

## In The Silence Of The Night (hi & lo)

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

Trad. Christmas Carol

Key: F

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

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

In the si-lence of that night so bright

4 5 4 5 -5 -4 -3 3

7 8 7 8 -9 -8 -7 6

Come, O shep-herds rise and fol-low

4 5 4 5 -5 -4 -3

7 8 7 8 -9 -8 -7

To the stall where Je-sus lies,



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3 4 4 -4 -3 4

6 7 7 -8 -7 7

And greet you there your Lord.

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

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

Came the song of an-gels from the height

4 5 4 5 -5 -4 -3 3

7 8 7 8 -9 -8 -7 6

Come, O shep-herds rise and fol-low

4 5 4 5 -5 -4 -3

7 8 7 8 -9 -8 -7

To the stall where Je-sus lies,

3 4 4 -4 -3 4

6 7 7 -8 -7 7

And greet you there your Lord.

## Lyrics



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## In The Silence Of The Night (chromatic)

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

Trad. Christmas Carol

Key: F

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

In the si-lence of that night so bright

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

Come, 0 shep-herds rise and fol-low

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

To the stall where Je-sus lies,

1 -2 -2 3 2 -2

And greet you there your Lord.



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

Came the song of an-gels from the height

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

Come, O shep-herds rise and fol-low

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

To the stall where Je-sus lies,

1 -2 -2 3 2 -2

And greet you there your Lord.

## Lyrics

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# I Loved You Once In Silence

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any



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6 7 7 8 7 -7 -7

I loved you once in si-lence

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

And mis-ry was all I knew

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

Try-ing so to keep my love from show-ing

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

All the while not know-ing you loved me too

6 7 7 7 8 7 -7 7

Yes loved me in lone-some si-lence

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

Your heart filled with dark des-pair.

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

Think-ing love would flame in you for-ev-er

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

And I'd nev-er know the flame was there

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

Then one day we cast a-way our se-cret long-ing



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5 5 -7 6 5 4 -5 5

The rag-ing tide we held in-side

4 -3 4 -5

would hold no more

6 7 7 7 8 7 -7 -7

The si-lence at last was bro-ken

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

We flung wide our pri-son door.

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

Ev-ry joy-ous word of love was spo-ken

8 7 -6 6 6 7 -8

and now there's twice as much grief,

6 6 7 7 -8 7 7 8 -9

twice the stress for us twice the des-pair

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

twice the pain for us as we had known be-fore

ENJOY!!!



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## Lyrics

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# Sound Of Silence

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

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

Hello darkness my old friend

4 4 4 5 5 6 6 -5

I've come to talk with you again

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

Because a vision softly creeping

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

Left its seeds while I was sleeping

-5 -5 -8 -8 -8 8 -9 -9 8 -8 7

And the vision that was planted in my brain



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-8 7 -6

Still remains

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

Within the sound of silence

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

In restless dreams I walked alone

4 4 5 5 6 6 -5

Narrow streets of cobblestone

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

'Neath the halo of a street lamp

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

I turned my collar to the cold and damp

-5 -5 -8 -8 -8 -8 8 -9 -9 -9 8 -8 7

When my eyes were stabbed by the flash of a neon light

7 -8 7 -6

That split the night

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

And touched the sound of silence

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

And in the naked light I saw

4 4 4 5 5 6 6 -5

Ten thousand people maybe more

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



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People talking without speaking

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

People hearing without listening

-5 -5 -8 -8 -8 8 -9 -9 8 -8 7

People writing songs that voices never share

7 -8 7 -6

And no one dare

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

Disturb the sound of silence

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

“Fools” said I “You do not know

4 4 5 5 6 6 -5

Silence like a cancer grow

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

Hear my words that I might teach you

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

Take my arms that I might reach you”

-5 -5 -8 8 -9 -9 8 -8 7

But my words like silent raindrops fell

5 -5 -5

And echoed

-5 -5 7 5 -5 -4

In the wells of silence



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

And the people bowed and prayed

4 4 5 5 6 6 -5

To the neon god they made

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

And the sign flashed out its warning

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

In the words that it was forming

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

And the sign said "The words of the prophets

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

are written on the subway walls

7 -8 -8 7 -6

And tenement halls

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

And whisper'd in the sounds of silence

## Lyrics

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## Sound of Silence (with bending)

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

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

1 1 1 2 2 3 3 -2"

-2" -2" -2" -3" -3" 4 4 -4 4

-2" -2" -3" -3" 4 4 -4 4

-2" -2" -4 -4 -4 5 -5 -5 5 -4 4

-4 4 -3"

-2" -2" -2" 4 2 -2" -1



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## Lyrics

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# Silence is Golden |

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

For MM A ,N Gm, G, C, A, Lo F look at .txt files below this tab...!

BPM: about 113

For Low major F harmonica

Features: bending, overblows, overdraws

4># 4' 4># 5> 4># 5> 5># 8>' 7# 7 8>' 7# 8>' 7 8>' 7# 5># 7#  
8>' 8>  
9>' 7# 4>#



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4' 4># 5> 4># 5> 5># 8>' 7# 7 8>' 7# 8>' 7 8>' 7# 5># 7# 7 7  
6># 6'  
5># 4># 4'  
4># 3 4' 4># 5># 4># 7 6># 6' 5># 4># 6' 4># 4' 4># 3 4' 3 4>#  
4' 4>#  
5> 4># 5>  
5># 8>' 7# 7 8>' 7# 8>' 7 8>' 7# 5># 7# 8>' 8> 9>' 7# 4># 4'  
4># 5>  
4># 5> 5>#  
8>' 7# 7 8>' 7# 8>' 7 8>' 7# 5># 7# 7 7 6># 6' 5># 4># 4' 4>#  
3 4' 4>#  
5># 4>#  
7 6># 6' 5># 4># 6' 4># 4' 4># 3 4' 3 3 4' 4># 5># 5> 5> 4>#  
4># 4' 4'  
3 3 3 4'  
4># 7 6> 5> 4 5> 5 5> 5 6> 8> 8 7> 8> 8 8> 7> 8> 8 6> 8 8> 9  
9> 8 5> 4  
5> 5 5>  
5 6> 8> 8 7> 8> 8 8> 7> 8> 8 6> 8 7> 7> 7 6 6> 5> 4 5> 4> 4 5>  
6> 5>  
7> 7 6 6>  
5> 6 5> 4 5> 4> 4 4> 5 5 5 5 5> 5 5 5 5 5>

For Major C harmonica

Features: bending, overblows, overdraws



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3''' 2' 3''' 3'' 3''' 3'' 3 6' 5># 5> 6' 5># 6' 5> 6' 5># 3 5># 6'  
6 7  
5># 3'''  
2' 3''' 3'' 3''' 3'' 3 6' 5># 5> 6' 5># 6' 5> 6' 5># 3 5># 5> 5>  
4>#  
4' 3 3'''  
2' 3''' 2> 2' 3''' 3 3''' 5> 4># 4' 3 3''' 4' 3''' 2' 3''' 2> 2' 2>  
3''' 2'  
3''' 3'' 3''' 3'' 3 6' 5># 5> 6' 5># 6' 5> 6' 5># 3 5># 6' 6 7 5>#  
3''' 2' 3'''  
3'' 3''' 3'' 3 6' 5># 5> 6' 5># 6' 5> 6' 5># 3 5># 5> 5> 4># 4' 3  
3'''  
2' 3'''  
2> 2' 3''' 3 3''' 5> 4># 4' 3 3''' 4' 3''' 2' 3''' 2> 2' 2> 2> 2'  
3'''  
3 3''  
3'' 3''' 3''' 2' 2' 2> 2> 2> 2' 3''' 5> 4> 3'' 3> 3'' 3' 3'' 3' 4> 6  
6> 5 6 6>  
6 5 6 6> 4> 6> 6 6># 7> 6> 3'' 3> 3'' 3' 3'' 3' 4> 6 6> 5 6 6> 6  
5 6  
6> 4> 6> 5  
5 5> 4 4> 3'' 3> 3'' 2'' 3> 3'' 4> 3'' 5 5> 4 4> 3'' 4 3'' 3> 3'' 2''  
3> 2'' 3'  
3' 3' 3' 3'' 3' 3' 3' 3' 3''



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## Lyrics

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# silence is golden

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

5 -4 5 -5 5 -5 6 8-87

oh don` t it hurt,deep inside

8 -8 8 7 8 -8 6 -8 8-99-8

to see someone,do something to her

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

oh don` t it pain,to see someone cry

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

oh especially,when someone is her

chorus:

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



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silence is golden, but my eyes still see

8 -8 -7 7 6 -7 6

silence is golden, golden

-4 5 4 -4 4

but my eyes still see

## Lyrics

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# Silence (An Jing)

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

8 8 8 8 -8

Zhi zheng xia gang qin

7 -7 -8 -8 -8 7



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pei wo tan le yi tian.

6 8 -8 7 7 7

Shui zhao de da ti quin.

6 8 -8 7 7 -8

An jing de jiu jiu de.

8 8 8 8 -8 7

Wo xiang ni yi biao xian

-7 -8 -8 -8 7

de fei chang ming bai.

6 8 -8 7 7 7

Wo dong wo ye zhi dao.

6 8 -8 7 7 -8 8 -9

Ni mei you she bu d-e--.

9 9 9 9 8 -8

Ni shou ni ye hui nan

7 7 7 -8 -8

guo wo bu xiang xin.

6 9 9 9 -9 8

Qian zhe ni pei zhe wo

-8 -8 -8 8 8

ze zhi shi ceng jing.

-6 -9 8 -9 8 -8

Xi wang ta shi zhen de



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7 -7 7 -7 7 6

bi wo hai yao ai ni.

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

Wo cai hui bi zi ji li kai.

6 8 -9 9 -9 8 9

Ni yao wo shuo duo nan kan.

6 8 -9 9 -9 8 9

Wo gen ben bu xiang fen kai.

6 8 -9 9 -9 8 7

Wei shen me hai yao wo yong

-8 -8 -8 8 7

wei xiao lai dai guo.

9 9 7 7 -7 7 7

Wo mei you zhe zhong tian fen.

9 9 7 7 -7 7 7

Bao rong ni ye jie shou ta.

-9 -9 8 8 -8 -8 7

bu yong dan xin de tai duo.

-9 -9 8 8 -8 -8 7

Wo hui yi zhi hao hao guo.

6 8 -9 9 -9 8 9

Ni yi jing yuan yuan li kai.

6 8 -9 9 -9 8 9



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Wo ye hui man man zou kai.  
6 8 -9 9 -9 8  
Wei shen me wo lian fen  
7 -8 -8 -8 8 7  
kai duo qian jiu zhu ni.  
9 9 7 7 -7 7 7  
Wo zhen de mei you tian fen.  
9 9 7 7 -7 7 7  
An jing de mei zhe me kuai.  
-9 -9 8 8 -8 -8 7  
Wo hui xue zhe fang qi ni.  
-9 8 -8 7 -6 7 7  
Shi yin wei wo tai ai ni.

## Lyrics

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## Silence

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

4, 4 -4 5 -4 4 4 -3" 4 -3" 4 -3" 3 (4 -3" 3)

Yeah, I'd rather be a lover than a fighter

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

'Cause all my life, I've been fighting

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

Never felt a feeling of comfort

4 6 4, 4 -4 -4 -4

All this time, I've been hiding

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

And I never had someone to call my own, oh nah

3 4 5 4 -4 -4

I'm so used to sharing

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

Love only left me alone

3 3 -4 -4 -4 -4 -4 -4

But I'm at one with the silence



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(Pre-Chorus) x2

5 6 -6 5 5 5 -4 4

I found peace in your violence

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

Can't tell me there's no point in trying

3 -4 -4 4, 4 4 7 -3 -3 -3 -3 -3 -3" 3 3 4

I'm at one, and I've been quiet for too long

(Chorus)

-4 4, -4 -4 -4 4,

4 7 -3 -3 -3 -3 -3 -3" 3 3 4

I've been quiet for too long

-4 4, -4 -4 -4 4,

4 7 -3 -3 -3 -3 -3 -3" 3 3 4

I've been quiet for too long

5 6 -6 5 5 5 -4 4

I found peace in your violence

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

Can't tell me there's no point in trying

3 -4 -4 4, 4 4 7 -3 -3 -3 -3 -3 -3" 3 3 4

I'm at one, and I've been quiet for too long



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## Lyrics

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# The Sound of Silence (Sho Lay Tune)

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

4 -4 5 -6~ (5 -6 5)~

4 -4 5 -6~ (5 -6 -4)~

-5 5 [-44-4] -3~

(-3 4 -4 5 -5 6 -6 -7)-7~~

6 -6 -5 5~



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“~” indicates holding the note for the length of around one measure

“~~” indicates holding it for one and a half measure.

“( )” indicates playing fast, but not too fast.

“[ ]” indicates playing faster.

This sounds beautiful if done exactly right on a Diatonic Eb Harmonica but it will also work on any another harmonica.

## Lyrics

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# The Sound Of Silence (easy chrom)

Key: F

Genre: Christmas



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.

Harp Type: Diatonic

Skill: Any

By: Paul Simon

Simon & Garfunkel

Key: C

-3 -3 4 4 6 6 -5

-7 -7 8 8 10 10 -9

Hel-lo dark-ness, my old friend

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

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

I've come to talk with you a-gain

4 4 4 6 6 7 7 -7 7

8 8 8 10 10 11 11 -11 11

Be-cause a vis-ion soft-ly creep-ing

4 4 6 6 7 7 -7 7

8 8 10 10 11 11 -11 11

Left its seeds while I was sleep-ing

4 4 -7 -7 -7 -8 8 8 -8 -7 7

8 8 -11 -11 -11 -12 12 12-12 -11 11

And the vis-ion that was plant-ed in my brain



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-7 7 6

-11 11 10

Still re-mains

4 4 4 7 -4 4 -3

8 8 8 11 -8 8 -7

With-in the sound of sil-ence

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

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

In rest-less dreams I walked a-lone

3 3 -4 -4 -5 -5 4

7 7 -8 -8 -9 -9 8

Nar-row streets of cob-ble-stone

4 4 6 6 7 7 -7 7

8 8 10 10 11 11 -11 11

'Neath the ha-lo of a street lamp

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

8 8 8 10 10 11 11 -11 -11 11

I turned my col-lar to the cold and damp

4 4 -7 -7 -7

8 8 -11 -11 -11



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When my eyes were stabbed

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

-11-12 12 1212 -12-11 11

by the flash of a ne-on light

7 -7 7 6

11 -11 11 10

That split the night

4 4 4 7 -4 4 -3

8 8 8 11 -8 8 -7

And touched the sound of sil-ence

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

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

And in the nak-ed light I saw

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

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

Ten thous-and peo-ple, may-be more

4 4 6 6 7 7 -7 7

8 8 10 10 11 11 -11 11

Peo-ple talk-ing with-out speak-ing



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4 4 6 6 7 7 -7 -7 7  
8 8 10 10 11 11 -11 -11 11  
Peo-ple hear-ing with-out lis-ten-ing

4 4 -7 -7 -7 -8  
8 8 -11 -11 -11 -12  
Peo-ple writ-ing songs that

8 8 -8 -7 7  
12 12 -12-11 11  
Voic-es nev-er share

7 -7 7 6  
11 -11 11 10  
And no one dared

4 4 4 7 -4 4 -3  
8 8 8 11 -8 8 -7  
Dis-turb the sound of sil-ence

-3 -3 4 4 6 6 -5  
-7 -7 8 8 10 10 -9  
"Fools", said I, "You do not know

3 3 -4 -4 -5 -5 4  
7 7 -8 -8 -9 -9 8



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Sil-ence like a can-cer grows

4 4 6 6 7 7 -7 7

8 8 10 10 11 11 -11 11

Hear my words that I might teach you

4 4 6 6 7 7 -7 7

8 8 10 10 11 11 -11 11

Take my arms that I might reach you”

4 4 -7 -8 8 8 -8 -7 7

8 8 -11 -12 12 12 -12 -11 11

But my words, like sil-ent rain-drops fell

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

-8 8 8 8 8 11 -9 10 -7

And ech-oed in the wells of sil-ence

-3 -3 4 4 6 6 -5

-7 -7 8 8 10 10 -9

And the peo-ple bowed and prayed

3 3 -4 -4 -5 -5 4

7 7 -8 -8 -9 -9 8

To the ne-on god they made



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4 4 6 6 7 7 -7 7

8 8 10 10 11 11 -11 11

And the sign flashed out its warn-ing

4 4 6 6 7 7 -7 7

8 8 10 10 11 11 -11 11

In the words that it was form-ing

4 4 6 7

8 8 10 11

And the sign said,

7 -7 -7 -7 -7 -7

11 -11 -11 -11 -11 -11

“The words of the proph-ets

-8 8 8 8 8 -8 -7 7

-12 12 12 12 12 -12 -11 11

are writ-ten on the sub-way walls

7 -7 -7 7 6

11 -11-11 11 10

And ten-e-ment halls”

-4 4 4 4 4 7 -4 4 -3

-8 8 8 8 8 11 -8 8 -7



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.

And whis-pered in the sounds of sil-ence

## Lyrics

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# The Sound of Silence (Disturbed Version) ORCHESTRA KEY OF C

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

Tabbed for EITHER an ORCHESTRA tuned Diatonic,  
OR an ORCHESTRA tuned Chromatic,  
OR a 14 hole Chromatic harmonica.



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Tab notations

none = blow – = draw

5\_ -5 = slur; slide smoothly from note to note

-1 -1 3 3 4 4 -3

Hel-lo dark-ness, my old friend

1 1 1 1 1 -3 3 3

I've come to talk with you a-gain

3 3 3 4 4 5 5\_ -5\_ -5 5

Be-cause a vis-ion soft-ly\_\_\_ creep-ing

3 3 4 4 5 5\_ -5 -5 5

Left its seeds while I was\_ sleep-ing

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

And the vis-ion that was plant-ed in my brain

-5 5 4

Still re-mains

3 3 3 4 -2 3 -1

With-in the sound of sil-ence

-1 -1 -1 3 3 4 4 -3

In rest-less dreams I walked a-lone



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-2 -2 -2 -2 -3 -3 3

Nar-row streets of cob-ble-stone

3 3 4 4 5 5\_ -5 -5 5

'Neath the ha-lo of a\_\_\_ street lamp

-3 -3 3 -2 -1 2 1 -5\_5 -4 5

I turned my col-lar to the cold\_\_ and damp

3 3 -5 -5 -5

When my eyes were stabbed

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

by the flash of a ne-on light

3 -5 5 4

That split the night

3 3 3 4 -2 3 -1

And touched the sound of sil-ence

-1 -1 -1 3 3 4 3 -3

And in the nak-ed light I saw

-2 -2 -2 -2 -2 -3 -2 3

Ten thous-and peo-ple, may-be more



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3 3 4 4 5 5\_ -5 -5 5

Peo-ple talk-ing with-out\_ speak-ing

3 3 4 4 5 5\_ -5 -5 5

Peo-ple hear-ing with-out\_ list'n-ing

3 3 4 5 -5 -6

Peo-ple writ-ing songs that

6 6 -6 -5 5

Voic-es nev-er share

3 -5 5 4

And no one dared

3 3 3 5 -2 3 -1

Dis-turb the sound of sil-ence

1 1 3 3 4 3 -3

"Fools", said I, "You do not know

-2 -2 -2 -2 -3 -2 3

Sil-ence like a can-cer grows

3 3 4 4 5 5\_ -5 -5 5

Hear my words that I might teach you



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6 -6 -5 5 4 3\_ -5 -5 5

Take my arms that I might reach you"

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

But my words, like sil-ent rain-drops fell

3 3 3 3 3 5 -2 3 -1

And ech-oed in the wells of sil-ence

1 1 3 3 4 3 -3

And the peo-ple bowed and prayed

4 4 4 4 4 -4 -4

To the ne-on god they made

3 3 4 4 5 5\_ -5 -5 5

And the sign flashed out its\_ warn-ing

6 -6 -5 5 4 3\_ -5 -5 5

In the words that it was\_ form-ing

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

And the sign said, "The words of the proph-ets

-6 6 6 6 6 -6 -5 5

are writ-ten on the sub-way walls



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3 -5 -5 5 4

And ten-e-ment halls”

3 3 3 3 3 5 \_\_\_\_\_ -2 3 -1

And whis-pered in the sounds \_\_\_\_\_ of sil-ence.

