

Cowboy's Sweetheart

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

2 -2 -2* 3 3 3 5 -3 3 2__

I want to be a cowboy's sweetheart

3 -3 3 -2* -3 6 -5 5 -3__

I want to learn to rope and to ride

-3 -3 -3* -4 -4 -3 3 -2* -2 -2__

I want to ride o'er the plains and the deserts

3 3 -3 -4 -3 -2 2__

Out west of that great divide

2 -2 -2* 3 3 3 5 -3 3 2__

I want to hear the coyotes howlin'

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

While the sun sinks in the West

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

I want to be a cowboy's sweetheart

3 3* -3 -3 -4 -4 5__

That's the life I love the best

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

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

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(Adlib Part of Song)

2 -2 -2* 3 3 3 5 -3 3 2 -1* 2

I want to ride Old Paint goin' at a run

3 -3 3 -2* -3 6 -5 5 -3__

I want to feel the wind in my face

-3* -4 -3* -4 3 -3 -4 -3* -4__

A thousand miles from all the city lights

3 3 -4 -3 -2 2__

Goin' a cowhand's pace

2 -2 -2* 3 3 3 5 5 -5 5 -3 3__

I want to pillow my head near the sleeping herd

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

While the moon shines down from above

-3 -3 -4 5 5 5 -4 -3 3 -2* 3 7 6__

I want to strum my guitar and yodelay-hee-hoo

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

Oh that's the life that I love

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

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


(Interlude)

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

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

7 7 7 -8 -8 8)

This plays with fast pace karaoke music, same Artist, run time

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2:30.

Lyrics

Goodnight Sweetheart, It`s Time To Go

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

CHORUS

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

Good-night sweet-heart well it`s time to go


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

Good-night sweet-heart well it`s time to go

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

I hate to leave you but I really must say

-6 -7 -7 -6 -6 6

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Good-night sweet-heart Good-night

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

Well it's three o'clock in the morning

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

Baby I just can't treat you right

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

Well I hate to leave you baby, Don't mean

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

may-be because I love you so.~~~~~

REPEAT CHORUS


Lyrics

Good Night Sweetheart (chrom)

Key: C

Genre: Country

Harp Type: Chromatic

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Skill: Intermediate

By: Ray Noble, Jimmy Campbell, Reg Connelly

Rudy Vallee

Key: C

2 2 -1* 2

Good-night sweet-heart

-1* 2 -1* 2 -2 2

Till we meet to-mor-row

3 3 -2* 3

Good-night sweet-heart

-2* 3 -2* 3 -3 3

Sleep will ba-nish sor-row

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

Tears and part-ing may make us for-lorn

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

But with the dawn a new day is born

3 -2* -2

So I'll say

2 3 -1* 2

Good-night sweet-heart

-1* 2 -1* 2 -2 2

Tho' I'm not be-side you


3 3 -2* 3

Good-night sweet-heart

-2* 3 -2* 3 -3 3

Still my love will guide you

4 4 -4 4

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Dreams en-fold you
6 5 -4 4 -4 -3
In each one I'll hold you
3 3 -2* 3 6 5
Good-night sweet-heart good-night

Lyrics

If We Can't Be The Same Old Sweethearts

Key: C

Genre: Country


Harp Type: Chromatic

Skill: Intermediate
(We'll Just Be The Same Old Friends)

W: Joseph McCarthy

M: James V. Monaco

Perry Como

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Key: Eb

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

If we can't be the same old sweet-hearts

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

Then we'll just be the same old friends

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

For I want some-one like you

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

just to tell my trou-bles to

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

My hap-pi-ness on you, it all de-pends

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

For I've known you too long to for-get you

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

And my old dream of love nev-er ends

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

Tho' I know you can't be mine

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

We will meet from time to time

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


And we'll just be the same old friends

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

For I've known you too long to for-get you

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

And my old dream of love nev-er ends

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4 -5* -5* -5 -5 -3* 3*
Tho' I know you can't be mine
-3* -5 -5 4 4 -3 4
We will meet from time to time
-3* -3 3* -5* 3* 3* 3 -1*
And we'll just be the same old friends

Lyrics

Let Me Call You Sweetheart (Chrom F)

Key: C

Genre: Country


Harp Type: Chromatic

Skill: Intermediate

-5 -6 -7* 9 -9 -6

Let me call you sweetheart

6 -6 7 7 7____

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I'm in love with you

-7 7* -7 -7* 9 -7

Let me hear you whisper

7 -7 -6 -6 -6__

That you love me too

-5 -6 -7* 9 -9 -6

Keep the love light glowing

6 -6 7 7 9__

In your eyes so true

9 -7* -7 -7* -9 -6

Let me call you sweetheart

-9* -9 7 -7 -7*

I'm in love with you (Repeat)


(Ending)

-9* -9 7 -7 -7*

I'm in love with you

This song plays with karaoke music run time 2:14.

Lyrics

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Let Me Call You Sweetheart (chrom)

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

W: Beth Slater Whitson

M: Leo Friedman

Bing Crosby

Key: Bb

Time: 3/4

-1 -2 -3* 4 -5 -2

Let me call you sweet-heart

2 -2 3 3 3

I'm in love with you.

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

Let me hear you whis-per


3 -3 -2 -2 -2

that you love me too.

-1 -2 -3* 4 -5 -2

Keep the love-light glow-ing

2 -2 3 3 4

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in your eyes so true.
4 -3* -3 -3* -5 -2
Let me call you sweet-heart
-5* -5 3 -3 -3*...
I'm in love with you.

Lyrics

Let Me Call You Sweetheart

Key: C


Genre: Country

Harp Type: Chromatic

Skill: Intermediate

words and music by: Leo Friedman and
Beth Slater Whitson

5 6 7 -8 8 6
Let me call you sweetheart

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6 6 -6 -6 -6

I'm in love with you.

