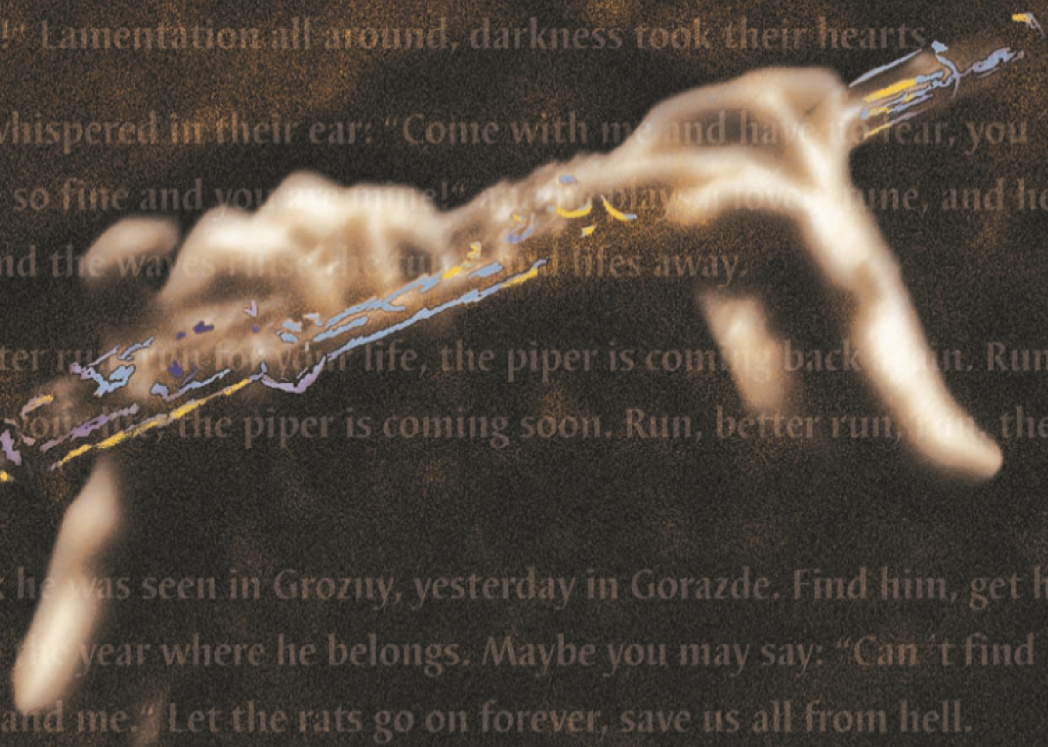


GALAHAD



"The Return Of The Piper" Songbook

GALAHAD

"The Return Of The Piper"

SONGBOOK

Impressum:

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e-mail: info@galahad.de
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THE LADY OF CORVIC

'T WAS EARLY IN THE MORNING LIGHT, SIR LANCELOT LAY ASLEEP. THE VERY FINE LADY AT HIS SIDE SAT UP AND BEGAN TO WEEP. SIR LANCELOT THE LADY KISSED, HE SAID: "I HAVE TO GO, THE NIGHT WAS DARK, I HAVEN'T SEEN YOU'RE NOT GUINEVERE, I LOVE HER SO."

SIR LANCELOT, SIR LANCELOT TELL ME WHAT HAVE I DONE, YOU KISSED ME AND I LOVE YOU SO, BUT TOMORROW YOU ARE GONE. SIR LANCELOT, SIR LANCELOT TELL ME WHAT HAVE I DONE, YOU SLEPT WITH ME 'TIL MORNING LIGHT, BUT TOMORROW YOU ARE GONE.

THE FAMOUS KNIGHT HE SAID GOOD-BYE TOOK WEAPON, HORSE AND SWORD. HE DIDN'T LOOK BACK AND HE HE DIDN'T TRY TO FIND A LOVELY WORD. THE OTHER YEAR A BOY WAS BORN, THE LADY WAS SO GLAD. "IF YOU NEVER COME BACK, DEAR LANCELOT, I CALL HIM GALAHAD"

SIR LANCELOT, SIR LANCELOT...

"MORE THAN ONE THOUSAND YEARS LATER THE MONKS OF TINTERN ABBEY DISCOVERED THE LADY'S GRAVE. BENEATH THE COFFIN THEY FOUND THE LATIN INSCRIPTION:"HERE LIES THE LADY OF CORVIC, WHO HAD FALLEN IN LOVE WITH SIR LANCELOT OF THE LAKE. SHE DIED IN SADNESS. MAY SHE REST IN PEACE."

SIR LANCELOT, SIR LANCELOT...

The Lady of Corvic

Lyrics: Peter Huntenburg

Music: Paul Alexander Jost

Arrangement: Ralf Veith

Voc / Solo

Piano

1 Dm C Dm C B \flat Dm

5 Dm C Dm C B \flat Dm

9 Dm C F Gm Dm F

ear - ly in the mor-ning-light, Sir Lance-lot lay a - sleep. The ve-ry fine la-dy at his side sat
fam-ous knight he said good-bye took weap-on, horse and sword. He did'nt look back and he did'nt try

1. 'Twas

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-4) features a vocal line with a melody of eighth and sixteenth notes, and a piano accompaniment with chords and moving lines in both hands. The second system (measures 5-8) continues the vocal melody and piano accompaniment. The third system (measures 9-12) includes lyrics under the vocal line and block chords in the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Gm A⁷ Dm C F 3 Gm

up and be-gan to weep. Sir Lan-ce-lot the la-dy kissed. He said: "I have to go, the
to find a lo-vely word. The oth-er year a boy was born, the la-dy was so glad. "If

Dm F Gm A A⁷

night was dark, i haven't seen your not Gui-ne-vier I love her so. Sir
you never come back, dear Lan-ce-lot I call him Ga - la - had.

