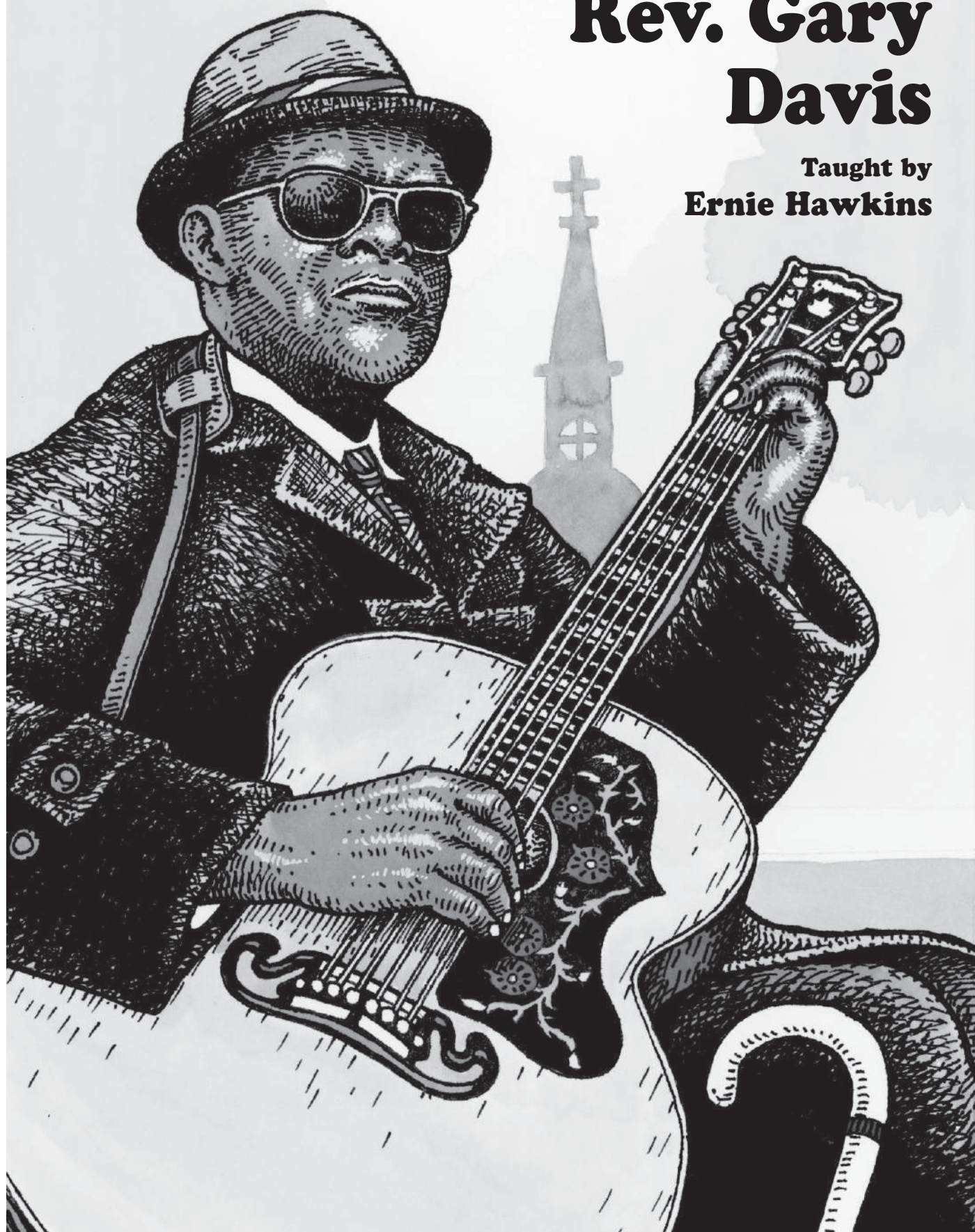


The Gospel Guitar of Rev. Gary Davis

**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*.)

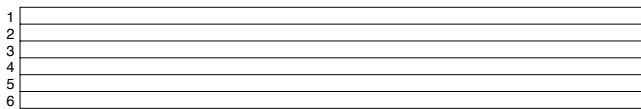
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These words are most suitable for introducing the tablature system, for tablature is just a guide and should be used in conjunction with the recordings. Tablature is not like music notation, however the combination of tab and music in an arrangement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

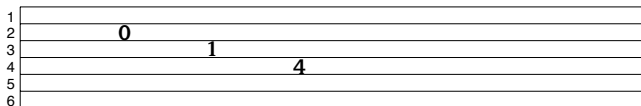
The tab system does not attempt to show rhythms or accents. These can be found on the music or heard in the recordings. Music notation tackles these articulations to a degree, but the overall sensations, the feel and the soul of music cannot be wholly captured on the written page. In the words of the 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.