-7 -6 -7 7 -8 -7

Let me hear you whisper

-6 -7 6 6 6

that you love me too.

5 6 7 -8 8 7

Keep the lovelight glowing

6 6 -6 -6 -8

in your eyes so blue.

-8 7 -7 7 8 6

Let me call you sweetheart

-9 8 -6 -7 7

I'm in love with you.

5 6 7 -8 8 7


Keep the lovelight glowing

6 6 -6 -6 -8

in your eyes so blue.

-8 7 -7 7 8 6

Let me call you sweetheart

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-9 8 -6 -7 7

I'm in love with you

Lyrics

My Sweetheart's A Mule (chrom)

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

American work song


Key: G

Time: 3/4

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

My sweet-heart's a mule in the mines

3 3 3 3 -3 3 2 -1

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Way down where the sun nev-er shines

-4 4 4 -1 -1 4 -4 -4 -4 -1

All day I sit and I chew and I spit

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

All o-ver my sweet-heart's be-hind

Lyrics

My Sweetheart's A Mu!e

Key: C

Genre: Country

Harp Type: Chromatic


Skill: Intermediate

6 6 -6 6 -4

My sweetheart's a mule

5 -5 5 4

in the mines.

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6 -6 -5 -6 7 -7-6 -66

I drive her without any lines.

6 6 -6 -5 -6 7

On the bumpers I sit,

-7 -6 6 -6 6 5

and tobacco I spit,

6 6 6 6 -4 5 -5 54

All over my sweetheart's behind.

Lyrics

Once I Had A Sweetheart


Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

Traditional

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Joan Baez

Key: E

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

Once I had a sweet-heart,

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

and now I have none,

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

Once I had a sweet-heart,

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

and now I have none,

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

He's gone and leave me,

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

he's gone and leave me,

-4 -88*-9 8* -8-7 -6* 6 -6*-4 -3 -4

He's gone and leave me to sor-row and moan.

Last night in sweet slumber I dreamed I did see,

Last night in sweet slumber I dreamed I did see,

My own precious jewel sat smiling by me,


My own precious jewel sat smiling by me.

And when I awakened I found it not so,

And when I awakened I found it not so,

My eyes like some fountain with tears overflow,

My eyes like some fountain with tears overflow.

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I'll venture through England,
through France and through Spain,
I'll venture through England,
through France and through Spain,
All my life I will venture the watery main,
All my life I will venture the watery main.

Once I sweetheart, and now I have none,
Once I sweetheart, and now I have none,
She's gone and leave me, she's gone and leave me,
She's gone and leave me to sorrow and moan.

Lyrics


Sweethearts

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

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By: Victor Herbert

Key: Bb

Time: 3/4

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

Sweet-hearts make love their ver-y own

-7* -7 7 6 -6 8 -7* -10

Sweet-hearts can live on love a-lone

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

For them the eyes where love-light lies

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

o-pen the gates to par-a-dise

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

all oth-er love is doomed to fade

-7*-7 7 6 -6 8 -7* -10

it is like sun-shine veiled in shade


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

such joys of life as love im-parts

-7* -7 -7* 7 -6 -9 -7*

are all of them yours, sweet-hearts

Lyrics

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Sweetheart Tree

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

3 4 -4 5 6 -6 6 5 4

They say there's a tree in the forest,

3 4 -4 5 6 -6 6 -4

A tree that will give you a sign;

5 -4 4 -6 6

Come a-long with me,

5 -4 4 -6 6

to The Sweetheart Tree,

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


Come and carve your name next to mine.

3 4 -4 5 6 -6 6 5 4

They say if you kiss the right sweetheart,

3 4 -4 5 6 4 -6

The one you've been waiting for,

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-6 -6 6 5 -4

Big blossoms of white

5 6 5 -4 4

will burst into sight

3 3 4 -4 5 6 -4 5 4

And your love will be true e-vermore.

Lyrics

Sweetheart

Key: C

Genre: Country


Harp Type: Chromatic

Skill: Intermediate

5 -5 -5 -5 -6b 5

Boy, have-n't you no-ticed

5 5 -5 -5 -6b

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The gleam in my eyes

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

Be-cause of you I'm a lit-tle hyp-no-tized

5 5 5 -5 -5 -6b 5

But ev-ry-time you're with me

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

I feel so pos-it-ive that with a lit-tle love

-5 -5b 5 -5b -5

Some-thing's got-ta give

(CHORUS)

-4 5 5 -4 5 -4 5 -5b -5 -5b

A full moon is wait-ing in the twi-light

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

May-be soon you will come to be my knight

5 -4 5 5 -4 5 -5b -5 -5b 5


Here we are hop-ing that we nev-er part

-6b -6b -5

Stay with me

(CHORUS TWICE))

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

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Ba-by, won't you be my sweet-heart

5 -6 -6 -6b -6b -5 -5 -5b -5b 5

And we could share a sto-ry book ro-mance

5 -5b -5 -5 5 -5b -5 -5

Just you and I just you and I

Verse 2 same as 1

5 5

You are no Casanova

I'll know that you'll be true

And that's why

I'm so in love with you

But this romantic evening

You led me at my door

But tonight, I'd like us to explore

(CHORUS TWICE)

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


Na, na, na, na, na Na, na, na, na, na

5 5 5 -5 -5 5 5 5 -5 -5 -6b -5

Na, na, na, na, na Na, na, na, na, na, na, na

-5 -6b -6b -6b -6b -6b

Oh, yeah, yeah, yeah, yeah, yeah

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ENJOY!!!

