

The Gospel Guitar of Rev. Gary Davis

Taught by
Ernie Hawkins

Index

Explanation of the Tab System	3
Keep Your Lamp Trimmed and Burning.....	5
Samson and Delilah.....	9
Children of Zion	16
Oh Glory, How Happy I Am	20
I Belong to the Band	22
I'm Goin' to Sit on the Banks of the River	25
Death Don't Have No Mercy	27
Twelve Gates to the City	31
Let Us Get Together	35
Right Now	38
I Heard the Angels Sing	41
Crucifixion	44
I Am the Light of This World	47
You've Got to Move	49

Explanation of the Tab System

“...Learning from listening is unquestionably the best way, the only way that suits this kind of music. You are setting the notes down for a record of what happened, a record that can be studied, preserved and so on, a necessary and useful companion to the recordings of the actual sounds. I keep thinking of this as I transcribe; if you could do it, it would be good to have a legend across each page reading :‘Listen to the record if you want to learn the song.’”

Hally Wood (taken from the Publisher’s Foreword to the *New Lost City Ramblers Songbook*.)

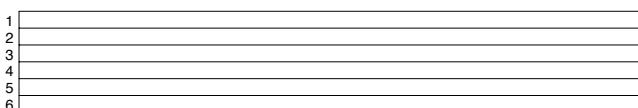
Copyright © 1965 Oak Publications
All rights reserved. Used by permission.

These words are most suitable for introducing the tablature system, for tablature is just a guide and should be used in conjunction with the recordings. Tablature is not like music notation, however the combination of tab and music in an arrangement forms a complete language. Used together with the original recordings they give a total picture of the music.

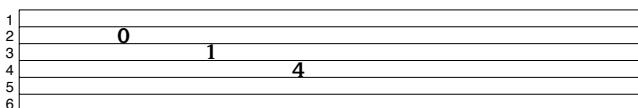
The tab system does not attempt to show rhythms or accents. These can be found on the music or heard in the recordings. Music notation tackles these articulations to a degree, but the overall sensations, the feel and the soul of music cannot be wholly captured on the written page. In the words of the great Sufi Hazrat Inayat Khan: “...The traditional ancient songs of India composed by great Masters have been handed down from father to son. The way music is taught is different from the Western way. It is not always written, but is taught by imitation. The teacher sings and the pupil imitates and the intricacies and subtleties are learned by imitation.”

This is the theme I’ve tried to interpolate into the tablature. Tablature is the roadmap and you are the driver. Now to the tab:

Each space indicates a string. The top space represents the first string, second space the second string, etc. A zero means an open string, a number in the space indicates the fretted position, for instance a 1 in a space indicates the first fret of that string.

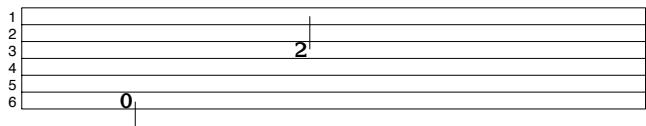


In the diagram below the zero is on the second string and indicates the open second string is played. The 1 is placed on the third string and signifies the first fret of the third string. Likewise, the 4 is in the fourth space and indicates the fourth fret of the fourth string.



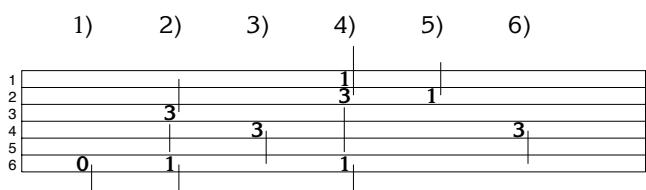
Generally for fingerpicking styles you will be playing the thumb, index and middle fingers of your picking hand. To indicate the picking finger in tab the stems go up and line up down from the numbers.

- A. A stem down means that your thumb strikes the note.
- B. If a stem is up, your index or middle finger strikes the note. The choice of finger is left up to you, as your fingers will dictate what is most comfortable, especially when playing a song up to tempo!
- C. The diagram below shows an open sixth string played with the thumb followed by the second fret of the third string played with the index or middle finger:



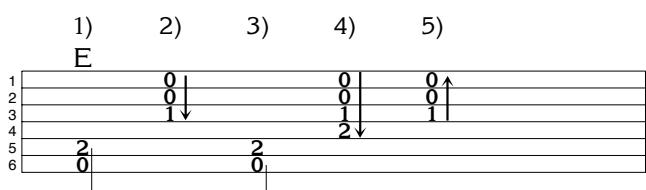
In most cases the thumb will play an alternating bass pattern, usually on the bass strings. The index and middle fingers play melodic notes on the first, second and third strings. Please remember, this is not a rule; there are many exceptions.

