

CONQUISTADOR

and other songs from "Procol Harum Live In Concert
With The Edmonton Symphony Orchestra"

Off-the-record transcriptions plus special section of piano arrangements
with guitar chord diagrams — bonus "A Whiter Shade Of Pale".



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Transcription arrangements by
ED DI BIASE

Piano arrangements by
GEORGE TERRY

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CONTENTS

Side One

| | Transcription | Piano |
|-------------------------|---------------|-------|
| CONQUISTADOR | 4 | 33 |
| A SALTY DOG | 6 | 36 |
| ALL THIS AND MORE | 9 | 40 |

Side Two

| | | |
|-----------------------------------|----|----|
| IN HELD 'T WAS IN I | | |
| Glimpses of Nirvana | 16 | |
| 'Twas Teatime At The Circus | 19 | 46 |
| In The Autumn Of My Madness | 21 | 48 |
| Look To Your Soul | 24 | 53 |
| Grand Finale | 27 | 56 |
| A WHITER SHADE OF PALE | 31 | 61 |

TRO SONGWAYS SERVICE, INC.
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CONQUISTADOR

Words by KEITH HEID

Music by GARY BROOKER

Moderately, in 4

1. Con-quis-ta-dor... your stal-lion stands in need of... com-pa-ny...

(Lead Gtr.) (Pno. plays 8th notes on chords indicated)
Gm C7 F
(Bass Gtr.)

Detailed description: This system contains the first three measures of the song. The vocal line is in the treble clef with a key signature of one flat and a 4/4 time signature. The guitar and bass parts are in the bass clef. The guitar part includes a lead line and chord diagrams for Gm, C7, and F. The piano accompaniment consists of eighth notes on the chords.

And like some an-gel's ha-ired brow

F7 Gm C7

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics 'And like some angel's haired brow'. The guitar part includes chord diagrams for F7, Gm, and C7. The piano accompaniment continues with eighth notes.

You reek of pa-ri-ty... I see your arm-our plat-ed breast...

F (Organ) G

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics 'You reek of parity... I see your armour plated breast...'. The guitar part includes chord diagrams for F and G. An organ part is also indicated. The piano accompaniment continues with eighth notes.

Has long since lost its sheen... And

Cm F Gm

Detailed description: This system contains the final three measures. The vocal line continues with the lyrics 'Has long since lost its sheen... And'. The guitar part includes chord diagrams for Cm, F, and Gm. The piano accompaniment continues with eighth notes.

in your death-mask face — there are no signs — which can be seen..

G Cm F

— And though I hoped for ————— Some-thing to find ————— I can

Gm Eb7

see no ————— maze to un-wind, —————

Gm Eb7 Gm

2. Conquistador, your vulture sits
 Upon your silver shield
 And in your rusty scabbard now
 The sand has taken seed
 And though your jewel-encrusted blade
 Has not been plundered still
 The sea has washed across your face
 And taken of its fill
 And though I hoped for something to find
 I can see no maze to unwind.

3. Conquistador, there is no time
 I must pay my respect
 And though I came to jeer at you
 I leave now with regret
 And as the gloom begins to fall
 I see there is no ---only all
 And though you came with sword held high
 You did not conquer, only die.
 And though I hoped for something to find
 I can see no maze to unwind.

A SALTY DOG

Words by KEITH REID

Music by GARY BROOKER

Slowly, in 4

(Pno. - Sigs.)

Bbm7/D_b Csus C Eb/B_b Bbm7/B_b

(Bass Gtr.)

1. "All hands on deck... we've run a-float..." I heard... the Cap-tain
 2. We sailed for parts... un-knows to man... Where ships... come... home to

Bbm7/D_b Csus C Cm7

(1st time ♯)
(2nd time ♭)

cry... die... "Ex-plore the ship... No loft-y peak... re- place the cook... or fort-ress bold... Let could

Bbm7/B_b Ab Fm

no - one leave... a - live..." A-cross the straits...
 match our Cap - tain's eye... Up-on the seventh

D_b Dbm7/E B

(Sigs. 5th)

a-round the Horn ——— How far — can sail — or fly?
 sea - sick day ——— We made — our port of call;

(Sigs. sv) F# B F#7 B7/A

(Drums) etc.

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The guitar part is in the same key and time, with a bass line in the lower register. The lyrics are written above the vocal line.

A twist-ed path, — our, tor-tured course, — And no-one left a-live —
 A sand so white — and sea so blue, — No mor-tal place at all, —

(Sigs. sv) E Em6 B F#sus F#7

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The guitar part features chords E, Em6, B, and F#sus F#7. The bass line provides harmonic support.

(Instrumental bridge)

(Pro. Solo)

(Sigs. pizz.) B Bb F# Ao

Detailed description: This system is an instrumental bridge. It features a guitar part with a solo line in the treble clef and a bass line in the bass clef. The chords B, Bb, F#, and Ao are indicated. The tempo and dynamics markings are (Pro. Solo) and (Sigs. pizz.).

