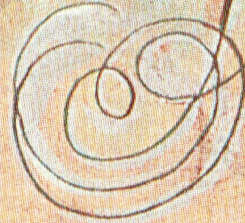


IVORY

*sad cypress*



FCBG 4089.AR

Sad Cypress

IVORY

MUSEA

# IVORY Sad Cypress

*This CD includes all the tracks from the album "Sad Cypress" and four bonus tracks which were recorded between '83 and '87 at Lyrock Studio by a more recent IVORY lineup.*

1. At This Very Moment
2. In Hora Ultima
3. Sad Cypress
4. Time Traveller
5. My Brother
6. The Great Tower
7. Incantation
8. Construction N°2
9. Barbara

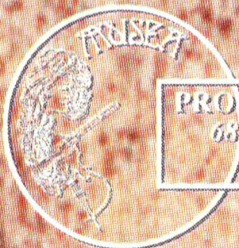


MUSEA

IVORY

Sad Cypress

FCBG 4089.AR



PRODUCTION ET DISTRIBUTION DE DISQUES  
63 La Tucheotte 57117 RETONFEY (FRANCE)  
Fax : (33) 87 36 64 73





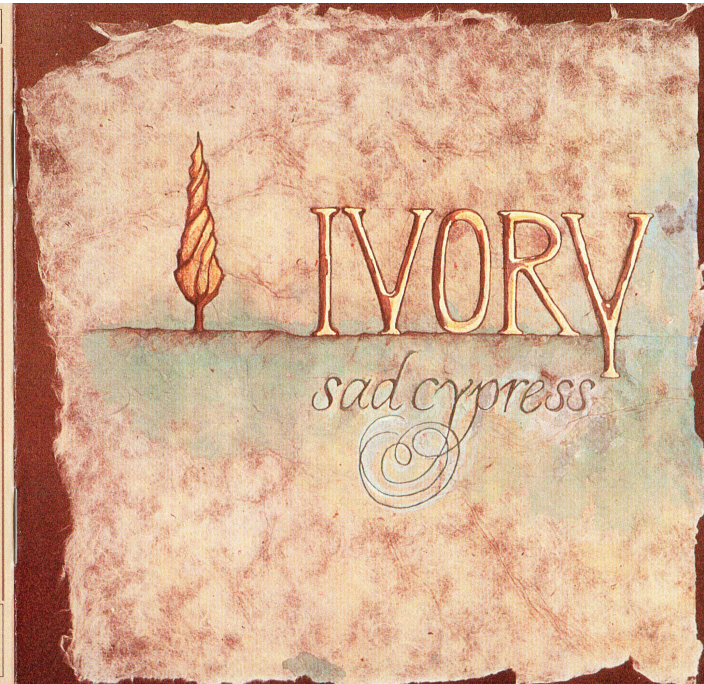
From left to right :  
Ulrich SOMMERLATTE, Fredrik RITTMUELLER, Charly STECHL,  
Thomas SOMMERLATTE, Goddie DAUM, Christian MAYER

