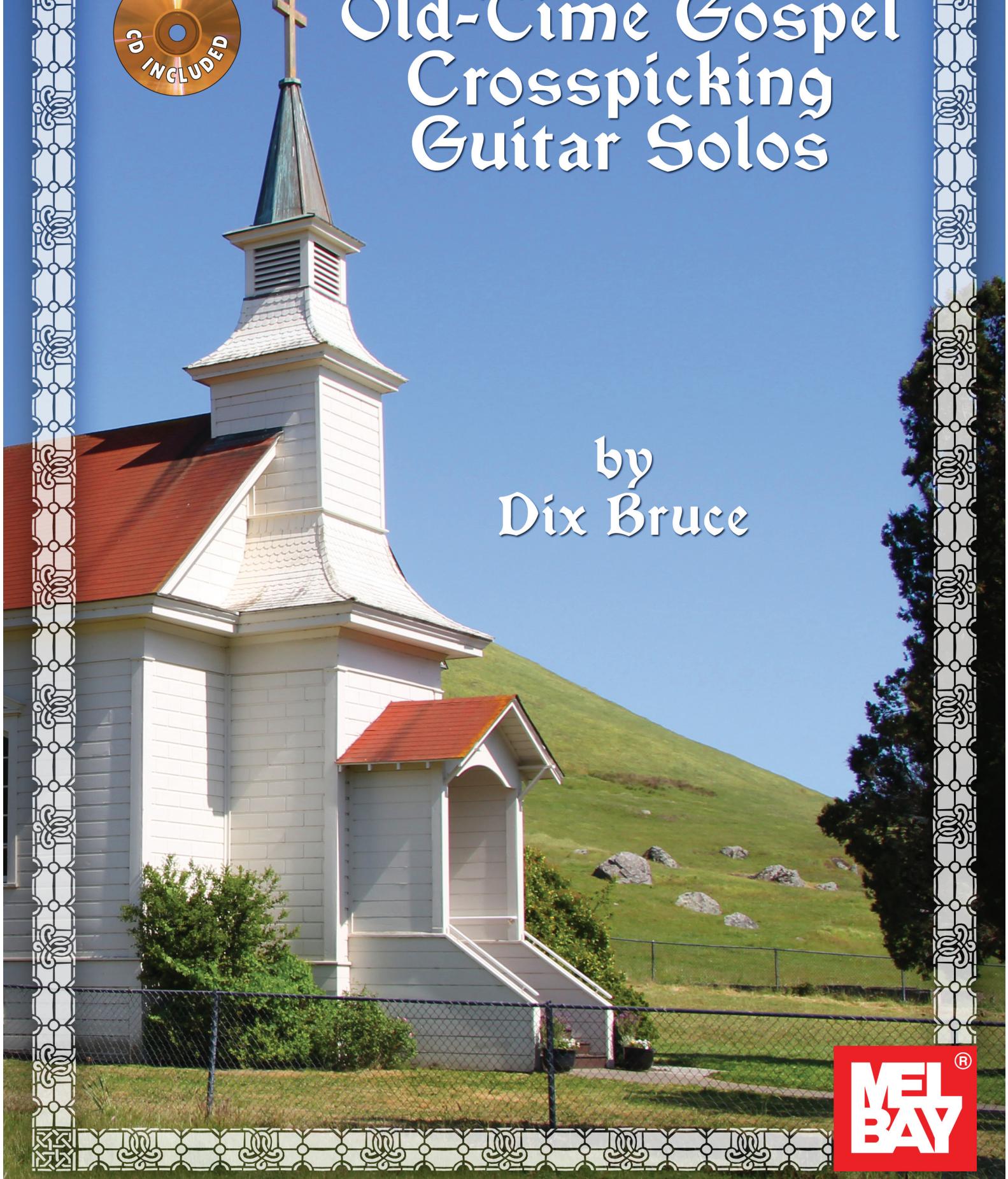


MB20972BCD



Old-Time Gospel Crosspicking Guitar Solos

by
Dix Bruce



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Old-Time Gospel Crosspicking Guitar Solos for Flatpicked Guitar by Dix Bruce

**30 of the most popular and best loved traditional
Gospel Songs arranged as Crosspicking Guitar Solos!**

- Melodies • Tablature • Chords • Lyrics
- Extensive instruction in the Crosspicking style
- Useful tips on how to transpose songs to different keys for singers
- Recordings of EVERY song on the play-along CD at both slow and regular speeds
- FREE downloadable Old Time Gospel Lyrics book!

CD Contents

2 & 3	Jesus Loves Me	32 & 33	In the Garden
4 & 5	Great Speckled Bird	34 & 35	Angel Band
6 & 7	Down in My Heart	36 & 37	Have Thine Own Way Lord
8 & 9	Wayfaring Stranger	38 – 41	Old Time Religion
10 & 11	Will the Circle be Unbroken <i>Key of A</i>	42 & 43	Just a Closer Walk With Thee
12 & 13	What a Friend We Have in Jesus <i>Key of C</i>	44 & 45	What a Friend We Have in Jesus <i>Key of D</i>
14 & 15	This Little Light of Mine	46 & 47	Lord, I'm Coming Home
16 & 17	Just as I Am	48 & 49	I Shall Not Be Moved
18 & 19	Leave it There	50 & 51	Drifting Too Far from the Shore
20 & 21	Lily of the Valley	52 & 53	Are You Washed in the Blood of the Lamb?
22 & 23	Do Lord	54 & 55	Life's Railway to Heaven
24 & 25	I am a Pilgrim	56 & 57	Will the Circle Be Unbroken <i>Key of D</i>
26 & 27	O Store Gud	58 & 59	Lonesome Valley
28 & 29	The Church in the Wildwood	60 & 61	Give Me Oil
30 & 31	Pass Me Not	62 & 63	The Old Rugged Cross

*Special thanks to Bob Bergman for his most helpful suggestions.
Cover photo of St. Mary's Church, Nicasio, CA., by Dix Bruce*

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Introduction

Crosspicking is a stunning and beautiful guitar technique played with a flatpick. It has a unique sound that in some ways mimics a three-finger guitar or five-string banjo roll yet is completely different from either. This book/CD set is aimed at intermediate guitar players and contains 30 arrangements of the most popular and best-loved Old-Time Gospel songs, from “Angel Band” to “What a Friend We Have in Jesus.” These solos will make a delightful contribution to any guitarist’s repertoire. And, with a bit of work, the crosspicking technique will add a dazzling new tool to any player’s bag of tricks. Old-Time Gospel songs offer a great vehicle for learning crosspicking because they are so familiar to so many people: players and audience alike. For a player, working with familiar melodies can make learning a new technique much easier.

All of the solos in this book are presented on the CD at two play-along speeds, slow and regular, so the student can hear and study how each sounds. Each solo is graded by level of difficulty to allow students to begin with the easiest solos, if they wish, and approach the crosspicking technique gradually.

Crosspicking involves repeating a basic pattern of three notes: melody plus two drone or fill-in notes. **The pattern is usually played on three adjacent strings ascending in pitch, like 3-2-1 or 4-3-2, but not always. Some players use a 3-1-2 or 4-2-3 string pattern.** The arrangements in this book are mostly written with the former pattern but I’ve also included some with the latter. Once you learn a basic pattern on a solo you can usually modify it by changing the order and string location of the drone or fill-in notes to create a completely different sound. The first note of the three note pattern, the melody note, is usually accented slightly so that it stands out from the two following notes. Think of it as “DA-da-da, DA-da-da” etc.

Guitarists Who Crosspick

The first time I heard crosspicking on the guitar was at a concert with Ralph Stanley and the Clinch Mountain Boys in the early 1970s. The late guitarist and singer Keith Whitley used the technique on the Carter Family classic “Will You Miss Me When I’m Gone” and the cascades of notes with their unique rhythm pattern fascinated me. Keith Whitley, like the great George Shuffler (whom I consider the originator of the crosspicking guitar style in traditional American music) and more recently James Allen Shelton, came out of the Stanley Brothers lead guitar tradition. Though crosspicking is heard a great deal in Bluegrass and Country music, it can be adapted to just about any style.

Most great modern acoustic guitarists like those I mentioned above, along with Clarence White, Doc Watson, Tony Rice, and others, make use of the crosspicking technique in their music. If you’d like to hear some wonderful recordings of crosspicking listen to the two Stanley Brothers box sets from Starday-King which prominently feature George Shuffler’s wonderful crosspicking. Ralph Stanley has also featured lead acoustic guitar, much of it crosspicking, on his solo recordings. Listen to the Rebel Records Ralph Stanley box sets, particularly the recordings from the early 1970s. Guitarist Jim Nunally and I have included the crosspicking technique throughout our duo recordings as Dix Bruce and Jim Nunally. I’d specifically recommend our “Home Sweet Home” from From Fathers to Sons (Musix CD 104) and “Banks of the Ohio” from Brothers at Heart (Musix CD 111) available from www.musixnow.com).

Crosspicking Patterns

Guitar techniques are not usually the source of argument and controversy but you will find differences of opinion when it comes to crosspicking. Probably the most discussed and controversial aspect is the pick direction used in playing the three note pattern. I use a stiff flatpick and alternating “down-up-down” pick directions. Jim Nunally, uses a “down-down-up” pattern. I believe that many of the guitarists to come out of the Stanley Brothers tradition use “down-up-up” with the string pattern 3-1-2 or 4-2-3. This latter approach is similar to the way Jesse McReynolds of Jim and Jesse crosspicks on the mandolin.

To my ear it doesn't matter which pattern or set of strings you use. Each gives a unique sound or color. The best guitarists will become familiar with all the variations and use each when appropriate. Experiment with placing the different patterns on different sets of strings. Every song in this book can be played with "down-up-down," "down-down-up" or "down-up-up" pick directions. You will have to modify the actual notes and strings you play if you change from the basic 3-2-1 string pattern to 3-1-2, or vice-versa. To do that you'll need to identify which note is the melody note, play that first, and then fill in with drone notes on the other two strings.

The classic three note pattern isn't set in stone. In fact, depending upon how a melody is composed, we may not play all three notes in the pattern. For example, when a melody has passages made up of quarter or shorter notes, as in measures 1 and 2 of "Jesus Loves Me," (page 10) there may not be "time" or "room" in the measure to fit in a melody note plus two extra notes. In those cases we alternate melody and drone notes in a two-note pattern and rock back and forth between two strings as we play a melody note followed by one drone. Why do this? Because the melody is more important than the pattern.

When we play the three note crosspicking pattern over 4/4 rhythm we get a wonderful shifting of the rhythmic accents in the measures: **I-2-3-1**, **2-3-1-2**, **3-1-2-3**, etc. As far as I'm concerned, that rhythmic shift is the essence of the crosspicking sound.

You can adapt a crosspicking technique to just about any song or style. However, the songs that work best for crosspicking, at least for the way I approach the technique, are songs mostly made up of notes that are quarters or longer. If the melody is completely made up of eighth notes, or too many quarter notes for that matter, we'll never get into the pattern of "melody plus two drone or fill-in notes." This is not to say that you should automatically dismiss a song with lots of eighth or quarter notes. On the contrary, try it anyway and see where it leads you. You may discover a new way of playing a song.

Most songs include a mixture of note rhythms, and Old-Time Gospel songs are no different. I chose songs that I thought would generally lend themselves to crosspicking and then worked through problem areas and the passages that included shorter notes.

Getting Started

When I begin working on a crosspicking arrangement, I first memorize the melody of the tune and fit it into a basic Carter-style solo with melody notes played on the bass strings and punctuated by chord strums. I then substitute two drone or fill-in notes in place of each strum. The drone notes are usually on strings adjacent to or one string away from the string the melody note is played on. I then work with the areas where the melody and two drones won't fit or where the pattern might necessitate a change of chord position up the fingerboard. With this approach you'll end up with two solos to a song: a crosspicking solo and a Carter-style solo.

On several of the accompanying recordings, I capoed up the fingerboard simply because I like the timbre and the delicate bell-like tone of the higher positions. George Shuffler, the great crosspicking guitarist, often capoed high up the neck when recording with the Stanley Brothers. This wonderful sound can be heard on re-issues of their classic 1950s and 1960s recordings. You can play the solos from this book capoed or not and if you're backing up singers, you'll need to play the songs in the keys that are most comfortable for the singers. Typical male and female singers' keys are shown on each song. More on that below. Since most of these songs are known primarily as vocals you'll get the most use out of these guitar solos if you play them with singers.

Song lyrics are included to show you how the notes you are playing relate to the vocal. In order to fit all the music, tablature, chords, etc., on the page we could only include one verse, in small type, for each song. You can download a complete booklet with lyrics, perfect for sing-alongs, for all the songs from <http://musixnow.com/gospellyrics.html>.

Level of Difficulty

I've rated each arrangement as to level of difficulty to give you an idea of where they fall in the scope of the book. "Level: 1" identifies what I consider to be the easier solos. "Level: 2" solos are slightly more difficult, "Level: 3" are the most difficult solos. A few are labeled "1+" because they fall in between levels. Generally these "in between" songs might have just one challenging aspect while the rest of the solo is relatively easy.