Dm B^b C Dm C B^b F

Lan-ce-lot, Sir Lan-ce-lot, tell me what have I done, You kissed me and I love You so but to-

Gm A Dm B^b C Dm C

21 mor-row You are gone. Sir Lan-ce-lot, Sir Lan-ce-lot, tell me what have I done, You

B \flat Gm A

25

slept with me 'til mor-ning-light but to- mor-row You are gone." 2. The

Dm C Dm C 29 B \flat Dm

29

Dm C Dm C 33 B \flat Dm

33

Gm Dm B \flat C 37 Gm Dm B \flat C Gm Dm

37

SPOKEN: "More than one thousand years later the monks of Tintern Abbey discovererd

B \flat C Gm B \flat C Gm Dm B \flat C

41

the lady's grave. Beneath the coffin they found the latin inscription: "Hear lies the Lady of Corvic

Gm Dm B \flat C Gm Dm B \flat C Gm B \flat

45 49

who had fallen in love with Sir Lancelot of the Lake. She died in sadness. May she rest in peace.

C Gm Dm B \flat C Gm Dm B \flat C

53

Gm Dm B \flat C Gm B \flat A

57

Choral

Vocal

Piano

A⁷ Dm B \flat C Dm C

61

Sir Lan-ce-lot, Sir Lan-ce-lot tell me what have I done. You

Sir Lan- ce- lot, Sir La-n-ce- lo - t You

B \flat F Gm A Dm B \flat

kissed me and I love You so but to- mor-row you are gone. Sir Lan-ce-lot, Sir Lan-ce-lot tell

kissed me and I love You so. Sir Lan- ce- lot, Sir

C Dm C B \flat F Gm A

65

me what have I done. You slept with me till mor-ning light but to- mor-row you are gone. Sir

La - n - ce- lo - t, You slept with me till mor- ning light. Sir

Repeat and Fade.

WHO'S BLIND

A COLD AND DREARY WINTER'S DAY IN DECEMBER FIFTY-TWO TEN FRIARS MET THE GAME TO PLAY THEY CALL "ACADEMIC DISPUTE". "THE SUBJECT WE WILL TALK ABOUT IN WINTER FIFTY-TWO IS: HOW MANY TEETH WE ALL CAN COUNT IN THE MOUTH OF A HORSE OR TWO".

THESE WORDS THE ELDEST FRIAR SAID IN WINTER FIFTY-TWO AND WITH A SIGN OF GRACIOUSNESS HE STARTED THE DISPUTE. THESE WORDS...

"WHAT YOU CAN SEE", ONE FRIAR TOLD, "IS NOT AS WHAT CAN BE". "IT'S GOD'S INTENTION", IT WAS HEARD, "DON'T GRUMBLE AND AGREE THAT HE IN ALL HIS GLORY DID WELL IN SEVEN DAYS. STOP, STOP, WE KNOW THE STORY, DISCUSS AND FIND A WAY!"

THESE WORDS...

"WHEN HORSE ARE EATING GRASS OR HAY", ANOTHER MONK BEGAN, "THERE ARE FOURTEEN TEETH, BUT I DARE TO SAY THERE ARE MORE WHEN A HORSE DOES NEIGH." AND THE NEXT OF THE BROTHERS, GIGANTIC AND STOUT, HE LAUGHED AND SAID: "DON'T BOTHER, THERE'S NO TOOTH IN HIS MOUTH."

THESE WORDS...

A SOFTLY VOICE CAME FROM BEHIND: "THERE'S SOMETHING I DON'T KNOW", (HE WAS THE YOUNGEST, HE WAS BLIND), "WHY CAN'T WE SIMPLY GO INTO THE STABLE, HAVE A LOOK INTO THE MOUTH OF A HORSE, LET'S SEE!" A VOICE LIKE ROARING THUNDER CRIED: "TAKE HIM, THAT'S HERESY!"

THESE WORDS THE ANGRY FRIARS CRIED IN WINTER FIFTY-TWO AND WITHOUT ANY GRACIOUSNESS THEY ENDED THE DISPUTE. THESE WORDS...

Who's blind

Lyrics: Peter Huntenburg
Music: Paul Alexander Jost

Voc / Solo

Piano

Am G

Am F E⁷ Am 5

G Am F E⁷ Am 1. A

9 Am G

cold and dre- ary win- ters day in dec-em- ber fif-ty- two ten
you can see", one fri- ar told, "is not as what can be." "It's
horse are eat- ing grass or hay", a- noth-er monk be-gan, "There are

Am G Am

fri-ars met the game to play they call "Ac-a-dem-ic Dis-put". The
 God's in-ten-tion", it was heard, "Don't grum-ble and a-gree that
 four-teen teeth, but i dare to say there are more when a horse does neigh. And the

13 G

sub-ject we will talk a-bout in win-ter fif-ty-two is:
 He in all his glo-ry did well in sev-en days. Stop,
 next of the brot-ers, gi-gan-tic and -stout, he