## MUSEA PRODUCTIONS

68 LA TINCHOTTE 57117 RETONFEY  
FRANCE. FAX 33 87 36 64 73

4001 EDHEL'S	STILL DREAM	4054 Laurent THIBAUT	MAIS ON NE PEUT PAS
4002 LORENZINI BALLESTER	ORCHESTRAY	4055 MASQUE	FLESH THAT UNDERSTANDS
4003 SANDROSE	SAME	4056 VERA LILLES	DON GIOVANNI
4004 VIOLIN CONNECTION	SAME	4057 TIEMKO	PARADE
4005 ENNEADE	SAME	4058 WEIDORJE	SAME
4006 ENCHANTEMENT	SAME	4059 NIGHT RIDER	SAME
4007 EDHEL'S	ORIENTAL CHRISTMAS	4060 NOW	DEEP
4008 ATOLL	MUSICIENS/MAGICIENS	4061 AE LIAN	THE WATCHER
4009 MONA LISA	LE PETIT VIGILON DE...	4062 MOVING GELATINE PLATES	SAME
4010 DRAGON	SAME	4063 NEUSCHWANSTEIN	BATLEMENT
4011 SKRYANIA	SAME	4064 PCLAT	II
4012 ATOLL	L'ARAGNEE MAL	4065 FANCYFLUID	KING'S JOURNEY
4013 TIEMKO	OCEAN	4066 TERGO SUM	MEXICO
4014 MINIMUM VITAL	SARABANDES	4067 ZAO	SHEKWA
4015 PULSAR	POLLEN	4068 Anders HELMERSON	END OF ILLUSION
4016 FORGAS	L'VEH I	4069 KERRS PINK	MELLOM OSS
4017 DEYSS	AT KING	4070 GALAAD	PREMIER FEVRER
4018 PULSAR	THE STRANDS OF ...	4071 ATRIA	BOULEVARD OF BROKEN...
4019 ATOLL	TIKTO	4072 MONTEFFLITRO	IL TEMPO DI FAR LA FANTASIA
4020 GAL ADRIEL	MUTTERED PROMISES	4073 SEVEN DAYS OF A LIFE	SAME
4021 OPEN AIR	SAME	4074 FORGAS	ART D'ECHO
4022 PULSAR	HALLOWEEN	4075 MINIMUM VITAL	LA SOURCE
4023 ROUSSEAU	FLOWER IN ASPHALT	4076 NORTH STAR	TROCKELON
4024 ATOLL	ROCK PUZZLE	4077 III MILENO	ALIANCA DOS TEMPO
4025 VERSAILLES	LA CATHEDRALE DU...	4078 ORION	LA NATURE VIT L'HOMME LUI
4026 HARNAKIS	NUMB EYES	4079 bag	SOLDAN L'ELEPHANT
4027 KERRS PINK	SAME	4080 CIRKEL	THE FIRST GOODBYE
4028 COS	POSTAEOGLAN TRAIN	4081 MONA LISA	AVANT QU'IL NE SOIT...
4029 OVERDRIVE	THE HUMAN MACHINE	4082 ASIA MINOR	CROSSING THE LINE
4030 TALE CUE	VOICES BEYOND MY...	4083 REBEKA	PHOENIX
4031 EDHEL'S	ASTROLOGICAL	4084 HALLOWEEN	MERLIN
4032 MONA LISA	L'ESCAPADE	4085 CARPE DIEM	EN REGARDANT PASSER...
4033 TIDELINE	THE CROWDED ROOM	4086 UNIVERIA ZEKI	THE UNNAMABLES
4034 NOETRA	NEUF SONGES	4087 PUSSANCE 13-2	SAME
4035 ASIA MINOR	BETWEEN FLESH	4088 ZABU	MY COFFIN'S READY
4036 FANCYFLUID	WEAK WAVING	4089 IVORY	SAD CYPRESS
4037 STEP AHEAD	SAME	4090 LEVIATHAN	HEARTOUAKE
4038 GRIME	SAME	4091 KAPPA	SAME
4039 ZAO	KAWANA	4092 DELTA ENSEMBLE	MUSIQUE DU DELTA
4040 NOW	SPHERES	4093 LORENZINI	TRIOS
4041 PHAESIS	REMINISCENCE	4094 POST IMAGE	LES NOUVELLES
4042 SHUB MEGURATHI	CITIZEN DE TRES	4095 DELTA ENSEMBLE	BIBUBA
4043 DANIEL DENIS	SIRIUS AND THE GHOSTS	4096 ONZA	RENO ROCOSO
4044 CHANGING IMAGES	THE CASTLE	4097 L'EMPIRE DES SONS	LE SAUCISSON DE MER
4045 Jean Pascal BOPO	RIEDEL	4098 PHAESIS	RELITS ROCK
4046 JESTER'S JOKE	JUST A REASON...	4099 FRANCOIS RIBAC	LARVINTHE
4047 MEN OF LAKE	SAME	4100 BERTRAND LOREAU	LA VIE DU ROI MOSELLE
4048 ERIS PLUVIS	RINGS OF EARTHLY LIGHT	4101 JESS LAPOUGE	PRELÈRE
4049 GAL ADRIEL	CHASING THE DRAGONFLY	4102 BOX THELEME	HAUTS PLATEAUX
4050 MINIMUM VITAL	ENVOI + SAISONS		SAME
4051 ROUSSEAU	RETREAT		
4052 AMENOPHIS	SAME		
4053 EGOBAND	TRIP IN THE LIGHT		

In addition to its own releases, MUSEA distributes a large selection of specialist recordings from around the world in the fields of progressive rock, progressive folk, fusion, electronic rock, new musics, unclassifiable and original musics, etc... The MUSEA catalogue contains recordings by more than 1000 releases by independent groups and musicians from Europe, Brazil, the USA and elsewhere. MUSEA offers the products of small, independent labels, self-produced records, and many recordings available only through the MUSEA catalogue. Many rarities available! Write now for your free copy!