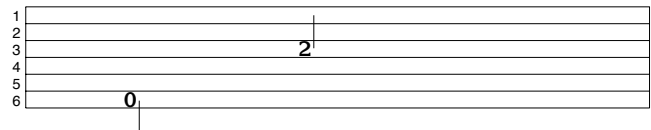


In the diagram below the zero is on the second string and indicates the open second string is played. The 1 is placed on the third string and signifies the first fret of the third string. Likewise, the 4 is in the fourth space and indicates the fourth fret of the fourth string.



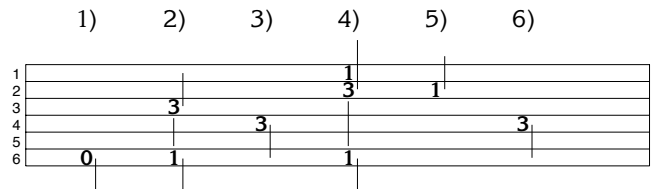
Generally for fingerpicking styles you will be playing the thumb, index and middle fingers of your picking hand. To indicate the picking finger in tab the stems go up and line up down from the numbers.

- A stem down means that your thumb strikes the note.
- 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!
- 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:



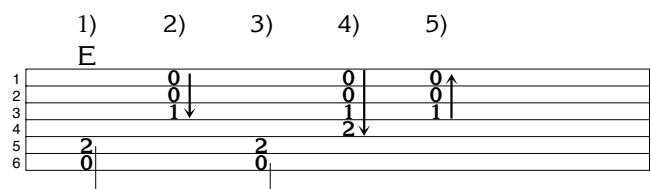
In most cases the thumb will play an alternating bass pattern, usually on the bass strings. The index and middle fingers play melodic notes on the first, second and third strings. Please remember, this is not a rule; there are many exceptions.

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:



- The open sixth string is played with the thumb.
- 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.
- The thumb strikes the third fret of the fourth string.
- 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.
- The next note is the index finger hitting the first fret/second string.
- Lastly, the bass note is played with the thumb on the third fret/fourth string.

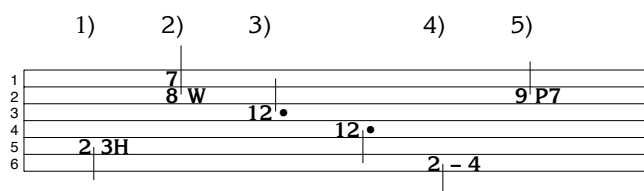
There are certain places in blues and contemporary guitar that call for the use of either strumming techniques or accented bass notes. The tab illustrates these as follows:



- 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.
- 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.

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.

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 C

INTRO

B⁷ Em Em

1st CHORUS

D Em Em

C B⁷ Em

Em B⁷

VERSE

Em

C B⁷ Em Em

2nd CHORUS

D Em

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. The score is written for guitar and bass. The guitar part is in G major (one sharp) and 4/4 time. It features a melodic line with a 7th fret barre and a final melodic phrase. The bass part includes a "1st VARIATION in CHORUS" section with a complex fingering pattern.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef. The guitar staff contains a melody line with various note values and rests, accompanied by a bass line. Chord labels "C", "B7", and "Em" are placed above the guitar staff. The bass staff features a bass line with various note values and rests, accompanied by a guitar line. A large "TAB" symbol is positioned at the beginning of the bass staff, indicating that the following notation is guitar tablature. The tablature consists of numbers (0-5) placed on the lines of the bass staff, representing fret positions for the guitar strings.