## Lyrics

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# The Sound of Silence (Disturbed Version) (ORCHESTRA)

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any



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## Tab notations

none = blow – = draw \* = button in

. – on lower register; first 4 holes of a 16 hole chromatic

8\_8 = slur; slide smoothly from note to note

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

Hel – lo dark-ness, my old friend

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

I've come to talk with you a-gain

-5 -5 -5 7\* 7\* 8 8\_8\* -8\* 8

Be-cause a vis-ion soft-ly\_\_\_ creep-ing

-5 -5 6\* 6\* 8 8\_8\* -8\* 8

Left its seeds while I was\_ sleep-ing

-5 -5 -8\* -8\* -8\* 9\* -9 -9 9\* -8\* 8

And the vis-ion that was plant-ed in my brain

-8\* 8 7\*

Still re-mains

-5 -5 -5 8 5\* -5 -4\*

With-in the sound of sil-ence

-4\* -4\* -4\* -5 -5 7\* 7\* -8



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In rest-less dreams I walked a-lone

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

Nar-row streets of cob-ble-stone

-5 -5 7\* 7\* 8 8\_-8\* -8\* 8

'Neath the ha-lo of a\_\_\_ street lamp

-6 -6 -5 5\* -4\* 4 3\* -8\*\_8 7\* 8

I turned my col-lar to the cold\_ and damp

-5 -5 -8\* -8\* -8\*

When my eyes were stabbed

-8\* 9\* -9 -9 -9 -8\* -7 7\*

by the flash of a ne-on light

-5 -8\* 8 7\*

That split the night

-5 -5 -5 8 5\* -5 -4\*

And touched the sound of sil-ence

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

And in the nak-ed light I saw

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



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Ten thous-and peo-ple, may-be more

-5 -5 7\* 7\* 8 8\_-8\* -8\* 8

Peo-ple talk-ing with-out\_\_ speak-ing

-5 -5 7\* 7\* 8 8\_-8\* -8\* 8

Peo-ple hear-ing with-out\_\_ list'n-ing

-5 -5 7\* 8 -8\* 9\*

Peo-ple writ-ing songs that

-9 -9 9\* -8\* 8

Voic-es nev-er share

-5 -8\* 8 7\*

And no one dared

-5 -5 -5 8 5\* -5 -4\*

Dis-turb the sound of sil-ence

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

"Fools", said I, "You do not know

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

Sil-ence like a can-cer grows

-5 -5 7\* 7\* 8 8\_-8\* -8\* 8



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Hear my words that I might teach you

-9 9\* -8\* 8 7\* -5\_-8\* -8\* 8

Take my arms that I might\_ reach you”

-5 -5 -8\* 9\* -9 -9 9\* -8\* 8

But my words, like sil-ent rain-drops fell

-5 -5 -5 -5 -5 8 5\* -5 -4\*

And ech-oed in the wells of sil-ence

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

And the peo-ple bowed and prayed

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

To the ne-on god they made

-5 -5 7\* 7\* 8 8\_-8\* -8\* 8

And the sign flashed out its\_\_ warn-ing

-9 9\* -8\* 8 7\* -5\_-8\* -8\* 8

In the words that it was\_\_ form-ing

-5 -5 7\* 8 8 -8\* -8\* -8\* -8\* -8\*

And the sign said, “The words of the proph-ets

9\* -9 -9 -9 -9 9\* -8\* 8



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are writ-ten on the sub-way walls

-5 -8\* -8\* 8 7\*

And ten- e -ment halls”

-5 -5 -5 -5 -5 8 \_\_\_\_\_ 5\* -5 -4\*

And whis-pered in the sounds \_\_\_\_\_ of sil-ence.

## Lyrics

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# The Sound of Silence (Disturbed Version) (Chromatic)

Key: F

Genre: Christmas

Harp Type: Diatonic



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Skill: Any

Tab notations

none = blow – = draw \* = button in

6\_-6 = slur; slide smoothly from note to note

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

Hel – lo dark-ness, my old friend

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

I've come to talk with you a-gain

-3 -3 -3 5\* 5\* 6 6\_-6\* -6\* 6

Be-cause a vis-ion soft-ly\_\_\_ creep-ing

-3 -3 4\* 4\* 6 6\_-6\* -6\* 6

Left its seeds while I was\_ sleep-ing

-3 -3 -6\* -6\* -6\* 7\* -7 -7 7\* -6\* 6

And the vis-ion that was plant-ed in my brain

-6\* 6 5\*

Still re-mains

-3 -3 -3 6 3\* -3 -2\*

With-in the sound of sil-ence

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



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In rest-less dreams I walked a-lone

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

Nar-row streets of cob-ble-stone

-3 -3 5\* 5\* 6 6\_-6\* -6\* 6

'Neath the ha-lo of a\_\_\_ street lamp

-4 -4 -3 3\* -2\* 2 1\* -6\*\_6 5\* 6

I turned my col-lar to the cold\_ and damp

-3 -3 -6\* -6\* -6\*

When my eyes were stabbed

-6\* 7\* -7 -7 -7 -6\* -5 5\*

by the flash of a ne-on light

-3 -6\* 6 5\*

That split the night

-3 -3 -3 6 3\* -3 -2\*

And touched the sound of sil-ence

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

And in the nak-ed light I saw

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



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Ten thous-and peo-ple, may-be more

-3 -3 5\* 5\* 6 6\_-6\* -6\* 6

Peo-ple talk-ing with-out\_\_ speak-ing

-3 -3 5\* 5\* 6 6\_-6\* -6\* 6

Peo-ple hear-ing with-out\_\_ list'n-ing

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

Peo-ple writ-ing songs that

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

Voic-es nev-er share

-3 -6\* 6 5\*

And no one dared

-3 -3 -3 6 3\* -3 -2\*

Dis-turb the sound of sil-ence

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

"Fools", said I, "You do not know

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

Sil-ence like a can-cer grows

-3 -3 5\* 5\* 6 6\_-6\* -6\* 6



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Hear my words that I might teach you

-7 7\* -6\* 6 5\* -3\_-6\* -6\* 6

Take my arms that I might\_ reach you”

-3 -3 -6\* 7\* -7 -7 7\* -6\* 6

But my words, like sil-ent rain-drops fell

-3 -3 -3 -3 -3 6 3\* -3 -2\*

And ech-oed in the wells of sil-ence

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

And the peo-ple bowed and prayed

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

To the ne-on god they made

-3 -3 5\* 5\* 6 6\_-6\* -6\* 6

And the sign flashed out its\_\_ warn-ing

-7 7\* -6\* 6 5\* -3\_-6\* -6\* 6

In the words that it was\_\_ form-ing

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

And the sign said, “The words of the proph-ets

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



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are writ-ten on the sub-way walls

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

And ten- e -ment halls”

-3 -3 -3 -3 -3 6 \_\_\_\_\_ 3\* -3 -2\*

And whis-pered in the sounds \_\_\_\_\_ of sil-ence.

## Lyrics

---

# The Sound of Silence (Disturbed Version)

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any



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.

Tab notations

none = blow – = draw " = full-step bend

6\_6 = slur; slide smoothly from note to note

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

Hel-lo dark-ness, my old friend

-3 -3 -3 -3 -3 -4 4 4

I've come to talk with you a-gain

4 4 4 5 5 6 6\_6\_ -6 6

Be-cause a vis-ion soft-ly\_\_\_ creep-ing

4 4 5 5 6 6\_6 -6 6

Left its seeds while I was\_ sleep-ing

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

And the vis-ion that was plant-ed in my brain

-6 6 5

Still re-mains

4 4 4 6 -3 4 -3"

With-in the sound of sil-ence

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

In rest-less dreams I walked a-lone



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-3 -3 -3 -3 -4 -4 4

Nar-row streets of cob-ble-stone

4 4 5 5 6 6\_6 -6 6

'Neath the ha-lo of a\_\_\_ street lamp

-4 -4 4 -3 -3" 3 2 -6\_6 -5 6

I turned my col-lar to the cold\_\_ and damp

4 4 -6 -6 -6

When my eyes were stabbed

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

by the flash of a ne-on light

4 -6 6 5

That split the night

4 4 4 6 -3 4 -3"

And touched the sound of sil-ence

3 3 3 4 4 5 4 -4

And in the nak-ed light I saw

-3 -3 -3 -3 -3 -4 -3 4

Ten thous-and peo-ple, may-be more



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4 4 5 5 6 6\_6 -6 6

Peo-ple talk-ing with-out\_ speak-ing

4 4 5 5 6 6\_6 -6 6

Peo-ple hear-ing with-out\_ list'n-ing

4 4 5 6 -6 -7

Peo-ple writ-ing songs that

7 7 -7 -6 6

Voic-es nev-er share

4 -6 6 5

And no one dared

4 4 4 6 -3 4 -3"

Dis-turb the sound of sil-ence

3 3 4 4 5 4 -4

"Fools", said I, "You do not know

-3 -3 -3 -3 -4 -3 4

Sil-ence like a can-cer grows

4 4 5 5 6 6\_6 -6 6

Hear my words that I might teach you



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7 -7 -6 6 5 4\_ -6 -6 6

Take my arms that I might reach you"

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

But my words, like sil-ent rain-drops fell

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

And ech-oed in the wells of sil-ence

3 3 4 4 5 4 -4

And the peo-ple bowed and prayed

5 5 5 5 5 -5 -5

To the ne-on god they made

4 4 5 5 6 6\_ -6 -6 6

And the sign flashed out its\_ warn-ing

7 -7 -6 6 5 4\_ -6 -6 6

In the words that it was\_ form-ing

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

And the sign said, "The words of the proph-ets

-7 7 7 7 7 -7 -6 6

are writ-ten on the sub-way walls



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4 -6 -6 6 5

And ten-e-ment halls”

4 4 4 4 4 6 \_\_\_\_\_ -3 4 -3”

And whis-pered in the sounds \_\_\_\_\_ of sil-ence.

## Lyrics

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# The Sound Of Silence (diatonic)

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

By: Paul Simon

Simon & Garfunkel



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Key: F

-3" -3" 4 4 5 5 -4  
Hel-lo dark-ness, my old friend  
3 3 3 -3 -3 -4 -4 4  
I've come to talk with you a-gain  
4 4 4 5 5 6 6 -6 6  
Be-cause a vis-ion soft-ly creep-ing  
4 4 5 5 6 6 -6 6  
Left its seeds while I was sleep-ing  
4 4 -6 -6 -6 -7 7 7 -7 -6 6  
And the vis-ion that was plant-ed in my brain  
-6 6 5  
Still re-mains  
4 4 4 6 -3 4 -3"  
With-in the sound of sil-ence  
-3" -3" -3" 4 4 5 5 -4  
In rest-less dreams I walked a-lone  
3 3 -3 -3 -4 -4 4  
Nar-row streets of cob-ble-stone  
4 4 5 5 6 6 -6 6  
'Neath the ha-lo of a street lamp  
4 4 4 5 5 6 6 -6 -6 6  
I turned my col-lar to the cold and damp



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4 4 -6 -6 -6  
When my eyes were stabbed  
-6 -7 7 7 7 -7 -6 6  
by the flash of a ne-on light  
6 -6 6 5  
That split the night  
4 4 4 6 -3 4 -3"  
And touched the sound of sil-ence  
-3" -3"-3" 4 4 5 5 -4  
And in the nak-ed light I saw  
3 3 3 -3 -3 -4 -4 4  
Ten thous-and peo-ple, may-be more  
4 4 5 5 6 6 -6 6  
Peo-ple talk-ing with-out speak-ing  
4 4 5 5 6 6 -6 -6 6  
Peo-ple hear-ing with-out lis-ten-ing  
4 4 -6 -6 -6 -7  
Peo-ple writ-ing songs that  
7 7 -7 -6 6  
Voic-es nev-er share  
6 -6 6 5  
And no one dared  
4 4 4 6 -3 4 -3"  
Dis-turb the sound of sil-ence



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-3" -3" 4 4 5 5 -4  
"Fools", said I, "You do not know  
3 3 -3 -3 -4 -4 4  
Sil-ence like a can-cer grows  
4 4 5 5 6 6 -6 6  
Hear my words that I might teach you  
4 4 5 5 6 6 -6 6  
Take my arms that I might reach you"  
4 4 -6 -7 7 7 -7 -6 6  
But my words, like sil-ent rain-drops fell  
-3 4 4 4 4 6 -4 5 -3"  
And ech-oed in the wells of sil-ence  
-3" -3" 4 4 5 5 -4  
And the peo-ple bowed and prayed  
3 3 -3 -3 -4 -4 4  
To the ne-on god they made  
4 4 5 5 6 6 -6 6  
And the sign flashed out its warn-ing  
4 4 5 5 6 6 -6 6  
In the words that it was form-ing  
4 4 5 6  
And the sign said,  
6 -6 -6 -6 -6 -6  
"The words of the proph-ets



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.

-7 7 7 7 7 -7 -6 6

are writ-ten on the sub-way walls

6 -6 -6 6 5

And ten-e-ment halls”

-3 4 4 4 4 6 -3 4 -3”

And whis-pered in the sounds of sil-ence

## Lyrics

---

# The Sound Of Silence (chromatic)

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any



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.

By: Paul Simon  
Simon & Garfunkel  
Key: F

-1 -1 -2 -2 -3 -3 3  
Hel-lo dark-ness, my old friend  
1 1 1 2 2 3 3 -2  
I've come to talk with you a-gain  
-2 -2 -2 -3 -3 4 4 -5 4  
Be-cause a vis-ion soft-ly creep-ing  
-2 -2 -3 -3 4 4 -5 4  
Left its seeds while I was sleep-ing  
-2 -2 -5 -5 -5 6 -6 -6 6 -5 5  
And the vis-ion that was plant-ed in my brain  
-5 4 -3  
Still re-mains  
-2 -2 -2 4 2 -2 -1  
With-in the sound of sil-ence  
  
-1 -1 -1 -2 -2 -3 -3 3  
In rest-less dreams I walked a-lone  
1 1 2 2 3 3 -2  
Nar-row streets of cob-ble-stone  
-2 -2 -3 -3 4 4 -5 4  
'Neath the ha-lo of a street lamp



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

I turned my col-lar to the cold and damp

-2 -2 -5 -5 -5

When my eyes were stabbed

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

by the flash of a ne-on light

5 -5 5 -3

That split the night

-2 -2 -2 4 2 -2 -1

And touched the sound of sil-ence

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

And in the nak-ed light I saw

1 1 1 2 2 3 3 -2

Ten thous-and peo-ple, may-be more

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

Peo-ple talk-ing with-out speak-ing

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

Peo-ple hear-ing with-out lis-ten-ing

-2 -2 -5 -5 -5 6

Peo-ple writ-ing songs that

-6 -6 6 -5 5

Voic-es nev-er share

5 -5 4 -3



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And no one dared

-2 -2 -2 4 2 -2 -1

Dis-turb the sound of sil-ence

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

“Fools”, said I, “You do not know

1 1 2 2 3 3 -2

Sil-ence like a can-cer grows

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

Hear my words that I might teach you

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

Take my arms that I might reach you”

-2 -2 -5 6 -6 -6 6 -5 4

But my words, like sil-ent rain-drops fell

2 -2 -2 -2 -2 4 2 -2 -1

And ech-oed in the wells of sil-ence

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

And the peo-ple bowed and prayed

1 1 2 2 3 3 -2

To the ne-on god they made

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

And the sign flashed out its warn-ing

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

In the words that it was form-ing



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.

-2 -2 -3 4

And the sign said,

4 -5 -5 -5 -5 -5

“The words of the proph-ets

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

are writ-ten on the sub-way walls

5 -5 -5 5 -3

And ten-e-ment halls”

2 -2 -2 -2 -2 4 2 -2 -1

And whis-pered in the sounds of sil-ence

## Lyrics

---

# The Sound of Silence

Key: F

Genre: Christmas

Harp Type: Diatonic



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Skill: Any

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

4 4 5 5 6 6 -5

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

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

-5 -5 -8 -8 -8 8 -9 -9

8 -8 7 7 -8 7

-6 -5 -5 -5 7

7 5 -5 -4

## Lyrics

---



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## The Sound Of Silence

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

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

Hello darkness, my old friend

1 1 1 2 2 3 3 -2

I've come to talk with you again

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

Because a vision softly creeping

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

Left its seeds while I was sleeping

-2 -2 -5 -5 -5 6 -6 -6 6 -5 5

And the vision that was planted in my brain

-5 4 -3

Still remains

-2 -2 -2 4 2 -2 -1

Within the sound of silence

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



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In restless dreams I walked alone

1 1 2 2 3 3 -2

Narrow streets of cobblestone

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

'Neath the halo- of a street lamp

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

I turn my collar to the cold and damp

-2 -2 -5 -5 -5 -5 6 -6 -6 -6 6 -5 5

When my eyes were stabbed by the flash of a- neon light

5 -5 4 -3

That split the night

-2 -2 -2 4 2 -2 -1

And touched the sound of silence

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

And in the naked light I saw

1 1 1 2 2 3 3 -2

Ten thousand people maybe more

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

People talking without speaking

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

People hearing without listening

-2 -2 -5 -5 -5 6 -6 -6 6 -5 5

People writing songs that voices never shared



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5 -5 4 -3

and no one dared

-2 -2 -2 4 2 -2 -1

Disturb the sound of silence

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

"Fools," said I, "you do not know

1 1 2 2 3 3 -2

Silence like a cancer grows

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

Hear my words that I might teach you

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

Take my arms that I might reach you"

-2 -2 -5 6 -6 -6 6 -5 4

But my words like silent raindrops fell

2 -2 -2 -2 -2 4 2 -2 -1

And echoed in the wells of silence

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

And the people bowed and prayed

1 1 2 2 3 3 -2

To the neon god they made

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

And the sign flashed out its warning

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



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In the words that it was forming  
-2 -2 -3 4 4 -5 -5 -5 -5 -5  
And the sign said "The words of the prophets  
6 -6 -6 -6 -6 6 -5 5  
are written on the subway walls  
5 -5 -5 4 -3  
And tenement halls  
2 -2 -2 -2 -2 4 2 -2 -1  
And whispered in the sound of silence

## Lyrics

---

# Enjoy the Silence (cross harp)

Key: F

Genre: Christmas



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Harp Type: Diatonic

Skill: Any

-3 -3 4 -3 -3' -3' 4 -3'

Words like violence break the silence

-2 -2 -3 3 3 3 3 -3" -3 3

Come crashing in into my little world

-3 -3 4 -3 -3' -3' 4 -3'

Painful to me, pierce right through me

3 3 -3" -3 3 3 3 -3" -3 3

Can't you understand, oh my little girl?

CHORUS:

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

All I ever wanted, all I ever needed

3 -3 3 4 -3

Is here in my arms

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

Words are very unnecessary

-3 -3 4 -3 -3" 3 -2

They can only d-o harm

-3 -3 4 -3 -3' -3' 4 -3'



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Vows are spoken to be broken

-2 -2 -2 -3 3 3 3 -3" -3 3

Feelings are intense, words are trivial

-3 -3 4 -3 -3' -3' 4 -3'

Pleasures remain, so does the pain

3 3 -3" -3 3 3 3 -3" -3 3

Words are meaningless and forgettable

Repeat Chorus x2

## Lyrics

---

# Enjoy the Silence (4th position)

Key: F



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Genre: Christmas

Harp Type: Diatonic

Skill: Any

-4' -4' -4 -4' 4 4 -4 4

Words like violence break the silence

-3" -3 -4' -3" -3" -3" -3" -3 -4' -3"

Come crashing in into my little world

-4' -4' -4 -4' 4 4 -4 4

Painful to me, pierce right through me

-3" -3" -3 -4' -3" -3" -3" -3 -4' -3"

Can't you understand, oh my little girl?

CHORUS:

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

All I ever wanted, all I ever needed

-3" -4' -3" -4 -4'

Is here in my arms

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

Words are very unnecessary

-4' -4' -4 -4' -3 -3" -3"

They can only d-o harm



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-4' -4' -4 -4' 4 4 -4 4

Vows are spoken to be broken

-3" -3" -3 -4' -3" -3" -3" -3 -4'-3"

Feelings are intense, words are trivial

-4' -4' -4 -4' 4 4 -4 4

Pleasures remain, so does the pain

-3" -3" -3 -4' -3" -3" -3" -3 -4'-3"

Words are meaningless and forgettable

Repeat Chorus x2

## Lyrics

---

# Enjoy the Silence

Key: F

Genre: Christmas

Harp Type: Diatonic



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Skill: Any

5 5 -5 5 5 5 -5 5

Words like violence break the silence

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

Come crashing in into my little world

5 5 -5 5 5 5 -5 5

Painful to me, pierce right through me

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

Can't you understand, oh my little girl?

CHORUS:

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

All I ever wanted, all I ever needed

4 5 4 -5 5

Is here in my arms

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

Words are very unnecessary

5 5 -5 5 -4 4 4

They can only do harm

5 5 -5 5 5 5 -5 5



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Vows are spoken to be broken

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

Feelings are intense, words are trivial

5 5 -5 5 5 5 -5 5

Pleasures remain, so does the pain

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

Words are meaningless and forgettable

Repeat Chorus x2

## Lyrics

---

# Abigail's Song (Silence is all you know)

Key: F



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Genre: Christmas

Harp Type: Diatonic

Skill: Any

This is Abigail's Song from the Doctor Who Christmas Special "A Christmas Carol".