This CD includes all the tracks from the album "Sad Cypress" and four bonus tracks which were recorded between '83 and '87 at Lyrock Studio by a more recent IVORY lineup. These newer numbers have been added to this CD as bonuses by courtesy of Mr. Ulrich SOMMERLATTE and allow us to appreciate his ever-splendid music.

1. At This Very Moment	3'57
2. In Hora Ultima	7'12
3. Sad Cypress	8'34
4. Time Traveller	4'15
5. My Brother	13'52
6. The Great Tower	9'44
7. Incantation	4'42
8. Construction N°2	2'29
9. Barbara	13'45

MUSICIANS, tracks 1-5

Ulrich SOMMERLATTE : Keyboards  
Thomas SOMMERLATTE : Keyboards  
Christian MAYER : Lead vocals, acoustic and electric guitars  
Goddie DAUM : Acoustic and electric guitars  
Charly STECHL : Bass, flute  
Fredrik RITTMUELLER : Drums

Guest :

Antonio AGNISSANTI : Latin vocals on "In Hora Ultima".

Recorded at Lyrock Studio, Munich, 1979.

Sound engineer : Ulrich SOMMERLATTE.

Produced by IVORY.

Cover design : Bettina ZIEGLER.

Tracks 1 to 5 are published by Edition Meridian (Munich).

MUSICIANS, tracks 6-9

Ulrich SOMMERLATTE : Keyboards

Christian MAYER : Vocals, acoustic and electric guitars

Thomas CARL : Drums

Ulrich SOMMERLATTE played all instruments on "Construction N°2".

Re-release executive producers : Francis GROSSE, Bernard GUEFFIER and Alain ROBERT for MUSEA.

Biography and booklet notes by Francis GROSSE.

English translation by Dorian CUMPS and Paul STUMP.

Art and layout on the CD reissue/electronic publishing by Alain ROBERT.

MUSEA 08/1993

## IVORY

The group's history can be traced back to the various destinies of three different bands from the southern suburbs of Munich, Bavaria, in the mid-70s. Two of them played at local hotels and night-clubs performing contemporary hits to get the clientele dancing. They performed also at open-air festivals. Almost all their members were students, with the exception of Fredrik RITTMUELLER (b.19.11.53), who played with a lineup called PIPEDREAM; he had just finished his studies in bank management when the story begins.

### PIPEDREAM

also employed bassist Charly STECHL (b.6.1.54) and guitarist Horst POLLAND. The other band in the story was called MY SOUND which featured among its personnel the keyboard-player Thomas SOMMERLATTE (b.25.6.50), a medical student. Following the disbandment of MY SOUND, after two of its members went to work in the UK as sound engineers, Thomas joined PIPEDREAM.

Around this time, Thomas' father, Ulrich SOMMERLATTE (b.21.10.14) discovered and fell in love with English progressive rock, admiring the complex music produced by the likes of GENESIS, YES and GENTLE GIANT to name but a few. After studying in Berlin he became conductor of the Hannover Symphony Orchestra at the age of 22. Later, he worked for many years as an arranger of orchestral music in various

styles, writing orchestral arrangements for soundtracks and radio broadcasts. He was also the composer of such light symphonic pieces as "Fiesta Mexicana" and "Bohemian Wedding", which have been performed all over the world.

The advent of progressive rock enabled him to discover the extended possibilities of a new range of electronic instruments such as the various models of synthesiser; he was also fascinated by the new roles given to existing instruments which hadn't properly revealed their potential until progressive bands brought out their specific qualities. The trap drums, for example, were developed as a fully-fledged instrument; hitherto, they had often been relegated to a position of secondary importance in mainstream rock, restricted simply to maintaining the beat. With progressive rock opening up perspectives, the drums became an independent instrument, producing a wide range of sounds. Their harmonic and rhythmic function became as important as those of the keyboards or guitars, enriching the music.

Moreover, Ulrich was impressed by the younger generation's talent, enthusiasm and idealism. Therefore, he felt the urge to form a rock band with young musicians with the ambition to interpret personal works in the progressive idiom. This project took shape in 1976 when he founded a group consisting of his son Thomas and his partners Charly STECHL, Horst POLLAND and Fredrik RITTMUELLER. He started rehearsing some instrumentals with them which they



Ulrich SOMMERLATTE

recorded the following year in a Munich studio. In doing so, he enabled himself to enter a new musical world, and gave the musicians complete freedom of expression quite apart from any commercial pressures. Six or seven compositions were recorded, but they remained unreleased.