We fired the gun — and burned the mast, — And rowed — from — ship to

Bbm6/Db (Solo Viola) C Cm7

(Solo Cello)

Detailed description: This system contains the final two measures. The guitar part has chords Bbm6/Db, C, and Cm7. The solo instruments are marked as (Solo Viola) and (Solo Cello). The lyrics are written above the vocal line.

shore.

The Cap-tain cried,

we sail-ors wept. Our tears— were tears— of

Bsus B^b Ab Ab/G Fm Fm/E^b D^b

joy!

(Upper Stgs.)

(Vlns.) D/E B

Now, man-y moons— and man-y June-

Have passed— since we made

land, _____

A salt-y dog, _____

B F#7 B7/A E

This sea-man's log.

Your— wit-ness, my own hand.

(Instrumental tag)

E^b6 B

(Pno. Solo)
(Stgs. pizz.)

tremolo, sul posticello

ALL THIS AND MORE

Words by
KEITH REID

Music by
GARY BROOKER

In a moderate 2/4

It's not that I'm — so

Pao. Gtr. Bass Gtr.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a B-flat major key signature, starting with a treble clef and a 2/4 time signature. The tempo is marked 'In a moderate 2/4'. The lyrics 'It's not that I'm — so' are written below the vocal line. The bottom two lines are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part is labeled 'Pao.' and includes 'Gtr.' (guitar) and 'Bass Gtr.' (bass guitar) parts.

cheer - ful Though I'll al - ways raise a smile, — And

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics 'cheer - ful Though I'll al - ways raise a smile, — And'. The piano accompaniment continues with the same instrumental parts as the first system. Chord symbols Bb, Fm, and Cm are written above the vocal line.

if at times — my non-sense — rhymes — Then I'll — stand trial. My

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics 'if at times — my non-sense — rhymes — Then I'll — stand trial. My'. The piano accompaniment continues. Chord symbols Bb, Fm, and Cm are written above the vocal line.

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$E\flat$ $B\flat$ Cm

friends are all — a - round — me — But they on - ly breathe — through

Organ

Cm $E\flat$ $B\flat$ sus $E\flat$ $A\flat/B\flat$

fear, Were I — to cry — I'm sure that still they'd nev - er see a

$B\flat$ Bridge G^0

tear. ————— In dark - ness thru my be -

Organ

Pno.

Fm/A^b A¹° B⁹m

- ing here - A way — from you, —

The first system of the musical score consists of three measures. The vocal line starts with a half note 'ing here' followed by a quarter rest, then a half note 'A way' with a slur over the next two notes, and a quarter note 'from you' with a slur over the next two notes. The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

D⁹ E⁹m E⁹7

The bright light of your star con-fronts — me shin-ing —

(etc. as
chorus shown)

The second system of the musical score consists of three measures. The vocal line starts with a quarter rest, then a half note 'The bright light of your star con-fronts' with a slur over the next two notes, a quarter rest, and a half note 'me shin-ing' with a slur over the next two notes. The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the first system.

Last time only repeat to fade

A⁹m A⁹m/G A⁹m/G^b A⁹m/F G^b G^b/F G^b/F^b E⁹m⁹ E^b

through, —

B. D.

The third system of the musical score consists of five measures. The vocal line starts with a half note 'through' followed by a quarter rest. The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature and time signature remain the same as in the previous systems.

Tempo

E♭ *B♭* *Fm* *Cm*

2. Dull and sul-len, — much sub-dued, — My skull a ston - y glaze, —

E♭ *B♭* *Fm* *Cm*

Whirl-pools rage on con-stant-ly — I'm not so well — these days. — There

E♭ *B♭* *Cm*

must be some-thing some-where near — Who sees what's be - in' done, —

Cm *B♭* *B♭sus* *B♭*

— The har-bour lights — are hura - ing bright, — My wax-

A♭/B♭ *B♭* *G°*

— is al - most — run. — In dark-ness thru my be -

Fm/A♭ *A°* *B♭m*

- ing here — A - way — from you, —

D° *E♭m* *E♭7*

The bright light of your star con - fronts — me shin - ing —

A♭m *A♭m/G♯* *A♭m/G♭* *A♭m/F* *G♭* *G♭/F* *G♭/F♭* *E♭sus* *E♭*

through. —

Piano

(no chords)

Bass

rit.

*a tempo*E^bB^b

3. Come Lal-lard, raise — your lute and sing And

rit.

a tempo

Fm

Cm

to my ears — her beau-ty bring. Like

E^bB^b

Fm

mad ox in the days — of old — We'll feast and drink — un-

Cm E♭

til we fold. _____ And fold - ing still we'll

B♭ Cm

spare a thought. For what's been lost and what's been caught.

