

## Itsumo Nando Demo (Always with me) – Spirited Away

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

probably the finest tab for this song ☐

7 -8 8 7 9 8 -8 9 -8 7 -6 8 7 -7

-7 -6 -7 7 -8 6 7 -8 8 -9 -9 8 -8 7 -8

7 -8 8 7 9 8 -8 9 -8 7 -6 -6 -7 7 6

6 -6 -7 7 -8 6 7 -8 8 -9 -9 8 -8 7 7

8 -9 9 9 9 9 9 -10 9 -9 8 8 8 8 8 -9 8 -8 7 7

7 -7 -6 -6 -7 7 -7 7 -8 -8 8 -8 8 -8

8 -9 9 9 9 9 9 -10 9 -9 8 8 8 8 -9 8 -8 7 -7 -6



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-6 -7 7 -8 6 7 -8 8 -8 -8-8 -8 7 7  
8 -9 9 9 9 9 9 -10 9 -9 8 8 8 8 8 -9 8 -8 7 7  
7 -7 -6 -6 -7 7 -7 7 -8 -8 8 -8 8 -8  
8 -9 9 9 9 9 9 -10 9 -9 8 8 8 8 -9 8 -8 7  
-7 -6 -7 7 -8 6 7  
-7 -6 -7 7 -8 6 7  
-8 8 -8 -8-8 -8 7 7

## Lyrics

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# There's Always Me

Key: C

Genre: Theme

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Harp Type: Diatonic

Skill: Beginner

7 6 -6 5 6 4 5

When the eve-ning shad-ows fall

7 6 -6 5 6 4 -4

And your won-d'ring who to call

-8 -6 7 -5 -6 7 -7

For a lit-tle com-pa-ny

-5 6 -6 6

There's al-ways me

7 7 6 -6 5 6 4 5

Or if your great ro-mance should end

7 6 -6 5 6 4 -4

And your lone-some for a friend

-8 -6 7 -5 -6 7 -7



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Dar-ling you need nev-er be

-7 7 -8 7

There's al-ways me

7 -7 -8 7 -7 7 -4

I don't seem to mind some-how

7 -7 -8 7 -7 -6 6

Play-ing se-cond fid-dle now

7 -8 8 8 -8 -8

Some-day you'll want me dear

7 7 -6 -7 7 -8

And when that day is here

8-8 7 6 -6 5 6 4 5

With-in my arms you'll come to know

7 6 -6 5 6 4 -4

Oth-er loves may come and go



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-8 -6 7 -5 -6 7 -7-7 7 -8 8

But my love for you will be e-ter-nal-ly

8 8 8 -6 8 -9 -8

Look a-round and you will see

-7 7 -8 7

There's al-ways me

## Lyrics

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# Always Something There To Remind Me

Key: C

Genre: Theme

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Harp Type: Diatonic

Skill: Beginner

ALWAYS SOMETHING THERE TO REMIND ME

By Burt Bacharach

I walk a-long the cit-y streets

1 2 -2 3 2 3 -3 -3\*

you used to walk a-long with me,

-3\* -3 3 -2 3 -2 2 -1

and ev-ery step I take re-calls how

1 2 -2 3 2 3 -3 -3\* -3\*

much in love we used to be.

-3 3 -2 1 -2 3 -3

Oh, how can I for-get you,

-2 -3 -4 4 -4 -5 4

When there is al-ways some-thing

-4 4 -5 6 6 -6 6

there to re-mind me.

-5 6 -6 6 -5

al-ways some-thing there to re-mind me.

6 6 -6 6 -5 6 -6 6 -5

When shad-ows fall, I pass the small ca-fé

1 2 -2 3 2 3 -3 -3\* -3\* -3



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where we would dance at night.

3 -2 3 -2 2 -1

And I can't help re-call-ing how it

1 2 -2 3 2 3 -3 -3\* -3\*

felt to kiss and hold you tight

-3 3 -2 1 -2 3 -3

Oh, how can I for-get you,

-2 -3 -4 4 -4 -5 4

When there is al-ways some-thing

-4 4 -5 6 6 -6 6

there to re-mind me.

-5 6 -6 6 -5

al-ways some-thing there to re-mind me.

6 6 -6 6 -5 6 -6 6 -5

I was born to love her,

6 5 -4 4 -3 2

and I will nev-er be free.

2 -3 4 6 -6 6 -5

You'll al-ways be a part of me.

3 6 -5 4 -3 3 -2 2

Wo- wo- wo

-1 1 -1 1 -12

If you should find you miss the sweet

1 2 -2 3 2 3 -3 -3\*



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and ten-der love we used to share.

-3\* -3 3 -2 3 -2 2 -1

Just come back to the plac-es where

1 2 -2 3 2 3 -3 -3\*

we used to go, and I'll be there

-3\* -3 3 -2 1 -2 3 -3

Oh, how can I for-get you,

-2 -3 -4 4 -4 -5 4

When there is al-ways some-thing

-4 4 -5 6 6 -6 6

there to re-mind me.

-5 6 -6 6 -5

al-ways some-thing there to re-mind me.

6 6 -6 6 -5 6 -6 6 -5

I was born to love her,

6 5 -4 4 -3 2

and I will nev-er be free

2 -3 4 6 -6 6 -5

You'll al-ways be a part of me.

3 6 -5 4 -3 3 -2 2

Wo- wo- wo

-1 1 -1 1 -12

'cause there is al-ways some-thing

-4 4 -5 6 6 -6 6



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there to re-mind me.

-5 6 -6 6 -5

al-ways some-thing there to re-mind me.

6 6 -6 6 -5 6 -6 6 -5

al-ways some-thing there to re-mind me.

6 6 -6 6 -5 6 -6 6 -5

I walk a-long the cit-y streets

1 2 -2 3 2 3 -3 -3\*

you used to walk a-long with me,

-3\* -3 3 -2 3 -2 2 -1

and ev-ery step I take re-calls how

1 2 -2 3 2 3 -3 -3\* -3\*

much in love we used to be.

-3 3 -2 1 -2 3 -3

Oh, how can I for-get you,

-2 -3 -4 4 -4 -5 4

When there is al-ways some-thing

-4 4 -5 6 6 -6 6

there to re-mind me.

-5 6 -6 6 -5

al-ways some-thing there to re-mind me.

6 6 -6 6 -5 6 -6 6 -5

When shad-ows fall, I pass the small ca-fé



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1 2 -2 3 2 3 -3 -3\* -3\* -3

where we would dance at night.

3 -2 3 -2 2 -1

And I can't help re-calling how it

1 2 -2 3 2 3 -3 -3\* -3\*

felt to kiss and hold you tight

-3 3 -2 1 -2 3 -3

Oh, how can I for-get you,

-2 -3 -4 4 -4 -5 4

When there is al-ways some-thing

-4 4 -5 6 6 -6 6

there to re-mind me.

-5 6 -6 6 -5

al-ways some-thing there to re-mind me.

6 6 -6 6 -5 6 -6 6 -5

I was born to love her,

6 5 -4 4 -3 2

and I will nev-er be free.

2 -3 4 6 -6 6 -5

You'll al-ways be a part of me.

3 6 -5 4 -3 3 -2 2

If you should find you miss the sweet

1 2 -2 3 2 3 -3 -3\*



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and ten-der love we used to share.

-3\* -3 3 -2 3 -2 2 -1

Just come back to the plac-es where

1 2 -2 3 2 3 -3 -3\*

we used to go, and I'll be there

-3\* -3 3 -2 1 -2 3 -3

Oh, how can I for-get you,

-2 -3 -4 4 -4 -5 4

When there is al-ways some-thing

-4 4 -5 6 6 -6 6

there to remind me.

-5 6 -6 6 -5

Al-ways some-thing there to re-mind me.

6 6 -6 6 -5 6 -6 6 -5

I was born to love her,

6 5 -4 4 -3 2

and I will nev-er be free

2 -3 4 6 -6 6 -5

You'll al-ways be a part of me.

3 6 -5 4 -3 3 -2 2

Wo- wo- wo

-1 1 -1 1 -12

'cause there is al-ways some-thing



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-4 4 -5 6 6 -6 6

there to re-mind me.

-5 6 -6 6 -5

al-ways some-thing there to re-mind me.

6 6 -6 6 -5 6 -6 6 -5

al-ways some-thing there to re-mind me.

6 6 -6 6 -5 6 -6 6 -5

(Alternate ending after the last wo-wo-wo)

I'll ne-ver love an-oth-er ba-by

3 -3\* 3 -3\* 3 -3\* 3 -3\* 4

I ne-ver will for-get you ba-by

3 -3\* 3 -3\* 3 -3\* 3 -3\* 4

You'll al-ways be a part of me, oh.

3 -3\* 3 -3\* 3 -3\* 3 -3\* 4

## Lyrics

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# Always with me, always with you

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

5 -5 6 ... -6 6 -5 5 -5 4

4 -4 5 -5 5 -4 3

3 3 4 3 3 -4 5 -4

4 5 -5 6 -6 6 -5 5 -4

4 ... 5 -5 6 -6 7 7 -7

-8 7 -8 7 -8 8 6 5 -4 5

7 -7 -6 6 7 -7 7 -7 6 -6 -8 7 6 ~~~~~~ 1

-6 6 -5 5 6 -5 5 -4



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7 5 -4 -7 4 -6 4 -6 6 6

## Harp D

7 -7 -5 5 -4 4 -4 4 -3 -3b 3 6 5

-7 7 -7 7 -7 -6 6 -6 6 -5 5 -4 4 -3 4 -4 4 -3 -3b

4 -3 -3b 3 -3b 3 -2b 2 -2b 3 -3b 3 -2b 2 -1 1 1b

... -7 7 -7 ~~~~~

3 -3b -3 4 -4 5 -5 6 -6 -7 7 -7 -6 6 -5 5 -7b~~~~~

-6 ~~~~~ -6 8 -9 8 5 2~~~~~ -7 7 -7 -6 ~~~~~

8 -9 8~~~~~ -8 -8 -8b -7 -6 -6b~~~~~

## Harp B

8 -9 9~~~~ -10 ~~~~ 9 -9 8 -9 -8~~~~

7 -8 8~~~~ -9 8 -8 6~~~~ 6 6 7 6 6 -8 8 9b~~~~

8 -9 9 -10~~~~ 9 -9 8~~~~ 8 -8 -8 7~~~~

## Part 01

4 7 4 -6, 7 4 6 7, 4 -6 7 4, -5 7 4 6, 7 4 -6 7, 4 6 7 4, -5 7



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4

6

7 4 6 7, 4 6 7 4

Part 02

-7 7 4 -7, 7 4 -6 7, 7 6 7 4, -6 7 4 6, 7 4 -5 7, 4 6 7 4, -6  
7 4

6,

7 4 -5 7, 4 5 7 4, -4 7 4 -4, 7 4 -4 7, 4 -4 7 4

Part 03

-7 7 4 -7, 7 4 -6 7, 4 6 7 4, -6 7 4 6, 7 4 -5 7, 7 6 7 4, -6  
7 4

6,

7 4 -5 7, 4 5 7 4, -5 7 4 -5, 7 4 -5 7, 4 -6 7 4, -6 6 7 -8 7  
-8 -9

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# Lyrics

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## James Taylor

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

**James Vernon Taylor** (born March 12, 1948) is an American singer-songwriter and guitarist. A five-time Grammy Award winner, he was inducted into the Rock and Roll Hall of Fame in 2000. He is one of the best-selling music artists of all time, having sold more than 100 million records worldwide.

Taylor achieved his breakthrough in 1970 with the No. 3 single "Fire and Rain" and had his first No. 1 hit in 1971 with his recording of "You've Got a Friend", written by Carole King in the same year. His 1976 Greatest Hits album was certified



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Diamond and has sold 12 million US copies. Following his 1977 album, JT he has retained a large audience over the decades. Every album that he released from 1977 to 2007 sold over 1 million copies. He enjoyed a resurgence in chart performance during the late 1990s and 2000s, when he recorded some of his most-awarded work (including Hourglass, October Road, and Covers). He achieved his first number-one album in the US in 2015 with his recording Before This World.

He is known for his covers, such as “How Sweet It Is (To Be Loved by You)” and “Handy Man”, as well as originals such as “Sweet Baby James”.

## Early years

James Vernon Taylor was born at Massachusetts General Hospital in Boston, where his father, Isaac M. Taylor, worked as a resident physician. His father came from a wealthy family from the South. Aside from having ancestry in Scotland, part of Taylor’s roots are deep in Massachusetts Bay Colony and include Edmund Rice, one of the founders of Sudbury, Massachusetts. His mother, the former Gertrude Woodard (1921–2015), studied singing with Marie Sundelius at the New England Conservatory of Music and was an aspiring opera singer



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before the couple's marriage in 1946. James was the second of five children, the others being Alex (1947–1993), Kate (born 1949), Livingston (born 1950), and Hugh (born 1952).

In 1951, his family moved to Chapel Hill, North Carolina[10] when Isaac took a job as an assistant professor of medicine at the University of North Carolina School of Medicine. They built a house in the Morgan Creek area off the present Morgan Creek Road, which was sparsely populated. James would later say, "Chapel Hill, the Piedmont, the outlying hills, were tranquil, rural, beautiful, but quiet. Thinking of the red soil, the seasons, the way things smelled down there, I feel as though my experience of coming of age there was more a matter of landscape and climate than people." James attended a public primary school in Chapel Hill. Isaac's career prospered, but he was frequently away from home on military service at Bethesda Naval Hospital in Maryland, or as part of Operation Deep Freeze in Antarctica in 1955 and 1956. Isaac Taylor later rose to become dean of the UNC School of Medicine from 1964 to 1971. Beginning in 1953, the Taylors spent summers on Martha's Vineyard.

James took cello lessons as a child in North Carolina, before learning the guitar in 1960. His guitar style evolved, influenced by hymns, carols, and the music of Woody Guthrie,



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and his technique derived from his bass clef-oriented cello training and from experimenting on his sister Kate's keyboards: "My style was a finger-picking style that was meant to be like a piano, as if my thumb were my left hand, and my first, second, and third fingers were my right hand." Spending summer holidays with his family on Martha's Vineyard, he met Danny Kortchmar, an aspiring teenage guitarist from Larchmont, New York. The two began listening to and playing blues and folk music together, and Kortchmar felt that Taylor's singing had a "natural sense of phrasing, every syllable beautifully in time. I knew James had that thing." [19] Taylor wrote his first song on guitar at 14, and he continued to learn the instrument effortlessly. By the summer of 1963, he and Kortchmar were playing coffeehouses around the Vineyard, billed as "Jamie & Kootch".

James went to Milton Academy, a preparatory boarding school in Massachusetts in 1961. He faltered during his junior year, feeling uneasy in the high-pressure college prep environment despite having a good scholastic performance. The Milton headmaster would later say, "James was more sensitive and less goal-oriented than most students of his day." He returned home to North Carolina to finish out the semester at Chapel Hill High School. There he joined a band formed by his brother



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Alex called The Corsayers (later The Fabulous Corsairs), playing electric guitar; in 1964, they cut a single in Raleigh that featured James's song "Cha Cha Blues" on the B-side. Having lost touch with his former school friends in North Carolina, Taylor returned to Milton for his senior year, where he started applying to colleges to complete his education. But he felt part of a "life that [he was] unable to lead", and he became depressed; he slept 20 hours each day, and his grades collapsed. In late 1965 he committed himself to McLean, a psychiatric hospital in Belmont, Massachusetts, where he was treated with chlorpromazine, and where the organized days began to give him a sense of time and structure. As the Vietnam War escalated, Taylor received a psychological rejection from Selective Service System when he appeared before them with two white-suited McLean assistants and was uncommunicative. Taylor earned a high school diploma in 1966 from the hospital's associated Arlington School. He would later view his nine-month stay at McLean as "a lifesaver... like a pardon or like a reprieve," and both his brother Livingston and sister Kate would later be patients and students there as well. As for his mental health struggles, Taylor would think of them as innate and say: "It's an inseparable part of my personality that I have these feelings."



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## Career

### 1966–1969: Early career

At Kortchmar's urging, Taylor checked himself out of McLean and moved to New York City to form a band. They recruited Joel O'Brien, formerly of Kortchmar's old band King Bees to play drums, and Taylor's childhood friend Zachary Wiesner (son of noted academic Jerome Wiesner) to play bass. After Taylor rejected the notion of naming the group after him, they called themselves the Flying Machine. They played songs that Taylor had written at and about McLean, such as "Knocking 'Round the Zoo", "Don't Talk Now", and "The Blues Is Just a Bad Dream". In some other songs, Taylor romanticized his life, but he was plagued by self-doubt. By summer 1966, they were performing regularly at the high-visibility Night Owl Cafe in Greenwich Village, alongside acts such as the Turtles and Lothar and the Hand People.

