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THE KIDS FROM CAMELOT

Written and composed by Joseph P. Kochiss

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THE KIDS FROM CAMELOT

CAST OF CHARACTERS (In Order of Appearance)

ROLAND.....	a Minstrel
HUGH	all pages
MARK	all pages
JEFF.....	all pages
GUY	all pages
LADY KATHERINE	Queen Guinevere's sister
MARION.....	all girls of the court
BARBARA.....	all girls of the court
ROSE	all girls of the court
ALICE.....	all girls of the court
KING ARTHUR.....	the king
QUEEN GUINEVERE	the queen
MERLIN.....	the magician
WIZO.....	an owl
MORGAN LE FEY	King Arthur's sister
WILLIAM	all Grouchlinks, former pages
ARN.....	all Grouchlinks, former pages
VAL	all Grouchlinks, former pages
GODFREY	all Grouchlinks, former pages
LORDS and LADIES OF THE COURT	

SYNOPSIS of SCENES

(Action continuous except where otherwise indicated)

- SCENE 1. In front of curtain as a corridor in the castle
- SCENE 2. A room in the castle
- SCENE 3. In front of the curtain as a corridor in the castle
- SCENE 4. The Court of King Arthur
- SCENE 5. In front of the curtain
- SCENE 6. Merlin's chamber
- SCENE 7. A room in Morgan LeFey's castle the next day
- SCENE 8. In front of the curtain as a corridor in the castle
- SCENE 9. Merlin's chamber
- SCENE 10. A forest on the way to Morgan LeFey's castle
- SCENE 11. In front of Morgan LeFey's castle
- SCENE 12. In front of the curtain as the entrance to Arthur's Court
- SCENE 13. The court of King Arthur

TIME: During King Arthur's reign

PLACE: Camelot and environs

PRODUCTION NOTES

The scenery can be very elaborate and resemble authentic medieval rooms, but just as effective is simple scenery with good lighting.

The low platform that Merlin stands on may be a podium that many school bandrooms have for their conductor. Two of these can be used for the dais for King Arthur's and Queen Guinevere's chairs. In Merlin's Chamber, additions of all sorts can make it resemble an astrologer's laboratory. Also, Merlin can perform any kind of magic trick or tricks in the proper places, depending upon his skill and/or material at hand.

Here are some suggestions for a more elaborate staging of the "Dragons in England" number. The actual movements will depend upon the creativity of the choreographer. After the Pages and Merlin have sung their parts, the Girls enter stealthily and surprise them. They may carry masks on poles or other objects. They dance and sing with these props. During the chorus, Merlin enters. When this occurs the children should scream as they run or perform other staged movements:

after "monsters gallore" - bar 4

after "ogres and more" - bar 8

after "you disappear" - bar 15

after "skin that they peel" - bar 20

The musical numbers may all be played by the piano; however, several other instruments can be used by following the piano arrangement, by having special arrangements made, or by improvising. Some additional instruments may include the trumpet, guitar, flute, drums, tympani, wooden blocks, tambourine, and triangle.

To make Scenes 6 and 9, Merlin's Chamber, more exciting and mysterious, some weird recorded electronic music can be played as the curtain opens. The same is true for Scene 11 where this type of music can help create a strange, foreboding mood.

PROPERTY PLOT

Scene 1 - Guitar carried by Roland at all times.

Scene 2 - Small stools or large floor pillows for the Girls, sewing materials, a chess game on a small stool or table, musical instrument used by one of the Girls.

Scene 4 - Thrones for Arthur and Guinevere and appropriate great hall decorations as banners, swords, and shields.

Scene 6 - Bright scarf with thread attach to be slipped on Merlin's fingers or hand for magic trick, small platform for Merlin to stand on, a draped music stand, high stool or chair for Wizo, two large colorful boxes which open from the top and (unseen) from the rear, rubber chicken, big book, masks on poles, sheet to cover Merlin as ghost.

Scene 7 - Crystal ball (beach ball painted silver).

Scene 8 - Chair, sewing material for Lady Katherine.

Scene 9 - Scarves for Merlin's magic trick, miscellaneous props if more magic is used

Scene 11 - 4 swords for the Pages, cardboard rocks, shrubs, etc. to hide Grouchlinks, painted cardboard castle entrance, and monster head. The head can be papier-mache, wood, large cardboard boxes connected to resemble a robot-type monster, etc. Even a large flat sheet of board with an opening in it for the mouth, appropriately cut and painted, can be constructed. A moving mouth can be made by sliding a cardboard piece behind it up or down. For the neck and lower sections, dark material can be attached to the chin part and reach to the floor. This head can be brought into view at the right time by having stage hands push, roll or carry it from behind, depending upon the size. A fog machine would give a dramatic result when the mouth is opened and the monster spews forth smoke.

Scene 13 - Big sword for Arthur; a banner with the words "St. George and the Dragon"; a trumpet; a sword (one used in the fight scene), shiny helmet, colorful cape, and hobby horse for St. George; a dolly decorated with cardboard tree and shrubs to roll in the Damsel; and the damsel cone-shaped hat.

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The Dragon - The main body part can be a large long piece of green cloth painted with scales of dark green outline and yellow highlights. The tail end may be made of foam rubber, papier-mache, or wire covered with newspaper, all painted like the body. Papier-mache boxes, or other materials may be used to form the head which should have a long red cloth tongue hanging out. All three sections should be connected by staples, sewing, etc. Two or three Pages under this costume serve as the dragon movers.

CHARACTERS AND COSTUMES

ROLAND - is a strolling minstrel and acts as a narrator in the play. At all times he should carry a lute (or guitar) decorated with bright streamers. The colorful costume consists of tights with footwear that has pointed toes, or it can be part of the tights. A short tunic with scalloped or pointed edges and full sleeves complete this outfit.

THE PAGES - are rather timid about warfare, fighting, and rough sports but finally show they do have courage and ability when the purpose and occasion arises. However, in their relations with the Girls they are not shy or reticent at all. Each Page should wear colorful tights and matching shoes or slippers and a short tunic, preferably yellow, with or without pointed edges and a belt.

LADY KATHERINE - is the typical ingenue, charming, beautiful and loving and understanding toward her charges. Her gown should be white or some pastel shade with long sleeves and a hip belt or sash hanging down the front. A cone-shaped hat (hennin) or similar medieval headpiece should be worn.

THE GIRLS - are young teen-agers, full of enthusiasm, sparkling, teasing, and ready for excitement. Their costumes consist of long tunics or dresses with or without sashes. They should be colorful but not white or as light or rich as Lady Katherine's.

KING ARTHUR - is a regal, middle-aged man who is proud of his position. However, he is intimidated by his wife, Queen Guinevere, who wants to share her husband's responsibilities. He wears a gold crown at all times, a long royal tunic, and a cape.

QUEEN GUINEVERE - is the beautiful, intelligent, young, discerning wife of King Arthur. She, however, nags her husband whom she considers not too bright. She should wear a small gold crown, and a flowing, richly colored gown with long sleeves, more elegant than any other gowns worn by the women in the court.

MERLIN - is an old, lovable man with white hair and a long white beard. He tends to use the wrong words at times, is slightly deaf, and forgetful. Yet, he is wise, theatrical, and has a keen sense of humor. His blue tunic with full sleeves should touch the floor. His cone-shaped hat is decorated with stars.

WIZO - Merlin's pet owl, is small in stature, either a boy or a girl whose only sounds are "Oooooos". He sits on a high stool during his scenes. He can wear brown or tan tights or pants and a shirt with long sleeves. Attached to this basic costume should be cut-out paper wings for each arm and a lighter colored section for the chest. For the head (but with the face visible) can be a paper bag or cap with feathers. The face can be made-up to resemble an owl's face, especially with big white circles for eyes.

MORGAN LE FEY - is the wickedly beautiful villain. She completely dominates the Grouchlinks who adore her. She should wear a dark, even sombre colored tunic, richly decorated, over which is a voluminous cape that she waves flamboyantly when singing or talking.

GROUCHLINKS - are actually transformed Page Boys, animalistic in actions, crouching at all times, making weird movements with their limbs, and emitting guttural sounds in place of speech. Their song consists of nonsense words. Black or dark tights (or pants) should be worn with short, colorful Page Boy tunics and belts. Over this is the Grouchlink costume, large black plastic disposable bags or black fabric with holes for the head and arms. The head make-up is comprised of two pieces that are sold at some variety stores or costume shops. First, on top of the head is placed a plastic clown scalp with a large bald section and hair on each side over the ears. (Do not use yellow hair. Red will do, though dark is preferred.) Thick black triangular eyebrows made of paper or hair should be stapled or pasted on it in the proper places. Across the nose should be worn the second piece, a half-mask with elastic and attach to the ears. This, too, is usually plastic and includes a big nose and puffed-out cheeks. No eyeglasses are to be worn. If none of this is available, an ugly face mask will suffice. When the Grouchlinks finally turn to Page Boys behind a prop or scenery, the head sections and the plastic bags can quickly be taken off, thus revealing the Page Boys.

THE LORDS AND LADIES - The Ladies can wear long dresses or tunics and tall hats. The Lords can have short or long tunics, with or without capes. Tight pants or tights can be worn underneath. Dark shoes, slippers, or socks finish their costumes.

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SONG No. 1 - OVERTURE

ROLAND: *(In front of curtain)* Hi, there. My name is Roland and I am a minstrel. I live in merry old England in the golden days of King Arthur and entertain him and his beautiful wife, Queen Guinevere, by singing ballads and spreading news of events from all over the land. Here also lives the wonderful magician Merlin and those famous knights of the Round Table. These knights were the sons of noblemen and started training when they were only seven years old. They were called pages at this time and were actually learning to be soldiers. They were taught how to fight, shoot arrows, and in general to be strong and brave, well, most of them. Besides the manly arts of war, they were shown good manners, how to sing and dance; in other words, to be polished young gentlemen. We will meet four of these young pages and some of the young ladies of the court who are taught by Lady Katherine, Queen Guinevere's sister. So forget the present and imagine yourselves back in the magical land of King Arthur in Camelot.

(Exit through center curtain. Enter PAGES left.)

GUY: Did you hear what that clown said?
MARK: Yeah! He said pages are brave.
JEFF: And strong.
HUGH: And learn the arts of war.
MARK: Like fighting.
JEFF: And wrestling.
GUY: And shooting those arrows.
HUGH: And using pointed lances and spears.
ALL: *(In fright)* Ohhhh!
MARK: Will we ever find the courage to do all this?
GUY: Doesn't seem possible now.
ALL: *(Sadly)* No.
HUGH: It would be great to be brave, to rescue someone in distress, to —
GUY: Keep on dreaming.
HUGH: But when you think of it, all of this can be jolly fun.
MARK: Yeah, when someone else does it, but not me!
ALL: Me neither!
GUY: *(Fearfully)* Oh, I can't wait to kill.
ALL: Ooooooooooh!
JEFF: Or BE killed!
ALL: Ooooooooooh!

SONG No. 2 - "I DON'T WANT TO"

(At end all the PAGES are dejected)

JEFF: *(Arousing from the mood)* Hey, boys, it's time now for Lady Katherine's class.

HUGH: Already?

GUY: Do we have to?

HUGH: Of course we do.

JEFF: If we ever needed courage, it's now.

MARK: Yeah, especially with my sister one of the girls. Ugh!

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GUY: Say, let's be late again.
ALL: Yeah!
HUGH: No. Let's shock them and be on time for once.
JEFF: That would be a twist.
ALL: Yeah!
MARK: Nobody can say we never try to be brave.
HUGH: *(Dramatically)* Then let's march to our doom. *(He arranges the PAGES into order.)* Single file! Heads up! Shoulders back! Forward, march!
(All exit right marching stiffly to SONG No. 2a,

SCENE 2

(The scene is a room in the castle. The GIRLS are seated and sewing, playing chess, or playing a musical instrument. LADY KATHERINE is standing in the center of the group.)

SONG No. 3 - "WE'RE YOUNG LADIES"

LADY K: That was very good, girls. The pages should be here any moment now for their lessons.
ROSE: No, they won't. They're always late!
GIRLS: Yes, they're always late.

MARION: What are you going to teach them today?
GIRLS: How to be brave? *(They giggle.)*

LADY K: Now, girls, they are as brave and courageous as most of the pages in Camelot are.
GIRLS: They are not!