E♭ E♭sus E♭ A♭/B♭ B♭ Repeat Bridge

And may-be then be-gin a-gain For love is life, not pos - sion.

IN HELD 'TWAS IN I

By Gary Brooker, Matthew Fisher,
Keith Reid

GLIMPSES OF NIRVANA

In the darkness of the night, only occasionally relieved by glimpses of Nirvana seen through other people's windows, wallowing in a morass of self-despair, made only more painful by the knowledge that all I am is of my own making. When everything around me, even the kitchen ceiling, has collapsed and crumbled without warning. And I am left standing alive and well, looking up and wondering why and wherefore. At a time like this, which exists maybe only for me but is nonetheless real, if I can communicate, and, in the telling and the hearing of my soul anything is gained, even

though the words which I use are pretentious and make you cringe with embarrassment, let me remind you of the pilgrim who asked for an audience with the Dalai Lama.

He was told that he must first spend five years contemplation. After five years he was ushered into the Dalai Lama's presence, who said, "Well, my son, what do you wish to know?" So, the pilgrim said, "I wish to know the meaning of life, father." So, the Dalai Lama smiled and said, "Well, my son, life is like a beanstalk, isn't it?"

Held close by that which some despise, which some call fake, and others lie;
And somewhat small for one so tall. A doubting Thomas — who would be?
It's written plain for all to see. For want of iron with no mop
It's hard at times, it's awful wrong.
They say that Jesus healed the sick and helped the poor
And those, I'm sure believed his eyes — a strange disguise.
Still — write it down, it might be read.
Nothing's better left unsaid, only sometimes.
Still, no doubt, it's hard to see
It all works out.

'TWAS TEATIME AT THE CIRCUS

'Twas teatime at the circus, Chicky, he was there.
Through hoops he skipped, how wise he tripped
And all the while the glare of the making, aching spotlights
Beat down upon his cloak. Aahhh!
And though the crowd clapped furiously,
They could not see the joke!
'Twas teatime at the circus though some might not agree
As jugglers danced and horses pranced and clowns clowned endlessly.
But trunk to tail the elephants quite silent, never spoke. Aahhh!
And though the crowd clapped desperately,
They did not see the joke. Hooray!!

IN THE AUTUMN OF MY MADNESS

In the autumn of my madness when my hair is turning grey,
For the milk has finally curdled and I've nothing left to say;
When all my thoughts are spoken save my last departing verse,
Bring all my friends unto me, and I'll strangle them with words.
In the autumn of my madness which is comin' won't be long
For the nights are now much darker and the daylight's not so strong.
And the things which I believed in are no longer quite enough,
For the knowing is much harder and the going's gettin' rough.

LOOK TO YOUR SOUL

I know if I'd been wiser this would never have occurred,
But I wallowed in my blindness so it's plain that I deserve,
For the sin of self-indulgence when the truth was read so clear,
I must spend my life among the dead who spend their lives in fear
Of a death that they're not sure of, of a life they can't control,
It's all so simple, really, if you'll just look to your soul, yeah!
All so simple, really, if you'll just look to your soul, yeah!
Some say that I'm a wise man, some think that I'm a fool,
It doesn't matter either way, I'll be a wise man's fool.
The lesson lies in learning and by teaching I'll be taught,
For there's nothing hidden anywhere, it's all there to be sought.
And so, if you know anything, look closely at the time,
But others who remain untrue and don't commit the crime.

GRAND FINALE

Ah.

GLIMPSES OF NIRVANA

from "In Held 'Twas In I"

Words and Music by
GARY BROOKER
MATTHEW FISHER
KEITH REID

Men's Voices

(Electronic sounds)

Mm

(freely now, no meter, no pulse)

Spoken: "In the darkness of the night, only occasionally relieved by glimpses of Nirvana seen through other people's windows

wallowing in a morass of self-despair, made only more painful by the knowledge that all I am is of my own making. When everything around me, even the kitchen ceiling, has collapsed and crumbled without warning --

(Pedal G's continue)

And I am left standing alive and well -- looking up and wondering why and wherefore. At a time like this -- which exists maybe only for me but is nonetheless real -- if I can communicate, and, in the telling and the hearing of my soul anything is gained -- even though the words which I use are pretentious and make you cringe with embarrassment -- let me remind you of the pilgrim who asked for an audience with the Dalai Lama.

(sitar)

(Pedal G's continue) He was told that he must first spend five years contemplation.

After five years he was ushered into the Dalai Lama's presence, who said, "Well, my son, what do you wish to know?" So, the pilgrim said, "I wish to know the meaning of life, father." So, the Dalai Lama smiled and said, "Well, my son, life is like a beanstalk --- isn't it?"

Tempo! (Broadly -- in 3)

Organ, Pno., Gtrs., Tutti

Bass + Organ Pedals

rit.

rit.