Taylor associated with a motley group of people and began using heroin, to Kortchmar's dismay, and wrote the "Paint It Black"-influenced "Rainy Day Man" to depict his drug experience. In a late 1966 hasty recording session, the group cut a single, Taylor's "Night Owl", backed with his "Brighten



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Your Night with My Day". Released on Jay Gee Records, a subsidiary of Jubilee Records, it received some radio airplay in the Northeast, but only charted at No. 102 nationally. Other songs had been recorded during the same session, but Jubilee declined to go forward with an album. After a series of poorly-chosen appearances outside New York, culminating with a three-week stay at a failing nightspot in Freeport, Bahamas for which they were never paid, the Flying Machine broke up. (A UK band with the same name emerged in 1969 with the hit song "Smile a Little Smile for Me". The New York band's recordings were later released in 1971 as James Taylor and the Original Flying Machine.)

Taylor would later say of this New York period, "I learned a lot about music and too much about drugs." Indeed, his drug use had developed into full-blown heroin addiction during the final Flying Machine period: "I just fell into it, since it was as easy to get high in the Village as get a drink." He hung out in Washington Square Park, playing guitar to ward off depression and then passing out, letting runaways and criminals stay at his apartment. Finally out of money and abandoned by his manager, he made a desperate call one night to his father. Isaac Taylor flew to New York and staged a rescue, renting a car and driving all night back to North



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Carolina with James and his possessions. Taylor spent six months getting treatment and making a tentative recovery; he also required a throat operation to fix vocal cords damaged from singing too harshly.

Taylor decided to try being a solo act with a change of scenery. In late 1967, funded by a small family inheritance, he moved to London, living in various areas: Notting Hill, Belgravia, and Chelsea. After recording some demos in Soho, his friend Kortchmar gave him his next big break. Kortchmar used his association with the King Bees (who once opened for Peter and Gordon), to connect Taylor to Peter Asher. Asher was A&R head for the Beatles' newly formed label Apple Records. Taylor gave a demo tape of songs, including "Something in the Way She Moves", to Asher, who then played the demo for Beatles Paul McCartney and George Harrison. McCartney remembers his first impression: "I just heard his voice and his guitar and I thought he was great ... and he came and played live, so it was just like, 'Wow, he's great.'" Taylor became the first non-British act signed to Apple, and he credits Asher for "opening the door" to his singing career. Taylor said of Asher, who later became his manager, "I knew from the first time that we met that he was the right person to steer my career. He had this determination in his eye that I had never seen in anybody



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before.” Living chaotically in various places with various women, Taylor wrote additional material, including “Carolina in My Mind”, and rehearsed with a new backing band. Taylor recorded what would become his first album from July to October 1968, at Trident Studios, at the same time the Beatles were recording The White Album. McCartney and an uncredited George Harrison guested on “Carolina in My Mind”, whose lyric “holy host of others standing around me” referred to the Beatles, and the title phrase of Taylor’s “Something in the Way She Moves” provided the lyrical starting point for Harrison’s classic “Something”. [ McCartney and Asher brought in arranger Richard Anthony Hewson to add both orchestrations to several of the songs and unusual “link” passages between them; they would receive a mixed reception, at best.

During the recording sessions, Taylor fell back into his drug habit by using heroin and methedrine. He underwent physeptone treatment in a British program, returned to New York and was hospitalized there, and then finally committed himself to the Austen Riggs Center in Stockbridge, Massachusetts, which emphasized cultural and historical factors in trying to treat difficult psychiatric disorders. Meanwhile, Apple released his debut album, James Taylor, in December 1968 in the UK and February 1969 in the US. Critical reception was generally



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positive, including a complimentary review in Rolling Stone by Jon Landau, who said that “this album is the coolest breath of fresh air I’ve inhaled in a good long while. It knocks me out.” The record’s commercial potential suffered from Taylor’s inability to promote it because of his hospitalization, and it sold poorly; “Carolina in My Mind” was released as a single but failed to chart in the UK and only reached No. 118 on the U.S. charts.

In July 1969, Taylor headlined a six-night stand at the Troubadour in Los Angeles. On July 20, he performed at the Newport Folk Festival as the last act and was cheered by thousands of fans who stayed in the rain to hear him. Shortly thereafter, he broke both hands and both feet in a motorcycle accident on Martha’s Vineyard and was forced to stop playing for several months. However, while recovering, he continued to write songs and in October 1969 signed a new deal with Warner Bros. Records.

## **1970–1972: Fame and commercial succes**

Once he had recovered, Taylor moved to California, keeping Asher as his manager and record producer. In December 1969, he held the recording sessions for his second album there. Titled Sweet Baby James, and featuring the participation of Carole



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King, the album was released in February 1970 and was Taylor's critical and popular triumph, buoyed by the single "Fire and Rain", a song about both Taylor's experiences attempting to break his drug habit by undergoing treatment in psychiatric institutions and the suicide of his friend, Suzanne Schnerr. Both the album and the single reached No. 3 on the Billboard charts, with Sweet Baby James selling more than 1.5 million copies in its first year[22] and eventually more than 3 million in the United States alone. Sweet Baby James was received at its time as a folk-rock masterpiece, an album that effectively showcased Taylor's talents to the mainstream public, marking a direction he would take in following years. It earned several Grammy Award nominations including one for Album of the Year. It went on to be listed at No. 103 on Rolling Stone's 500 Greatest Albums of All Time in 2003, with "Fire and Rain" listed as No. 227 on Rolling Stone's 500 Greatest Songs of All Time in 2004.

During the time that Sweet Baby James was released, Taylor appeared with Dennis Wilson of the Beach Boys in a Monte Hellman film, Two-Lane Blacktop. In October 1970, he performed with Joni Mitchell, Phil Ochs, and the Canadian band Chilliwack at a Vancouver benefit concert that funded Greenpeace's protests of 1971 nuclear weapons tests by the US



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Atomic Energy Commission at Amchitka, Alaska; this performance was released in album format in 2009 as Amchitka, The 1970 Concert That Launched Greenpeace. In January 1971, sessions for Taylor's next album began.

He appeared on The Johnny Cash Show, singing "Sweet Baby James", "Fire and Rain", and "Country Road", on February 17, 1971. His career success at this point and appeal to female fans of various ages piqued tremendous interest in him, prompting a March 1, 1971, Time magazine cover story of him as "the face of new rock". It compared his strong-but-brooding persona to that of Wuthering Heights' Heathcliff and to The Sorrows of Young Werther, and said, "Taylor's use of elemental imagery—darkness and sunlight, references to roads traveled and untraveled, to fears spoken and left unsaid—reaches a level both of intimacy and controlled emotion rarely achieved in purely pop music." One of the writers described his look as "a cowboy Jesus", to which Taylor later replied, "I thought I was trying to look like George Harrison." Released in April, Mud Slide Slim and the Blue Horizon also gained critical acclaim and contained Taylor's biggest hit single in the US, a version of Carole King's new "You've Got a Friend" (featuring backing vocals by Joni Mitchell), which reached No. 1 on the Billboard Hot 100 in late July. The follow-up single, "Long



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"Ago and Far Away", also made the Top 40 and reached No. 4 on the Billboard Adult Contemporary chart. The album itself reached No. 2 on the album charts, which would be Taylor's highest position ever until the release of his 2015 album, *Before This World*, which went to No. 1 superseding Taylor Swift.

In early 1972, Taylor won his first Grammy Award for Best Pop Vocal Performance, Male, for "You've Got a Friend"; King also won Song of the Year for the same song in that ceremony. The album went on to sell 2.5 million copies in the United States.

November 1972 heralded the release of Taylor's fourth album, *One Man Dog*. A concept album primarily recorded in his home recording studio, it featured a cameo by Linda Ronstadt along with Carole King, Carly Simon, and John McLaughlin. The album consisted of eighteen short pieces of music put together. Reception was generally lukewarm and, despite making the Top 10 of the Billboard Album Charts, its overall sales were disappointing. The lead single, "Don't Let Me Be Lonely Tonight", peaked at No. 14 on the Hot 100, and the follow-up, "One Man Parade", barely reached the Top 75. Almost simultaneously, Taylor married fellow singer-songwriter Carly Simon on November 3, in a small ceremony at her Murray Hill, Manhattan apartment. A post-concert party following a Taylor



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performance at Radio City Music Hall turned into a large-scale wedding party, and the Simon-Taylor marriage would find much public attention over the following years. They had two children, Sarah Maria “Sally” Taylor, born January 7, 1974, and Benjamin Simon “Ben” Taylor, born January 22, 1977. During their marriage, the couple would guest on each other’s albums and have two hit singles as duet partners: a cover of Inez & Charlie Foxx’s “Mockingbird” and a cover of The Everly Brothers’ “Devoted to You”.

## 1973–1976: Career ups and downs

Taylor spent most of 1973 enjoying his new life as a married man and did not return to the recording studio until January 1974, when sessions for his fifth album began. *Walking Man* was released in June and featured appearances of Paul and Linda McCartney and guitarist David Spinozza. The album was a critical and commercial disaster and was his first album to miss the Top 5 since his contract with Warner. It received poor reviews and sold only 300,000 copies in the United States. The title track failed to appear on the Top 100.

However, James Taylor’s artistic fortunes spiked again in 1975 when the Gold album *Gorilla* reached No. 6 and provided one of his biggest hit singles, a cover version of Marvin Gaye’s “How



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Sweet It Is (To Be Loved by You)", featuring wife Carly on backing vocals and reached No. 5 in America and No. 1 in Canada. On the Billboard Adult Contemporary chart, the track also reached the top, and the follow-up single, the feelgood "Mexico", featuring a guest appearance by Crosby & Nash, also reached the Top 5 of that list. A well-received album, Gorilla showcased Taylor's electric, lighter side that was evident on Walking Man. However, it was arguably a more consistent and fresher-sounding Taylor, with classics such as "Mexico", "Wandering" and "Angry Blues". It also featured a song about his daughter Sally, "Sarah Maria".

Gorilla was followed in 1976 by In the Pocket, Taylor's last studio album to be released under Warner Bros. Records. The album found him with many colleagues and friends, including Art Garfunkel, David Crosby, Bonnie Raitt, and Stevie Wonder (who co-wrote a song with Taylor and contributed a harmonica solo). A melodic album, it was highlighted with the single "Shower the People", an enduring classic that hit No. 1 on the Adult Contemporary chart and almost hit the Top 20 of the Pop Charts. However, the album was not well received, reaching No. 16 and being criticized, particularly by Rolling Stone. Still, In The Pocket went on to be certified gold.

With the close of Taylor's contract with Warner, in November,



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the label released Greatest Hits, the album that comprised most of his best work between 1970 and 1976. With time, it became his best-selling album ever. It was certified 11x Platinum in the US, earned a Diamond certification by the RIAA, and eventually sold close to 20 million copies worldwide.

## **1977–1981: Move to Columbia and continued success**

In 1977 Taylor signed with Columbia Records. Between March and April, he quickly recorded his first album for the label. JT, released that June, gave Taylor his best reviews since Sweet Baby James, earning a Grammy nomination for Album of the Year in 1978. Peter Herbst of Rolling Stone was particularly favorable to the album, of which he wrote in its August 11, 1977 issue, "JT is the least stiff and by far the most various album Taylor has done. That's not meant to criticize Taylor's earlier efforts. ... But it's nice to hear him sounding so healthy." JT reached No. 4 on the Billboard charts and sold more than 3 million copies in the United States alone. The album's Triple Platinum status ties it with Sweet Baby James as Taylor's all-time biggest selling studio album. It was propelled by the successful cover of Jimmy Jones's and Otis



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Blackwell's "Handy Man", which hit No. 1 on Billboard's Adult Contemporary chart and reached No. 4 on the Hot 100, earning Taylor another Grammy Award for Best Male Pop Vocal Performance for his cover version. The song also topped the Canadian charts. The success of the album propelled the release of two further singles; the up-tempo pop "Your Smiling Face", an enduring live favorite, reached the American Top 20; however, "Honey Don't Leave L.A.", which Danny Kortchmar wrote and composed for Taylor, did not enjoy much success, reaching only No. 61.

Back in the forefront of popular music, Taylor guested with Paul Simon on Art Garfunkel's recording of a cover of Sam Cooke's "Wonderful World", which reached the Top 20 in the U.S. and topped the AC charts in early 1978. After briefly working on Broadway, he took a one-year break, reappearing in the summer of 1979, with the cover-studded Platinum album titled *Flag*, featuring a Top 30 version of Gerry Goffin's and Carole King's "Up on the Roof". (Two selections from *Flag*, "Millworker" and "Brother Trucker" were featured on the PBS production of the Broadway musical based on Studs Terkel's non-fiction book *Working*, which Terkel himself hosted. Taylor himself appeared in that production as a trucker; he performed "Brother Trucker" in character.) Taylor also appeared on the



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No Nukes concert in Madison Square Garden, where he made a memorable live performance of “Mockingbird” with his wife Carly. The concert appeared on both the No Nukes album and film.

On December 7, 1980, Taylor had an encounter with Mark David Chapman who would assassinate John Lennon just one day later. Taylor told the BBC in 2010: “The guy had sort of pinned me to the wall and was glistening with maniacal sweat and talking some freak speak about what he was going to do and his stuff with how John was interested, and he was going to get in touch with John Lennon. And it was surreal to actually have contact with the guy 24 hours before he shot John.” The next night, Taylor, who lived in a building next-door to Lennon heard the assassination occur. Taylor commented: “I heard him shoot—five, just as quick as you could pull the trigger, about five explosions.”

In March 1981, Taylor released the album Dad Loves His Work whose themes concerned his relationship with his father, the course his ancestors had taken, and the effect that he and Simon had on each other. The album was another Platinum success, reaching No. 10 and providing Taylor’s final real hit single in a duet with J. D. Souther, “Her Town Too”, which reached No. 5 on the Adult Contemporary chart and No. 11 on



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the Billboard Hot 100.

## 1981–1996: Troubled times and new beginnings

Simon announced her separation from Taylor in September 1981 saying, “Our needs are different; it seem impossible to stay together” and their divorce finalized in 1983. Their breakup was highly publicized. At the time, Taylor was living on West End Avenue in Manhattan and on a methadone maintenance program to cure him of his drug addiction. Over the course of four months starting in September 1983, spurred on in part by the deaths of his friends John Belushi and Dennis Wilson and in part by the desire to be a better father to his children Sally and Ben, he discontinued methadone and overcame his heroin habit.

Taylor had thoughts of retiring by the time he played the Rock in Rio festival in Rio de Janeiro in January 1985. He was encouraged by the nascent democracy in Brazil at the time, buoyed by the positive reception he got from the large crowd and other musicians, and musically energized by the sounds and nature of Brazilian music. “I had ... sort of bottomed-out in a drug habit, my marriage with Carly had dissolved, and I had



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basically been depressed and lost for a while”, he recalled in 1995:

*I sort of hit a low spot. I was asked to go down to Rio de Janeiro to play in this festival down there. We put the band together and went down and it was just an amazing response. I played to 300,000 people. They not only knew my music, they knew things about it and were interested in aspects of it that to that point had only interested me. To have that kind of validation right about then was really what I needed. It helped get me back on track.*

The song “Only a Dream in Rio” was written in tribute to that night, with lines like I was there that very day and my heart came back alive. The October 1985 album, That’s Why I’m Here, from which that song came, started a series of studio recordings that, while spaced further apart than his previous records, showed a more consistent level of quality and fewer covers, most notably the Buddy Holly song “Everyday”, released as a single reached No. 61. On the album track “Only One”, the backing vocals were performed by an all star duo of Joni Mitchell and Don Henley.

Taylor’s next albums were partially successful; in 1988, he



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released *Never Die Young*, highlighted with the charting title track, and in 1991, the platinum *New Moon Shine* provided Taylor some popular songs with the melancholic “Copperline” and the upbeat “(I’ve Got to) Stop Thinkin’ About That”, both hit singles on Adult Contemporary radio. In the late 1980s, he began touring regularly, especially on the summer amphitheater circuit. His later concerts feature songs spanning his career and are marked by the musicianship of his band and backup singers. The 1993 two-disc *Live* album captures this, with a highlight being Arnold McCuller’s descants in the codas of “Shower the People” and “I Will Follow”. He provided a guest voice to *The Simpsons* episode “Deep Space Homer”, and also appeared later on in the series when the family put together a jigsaw puzzle with his face as the missing final piece. In 1995, Taylor performed the role of the Lord in Randy Newman’s *Faust*.

## 1997–present: Comeback

In 1997, after six years since his last studio album, Taylor released *Hourglass*, an introspective album that gave him the best critical reviews in almost twenty years. The album had much of its focus on Taylor’s troubled past and family. “Jump Up Behind Me” paid tribute to his father’s rescue of him after



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The Flying Machine days, and the long drive from New York City back to his home in Chapel Hill. "Enough To Be on Your Way" was inspired by the alcoholism-related death of his brother Alex earlier in the decade. The themes were also inspired by Taylor and Walker's divorce, which took place in 1996. Rolling Stone Magazine found that "one of the themes of this record is disbelief", while Taylor told the magazine that it was "spirituals for agnostics". Critics embraced the dark themes on the album, and Hourglass was a commercial success, reaching No. 9 on the Billboard 200 (Taylor's first Top 10 album in sixteen years) and also provided a big adult contemporary hit on "Little More Time With You". The album also gave Taylor his first Grammy since JT, when he was honored with Best Pop Album in 1998.

