

**The Bastard's Tale** © 2004 by Eric Schragger  
(Drake Oranwood)

① In the village I hail from a man met a maid,  
He was caught by her unblemished face.  
He professed her his love and she flushed and she  
smiled  
And she took him into her embrace.

② But the man was a noble of lofty degree  
And his duty soon called him to home.  
When he told her the truth on the night that he left  
She confessed she had news of her own.

He gave her a bastard! They said,  
For worthy she wasn't to wife.  
③ The blood of my childbirth left her with a stain  
That she wore for the rest of her life.  
The blood of my childbirth left her with a stain  
That she wore for the rest of her life.

*recorder riff*  
So when I was a boy, she would try to explain  
Why it was we were always alone.  
④ As I grew into manhood, it harder became  
To find ways to keep flesh on our bones.

⑤ As my mother grew weak, I worked hard every day  
On my strength and my speed and my blade.  
When she fell ill, I knocked upon door after door  
Seeking pay in an honest man's trade.

Nay, you worthless bastard! I heard.  
They all saw that villainous brand.  
⑥ My blood boiled within me that I be denied  
For a thing in which I had no hand.  
My blood boiled within me that I be denied  
For a thing in which I had no hand.

*recorder riff*  
I found other employment to which I was suited—  
No pride, but the payment was...good.  
⑦ So my mother's last days knew a doctor and  
comfort;  
I buried her as a son should.

⑧ 'Twas a few weeks ago that I spied a young man  
In the clothing and manner well-born,  
But the badge on his coat was one I'd heard  
described  
And his face, it was much like my own.

Gods, stand up for bastards! I prayed.  
Protect me, and I'll make you smile.

⑨ His blood is no thicker than mine at the source  
And the color we'll know in a while.  
His blood is no thicker than mine at the source  
And the color we'll know in a while.

*recorder riff*  
Now the deed, it's been done with professional  
skill,

⑩ And I don't care if I've been fate's pawn;  
For my father knows now he has only one heir:  
Here I am, on the gallows at dawn. \*

Think you I'm a bastard? I ask.  
Your answer I know in advance.

⑪ The river can't separate your blood from mine;  
That is done on the rocks we call chance.  
The river can't separate your blood from mine;  
That is done on the rocks we call chance.

# Bastard's Tale New Lines

*Verse 3*

♩ = 165

*Dm C Dm Gm Dm C Gm*

*Dm C Dm Gm Dm C*

*Verse 4*

*G* *Dm* *C* *Dm* *Gm* *Dm*

*C* *Gm* *Dm* *C* *Dm* *Gm* *Dm*

*Chorus 2*

*C* *Dm* *Dm7* *Am7* *Dm7* *Am7*

First system of musical notation. It consists of six staves: a vocal line at the top, followed by two piano accompaniment staves (treble and bass clef), and three additional staves (likely for guitar or another instrument). The key signature has one flat (Bb). The system contains seven measures. Chord symbols are placed above the vocal line: A7, Dm, Gm, Dm, and C. The notation includes various note values, rests, and slurs.

Second system of musical notation, continuing from the first. It also consists of six staves. The key signature remains Bb. The system contains seven measures. Chord symbols are placed above the vocal line: Dm, C, G7, Dm, Gm, and Dm. The notation includes various note values, rests, and slurs.

Third system of musical notation, continuing from the second. It consists of six staves. The key signature remains Bb. The system contains seven measures. Chord symbols are placed above the vocal line: C, Dm, C, Dm, Gm, Dm, and C. The system concludes with a double bar line and the text "Verse 5" written above the final measure.

# Bastard's Tale New Lines

*Verse 3*

*Dm* *C* *Dm* *Gm* *Dm* *C* *Gm*

*Dm* *C* *Dm* *Gm* *Dm* *C* *G*

*Verse 4*

*Dm* *C* *Dm* *Gm* *Dm* *C* *Gm*

*Dm* *C* *Dm* *Gm* *Dm* *C* *Dm*

*Chorus 2*

*Dm7* *Am7* *Dm7* *Am7* *A7*

*Dm* *Gm* *Dm* *C* *Dm* *C* *G7*

*Dm* *Gm* *Dm* *C* *Dm* *C* *Dm* *Gm* *Dm*

*Verse 5*

*C*

# Bastard's Tale New Lines

*Verse 3*  
Dm C Dm Gm Dm

♩ = 165

C Gm Dm C Dm Gm

Dm C G *Verse 4* Dm C Dm

System 1: Four staves of music. Chords: Gm, Dm, C, Gm, Dm, C. The first staff contains a melody with eighth and quarter notes. The second staff has a similar melody. The third and fourth staves provide harmonic support with half notes.

System 2: Four staves of music. Chords: Dm, Gm, Dm, C, Dm, Dm7, Chorus 2 Am7. The first staff contains a melody with eighth and quarter notes. The second staff has a similar melody. The third and fourth staves provide harmonic support with half notes. The section ends with a double bar line and repeat sign.

System 3: Four staves of music. Chords: Dm7, Am7, A7. The first staff contains a melody with eighth and quarter notes. The second staff has a similar melody. The third and fourth staves provide harmonic support with half notes. The section ends with a double bar line and repeat sign.



*Dm Gm Dm C Dm C G7*

8

*Dm Gm Dm C Dm C*

8

*Dm Gm Dm C Verse 5*

8

# Bastard's Tale New Lines

*Verse 3*  
Dm C Dm Gm

*Verse 4*  
Dm C Dm Gm

The musical score is written for guitar in a 3/4 time signature with a key signature of one flat (Bb). It consists of two verses, each with six measures. The first measure of each verse includes a tempo marking of quarter note = 165. The guitar part features a consistent bass line of eighth notes, while the melody is composed of quarter and eighth notes. The chords are indicated by letters above the staff: Dm, C, Gm, and Dm7.

7=165

Dm C Gm Dm C

Dm Gm Dm C G

Dm C Dm Gm

Dm Gm Dm C Dm7

Chorus 2

Am7 Dm7 Am7

A7 Dm Gm Dm

C Dm C G7 Dm

Gm Dm C Dm C

Dm Gm Dm C Verse 5