Am G Am

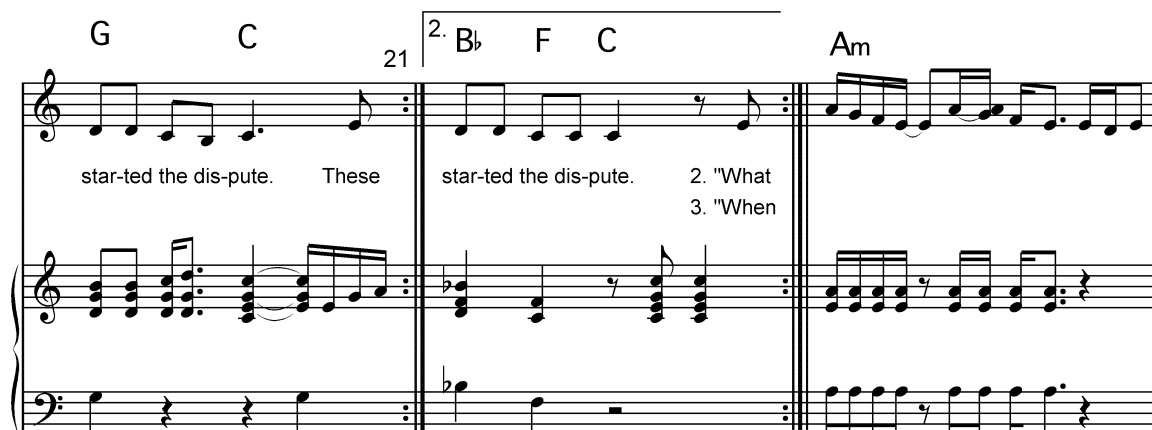
how man-y t-eeth we all can count in the mouth of a horse or two." These
 stop, we know the sto-ry, dis-cus and find a way!"
 laughed and said: "Don't both-er there's no tooth in his mouth!"

17 C F C

words the eld-est fri-ar said in win-ter fif-ty two and with a sign of grac-ious-ness he

G C 21 2. B \flat F C Am

star-ted the dis-pute. These star-ted the dis-pute. 2. "What
3. "When



G Am 25 F E 7 Am



Am G Am



29 F E 7 Am Am

4. A soft-ly voice came from be-hind: "There's



G Am

some- thing I don't know." (He was the youn-gest, he was blind), "Why

33 G Am

can't we sim- ply go in- to the stab- le have a look in- to the

G Am

mouth of a horse let's see !" A voice like roar- ing thun- der cried: "Take

37 G Am C

him, that's her - e - sy !" These words the ang- ry fri-ar said in

F C

win- ter fif- ty two and with-out an- y grac- ious-ness he

G C B \flat F C

41

en- ded the dis- pute. These en- ded the dis- pute.

Experience

Music: Peter Huntenburg
Ralf Veith

[illegible]

Am Am G Am

A A

Am G Am Am G Am

A A

Am G Am Em F

A A

F G Am Em F F G Am

A A

Am Am G Am

29 Am G Am

Am G Am

Am G Am Am G Am

33

Am G Am Am G Am

37

Am Am G Am

41

Am G Am Am G Am

45

Em F G Am Em F G Am

49

Em F G Am Em F G

53

THE RING

SEE THE RING THERE IN HER HAIR, SEE THE SUN THE
LIGHTNING.

SEE THE RING THERE IN HER HAIR, TASTE THE FLOWERS -
ROSES.

The Ring

Lyrics and Music: R. Veith
Arrangement: P.A. Jost

1 Dm C Am Dm F G Dm C B \flat Gm C Am Dm

Vocal 1 / 2

Piano

Oboe

Guitar

Cello

Bass

5 Dm C Am Dm F G Dm C B \flat Gm C Am Dm

Dm C Am Dm F G Dm C B \flat

9 See the ring there in her hair, see the sun the light- ning ! See the ring there in her hair,

Musical score for measures 9-12. The score is in 10/8 and 12/8 time signatures. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B \flat).

Gm C Am Dm Dm C Am Dm F G

13 taste the flow-ers ro-s-es ! See the ring the-re in her hair, see the sun the light- ning !

Musical score for measures 13-15. The score is in 10/8 and 12/8 time signatures. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B \flat).

Dm C B \flat Gm C Am Dm Dm C Am

See the ring the-re in her hair, taste the flow-ers ro-s-es ! See the ring there in her hair,

12/8 12/8 10/8 10/8 10/8 10/8

Dm F G Dm C B \flat Gm C Am Dm

see the sun the light- ning ! See the ring there in her hair, taste the flow-ers ro-s-es !

12/8 12/8 10/8 10/8 10/8 10/8

F G A F G C F G A⁷ B^b F Am Dm

21

10/8 12/8 10/8 10/8

1st - Guitar SOLO

Dm C Am Dm F G Dm C B^b Gm C Am Dm

25

10/8 12/8 10/8 10/8

Dm C Am Dm F G Dm C B \flat Gm C Am Dm

29

Dm C Am Dm F G Dm C B \flat

33

See the ring there in her hair, see the sun the light- ning ! See the ring the-re in her hair,

Gm C Am Dm Dm C Am Dm F G

37

taste the flow-ers ro-s-es ! See the ring there in her hair, see the sun the light- ning !

Dm C B \flat Gm C Am Dm F G A

41

See the ring there in her hair, taste the flow-ers ro-s-es !

F G C F G A⁷ B^b F Am Dm F G A

45

This system contains measures 45 through 48. Measure 45 is a whole rest in the treble and a whole note F in the bass. Measure 46 features a complex piano accompaniment in the treble with sixteenth-note chords and a whole note F in the bass. Measure 47 continues the piano accompaniment with a different chordal texture and a whole note F in the bass. Measure 48 has a piano accompaniment with eighth-note chords and a whole note F in the bass. The key signature has one flat (B-flat), and the time signature is 12/8.

