

Let Everything Else Go

Words and music by Phil Keaggy

Phil explained the origins of this gorgeous ballad in the January 1992 Phil Keaggy Newsletter as follows:

While riding my bicycle early one Sunday morning before Church I saw these hot-air balloons ascending into the horizon. It was my aim to catch up to them and get a closer look. I didn't succeed as they were already up and away. I had this tune in my head as I pedaled my ten-speed and returned home to write what became one of my most requested songs. The ultimate statement here is the fact that someday our hope in seeing Jesus will be a reality. Nothing we achieve or give in this life can compare with the great moment in which we will lay everything at His feet in honor and worship.

Phil has recorded two versions of this tune: a version with a band on *Town to Town* (featuring lyrical Ebow and electric guitar solos), and a simpler acoustic version on *Way Back Home*. In addition, each of his concert performances of it is unique. This transcription most closely reflects the version on *Way Back Home*. Don't be intimidated by its length! To play the basic song, you need only learn about half of this transcription. The remainder gives some indication of the changes and ornamentations Phil introduces in his solo live performances.

The song is played in standard tuning (although the *Way Back Home* version is tuned down 1/2 step), and has the following structure: Intro, Verse 1, Verse 2, Chorus, Solo, Chorus, Coda.

Bars 1 to 26 (Intro and Verse 1) are transcribed from *Way Back Home*. They start with a statement of the song's recurring theme in measures 1 to 4. The fingerings may be easier if you keep the 2nd fret barred with the 1st finger throughout (except for the open high E note in measure 4). The instrumental introduction continues with EM7 arpeggios until Verse 1 starts in measure 9. You should finger the Bsus7 chord beginning the Verse by barring strings 3, 4, and 5 with your first finger; you'll have to arch your finger so the open 1st string can ring through. Execute the quick arpeggio beginning measure 22 (and others notated with a downward arrow) with a "right hand pinch"—strum all but the lowest string quickly upward with the right hand 1st finger, and finish with the lowest string played by the thumb. After the verse, the theme is restated. Beginning in measure 28, the transcription departs from the recorded version, indicating possible variations through the second verse. The "br" in measure 30 (and later in measure 68) indicates that you should lightly brush the strings with the flesh of your right thumb near the bridge. This interesting technique partially damps the fundamental vibrations of the strings, creating a soft, bright, shimmering tone.

The Chorus begins with a heartily strummed E chord in measure 45, where the transcription again follows the recorded version until measure 65. The Solo section starts in measure 69. The recorded accompaniment simply duplicates the verses; but the transcription instead indicates how Phil sometimes modifies it in live performance, incorporating bits of the melody of the Ebow solo from the *Town to Town* version. Note the arpeggio constructed of artificial harmonics starting in measure 79. The solo ends in measure 82, and the song returns to the Chorus. After the final Chorus, the recorded versions end by repeating the first four bars of the Coda under a solo or a long fade. In live performance, Phil typically changes the Coda, sometimes creating an improvised segue into another song in the key of E, such as "When Night Falls" (an instrumental relative of "Let Everything Else Go") or "Be In My Heart." This transcription follows a Coda he performed in a concert televised in 1985, where he moves to a poignant instrumental statement whose rhythmic and harmonic elements recall the opening phrases of his instrumental, "Deep Calls Unto Deep," from *The Master and the Musician* (the fingerings here are very similar, but moved up two frets).

Consider the variations notated here to be merely a departure point guiding your own transformation of this song into something heartfelt and personal.

To borrow from the well-known Irish blessing, "may the wind be at your back" as you learn this transcription!

—Tom Lored, March 1996

Let Everything Else Go

Phil Keaggy

Intro

1

E2/G# C#m11 Bsus4/F# Bsus4 B4

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

5

EM7

9 8 0 9 8 0 9 8 0 9 9 8 0 9 8 0 9 8 0 9 8 0 9 8 0 9 8 0

Verse 1

9

Bsus7 A2 EM7

2 4 2 2 4 0 0 0 0 9 8 9 8 9 8 9 8 7 9 7 9 8

13

Bsus7 A2 C#m9 B/F# F#

2 4 2 2 4 0 7 6 0 4 4 4 4 4 4 3 4 2 2

B11 F#m G#m C#m9

17

AM7(4) B/A E2/G# C#m11

21

Bsus7/F# Bsus7 B4 EM7

25

Verse 2
Bsus7 A2

29

EM7 Bsus7 Asus2

33

9 0 9 0

0 9/11 9 11 9 11 9 7

2 4 2 5 0 0

0 7 6 7 6

C#m9 B/F# F# F#m G#m

37

0 4 0 4 0

4 4 4 3

2 2 2 2

2 4 5 4 4

2 4

C#m9 AM7(4) B/A

41

4 5 4 5

4 5 4 5

4 5 4 5

4 7 7

4 4 4 4

0 4 0 4

Chorus E A2 B4

45

0 0 0 0 0 0

1 1 1 1 1 1

2 2 2 2 2 2

3 3 3 3 3 3

0 0 0 0

0 7 6 0 6

0 0 0 0

8 9 8 9

8 9 9

0 0 0 0

7 7 7 7

49

E AM9 B4

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

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

0 2 7 6 0 6 8 9 8 9 9 9

0 0 0 0 7 7 9 6 7 9

53

C#m9 F#7/A# B11 EM7/G#

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

8 5 0 0 8 5 0 0 4 4 0 6 4 0 4 4 0 4 4 0

4 4 6 8 8 5 4 8 7 6 4 4 4 4 4 4

6 6 7 7 4 4

57

A2 D# D#/G G#2 F#m7 B9

2nd time to Coda

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

0 7 6 0 7 6 5 3 5 3 4 6 8 4 2 2 2 2 2

0 7 0 7 6 5 3 5 3 4 4 6 8 4 2 2 2 2 2

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

61

E2/G# C#m11 Bsus4/F# Bsus4 B4

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

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0

EM7

65

9 8 9 8

9 8

7 9 7 9 11 9

0 0 11 13 9 0

br

Solo

Bm F#m7 EM7

69

12 11 12 10 9 11

10 9 11

0 7 9 8

0 9 8 7 0

br

Bsus7 A2 C#m9 B/F# F#

73

2 4 2 2 4 2

0 5 0 6 7 6

0 4 4 4 4

4 4 4 3 4 2

B9 F#m G#m C#m9

77

2 4 2 4 2 2

2 2 4 4

4 5 4 6 4 5 8 5 4 6 8

5 4 6 6 7 6 4

8va

D.S. al Coda

AM7(4) B/A

Coda

E2/G# C#m11 Bsus4/F# Bsus4 B4

EM7/B 1, 2 Am9⁶ C/Bb C/A E