Em D

2nd VARIATION in CHORUS

Em

C Em B⁷ 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

INTRO

Chords: G, Gm, D⁷, C

3 3 3 0 0 3 0 0 3 5 6 5 3 3 -10 3 -10

Chords: G⁷, C, Gm, D⁷, G

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

1st CHORUS

Chord: G

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

Chords: C, G

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

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

G⁷ C Gm D⁷ G

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

G

VERSE BEHIND VOCAL

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

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

[illegible]

The image shows a musical score for a guitar break. The top staff is a standard musical notation in G major (one sharp). It begins with a G chord, followed by a melody of eighth and sixteenth notes, a repeat sign, and then continues with more notes. Below the staff, the text "1st GUITAR BREAK" is written. Underneath this, there is a guitar fretboard diagram. The diagram shows the first five frets of the guitar. The strings are numbered 1 to 5 from top to bottom. The notes are indicated by numbers (fret numbers) and some are grouped with a '3' indicating a triplet. The sequence of notes is: 3, 3, 0, 3, 0, 3, 3, 0, 3, 0, 2, 5, 5, 0, 2, 0, 2, 0.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The second system is a bass clef staff, likely for a guitar or piano accompaniment, featuring a complex arrangement of chords and single notes. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

First system of musical notation (measures 1-4). The treble clef staff shows a melody in G major. The bass clef staff shows a bass line with fret numbers. Measure 1: Treble has a G4 quarter note, bass has a 3-5 fretted eighth note followed by an open 0. Measure 2: Treble has a G4 quarter note, bass has a 2 fretted eighth note followed by an open 0. Measure 3: Treble has a G4 quarter note, bass has a 3 fretted eighth note followed by an open 0. Measure 4: Treble has a G4 quarter note, bass has a 3 fretted eighth note followed by an open 0.

Second system of musical notation (measures 5-8). The treble clef staff shows a melody in G major. The bass clef staff shows a bass line with fret numbers. Measure 5: Treble has a G4 quarter note, bass has a 3 fretted eighth note followed by an open 0. Measure 6: Treble has a G4 quarter note, bass has a 0 fretted eighth note followed by an open 0. Measure 7: Treble has a G4 quarter note, bass has a 3 fretted eighth note followed by an open 0. Measure 8: Treble has a G4 quarter note, bass has a 3 fretted eighth note followed by an open 0.

Third system of musical notation (measures 9-12). The treble clef staff shows a melody in G major. The bass clef staff shows a bass line with fret numbers. Measure 9: Treble has a G4 quarter note, bass has a 5 fretted eighth note followed by an open 0. Measure 10: Treble has a G4 quarter note, bass has a 2 fretted eighth note followed by an open 0. Measure 11: Treble has a G4 quarter note, bass has a 0 fretted eighth note followed by an open 0. Measure 12: Treble has a G4 quarter note, bass has a 3-5 fretted eighth note followed by an open 0. A double bar line and repeat sign follow measure 12.

Fourth system of musical notation (measures 13-16). The treble clef staff shows a melody in G major. The bass clef staff shows a bass line with fret numbers. Measure 13: Treble has a G4 quarter note, bass has a 3 fretted eighth note followed by an open 0. Measure 14: Treble has a G4 quarter note, bass has a 3 fretted eighth note followed by an open 0. Measure 15: Treble has a G4 quarter note, bass has a 3 fretted eighth note followed by an open 0. Measure 16: Treble has a G4 quarter note, bass has a 3 fretted eighth note followed by an open 0. A double bar line and repeat sign follow measure 16.

First system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a bass staff with a double bar line and a 'B' symbol. The treble staff contains a melody with eighth and quarter notes. The bass staff contains a bass line with various fret numbers (3, 5, 2, 0, 5, 5, 2, 5, 5, 0, 2, 0, 2, 0, 3, -5, 0, 2, 3) and a '3' at the end.

Second system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a bass staff with a double bar line and a 'B' symbol. The treble staff contains a melody with eighth and quarter notes. The bass staff contains a bass line with various fret numbers (3, 3, 3, 0, 3, 3, 0, 3, 3, 0, 3, 0, 3, 0, 3, 0, 2, 4) and a '3' at the end.

Third system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a bass staff with a double bar line and a 'B' symbol. The treble staff contains a melody with eighth and quarter notes. The bass staff contains a bass line with various fret numbers (3, -12, 12, 12, 10, 12, 12, 10, 12, 10, 12, 6 W, 3, 0) and a '3' at the end.