Lyrics

The Sweetheart Of Sigma Chi

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

W: Byron Stokes

M: F. Dudley Vernor

Dean Martin

Key: F


Time: 3/4

1 -3 -3 -3 -3

The girl of my dreams

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


is the sweet-est girl

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-1 3 -3* -3 -2* 3
Of all the girls I know
3 -3 3 4 -5 6 -5 4 -3
Each sweet co-ed like a rain-bow trail
3 -1 2 -2 -3 3
Fades in the af-ter-glow

1 -3 -3 -3 -3
The blue of her eyes
-3 -3 -3 -3 -2* -1*
and the gold of her hair
-1 -1 3 -3*-3* -3* -3 -5
Are a blend of the west-ern sky
-1 2 -2 3* 6
And the moon-light beams
-5 -5 4 -3 -2 -3*
on the girl of my dreams
-3 -3 3 -1 -3 3 1 -2
She's the sweet-heart of Sig-ma Chi

Lyrics

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The Resurrected Sweetheart (chrom)

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

Cisslie Graves

Key: Gm

-1 3 3 -3

The wind blew east,

3-3 -3* 4 -5 4

The wind blew west

-3* -5 -3* 5 -3* 5-5 3-2

Hit rained small drops of rain

-1 3 3 -3 3-3-3*4-5 6


I had one love and on-ly one

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

And she in the grave was lain

-1 3 -3* 4 -3*-3 3 -2

And she in the grave was lain

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Lyrics

The Resurrected Sweetheart (12th pos)

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

Cisslie Graves

Key: Gm

Harp: F

-3" -4 -4 5

The wind blew east,


-45 -5 6 -6 6

The wind blew west

-5 -6 -5 6 -5 6-6 -44

Hit rained small drops of rain

-3"-4 -4 -5 -4-5 56-6 -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.

I had one love and on-ly one
6 -6 6 -5 5 -5 6 -6-5 5
And she in the grave was lain
-3" -4 -5 6 -5 5 -4 4
And she in the grave was lain

Lyrics

Will You Remember, Sweetheart

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

6 6 5 4 6 5 4 -6. 6


Ah love is so sweet in the Spring-time

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

When blos-soms are frag-rant in May

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

No years that are com-ing can bring time

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-6 6 4 -4 -6 -7 -7 6../

To make me for-get, dear, this day

6 6 5 4 6 5 4 -6. 6

I'll love you in life's grey De-cem-ber

6 8 8 8 -9 -9 8 -8../

The same as I love you to-day

-88 -9 8 -8 7 -7 -6 7. 6 /

My heart ev-er young will re-mem-ber

6 6 -5 -7... -5 -5 6 -7.../

The thrill it knew that day in May.

CHORUS:

6 -6... 7 -6... -7 6...//

Sweet-heart, Sweet-heart, Sweet-heart,

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

Will you love me ev-er

-6 -7 7 -7 7 -6 7-7..

Will you re-mem-ber this day

-4 5 -5 5 -5 -4 6... 6 -6 8 -8

When we were hap-py in May, My Dear-est one ?

6 -6... 7 -6... -7 6.../

Sweet-heart, Sweet-heart, Sweet-heart,

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


Though our paths may sev-er

-6 4 5 6 -5 5 -7 6 -6 9..-9..

To life's last faint em-ber,will you re-mem-ber

-4 5.. 6 8.. 7...//

Spring-time, Love-time, May ?

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Lyrics

You're A Sweetheart

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

YOU'RE A SWEETHEART

W: Harold Adamson

M: Jimmy McHugh

Frank Sinatra

Key: G

-5 -4 -3 -4 3 3 3 3 2 -1

You're a sweet-heart if ev-er there was one


3 3 3 3 2 -1 2 -4

If there ev-er was one it's you

-5 -4 -3 -4 3 3 3 3 2 -1

Life with-out you was an in-com-plete dream

3 3 3 3 2 -1 2 3

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You are ev-'ry sweet dream come true

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

My search was such a blind one

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

And I was all at sea

-5 6 -5 -4 4 -5

I nev-er thought I'd find

-5 -4 -3 3 3 -3 -1

One quite so per-fect for me

-5 -4 -3 -4 3 3 3 3 2 -1

You're a sweet-heart if there ev-er was one

3 3 3 3 6 6 -4 3


If there ev-er was one it's you

Lyrics

Nicky Wire

Key: C

Genre: Country

 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: Chromatic

Skill: Intermediate


Nicholas Allen Jones (born 20 January 1969), known as Nicky Wire, is the Welsh lyricist, bassist and occasional vocalist with the Welsh alternative rock band Manic Street Preachers.

Prior to the group, Wire studied politics at university; this would later influence his lyrical work. He was co-writer of the band's lyrics (alongside Richey Edwards) from 1989 to 1995, and has been the band's primary lyricist from 1995 to the present. In addition to his work with Manic Street Preachers, Wire released a solo album, *I Killed the Zeitgeist*, in 2006.

Biography

Early life

Born Nicholas Allen Jones in Llanbadoc, Monmouthshire,[3] Wales, Wire is the younger brother of poet and author Patrick Jones.[1] He attended Oakdale Comprehensive School with James Dean Bradfield, Sean Moore and Richey Edwards. Wire played competitive schools football and, aged 14, was captain of the Welsh national schoolboys' team. Although he was offered a trial at both Tottenham Hotspur and Arsenal football clubs, back and knee problems brought his football career to an end. Wire took A-levels in politics and law. He later attended


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Portsmouth Polytechnic, but after several months transferred to the University of Wales Swansea, starting his course a year after Edwards. He graduated with a Lower Second-Class Honours degree in politics, which has led him to comment that he may have pursued a career in the diplomatic service or the Foreign and Commonwealth Office.

Career

Wire is a founding member of Manic Street Preachers and was originally rhythm guitarist but changed to playing the bass guitar after original bassist Flicker left the band. He co-wrote the band's lyrics with Richey Edwards between 1989 and 1995, taking over sole responsibility following Edwards's disappearance. Some of Edwards' lyrics were used on 1996's Everything Must Go album, making 1998's This Is My Truth Tell Me Yours the first album with lyrics by Wire alone. Wire usually plays Gibson Thunderbird, Rickenbacker, Fender Jazz and most recently Italia Maranello basses, one of which is a custom acoustic model made by request for the band's 2007 acoustic sessions.

