

Door Left Open

Gospel dark country · confession duet

Jaxson R. Harlan & Savannah

Key: E minor (concert) — same house as I Called It Mercy · Time: 6/8 · dotted quarter = 64 (or slow 4/4 at 66)

Worship Team Direction

This is the title track of Door Left Open and the sung companion to the teaching We Don't Call It Cheating. Mercy was witness. Greed was the dictionary. This one is a husband and a wife naming the door they left unlatched. Treat it like two people in the same kitchen who have finally stopped lying. Leave air. Do not pretty it up. Do not stack a Sunday closer on the last chord.

Form

Intro (instrumental, 8 bars) – V1 Jaxson – Chorus – V2 Savannah – Chorus – V3 split lines – Bridge duet – Final Chorus – Tag – Outro hold on Em. If the set is tight, cut the second chorus after V2 and go to V3. Do not cut the bridge. That is the mercy.

Vocal

- Jaxson: worn chest, behind the beat, almost spoken through Verse 1. He is confessing, not performing regret. Do not sneer. Do not preach at Savannah while you sing.
- Savannah: clearer tone, less gravel, more wound. Verse 2 should feel like a woman who kept the house running while the affection left the room. No belting. No country-pop flip.
- Chorus: together from the first pass. Unison on the first two lines, Savannah a third above on “second address,” both in octaves on “the Lord still writes it down.” Settle, do not climb.
- Verse 3: trade lines like two people finishing a police report on their own marriage. Leave a hole after each couplet.
- Bridge: prayer, not a key change. Start seated. Last two lines may rise a little. Optional low harmony under “clean heart.”
- Tag: nearly dry. Last line almost spoken, both voices. No choir. One optional steel cry, then off.

Band map

- Acoustic guitar: same vocabulary as the Em trilogy. Thumb on 1 and 4. Verses bass-and-fingers. Mute the G string so it does not ring like a camp song.
- Second acoustic or mando: in under Savannah's verse, ghost under final chorus only.
- Bass: roots in V1. Fifths at first chorus. Verse 3 is a held low E or silence.
- Piano or pump organ: chapel whole notes. Organ under the intro and the bridge only.
- Pedal steel: weather, not licks. Swell on “door left open,” once on “El Roi,” once on the tag. No country karaoke fills.
- Brushes or cajón: in at first chorus, out for V3, soft pulse on the bridge. Snare off the verses.
- Fiddle: optional one long line under the final tag only.

Dynamics and cuts

- Intro / V1: guitar + organ + Jaxson.
- Chorus 1: add bass and brushes. Lean. Leave room for Savannah to arrive.
- V2: second guitar in with Savannah. Jaxson may hum a low pedal, or stay out.
- V3: strip to guitar and two voices.
- Bridge: organ returns. Pulse. Holes between the petitions.
- Final chorus: full but still minor. Do not resolve to G major.
- Tag: one guitar, held Em. Steel once. Silence.

Set order

I Called It Mercy — We Don't Call It Greed — Hold It Light — Door Left Open. Same key, same pocket, same steel language. If the room will bear it, no applause before this one. A breath is allowed. This is the open door, not a fifth accusation. Do not close the night with a fast praise song that undoes the minor.

Theological guardrail for the platform

Do not sing this as a hunt for the guilty in the third row. Both voices are implicated. The new infidelity is not only a body in the wrong bed; it is a heart given a second address — the pocket, the thread, the lock screen. Name the sin. Do not name the sinner in the room. The tag must stay invitation: put the bag down; come home while there is a home. El Roi sees the kitchen. Mercy and leaving the life of sin belong together. Do not bless the lock screen. Do not preach despair.

Guitar vocabulary

Open chords, concert pitch. Capo 2 keeps these shapes in F# minor. Drop the whole set to D minor only if the steel is warned.