Broadly -- in 4

Pno. & Sitar (2nd time, add voices)

*Repeat last 6 bars to
end of dialogue.
Then strokes of mid-
dle C chime to fade.*

Voice (spoken freely)

Held close by that which some despise, which some call fake, and others lies;
And somewhat small for one so tall. A doubting Thomas--who would he?
It's written plain for all to see. For want of iron with no map
It's hard at times, it's awful wrong.
They say that Jesus healed the sick and helped the poor
And those, I'm sure believed his eyes--a strange disguise.
Still--write it down, it might be read.
Nothing's better left unsaid, only sometimes,
Still, no doubt, it's hard to see
It all works out.

(Strokes of chime on middle C to fade)

'Twas Teatime at the Circus

from "In Held 'Twas In I"

Words and Music by
GARY BROOKER
MATTHEW FISHER
KEITH REID

Moderately

'Twas tea-time at the cir - cuse,

(whispered)
Clack-y, he was there. Through hoops he skipped, how wise he tripped - And

all the while the glare Of the mak - ing, ach - ing spot - lights, Beat

G (N.C.)

down up - on his cloak. Aahhh!

Tutti

F F/E Dm

And though the crowd clapped fu - ri - ous - ly, They

F/G F/B C

could not see the joke! 2. 'Twas Hoo-ray!

Cym.

2. 'Twas teatime at the circus
 Though some might not agree
 As jugglers danced and horses pranced
 And clowns clowned endlessly
 But trunk to tail the elephants
 Quite silent, never spoke
 Aahhh!
 And though the crowd clapped desperately
 They did not see the joke.
 Hooray!!

IN THE AUTUMN OF MY MADNESS

from "In Held 'Twas In I"

Words and Music by
GARY BROOKER
MATTHEW FISHER
KEITH REID

In a moderately moving 4, with a beat

G

1. In the au-tumn of., my mad-

Piano

Bass

Am7 F C C7

- ness When my hair is turn - ing grey. —

add Organ lead Or.

add Gtr.

Em B7 Em B7 Am6/E

For the milk has fi - nal-ly cur-dled And I've noth-ing left to —

Bass Gtr.

B/D# C/E D7

say; When all my thoughts are spo-

Organ

G F/A G7/B C D/C

- ken Save my last de-part-ing verse,

Gtr.

G Eb+ B G7

Bring all my friends un-to me, And I'll stran-gle them with

B F#7/E Eb Eb/D# Ab

words.

Lead Gtr. Organ Solo

F F/E^b B^b

G Am7 F

2. In the au-tumns of — my mad-ness Which is com-in' won't be long —

(Instrumental group continues as before)

C C7 Em B7 Em B7 Am6/E

— For the nights are now much dark-er And the day-light's not so —

B/D# C/E D7 G F/A G7/B

strong. And the things which I — be-lieved — in Are no long-er — quite o-

C D/C G B^b+ E G7

nough, — For the know-ing is — much hard - er And the go-ing's got-tin'

B F#^b/E E^b Organ Solo E^b/D^b A^b

rough. —

F F/E^b B^b G G/F C

A A/G B^b D B B/A E etc. etc. with added sound effects

LOOK TO YOUR SOUL

from "In Held 'Twas In I"

Words and Music by
GARY BROOKER
MATTHEW FISHER
KEITH REID

Moderately, in 4

E \flat m E \flat m7 E \flat m E \flat m7 E \flat m

I know if I'd been wis-er

Organ & Piano

Bass

Fm

C

E \flat m

This would nev-er have oc-curred

But I wal-lowed in my

Gtr.

D \flat

Fm

C

blind - ness

So it's plain that I de-serve, -

For the

Drums

Gtr. >

C F Gm7 F/A Gm G7 C

sin of self - in - dul - gence when the truth was read so clear, I must

Pno. Pno. & Gtr.

F Gm7 F/A Gm G7 C

spend my life - a - mong - the dead - who spend their lives in fear Of a

Bb Bb/A Gm Gm/F A7 Dm

death that they're - not sure of, - Of a life they can't - con-trol, - It's

F Bbm Bbm/Ab Gb

all so sim - ple, real - ly, If you'll just look to your soul,

colfa voce

1. *rit.*
Fm Ebm Ebm7 Ebm Ebm7 || Fm

yeah! yeah!

The first system of music features a vocal line with the lyrics "yeah!" and a piano accompaniment. The key signature has two flats (Bb and Eb). The vocal line starts with a half note Fm, followed by a quarter note Eb, and then rests. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

Lead Guitar Solo
F Bbm Bbm/Ab Gb Fm

add Organ fills

The second system is a lead guitar solo. The key signature remains two flats. The guitar line is in the treble clef and features a series of eighth-note runs and chords. The bass line provides a simple accompaniment. The system is labeled "Lead Guitar Solo" and "add Organ fills".

F Bbm Bbm/Ab Organ Gb Fm

Organ Gtr.