Nicky chose the pseudonym Wire because of his lanky, "wiry" frame (he is 6'3"). He often dons a dress or a skirt for his group's gigs although he has curtailed his flamboyance somewhat in recent years. Wire's cross-dressing dates back to his teens, when he would go to local pubs in Blackwood wearing a dress; he has, however, been keen to emphasise that he is

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not a transvestite. He puts his attraction to glam and women's clothes at least in part down to his very close relationship with his mother.[citation needed]


Wire is notorious for his outspoken attitude and has been known to cause controversy in the press. He once stated during a 1992 gig, "In this season of goodwill, let's pray that Michael Stipe goes the same way as Freddie Mercury pretty soon".[However, he has since expressed regret for the remark; stating that it was misinterpreted and "didn't come out the way [he] wanted it to." [8] Wire has noted that his band has taken "inspiration from Queen,"[Mercury's band, as well as being noted fans of R.E.M.'s earlier albums.

In November 2007, he was recruited as Chair of the Advisory Board for the new commercial Xfm South Wales Radio Station.

Solo career

On Christmas Day 2005, the Manics posted a solo track by Wire called "I Killed the Zeitgeist", available to download free for one day. In early May, the rumoured first single entitled "Break My Heart Slowly" from his début solo album premièred on BBC Radio 6 Music with Phill Jupitus.

Wire played an intimate solo gig at the Hay Festival on 5 June 2006. The setlist consisted of material from his forthcoming


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album. Also included was a short acoustic rendition of “Condemned to Rock ‘N’ Roll” from Manic Street Preachers’ début album *Generation Terrorists*. Speaking to NME.COM before the gig, Wire confirmed that he was currently working on a solo album and he’d already written 25 songs. On the following day, Wire released the free track “Daydreamer Eyes” on his new website. He released the single “The Shining Path” as an exclusive iTunes only download on 17 July. His solo album, entitled *I Killed the Zeitgeist* was released on 25 September, with the single “Break My Heart Slowly” released on 18 September.

In an interview with *New Musical Express* in March 2020, that also confirmed work on a 2021 Manic Street Preachers album and a solo album by bandmate James Dean Bradfield, Wire announced that he was working on more solo content, joking that he would not have to put in much work to meet fan demand. Bradfield later reconfirmed this, likening their simultaneous solo work to when they did the same in 2006.

Personal life

Wire married his childhood sweetheart, Rachel, on 25 September 1993. He missed the band’s appearance on *Top of the Pops* to promote “Roses in the Hospital” because of the honeymoon and was replaced on the day by a Manic Street Preachers roadie wearing a Minnie Mouse mask. The couple live in the Newport

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suburb of Allt-yr-yn with daughter Clara Enola (born 2002) and son Stanley McCarthy (2007).

The family previously lived in a terrace house in the village of Wattsville, near Blackwood. Although he was annoyed when a British tabloid[which?] revealed that he lived there, printing a picture of his house with the number clearly visible, he later paid public tribute to his former home in the title of the track "Wattsville Blues," on Know Your Enemy album.


Wire follows the Welsh rugby union team, Whiteheads RFC and Dragons. He is also a fan of Warrington Wolves rugby league team, (who are nicknamed The Wire), as well as being a supporter of Tottenham Hotspur in football, with whom he turned down an offer of a trial as a teenager.

Lyrics

Cindy Walker

Key: C

Genre: Country

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Harp Type: Chromatic

Skill: Intermediate


Cindy Walker (July 20, 1918 – March 23, 2006) was an American songwriter, as well as a country music singer and dancer. As a songwriter Walker was responsible for many popular and enduring songs recorded by many different artists.

She adopted a craftsman-like approach to her songwriting, often tailoring particular songs to specific recording artists. She produced a large body of songs that have been described as “direct, honest and unpretentious”. She had Top 10 hits spread over five decades.

Walker was inducted into the Country Music Hall of Fame in 1997 and inducted into the Texas Heritage Songwriters Hall of Fame in March 2011.

Early life

Cindy Walker was born on July 20, 1918 on her grandparents' farm near Mart, Texas (near Mexia, east of Waco), the daughter of a cotton-broker. Her maternal-grandfather F.L. Eiland was a noted composer of hymns and her mother was a fine pianist. From childhood Cindy Walker was fond of poetry and wrote habitually.

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Career

Beginnings

As a teenager, inspired by newspaper accounts of the dust storms on the American prairies in the mid-1930s, Walker wrote the song, "Dusty Skies" (later recorded by Bob Wills and the Texas Playboys. In 1936, her "Casa de Mañana" was performed by the Paul Whiteman Orchestra (as part of the Texas Centennial celebrations). By the end of the decade Cindy Walker was singing and dancing in Texas stage shows.

Move to Los Angeles

In 1940, Walker, at the age of 22, accompanied her parents on a business trip to Los Angeles. As they were driving down Sunset Boulevard she asked her father to stop the car near the Bing Crosby Enterprises building. Walker later recalled: "I had decided that if I ever got to Hollywood, I was going to try to show Bing Crosby a song I had written for him called 'Lone Star Trail'". Her father said "You're crazy, girl", but nonetheless stopped the car.[5] Walker went inside the building to pitch her song and emerged shortly afterward to ask her mother to play the piano for her. Bing Crosby's brother Larry Crosby had agreed to listen to the song; Walker sang "Lone Star Trail" to him, accompanied by her mother. Larry Crosby was impressed and aware that his brother was

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looking for a new Western song to record. The next day Cindy played guitar and sang “Lone Star Trail” for Bing Crosby at Paramount Studios (where he was making a movie). Crosby arranged for her to record a demo with Dave Kapp of Decca Records, who was also impressed and offered her a recording contract. “Lone Star Trail” was recorded and became a top-ten hit for Bing Crosby.