BARBARA: Anyway, you should teach them to be more courteous and polite.
ROSE: Yes, and better table manners.
ALICE: They all certainly need that.
ROSE: Why, did you see Mark at dinner yesterday? Better still did you HEAR him eating his soup? *(Imitates him slurping soup)*
ALICE: Sure did, I've heard people gurgel their soup, but he yodels it.
BARBARA: And all the boys applauded when he finished. They're all the same. You can read them like a book.
LADY K: Now, girls, stop being unkind.
MARION: Unkind? They're the ones who are unkind.
ALICE: Did you know that Hugh said that Marion was like an angel fallen from heaven?
LADY K: Well, that was nice of him.
ALICE: But then he said too bad she fell on her face.
LADY K: Oh!
ROSE: And Guy told me right to my face that I had a strange growth on my neck - my head!
ALICE: And Mark said that no one can accuse Barbara of being a scatterbrain. She has no brains to scatter.
LADY K: Now, stop it, girls. That's enough. Besides, they were only joking. You know they really like you.

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GIRLS: (Adamantly) Oh, no they don't!
LADY K: Yes, they do really, only they don't show it. Boys can be mischievous creatures at times but they do improve with age.
MARION: Yes, like smelly cheese!
LADY K: Anyway, I have a surprise for you all.
GIRLS: A surprise?
LADY K: It's something I learned from a minstrel who just arrived from France.
BARBARA: How exciting! Tell us more.

SONG No. 4 - "THE MARCHING SONG"

LADY K: Good day, gentlemen.
GIRLS: (Mockingly) Good day, gentlemen. (Giggle)
PAGES: (Ignoring the GIRLS) Good day, Lady Katherine.
ALICE: (In a sing-song fashion) You're late again.
PAGES: (Imitating her) No, we're not!
LADY K: Now, now, girls. The boys are on time today. This is the last lesson for the week and I have a surprise for you.
GUY: (Aside to the Pages) I'll bet it's real cool.
JEFF: Yeah, like how to be polite to these girls when you'd like to punch them in the nose.
LADY K: Now, you don't mean that, do you, Jeff?
GIRLS: (Teasingly) Do you, Jeff? HmMMMM?
JEFF: You wanna bet?
LADY K: Remember what I said, girls.
ROSE: You said you had a surprise for us, Lady Katherine. What is it?
LADY K: It's a new dance.
GIRLS: Hooray!
PAGES: (Disgusted) A new dance? Ugh!
LADY K: You'll like it. It's a fun dance, not like the court dances I taught you. It's called "Knock! Knock!"
GIRLS: Knock, knock?
BARBARA: Knock, knock? What does that mean?
LADY K: You'll find out. Come over here, sit down and let me explain.
(LADY KATHERINE and the GIRLS go to right. The GIRLS sit down in a semi-circle with LADY KATHERINE standing to the left of them. The PAGES reluctantly follow when LADY KATHERINE beckons them and sit down near the GIRLS.)
LADY K: Listen and do as I show you. Knock, knock. (Makes a motion like knocking on a door.)
GIRLS: Knock, knock. (Knock in air)
LADY K: Knock, knock. (Knock in air)
GIRLS: Knock, knock. (Knock in air)
LADY K: Come, boys, just give it a try. (The GIRLS also urge the PAGES to join in.) Knock, knock. (Knock in air)
GIRLS & PAGES: Knock, knock. (Knock in air)
LADY K: Tap, tap. (Makes a tapping motion on the floor with her feet)
GIRLS & PAGES: Tap, tap. (Tap on floor)
LADY K: Clap, clap. (Claps her hands)
GIRLS & PAGES: Clap, clap. (Clap their hands)
LADY K: Snap, snap. (Snaps her fingers)
GIRLS & PAGES: Snap, snap. (Snap fingers)
LADY K: Once again. Everybody together.

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ALL: Knock, knock. Knock, knock. Tap, tap. Tap, tap. Clap, clap. Clap, clap. Snap, snap. Snap, snap. *(All with appropriate motions)*
LADY K: That's not all. There's more. I'll sing it first.

SONG No. 5 - "KNOCK! KNOCK!"

(END OF SCENE 2, CURTAIN CLOSES)

SCENE 3

ROLAND: *(In front of curtain)* Well, I think the pages really enjoyed that dance even though they didn't appear to in the beginning. Soon we'll meet the famous King Arthur and Queen Guinevere. They are in their throne room awaiting the arrival of our four pages. *(Exit right and PAGES enter left)*

GUY: Golly, I wonder what the King wants us for?
JEFF: I don't know.
MARK: Maybe we did something wrong.
ALL: No!
HUGH: That IS possible.
JEFF: Maybe we did something right.
HUGH: That's impossible!
MARK: *(Fearfully)* Maybe it's time for *(gulps)* you know what.
ALL: Oh, no! *(They're frightened, then dejected)*
GUY: All the other pages our age have already gone through it.
ALL: Ooooooh!
HUGH: *(Suddenly getting courage)* Well, boys, brace up. We've got to face it like men.
JEFF: *(Timidly)* Yeah, like men.
ALL: *(With false courage)* Yeah!
(They straighten up and get ready to march off bravely with their chins held high, standing erect, and with firm determination. They soon change their attitude and walk off as if to an execution.)

SONG No. 5a "EXIT OF THE PAGES"

SCENE 4

MERLIN: *(In front of curtain left)* Presenting their most royal majesties, the King and Queen of England!

SONG No. 6 - "KING ARTHUR'S FANFARE"

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(The curtain opens and MERLIN exits left. The scene is KING ARTHUR'S court and the KING and QUEEN are seated on their thrones in the center of the stage. Fanfare ends.)

KING: And now, my dear, about the guests at our anniversary celebration on Saint Michael's Day. Have you decided to invite my sister, Morgan LeFey, to come?

QUEEN: Why, absolutely not! I told you I don't want her in my sight - ever!

KING: But —

QUEEN: No buts from you. You know that whenever she comes to Camelot she causes nothing but trouble. She's a witch and you know it.

KING: She is not. She just likes to do parlor tricks, that's all.

QUEEN: Parlor tricks, my foot! Why, she's more powerful than Merlin.

KING: She is not.

QUEEN: Stop contradicting me. I warn you. If she comes to Camelot there's going to be trouble.

KING: Well, I am warning you that if she doesn't come there will be trouble.

QUEEN: We'll see about that. Come, we have business to attend to, so stop quibbling. Summon the pages. Hurry up.

(KING ARTHUR raises his hands and claps twice for the pages to enter. QUEEN GUINEVERE stops him with her hand and they both clap together. The PAGES enter from the left in a solemn row to the accompaniment of drum beat. They bow and kneel on one knee before the throne with their heads bowed.)

KING: It has been brought to my *(QUEEN GUINEVERE clears her throat. He looks at her and decides to say instead)* OUR attention, my lads, that the time has come when you are ready to become squires. *(The PAGES nearly faint.)* Therefore I — WE — announce that by the feast of Saint Michael you must prove yourself worthy to enter the privileged ranks of squire by the accomplishment of some outstanding deed of bravery, service, or skill. *(The PAGES quake.)* Brace up, boys! If such an act is performed satisfactorily, your rise in rank will be announced at the grand festivities one week hence. Arise, my lads, and go forth bravely and with my — OUR — *(annoyed he forgot)* best wishes. And may God be with you. *(QUEEN GUINEVERE laughs a sarcastic laugh and walks to stage left with her back to the KING as he sings.)*

*(KING ARTHUR RAISES HIS HAND IN BLESSING;]
(PAGES RISE WEAKLY AND EXIT TO DRUM BEAT.)*

KING: Those chaps were so impressed by what I said, they nearly fainted from joy. That's what I call spirit!

QUEEN: Spirit? They were frightened to death! You were so pompous one would think you were the strongest and wisest of men.

SONG NO. 7 - "THE STRONGEST AND WISEST OF MEN"

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(END OF SCENE 4, CURTAIN CLOSES)

SCENE 5

(In front of the curtain. PAGES enter from the left dejectedly.)

MARK: Golly, what are we going to do now?
GUY: I don't know.
JEFF: I do.
ALL: What?
JEFF: Split!
HUGH: Don't be stupid. We HAVE to do something to prove ourselves worthy to become squires.

ALL: Yeah.
MARK: Well, I can prove one thing.
ALL: What?
MARK: I can run faster than anyone else.
GUY: You can?
MARK: Yeah! OUT of Camelot
ALL: (Annoyed) Quiet!
(The GIRLS enter quietly on right and listen unnoticed.)
GUY: Say, why don't we have a nice harmless contest of some sort with the squires where we don't have to use muscle power but our brains?
JEFF: Never! With your brains we'd lose!
GUY: No, we could win, I know it.
PAGES: How?
GUY: (Honestly) Cheat!
MARION & ROSE: (Coming forward to meet the PAGES) Yes, you could.
PAGES: (Disgusted) Oh, no!
ALICE: We've seen you.
ROSE: And we know you could do it.
PAGES: Do what?
GIRLS: Lose!
HUGH: Wanna bet?
ALICE: Those squires are a lot older than you and bigger.
JEFF & HUGH: So?
MARK: That doesn't mean they're smarter.
GIRLS: Oh, yes they are.
MARION: You know you can't beat them so why don't you —
MARK: So why don't YOU shut up. Nobody asked for your opinion anyway. Besides, what are you doing here? You're supposed to be with the ladies sewing or doing something exciting like that.

BARBARA: No, we're not!
JEFF: Oh, yes you are.
ROSE: (Smugly) We're finished for the day, that's why.
MARK: You were finished a long time ago!
ROSE: Very funny.
MARK: (Innocently) We're on our way to see —
HUGH: Don't tell them! They'll follow us like sheep.
GIRLS: (Like Sheep) Baaaaaa.
BARBARA: They're probably going to see Merlin the Magician. They always do when they're in trouble.
JEFF: We're not in trouble.
GUY: We just have a little, uh, problem.

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ROSE: You always had a problem.
JEFF: No bigger than yours.
HUGH: Come on, boys, let's go.
ALICE: Oh, let us go too?
MARK: This is boy's work and we don't want any girls, much less a sister, following us, so ...
PAGES: So, so long, girls.
HUGH: *(Starting to leave right)* Mind the castle while we're gone.
JEFF: Don't fall in the moat.
(The PAGES exit right.)
ALICE: Gee, they get to have all the fun while we just stay around the castle and get bored.
ROSE: Would you rather learn how to fight like the boys?
MARION: They can't fight. Why, I can fight better than they could, any day.
BARBARA: Hey, I've got an idea. Let's follow them.
GIRLS: Yeah!
ALICE: They'll LOVE to see us.
GIRLS: Yeah! *(Giggle)*

SONG No. 7a - "EXIT OF THE GIRLS"

SCENE 6

(MERLIN'S Chamber. It is dark except for a light that shines on MERLIN. He is standing on a platform stage left with a stand in front of him. A colorful scarf is rising from the stand as he raises his hands. It is done by having some thread tied to the cloth and attached to Merlin's wrists. On his left is WIZO who is sitting on a tall chair. Beside him is a large book. There are two large colorful boxes upstage center a few feet apart from each other. They open from the top allowing a person to get into them. The rear side of each has an opening so someone can crawl into each without being noticed. Around the room are other objects indicating a wizard's laboratory.)

MERLIN: Let's try it once again. Now up, George, up. *(The scarf begins to move.)*
Very good George. *(It rises and flutters a bit.)* George, please control yourself. Very good, George. *(It rises calmly to its fullest extent.)* I do say you're fantastic. Very good. *(He grabs the scarf and flourishes it into the air.)* How was I, Wizo?
WIZO: Oooooo. Oooooo. *(Puts his fingers to his nose as if to indicate it was not a good trick.)*
MERLIN: *(Annoyed)* Ah, bah!

(Several knocks are heard, then the PAGES enter from the right very cautiously. MERLIN disappears under his stand while putting away the scarf.)

MARK: *(softly as he looks around)* Merlin?
JEFF: He must be here somewhere.

(The other PAGES call for Merlin also. Lights turn different colors as MERLIN gets into view. The PAGES are a bit frightened as they stand in the center of the stage. WIZO sees them.)

WIZO: Oooooo. Oooooo. *(The PAGES jump in fright.)*
MERLIN: Who's there? *(He looks around but cannot see them because of his poor eyesight.)* I know someone is here. Who is it, Wizo?
WIZO: Oooooo. Oooooo.

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MERLIN: It is? Well, come forward, boys. I was expecting you. Why didn't you knock?

GUY: We did, only —

MERLIN: No excuses there, lads. Come over here. *(The PAGES go to him.)*

HUGH: Say, Merlin, what are you working on?

MERLIN: Why, this platform, of course. *(Points to the platform under him.)* It gives me a lift, you know. Ha, ha.

MARK: No, he means what experiment, what new trick are you working on?

MERLIN: Trick? Trick? There is no trickery here, is there, Wizo?

WIZO: *(Nods yes, knowing better)* Ooooooo. Ooooooo.

HUGH: Do some magic for us, Merlin.

PAGES: Please.