In fingerpicking there are two “picking” styles: Regular picking and “pinching” two notes together. A pinch is shown in the tab by a line connecting two notes. A variation of this can also be two treble notes pinched with a bass note. Follow the examples below from left to right:



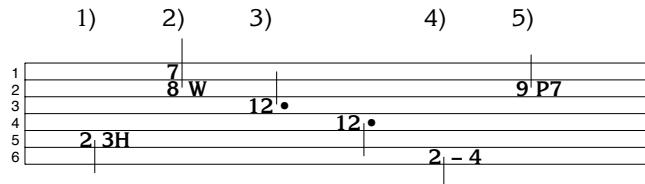
- 1) The open sixth string is played with the thumb.
- 2) The first fret of the sixth string is pinched together with the third fret on the third string. The sixth string is played with the thumb, the third string with the index finger.
- 3) The thumb strikes the third fret of the fourth string.
- 4) The first fret/sixth string is played with the thumb; it’s pinched with two notes in the treble. The index and middle fingers strike the first fret/first string and the third fret/second string.
- 5) The next note is the index finger hitting the first fret/second string.
- 6) Lastly, the bass note is played with the thumb on the third fret/fourth string.

There are certain places in blues and contemporary guitar that call for the use of either strumming techniques or accented bass notes. The tab illustrates these as follows:



- 1) The thumb hits the open sixth string and the second fret on the fifth string should also sound. For example, play an E chord. Now strike the open string and vary the force of your attack. Try hitting it hard enough so that the fifth string vibrates as well. This technique is very important for developing a full sound and the right alternating bass sound.
- 2) Next the arrow notation indicates a brush and the arrow head indicates the direction of the brush.
 - A. If the arrowhead is pointed down, the hand brushes up towards the sixth string.
 - B. If pointed up, the hand brushes down towards the first string.
 - C. The number of strings to be played by the brush is shown by the length of the arrows. For example, this arrow shows a brush up toward the sixth string, but indicates to strike only the first, second and third strings.
 - D. The brush can be done with your whole hand, index finger or middle and ring finger. Let comfort plus a full and "right" sound guide your choice.
- 3) The third set of notes again shows the sixth string/open bass note played with the thumb and being struck hard enough to make the fifth string/second fretted position sound.
- 4) Once more an arrow pointed downward indicates a brush up. This example forms an E chord and the brush up includes the first, second, third and fourth strings.
- 5) The last set of notes has an arrow pointed upward, indicating a brush downward striking the first, second, and third strings.

Here are several special effects that are also symbolized in tablature:



- 1) HAMMER-ON: Designated by an "H" which is placed after the stem on the fret to be hammered. In the example above, fret the second fret/fifth string and pick it with your thumb. Then "hammer-on" (hit hard) the third fret/fifth string, i.e. fret the third fret/fifth string. This is an all-in-one, continuous motion which will produce two notes rapidly with one picking finger strike.
- 2) WHAM: Designated by a "W." In the example the eighth fret/second string is "whammed" and played with the seventh fret/first string. Both notes are played together with your index and middle fingers respectively. The whammed note is "stretched." We do this by literally bending the note up. We can "wham" the note up a half tone, full tone, etc.

- 3) HARMONICS: Symbolized by a dot (•). To play a harmonic: gently lay your finger directly above the indicated fret (don't press down!) The two notes in the example are both harmonics. The first on the twelfth fret/third string is played with the index/middle finger, while the second note—twelfth fret/fourth string—is played with the thumb.
- 4) SLIDE: Shown with a dash (—). Play the second fret/sixth string and then slide up to the fourth fret of the sixth string. This is a continuous movement: the string is struck once with your thumb.
- 5) PULL-OFF: "P" designates a "pull-off." Fret both the seventh and ninth frets on the second string. Play the ninth fret with your index/middle finger and then quickly remove it in the same stroke, leaving the seventh fret/second string. Pull-offs are generally in a downward direction.
- 6) In certain cases other specific symbols are added to the tab, for instance:
 - A. For ARTIFICIAL HARMONICS an "X" is placed after the fretted position.
 - B. For SNAPPING a note an indication may be given with a symbol or the written word.

Many times these special techniques are combined, for instance putting a pull-off and a hammer-on together. Coordination of your fretting and picking hands will be complex initially, but the end results are exciting and fun to play.

PICKING HAND POSITION FOR FINGERPICKING STYLES: The Classical and Flamenco schools have strict right-hand rules, however for this style of acoustic fingerpicking there are NO RULES, only suggestions. Your right hand position should be dictated by comfort, however in observation of many well-known fingerpickers I found one hand position similarity—they all tend to rest their little finger and/or ring finger on the face of the guitar. This seems to help their balance for accenting notes and control of the guitar. Experiment with this position: it may feel uncomfortable at first. I ask my students to perfect this position and then compare the sound to when their finger(s) were not placed on the face of the guitar. They usually find the sound is greatly improved when some contact is kept with the guitar face.