Flanked by two greatest hit releases, Taylor's Platinum-certified October Road appeared in 2002 to a receptive audience. It featured a number of quiet instrumental accompaniments and passages. Overall, it found Taylor in a more peaceful frame of mind; rather than facing a crisis now, Taylor said in an interview that "I thought I'd passed the midpoint of my life when I was 17." The album appeared in two versions, a single-disc version and a "limited edition" two-disc version which contained three extra songs including a



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duet with Mark Knopfler, "Sailing to Philadelphia", which also appeared on Knopfler's album by the same name. Also in 2002, Taylor teamed with bluegrass musician Alison Krauss in singing "The Boxer" at the Kennedy Center Honors Tribute to Paul Simon. They later recorded the Louvin Brothers duet, "How's the World Treating You?" In 2004, after he chose not to renew his record contract with Columbia/Sony, he released James Taylor: A Christmas Album with distribution through Hallmark Cards.

Always visibly active in environmental and liberal causes, in October 2004, Taylor joined the Vote for Change tour playing a series of concerts in American swing states. These concerts were organized by MoveOn.org with the goal of mobilizing people to vote for John Kerry and against George W. Bush in that year's presidential campaign. Taylor's appearances were joint performances with the Dixie Chicks.

Taylor performed "The Star-Spangled Banner" at Game 2 of the World Series in Boston on October 24, 2004, on October 25, 2007, both the anthem and "America" for the game on October 24, 2013, and Game 1 on October 23, 2018. He also performed at Game 1 of the 2008 NBA Finals in Boston on June 5, 2008, and at the NHL's Winter Classic game between the Philadelphia Flyers and Boston Bruins.



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In December 2004, he appeared as himself in an episode of *The West Wing* entitled "A Change Is Gonna Come". He sang Sam Cooke's classic "A Change Is Gonna Come" at an event honoring an artist played by Taylor's wife Caroline. Later on, he appeared on CMT's *Crossroads* alongside the Dixie Chicks. In early 2006, MusiCares honored Taylor with performances of his songs by an array of notable musicians. Before a performance by the Dixie Chicks, lead singer Natalie Maines acknowledged that he had always been one of their musical heroes and had, for them, lived up to their once-imagined reputation of him.[64] They performed his song, "Shower the People", with a surprise appearance by Arnold McCuller, who has sung backing vocals on Taylor's live tours and albums for many years.

In the fall of 2006, Taylor released a repackaged and slightly different version of his Hallmark Christmas album, now entitled *James Taylor at Christmas*, and distributed by Columbia/Sony. In 2006, Taylor performed Randy Newman's song "Our Town" for the Disney animated film *Cars*. The song was nominated for the 2007 Academy Award for the Best Original Song. On January 1, 2007, Taylor headlined the inaugural concert at the Times Union Center in Albany, New York honoring newly sworn in Governor of New York Eliot Spitzer.

Taylor's next album, *One Man Band* was released on CD and DVD



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in November 2007 on Starbucks' Hear Music Label, where he joined with Paul McCartney and Joni Mitchell. The introspective album grew out of a three-year tour of the United States and Europe called the One Man Band Tour, featuring some of Taylor's most beloved songs and anecdotes about their creative origins—accompanied solely by the “one man band” of his longtime pianist/keyboardist, Larry Goldings. The digital discrete 5.1 surround sound mix of One Man Band won a TEC Award for best surround sound recording in 2008.

On November 28–30, 2007, Taylor accompanied by his original band and Carole King, headlined a series of six shows at the Troubadour. The appearances marked the 50th anniversary of the venue, where Taylor, King and many others, such as Tom Waits, Neil Diamond, and Elton John, performed early in their music careers. Proceeds from the concert went to benefit the Natural Resources Defense Council, MusiCares, Alliance for the Wild Rockies, and the Los Angeles Regional Foodbank, a member of America's Second Harvest, the nation's Food Bank Network. Parts of the performance shown on CBS Sunday Morning in the December 23, 2007, broadcast showed Taylor alluding to his early drug problems by saying, “I played here a number of times in the 70s, allegedly”. Taylor has used versions of this joke on other occasions, and it appears as part of his One Man



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Band DVD and tour performances.

In December 2007, James Taylor at Christmas was nominated for a Grammy Award. In January 2008, Taylor recorded approximately 20 songs by others for a new album with a band including Luis Conte, Michael Landau, Lou Marini, Arnold McCuller, Jimmy Johnson, David Lasley, Walt Fowler, Andrea Zonn, Kate Markowitz, Steve Gadd and Larry Goldings. The resulting live-in-studio album, named *Covers*, was released in September 2008. The album forays into country and soul while being the latest proof that Taylor is a more versatile singer than his best known hits might suggest. The *Covers* sessions stretched to include "Oh What a Beautiful Morning", from the musical *Oklahoma!*, a song that his grandmother had caught him singing over and over at the top of his lungs when he was seven years old. Meanwhile, in summer 2008, Taylor and this band toured 34 North American cities with a tour entitled *James Taylor and His Band of Legends*. An additional album, called *Other Covers*, came out in April 2009, containing songs that were recorded during the same sessions as the original *Covers* but had not been put out to the full public yet.

During October 19–21, 2008, Taylor performed a series of free concerts in five North Carolina cities in support of Barack Obama's presidential bid. On Sunday, January 18, 2009, he



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performed at the We Are One: The Obama Inaugural Celebration at the Lincoln Memorial, singing "Shower the People" with John Legend and Jennifer Nettles of Sugarland. On May 29, 2009, Taylor performed on the final episode of the original 17-year run of The Tonight Show with Jay Leno.

On September 8, 2009, Taylor made an appearance at the 24th-season premiere block party of The Oprah Winfrey Show on Chicago's Michigan Avenue.

Taylor appeared briefly in the 2009 movie *Funny People*, where he played "Carolina in My Mind" for a MySpace corporate event as the opening act for the main character.

On January 1, 2010, Taylor sang the American national anthem at the NHL Winter Classic at Fenway Park, while Daniel Powter sang the Canadian national anthem.

On March 7, 2010, Taylor sang the Beatles' "In My Life" in tribute to deceased artists at the 82nd Academy Awards.

In March 2010, he commenced the Troubadour Reunion Tour with Carole King and members of his original band, including Russ Kunkel, Leland Sklar, and Danny Kortchmar. They played shows in Australia, New Zealand, Japan and North America with the final night being at the Honda Center, in Anaheim, California.



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The tour was a major commercial success and in some locations found Taylor playing arenas instead of his usual theaters or amphitheaters. Ticket sales amounted to over 700,000 and the tour grossed over \$59 million. It was one of the most successful tours of the year.

He appeared in 2011 in the ABC comedy Mr. Sunshine as the ex-husband of the character played by Allison Janney, and he performs a duet of sorts on Leon Russell's 1970 classic "A Song for You".

On September 11, 2011, Taylor performed "You Can Close Your Eyes" in New York City at the National September 11 Memorial & Museum for the 10th anniversary of the 9/11 attacks.

On November 22, 2011, Taylor performed "Fire and Rain" with Taylor Swift who was named after him, at the last concert of her Speak Now World Tour in Madison Square Garden. They also sang Swift's song, "Fifteen". Then, on July 2, 2012 Swift appeared as Taylor's special guest in a concert at Tanglewood.

He was active in support of Barack Obama's 2012 reelection campaign and opened the 2012 Democratic National Convention singing three songs. He performed "America the Beautiful" at the President's second inauguration.



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He appeared on the final of Star Académie, the Quebec version of American Idol, on April 13, 2009.

On April 24, 2013, Taylor performed at the memorial service for slain MIT police officer Sean Collier who was killed by Tamerlan and Dzhokhar Tsarnaev, the men responsible for the Boston Marathon bombing. Taylor was accompanied by the MIT Symphony Orchestra and three MIT a cappella groups while performing his songs "The Water is Wide" and "Shower the People".

On September 6 and 7, 2013, he performed with the Utah Symphony and the Mormon Tabernacle Choir in the Thirtieth Anniversary O.C. Tanner Gift of Music Gala Concert at the Conference Center in Salt Lake City. He called the choir "a national treasure" In addition to the symphony and choir he was backed by some of his touring band pianist Charles Floyd, bassist Jimmy Johnson and percussionist Nick Halley.

After a 45-year wait, James earned his first No. 1 album on the Billboard 200 chart with *Before This World*. The album which was released on June 16 through Concord Records, arrived on top the chart of July 4, 2015, more than 45 years after Taylor arrived on the list with *Sweet Baby James* (on the March 14, 1970 list). The album launched atop the Billboard 200 with



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97,000 equivalent album units earned in the week ending June 21, 2015 according to Nielsen Music. Of its start, pure album sales were 96,000 copies sold, Taylor's best debut week for an album since 2002's *October Road*.

Taylor cancelled his 2016 concert in Manila as a protest to the extrajudicial killings of suspects in the Philippine Drug War.

Taylor's album *American Standard* was released on February 28, 2020. *American Standard* debuted at #4 on the Billboard 200 albums chart, making Taylor the first act to earn a top 10 album in each of the last six decades. In May 2020, James Taylor and Jackson Browne cancelled their 2020 tour dates due to the COVID-19 crisis, and rescheduled them to 2021. On November 24, 2020, the album was nominated for a Grammy in the category of "Best Traditional Pop Vocal Album".

## Family and personal life

Taylor's four siblings (Alex, Livingston, Hugh, and Kate) have also been musicians with recorded albums. Livingston is still an active musician; Kate was active in the 1970s but did not record another album until 2003; Hugh operates a bed-and-breakfast with his wife, The Outermost Inn in Aquinnah on



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Martha's Vineyard; and Alex died in 1993 on James's birthday.

Taylor and Carly Simon were married in November 1972. His children with Simon, Sally and Ben, are also musicians. After Taylor and Simon divorced in 1983, he married actress Kathryn Walker on December 14, 1985, at the Cathedral of St. John the Divine in New York. She had helped him get off heroin, but the marriage ended in divorce in 1996.

On February 18, 2001, at the Emmanuel Episcopal Church, Boston, Taylor wed for the third time marrying Caroline ("Kim") Smedvig, the director of public relations and marketing for the Boston Symphony Orchestra. They had begun dating in 1995 when they met as he appeared with John Williams and the Boston Pops Orchestra. Part of their relationship was worked into the album *October Road*, on the songs "On The 4th Of July" and "Caroline I See You".<sup>[90]</sup> Following the birth of their twin boys, Rufus and Henry in April 2001, Taylor moved with his family to Lenox, Massachusetts.

## Awards and recognition



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## Grammy Awards

- 1972: Best Pop Vocal Performance, Male, “You’ve Got a Friend”
- 1977: Best Pop Vocal Performance, Male, “Handy Man”
- 1998: Best Pop Album, *Hourglass*
- 2001: Best Pop Vocal Performance, Male, “Don’t Let Me Be Lonely Tonight”
- 2003: Best Country Collaboration With Vocals, “How’s the World Treating You” with Alison Krauss
- 2006: Grammy Award-sponsored MusiCares Person of the Year. At a black tie ceremony held in Los Angeles, musicians from several eras paid tribute to Taylor by performing his songs, often prefacing them with remarks on his influence on their decisions to become musicians. Artists include Carole King, Bruce Springsteen, Sting, Taj Mahal, Dr. John, Bonnie Raitt, Jackson Browne, David Crosby, Sheryl Crow, India.Arie, the Dixie Chicks, Jerry Douglas, Alison Krauss, and Keith Urban. Paul Simon performed as well, although he was not included in the televised program; Taylor’s brother Livingston appeared on stage as a “backup singer” for the finale, along with Taylor’s twin boys, Rufus and Henry.



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## Other recognition

- 1995: Honorary doctorate of music from the Berklee College of Music, Boston, 1995.
- 2000: Inducted into the Rock and Roll Hall of Fame, 2000.
- 2000: Inducted into the Songwriters Hall of Fame, 2000.
- 2003: The Chapel Hill Museum in Chapel Hill, North Carolina opened a permanent exhibit dedicated to Taylor. At the same occasion the US-15-501 highway bridge over Morgan Creek, near the site of the Taylor family home and mentioned in Taylor's song "Copperline", was named in honor of Taylor.
- 2004: George and Ira Gershwin Award for Lifetime Musical Achievement, UCLA Spring Sing.
- 2004: Ranked 84th in *Rolling Stone's* list of "100 Greatest Artists of All Time".
- 2009: Honorary Doctorate of Music from Williams College, Williamstown, Massachusetts.
- 2009: Inducted into the North Carolina Music Hall of Fame in 2009.
- 2010: Inducted into the Hit Parade Hall of Fame
- 2012: Received the Montréal Jazz Spirit Award
- 2012: Named "Chevalier de l'Ordre des Arts et des



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Lettres” by the Ministry of Culture & Communication of France.

- 2014: Emmy Award for *The Mormon Tabernacle Choir Presents an Evening with James Taylor*
- 2015: Presidential Medal of Freedom
- 2016: Kennedy Center Honors

## Lyrics

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# Jerome Kern

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

Jerome David Kern (January 27, 1885 – November 11, 1945) was an American composer of musical theatre and popular music. One



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of the most important American theatre composers of the early 20th century, he wrote more than 700 songs, used in over 100 stage works, including such classics as "Ol' Man River", "Can't Help Lovin' Dat Man", "A Fine Romance", "Smoke Gets in Your Eyes", "The Song Is You", "All the Things You Are", "The Way You Look Tonight" and "Long Ago (and Far Away)". He collaborated with many of the leading librettists and lyricists of his era, including George Grossmith Jr., Guy Bolton, P. G. Wodehouse, Otto Harbach, Oscar Hammerstein II, Dorothy Fields, Johnny Mercer, Ira Gershwin and Yip Harburg.

A native New Yorker, Kern created dozens of Broadway musicals and Hollywood films in a career that lasted for more than four decades. His musical innovations, such as 4/4 dance rhythms and the employment of syncopation and jazz progressions, built on, rather than rejected, earlier musical theatre tradition. He and his collaborators also employed his melodies to further the action or develop characterization to a greater extent than in the other musicals of his day, creating the model for later musicals. Although dozens of Kern's musicals and musical films were hits, only Show Boat is now regularly revived. Songs from his other shows, however, are still frequently performed and adapted. Many of Kern's songs have been adapted by jazz musicians to become standard tunes.



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[toc]

## Biography

### Early life

Kern was born in New York City, on Sutton Place, in what was then the city's brewery district.[1] His parents were Henry Kern (1842–1908), a Jewish German immigrant, and Fannie Kern née Kakeles (1852–1907), who was an American Jew of Bohemian parentage.[2] At the time of Kern's birth, his father ran a stable; later he became a successful merchant.[2] Kern grew up on East 56th Street in Manhattan, where he attended public schools. He showed an early aptitude for music and was taught to play the piano and organ by his mother, an accomplished player and teacher.

In 1897, the family moved to Newark, New Jersey, where Kern attended Newark High School (which became Barringer High School in 1907). He wrote songs for the school's first musical, a minstrel show, in 1901, and for an amateur musical adaptation of Uncle Tom's Cabin put on at the Newark Yacht Club in January 1902. Kern left high school before graduation in the spring of his senior year in 1902. In response, Kern's



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father insisted that his son work with him in business, instead of composing. Kern, however, failed miserably in one of his earliest tasks: he was supposed to purchase two pianos for the store, but instead he ordered 200. His father relented, and later in 1902, Kern became a student at the New York College of Music, studying the piano under Alexander Lambert and Paolo Gallico, and harmony under Dr. Austin Pierce. His first published composition, a piano piece, *At the Casino*, appeared in the same year. Between 1903 and 1905, he continued his musical training under private tutors in Heidelberg, Germany, returning to New York via London.

## First compositions

For a time, Kern worked as a rehearsal pianist in Broadway theatres and as a song-plugger for Tin Pan Alley music publishers. While in London, he secured a contract from the American impresario Charles Frohman to provide songs for interpolation in Broadway versions of London shows. He began to provide these additions in 1904 to British scores for *An English Daisy*, by Seymour Hicks and Walter Slaughter, and *Mr. Wix of Wickham*, for which he wrote most of the songs.

In 1905, Kern contributed the song "How'd you like to spoon with me?" to Ivan Caryll's hit musical *The Earl and the Girl*



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when the show transferred to Chicago and New York in 1905. He also contributed to the New York production of *The Catch of the Season* (1905), *The Little Cherub* (1906) and *The Orchid* (1907), among other shows. From 1905 on, he spent long periods of time in London, contributing songs to West End shows like *The Beauty of Bath* (1906; with lyricist P. G. Wodehouse) and making valuable contacts, including George Grossmith Jr. and Seymour Hicks, who were the first to introduce Kern's songs to the London stage. In 1909 during one of his stays in England, Kern took a boat trip on the River Thames with some friends, and when the boat stopped at Walton-on-Thames, they went to an inn called the Swan for a drink. Kern was much taken with the proprietor's daughter, Eva Leale (1891–1959), who was working behind the bar. He wooed her, and they were married at the Anglican church of St. Mary's in Walton on October 25, 1910. The couple then lived at the Swan when Kern was in England.