+2 +3 -3 +4 -3 +3 (x9 then continues behind melody)

+4 +4 +4 +4 +4 +4 +4 +3 -3  
When you're alone, silence is all you know.

+4 +4 +4 +4 +4 +4 +4 +3 -3 -3bb +3  
When you're alone, silence is all you know.

+4 +4 +4 +4 +4 -5 -3 +4 +3  
Let in the noise and let it grow.

+4 +4 +4 +4 +4 +4 +4 +3 -3 -3bb +3 -3bb +3  
When you're alone, silence is all you see

+4 +4 +4 +4 +4 +4 +4 +3 -3 -3bb +3 -3bb +3  
When you're alone, silence is all you'll be

+5 +5 +5 +6 -5 +5 -4 +4  
Give me your hand and come to me.



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+4 +4 +4 +4 +4 +4 +4 +4 +3 -3  
When you are here, music is all around.

+4 +4 +4 +4 +4 +4 +4 +4 +3 -3  
When you are here, music is all around.

+4 +4 +4 +4 +4 -5 -3 +3  
Open your eyes, don't make a sound.

-5 +5 -5 -5 -5 -5 +5 -5 -5 +6  
Let in the shadow, let in the shadow,  
+5 +5 +5 -6 +6 -4 -4 -4 +5 -5  
Let in the light of your bright shadow.

-5 +5 -5 -5 -5 -5 +5 -5 -5 +6  
Let in the shadow, let in the shadow,  
+5 +5 +5 -6 +5 -4 -4 -4 -4  
Let in the light of your bright shadow.

+5 +5 +5 +5  
Let in the light.  
+5 +5 +5 +5  
Let in the light.  
+5 +5 +5 -6 +5 -4 -4 -4 -4 +5 -5  
Let in the light of your sweet shadow.

+4 +4 +4 +4 +3  
When you're alone, oh,  
+4 +4 +4 +4 +3 -3



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Silence is all you know.

+4 +4 +4 -5

Silence is all,

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

Silence is all around.

+4 +4 +4 -5

Silence is all,

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

Silence is all around.

## Lyrics

---

# Amid the Silence

Key: F

Genre: Christmas

Harp Type: Diatonic



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Skill: Any

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

Amid the silence of the solemn night

6 -6 -5 6 -4

Sound the glad summons

-7 -7 7 -6 -7 6

Lo the King of Light rouse

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

O shepherds haste with singing

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

Christ has come salvation bringing

6 6 -6 -6 6

Born at Beth-le-hem

Verse 2:

Gladly the herdsmen sought the Holy Son

Found in a manger

Christ the sinless one

Worshipped Him with exultation

God has brought us full salvation

Him we shall adore

Verse 3:

Lord we have hailed the many thousand

Years now through our darkness



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Lo Thy star appears  
Kings and prophets long have named Thee  
Savior of man kind

## Lyrics

---

# Jerome Kern

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

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



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“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.

[toc]



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## 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 father insisted that his son work with him in business, instead of composing. Kern, however, failed miserably in one



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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* when the show transferred to Chicago and New York in 1905. He also contributed to the New York production of *The Catch of*



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



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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 New York to London on board the RMS *Lusitania*, but Kern missed the boat, having overslept after staying up late playing



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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 Sullivan and French opéra bouffe in integrating song and story. “These shows built and polished the mold from which



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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. Popple (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 Heart (1917), Leave It to Jane (1917) and Oh, Lady! Lady!! (1918). The first opened at another theatre before Very Good



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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 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*



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*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 show, staged by Florenz Ziegfeld, ran for 570 performances, one of the longest runs of any Broadway show in the decade,



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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 in plays.” When Sitting Pretty was produced, he forbade any broadcasting or recording of individual numbers from the show,



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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 been impressed by Edna Ferber's novel *Show Boat* and wished to present a musical stage version. He persuaded Hammerstein to



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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 1989, a stage version of the musical was presented on television for the first time, in a production from the Paper



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



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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 and others.



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## 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 Kern’s youth. Roberta (1933) by Kern and Harbach included the songs “Smoke Gets in Your Eyes”, “Let’s Begin” and “Yesterdays”



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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 permanently in Hollywood in 1937. After suffering a heart attack in 1939, he was told by his doctors to concentrate on



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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 best song. Other songs in *Swing Time* include "A Fine Romance", "Pick Yourself Up" and "Never Gonna Dance". The Oxford



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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).

In his last Hollywood musicals, Kern worked with several new and distinguished partners. With Johnny Mercer for *You Were*



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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 the torchy ‘In Love in Vain.’” “All Through the Day” was another Oscar nominee. The music of Kern’s last two films is



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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.

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



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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.

## Awards

Jerome Kern was nominated eight times for an Academy Award, and won twice. Seven nominations were for Best Original Song;



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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.

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.



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## 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*.

## Academy Award for Best Original Music Score

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



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## 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
- *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



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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 Paree* (1911) – revue – co-composer for seven songs; the Broadway debut of Al Jolson

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



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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:

<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             <ul style="list-style-type: none"> <li>• <i>To-Night's the Night</i> (1914) – contributor of two songs to this Rubens musical</li> </ul> </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             <ul style="list-style-type: none"> <li>• <i>Ziegfeld Follies of 1917</i> (1917) – contributor of "Because You Are Just You (Just Because You're You)"</li> </ul> </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



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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
- *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,



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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 “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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# Top 50 Great Songs To Play On Harmonica

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

On this post, you'll find Top 50 Great Songs To Play On Harmonica. For each of them, you'll find the tabs, audio clip, and backing track. For some of the songs, a full lesson is available – make use of the appropriate link to be able to access the lesson page.



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I have personally played all the songs listed and decided to perform them in a freer way, choosing for each how much to in order to the original melodies; in certain areas cases, you'll find variations of the main theme as well as some improvisation. The purpose of such page is to offer you some great ideas about how to play any song you like, whether it's a harmonica song, or one that doesn't involve harmonica but that you want make use of of to reproduce the vocals or any other item.

## Top 50 Great Songs To Play On Harmonica

Some of these songs are easy, and beginner player can grab their harmonica and have fun playing them in several minutes, the intermediate harmonica players can try my enhanced versions, and the improvisation they'll find with most of the tunes.

More songs will be added in on these pages every week, so stay tuned and enjoy learning is not best music of paid traffic . century!

Help me growing this page, you like the songs, share it with your amount of friends, I would really appreciate it!



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## Top 50 Great Songs To Play On Harmonica

01. All Along The Watchtower by Bob Dylan
02. Amazing Grace
03. Auld Lang Syne by Robert Burns
04. Bad To The Bone by George Thorogood



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05. Battle Hymn of the Republic
06. Bella ciao
07. Blowing In The Wind by Bod Dylan
08. Dirty Old Town by The Pogues
09. Game Of Thrones Theme by Ramin Djawadi
10. Hallelujah by Leonard Cohen's
11. Happy Birthday
12. Heart Of Gold (Diatonic) by Neil Young (Chromatic Version)
13. Hey Jude by John Lennon (Chromatic Version)
14. Home On The Range by Daniel E. Kelley
15. Home Sweet Home by John Howard
16. Hurt by Trent Reznor (Chromatic Version)
17. I Wanna Dance With Somebody by George Merrill
18. Imagine by John Lennon (Chromatic Version)
19. Jingle Bells by James Lord Pierpont



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20. Jurassic Park Theme
21. Knocking On Heavens Door by Bob Dylan
22. La Bamba by Ritchie Valens
23. Let it Be by The Beatles
24. Love Me Do by the Beatles
25. Love me Tender by Elvis Presley
26. Low Rider by WAR
27. Mary Had A Little Lamb by John Roulstone
28. Mary Jane's Last Dance by Tom Petty
29. No Woman No Cry by Vincent Ford
30. Ode To Joy by Beethoven
31. Oh! Susanna (Chromatic) by Stephen Foster (Diatonic)
32. On Top Of Old Smokey by Pete Seeger
33. Piano Man by Billy Joel
34. Red River Valley by Jules Verne Allen



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35. Roadhouse Blues by The Doors
36. Silent Night by Joseph Mohr
37. Somewhere Over The Rainbow by Arold Harlen
38. Stairway To Heaven By Jimmy Page
39. Stand By Me (Chromatic) by Ben E King (Diatonic)
40. Sunny by Bobby Hebb
41. Take Me Home, Country Roads by John Denver
42. The House Of The Rising Sun by The Animals
43. The Sound Of Silence by Simon and Garfunkel
44. The Wizard by Geezer Butler
45. Thinking Out Loud by Ed Sheeran
46. This old man
47. What A Wonderful World by Louis Armstrong
48. When The Saints Go Marching In
49. Yellow Submarine by The Beatles



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50. You Are My Sunshine by Simon Ravenhall

We hope with our list, you can enjoy best songs with a harmonica!

## Lyrics

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## Paul Simon

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

**Paul Frederic Simon** (born October 13, 1941) is an American musician, singer, songwriter and actor. Simon's musical career has spanned over six decades. He reached fame and commercial success as half of the duo Simon & Garfunkel, formed in 1956 with Art Garfunkel. Simon wrote nearly all of their songs,



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including US number-one singles “The Sound of Silence”, “Mrs. Robinson”, and “Bridge over Troubled Water”.

After Simon & Garfunkel split up in 1970, at the height of their popularity, Simon began a successful solo career. He recorded three acclaimed albums over the following five years. In 1986, following a career slump, he released *Graceland*, an album inspired by South African township music, which sold 14 million copies worldwide and remains his most popular solo work. Simon also wrote and starred in the film *One-Trick Pony* (1980) and co-wrote the Broadway musical *The Capeman* (1998) with the poet Derek Walcott. On June 3, 2016, Simon released his 13th solo album, *Stranger to Stranger*, which debuted at number one on the Billboard Album Chart and the UK Albums Chart.

Simon has earned sixteen Grammy awards for his solo and collaborative work, including three for Album of the Year (*Bridge Over Troubled Water*, *Still Crazy After All These Years*, and *Graceland*), and a Lifetime Achievement Award.[5] He is a two-time inductee into the Rock and Roll Hall of Fame: first in 1990 as a member of Simon & Garfunkel and again in 2001 for his solo career. In 2006 he was selected as one of the “100 People Who Shaped the World” by Time. In 2011, Rolling Stone named Simon one of the 100 greatest guitarists,



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and in 2015 he was ranked eighth in their list of the 100 Greatest Songwriters of All Time. Simon was the first recipient of the Library of Congress's Gershwin Prize for Popular Song in 2007.

## Biography

### Early years

Simon was born on October 13, 1941, in Newark, New Jersey, to Hungarian-Jewish parents. His father, Louis (1916–1995), was a college professor, double-bass player, and dance bandleader who performed under the name "Lee Sims". His mother, Belle (1910–2007), was an elementary school teacher. In 1945, his family moved to the Kew Gardens Hills section of Flushing, Queens, in New York City.

The musician Donald Fagen described Simon's childhood as that of "a certain kind of New York Jew, almost a stereotype, really, to whom music and baseball are very important. I think it has to do with the parents. The parents are either immigrants or first-generation Americans who felt like outsiders, and assimilation was the key thought—they gravitated to black music and baseball looking for an



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alternative culture.” Simon, upon hearing Fagen’s description, said it “isn’t far from the truth.” Simon said about his childhood, “I was a ballplayer. I’d go on my bike, and I’d hustle kids in stickball.” He added that his father was a New York Yankees fan:

*I used to listen to games with my father. He was a nice guy. Fun. Funny. Smart. He didn’t play with me as much as I played with my kids. He was at work until late at night. ... Sometimes [until] two in the morning.*

Simon’s musical career began after meeting Art Garfunkel when they were both 11. They performed in a production of Alice in Wonderland for their sixth-grade graduation, and began singing together when they were 13, occasionally performing at school dances. Their idols were the Everly Brothers, whom they imitated in their use of close two-part harmony. Simon also developed an interest in jazz, folk, and blues, especially in the music of Woody Guthrie and Lead Belly.

Simon’s first song written for himself and Garfunkel, when Simon was 12 or 13, was called “The Girl for Me,” and according to Simon became the “neighborhood hit.” His father wrote the words and chords on paper for the boys to use. That



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paper became the first officially copyrighted Paul Simon and Art Garfunkel song, and is now in the Library of Congress. In 1957, in their mid-teens, they recorded the song "Hey, Schoolgirl" under the name "Tom & Jerry", a name that was given to them by their label Big Records. The single reached No. 49 on the pop charts.

After graduating from Forest Hills High School, Simon majored in English at Queens College and graduated in 1963, while Garfunkel studied mathematics education at Columbia University in Manhattan. Simon was a brother in the Alpha Epsilon Pi fraternity, earned a degree in English literature, and briefly attended Brooklyn Law School for one semester after graduation in 1963.

## Early career

Between 1957 and 1964, Simon wrote, recorded and released more than 30 songs, occasionally reuniting with Garfunkel as Tom & Jerry for some singles, including "Our Song" and "That's My Story". Most of the songs Simon recorded during that time were performed alone or with musicians other than Garfunkel. They were released on minor record labels including Amy, Big, Hunt, King, Tribute, and Madison. He used several pseudonyms for these recordings, usually "Jerry Landis", but also "Paul Kane"



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and "True Taylor". By 1962, working as Jerry Landis, he was a frequent writer/producer for several Amy Records artists, overseeing material released by Dotty Daniels, The Vels and Ritchie Cordell.

Simon enjoyed moderate success with singles as part of the group Tico and the Triumphs, including "Motorcycle", which reached No. 97 on the Billboard charts in 1962. Tico and the Triumphs released four 45s. Marty Cooper, known as Tico, sang lead on several of these releases, but "Motorcycle" featured Simon's vocal. Also in 1962, Simon reached No. 99 on the pop charts as Jerry Landis with the novelty song "The Lone Teen Ranger". Both chart singles were released on Amy Records.

## Simon and Garfunkel

In early 1964, Simon and Garfunkel got an audition with Columbia Records, whose executive Clive Davis signed them to produce an album. Columbia decided that the two would be called "Simon & Garfunkel" instead of "Tom & Jerry". According to Simon, this was the first time artists' surnames had been used in pop music without their first names. Simon and Garfunkel's first LP, *Wednesday Morning, 3 A.M.*, was released on October 19, 1964, with 12 folk songs, five of which were written by Simon. The album initially flopped.



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After the album release, Simon moved to England. While in the UK, Simon co-wrote several songs with Bruce Woodley of the Australian pop group the Seekers, including "I Wish You Could Be Here", "Cloudy", and "Red Rubber Ball". Woodley's co-author credit was omitted from "Cloudy" on the Parsley, Sage, Rosemary and Thyme album. The American group the Cyrkle recorded a cover of "Red Rubber Ball" that reached No. 2 in the U.S. Simon also contributed to the Seekers' catalogue with "Someday One Day", which was released in March 1966, charting around the same time as Simon and Garfunkel's "Homeward Bound" (a Top 10 hit from their second U.K. album, Sounds of Silence and later included on their third U.S. album, Parsley, Sage, Rosemary and Thyme).

Back on the American east coast, radio stations began receiving requests for the Wednesday Morning, 3 A.M. track "The Sound of Silence". Simon & Garfunkel's producer, Tom Wilson, overdubbed the track with electric guitar, bass guitar and drums, releasing it as a single that eventually went to No. 1 on the U.S. pop charts. Wilson did not inform the duo of his plan, and Simon was "horrified" when he first heard it.

The success of "The Sound of Silence" drew Simon back to the United States to reunite with Garfunkel. Together they recorded four more albums: Sounds of Silence; Parsley, Sage,



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Rosemary and Thyme; Bookends; and the hugely successful Bridge over Troubled Water. Simon and Garfunkel also contributed extensively to the soundtrack of the Mike Nichols film *The Graduate* (1967), starring Dustin Hoffman and Anne Bancroft. While writing "Mrs. Robinson", Simon originally toyed with the title "Mrs. Roosevelt". When Garfunkel reported this indecision over the song's name to the director, Nichols replied, "Don't be ridiculous! We're making a movie here! It's Mrs. Robinson!"

Simon and Garfunkel returned to the UK in the fall of 1968 and did a church concert appearance at Kraft Hall, which was broadcast on the BBC, and also featured Paul's brother Ed on a performance of the instrumental "Anji".

Simon pursued solo projects after Bridge over Troubled Water, reuniting occasionally with Garfunkel for various projects. Actor Warren Beatty brought Simon into a solo performance at the Cleveland Arena in April 1972 –a benefit concert for the George McGovern 1972 presidential campaign—and after that, Beatty obtained the duo's agreement to reunite in mid-June at Madison Square Garden, another political concert called Together for McGovern. Garfunkel joined Simon again on the 1975 Top Ten single "My Little Town". Simon wrote it for Garfunkel, whose solo output Simon judged to be lacking



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“bite”. The song was included on their respective solo albums: Paul Simon’s *Still Crazy After All These Years* and Garfunkel’s *Breakaway*. Contrary to popular belief, the song is not autobiographical of Simon’s early life in New York City. Simon also provided guitar on Garfunkel’s 1973 album *Angel Clare*, and added backing vocals to the song “Down in the Willow Garden”. In 1981, they reunited again for the famous concert in Central Park, followed by a world tour and an aborted reunion album, to have been entitled *Think Too Much*, which was eventually released (without Garfunkel) as *Hearts and Bones*. Together, they were inducted into the Rock and Roll Hall of Fame in 1990.

In 2003, Simon and Garfunkel reunited once again when they received a Grammy Lifetime Achievement Award. This reunion led to a US tour—the acclaimed “Old Friends” concert series—followed by a 2004 international encore that culminated in a free concert at the Colosseum in Rome that drew 600,000 people.[31] In 2005, the pair sang “Mrs. Robinson” and “Homeward Bound”, plus “Bridge Over Troubled Water” with Aaron Neville, in the benefit concert *From the Big Apple to The Big Easy – The Concert for New Orleans* (eventually released as a DVD) for Hurricane Katrina victims.

The pair performed together in April 2010 in New Orleans at



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the New Orleans Jazz & Heritage Festival.

## 1971–1976

After Simon and Garfunkel split in 1970, Simon began writing and recording solo material again. His album *Paul Simon* was released in January 1972, preceded by his first experiment with world music, the Jamaican-inspired “Mother and Child Reunion”. The single was a hit, reaching both the American and British Top 5. The album received universal acclaim, with critics praising the variety of styles and the confessional lyrics, reaching No. 4 in the U.S. and No. 1 in the UK and Japan. It later spawned another Top 30 hit with “Me and Julio Down by the Schoolyard”.

Simon’s next project was the pop-folk album, *There Goes Rhymin’ Simon*, released in May 1973. It contained some of his most popular and polished recordings. The lead single, “Kodachrome”, was a No. 2 hit in America, and the follow-up, the gospel-flavored “Loves Me Like a Rock” was even bigger, topping the Cashbox charts. Other songs like the weary “American Tune” or the melancholic “Something So Right” – a tribute to Simon’s first wife, Peggy, which received a Grammy Award nomination for Best Song of the Year – became standards in the musician’s catalog. Critical and commercial reception



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for this second album was even stronger than for his debut. At the time, reviewers noted how the songs were fresh and unworried on the surface, while still exploring socially and politically conscious themes on a deeper level. The album reached No. 1 on the Cashbox album charts. As a souvenir for the tour that came next, in 1974 it was released as a live album, *Live Rhymin'*, which was moderately successful and displayed some changes in Simon's music style, adopting world and religious music.

Highly anticipated, *Still Crazy After All These Years* was his next album. Released in October 1975 and produced by Simon and Phil Ramone, it marked another departure. The mood of the album was darker, as he wrote and recorded it in the wake of his divorce. Preceded by the feel-good duet with Phoebe Snow, "Gone at Last" (a Top 25 hit) and the Simon & Garfunkel reunion track "My Little Town" (a No. 9 on Billboard), the album was his only No. 1 on the Billboard charts to date. The 18th Grammy Awards named it the Album of the Year and Simon's performance the year's Best Male Pop Vocal. With Simon in the forefront of popular music, the third single from the album, "50 Ways to Leave Your Lover" reached the top spot of the Billboard charts, his only single to reach No. 1 on this list. Also, on May 3, 1976, Simon put together a benefit show at



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Madison Square Garden to raise money for the New York Public Library. Phoebe Snow, Jimmy Cliff and the Brecker Brothers also performed. The concert produced over \$30,000 for the Library.

