

ALL THAT WE LET IN

Gtr. I: Capo VII

Words and Music by
EMILY SALIERS

Moderately slow

Gtr. I → (Am)

(D/F#)

(G)

(Gsus)

(G)

Keyboard → Dm7

G/B

C

Csus

C

mp

With pedal

(Em)

(D/F#)

(C/G)

(Csus2/G)

(C/G)

(Am7)

(G/B)

(G/C)

(D6/F#)



Am

G/B

F/C

Fsus2/C

F/C

Dm7

C/E

F

G/B

(G)

(Gsus)

(G)

(Am)

(D/F#)



C

Csus

C

Dm7

G/B

(Ooh,

(G)

(Gsus)

(G)

(Em)

(D/F#)



C

Csus

C

Am

G/B

ooh,

(C/G) (Csus2/G) (C/G) (Am7) (G/B) (G/C) (D6/F#) (G) (Gsus) (G)
F/C Fsus2/C F/C Dm7 C/E F G/B C Csus C

ooh.)

(Gmaj7(no3rd)) (C/G type2)
Cmaj9 F/C

The dust in our eyes — our — own — boots — kicked up,

(Gmaj7(no3rd)) (C/G type2)
Cmaj9 F/C

heart - sick, we nurse a - long — the way — we — picked up.

(Csus) (C)
Fsus F

You may not see it when — it's stick - ing to — your skin, — but we're

(Am7)

(G/B)

(G/C)

(D6/F#)

(G)

(Gsus)

(G)



Dm7

C/E

F

G/B

C

Csus

C

bet - ter off ___ for all ___ that we ___ let in. ___

(Gmaj7(no3rd))

(C/G type2)



Cmaj9

F/C

We've lost friends and loved _ ones ___ much ___ too ___ young. ___

(Gmaj7(no3rd))

(C/G type2)



Cmaj9

F/C

with so ___ much prom - ise ___ and ___ work ___ left ___ un - done,

(Csus)

(C)



Fsus/Bb

F

when all ___ that guards us is ___ a sin - gle cen - ter line ___ and the

(Am7)

(G/B)

(G/C)

(D6/F#)

(G)

(Gsus)

(G)



Dm7

C/E

F

G

C

Csus

C

bru - tal cross - ing o - ver when it's time. —

(Ooh, —)

(Am)

(D/F#)

(G)

(Gsus)

(G)



Dm7

G

C

Csus

C

Well, I don't know where it all — be - gins, —

ooh, —

(Em)

(D/F#)

(C/G)

(Csus2/G)

(C/G)



Am

G

F

Fsus2

F

and I don't know where — it all — will end;

ooh.) —

(Am7)



Dm7

(G/B)



C/B

(G/C)



F

(D6/F#)



G

(G)



C

(C/G type2)



F/C

(G)



C

we're bet - ter off for all — that we — let in.

(Gmaj7(no3rd))



Cmaj9

(C/G type2)



F/C

One day, — those tough - ies will — be with - ered up — and bent, — the

(Gmaj7(no3rd))



Cmaj9

(C/G type2)



F/C

fa - ther, son, — and the ho - ly war - riors, and — the Pres - i - dent, — with

(Csus) (C)
 Fsus/Bb F

glo - ry days — of put - up dukes — for all — the world — to see, — beat - en

(Am7) (G/B) (G/C) (D6/F#) (G) (Gsus) (G)
 Dm7 C/E F G C F/C C

in - to — sub - mis - sion in the name of the free. —

(Gmaj7(no3rd)) (C/G type2)
 Cmaj9 F/C

But we're in an ev - o - lu - tion, I — have heard — it said. — And

(Gmaj7(no3rd)) (C/G type2)
 Cmaj9 F/C

ev - 'ry - one's — so bus - y now, — but do — we move a - head? —

(Csus) Fsus/Bb (C) F

Plan - ets hurl - ing — and at - oms split - ting and a

(Am7) (G/B) (G/C) (D6/F#) (G) (Gsus) (G)
 Dm7 C/E F G C F/C C

sweat - er for — your love — you sit there knit - ting. — (Ooh, —)

(Am) (D/F#) (G) (Gsus) (G)
 Dm7 G C Csus C

Well, I don't know where it all — be - gins, — ooh, —

(Em)



Am

(D/F#)



G

(C/G)



F

(Csus2/G)



Fsus2

(C/G)



F

and I don't know where it all will end; ooh.)