G

(CHORUS)

Fourth system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a bass staff with a double bar line and a 'B' symbol. The treble staff contains a melody with eighth and quarter notes. The bass staff contains a bass line with various fret numbers (3, 3, 3, 0, 3, 3, 0, 3, 3, 0, 3, 0, 3, 0, 3, 0, 2, 4) and a '3' at the end.

First system of musical notation (measures 1-4). The treble clef staff shows a melody in G major. The bass clef staff shows a bass line with fret numbers. Chords C and G are indicated above the staff.

Measure 1: Treble (quarter, eighth, quarter, eighth), Bass (7, 8, 6, 7, 4, 5, 5).

Measure 2: Treble (quarter, quarter, quarter, quarter), Bass (0, 3, 3, 3, 5, 3, 5).

Measure 3: Treble (quarter, quarter, quarter, quarter), Bass (3, 3, 3, 5, 5, 5, 5).

Measure 4: Treble (quarter, quarter, quarter, quarter), Bass (3, 3, 3, 5, 5, 5, 5).

Second system of musical notation (measures 5-8). The treble clef staff shows a melody in G major. The bass clef staff shows a bass line with fret numbers. Chords C and G are indicated above the staff.

Measure 5: Treble (quarter, quarter, quarter, quarter), Bass (5, 0, 2, 0, 2, 0, 3).

Measure 6: Treble (quarter, quarter, quarter, quarter), Bass (3, 3, 3, 3, 6, 3, 5).

Measure 7: Treble (quarter, quarter, quarter, quarter), Bass (3, 3, 3, 3, 6, 3, 5).

Measure 8: Treble (quarter, quarter, quarter, quarter), Bass (7, 8, 6, 7, 4, 5, 5).

Third system of musical notation (measures 9-14). The treble clef staff shows a melody in G major. The bass clef staff shows a bass line with fret numbers. Chords C, G⁷, C, G^m, D⁷, and G are indicated above the staff.

Measure 9: Treble (quarter, quarter, quarter, quarter), Bass (3, 3, 3, 3, 3, 3, 3).

Measure 10: Treble (quarter, quarter, quarter, quarter), Bass (3, 3, 3, 3, 3, 3, 3).

Measure 11: Treble (quarter, quarter, quarter, quarter), Bass (3, 3, 3, 3, 3, 3, 3).

Measure 12: Treble (quarter, quarter, quarter, quarter), Bass (3, 3, 3, 3, 3, 3, 3).

Measure 13: Treble (quarter, quarter, quarter, quarter), Bass (3, 3, 3, 3, 3, 3, 3).

Measure 14: Treble (quarter, quarter, quarter, quarter), Bass (3, 3, 3, 3, 3, 3, 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

5 5 8 5 8 5 8 0 4-5 5 8 5

2-7 0 7 0 7 0 7 0 7 6-7 7 0 7

C

Am

8 8 5 8 5 1 0 3 P0 3 P1 2

0 7 0 7 0 7 3 0 2 3 2 3 0

Ab

Am

Am

VERSE

1 1 1 2 1 1 2-5 0 2-5 0 2-5

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

0 2-5 0 2-5 2 0 3 2 0 3 2 0 3 2 0 3 0 3

C Am A \flat Am

1 1 0 3 P0 3 P1 1 1 1 1 2 1 1

3 2 3 2 3 2 3 0 3 1 3 3 1 0 2 2

Am

1st VERSE
BREAK

5 5 5 5 5 5 5 5 8 5 0 8 5 0 8

2-7 0 4-7 5 5 5 5 5 5 5 5 5 5 5 5 5 5

C Am

0 3 P1 2 1 1 0 3 P0 3 P1 2

3 3 3 2 3 2 3 2 3 0

A \flat Am Am

2nd VERSE BREAK

1 1 1 2 1 1 12 12 12 13

1 1 1 2 2 2 2-14 13 14 13 14 14

12 12 15 12 15 12 0 3 P1 2 3

9-14 13 14 13 14 13 14

C Am A^b Am

1 1 0 3 P0 3 P1 1 1 1 2 1 1

3 3 2 3 2 3 2 3 0 3 1 3 3 1 0 2 2 2

Am

3rd VERSE BREAK

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

C Am A^b Am

1 1 0 3 P0 3 P1 1 1 1 2 1 1

3 3 2 3 2 3 2 3 0 3 1 3 3 1 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

First system of musical notation for "Oh Glory, How Happy I Am". The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble staff, and the bass line is written in the bass staff. Chords are indicated above the treble staff: G, G, D7, C, D, G. The bass staff contains fingerings and a large 'B' symbol.