Performances and recordings

Walker remained in Los Angeles for 13 years. In 1940 she appeared as a singer in the Gene Autry Western Ride, Tenderfoot, Ride. The Decca recording contract led to Walker recording several songs with Texas Jim Lewis and His Lone Star Cowboys, including “Seven Beers with the Wrong Man” in 1941, which was also filmed as an early “Soundie” (a precursor of music videos). In 1944 Walker recorded a song (not her own) which became a top ten hit, “When My Blue Moon Turns to Gold Again”.

Focus on songwriting

Walker successfully pitched her songs to Bob Wills and began to regularly contribute compositions for recordings and the movies that Wills made in the 1940s. The collaboration was extremely fruitful: Bob Wills and the Texas Playboys eventually recorded over 50 of Cindy Walker’s songs, including “Cherokee Maiden” (1941), “Dusty Skies” (1941), “Miss Molly”


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(1942), "Sugar Moon" (co-written with Bob Wills; 1947) and "Bubbles in My Beer" (1948). Bob Wills and his band performed Walker's first top-ten country hit, "You're From Texas" (1944).

Among her other 1940s hits were "Triflin' Gal" (top-10 records for both Al Dexter and Walter Shrum, 1945); [9]:104, 314 "Warm Red Wine" (Ernest Tubb, 1949), :355 and "Take Me in Your Arms and Hold Me" (Eddy Arnold, 1950). [9]:30 Some sources have erroneously attributed Johnny Bond's 1948 "Oklahoma Waltz" to her; probably they confused it with her own 1947 composition of that name, co-written with and recorded by Spade Cooley.

During the 1950s, Walker continued her success as a writer of popular songs. In 1952 Hank Snow had a hit with her "The Gold Rush is Over" and in 1955 Webb Pierce had success with "I Don't Care".


Another Walker song was "Blue Canadian Rockies" recorded by Gene Autry (which featured in Autry's 1952 movie of the same name). The song was revived in 1968 by The Byrds on their influential country-rock album Sweetheart of the Rodeo. In 1955 Eddy Arnold pitched Walker the theme and the song-title for "You Don't Know Me" when they met during a WSM deejay convention in Nashville. Walker then wrote the song based on Arnold's idea. It has been described as "a beautifully symmetrical and poignant portrait of a love not to be".

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"You Don't Know Me" has been recorded by numerous artists over the years, most successfully by Jerry Vale (1956); Lenny Welch (1960); Ray Charles (1962); and Elvis Presley (1967). "Anna Marie", was a hit for Jim Reeves in 1957 and the beginning of another productive artist-writer association which culminated in "This is It" (1965) and "Distant Drums" (a posthumous hit for Reeves).[1] "Distant Drums" remained at No.1 on the British charts for five weeks in 1966.

Reeves recorded many of Walker's compositions, she often wrote specifically for him and offered him the right of first refusal of her tracks. "Distant Drums" was originally recorded by Reeves as a demo, simply because he loved the song. Chet Atkins felt the time was not right for an international release. This demo, like many for Reeves, was unearthed upon his death and along with Atkins and Mary Reeves, Walker oversaw the production of the overdub which was to be released in 1966, and became a huge international hit.

In 1961 Eddy Arnold had a minor hit with Walker's "Jim, I Wore a Tie Today", a moving song about the death of a cowboy. Cindy Walker wrote the song "Dream Baby (How Long Must I Dream) ", which was recorded by Roy Orbison (who also recorded a version of "Distant Drums"). She originally had little confidence in "Dream Baby", but Orbison's recording was a hit in both the US and Britain in 1962, and was a hit again in 1971 for Glen Campbell and in 1983 for Lacy J. Dalton. In 1964 Fred Foster of Monument Records "tempted her back into the studio to

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record an album, Words and Music by Cindy Walker. Walker's song "In the Misty Moonlight" was a hit for both Jerry Wallace (1964) and Dean Martin (1967) as well as being recorded by Jim Reeves. "Heaven Says Hello" (recorded by Sonny James) and "You Are My Treasure" (Jack Greene) were hits in 1968, both written by Walker.

Honors, awards and tributes

In 1970 Walker became a charter member of the Nashville Songwriters Hall of Fame. In 1981 Mickey Gilley's version of "You Don't Know Me" was a hit in the country charts. A year later Walker had her last major hit with Ricky Skaggs' reworking of "I Don't Care".

It has been estimated that more than 500 of Walker's songs have been recorded and that her songs made the Top 40 charts (country or pop) more than 400 times. In September 1997 Walker was inducted into the Country Music Hall of Fame (together another songwriter, Harlan Howard). During her acceptance speech, Walker recited some verse she had written for the occasion:

In the 1980s, my mother bought me a dress for a BMI affair and she said "when they put you in the Hall of Fame, that's the dress I want you to wear." And I said "Oh Mama, the Hall of Fame? Why that will never be." And the years went by, but my mother's words remained in my memory. And I know tonight

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she'd be happy, though she's gone now to her rest. But I think of all that she did for me, and tonight I'm wearing this dress.


Her speech was followed by a standing ovation and Walker left the stage in tears after softly blowing a kiss. During the proceedings renowned songwriter (and fellow Hall of Fame inductee) Harlan Howard described Walker as “the greatest living songwriter of country music”.

In 1998, Walker was inducted into the Texas Country Music Hall of Fame. In 2002 the Country Music Television network honored the 40 Greatest Women in Country Music. The women were selected for their contribution to the genre by a survey of hundreds of American artists and music historians and Walker was ranked No. 32.

In March 2006, Willie Nelson released *You Don't Know Me: The Songs of Cindy Walker*, an album featuring 13 of Walker's well-known songs.