Kern is believed to have composed music for silent films as early as 1912, but the earliest documented film music which he is known to have written was for a twenty-part serial, *Gloria's Romance* in 1916.[9] This was one of the first starring vehicles for Billie Burke, for whom Kern had earlier written the song "Mind the Paint", with lyrics by A. W. Pinero. The film is now considered lost, but Kern's music



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survives. Another score for the silent movies, Jubilo, followed in 1919. Kern was one of the founding members of ASCAP.

Kern's first complete score was Broadway's *The Red Petticoat* (1912), one of the first musical-comedy Westerns. The libretto was by Rida Johnson Young. By World War I, more than a hundred of Kern's songs had been used in about thirty productions, mostly Broadway adaptations of West End and European shows. Kern contributed two songs to *To-Night's the Night* (1914), another Rubens musical. It opened in New York and went on to become a hit in London. The best known of Kern's songs from this period is probably "They Didn't Believe Me", which was a hit in the New York version of the Paul Rubens and Sidney Jones musical, *The Girl from Utah* (1914), for which Kern wrote five songs. Kern's song, with four beats to a bar, departed from the customary waltz-rhythms of European influence and fitted the new American passion for modern dances such as the fox-trot. He was also able to use elements of American styles, such as ragtime, as well as syncopation, in his lively dance tunes. Theatre historian John Kenrick writes that the song put Kern in great demand on Broadway and established a pattern for musical comedy love songs that lasted through the 1960s.

In May 1915, Kern was due to sail with Charles Frohman from



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New York to London on board the RMS Lusitania, but Kern missed the boat, having overslept after staying up late playing poker. Frohman died in the sinking of the ship.

## Princess Theatre musicals

Kern composed 16 Broadway scores between 1915 and 1920 and also contributed songs to the London hit Theodore & Co (1916; most of the songs are by the young Ivor Novello) and to revues like the Ziegfeld Follies. The most notable of his scores were those for a series of shows written for the Princess Theatre, a small (299-seat) house built by Ray Comstock. Theatrical agent Elisabeth Marbury asked Kern and librettist Guy Bolton to create a series of intimate and low-budget, yet smart, musicals.

The “Princess Theatre shows” were unique on Broadway not only for their small size, but their clever, coherent plots, integrated scores and naturalistic acting, which presented “a sharp contrast to the large-scale Ruritanian operettas then in vogue” or the star-studded revues and extravaganzas of producers like Florenz Ziegfeld. Earlier musical comedy had often been thinly plotted, gaudy pieces, marked by the insertion of songs into their scores with little regard to the plot. But Kern and Bolton followed the examples of Gilbert and



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Sullivan and French opéra bouffe in integrating song and story. "These shows built and polished the mold from which almost all later major musical comedies evolved. ... The characters and situations were, within the limitations of musical comedy license, believable and the humor came from the situations or the nature of the characters. Kern's exquisitely flowing melodies were employed to further the action or develop characterization." The shows featured modern American settings and simple scene changes to suit the small theatre.

The team's first Princess Theatre show was an adaptation of Paul Rubens' 1905 London show, Mr. Papple (of Ippleton), called Nobody Home (1915). The piece ran for 135 performances and was a modest financial success. However, it did little to fulfill the new team's mission to innovate, except that Kern's song, "The Magic Melody", was the first Broadway showtune with a basic jazz progression. Kern and Bolton next created an original piece, Very Good Eddie, which was a surprise hit, running for 341 performances, with additional touring productions that went on into the 1918-19 season. The British humorist, lyricist and librettist P. G. Wodehouse joined the Princess team in 1917, adding his skill as a lyricist to the succeeding shows. Oh, Boy! (1917) ran for an extraordinary 463 performances. Other shows written for the theatre were Have a



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Heart (1917), Leave It to Jane (1917) and Oh, Lady! Lady!! (1918). The first opened at another theatre before Very Good Eddie closed. The second played elsewhere during the long run of Oh Boy! An anonymous admirer wrote a verse in their praise that begins:

*This is the trio of musical fame,  
Bolton and Wodehouse and Kern.  
Better than anyone else you can name  
Bolton and Wodehouse and Kern.*

In February 1918, Dorothy Parker wrote in *Vanity Fair*:

*Well, Bolton and Wodehouse and Kern have done it again. Every time these three gather together, the Princess Theatre is sold out for months in advance. You can get a seat for Oh, Lady! Lady!! somewhere around the middle of August for just about the price of one on the stock exchange. If you ask me, I will look you fearlessly in the eye and tell you in low, throbbing tones that it has it over any other musical comedy in town. But then Bolton and Wodehouse and Kern are my favorite indoor sport. I like the way they go about a musical comedy. ... I like the way the action slides casually into the songs. ... I like the deft rhyming of the song that is always*



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*sung in the last act by two comedians and a comedienne. And oh, how I do like Jerome Kern's music. And all these things are even more so in Oh, Lady! Lady!! than they were in Oh, Boy!*

Oh, Lady! Lady!! was the last successful "Princess Theatre show". Kern and Wodehouse disagreed over money, and the composer decided to move on to other projects. Kern's importance to the partnership was illustrated by the fate of the last musical of the series, Oh, My Dear! (1918), to which he contributed only one song: "Go, Little Boat". The rest of the show was composed by Louis Hirsch and ran for 189 performances: "Despite a respectable run, everyone realized there was little point in continuing the series without Kern."

## Early 1920s

The 1920s were an extremely productive period in American musical theatre, and Kern created at least one show every year for the entire decade. His first show of 1920 was The Night Boat, with book and lyrics by Anne Caldwell, which ran for more than 300 performances in New York and for three seasons on tour. Later in the same year, Kern wrote the score for Sally, with a book by Bolton and lyrics by Otto Harbach. This



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show, staged by Florenz Ziegfeld, ran for 570 performances, one of the longest runs of any Broadway show in the decade, and popularized the song "Look for the Silver Lining" (which had been written for an earlier show), performed by the rising star Marilyn Miller. It also had a long run in London in 1921, produced by George Grossmith Jr. Kern's next shows were Good Morning, Dearie (1921, with Caldwell) which ran for 347 performances; followed in 1922 by a West End success, The Cabaret Girl in collaboration with Grossmith and Wodehouse; another modest success by the same team, The Beauty Prize (1923); and a Broadway flop, The Bunch and Judy, remembered, if at all, as the first time Kern and Fred Astaire worked together.

Stepping Stones (1923, with Caldwell) was a success, and in 1924 the Princess Theatre team of Bolton, Wodehouse and Kern reunited to write Sitting Pretty, but it did not recapture the popularity of the earlier collaborations. Its relative failure may have been partly due to Kern's growing aversion to having individual songs from his shows performed out of context on radio, in cabaret, or on record, although his chief objection was to jazz interpretations of his songs.[citation needed] He called himself a "musical clothier – nothing more or less," and said, "I write music to both the situations and the lyrics



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in plays.” When *Sitting Pretty* was produced, he forbade any broadcasting or recording of individual numbers from the show, which limited their chance to gain popularity.

1925 was a major turning point in Kern’s career when he met Oscar Hammerstein II, with whom he would entertain a lifelong friendship and collaboration. As a young man, Kern had been an easy companion with great charm and humor, but he became less outgoing in his middle years, sometimes difficult to work with: he once introduced himself to a producer by saying, “I hear you’re a son of a bitch. So am I.” He rarely collaborated with any one lyricist for long. With Hammerstein, however, he remained on close terms for the rest of his life. Their first show, written together with Harbach, was *Sunny*, which featured the song “Who (Stole My Heart Away)?” Marilyn Miller played the title role, as she had in *Sally*. The show ran for 517 performances on Broadway, and the following year ran for 363 performances in the West End, starring Binnie Hale and Jack Buchanan.

## ***Show Boat***

Because of the strong success of *Sally* and *Sunny* and consistent good results with his other shows, Ziegfeld was willing to gamble on Kern’s next project in 1927. Kern had



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been impressed by Edna Ferber's novel *Show Boat* and wished to present a musical stage version. He persuaded Hammerstein to adapt it and Ziegfeld to produce it. The story, dealing with racism, marital strife and alcoholism, was unheard of in the escapist world of musical comedy. Despite his doubts, Ziegfeld spared no expense in staging the piece to give it its full epic grandeur. According to the theatre historian John Kenrick: "After the opening night audience filed out of the Ziegfeld Theatre in near silence, Ziegfeld thought his worst fears had been confirmed. He was pleasantly surprised when the next morning brought ecstatic reviews and long lines at the box office. In fact, *Show Boat* proved to be the most lasting accomplishment of Ziegfeld's career – the only one of his shows that is regularly performed today." The score is, arguably, Kern's greatest and includes the well-known songs "Ol' Man River" and "Can't Help Lovin' Dat Man" as well as "Make Believe", "You Are Love", "Life Upon the Wicked Stage", "Why Do I Love You", all with lyrics by Hammerstein, and "Bill", originally written for *Oh, Lady! Lady!*, with lyrics by P. G. Wodehouse.[28] The show ran for 572 performances on Broadway and was also a success in London. Although Ferber's novel was filmed unsuccessfully as a part-talkie in 1929 (using some songs from the Kern score), the musical itself was filmed twice, in 1936, and, with Technicolor, in 1951. In



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1989, a stage version of the musical was presented on television for the first time, in a production from the Paper Mill Playhouse telecast by PBS on Great Performances.

While most Kern musicals have largely been forgotten, except for their songs, *Show Boat* remains well-remembered and frequently seen. It is a staple of stock productions and has been revived numerous times on Broadway and in London. A 1946 revival integrated choreography into the show, in the manner of a Rodgers and Hammerstein production, as did the 1994 Harold Prince–Susan Stroman revival, which was nominated for ten Tony Awards, winning five, including best revival. It was the first musical to enter a major opera company's repertory (New York City Opera, 1954), and the rediscovery of the 1927 score with Robert Russell Bennett's original orchestrations led to a large-scale EMI recording in 1987 and several opera-house productions. [ In 1941, the conductor Artur Rodziński wished to commission a symphonic suite from the score, but Kern considered himself a songwriter and not a symphonist. He never orchestrated his own scores, leaving that to musical assistants, principally Frank Saddler (until 1921) and Russell Bennett (from 1923). In response to the commission, Kern oversaw an arrangement by Charles Miller and Emil Gerstenberger of numbers from the show into the orchestral



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work Scenario for Orchestra: Themes from Show Boat, premiered in 1941 by the Cleveland Orchestra conducted by Rodziński.

Kern's last Broadway show in the 1920s was Sweet Adeline (1929), with a libretto by Hammerstein. It was a period piece, set in the Gay 90s, about a girl from Hoboken, New Jersey (near Kern's childhood home), who becomes a Broadway star. Opening just before the stock market crash, it received rave reviews, but the elaborate, old-fashioned piece was a step back from the innovations in Show Boat, or even the Princess Theatre shows. In January 1929, at the height of the Jazz Age, and with Show Boat still playing on Broadway, Kern made news on both sides of the Atlantic for reasons wholly unconnected with music. He sold at auction, at New York's Anderson Galleries, the collection of English and American literature that he had been building up for more than a decade. The collection, rich in inscribed first editions and manuscript material of eighteenth and nineteenth century authors, sold for a total of \$1,729,462.50 – a record for a single-owner sale that stood for over fifty years. Among the books he sold were first or early editions of poems by Robert Burns and Percy Bysshe Shelley, and works by Jonathan Swift, Henry Fielding and Charles Dickens, as well as manuscripts by Alexander Pope, John Keats, Shelley, Lord Byron, Thomas Hardy



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and others.

## First films and later shows

In 1929 Kern made his first trip to Hollywood to supervise the 1929 film version of *Sally*, one of the first “all-talking” Technicolor films. The following year, he was there a second time to work on *Men of the Sky*, released in 1931 without his songs, and a 1930 film version of *Sunny*. There was a public reaction against the early glut of film musicals after the advent of film sound; Hollywood released more than 100 musical films in 1930, but only 14 in 1931. Warner Bros. bought out Kern’s contract, and he returned to the stage. He collaborated with Harbach on the Broadway musical *The Cat and the Fiddle* (1931), about a composer and an opera singer, featuring the songs “She Didn’t Say Yes” and “The Night Was Made for Love”. It ran for 395 performances, a remarkable success for the Depression years, and transferred to London the following year. It was filmed in 1934 with Jeanette MacDonald.

*Music in the Air* (1932) was another Kern-Hammerstein collaboration and another show-biz plot, best remembered today for “The Song Is You” and “I’ve Told Ev’ry Little Star”. It was “undoubtedly an operetta”, set in the German countryside, but without the Ruritanian trimmings of the operettas of



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Kern's youth. Roberta (1933) by Kern and Harbach included the songs "Smoke Gets in Your Eyes", "Let's Begin" and "Yesterdays" and featured, among others, Bob Hope, Fred MacMurray, George Murphy and Sydney Greenstreet all in the early stages of their careers. Kern's Three Sisters (1934), was his last West End show, with a libretto by Hammerstein. The musical, depicting horse-racing, the circus, and class distinctions, was a failure, running for only two months. Its song "I Won't Dance" was used in the film Roberta. Some British critics objected to American writers essaying a British story; James Agate, doyen of London theatre critics of the day, dismissed it as "American inanity," though both Kern and Hammerstein were strong and knowledgeable Anglophiles. Kern's last Broadway show (other than revivals) was Very Warm for May (1939), another show-biz story and another disappointment, although the score included the Kern and Hammerstein classic "All The Things You Are".

## Kern in Hollywood

In 1935, when musical films had become popular once again, thanks to Busby Berkeley, Kern returned to Hollywood, where he composed the scores to a dozen more films, although he also continued working on Broadway productions. He settled



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permanently in Hollywood in 1937. After suffering a heart attack in 1939, he was told by his doctors to concentrate on film scores, a less stressful task, as Hollywood songwriters were not as deeply involved with the production of their works as Broadway songwriters. This second phase of Kern's Hollywood career had considerably greater artistic and commercial success than the first. With Hammerstein, he wrote songs for the film versions of his recent Broadway shows *Music in the Air* (1934), which starred Gloria Swanson in a rare singing role, and *Sweet Adeline* (1935). With Dorothy Fields, he composed the new music for *I Dream Too Much* (1935), a musical melodrama about the opera world, starring the Metropolitan Opera diva Lily Pons. Kern and Fields interspersed the opera numbers with their songs, including "the swinging 'I Got Love,' the lullaby 'The Jockey on the Carousel,' and the entrancing title song." [45] Also with Fields, he wrote two new songs, "I Won't Dance" and "Lovely to Look At", for the Fred Astaire and Ginger Rogers film version of *Roberta* (1935), which was a hit. The show also included the song "I'll Be Hard to Handle". This was given a 1952 remake called *Lovely to Look At*.

Their next film, *Swing Time* (1936) included the song "The Way You Look Tonight", which won the Academy Award in 1936 for the



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best song. Other songs in Swing Time include "A Fine Romance", "Pick Yourself Up" and "Never Gonna Dance". The Oxford Companion to the American Musical calls Swing Time "a strong candidate for the best of the Fred Astaire and Ginger Rogers musicals" and says that, although the screenplay is contrived, it "left plenty of room for dance and all of it was superb. ... Although the movie is remembered as one of the great dance musicals, it also boasts one of the best film scores of the 1930s." For the 1936 film version of Show Boat, Kern and Hammerstein wrote three new songs, including "I Have The Room Above Her" and "Ah Still Suits Me". High, Wide, and Handsome (1937) was intentionally similar in plot and style to Show Boat, but it was a box-office failure. Kern songs were also used in the Cary Grant film, When You're in Love (1937), and the first Abbott and Costello feature, One Night in the Tropics (1940). In 1940, Hammerstein wrote the lyric "The Last Time I Saw Paris", in homage to the French capital, recently occupied by the Germans. Kern set it, the only time he set a pre-written lyric, and his only hit song not written as part of a musical. Originally a hit for Tony Martin and later for Noël Coward, the song was used in the film Lady Be Good (1941) and won Kern another Oscar for best song. Kern's second and last symphonic work was his 'Mark Twain Suite (1942).