MERLIN: Alright, but first I'll need a victim. I mean, ha, ha, a volunteer. *(The PAGES push MARK forward. He is quite reluctant, but then relents.)* Ah, very good, my lad. If you will come over here. *(He directs MARK to the box upstage center on the right.)* Now, my boy, if you will just kindly step into this box. It is perfectly safe. There is nothing to be afraid of. In you go. *(MARK steps in the box and faces the audience looking a bit frightened. MERLIN indicates that MARK should sit down in the box which he does.)* Very good.

(MERLIN closes the top, then rolls up his sleeves a little and spits on his hands to indicate that he is ready to go to work. The PAGES stand between the two boxes to cover the action behind. MARK should go out the rear of the box, crawl to the other box, and enter the opening in the back of it. As MERLIN says the incantation, he circles the box with broad movements of his arms while the lights change color. A drum roll or the sound of a triangle can also be made. When the incantation is over, cymbals crash. These effects are done each time the incantation is said.)

Hocus pocus, dominocus. Sighen elderbrush.
And a danish bumpermush, A dried up pumpernickle
And a weird old weiner schnitzel, hocus pocus, disappear!

MERLIN: *(He opens the box and the PAGES look in.)* Now, as you can plainly see, he is gone.

PAGES: He's gone! *(The PAGES are amazed and applaud.)*

JEFF: Say, Merlin, bring him back now.

MERLIN: Alright. *(He prepares for this by pulling up his sleeves again.)* Hocus Pocus, dominocus. Make our friend reappear! *(Same sound and light effects)* Now, as you will see, he is back. *(He opens the box, MARK is hiding in the other box so the audience cannot see him.)*

PAGES: He's gone!

MERLIN: Gone? Hmmmmmm. How strange. Let's try again. Hocus pocus, dominocus. Make him reappear. *(Same sound and light effects)* Now as you can plainly see, this time he is back. *(He opens the box.)*

PAGES: He's still gone!

MERLIN: Still gone? Oh, dear. I wonder where I put him.

WIZO: *(Pointing to the other box. MERLIN thinks he is pointing toward the platform.)* Ooooooo. Ooooooo.

MERLIN: In the platform? Oh, no, definitely not there.

MARK: *(In the box)* Help! Let me out of here!

MERLIN: Ah, yes, the other box. Why didn't I think but of course. *(He goes to the other box, opens it, and out comes the amazed MARK. Drum roll and clash of cymbals. The PAGES are excited and applaud.)*

MARK: What happened?

PAGES: That was great, Merlin!

THE KIDS FROM CAMELOT

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MERLIN: *(Humbly)* Oh, t'was nothing.
 HUGH: Say, Merlin, is Morgan LeFey as great as you in magic and sorcery? *(PAGES follow MERLIN to center)*
 MERLIN: Of course not, my lad. Remember this one thing, all of you — that the power of good is far greater than the power of evil. Now, you want me to help you, do you not?
 PAGES: *(Surprised he knows)* Why, yes.
 GUY: You see, King Arthur informed us —
 MERLIN: That it is time for you to become liars.
 HUGH: *(Respectfully correcting him)* Squires, sir.
 MERLIN: That's what I said! Are you deaf?
 GUY: And we must perform some brave deed or some worthy act of service or win —
 JEFF: Some sports contest.
 MERLIN: And you want me to help you.
 PAGES: *(Happily)* Yes.
 MERLIN: But I'm no longer good in sports - getting old, you know.
 JEFF & HUGH: No, we don't mean you.
 MERLIN: I know exactly what you want. You need my advice.
 PAGES: Yes.
 MERLIN: Then I shall give it to you. Just come over here and I'll see what I can do. *(He beckons them to follow him left.)* Must get my old book. I'll be right back, my boys. *(He walks toward the book but does not quite see it. WIZO points to it.)*
 WIZO: Oooooo. Oooooo.

(MERLIN finally sees the book, picks it up with a little puffing, and puts it on the stand. He fumbles through the pages.)

MERLIN: Let me see what I have here. Let me see. Aha! Yes! You could have a horse race with the squires and see who is the winner. Giddy-ap, giddy-ap. *(Pretending he is on a horse)*
 WIZO: *(Shaking his head no)* Nooooo. Nooooo.
 MARK: *(Timidly)* I'm really afraid of horses.
 MERLIN: *(Looks him up and down)* I'm not surprised. *(Turns more pages)* You could go hunting and kill some ferocious animal or bird. *(He pretends he has a bow and arrow and aims it at WIZO who gets frightened. He shoots into the air above WIZO'S head and down falls a rubber chicken.)* I finally got WIZO! Ha, ha.
 WIZO: Oooooo. Oooooo.
 JEFF & HUGH: Oh, we don't like to kill.
 MERLIN: No, you don't, do you? Well then, let me see. *(Turns more pages)* Hmmmm. How about sword fights with the squires? *(He pretends he is dueling with WIZO.)* Get the point? Ha, ha.
 WIZO: Oooooo. Oooooo.
 GUY: We don't like to be killed.
 MARK: Couldn't we do something less... dangerous?
 PAGES: Yeah!
 JEFF: Remember last year when some of the pages went out on a venture and no one returned - ever?
 MERLIN: Yes, poor lads. I'm still working on that case. Well, if you don't want to do any of the things I suggested, tell me what would you like to do?
 JEFF: Well, to tell the truth, Merlin —

SONG No. 8 - "THE WISHING SONG"

THE KIDS FROM CAMELOT

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MERLIN: It is excellent to have such great and noble ambitions, but what are you going to do right now?
PAGES: (Dejectedly) We don't know.
HUGH: What did some of the other pages do, Merlin?
MERLIN: Let me think. They rescued a damsel in distress.
PAGES: No!
MERLIN: They captured a band of thieves.
PAGES: Never!
MERLIN: And they bought a wagon.
PAGES: Bought a wagon?
MERLIN: No! No! Are you all deaf? They fought a dragon.
PAGES: (Frightened) Fought a dragon? Ooooooo.
JEFF: No way!
MARK: Are there really dragons in England, Merlin?
JEFF: And ogres and giants?
HUGH: And witches and monsters?
MERLIN: Shhhhh. (Looks around) Come gather round me and I'll tell you something very interesting. (PAGES sit in a semi-circle around MERLIN.)

SONG No. 9 - "DRAGONS IN ENGLAND"

(MERLIN and PAGES sing the chorus, during which the GIRLS enter stealthily. When it is finished, they yell to frighten the PAGES. They sing and dance during the third time the CHORUS is sung. At one point MERLIN exits and returns dressed as a ghost and frightens the CHILDREN but it all ends happily. The curtain closes and the lights dim as ROLAND enters in front of the curtain.)

ROLAND: Have you ever heard of Grouchlinks? No? Well, you will soon see them. But be forewarned, they are evil little creatures who make weird sounds and serve Morgan LeFey. The next scene is in her dark and gloomy castle where she and her ugly slaves are making some very wicked plans.

(END OF SCENE 6)

SCENE 7

(A room in MORGAN LEFEY'S castle. It is dark and very gloomy as the curtain opens. The GROUCH-LINKS are dancing madly.)

SONG No. 10 - "I LOVE MIDNIGHT"

THE KIDS FROM CAMELOT

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MORGAN: Come, now, my little pets, let's see what we can see. Fetch my crystal ball. *(The GROUCHLINKS scramble to get it but bump into each other clumsily.)* No, no, just one of you! *(GROUCHLINK 1 finally goes alone for it after MORGAN directs him. He returns with it from backstage and proudly hands it to her.)* Ah, thank you, my pet. *(She peers into it and gasps at what she sees.)* I knew it. That wretched Queen Guinevere refuses to invite me to the festival. And my cowardly brother the King is letting her get away with it. Wait until I get my hands on her AND him. She's got him wrapped around her boney little finger and he lets her do it. I'll teach them a lesson they won't forget, won't I, my pets? *(The GROUCHLINKS jump with evil glee.)* Come, I'll tell you my plan.

(They gather around her excitedly over her plan unheard by the audience. The GROUCHLINKS screech for joy when they hear what it is. They start to run off wildly.)

MORGAN: Go now but remember, *(They stop)* be back with the prize before midnight. Ha! Ha! *(She laughs madly as the GROUCHLINKS run off left hurriedly grunting with pleasure. She stands CS with one spotlight on her.)*

(THE CURTAIN CLOSSES FAST)

SCENE 8

(Before the Curtain. Lights up. Lady Katherine's room. In front of the curtain on the left sits LADY KATHERINE very engrossed with her needle work. "We're Young Ladies" is played softly but soon changes to "Unga Boola" as the GROUCHLINKS enter right, stealthily approach her, grab her by the arms and shoulders, and cover her mouth just after she lets out a scream. They carry her off right with the utmost of wicked glee as "Unga Boola" is played loudly. Lights dim.)

SONG No. 10a - "INCIDENTAL MUSIC"

SCENE 9

(Merlin's chamber. MERLIN is standing CS. The PAGES and GIRLS are sitting on the floor in a semi-circle around him as he is doing a trick with scarves. WIZO is SL on his stool enjoying the proceedings.)

MERLIN: Now, for my next trick, I shall need a volunteer.

JEFF: I'll do it.

MERLIN: Alright, now if you'll stand up, my boy. *(JEFF stands up and goes next to MERLIN.)* Very good. As you can plainly see, there is nothing up my sleeves. *(Shows his sleeves and arms)* Aha! My arms, of course. I should hope so. Now I will see if I can drag anything out from that hollow brain of his. Ha, ha. *(He has a lightweight scarf hidden in his hand. He pulls it out and flourishes it into the air.)* Oh, no wonder he can't hear me when I speak. Look at that. *(Shows scarf to all)* Dreadful.

(The PAGES and Girls applaud. QUEEN GUINEVERE rushes in from right interrupting everything.)

QUEEN: Merlin, you must find her, you must!

MERLIN: Who?

QUEEN: Lady Katherine! *(The PAGES and GIRLS get excited and very concerned.)* My poor dear baby sister. That wretched old sister-in-law of mine, Morgan LeFey, kidnapped her somehow and is holding her captive in her castle. I know it. You must find her. You must! You are the greatest sorcerer in all England.

THE KIDS FROM CAMELOT

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MERLIN: I am? Oh, you are so right.
QUEEN: You must do something!
MERLIN: Well, alright, but I will need time to think - uh, forgive me, my lady, THINK.
QUEEN: What? You don't need time to think. You just turn her into a toad or a pig or something and stop her.
MERLIN: Alright, but first I'll need someone who is brave.
GIRLS: Brave.
MERLIN: Courageous.
GIRLS: Courageous.
MERLIN: And real old.
PAGES: Old?
MERLIN: No, BOLD!
ROSE: We girls know exactly who could do the job, don't we?
GIRLS: (*Happily*) Yes!
MERLIN: You do? Who?
GIRLS: Them! The boys!

(*The PAGES are surprised.*)

PAGES: Us?
GIRLS: (*Emphatically*) Yes, you!
PAGES: Oooooooooo!
WIZO: Nooooo! Nooooo!
QUEEN: No, no, no! You can't send boys, not these! You must use your magical powers. I command you.
MARK: The Queen is right. Use magic.

(*The PAGES all agree.*)

MERLIN: I believe the girls have a really brilliant idea.
QUEEN: Well, I have my doubts about these boys, but go ahead. You have but 48 hours and if nothing is accomplished, they will be very sorry Pages, and so will you! (*Points to MERLIN*) Farewell. (*Starts to leave right*) My poor sister. The poor dear. (*Exits right*)
JEFF: Nobody asked for your opinion. (*Points to GIRLS*)
GUY: Yes, why don't you keep your big mouths shut?
HUGH: What are you doing here anyway?
GIRLS: You're just afraid.
MARION: You're yellow.
GIRLS: You're yellow pages! (*They laugh.*)
PAGES: No, we're not!
GIRLS: Yes, you are!
PAGES: No, we're not!
GIRLS: Yes, you are!
MERLIN: (*Upset and annoyed with all the noise*) Stop it! Stop it! They will do it — with a little help from me, of course.
ROSE: They'll need a LOT of help from you!
GIRLS: They'll need more than that.
WIZO: (*Agreeing*) Oooo. Ooooo.
MERLIN: You must always believe you will succeed, and you must have courage. And in order to get it you must do as I told you last time you were here. Do you remember what I said?