Em	C	G	D	Am	B7
022000	x32010	320003	xx0232	x02210	x21202

Nashville numbers in E minor: i = Em bVI = C bIII = G bVII = D iv = Am V7 = B7

Verse loop: i – bVI – bIII – bVII

Chorus: bVI – bIII – bVII – i

Bridge: iv – i – bVI – bVII then i – bVI – bIII – bVII

Strum / roll

6/8 feel, counted 1-a 2-a 3-a | 2-a 2-a 3-a. Thumb on 1 and 4. Light brush on 3 and 6 in the choruses. Verses: bass – inner – high – inner. Same intro figure as the Em house songs:

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e | -----0-----0-----3-----2---
B | -----0-----1-----0-----3---
G | -----0-----0-----0-----2---
D | -----2-----2-----0-----0---
A | -----2-----3-----2-----
E | --0-----3--0-----3--3-----

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Em to C with a passing G bass, then G to D. Twice under the intro. Hold the last Em an extra bar before Jaxson enters.

Door Left Open

Jaxson R. Harlan & Savannah · Em · 6/8

Intro — Em C G D ×2

Leave the last Em hanging. Do not speak over it.

Verse 1 — Jaxson

Em C
I didn't take my coat, I didn't take the truck
G D
I sat right there at supper with a hunger I would not name
Em C
Phone face-down like a Bible I was never gonna read
G D
And I called it being tired while the house learned how to bleed
Em C
Kept a glow under the quilt like it didn't count as leaving
G D
Told the dark it wasn't cheating if I never left the ceiling

Chorus — both

C G
We didn't leave the house
D Em
We just left each other
C G
Kept a door left open
D Em
Told the dark it didn't count
C G
Gave our hearts a second address
D Em
Spent the tenderness out of town
C G
We don't call it cheating
D Em
But the Lord still writes it down

Verse 2 — Savannah

Em **C**
 You were standing in the kitchen, I was living in a thread

G **D**
 Laughing with a stranger at the words you never said

Em **C**
 I handed him the first-of-the-day and I gave you the remains

G **D**
 Called it only talking while I robbed you in your name

Em **C**
 He was edited and easy, you were real and in the room

G **D**
 I kept a window unlatched and I called the cold a mood

Chorus — both

As before. Savannah takes the high third on "second address."

Verse 3 — split

Em **C**
 J: There's a glow under the quilt
 S: There's a cold across the bed

G **D**
 J: There's a password I won't give you
 S: There's a vow we never said

Em **C**
 Both: Children feel the weather that we never learned to name

G **D**
 Both: Two graves in one hallway and we dug them just the same

Bridge — duet, prayer

Am **Em**
 El Roi, You saw the lock screen

C **D**
 You saw the leftover love

Am **Em**
 You saw the window we left unlatched

C **D**
 And You called the theft by name

Am **Em**
 Neither do You condemn us

C **D**
 If we come and shut the door

Em **C**
 Make a clean heart in this kitchen

G **D**
 Where a secret lived before

Final Chorus — both

C **G**
 We didn't leave the house
D **Em**
 We just left each other
C **G**
 Kept a door left open
D **Em**
 Told the dark it didn't count
C **G**
 Gave our hearts a second address
D **Em**
 Spent the tenderness out of town
C **G**
 We don't call it cheating
D **Em**
 Still the Lord writes it down

Last line changes: "Still the Lord writes it down." Lean. Do not belt.

Tag — both, almost spoken

C **G**
 Put the bag down
D **Em**
 Come home while there's a home
C **G**
 Ask Him to see this house again
D **Em**
 One address. One name.
C **G** **D** **Em**
 (repeat last two lines, then hold Em)

Outro

Guitar figure once. Steel cries once on the five and dies. Do not resolve to G. The door is still the question.

Lyric notes for the singers

- "Phone face-down like a Bible I was never gonna read" — do not wink. It is indictment of the man singing it.
- "First-of-the-day" is the first telling of the day: the laugh, the fear, the story that used to belong at the table.
- "Second address" is the thesis of the teaching. Give it time.
- "El Roi" is "the God Who Sees" (Genesis 16). Say it like a name, not a foreign word you are proud of knowing.
- Tag must feel like an altar call for two people already married, not a youth-rally ending.

Scripture under the song

Proverbs 4:23 · Matthew 5:27–28 · Malachi 2:14 · John 8:11 · Psalm 51:10 · Genesis 16:13

He will not bless the lock screen. He will bless the confession.