## 1977–1985

After three successful studio albums, Simon became less productive during the second half of the 1970s. He dabbled in various projects, including writing music for the film *Shampoo*, which became the music for the song “Silent Eyes” on the *Still Crazy* album, and acting (he was cast as Tony Lacey in Woody Allen’s film *Annie Hall*). He achieved another hit in this decade, with the lead single of his 1977 compilation, *Greatest Hits, Etc.*, “Slip Slidin’ Away,” reaching No. 5 in the United States.

In 1980, Simon released *One-Trick Pony*, his debut album with Warner Bros. Records and his first in almost five years. It was paired with the motion picture of the same name, which Simon wrote and starred in. Although it produced his last Top 10 hit with the upbeat “Late in the Evening” (also a No. 1 hit on the Radio & Records American charts), the album did not sell well.



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Simon & Garfunkel included eight songs from Simon's solo career on the set list for their September 19, 1981 concert in Central Park. Five of those were rearranged as duets; Simon performed the other three songs solo. The resulting live album, TV special, and videocassette (later DVD) releases were all major hits.

Simon released *Hearts and Bones* in 1983. This was a polished and confessional album that was eventually viewed as one of his best works, but the album did not sell well when it was released. This marked a low point in Simon's commercial popularity; both the album and the lead single, "Allergies", missed the American Top 40. *Hearts and Bones* included "The Late Great Johnny Ace", a song partly about Johnny Ace, an American R&B singer, and partly about slain Beatle John Lennon. A successful U.S. solo tour featured Simon and his guitar, with a recording of the rhythm track and horns for "Late in the Evening". In January 1985, Simon lent his talent to USA for Africa and performed on the relief fundraising single "We Are the World".

## 1986–1992

As he commented years later, after the disappointing commercial performance of *Hearts and Bones*, Simon felt he had



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lost his inspiration to a point of no return, and that his commercial fortunes were unlikely to change. While driving his car in late 1984 in this state of frustration, Simon listened to a cassette of the Boyoyo Boys' instrumental Gumboots: Accordion Jive Volume II which had been lent to him by Heidi Berg, a singer-songwriter he was working with at the time. Lorne Michaels had introduced Simon to Berg when Berg was working as the bandleader for Michael's The New Show. Interested by the unusual sound, he wrote lyrics to the number, which he sang over a re-recording of the song. It was the first composition of a new musical project that became the Grammy-award-winning album Graceland, a mixture of musical styles including pop, a cappella, isicathamiya, rock, zydeco and mbaqanga.

Simon travelled to South Africa to embark on further recording the album. Sessions with African musicians took place in Johannesburg in February 1985. Overdubbing and additional recording was done in April 1986, in New York. The sessions featured many South African musicians and groups, particularly Ladysmith Black Mambazo. Simon also collaborated with several American artists, singing a duet with Linda Ronstadt in "Under African Skies", and playing with Los Lobos in "All Around the World or The Myth of Fingerprints". Simon was briefly listed



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on the U.N. Boycott list but was removed after he indicated that he had not violated the cultural boycott.[33][34]

Warner Bros. Records had serious doubts about releasing such an eclectic album to the mainstream,[citation needed] but did so in August 1986. Graceland was praised by critics and the public, and became Simon's most successful solo album. Slowly climbing the worldwide charts, it reached No. 1 in many countries, including the UK, Canada, Australia, and New Zealand—and peaked at No. 3 in the U.S. It was the second-best-selling album of 1987 in the US, selling five million copies and eventually reaching 5x Platinum certification. Another seven million copies sold internationally, making it his best-selling album. The lead single was "You Can Call Me Al", utilising a synthesizer riff, a whistle solo, and an unusual bass run, in which the second half was a reversed recording of the first half. "You Can Call Me Al" was accompanied by a humorous video featuring actor Chevy Chase (who lip synced all of Simon's lyrics while Simon sits next to him, silently playing various instruments), which was shown on MTV. The single reached UK Top 5 and the U.S. Top 25. Further singles, including the lead track, "The Boy in the Bubble" and "Diamonds on the Soles of Her Shoes", were not commercial hits but became radio standards and were highly praised.



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At age 45, Simon found himself back at the forefront of popular music. He received the Grammy Award for Album of the Year in 1987 and also Grammy Award for Record of the Year for the title track one year later. He also embarked on the very successful Graceland Tour, which was documented on music video. Simon found himself embracing new sounds, which some critics viewed negatively—however, Simon reportedly felt it was a natural artistic experiment, considering that world music was already present on much of his early work, including such Simon & Garfunkel hits as “El Condor Pasa” and his early solo recording “Mother and Child Reunion”, which was recorded in Kingston, Jamaica. One way or another, Warner Bros. Records (who by this time controlled and reissued all his previous Columbia albums) re-established Simon as one of their most successful artists. In an attempt to capitalize on his renewed success, WB Records released the album *Negotiations and Love Songs* in November 1988, a mixture of popular hits and personal favorites that covered Simon’s entire career and became an enduring seller in his catalog.

After *Graceland*, Simon decided to extend his roots with the Brazilian music-flavored *The Rhythm of the Saints*. Sessions for the album began in December 1989, and took place in Rio de Janeiro and New York, featuring guitarist J. J. Cale and many



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Brazilian and African musicians. The tone of the album was more introspective and relatively low-key compared to the mostly upbeat numbers of Graceland. Released in October 1990, the album received excellent critical reviews and achieved very respectable sales, peaking at No. 4 in the U.S. and No. 1 in the UK. The lead single, "The Obvious Child", featuring the Grupo Cultural Olodum, became his last Top 20 hit in the UK and appeared near the bottom of the Billboard Hot 100. Although not as successful as Graceland, The Rhythm of the Saints was received as a competent successor and consistent complement on Simon's attempts to explore (and popularize) world music, and also received a Grammy nomination for Album of the Year.

Simon's ex-wife Carrie Fisher said in her autobiography *Wishful Drinking* that the song "She Moves On" is about her. It's one of several she claimed, followed by the line, "If you can get Paul Simon to write a song about you, do it. Because he is so brilliant at it."

The success of both albums allowed Simon to stage another New York concert. On August 15, 1991, almost a decade after his concert with Garfunkel, Simon staged a second concert in Central Park with African and South American bands. The success of the concert surpassed all expectations, and



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reportedly over 750,000 people attended—one of the largest concert audiences in history. He later remembered the concert as “...the most memorable moment in my career.” The success of the show led to both a live album and an Emmy-winning TV special. In the middle, Simon embarked on the successful Born at the Right Time Tour, and promoted the album with further singles, including “Proof”—accompanied with a humorous video that again featured Chevy Chase, and added Steve Martin. On March 4, 1992, he appeared on his own episode of MTV Unplugged, offering renditions of many of his most famous compositions. Broadcast in June, the show was a success, though it did not receive an album release.

## 1993–1998

After Unplugged, Simon’s place in the forefront of popular music dropped notably. A Simon & Garfunkel reunion took place in September 1993, and in another attempt to capitalize on the occasion, Columbia released Paul Simon 1964/1993 in September, a three-disc compilation that received a reduced version on the two-disc album The Paul Simon Anthology one month later. In 1995 he made news for appearing on The Oprah Winfrey Show, where he performed the song “Ten Years”, which he composed specially for the tenth anniversary of the show. Also that



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year, he was featured on the Annie Lennox version of his 1973 song "Something So Right", which appeared briefly on the UK Top 50 once it was released as a single in November.

Since the early stages of the nineties, Simon was fully involved on *The Capeman*, a musical that finally opened on January 29, 1998. Simon worked enthusiastically on the project for many years and described it as "a New York Puerto Rican story based on events that happened in 1959—events that I remembered." The musical tells the story of real-life Puerto Rican youth Salvador Agron, who wore a cape while committing two murders in 1959 New York, and went on to become a writer in prison. Featuring Marc Anthony as the young Agron and Rubén Blades as the older Agron, the play received terrible reviews and very poor box office receipts from the very beginning, and closed on March 28 after just 68 performances—a failure that reportedly cost Simon 11 million dollars.

Simon recorded an album of songs from the show, which was released in November 1997. It was received with very mixed reviews, though many critics praised the combination of doo-wop, rockabilly and Caribbean music that the album reflected. In commercial terms, *Songs from The Capeman* was a failure—it found Simon missing the Top 40 of the Billboard charts for the first time in his career. The cast album was never released on



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CD but eventually became available online.

## 1999–2007

After the disaster of *The Capeman*, Simon's career was again in an unexpected crisis. However, entering the new millennium, he maintained a respectable reputation, offering critically acclaimed new material and receiving commercial attention. In 1999, Simon embarked on a North American tour with Bob Dylan, where each alternated as headline act with a "middle" section where they performed together, starting on the first of June and ending September 18. The collaboration was generally well-received, with just one critic, Seth Rogovoy from the *Berkshire Eagle*, questioning the collaboration.

In an attempt to return successfully to the music market, Simon wrote and recorded a new album very quickly, with *You're the One* arriving in October 2000. The album consisted mostly of folk-pop writing combined with foreign musical sounds, particularly grooves from North Africa. While not reaching the commercial heights of previous albums, it managed at least to reach both the British and American Top 20. It received favorable reviews and received a Grammy nomination for Album of the Year. He toured extensively for the album, and one performance in Paris was released to home video.



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In the aftermath of the September 11 attacks, Simon sang "Bridge Over Troubled Water" on America: A Tribute to Heroes, a multi-network broadcast to benefit the September 11 Telethon Fund and performed "The Boxer" at the opening of the first episode of Saturday Night Live after September 11. In 2002, he wrote and recorded "Father and Daughter", the theme song for the animated family film The Wild Thornberrys Movie. The track was nominated for an Academy Award for Best Song. In 2003, he participated on another Simon & Garfunkel reunion. One year later, Simon's studio albums were re-released both individually and together in a limited-edition nine-CD boxed set, Paul Simon: The Studio Recordings 1972–2000.

At the time, Simon was already working on a new album with Brian Eno called Surprise, which was released in May 2006. Most of the album was inspired by the September 11 terrorist attacks, the Iraq invasion, and the war that followed. In personal terms, Simon was also inspired by the fact of having turned 60 in 2001, which he humorously referred to on "Old" from You're the One.

Surprise was a commercial hit, reaching No. 14 in the Billboard 200 and No. 4 in the UK. Most critics also praised the album, and many of them called it a "comeback". Stephen Thomas Erlewine from AllMusic wrote that "Simon doesn't



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achieve his comeback by reconnecting with the sound and spirit of his classic work; he has achieved it by being as restless and ambitious as he was at his popular and creative peak, which makes Surprise all the more remarkable." The album was supported with the successful Surprise Tour from May–November 2006.

In March 2004, Walter Yetnikoff published a book called *Howling at the Moon*, in which he criticized Simon personally and for his tenuous business partnership with Columbia Records in the past.

In 2007 Simon was the inaugural recipient of the Gershwin Prize for Popular Song, awarded by the Library of Congress, and later performed as part of a gala of his work.

## 2008–2013

After living in Montauk, New York, for many years, Simon relocated to New Canaan, Connecticut.

Simon is one of a small number of performers who are named as the copyright owner on their recordings (most records have the recording company as the named owner of the recording). This noteworthy development was spearheaded by the Bee Gees after



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their successful \$200 million lawsuit against RSO Records, which remains the largest successful lawsuit against a record company by an artist or group. All of Simon's solo recordings, including those originally issued by Columbia Records, are currently distributed by Sony Records' Legacy Recordings unit. His albums were issued by Warner Music Group until mid-2010. In mid-2010, Simon moved his catalog of solo work from Warner Bros. Records to Sony/Columbia Records where Simon and Garfunkel's catalog is. Simon's back catalog of solo recordings would be marketed by Sony Music's Legacy Recordings unit.

In February 2009, Simon performed back-to-back shows in New York City at the Beacon Theatre, which had recently been renovated. Simon was reunited with Art Garfunkel at the first show as well as with the cast of The Capeman; also playing in the band was Graceland bassist Bakithi Kumalo. In May 2009, Simon toured with Garfunkel in Australia, New Zealand, and Japan. In October 2009, they appeared together at the 25th Anniversary of The Rock & Roll Hall of Fame concert at Madison Square Garden in New York City. The pair performed four of their most popular songs: "The Sound of Silence", "The Boxer", "Cecilia", and "Bridge Over Troubled Water."

Simon's album So Beautiful or So What was released on the



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Concord Music Group label on April 12, 2011. The album received high marks from the artist, "It's the best work I've done in 20 years." It was reported that Simon attempted to have Bob Dylan guest on the album.

On November 10, 2010, Simon released a new song called "Getting Ready for Christmas Day". It premiered on National Public Radio, and was included on the album *So Beautiful or So What*. The song samples a 1941 sermon by the Rev. J.M. Gates, also entitled "Getting Ready for Christmas Day". Simon performed the song live on *The Colbert Report* on December 16, 2010. The first video featured J.M. Gates' giving the sermon and his church in 2010 with its display board showing many of Simon's lyrics; the second video illustrates the song with cartoon images.

In the premiere show of the final season of *The Oprah Winfrey Show* on September 10, 2010, Simon surprised Oprah and the audience with a song dedicated to Oprah and her show lasting 25 years (an update of a song he did for her show's 10th anniversary).

Rounding off his 2011 World Tour, which included the United States, the U.K., the Netherlands, Switzerland and Germany, Simon appeared at Ramat Gan Stadium in Israel in July 2011,



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making his first concert appearance in Israel since 1983. On September 11, 2011, Paul Simon performed "The Sound of Silence" at the National September 11 Memorial & Museum, site of the World Trade Center, on the 10th anniversary of the September 11 attacks.

On February 26, 2012, Simon paid tribute to fellow musicians Chuck Berry and Leonard Cohen who were the recipients of the first annual PEN Awards for songwriting excellence at the JFK Presidential Library in Boston, Massachusetts.[50] In 1986, Simon was awarded an Honorary Doctor of Music degree from Berklee College of Music, where he has served on the Board of Trustees.

On June 5, 2012, Simon released a 25th anniversary box set of Graceland, which included a remastered edition of the original album, the 2012 documentary film Under African Skies, the original 1987 "African Concert" from Zimbabwe, an audio narrative "The Story of 'Graceland'" as told by Paul Simon, and other interviews and paraphernalia. He played a few concerts in Europe with the original musicians to commemorate the anniversary.

On December 19, 2012, Simon performed at the funeral of Victoria Leigh Soto, a teacher killed in the Sandy Hook



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Elementary School shooting.

On June 14, 2013, at Sting's Back to Bass Tour, Simon performed his song "The Boxer" and Sting's "Fields of Gold" with Sting.

In September 2013, Simon delivered the Richard Ellmann Lecture in Modern Literature at Emory University.

## 2014–present

In February 2014, Simon embarked on a joint concert tour titled On Stage Together with English musician Sting, playing 21 concerts in North America. The tour continued in early 2015, with ten shows in Australia and New Zealand, and 23 concerts in Europe, ending on April 18, 2015.

On August 4, 2015, Simon performed "Me and Julio Down by the Schoolyard", "Homeward Bound", and "Late in the Evening" alongside Billy Joel at the final concert of Nassau Coliseum on Long Island, New York. On September 11, 2015, Simon appeared during the premiere week of The Late Show with Stephen Colbert. Simon, who performed "Me and Julio Down by the Schoolyard" with Colbert for his surprise appearance, had been promoted prior to the show as "Simon and Garfunkel



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tribute band Troubled Waters.” Simon’s additional performance of “An American Tune” was posted as a bonus on the show’s YouTube channel.

Simon also wrote and performed the theme song for the comedian Louis C.K.’s show Horace and Pete, which debuted January 30, 2016. The song, which can be heard during the show’s opening, intermission, and closing credits, is sparse, featuring only Simon’s voice and an acoustic guitar. Simon made a cameo appearance onscreen in the tenth and final episode of the series.

On June 3, 2016 Simon released his thirteenth solo studio album, Stranger to Stranger via Concord Records. He began writing new material shortly after releasing his twelfth studio album, So Beautiful or So What, in April 2011. Simon collaborated with the Italian electronic dance music artist Clap! Clap! on three songs—“The Werewolf”, “Street Angel”, and “Wristband”. Simon was introduced to him by his son, Adrian, who was a fan of his work. The two met up in July 2011 when Simon was touring behind So Beautiful or So What in Milan, Italy. He and Clap! Clap! worked together via email over the course of making the album. Simon also worked with longtime friend Roy Halee, who is listed as co-producer on the album. “I always liked working with him more than anyone else,” Simon



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noted. Following the release of the album, Simon noted that “showbiz doesn’t hold any interest for me” and discussed future retirement, stating: “I am going to see what happens if I let go”.

On July 25, 2016, he performed “Bridge over Troubled Water” at the 2016 Democratic National Convention. On May 24, 2017, he debuted a new version of “Questions for the Angels” with jazz guitarist Bill Frisell on The Late Show with Stephen Colbert.

On February 5, 2018, Simon announced his retirement from touring in a letter to fans, citing time away from family and the death of longtime guitarist Vincent Nguini as key factors, but he did not rule out performing live altogether. At the same time, it was announced that he would embark on his farewell concert tour on May 16 in Vancouver, British Columbia, Canada at Rogers Arena. Homeward Bound – The Farewell Tour encompassed shows across North America, the United Kingdom and Europe, and Simon played his final concert in Flushing Meadows Corona Park, Queens, New York on September 22, 2018.

On September 7, 2018, Simon released his fourteenth album, In the Blue Light, consisting of re-recordings of select lesser-known songs from his catalog, often altering their original



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arrangements, harmonic structures, and lyrics.

Simon announced his return to the live stage to close San Francisco's Outside Lands festival on Sunday, August 11, 2019 with an appearance at the Golden Gate Park event and planned to donate his net proceeds to local environmental non-profit organization(s).

## Songwriting

In an in-depth interview reprinted in American Songwriter, Simon discusses the craft of songwriting with music journalist Tom Moon. In the interview, Simon explains the basic themes in his songwriting: love, family, and social commentary; as well as the overarching messages of religion, spirituality, and God in his lyrics. Simon goes on in the interview to explain the process of how he goes about writing songs, "The music always precedes the words. The words often come from the sound of the music and eventually evolve into coherent thoughts. Or incoherent thoughts. Rhythm plays a crucial part in the lyric-making as well. It's like a puzzle to find the right words to express what the music is saying."



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## Projects

### Music for Broadway

In the late 1990s, Simon wrote and produced a Broadway musical called *The Capeman*, which lost \$11 million during its 1998 run. In April 2008, the Brooklyn Academy of Music celebrated Paul Simon's works, and dedicated a week to *Songs From the Capeman* with a good portion of the show's songs performed by a cast of singers and the Spanish Harlem Orchestra. Simon himself appeared during the BAM shows, performing "Trailways Bus" and "Late in the Evening". In August 2010, *The Capeman* was staged for three nights in the Delacorte Theatre in New York's Central Park. The production was directed by Diane Paulus and produced in conjunction with the Public Theater.

### Film and television

Simon has also dabbled in acting. He played music producer Tony Lacey, a supporting character, in the 1977 Woody Allen feature film *Annie Hall*. He wrote and starred in 1980's *One Trick Pony* as Jonah Levin, a journeyman rock and roller. Simon also wrote all the songs in the film. Paul Simon also appeared on *The Muppet Show* (the only episode to use only the songs of



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one songwriter, Simon). In 1990, he played the character of—appropriately enough—Simple Simon on the Disney Channel TV movie, Mother Goose Rock ‘n’ Rhyme.

In 1978, Simon made a cameo appearance in the movie, The Rutles: All You Need Is Cash.

He has been the subject of two films by Jeremy Marre, the first on Graceland, the second on The Capeman.

On November 18, 2008, Simon was a guest on The Colbert Report promoting his book Lyrics 1964–2008. After an interview with Stephen Colbert, Simon performed “American Tune”.

Simon performed a Stevie Wonder song at the White House in 2009 at an event honoring Wonder’s musical career and contributions.

In May 2009, The Library of Congress: Paul Simon and Friends Live Concert was released on DVD, via Shout! Factory. The PBS concert was recorded in 2007.

Simon appeared at the Glastonbury Festival 2011 in England.