F G C F G A⁷ B^b F Am Dm

This system contains measures 49 through 52. Measure 49 is a whole rest in the treble and a whole note F in the bass. Measure 50 features a piano accompaniment in the treble with eighth-note chords and a whole note F in the bass. Measure 51 continues the piano accompaniment with a different chordal texture and a whole note F in the bass. Measure 52 has a piano accompaniment with eighth-note chords and a whole note F in the bass. The key signature has one flat (B-flat), and the time signature is 12/8.

49

Dm C Am Dm F G Dm C B \flat

See the ring there in her hair, see the sun the light- ning ! See the ring there in her hair,

Gm C Am Dm Dm C Am Dm F G

53

taste the flow-ers ro-s-es ! See the ring there in her hair, see the sun the light- ning !

Dm C B \flat Gm C Am Dm Dm C Am

See the ring there in her hair, taste the flow-ers ro-s-es !

57

Dm F G Dm C B \flat Gm C Am Dm

61 Dm C Am Dm F G Dm C B \flat

2nd - Guitar SOLO

Gm C Am Dm 65 Dm C Am Dm F G

65

Dm C B \flat Gm C Am Dm Dm C Am

69

12/8

Dm F G Dm C B \flat Gm C Am Dm 73 Dm

73

ritardando

12/8

FRIDAY NIGHT AT HOME

FRIDAY NIGHT AT HOME, THINKING WHAT IS GOING ON?
CAN'T BELIEVE THAT RACE RUNS WITHOUT ME. BUT I'VE
ALREADY WON, AND I KNOW MY WORK IS DONE 'CAUSE I
WRITE DOWN THE TALES YOU'LL NEVER SEE.

**I'LL BRING YOU ALL THE STORIES, TALES OF LOVE AND PAIN,
ADVENTURES OF MY HEART AND MY BRAIN.**

FRIDAY NIGHT AT HOME THINKING WHAT IS GOING ON?
KNIGHTS ARE FIGHTING ON MY WINDOW-SILL. THE MINSTREL
LOVES HIS MAID, YOUR EYES HAVE FOUND THEIR FATE.
REMEMBER MR. S., HE WANTS TO KILL.

**I'LL BRING YOU ALL THE STORIES THAT HAPPEN IN MY BRAIN
TALES OF LOVE AND HATE, LIFE AND PAIN.**

Friday Night At Home

Lyrics and Music: P. A. Jost

Voc / Solo

Piano

1 Bm A Bm

5 A Bm

9 Dm C Dm

C Dm C F B \flat C B \flat C Dm C Dm

13

Dm C F B \flat C B \flat C Dm C F Gm F E \flat A

A 7 17 Dm B \flat

1. Fri-day night at home, thin-king
2. Fri-day night at home, thin-king

what is go-ing on ?
what is go-ing on ?

C Dm C Dm C Dm 21

Can't be-live that race runs with-out me.
Knights are figh-ting on my win-dow sill.

But I've al-read- y won, and I
The min-strel loves his maid, your eyes

B \flat C Dm C Dm

know my work is done
have found their fate.

'cause I write down the tales you'll ne-ver see.
Re- mem- ber Mister S., he wants to kill.

F C Dm B \flat F C

25

1. I'll bring you all the sto-ries tales of love and pain, ad- vent-ures of my heart and my
 2. I'll bring you all the sto-ries that hap-pen in my brain tales of love and hate, life and

B \flat C ¹F C Dm B \flat

29

brain.
 pain.

I'll bring you all the sto-ries
 I'll bring you all the sto-ries that

tales of love and pain, ad-
 hap-pen in my brain

F C B \flat F C 2. C

33

vent-ures of my heart and my
 tales of love and hate, life and

brain.
 pain.

I'll bring you all the sto-ries that

Dm B \flat F C B \flat C

hap-pen in my brain

tales of love and hate, life and

pain.

36

Dm B \flat C

37

Dm Dm B \flat

41

3 3

C Dm Dm

45

3

B \flat C Dm

3

49

F C Dm B \flat F C

I'll bring you all the sto-ries that hap-pen in my brain tales of love and hate, life and

B \flat C F C Dm B \flat

53

pain. I'll bring you all the sto-ries that hap-pen in my brain

F C B \flat Dm C F B \flat C B \flat

57

tales of love and hate, life and pain.

CDm CDm Dm C F B \flat C B \flat CDm C F Gm F E \flat Dm

61

THE RETURN OF THE PIPER

RUN, BETTER RUN, RUN, FOR YOUR LIFE, THE PIPER IS
COMING BACK AGAIN. RUN, BETTER RUN, RUN FOR YOUR
LIFE, THE PIPER IS COMING SOON. RUN, BETTER
RUN, RUN...THE PIPER IS CALLING YOU.

IN THE YEAR TWELVE-EIGHTYFOUR CHILDREN LOUDLESS
DISAPPEARED. PARENTS CRYING, PIPER'S TUNE WAS THE
LAST THEY HEARD. "GIVE HIM MONEY, BRING THEM BACK,
LET THEM LIVE AND LAUGH AGAIN!" LAMEN-TATION ALL
AROUND, DARKNESS TOOK THEIR HEARTS.