The ratings are based on the difficulties of certain note combinations, up-the-neck chords, and techniques that intermediate guitarists might be challenged by. That said, things that others find difficult may be a breeze for you, and vice versa. All of the songs are doable with some practice and I hope you'll try them all eventually, no matter how I've rated them or how you rate your own developmental level. I hesitated to rate the solos at all. My concern is that beginners might not try more advanced solos and advanced players might not bother with easier-rated pieces. Keep in mind that if you're not used to the technique of crosspicking, everything will be a challenge for a little while. Use the level designations as a place to begin and then forget about them!

Additional Arrangements

A few of the songs are shown with two different arrangements. The two arrangements will differ either in key or in crosspicking pattern. I thought it would be interesting and educational to adapt the melodies to different locations on the guitar. As I was doing the preparation work on this book I'd typically try each melody in a variety of locations, keys, and patterns. In some cases each was so interesting that I decided to include it in this book. In other cases I just liked a melody so much I wanted to play with it more in another location or key!

Backing up Vocalists

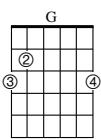
Since the keys of the written music, the recording, and vocal keys may be different, the introduction to each solo includes information on vocal and performance keys. Here's a sample:

Arrangement: key of G. Recording: capo 5 (key of C). CD tracks 58 & 59. M: G. F: C or D, capo 5 or 7. Level: 3.

Here's what it all means. *Arrangement: key of G*: The written arrangement is in the key of G. *Recording: capo 5 (key of C)*: For the recording we capoed at the 5th fret and the resulting capoed sound is in the key of C. *CD tracks 58 & 59*: The recording of the slow version of the song is on track 58 of the CD, the up-to-speed version is track 59. *M: G*: A typical male voice ("M:") would probably sing the song in the key of G. Depending upon the individual vocalist, you might have to adjust this up or down. *F: C or D*: The keys of C or D are a good place to start for a typical female ("F:") voice. Again, this may have to be adjusted. If you capo at 5 or 7, the written arrangement will be in the key of C or D respectively. *Level: 3*: Level of difficulty designation from 1 and 3, "3" being the most difficult.

Fretting Finger Suggestions & Techniques

Fretting finger suggestions are shown in italics between the standard notation and tablature staffs. **1** = index, **2** = middle, **3** = ring, **4** = fourth. (See example below.) Feel free to change these if you find something that works better for you. Numbered chord diagrams (**①**, **②**, **③**, etc.) are shown if needed as are their locations in the music. Most of the chords in the arrangements will be familiar to intermediate guitar players. The small "r" under a chord diagram shows on which string the root of the chord is located. The small "x" shows which notes/strings are not part of the chord and should not be played.



I use the fingering at left for the G chord and the fretting finger suggestions will reflect it. If you prefer another fingering and don't want to change to this one, don't: use your own. Just keep in mind that the fretting finger suggestions will match this form of the G. In other chords I sometimes use one finger to fret two strings at the same fret. If you can't reach these with one finger, add in another. I often refer to measure numbers in the introductions to the solos. Starting with the second staff of each piece, measure numbers are shown above and slightly to the left of the treble clef. "h" = hammer on, "p" = pull off, "s" = slide.

Song and Solo Structures

Many of the songs, like "The Wayfaring Stranger," page 15, and "What a Friend We Have in Jesus," pages 21 and 67, have a "verse/chorus" structure where each successive verse has different lyrics but is followed by the same chorus. Other songs, like "Old Time Religion," page 62, and "Will the Circle be Unbroken," page 85 may have a similar "verse/chorus" format but both the verse and chorus have the same melody. Still others, like "Do Lord," page 38, "I am a Pilgrim," page 40, have a simpler "verse/verse" structure with no separate chorus. It's up to you to decide how long your solo should be, especially on the "verse/chorus" type songs. In an ensemble performance situation it might be appropriate to split the whole "verse/chorus" form with another instrumentalist. Then again, if you're the band leader, you can do whatever you want!

How to Work with the CD

Each of the solos in this book are recorded on the accompanying CD at both slow and regular speeds. Rhythm guitar parts are panned all the way to the left, the lead all the way to the right. You can adjust the balance of your playback to hear more or less of each. You can even turn either part off altogether as you play along. If you're listening on headphones, you can take one side away from your ear. CD locations are shown in the introduction to each song and are also listed on page 1. Tuning tones are on track 1 of the CD.

To get started, it's a good idea to listen to all of the regular speed recordings of the solos first. Choose a song that you're interested in working on and read through the music and tablature as you listen to get an idea of how the solo progresses. Work with the music and tablature at a very slow speed. Don't try to play along with the slow version of the solo just yet. Play the solo slow enough to teach your fingers where they need to go. This can take a while, so be patient. Once you've learned the solo at a slow speed, try playing along with the recorded slow version. Again, it will probably take you awhile to work up to this speed. Give it time!

When you start playing along with the recordings keep in mind that you can adjust the relative volumes of the lead and rhythm parts, which are panned right and left. Again, you can adjust the relative volumes or shut one or the other off completely by adjusting the balance of your amplifier. And, the band (me!) will back you up all night long!

If you want to slow down (or speed up) either recording of any solo, there are some great products that allow you to do just that. I've had great luck with a piece of software called "The Amazing Slow Downer." It allows you to slow down, speed up, and change the pitch of any recording. You can also save the modified file for future study. I've heard of many other programs that do similar things. Most allow you to try before you buy, some are available for free.

Crosspicking Tips

A general tip that can make your crosspicking life easier is to **always hold the accompaniment chord, or as much of the chord as possible, as you work through a song**. Doing so will fret most of the melody and "fill-in" notes you'll need to play the solo. That's because most (not all, but most) of the melody notes on these traditional songs are chord tones or notes adjacent to chord tones. If you hold the accompaniment chord, a lot of the fretting work will be done for you.

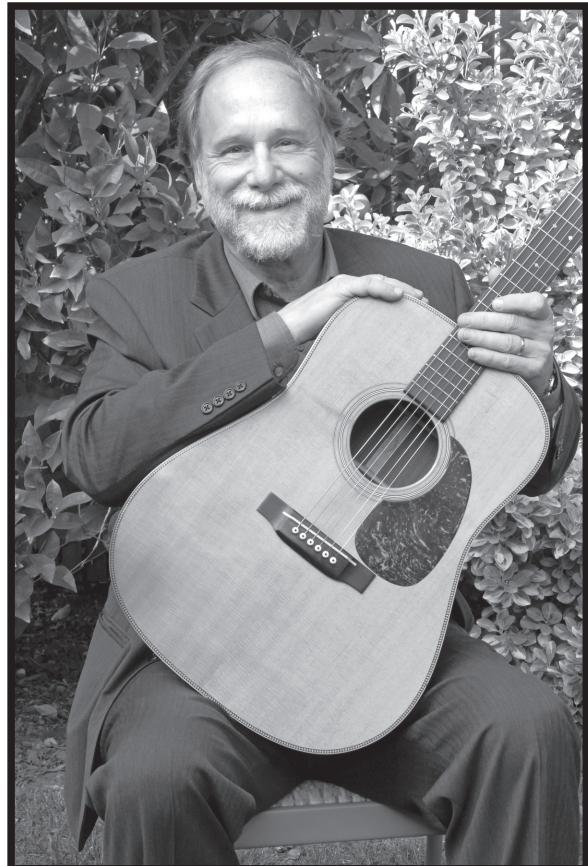
Crosspicking is generally thought of as an advanced, hot, and fast technique. As I have explored the style I have realized that all crosspicking arrangements are not necessarily meant to be played at breakneck speed. Sure, it's fun to play them fast but I found that many of the solos actually sound better at a more moderate speed. Of course it's up to you to perform them at whatever speed you like best.

Another tip: memorize the solos you want to perform. Once you have them in your head and hands, it'll be easier for you to play with expression and to add changes or improvisations here and as they occur to you. This kind of improvisation, which will ultimately help you create a solo that is uniquely your own, can be very difficult when you're concentrating on reading music or TAB.

By the way, "Crosspicking Old Time Gospel Tunes" is my second crosspicking book/CD set. My first, published in 2009, is "Christmas Crosspicking Solos for Guitar." If you enjoy playing through this book, you will also like "Christmas Crosspicking" available from my website: www.musixnow.com.

Good luck and have fun with these solos and the technique of crosspicking!

Dix Bruce, Summer 2012



Dix Bruce

Also by Dix Bruce:

Christmas Crosspicking Solos for Guitar, book/CD set

Christmas Favorites for Solo Guitar (30 Best Loved Traditional Songs for Bluegrass Guitar), book/CD set

The Parking Lot Picker's Songbooks, six different book/2CD sets

Gypsy Swing & Hot Club Rhythm for Guitar, Vol. I & II, two different book/CD sets

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About the author:

Dix Bruce is a musician and writer from the San Francisco Bay Area. He has authored over fifty books, recordings, and videos for Mel Bay Publications. Dix performs and does studio work on bass, guitar, mandolin, and banjo. He has recorded two LPs with mandolin legend Frank Wakefield, eight big band CDs with the Royal Society Jazz Orchestra, his own collection of American folk songs entitled "My Folk Heart" on which he plays guitar, mandolin, autoharp and sings; and a CD of string swing and jazz entitled "Tuxedo Blues." He has released four CDs of traditional American songs and originals with guitarist Jim Nunally, most recently a collection of "brother duet" style recordings entitled "Brothers at Heart." Dix arranged, composed, and played mandolin on the soundtracks to four different editions of the best selling computer game "The Sims." For a complete listing of Dix's publications, log onto his website: www.musixnow.com.

Jesus Loves Me

Warner, Bradbury 1862

“Jesus Loves Me” has been a favorite of kids for many years. This arrangement is fairly easy. Because of the nature of the melody, which has few notes longer than quarters, a lot of what you’ll play will be back and forth, up and down picking. “Jesus Loves Me” has less of the continuous three note pattern than you’ll find in a lot of the other songs in this book. In fact, you really don’t get into a three note pattern until the third measure and the C chord where you’ll finally play the typical crosspicking pattern.

In measures 8 and 16 you’ll play a run instead of either an up and down pattern or the three note crosspicking pattern.

If you have any difficulty with the hammer ons in measures 10 and 14, leave them out for now but be sure to add them eventually. They add an interesting sound to the solo.

Suggestion for advanced guitarists: As you’ll probably notice, this version of “Jesus Loves Me” is pitched rather low on the guitar. One of the cool things we can do on guitar is move whole melodies and solos “over” a string or two to move things in pitch and to related keys. Once you can play “Jesus Loves Me” as written, try moving it over one string, up in pitch, while holding a C chord. It’s doable, I promise! Give it a try. It’s worth going through the process as it’ll teach you a lot about moving things around on the guitar. If you find it impossible, drop me an e-mail (dix@musixnow.com) and ask for the music and TAB to “Jesus Loves Me” in the key of C.

Arrangement: key of G. Recording: key of G. CD tracks 2 & 3. M: C, capo 5. F: F or G, transpose down to F or play in G, no capo. Level: 1.

Jesus Loves Me



Arrangement © 2012 by Dix Bruce

5

13

The sheet music consists of four staves of musical notation. The top staff is a treble clef staff with a key signature of one sharp (F#). It features chords G, C, and G, with lyrics: "Je - sus loves me! This I know, For the Bi - ble tells me so." The second staff is a guitar tablature (TAB) staff, showing six strings and corresponding fret numbers (0, 2, 0, 0, 0, 2) for each measure. The third staff is another treble clef staff with a key signature of one sharp, continuing the melody with chords C, G, D, and G, and lyrics: "Lit - tle ones to Him be - long; They are weak, but He is strong." The fourth staff is another guitar tablature staff, showing six strings and corresponding fret numbers (0, 2, 0, 0, 0, 2) for each measure. The fifth staff is a treble clef staff with a key signature of one sharp, continuing the melody with chords G, C, G, and D, and lyrics: "Yes, Je - sus loves me! Yes, Je - sus loves me!" The sixth staff is another guitar tablature staff, showing six strings and corresponding fret numbers (0, 2, 0, 0, 0, 2) for each measure. The seventh staff is a treble clef staff with a key signature of one sharp, continuing the melody with chords G, C, G, D, and G, and lyrics: "Yes, Je - sus loves me! The Bi - ble tells me so." The eighth staff is another guitar tablature staff, showing six strings and corresponding fret numbers (0, 2, 0, 0, 0, 2) for each measure.

Great Speckled Bird

Traditional

The “Great Speckled Bird” arrangement is nice and easy. The kickoff in the pickup measure is fairly typical in the flatpicking style and I thought would work well in a crosspicking solo too. The 3–2–1 crospicking pattern is pretty steady throughout the solo except in measures 4 and 12, where you’ll play a quarter note D against an F chord before resuming your pattern. You’ll also diverge from the crosspicking pattern in measure 16 with an ending run. It can be good to occasionally vary your pattern for the sake of a different sound.

Arrangement: key of C. Recording: key of C. CD tracks 4 & 5. M: G, capo 7. F: C or D, no capo or capo 2. Level: 1.