Shortly afterwards, Horst POLLAND left the group; he was replaced by Goddie DAUM (b.28.6.59), a local musician recruited through a small ad. The local scene then comprised a progressive group called CARESSING HANDS, which had concentrated on a personal repertoire of original compositions for several years. The band's musical direction was under the control of guitarist/singer Christian MAYER (b.4.12.59), then a student. Goddie DAUM, who attended one of their gigs, got enthusiastic about Christian's talent and personality, and considered him to be the outstanding musician and singer his own as-yet-nameless group needed. Goddie called him up and Christian accepted his offer to join.

Werner KAISER, a friend of the group, suggested they call themselves IVORY. This they accepted, as the name hinted at purity, rarity and a precious and mythical character. As Ulrich considered the English language the most appropriate for rock music lyrics, he decided to use English lyrics for all his compositions.

By 1978, then, IVORY had settled into its definitive lineup with Ulrich and Thomas on keyboards,

Christian MAYER on guitar and vocals, Goddie DAUM on lead guitar, Fredrick RITTMUELLER on drums, and Charly STECHL on bass and flute. This instrumental formula, with its twin keyboards, twin guitars and an inventive rhythm section corresponded perfectly with the musical orientation that Ulrich wanted to develop; the elaboration of an ambitious symphonic music. All compositions and lyrics (mostly rather serious) were by Ulrich, except for "Sad Cypress", the lyrics of which were lifted directly from SHAKESPEARE, and the instrumental "Time Traveller", written by Ulrich's son Thomas. Ulrich also scored the music which was reworked and rearranged to perfection during the band's rehearsals, each member integrating their solo parts into the music.

The band's ambition was simply to record an album of its own compositions. To this end, they rehearsed their repertoire intensively in 1978 and 1979. Even if none of them had been to the Munich Academy of Music, they could all read

scores which was essential for the execution of Ulrich's complex compositions.

All the musicians except Ulrich were students of some kind and they had to attend classes, do homework and pass exams, and it was therefore impossible for them to perform on stage, let alone contemplate doing concert tours. Thus the group's career was restricted to rehearsals and their reputation limited to their close friends only!

The band recorded its album at the Lyrock



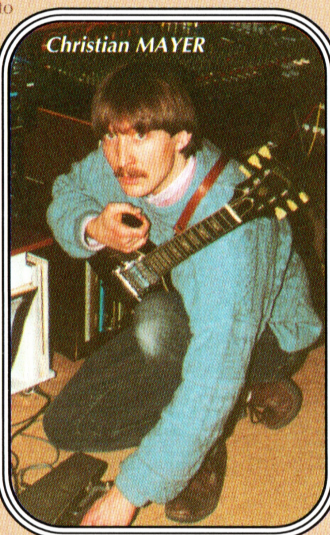
Thomas SOMMERLATTE

studio, Ulrich's own. This was strictly reserved for his personal use and situated in the Olympic Village in Munich. As finance wasn't a problem, the band spread its recordings over hundreds of hours. Ulrich himself recorded every musician onto 16 tracks, constantly using overdubbing to add instruments or modify lines. (Thomas finished his studies and became a doctor shortly after the album was recorded. This demanding job left him little spare time to participate in the group but he mixed the album nonetheless; he also transferred the 16 track tapes on to the mastertape.)

In order to preserve their musical independence, the band had been careful to ensure that their album was self-financed; however, they now sought a record company to distribute their LP. Releasing an album by an unknown studio group that eschewed live performance and was unavailable for promotional tours, however, was attempting the impossible. The band sent a copy of their tape to Polydor, Metronome/Brain, RCA and Phonogram, who all expressed interest in the music but reacted negatively in the end. At long last, Ralph SIEGEL, a well-known publisher and composer in Germany, decided to take the risk and release the album on his own label.

The album was called "Sad Cypress" after one of the tracks. It contained the whole of the band's repertoire and contains five tracks. Of note among these is "In Hora Ultima", with lyrics adapted from a medieval source; it is sung in Latin by Antonio OGNISSANTI, an Italian classical singer and friend of Ulrich, and in

English by Christian MAYER. "Time Traveller", Thomas' composition, was recorded by the composer himself, playing alone on keyboards with guitar parts by Christian. The sleeve is illustrated with a painting by Bettina ZIEGLER, a friend of Fredrik's, and depicts a wan-looking cypress tree. The album was released in February 1980 on Ralph SIEGEL'S Jupiter label and was distributed by Ariola.