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## ***Saturday Night Live***

Simon has appeared on Saturday Night Live (SNL), either as host or musical guest, 14 times. On one appearance in the late 1980s, he worked with the politician who shared his name, Illinois Senator Paul Simon.[ Simon's most recent SNL appearance on a Saturday night was on the October 13, 2018 episode hosted by Seth Myers. Prior to that, he appeared in the March 9, 2013 episode hosted by Justin Timberlake as a member of the Five-Timers Club. In one SNL skit from 1986 (when he was promoting Graceland), Simon plays himself, waiting in line with a friend to get into a movie. He amazes his friend by remembering intricate details about prior meetings with passers-by, but draws a complete blank when approached by Art Garfunkel, despite the latter's numerous memory prompts. Simon appeared alongside George Harrison as musical guest on the Thanksgiving Day episode of SNL (November 20, 1976). The two performed "Here Comes the Sun" and "Homeward Bound" together, while Simon performed "50 Ways to Leave Your Lover" solo earlier in the show. On that episode, Simon opened the show performing "Still Crazy After All These Years" in a turkey outfit, since Thanksgiving was the following week. About halfway through the song, Simon tells the band to stop playing because of his embarrassment. After



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giving a frustrated speech to the audience, he leaves the stage, backed by applause. Lorne Michaels greets him positively backstage, but Simon is still upset, yelling at him because of the humiliating turkey outfit. This is one of SNL's most played sketches. Simon closed the 40th anniversary SNL show on February 15, 2015, with a performance of "Still Crazy After All These Years", sans turkey outfit. Simon also played a snippet of "I've Just Seen a Face" with Sir Paul McCartney during the special's introductory sequence. Simon was the musical guest on the October 13, 2018 episode, with host Seth Meyers (in addition they showed much of the Thanksgiving episode from 1976 described above as the Prime Time special from 10-11pm). It was also his 77th birthday.

On September 29, 2001, Simon made a special appearance on the first SNL to air after the September 11, 2001 attacks. On that show, he performed "The Boxer" to the audience and the NYC firefighters and police officers. He is also a friend of former SNL star Chevy Chase, who appeared in his video for "You Can Call Me Al" lip syncing the song while Simon looks disgruntled and mimes backing vocals and the playing of various instruments beside him. Chase would also appear in Simon's 1991 video for the song "Proof" alongside Steve Martin. He is a close friend of SNL producer Lorne Michaels,



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who produced the 1977 TV show *The Paul Simon Special*, as well as the Simon and Garfunkel concert in Central Park four years later. Simon and Lorne Michaels were the subjects of a 2006 episode of the Sundance Channel documentary series, *Iconoclasts*.

## Awards and honors

Simon has won 12 Grammy Awards (one of them a Lifetime Achievement Award) and five Album of the Year Grammy nominations, the most recent for *You're the One* in 2001. He is one of only six artists to have won the Grammy Award for Album of the Year more than once as the main credited artist. In 1998 he was entered in the Grammy Hall of Fame for the Simon & Garfunkel album *Bridge over Troubled Water*. He received an Oscar nomination for Best Original Song for the song "Father and Daughter" in 2002. He is also a two-time inductee into the Rock and Roll Hall of Fame; as a solo artist in 2001, and in 1990 as half of Simon & Garfunkel.



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## Lyrics

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# Jim Morrison

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

James Douglas Morrison (December 8, 1943 – July 3, 1971) was an American singer, songwriter and poet, who served as the lead vocalist of the rock band The Doors. Due to his wild personality, poetic lyrics, his widely recognized voice, unpredictable and erratic performances, and the dramatic circumstances surrounding his life and early death, Morrison is regarded by music critics and fans as one of the most iconic and influential frontmen in rock history. Since his death, his fame has endured as one of popular culture's most rebellious and oft-displayed icons, representing the



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generation gap and youth counterculture.

Together with Ray Manzarek, Morrison co-founded the Doors during the summer of 1965 in Venice, California. The band spent two years in obscurity until shooting to prominence with their number-one single in the United States, "Light My Fire", taken from their self-titled debut album. Morrison wrote or co-wrote many of the Doors' songs, including "Light My Fire", "Break On Through (To the Other Side)", "The End", "Moonlight Drive", "Wild Child", "The Soft Parade", "People Are Strange", "Hello, I Love You", "Roadhouse Blues", "L.A. Woman", and "Riders on the Storm". He recorded a total of six studio albums with the Doors, all of which sold well and received critical acclaim. Morrison was well known for improvising spoken word poetry passages while the band played live. Manzarek said Morrison "embodied hippie counterculture rebellion".

Morrison developed an alcohol dependency during the 1960s, which at times affected his performances on stage. He died unexpectedly at the age of 27 in Paris, among conflicting witness and alleged witness reports. As no autopsy was performed, the cause of Morrison's death remains disputed. [ Though the Doors recorded two more albums after Morrison died, his death severely affected the band's fortunes, and they



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split up in 1973. In 1993, Morrison was inducted into the Rock and Roll Hall of Fame as a member of the Doors. In 2008, he was ranked 47th in Rolling Stone magazine's list "The 100 Greatest Singers of All Time".

## Biography

### 1943–1961: Early years

Morrison was born in late 1943 in Melbourne, Florida, to Clara Virginia (née Clarke) and Lt.(j.g.) George Stephen Morrison, a future rear admiral in the U.S. Navy. His ancestors were Scottish, Irish, and English.[ Admiral Morrison commanded U.S. naval forces during the Gulf of Tonkin incident in August 1964, which provided the pretext for the U.S. involvement in the Vietnam War in 1965. Morrison had a younger sister, Anne Robin (born 1947 in Albuquerque, New Mexico), and a younger brother, Andrew Lee Morrison (born 1948 in Los Altos, California).

In 1947, when he was three to four years old, Morrison allegedly witnessed a car accident in the desert, during which a truck overturned and some Native Americans were lying injured at the side of the road. He referred to this incident



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in the Doors' song "Peace Frog" on their 1970 album Morrison Hotel, as well as in the spoken word performances "Dawn's Highway" and "Ghost Song" on the posthumous 1978 album An American Prayer. Morrison believed this incident to be the most formative event of his life, and made repeated references to it in the imagery in his songs, poems, and interviews.

His family does not recall this traffic incident happening in the way he told it. According to the Morrison biography No One Here Gets Out Alive, Morrison's family did drive past a car accident on an Indian reservation when he was a child, and he was very upset by it. The book The Doors, written by the surviving members of the Doors, explains how different Morrison's account of the incident was from that of his father. This book quotes his father as saying, "We went by several Indians. It did make an impression on him [the young James]. He always thought about that crying Indian." This is contrasted sharply with Morrison's tale of "Indians scattered all over the highway, bleeding to death." In the same book, his sister is quoted as saying, "He enjoyed telling that story and exaggerating it. He said he saw a dead Indian by the side of the road, and I don't even know if that's true."

Raised a military brat, Morrison spent part of his childhood in San Diego, completed third grade in northern Virginia at



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Fairfax County Elementary School, and attended Charles H. Flato Elementary School in Kingsville, Texas, while his father was stationed at NAS Kingsville in 1952. He continued at St. John's Methodist School in Albuquerque, and then Longfellow School Sixth Grade Graduation Program from San Diego.

In 1957, Morrison attended Alameda High School in Alameda, California, for his freshman and first semester of his sophomore year. [self-published source] The Morrison family moved back to northern Virginia in 1959, and he graduated from George Washington High School (now a middle school) in Alexandria in June 1961.

## **1961–1963: Literary influences**

A voracious reader from an early age, Morrison was particularly inspired by the writings of several philosophers and poets. He was influenced by Friedrich Nietzsche, whose views on aesthetics, morality, and the Apollonian and Dionysian duality would appear in his conversation, poetry and songs. Some of his formative influences were Plutarch's Parallel Lives and the works of the French Symbolist poet Arthur Rimbaud, whose style would later influence the form of Morrison's short prose poems. He was also influenced by William S. Burroughs, Jack Kerouac, Allen Ginsberg, Louis



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Ferdinand Celine, Lawrence Ferlinghetti, Charles Baudelaire, Molière, Franz Kafka, Albert Camus, Honoré de Balzac and Jean Cocteau, along with most of the French existentialist philosophers.

His senior year English teacher said, "Jim read as much and probably more than any student in class, but everything he read was so offbeat I had another teacher (who was going to the Library of Congress) check to see if the books Jim was reporting on actually existed. I suspected he was making them up, as they were English books on sixteenth- and seventeenth-century demonology. I'd never heard of them, but they existed, and I'm convinced from the paper he wrote that he read them, and the Library of Congress would've been the only source."

Morrison went to live with his paternal grandparents in Clearwater, Florida, and attended St. Petersburg Junior College. In 1962, he transferred to Florida State University (FSU) in Tallahassee, and appeared in a school recruitment film.[19] While at FSU, Morrison was arrested for disturbing the peace while drunk at a home football game on September 28, 1963.



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## 1964–1965: College experience in Los Angeles

In January 1964, Morrison moved to Los Angeles to attend the University of California, Los Angeles (UCLA). Seven months later, his father commanded a carrier division of the U.S. fleet during the Gulf of Tonkin Incident. At UCLA, Morrison enrolled in Jack Hirschman's class on Antonin Artaud in the Comparative Literature program within the UCLA English Department. Artaud's brand of surrealist theatre had a profound impact on Morrison's dark poetic sensibility of cinematic theatricality.

Morrison completed his undergraduate degree at UCLA's film school within the Theater Arts department of the College of Fine Arts in 1965. At the time of the graduation ceremony, he went to Venice Beach, and the university mailed his diploma to his mother in Coronado, California. He made several short films while attending UCLA. First Love, the first of these films, made with Morrison's classmate and roommate Max Schwartz, was released to the public when it appeared in a documentary about the film *Obscura*.

During these years, while living in Venice Beach, he befriended writers at the Los Angeles Free Press, for which he



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advocated until his death in 1971. He conducted a lengthy and in-depth interview with Bob Chorus and Andy Kent, both working for the Free Press at the time (approximately December 6–8, 1970), and was planning on visiting the headquarters of the busy newspaper shortly before leaving for Paris.

## 1965–1971: The Doors

In the summer of 1965, after graduating with a bachelor's degree from the UCLA film school, Morrison led a bohemian lifestyle in Venice Beach. Living on the rooftop of a building inhabited by his old UCLA cinematography friend, Dennis Jacobs, he wrote the lyrics of many of the early songs the Doors would later perform live and record on albums, such as "Moonlight Drive" and "Hello, I Love You". According to Manzarek, he lived on canned beans and LSD for several months. Morrison and fellow UCLA student Ray Manzarek were the first two members of the Doors, forming the group during that summer. They had met months earlier as cinematography students. The story claims that Manzarek was lying on the beach at Venice one day, where he accidentally encountered Morrison. He was impressed with Morrison's poetic lyrics, claiming that they were "rock group" material. Subsequently, guitarist Robby Krieger and drummer John Densmore joined.



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Krieger auditioned at Densmore's recommendation and was then added to the lineup. All three musicians shared a common interest in the Maharishi Mahesh Yogi's meditation practices at the time, attending scheduled classes, but Morrison was not involved in these series of classes.

The Doors took their name from the title of Aldous Huxley's book *The Doors of Perception* (a reference to the unlocking of doors of perception through psychedelic drug use). Huxley's own title was a quotation from William Blake's *The Marriage of Heaven and Hell*, in which Blake wrote: "If the doors of perception were cleansed everything would appear to man as it is, infinite." Although Morrison was known as the lyricist of the group, Krieger also made significant lyrical contributions, writing or co-writing some of the group's biggest hits, including "Light My Fire", "Love Me Two Times", "Love Her Madly" and "Touch Me". On the other hand, Morrison, who did not write most songs using an instrument, would come up with vocal melodies for his own lyrics, with the other band members contributing chords and rhythm. Morrison did not play an instrument live (except for maracas and tambourine for most shows, and harmonica on a few occasions) or in the studio (excluding maracas, tambourine, handclaps, and whistling). However, he did play the grand piano on "Orange County Suite"



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and a Moog synthesizer on "Strange Days".

In June 1966, Morrison and the Doors were the opening act at the Whisky a Go Go in the last week of the residency of Van Morrison's band Them. Van's influence on Jim's developing stage performance was later noted by Brian Hinton in his book *Celtic Crossroads: The Art of Van Morrison*: "Jim Morrison learned quickly from his near namesake's stagecraft, his apparent recklessness, his air of subdued menace, the way he would improvise poetry to a rock beat, even his habit of crouching down by the bass drum during instrumental breaks." On the final night, the two Morrisons and their two bands jammed together on "Gloria". In November 1966, Morrison and the Doors produced a promotional film for "Break on Through (To the Other Side)", which was their first single release. The film featured the four members of the group playing the song on a darkened set with alternating views and close-ups of the performers while Morrison lip-synched the lyrics. Morrison and the Doors continued to make short music films, including "The Unknown Soldier", "Moonlight Drive" and "People Are Strange".

The Doors achieved national recognition after signing with Elektra Records in 1967. The single "Light My Fire" spent three weeks at number one on the Billboard Hot 100 chart in



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July/August 1967. This was a far cry from the Doors opening for Simon and Garfunkel or playing at a high school as they did in Connecticut that same year. Later, the Doors appeared on The Ed Sullivan Show, a popular Sunday night variety series that had introduced the Beatles and Elvis Presley to the United States. Ed Sullivan requested two songs from the Doors for the show, "People Are Strange" and "Light My Fire". Sullivan's censors insisted that the Doors change the lyrics of the song "Light My Fire" from "Girl we couldn't get much higher" to "Girl we couldn't get much better" for the television viewers; this was reportedly due to what was perceived as a reference to drugs in the original lyrics. After giving assurances of compliance to the producer in the dressing room, the band agreed and proceeded to sing the song with the original lyrics. Sullivan was not happy and he refused to shake hands with Morrison or any other band member after their performance. Sullivan had a show producer tell the band that they would never appear on The Ed Sullivan Show again. Morrison reportedly said to the producer, in a defiant tone, "Hey man. We just did the Sullivan Show!"

By the release of their second album, Strange Days, the Doors had become one of the most popular rock bands in the United States. Their blend of blues and dark psychedelic rock



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included a number of original songs and distinctive cover versions, such as their rendition of “Alabama Song”, from Bertolt Brecht and Kurt Weill’s opera, Rise and Fall of the City of Mahagonny. The band also performed a number of extended concept works, including the songs “The End”, “When the Music’s Over”, and “Celebration of the Lizard”. In 1966, photographer Joel Brodsky took a series of black-and-white photos of Morrison, in a photo shoot known as “The Young Lion” photo session. These photographs are considered among the most iconic images of Jim Morrison and are frequently used as covers for compilation albums, books, and other memorabilia of the Doors and Morrison. In late 1967 at a concert in New Haven, Connecticut, he was arrested on stage, an incident that further added to his mystique and emphasized his rebellious image. Morrison became the first rock artist to be arrested onstage during a concert performance.

In 1968, the Doors released their third studio album, Waiting for the Sun. The band performed on July 5 at the Hollywood Bowl; this performance became famous with the DVD: Live at the Hollywood Bowl. It’s also this year that the band played, for the first time, in Europe. Their fourth album, The Soft Parade, was released in 1969. It was the first album where the individual band members were given credit on the inner sleeve



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for the songs they had written. Previously, each song on their albums had been credited simply to "The Doors". On September 6 and 7, 1968, the Doors played four performances at the Roundhouse, London, England with Jefferson Airplane which was filmed by Granada for a television documentary The Doors Are Open directed by John Sheppard. Around this time, Morrison—who had long been a heavy drinker—started showing up for recording sessions visibly inebriated.[ He was also frequently late for live performances.

By early 1969, the formerly svelte singer had gained weight, grown a beard and mustache, and begun dressing more casually – abandoning the leather pants and concho belts for slacks, jeans, and T-shirts. During a concert on March 1 at the Dinner Key Auditorium in Miami, Morrison attempted to spark a riot in the audience, in part by screaming "You wanna see my cock?" and other obscenities. He failed, but six warrants for his arrest were issued by the Dade County Police department three days later for indecent exposure, among other things. Consequently, many of the Doors' scheduled concerts were canceled. After Miami, Morrison lost his desire to perform with The Doors, and even tried to quit many times. He had become tired of the rock-star life. On September 20, 1970, Morrison was convicted of indecent exposure and profanity by a



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six-person jury in Miami after a trial that had 16 days of testimony. Morrison, who attended the October 30 sentencing “in a wool jacket adorned with Indian designs”, silently listened as he was sentenced to six months in prison and had to pay a \$500 fine. Morrison remained free on a \$50,000 bond. At the sentencing, Judge Murray Goodman told Morrison that he was a “person graced with a talent” admired by many of his peers; Morrison remained free on \$50,000 bond while the conviction was appealed. His death eight months later made the appeal a moot point.

On December 8, 2010—the 67th anniversary of Morrison’s birth—Florida Governor Charlie Crist and the state clemency board unanimously signed a complete posthumous pardon for Morrison. Drummer John Densmore denied Morrison ever exposed himself on stage that night.

Following The Soft Parade, the Doors released Morrison Hotel. After a lengthy break, the group reconvened in October 1970 to record their final album with Morrison, titled L.A. Woman. Shortly after the recording sessions for the album began, producer Paul A. Rothchild – who had overseen all of their previous recordings – left the project, and engineer Bruce Botnick took over as producer.



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## July 3, 1971: Death

After recording L.A. Woman in Los Angeles, Morrison joined Pamela Courson in Paris in March 1971, at an apartment she had rented for him at 17–19, Rue Beautreillis in Le Marais, 4th arrondissement, Paris. In letters, he described going for long walks through the city, alone. During this time, he shaved his beard and lost some of the weight he had gained in the previous months. He died on July 3, 1971, at age 27.[ He was reportedly found by Courson in the bathtub of the apartment. The official cause of death was listed as heart failure, although no autopsy was performed, as it was not required by French law. It has also been reported, by several individuals who say they were eyewitnesses, that his death was due to an accidental heroin overdose.

His death came two years to the day after the death of Rolling Stones guitarist Brian Jones and approximately nine months after the deaths of Jimi Hendrix and Janis Joplin – all of whom died at the age of 27. Three years after his death, Courson also died at the age of 27.



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## Personal relationships

Morrison's early life was the semi-nomadic existence typical of military families. Jerry Hopkins recorded Morrison's brother, Andy, explaining that his parents had determined never to use physical corporal punishment such as spanking on their children. They instead instilled discipline and levied punishment by the military tradition known as "dressing down". This consisted of yelling at and berating the children until they were reduced to tears and acknowledged their failings. Once Morrison graduated from UCLA, he broke off most contact with his family. By the time Morrison's music ascended to the top of the charts (in 1967) he had not been in communication with his family for more than a year and falsely claimed that his parents and siblings were dead (or claiming, as it has been widely misreported, that he was an only child).

This misinformation was published as part of the materials distributed with the Doors' self-titled debut album. Admiral Morrison was not supportive of his son's career choice in music. One day, an acquaintance brought over a record thought to have Jim on the cover. The record was the Doors' self-titled debut. The young man played the record for Morrison's father and family. Upon hearing the record, Morrison's father



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wrote him a letter telling him “to give up any idea of singing or any connection with a music group because of what I consider to be a complete lack of talent in this direction.” In a letter to the Florida Probation and Parole Commission District Office dated October 2, 1970, Morrison’s father acknowledged the breakdown in family communications as the result of an argument over his assessment of his son’s musical talents. He said he could not blame his son for being reluctant to initiate contact and that he was proud of him.

Morrison spoke fondly of his Irish and Scottish ancestry and was inspired by Celtic mythology in his poetry and songs. Celtic Family Magazine revealed in its 2016 Spring Issue that his Morrison clan was originally from the Isle of Lewis, Scotland, while his Irish side, the Clelland clan who married into the Morrison line, were from County Down, Northern Ireland.

## Relationships

Morrison was sought after by many as a photographer’s model, confidante, romantic partner and sexual conquest. Throughout his life he had at least several serious, ongoing relationships, and many casual encounters. By many accounts, he could also be inconsistent with his partners, displaying



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what some recall as “a dual personality”. Doors producer Paul Rothchild recalls, “Jim really was two very distinct and different people. A Jekyll and Hyde. When he was sober, he was Jekyll, the most erudite, balanced, friendly kind of guy ... He was Mr. America. When he would start to drink, he’d be okay at first, then, suddenly, he would turn into a maniac. Turn into Hyde.”

Morrison spent the majority of his adult life in an open, and at times very charged and intense, relationship with Pamela Courson. They met while both were attending college, and she encouraged him to develop his poetry. Through to the end, Courson saw Morrison as more than a rock star, as “a great poet”; she constantly encouraged him and pushed him to write. Courson attended his concerts, and focused on supporting his career. Like Morrison, she was described by many as fiery, determined and attractive, as someone who was tough despite appearing fragile. Manzarek called Pamela “Jim’s other half” and said, “I never knew another person who could so complement his bizarreness.” Courson was buried by her family as Pamela Susan Morrison, after Jim Morrison’s death, despite the two having never been married. After Courson’s death in 1974, and her parents petitioned the court for inheritance of Morrison’s estate, the probate court in California decided that she and



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Morrison had once had what qualified as a common-law marriage, despite neither having applied for such status, and the common-law marriage not being recognized in California. Morrison's will at the time of his death named Courson as the sole heir.[ Morrison dedicated his published poetry books *The Lords and New Creatures* and the lost writings *Wilderness* to her. A number of writers have speculated that songs like "Love Street", "Orange County Suite" and "Queen of the Highway", among other songs, may have been written about her. Though the relationship was "tumultuous" much of the time, and both also had relationships with others, they always maintained a unique and ongoing connection with one another, right up until the end.