*Black Mingo Baptist Church,
SC Secondary Road 162, Nesmith, SC, 1933.*

Great Speckled Bird



Arrangement copyright © 2012 by Dix Bruce

C

What a beau - ti - ful thought I am think - ing,

T A B

G7

Con - cern - ing a great speck - led bird,

F

Re - mem - ber her name is re - cord - ed,

G7

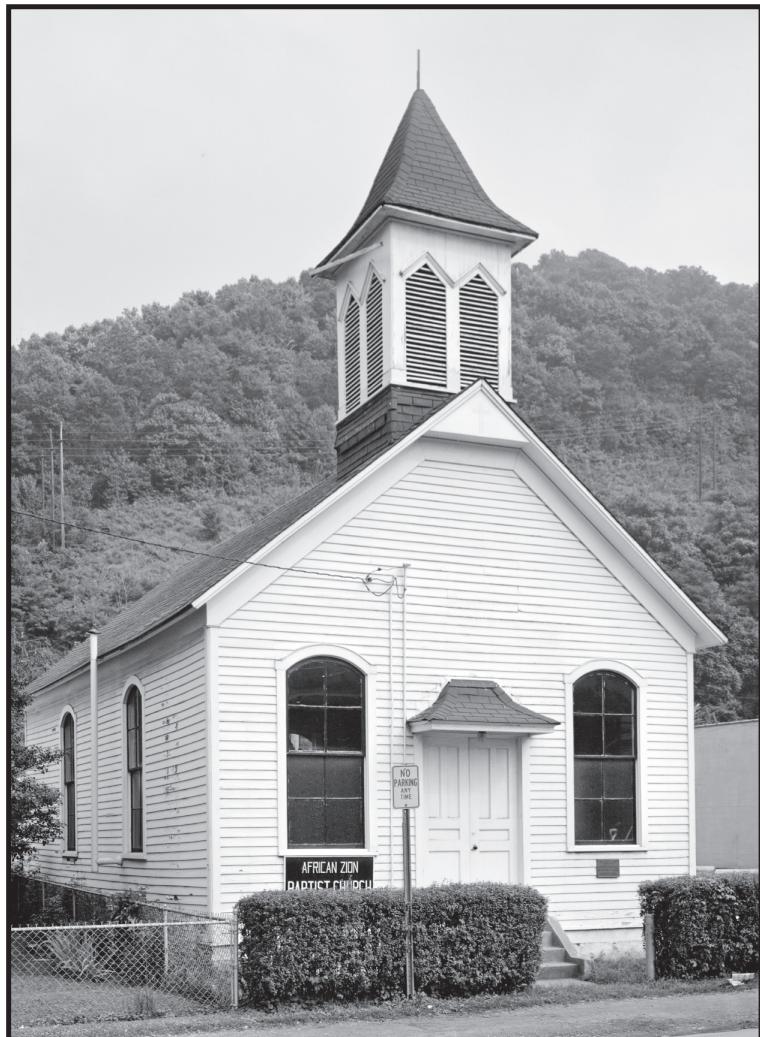
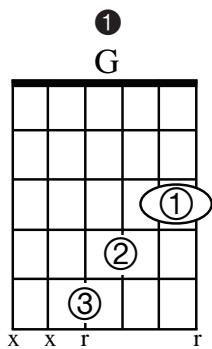
On the pages of God's Ho - ly Word.

Down in My Heart

George Willis Cooke

“Down in My Heart” is an energetic song that’s lots of fun to play and relatively easy to get up to speed. One of the characteristics of this arrangement is the descending melodic line that starts in measure 1 and continues through measure 2. In measure 1 we’ll play a fourth string, fifth fret G note followed by an open third string G note. Even though there’s one closed position chord, the G in measure 7, the difficulty rating on this song is a pretty solid 1. The chord diagram is shown below and its position is marked in the music with this symbol: ①.

Arrangement: key of G. Recording: key of G. CD tracks 6 & 7. M: C capo 5. F: F or G, transpose down to F or play in G, no capo.



African Zion Baptist Church,
4104 Malden Drive, Malden, WV, 1933.

Down in My Heart



Arrangement copyright © 2012 by Dix Bruce

G

The musical score consists of five staves of music. The first staff shows a melody line with lyrics: "I have the joy, joy, joy, joy." The second staff is a guitar tablature (TAB) showing a continuous line of notes. The third staff continues the melody with lyrics: "down in my heart, Down in my". The fourth staff continues the melody with lyrics: "heart, Down in my heart, I have the". The fifth staff concludes the melody with lyrics: "heart to stay." The music is in common time (indicated by '4') and uses a key signature of one sharp (F#). The guitar tablature includes fingerings (e.g., 0, 2, 4, 5) and string numbers (e.g., 0, 2, 4, 6).

The Wayfaring Stranger

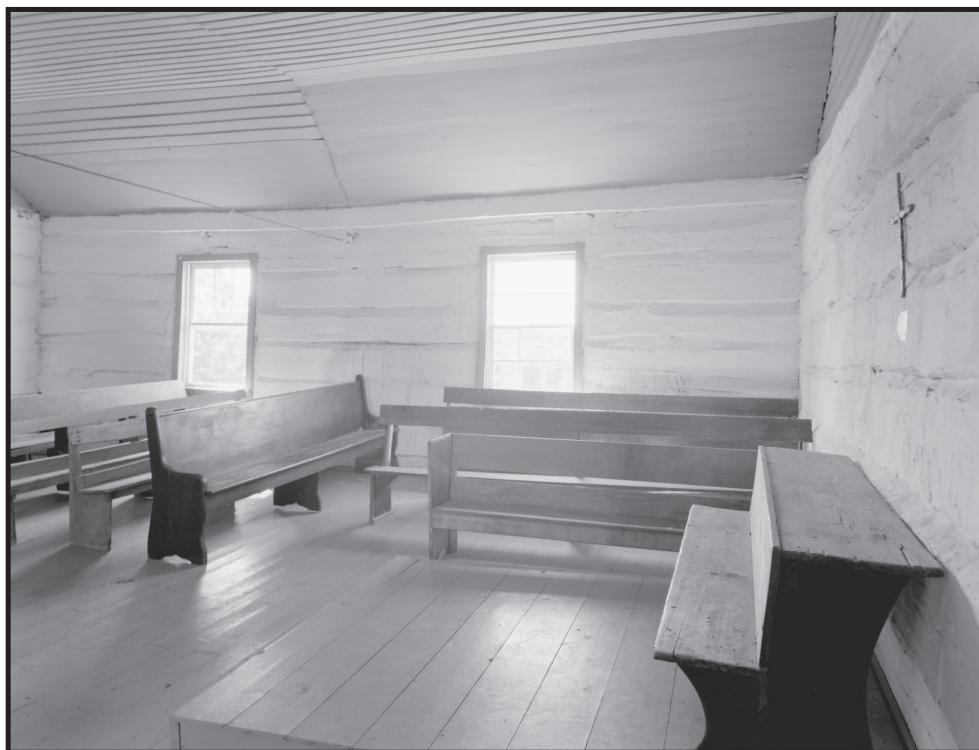
Traditional

The most challenging part of “The Wayfaring Stranger” is probably the notes you’ll have to fret with your pinky in measures 6, 9, and a few other places. In measures 12, 13, 16, and 17, you can hold a partial F chord. By “partial” I mean that you only need to fret strings 1, 2, and 3 in order to play the melody and the crosspicking pattern.

Some arrangements of “The Wayfaring Stranger” leave out the E chords, as in measures 7, 9, 18, and 25, altogether and use Am chords instead. The chord in measure 18 is often played as a C. Try “The Wayfaring Stranger” both ways and see which chords you prefer.

When you can play “The Wayfaring Stranger” as written, try adding in some hammers wherever you see a fourth string, second fret E note on beat number one as in measures 1, 7, 14, 20. You might also try adding hammers on the third string, second fret A notes on beat number one in measures 12, 16, and elsewhere. Hammers give a nice bounce to the cross picking pattern. They can be a little difficult to coordinate and to play in time but if you can get them working it’s a wonderful addition to your solo.

Arrangement: key of Am. Recording: key of Am. CD tracks 8 & 9. M: Dm, capo 5. F: Gm or Am, transpose down to Gm or play in Am, no capo. Level: 1.



Mars Hill Baptist Church, Floris, IA. 1933.

The Wayfaring Stranger



Arrangement copyright © 2012 by Dix Bruce

A m

I am a poor sickness, way no - far toil - ing nor

**T
A
B**

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

D m

stran - ger, Travel - ing through
dan - ger, In that bright world,

E

this world of woe. And there's no

E **A m**

to which I go. I'm go - ing

12 F

there to meet my fa - ther, I'm go - ing

1 1 1 1 1 1 1 1
2 1 2 1 2 1 2 1 2 1 0 1
2 0 1 2 0 1 2 0 1 2 0 1 0 1 1 0

16 F

there no more to roam. I am just

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

20 A m

go - - - - ing o - ver Jor - dan, I am just

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

24 D m

go - - - - ing o - ver home.

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

Will the Circle be Unbroken

Key of A

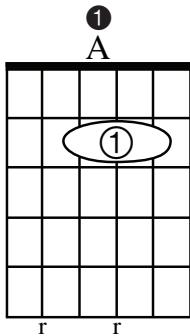
Traditional

We'll learn crosspicking solos to "Will the Circle be Unbroken" in two keys: first in the key of A with the 3–2–1 crosspicking pattern, and then in the key of D with the 3–1–2 pattern on page 85.

The most challenging part of the key of A solo is probably fretting the A "barre" chord and playing the melody notes in and around while you hold that chord. (It's not really a full, official barre chord but we'll call it that. We're guitar players. The idol of millions. We can do whatever we want!) We use the A barre chord because it facilitates reaching nearby melody notes. To make the barre you'll fret strings two, three, and four with your first finger. Don't worry about not getting an open and ringing first string. You won't need to play it. In measure 7 you can get by with a partial A chord. In fact you can play it with one finger fretting the fourth string second fret E note. No need for the barred A chord until you reach measure 9. In measure 11, 15 and 16 you'll play your regular old, garden-variety A chord. The barre A chord is shown below.

Notice the timbre of this solo. It's pitched quite low on the guitar and sounds bassy and full bodied. Think of the different timbres that you discover on the guitar as colors you can use to paint a variety of musical moods.

Arrangement: key of A. Recording: key of A. CD tracks 10 & 11. M: G or A, transpose down to G or play in A, no capo.



*Green Hill Presbyterian Church,
1617 Girard Avenue, Philadelphia, PA, 1933.*



Will the Circle be Unbroken

Key of A

Arrangement copyright © 2012 by Dix Bruce



DIGITAL AUDIO

The sheet music consists of five staves. The first staff shows a treble clef, a key signature of two sharps, and a common time signature (indicated by the number '4'). The first measure starts with a single note followed by a series of eighth-note patterns. The lyrics are: "Will the cir - cle be un - brok - en, By and". The second staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a bass line with eighth-note patterns. The third staff continues the lyrics: "by Lord by and by, There's a". The fourth staff shows a treble clef, a key signature of two sharps, and a common time signature. It features a melody line with eighth-note patterns. The fifth staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a bass line with eighth-note patterns. The sixth staff shows a treble clef, a key signature of two sharps, and a common time signature. It features a melody line with eighth-note patterns. The seventh staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a bass line with eighth-note patterns. The eighth staff shows a treble clef, a key signature of two sharps, and a common time signature. It features a melody line with eighth-note patterns. The ninth staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a bass line with eighth-note patterns. The tenth staff shows a treble clef, a key signature of two sharps, and a common time signature. It features a melody line with eighth-note patterns. The eleventh staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a bass line with eighth-note patterns. The twelfth staff shows a treble clef, a key signature of two sharps, and a common time signature. It features a melody line with eighth-note patterns. The thirteenth staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a bass line with eighth-note patterns.



*Pipe organ at St. Paul's Church, Walnut Creek, CA.
(Photo by Dix Bruce)*

What a Friend We Have in Jesus

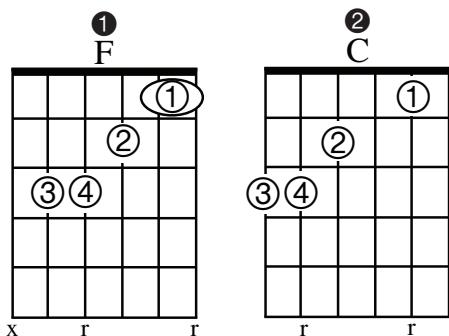
Key of C

Joseph Scriven & Charles Converse, 1868

We'll look at "What a Friend We Have in Jesus" in two keys: first in the key of C and then in the key of D on page 67. By comparing the two arrangements you will gain perspective as to where melodies lie in the two different keys, how these positions can be turned into crosspicking solos, and how to transpose from one key to another.

Watch for the full, four fingered F chord in measures 3, 4, 11, 12, 27, 28, and the full, four fingered C chord in measures 5, 13, and 29. In measures 7 and 17 the accompaniment chord is a G but you won't need to hold one since most of the melody notes are played on open strings. Just fret the melody notes as you come to them. In measure 21 you can get away with a partial F chord by only fretting strings 1, 2 and 3.

