

LADY OF THE LAKE SIDES

#26 The Song That Goes Like This – reprise

(The LADY OF THE LAKE descends the stairs)

SIDE #1 Start

LADY OF THE LAKE

But you're not alone Arthur. Haven't you noticed? I've been with you all the time. Who gave you the sword, who made you King, who welcomed you to Camelot, who helped you off on your quest?

(ARTHUR realizing it was her)

LADY OF THE LAKE (CONT'D)

Sure, I've been off stage for far too long, but I am here to help you and I always have been.

ARTHUR

Patsy, I'm not alone.

PATSY

No, sir.

ARTHUR

The Lady of the Lake has been with me all the time.

LADY OF THE LAKE

And so has Patsy.

ARTHUR

Ah, yes, but... Patsy's family.

LADY OF THE LAKE

You see, Arthur dear, we're all here to help each other.

ARTHUR

Can you help me put on a Broadway show?

LADY OF THE LAKE

Yes. You're in a Broadway show.

(Sparkling stage effect.

ARTHUR looks out at the audience)

ARTHUR

Oh, my.

LADY OF THE LAKE

You've been in a Broadway show all the time.

ARTHUR

Oh. Who knew?
(To audience)
Are there any Jews here?

PATSY

The truth is, Sire, *I'm* Jewish.

ARTHUR

You are?

PATSY

Yes, Sire, on my mother's side.

ARTHUR

Well, why didn't you say so?

PATSY

Well, it's not the sort of thing you say to a heavily armed Christian.

ARTHUR

So now what?

LADY OF THE LAKE

Well, you have to finish the show. It is a musical, so you have to find the Grail and end with a wedding.

ARTHUR

Well, who could I possibly marry?

LADY OF THE LAKE

Well, it would have to be someone who loved you and cared for you enough to give you a sword, to make you King, to welcome you to Camelot, to help you off on your quest...

(ARTHUR is a little slow off the mark. PATSY whispers in his ear)

ARTHUR

You?

LADY OF THE LAKE

Oh, that's an idea.

ARTHUR

But I thought you were a fairy.

LADY OF THE LAKE

Oh, no, that's Lancelot. Oh, you missed that scene. Anyway, Arthur, I'm as human as you are.

ARTHUR

And you would consent to be my bride?

LADY OF THE LAKE

Are you asking?

ARTHUR

Are you saying yes?

LADY OF THE LAKE

Oh, Arthur.

(They embrace. They lean in for a kiss and suddenly turn away to sing)

ARTHUR AND LADY OF THE LAKE

TWICE IN EVERY SHOW
THERE COMES A SONG LIKE THIS
IT STARTS OFF SOFT AND LOW
AND ENDS UP WITH A KISS
OH THIS IS THE SCENE THAT ENDS LIKE THIS!

(And now they kiss.

The underscore continues as ARTHUR and the LADY OF THE LAKE EXIT in opposite directions)

LADY OF THE LAKE

Find the Grail, Arthur, and when you do, I'll be there, waiting for you. Goodbye. Goodbye. Goodbye.

End

#27 Cocoanigans!

(ARTHUR rides away empowered as she waves farewell.

The KNIGHTS RE-ENTER immediately clicking cocoanuts and doing parody dances of famous choreography to underscore.

THEY EXIT and RE-ENTER.

Ultimately they end up with "West Side Story".

Thunder and lightning as TIM, a strange figure with curling rams horn headgear and long pointy fingers flies in, holding a fire stick.

He hovers in the air as the thunder rattles around.

He has a broad Scots accent)

Note: plan to use this cut to
show off your ability to
riff

Start

Lady Of The Lake

If you

trust in your soul Keep your eyes on the goal Then the

prize you won't fail That's your Grail That's your Grail So be

The musical score is written for a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three systems. The first system shows measures 6 and 7. Measure 6 has a vocal note on G#4 and a piano chord of F#4, C#5, G#4. Measure 7 has a vocal rest and a piano chord of F#4, C#5, G#4. The second system shows measures 8 through 11. Measure 8 has a vocal note on G#4 and a piano chord of F#4, C#5, G#4. Measure 9 has a vocal note on A4 and a piano chord of F#4, C#5, G#4. Measure 10 has a vocal note on B4 and a piano chord of F#4, C#5, G#4. Measure 11 has a vocal note on C#5 and a piano chord of F#4, C#5, G#4. The third system shows measures 12 through 15. Measure 12 has a vocal note on G#4 and a piano chord of F#4, C#5, G#4. Measure 13 has a vocal note on A4 and a piano chord of F#4, C#5, G#4. Measure 14 has a vocal note on B4 and a piano chord of F#4, C#5, G#4. Measure 15 has a vocal note on C#5 and a piano chord of F#4, C#5, G#4. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal part features a melodic line in the right hand and a bass line in the left hand. The lyrics are: 'If you trust in your soul Keep your eyes on the goal Then the prize you won't fail That's your Grail That's your Grail So be'.