One of Morrison's early significant relationships was with Mary Werbelow, whom he met on the beach in Florida, when they were teenagers in 1962. In a 2005 interview with the *St. Petersburg Times*, she said Morrison spoke to her before a photo shoot for the Doors' fourth album and told her the first three albums were about her.

Throughout his career, Morrison had regular sexual and romantic encounters with fans (including groupies) such as Pamela Des Barres, as well as ongoing affairs with other musicians, writers and photographers involved in the music



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business. These included Nico, an encounter with singer Grace Slick of Jefferson Airplane while the two bands toured together, an on-again, off-again relationship with 16 Magazine's Gloria Stavers, as well as an alleged alcohol-fueled encounter with Janis Joplin.

David Crosby said many years later Morrison treated Joplin meanly at a party at the Calabasas, California, home of John Davidson while Davidson was out of town. She reportedly hit him over the head with a bottle of whiskey in retaliation during a fight in front of witnesses. Thereafter, whenever Joplin had a conversation with someone who mentioned Morrison, Joplin referred to him as "that asshole", never by his first or last name.

First written about in No One Here Gets Out Alive, Break On Through, and later in her own memoir, Strange Days: My Life with and without Jim Morrison, Morrison participated in a Celtic Pagan handfasting ceremony with rock critic Patricia Kennealy. The couple signed a handwritten document, and were declared wed by a Celtic High Priestess and High Priest on Midsummer's Night in 1970, but none of the necessary paperwork for a legal marriage was filed with the state. The couple had been friends, and then in a long-distance relationship, since meeting at a private interview for Jazz & Pop magazine in



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January 1969. The handfasting ceremony is described in No One Here Gets Out Alive as a “blending of souls on a karmic and cosmic plane”. Morrison was also still seeing Pamela Courson when he was in Los Angeles, and later moved to Paris for the summer where Courson had acquired an apartment. In an interview in the book Rock Wives, Kennealy says he turned “really cold” when she became pregnant, leading her to speculate that maybe he hadn’t taken the wedding as seriously as he’d led her to believe. She also notes that his coldness and distance was during the trial in Miami, and that “he was scared to death. They were really out to put him away. Jim was devastated that he wasn’t getting any public support.” As he did with so many people, Morrison could be cruel and cold and then turn warm and loving; he wrote in letters that he was planning on returning to her, to New York City, in the fall of ’71. However, Kennealy was skeptical. Morrison seemed to be falling apart. He was back with Courson in Paris, he was severely alcoholic and in poor health, and like many, Kennealy feared he was dying.

At the time of Morrison’s death, there were multiple paternity actions pending against him, although no claims were made against his estate by any of the putative paternity claimants.



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## Artistic influences

Although Morrison's early education was routinely disrupted as he moved from school to school, he was drawn to the study of literature, poetry, religion, philosophy and psychology, among other fields. Biographers have consistently pointed to a number of writers and philosophers who influenced Morrison's thinking and, perhaps, his behavior. While still in his adolescence, Morrison discovered the works of German philosopher Friedrich Nietzsche. He was also drawn to the poetry of William Blake, Charles Baudelaire, and Arthur Rimbaud. Beat Generation writers such as Jack Kerouac and libertine writers such as the Marquis de Sade also had a strong influence on Morrison's outlook and manner of expression; Morrison was eager to experience the life described in Kerouac's *On the Road*. [ He was similarly drawn to the work of French writer Louis-Ferdinand Céline. [108] Céline's book, *Voyage Au Bout de la Nuit* (Journey to the End of the Night) and Blake's *Auguries of Innocence* both echo through one of Morrison's early songs, "End of the Night".

Morrison later met and befriended Michael McClure, a well-known Beat poet. McClure had enjoyed Morrison's lyrics but was even more impressed by his poetry and encouraged him to



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further develop his craft. Morrison's vision of performance was colored by the works of 20th-century French playwright Antonin Artaud (author of Theater and its Double) and by Judith Malina and Julian Beck's Living Theater.

Other works relating to religion, mysticism, ancient myth and symbolism were of lasting interest, particularly Joseph Campbell's The Hero with a Thousand Faces. James Frazer's The Golden Bough also became a source of inspiration and is reflected in the title and lyrics of the song "Not to Touch the Earth". Morrison was particularly attracted to the myths and religions of Native American cultures.

While he was still at school, his family moved to New Mexico where he got to see some of the places and artifacts important to the American Southwest Indigenous cultures. These interests appear to be the source of many references to creatures and places such as lizards, snakes, deserts and "ancient lakes" that appear in his songs and poetry. His interpretation and imagination of Native American ceremonies and peoples (which, based on his readings, he referred to by the anthropological term "shamans") influenced his stage routine, notably in seeking trance states and vision through dancing to the point of exhaustion. In particular, Morrison's poem "The Ghost Song" was inspired by his readings about the Native American Ghost



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Dance.

Morrison's vocal influences included Elvis Presley and Frank Sinatra, which is evident in his baritone crooning style on several of the Doors' songs. In the 1981 documentary *The Doors: A Tribute to Jim Morrison*, producer Paul Rothchild relates his first impression of Morrison as being a "Rock and Roll Bing Crosby". Sugerma states that Morrison, as a teenager, was such a fan of Presley that he demanded silence when Elvis was on the radio. He states that Sinatra was Morrison's favorite singer. According to record producer David Anderle, Morrison considered Brian Wilson "his favorite musician" and the Beach Boys' 1967 LP *Wild Honey* "one of his favorite albums. ... he really got into it."

Wallace Fowlie, professor emeritus of French literature at Duke University, wrote *Rimbaud and Jim Morrison*, subtitled "The Rebel as Poet – A Memoir". In this, he recounts his surprise at receiving a fan letter from Morrison who, in 1968, thanked him for his latest translation of Arthur Rimbaud's verse into English. "I don't read French easily", he wrote, "...your book travels around with me." Fowlie went on to give lectures on numerous campuses comparing the lives, philosophies, and poetry of Morrison and Rimbaud. The book *The Doors* by the remaining Doors quotes Morrison's close friend



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Frank Lisciandro as saying that too many people took a remark of Morrison's that he was interested in revolt, disorder, and chaos "to mean that he was an anarchist, a revolutionary, or, worse yet, a nihilist. Hardly anyone noticed that Jim was paraphrasing Rimbaud and the Surrealist poets".

## Poetry and film

Morrison began writing in earnest during his adolescence. At UCLA he studied the related fields of theater, film, and cinematography. He self-published two separate volumes of his poetry in 1969, titled *The Lords / Notes on Vision* and *The New Creatures*. *The Lords* consists primarily of brief descriptions of places, people, events and Morrison's thoughts on cinema. *The New Creatures* verses are more poetic in structure, feel and appearance. These two books were later combined into a single volume titled *The Lords and The New Creatures*. These were the only writings published during Morrison's lifetime. Morrison befriended Beat poet Michael McClure, who wrote the afterword for Jerry Hopkins' biography of Morrison, *No One Here Gets Out Alive*. McClure and Morrison reportedly collaborated on a number of unmade film projects, including a film version of McClure's infamous play *The Beard*, in which Morrison would have played Billy the Kid. After his death, a



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further two volumes of Morrison's poetry were published. The contents of the books were selected and arranged by Morrison's friend, photographer Frank Lisciandro, and girlfriend Pamela Courson's parents, who owned the rights to his poetry.

The Lost Writings of Jim Morrison Volume I is titled Wilderness, and, upon its release in 1988, became an instant New York Times Bestseller. Volume II, The American Night, released in 1990, was also a success. Morrison recorded his own poetry in a professional sound studio on two separate occasions. The first was in March 1969 in Los Angeles and the second was on December 8, 1970. The latter recording session was attended by Morrison's personal friends and included a variety of sketch pieces. Some of the segments from the 1969 session were issued on the bootleg album The Lost Paris Tapes and were later used as part of the Doors' An American Prayer album, [ released in 1978. The album reached No. 54 on the music charts. Some poetry recorded from the December 1970 session remains unreleased to this day and is in the possession of the Courson family. Morrison's best-known but seldom seen cinematic endeavor is HWY: An American Pastoral, a project he started in 1969. Morrison financed the venture and formed his own production company in order to maintain complete control of the project. Paul Ferrara, Frank



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Lisciandro, and Babe Hill assisted with the project. Morrison played the main character, a hitchhiker turned killer/car thief. Morrison asked his friend, composer/pianist Fred Myrow, to select the soundtrack for the film.

## *Paris Journal*

After his death, a notebook of poetry written by Morrison was recovered, titled Paris Journal; amongst other personal details, it contains the allegorical foretelling of a man who will be left grieving and having to abandon his belongings, due to a police investigation into a death connected to the Chinese opium trade. "Weeping, he left his pad on orders from police and furnishings hauled away, all records and mementos, and reporters calculating tears & curses for the press: 'I hope the Chinese junkies get you' and they will for the [opium] poppy rules the world".

The concluding stanzas of this poem convey disappointment for someone with whom he had had an intimate relationship and contain a further invocation of Billy the killer/Hitchhiker, a common character in Morrison's body of work. "This is my poem for you, Great flowing funky flower'd beast, Great perfumed wreck of hell...Someone new in your knickers & who would that be? You know, You know more, than you let on...Tell them you



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came & saw & look'd into my eyes & saw the shadow of the guard receding, Thoughts in time & out of season The Hitchhiker stood by the side of the road & levelled his thumb in the calm calculus of reason."

In 2013, another of Morrison's notebooks from Paris, found alongside the Paris Journal in the same box, known as the 127 Fascination box, sold for \$250,000 at auction. This box of personal belongings similarly contained a home movie of Pamela Courson dancing in an unspecified cemetery in Corsica, the only film so far recovered to have been filmed by Morrison. The box also housed a number of older notebooks and journals and may initially have included the "Steno Pad" and the falsely titled The Lost Paris Tapes bootleg, if they had not been separated from the primary collection and sold by Philippe Dalecky with this promotional title. Those familiar with the voices of Morrison's friends and colleagues later determined that, contrary to the story advanced by Dalecky that this was Morrison's final recording made with busking Parisian musicians, the Lost Paris Tapes are in fact of "Jomo & The Smoothies": Morrison, friend Michael McClure and producer Paul Rothchild loose jamming in Los Angeles, well before Paris 1971.



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## Grave site

Morrison was buried in Père Lachaise Cemetery in Paris, [ one of the city's most visited tourist attractions, where Irish playwright Oscar Wilde, French cabaret singer Edith Piaf, and many other poets and artists are also buried. The grave had no official marker until French officials placed a shield over it, which was stolen in 1973. The grave was listed in the cemetery directory with Morrison's name incorrectly arranged as "Douglas James Morrison".

In 1981, Croatian sculptor Mladen Mikulin voluntarily placed a bust of his own design and a new gravestone with Morrison's name at the grave to commemorate the tenth anniversary of Morrison's death; the bust was defaced through the years by vandals, and later stolen in 1988. Mikulin made another bust of Morrison in 1989, [ and a bronze portrait of him in 2001; neither piece is at the gravesite.

In 1990, Morrison's father, George Stephen Morrison, after a consultation with E. Nicholas Genovese, Professor of Classics and Humanities, San Diego State University, placed a flat stone on the grave. The bronze plaque thereon bears the Greek inscription: KATA TON ΔΑΙΜΟΝΑ ΕΑΥΤΟΥ, usually translated as "true to his own spirit" or "according to his own daemon".



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## Legacy

### Musical

Morrison was, and continues to be, one of the most popular and influential singer-songwriters and iconic frontmen in rock history. To this day Morrison is widely regarded as the prototypical rock star: surly, sexy, scandalous, and mysterious. The leather pants he was fond of wearing both onstage and off have since become stereotyped as rock-star apparel. [dubious – discuss] In 2011, a Rolling Stone readers' pick placed Jim Morrison in fifth place of the magazine's "Best Lead Singers of All Time". He was also ranked number 22 on Classic Rock magazine's "50 Greatest Singers in Rock". In 1993, Morrison was inducted into the Rock and Roll Hall of Fame as a member of the Doors.

Iggy and the Stooges are said to have formed after lead singer Iggy Pop was inspired by Morrison while attending a Doors concert in Ann Arbor, Michigan. One of Pop's most popular songs, "The Passenger", is said to be based on one of Morrison's poems. Layne Staley, the vocalist of Alice in Chains; Morten Harket, The vocalist of A-ha; Eddie Vedder, the vocalist of Pearl Jam; Scott Weiland, the vocalist of Stone



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Temple Pilots, and Velvet Revolver; Glenn Danzig, singer, and founder of Danzig; Julian Casablancas of the Strokes; James LaBrie of Dream Theater; Scott Stapp of Creed; and Ville Valo of H.I.M. have all said that Morrison was their biggest influence and inspiration. Stone Temple Pilots and Velvet Revolver have both covered "Roadhouse Blues" by the Doors. Weiland also filled in for Morrison to perform "Break On Through (To the Other Side)" with the rest of the Doors. Stapp filled in for Morrison for "Light My Fire", "Riders on the Storm" and "Roadhouse Blues" on VH1 Storytellers; Travis Meeks, of Days of the New, also performed "The End". Creed performed their version of "Roadhouse Blues" with Robby Krieger for the 1999 Woodstock Festival.

Morrison's recital of his poem "Bird of Prey" can be heard throughout the song "Sunset" by Fatboy Slim. Rock band Bon Jovi featured Morrison's grave in their "I'll Sleep When I'm Dead" video clip. The band Radiohead mentions Jim Morrison in their song "Anyone Can Play Guitar", stating "I wanna be wanna be wanna be Jim Morrison". Alice Cooper in the liner notes of the album Killer stated that the song "Desperado" is about Jim Morrison. The leather trousers of U2's lead singer Bono's "The Fly" persona for the Achtung Baby era and subsequent Zoo TV Tour is attributed to Jim Morrison. In 2012 electronic music



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producer Skrillex released “Breakn’ a Sweat” which contained vocals from an interview with Jim Morrison.

Morrison was also referenced in the Lana Del Rey song “Gods & Monsters” in the line “living like Jim Morrison”.

## Other

In June 2013, a fossil analysis discovered a large lizard in Myanmar. The extinct reptile was given the moniker *Barbaturex morrisoni* in honor of Morrison. “This is a king lizard, and he was the lizard king, so it just fit,” said Jason Head, a paleontologist at the University of Nebraska–Lincoln.

## Lyrics

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# Leonard Cohen

Key: F



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Genre: Christmas

Harp Type: Diatonic

Skill: Any

Leonard Norman Cohen CC GOQ (September 21, 1934 – November 7, 2016) was a Canadian singer-songwriter, poet, and novelist. His work explored religion, politics, isolation, depression, sexuality, loss, death and romantic relationships.[2] Cohen was inducted into the Canadian Music Hall of Fame, the Canadian Songwriters Hall of Fame, and the Rock and Roll Hall of Fame. He was invested as a Companion of the Order of Canada, the nation's highest civilian honour. In 2011, Cohen received one of the Prince of Asturias Awards for literature and the ninth Glenn Gould Prize.

Cohen pursued a career as a poet and novelist during the 1950s and early 1960s, and did not begin a music career until 1967 at the age of 33. His first album, *Songs of Leonard Cohen* (1967), was followed by three more albums of folk music: *Songs from a Room* (1969), *Songs of Love and Hate* (1971) and *New Skin for the Old Ceremony* (1974). His 1977 record *Death of a Ladies' Man*, co-written and produced by Phil Spector, was a move away from Cohen's previous minimalist sound. In 1979, Cohen returned with the more traditional *Recent Songs*, which



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blended his acoustic style with jazz, East Asian, and Mediterranean influences. Perhaps Cohen's most famous song, "Hallelujah", was first released on his studio album *Various Positions* in 1984. *I'm Your Man* in 1988 marked Cohen's turn to synthesized productions. In 1992, Cohen released its follow-up, *The Future*, which had dark lyrics and references to political and social unrest.

Cohen returned to music in 2001 with the release of *Ten New Songs*, which was a major hit in Canada and Europe. His 11th album, *Dear Heather*, followed in 2004. Following a successful string of tours between 2008 and 2013, Cohen released three albums in the last five years of his life: *Old Ideas* (2012), *Popular Problems* (2014) and *You Want It Darker* (2016), the last of which was released three weeks before his death. A posthumous album titled *Thanks for the Dance* was released in November 2019, his fifteenth and final studio album.

## Early life

Leonard Cohen was born in the Montreal suburb of Westmount, Quebec on September 21, 1934. His Lithuanian-born mother, Marsha ("Masha") Klonitsky (1905–1978),<sup>[3][4]</sup> was the daughter of a Talmudic writer, Rabbi Solomon Klonitsky-Kline, and



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emigrated to Canada in 1927.[5][6] His paternal grandfather, whose family had moved from Poland to Canada, was Lyon Cohen, the founding president of the Canadian Jewish Congress. His parents gave him the Jewish name Eliezer, which means 'God is help'.[7] His father, Nathan Bernard Cohen (1891–1944),[8] who owned a substantial clothing store, died when Cohen was nine years old. The family observed Orthodox Judaism, and belonged to Congregation Shaar Hashomayim, to which Cohen retained connections for the rest of his life.[9] On the topic of being a kohen, Cohen told Richard Goldstein in 1967, "I had a very Messianic childhood. I was told I was a descendant of Aaron, the high priest." [10]

Cohen attended Roslyn Elementary School and completed grades seven through nine at Herzliah High School, where his literary mentor Irving Layton taught,[11] then transferred in 1948 to Westmount High School, where he studied music and poetry. He became especially interested in the poetry of Federico García Lorca.[12] Cohen involved himself actively beyond Westmount's curriculum, in photography, on the yearbook staff, as a cheerleader, in the arts and current events clubs, and even served in the position of president of the Students' Council while "heavily involved in the school's theater program". During that time, Cohen taught himself to play the acoustic



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guitar, and formed a country–folk group that he called the Buckskin Boys. After a young Spanish guitar player taught him “a few chords and some flamenco”, Cohen switched to a classical guitar.[12] He has attributed his love of music to his mother, who sang songs around the house: “I know that those changes, those melodies, touched me very much. She would sing with us when I took my guitar to a restaurant with some friends; my mother would come, and we’d often sing all night.[13]

Cohen frequented Montreal’s Saint Laurent Boulevard for fun and ate at such places as the Main Deli Steak House.[14][15] According to journalist David Sax, Cohen and one of his cousins would go to the Main Deli to “watch the gangsters, pimps, and wrestlers dance around the night”.[16] Cohen enjoyed the formerly raucous bars of Old Montreal as well as Saint Joseph’s Oratory, which had the restaurant nearest to Westmount, for him and his friend Mort Rosengarten to share coffee and cigarettes.[15] When Cohen left Westmount, he purchased a place on Saint-Laurent Boulevard, in the previously working-class neighbourhood of Little Portugal. He would read his poetry at assorted nearby clubs. In that period and that place, Cohen wrote the lyrics to some of his most famous songs.