MUSIC NOTATION: We have somewhat adapted the music notation in that this also shows whether the note is picked with your thumb or index/middle fingers. The stems of the music notes correspond to the direction of the tab stems. I hope this will make the music notation clearer to fingerpicking guitarists.

I hope you will feel at home and comfortable with the tablature and musical notations. Remember, these are only road maps indicating where and how you should place your fingers. The playing and musical interpretation is up to you.

Keep Your Lamp Trimmed and Burning

Em

INTRO

B⁷

1st CHORUS

D

C

B⁷

Em

TAB

TAB

TAB

TAB

Em B⁷

VERSE

Em

C B⁷ Em Em

2nd CHORUS

D Em

Em

B⁷ Em Em

1st VARIATION in CHORUS

G Em

C B⁷ Em

Em D

2nd VARIATION in CHORUS

Em

2nd VARIATION in CHORUS

D

Em

B7 Em

Em

C Em B7 Em

Em

KEEP YOUR LAMP TRIMMED AND BURNING

Brother, don't you get worried (3x)
For this old world is almost done

Chorus:

Keep your lamp trimmed and burning (3x)
For this old world is almost done

Sister, don't stop praying (3x)
For this old world is almost done (Cho.)

Father, don't you get worried (3x)
For this old world is almost done (Cho.)

Preacher, don't stop preaching (3x)
For this old world is almost done (Cho.)

Samson and Delilah

G

INTRO

G⁷ C Gm D⁷ G

TAB

3	3	3	0	0	3	0	0	3	5	6	5	3
3	3	3	0	0	3	3	3	3	3	8	7	5
4	4	4	4	4	4	4	4	4	4	7	5	5
5	5	5	5	5	5	5	5	5	5	8	0	5
5	5	5	5	5	5	5	5	5	5	3	3	5
3	3	3	3	3	3	3	3	3	3	3	3	3

3 -10

TAB

10	8	6	5	3	10	12	15	3
8	8	8	7	3	5	-12	12	3
10	9	7	5	4	5	-12	12	4
9	10	8	0	5	5		5	5
10	8	8	3	5	3		5	3

G

1st CHORUS

TAB

3	3	0	1-2	0	5	0	0	0	3	2	0	1-2	0
3	3	4	5	5	5	5	5	5	3	2	0	1-2	0

C G

TAB

3	3	5	3	3	3	3	3	3	3	3	3	3	3
3	3	4	5	5	5	5	5	5	5	5	5	5	5
4	4	5	5	5	5	5	5	5	5	5	5	5	5
5	5	3	0	5	5	5	5	5	5	5	5	5	5

3 -4

Sheet music for guitar in G major (one sharp) and tablature for the first six strings. The music starts with a power chord (B5) and a D major chord. The tablature shows the following notes and positions:

A	3	3	3	5	5	5	3
B	3	3	4	4	5	5	3
	4	4	5	5	0	0	5
	5	5	5	5	1-2	1-2	5
					0	2	5
					2	4	5
					4	5	5
					5	7	7
						8	8
						0	0
						7	7
						8	8
						0	0
						3	3
						5	5
						5	5
						3	3
						3	3
						10	10

The tablature includes a 'T' and 'B' at the beginning, likely indicating a tuning or position. The notes are marked with numbers (3, 5, 7, 8, 0) and some are preceded by a sharp sign (#). The last note is marked with a '10'.

G7 C Gm D7 G

B: 10 8 6 5 3 3
A: 8 8 8 7 3 3
G: 10 9 7 5 4 4
D: 9 10 8 0 5 5
E: 10 8 3 3

VERSE BEHIND VOCAL

A musical score for guitar and piano. The piano part is in treble clef with a key signature of one sharp, featuring a basso continuo line with sustained notes and a treble line with eighth-note patterns. The guitar part is in bass clef, showing a bass line with various notes and rests. The score is in common time.

(last time)

G

1st GUITAR BREAK

Musical score and tablature for a guitar part. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows the guitar strings with fingerings and a capo on the 3rd fret. The music consists of a series of eighth and sixteenth note patterns.

Musical score for guitar in A major (two sharps) with a 4/4 time signature. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff is a tablature for a six-string guitar, showing fingerings and string numbers. The tablature starts with an A, followed by a B, and then a series of numbers representing the strings and frets. The score is divided into measures by vertical bar lines, and the first measure is labeled '1.' and the second '2.'.