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PAGES: Not exactly.
GIRLS: (*Gladly giving the answer*) We do. (*They sing the last bars of "Dragons in England".*) Sing, sing, sing, sing, sing.
MERLIN: Not you, girls! The boys!
GIRLS: (*With mock innocence*) Oh?
HUGH: We know, sir. But singing won't help in all situations. Suppose we happen to meet the Grouchlinks? Then what? Just burst out singing? They'll think we're nuts.
BARBARA: They'll think that even before you sing.
WIZO: (*Agreeing*) Oooooo. Oooooo.
MERLIN: Singing will give you courage, believe me. However, I have something to give each one of you that will truly help.
PAGES: What is it?
MERLIN: It is a board of tooth.
ALL: A what?
MERLIN: Are you deaf? And I thought I cleared your ears out. (*To JEFF*) A sword of truth.
JEFF: A sword of truth?
MERLIN: Yes, indeed, a sword of truth. I have a magic sword for each of you. It will give you great magical powers. If you happen to wound anyone ever so slightly the truth will reveal itself, you will gain greater strength, and you will be saved.
MARK: Give me a dozen.
JEFF: Let me have one fast.
HUGH: Give me one, please.
GIRLS: (*Mimicking him*) Please, please.
MERLIN: I will, just wait. There is more for me to tell you. Come, gather around me. (*The GIRLS rush to him.*) No, not you, girls, the boys! (*The PAGES push the GIRLS aside and go proudly to MERLIN who is crossing to the left. The GIRLS start to leave right dejectedly and slowly.*) Now, listen. (*MERLIN whispers to the PAGES as they huddle around him.*)
WIZO: Oooooo. Oooooo.

(*The Curtain slowly closes. Lights dim.*)

SCENE 10

ROLAND: (*In front of curtain. Lights go on. Spotlight on him.*) The Pages leave that very day for the castle of Morgan LeFay which isn't very far from Camelot. They are followed by, you guessed it, the girls. And the girls are followed by well, you'll see.

(*First the PAGES enter from rear of auditorium, singing as they go to the stage and exit right of curtains. They are followed by the GIRLS singing their verse and then the GROUCHLINKS, much slower.*)

SONG No. 11 - "FE, FI, FIDDLE DE"

THE KIDS FROM CAMELOT

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SCENE 11

(In front of MORGAN LE FEY'S castle. It is dark and dismal. Scattered around the place are old stumps, trees, bushes, rocks and ruins. Behind each object is one of the GROUCHLINKS unseen by the audience and PAGES. To the left is the castle entrance. As the curtain opens, the PAGES enter quietly and cautiously from the right singing out of tune.)

JEFF: This must be the castle entrance. *(Points)*
MARK: Sure looks scary.
JEFF & HUGH: Shhhhh! They'll hear us.

(As they approach the entrance a GROUCHLINK comes from behind MARK who is last. MARK sees him, is too frightened to speak, and tries to call the other but can't.)

JEFF: What we've got to do is hold our swords high and strike like this.

(He holds his sword high and pretends he is hitting an imaginary foe. MARK automatically raises his sword, closes his eyes, and strikes. It accidentally hits the GROUCHLINK and it shrinks away toward the left and falls. MARK opens his eyes and sees what happened.)

MARK: Look what I did!
PAGES: Shhhhhhh!
MARK: A Grouchlink! I killed a Grouchlink! I think. *(Points to the GROUCHLINK)*
PAGES: Shhhhh! *(Realize something happened)* What?
MARK: A Grouchlink! *(Pointing to it. The others look around and see it.)*
HUGH: Boy, are you brave!
MARK: I can do it!
JEFF: *(Staring at the GROUCHLINK)* Ugh! Look at him.
HUGH: It sure is a Grouchlink. How did you do it?
MARK: *(Boasting)* It came behind me with arms that big. *(Showing a wide span of his arms)* I wasn't afraid. I just hit it. *(Brandishes his sword with great bravado)*
HUGH: If Mark could get one of them, so could I.
JEFF & GUY: And so could I.
PAGES: *(With instant courage)* Come on, let's get them.

(Drum beats and cymbals crash during the entire fight scene. The PAGES brandish their swords and have a merry chase around the stage after shrubs, rocks, etc. that the GROUCHLINKS are behind. The GROUCHLINKS finally huddle to the right and the PAGES hit them. They all fall.)

HUGH: We've got them.
JEFF: We really killed them all.
PAGES: Hurray!

(Lights change as each GROUCHLINK takes off his costume unseen by the audience and appears as a page boy. The PAGES step back as the former GROUCHLINKS now come forward calmly and erect as the long lost PAGE BOYS.)

MARK: *(Recognizing them)* Hey, what's this? Why, you're Arn and you're Godfrey. *(Pointing to them)*
HUGH: And you're William and Val.
PAGE BOYS: Yes, we're your old friends.
HUGH: We thought you were dead.
WILLIAM: No, last year when we were sent out from Camelot into the forests, Morgan LeFey captured us and changed us into Grouchlinks.

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GODFREY: And your swords woke us up from her evil spell.

(Suddenly the lights flicker and at the entrance of the castle there appears a huge monster head like a dragon. It spits forth smoke, MORGAN LEFEY is behind it and giving it orders. Drums beat and cymbals clash.)

MORGAN: *(Screaming)* Kill those pages, all of them! Kill!

MARK: What are we to do?

ARN: Don't be frightened.

VAL: Just hit it with your swords and it will become harmless!

MORGAN: *(Furiously)* Kill! Kill!

(The PAGES and the PAGE BOYS rush toward the monster.)

HUGH: Come on boys! Charge!

(The monster moves menacingly but the PAGES wave their swords and hit it. It loses its powers and becomes docile. The PAGES BOYS go behind the monster and drag the furious MORGAN LEFEY away from it. Drum beats and cymbal sound stop.)

MORGAN: You boys shall become toads! *(The PAGES and the PAGE BOYS jeer at her. The PAGES hold their swords high and touch her lightly with their swords.)* You boys shall become lizards! *(They laugh.)* What have you done to my powers, you wretched boys?

(She screams in defeat as the PAGE BOYS hold her securely. The curtain closes fast as the drum beats and cymbals clash again. "FE, FI, FIDDLE DE" is played.)

SCENE 12

ROLAND: *(In front of the curtain)* Well, what do you know? The Grouchlinks were only pages put under a spell by Morgan LeFey. Anyway, with their help the pages found Lady Katherine unharmed in the castle. The girls in the meantime saw what was happening so they rushed back to Camelot where they met a large band of knights. The knights hurried back, put Morgan LeFey in chains, and everyone returned to Camelot. We next see them on the great day of the festival.

SCENE 13

(The Court of King Arthur. KING ARTHUR and QUEEN GUINEVERE are seated on their thrones. LADY KATHERINE is standing with the GIRLS near the QUEEN on the left; The PAGES and the PAGE BOYS are on the right. MERLIN is standing next to KING ARTHUR on the right also. LORDS and LADIES are standing in the rear of the Court. "FANFARE: NO. 6")

KING: *Pages, come forward. (The PAGES come forward and kneel in a line before the KING.)* I am quite pleased *(The QUEEN clears her throat.)* WE are pleased to hear of your bravery in the face of many dangers including the very safety of your own lives in returning our much beloved, beautiful, and charming Lady Katherine.

THE KIDS FROM CAMELOT

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QUEEN: *(Annoyed, as an aside)* Cut out the flattery and get on with it.

KING: We are most happy also that you have returned our former pages and that they too are back here safe and sound where they belong. *(Bows and points to them)* And now, Merlin, my sword.

(MERLIN hands him his sword point first. When the KING carelessly takes it, he gives out a short yell.)

MERLIN: Oh, sorry.

KING: We are happy now to dub all four of you Squires in the Court of King Arthur and Queen Guinevere and the Round Table. *(He places his sword on each of the PAGES' shoulders.)* Arise, young squires, and take your privileged places in my *(The QUEEN clears her throat.)* OUR court.

(The PAGES arise and everyone applauds. They stand next to MERLIN who also congratulates them silently.)

KING: And now come forward, you long lost pages. *(The PAGE BOYS come forward and kneel in a line in front of the throne.)* Because of your terrible suffering under an evil spell and because you also helped in bringing about a happy solution to this crisis, we now dub you SQUIRES in the Court of King Arthur and Queen Guinevere AND the Round Table. *(He places his sword on each of their shoulders.)* Arise, young squires, and take your privileged places near our throne.

(The PAGE BOYS arise and everyone applauds. They take their places next to MERLIN who congratulates them silently.)

QUEEN: And now, what about your sister?

KING: Oh, yes. It is most unfortunate that the cause of all these recent troubles was my sister, Morgan LeFey. Therefore, it is my duty as King to punish her. Come forward, sister. *(MORGAN LE FEY enters left and stands before the throne.)* I could think of no worse punishment for a woman of royalty than to be a servant and do the lowly tasks required of one without the slightest murmur and with the greatest of perfection. If not, your term of servitude will be doubled. And so, for the next year and a day it will be your great misfortune, I mean fortune, to be a servant of one of the most awful, I mean, delightful women in the court - my wife!

QUEEN: *(Stands up amazed)* Arthur!

KING: Silence! I want to hear what my sister has to say for herself. Gwen, sit! *(She sits, dumbfounded)*

MORGAN: I have lost all my powers because of Merlin and these horrible boys. Isn't that enough punishment? Why must you torment me more with this awful term of service?

KING: Silence, sister! I have spoken and WE have commanded it. Haven't we dear?

QUEEN: Why, I, ah, yes, we have.

KING: And now, be off, sister. *(Waves his hand indicating that MORGAN should leave which she does by exiting left.)* Now let the entertainment begin.

(The KING claps his hands three times and the PAGES, GIRLS, and LADY KATHERINE exit right. ROLAND comes forward from the right and bows to the KING, QUEEN, and the Court.)

ROLAND: Your royal highnesses, lords, and ladies. The court entertainment begins. It is with great pleasure that I present to you Lady Katherine, the young ladies of the Court, and our own new squires who will tell us in pantomimes and song that wonderful story of Saint George and the Dragon. *(He makes a deep bow, extends his hand to the right, then exits left.)*

(Two GIRLS holding a banner with "Saint George and the Dragon" printed on it enter with one of the new squires. He has a trumpet and blows the "Fanfare". Next LADY KATHERINE and a GIRL dressed as a Damsel on a rolling platform or dolly enter. One SQUIRE as ST. GEORGE enters on a hobby horse brandishing a sword and pantomiming all the song descriptions. Later the GIRLS enter and act as Chorus. The DRAGON is two new SQUIRES underneath a dragon costume.)

SONG No. 12 - "SAINT GEORGE AND THE DRAGON"

(ST. GEORGE kills the DRAGON who falls on his back and ST. GEORGE places one foot on its chest and raises his sword in triumph. The DAMSEL rushes to ST. GEORGE and kisses him. The COURT applauds and the PLAYERS takes their former places on the stage.)

LADY KATHERINE: Your highnesses. *(Bows to both)* In the presence of the entire Court I wish to express my deep appreciation to these fine young squires for their courage and bravery in rescuing me and also to the other squires who had been missing so long.

KING: Thank you, my dear. We all should be thankful to them and to Merlin that everything has turned out so happily. *(All applaud.)*

MERLIN: *(Coming forward Center)* I do appreciate that, Your Highness. I have told our new squires on many occasions to believe in themselves, to be optimistic, and keep their spirits high, and they have succeeded admirably but much sooner than I ever expected.

SONG No. 13 - "FINALE"

(CURTAIN CLOSES)

THE END

MUSICAL NUMBERS

1. Overture
2. "I Don't Want To".....The Pages
- 2a. "Exit of the Pages"
3. "We're Young Ladies"..... Lady Katherine and the Girls
4. "The Marching Song" ("Hurry Up!")..... The Girls and Pages
5. "Knock! Knock!"Lady Katherine, Girls, & Pages
- 5a. "Exit of Pages"
6. "Fanfare"
7. "The Strongest and Wisest of Men" King Arthur & Queen Guinevere
- 7a. "Exit of Girls"
8. "The Wishing Song" The Pages & Merlin
9. "Dragons in England" Merlin, Pages, & Girls
10. "I Love Midnight"Morgan LeFey & Grouchlinks
- 10a. Incidental Music Scene 8
11. "Fe, Fi, Fiddle De"Pages, Girls, & Grouchlinks
12. "St. George and the Dragon" The Pages and the Girls
13. Finale The Entire Cast

SONG No. 1

OVERTURE

Majestically

Piano

Moderato

mf

3

THE KIDS FROM CAMELOT
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Andantino



THE KIDS FROM CAMELOT

- 24 -

Allegretto



SONG No. 2

I DON'T WANT TO

(PAGES)

Moderato

Pages

We know that bra-ver-y is some thing we should seek. We know that

Piano

mf

it is not ex-pect-ed of the meek. So of our man - y du - ties

here are just a few we do not care to



THE KIDS FROM CAMELOT

- 26 -

do:

Sua basso-

Moderato (Refrain) With spirit

Mark

I don't want to throw a spear.
I don't want to scale a wall.
I don't want to shed my blood.
I don't want to cut a throat.

Guy

I don't want to kill a deer.
I don't want to take a fall.
I would rather play in mud.
I would rather swim the moat.

Jeff

I don't want to fight a duel.
I don't want to kill the foes.
I don't want to kill or fight.
I don't want to fence or box.

