

## technique: acoustic



## On the CD

## TRACK 32

*Fire And Rain*, played once through (no repeats). This solo acoustic version is identical to the part on the album *Sweet Baby James* except for some extra chords in the chorus

Guitars: Kit Morgan

# Fire And Rain

## JAMES TAYLOR

James Taylor's songwriting skill and sensitive playing continues to influence musicians today. **KIT MORGAN** transcribes this 1970 hit in full.

**F**OR many people James Taylor epitomises the post-hippy era of the '70s. However, *Fire And Rain* was written around the time he was suffering from depression and heroin addiction in a US mental institution. Lyrically and musically, it sums up his (thankfully brief) frail and troubled state of mind at the time. His minimalistic acoustic picking compliments the song perfectly, with lines that move within the chord structure and against the melody. This transcription is taken from the recording which appeared on his second album, *Sweet Baby James*.

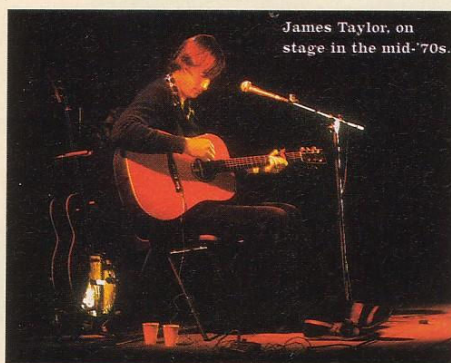
## TECHNIQUE

The first thing to notice is that he used a capo at the third fret, transposing the open strings sound up a minor third. From bottom to top, the strings sound G, C, F, Bb, D, G. The notation is transposed, but the tab takes into account the use of the capo, so don't be confused by this – I've shown the 'real' chord shapes in brackets above.

It's okay to let notes ring on throughout most of the tune, especially if you're trying to play the song unaccompanied. At bar 4 there's a particularly nice phrase based on the major seventh chord shape

which crops up in various forms throughout the song. It's important to get these as accurate as possible, because anyone listening who knows the tune will notice straight away if they're missing!

In the original recording's chorus, the guitar was just playing the descending root notes, without a chord in sight! To fill it out a little, and make it suitable for the solo player, I've arranged it as Taylor might play it on his own, using the piano accompaniment as a guide. **TG**



## THE LYRICS

Just yesterday morning they let  
me know you were gone  
Suzanne the plans they made put  
an end to you

I walked out this morning and I  
wrote down this song  
I just can't remember who to  
send it to

I've seen fire and I've seen rain  
I've seen sunny days that I  
thought would never end  
I've seen lonely times when I could  
not find a friend  
But I always thought that I'd  
see you again

Won't you look down upon  
me, Jesus  
You've got to help me make a  
stand  
You've just got to see me through  
another day  
My body's aching and my  
time is at hand  
And I won't make it any other way

(repeat chorus)

Been walking my mind to an  
easy time, my back turned towards  
the sun  
Lord knows when the cold wind  
blows it'll turn your head around  
Well, there's hours of time on the  
telephone line to talk about  
things to come  
Sweet dreams and flying machines  
in pieces on the ground

(repeat chorus)

Thought I'd see you one more  
time again  
There's just a few things coming  
my way this time around, now  
Thought I'd see you, thought I'd  
see you fire and rain, now (etc)

## JAMES TAYLOR: Fire And Rain

CD TRACK 32

capo chord [A] [Em7] [D] [A]  
chord name C Gm7 F C

♩ = 76

Intro:

Capo 3rd fret

[A] [E] [Gmaj7]  
C G Bbmaj7



## JAMES TAYLOR: Fire And Rain (cont...)

CD TRACK 32

**Verse 1:**  
0:14

[A] C [Em7] Gm7 [D] F [A] C [E] G

[Gmaj7] Bbmaj7 [A] C [Em7] Gm7 [D] F [A] C

[A] C [E] G [Gmaj7] Bbmaj7

**Chorus:**  
0:39

[D] F [D/C#] F/E [Gmaj7/B] Bbmaj7/D [E7sus4] G7sus4 [A] C [D] F [D/C#] F/E [Gmaj7/B] Bbmaj7/D [E7sus4] G7sus4

[A] C [D] F [D/C#] F/E [Gmaj7/B] Bbmaj7/D [E7] G7 [A] C



## » JAMES TAYLOR: Fire And Rain (cont...)

CD TRACK 32

[illegible]

1, 2 [A] C [Em7] Gm7 [D] F [A] C [E] G

Verse 2:

1:07

6 5 6 4 3 4 0 2 3 0 0 2 2 2 0 0 2 2 2 2 2 0 1 0

[Gmaj7] Bbmaj7 [A] C [Em7] Gm7 [D] F [A] C

The first system of musical notation for 'The Christmas Song' is presented on a grand staff. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two flats (Bb and Eb). The melody is written in the treble clef, and the bass line is in the bass clef. The system is divided into four measures by bar lines. Above the first measure is the chord symbol [Gmaj7], and below it is Bbmaj7. Above the second measure is [A], and below it is C. Above the third measure is [Em7], and below it is Gm7. Above the fourth measure is [D], and below it is F. Above the fifth measure is [A], and below it is C. The notation includes various note values, rests, and accidentals. Below the bass staff, there are fingerings indicated by numbers 0 through 4.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in the upper staff, and the bass part is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system starts with a treble clef and a key signature of one sharp. The guitar part begins with a G major chord, and the bass part begins with a G major chord. The second system starts with a treble clef and a key signature of one sharp. The guitar part begins with a G major chord, and the bass part begins with a G major chord. The score includes various musical notations such as notes, rests, and chords. The guitar part includes a capo indication at the beginning of the second system. The bass part includes a capo indication at the beginning of the second system. The score is written in a clear, legible font.

[illegible]