G

2nd GUITAR BREAK

TAB

3	3	0	3	3	0	3	3	0	3	3	0	3	0
3	3	0	3	3	0	3	3	0	3	3	0	3	0
4	4	4	4	4	4	4	4	2	5	5	0	5	0
5	5	5	5	5	5	5	5	2	5	5	2	2	4

Sheet music for guitar in G major (one sharp) and common time. The score consists of two staves: the top staff is for the guitar and the bottom staff is for tablature. The tablature staff shows the frets and strings for each note. The lyrics 'A B' are written in large letters on the left side of the tablature staff.

G

(CHORUS)

The musical score consists of two staves. The top staff is for the guitar, showing a treble clef, a key signature of one sharp, and a common time signature. It features a melody with various note values and rests. The bottom staff is a tablature for a 6-string guitar, showing the fingerings for the chords and melody. The tablature includes the letter 'A' with a diagonal line through it, indicating a muted or muted-like sound. The lyrics 'A B' are written in large, bold letters above the tablature. The tablature shows the following fingerings: 3, 3, 0, 3, 3, 3, 4, 4, 5, 5, 6W, 3, 5, 3, 0, 7, 6, 7, 7, 7, 8, 7. The 'W' in the tablature likely stands for 'wedge' or 'upward' bend.

Musical score and tablature for a guitar solo. The score is in treble clef, G major (two sharps), and 4/4 time. The tablature shows the guitar strings with fingerings and a capo on the 3rd fret. The music consists of a series of eighth and sixteenth note patterns, including a melodic line and a harmonic section with a bass line.

Chord progression: C - G⁷ - C - Gm - D⁷ - G

Tablature (Fretboard positions):

	3	10	8	6	5	3
A	5	8	8	8	7	3
B	5	10	9	7	5	4
	5	9	10	8	0	5
	3	10				
	3	10	8			3

SAMSON AND DELILAH

Chorus: If I had my way, If I had my way
If I had my way I'd tear this old building down

Well Delilah, she was a woman fine and fair
She had good looks, God knows and coal black hair
Delilah, she came to Samson's mind
The first he saw this woman that looked so fine
Delilah, she set down on Samson's knee
Said tell me where your strength lies if you please
She spoke so kind, God knows, she talked so fair
'Til Samson said, Delilah, you can cut off my hair
You can shave my head, clean as my hand
And my strength come as natural as any a man
(*Cho.*)

Yeah, you read about old Samson, told from his birth
He was the strongest man that ever had lived on Earth
So one day while Samson was a-walkin' along
He looked on the ground and saw an old jawbone
He stretched out his arm, God knows, it broke like flint
When he got to movin' ten thousand was dead
(*Cho.*)

Now Samson and the lion, started to attack
Samson he jumped up on the lion's back
So you read about this lion
had killed a man with his paws
But Samson got his hand in the lion's jaws
He ripped that beast until he killed him dead
And the bees made honey in the lion's head
(*Cho.*)

Children of Zion

Am

CHORUS

C

Am

Ab

Am

Am

VERSE

Chord progression: C - Am - A♭ - Am

String diagram for the A string (6th string):

T	1	1	0	3	P0	3	P1	2	1	1	1	2	2	2
B	3	2	3	2		3		0	3	1	3	0	2	2

Sheet music for a guitar solo in C major, Am, with tablature below. The tablature shows a 12th-fret bend on the 6th string, followed by a 12th-fret bend on the 3rd string, and a 12th-fret bend on the 2nd string.

C Am A♭ Am

Am

3rd VERSE BREAK

T B

3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3

Chord progression: C - Am - A♭ - Am

Tablature (Bass):

	1	1	0	3	P0	3	P1	2	1	1	1	1	2	1	2	2
T	3	2	3	2	3	2	3	0	3	1	3	3	0	2	2	2
B	1	0	2	3	2	3	2	3	1	3	3	3	0	2	2	2

CHILDREN OF ZION

I wonder where my old mother, amen
Wonder where my old mother, amen
I wonder where my old father, amen
Wonder where my old father, amen

Chorus:

I rapped and I rapped in the mercy of the door
'Til my head got wet with the midnight dew
Feel like children of Zion
I feel like children of Zion, amen
Lord, I feel like children of Zion, amen

I wonder where my little baby, amen (2x)
Just flying around somewhere in Glory, amen (2x)
(*Cho.*)

I wonder where my old deacon, amen (2x)
Just flying around somewhere in Glory, amen (2x)
(*Cho.*)



Oh Glory, How Happy I Am

Sheet music for guitar (Treble clef, 4/4 time, key of G major) with tablature below each staff. The music consists of four staves, each with a different chord progression and strumming pattern. The chords are G, D7, C, D, G, C, G, A, D7, G, G, D7, C, D, G, C, G, A, D7, G, and C, D, G.