Hugh

I don't want to be so cruel.
I don't want to bust my nose.
I would rather fly a kite.
I would rather play with blocks.

All

But
But
But
But

if we want to stay in Ar - thur's court and be a squire and

THE KIDS FROM CAMELOT
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musical score for the first system of 'The Kids from Camelot'. It features a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics 'knight, _____ We've got to be a sport And do what's jol - ly'. The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with a simple bass line.

knight, _____ We've got to be a sport And do what's jol - ly

musical score for the second system. The vocal line continues with the lyrics 'right. Oh gosh, oh gee! Oh me, oh my! Oh gosh, oh gee! Oh me, oh'. The piano accompaniment features more complex rhythmic patterns, including triplets in the right hand.

right. Oh gosh, oh gee! Oh me, oh my! Oh gosh, oh gee! Oh me, oh

musical score for the third system. The vocal line includes the lyrics 'my! Oh gosh, oh gee! Oh me, oh my!' and 'gee! Oh me, Oh'. Above the first part of the vocal line are the markings '1, 2, 3.' and above the second part is '4.'. The piano accompaniment continues with triplets and other rhythmic figures. A 'One Page' marking is visible at the end of the system.

1, 2, 3. 4. One Page

my! Oh gosh, oh gee! Oh me, oh my! gee! Oh me, Oh

musical score for the fourth system. The vocal line has the lyrics 'my!' and 'Oh!'. Above the first part of the vocal line is the text '(All pages are dejected.)'. The piano accompaniment features a 'cresc.' (crescendo) marking and a 'f' (forte) dynamic marking. The system ends with a double bar line.

(All pages are dejected.) cresc. f

my! Oh!

THE KIDS FROM CAMELOT
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SONG No. 2a,

EXIT OF PAGES

March tempo Hugh: Heads up! Shoulders back! Forward, march!

The musical score for 'EXIT OF PAGES' is written for piano in 2/4 time. It consists of four systems of music. The first system begins with a piano (f) dynamic marking. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The second system continues the melodic line with some rests and eighth-note patterns. The third system shows a more active right hand with sixteenth-note runs. The fourth system concludes the piece with a final chord in the right hand and a sustained bass line in the left hand, ending with a double bar line.

SONG No. 3

WE'RE YOUNG LADIES

(LADY KATHERINE and GIRLS)

Valse moderato

Girls

Hum.

Piano

mf

The musical score is written for a vocal part (Girls) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo/style is 'Valse moderato'. The piano part begins with a mezzo-forte (*mf*) dynamic. The score is divided into three systems. The first system shows the vocal line with a 'Hum.' (humming) instruction and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final vocal note and piano accompaniment.

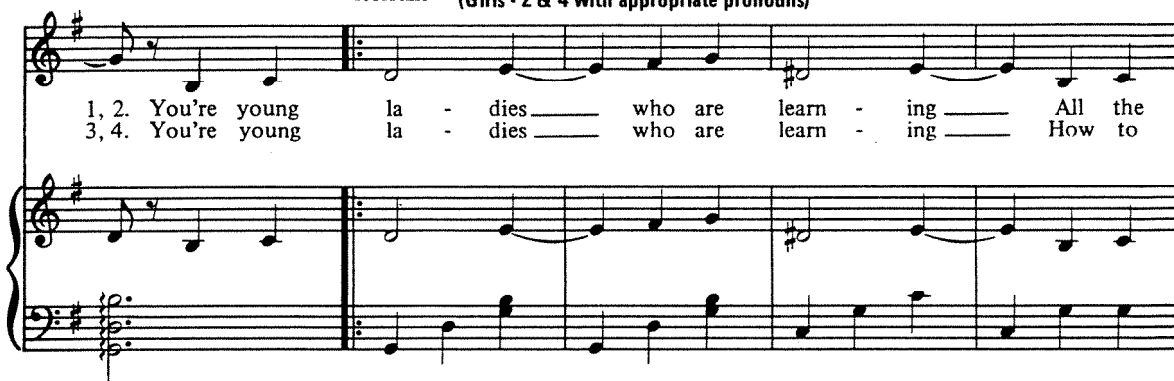
THE KIDS FROM CAMELOT

- 30 -

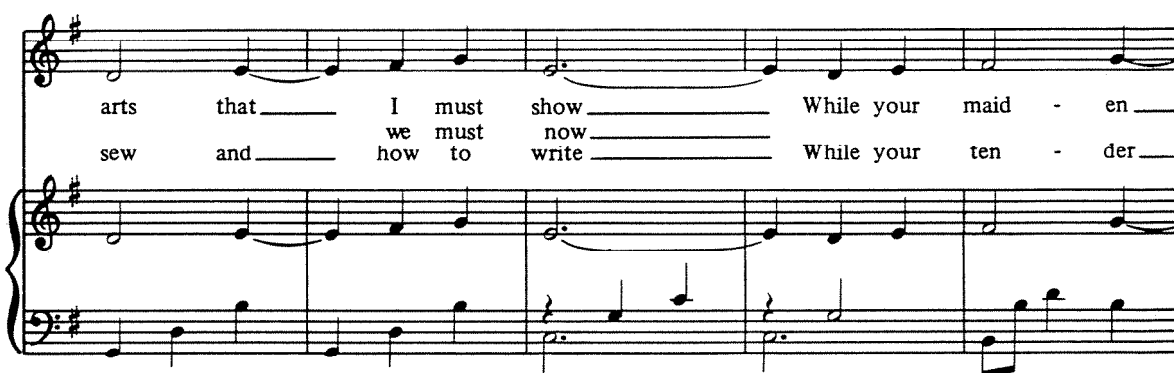


(Hum)

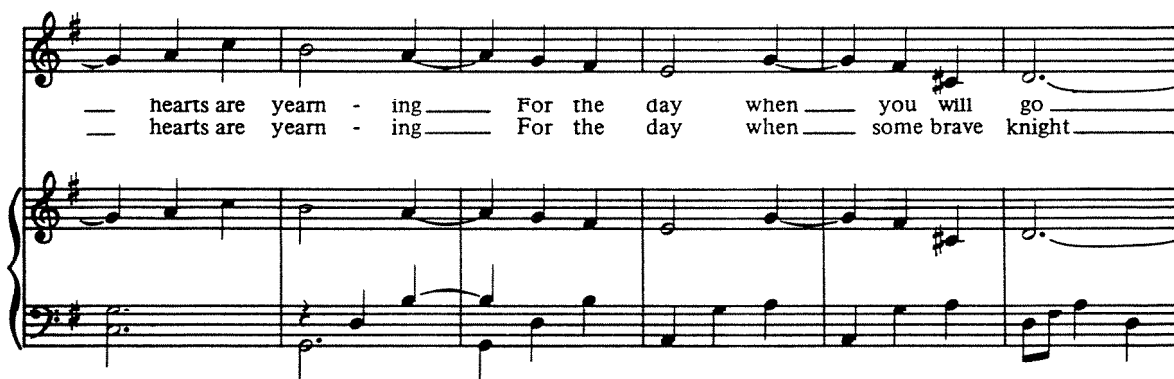
Refrain (Lady Katherine - 1 & 3) (Girls - 2 & 4 with appropriate pronouns)



1, 2. You're young la - dies who are learn - ing All the
3, 4. You're young la - dies who are learn - ing How to



arts that I must show While your maid - en
sew and we must now write While your ten - der



— hearts are yearn - ing For the day when you will go
— hearts are yearn - ing For the day when some brave knight

THE KIDS FROM CAMELOT

- 31 -

— To your cas - tle — by the o - cean — Where the
— Takes you to his — cas - tle yon - der — Perched a -

sounds of — mu - sic play. — With a sense of —
mong the — clouds on high — Where love's pledge grows —

— deep de - vo - tion — You will pass the time a - way. —
— ev - er fond - er — And true vows will nev - er die. —

— 2. We're young vows will nev - er die. —
— 3. You're young
— 4. We're young

SONG No. 4

THE MARCHING SONG

(PAGES and GIRLS)

March tempo

Piano *mf*

The piano introduction is in 2/4 time, marked 'March tempo' and 'Piano' with a mezzo-forte (*mf*) dynamic. It consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes and rests.

The first line of piano accompaniment continues the rhythmic pattern from the introduction, with the right hand playing a series of eighth notes and the left hand maintaining a consistent bass line.

The second line of piano accompaniment continues the rhythmic pattern, with the right hand playing a series of eighth notes and the left hand maintaining a consistent bass line.

The third line of piano accompaniment continues the rhythmic pattern, with the right hand playing a series of eighth notes and the left hand maintaining a consistent bass line.

Girls

You are al - ways ver-y slow, And when you're here you want to go. Don't

The girls' vocal part is written on a single staff in 2/4 time, marked 'Girls'. The lyrics are: 'You are al - ways ver-y slow, And when you're here you want to go. Don't'. The piano accompaniment for this section is on two staves, with the right hand playing a simple melody and the left hand providing a bass line.

THE KIDS FROM CAMELOT

- 33 -

e - ven say "Hel - lo." _____ This we won't let

you for-get - And it is prop-er et-i-quette That you should nev-er be late

you should nev-er be late, you should nev-er be late for

a date. (Pages) 1. So Tra - la - la - la! We're nev - er
(Girls & Pages) 2. So Tra - la - la - la! They're nev - er

THE KIDS FROM CAMELOT
- 34 -

late when it's fun! Tra - la - la - la! We can - not wait 'til we're
They they're

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are written below the vocal staff.

done! Oh! Tra - la - la - la! You girls can't force us to stay. We'll
We them We'll

This system contains the next two staves of music, continuing the vocal and piano parts from the first system.

hur - ry, hur - ry, hur-ry up Then go on our way.
And

This system contains the third and fourth staves of music. It includes a first ending bracket labeled '1.' over the final measure of the vocal line.

go on our way.
change them our way.

ff

This system contains the fifth and sixth staves of music. It includes a second ending bracket labeled '2.' over the final measure of the vocal line. The piano part ends with a fortissimo (*ff*) dynamic marking.

SONG No. 5

KNOCK! KNOCK!

(LADY KATHERINE, GIRLS and PAGES)

Moderato**Refrain**

THE KIDS FROM CAMELOT

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Tap! Tap! _____ We're off and danc - ing. Clap! Clap! _____ It's
Tap! Tap! _____ We dance like Fred - dy. Clap! Clap! _____ The

so en - tranc - ing. Snap! Snap! _____ We're all ad - vanc - ing,
beat is stead - y. Snap! Snap! _____ We're ev - er read - y

Repeat ad lib. Last time
Right To now, fling And Full how! swing! Swing! _____ Knock! Knock!
ff

(END OF SCENE 2, CURTAIN CLOSSES)

SONG No. 5a

EXIT OF PAGES

Lento, mournfully

Handwritten musical score for 'EXIT OF PAGES'. The tempo is 'Lento, mournfully'. The key signature has one sharp (F#) and the time signature is 2/4. The score is written for piano with right hand (r.h.) and left hand (l.h.) staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

SONG No. 6

KING ARTHUR'S FANFARE

(TRUMPET)

Majestically

Piano

Handwritten musical score for 'KING ARTHUR'S FANFARE'. The tempo is 'Majestically'. The key signature has one sharp (F#) and the time signature is 4/4. The score is written for piano with right hand (r.h.) and left hand (l.h.) staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The score includes a first ending (1.) and a second ending (2.) marked with first and second endings. The first ending leads back to the beginning of the piece, and the second ending leads to a final chord. The score is marked with a forte (f) dynamic.

SONG No. 7

THE STRONGEST AND WISEST OF MEN

(KING ARTHUR and QUEEN GUINEVERE)

Moderato

Piano *mf*

The piano introduction is in D major (two sharps) and 2/4 time. It consists of five measures. The right hand plays a melody starting with a quarter rest, followed by a quarter note D, an eighth note E, a quarter note F#, a quarter note G, a half note A, and a quarter note B. The left hand plays a bass line starting with a quarter rest, followed by a quarter note D, a half note F#, and a quarter note A. The final measure has a quarter note B in the right hand and a quarter note D in the left hand.

(King) In this land that I rule — I am thought of as cool. —
 (Queen) In this land that he rules — He's the great - est of fools. —
 (King) In this land that I rule — She's con - sid - ered a fool. —
 (Queen) In this land that WE rule — I am thought of as cool. —

The vocal melody for the first verse is in D major and 2/4 time. It consists of eight measures. The piano accompaniment is in D major and 2/4 time, consisting of eight measures. The lyrics are written below the vocal line.