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In his last Hollywood musicals, Kern worked with several new and distinguished partners. With Johnny Mercer for *You Were Never Lovelier* (1942), he contributed “a set of memorable songs to entertain audiences until the plot came to its inevitable conclusion”.[48] The film starred Astaire and Rita Hayworth and included the song “I’m Old Fashioned”. Kern’s next collaboration was with Ira Gershwin on *Cover Girl* starring Hayworth and Gene Kelly (1944) for which Kern composed “Sure Thing”, “Put Me to the Test,” “Make Way for Tomorrow” (lyric by E. Y. Harburg), and the hit ballad “Long Ago (and Far Away)”.[49] For the Deanna Durbin Western musical, *Can’t Help Singing* (1944), with lyrics by Harburg, Kern “provided the best original score of Durbin’s career, mixing operetta and Broadway sounds in such songs as ‘Any Moment Now,’ ‘Swing Your Partner,’ ‘More and More,’ and the lilting title number.” “More and More” was nominated for an Oscar.[50]

Kern composed his last film score, *Centennial Summer* (1946) in which “the songs were as resplendent as the story and characters were mediocre. ... Oscar Hammerstein, Leo Robin, and E. Y. Harburg contributed lyrics for Kern’s lovely music, resulting in the soulful ballad ‘All Through the Day,’ the rustic ‘Cinderella Sue,’ the cheerful ‘Up With the Lark,’ and



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the torchy 'In Love in Vain.'" "All Through the Day" was another Oscar nominee. The music of Kern's last two films is notable in the way it developed from his earlier work. Some of it was too advanced for the film companies; Kern's biographer, Stephen Banfield, refers to "tonal experimentation ... outlandish enharmonics" that the studios insisted on cutting. At the same time, in some ways his music came full circle: having in his youth helped to end the reigns of the waltz and operetta, he now composed three of his finest waltzes ("Can't Help Singing", "Californ-i-ay" and "Up With the Lark"), the last having a distinctly operetta-like character.

## Personal life and death

Kern and his wife, Eva, often vacationed on their yacht Show Boat. He collected rare books and enjoyed betting on horses. At the time of Kern's death, Metro-Goldwyn-Mayer was filming a fictionalized version of his life, *Till the Clouds Roll By*, which was released in 1946 starring Robert Walker as Kern. In the film, Kern's songs are sung by Judy Garland, Kathryn Grayson, June Allyson, Lena Horne, Dinah Shore, Frank Sinatra and Angela Lansbury, among others, and Gower Champion and Cyd Charisse appear as dancers. Many of the biographical facts are fictionalized.



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In the fall of 1945, Kern returned to New York City to oversee auditions for a new revival of Show Boat, and began to work on the score for what would become the musical Annie Get Your Gun, to be produced by Rodgers and Hammerstein. On November 5, 1945, at 60 years of age, he suffered a cerebral hemorrhage while walking at the corner of Park Avenue and 57th Street. Identifiable only by his ASCAP card, Kern was initially taken to the indigent ward at City Hospital, later being transferred to Doctors Hospital in Manhattan. Hammerstein was at his side when Kern's breathing stopped. Hammerstein hummed or sang the song "I've Told Ev'ry Little Star" from Music in the Air (a personal favorite of the composer's) into Kern's ear. Receiving no response, Hammerstein realized Kern had died. Rodgers and Hammerstein then assigned the task of writing the score for Annie Get Your Gun to the veteran Broadway composer Irving Berlin.

Kern is interred at Ferncliff Cemetery in Westchester County, New York. His daughter, Betty Jane (1913–1996) married Artie Shaw in 1942 and later Jack Cummings. Kern's wife eventually remarried, to a singer named George Byron.



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## Awards

Jerome Kern was nominated eight times for an Academy Award, and won twice. Seven nominations were for Best Original Song; these included a posthumous nomination in each of 1945 and 1946. One nomination was in 1945 for Best Original Music Score. Kern was not eligible for any Tony Awards, which were not created until 1947. In 1976, *Very Good Eddie* was nominated for a Drama Desk Award as Outstanding Revival, and the director and actors received various Tony, Drama Desk and other awards and nominations. Elisabeth Welsh was nominated for a Tony Award for her performance in *Jerome Kern Goes to Hollywood* in 1986, and *Show Boat* received Tony nominations in both 1983 and 1995, winning for best revival in 1995 (among numerous other awards and nominations), and won the Laurence Olivier Award for best revival in 2008. In 1986, *Big Deal* was nominated for the Tony for best musical, among other awards, and Bob Fosse won as best choreographer. In 2000, *Swing!*, featuring Kern's "I Won't Dance" was nominated for the Tony for Best Musical, among others. In 2002, *Elaine Stritch at Liberty*, featuring Kern's "All in Fun", won the Tony Award for Best Special Theatrical Event. In 2004, *Never Gonna Dance* received two Tony nominations.



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Kern was inducted into the Songwriters Hall of Fame posthumously, in 1970. In 1985, the U.S. Post Office issued a postage stamp (Scott #2110, 22¢), with an illustration of Kern holding sheet music.

## Academy Award for Best Original Song

- 1935 – Nominated for “Lovely to Look At” (lyrics by Dorothy Fields and Jimmy McHugh) from *Roberta*
- 1936 – **Won** for “The Way You Look Tonight” (lyrics by Dorothy Fields) from *Swing Time*
- 1941 – **Won** for “The Last Time I Saw Paris” (lyrics by Oscar Hammerstein II) from *Lady Be Good*
- 1942 – Nominated for “Dearly Beloved” (lyrics by Johnny Mercer) from *You Were Never Lovelier*.
- 1944 – Nominated for “Long Ago (and Far Away)” (lyrics by Ira Gershwin) from *Cover Girl*
- 1945 – Posthumously nominated for “More and More” (lyrics by E. Y. Harburg) from *Can’t Help Singing*
- 1946 – Posthumously nominated for “All Through the Day” (lyrics by Oscar Hammerstein II) from *Centennial Summer*.



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## Academy Award for Best Original Music Score

- 1945 – Posthumously nominated for *Can't Help Singing* (with H. J. Salter).

## Selected works

Note: All shows listed are musical comedies for which Kern was the sole composer unless otherwise specified.

During his first phase of work (1904–1911), Kern wrote songs for 22 Broadway productions, including songs interpolated into British musicals or featured in revues (sometimes writing lyrics as well as music), and he occasionally co-wrote musicals with one or two other composers. During visits to London beginning in 1905, he also composed songs that were first performed in several London shows. The following are some of the most notable such shows from this period:<sup>[3]</sup>

- *Mr. Wix of Wickham* (1904) – contributed most of the songs for this musical's New York production
- *The Catch of the Season* (1905) – contributor to this Seymour Hicks musical's New York production



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- *The Earl and the Girl* (1905) – contributor of music and lyrics to this Hicks and Ivan Caryll musical's American productions
- *The Little Cherub* (1906) – contributor to this Caryll and Owen Hall musical's New York production
- *The Rich Mr. Hoggenheimer* (1906) – contributor of eight songs
- *The Beauty of Bath* (1906) – contributor to the original London production of this Hicks musical, with lyricist P. G. Wodehouse
- *The Orchid* (1907) – contributor to this Caryll and Lionel Monckton musical's New York production
- *The Girls of Gottenberg* (1908) – contributor of "I Can't Say That You're The Only One" to this Caryll and Monckton musical's New York production
- *Fluffy Ruffles* (1908) – co-composer for eight out of ten songs
- *The Dollar Princess* (1909) – contributor of songs for American production
- *Our Miss Gibbs* (1910) – contributor of four songs and some lyrics to this Caryll and Monckton musical's New York production
- *La Belle Patee* (1911) – revue – co-composer for seven songs; the Broadway debut of Al Jolson



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From 1912 to 1924, the more-experienced Kern began to work on dramatically concerned shows, including incidental music for plays, and, for the first time since his college show *Uncle Tom's Cabin*, he wrote musicals as the sole composer. His regular lyricist collaborators for his more than 30 shows during this period were Bolton, Wodehouse, Caldwell, Harry B. Smith and Howard Dietz. Some of his most notable shows during this very productive period were as follows:



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- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>• <i>The "Mind-the-Paint" Girl</i> (1912 play; starring Billie Burke) – incidental music</li> <li>• <i>The Red Petticoat</i> (1912) – Kern's first complete score</li> <li>• <i>To-Night's the Night</i> (1914) – contributor of two songs to this Rubens musical</li> <li>• <i>The Girl from Utah</i> (1914) – added five songs to the American production of this Rubens musical</li> <li>• <i>Nobody Home</i> (1915) – the first "Princess Theatre show"</li> <li>• <i>Very Good Eddie</i> (1915; revived in 1975)</li> <li>• <i>Ziegfeld Follies of 1916</i> (1916; a revue; the first of many) – contributed four songs</li> <li>• <i>Theodore &amp; Co</i> (1916) – contributed four songs to young Ivor Novello's London hit.             <ul style="list-style-type: none"> <li>• <i>Miss 1917</i> – the musical comedy</li> </ul> </li> <li>• <i>Miss Springtime</i> (1917) – contributor of two songs to this Emmerich Kalman success             <ul style="list-style-type: none"> <li>• <i>Have a Heart</i> (1917) – composer and contributor of some lyrics<sup>[61]</sup> <ul style="list-style-type: none"> <li>• <i>Love O' Mike</i> (1917)</li> </ul> </li> </ul> </li> </ul> | <ul style="list-style-type: none"> <li>• <i>Oh, Boy!</i> (1917) – the most successful Princess Theatre show</li> <li>• <i>Ziegfeld Follies of 1917</i> (1917) – contributor of "Because You Are Just You (Just Because You're You)"</li> <li>• <i>Leave It to Jane</i> (1917; revived in 1958 Off-Broadway)             <ul style="list-style-type: none"> <li>• <i>Oh, Lady! Lady!!</i> (1918) – the last Princess Theatre hit</li> </ul> </li> <li>• "Oh, My Dear" (1918) – contributed one song to this last "Princess Theatre show"             <ul style="list-style-type: none"> <li>• <i>The Night Boat</i> (1920)</li> <li>• <i>Hitchy-Koo of 1920</i> (1920) – revue</li> </ul> </li> <li>• <i>Sally</i> (1920; revived in 1923 and 1948) – one of Kern's biggest hits             <ul style="list-style-type: none"> <li>• <i>The Cabaret Girl</i> (London 1922)</li> </ul> </li> <li>• <i>The Bunch and Judy</i> (1922) – Kern's first show with Fred Astaire             <ul style="list-style-type: none"> <li>• <i>Stepping Stones</i> (1923)</li> </ul> </li> </ul> |
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During the last phase of his theatrical composing career, Kern continued to work with his previous collaborators but also met Oscar Hammerstein II and Otto Harbach, with whom Kern wrote his most lasting, memorable, and well-known works. The most successful of these are as follows:

- *Sunny* (1925) – a follow-up to *Sally* and almost as big a hit; first collaboration with Hammerstein and Harbach



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- *Criss Cross* (1926) – with Harbach
- *Show Boat* (1927; revived frequently) – with Hammerstein
- *Blue Eyes* (1928; London)
- *Sweet Adeline* (1929) – with Hammerstein
- *The Cat and the Fiddle* (1931) – Kern collaborated with Harbach the music, book and lyrics
- *Music in the Air* (1932; revived in 1951) – composer and co-director with Hammerstein
- *Roberta* (1933) – with Harbach (remade as *Lovely to Look At* (1952))<sup>[62]</sup>
- *Three Sisters* (1934; London)
- *Mamba's Daughters* (1939; revived in 1940) – play – featured songwriter
- *Very Warm for May* (1939) – with Hammerstein; Kern's last stage musical, and a failure

In addition to revivals of his most popular shows, Kern's music has been posthumously featured in a variety of revues, musicals and concerts on and off Broadway.

- *Jerome Kern Goes to Hollywood* (1986) – Broadway revue consisting solely of Kern songs with lyrics by twelve different writers
- *Big Deal* (1986) – a Bob Fosse dance revue; includes



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“Pick Yourself Up”

- *Something Wonderful* (1995) – concert celebrating Oscar Hammerstein II’s 100th birthday – featured composer
- *Dream* (1997) – revue – includes “You Were Never Lovelier”, “I’m Old Fashioned”, and “Dearly Beloved”
- *Swing!* (1999) – dance revue; includes “I Won’t Dance”
- *Elaine Stritch at Liberty* (2002) – one-woman show; included “All In Fun”
- *Never Gonna Dance* (2003) – musical consisting solely of songs composed by Kern, with lyrics by nine different writers
- *Jerome Kern: All the Things You Are* (2008) – K T Sullivan’s revue biography of Kern featuring Kern’s songs
- *Come Fly Away* – a Twyla Tharp dance revue; includes “Pick Yourself Up”



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## Lyrics

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# James Dean Bradfield

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

**James Dean Bradfield** (born 21 February 1969) is a Welsh singer-songwriter, musician and record producer. He is known for being the lead guitarist and lead vocalist for the Welsh alternative rock band Manic Street Preachers.

## Biography



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## Early life

Born in Tredegar, Monmouthshire, Bradfield attended the local Oakdale Comprehensive School where he suffered years of cruelty and bullying (he claims he was “a Woody Allen-esque little nerd”) for his name (nicknamed Crossfire), lazy eye, musical bent and small size. James formed a close relationship with three friends: his cousin Sean Moore, who lived with James and his family throughout their childhood after his own parents’ divorce, and future bandmates Nicky Wire and Richey Edwards.

Bradfield loved to run and was a steeplechaser, and soon grew fond of punk rock band The Clash, although his earliest musical love was ELO. He gave up his dream of “being like Napoleon” and decided that he wanted to be a rock star. He learnt to play guitar by learning how to play Guns N’ Roses’s Appetite for Destruction with the curtains drawn in his parents’ front room.

## Solo career

In late April 2006, a track from Bradfield’s debut solo single entitled “That’s No Way to Tell a Lie” premiered on Janice Long’s show on BBC Radio 2. It became the first single from



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the album and was released on 10 July while the album, entitled *The Great Western*, was released on 24 July. The single debuted at #18 in the UK singles chart while the album debuted at #22 on the album chart. The positions were considered relatively successful considering the lack of promotion.

In support of the album, Bradfield played a series of solo gigs in May 2006 in Manchester, Glasgow, Dundee, Nottingham, Birmingham, and London. The setlists consisted of tracks from *The Great Western* as well as several Manics tracks including "This Is Yesterday" and "Ocean Spray". He also played one further date at London ULU in June 2006, featuring a similar setlist to the other gigs. Bradfield also performed at the 2006 V Festival in late August. He embarked on his first full UK tour – consisting of 15 dates – in October. A second single, "An English Gentleman", was lifted from *The Great Western* before the tour and entered the UK chart at #31 on 1 October 2006.

The second album by Bradfield, *Even in Exile*, was confirmed in March 2020 to NME alongside the announcement of a 2021 Manics album. That June, the album was confirmed to be inspired by the life and death of Víctor Jara, with lyrics written as unpublished poetry by Patrick Jones. Two tracks, "There'll



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Come a War" and the instrumental "Seeking the Room With the Three Windows" were released the same day. The next week, the album was given a title and date alongside the launch of its first single, "The Boy From the Plantation", which debuted on Steve Lamacq's show on BBC Radio 6 Music. The album was released on 14 August 2020 on digital, CD, cassette, and vinyl and entered the UK charts at #6, giving Bradfield his first solo top 10 album.

## Personal life

He currently lives in Llandaff, Cardiff. Despite having once said "I always get bored of the company of women really quickly," he married the band's PR agent Mylène Halsall in a ceremony in Florence, Italy on 11 July 2004. The couple have two children.[8] He is a supporter of Cardiff Blues and Nottingham Forest. In 2015, Bradfield and fellow Manic Sean Moore went to Patagonia in aid of the Velindre charity.

## Lyrics



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## Oscar Hammerstein II

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

Oscar Greeley Clendenning Hammerstein II (/ˈhæmərstain/; July 12, 1895 – August 23, 1960) was an American lyricist, librettist, theatrical producer, and (usually uncredited) director in the musical theater for almost 40 years. He won eight Tony Awards and two Academy Awards for Best Original Song. Many of his songs are standard repertoire for vocalists and jazz musicians. He co-wrote 850 songs.

He is best known for his collaborations with composer Richard Rodgers, as the duo Rodgers and Hammerstein, whose musicals include Oklahoma!, Carousel, South Pacific, The King and I, and The Sound of Music. Described by Stephen Sondheim as an “experimental playwright,”[1] Hammerstein helped bring the



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American musical to new maturity by popularizing musicals that focused on stories and character rather than the lighthearted entertainment that the musical had been known for beforehand.

He also collaborated with Jerome Kern (with whom he wrote *Show Boat*), Vincent Youmans, Rudolf Friml, Richard A. Whiting, and Sigmund Romberg.

## Early life

Oscar Greeley Clendenning Hammerstein II was born in New York City, the son of Alice Hammerstein (née Nimmo) and theatrical manager William Hammerstein. His grandfather was the German theater impresario Oscar Hammerstein I. His father was from a Jewish family, and his mother was the daughter of British parents. He attended the Church of the Divine Paternity, now the Fourth Universalist Society in the City of New York.

Although Hammerstein's father managed the Victoria Theatre and was a producer of vaudeville shows, he was opposed to his son's desire to participate in the arts.

Hammerstein attended Columbia University (1912–1916) and studied at Columbia Law School until 1917. As a student, he maintained high grades and engaged in numerous extracurricular



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activities. These included playing first base on the baseball team, performing in the Varsity Show and becoming an active member of Pi Lambda Phi, a mostly Jewish fraternity

After his father's death, in June 1914, when he was 19, he participated in his first play with the Varsity Show, entitled *On Your Way*. Throughout the rest of his college career, Hammerstein wrote and performed in several Varsity Shows.