Personal life

In her personal life, Walker shunned the limelight. It was often reported that she never married, though in an interview with *The New York Times* shortly before her death, Walker stated she once had “a very short-lived marriage”. After her


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stint in Los Angeles she returned to Texas in 1954, living in Mexia in a modest three-bedroom house with her widowed mother, Oree.

Walker's custom was rise at dawn each day to write songs. She typed her lyrics on a pink-trimmed manual typewriter and Oree Walker helped work out melodies for her daughter's words. Each year Walker and her mother would operate from an apartment in Nashville for five months or so in order to market the songs. Oree Walker died in 1991. In a 2004 interview Walker stated: "I miss Mama every day".

Death

Walker died at age 87 near her home – at the Parkview Regional Hospital in Mexia, Texas, on March 23, 2006. She died nine days after Willie Nelson's tribute album was released. She had been ill for several weeks prior to her death. She was buried in the Mexia City Cemetery. Her family had a custom-designed sculpture created for her gravestone to honor the songwriter and her work. The memorial sculpture is a large pink-granite guitar (in her signature color).

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Lyrics

John Newton

Key: C


Genre: Country

Harp Type: Chromatic

Skill: Intermediate

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


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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 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."

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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 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,

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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, 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


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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.

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

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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 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

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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.

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

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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 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 of Lough Swilly.

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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 conversion is explored as well.

Stage productions

- *African Snow* (2007), a play by Murray Watts, takes place

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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.

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*

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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.

Lyrics

Harry Dacre

Key: C

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Genre: Country

Harp Type: Chromatic

Skill: Intermediate


Birth name	Frank Dean
Also known as	Henry Decker

Harry Dacre was the pen-name of Frank Dean (September 1857–16 July 1922), a British songwriter best known for his composition “Daisy Bell (Bicycle Built For Two)”.

Biography

Dean was born on the Isle of Man, where he was baptised on 6 September 1857. He moved to Manchester, and then to Preston, Lancashire around 1882. He decided to make a career in songwriting, and used the pseudonyms Harry Dacre and Henry Decker (which some sources state was his birth name). He later claimed to have sold some 600 songs in the first two years of his career, but his first popular success was with the song “The Ghost of Benjamin Binns”, which was first sung by Harry Randall in Brighton in 1885. Claiming that the stress of constant songwriting was affecting his health, he emigrated to Australia, where he stayed for four years before returning to England and then leaving for America in 1891.

He took with him an early version of the song “Daisy Bell”, and a bicycle on which he had to pay import duty. Supposedly,


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his friend William Jerome told him that if he had brought a tandem he would have had to pay double, inspiring Dacre to rewrite the words of his song to refer to a "bicycle built for two". While in New York, he persuaded singer Katie Lawrence to perform the song when she appeared in London in 1892. The song soon became popular in London music halls, and then a worldwide hit.

Dacre returned to London, and in 1895 set up his own publishing house, Frank Dean and Co.. He continued to write successful songs, including "Katie O'Connor" (1891); "I Can't Think of Nuthin' Else But You, Lulu" (1896); and "I'll Be Your Sweetheart" (1899), which became a popular success performed by Lil Hawthorne. When it became clear that the law could do little to prevent the pirating of sheet music, Dacre withdrew from the music business for several years, returning only when T. P. O'Connor's proposals were enacted in the 1906 Musical Copyright Act.

Thereafter, Dacre lived in comfort in Langham Place in London. He died there in 1922.

Lyrics

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Cry

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

1.

6 -6 -9 -9* 6 -6 -9-9* 6 -6 9~~~~

If your sweetheart sends a letter of good-bye~~~~

5* -5 8-7* 5* -5 8 -7* 5*-5 7~~~~~

It's no secret you'll feel better if you Cry~~~~

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

When waking from a bad dream don't you sometimes

-7* 9 -9

think it's real

-6* 7 -9 9 -7* 7 6 7 -7* -9 9~~~~~

But it's only false emotions that you feel~~~~

2.

If your heart-aches seem to hang around too long

And your blues keep getting bluer with each song

7 -6-5* -5 -5* -7* 7 -5* 5 -5 -6 7 -9

Remember sunshine can be found behind a cloudy



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-7

sky

7 -6* 7 -9 9 -7* 7 -9 -9 -7*~~~~~

So let your hair down and go on and Cry~~~~~

Lyrics

Fraulein

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

6 -6 7 -7 7 5 6

Far across the blue waters


7 -6 -2 -3 5 -2 -3

Lives an old German's daughter

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

By the banks of the old river Rhine

6 -6 7 -7 7 5 6

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Where I loved her and left her

7 -2 -3 5 -2 -3

But I can't forget her

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

'Cause I miss my pretty Fraulein

7 7 6 5 7

Fraulein, Fraulein

7 -2 -3 5 -2 -3

Look up toward the heavens each night

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

When the stars seem to shine

7 7 7 -7 7 5 6

By the same stars above you

7 -2 -3 5 -2 -3

I swear that I love you

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

You are my pretty Fraulein

(Short Interlude)

(Repeat)

When my memories wander


Away over yonder

To the sweetheart that I left behind

In a moment of glory

A face comes before me

The face of my pretty Fraulein

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Fraulein, Fraulein
Walk down by the river
Pretend that your hand's holding mine
By the same stars above you
I swear that I love you

Plays with karaoke music, same Artist, run time 2:49.

Lyrics

Forever And Ever

Key: C

Genre: Country

Harp Type: Chromatic


Skill: Intermediate

8 8 -8 7 6 6

Forever and ever,

8 8 -8 7 -6

My heart will be true!

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-8 -8 7 -7 -7

Sweetheart, forever,

6 -7 -6 5 6

I'll wait for you!