The third system continues the instrumental accompaniment. It features a prominent organ part in the treble clef with a fast eighth-note pattern, and a guitar part in the bass clef. The system is labeled "Organ" and "Gtr.".

F F/G F/A Bbm Bbm/Ab Gb Fm

All so sim-ple, real-ly, If you'll just look to your soul, yeah!

The fourth system contains the vocal line with the lyrics "All so sim-ple, real-ly, If you'll just look to your soul, yeah!". The piano accompaniment continues with the organ and guitar parts. The system is labeled with chords: F, F/G, F/A, Bbm, Bbm/Ab, Gb, and Fm.

2. Some say that I'm a wise man,
Some think that I'm a fool
It doesn't matter either way
I'll be a wise man's fool

3. The lesson lies in learning
And by teaching I'll be taught
For there's nothing hidden anywhere
It's all there to be sought

4. And so, if you know anything
Look closely at the time
But others who remain untrue,
And don't commit the crime.

GRAND FINALE

from "In Held 'Twas In I"

Words and Music by
GARY BROOKER
MATTHEW FISHER
KEITH REID

Slowly, in 3

Bass Gtr.



Brush, stick on small Cym.



Voices (all on "Ah")



The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The middle staff is a grand staff (treble and bass clefs) with a key signature of two sharps and a 3/4 time signature. It contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, 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C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B

Organ
Dm

Am

Gtr. Solo

Detailed description: This system contains three staves. The top staff is a vocal line in G major with a key signature of two sharps (F# and C#). It begins with a whole note G4, followed by a quarter rest, then a quarter note G4, and a quarter rest. The second and third staves are piano accompaniment. The piano part starts with a whole note G4, followed by a quarter rest, then a quarter note G4, and a quarter rest. The guitar part (Gtr. Solo) begins in the second measure with a Dm chord and a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. In the third measure, the guitar plays an Am chord with a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3.

(Pull chords as indicated)

B7

Em

D

Detailed description: This system contains two staves. The top staff is a vocal line in G major. It begins with a whole note G4, followed by a quarter rest, then a quarter note G4, and a quarter rest. The piano part starts with a whole note G4, followed by a quarter rest, then a quarter note G4, and a quarter rest. The guitar part (Gtr. Solo) begins in the second measure with an Em chord and a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. In the third measure, the guitar plays a D chord with a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3.

Am

B7

Em

Detailed description: This system contains two staves. The top staff is a vocal line in G major. It begins with a whole note G4, followed by a quarter rest, then a quarter note G4, and a quarter rest. The piano part starts with a whole note G4, followed by a quarter rest, then a quarter note G4, and a quarter rest. The guitar part (Gtr. Solo) begins in the second measure with an Am chord and a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. In the third measure, the guitar plays a B7 chord with a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3.

D

Am

B7

Detailed description: This system contains two staves. The top staff is a vocal line in G major. It begins with a whole note G4, followed by a quarter rest, then a quarter note G4, and a quarter rest. The piano part starts with a whole note G4, followed by a quarter rest, then a quarter note G4, and a quarter rest. The guitar part (Gtr. Solo) begins in the second measure with a D chord and a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. In the third measure, the guitar plays an Am chord with a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3.

Em

D

Am

Detailed description: This system contains two staves. The top staff is a vocal line in G major. It begins with a whole note G4, followed by a quarter rest, then a quarter note G4, and a quarter rest. The piano part starts with a whole note G4, followed by a quarter rest, then a quarter note G4, and a quarter rest. The guitar part (Gtr. Solo) begins in the second measure with an Em chord and a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. In the third measure, the guitar plays a D chord with a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3.

B7 Em D Am

B7 Em D G

Tutti (Chorus, Orch., Group) (Chorus on "Alf")

C F G G/F C G C G F G C/F C/E C

F C Dm C G/F C F G G/F

C G C G F G G/F C Dm C Dm C Dm C F

G7sus C/G Gsus G C

A WHITER SHADE OF PALE

Words by KEITH REID

Music by GARY BROOKER

In a slow 4

(Organ)

C C/B C/A C/G F F/E Dm Dm/C

(Bass Gtr.)

G G/F Em G7/D C F G F/A G7/B

(Voice)

1. We skipped the light - fas-das-go.

Turned cart-wheels 'cross the

C C/B C/A C/G F F/E

floor. I was feel-ing kind of sea-sick

Dm7 Dm/C G G7 Em G7/D

The crowd called out - for more The room was hum-ming hard.

C C/B Am Em F Dm/E

As the ceil - ing flew a - way, —

Dm7 G G/F Em G7

When we called out for an ock - er drink — The wait - er brought a tray —

C C/B Am Em Dm/E

And so it was that in - ter —

G13 C6 C/B Am C

As the mill - er told his tale — That her face at first just

F/E Dm7 loco G G/F

ghost - ly Turned a whit - er — shade of pale.