**AND HE WHISPERED IN THEIR EAR: "COME WITH ME AND
HAVE NO FEAR, YOU'RE SO SMALL, YOU'RE SO FINE AND YOU
ARE MINE!" AND HE PLAYS A LOVELY TUNE AND HE LEADS
THEM TO THE DUNE, AND THE WAVES RINSE THE TUNES AND
LIFES AWAY.**

THROUGH THE AGES, THROUGH THE YEARS CHILDREN'S PAIN
WAS HEARD AROUND. COULD IT BE THE PIPER'S BACK? HEAR
HIS LOVELY SOUND. DEMON'S GRINNING, TURNING ROUND,
HIS WORN OUT CAPE IS WHIRLING. WHISTLE THREATENS IN
HIS FIST, FASCINATING SOUND.

**AND HE WHISPERS IN YOUR EAR:"COME WITH ME AND HAVE
NO FEAR, YOU'RE SO SMALL, YOU'RE SO FINE AND YOU ARE
MINE!" AND HE PLAYS A LOVELY TUNE, AND HE LEADS YOU
TO THE DUNE, AND THE WAVES RINSE THE TUNES AND LIFES
AWAY.**

RUN, BETTER RUN, RUN, FOR YOUR LIFE...

LAST WEEK HE WAS SEEN IN GROSNY, YESTERDAY IN
GORAZDE. FIND HIM, GET HIM, SEND HIM BACK TO THE YEAR
WHERE HE BELONGS. MAYBE YOU MAY SAY: "CAN'T FIND
HIM, HE'S A PART OF YOU AND ME." LET THE RATS GO ON
FOREVER, SAVE US ALL FROM HELL.

AND HE WHISPERS.. , AND HE WHISPERS..

The Return Of The Piper

Lyrics: Paul Alexander Jost
Music: Paul Alexander Jost

Piano

Voc / Solo

Piano

♢

Am **G** **Am** **G** **Am**

17

Run, bet - ter run run fo - r your life. Run, bet - ter run run fo - r your life.

21 Am G Am

Voc / Solo

Run, bet - ter run run, fo - r your life.

Choral

Run, bet-ter run, run for your life the the pi - per is com- ing back a - gain.

Piano

Am G Am 25

Run, bet - ter run run, fo - r your life.

1. In the year twelve-eighty four
2. Through the ages, through the years
3. Last week he was seen in Grozny

Run, bet-ter run, run for your life the the pi - per is com- ing soon.

G Am G Am

childrens loudless disappeared.
childrens pain was heard around.
yes- ter day in Go -raz -de.

Par-ents cry-ing, pi-pers tune
Could it be the pi - pers back?
Find him, get him, send him back

was the last they heard.
Hear his lov- ely sound.
to the year where he belongs.

Am G Am

29

"Give him mo-ney, bring them back,
Dem-mon's grin-ning, turn-ing round
Maybe you may say: "Can't find him,

let them live and love again!"
his worn out cape is whirling.
he's a part of you and me."

Lam-men-ta-tion all a - round,
Whist-les thre-tens in his fist.
"Let the rats go on for- ev- er

G Am F Am G Am

33

dark-ness took there hearts. And he
fas-ci- na- tic sound.
save us all from hell!"

whis-pered in their ear: "Come with
me and have no fear, you're so

F G Am G Am F Am

37

small, you're so fine, and you are
mine!" And he
plays a lov - ely tune, and he

G Am F G

leads you to the dune, and the
waves rinse the
tunes and lifes a -

42

41 Am G Am Am G Am 3. Am

- way.

45 F Dm E

49 E7 Am

53 F Dm

Dm E E7 57

Am 43

Am

G Am Am G Am

G Am

Am G Am Am

Am

G Am Am G Am

G Am

Am G Am Am

Am

G Am Am G Am

77

Am G Am Am

81

G Am Am G Am

81

Am G Am Da Coda

81

God rest you merry gentlemen / by the way ...

Music: Trad. / P. A. Jost

Flute

Mandolin

Bass

1 Am

5 G Am

9 Am E⁷ Am

13 E⁷ Am % Am E⁷ Am

1. 3. 17 E⁷ Am 3 2. 4. E⁷ Am Dm C

The score is written for a treble and bass staff. The treble staff contains the melody, and the bass staff contains the bass line. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three measures, each with a repeat sign. The first measure is labeled '1. 3.' and the second '2. 4.'. The third measure is labeled 'Dm C'. The chords are E⁷, Am, Dm, and C. The melody consists of eighth and sixteenth notes, often beamed in groups of three. The bass line consists of eighth and sixteenth notes, also often beamed in groups of three. The score is written in a style that is easy to read and play, with clear chord markings and repeat signs.

Fine !

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the treble clef, and the piano part is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. The first measure contains the chords F, E, Dm, and C. The second measure contains the chords Am and F. The third measure contains the chords E, Dm, and C. The guitar part features a series of triplets in the second measure, while the piano part has a simple bass line. The score is labeled with the number 29 in the top right corner.

Am F E Dm C Am

The image shows a musical score for the song 'The Sound of Silence' by Simon & Garfunkel. It is a three-staff arrangement. The first staff is in treble clef, the second staff is in treble clef, and the third staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into three measures. The first measure is labeled with the chord Am. The second measure is labeled with the chords F, E, Dm, and C. The third measure is labeled with the chord Am. The music features a mix of eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. The bass line is a simple eighth-note pattern in the first measure, and a mix of eighth and sixteenth notes in the second and third measures.

The musical score for 'The Rose Tree' is presented in three systems. The first system begins with a treble clef and a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like 'p' (piano) and 'f' (forte). The title 'The Rose Tree' is written in a decorative font at the top of the page.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The score is written for three staves: Treble (right hand), Treble (left hand), and Bass (bass line). The key signature is one flat (B-flat), and the time signature is 3/4. The melody in the right hand features several triplets and is accompanied by chords labeled Am, E, and Dm. The left hand provides harmonic support with chords and a bass line that includes triplets and a final triplet in measure 12.