Staff 1: G, D7, C, D, G

Staff 2: (B) 3 3 0 0 3 3 7 7 5 0 3 5 7 8 5 0 2 4 5 7 7

Staff 3: C, G, A, D7, G

Staff 4: (B) 3 5 0 3 0 3 0 7 5 7 3 3 4 5 3 5 7 5 0 7 0 5 3 4 5 4 5 7 5

Staff 5: G, D7, C, D, G

Staff 6: (B) 3 5 0 3 0 3 0 7 5 7 3 3 4 5 3 5 7 5 0 7 0 5 3 4 5 4 5 7 5

Staff 7: G, D7, C, D, G

Staff 8: (B) 10 8 7 5 7 10 8 10 8 12 13 12 7 7 5 8 0 3 5 7 7 8

Staff 9: C, G, A, D7, G

Staff 10: (B) 3 5 0 3 0 3 0 7 5 7 5 7 5 0 7 0 5 7 7 5 3 4 5 3 5 7 5

OH GLORY, HOW HAPPY I AM

Oh, when I went out in the world of sin
I had no one to be my friend
Jesus came and He took me in, Glory hallelu
Then taking my feet out of the miry clay
He placed them up on the rock to stay
Now I thank God that I can stay, Glory hallelu

Chorus:

Oh glory, how happy I am (2x)
My soul is washed in the blood of the lamb
Glory hallelu

When I was in darkness I could not see
Jesus came and He rescued me
He cleans me and gives me the victory, Glory hallelu
One day as Jesus was passing by
He set my sinful soul on fire
He made me laugh and He made me cry, Glory hallelu
(*Cho.*)

When I could not understand
Then Jesus gave me a lending hand
He led me away to the promised land, Glory hallelu
He gave me a horn and He told me to blow
Go in peace and sin no more
I'm on my way to the early bright shore, Glory hallelu
(*Cho.*)

I know something that is mighty swell
The sweet little story I love to tell
Jesus saved my soul from Hell, Glory hallelu
Stand back, Satan, get out of my way
I don't want to hear not a word you say
I'm on my way to the kingdom land, Glory hallelu
(*Cho.*)

When I had no home to claim
I began to call on Jesus' name
He saved me from all sin and shame, Glory hallelu
I am fire baptized and Holy Ghost filled
I'm out here to do my master's will
I must keep going, I can't be still, Glory hallelu
(*Cho.*)

Thank God, I got over at last
Thank God, I got over at last
My feet are planted in a narrow path, Glory hallelu

I Belong to the Band

CHORUS

1st VERSE

(To Chorus)

C

2nd VERSE

A B

3-5 5 | 3-5 5 | 3-5 5 | 3-5 5 | 8 5 8 8 | 3-5 5 | 3-5 5 | 8 5 8 0 | P1

Music score for guitar and piano. The piano part shows a melodic line with eighth and sixteenth notes, and the guitar part shows a harmonic progression with chords A, Am, and C. The piano part includes a bass line with notes 8, 5, 8, 3-5, 5, 8, 5, 0, 1, 3, P1, 2, 0, 2, 1, 3-5, 5. The guitar part includes a bass line with notes 5, 8, 3-5, 5, 5, 8, 0, 1, 3, P1, 2, 0, 2, 1, 3-5, 5.

(To Chorus)

I BELONG TO THE BAND

Chorus:

Hallelujah, Hallelujah,
 I belong to the band, Hallelu
 Hallelujah, Hallelujah,
 I belong to the band, Hallelu

What kind of band you talking about?
 Talking about that union band
 I belong to the band, Hallelu (*Cho.*)

One of these mornings and it won't be long
 You're going to call me and I'll be gone
 I belong to the band, Hallelu (*Cho.*)

One of these days about twelve o'clock
 This old world's going to reel and rock
 I belong to the band, Hallelu (*Cho.*)

I'm Goin' to Sit on the Banks of the River

Sheet music for guitar with four staves. The top staff shows chords D, G, D, G, D. The second staff shows a tablature for the A and B strings. The third staff shows chords G, D, G. The fourth staff shows a tablature for the A and B strings. The fifth staff shows chords G⁷, C, G. The sixth staff shows a tablature for the A and B strings. The bottom staff shows chords D⁷, G. The tablature for the A and B strings is shown on the bottom staff.