— I'm the strong - est and wis - est of men. — And the
 — He's the weak - est and dumb - est of men. — And the
 — She's the one who is jeal - ous and vain. — All the
 — I'm the one that they love and ad - mire. — All the

The vocal melody for the second verse is in D major and 2/4 time. It consists of eight measures. The piano accompaniment is in D major and 2/4 time, consisting of eight measures. The lyrics are written below the vocal line.

na - tions and kings — who are near me — Are all jeal - ous of that —
 na - tions and kings — who are near him — Are not jeal - ous of him —
 la - dies and men — don't a - dore her. — For her beau - ty and charm —
 la - dies and men — do a - dore me. — For my beau - ty and charm —

The vocal melody for the third verse is in D major and 2/4 time. It consists of eight measures. The piano accompaniment is in D major and 2/4 time, consisting of eight measures. The lyrics are written below the vocal line.

THE KIDS FROM CAMELOT

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which I do and fear me. So I'm tell - ing you now — That the
and they do not fear him. So I'm tell - ing you now — That the
they all do ab - hor her. So I'll say it right now — Tem - per
they just can't ig - nore me. So I'm tell - ing you why — It's for

rea - son they bow — And they hon - or and kow - tow to
rea - son they bow — And they kow - tow to him — 'till they're
tan - trums I vow — Are the bane of my life — with that
me they would die, — Not for that fat old man — stand - ing

me — Is as plain as can be: — So I say a -
numb — Is be-cause they are dumb! — So I say a -
wife. — So to end all this strife — I re - peat a -
there. — So right here I'll de - clare — He is one flat

gain I'm the strong - est and wis - est of men. — (Queen) In this
gain He's the wea - est and dull - est of men. — (King) In this
gain I'm the strong - est and wis - est of men. — (Queen) In this
tire. I'm the one that they love —

THE KIDS FROM CAMELOT

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4. Both

I'm the strong - est and wise, I'm the strong - est and wise -
 I'm the one that they love, I'm the one that they love

- est of men,
 and ad - mire.

(END OF SCENE 4, CURTAIN CLOSES)

SONG No. 7a

EXIT OF GIRLS

(GIRLS)

Valse moderato

Girls

We're young la - dies who are learn - ing All the

Piano

mf

arts and skills and joys That can make our spir - its

tin - gle When we vex and tease the boys.

f

(They laugh when finished and exit right.)

SONG No. 8

THE WISHING SONG

(PAGES and MERLIN)

Spoken
Jeff **Mark**

I want to see where rain - bows van - ish, I want to catch a

Piano

Guy

star. I want to end all wars. That's my wish.

Hugh **Slowly**
Merlin

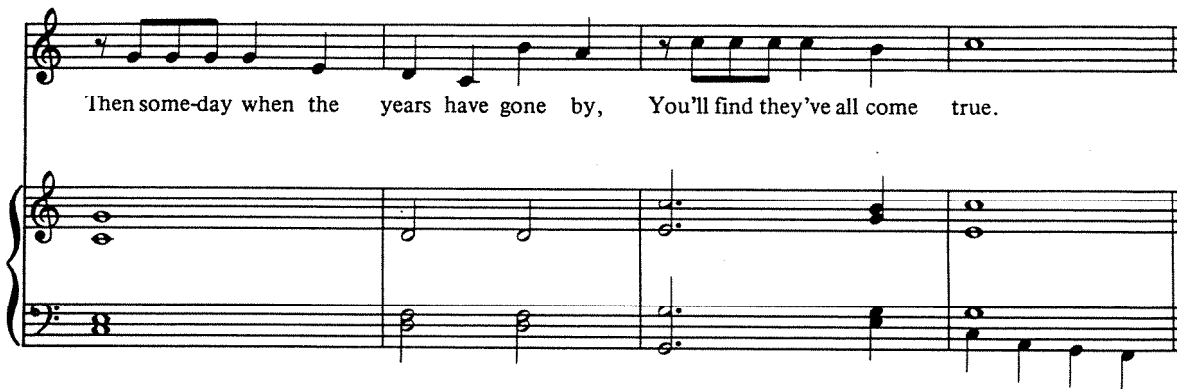
I want to spread joy far. Now you must al - ways

THE KIDS FROM CAMELOT

- 43 -

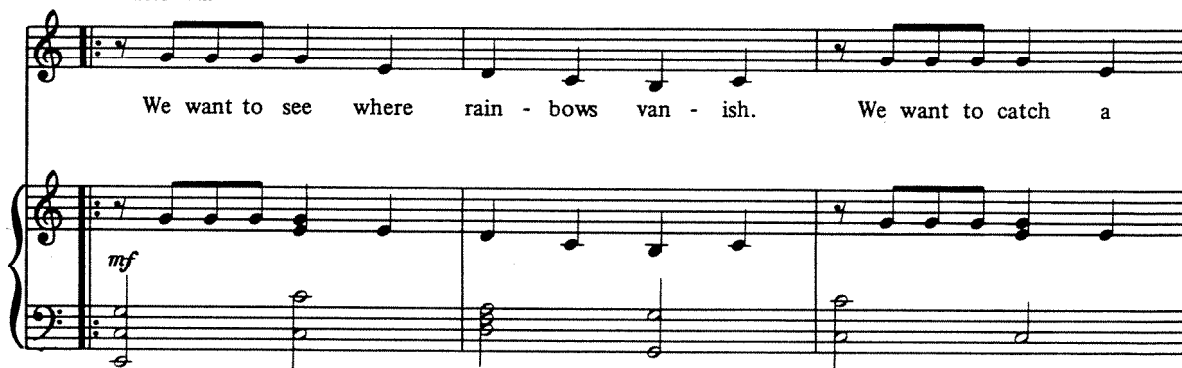


raise your hopes high And keep on dream - ing too.



Then some-day when the years have gone by, You'll find they've all come true.

Refrain
Andante All



We want to see where rain - bows van - ish. We want to catch a



star. We want to end all ware, That's our wish.

THE KIDS FROM CAMELOT

- 4 4 -

We want to spread joy far. Now we must al - ways

The first system of the musical score for 'The Kids from Camelot'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and has a key signature of one flat (Bb). The piano accompaniment is in grand staff (treble and bass clefs). The time signature is 4/4. The lyrics are 'We want to spread joy far. Now we must al - ways'.

raise our hopes high And keep on dream - ing too.

The second system of the musical score. The vocal line continues with the lyrics 'raise our hopes high And keep on dream - ing too.' The piano accompaniment provides harmonic support.

Then some-day when the years have gone by, We'll find they're all come

The third system of the musical score. The vocal line includes a first ending bracket labeled '1.' over the final measure. The lyrics are 'Then some-day when the years have gone by, We'll find they're all come'.

true. We'll find they've all come true.

The fourth system of the musical score. The vocal line includes a second ending bracket labeled '2.' over the final measure. The lyrics are 'true. We'll find they've all come true.' The piano accompaniment features a crescendo ('cresc.') and a forte ('f') dynamic marking.

SONG No. 9

DRAGONS IN ENGLAND

(MERLIN, PAGES and GIRLS)

Moderato (Spoken possibly)

Merlin

Eng - land is a mer - ry place Where fun and laugh - ter reign. *(Pages laugh.)*
Eng - land has some bon - ny folk Now all of this you know. *(Pages nod.)*

Piano *mf*

All good cheer and friend - li - ness A - bide in this do - main; *(Shake hands.)* And
But the dread - ful things I told You of are al - so true, *(Pages gasp.)* So

yet I warn you to be - ware
gath - er round me if you dare

(Cup hands over ears.)

Of a fact that prob - a - bly You are not quite a - ware. There are
I'll des - cribe the crea - tures here Who are not quite so fair. There are

THE KIDS FROM CAMELOT

- 46 -

Spritely (Refrain)

(Sung)

drag - ons in Eng - land And mon - sters ga - lore — Like — witch - es and gi -

- ants And o - gres and more. — Now if you don't keep on sing - ing Each

day of the year — They will come and make you dis - ap -

accel. *f*

accel. *ff*

pear! Those aw - ful drag - ons in Eng - land Can have quite a meal — On the

THE KIDS FROM CAMELOT
- 47 -

bones that they break ____ And the skin that they peel; ____ So, gol - ly,

This system contains the first two staves of music. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff.

be ver - y care - ful And do just one thing - _ That is sing, sing,

This system contains the next two staves of music. It includes a first ending bracket labeled '1.' above the vocal staff. The piano accompaniment continues with chords and moving lines.

sing, sing, sing! ____ There are sing, sing, sing, sing,

This system contains the third and fourth staves of music. It includes a second ending bracket labeled '2.' above the vocal staff. The piano accompaniment features sustained chords and melodic fragments.

sing, sing, sing, sing, sing, sing, sing, sing, sing! ____ Yeah!

This system contains the final two staves of music on the page. The vocal line ends with a long note followed by 'Yeah!'. The piano accompaniment concludes with a final chord and a fermata.

I LOVE MIDNIGHT

(MORGAN LE FEY and GROUCHLINKS)

Allegretto

Piano

The piano introduction is in 2/4 time, marked 'Allegretto'. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth notes, and the bass line consists of quarter notes. The piece ends with a double bar line and repeat dots.

Grouchlinks

The first vocal line is in 2/4 time, marked 'Grouchlinks'. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth notes, and the bass line consists of quarter notes. The lyrics are: Un - ga boo - la, hatch - et, match - et, Snatch - et, ratch - et do. Ah! Un - ga boo - la.

Un - ga boo - la, hatch - et, match - et, Snatch - et, ratch - et do. Ah! Un - ga boo - la

The second vocal line is in 2/4 time, marked 'Grouchlinks'. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth notes, and the bass line consists of quarter notes. The lyrics are: hatch - et, match - et, Snatch - et, ratch - et do. Ah! Mug - guh, mug - guh, mug - guh hee.

hatch - et, match - et, Snatch - et, ratch - et do. Ah! Mug - guh, mug - guh, mug - guh hee.

The third vocal line is in 2/4 time, marked 'Grouchlinks'. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth notes, and the bass line consists of quarter notes. The lyrics are: Slug - guh, slug - guh, slug - guh shee. Mug - guh, mug - guh, mug - guh they. Slug - guh, slug - guh,

Slug - guh, slug - guh, slug - guh shee. Mug - guh, mug - guh, mug - guh they. Slug - guh, slug - guh,

THE KIDS FROM CAMELOT

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slug-guh way. Un - ga boo - la hatch-et, match-et, Bab - bit, bab - bit rat. Agh!

Un - ga boo - la hatch-et, match-et Dab - bit, dab - bit zat. Agh! Ah!

(Go directly to next page
after repeat.)

Ah! Ah!

Coda
cresc. ff

ff

THE KIDS FROM CAMELOT

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Moderato, menacingly
Morgan (spoken)

There are peo - ple who do good in this world - Love and friend-ship as they

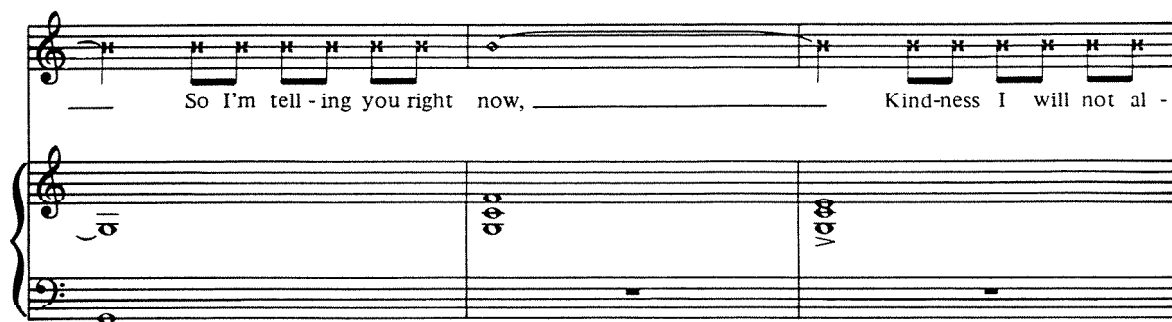
would in this world. That's a lot of rot and trash to me,

— Noth-ing more than bal-der - dash to me. Can't stand har-mo - ny and

peace at all. Makes me want to climb the cas - tle wall.