45

E Am E Am E Am Am Dm

49

E Am Am

53

G Am

G Am

57 F E Dm C Am F E Dm C

57 F E Dm C Am F E Dm C


Am F E Dm C Am

61


Am F E Dm C Am

61

F E Dm C Am

da capo al  dal Fine !

F E Dm C Am

da capo al  dal Fine !

THE SMILE

WHEN THEY FIRST MET THE GREEN WAS HIGH AND SHE
PLAYED ON THE GROUND. A DAUGHTER FROM THE EARL OF
KENT AND HE A FARMERS SON.

AND IN THE EVENING OF THE DAY HE LAYED THERE FOR A
WHILE. HE COULD NOT SLEEP , HE FOUND NO REST, HE EVER
SAW HER SMILE.

WHEN THEY MET TWICE SHE LEADS THE HORSE WHERE
STONE AND WOOD YOU FOUND. HE SAW THE HORSE THAT
BROKE IT'S KNEE AND SHE LAID ON THE GROUND.

HE LAID HIS HEAD BESIDE, WHEN WILL SHE EVER SLEEP? SHE
TOUCHED HIS SKIN, HE FELT THE CHILL; HER BREATH IT WAS
SO DEEP.

AND THEN SHE TURNED HER HEAD, AND EYE COULD MEET
THE EYE. SHE WHISPERED "I", THEN BROKE THE TIE , HER
HAND COULD SAY GOOD-BYE.

THE MOON LIGHTENED HER HAIR, AND FLOWERS FILLED THE
AIR. HE WHISPERED "I", NO OTHER LINE. HER FACE, THERE
WAS THE SMILE.

HE LAID HER HEAD BESIDE, FOREVER SHE WILL SLEEP.
NO LAST GOOD-BYE, NO TEARS TO CRY REMEMBER JUST THE
SMILE.

The Smile

Music and Lyrics: Ralf Veith

Vocal

Piano

1 G G G Am D

G C Em D C Am D⁷ G C

5

1. When they first met the green was high and
in the eve - ning of the day he

G C G C

she played on the ground a daugh-ter from the earl of kent and
laid there for a while he could not sleep he found no rest he

D D⁷ C D G

9

he a far - mers son. 2. And
ev- er saw her smile. 3. When they met twice she leads the horse where

C Am D D⁷ C D Am D

stone and wood you found. He saw the horse that broke its knee and

C Am D D⁷ C D G C Am D D⁷

13

she layed on the ground.

C D Am D C Am D D⁷

He

G G Am D D⁷

17

laid his head be-side, when will she ev-er sleep? She

G C Em D C Am D D⁷

touched his skin, he felt the chill, her breath it was so deep. And

G G Am D D⁷

²¹ then she turned her head, and eye could meet the eye. She

G C Em D C Am D D⁷

whispered: "I", then broke the tie, her hand could say good-bye. The

²⁵ C D G C Am D D⁷

moon light-ened her hair, and flo-wers filled the air. He

C D Am D C Am D D⁷

whis-pered: "I", no oth- er line, her face there was the smile.



²⁹ C D G C Am D D⁷



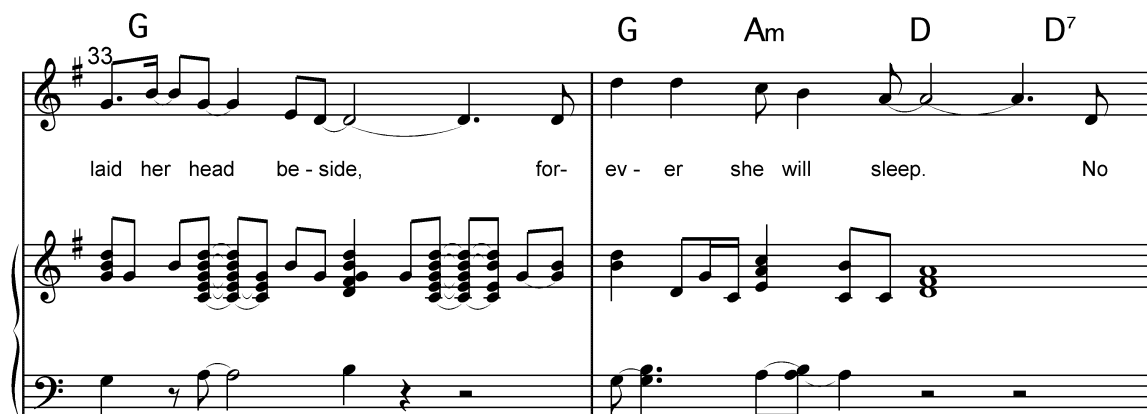
C D Am D C Am D D⁷

He



³³ G G Am D D⁷

laid her head be - side, for- ev - er she will sleep. No



last good-bye, no tears to cry re- mem-ber just the

Chords: G, C, Em, D, C, D

This system contains measures 33 through 36. The vocal line begins in measure 33 with the lyrics "last good-bye, no tears to cry re-". The piano accompaniment features a simple harmonic structure. In measure 34, the lyrics continue with "mem-ber just the". The piano part includes a melodic line in the right hand and a bass line in the left hand. Measure 35 shows a continuation of the piano accompaniment. Measure 36 concludes the system with a final chord.

smile.