## Early career

After quitting law school to pursue theater, Hammerstein began his first professional collaboration, with Herbert Stothart, Otto Harbach and Frank Mandel. He began as an apprentice and went on to form a 20-year collaboration with Harbach. Out of this collaboration came his first musical, *Always You*, for which he wrote the book and lyrics. It opened on Broadway in 1920. In 1921 Hammerstein joined The Lambs club.

Throughout the next forty years, Hammerstein teamed up with many other composers, including Jerome Kern, with whom Hammerstein enjoyed a highly successful collaboration. In 1927, Kern and Hammerstein wrote their biggest hit based on Edna Ferber's bestselling eponymous novel, *Show Boat*, which is often revived, as it is considered one of the masterpieces of



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American musical theater. "Here we come to a completely new genre – the musical play as distinguished from musical comedy. Now ... the play was the thing, and everything else was subservient to that play. Now ... came complete integration of song, humor and production numbers into a single and inextricable artistic entity." Many years later, Hammerstein's wife Dorothy bristled when she overheard someone remark that Jerome Kern had written "Ol' Man River". "Indeed not," she retorted. "Jerome Kern wrote 'dum, dum, dum-dum'. My husband wrote 'Ol' Man River'."

Other Kern-Hammerstein musicals include Sweet Adeline, Music in the Air, Three Sisters, and Very Warm for May. Hammerstein also collaborated with Vincent Youmans (Wildflower), Rudolf Friml (Rose-Marie), and Sigmund Romberg (The Desert Song and The New Moon).

## Rodgers and Hammerstein

ammerstein's most successful and sustained collaboration began when he teamed up with Richard Rodgers to write a musical adaptation of the play Green Grow the Lilacs. Rodgers' first partner, Lorenz Hart, originally planned to collaborate with Rodgers on this piece, but his alcoholism had spiraled out of



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control, rendering him incapacitated. Hart was also not certain that the idea had much merit, and the two therefore separated. The adaptation became the first Rodgers and Hammerstein collaboration, entitled *Oklahoma!*, which opened on Broadway in 1943. It furthered the revolution begun by *Show Boat*, by thoroughly integrating all the aspects of musical theater, with the songs and dances arising out of and further developing the plot and characters.

William A. Everett and Paul R. Laird wrote that this was a “show, that, like *Show Boat*, became a milestone, such that that subsequent historians writing about important moments in twentieth-century theater began to identify eras according to their relationship to *Oklahoma!*” After *Oklahoma!*, Rodgers and Hammerstein were the most important contributors to the musical-play form – with such masterworks as *Carousel*, *The King and I* and *South Pacific*. The examples they set in creating vital plays, often rich with social thought, provided the necessary encouragement for other gifted writers to create musical plays of their own”.

The partnership went on to produce not only the aforementioned, but also other Broadway musicals such as *Allegro*, *Me and Juliet*, *Pipe Dream*, *Flower Drum Song*, and *The Sound of Music*, as well as the musical film *State Fair* (and



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its stage adaptation of the same name), and the television musical Cinderella, all featured in the revue A Grand Night for Singing. Hammerstein also wrote the book and lyrics for Carmen Jones, an adaptation of Georges Bizet's opera Carmen, with an all-black cast that became a 1943 Broadway musical and a 1954 film, starring Dorothy Dandridge.

## Advocacy

An active advocate for writers' rights within the theater industry, Hammerstein was a member of the Dramatists Guild of America. In 1956, he was elected as the eleventh president of the nonprofit organization. He continued his presidency at the Guild until 1960; he was succeeded by Alan Jay Lerner.

## Death

Hammerstein died of stomach cancer on August 23, 1960, at his home Highland Farm in Doylestown, Pennsylvania, aged 65,[23] nine months after the opening of The Sound of Music on Broadway. The final song he wrote was "Edelweiss", which was added near the end of the second act during rehearsal. After Hammerstein's death, The Sound of Music was adapted as a 1965 film, which won the Academy Award for Best Picture.



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The lights of Times Square were turned off for one minute, and London's West End lights were dimmed in recognition of his contribution to the musical. He was cremated, and his ashes were buried at the Ferncliff Cemetery in Hartsdale, New York. A memorial plaque was unveiled at Southwark Cathedral, England, on May 24, 1961. He was survived by his second wife, Dorothy, his three children, and two stepchildren.

## Personal life

Hammerstein married his first wife, Myra Finn, in 1917; the couple divorced in 1929. He married his second wife, the Australian-born Dorothy (Blanchard) Jacobson (1899-1987), in 1929. He had three children: William Hammerstein (1918–2001) and Alice Hammerstein Mathias (1922-2015) by his first wife, and James Hammerstein (1931-1999) by his second wife, with whom he also had a stepson, Henry Jacobson, and a stepdaughter, Susan Blanchard.

## Reputation

Hammerstein was one of the most important "book writers" in Broadway history – he made the story, not the songs or the stars, central to the musical and brought musical theater to



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full maturity as an art form. According to Stephen Sondheim, "What few people understand is that Oscar's big contribution to the theater was as a theoretician, as a Peter Brook, as an innovator. People don't understand how experimental Show Boat and Oklahoma! felt at the time they were done. Oscar is not about the 'lark that is learning to pray' – that's easy to make fun of. He's about Allegro," Hammerstein's most experimental musical.

His reputation for being sentimental is based largely on the movie versions of the musicals, especially The Sound of Music, in which a song sung by those in favor of reaching an accommodation with the Nazis, "No Way to Stop It", was cut. As recent revivals of Show Boat, Oklahoma!, Carousel, and The King and I in London and New York show, Hammerstein was one of the more tough-minded and socially conscious American musical theater artists. According to Richard Kislán, "The shows of Rodgers and Hammerstein were the product of sincerity. In the light of criticism directed against them and their universe of sweetness and light, it is important to understand that they believed sincerely in what they wrote." According to Marc Bauch, "The Rodgers and Hammerstein musicals are romantic musical plays. Love is important."

According to The Rodgers and Hammerstein Story by Stanley



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Green, "For three minutes, on the night of September first, the entire Times Square area in New York City was blacked out in honor of the man who had done so much to light up that particular part of the world. From 8:57 to 9:00 p.m., every neon sign and every light bulb was turned off and all traffic was halted between 42nd Street and 53rd Street, and between 8th Ave and the Avenue of the Americas. A crowd of 5,000 people, many with heads bowed, assembled at the base of the statue of Father Duffy on Times Square where two trumpeters blew taps. It was the most complete blackout on Broadway since World War II, and the greatest tribute of its kind ever paid to one man."

## Songs

According to *The Complete Lyrics of Oscar Hammerstein II*, edited by Amy Asch, Hammerstein contributed the lyrics to 850 songs,[43] including "Ol' Man River", "Can't Help Lovin' That Man" and "Make Believe" from *Show Boat*; "Indian Love Call" from *Rose-Marie*; "People Will Say We're in Love"[citation needed] and "Oklahoma" (which has been the official state song of Oklahoma since 1953) from *Oklahoma!*; "Some Enchanted Evening", from *South Pacific*; "Getting to Know You" and "Shall We Dance" from *The King and I*; and the title song as well as



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“Climb Ev’ry Mountain” from The Sound of Music.

Several albums of Hammerstein’s musicals were named to the “Songs of the Century” list as compiled by the Recording Industry Association of America (RIAA), the National Endowment for the Arts, and Scholastic Corporation:

- *The Sound of Music* – # 36
- *Oklahoma!* – # 66
- *South Pacific* – # 224
- *The King and I* – # 249
- *Show Boat* – # 312

## Awards and nominations

Hammerstein won two Oscars for best original song—in 1941 for “The Last Time I Saw Paris” in the film *Lady Be Good*, and in 1945 for “It Might as Well Be Spring” in *State Fair*. In 1950, the team of Rodgers and Hammerstein received The Hundred Year Association of New York’s Gold Medal Award “in recognition of outstanding contributions to the City of New York.”

Hammerstein won eight Tony Awards, six for lyrics or book, and two as producer of the Best Musical (*South Pacific* and *The Sound of Music*). Rodgers and Hammerstein began writing



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together before the era of the Tonys: Oklahoma! opened in 1943 and Carousel in 1945, and the Tony Awards were not awarded until 1947. They won a special Pulitzer Prize in 1944 for Oklahoma! and, with Joshua Logan, the annual Pulitzer Prize for Drama in 1950 for South Pacific. The Oscar Hammerstein II Center for Theater Studies at Columbia University was established in 1981 with a \$1-million gift from his family.

## Lyrics

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## Ask Me Why

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

I love you, 'cause you tell me things I want to know



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3\* -3 -4 -4 3\*-4 -3 -3 -3 -3 -4 -3 -3 3\* -3 -4  
-4 5\* -5\* -5\* -4 -5\* 5\*  
-5\* 6 -6\* -6\* -5\*-6\* 6

And it's true that it really only goes to show  
3\* -3 -4 -4 3\*-4 -3 -3 -3 -3 -4 -3 -3 3\* -3 -4  
-4 5\* -5\* -5\* -4 -5\* 5\*  
-5\* 6 -6\* -6\* -5\*-6\* 6

That I know, that I, I, I, I, should never, never, never be  
blue

4 4 4 3\* 4\* -5\* 6 3\* 6 -6\* 6 6 -5\* 6 -5\* 6 7\* -6\*

Now you're mine, my happiness still makes me cry

3\* -3 -4 -4 3\*-4 -3 -3 -3 -4 -3 -3 3\* -3 -4  
-4 5\* -5\* -5\* -4 -5\* 5\*  
-5\* 6 -6\* -6\* -5\*-6\* 6

And in time, you'll understand the reason why

3\* -3 -4 -4 3\*-4 -3 -3 -3 -4 -3 -3 3\* -3 -4  
-4 5\* -5\* -5\* -4 -5\* 5\*  
-5\* 6 -6\* -6\* -5\*-6\* 6

If I cry, it's not because I'm sad

4 4 4 3\* 4\* 4\* -5\* 6 3\*



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But you're the only love that I've ever had

6 6 6 -6\* 6 6 6 6 6 6

I can't believe it's happened to me

2 -2\* 3\* -2\* 3\* -2\* 2 2 -2\* 2 -2\* -3 3\* -2\* 3\*  
3\* -3 3\* -3 4\* -4 -3 -4

I can't conceive of any more misery

2 -2\* 3\* -2\* 3\* -2\* 2 2 -2\* 2 -2\* 2 4\* 4\* -4  
3\* -3 3\* -3 3\* 6 6 -5\*

Ask me why, I'll say I love you

3\* -3 -4 3\* 3\* -4 -3 -3  
-4 5\* -5\*  
-5\* 6 -6\*

And I'm always thinking of you

-4 4\* -4 -4 -4 3\* -4 3\* -2\* 2 -2\* 3\*

I love you, 'cause you tell me things I want to know

3\* -3 -4 -4 3\*-4 -3 -3 -3 -3 -4 -3 -3 3\* -3 -4  
-4 5\* -5\* -5\* -4 -5\* 5\*  
-5\* 6 -6\* -6\* -5\*-6\* 6

And it's true that it really only goes to show

3\* -3 -4 -4 3\*-4 -3 -3 -3 -3 -4 -3 -3 3\* -3 -4



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-4 5\* -5\* -5\* -4 -5\* 5\*  
-5\* 6 -6\* -6\* -5\*-6\* 6

That I know, that I, I, I, I, should never, never, never be  
blue

4 4 4 3\* 4\* -5\* 6 3\* 6 -6\* 6 6 -5\* 6 -5\* 6 7\* -8

Ask me why, I'll say I love you

3\* -3 -4 3\* 3\* -4 -3 -3  
-4 5\* -5\*  
-5\* 6 -6\*

And I'm always thinking of you

-4 4\* -4 -4 -4 3\* -4 3\* -2\* 2 -2\* 3\*

I can't believe it's happened to me

2 -2\* 3\* -2\* 3\* -2\* 2 2 -2\* 2 -2\* -3 3\* -2\* 3\*  
3\* -3 3\* -3 4\* -4 -3 -4

I can't conceive of any more misery

2 -2\* 3\* -2\* 3\* -2\* 2 2 -2\* 2 -2\* 2 4\* 4\* -4  
3\* -3 3\* -3 3\* 6 6 -5\*

Ask me why, I'll say I love you

3\* -3 -4 3\* 3\* -4 -3 -3  
-4 5\* -5\*



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-5\* 6 -6\*

And I'm always thinking of you

-4 4\* -4 -4 -4 3\* -4 3\* -2\* 2 -2\* 3\*

You, you

3\* -2\* 2 -2\* 3\* 3\* -2\* 2 -2\* 3\* 3\*

## Lyrics

---

# As Time Goes By (From Casablanca)

Key: C

Genre: Theme

Harp Type: Diatonic



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Skill: Beginner

5 -5 5 -4 4 -4

You must remember this,

5 6 -5 5 -4 -5

a kiss is still a kiss,

6 7 -7 -6 6 -6

A sigh is just a sigh.

-7 -8 7-7 -6 -7 7 6

The fundamental things apply,

6 4 -4 5

As time goes by.

5 -5 5 -4 4 -4

And when two lovers rue,

5 6 -5 5 -4 -5

they still say, "I love you,"

6 7 -7 -6 6 -6

On that you can rely,

-7 -8 7 -7 -6 -7 7 6

no matter what the future brings,



We share Hamornica Tabs for Free – Our goal is to have a website where everyone can find and share all of their Harmonica Tabs in one central location. Please feel free to look around and post the harp tabs you have or request ones you are looking for.

6 4 -4 4

As time goes by.

4 -4 4 -6 -6

Moonlight and lovesongs,

-6 -7 -6 6 -6

never out of date

5 -5 5 -6 -6

Hearts full of passion,

-6 -7-6 6 -6

jealousy, and hate.

5 -5 5 7

Woman needs man

7 7 -7 7 -7 -8

and man must have his mate—

-7 -6 -6 5 5 6

That, no one can deny.

5 -5 5 -4 4 -4-4

It's still the same old story,



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5 6 -5 5 -4 -5-5

a fight for love and glory

6 7 -7 -6 6 -6

A case of do or die.

-7 -8 7 -7 -6 -7 7 6 6

The world will always welcome lovers,

6 4 -4 4

As time goes by

6 -5 5 -5 6 -5 5 -4

Through early morning fog I see

5 -4 5 -4 4 -4 4

Visions of the things to be.

5 -4 4 -4 4 -4 4 -3

The pains that are withheld from me,

-4 4 -3 4 -3 4 -4 5

I realize and I can see,

refrain

6 -6 6-6 6 -6 6



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That suicide is painless

6 -6 6 -6 6 -6 6

It brings on many changes,

6 5 6 -6 7 7 -8 7 -6 6 -6

And I can take it or leave it if I please

## Lyrics

---

# As Time goes by

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

5 -5 5 -4 4 -4



We share Harmonica Tabs for Free – Our goal is to have a website where everyone can find and share all of their Harmonica Tabs in one central location. Please feel free to look around and post the harp tabs you have or request ones you are looking for.

You must remember this,

5 6 -5 5 -4 -5

a kiss is still a kiss,

6 7 -7 -6 6 -6

A sigh is just a sigh.

-7 -8 7-7 -6 -7 7 6

The fundamental things apply,

6 4 -4 5

As time goes by.

5 -5 5 -4 4 -4

And when two lovers rue,

5 6 -5 5 -4 -5

they still say, "I love you,"

6 7 -7 -6 6 -6

On that you can rely,

-7 -8 7 -7 -6 -7 7 6

no matter what the future brings,

6 4 -4 4



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As time goes by.

4 -4 4 -6 -6

Moonlight and lovesongs,

-6 -7 -6 6 -6

never out of date

5 -5 5 -6 -6

Hearts full of passion,

-6 -7-6 6 -6

jealousy, and hate.

5 -5 5 7

Woman needs man

7 7 -7 7 -7 -8

and man must have his mate—

-7 -6 -6 5 5 6

That, no one can deny.

5 -5 5 -4 4 -4-4

It's still the same old story,

5 6 -5 5 -4 -5-5



We share Hamornica Tabs for Free – Our goal is to have a website where everyone can find and share all of their Harmonica Tabs in one central location. Please feel free to look around and post the harp tabs you have or request ones you are looking for.

a fight for love and glory

6 7 -7 -6 6 -6

A case of do or die.

-7 -8 7 -7 -6 -7 7 6 6

The world will always welcome lovers,

6 4 -4 4

As time goes by.

-repeat from "...Moonlight and love songs..."

5 6 -6 7

end: "...as time goes by."

## Lyrics

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## Bunch of Thyme

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

5 5 4 -3 -4 -5 5 4

Come all you maidens young and fair

6 6 6 -6 6 -7 6 -4

All you that're bloomin' in your prime

6 -6 6 5 6 6 -6 -6 -5 -4 4 -3

Always bewa – re, and keep your garden fair

5 5 4 -3 -4 -5 5 4

Let no man steal away your thyme

5 5 4 -3 -4 -5 5 4

For thyme it is a precious thing

6 6 6 -6 6 -7 6 -4

And thyme brings all things to my mind

6 6 -6 6 5 6 6 -6 -6 -5 -4 4 -3

Thyme with all it's labours, along with all it's joys

5 4 -3 -4 -5 5 4



We share Hamornica Tabs for Free – Our goal is to have a website where everyone can find and share all of their Harmonica Tabs in one central location. Please feel free to look around and post the harp tabs you have or request ones you are looking for.