I'M GOIN' TO SIT ON THE BANKS OF THE RIVER

I'm goin' to ride through the streets of the city
Where my Lord has gone on before

Chorus:

I'm goin' to sit down on the banks of the river
I won't be back no more

All my cryin' will be over
I won't have to cry no more (*Cho.*)

Goin' to have a good time when we get there,
Goin' to sit down by my Savior's side (*Cho.*)

I can shout, sing, and give God's praises
Sayin', Glory be to His Name (*Cho.*)

I'll be where no hearse wheel will be rollin'
Where I won't have to die no more (*Cho.*)

I'll be where I can be free from trouble
And I won't be in trouble no more (*Cho.*)

I'll be where I won't have to be looked over
When I get on the other side (*Cho.*)



Death Don't Have No Mercy

Em B⁷

INTRO

VERSE

Em Am B⁷

G A⁷ D⁷

G B⁷ Em

27

Am C Em C

Em B⁷ Em

Em B⁷ Em

GUITAR BREAK

G D⁷ G B⁷

Em D Em Am

Em B⁷ Em



DEATH DON'T HAVE NO MERCY

Death don't have no mercy in this land
Death don't have no mercy in this land
It come to your house and it won't stay long
You look in the bed and somebody be gone
Death don't have no mercy in this land

Well, death will go in any family in this land (2x)
Well, it come to your house and it won't stay long
Well, you look in the bed and one of your family be gone
Well, death will go in any family in this land

Well, he never takes a vacation in this land
Well, death never takes a vacation in this land
Well, he come to your house and he won't stay long
You look in the bed and your mother will be gone
Death never takes a vacation in this land

Well, he'll leave you standing and crying in this land (2x)
It come to your house and won't stay long
You look in the bed and somebody be gone
Well, he'll leave you standing and crying in this land

Oh, death always in a hurry in this land (2x)
Well, he come to your house and he won't stay long
You look in the bed and your mother will be gone
Oh, death always in a hurry in this land

He won't give you time to get ready in this land (2x)
It come to your house and won't stay long
You look in the bed and somebody be gone
He won't give you time to get ready in this land

DEATH DON'T HAVE NO MERCY CHORD CHART

Em	Am	B7	Em	Em		
G	A7	D7	G	B7		
Em	Em		Am	C		
Em	C	Em	B7	Em	Em	

Twelve Gates to the City

A

CHORUS

E

A

D

E

A

A

E

VERSE

A

2 2 2 | 2 2 2 | 0 4 | 0 4 | 0 3 4 | 0 1 2 |

E A

2 2 | 0 4 | 0 4 | 0 3 4 | 0 1 2 | 2 2 1 2 | 0 1 HP 0 2 |

E A

0 3 0 | 2 4 5 - 4 - 3 | 2 4 5 - 4 - 3 | 1 P 0 4 | 2 4 5 - 4 - 3 | 1 P 0 4 | 2 4 5 - 4 - 3 | 2 4 5 - 4 - 3 |

A

5 - 10 | 9 | 11 - 12 12 | 12 | 11 - 12 12 | 12 | 10 | 9 | 12 | - | 5 - 10 | 9 |

HIGH BREAK

11-12 12 12 12 11-12 12 12 10 9 | 10 5-10 9 11-12 12 12 12 |

11-12 12 12 10 9 12 - 5-10 9 11W 11W 11W 11W 10 9 |

A D E A

10 9 12 9 0 | 1-2 2 3 | 2 0 | 4 0 1 2 | 9 10 | 7 1 P0 4 | 0 |

A

X Snap (To Verse Pattern)

2 0 | 1HP0 4 | 2 0 1 2 | 2 0 1HP0 4 | 2 2 2 | 4 4 4 | 5 5 |

TWELVE GATES TO THE CITY

Chorus:

Oh, what a beautiful city
Oh, what a beautiful city
Oh, what a beautiful city
Twelve gates to the city, Hallelujah

There's three gates in the east
There's three gates in the west
There's three gates in the north
There's three gates in the south
That makes twelve gates to the city, Hallelujah
(*Cho.*)

And if you see my dear old mother
Won't you do this favor for me
Won't you please tell my mother
To meet me in Galilee
Twelve gates to the city, Hallelujah
(*Cho.*)



Let Us Get Together

G D⁷

VERSE

G

G⁷ Am C Am (G^b)

G D C G A D⁷ G

GUITAR BREAK

A musical score for piano. The left hand plays a melodic line with eighth and sixteenth notes. The right hand provides harmonic support with chords. The key signature changes from F major (one sharp) to C major (no sharps or flats) to A minor (no sharps or flats) to G major (one sharp). The time signature is common time (indicated by 'C'). The score consists of two staves: the treble clef staff for the right hand and the bass clef staff for the left hand.

A musical score for piano in G major (two sharps) and common time. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes, starting on G. The bottom staff shows harmonic chords. The harmonic progression is G, D7, G, (rest), A7, D7, G. The piano part includes various chords and rests, with a dynamic marking of 'p' (piano) at the end of the measure.