**Christian MAYER**

"Sad Cypress" received favourable attention from the local and specialist press and got some airplay on German radio stations. In Berlin, a radio broadcaster read a German translation of the English lyrics before playing the songs. Moreover, Ulrich and Charly were interviewed on Bavarian State Radio. The album made number eight in a monthly chart of new releases, compiled by independent journalists from the German rock press. Nonetheless, the contract between Jupiter and the distributors Ariola wasn't renewed after the expiry of the initial deadline and the album wasn't distributed after that. Around 1987 a Japanese label imported several hundred copies of the LP, investing it with a kind of legendary status in that country. All in all, this restricted the final sales figure to 2820 but without counting the copies sold in Japan.

Within the group, some of the members were entirely satisfied with the album's release, whereas others wished to play gigs to earn some money. But when the musicians entered 'professional' life, force of circumstance broke the band up. Charly became the chief editor of a photo magazine; Fredrik founded his own Spice Recording Studios while taking part in

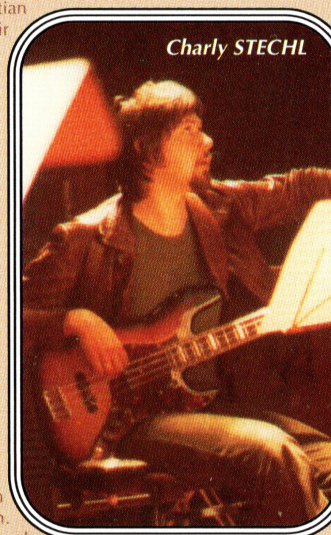
several tours with theatre companies as actor, singer and drummer; Goddie, meanwhile, became an architect and Christian became a teacher.

In spite of the band breaking up, Ulrich SOMMERLATTE carried on composing, writing new pieces for a smaller IVORY lineup, reduced to himself on keyboards, Christian MAYER (who'd stayed faithful to music) on guitar and vocals and newcomer Thomas CARL (b.18.9.61) on drums. Christian had met the latter at an open-air festival.

From now on, most of the compositions would be written on computers and worked out with samplers. Thomas SOMMERLATTE did the mixing, as before. Between 1983 and 1987 Ulrich wrote new compositions which he recorded during the same period with Christian and Thomas. "The Great Tower" has lyrics which evoke the ascent of the steps of a huge tower to try to see over the horizon; a metaphor for the long march of an individual towards his death, it also symbolises the search for wisdom and for man's origins. Ulrich compared this experience with the progression of a psychoanalysis. "Barbara", on the other hand, recalls the ideal love which one searches for whether in reality or in the imagination. "Construction N°2" is a solo keyboard piece by Ulrich. He also composed at the same time for other German artists, in a style combining German folk elements with classical music.

IVORY'S record stands as one of the key albums of sophisticated progressive rock in the early 1980s, comparable to the work of STEP AHEAD in

France, DRAGONFLY in Switzerland, FLYTE in Holland and Anders HELMERSON in Sweden. Much underrated at the time of its release, this album has, as we've seen, acquired a notable 'rarity value' over the years, thanks to fans and discerning journalists worldwide. It can now be considered as one of the all-time classics of progressive rock by the musical perfection and melodic and harmonic beauty and richness of its themes.



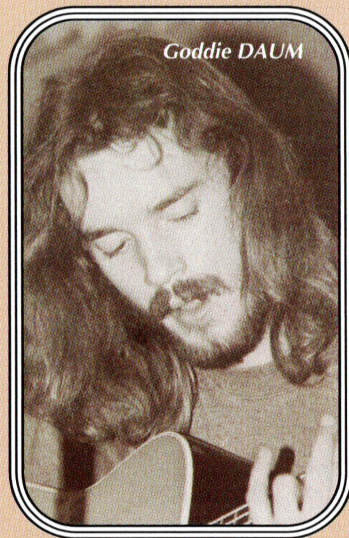
**Charly STECHL**

ACKNOWLEDGEMENTS : Ulrich SOMMERLATTE, The GEMA (Mr WEIBHÜHN and all his colleagues who are making a very professional and serious work and allowed me to re-release this CD by their precious help) and all IVORY members.