Second system of musical notation. The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble staff, and the bass line is written in the bass staff. Chords are indicated above the treble staff: C, G, A, D7, G. The bass staff contains fingerings and a large 'B' symbol.

Third system of musical notation. The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble staff, and the bass line is written in the bass staff. Chords are indicated above the treble staff: G, G, D7, C, D, G. The bass staff contains fingerings and a large 'B' symbol.

Fourth system of musical notation. The system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble staff, and the bass line is written in the bass staff. Chords are indicated above the treble staff: C, G, A, D7, G. The bass staff contains fingerings and a large 'B' symbol.

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

Chords: C, Am, C

Chords: F, G⁷, C

1st VERSE

Chord: C

Chords: F, G⁷, C

(To Chorus)

C

2nd VERSE

Bass staff fingering: 3-5 5 | 3-5 5 | 3-5 5 | 8 5 | 8 8 | 3-5 5 | 8 5 | 8 0 | 1 3 P1

(Am) C

Bass staff fingering: 2 0 | 2 1 | 3-5 5 | 8 5 | 8 0 | 1 3 P1 | 2 3 P1 | 2 0 | 3

G⁷ C

(To Chorus) 3rd VERSE

Bass staff fingering: 3 0 | 2H 1 | 2 1 | 1 0 | 3-5 5 | 8 5 | 8 8 | 3-5 5 | 3-5 5

(Am) C

Bass staff fingering: 8 5 | 8 8 | 3-5 5 | 8 5 | 8 0 | 1 3 P1 | 2 0 | 2 1 | 3-5 5 | 0 0 | 3

(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

This fingerstyle guitar score is written for a single system with four systems of music. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a bass clef staff. The music is written in a fingerstyle style, with numbers 1-5 indicating fingerings for the right hand and letters A-B indicating fingerings for the left hand. Chord symbols (D, G, D7, C, G7) are placed above the treble staff. The score includes a variety of musical notations, including eighth notes, quarter notes, and rests. A section marked [variation] appears in the third system. The piece concludes with a final chord in the fourth system.

System 1: Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has notes G2, B1, D2, F#1, A1, C2, E2, G2. Chord symbols: D, G, D, G, D.

System 2: Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has notes G2, B1, D2, F#1, A1, C2, E2, G2. Chord symbols: G, D, G.

System 3: Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has notes G2, B1, D2, F#1, A1, C2, E2, G2. Chord symbols: G7, C, G. A section marked [variation] follows.

System 4: Treble staff has notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has notes G2, B1, D2, F#1, A1, C2, E2, G2. Chord symbols: D7, G.

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

0 3 5 3 5 7 10 7 10 8 0 3 0 4-5 3 5 W 3 5-3 0 0

(4-5) 2 2 1 1 2 2

Em Em Am B⁷

VERSE

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 1-2 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

Em G A⁷ D⁷

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

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

G B⁷ Em

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

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Am C Em C

0 1 2 2 1 2 2 1 3 0 1 2 2 0 0 1 0

Em B⁷ Em

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

Em B⁷ Em

GUITAR BREAK

4-5 3 5 W 3 5-3 0 0 0 0 2-4 3 4 2 0 2 0 2 0 2 0 0

G D⁷ G B⁷

7 7 7 7 10 7 10 7 10 8 0 3 0 3 5 7 8 8 8 8 4 7 5 5 5 5 4 7 5 5 0

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

The image shows a musical score for a guitar arrangement of 'Ave Maria' by Schubert. The score is written for a guitar, with a melody line in the treble clef and a guitar line in the bass clef. The key signature is D major (two sharps) and the time signature is 4/4. The melody line includes a 'CHORUS' section. The guitar line includes a 'CHORUS' section and a '1 W' marking. The guitar line also includes a 'CHORUS' section and a '1 W' marking.

[illegible]

The musical score is divided into two sections, 'E' and 'A'. Section 'E' (measures 1-4) is in the key of F# (three sharps) and section 'A' (measures 5-8) is in the key of Bb (one flat). The score includes various musical notations such as notes, rests, and fingerings.