Arrangement: key of C. Recording: key of C. CD tracks 12 & 13. M: F or G, capo 5 or 7. F: C or D, no capo or capo 2. Level: 1+.



Baptist Church, 234 South Van Buren Street, Eufaula, AL, 1933.



What a Friend We Have in Jesus

Key of C



Arrangement copyright © 2012 by Dix Bruce

21 F C G7

O what need - less pain we bear,

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

25 C F

All because we do not carry

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

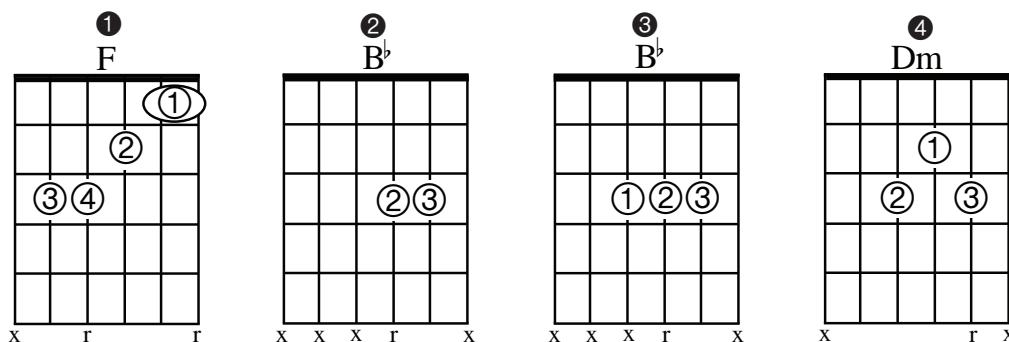
This Little Light of Mine

Harry Dixon Loes ca. 1920

“This Little Light of Mine” is in the key of F. The key of F is perceived by some guitarists as more difficult than other keys. Balderdash! I will concede that if you haven’t played in the key of F very much it might give you some trouble. Solution: play in the key of F. Here’s your first chance in this book to get familiar with the key of F.

There are a few chord positions that you might not be familiar with, the full F, the Bb, and the Dm. The chord diagrams are shown below. Additionally, if you follow the fretting finger suggestions in the music you’ll be able to find the notes. Other than that the crosspicking pattern is fairly consistent throughout. I did add an ending run where you’ll deviate from the pattern in measures 15 and 16.

Arrangement: key of F. Recording: key of F. CD tracks 14 & 15. M: C, capo 7. F: F or G, play in F or capo 2 for G. Level: 2.



This Little Light of Mine



Arrangement copyright © 2012 by Dix Bruce

1

F C

This lit - tle light of mine, I'm gon - na let it shine, 1 2

T A B

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

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

5

B_b

This lit - tle light of mine, I'm gon - na let it shine, 1

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

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

9

A

D⁴ m

This lit - tle light of mine, I'm gon - na let it shine, Let it

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

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

13

F C F

shine, Let it shine, Let it shine. 3 1

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

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

Just as I Am

William B. Bradbury, & Charlotte Elliott, 1835

“Just as I Am” is arranged in two keys: C and G. The difficult part of it lies in following the roadmap of the solo and knowing where to go and when. By “roadmap” I mean the route through the music or tab. The style of this roadmap is a bit different from that of “Give Me Oil” (page 89) where we have repeats with first and second endings.

To play “Just as I Am” you’ll start with the pickup measure, which you can think of as measure zero, in the key of C. Continue with measures 1 through 16. Next play through measures 17 through 20 which make up the first ending. Above measure 20 you’ll see the instruction “to next strain.” That means to jump over measure 21 (which has the instruction “last time”) and 22 and resume playing in measure 23. You’re now in the key of G. Play through to measure 40. Here you’ll see the instructions “D.S. al Coda” and “repeat key of C.” “D.S.” means “from the sign.” “al Coda” means “to the Coda.” That means to go back to the first part of the solo, measure 1 of the key of C part, and find the sign that looks like an “S” with a slash through it and two dots: . The sign is located at the beginning of the first full measure, after the pickup measure. You won’t play the pickup measure again. These two notes were already played in measure 40.

OK, so now you’re back at measure one and you’ll continue playing through to measure 16. There you’ll find the first coda, which looks like a large zero with horizontal and vertical lines through it: . Over measure 21 you’ll see the instruction “last time.” Assuming you’re wrapping things up, on your “last time,” you’ll skip over measures 17 through 20 and play measures 21 and 22, where you’ll find the second coda. That means “this is really the end, that’s all he wrote!” Simple, eh? Well, maybe not so simple the first time you use a roadmap like this but over time it’ll get easier and eventually become second nature. Music shorthand really saves space and time writing and it’s an important concept for any musician to be familiar with.

After you’re comfortable playing “Just as I Am” as written, try modifying it by adding in some hammers. The most likely places for the hammers are on the C chords where you play a fourth string, second fret, E note. Hammer from the open fourth string D to the fretted E. You’ll have this opportunity in measures 1, 4, and 8 among other locations. You can also try hammers on the third string A note over the F chord in measure 11. Are there any opportunities to add hammers on the G and C chords starting in measure 23?

Arrangement: key of C. Recording: key of C. CD tracks 16 & 17. M: C. F: F or G, capo 5 or 7. Level: I+.

Just as I Am



Arrangement copyright © 2012 by Dix Bruce

S

C

Just as I am, 3 with - out 2 3 one

T

A

B

4

C

G

G7

C

plea, But that Thy blood was shed for

8

F

me, And that Thou bidst me come to

A musical score for a solo instrument, likely a flute or recorder, featuring a treble clef staff. The key signature is F major (one sharp). The time signature is common time (indicated by '12'). The melody consists of eighth-note patterns. The lyrics are: "Thee, O Lamb of God, I come, I". The score includes dynamic markings like 'F' and 'C', and a section labeled 'last time' with a repeat sign.

27 D D7 G

rid my soul of one dark blot, To

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



*Richmond-Dresden Union Methodist Church,
Pleasant Street, Richmond, ME, 1933.*

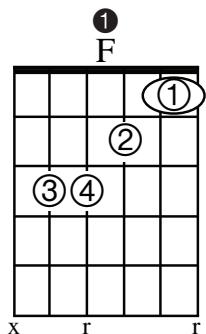
Leave it There

C. Albert Tindley, 1916

I first became aware of “Leave it There” from a late 1920s recording titled “Take Your Burden to the Lord and Leave it There” by a street preacher named Washington Phillips. Phillips was said to have played a small zither-like instrument called a dolceola, though no one knows definitively. Whatever it was, the instrument had a light and breathy sound. On hearing the recording I instantly loved this song both for the plaintive way Phillips sings it and for its comforting message. Also, it seemed vaguely familiar to me. Years later I found a copy of “Leave it There” in my old Baptist hymnal “Tabernacle Hymns.” I must’ve heard the song as a child.

This arrangement of “Leave it There” is pretty straightforward throughout. I added in several hammers in measures 1, 5, 9, 13, and 29. If they give you trouble, leave them out for now. Eventually you’ll want to include them in your performance as they add a lot to the sound of the solo.

Arrangement: key of C. Recording: key of E, capo 4. CD tracks 18 & 19. M: E. F: A, capo 4. Level: 1+.



Leave it There



Arrangement copyright © 2012 by Dix Bruce

Capo 4

1 C | C | C | F | C |
h 2 3 |
If the world from you with - hold of its sil - ver and its gold, And you

T A B
3 0 | 2 0 1 0 | 1 2 0 | 1 0 0 0 | 0 2 2 2 2 | 3 2 0 2 0 0 |
| 2 | 2 | 2 | 3 | 3 | 0 | 3 | 2 | 3 | 0 | 3 | 2 | 3 | 0 |

5 G | G | G | G |
h 3 | 2 0 1 0 | 1 2 0 | 1 0 0 0 | 0 0 0 0 | 0 2 0 0 | 3 2 0 3 0 0 |
have to get a - long with mea - ger fare, Just re -

C | C | C | F | C |
h 2 0 | 2 0 1 0 | 1 2 0 | 1 0 0 0 | 0 0 0 0 | 0 2 0 0 | 3 2 0 3 0 0 |
mem - ber, in His Word, how He feeds the lit - tle bird; Take your

C | C | C | G | C |
h 2 0 | 2 0 1 0 | 1 2 0 | 1 0 0 0 | 0 2 2 2 2 | 3 2 0 2 2 2 |
bur - den to the Lord and leave it there. Leave it

13 C | G | C |
h 2 0 | 2 0 1 0 | 1 2 0 | 0 0 0 0 | 2 0 | 3 2 0 2 2 0 | 3 2 0 2 3 | 1 1 |

17 C

there, leave it there, Take your

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

21 F C

bur - den to the Lord and leave it there. If you

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

25 ① F

trust and nev - er doubt, He will sure - ly bring you out. Take your

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

29 C G C

bur - den to the Lord and leave it there.

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



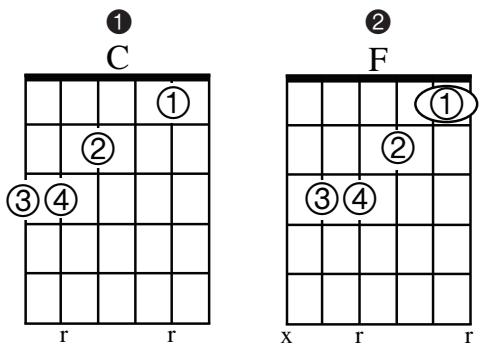
*St. Ignatius Church, 2315 Brinkley Road,
Oxon Hill, MD, 1933.*

Lily of the Valley

William S. Hays & Charles W. Fry, 1881

There are only a couple of places in “Lily of the Valley” that might challenge you beginners, and they’re not all that difficult. You’ll use a full, closed position four finger C chord in measures 4 and 25, and the full, closed position four finger F chord in the second half of measure 12. Other than that, it’s pretty straight crosspicking from top to bottom.

Arrangement: key of C. Recording: key of G, capo 7. CD tracks 20 & 21. M: C. F: F or G, capo 5 or 7. Level: 1+.



Lily of the Valley



Arrangement copyright © 2012 by Dix Bruce

C **F** **C**

I have found a friend in Je - sus, He's ev - er - y - thing to me, He's the
 Li - ly of the Val - ley, in Him a - lone I see, All I

Capo 7

T **A** **B**

0 0 0

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

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

G

5 1

fair - est of ten thou - sand to my soul; The

2

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

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

G **C** **F** **C**

9 2

need to cleanse and make me ful - ly whole. In

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

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

13 F

sor - row He's my com - fort, in trou - ble He's my stay; He

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

17 G

tells me ev - ery care on Him to roll. He's the

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

21 C

Li - ly of the Val - ley, the Bright and Morn - ing Star, He's the

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

25 G

fair - est of ten thou - sand to my soul.

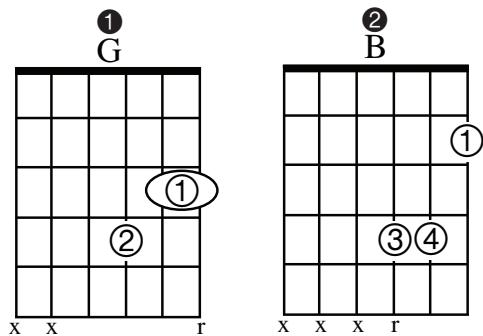
2 0 1 2 0 1 1 | 0 0 0 0 0 0 | 3 2 0 3 2 0 2 0 | 1 1 1 1 1 1

Do Lord

Traditional

The difficulty level of “Do Lord” is just barely above level 1 only because we have closed position chords in measures 3, 11, and 13, and a hammer in measure 5. The variation below fits over measures 1 through 3 and includes some distinctive slides. The chorus and verse on “Do Lord” have the same melody so you can use this solo over either the verse or the chorus. Once you can play “Do Lord” as written, try substituting in the 3–1–2 crosspicking pattern for the 3–2–1 pattern.

Arrangement: key of G. Recording: key of G. CD tracks 22 & 23. M: G. F: C or D, capo 5 or 7. Level: 1+.



Variation for measures 1-3

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It features a melodic line with eighth-note patterns and several slurs. Fingerings are marked above the notes: 's' for slide, '1', '3', '2', '2', '1', '1', and '1', '2'. The bottom staff is a guitar tab staff showing six strings. Fingerings are also marked below the strings: '5', '0', '0', '0', '2', '5', '0', '0', '2', '5', '0', '0', '2', '4', '3', '3', '4', '3', '2', and '1'. The tab staff also includes vertical bar lines corresponding to the measures in the staff above.

Do Lord



Arrangement copyright © 2012 by Dix Bruce

G

Do Lord, oh do Lord, oh do re-mem-ber me,

**T
A
B**

C

Do Lord, oh do Lord, oh do re-mem-ber me,

B

Do Lord, oh do Lord, oh do re-mem-ber me, Look a -

G

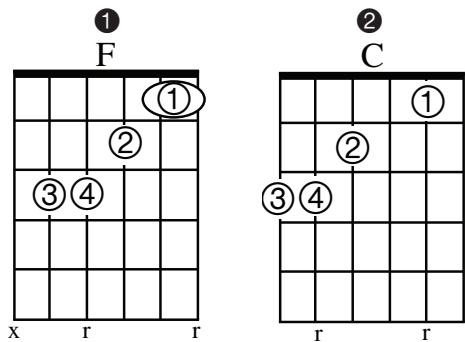
way be - yond the blue.