**AT THIS VERY MOMENT**

(Music and lyrics by Ulrich SOMMERLATTE)

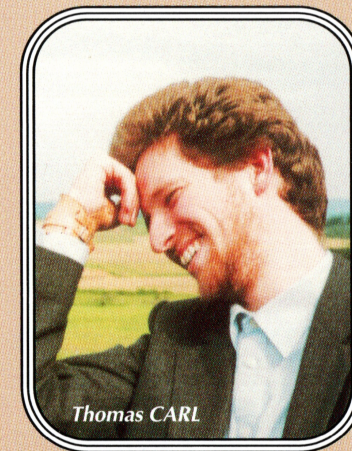
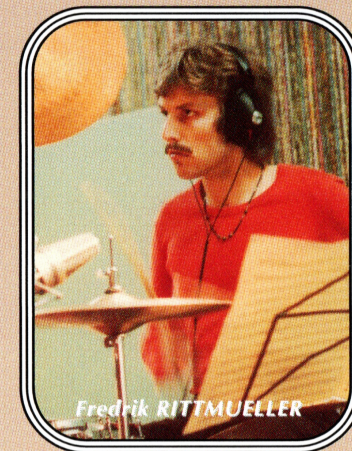
It's a wonderful world we're living in  
It's a dirty cruel world many a time  
At this very moment  
    Somebody is giving his life for somebody else  
At this very hour  
    Somebody is scheming a crime  
At this very moment  
    A child will take its first breath  
At this very hour  
    A man will be tortured to death  
Just now -at this very moment- at this very hour  
Beautiful world  
Dirty cruel world  
Wonderful world  
It's a wonderful life we're born to  
It's a dirty cruel life we do share  
Somewhere  
    A lover is kissing a violet in black hair  
Somewhere  
    A widow is dropping a rose weeping in despair  
Somewhere  
    A gentle breeze gives ease to a doomed soul  
Somewhere  
    A storm is running a vessel ashoal  
Just now -at this very moment- at this very hour  
Beautiful life  
Dirty cruel life  
Wonderful life



**IN HORA ULTIMA**

(Music and lyrics by Ulrich SOMMERLATTE)

In hora ultima  
Peribunt omnia -omnia-  
Tuba tibia et cythara  
Jocus risus saltus  
Cantus et discantus  
  
Let me hear music  
And make it aloud  
Make it drown the thumping beat of my heart  
No fiddle no harp  
But the roaring of a thousand drums  
Cries and screams of trumpet blowing  
The golden gate -the dark gate  
Cutting it off -cutting it off  
Ending it all  
Killing the blossoms the berries the bees  
Cutting it off- cutting it off  
Ending it all at  
Killing the blossoms the berries the bees  
Cutting it off - cutting it off  
Endless stillness endless silence  
Bells ringing soundless ringing  
Icy oceans and the storm can not be heard  
And the storm can not be heard  
There's no storm no sound  
No echo of a sound that'll break  
The dark power of the silent music  
And the earless yellow moon  
Is the only one to hear the silence  
The silent music  
The faint yearning of a little child  
Cool cool fire  
And the angels stop singing  
A soldier will be wounded  
But there won't be a cry  
Make music  
Now  
And make it aloud  
To drown the beat of my heart  
  
Tuba tibia et cythara  
In hora ultima peribunt omnia  
Omnia  
Omnia  
Omnia



**SAD CYPRESS**

(Music by Ulrich SOMMERLATTE and text from William SHAKESPEARE)

Come away come away  
 Death  
 And in sad cypress let me be laid  
 Fly away fly away  
 Breath  
 I am slain by a fair cruel maid  
 I am slain by a fair cruel maid  
 Come away come away death  
 Come away come away death  
 My shroud of white  
 Stuck all with yew  
 O prepare it  
 My part of death  
 No one so true did share it  
 Not a flower not a flower sweet  
 On my black coffin let there be thrown  
 Not a friend not a friend greet  
 My poor corpse  
 Where my bones shall be thrown  
 A thousand thousand sighs to save  
 Lay me lay me o  
 Where sad sad true lovers  
 Never never find my grave  
 To weep there  
 To weep there  
 To weep there

**THE GREAT TOWER**

(Music and lyrics by Ulrich SOMMERLATTE)

He climbed the sea-shore, didn't even turn round  
 To throw a glance back. He studied the ground.  
 He came to the beach and there was sand,  
 There were footprints in the sand.  
 And he followed the track  
 Far away into the hills  
 And down into green meadows.  
 Didn't look back.  
 He rested for a while on the bank of a lake  
 But there was no time to be lost.  
 Vineyards and groves, fields and woods  
 At midday hot sun and at night biting frost.  
 The road went up a thousand feet high,  
 Ten thousand or more - he didn't stop.  
 He ran and ran and he used all his power  
 And suddenly - in a distance - on top of the mountain  
 He saw the big tower.  
 He took the first step, the second, the third -  
 The staircase was narrow and tight -  
 After ninety nine steps there was a cleft  
 In the wall, letting in a beam of light.  
 Here was a little look-out and he recognized  
 The mountains and hills he had passed  
 And the meadows and woods and a river as well  
 And the shore and the sea in the vast  
 But it isn't enough, he wants to see more  
 And he climbs ten steps more of the stair.  
 One hundred and nine, and exhausted he is  
 And by now he is close to give up in despair.  
 From the look-out (he knew) there can be seen  
 The line where sky and ocean meet.  
 Another step and still a few more,  
 With whistling breath and with slackening feet.  
 One hundred and nineteen steps he took  
 And that was the end of his trail  
 And after some time of rest and calm  
 He slowly gave up his travail.  
 Back on earth he met an old man and he wondered :  
 How many steps to the great look-out on top of that stair ?  
 One hundred and twenty - the old man said -  
 But nobody's ever been there.