LET US GET TOGETHER

Let us get together right down here
Let us get together right down here
Let us get together right down here
Let us get together right down here

Let us walk together right down here (4x)

Let us do our living right down here (4x)

Let us shout together right down here (4x)

Let us do our dressing right down here (4x)

Let us mourn together right down here (4x)

Oh, let us join together right down here (4x)



Right Now

PART I

D

G

D G D

D⁷ G

Music staff and guitar tab staff. Chords: D, Bm, A⁷, D, G, D.

Guitar tab fretboard diagram:

	3	2	0	3	2	0	2	3	5	3	2	2	2
T	3	2	0	2	4	2	0	2	4	5	5	5	5
A	5			4	4	2	5	5	5	5	5	4	4
B	3	2	0	2	4	0	5	5	5	5	5	5	5

Music staff and guitar tab staff. Chords: D, D, D, D, D, D, D, D.

PART II

Guitar tab fretboard diagram:

	4	5	5	7	7	7	7	4	7	5	7	5	5
T	4	7	7	7	7	7	7	4	7	7	7	7	7
A	7	7	7	7	7	7	7	4	7	7	7	7	7
B	7	7	7	7	7	7	7	4	7	7	7	7	7

Music staff and guitar tab staff. Chords: G, G.

Continue as Part I

Guitar tab fretboard diagram:

	8	7	5	0	3	3	1	0	3
T	7	7	7	7	3	0	3	0	3
A	7	7	7	7	3	0	3	0	3
B	7	7	7	7	3	0	3	0	3

Music staff and guitar tab staff. Chords: D, D, D, D, D.

ENDING

Guitar tab fretboard diagram:

	3	5	7	7	10	2
T	2	5	7	7	7	3
A	4	0	7	7	4	5
B	5				5	

RIGHT NOW

Right now, Right now
Right now, Right now
Let the Savior bless your soul right now
Chorus:
Don't you put off the day till tomorrow
For tomorrow may never be
Let the Savior bless your soul right now

Come up to God, Come up to God
Let the Savior bless your soul right now
(*Cho.*)

Make up your mind, Make up your mind
Let the Savior bless your soul right now
(*Cho.*)



I Heard the Angels Sing

C Em C Em C Em B⁷ Em

VERSE

(Repeat through Verse)

A B : | 1 0 1 0 1 0 | 0 2 2 2 2 2 | 1 0 1 0 1 0 | 0 2 1 2 2 2 | 1 0 1 0 1 0 | 0 2 2 2 2 2 | 1 0 1 0 1 0 | 0 2 2 2 2 2 | 1 0 1 0 1 0 | 0 2 2 2 2 2 | 1 0 1 0 1 0 | 0 2 2 2 2 2 |

Em

CHORUS

B⁷ Em

Em

Em

CHORUS with BASS

Musical score for guitar in B major (two sharps) with a 4/4 time signature. The score consists of two staves: the top staff shows the melody and chords, and the bottom staff shows the tablature. The chords are B (B7), Em, and D. The tablature staff shows the fingerings and string numbers for each note. The B section ends with a D chord.

Chords: B7, Em

Tablature (Fretboard positions):

-5	3	3	3	5	3	5	7	10	7	0	0	0	0
-4	4	4	5	4	5	9	10	8	0	2	2	1	2
-5	5	5	5	5	5	0	0	0	0	2	2	1	2

Sheet music for guitar showing an ending section. The top staff is in B7, Em, and B7 chords. The bottom staff is a guitar tab with the letter B and a T above it, showing fingerings for the chords. The ending section is labeled "ENDING".

Musical score for a guitar solo. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The first measure is in B7, with a B7 chord indicated above the staff. The second measure is in Em, with an Em chord indicated above the staff. The solo consists of a series of eighth and sixteenth note patterns. The bottom staff is a guitar tablature (TAB) showing the strings and frets. The tablature starts with an A/B capo. The first measure has a 0 on the 6th string and a 2 on the 5th string. The second measure has a 0 on the 6th string and a 1 on the 5th string. The third measure has a 2 on the 6th string and a 2 on the 5th string. The fourth measure has a 0 on the 6th string. The fifth measure has a 12 on the 6th string and a 12 on the 5th string. The sixth measure has a 12 on the 6th string and a 12 on the 5th string. The seventh measure has a 12 on the 6th string and a 12 on the 5th string. The eighth measure has a 12 on the 6th string and a 12 on the 5th string. The ninth measure has a 7 on the 6th string. The tenth measure has a 0 on the 6th string. The eleventh measure has a 3 on the 6th string and a 5 on the 5th string. The twelfth measure has a 3 on the 6th string and a 0 on the 5th string. The thirteenth measure has a 0 on the 6th string and a 0 on the 5th string.