I am a Pilgrim

Traditional

“I am a Pilgrim” is one of those great songs that everyone loves to play and jam on. Here are two solos. The first crosspicking solo is easy enough that I rated it at level 1. The only difficult parts may be in holding the full F and C chord positions in measures 5, 7 and 12. The second solo is a variation of the first and you might find it to be a little more difficult. The main difference between the two solos is that the second includes several “blue” notes. The “blue” notes of a major scale are the flattened third and seventh notes. In the key of G the blue notes are B \flat and F natural. In a “regular” G major scale these notes would be B and F sharp. The blue notes appear in measures 19, 21, and 31. Give the second solo a try and see if you like the bluesy effects.

Arrangement: key of C. Recording: key of C. CD tracks 24 & 25. M: G, capo 7. F: C or D, no capo or capo 2. Solo 1: Level 1, Solo 2: Level 2.



I am a Pilgrim



Arrangement copyright © 2012 by Dix Bruce

G

C

T
A
B

F

①

C

②

9

F

C

①

G

C

0

"I Am a Pilgrim" variation:

The sheet music consists of four staves of musical notation for guitar, arranged vertically. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melody line with eighth-note patterns and two chords labeled G and C. The second staff shows a bass line with sixteenth-note patterns and a chord progression indicated by numbers below the strings. The third staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melody line with eighth-note patterns and a chord labeled F. The fourth staff shows a bass line with sixteenth-note patterns and a chord progression indicated by numbers below the strings. The fifth staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melody line with eighth-note patterns and two chords labeled C and G. The sixth staff shows a bass line with sixteenth-note patterns and a chord progression indicated by numbers below the strings.

O Store Gud

Swedish Folk Melody

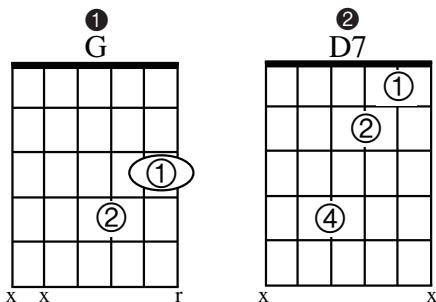
“O Store Gud” is a Swedish folk melody. In the early years of the 1900s its lyrics were translated into German and published. In the late 1920s it was published again with a Russian translation. Eventually an English missionary came across the song in Russia and began singing it. He translated some of the verses into English and brought the song back with him to England after World War II. Many people know the contemporary lyrics and melody as “How Great Thou Art.”

“O Store Gud” is a solid 2 on the difficulty meter. It’s long, with a verse and chorus, and I’ve integrated several hammers, pulls, and slides throughout the arrangement. Leave these out at first if you have difficulty with the timing. In the second half of measure 6 you’ll play a partial D7 chord which, though not difficult, may be unfamiliar to you. Use the finger numbers shown in the music. In measure 10, which is the beginning of the chorus of the song, you’ll slide into a closed position G chord. Diagrams are shown below.

We’ll vary the eighth note crosspicking pattern with quarter notes several times throughout the song, usually at the ends of phrases. You see the first occurrence in the first and second endings in measures 8 and 9. You’ll see it again in measures 13, 15, 17, and 18.

You’ll need to use your pinky to play some of the notes in measures 11, 15, and 20. The real finger buster move happens in measure 20 with a pretty normal looking D7. In the second half of that measure you’ll need to play an F# note at the fourth fret of the fourth string. You may want to split the measure into two separate positions playing the first five 8th notes while holding the D7 position, then quickly move your hand into position to play the F#, the A, and the C notes.

Arrangement: key of G. Recording: key of C, capo 5. CD tracks 26 & 27. M: G. F: C or D, capo 5 or 7. Level: 1+.



O Store Gud



Arrangement copyright © 2012 by Dix Bruce

Capo 5

TAB

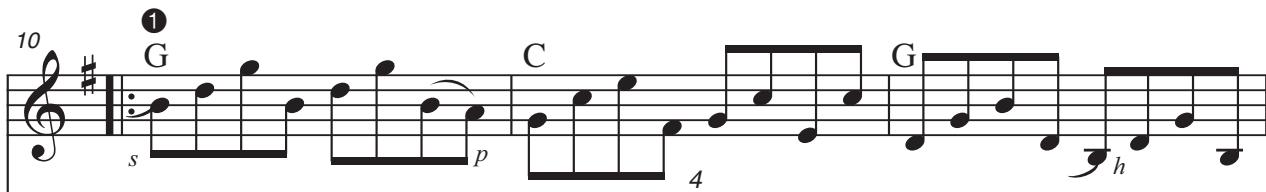
0	0	0	0	0		0	0	0	0	0	1	2	0	2	3	0	2	0
---	---	---	---	---	--	---	---	---	---	---	---	---	---	---	---	---	---	---

4

G D7

2 1

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



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

D

13

1

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

G

16

h

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

19

Am

D7

2

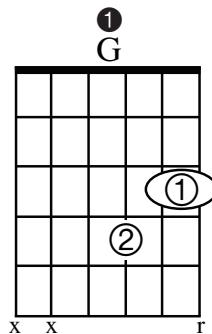
G

The Church in the Wildwood

Wm. Pitts, ca. 1850s

“The Church in the Wildwood” lends itself well to crosspicking. Even though it’s fairly easy to play I rated it at a level 2 because of the closed position G chord in measure 3, the slide in measure 7, and the hammer in measure 9. Once you navigate those points you should be able to get this up to a pretty good speed. The form of “The Church in the Wildwood” is written as “verse, chorus” but the melody and chord progression on both are virtually identical. You can use the solo on either the verse or the chorus. Once you’ve brought the solo up to performance level try trading in your 3–2–1 crosspicking pattern for the 3–1–2 pattern. It’s really nice!

Arrangement: key of G. Recording: key of G. CD tracks 28 & 29. M: G. F: C or D, capo 5 or 7. Level: 2.



Arrangement copyright © 2012 by Dix Bruce

A musical score for 'The Church in the Wildwood'. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. It features a vocal melody with lyrics: "There's a church in the valley by the wild - - -". The bottom staff is a guitar tablature staff with three lettered columns (T, A, B) representing the three strings of a guitar. The tablature shows various note heads and numbers indicating fingerings and picking patterns. Measure 1 starts with a G chord (all strings down). Measures 2-6 show a repeating eighth-note pattern. Measure 7 begins with a slide (from 2nd to 1st fret) and ends with a hammer-on (from 1st to 2nd fret). Measure 8 concludes with a 3-note chord (3rd, 2nd, 1st frets).

4

D

wood, No love - li - er place in the

7

G

dale, No spot is so

10

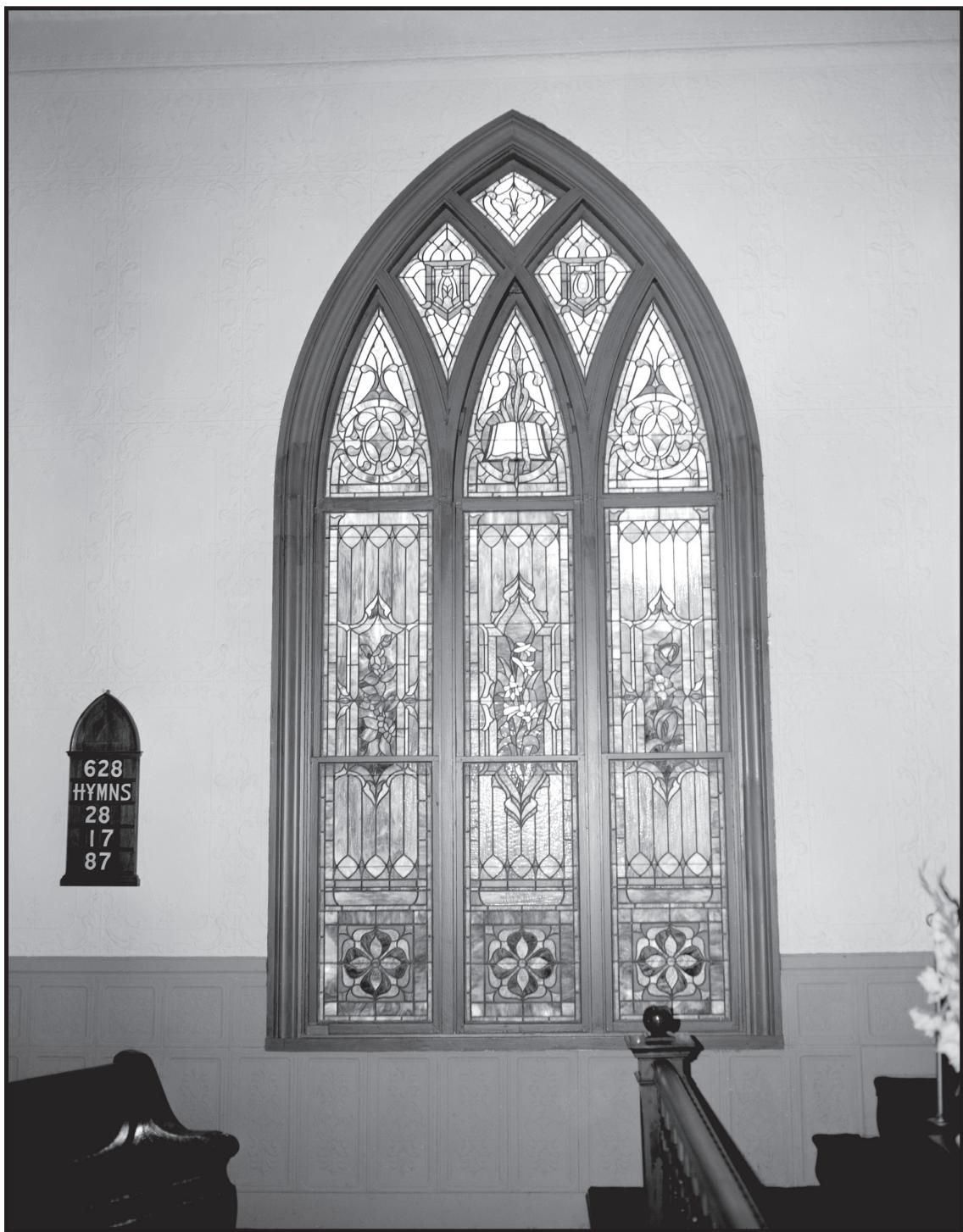
G

dear to my child - - - hood, As the

13

D

lit - tle brown church in the vale.



*Richmond-Dresden Union Methodist Church,
Pleasant Street, Richmond, ME, 1933.*

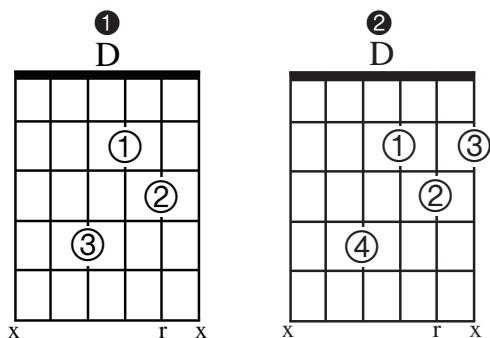
Pass Me Not

W. Howard Doane & Fanny Crosby, 1870

“Pass Me Not” is in the key of D. If you can master the slightly modified D chord in measures 1, 6, 9, and 25, most of the work of this solo will be done for you. The chord diagram is shown below. The same basic melodic passage is in measures 22 and 30, but we’ll play it a slightly different way relying instead on the traditional D chord form with our pinky fretting the fourth string, fourth fret F# note.

In measure 24 we’ll vary the crosspicking pattern and play a half note in the second half of that measure. That’s just to break things up and make the arrangement a bit more interesting.

Arrangement: key of D. Recording: key of D. CD tracks 30 & 31. M: G, capo 5. F: C or D, transpose down to C or play in D, no capo. Level: 2.



Pass Me Not



Arrangement copyright © 2012 by Dix Bruce

Verse: Pass me not, O gentle Savior,

TAB

5 Hear my humble cry; 1 3 1 2

While on others Thou art calling,

13 Do not pass me by. 1

17 D

Chorus: Sav - - - ior,

Sav - - - - ior,

21 D

Hear my hum - ble cry;

25 D

While on oth - ers Thou art cal - - - ling,

29 A7

Do not pass me by.