A

E

A

E

A

A

HIGH BREAK

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and quarter notes, including a triplet of eighth notes. The bass staff contains a sequence of fret numbers: 11-12, 12, 12, 11-12, 12, 12, 10, 9, 10, 5-10, 9, 11-12, 12, 12, 12.

Second system of musical notation. Treble clef, key signature of three sharps. The staff contains a sequence of eighth and quarter notes, including a triplet of eighth notes. The bass staff contains a sequence of fret numbers: 11-12, 12, 12, 10, 9, 12, 5-10, 9, 11W, 11W, 11W, 11W, 11W, 10, 9.

Third system of musical notation. Treble clef, key signature of three sharps. The staff contains a sequence of eighth and quarter notes, including a triplet of eighth notes. The bass staff contains a sequence of fret numbers: 10, 9, 10, 12, 9, 10, 0, 1-2, 2, 3, 2, 0, 4, 0, 1, 2, 9, 10, 9, 7, 1, P0, 4.

Fourth system of musical notation. Treble clef, key signature of three sharps. The staff contains a sequence of eighth and quarter notes, including a triplet of eighth notes. The bass staff contains a sequence of fret numbers: 2, 0, 1HP0, 4, 2, 0, 1, 2, 2, 1, 2, 0, 1HP0, 4, 2, 2, 2, 2, 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

The musical score for the 'Guitar Break' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and quarter notes, including a triplet of eighth notes. It concludes with a quarter rest. The bottom staff is a bass clef featuring a large 'A/B' bracket on the left. The bass line is composed of numbers indicating fret positions on the strings. The first measure shows a 5 on the first string and a 9 on the second string. Subsequent measures include various fret numbers such as 7, 8, 10, and 9, often with vertical lines indicating bends or slides. The final measure shows a 5 on the first string and a 7 on the second string.

The image shows a musical score for guitar and bass. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The guitar part (top staff) consists of a series of chords and single notes. The bass part (bottom staff) consists of a series of single notes, some of which are marked with a '5' indicating a fifth fret position. The score is divided into measures by vertical bar lines.

The image displays a musical score for guitar. The top staff is in treble clef with a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (half). Chord symbols G, D7, G, A7, D7, and G are placed above the staff. The bottom staff is a fretboard diagram in bass clef, showing the fret numbers for each note: 7, 8, 7, 5, 7, 5, 3, 0, 3, 5, 7, 8, 7, 10, 7, 0, 0, 2, 0, 2, 0, 0, 2, 1, 1, 0, 0, 2, 2, 3, 3, 3, 3, 3, 4, 4, 4, 5, 5, 5, 5.

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

D

PART I

0 1 2 | 0 1 2 | 0 1 2 | 0 1 2 |

0 3 | 2 0 0 3 | 2 0 0 3 | 2 0 0 3 |

G

1 0 3 | 3 0 3 | 1 0 3 | 3 0 3 |

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

D G D

2 3 5 | 2 3 5 | 0 1 2 | 3 1 0 3 |

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

D⁷ G

2 3 5 | 2 3 5 | 5 5 5 | 3 5 3 5 |

4 5 5 | 4 5 5 | 3 5 3 | 3 5 3 |

Chords: D, Bm, A⁷, D, G, D

Chord: D

PART II

Chord: G

Continue as Part I

Chord: D

ENDING

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)

CHORUS

B⁷ Em

CHORUS with BASS

First system of music notation. The treble clef staff shows a melody in G major. The bass clef staff shows a guitar accompaniment with fret numbers. Chords B⁷ and Em are indicated above the staff.

First system of music notation. The treble clef staff shows a melody in G major. The bass clef staff shows a guitar accompaniment with fret numbers. Chords B⁷ and Em are indicated above the staff.

Second system of music notation. The treble clef staff shows a melody in G major. The bass clef staff shows a guitar accompaniment with fret numbers. Chords B⁷ and Em are indicated above the staff. The word "ENDING" is written below the bass clef staff.

Second system of music notation. The treble clef staff shows a melody in G major. The bass clef staff shows a guitar accompaniment with fret numbers. Chords B⁷ and Em are indicated above the staff. The word "ENDING" is written below the bass clef staff.

Third system of music notation. The treble clef staff shows a melody in G major. The bass clef staff shows a guitar accompaniment with fret numbers. Chords B⁷ and Em are indicated above the staff.