Thyme brings all things to my mind

5 4 -3 -4 -5 5 4

Once, I had a bunch of thyme

6 6 6 -6 6 -7 6 -4

I thought it never would decay

6 6 6 -6 6 5 6 6 -6 -6 5 -4 4 -3

Then came a lusty sailor, who chanced to pass my way

5 5 4 -3 -4 -5 5 4

He stole my bunch of thyme away

5 5 4 -3 -4 -5 5 4

The sailor gave to me a rose

6 6 6 -6 6 -7 6 -4

A rose that never will decay

6 6 -6 6 5 6 6 -6 -5 -4 4 -3

He gave it to m – e, to keep me reminded

5 5 4 -3 -4 -5 5 4

Of when he stole my thyme away

5 5 4 -3 -4 -5 5 4

So Come all you maidens young and fair

6 6 6 -6 6 -7 6 -4

All you that're bloomin' in your prime

6 -6 6 5 6 6 -6 -6 -5 -4 4 -3



We share Hamornica Tabs for Free – Our goal is to have a website where everyone can find and share all of their Harmonica Tabs in one central location. Please feel free to look around and post the harp tabs you have or request ones you are looking for.

Always bewa – re, and keep your garden fair

5 5 4 -3 -4 -5 5 4

Let no man steal away your thyme

5 5 4 -3 -4 -5 5 4

For thyme it is a precious thing

6 6 6 -6 6 -7 6 -4

And thyme brings all things to my mind

6 6 -6 6 5 6 6 -6 -6 -5 -4 4 -3

Thyme with all it's labours, along with all it's joys

5 4 -3 -4 -5 5 4

Thyme brings all things to an end

## Lyrics

---



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## Bring it on Home to Me

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

C Tenor – Low C

6 6 6 6 -5 5 6 -5

If you ever change your mind

7 7 -7 7 -7 7 7 7 -6

About leavin', leavin' me be-hind

-7 7 -7 5 5 5 5

Oh—, bring it to me

6 6 6 5 5

Bring your sweet lovin'

6 6 6 6 5 5

Bring it on home to me,

5 3

oh yeah

6 -5 5 6 -5 5 6 -5



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You know I laughed when you left  
7 7 7 -7 7 7 -7 7 -7 7 7 -6  
But now I know I've only hurt my self  
-7 7 -7 5 5 5 5  
Oh—, bring it to me  
6 6 6 5 5  
Bring your sweet lovin'  
6 6 6 6 5 5  
Bring it on home to me,  
5 8 5 8 5 7  
yeah yeah yeah yeah yeah yeah

6 -5 5 6 6 -5 5 6 -5  
I'll give you jewelry, money too-  
7 7 -7 7 -7 7 7 7 7 -6  
And at night all I'll do for you-  
-7 7 -7 5 5 5 5  
Oh—, bring it to me  
6 6 6 5 5  
Bring your sweet lovin'  
6 6 6 6 5 5  
Bring it on home to me,  
5 8 5 8 5 7  
yeah yeah yeah yeah yeah yeah



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6 -5 5 6 6 -5 5 6 -5  
You know I'll always be your slave  
7 7 7 -7 7 -7 7 7 7 7 -6  
Till I'm dead and buried in my grave  
-7 7 -7 5 5 5 5  
Oh—, bring it to me  
6 6 6 5 5  
Bring your sweet lovin'  
6 6 6 6 5 5  
Bring it on home to me,  
5 8 5 8 5 7  
yeah yeah yeah yeah yeah yeah

6 6 6 6 -5 5 6 -5  
If you ever change your mind  
7 7 -7 7 -7 7 7 7 7 -6  
About leavin', leavin' me be-hind  
-7 7 -7 5 5 5 5  
Oh—, bring it to me  
6 6 6 5 5  
Bring your sweet lovin'  
6 6 6 6 5 5  
Bring it on home to me,  
5 8 5 8 5 7



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yeah yeah yeah yeah yeah yeah

## Lyrics

---

# Bring Him Home, From Les Miserables

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

3 6 6 -6 -5 6

God on high, hear my prayer

-5 -4 5 -5 -4 5 -4 4 3

In my need, You have always been there



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3 6 6 -6 -5 6

He is young, he's afraid

-5 -4 5 -5 -4 4

Let him rest, heaven blessed

4 -6 -6 -7 6 -6

Bring him home, bring him home

6 -4 4

bring him home

-3 -3 5 5 -3 -3 -4 -4

He's like the son I might have known

4 4 5 5 4 4 -4 -4

if God had granted me a son

3 3 -6 -6 6 -6 6

The summers die, one by one

6 7 6 -6 6 -6 6

How soon they fly, on and on

4 4 -5 -5 4 4 5 5

And I am old, and will be gone



We share Hamornica Tabs for Free – Our goal is to have a website where everyone can find and share all of their Harmonica Tabs in one central location. Please feel free to look around and post the harp tabs you have or request ones you are looking for.

3 6 6 -6 -5 6

Bring him peace, bring him joy

-5 -4 5 -5 -4 5 -4 4 3

He is young, he is only a boy

3 6 6 -6 -5 6

You can take, you can give,

-5 -4 5 -5 -4 4

Let him be, let him live

4 -6 -6 -7 6 -6 6 -4 6

If I die, let me die, let him live

-6 -5 6 -6 -5 6

Bring him home bring him home

-6 7 7

bring him home

## Lyrics



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## Bring Him Home To Me

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

S-L-0-W (with lots of feeling)

3 6 6

-6 -5 6

-5 -4 5

-5 -4 5 -4 4 3

3 6 6

-6 -5 6

-5 -4 5



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-5 -4 4

4 -6 -6

-7 6 -6

6 -4 5

-5 -4 4

God on high,

Hear my prayer,

In my need,

You have always been there.

He is young,

He's afraid,

Heaven blessed.

Bring him home,

Bring him home,

Bring him home,



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Home to me.

## Lyrics

---

# Bring Him Home (Les Miserables)

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

6 10 10 <-10 -9 10 God on high, hear my prayer -9 -8 <8 -9 -8  
<8 -8 -7 6 In my need, you have always been there 6 10 10 <-10  
-9 10 He is young, he's afraid -9 -8 <8 -9 -8 -7 Let him rest,  
heaven blessed -7 <-10 <-10 <11 10 <-10 10 -8 -7 Bring him  
home, bring him home, bring him home <7 <7 <8 <8 <7 <7 -8 -8



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He's like the son I might have known -7 -7 <8 <8 -7 -7 -8 -8  
If God had granted me a son 6 6 <-10 <-10 10 <-10 10 The  
summers die, one by one 10 -11 10 <-10 10 <-10 10 How soon  
they fly on and on -7 -7 -9 -9 -7 -7 <8 <8 And I am old, and  
will be gone 6 10 10 <-10 -9 10 Bring him peace, bring him joy  
-9 -8 <8 -9 -8 <8 -8 -7 6 He is young, he is only a boy 6 10  
10 <-10 -9 10 You can take, you can give -9 -8 <8 -9 -8 -7 Let  
him be, let him live -7 <-10 <-10 <11 10 <-10 If I die, let me  
die 10 -8 10 <-10 -9 10 Let him live, bring him home <-10 -9  
10 <-10 -11 -11 Bring him home, bring him home

## Lyrics

---

# Bring Him Home

Key: C

Genre: Theme



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Harp Type: Diatonic

Skill: Beginner

Verse 1:

6 9 9 -10 -9 9

God on high, hear my prayer.

-9 -8 8 -9 -8 8 -8 7 6

In my need, you have always been there.

6 9 9

He is young

-10 -9 9 -9 -8 8 -9 -8 7

He's a-fracid. Let him rest, Heaven blessed.

7 -10 10 10 9 -10 9 -8 7

Bring him home, bring him home, bring him home.

Verse 2:

-7 -7 8 8 -7 -7 -8 -8

He's like the son might have known.

7 7 8 8 7 7 -8 -8

If God had granted me a son.



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6 6 -10 -10 9 -10 9

The summers die, one by one.

9 10 9 -10 9 -10 9

How soon they fly, on and on.

7 7 -9 -9 7 7 8 8

And I am old and will be gone.

Verse 3:

6 9 9 -10 -9 9

Bring him peace, bring him joy,

-9 -8 8 -9 -8 8-8 7 6

he is young, he is only a boy.

6 9 9 -10 -9 9

You can take, you can give.

-9 -8 8 -9 -8 7

Let him be. Let him live.

7 -10 -10 10 9 -10 9 -8 9

If I die, let me die, let him live,

-10 -9 9 -10 -9 9



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bring him home. Bring him home.

-10 10 10

Bring him home.

## Lyrics

---

# Besame Mucho

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

-1-1-1 -1 2 -2 -3 3

Besame, besame mucho,

3 3 3 -3 -3 -3 -3\*

Each time I cling to your kiss,



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-3\* -3\* 5\*-5 6 -3  
I hear music divine,  
-5 5 -3\* -3 3  
Besame mucho,  
-5 -3 -2 -3 -2 -1 -2 2 -1  
Hold me my darling and say that you'll  
2 -1 1\* -1  
always be mine.  
3 3 3 3 -2 2 -2 -2 -2 -2 2 -1  
This joy is something new, my arms enfolding you,  
2 2 2 2 -2 3 -3  
Never knew this thrill before.  
3 3 3 3 -2 2 -2 -2 -2 -2 2 -1  
Who ever thought I'll be holding you close to me,  
2 2 2 -2 -2 -2 2  
Whisp'-ring it's you I adore.  
-1 -1 -1 -1 2 -2 -3 3  
Dearest one, if you should leave me,  
3 3 3 -3 -3 -3 -3\* -3\* -3\* 5\*  
Each little dream would take wing and my life  
-5 6 -3  
would be through,  
-5 5 -3\* -3 3 -5 -3 -2-3-2 -1 -2 2 -1  
Besame mucho, love me forever and make all my



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2 1\* -1

dreams come true..

Besame, besame mucho,

Como si fuera esta noche la ultima vez.

Besame, besame mucho,

Que tengo miedo tenerte y perderte depues.

Quiero tenerte muy cerca mirarme en tus ojos estar junto de ti.

Pienso que tal vez ma'ana estarte muy lejos muy lejos de ti.

Besame, besame mucho,

Como si fuera esta noche la ultima vez.

Besame, besame mucho,

Que tengo miedo tenerte y perderte despues.

## Lyrics

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We share Hamornica Tabs for Free – Our goal is to have a website where everyone can find and share all of their Harmonica Tabs in one central location. Please feel free to look around and post the harp tabs you have or request ones you are looking for.

## Count on Me

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

If you ever find yourself stuck in the middle of the sea

5 -4 5-4 5 -4 5 5 5 -4 5 -4 5 5 5

I'll sail the world to find you

-4 5 4 3 5 -4 4

If you ever find yourself lost in the dark and you can't see

5 -4 5 -4 5 -4 5 -4 5 5 5 5 5 6 5

I'll be the light to guide you

-4 5 4 3 5 -4 4

Find out what we're made of

-5 -5 6 -6 6 5



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What we are called to help our friends in need

5 -5 5 -4 4 -5 5 -4 4 -4

You can count on me like one, two, three

5 5 4 5 6 4 -3 5 6

I'll be there and I know when I need it

-3 -3 3 4 -5 5 -4 4 -5 5

I can count on you like four, three, two

-4 4 4 5 6 4 -3 5 6

And you'll be there 'cause that's what friends

-3 -3 3 4 -5 5 -4

Are supposed to do, oh yeah, ooooooooooh, ooooooooooooooooooh,  
yeah, yeah

4 -5 5 -4 4 4 5 6 -6 7 -7 5 6 -6 -7 -6 6 -5 5

If you tossin and your turnin and you just can't fall asleep

5 -4 5 5 5 -4 5 5 5 -4 5 5 5 5 5



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I'll sing a song beside you

-4 5 4 3 5 -4 4

And if you ever forget how much you really mean to me

4 5 -4 5 -4 5 -4 5 5 5 5 6 -6 5

Everyday I will remind you

-4 5 -5 4 3 5-4 4

@

Find out what we're made of

-5 -5 6 -6 6 5

What we are called to help our friends in need

5 -5 5 -4 4 -5 5 -4 4 -4

You can count on me like one, two, three

5 5 4 5 6 4 -3 5 6

I'll be there and I know when I need it

-3 -3 3 4 -5 5 -4 4 -5 5



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I can count on you like four, three, two

-4 4 4 5 6 4 -3 5 6

And you'll be there 'cause that's what friends

-3 -3 3 4 -5 5 -4

Are supposed to do, oh yeah, ooooooooooh, oooooooooooooh, yeah,  
yeah

4 -5 5 -4 4 4 5 6 -6 7 -7 5 6 -6 -7 -6 6 -5 5

You'll always have my shoulder when you cry yi yi in

-4 -4 5 -5 6 5 6 -6 -7 7 -7

I'll never let go, never say goodbyyyye you you you

-4 -4 5 -5 6 5 6 -6 -7 7 -7 -6 6

You can count on me like one, two, three

5 5 4 5 6 4 -3 5 6

I'll be there and I know when I need it

-3 -3 3 4 -5 5 -4 4 -5 5



We share Hamornica Tabs for Free – Our goal is to have a website where everyone can find and share all of their Harmonica Tabs in one central location. Please feel free to look around and post the harp tabs you have or request ones you are looking for.

I can count on you like four, three, two

-4 4 4 5 6 4 -7 6 5

And you'll be there 'cause that's what friends

5 6 6 5 4 -5 5 -4

Are supposed to do, oh yeah, ooh, ooh

4 4 -5 5 -4 -4 4 5 6 -6 7 -7 5 6 -6 -7 -6 6

You can count on me 'cause I can count on you

4 4 -5 5 -4 4 -5 5 -4 -4 4

\*Not too sure about the end of the last chorus.

## Lyrics

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# Comin' Back To Me

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

-4 -6 6 -6 6 -6 6 -5 5 -5 -4 -4

The summer had inhaled and held its breath too long

-4 -6 6 -6 6 -6 6 -5 5 5 -5 -4 -4

The winter looked the same, as if it never had gone

-4 6 -5 6 -5 6 -5 5 5 -5 -4 -4

And through an open window where no curtain hung

-6 -6 6-5-4

I saw you,

-6 -6 6-5-4

I saw you,

-4 -4 -6 7 -6

comin' back to me

-6 6 -6 6 -6 6 -5 5 5 -5 -4 -4 -4

One begins to read between the pages of a book

-4 -6 6 -6 6 -6 6 -5 5 -5 -5 -4 -4



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The shape of sleepy music, and suddenly you're hooked  
6 -5 6 -5 6 -5 6 5 5 -5 -4 -4 -4  
Through the rain upon the trees, that kisses on the run  
-6 -6 6-5-4  
I saw you,  
-6 -6 6-5-4  
I saw you,  
-4 -4 -6 7 -6  
comin' back to me

6 6 6 -5 5 5 5  
You can't stay and live my way  
6 -5 5 6 -5 5 5 -4 5  
Scatter my love like leaves in the wind  
-6 -6 6 -6 6 -5 5 -55-5  
You always say you won't go away  
6 6 -6 -6 -6 -6 -6 7 -6 6 7 7 -8 -6  
But I know what it always has been, it always has been

-4 -6 -6 6 -6 6 -5 5 5 5 -5 5 -4  
A transparent dream beneath an occasional sigh  
-6 -6 6 -6 6 5 5 -5 5 -4  
Most of the time I just let it go by  
6 -5 6 -5 5 -5 -4-4  
Now I wish it hadn't begun



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-6 -6 6-5-4

I saw you,

6 -6 -6 6-5-4

yes I saw you,

-4 -4 -6 7 -6

comin' back to me

-6 -6 6 -6 6 5 5 -5 -4 -4

Strolling the hills overlooking the shore

-4 -6 -6 5 5 -5 -4 -4

I realize I've been here before

-4 6 -5 6 -5 6 -5 5 5 -5-4-4

The shadow in the mist could have been anyone

-6 -6 6-5-4

I saw you,

-6 -6 6-5-4

I saw you,

-4 -4 -6 7 -6

comin' back to me

-6 -6 6 -6 6 -5 5 -5-4 -4

Small things like reasons are put in a jar

-4 -6 6 -6 6 -5 5 -5 -5 -4 -4 -4

Whatever happened to wishes wished on a star?

6 -5 6 6 -5 5 5 5 -5 -4 -4



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Was it just something that I made up for fun?