**MY BROTHER**

(Music and lyrics by Ulrich SOMMERLATTE)

Sleeping I was  
 Lying in the green grass  
 A slight touch at my right shoulder  
 Hello hello  
 A small fellow  
 Green as the grass he was  
 Get up get up get up get up  
 Follow me  
 Peace is the name of my land  
 Follow me  
 Gone is the time of weapons and fright  
 Burning them all made the darkness alight  
 There's nothing left  
 No rifle no bullet no cannon no gun  
 Except my revolver and that's just for fun  
 Yes yes it's a peaceful land  
 And I'm the boss there  
 Your land of peace as far as I know  
 Is crammed with weapons to deal a good blow  
 Don't fool me  
 I crushed that fool with a heavy blow  
 He gazed amazed and he made a poor show  
 For a liar he was  
 Down he fell into the green grass  
 Sleeping again  
 Red heather my lair  
 A slight touch at my left shoulder  
 Hello hello  
 A tall fellow  
 Square head clothed all in red  
 Look at me look at me  
 Follow me  
 I'll show you my true-love land  
 Follow me  
 Queen is her name and her eyes are blue  
 Her lips are red and I know she is true  
 Queen of my heart  
 She keeps to my side and she goes my way  
 Loving me now and for ever and aye  
 Yes yes it's a true-love land  
 And I'm the king there  
 True love and faith (I learned very soon)  
 Is promised at midday and ends at noon  
 Don't fool me  
 My mailed fist was a magic spell

He gave a gasp to the ground he fell  
 For a liar he was  
 Down he fell into the red heath  
 Wait wait wait  
 For a third one to come  
 Lands of peace as far as I know  
 Are crammed with weapons to deal a good blow  
 Yesterday now and tomorrow  
 Wait wait wait  
 For a brother to come  
 True love and faith (I learned very soon)  
 Is promised at midday and ends at noon  
 Yesterday now and tomorrow  
 Soon soon soon  
 We'll be seeing the light and brightness  
 Yesterday now and tomorrow  
 Sleeping sleeping  
 Riding on a silver cloud in the sky  
 Dreaming dreaming  
 Yesterday's trifles are passing by  
 Shooting stars falling  
 Somebody calling  
 Faint his hail  
 Speechless wail  
 A face - no eyes  
 A mouth - no cries  
 Stranger  
 You are my brother  
 You are not alone  
 We all have the same mother  
 Into the same world we are thrown  
 Lifting him with care  
 Carrying him away  
 He points out the road  
 Won't go astray  
 Up hill and down dale  
 To a lonesome isle  
 Letting him down gently  
 Resting for a while  
 Hazy far off vision  
 Blurring to and fro  
 There it is  
 There it is  
 (He says)  
 Let us go  
 Let us go  
 Yesterday  
 Now  
 And tomorrow

**INCANTATION**

(Music by Ulrich SOMMERLATTE and lyrics from a Normandy crucifix 1632, adapted by Ulrich SOMMERLATTE)

I'm the great sun but you don't see me  
 I'm your preacher but you turn away  
 I'm the captive but you don't free me  
 I'm the captain you won't obey  
  
 I'm the plain truth but you don't believe me  
 I'm the city where you won't stay  
 I'm your grownchild but you'll leave me  
 I'm that God to whom you won't pray  
  
 I'm your counsel but you don't hear me  
 I'm the victor but you don't cheer me  
 I'm the lover whom you will betray  
  
 I'm your counsel but you don't hear me  
 I'm the victor but you don't cheer me  
 I'm the holy dove whom you will slay  
  
 I, I'm your life but you won't name me  
 Seal up your soul with tears  
 And never, and never  
 Blame me!  
  
**BARBARA (a vision)**  
 (Music and lyrics by Ulrich SOMMERLATTE)  
  
 It's you, it's you again, it's you, it's you  
 I knew you'd come again.  
 So, come closer now and leave your hideaway  
 I feel your presence and I know, it's you  
  
 Too many cheeferless days have gone forever  
 The flow of time has rushed by all in vain  
 Too many empty days, too many lonely nights,  
 Come here again!