Third system of music notation. The treble clef staff shows a melody in G major. The bass clef staff shows a guitar accompaniment with fret numbers. Chords B⁷ and Em are indicated above the staff.

Fourth system of music notation. The treble clef staff shows a melody in G major. The bass clef staff shows a guitar accompaniment with fret numbers. Chords B⁷ and Em are indicated above the staff.

Fourth system of music notation. The treble clef staff shows a melody in G major. The bass clef staff shows a guitar accompaniment with fret numbers. Chords B⁷ and Em are indicated above the staff.

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

C D C G G⁷ C E^b₇

G C

G⁷ C (G)

G G⁷ C E^b7 G

*Variation *etc.*

G G⁷ G

PART II (GUITAR BREAK)

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The system includes a G7 chord, a C chord, a D chord, and a G chord. The bottom staff contains a complex sequence of numbers (10, 8, 10, 8, 10, 9, 10, 8, 9, 10, 10, 10, 6, 7, 8, 3, 3, 4, 0) likely representing a fretboard exercise or a specific musical notation system.

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The system includes a G7 chord, a C chord, a D chord, and a G chord. The bottom staff contains a complex sequence of numbers (0, 3, 3, 0, 0, 3-5, 0, 2, 0, 2, 0, 3, 3, 6, 3, 0, 3) likely representing a fretboard exercise or a specific musical notation system.

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The system includes a G7 chord, a C chord, a D chord, and a G chord. The bottom staff contains a complex sequence of numbers (3, 3, 4, 5, 9, 0, 10, 8, 10, 8, 10, 9, 10, 8, 8, 8, 9, 10, 8) likely representing a fretboard exercise or a specific musical notation system.

Fourth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The system includes a G7 chord, a C chord, a G chord, a D7 chord, and a G chord. The bottom staff contains a complex sequence of numbers (10, 8, 8, 10, 8, 7, 7, 5, 5, 3, 3, 3, 3, 0, 2, 3, 3, 3, 4, 5, 5) likely representing a fretboard exercise or a specific musical notation system.

I Am the Light of This World

The musical score for the 'Chorus' is written in 4/4 time. The guitar part (top staff) features a melody with a key signature of one sharp (F#) and a common time signature (C). The melody includes a sequence of eighth and sixteenth notes, with a final measure marked with an asterisk (*). The bass line (bottom staff) is represented by fret numbers (0, 1, 2, 3, 4) and includes a 'PO' (power) chord notation. The word 'CHORUS' is written below the guitar staff.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass line is written in eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the bass staff. The score is divided into three measures by vertical bar lines. The first measure contains the lyrics "The Rose Tree", the second measure contains "The Rose Tree", and the third measure contains "The Rose Tree". The score is written in a standard musical notation style.

*Variation

variation

etc.

The image shows a musical score for a guitar piece. The top staff is a standard musical notation in treble clef, featuring a melody with various note values (quarter, eighth, and sixteenth notes) and rests. A 'C' time signature is present at the beginning. The bottom staff is a fretboard diagram for a guitar, showing the first six strings and frets. It includes fingerings (numbers 1-4) and specific fret numbers (0, 3, 1, 2, 3) for each string, corresponding to the notes in the melody above. The word 'VERSE' is written below the first staff.

The image shows a musical score for a song. The top staff is a treble clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Above the staff, the chords F, G, and C are indicated. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a complex bass line with many triplets and fingerings (1, 2, 3, 0). The score is divided into measures by vertical bar lines.

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

Bass line fingerings: 5-7, 5-7, 5, 5, 5, 10, 7, 10, 10, 7, 7, 9, 7, 9, 0, 2, 0, 3, 2, 0, 2

A⁷ D G D G

Bass line fingerings: 0, 2, 0, 0, 2, 3, 2, 3, 3, 5, 3, 2, 2, 3, 3, 3, 4, 5

D G D D⁷

Bass line fingerings: 2, 3, 5, 2, 0, 3, 3, 3, 3, 3, 3, 3, 3, 5, 5, 5, 3, 5, 5, 5

G D

Bass line fingerings: 3, 3, 5, W, 4, 3, 5, 3, 5, 3, 2, 3, 5, 2, 3, 0, 3, 3, 3, 3

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