Chords: C, D, G, C, Am, D, D⁷, C, D, Am, D

This system contains measures 37 through 40. The vocal line starts in measure 37 with the word "smile.". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Measure 38 shows a continuation of the piano accompaniment. Measure 39 shows a continuation of the piano accompaniment. Measure 40 concludes the system with a final chord.

Chords: C, Am, D, D⁷, G

This system contains measures 41 through 44. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Measure 41 shows a continuation of the piano accompaniment. Measure 42 shows a continuation of the piano accompaniment. Measure 43 shows a continuation of the piano accompaniment. Measure 44 concludes the system with a final chord.

MASTER OF PUPPETS

WHERE ARE THE KNIGHTS, WHERE THE PRINCESS WITH
GOLDEN HAIR? AND WHERE IS THE PLACE THE NEVER-
ENDING-STORY TOLD? WHERE IS THE SWORD THAT KILLED
OUR LOVE? I CAN'T EVEN REMEMBER THAT DAY. CAN YOU
SEE THE BLACK EAGLE, FLYING ABOVE AND TAKING ALL
QUESTIONS AWAY?

**THE MASTER OF PUPPETS CAN'T HELP YOU AND HE JUST
WILL GO ON WITH HIS GAME. AFTER DAY WILL BE NIGHT,
LOW AND HIGH IS THE TIDE, BUT HIS SCENE WILL BE ALWAYS
THE SAME.**

WHERE IS THE GOLD THAT MADE THE TEMPLARS SO FREE?
AND WHERE IS THE LOVE YOU CAN SEE EVERY DAY ON TV?
WHERE IS THE SENSE THAT LEADS MASTERS OF WAR, DID
YOU EVER SEE A BREAD-SHOOTING GUN? CAN YOU HEAR THE
PIED PIPER WITH FATAL TUNES? AND EVERYBODY GETS ONE.

THE MASTER OF PUPPETS...

WHERE ARE THE KNIGHTS, WHERE THE PRINCESS WITH
GOLDEN HAIR? AND WHERE IS THE PLACE THE NEVER-
ENDING-STORY TOLD? OH, MASTER OF PUPPETS, THE
ANSWERS ARE BLOWN, I CAN'T HELP YOU ON YOUR DUSTY
WAY. YOU ARE SEARCHING FOR NOTHING, I'M SEARCHING
THE TRUTH, GO AND FIND OUT YOUR QUESTIONS ALONE!

THE MASTER OF PUPPETS...

Master Of Puppets

Lyrics and Music: Ralf Veith
and P. A. Jost

Voc / Solo

Piano

1 Dm F G Dm

F G Dm F G Dm

5

F G Dm

9

1. Where are the kni-ghts, where the
2. Where is the go-ld that

F C G Dm

13

prin-cess with gol- den hair ? And where is the
made the temp- lars so free ? And where is the

Dm F C G

pla-ce the ne- ver en-ding sto- ry told ?
lo-ve you can see ev-ry day on t- v ?

B \flat F C Dm C

Where is the sword that killed ou - r love I can't ev-en re- mem- ber that day.
Where is the sense that leads masters of war, did you ev-er see a bread shooting gun ?

B \flat F C

Can you see the black ea- gle fly- ing a- bove and
Can you hear the pied pi- per with fa- tal tunes ? And

Dm Em A F G

tak- ing all questions a- way.
ev- every bo- dy get's one. The ma- ster of pup- ets can't

Am F G Am G Am

help you and he just will go on with its game. Af- ter

F G Em Am F G

29 day will be night, low and high is the tide, but the scene will be al- ways the

A⁷ B^b F C

33 same. The

Dm C B^b

37

60

F C Dm Em A⁷

Musical score for measures 60-62. Measure 60 has chords F and C. Measure 61 has chords Dm and Em. Measure 62 has chord A⁷. The melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs).

41 Dm F G Dm F G

Musical score for measures 41-44. Measure 41 has chord Dm. Measure 42 has chords F and G. Measure 43 has chord Dm. Measure 44 has chords F and G. The melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs).

45 Dm F G Dm

Musical score for measures 45-47. Measure 45 has chord Dm. Measure 46 has chords F and G. Measure 47 has chord Dm. The melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs).

F G 49 Dm

Where are the knights, where the prin- cess with

Musical score for measures 48-50. Measure 48 has chords F and G. Measure 49 has chord Dm and the lyrics "Where are the knights,". Measure 50 has chord Dm and the lyrics "where the prin- cess with". The melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs).

F C G 53 Dm

gol- den hair ? And where is the place

F C G

the ne-ver en-ding sto- ry told ?

Dm 57 F C

Voc / Solo

Where are the knights, where the prin- cess with gol- den

Voc 2

Where are the kni- ghts, where the prin- cess with gol- den

Piano

G Dm

61

hair ? And where is the place, the ne-ver end-ing

hair ? And where is the pla- ce, the ne-ver

F C G B \flat

65

sto- ry told ? Oh, ma- ster of pup- pets the

end- ding sto- ry told ?

F C Dm C

ans- wers are blown, I can't help you on your du- sty way. You are

63

B \flat F C Dm Em

69

search-ing for noth-ing, I'm search-ing the truth go and find out your quest-ions a-

A F G Am

73

lone ! The ma-ster of pup-ets can't help you and he

F G Am G Am F G

77

just will go on with its game. Af-ter day will be night, low and

Em Am F G A 7

high is the tide, but the scene will be al-ways the same. The

EVENING SONG

HERE IS GOOD ALE I FOUND. DRYNKE TO ME AND I TO THEE.
LET THE CUP GO ROUND, WATCH EVENING-FIRES GLOW.