Last time

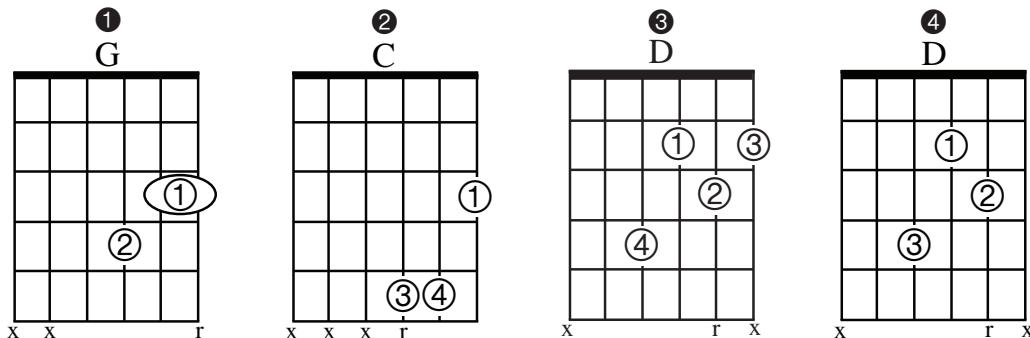
In the Garden

C. Austin Miles, 1912

In measures 3, 12, 24, 26, you'll slide into a closed position G chord. Elsewhere in this book, when we've come across slides or hammer ons, I've suggested that you leave them out until you feel comfortable enough to add them in. In this case, I find it actually easier to slide into the closed position chord. See what works best for you. You'll use a closed position C chord in measures 22 and 23. These closed position chords up the level of difficulty of "In the Garden" somewhat.

The timing can also be a little tricky at two spots: measures 16 and 29. When "In the Garden" is sung there's usually a *ritard*, or slowdown, and a stop or rest at these points. The pace of the slowdown and the length of the rest is usually decided by the singers or directed by a choir leader. That's difficult to communicate on a recording. My solution was to kind of round the rest off to fit into a full measure in the simulation of the *ritard*. To accomplish that you'll change the continuous crosspicking pattern and insert a strum or a note. If you listen to the recording it will all make sense.

Arrangement: key of G. Recording: key of G. CD tracks 32 & 33. M: G. F: C or D, capo 5 or 7. Level: 2.



In the Garden



Arrangement copyright © 2012 by Dix Bruce

G

I come to the gar-den a - lone, While the

C

dew is still on the ros-es, And the

D

voice I hear, fall-ing on my ear, The

A

Son of God dis-clos-ing Cho: And He

18 G 4 D

walks with me, And He talks with me, And He

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

26

1

G7 C

joy we share as we tar - ry there, None

3 3 3 0 1 0 1 0 1 0 1 0

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

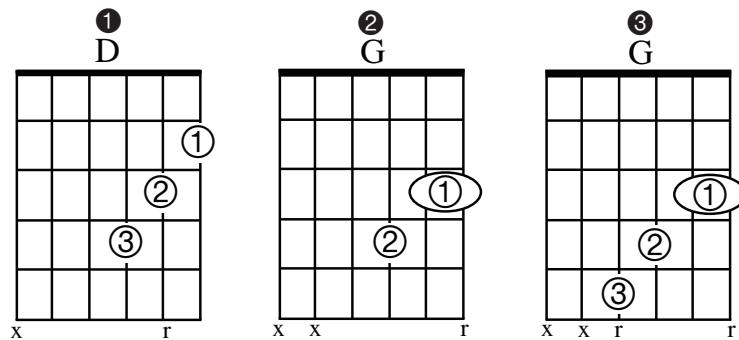
Angel Band

Hascall & Bradbury, ca. 1860

“Angel Band” is a beautiful song but fairly difficult due to the hammer ons and pull offs and coordinating the rhythm of those fretting finger moves in 3/4 or waltz time. You’ll play hammers in the pickup, measures 1, 8, 9, 25, 26, 33, 34, pulls in measures 18, 22. You’ll also play closed position chords in measures 6, 14, 19, 23, 39, and 40. The chord positions are shown below.

You’ll play two different types of hammer on and pull off rhythms: with triplets, as in the pickup measure, measures 1, 8, and 9, and 16th note/8th note combinations elsewhere. There are subtle differences between the sounds of each. Listen to the recording. Both rhythmic figures fit over one beat. Triplets are counted “One-two-three, two-two-three, three-two-three.” 16th note/8th note combinations are counted “One-E-and, two-E-and, three-E-and.”

Arrangement: key of G. Recording: key of G. CD tracks 34 & 35. M: G. F: C or D, capo 5 or 7. Level: 2.



Trinity Parish Chapel (P. E.),
651 Pequot Road, Southport, CT,
steeple, 1933.



Angel Band



Arrangement copyright © 2012 by Dix Bruce

TAB

13

tri - umph has be - gun.

17

Cho: Oh come an - gel band,

21

Come and a - round me stand, Oh

25

bear me a - way on your snow - white wings, To

29

my im - mor - tal home, Oh

Guitar strings (top to bottom): 0, 0, 3, 0, 0, 3 | 2, 3, 0, 3, 2, 3 | 4, 3, 3, 4, 2, 1 | 0, 0, 1, 0, 0, 0 | 0, 0, 3

33

bear me a - way on your snow - white wings, To

Guitar strings (top to bottom): 0, 2, 0, 1, 2, 0, 1, 0, 2, 1, 0, 1, 2 | 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0 | 3, 3

37

my im - mor - tal home.

Guitar strings (top to bottom): 0, 0, 3, 0, 0, 3 | 4, 3, 2, 4, 2, 3 | 5, 4, 3, 5, 4, 3 | 5, 4

Have Thine Own Way Lord

George C. Stebbins & Adelaide A. Pollard, 1907

Your pinky will get a bit of exercise on this solo. Other than that “Have Thine Own Way, Lord” unreels at a nice, easy clip. Once you can play the solo as written, try converting this 3–2–1 crosspicking pattern to a 3–1–2 pattern. Additionally, try adding hammers in all the measures where you find a fourth string, second fret, E note played against a C chord, as in measures 1, 3, 8, and so on. The hammers will really dress up the sound of the solo whether you use the 3–2–1 or the 3–1–2 crosspicking pattern.

Arrangement: key of C. Recording: key of C. CD tracks 36 & 37. M: C. F: F or G, capo 5 or 7. Level: 1+.



*Crescent Hill Baptist Church, Georgia Highway 17,
Nacoochee, White County, GA. 1933.*

Have Thine Own Way Lord



Arrangement copyright © 2012 by Dix Bruce

C F C

Have Thine own way,
Lord!
Have Thine own

T A B

5 G

way!
Thou art the Pot - - -

9 C

ter,
I am the clay,

13 C F C 4

Mold me and make me, Af - ter Thy

17 F C 4

will, While I am wait - - -

21 G C

ing, Yield - ed and still.

Old Time Religion

Traditional

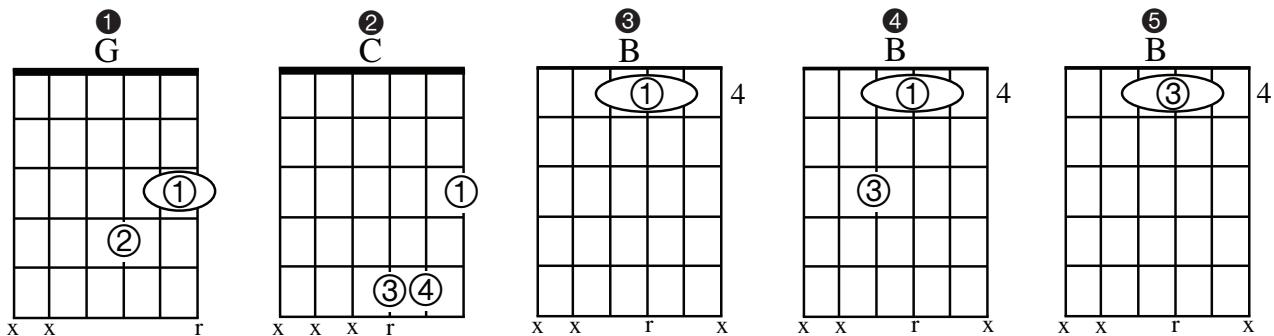
“Old Time Religion” is presented in two different keys: G and E. They’re not necessarily meant to be played as a medley but there’s no reason you couldn’t arrange it as such. I just thought it would be interesting to see how the melody was played in two different keys. The first version is played out of the key of G and it’s fairly easy. As usual, the challenging parts will be in integrating the slides into the picking pattern. That happens in the first full measure and also in measure 4. In measure 5 you’ll need to use the closed position G and C chords. We’ll capo at the third fret for the key of G arrangement.

The key of E version of “Old Time Religion” is a little more difficult to play than the key of G version. Just about the only reason for that is that flat pickers tend to avoid playing leads in the key of E. It’s a shame to do that because the key of E on the guitar offers not only the lowest note on the standard tuned guitar but some other very nice timbres and sounds. I hope you’ll give it a try.

Some of the chord positions may be new to you and you’ll have to use your pinky here and there to play the patterns correctly. In measure 12 we’ll play a brief B chord with the first finger bar at the fourth fret. From there you’ll use your third finger to reach a few notes that are above the fourth fret. You’ll come back to this B chord in the second half of measure 16. I didn’t use a capo on the recording for the key of E version. Of course you can play either version with or without a capo.

Arrangement: key of G. Recording: key of B♭, capo 3. CD tracks 38 & 39. M: G, no capo. F: C or D, capo 5 or 7. Level: 2.

Arrangement: key of E. Recording: key of E. CD tracks 40 & 41. M: G, capo 3. F: C or D, capo 9 (!) or transpose down to key of D. Level: 2



Old Time Religion



38, 39

Arrangement copyright © 2012 by Dix Bruce

Capo 3

Gim - me that old - time re - li - gion, Gim-me that old - time re - li - gion, Gim-me that

TAB

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

5

① C G D G

old - time re - li - gion, And it's good e - nough for me.

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



40, 41

No capo

Gim-me that old - time re - li - gion, Gim-me that old - time re - li - gion, Gim-me that

TAB

2 1 0 1 0 2 1 1 1 2 1 4 4 4 6 6 4 2 1 2

14

A E ③ B ④ E

old - time re - li - gion, And it's good e - nough for me.

1 0 0 0 0 2 2 0 1 0 0 4 4 4 2

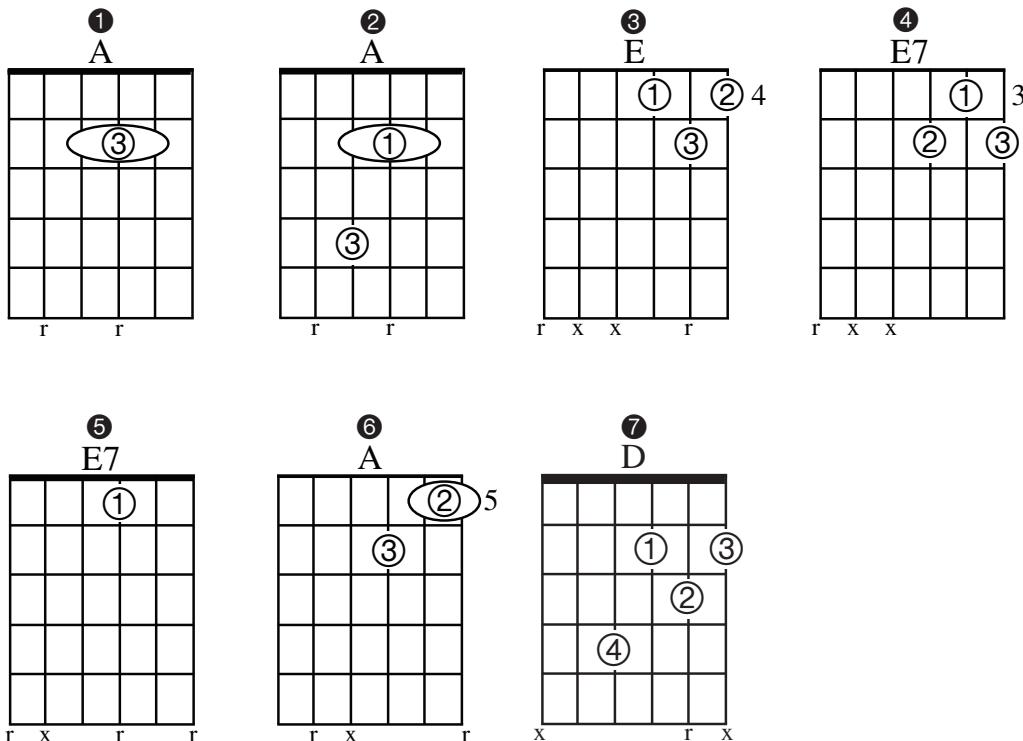
Just a Closer Walk With Thee

Traditional

“Just a Closer Walk with Thee” has a fairly simple melody. If there’s any difficulty with the solo it’s due to the fact that I placed it in the key of A and made use of the 3-1-2 pattern. Pick directions are shown with up or down pointing arrows. If you follow the suggested fretting hand fingerings you’ll be able to figure out the positions of the notes. Below you’ll find chord diagrams for the chords I thought you might not be familiar with. In measure 5 you’ll use a closed position E chord. Try substituting in the closed position E7 (4) shown.

Given the unusual key, the picking pattern, and some limited up-the-neck work, I rated “Just a Closer Walk with Thee” as a level 3 solo.

Arrangement: key of A. Recording: key of A. CD tracks 42 & 43. M: A. F: D or E, capo 5 or 7. Level: 3.



