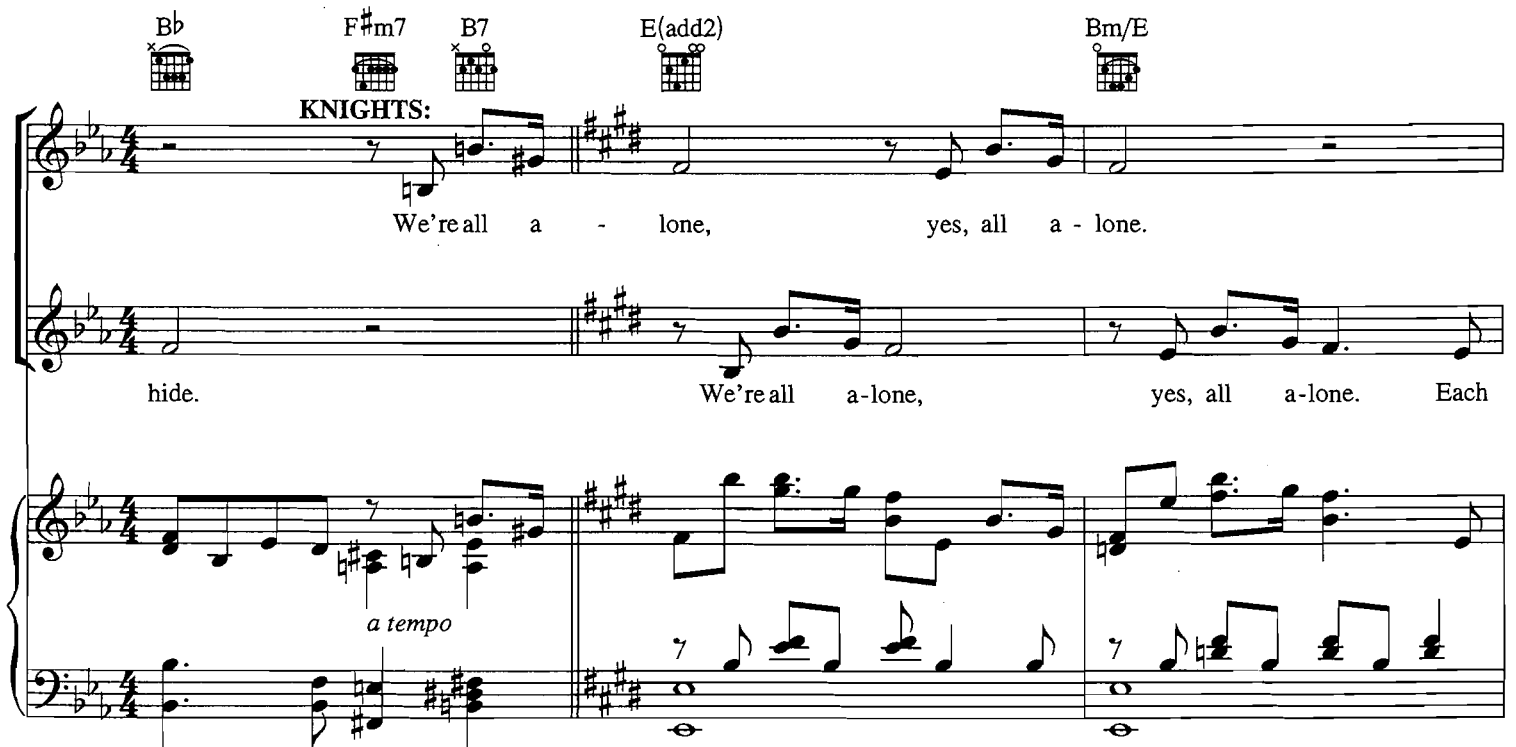
Bm/E 


**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<sup>#</sup>m7 

B7sus  2fr

B7 

E(add2) 

C(add2) 

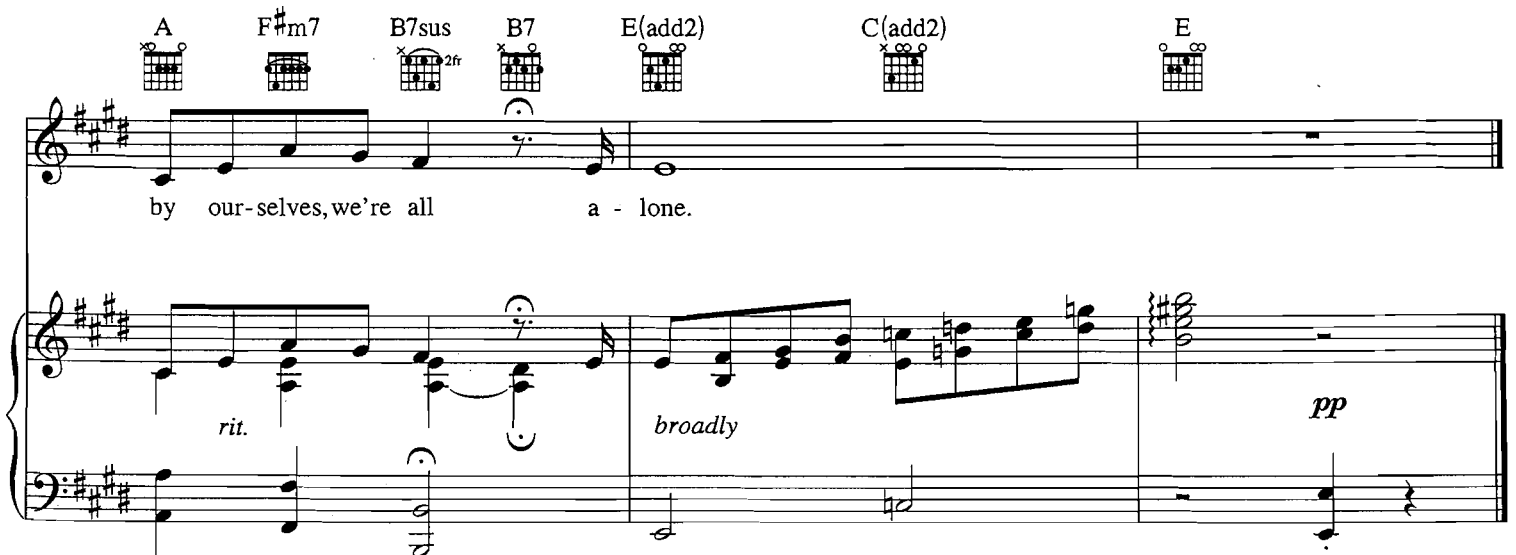
E 

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

*rit.*

*broadly*

*pp*













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