Come closer now, abandon your disguise  
 Throw off your veil that hides the sweetest eyes  
 I feel your presence, dear, I know it's true  
 I know you're here again, I know it's you.

Past and present are wound into each other  
 Phantasm and reality  
 You are here, timeless, you're here, ageless  
 You held my hand in yours and I kept yours in mine  
 The gentle touch of your small hand, so cool, so fine,  
 so tender  
 And then we kissed each other for the first time.  
 Never since have lips been so soft  
 Never again have lips been so sweet  
 As yours, when your name was Barbara.

Past and present are wound into each other,  
 Phantasm and reality.

You've changed your shape, you've changed your  
 name, Barbara,  
 This is the story of our love  
 You've changed your name, you've changed your  
 shape, Barbara,  
 This is the story of our love.  
 You have been with me all the time, Barbara,  
 Through all those years you have been mine  
 Through all those years that passed away, Barbara  
 Through day and night and night and day.

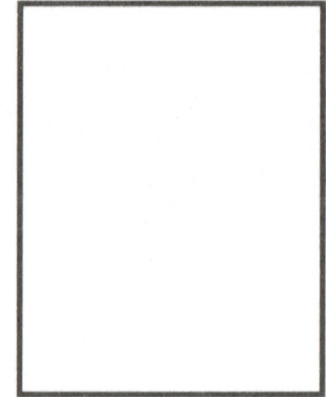
Past and present are wound into each other,  
 Phantasm and reality.

Let us dance, Barbara, let us dance, Barbara.

You've got to leave, you have to go, I understand  
 You are returning to your fairyland.  
 I do not worry though you disappear, my dear  
 I know, that, when I call, you will come here.

You taught me once the sweetest song I know  
 I keep it as a spark to light the glow.  
 That incantation-song will be the golden key  
 To vanquish time and space for you and me!





**MUSICDIRECT - MUSEA**  
**BP 30018**  
**57072 METZ CEDEX 03**  
**FRANCE**

# DEMANDEZ NOTRE CATALOGUE GRATUIT ! ASK FOR OUR FREE CATALOGUE !

*Vous avez entre les mains l'une des réalisations du label MUSEA.*

*MUSEA, c'est la passion des musiques hors modes! MUSEA, c'est une collection unique de plus de 400 titres : artistes et groupes d'hier ou d'aujourd'hui, connus ou plus obscurs, de France et du monde entier, ayant tous en commun une volonté profonde de se rattacher à une esthétique plutôt qu'aux règles du marketing. MUSEA c'est aussi un catalogue de distribution et de vente par correspondance regroupant outre ses propres productions, près de 5000 titres provenant de tous pays, en auto-production ou de labels indépendants, aux carrefours des musiques progressives, fusion, électronique, ethnique, musiques nouvelles, folk, jazz, sans oublier les offres spéciales ( 6 CD pour 200F), des CD offerts, des abonnements à notre sélection du mois, des livres, T-shirts, vidéos, etc....*

*You have got in your hands one of the MUSEA's releases.*

*MUSEA, that's a passion for musics outside of trends! MUSEA, it is a unique collection including more than 400 titles : bands & artists from the past or from today, well known or obscure, from France and the whole world, all having in common a deep will to follow an aesthetics rather than market rules. MUSEA is also a distribution and mail order catalogue including, apart from its own releases, 5000 titles from all countries, at the crossroads of progressive music, fusion, electronic, ethnic, new musics, folk, jazz. It also includes special offers (6 CDs for 35\$), free CDs, subscription to our selection of the month, books, T-shirts, video, etc...*

---

Remplissez ce formulaire et renvoyez nous la carte postale, vous recevrez notre catalogue gratuit.

Fill in the form and send us back the postcard, you will receive our free catalogue.

---

**Nom / Name :**

**Prenom / Forename :**

**Adresse / address :**

**Pays / Country :**

**Email :**

---

**MUSICDIRECT**

**N'oubliez pas de consulter notre serveur Web !  
Don't forget to have a look at our Web site!**

**<http://www.musearecords.com>**



# IVORY

*Sad cypress*

Tous droits du producteur phonographique et du propriétaire de l'œuvre enregistrée réservés sauf autorisation la duplication la location le prêt l'utilisation de ce disque pour exécution publique et radiodiffusion sont interdits. MADE IN FRANCE



**FGBG**  
**4089.AR**



EN FRANCE

DURECO 4089 AR