Lady Of The Lake

strong Keep right on To the end of your song Do not

mf

fail Find your Grail Find your Grail Find your Grail

Life is real - ly up to you— You must choose what to— pur - sue—

f

— Set your mind— on what to find— And there's

Detailed description: This is a musical score for a song titled 'Lady Of The Lake'. The score is written for a voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into measures, with measure numbers 16 through 29 indicated. The lyrics are: 'strong Keep right on To the end of your song Do not fail Find your Grail Find your Grail Find your Grail Life is real - ly up to you— You must choose what to— pur - sue— Set your mind— on what to find— And there's'. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, often with chords. The vocal line is in the treble clef, with lyrics written below the notes. There are some rests and ties in the vocal line, particularly in measures 24-26 and 27-29.

Lady Of The Lake

-4-

#14-Find Your Grail

30 no - thing you can't do. 31 32 So keep

33 right to the end 34 you'll find your goal my friend 35 36 You won't

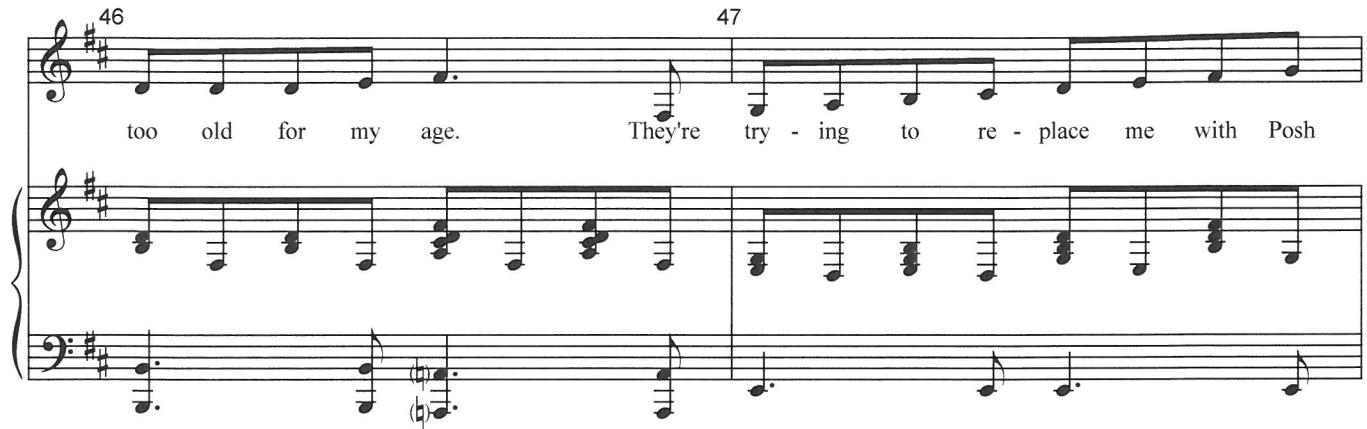
mf

37 fail Find your Grail 38 Find your Grail 39 Find your Grail 40

Stop

46 47

too old for my age. They're try - ing to re - place me with Posh

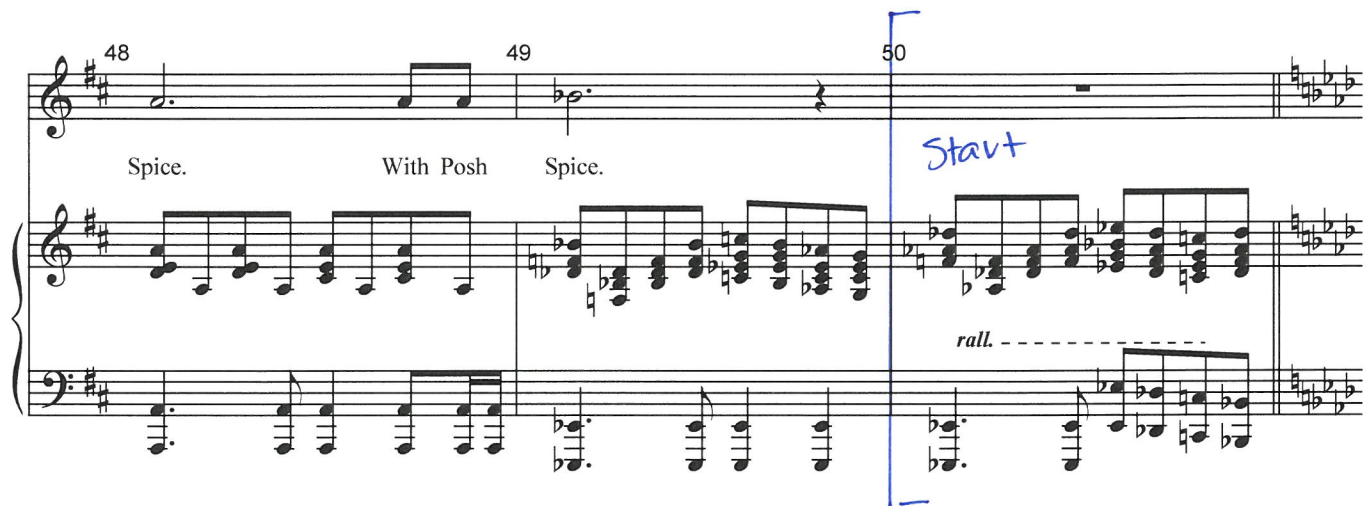


48 49 50

Spice. With Posh Spice.

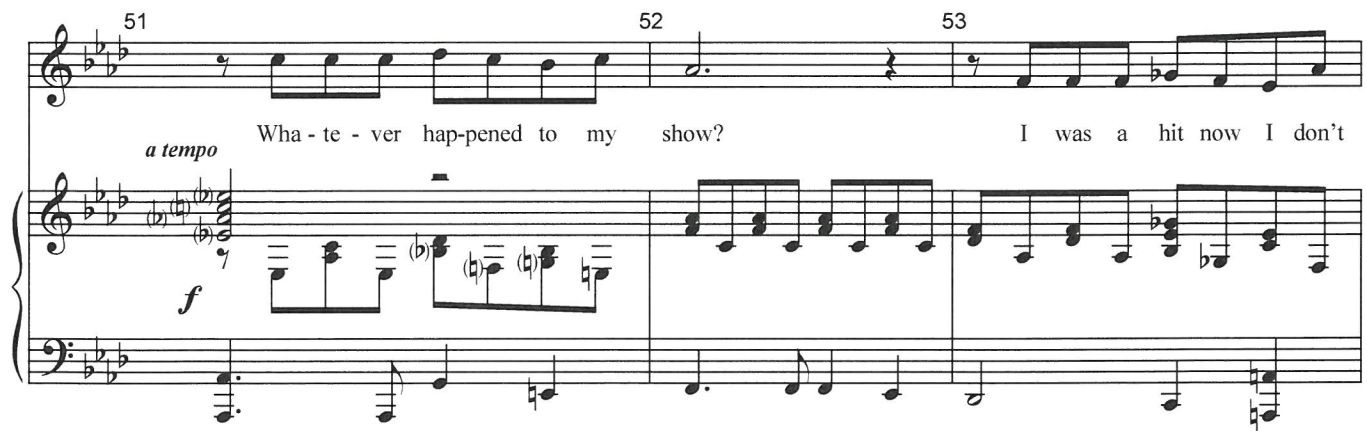
Stavt

rall. - - - - -



51 52 53

a tempo *f* Wha - te - ver hap-pened to my show? I was a hit now I don't



54 55 56

know — I'm with a bunch of Bri-tish knights Pran-cing round in woo - ly

57 58 59

tights! I might as well go to the pub They've been out

60 61 62

sear - ching for a shrub Out shop - ping for a bush — Well

63 64 65

they can kiss my tush It seems to me they've real - ly lost the plot

66 67

Wha - te - ver hap - pened to my I'll call my a - gent dam-mit

68 69 70

Wha - te - ver happened to my — Not yours not yours But m - y —

rall.

70A 70B 70C 70D

part! —

a tempo

f *rall.* *ff*

stop