(Am7)



Dm7

(G/B)



C/B

(G/C)



F

(D6/F#)



G

(G)



C

(Gsus)



F/C

(G)



C

we're bet - ter off for all that we let in. You see those

(C)



Fmaj7

(D/F#)



G

(G)



C

(Gsus)



Csus

(G)



C

cross - es on the side of the road or tied with

(C) (D/F#) (Em)

Fmaj7 G Am

rib - bons in the me - di - an, they make - me grate -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'rib' on G4, followed by eighth notes 'bons' on A4 and B4, a quarter note 'in' on C5, eighth notes 'the' on B4 and A4, a quarter note 'me' on G4, eighth notes 'di' on F4 and E4, a quarter note 'an,' on D4, a quarter rest, eighth notes 'they' on G4 and A4, a quarter note 'make' on B4, eighth notes 'me' on A4 and G4, and a quarter note 'grate' on F4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

(C) (B7) (Em) (Em7) (Em)

F B7 Am

- ful I can go this mile, lay me down

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'ful' on E4, a quarter rest, eighth notes 'I' on D4 and C4, a quarter note 'can' on B3, eighth notes 'go' on A3 and G3, a quarter note 'this' on F3, eighth notes 'mile,' on E3 and D3, a quarter rest, eighth notes 'lay' on G3 and A3, a quarter note 'me' on B3, eighth notes 'down' on A3 and G3. The piano accompaniment continues with a similar rhythmic pattern.

(C) (G/B) (Am7) (D/F#)

F C/E Dm7 Gsus G

at night and wake me up a - gain.

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'at' on G4, eighth notes 'night' on A4 and B4, a quarter note 'and' on C5, eighth notes 'wake' on B4 and A4, a quarter note 'me' on G4, eighth notes 'up' on F4 and E4, a quarter note 'a' on D4, eighth notes 'gain.' on C4 and B3. The piano accompaniment concludes with sustained chords in the right hand and a simple bass line in the left hand.

(Gmaj7(no3rd))

(C/G type2)



Cmaj9

F/C

Kat writes a po - em and she sticks it on my truck;

(Gmaj7(no3rd))

(C/G type2)



Cmaj9

F/C

we don't be-lieve in war and we don't be-lieve in luck.

The

(Csus)

(C)



Fsus/Bb

Fmaj9

birds were call - ing to her,

what were they say - ing as the

(Am7) (G/B) (G/C) (D6/F#) (G) (Gsus) (G)

Dm7 C/B F G C F/C C

gate blew o - pen and the tops of the trees were sway - ing? _____

(Gmaj7(no3rd)) (C/G type2) (Gmaj7(no3rd))

Cmaj9 F/C Cmaj9

(C/G type2) (Csus) (C)

F/C F#sus/Bb F

(Am7) (G/B) (G/C) (D6/F#) (G) (Gsus) (G)

Dm7 C/B F G C C#sus C

Gtr. 1 tacet
Cmaj9 F/C

I pass the cem - e - ter - y, walk my dog down there.

Cmaj9 F/C

I read the names in stone and I say a si - lent prayer.

Bb(add2) F

When I get home, you're cook - ing sup - per on the stove, and the

Gtr. 1 → (G)

Dm7 C/B F G C

great - est gift of life is to know love. (Ooh,)

(Am)
Dm7

(D/F#)
G

(G)
C

(Gsus)
Csus

(G)
C

Well, I don't know where it all be - gins, ooh,

(Em)
Am

(D/F#)
G

(C/G)
F

(Csus2/G)

(C/G)

and I don't know where it all will end; ooh.)

(Am7)
Dm7

(G/B)
C/B

(G/C)
F

(D6/F#)
G

(G)
C

(Gsus)

(G)

we're bet - ter off for all that we let in.