THE KIDS FROM CAMELOT

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So I'm tell - ing you right now, Kind-ness I will not al -

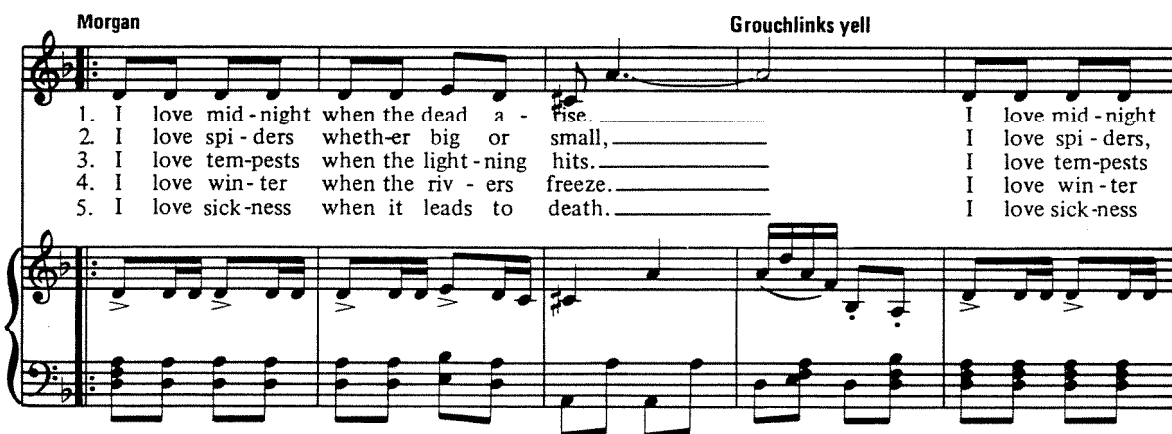
Allegretto



low, for ...

ff rall. *f*

Morgan Grouchlinks yell



1. I love mid - night when the dead a - rise. I love mid - night
2. I love spi - ders wheth - er big or small, I love spi - ders,
3. I love tem - pests when the light - ning hits. I love tem - pests
4. I love win - ter when the riv - ers freeze. I love win - ter
5. I love sick - ness when it leads to death. I love sick - ness

Grouchlinks yell



when a ba - by cries. I love to see ghosts and vam - pires,
creep - y ones that crawl. I love to see hugs and ser - pents,
when ships break to bits. I love to hear claps of thun - der,
when the chil - dren sneeze. I love when no birds are sing - ing,
and its gasp - ing breath. I love when kids swal - low fat worms,

THE KIDS FROM CAMELOT

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Grouchlinks yell

Elves and witch-es at bon-fi-res. I love mid-night watch-ing bats fly high
Squirm and writhe and spread their tor-ments. I love spi-ders for they do what's right:
See earth-quakes tear things a-sun-der, I love tem-pests when it pours and pours.
Rath-er hear those death bells ring-ing. I love win-ter when it's dull and drear.
Choke and gag and spread their nice germs. I love sick-ness, poor health and dis-ease.

Grouchlinks yell

Grouchlinks yell

In the sky, Ter-ri-fy, Mys-ti-
Bite and bite, Day and night, Fill with
Sounds of wars, Roars and roars, Gores and
Have no cheer, Shed a tear, Spread some
Break your knees, Cough and wheeze, Swal-low

Grouchlinks yell 1, 2, 3, 4.

5.

fy, Hor-ri-fy! Shhhh! Grouchlinks
fright, Out of sight! Shhhh! become
gores, Sores and sores! Shhhh! silent.
fear Far and near. Shhhh!
fleas, accel. ff

D.S. al Coda

If you please!

cresc. f

D.S. al Coda

SONG No. 10a

INCIDENTAL MUSIC

Slow waltz Lady Katherine is sewing.

Piano

The first system of music is a piano introduction in 3/4 time, marked 'Piano' and 'p'. It features a slow waltz tempo. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line is in the left hand, starting with a half note G3, followed by quarter notes A3 and B3. The key signature has one sharp (F#).

The second system continues the piano introduction. The right hand plays a series of chords: G4-A4, A4-B4, B4-C5, and C5-B4. The left hand plays a series of chords: G3-A3, A3-B3, B3-C4, and C4-B3. The tempo remains slow waltz.

The third system continues the piano introduction. The right hand plays a series of chords: G4-A4, A4-B4, B4-C5, and C5-B4. The left hand plays a series of chords: G3-A3, A3-B3, B3-C4, and C4-B3. The tempo remains slow waltz.

The fourth system continues the piano introduction. The right hand plays a series of chords: G4-A4, A4-B4, B4-C5, and C5-B4. The left hand plays a series of chords: G3-A3, A3-B3, B3-C4, and C4-B3. The tempo remains slow waltz.

The fifth system continues the piano introduction. The right hand plays a series of chords: G4-A4, A4-B4, B4-C5, and C5-B4. The left hand plays a series of chords: G3-A3, A3-B3, B3-C4, and C4-B3. The tempo remains slow waltz.

Allegro Grouchlinks enter quietly.

The sixth system is a piano introduction in 2/4 time, marked 'Allegro' and 'p'. It features a fast tempo. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line is in the left hand, starting with a half note G3, followed by quarter notes A3 and B3. The key signature has one sharp (F#).

THE KIDS FROM CAMELOT

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mf

Grouchlinks approach Lady Katherine.

cresc.

They seize Lady Katherine and flee with her.

ff

SONG No. 11

FE, FI, FIDDLE DE

(PAGES and GIRLS)

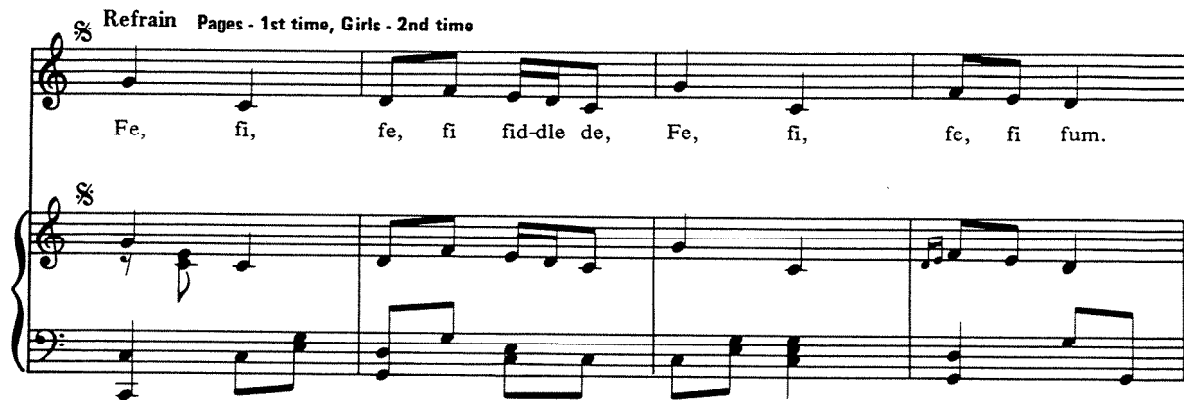
Tempo di marcia

Piano *mf*



The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with eighth notes.

Refrain Pages - 1st time, Girls - 2nd time



Fe, fi, fe, fi fid-dle de, Fe, fi, fe, fi fum.

The first system of the refrain features a vocal melody on a single staff and a piano accompaniment on two staves. The melody is in 2/4 time and includes lyrics for both the first and second times the girls sing.



Fe, fi, fe, fi fid-dle de, Fe, fi, fid-dle de, dum, dum.

The second system continues the refrain with a vocal melody and piano accompaniment. The lyrics include 'dum, dum' at the end of the phrase.



Fe, fi, fe, fi fid-dle de, Fe, fi, fe, fi fum.

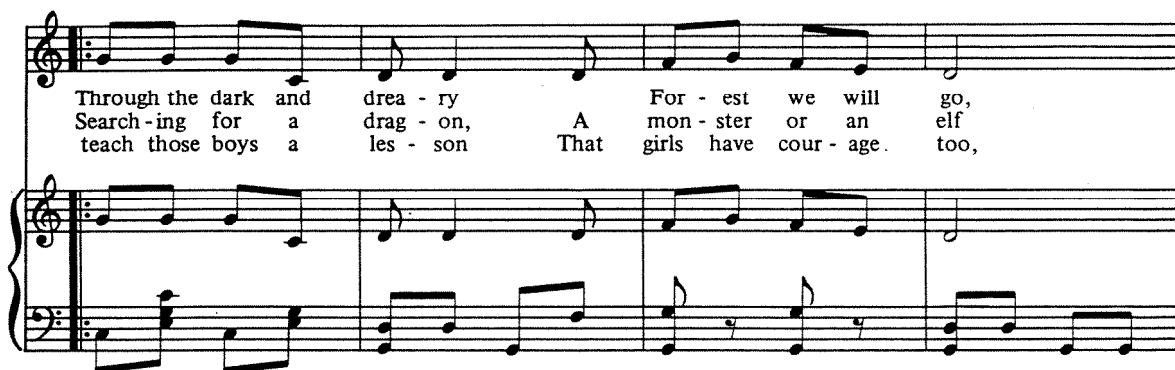
The third system concludes the refrain with a vocal melody and piano accompaniment, ending with the lyrics 'fe, fi fum'.

THE KIDS FROM CAMELOT

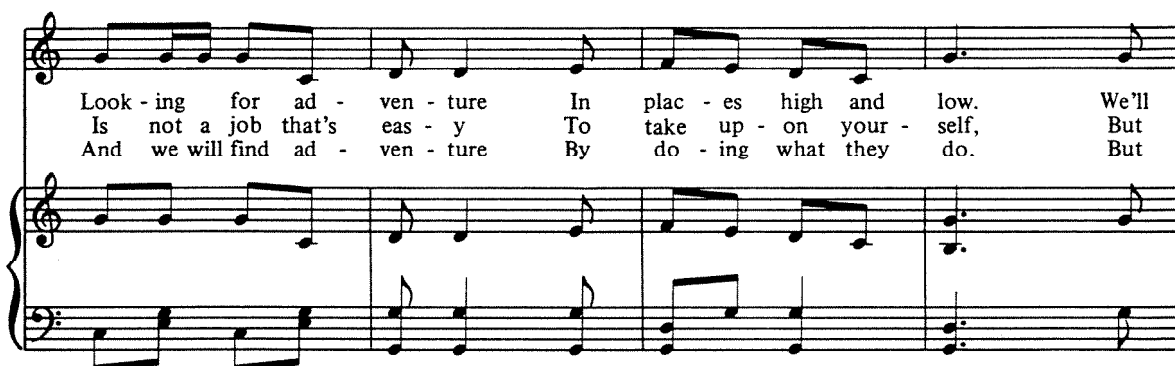
- 56 -



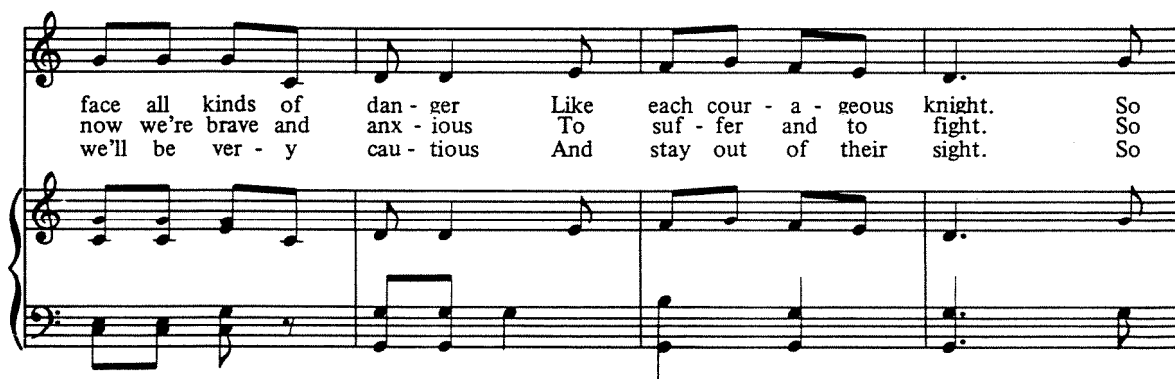
Fe, fi, fe, fi fid-dle de. Fe, fi, fid-dle de, dum, dum.
(Girls) We'll



Through the dark and drea - ry For - est we will go,
Search - ing for a drag - on, A mon - ster or an elf
teach those boys a les - son That girls have cour - age too,



Look - ing for ad - ven - ture In plac - es high and low. We'll
Is not a job that's eas - y To take up - on your - self, But
And we will find ad - ven - ture By do - ing what they do. But



face all kinds of dan - ger Like each cour - a - geous knight. So
now we're brave and anx - ious To suf - fer and to fight. So
we'll be ver - y cau - tious And stay out of their sight. So

THE KIDS FROM CAMELOT

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let's go for - ward With all our might.

This system contains the first line of music. The vocal melody is on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "let's go for - ward With all our might."

Fe, fi, fe, fi fid-dle de, Fe, fi, fe, fi fum.

This system contains the second line of music. The vocal melody continues with the lyrics: "Fe, fi, fe, fi fid-dle de, Fe, fi, fe, fi fum."

Fe, fi, fe, fi fid-dle de, Fe, fi, fid-dle de, dum, dum.

This system contains the third line of music. The vocal melody continues with the lyrics: "Fe, fi, fe, fi fid-dle de, Fe, fi, fid-dle de, dum, dum."

Fe, fi, fe, fi fid-dle de, Fe, fi, fe, fi fum.