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## Poetry and novels

In 1951, Cohen enrolled at McGill University, where he became president of the McGill Debating Union and won the Chester MacNaghten Literary Competition for the poems “Sparrows” and “Thoughts of a Landsman”.[18] Cohen published his first poems in March 1954 in the magazine CIV/n. The issue also included poems by Cohen’s poet–professors (who were also on the editorial board) Irving Layton and Louis Dudek.[18] Cohen graduated from McGill the following year with a B.A. degree.[12] His literary influences during this time included William Butler Yeats, Irving Layton (who taught political science at McGill and became both Cohen’s mentor and his friend),[12] Walt Whitman, Federico García Lorca, and Henry Miller.[19] His first published book of poetry, *Let Us Compare Mythologies* (1956), was published by Dudek as the first book in the McGill Poetry Series the year after Cohen’s graduation. The book contained poems written largely when Cohen was between the ages of 15 and 20, and Cohen dedicated the book to his late father.[12] The well-known Canadian literary critic Northrop Frye wrote a review of the book in which he gave Cohen “restrained praise”.[12]

After completing his undergraduate degree, Cohen spent a term



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in the McGill Faculty of Law and then a year (1956–57) at the Columbia University School of General Studies. Cohen described his graduate school experience as “passion without flesh, love without climax”.[20] Consequently, Cohen left New York and returned to Montreal in 1957, working various odd jobs and focusing on the writing of fiction and poetry, including the poems for his next book, *The Spice-Box of Earth* (1961), which was the first book that Cohen published through the Canadian publishing company McClelland & Stewart. His father’s will provided him with a modest trust income sufficient to allow him to pursue his literary ambitions for the time, and *The Spice-Box of Earth* was successful in helping to expand the audience for Cohen’s poetry, helping him reach out to the poetry scene in Canada, outside the confines of McGill University. The book also helped Cohen gain critical recognition as an important new voice in Canadian poetry. One of Cohen’s biographers, Ira Nadel, stated that “reaction to the finished book was enthusiastic and admiring...”The critic Robert Weaver found it powerful and declared that Cohen was ‘probably the best young poet in English Canada right now.’”[12]

Cohen continued to write poetry and fiction throughout much of the 1960s and preferred to live in quasi-reclusive



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circumstances after he bought a house on Hydra, a Greek island in the Saronic Gulf. While living and writing on Hydra, Cohen published the poetry collection *Flowers for Hitler* (1964), and the novels *The Favourite Game* (1963) and *Beautiful Losers* (1966). His novel *The Favourite Game* was an autobiographical bildungsroman about a young man who discovers his identity through writing. *Beautiful Losers* received a good deal of attention from the Canadian press and stirred up controversy because of a number of sexually graphic passages.[12] Regarding *Beautiful Losers*, the *Boston Globe* stated: "James Joyce is not dead. He is living in Montreal under the name of Cohen." In 1966 Cohen also published *Parasites of Heaven*, a book of poems. Both *Beautiful Losers* and *Parasites of Heaven* received mixed reviews and sold few copies.[12]

In 1966, CBC-TV producer Andrew Simon produced a local Montreal current affairs program, *Seven on Six*, and offered Cohen a position as host. "I decided I'm going to be a songwriter. I want to write songs," Simon recalled Cohen telling him.[21]

Subsequently, Cohen published less, with major gaps, concentrating more on recording songs. In 1978 he published his first book of poetry in many years, *Death of a Lady's Man* (not to be confused with the album he released the previous



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year, the similarly titled *Death of a Ladies' Man*). It was not until 1984 that Cohen published his next book of poems, *Book of Mercy*, which won him the Canadian Authors Association Literary Award for Poetry. The book contains 50 prose-poems, influenced by the Hebrew Bible and Zen writings. Cohen himself referred to the pieces as "prayers".[22] In 1993 Cohen published *Stranger Music: Selected Poems and Songs*, and in 2006, after 10 years of delays, additions, and rewritings, *Book of Longing*. The *Book of Longing* is dedicated to the poet Irving Layton. Also, during the late 1990s and 2000s, many of Cohen's new poems and lyrics were first published on the fan website *The Leonard Cohen Files*, including the original version of the poem "A Thousand Kisses Deep" (which Cohen later adapted for a song).[23][24]

Cohen's writing process, as he told an interviewer in 1998, was "like a bear stumbling into a beehive or a honey cache: I'm stumbling right into it and getting stuck, and it's delicious and it's horrible and I'm in it and it's not very graceful and it's very awkward and it's very painful and yet there's something inevitable about it." [25]

In 2011, Cohen was awarded the Prince of Asturias Award for literature.[26]



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His books have been translated into multiple languages, including Spanish.

## Recording career

### 1960s and 1970s

In 1967, disappointed with his lack of success as a writer, Cohen moved to the United States to pursue a career as a folk music singer–songwriter. During the 1960s, he was a fringe figure in Andy Warhol’s “Factory” crowd. Warhol speculated that Cohen had spent time listening to Nico in clubs and that this had influenced his musical style.[28]

His song “Suzanne” became a hit for Judy Collins (who subsequently covered a number of Cohen’s other songs as well), and was for many years his most-covered song. Collins recalls that when she first met him, he said he couldn’t sing or play the guitar, nor did he think “Suzanne” was even a song:

*And then he played me “Suzanne” ... I said, “Leonard, you must come with me to this big fundraiser I’m doing” ... Jimi Hendrix was on it. He’d never sung [in front of a large audience]*



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*before then. He got out on stage and started singing. Everybody was going crazy—they loved it. And he stopped about halfway through and walked off the stage. Everybody went nuts. ... They demanded that he come back. And I demanded; I said, "I'll go out with you." So we went out, and we sang it. And of course, that was the beginning.*

She first introduced him to television audiences during one of her shows in 1966,[31] where they performed duets of his songs.[32][33] Still new to bringing his poetry to music, he once forgot the words to "Suzanne" while singing to a different audience.[34] Singers such as Joan Baez have sung it during their tours.[35] Cohen stated that he was duped into giving up the rights for the song, but was glad it happened, as it would be wrong to write a song that was so well loved and to get rich for it also. Collins told Bill Moyers, during a television interview, that she felt Cohen's Jewish background was an important influence on his words and music.[30]

After performing at a few folk festivals, he came to the attention of Columbia Records producer John Hammond, who signed Cohen to a record deal.[36] Cohen's first album was Songs of Leonard Cohen (1967).[37] He appeared on BBC TV in



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1968 where he sang a duet from the album with Julie Felix.[38][a] The album became a cult favorite in the US, as well as in the UK, where it spent over a year on the album charts.[39] Several of the songs on that first album were covered by other popular folk artists, including James Taylor[40] and Judy Collins.[41] Cohen followed up that first album with *Songs from a Room* (1969, featuring the often-recorded "Bird on the Wire") and *Songs of Love and Hate* (1971).

In 1971, film director Robert Altman featured the songs "The Stranger Song", "Winter Lady", and "Sisters of Mercy", originally recorded for *Songs of Leonard Cohen*, in *McCabe & Mrs. Miller*. The film is now considered a masterpiece by some critics who also note that the songs are integral to the film. Scott Tobias wrote in 2014 that "The film is unimaginable to me without the Cohen songs, which function as these mournful interstitials that unify the entire movie." [42] Tim Grierson wrote in 2016, shortly after Cohen's death, that "'Altman's and Cohen's legacies would forever be linked by McCabe. The movie is inextricably connected to Cohen's songs. It's impossible to imagine Altman's masterpiece without them.'" [43]

In 1970, Cohen toured for the first time, in the US, Canada, and Europe, and appeared at the Isle of Wight Festival.[44] In



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1972 he toured again in Europe and Israel.[b] When his performance in Israel didn't seem to be going well, however, he walked off the stage, went to his dressing room, and took some LSD. He then heard the audience clamoring for his reappearance by singing to him in Hebrew, and under the influence of the psychedelic, he returned to finish the show.[46][47] Additionally, in 1973 he played a special performance for a group of Israeli soldiers in the outposts of Sinai during the Yom Kippur War.[48]

In 1973, Columbia Records released "Leonard Cohen: Live Songs". Then beginning around 1974, Cohen's collaboration with pianist and arranger John Lissauer created a live sound praised by the critics. They toured together in 1974 in Europe and in US and Canada in late 1974 and early 1975, in support of Cohen's record *New Skin for the Old Ceremony*. In late 1975 Cohen and Lissauer performed a short series of shows in the US and Canada with a new band, in support of Cohen's *Best Of* release. The tour included new songs from an album in progress, co-written by Cohen and Lissauer and entitled *Songs for Rebecca*. None of the recordings from these live tours with Lissauer were ever officially released, and the album was abandoned in 1976.

In 1976, Cohen embarked on a new major European tour with a



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new band and changes in his sound and arrangements, again, in support of his The Best of Leonard Cohen release (in Europe retitled as Greatest Hits). Laura Branigan was one of his backup singers during the tour.[49] From April to July, Cohen gave 55 shows, including his first appearance at the famous Montreux Jazz Festival.

After the European tour of 1976, Cohen again attempted a new change in his style and arrangements: his new 1977 record, Death of a Ladies' Man was co-written and produced by Phil Spector.[50][c] One year later, in 1978, Cohen published a volume of poetry with the subtly revised title, Death of a Lady's Man.

In 1979, Cohen returned with the more traditional Recent Songs,[54] which blended his acoustic style with jazz and East Asian and Mediterranean influences. Beginning with this record, Cohen began to co-produce his albums. Produced by Cohen and Henry Lewy (Joni Mitchell's sound engineer), Recent Songs included performances by Passenger,[55] an Austin-based jazz-fusion band that met Cohen through Mitchell. The band helped Cohen create a new sound by featuring instruments like the oud, the Gypsy violin, and the mandolin. The album was supported by Cohen's major tour with the new band, and Jennifer Warnes and Sharon Robinson on the backing vocals, in



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Europe in late 1979, and again in Australia, Israel, and Europe in 1980. In 2000, Columbia released an album of live recordings of songs from the 1979 tour, entitled *Field Commander Cohen: Tour of 1979*.<sup>[56]</sup>

During the 1970s, Cohen toured twice with Jennifer Warnes as a backup singer (1972 and 1979). Warnes would become a fixture on Cohen's future albums, receiving full co-vocals credit on Cohen's 1984 album *Various Positions* (although the record was released under Cohen's name, the inside credits say "Vocals by Leonard Cohen and Jennifer Warnes"). In 1987 she recorded an album of Cohen songs, *Famous Blue Raincoat*.<sup>[57]</sup> Cohen said that she sang backup for his 1980 tour, even though her career at the time was in much better shape than his. "So this is a real friend", he said. "Someone who in the face of great derision, has always supported me."

## 1980s

In the early 1980s, Cohen co-wrote (with Lewis Furey) the rock musical film *Night Magic* starring Carole Laure and Nick Mancuso; the LP *Various Positions* was released in 1984.<sup>[d]</sup> Cohen supported the release of the album with his biggest tour to date, in Europe and Australia, and with his first tour in Canada and the United States since 1975.<sup>[e]</sup> The band performed



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at the Montreux Jazz Festival, and the Roskilde Festival.

They also gave a series of highly emotional and politically controversial concerts in Poland, which had been under martial law just two years before, and performed the song “The Partisan”, regarded as the hymn of the Polish Solidarity movement.[58][f]

In 1987, Jennifer Warnes’s tribute album Famous Blue Raincoat helped restore Cohen’s career in the US. The following year he released I’m Your Man.[g] Cohen supported the record with a series of television interviews and an extensive tour of Europe, Canada, and the US. Many shows were broadcast on European and US television and radio stations, while Cohen performed for the first time in his career on PBS’s Austin City Limits show.

## “Hallelujah”

“Hallelujah” was first released on Cohen’s studio album Various Positions in 1984, and he sang it during his Europe tour in 1985.[62][63][64] The song had limited initial success but found greater popularity through a 1991 cover by John Cale which was featured in the 2001 animated film, Shrek.[65] On the soundtrack album of the film, the song was performed by



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Rufus Wainwright. Cale's version formed the basis for a later cover by Jeff Buckley.[66] "Hallelujah" has been performed by almost 200 artists in various languages.[67][i]

The song is the subject of the book *The Holy or the Broken: Leonard Cohen, Jeff Buckley & the Unlikely Ascent of 'Hallelujah'* (2012) by Alan Light. In a *New York Times* review Janet Maslin praised the book and the song, noting that "Cohen spent years struggling with his song "Hallelujah", which eventually became one of the most "oft-performed songs in American musical history."

## 1990s

1990sThe album track "Everybody Knows" from *I'm Your Man* and "If It Be Your Will" in the 1990 film *Pump Up the Volume* helped expose Cohen's music to a wider audience. He first introduced the song during his world tour in 1988.[70] The song "Everybody Knows" also featured prominently in fellow Canadian Atom Egoyan's 1994 film, *Exotica*. In 1992, Cohen released *The Future*, which urges (often in terms of biblical prophecy) perseverance, reformation, and hope in the face of grim prospects. Three tracks from the album – "Waiting for the Miracle", "The Future" and "Anthem" – were featured in the movie *Natural Born Killers*, which also promoted Cohen's work



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to a new generation of US listeners.

As with I'm Your Man, the lyrics on The Future were dark, and made references to political and social unrest. The title track is reportedly a response to the 1992 Los Angeles riots. Cohen promoted the album with two music videos, for "Closing Time" and "The Future", and supported the release with the major tour through Europe, United States and Canada, with the same band as in his 1988 tour, including a second appearance on PBS's Austin City Limits. Some of the Scandinavian shows were broadcast live on the radio. The selection of performances, mostly recorded on the Canadian leg of the tour, was released on the 1994 Cohen Live album.

In 1993, Cohen also published his book of selected poems and songs, Stranger Music: Selected Poems and Songs, on which he had worked since 1989. It includes a number of new poems from the late 1980s and early 1990s and major revision of his 1978 book Death of a Lady's Man.[71]

In 1994, Cohen retreated to the Mt. Baldy Zen Center near Los Angeles, beginning what became five years of seclusion at the center.[57] In 1996, Cohen was ordained as a Rinzai Zen Buddhist monk and took the Dharma name Jikan, meaning "silence". He served as personal assistant to Kyozan Joshu



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Sasaki Roshi.

In 1997, Cohen oversaw the selection and release of the More Best of Leonard Cohen album, which included a previously unreleased track, "Never Any Good", and an experimental piece "The Great Event". The first was left over from Cohen's unfinished mid-1990s album, which was announced to include songs like "In My Secret Life" (already recited as a song-in-progress in 1988) and "A Thousand Kisses Deep", [72] both later re-worked with Sharon Robinson for the 2001 album Ten New Songs. [20]

Although there was a public impression that Cohen would not resume recording or publishing, he returned to Los Angeles in May 1999. He began to contribute regularly to The Leonard Cohen Files fan website, emailing new poems and drawings from Book of Longing and early versions of new songs, like "A Thousand Kisses Deep" in September 1998 [73] and Anjani Thomas's story sent on May 6, 1999, the day they were recording "Villanelle for our Time" [74] (released on 2004's Dear Heather album). The section of The Leonard Cohen Files with Cohen's online writings has been titled "The Blackening Pages".



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## 2000s

### Post-monastery records

After two years of production, Cohen returned to music in 2001 with the release of *Ten New Songs*, featuring a major influence from producer and co-composer Sharon Robinson. The album, recorded at Cohen's and Robinson's home studios – Still Life Studios,[75] includes the song “Alexandra Leaving”, a transformation of the poem “The God Abandons Antony”, by the Greek poet Constantine P. Cavafy. The album was a major hit for Cohen in Canada and Europe, and he supported it with the hit single “In My Secret Life” and accompanying video shot by Floria Sigismondi. The album won him four Canadian Juno Awards in 2002: Best Artist, Best Songwriter, Best Pop Album, and Best Video (“In My Secret Life”).[20] And the following year he was invested with Canada's highest civilian honor, the Companion of the Order of Canada.[20]

In October 2004, Cohen released *Dear Heather*, largely a musical collaboration with jazz chanteuse (and romantic partner) Anjani Thomas, although Sharon Robinson returned to collaborate on three tracks (including a duet). As light as the previous album was dark, *Dear Heather* reflects Cohen's own change of mood – he said in a number of interviews that his



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depression had lifted in recent years, which he attributed to Zen Buddhism. In an interview following his induction into the Canadian Songwriters' Hall of Fame, Cohen explained that the album was intended to be a kind of notebook or scrapbook of themes, and that a more formal record had been planned for release shortly afterwards, but that this was put on ice by his legal battles with his ex-manager.

Blue Alert, an album of songs co-written by Anjani and Cohen, was released in 2006 to positive reviews. Sung by Anjani, who according to one reviewer "... sounds like Cohen reincarnated as woman ... though Cohen doesn't sing a note on the album, his voice permeates it like smoke." [76][j]

Before embarking on his 2008–2010 world tour, and without finishing the new album which had been in work since 2006, Cohen contributed a few tracks to other artists' albums – a new version of his own "Tower of Song" was performed by him, Anjani Thomas and U2 in the 2006 tribute film Leonard Cohen I'm Your Man [78] (the video and track were included on the film's soundtrack and released as the B-side of U2's single "Window in the Skies", reaching No 1 in the Canadian Singles Chart). In 2007 he recited "The Sound of Silence" on the album Tribute to Paul Simon: Take Me to the Mardi Gras and "The Jungle Line" by Joni Mitchell, accompanied by Herbie Hancock



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on piano, on Hancock's Grammy-winning album *River: The Joni Letters*, [79] while in 2008, he recited the poem "Since You've Asked" on the album *Born to the Breed: A Tribute to Judy Collins*.

## **Lawsuits and financial troubles**

Sylvie Simmons explains in her 2012 biography of Cohen that Kelley Lynch, Cohen's longtime manager, "took care of Leonard's business affairs ... [and was] not simply his manager but a close friend, almost part of the family." [82] Simmons notes that in late 2004, Cohen's daughter Lorca began to suspect Lynch of financial impropriety, and when Cohen checked his bank accounts, he noticed that he had unknowingly paid a credit card bill of Lynch's for \$75,000 and also found that most of the money in his accounts was gone (including money from his retirement accounts and charitable trust funds). Cohen discovered that this had begun as early as 1996 when Lynch started selling Cohen's music publishing rights despite the fact that Cohen had no financial incentive to do so at the time. [82]

In October 2005, Cohen sued Lynch, alleging that she had misappropriated over US\$5 million from Cohen's retirement fund leaving only \$150,000. [83][84] Cohen was sued in turn by other



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former business associates.[83] These events placed him in the public spotlight, including a cover feature on him with the headline “Devastated!” in Canada’s Maclean’s magazine.[84] In March 2006, Cohen won a civil suit and was awarded US\$9 million by a Los Angeles County superior court. Lynch ignored the suit and did not respond to a subpoena issued for her financial records.[85] As a result, it was widely reported that Cohen might never be able to collect the awarded amount.

### ***Book of Longing***

Cohen’s book of poetry and drawings, *Book of Longing*, was published in May 2006. In March a Toronto-based retailer offered signed copies to the first 1,500 orders placed online: all 1,500 sold within hours. The book quickly topped bestseller lists in Canada. On May 13, 2006, Cohen made his first public appearance in 13 years, at an in-store event at a bookstore in Toronto. Approximately 3,000 people turned up, causing the streets surrounding the bookstore to be closed. He sang two of his earliest and best-known songs: “So Long, Marianne” and “Hey, That’s No Way to Say Goodbye”, accompanied by the Barenaked Ladies and Ron Sexsmith. Also appearing with him was Anjani, the two promoting her new CD along with his book.[93]



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That same year, Philip Glass composed music for Book of Longing. Following a series of live performances which included Glass on keyboards, Cohen's recorded spoken text, four additional voices (soprano, mezzo-soprano, tenor, and bass-baritone), and other instruments, and as well as screenings of Cohen's artworks and drawings, Glass' label Orange Mountain Music released a double CD of the work, entitled Book of Longing. A Song Cycle based on the Poetry and Artwork of Leonard Cohen.

## 2008–10 World Tour

### 2008 tour

The tour, Cohen's first in 15 years, began May 11 in Fredericton, New Brunswick, and was extended until late 2010. The schedule of the first leg in mid-2008 encompassed Canada and Europe, including performances at The Big Chill,[95] the Montreal Jazz Festival, and on the Pyramid Stage at the 2008 Glastonbury Festival on June 29, 2008.[96] His performance at Glastonbury was hailed by many as the highlight of the festival,[97] and his performance of "Hallelujah" as the sun went down received a rapturous reception and a lengthy ovation from a packed Pyramid Stage field.[98] He also played two shows in London's O2 Arena.[99]



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In Dublin he was the first performer to play an open-air concert at IMMA (Royal Hospital Kilmainham) ground, performing there on June 13, 14 and 15, 2008. In 2009, the performances were awarded Ireland's Meteor Music Award as the best international performance of the year.

In September, October and November 2008, Cohen toured Europe, including stops in Austria, Ireland, Poland, Romania, Italy, Germany, France and Scandinavia.

### ***Live in London***

In March 2009, Cohen released *Live in London*, recorded in July 2008 at London's O2 Arena and released on DVD and as a two-CD set. The album contains 25 songs and is more than two and one-half hours long. It was the first official DVD in Cohen's recording career.

### **2009 tour**

The third leg of Cohen's World Tour 2008–2009 encompassed New Zealand and Australia from January 20 to February 10, 2009. In January 2009, The Pacific Tour first came to New Zealand, where the audience of 12,000 responded with five standing ovations.[1]



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On February 19, 2009, Cohen played his first American concert in 15 years at the Beacon Theatre in New York City.[103] The show, showcased as the special performance for fans, Leonard Cohen Forum members and press, was the only show in the whole three-year tour which was broadcast on the radio (NPR) and available as a free podcast.

The North American Tour of 2009 opened on April 1, and included the performance at the Coachella Valley Music and Arts Festival on Friday, April 17, 2009, in front of one of the largest outdoor theatre crowds in the history of the festival. His performance of Hallelujah was widely regarded as one of the highlights of the festival, thus repeating the major success of the 2008 Glastonbury appearance.

In July 2009, Cohen started his marathon European tour, his third in two years. The itinerary mostly included sport arenas and open air Summer festivals in Germany, UK, France, Spain, Ireland (the show at O2 in Dublin won him the second Meteor Music Award in a row), but also performances in Serbia in the Belgrade Arena, in the Czech Republic, Hungary, Turkey, and again in Romania.