Just a Closer Walk With Thee



Arrangement copyright © 2012 by Dix Bruce

1 A

Just a clo - ser walk with Thee,

T **A** **B**

4 **5** **2** **4**

E7

Grant it Je - sus, is my plea,

9 **6** **2** **4**

D

Dai ly walk - ing close to Thee, Let it

13 **2** **4**

A E A

be, dear Lord let it be.



*Christ Episcopal Church Alter,
302 West Third Street,
South Pittsburg, TN. 1933.*

What a Friend We Have in Jesus

Key of D

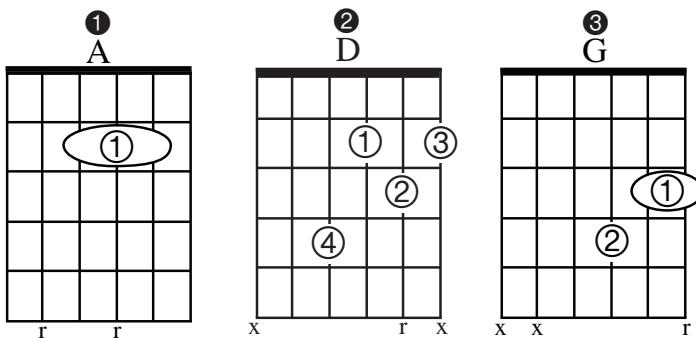
Joseph Scriven & Charles Converse ca. 1868,

The key of D version of “What a Friend We Have in Jesus” is just slightly more challenging than the key of C version on page 21. Be sure to give both a try. Each key has a unique sound and position on the guitar.

In this key of D version your pinky will get a lot of exercise. There are only a few chord forms that you may not be familiar with. They’re all easy and all shown below. The first is a one finger A chord that’ll be used in measures 7, 14, 18, 23 to facilitate reaching other melody notes in the region. Use your regular old Am in measure 17. The other chord is a modified D that you’ll play in measures 19, and 22. The modification allows us to play a fourth finger, fourth fret, F# note with the D chord. In measure 21 you’ll use a closed position G chord. All the chords are shown below.

Watch for the quarter notes throughout the arrangement. Each one of them occurs when the picking pattern is changed briefly. I added the quarter notes to allow your fretting hand just a little bit more time to get into the next position you’ll need to continue through the solo.

Arrangement: key of D. Recording: key of D. CD tracks 44 & 45. M: G, capo 5. F: C or D, transpose down to C or play in D, no capo. Level: 1++.



What a Friend We Have in Jesus

Key of D



Arrangement copyright © 2012 by Dix Bruce

4

What a Friend we have in Je - sus,

T A B

5

all our sins and griefs to bear!

9

What a priv - i - lege to car - ry

13

eve - ry - thing to God in prayer!

17 A

O what peace we often for - - - feit,

21 G

O what need - less pain we bear,

25 D

All be - cause we do not car - - - ry

29 D

eve - - - ry - thing to God in prayer.

Lord, I'm Coming Home

Wm. J. Kirkpatrick, 1892

“Lord, I’m Coming Home” is probably a 2 on the difficulty meter, but just barely. You’ll play a fairly typical pattern picking throughout. The difficulties might come in incorporating the hammers in measure 1, 12, 20, and in playing the full C and F chords as marked in the music in measures 3, 4, 13, 22, and 23. See the chord diagrams below. They’re really just like the regular C and F chords except we need that extra finger in each case to fret lower notes in the melody.

Arrangement: key of C. Recording: key of G, capo 7. CD tracks 46 & 47. M: G. F: C or D, no capo or capo 2. Level: 2.

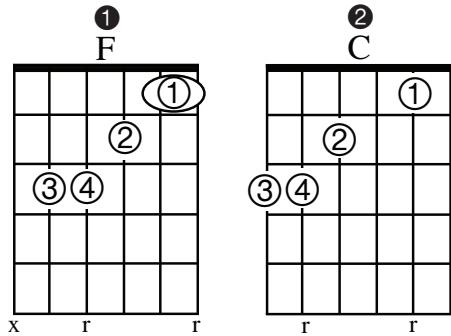


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Lord, I'm Coming Home



Arrangement copyright © 2012 by Dix Bruce

5

Now Lord, I'm coming home; The

1 G

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

G **C**

 9 2

 com - ing home.

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

24

G C

Lord, I'm com-ing home.

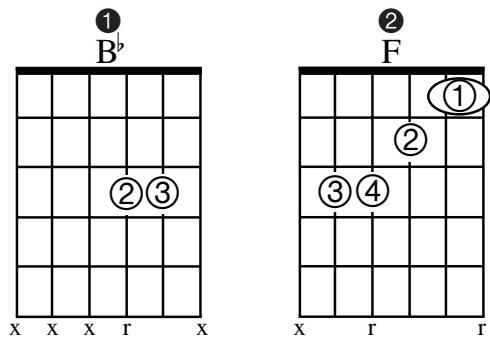
0	0	0	0	0	0	0	1
3	2	3	2	0	0	0	

I Shall Not Be Moved

Traditional

I arranged “I Shall Not Be Moved” in the key of F for a couple of reasons. First off, it lays very well in the key of F, and second, you won’t learn how to crosspick in the key of F by just thinking about it. You have to do it! As an added bonus, you’ll use the 3–1–2 crosspicking pattern in the solo. Suggested pick directions are shown throughout the solo with up or down pointing arrows. The solo is not that difficult but because of the combination of the key of F and the 3–1–2 crosspicking pattern I’ve rated this at level 2. You may run into a couple of unfamiliar chord forms in measures 9 and 11. The chord diagrams are shown below. However, if you just follow the fingering suggestions between the standard music and the tablature staffs you’ll be okay. The solo ends on an F chord run in measure 15.

Arrangement: key of F. Recording: key of F. CD tracks 48 & 49. M: G, capo 2. F: C or D, capo 7 or 9. Level: 2.



I Shall Not Be Moved



Arrangement copyright © 2012 by Dix Bruce

F

C

T
A
B

5

F

9

① B♭

② F

tree 2 3 1 that's plant - ed by the wa - - - ters,

13

C

F

I shall not be moved.

TAB notation is provided for each section, showing the fingerings and string numbers for each note.

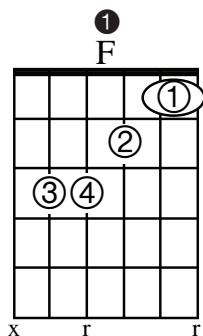
Drifting Too Far from the Shore

Charles Moody

The difficulty level of “Drifting Too Far from the Shore” is rated at 2 simply because this arrangement features the 3–1–2 pattern, which is probably less familiar to you than the 3–2–1 pattern, and the hammers in measures 1, 3, 9, 13, 14, 19, 20, 22, 30, 31. The crosspicking pattern itself is pretty steady throughout the solo until you get to measure 29 where you’ll play a single half note F, followed by a single quarter note F. I especially like the passage in measures 14, 22, and 31 where you’ll play a fourth string second fret E note against the G chord. Use the full four fingered F chord shown below in measures 17 and 18.

There’s a *fermata* or hold in measure 29. The *fermata* looks a little like a bird’s eye and means that the music is held briefly as determined by the singer. I rounded this hold off to a full measure. Feel free to experiment.

Arrangement: key of C. Recording: key of C. CD tracks 50 & 51. M: G, capo 5. F: C or D, no capo or capo 2. Level: 2



Trinity Parish Chapel
(P. E.), 651 Pequot Road,
Southport, CT, windows
inside and out, 1933.



Drifting Too Far from the Shore



Arrangement copyright © 2012 by Dix Bruce

3 C G C

Out on the per - 2 3 deep, Where

T A B

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

5 G C

dan - gers si - 2 ly creep, And

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

9

h F

storms so vio - 1 lent - ly sweep, You're

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

13 C G C C7

drift - ing too far from the shore. 4

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

17 F

Cho: Drift - ing too far from the shore, You're

Fretboard diagram:

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

21 G

drift - ing too far from the shore, Come to

Fretboard diagram:

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	0	0	0	0	0	0	0	0	0

25

Je - sus to - day, let him show you the way,

Fretboard diagram:

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

29

You're drift - ing too far from the shore.

Fretboard diagram:

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

Are You Washed in the Blood of the Lamb?

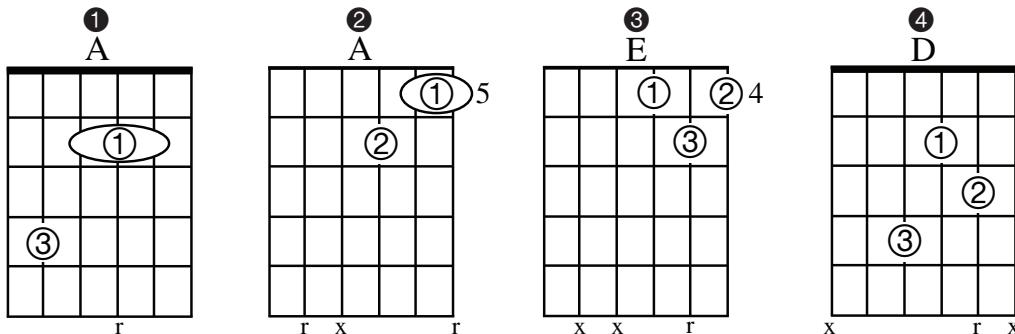
Elisha A. Hoffman, 1878

I arranged “Are You Washed in the Blood of the Lamb?” in the key of A to give you more experience in those environs. As guitarists we tend to like keys like G and C that we perceive to be easier than other keys. Once we’ve worked in these other keys we discover that each has unique properties, timbres, and playing advantages. If you never work in the key of A you will never feel at home in the key of A. And, if you don’t explore the wonders of keys other than G and C you’ll miss many of the colors that the guitar has to offer. The complete guitarist should be familiar with all of them.

That said, “Are You Washed in the Blood of the Lamb?” is probably easier to play in the key of G. How’s that for undermining my own argument? Be sure to give it a good solid try in this key of A. Once you’ve memorized it with the 3–2–1 pattern, try converting it to a 3–1–2 pattern. That may be a challenge but with a little work it’ll illustrate the process of converting a solo from one pattern to another. And, it’ll give you a slightly different sounding solo for the tune. Again, pay close attention to the fretting finger suggestions and the chord diagrams. You’ll slide into one of these alternate A chord positions (diagram ② below) in measure 5.

In measure 25 we’ll leave the crosspicking pattern behind and play an ending lick that leads us to measure 26 and the final two measures of the song.

Arrangement: key of A. Recording: key of A. CD tracks 52 & 53. M: G or A, transpose down to G or no capo. F: C or D, capo 3 or 5. Level: 3



Are You Washed in the Blood of the Lamb?



Arrangement copyright © 2012 by Dix Bruce

A musical score for guitar featuring a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a 'C'). The score consists of two staves. The top staff shows a melody with eighth-note patterns and rests, with lyrics: 'blood of the Lamb?' and 'Cho: Are you washed,'. The bottom staff shows a harmonic guitar part with sixteenth-note patterns and rests, with a tablature below it. The tablature uses numbers to indicate fingerings: 4, 5, 4, 4, 4, 2, 2, 0, 4, 2, 2, 2, 2, 2, 0, 2, 0, 0, 2, 2, 2, 2, 2, 2. The score is numbered 9 at the beginning of the first measure.

13

4

in the blood,

In the soul cleans - ing

Fretboard tablature below:

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

17

E

2 1

blood of the Lamb?

A

3

Are your gar - ments

Fretboard tablature below:

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

21

D

4

spot - less, are they white as snow?

A

Are you washed in the

Fretboard tablature below:

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

25

E

A

1

blood of the Lamb?

Fretboard tablature below:

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

Life's Railway to Heaven

Chas. Tillman & M. E. Abbey, 1890

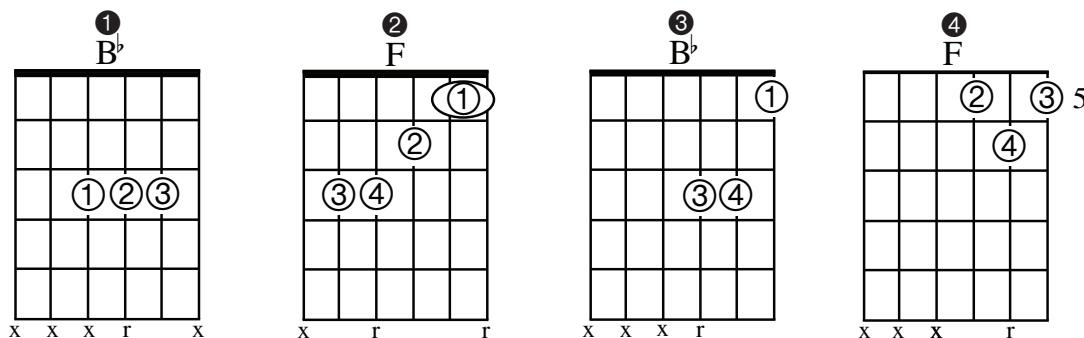
Several issues come together to make “Life’s Railway to Heaven” a little more difficult than most of the other songs in this book. None of these things are particularly challenging on their own but all together, as a package, they may present some challenges. The difficulty level of “Life’s Railway to Heaven” lies somewhere between levels 2 and 3. Let’s call it a level 3.