This system contains the fourth line of music. The vocal melody continues with the lyrics: "Fe, fi, fe, fi fid-dle de, Fe, fi, fe, fi fum."

THE KIDS FROM CAMELOT

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D.S. after repeat

Fe, fi, fe, fi fid-dle de. Fe, fi fid-dle de, dum, dum.

Lento **Grouchlinks**

Ag lung up fang war-ra-zap, Ag lung up fang zoo.

Ag lung up fang war-ra-zap, Ag lung war-ra-zap wal-lu.

ST. GEORGE AND THE DRAGON

(LADY KATHERINE, PAGES and GIRLS)

Moderato

Piano

**Trumpet (1st time banner
(2nd time St.**

**carriers enter show title)
George enters)**

Lady Katherine

There once was a knight who was

St. George pantomimes all the following descriptions.

ver - y bold And whose sto - ry we'll un - fold . . . He would fight for right,

He would fight with might, What a hand - some man was

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato'. The piano part features a rhythmic melody in the right hand and a bass line in the left hand. The vocal line for Lady Katherine enters with the lyrics 'There once was a knight who was'. This is followed by a section where St. George pantomimes descriptions, with the piano providing accompaniment. The lyrics for St. George are 'ver - y bold And whose sto - ry we'll un - fold . . . He would fight for right, He would fight with might, What a hand - some man was'. The score includes various musical notations such as notes, rests, and dynamic markings.

THE KIDS FROM CAMELOT

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he. Now one mer-ry day in the month of May As he gal - loped on his

way,

He be - held a sight

In the broad day-light, That he knew should nev-er be.

THE KIDS FROM CAMELOT

- 61 -

Damsel enters.

There be - neath a

tree, Tied as tied could be Was a pret - ty dam-sel

Who was beg - ging Geor - gie to save her. George got off his horse, Bowed to her, of

course, And he let the dam-sel Free as she could be. Then kissed her.

THE KIDS FROM CAMELOT

- 62 -

March (After kissing her, St. George dances with Damsel.)

Damsel

Thank you, thank you, Thank you, kind-ly sir.

George

Both

Thank you, thank you, Thank you, pret-ty maid. Thank you. thank you, thank you, kind-ly sir.
pret-ty maid.

THE KIDS FROM CAMELOT

- 63 -

Lady Katherine

Thank you, sir. _____ Our sto - ry would be o - ver if it was - n't for this

Thank you, ma'am. _____

The first system of musical notation for the song. It features a vocal line and a piano accompaniment. The vocal line starts with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of a treble and bass staff. The treble staff has a series of eighth notes, and the bass staff has a series of eighth notes. The lyrics are written below the vocal line.

mi - nor point to tell. You see, the dam - sel had been cap - tured by a drag - on

The second system of musical notation. It continues the vocal line and piano accompaniment from the first system. The vocal line has a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of a treble and bass staff. The treble staff has a series of eighth notes, and the bass staff has a series of eighth notes. The lyrics are written below the vocal line.

who near - by did dwell. He smoked and fumed and

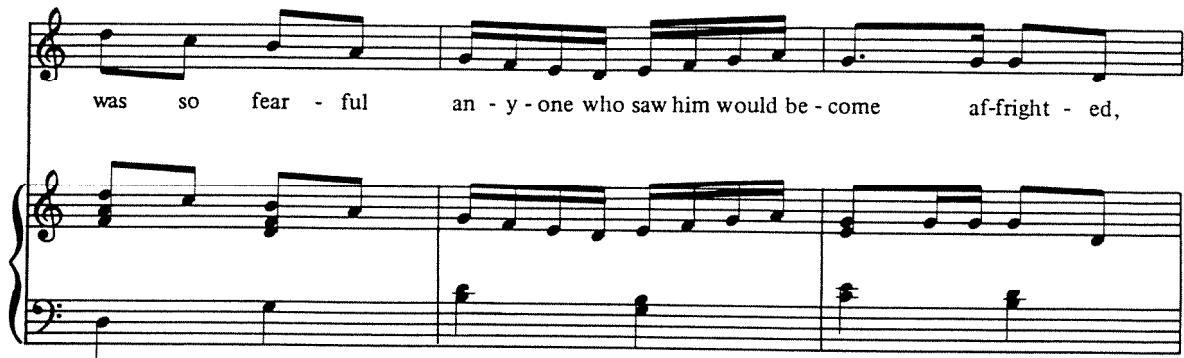
The third system of musical notation. It continues the vocal line and piano accompaniment from the second system. The vocal line has a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of a treble and bass staff. The treble staff has a series of eighth notes, and the bass staff has a series of eighth notes. The lyrics are written below the vocal line.

gnashed his ug - ly teeth as on - ly ug - ly drag - ons could. He

The fourth system of musical notation. It continues the vocal line and piano accompaniment from the third system. The vocal line has a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of a treble and bass staff. The treble staff has a series of eighth notes, and the bass staff has a series of eighth notes. The lyrics are written below the vocal line.

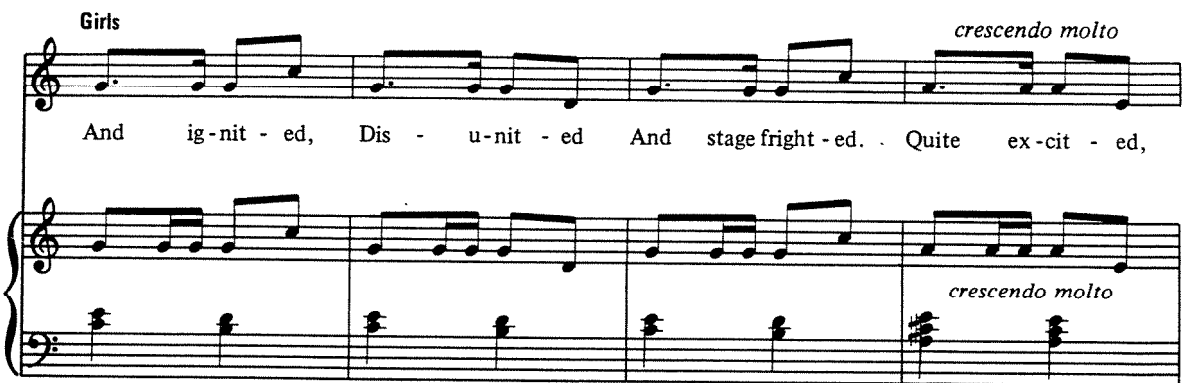
THE KIDS FROM CAMELOT

- 64 -



was so fear - ful an - y - one who saw him would be - come af-fright - ed,

Girls



And ig-nit - ed, Dis - u-nit - ed And stage fright - ed. . Quite ex-cit - ed,

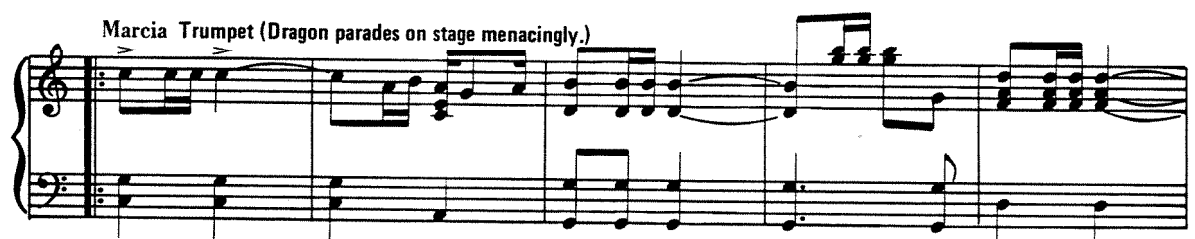
crescendo molto

Dragon appears L.



Yes, ex-cit - ed, Quite ex-cit - ed, In - to sight - ed. Here he comes now!

Marcia Trumpet (Dragon parades on stage menacingly.)



THE KIDS FROM CAMELOT

- 65 -



(St. George fights Dragon.)

Girls

Slash him, Bash him, Mash him, Georgie boy!

The first system of the musical score. It features a vocal line for 'Girls' and a piano accompaniment. The lyrics are 'Slash him, Bash him, Mash him, Georgie boy!'. The piano part has a steady eighth-note accompaniment in the left hand and chords in the right hand.

(St. George kills Dragon.)

Slash him, Bash him, Mash him, Georgie boy! Slash him, Bash him, Mash him, Georgie boy!

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'Slash him, Bash him, Mash him, Georgie boy! Slash him, Bash him, Mash him, Georgie boy!'. The piano part continues with the same accompaniment.

1. You're our man! _____

2. You're our man! _____ Yeah!


The third system of the musical score. It features two vocal lines, labeled '1.' and '2.', and a piano accompaniment. The lyrics are 'You're our man! _____' for the first line and 'You're our man! _____ Yeah!' for the second line. The piano part includes dynamics markings: *mf* (mezzo-forte) and *ff* (fortissimo).

SONG No. 13

FINALE


Slowly, with feeling

Merlin

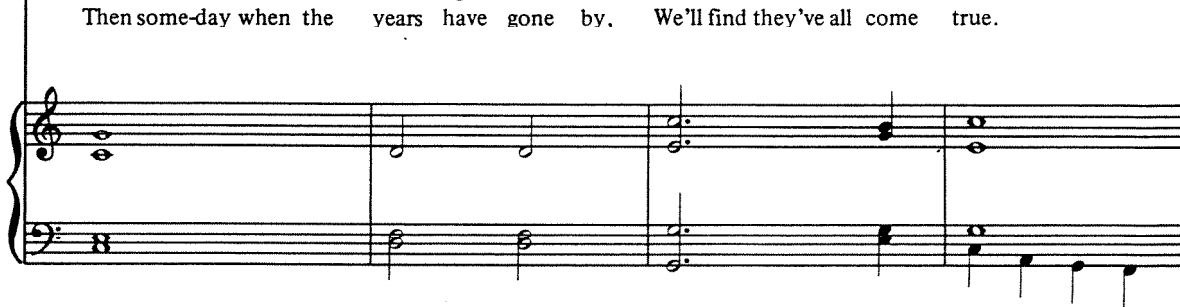



For we must al - ways raise our hopes high And keep on dream-ing too, —

Piano


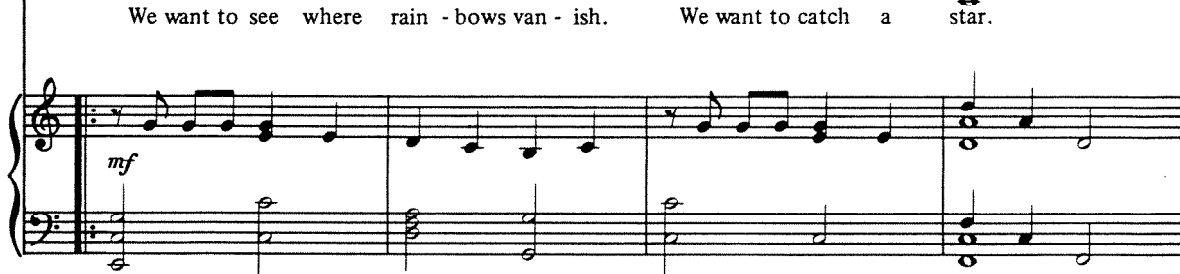


Then some-day when the years have gone by. We'll find they've all come true.

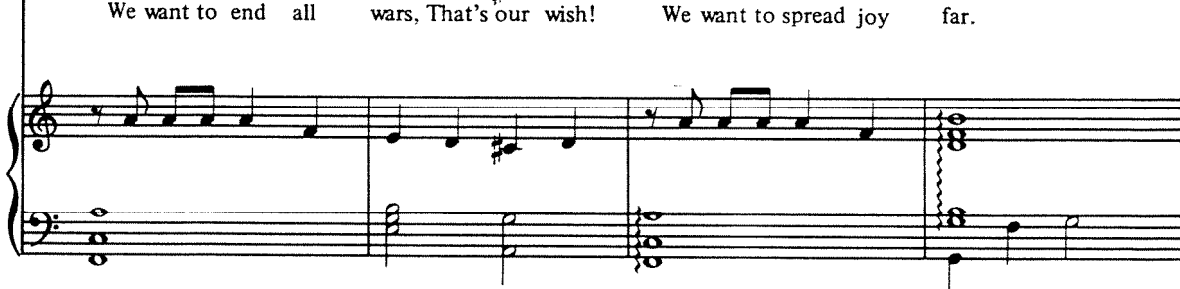
Andante
All

We want to see where rain - bows van - ish. We want to catch a star.

mf



We want to end all wars, That's our wish! We want to spread joy far.



THE KIDS FROM CAMELOT

- 67 -

Now we must al - ways raise our hopes high And keep on dream - ing too. _____

Then some-day when the years have gone by, We'll find they've all come

true. We'll find they've all come true. _____

cresc.

f

(CURTAIN CLOSSES)

THE END