Em G7/D C G7

2. She said, "I'm home on shore leave,"
Though in truth we were at sea,
So I took her by the looking glass
And forced her to agree,
Saying, "You must be the mermaid
Who took Neptune for a ride."
But she smiled at me so sadly
That my anger straightway died,
And so it was that later
As the miller told his tale
That her face at first just ghostly
Turned a whiter shade of pale.

3. She said, "There is no reason,
And the truth is plain to see,"
But I wander through my playing cards
And would not let her be,
One of sixteen vestal virgins
Who were leaving for the coast,
And although my eyes were open,
They might just as well been closed
And so it was that later
As the miller told his tale
That her face at first just ghostly
Turned a whiter shade of pale.

CONQUISTADOR

Words by
KEITH REID

Music by
GARY BROOKER

Moderato, with an eight beats in a measure pulse

Gm  C7 

mf

1. Con-quis - ta - dor, — your stal - lion stands —
2. Con-quis - ta - dor, — your val - ture sits —
3. Con-quis - ta - dor, — there is no time —



F  F/E♭ 

in need of — com - pa - ny,
up - on your — sil - ver shield,
I must pay — my re - spect,



Gm/B♭  C7 

and like some an - gul's ha - loed brow —
and in your rus - ty scab - bard now —
and though I came — to jour at you —



F F/Eb

you reek of pu - ri - ty. I see your
the sand has tak - en seed. And though your
I leave now with re - gret. And as the

G G-9 Gsus G7 Cm

ar - moar plat - ed breast, has
jewel - en - crust - ed blade has
gloom be - gins to fall I see there

F F-9 F F7/A Gm G G-9 Gsus G7

long since lost its sheen, and in your death-mask face
not been phun-dered still the sea has washed a - cross
is no on - ly all though you come with sword held high

Cm F F-9 F F7/A

there are no signs which can be seen
your face and tak - en of its fill
you did not con - quer on - ly die.

Gm  Eb 

And though I hoped for some-thing to find — I can



Gm  Eb  1. Gm 

see no maze to un-wind, —

mf



2. Gm  Eb 

And though I hoped for some-thing to find — I can

mf *f*



Gm  Eb  Gm 

see no maze to un-wind, —

mf



A SALTY DOG

Words by
KEITH REID

Music by
GARY BROOKER

Very slowly

The piano introduction consists of four measures. The right hand plays a sequence of chords: C major, F#m7-5 (sus4), C major, and F#m7-5 (sus4). The left hand plays a simple bass line with a few notes in the final measure.

^{F#}F#m7-5 (sus4)



B sus



B



1. "All hands on deck, —
2. We sailed for parts —

we've run a - float, —
un - known to man, —

Bm7



A sus



A



G6 (sus)



G



G/F#



I heard the Cap-tain
Where ships come home to

cry,
die,

"Ex-plore the ship, —
No left-y peak —

*Measure: 1 through 4 and 22 through 25 are intentionally only 3 note chords.

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Em Cm/Eb



re-place the cook,— let no one leave a—live,
or fort-russ bold— could match our Cap—tain's eye.



Bb/F F



A-cross the straits _____ a-round the Horn _____
Up - on the seventh _____ sea - sick day _____



Bb Bb-maj7/F Bb7 Eb Eb-maj7 Eb9



how far _____ can sail-ors fly? _____ A twist-ed path, _____
we made— our port of call; _____ A sand so white _____



Eb-m6/Cb Ab/Cb Bb/F 1. F sus F



our—tor-tured course,— and no one—left a—live.
and—sea so blue,— no mor-tal—place at

dim. poco a poco



2. **F sus** **F** **Bb** **E⁷/D⁹** **F/C** **G⁷/B**

all, *mp* *mf*

F#m7-5(noA) **C** **B sus** **B**

We fired the gun and burned the mast,

Bm7 **A sus** **A** **G6(noD)** **G** **G/F#**

and rowed from ship to shore. The Cap-tain cried,

Em **Em7** **Em⁷/D** **CaddF#** **C** **Crn/B⁹**

we sail - ors wept, our tears were tears of joy!

r. h.
Ped.

Bb/F

F

F7

Nov,

man - y moons _____

and man - y junes _____

Bb

Bbmaj7/F

Bb7

Bb7(add G)

Eb

Ebmaj7

Eb6

have passed since we made land, _____

a salt - y dog, _____

*ff**dim, poco*

Eb/m6/Go

A^o/Cb

Bb/F

F sus

F

this sea-man's log,

your wit-ness, my own hand,

a poco

Bb

E^o/Db

F/C

G^o/B

C add F#

*sp**roll.**mf*

ALL THIS AND MORE

Words by
KEITH REID

Music by
GARY BROOKER

Moderato

p

p

It's not that I'm so

p

cheer-ful though I'll al-ways raise a smile, and

if at times, my non-sense rhymes then I'll stand

trial, My friends are all a-round me but they

Cm

E♭ Eb/F

on - ly breaths through fear. Were I to cry I'm

E♭/G Ab/B♭ E♭ B♭sus B♭

mf sure that still they'd *f* nev - er see a tear.