8 8 -8 7 6 6

We both made a promise,

8 8 -8 7 -6

That we'd never part,

-8 -8 7 -7 9 9

Let's seal it with a kiss,

-9 8 7 -6 -7 7

Forever my Sweetheart!

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

Let bygones be bygones forever,

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

We'll fall in love once again . . .

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

So, let's tell the world of our new love divine,

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


Forever and ever you'll be mine!

Forever and ever,

My heart will be true!

Sweetheart, forever,

I'll wait for you!

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We both made a promise,
That we'd never part,
Let's seal it with a kiss,
Forever my Sweetheart!

Let bygones be bygones forever,
We'll fall in love once again . . .
So, let's tell the world of our new love divine,
Forever and ever you'll be mine!


We both made a promise,
That we'd never part,
Let's seal it with a kiss,
Forever my Sweetheart!

QR code

Lyrics

Greenfields of France

Key: C

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Genre: Country

Harp Type: Chromatic

Skill: Intermediate

The Greenfields Of France

Words and music by Eric Bogle

6 6 6 6 7 7

Well how do you do young

-6 -6 -5 -4

Will-ie Mc Bride

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

Do you mind if I sit here down by your

-6 6 6 6 6 6 7

Grave-side and rest for a-while

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

Neath the warm sum-mer sun I've been

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

Work-ing all day and I'm near-ly done

9 9 9 9 9 -9 -9 8

I see by your grave-stone you were

-8 -8 8 -9 -9 8 -8 -8 8


On-ly nine-teen when you joined the great

-9 8 -8 7 -8 8 -8—9 9

Fall-en in nine-teen six-teen I hope

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

You died well and I hope you died clean

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

Or young Will-ie Mc Bride was it

7 7 -8 7

Slow and ob-scene

CHORUS

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

Did they beat the drum slow-ly did they

-9 9 -9 8 7 7 7

Sound the fife low-ly did they

-8 -8 -8 -8 -8 8

Sound the dead march as they

-9 9 -9 -8

Lower-ed you down

-8 -8 8 -9 -9 -9 -9 9

And did the band play the last post

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

And chor-us did the pipes play the

8 -9 8 -8 7 -7 7

Flower 0' The For—est

The rest of the verses follow on page 2

The Green fields of Francel

And did you leave e;er a wife or a sweetheart behind

In some faithful heart is your memory enshrined

Although you died back in nineteen sixteen


In some faithful heart are you forever nineteen

Or are you a stranger without even a name
Enclosed in forever behind a glass frame
In an old photograph torn, battered and stained
And faded to yellow in a brown leather frame

The sun now it shines over the green fields of France
There's warm summer breeze makes the red poppies dance
And look how the sun shines from under the clouds
There's no gas or barbed wire, there's no guns firing now
But here in this graveyard it's still no man's land
The countless white crosses stand mute in the sand
To man's blind indifference to his fellow man
To a whole generation who were butchered and damned

Now young Willie McBride, I can't help wonder why
Do all those who lie here know why did they die
And did they believe when they answered the call
Did they really believe that this war would end wars
Well the sorrow, the suffering, the glory, the pain,
The killing, the dying was all done in vain
For young Willie McBride it all happened again
And again and again and again.

Lyrics

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Goober Peas

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

5 -4 5 -5 6 7

Sitting by the roadside,

-6 6 -6 7 6

On a summer's day,

5 -4 5 -5 6 6

Chatting with my mess-mates,

-6 6 -5 5 -4


Passing time a-way,

5 -4 5 -5 6 7

Lying in the shadows

-6 6 -6 -7 7

Un-derneath the trees,

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8 -8 7 -7 -6 7

Goodness, how de-li-cious,

6 7 -7 -8 7

Eating goober peas.

CHORUS

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

Peas, peas, peas, peas, eating goober peas.


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

Goodness, how de-li-cious eating goober peas.

When a horse-man passes,
The soldiers have a rule,
To cry out their loudest,
"Mister, here's your mule!"
Another pleasure thats
Enchanting than these,
Is wearing out your grinders,
Eating goober peas.

REPEAT CHORUS

Just before the battle,
The General hears a row
He says "The Yanks are coming!
I can hear them now!"

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He turns around in wonder,
And whad'ya think he sees?
The Georgia Militia,
Eating goober peas.

REPEAT CHORUS

I think my song has lasted,
Almost long enough.
The subject is interesting,
But the rhymes are mighty rough.
I wish the war was over,
So free from rags and fleas,
We'd kiss our wives and sweethearts,
And gobble goober peas.

REPEAT CHORUS

Lyrics

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Home of The Blues

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

VERSE 1:

Just around the corner there's heartache—

6 6 6 6 -6 -6 6 5

Down the street that losers use—

6 6 6 6 -6 -6 6

If you can wade in through the teardrops,


6 6 6 6 -6 -6 6 5

You'll find me at the Home of the Blues—

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

VERSE 2:

I walk and cry while my heartbeats

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6 6 6 -6 -6 -6 6 5

Keeps time with the drag of my shoes—

6 6 6 6 -6 -6 6 5

The sun never shines through this window of mine—

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

It's dark at the Home of the Blues—

4 5 5 5 -5 -5 -4 4

VERSE 3

Oh, but the place is filled with the sweetest mem'ries—

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

Mem'ries so sweet that I cry—


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

Dreams that I've had left me feelin' so bad,

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

I just want to give up and lay down and die—

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

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VERSE4:

So if you've just lost your sweetheart,

6 6 6 -6 -6 -6 6 5

And it seems there's no good way to choose-

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

Come along with me, mis'ry loves company-

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

You're welcome at the Home of the Blues-

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

REPEAT

Just around the corner there's heartache-


6 6 6 6 -6 -6 6 5

Down the street that losers use-

6 6 6 6 -6 -6 6

If you can wade in through the teardrops,

6 6 6 6 -6 -6 6 5

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You'll find me at the Home of the Blues—

