



OSIRIS

This is the third album in a series – the previous albums were *Gulf Stream* (<https://edwardlee.bandcamp.com/album/gulf-stream>) and *Black Dog Blues* (<https://edwardlee.bandcamp.com/album/black-dog-blues>) – which sets out to revisit, edit and remix earlier pieces which I had created. For each I had a unifying concept according to which I regrouped my earlier work. The principle behind *Osiris* is imaginary beautiful landscapes.

Babysitar

The title is a pun by my then guitarist, Lee Barnes, made when we first rehearsed it, while I was babysitting my daughter Sarah and my son David. The theme was remotely inspired by Indian music, but is not meant to be parody sitar, or truly Indian in style. It is an exploration of various modes and was originally a reflective guitar piece written for students. When Roger Odell heard it, he led us towards a contrasting section which does develop the first ideas, but also uses a 7 beat time, something which was interesting both to us and the wider rock world at the time. A recording of that version can be heard at (<http://www.elmvillagearts.co.uk/free-downloads/the-leeds-concert.php>). In this remix I decided to return to the original meditative concept.

Osiris

This is another piece which is quite simple in conception, but which has always been well received. An evocative out-of-tempo first section leads into a repeating guitar riff, which using different notes from the typical rock riff. The backing is meant to suggest Africa, as Osiris was the ancient Egyption God Of Light.

Edwin Webb found this piece inspiring and wrote a poem of the same name. For him, and in the versions which use his words, the listener first overhears one of those who are waiting, in the moment before dawn, when the entire civilisation of ancient Egypt was poised on the edge of survival. When Osiris - the god of the dead and of the living re-born -- gives the sign (the flooding of the Nile), there follows a celebration in music which traces back to the African source of the river. One realisation can be heard at (<http://www.elmvillagearts.co.uk/free-downloads/sounds-like-at-garnett-college.php> Track 5) and there is also an exciting version (possibly the best) on the *Gargoyle* album (<https://wordsandmusic.bandcamp.com/album/gargoyle-2> ; <http://www.elmvillagearts.co.uk/shop/gargoyle.php>).

Slow Land

The title is that of a poem by Douglas Oliver, a Cambridge poet with whom I collaborated in the mid-sixties and who later became highly esteemed in the poetry world. The poem is deeply sensual (speaking of “the slow land of your body”) and the theme tries to mirror the beauty of that sensuality. This arrangement arose from a version we devised when I was playing with Felix Cross, as a version for two guitars (not recorded)

Jeannie's Reel

Frances (my wife) was the inspiration of this piece. Her parents were both from Ayrshire and so it is meant to have a slightly Scottish dimension – hence “Reel”. Jeannie (Jean Armour) (Frances second name is Jean) was also the wife of Robbie Burns. All very romantic. It is another piece with two sections. First there is an out of time lyrical section with harmonies derived from folk music and the 20th century British composers such as Vaughan Williams. This is followed by a lively piece in 7 beat time. The latter picks up from ideas in the rock of the period, with jazzy solos. This piece was originally the second part of *Three Part Work* (<http://www.elmvillagearts.co.uk/free-downloads/the-leeds-concert.php>) A later version can be heard at <http://www.elmvillagearts.co.uk/free-downloads/sounds-like-at-garnett-college.php> Track 8.

Girls in the Park

This piece was written in the week following *Jeff's Sunny Day* (<https://edwardlee.bandcamp.com/track/jeffs-sunny-day-2>, following the same inspiration. The idea comes from the wish to combine jazz influenced ideas with “jangly chords” I had come across in a rock guitar magazine. There has been no previous recording of this.

Running into Waves

The title says it all. The theme aims to capture the exhilaration of rushing into the sea, when the sun is hot (and hopefully the sea is warm !). I happily acknowledge some detailed inspiration from the solo played by Felix Cross, when we were collaborating. I still have on a version recorded on a domestic tape recorder.

Cover art: unnamed by Moira Jarvis <http://moirajarvis.co.uk/>