E° Fm Fm/Ab A°

mf In dark-ness through my be - ing here... A - way from you.

B♭m B♭m/Db D° E♭m E♭m/G♭ E♭7/G

the bright light of your star con - fronts me shin - ing



through.

f *dim. poco a poco* *vall.*



p *a tempo*

Dull and sul-len, — much sub-dued, my skull a stea - y glass.

C \flat m E \flat B \flat

Whirl-pools rage on con - stant - ly, — I'm

Fm C \flat m E \flat B \flat sus B \flat

not so well — these days, — There must be some-thing some-where near, — who

sp

Cm  Eb  Eb/F 

sees what's be-in' done, the bar-ber lights, are burn-



Eb/G  Ab/Bb  Eb  D. S. of Code  Bb 

- ing bright, my wax is al-most, run,



Coda  Eb sus  Eb  Tacet

a tempo
pp



Eb sus  Eb  Eb  Bb 

rall. Come Lol-lard, raise — your lute and sing — and

a tempo



Fm



Cm

E₆

to my ears — her beau-ty bring. Like mad ox in the days

B_b

Fm



Cm



— of old — we'll feast and drink un-til we fold, And

E₆B₆ susB_b

Cm



fold - ing still we'll spare a thought — for what's been lost and what's been caught

E₆E₆/FE₆/GA₆/B_b

and may-be then be - gin a - gain for love is life, not

B^b **B^b sus B^b** **E^o**

poi - son, In dark-ness through my be -

Fm **Fm/A^b** **A^o** **B^bm** **B^bm/D^b**

- ing here... a - way from you,

D^o **E^bm** **E^bm/G^b** **E^b7/G**

The bright light of your star con - frosts me shin - ing

Keep repeating and fade out

A^bm **A^bm/G** **A^bm/G^b** **F7sus** **F7** **G^o** **G^b/F** **G^b/F^b** **E^b**

through. Oh, shin - ing

f dim. poco a poco

'T'WAS TEATIME AT THE CIRCUS

from 'IN HELD 'T'WAS IN I' Suite

Words and Music by
GARY BROOKER
MATTHEW FISHER
KEITH REID

Moderato

1. 'Twas tea-time at the cir - cus,
tea-time at the cir - cus, (Spoken) though

Chord diagrams: C (0 0 0 0 0 0), Ab (1 3 5 5 4 3)

(Whispered) Chick - y, he was there.
some might not a - groo. (Swag) Through hoops he skipped, how
(Swag) As jug - glers danced and

Chord diagrams: Db (1 3 5 5 4 3), G7 (0 0 0 0 2 3), Cm (0 2 3 4 5 5)

wise he tripped, - and all the while the glare of the
hor-ses pranced - and clowns clowned end - less - ly but

Chord diagrams: Ab (1 3 5 5 4 3), Fm6/Ab Db/C (2 3 4 4 3 2), Db (1 3 5 5 4 3), G (0 0 0 0 2 3)

Am

G G sus G

mak - ing, ach - ing spot - lights, beat down up - on his cloak, —
trunk to tail the el - e - phants quite st - lent, nev - er spoke, —

Tacet

Smoothly
F Am7/E

Aahhh!
Aahhh!

And And

though the crowd clapped
though the crowd clapped

f mp
cresc. poco a poco

Dm F/G C

Tacet

1. fu - ri - ous - ly, they could not see the joke!
des - per - ate - ly, they did not see the joke!

2. 'Twas (Shout) Hoo - ray!!

f mp sfz

IN THE AUTUMN OF MY MADNESS

from "IN HELD 'T'WAS IN I" Suite

Words and Music by
GARY BROOKER
MATTHEW FISHER
KEITH REID

Moderately slow



In the au-tumn of... my mad-

Am/G



F



C/E



C/G



C/A#



ness... when my hair is turn - ing grey.

Em/B



B/A



Em/G



B7/F# F#m7-5/E



for the milk has fi - nal-ly cur-dled... and I've noth-ing left to...

B/D# C/E D7/F#

say. When all my thoughts are spok-

G F/A G7/B C D/C

en save my last de-part-ing verse, *cresc. poco a poco*

G/D D#+ Em G/F

bring all my friends un-to me, and I'll stran-gle them with

B/F# F# / E Bb G/Db

words. *p*




p

In the au-tumn of_ my mad - ness_ which in com'in' won't be long








p

for the nights are now_ much




dark - er_ and the day-light's not so_ strong.

C/E  D7/F#  G  F/A  G7/B 

And the things which I be- lieved in are no long-er quite e-

sp



C  D/C  G/D  D# 

rough for the know-ing is much hard-

f



Em  G/F  B/F#  F# / E 

- er and the go-ing's get-ting rough.