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

Yeh, you're gonna find me at the Home of the Blues—

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

Lyrics

I've Got Rings On My Fingers (hi-lo)

Key: C

Genre: Country


Harp Type: Chromatic

Skill: Intermediate

W: Weston & Barnes

M: Maurice Scott

Irish dance hall song

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Key: G

Time: 2/4

6 6 6 -5 5 5 5

9 9 9 -9 8 8 8

Jim O'Shea was cast a-way

3 5 -5 5 -4 4

6 8 -9 8 -8 7

Up-on an In-dian Isle

4 -4 5 -4 -3 3 3 3

7 -8 8 -8 -7 6 6 6

The na-tives there they lik'd his hair

3 -4 5 -5 5 -4

6 -8 8 -9 8 -8

They lik'd his I-rish smile

3 6 6 6 -5 5 5

6 9 9 9 -9 8 8

So made him chief Pan-jan-drum


3 5 -5 5 -4 4

6 8 -9 8 -8 7

The Na-bob of them all

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

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

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They call'd him Ji-ji-boo Jhai

3 -3 -4 4 -3 -4

7 -7 -8 7 -7 -8

And rigg'd him out so gay

4 4 -3 -4 4 -3 -4

7 7 -7 -8 7 -7 -8

So he wrote to Dub-lin Bay

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

-7 7 -8 7 -7 -6 6

To his sweet-heart, just to say

3 4 5 6 6 -5 5 5

6 7 8 9 9 -9 8 8

Sure, I've got rings on my fin-gers,

5 5 -4 4

8 8 -8 7

bells on my toes

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


-8 8 -8 -7 6 -6 6

El-e-phants to ride up-on,

3 -4 5 -5 5 -4

6 -8 8 -9 8 -8

my lit-tle I-rish Rose

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6 6 6 -5 5 5

9 9 9 -9 8 8

So come to your Na-bob,

6 5 5 -4 4

9 8 8 -8 7

and next Pat-rick's Day

-6 6 -4 6 5 6 5

-10 9 -8 9 8 9 8

Be Mis-tress Mum-bo Jum-bo

-5 5 -4 4 -4 4

-9 8 -8 7 -8 7

Jij-ji-boo J. O-'Shea

Across the sea went Rose Magee

To see her Nabob grand

He sat within his palanquin

And when she kissed his hand

He led her to his harem

Where he had wives galore

She started shedding a tear


Said he, "Now have no fear

I'm keeping these wives here

Just for ornament, my dear"

Sure, I've got rings on my fingers,


bells on my toes

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Elephants to ride upon,
my little Irish Rose
So come to your Nabob,
and next Patrick's Day
Be Mistress Mumbo Jumbo
Jij-ji-boo J. O'Shea

In emerald green he robed his queen
To share with him his throne
'Mid eastern charms and waving palms
They'd shamrocks, Irish grown
Sent all the way from Dublin
To Nabob J. O'Shea
But in his palace so fine
Should Rose for Ireland pine
With smiles her face will shine
When he murmurs, "Sweetheart mine"

Sure, I've got rings on my fingers,
bells on my toes
Elephants to ride upon,
my little Irish Rose
So come to your Nabob,
and next Patrick's Day
Be Mistress Mumbo Jumbo
Jij-ji-boo J. O'Shea

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Lyrics

I've Got Rings On My Fingers

Key: C

Genre: Country

Harp Type: Chromatic

Skill: Intermediate

W: Weston & Barnes

M: Maurice Scott

Irish dance hall song

Key: G

Time: 2/4

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

Jim O'Shea was cast a-way


-1 -4 4 -4 -3 3

Up-on an In-dian Isle

3 -3 -4 -3 -2* -1 -1 -1

The na-tives there they lik'd his hair

-1 -3 -4 4 -4 -3

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They lik'd his I-rish smile

-1 -5 -5 -5 5 -4 -4

So made him chief Pan-jan-drum

-1 -4 4 -4 -3 3

The Na-bob of them all

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

They call'd him Ji-ji-boo Jhai

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

And rigg'd him out so gay

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

So he wrote to Dub-lin Bay

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

To his sweet-heart, just to say

-1 3 -4 -5 -5 5 -4 -4

Sure, I've got rings on my fin-gers,

-4 -4 -3 3

bells on my toes

-3-4 -3 -2* -1 2 -1

El-e-phants to ride up-on,

-1 -3 -4 4 -4 -3

my lit-tle I-rish Rose


-5 -5 -5 5 -4 -4

So come to your Na-bob,

-5 -4 -4 -3 3

and next Pat-rick's Day

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

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Be Mis-tress Mum-bo Jum-bo

4 -4 -3 3 -3 3

Jij-ji-boo J. O-'Shea

Across the sea went Rose Magee

To see her Nabob grand

He sat within his palanquin

And when she kissed his hand

He led her to his harem

Where he had wives galore

She started shedding a tear

Said he, "Now have no fear

I'm keeping these wives here

Just for ornament, my dear"

Sure, I've got rings on my fingers,

bells on my toes

Elephants to ride upon,

my little Irish Rose

So come to your Nabob,

and next Patrick's Day

Be Mistress Mumbo Jumbo


Jij-ji-boo J. O'Shea

In emerald green he robed his queen

To share with him his throne

'Mid eastern charms and waving palms


They'd shamrocks, Irish grown

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Sent all the way from Dublin
To Nabob J. O'Shea
But in his palace so fine
Should Rose for Ireland pine
With smiles her face will shine
When he murmurs, "Sweetheart mine"

Sure, I've got rings on my fingers,
bells on my toes
Elephants to ride upon,
my little Irish Rose
So come to your Nabob,
and next Patrick's Day
Be Mistress Mumbo Jumbo
Jij-ji-boo J. O'Shea

Lyrics

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