“Life’s Railway to Heaven” is in the key of F. That’s good! (Eat your peas. They’ll make you grow big and strong!) As I mention elsewhere in this book, we need to know how to play in keys other than C and G. The key of F is only difficult if you’re not used to it. Learn this solo in the key of F and in the process you’ll de-mystify this so-called difficult key. The form of “Life’s Railway to Heaven” is quite long with the verse and a chorus. The solo encompasses the whole form but you can perform just the verse, just the chorus, or both verse and chorus. Consider splitting the solo on “Life’s Railway to Heaven” with one or more players.

As you’ve probably noticed by now, I love to add hammers to crosspicking patterns. This time you’ll find them on the third string, second fret A note played over the F chord in the pickup and in measures 1, 11, 17, 23, 28, and 29. As always, you can leave these out until you feel comfortable with the rest of the solo.

The closed position, up-the-neck chord forms, including the dreaded B♭ chord!, may require a little practice if you’re not used to playing chords like this. They’re definitely worth your effort. You’ll find these types of chord positions in just about any style of music you pursue. Might as well learn them now. The chord diagrams are shown below.

Arrangement: key of F. Recording: key of F. CD tracks 54 & 55. M: F. F: B♭ or C, capo 5 or 7. Level: 3.



Life's Railway to Heaven



Arrangement copyright © 2012 by Dix Bruce

F

1. Life is like hills, a moun - tain rail - road, tun - nels,

TAB

4

With an en - fal gin - eer that's Nev - er fal - ter, nev - er

TAB

7

brave. fail. You must make hand

TAB

10

the run suc - cess - ful from and your
up - on the throt - tle,

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

13

¹ G7 C

cra - - - - dle to the grave.

3 Watch the

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

17

² F C F

eye up - on the rail.

Cho: Blessed

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

21

³ B♭

¹ F

sav - - - - ior thou wilt guide us,

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

24

'Till we reach
that bliss - ful

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

27

shore, Where the an - - -

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

30

- - gels wait to join us, In thy

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

33

praise for ev - er more.

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

Will the Circle Be Unbroken

Key of D

Traditional

This key of D solo to “Will the Circle be Unbroken” sits right between levels 1 and 2. The fact that it’s in the key of D and that it uses the 3-1-2 pattern, make it a little more difficult than a level I. As I keep mentioning, it’s very important to explore keys other than G and C. These alternate keys give you some wonderful patterns and timbres.

My general approach to moving from the key of A, page 18, to the key of D was to simply move the whole solo “over” a string while changing all the A chords to Ds, all the D chords to Gs, all the E chords to As. This type of transposition or key change is fairly easy to do with related keys. Try moving a solo pitched low on the guitar from the key of G to the key of C or vice-versa. Also try moves between the keys of C and F and E and A. All of these keys are a musical interval of a fourth apart. Count up alphabetically to find a fourth. For example:

A	B	C	D	G	A	B	C
1	2	3	4	1	2	3	4
C	D	E	F	E	F♯	G♯	A
1	2	3	4	1	2	3	4

In measure 4, I added a C natural note against a D chord. That changes the accompanying chord from a D to a D7. In measure 6 there’s a hammer on the fifth string B note. If this is difficult for you to coordinate as you’re first working through the solo just leave it out for now. Be sure to try to put it back when you’re comfortable with the rest of the solo. In measure 8 you’ll change the eighth note crosspicking pattern by adding in two quarter notes. Change is good!

Arrangement: key of D. Recording: key of D. CD tracks 56 & 57. M: G, capo 5. F: C or D, transpose down to C or play in D, no capo. Level: I++.

Will the Circle Be Unbroken

Key of D



Arrangement copyright © 2012 by Dix Bruce

1

D

Will the cir - cle
be un - brok - en,
Bye and

T
A
B

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

5

G

bye Lord bye and bye,
There's a

0 0 0 0 | 0 0 0 2 0 0 0 2 0 2 0 0 2 0 0 2 0 0 2

9

bet - ter home a' wait - ing,
In the

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

13

A7

sky Lord in the sky.
the

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

Lonesome Valley

Traditional

“Lonesome Valley” is a little more difficult than most of the other songs in this book. I’ve incorporated some slide to fretted note combinations, some closed position double stops, a few closed position chords, and the 3–1–2 crosspicking pattern. There’s a lot going on here but no one part of it is all that difficult to master.

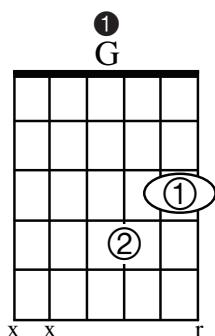
Right off the bat you’ll slide into the 3-1-2 pattern in the first full measure. A lot of the distinctive sound of the solo derives from sliding up to a note and then playing the same note on the adjacent open string. In several cases you’ll play two G or B notes consecutively.

There’s a hammer in measure 3. The two 16th notes might look a little scary but if you listen to the recording you’ll hear how they work and fit into the meter of the measure. Measure 7 has the closed position G chord shown below. There’s also a descending slide on beat number four in the same measure. Following that, in measure 8, you’ll go from a G chord to a G7 chord. This dresses up the progression a little bit. Notice the two note “partial chord” that you’ll use in the latter half of measure 8.

In measure 12 we’ll break the solid eighth note pattern with a quarter note followed by a run. In measure 13 we’re back to the closed position G chord, the same one you played in measure 7.

One of the things that ups the level of difficulty on some of these songs is the simple finger moves that you have probably played for years: hammers, slides, and pull offs. I like them because they add so much interest to the sound of a solo but they can be a challenge to incorporate smoothly into a crosspicking pattern. Again, you may find it necessary or advisable to leave them out until you’re very comfortable with the arrangements.

Arrangement: key of G. Recording: key of G. CD tracks 58 & 59. M: G. F: C or D, capo 5 or 7. Level: 3.



Lonesome Valley



Arrangement copyright © 2012 by Dix Bruce

G

You've got to walk that lone some val ley,
You've got to

**T
A
B**

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

D

walk, it by your self,
Ain't no - bod-y

C

here can walk it for you,
You've got to

G7

13

walk, it by your self.

D

G

1

S

2 1 1

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

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

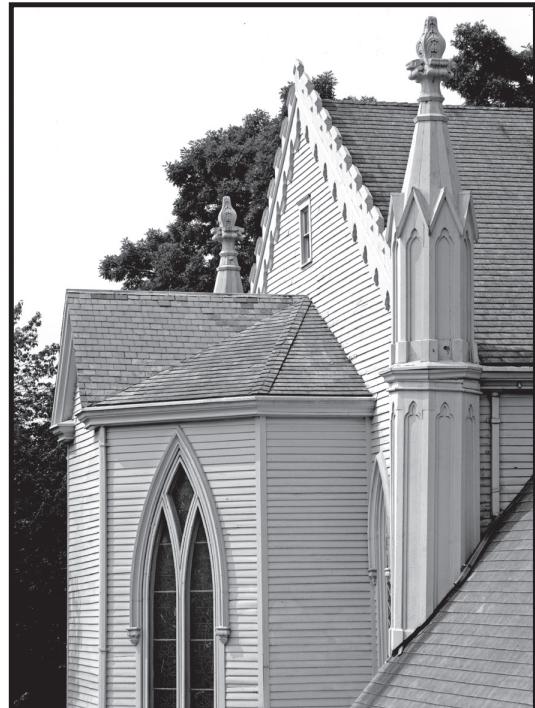
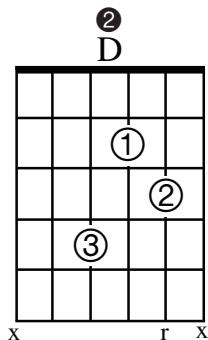
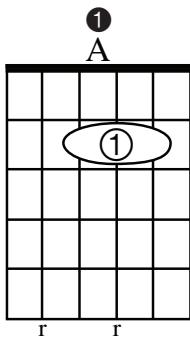
Give Me Oil

Traditional

I'd rate this "Give Me Oil" solo as a level 2 just because of the key, D, and the pinkie work. Come on! you'll need to learn to use your pinkie sometime. Why not now? The hammer in measure 3 might give you some difficulty. You can leave it out until you feel you're ready to add it in. In measures 7 and 11 just lay your 1st finger across the 4th, 3rd, and 2nd strings to make the A chord. In case you forgot how to make this chord, which you used in "Will the Circle be Unbroken" on page 18, it's shown below. Notice the mixing in of the 1/4 and 1/8 notes in measures 3, 8, 9, 11. Other than the one finger A chord, there are no unusual chord positions in the solo so this one is pretty EZ to get up to speed.

We're already worked on arrangements with "roadmaps" and repeats ("Just as I Am" page 26 and "O Store Gud" page 44). The verse and chorus of "Give Me Oil" both have repeats with first and second endings.

Arrangement: key of D. Recording: key of D. CD tracks 60 & 61. M: G, capo 5. F: C or D, transpose down to C or play in D, no capo. Level: 2.



*Trinity Church (P.E.), 651 Pequot Road,
Southport, CT, 1933.*

Give Me Oil



Arrangement © 2012 by Dix Bruce

4

D G

Give me oil in my lamp, keep me burn-ing, Give me

T A B

4 0 | . 2 3 2 3 3 0 2 0 2 0 0 0 0 0 0 0 4 0

5

D A

oil in my lamp, I pray, Give me

T A B

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

9

G D A D

Keep me burn - ing 'til the break of day.

T A B

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

13

2 D G

Sing ho - san - nas, Sing ho -

3 1 2

3 3 3 2 2 2 | . 3 3 3 2 2 2 | . 2 2 2 0 2 0 | 0 0 4 2 4 4 | 0 0 0 3 3 0 | 0 0 0 0 0 0

17

2
D

san - nas, Sing ho - san - nas to the King.

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

Sheet music for guitar and vocal part 21. The vocal part consists of eighth-note patterns with lyrics: "san - nas to the King." The guitar part shows chords A and D with corresponding fingerings (3, 2, 0; 0, 2, 2) and strumming patterns.



Mars Hill Baptist Church, Floris, IA. 1933.

The Old Rugged Cross

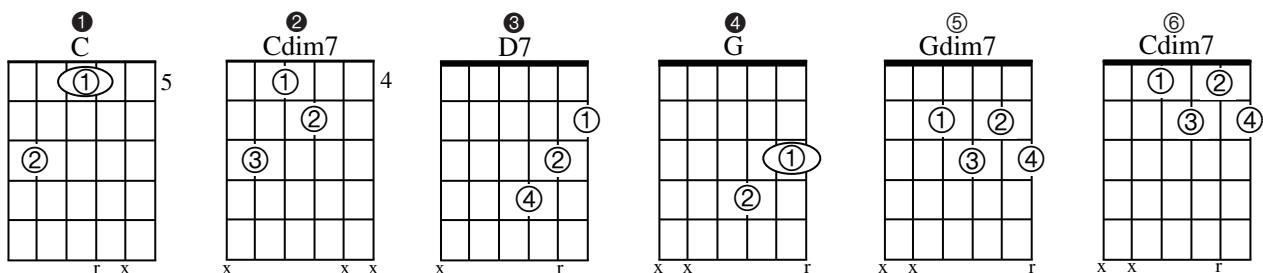
George Bennard, 1913

“The Old Rugged Cross” and is just about the most difficult solo in this book. As is usually the case with these things, the crosspicking is fairly routine but is punctuated here and there with difficult passages.

Diminished chords are unusual in traditional music but they crop up often in hymns. They’re great chords to know. We have two diminished chords in the first few measures of “The Old Rugged Cross.” In the second half of measure 1 you’ll play a G diminished chord. You won’t have to do much to accomplish it, just fret 5th string C sharp note and the fourth string A note. Things get a little more difficult in the second half of measure 3 where you’ll play a C diminished chord. Use the form shown below. The diminished chords for the accompaniment are also shown below and identified with these style numbers: ⑤, ⑥.

In measure 5 you’ll need to do a little pinky work to play the melody and pattern together. In measure 6, the first measure of the first ending, you’ll need to move your third finger over to the fifth string, third fret C to play the melody. In measure 9, the first measure of the second ending, you’ll use what might be an unfamiliar fingering of the D7 chord. The diagram is shown below. In measure 15 you’ll slide into a forth string, fifth fret G note followed by the third string open G. It can be a little tricky timing-wise but the result will be worth the effort. In measures 20 and 24 you’ll play a closed position G chord, which should be very familiar to you at this point in the book.

Arrangement: key of G. Recording: key of G. CD tracks 62 & 63. M: G. F: C or D, capo 5 or 7. Level: 3



The Old Rugged Cross



Arrangement © 2012 by Dix Bruce

4 C D D7 G

cross, The em - blem of suf - fering and shame;
best. For a world of lost.

8

3
D7 G

And I sin - ners was slain.

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

12 D

cher - ish the old rug - ged cross, Till my

16 C G

troph - ies at last I lay down; I will

20 4 C

cling to the old rug - ged cross, And ex -

24 4 G D G

change it some day for a crown.

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