HERE YS GOOD ALE Y FOUNDE. DRYNKE TO ME AND I TO THE
AND LETTE THE CUPPE GO ROUNDE.

Evening Song

Lyrics: anonym / P. A. Jost
Music: Paul Alexander Jost

Voc / Solo **Piano**

1 Dm C Dm Dm C

Here's good ale I

5 Dm F B \flat F C Dm C Dm C

fou- nd Drink to me and I - to thee Let the cup go

9 B \flat Gm C A

rou - nd, watch eve- nings fir- es glo- w.

13 A Dm C Dm F B \flat

Here's good ale I fou- nd Drink to me and

The musical score is written for voice and piano in 4/4 time. The key signature has one flat (B-flat). The score is divided into four systems. The first system (measures 1-4) shows the vocal melody starting with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note G4. The piano accompaniment starts with a half note G3, a half note F3, and a half note E3. The second system (measures 5-8) continues the vocal melody with a half note F4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with a half note D3, a half note C3, and a half note B2. The third system (measures 9-12) shows the vocal melody with a half note C4, a quarter note B3, and a quarter note A3. The piano accompaniment continues with a half note A2, a half note G2, and a half note F2. The fourth system (measures 13-16) shows the vocal melody with a half note G3, a quarter note F3, and a quarter note E3. The piano accompaniment continues with a half note E2, a half note D2, and a half note C2.

F C Dm C Dm C B \flat Gm

17 I - to thee. Let the cup go rou - nd watch eve - nings

C A Dm C

21 fir - es glow - .

Dm F B \flat F C Dm C

25

Dm C B \flat Gm

29

68

C A 33 A⁷

Dm A Dm 37 C

F C 1. 2. 3. Dm 41 A

4. B^b Gm C 45 A

watch eve - nings fir - es glo - w.

A⁷ Dm C 49 Dm

GALAHAD - Die Band:

Es gibt wenig Vergleichbares und schon gar keine Schublade, in die man die Musik von GALAHAD stecken könnte.

Elemente des Rock, der Musik des Mittelalters und der Klassik verschmelzen mit einem Schuß irisch-keltischer Mystik zu einem eigenwilligen, individuellen Stil. Eine abwechslungsreiche Instrumentierung unterstreicht dabei diese musikalische Vielschichtigkeit.

Unzählige Live-Events in Deutschland (ua. Newcomer des Jahres" 1987, WDR-Folkpreis, West 3 Fernsehen) und dem benachbarten Ausland führten GALAHAD auf Folk-Rock-Festivals (u.a. Euro-Folk-Festival Ingelheim, Little Woodstock, Festival auf der Altburg), diverse Stadt- und Burgfeste, Open-Air- und Hallenkonzerte (u.a. mit JETHRO TULL) sowie auf Matineen und Vernissagen, begleitet von zahlreichen Rundfunkportraits und -interviews.

Anfangen als Akustikquartett entwickelte sich im Laufe der Zeit der unverwechselbare GALAHAD-Sound. Dies formte ein abwechslungsreiches Repertoire von "konzertant" bis "äußerst tanzbar" mit vereinzelt Anleihen aus Renaissance, Barock, Klassik, Folk und Rock.

Nach der EP "Sir Galahad", folgte 1995 die CD "Dragons, Knights and Virgins, 1997 die CD "The Return Of The Piper" und im Jahr 2000 die CD "Myrddin".

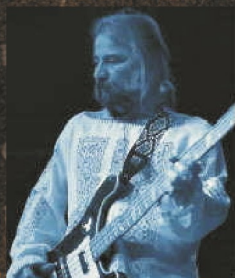
In der aktuellen Besetzung spielt GALAHAD nunmehr seit 1994. Zu dieser gehören Paul Alexander Jost (Gesang, Querflöte, Mandoline, akustische Gitarre), Ulrike Koberg (Gesang), Peter Huntenburg (Bass, Gesang), Oliver Horlitz (Drums, Perkussion), Ralf Veith (Keyboard, Gesang, akustische Gitarre), Dieter Horlitz (E-Gitarre). Vereinzelt sind bei Live-Events oder CD Aufzeichnungen auch Gastmusiker und -musikerinnen zu hören, die meist selbst in anderen Besetzungen überwiegend Folkmusik spielen.

In den Texten werden häufig alte Problematiken aufgearbeitet und in die Gegenwart projiziert, so z.B. in dem Stück "The Return of the Piper", das von der (fiktiven) Rückkehr des Rattenfängers von Hameln handelt. Häufig läßt sich dabei erkennen, daß sich zwar Äußerlichkeiten verändert haben, die Probleme jedoch, wenn es sich z.B. um Liebe und Leid dreht, doch die Gleichen geblieben sind.

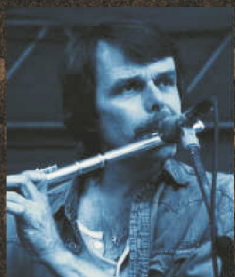


GALAHAD





Mit diesem Songbook erscheinen erstmals alle im Eigenverlag verlegten Kompositionen und Texte der GALAHAD-CD "The Return Of The Piper" in Notenform.



In der überwiegenden Bearbeitung für Melodiestimme, Piano und Akkordbegleitung bis zur Orchesterpartitur richtet sich dieses Songbook sowohl an kleine Ensembles und erfahrene Musizierende wie auch an den ambitionierten Laien.



Dabei bleibt ausreichend Freiraum für eigene Interpretation und andere Formen der Instrumentierung - eben typisch GALAHAD



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