2nd time play right hand an octave higher and fade out within 8 measures.

Eb G^o/D^b Ab/C Ab/E^b A^b Ab/C^b F A^o/E^b

B^b/D B^b/F B^b B^b/A^b G B^o/F C/E C/G C C/C^b

A C^o/G D/F[#] D/A D D/C B D^o/A

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

LOOK TO YOUR SOUL

from 'IN HELD 'TAS IN I' Suite

Words and Music by
GARY BROOKER
MATTHEW FISHER
KEITH REID

Slowly

Em

D₉

1. I know if I'd been wis - er
2. Some say that I'm a wise man

Fm/C

C

Em

this would nev - er have occurred
some think that I'm a fool

but I wal-lowed in my
it does-n't mat-ter

D₉

Fm/C

C

blind - ness
et - her way

so it's plain that I de-serve.
I'll be a wise man's fool.

For the
The
of

A little faster

B \flat /F F Gm7 F/A Gm/B \flat G7/B C

sin of self - in - dul-gence when the truth was read so clear, — I must
 les-son lies - in learn-ing, and by teach-ing I'll be taught — For there's

spend my life - a-mong - the dead - who spend their lives in fear, — Of a
 noth - ing hid - den an - y where - it's all there to be sought, — And

death that they're - not sure of, — of a life they can't, con-trol. — It's
 so if you — know an - y-thing, look - close-ly at — the time — But

F B \flat m B \flat m/A \flat 1. G \flat Fm

all so sim-ple, real-ly. If you'll just look to your
 oth-ers who re-main un-true, and don't com-mit the

vol.

ff

Yeah —

1st Tempo

Ebm

Ebm7

Ebm

Ebm7

2.

Gb

Fm

p

crime.

ff

roll.

Moderately slow

p

Bbm

Bbm/Ab

Gb

Fm

*r. b.**p*

Bbm

Gb

Fm

f

Bbm

Bbm/Ab

Gb

Fm

All so sim-ple, real-ly,
roll,

if you'll just look to your soul,

Yeah!

*ff**fff*

Fest.

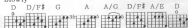
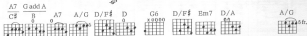
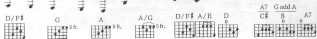
GRAND FINALE

from "IN HELD 'T WAS IN I" Suite

Words and Music by
GARY BROOKER
MATTHEW FISHER
KEITH REID

Slowly

Very slowly


Broadly



(Voices)

(Waltz) Oo _____ oo _____



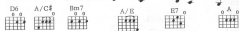
_____ oo _____



oo _____ oo _____



3



3

Rhythmically



Rock Solo

Ped.



2 3 3 3 3

Em  D  Am 



B7  Em  Am7/D 



Am7  B7  Em 



Am/D  Am  E 



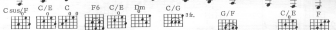
Em  Dadd E  G 

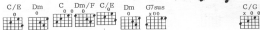


Broadly



Voices on melody






A WHITER SHADE OF PALE

Words and Music by
KEITH BRID
and
GARY BROOKER

Slowly

(All time fade out within 8 measures)

C C/B C/A C/G F F/B

Dm Dm/C G G/F Em G7/D

C C/E F G F/A G7/B C C/B

1. We skipped the light — fun —
2. She said, "I'm home — on —
3. She said, "There is — no —



dam - ge, _____ f.k.
 shore leave, _____
 rea - son, _____

turned cart - wheels _ 'cross the
 though in truth we _____ were at
 and the truth is _____ plain to



floor, _____
 son, _____
 son, _____

I was feel - ing kind of
 so I took her by the
 but I wan - dered through my



sea - sick, _____
 look - ing glass _____
 play - ing cards _____

the crowd called out _____
 and forced her to _____
 and would not let _____

C/A  Em  F  F/E 

_____ for more
_____ a - gree
_____ her be

the room was hum - ming hard -
say - ing "You must be the mer -
one of six - teen ves - tal vir -



Dm7  Dm/C  G  G/F 

- er _____
- maid _____
- gins _____

as the cell - ing flew a -
who took Nep - tune for a
who were leav - ing for the



Em  G7/D  C  C/B 

way, _____
ride, _____
coast, _____

When we called out for an -
but she smiled at me so
And al - though my eyes were



Am G Em C/E F F/E

oth - er drink _____ the wait - er brought a tray
 sad - ly _____ that my an - ger straight-way died
 o - pen _____ they might just as well been closed.

I.A.

Dm7 G7(9)D C6(9)G C/Bb Am C/D

And so it was _____ that la - ter _____

f *ff* *dim. poco a poco*

F F/E Dm7 Dm/C G G/F

as the mil - ler told his tale _____ that her face at first just

Em G7/D C F F/G C G7

ghost - ly _____ turned a whit - er _____ shade of pale. _____

1. 2. 3.