-6 -6 6-5-4

I saw you,

-6 -6 6-5-4

I saw you,

-4 -4 -6 7 -6

comin' back to me

## Lyrics

---

## Comes Love

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

By Lew Brown, Sam Stept, Charlie Tobias



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Artie Shaw, Joni Mitchell, Billie Holiday

Key: Bb

-1 -1 3 -3\*

Comes a rain storm

-1 -1 3 3 -3\* -3\* 3

Put your rub-bers on your feet

-1 -1 -2\* -3

Comes a snow storm

-1 -1 -2\*-2\* -3 -3 -2\*

You can get a lit-tle heat

-1 -5 5 5 -3\* -3 3

Comes love noth-ing can be done

-1 -1 3-3\*

Comes a fire

-1 -1 3 3 -3\* -3\* 3

Then you know just what to do

-1 -1 -2\*-3

Blow a tire

-1 -1 -2\* -2\* -3 -3 -2\*

You can buy an-oth-er shoe

-1 -5 5 5 -3\* -3 3

Comes love noth-ing can be done



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-5 -4 -5 -4

Don't try hid-in'

-5\* -5 -5\* -5 5 -4 4

'Cause there is-n't an-y use

4 -3 4 -3

You'll start slid-in'

-5 -5 -5 -5 -5 -1 -1

When your heart turns on the juice

-1 -1 3 -3\*

Comes a head-ache

-1 -1 3 3 -3\*-3\* 3

You can lose it in a day

-1 -1 -2\* -3

Comes a tooth-ache

-1 -1 -2\* -2\* -3 -3 -2\*

See your den-tist right a-way

-1 -5 5 5 -3\* -3 3

Comes love noth-ing can be done

Comes a heat wave

You can hurry to the shore\*

Come a summons

Hide yourself behind a door

Comes love



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Nothing can be done

Comes the measles

You can quarantine the room

Comes a mousie

You can chase it with a broom

Comes love

Nothing can be done

That's all brother

If you've ever been in love

That's all brother

And you know just what I'm speakin' of

Comes a nightmare

You can always stay awake

Comes depression

You could get another break

Comes love

Nothing can be done

Nothing can be done



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## Lyrics

---

# Come With Me

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

4 4 -6 -6 5 -5 -5 6 5 5

On the day heaven tried to take my soul

4 4 -6 -6 5 -5 -5 6 5 5

You came down like in fairytales of old

4 4 -6 -6 5 -5 6 5 5

I said "open your white wings for me"

5 5 5 5 -4 5 -4 5 4 4 -4 4

And you said "close your eyes and just believe"

You're made of darkness and fire, my friend



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I think the world may be coming to an end  
But when heaven and hell do collide  
Know that I'll always be there by your side

[Pre-Chorus]

4 4 -3 -3" 4 4 -4 5 4 4 4 -5 -5 5 5

You know I'd follow you through hell and fight off demons as well

4 4 -3 -3" 4 4 -4 5, 5 5 6 5 -4 -4

You beat your wings and cast a spell, I'll run away with you

[Chorus]

4 4 4

And I said

7 6 6 -7 6 6, -6 6 5 -4

Hallelujah, running to you

5 -4 5 -4, 5 6 5 4 5 -4 5 4 -5 5 -4

They won't find us, you and I can watch the stars fall from the sky

4 7 6 -7, 6 -6 6 6

All clothed in white, my shard of light

4 5 -4 5 -4, 5 6 5

Let's go together, we'll be free

4 4 5 5 -5 5 -4 -4, -4 5 -3 4

The world ends eventually, so come with me



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## Lyrics

---

# Come Live Your Life With Me (The Godfather Waltz)

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

(The Godfather Waltz)

W. Larry Kusik & Billy Meshe

M: Nino Rota

From: "The Godfather"

Key: Dm

Time: 3/4

-5 5\* -5 -5\* -5 -5 -3\*



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No-one can buy to-mor-row

-5 5\* -5 -5\* -5 -5 -3

No-one can sell their sor-row

-5 5\* -6 -6 -5 5\* 6 -5

But when you look in-to my eyes

-3\* -3 -3\* -5 5\* -3

Dar-ling you'll al-ways see

Chorus:

-3 -4 4\* -5 6 -6

Love, I will give you love

-6 6 -5 5\* -5 -5

Come, live your life with me

-5 5\* -5 -5 5\* -5

We'll have our good times and

-5 5\* -5 -5\* -5 5 -3\*

Ev-en in sad times with love

-3 3 -2\* 3 -3

We will find a way

-5 5\* -5 -5 5\* -5 -5 5\* -5 -6 6

Noth-ing else mat-ters but lov-ing each oth-er

-5 5 -4 -3 3\* -3 -3

The way that we do to-day

Here in our world tomorrow



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Love will go on forever  
Warm in the shelter of my arms  
Darling you'll always be  
Chorus follows

## Lyrics

---

# Come Back Paddy Reilly To Ballyjamesduff

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

7 7 -8 7 -6 6 -5 -4 -5 -4 4

The Garden of Eden has vanished they say



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4 -5 -5 -5 6 -5 6 -6

But I know the lie of it still

-6 4 7 -8 7 -6 6 -5 -4 -5 -4 4

Just turn to the left at the bridge of Finea

4 -5 -5 -5 6 -5 6 -5

And stop when halfway to Cootehill.

-5 -5 -8 -8 -8 -8 -7 -8 -8 7 -6 7 -6

'Tis there I will find it I know sure enough

-6 6 6 -8 -8 -7 7

When fortune has come to my call,

7 7 7 7 -8 7 -6 6 -5 -4 -5 -4 4

Oh the grass it is green around Ballyjamesduff

-6 -6 -6 6 -5 6 -5

And the blue sky is over it all

6 -5 -5 -5 -8 -8 -8 -8 -8 -7 -8 -8 7

And tones that are tender and tones that are gruff,

-6 7 -6 -6 6 6 -8 -8 -7 7

Are whispering over the sea,



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7 7 -8 7 -6 6 -5 -4 -5 -4 4

Come back, Paddy Reilly to Ballyjamesduff,

4 -5 -5 -5 6 -5 6 -6

Come home, Paddy Reilly, to me.

My mother once told me that when I was born  
The day that I first saw the light,  
I looked down the street on that very first morn  
And gave a great crow of delight.  
Now most newborn babies appear in a huff,  
And start with a sorrowful squall,  
But I knew I was born in Ballyjamesduff  
And that's why I smiled on them all.  
The baby's a man, now he's toil-worn and tough  
Still, whispers come over the sea,  
"Come back, Paddy Reilly to Ballyjamesduff  
Come home, Paddy Reilly, to me.

The night that we danced by the light of the moon,  
Wid Phil to the fore wid his flute,  
When Phil threw his lip over "Come Again Soon,  
He's dance the foot out o' yer boot!  
The day that I took long Magee by the scruff  
For slanderin' Rosie Kilrain,



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Then, marchin' him straight out of Ballyjamesduff,  
Assisted him into a drain.

Oh, sweet are the dreams, as the dudeen I puff,  
Of whisperings over the sea,  
Come back, Paddy Reilly to Ballyjamesduff  
Come home, Paddy Reilly, to me.

I've loved the young women of every land,  
That always came easy to me;  
Just barrin' the belles of the Black-a-moor brand  
And the chocolate shapes of Feegee.  
But that sort of love is a moonshiny stuff,  
And never will addle me brain,  
For the bells will be ringin' in Ballyjamesduff  
For me and me Rosie Kilrain!  
And through all their glamour, their gas and their guff  
A whisper comes over the sea,  
"Come back, Paddy Reilly to Ballyjamesduff  
Come home, Paddy Reilly, to me".

## Lyrics



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## Come Away to the Water (tremolo)

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

This is tabbed for a 24 hole Echo Celeste tremolo

-8 -8 -8 -7 -7 -7

Come a-way little lost

-6 -6 -6 6 -5 6 -5 -4

Come a-way to the water

-5 6 6 6 6 6 6 -5 -5 -4

To the ones that are waiting only for you

-8 -8 -8 -7 -7 -7

Come a-way little lost

-6 -6 -6 6 -5 6 -5 -4



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Come a-way to the water

6 6 6 6 6 6 6 -4 -3 -4

Away from the life that you always knew

-5 -5 5 -7 6 -5 -4 -4 -4

We are call—-ling to you

Verse 2:

-7 -8 -8 -7 -7 -7

Come a-way little light

-6 -6 -6 6 -5 6 -5 -4

Come a-way to the darkness

-5 6 6 6 6 6 6 -5

In the shade of the night we'll come

-5 -4 -3 -4

Looking for you

-8 -8 -8 -7 -7 -7

Come a-way little light

-6 -6 -6 6 -5 6 -5 -4

Come a-way to the darkness

6 6 6 6 6 6 -5 -5 -4 -4

To the ones appointed to see it through

-5 -5 5 -6 -8 -7 -6

We are calling for you

-5 -5 4 -6 -4 -4



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We are coming for you

(verse 3 & 4 same as verse 2)

Verse 3:

Come away little lamb

Come away to the water

Give yourself so we might live anew

Come away little lamb

Come away to the slaughter

To the ones appointed to see this through

We are calling for you

We are coming for you

Verse 4:

Come away little lamb

Come away to the water

To the arms that are waiting only for you

Come away little lamb come away to the slaughter

To the one appointed to see this through

We are calling for you

We are coming for you

-5 -5 5 -6 -4 -4

We are coming for you

-5 -5 5 -6 -4 -4



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We are coming for you

## Lyrics

---

# Come Away to the Water

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

-7 -7 -7 -6 -6 -6

Come a-way little lost

-5 -5 -5 5 -4 5 -4 -3

Come a-way to the water

-4 5 5 5 5 5 5 -4 -4 -3

To the ones that are waiting only for you

-7 -7 -7 -6 -6 -6



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Come a-way little lost

-5 -5 -5 5 -4 5 -4 -3

Come a-way to the water

5 5 5 5 5 5 -3 -3" -3

Away from the life that you always knew

-4 -4 4 -6 5 -4 -3 -3 -3

We are cal—-ling to you

Verse 2:

-6 -7 -7 -6 -6 -6

Come a-way little light

-5 -5 -5 5 -4 5 -4 -3

Come a-way to the darkness

-4 5 5 5 5 5 -4

In the shade of the night we'll come

-4 -3 -3" -3

Looking for you

-7 -7 -7 -6 -6 -6

Come a-way little light

-5 -5 -5 5 -4 5 -4 -3

Come a-way to the darkness

5 5 5 5 5 5 -4 -4 -3 -3

To the ones appointed to see it through

-4 -4 4 -5 -7 -6 -5



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We are calling for you

-4 -4 4 -5 -3 -3

We are coming for you

(verse 3 & 4 same as verse 2)

Verse 3:

Come away little lamb

Come away to the water

Give yourself so we might live anew

Come away little lamb

Come away to the slaughter

To the ones appointed to see this through

We are calling for you

We are coming for you

Verse 4:

Come away little lamb

Come away to the water

To the arms that are waiting only for you

Come away little lamb come away to the slaughter

To the one appointed to see this through

We are calling for you

We are coming for you

-4 -4 4 -5 -3 -3



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We are coming for you

-4 -4 4 -5 -3 -3

We are coming for you

## Lyrics

---

# Christmas Time is Here (chromatic)

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

6 5 5 -3 -3

Christmas time is here



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6 5 5 -3 -3

Happiness and cheer

-3 -2 -2 2 3 2 2

Fun for all that children call

<-1 -1 -2 -1 -2 3 Their favorite time of year Snowflakes in  
the air Carols everywhere Olden times and ancient rhymes Of  
love and dreams to share 4 <3 <3 4 4 Sleigh bells in the air 4  
<3 <3 4 4 Beauty everywhere 4 -3 -3 -5 5 -3 -3 Yuletide by the  
fireside -4 <-3 3 3 -3 4 And joyful memories there 6 5 5 -3 -3  
Christmas time is here 6 5 5 -3 -3 Families drawing near -3 -2  
-2 2 3 2 2 Oh, that we could always see <-1 -1 -2 -1 -2 3 Such  
spirit through the year

## Lyrics

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## Christmas Time Is Here (Chrom C)

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

6 5 5 -3 -3

Christmas time is here

6 5 5 -3 -3

Happiness and cheer

-3 -2 -2 2 3 2 2

Fun for all that children call

-1\* -1 -2 -1 -2 3

Their favorite time of the year

6 5 5 -3 -3

Snowflakes in the air

6 5 5 -3 -3

Carols everywhere

-3 -2 -2 2 3 2 2

Olden times and ancient rhymes



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-1\* -1 -2 -1 -2 3  
Of love and dreams to share  
5 3\* 3\* 5 5  
Sleigh bells in the air  
5 3\* 3\* 5 5  
Beauty everywhere  
5 -3 -3 5 5 -3 -3  
Yuletide by the fireside  
-3\* -3\* 3 3 -3 -3  
And joyful memories there  
6 5 5 -3 -3  
Christmas time is here  
6 5 5 -3 -3  
We'll be drawing near  
-3 -2 -2 2 3 2 2  
Oh that we could always see  
-1\* -1 -2 -1 -2 3  
Such spirit through the year  
(Interlude)  
  
6 5 5 -3 -3  
6 5 5 -3 -3  
-3 -2 -2 2 3 2 2  
-1\* -1 -2 -1 -2 3



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5 3\* 3\* 5 5  
5 3\* 3\* 5 5  
5 -3 -3 5 5 -3 -3  
-3\* -3\* 3 3 -3 -3  
6 5 5 -3 -3  
6 5 5 -3 -3  
-3 -2 -2 2 3 2 2  
-1\* -1 -2 -1 -2 3 (Slow Towards End)

This plays with karaoke music run time 2:43.

## Lyrics

---

# Dont Let Me Be Misunderstood Riff n Lyr.

Key: C



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Genre: Theme

Harp Type: Diatonic

Skill: Beginner

Riff:

-6 -6 6 -6 -6 6 -6  
-6 6 -6 -7 7 -7  
-6 -6 6 -6 -6 6 -6  
-6 6 -6 -7 7 -7

Verse:

-6 -6 -6 -6 -7 7 -7 -6 6

Ba-by, do you understand me now

-5 -5 -5 -5 5 -5-5 5

Sometimes I feel a little mad

5 -6 -6 -6 -6 -6 -6 -6-6

But don't you know that no one alive

-6 -8-8 -8 -8 -7-66

Can always be an an-gel

-5 -5 -5 -5 -5 -5 -5 5 5

When things go wrong I seem to be bad

Refr:

8 8 8 8 8 8 8 8 -8 7 8



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But I'm just a soul whose intentions are good

8 8 -8 -8 -8 8 -8 7 -6 6 -6

Oh Lord, please don't let me be misunderstood

## Lyrics

---

# Don't Bring Me Down

Key: C

Genre: Theme

Harp Type: Diatonic

Skill: Beginner

By: Jeff Lynn

Electric Light Orchestra

Key: A

7 7 -6\* 6 6 -6\* 6 7 7 -6\* 6



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You got me run-ning go-ing out of my mind

7 7 -6\* 6 6

You got me think-ing

-6\* 6 7 7 -6\* 6

that I'm wast-ing my time

{Refrain}

-3 4 -5 -5

Don't bring me down

7 6 -5 5 5-4-3 68\*-8

No, no, no, no, no, ooh

6 7 7 7 7

I'll tell you once more

7 7 7 7 7 7 -6\*

Be-fore I get off the floor

6 -5 4 -3

Don't bring me down

7 7 -6\* 6 6 -6\* 6 7 7 -6\* 6

You want to stay out with your fan-cy friends

7 7 -6\* 6 6 -6\* 6 7 -6\* 6

I'm tell-ing you it's got-ta be the end

-3 4 -5 -5



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Don't bring me down  
7 6 -5 5 5-4-3 68\*-8  
No, no, no, no, no, ooh  
6 7 7 7 7  
I'll tell you once more  
7 7 7 7 7 7 -6\*  
Be-fore I get off the floor  
6 -5 4 -3  
Don't bring me down

{Bridge}

8\* 8\* -8 -8-7 8\*  
Don't bring me down, grooss  
8\* 8\* -8 -8-7-6\* 8\*  
Don't bring me down, grooss  
10 10 -9 -9 10  
Don't bring me down, grooss  
-7 -7 -7 -8  
Don't bring me down

What hap-pened to the girl I used to know  
You let your mind out somewhere down the road

{Refrain}



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You're always talkin' 'bout your crazy nights  
One of these days you're gonna get it right

{Refrain, Bridge}

You're looking good just like a snake in the grass  
One of these days you're gonna break your glass

{As refrain}

Don't bring me down  
No no, no no, no no, no no, no, ooh ooh  
I'll tell you once more before I get off the floor  
Don't bring me down

You got got me shaking, got me running away  
You got me crawling up to you every day

{Refrain}

Down, down, down, down, down  
I'll tell you once more before I get off the floor  
Don't bring me down  
{Thud}



We share Hamornica Tabs for Free – Our goal is to have a website where everyone can find and share all of their Harmonica Tabs in one central location. Please feel free to look around and post the harp tabs you have or request ones you are looking for.

## Lyrics



We share Hamornica Tabs for Free – Our goal is to have a website where everyone can find and share all of their Harmonica Tabs in one central location. Please feel free to look around and post the harp tabs you have or request ones you are looking for.