On September 18, 2009, on the stage at a concert in Valencia, Spain, Cohen suddenly fainted halfway through performing his



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song "Bird on the Wire", the fourth in the two-act set list; Cohen was brought down backstage by his band members and then admitted to local hospital, while the concert was suspended.[104] It was reported that Cohen had stomach problems, and possibly food poisoning.[105] Three days later, on September 21, his 75th birthday, he performed in Barcelona. The show, last in Europe in 2009 and rumoured to be the last European concert ever, attracted many international fans, who lighted the green candles honouring Cohen's birthday, leading Cohen to give a special speech of thanks for the fans and the Leonard Cohen Forum.

The last concert of this leg was held in Tel Aviv, Israel on September 24 at Ramat Gan Stadium. The event was surrounded by public discussion due to a cultural boycott of Israel proposed by a number of musicians.[106] Nevertheless, tickets for the Tel Aviv concert, Cohen's first performance in Israel since 1980, sold out in less than 24 hours.[107] It was announced that the proceeds from the sale of the 47,000 tickets would go into a charitable fund in partnership with Amnesty International and would be used by Israeli and Palestinian peace groups.[108][m]

The sixth leg of the 2008–2009 world tour went again to the US, with 15 shows. The 2009 world tour earned a reported \$9.5



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million, putting Cohen at number 39 on Billboard magazine's list of the year's top musical "money makers".

## Live releases

On September 14, 2010, Sony Music released a live CD/DVD album, *Songs from the Road*, showcasing Cohen's 2008 and 2009 live performances. The previous year, Cohen's performance at the 1970 Isle of Wight Music Festival was released as a CD/DVD combo.

## 2010 tour

Cohen's 2008–2009 world tour was prolonged into 2010. Originally scheduled to start in March, it began in September due to his back injury.[112] Officially billed as the "World Tour 2010", the tour started on July 25, 2010 in Arena Zagreb, Croatia.[n] The third leg of the 2010 tour started on October 28 in New Zealand and continued in Australia.

## 2010s

In 2011, Cohen's poetical output was represented in *Everyman's Library Pocket Poets*, in a selection *Poems and Songs* edited by Robert Faggen. The collection included a selection from all Cohen's books, based on his 1993 books of selected works,



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Stranger Music, and as well from Book of Longing, with addition of six new song lyrics. Nevertheless, three of those songs, "A Street", recited in 2006, "Feels So Good", performed live in 2009 and 2010, and "Born in Chains", performed live in 2010, were not released on Cohen's 2012 album Old Ideas, with him being unhappy with the versions of the songs in the last moment; the song "Lullaby", as presented in the book and performed live in 2009, was completely re-recorded for the album, presenting new lyrics on the same melody.[citation needed]

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A biography, *I'm Your Man: The Life of Leonard Cohen*, written by Sylvie Simmons, was published in October 2012. The book is the second major biography of Cohen (Ira Nadel's 1997 biography *Various Positions* was the first).

## ***Old Ideas***

Leonard Cohen's 12th studio album, *Old Ideas*, was released worldwide on January 31, 2012, and it soon became the highest charting album of his entire career, reaching No. 1 positions in Canada, Norway, Finland, Netherlands, Spain, Belgium, Poland, Hungary, Czech Republic, Croatia, New Zealand, and top ten positions in United States, Australia, France, Portugal, UK, Scotland, Austria, Denmark, Sweden, Ireland, Germany, and Switzerland, competing for number one position with Lana Del Rey's debut album *Born to Die*, released the same day.[116]

The lyrics for the song "Going Home" were published as a poem in *The New Yorker* magazine in January 2012, prior to the



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record's release.[117] The entire album was streamed online by NPR on January 22[118] and on January 23 by The Guardian.[119]

The album received uniformly positive reviews from Rolling Stone,[120] the Chicago Tribune,[121] and The Guardian.[122] At a record release party for the album in January 2012, Cohen spoke with The New York Times reporter Jon Pareles who states that "mortality was very much on his mind and in his songs [on this album]." Pareles goes to characterize the album as "an autumnal album, musing on memories and final reckonings, but it also has a gleam in its eye. It grapples once again with topics Mr. Cohen has pondered throughout his career: love, desire, faith, betrayal, redemption. Some of the diction is biblical; some is drily sardonic."

## 2012–2013 World Tour

On August 12, 2012, Cohen embarked on a new European tour in support of *Old Ideas*, adding a violinist to his 2008–2010 tour band, now nicknamed Unified Heart Touring Band, and following the same three-hour set list structure as in 2008–2012 tour, with the addition of a number of songs from *Old Ideas*. The European leg ended on October 7, 2012, after concerts in Belgium, Ireland (Royal Hospital), France (Olympia in Paris), England (Wembley Arena in London), Spain, Portugal, Germany,



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Italy (Arena in Verona), Croatia (Arena in Pula), Denmark, Sweden, Norway, Finland, Romania and Turkey.[124]

The second leg of the Old Ideas World Tour took place in the US and Canada in November and December, with 56 shows altogether on both legs.[125]

Cohen returned to North America in the spring of 2013 with concerts in the United States and Canada. A summer tour of Europe happened shortly afterwards.[126]

Cohen then toured Australia and New Zealand in November and December 2013. His final concert was performed at the Vector Arena in Auckland.

### ***Popular Problems and You Want It Darker***

Cohen released his 13th album, Popular Problems, on September 24, 2014.[129] The album includes "A Street", which he had previously recited in 2006, during promotion of his book of poetry Book of Longing, and later printed twice, as "A Street" in the March 2, 2009 issue of The New Yorker magazine,[130] and appeared as "Party's Over" in Everyman's Library edition of Poems and Songs in 2011.

Cohen's 14th and final album, You Want It Darker, was released



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on October 21, 2016.[131] Cohen's son Adam Cohen has a production credit on the album.[132] On February 23, 2017, Cohen's son and his final album collaborator Sammy Slabbinck released a special, posthumous tribute video set to the album track "Traveling Light", featuring never before seen archival footage of Cohen from his career.[133] The title track was awarded a Grammy Award for Best Rock Performance in January 2018.

### ***Thanks for the Dance and other posthumous releases***

Before his death, Cohen had begun working on a new album with his son Adam, a musician and singer-songwriter.[134] The album, titled Thanks for the Dance, was released on November 22, 2019.[135] One posthumous track, "Necropsy of Love", appeared on the 2018 compilation album The Al Purdy Songbook and another track named "The Goal" was also published on September 20, 2019 on Leonard Cohen's official YouTube channel.

## **Lyrics**



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# John Newton

Key: F

Genre: Christmas

Harp Type: Diatonic

Skill: Any

John Newton (/ˈnjuːtən/; 4 August [O.S. 24 July] 1725 – 21 December 1807) was an English Anglican clergyman and abolitionist, also having been Captain of slave ships and investor of trade. He served as a sailor in the Royal Navy for a period after forced recruitment.

Newton went to sea at a young age and worked on slave ships in the slave trade for several years. In 1745, he himself became a slave of Princess Peye, a woman of the Sherbro people. He was rescued, returned to sea and the trade, becoming Captain of several slave ships. Some years after experiencing a conversion to Christianity Newton later renounced his trade and became a prominent supporter of abolitionism. Now an



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evangelical, he was ordained as a Church of England clergyman and served as parish priest at Olney, Buckinghamshire, for two decades. He also wrote hymns, including “Amazing Grace” and “Glorious Things of Thee Are Spoken”.

Newton lived to see the British Empire’s abolition of the African slave trade in 1807, just months before his death.

## Early life

John Newton was born in Wapping, London, in 1725, the son of John Newton the Elder, a shipmaster in the Mediterranean service, and Elizabeth (née Scatliff). Elizabeth was the only daughter of Simon Scatliff, an instrument maker from London.[2] Elizabeth was brought up as a Nonconformist.[3] She died of tuberculosis (then called consumption) in July 1732, about two weeks before her son’s seventh birthday.[4] Newton spent two years at a boarding school, before going to live at Aveley in Essex, the home of his father’s new wife.[5]

At age eleven he first went to sea with his father. Newton sailed six voyages before his father retired in 1742. At that time, Newton’s father made plans for him to work at a sugarcane plantation in Jamaica. Instead, Newton signed on with a merchant ship sailing to the Mediterranean Sea.



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## Impressment into naval service

In 1743, while going to visit friends, Newton was captured and pressed into the naval service by the Royal Navy. He became a midshipman aboard HMS Harwich. At one point Newton tried to desert and was punished in front of the crew of 350. Stripped to the waist and tied to the grating, he received a flogging of eight dozen lashes and was reduced to the rank of a common seaman.[6]

Following that disgrace and humiliation, Newton initially contemplated murdering the captain and committing suicide by throwing himself overboard.[7] He recovered, both physically and mentally. Later, while Harwich was en route to India, he transferred to Pegasus, a slave ship bound for West Africa. The ship carried goods to Africa and traded them for slaves to be shipped to the colonies in the Caribbean and North America.

## Enslavement and rescue

Newton did not get along with the crew of Pegasus. In 1745[8] they left him in West Africa with Amos Clowe, a slave dealer. Clowe took Newton to the coast and gave him to his wife, Princess Peye of the Sherbro people. She abused and mistreated Newton just as much as she did her other slaves. Newton later



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recounted this period as the time he was “once an infidel and libertine, a servant of slaves in West Africa.”[9]

Early in 1748 he was rescued by a sea captain who had been asked by Newton’s father to search for him, and returned to England on the merchant ship Greyhound, which was carrying beeswax and dyer’s wood, now referred to as camwood.

## Spiritual conversion

In 1748, during his return voyage to England aboard the ship Greyhound, Newton had a spiritual conversion. He awoke to find the ship caught in a severe storm off the coast of Donegal, Ireland and about to sink. In response, Newton began praying for God’s mercy, after which the storm began to die down. After four weeks at sea the Greyhound made it to port in Lough Swilly, Ireland. This experience marked the beginning of his conversion to Christianity.[11]

He began to read the Bible and other religious literature. By the time he reached Britain, he had accepted the doctrines of evangelical Christianity. The date was 10 March 1748,[12] an anniversary he marked for the rest of his life. From that point on, he avoided profanity, gambling and drinking. Although he continued to work in the slave trade, he had



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gained sympathy for the slaves during his time in Africa. He later said that his true conversion did not happen until some time later: "I cannot consider myself to have been a believer in the full sense of the word, until a considerable time afterwards."

## Slave trading

Newton returned in 1748 to Liverpool, a major port for the Triangle Trade. Partly due to the influence of his father's friend Joseph Manesty, he obtained a position as first mate aboard the slave ship Brownlow, bound for the West Indies via the coast of Guinea. Newton continued to work in the slave trade. After his return to England in 1750, he made three voyages as captain of the slave ships Duke of Argyle (1750) and African (1752–53 and 1753–54). After suffering a severe stroke in 1754, he gave up seafaring, while continuing to invest in Manesty's slaving operations.[14]

In 1780 Newton moved to the City of London as rector of St Mary Woolnoth Church, where he contributed to the work of the Committee for the Abolition of the Slave Trade, formed in 1787. During this time he wrote Thoughts Upon the African Slave Trade. In it he states; "So much light has been thrown



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upon the subject, by many able pens; and so many respectable persons have already engaged to use their utmost influence, for the suppression of a traffic, which contradicts the feelings of humanity; that it is hoped, this stain of our National character will soon be wiped out."

## Marriage and family

In 1750 Newton married his childhood sweetheart, Mary Catlett, in St Margaret's Church, Rochester.[16]

Newton adopted his two orphaned nieces, Elizabeth Cunningham and Eliza Catlett, both from the Catlett side of the family.[17] Newton's niece Alys Newton later married Mehul, a prince from India.

## Anglican priest

In 1755 Newton was appointed as tide surveyor (a tax collector) of the Port of Liverpool, again through the influence of Manesty. In his spare time, he studied Greek, Hebrew, and Syriac, preparing for serious religious study. He became well known as an evangelical lay minister. In 1757, he applied to be ordained as a priest in the Church of England,



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but it was more than seven years before he was eventually accepted.

During this period, he also applied to the Methodists, Independents and Presbyterians. He mailed applications directly to the Bishops of Chester and Lincoln and the Archbishops of Canterbury and York.

Eventually, in 1764, he was introduced by Thomas Haweis to The 2nd Earl of Dartmouth, who was influential in recommending Newton to William Markham, Bishop of Chester. Haweis suggested Newton for the living of Olney, Buckinghamshire. On 29 April 1764 Newton received deacon's orders, and finally was ordained as a priest on 17 June.

As curate of Olney, Newton was partly sponsored by John Thornton, a wealthy merchant and evangelical philanthropist. He supplemented Newton's stipend of £60 a year with £200 a year "for hospitality and to help the poor". Newton soon became well known for his pastoral care, as much as for his beliefs. His friendship with Dissenters and evangelical clergy led to his being respected by Anglicans and Nonconformists alike. He spent sixteen years at Olney. His preaching was so popular that the congregation added a gallery to the church to accommodate the many persons who flocked to hear him.



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Some five years later, in 1772, Thomas Scott took up the curacy of the neighbouring parishes of Stoke Goldington and Weston Underwood. Newton was instrumental in converting Scott from a cynical 'career priest' to a true believer, a conversion which Scott related in his spiritual autobiography *The Force Of Truth* (1779). Later Scott became a biblical commentator and co-founder of the Church Missionary Society.

In 1779 Newton was invited by John Thornton to become Rector of St Mary Woolnoth, Lombard Street, London, where he officiated until his death. The church had been built by Nicholas Hawksmoor in 1727 in the fashionable Baroque style. Newton was one of only two evangelical Anglican priests in the capital, and he soon found himself gaining in popularity amongst the growing evangelical party. He was a strong supporter of evangelicalism in the Church of England. He remained a friend of Dissenters (such as Methodists and Baptists) as well as Anglicans.

Young churchmen and people struggling with faith sought his advice, including such well-known social figures as the writer and philanthropist Hannah More, and the young William Wilberforce, a Member of Parliament (MP) who had recently suffered a crisis of conscience and religious conversion while contemplating leaving politics. The younger man consulted with



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Newton, who encouraged Wilberforce to stay in Parliament and “serve God where he was”. [19][20]

In 1792, Newton was presented with the degree of Doctor of Divinity by the College of New Jersey (now Princeton University).

## Abolitionist

In 1788, 34 years after he had retired from the slave trade, Newton broke a long silence on the subject with the publication of a forceful pamphlet *Thoughts Upon the Slave Trade*, in which he described the horrific conditions of the slave ships during the Middle Passage. He apologised for “a confession, which ... comes too late ... It will always be a subject of humiliating reflection to me, that I was once an active instrument in a business at which my heart now shudders.” He had copies sent to every MP, and the pamphlet sold so well that it swiftly required reprinting. [21]

Newton became an ally of William Wilberforce, leader of the Parliamentary campaign to abolish the African slave trade. He lived to see the British passage of the Slave Trade Act 1807, which enacted this event.



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Newton came to believe that during the first five of his nine years as a slave trader he had not been a Christian in the full sense of the term. In 1763 he wrote: "I was greatly deficient in many respects ... I cannot consider myself to have been a believer in the full sense of the word, until a considerable time afterwards."

## Writer and hymnist

In 1767 William Cowper, the poet, moved to Olney. He worshipped in Newton's church, and collaborated with the priest on a volume of hymns; it was published as Olney Hymns in 1779. This work had a great influence on English hymnology. The volume included Newton's well-known hymns: "Glorious Things of Thee Are Spoken," "How Sweet the Name of Jesus Sounds!,"[22] "Let Us Love, and Sing, and Wonder," "Come, My Soul, Thy Suit Prepare,"[23] "Approach, My Soul, the Mercy-seat",[24] and "Faith's Review and Expectation," which has come to be known by its opening phrase, "Amazing Grace".

Many of Newton's (as well as Cowper's) hymns are preserved in the Sacred Harp, a hymnal used in the American South during the Second Great Awakening. Hymns were scored according to the tonal scale for shape note singing. Easily learnt and



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incorporating singers into four-part harmony, shape note music was widely used by evangelical preachers to reach new congregants.

In 1776 Newton contributed a preface to an annotated version of John Bunyan's *The Pilgrim's Progress*. [25]

Newton also contributed to the Cheap Repository Tracts. He wrote an autobiography entitled *An Authentic Narrative of Some Remarkable And Interesting Particulars in the Life of — Communicated, in a Series of Letters, to the Reverend T. Haweis, Rector of Aldwinckle, And by him, at the request of friends, now made public, which he published anonymously in 1764 with a Preface by Haweis. It was later described as "written in an easy style, distinguished by great natural shrewdness, and sanctified by the Lord God and prayer".* [26]

#### Final years

Newton's wife Mary Catlett died in 1790, after which he published *Letters to a Wife* (1793), in which he expressed his grief. [27] Plagued by ill health and failing eyesight, Newton died on 21 December 1807 in London. He was buried beside his wife in St. Mary Woolnoth in London. Both were reinterred at the Church of St Peter and Paul in Olney in 1893.



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## Commemoration

Newton is memorialised with his self-penned epitaph on his tomb at Olney: JOHN NEWTON. Clerk. Once an infidel and libertine a servant of slaves in Africa was by the rich mercy of our LORD and SAVIOUR JESUS CHRIST preserved, restored, pardoned and appointed to preach the faith he had long laboured to destroy. Near 16 years as Curate of this parish and 28 years as Rector of St. Mary Woolnoth.

When he was initially interred in London, a memorial plaque to Newton, containing his self-penned epitaph, was installed on the wall of St Mary Woolnoth. At the bottom of the plaque are the words: "The above Epitaph was written by the Deceased who directed it to be inscribed on a plain Marble Tablet. He died on Dec. the 21st, 1807. Aged 82 Years, and his mortal Remains are deposited in the Vault beneath this Church." [29]

The town of Newton in Sierra Leone is named after him. To this day his former town of Olney provides philanthropy for the African town. [30]

In 1982, Newton was recognised for his influential hymns by the Gospel Music Association when he was inducted into the Gospel Music Hall of Fame. [31]

A memorial to him was erected in Buncrana in Inishowen, County Donegal, in Ulster in 2013. Buncrana is located on the shores



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of Lough Swilly.

## Portrayals in media

### Film

- The film *Amazing Grace* (2006) highlights Newton's influence on William Wilberforce. Albert Finney portrays Newton, Ioan Gruffudd is Wilberforce, and the film was directed by Michael Apted. The film portrays Newton as a penitent haunted by the ghosts of 20,000 slaves.
- The Nigerian film *The Amazing Grace* (2006), the creation of Nigerian director/writer/producer Jeta Amata, provides an African perspective on the slave trade. Nigerian actors Joke Silva, Mbong Odungide, and Fred Amata (brother of the director) portray Africans who are captured and taken away from their homeland by slave traders. Newton is played by Nick Moran.
- The 2014 film *Freedom* tells the story of an American slave (Samuel Woodward, played by Cuba Gooding, Jr.) escaping to freedom via the Underground Railroad. A parallel earlier story depicts John Newton (played by Bernhard Forcher) as the captain of a slave ship bound for America carrying Samuel's grandfather. Newton's



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conversion is explored as well.

## Stage productions

- African Snow (2007), a play by Murray Watts, takes place in the mind of John Newton. It was first produced at the York Theatre Royal as a co-production with Riding Lights Theatre Company, transferring to the Trafalgar Studios in London's West End and a National Tour. Newton was played by Roger Alborough and Olaudah Equiano by Israel Oyelumade.[32]
- The musical Amazing Grace is a dramatisation of Newton's life. The 2014 pre-Broadway and 2015 Broadway productions starred Josh Young as Newton.[33][34]
- In 2015, Puritan Productions in Dallas, Texas, US premiered A Wretch Like Me, a dramatisation of John Newton's life story with ballet and chorus accompaniment.
- In 2018, Puritan Productions presented "Amazing Grace", a newly revised dramatisation of John Newton's life story with dance and chorus accompaniment.



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## Television

Newton is portrayed by actor John Castle in the British television miniseries, *The Fight Against Slavery* (1975).

## Novels

Caryl Phillips' novel, *Crossing the River* (1993), includes nearly verbatim excerpts of Newton's logs from his *Journal of a Slave Trader*. [35]

In the chapter 'Blind, But Now I See' of the novel *Jerusalem* by Alan Moore (2016), an African-American whose favourite hymn is 'Amazing Grace' visits Olney where a local churchman relates the facts of Newton's life to him. He is disturbed by Newton's involvement in the slave trade. Newton's life and circumstances, and the lyrics of 'Amazing Grace' are described in detail.

*The Infidel* by Joe Musser, a novel based on the life of Newton.



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## Lyrics



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