The image shows a musical score for a 12-bar blues in B7-Em-B7-Em. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a 4/4 time signature. The piano part consists of eighth-note chords and rests. The bottom staff is for the guitar, with a bass clef, a key signature of one sharp, and a 4/4 time signature. The guitar part is a rhythmic pattern of eighth-note chords and rests, corresponding to the piano chords. The score is divided into four measures by vertical bar lines, with the first two measures labeled 'B7' and the next two labeled 'Em'. The first two measures of the guitar part are labeled with the letters 'A' and 'B' respectively, positioned above the first measure.

I HEARD THE ANGELS SINGING

One day as I was walkin' along
I heard the angels singing
I heard a voice and I saw no one
I heard the angels singing
What you reckon he said to me
I heard the angels singing
Said my sins are forgiven and my soul set free
I heard the angels singing

Well, the Holy Ghost on fire fell on me
You ought to have been there when he fell on me

Then I got in the spirit and I began to shout
People come a running, miles around,
people wondering what it was all about

Went down in the valley one day just to pray
Met old Satan down on my way

What you reckon that old rascal said to me
He said I was too old to die and too young to pray

I went on down didn't pay no mind what he said
Made Satan out a liar and I stayed all day

Went down in the valley, fell down on my knees
I said, Lord help me if you please

One morning soon	Just awhile before day
<i>One morning soon</i>	<i>Just awhile before day</i>
One morning soon	Just awhile before day
<i>I heard the angels singing</i>	<i>I heard the angels singing</i>

Down by my bedside	I was down on my knees
<i>Down by my bedside</i>	<i>I was down on my knees</i>
Down by my bedside	I was down on my knees
<i>I heard the angels singing</i>	<i>I heard the angels singing</i>

Crucifixion

G

PART I

B

1

0

3

2

3

0

3

2

3

0

3

2

3

C

D

C

G

G⁷

C

E_b⁷

1

0

1

2

3

2

4

5

3

0

0

3

1

2

1

G

C

0

2

3

0

0

3

0

2

0

3

2

3

0

1

3

0

2

G⁷ C (G)

G G⁷ C E⁷ G

*Variation etc.

G G⁷ G

PART II (GUITAR BREAK)

A B

0 3 0 3 0 3-5 0 2 0 2 0 5 5 4 4 3 3 6 3 0 3

A musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The melody consists of eighth and sixteenth notes. The bottom staff is a guitar tablature (TAB) showing the six strings. The first measure starts with a B chord (B, D, G) at the 3rd fret. The second measure shows a G7 chord (G, B, D, E, G, B) at the 7th fret. The third measure shows a C chord (C, E, G) at the 8th fret. The tablature includes fingerings: 3, 3, 4, 5 over the first three strings; 9 over the 4th string; 0 over the 5th string; 10 over the 6th string. The melody notes correspond to these chords. The score ends with a C chord at the 8th fret.

12/8

G7 C G D7 G

A B

10 8 8 10 8 7 7 5 5 3 3 3 3

10 9 9 10 9 9 0 0 5 5 0 2 3 3

9 10 10 10 9 9 0 0 5 5 0 2 3 3

I Am the Light of This World

C F G * C

CHORUS

F G C

*Variation

etc.

C

VERSE

I AM THE LIGHT OF THIS WORLD

Chorus:

Just as long as I'm in this world, I am the light
of this world (4x)

Oh, you don't believe in Jesus
And not a word is said
When you come down to Lazarus' grave
And raise him from the dead (Cho.)

I've got fiery fingers
And I've got fiery hands
And when I get up in heaven
Going to join that fiery band (Cho.)

Prayer is the key of heaven
And faith unlocked the door
That's why my God gave me the key
And told me to carry it everywhere I go (Cho.)

I know I got religion
I know I ain't ashamed
For the Holy Ghost is my witness
And the angels done signed my name (Cho.)

Didn't they take old John the Baptist
And put him in the kettle of oil
My God got in there with him
And they tell me the oil wouldn't boil (Cho.)

You've Got to Move

D

A7 D G D G

D G D D7

G D

YOU'VE GOT TO MOVE

Chorus:

You've got to move, You've got to move
You've got to move, oh move
When my God, Oh get ready, You've got to move

You may be high, You may be low,
You may be rich, May be poor
Brother when God gets ready, You've got to move

You may run, Can't be caught
You may hide, Can't be found
Brother when my God gets ready, You've got to move
(Cho.)

You may be old, You may be young
You may be weak, May be strong
Brother when God gets ready, You've got to move

You may be blind, Cannot see
You may be deaf, Cannot hear
Brother when God gets ready, You've got to move
(Cho.)

You may be good, You may be bad
You may be evil, You may be cross
Brother when God gets ready, You've got to move

That gambler got to move, That gambler got to move,
Don't you know he got to move, Oh my Lord
Brother when God gets ready, You've got to move