

We Don't Call It Greed

Gospel dark country · foyer ballad

Jaxson Harlan

Key: E minor (concert) — same as I Called It Mercy · Time: 6/8 · . = 68 (or slow 4/4 at 66–70)

Capo: none · Capo 2 for F# minor if the room sits high · Feel: dragged, spare, do not pretty it up

Worship Team Direction

This is the companion to I Called It Mercy, not a second sermon with a happier ending. Mercy was a character ballad with two witnesses. This one is Jaxson alone, singing the dictionary we use in Alberta kitchens and church foyers so we never have to say the word. Treat it like a man naming his own mouth. Leave air. Do not stack it like a Sunday closer.

Form

Intro (spoken) – V1 – Chorus – V2 – Chorus – V3 – Bridge – Final Chorus – Tag – Outro hold.

If the set is tight, cut Verse 2. Keep Verse 3; that is the hinge from Aimee Bock back onto the listener. Keep the bridge list — those are the phrases the teaching names.

Vocal

- Jaxson: behind the beat, worn chest, almost conversational through the verses. Do not sneer at the room. He is in the foyer, not above it.
- Verse 1: quiet inventory. Verse 2: a little more grain on “I earned it” and “the market.” Verse 3: drop volume. The Bock line is not a jab at a prisoner. It is the trapdoor under our relief that we are not her.
- Chorus: proclamation, not a shout. On “He still calls it what it is,” settle rather than climb. Final chorus last line changes to “by its name” — lean on that change, do not belt it.
- Bridge: six short sentences, almost spoken-sung. Leave a hole after each phrase as if someone at the table might recognise their own voice.
- Tag: nearly dry. Last two lines almost spoken. No choir. One optional low harmony on the last “other words,” then off.

Band map

- Acoustic guitar: same vocabulary as Mercy. Thumb on 1 and 4. Verses mostly bass-and-fingers. Mute the G string so it does not ring like a camp song.
- Second acoustic or mando: in at Verse 2, out for Verse 3, ghost under the final chorus only.
- Bass: roots in Verse 1. Fifths at first chorus. Walk only the last two beats of the line into each chorus. Verse 3 is a held low E or silence.
- Piano or pump organ: chapel whole notes. Organ under the spoken intro and the tag. No pad bed.
- Pedal steel: weather, not licks. Swell on “keys there on the Book” and once on the last tag. No answers in Verse 3.
- Brushes or cajon: in at first chorus, out for Verse 3, back for the bridge pulse. Snare stays off the verses.
- Fiddle: optional one long line under the tag only. Do not solo.

Dynamics and cuts

- Intro / V1: guitar + organ + vocal.
- Chorus 1: add bass and brushes. Still lean.
- V2: second guitar in. Build without getting pretty.
- V3: strip to guitar and voice.
- Bridge: a pulse, but space between the listed phrases.
- Tag: one guitar, held Em. Steel once. Silence. Do not land on a G major smile.

Set with I Called It Mercy

Same key, same pocket, same steel language. Suggested order: Mercy first (the loud crime), this song second (the foyer translation). Do not applaud between them if the room will bear the quiet. If Savannah is present she can take a low harmony on the last chorus of this one — “He still calls it by its name” — and otherwise stay out. This is Jaxson’s word to the kitchen.

Theological guardrail for the platform

Do not sing this as contempt for people who own land or work the patch. Provision is not the enemy. The translation is. The five hundred months still belong to man's court. The keys on the Book belong to God. Leave the tag unresolved. We do not announce who is saved. We stop blessing the hunger.

Guitar Vocabulary

Open chords, concert pitch. Capo 2 and keep these shapes if the room needs F# minor. To sit under Mercy in a lower pocket, drop both songs together to D minor — warn the steel.

Em 022000 C x32010 G 320003 D xx0232 Am x02210 B7 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 list: iv – i – bVI – bIII then bVII – V7

Strum / roll

6/8 feel, counted 1-a 2-a 3-a | 2-a 2-a 3-a. Thumb plays the root on 1 and 4. Light brush on 3 and 6 in the choruses only.

Verses rolled: bass – inner – high – inner.

Use the same intro figure as I Called It Mercy so the two songs feel like one house:

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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 spoken intro.

Chord Chart

INTRO — Jaxson, almost spoken over the figure | Em | C | G | D | ×2

Em C
We hung a holy word on a hungry thing
G D
And swore it still sounded like wisdom

VERSE 1

Em C
Nobody says it at the table
G D
Nobody says it in the lot
Em C
We pass the plate and praise the blessing
G D
And we keep what the blessing got
Em C
We say we're only being careful
G D
We say the kids have got to eat
Em C
We say a man should build a future
G D
Then we build one they can't reach

CHORUS

C **G**
We don't call it greed, we call it stewardship
D **Em**
We don't call it greed, we call it smart
C **G**
We don't call it greed, we call it a door the Lord opened
D **Em**
And a hedge around our heart
Am **Em**
But the God who sees the roster
C **G**
Sees the keys there on the Book
D **B7**
You can bless it in the foyer
C **D** **Em**
He still calls it what it is
Turnaround into verses: | C | D | Em | Em |

VERSE 2

Em **C**
Out here we know the boom language
G **D**
I earned it, leave it be
Em **C**
A cheque comes off the night shift
G **D**
And a barn grows where a home should be
Em **C**
We say that's just the market, brother
G **D**
We say somebody else will buy
Em **C**
We join a field onto a field
G **D**
And we sleep fine if we don't look

CHORUS — same changes; add brushes and bass

Last line still: He still calls it what it is

VERSE 3 — drop the band to guitar and voice

Em **C**
A woman called it mercy once
G **D**
With a name hung on the door
Em **C**
We shook our heads and thanked the Lord
G **D**
That we don't steal from the poor
Em **C**
Then we priced a young man out of town

G **D**
With a sentence that felt clean
Em **C**
If I don't take it, it runs out
G **D**
That's the gospel we rehearsed between

BRIDGE — almost spoken; leave a hole after each phrase

Am **Em**
I earned it
C **G**
It's just business
D **B7**
Everyone I know would do the same
Am **Em**
I'll give later
C **G**
No one got hurt
D **B7** **Em**
We were only being wise in Jesus' name

FINAL CHORUS — last line changes

C **G**
We don't call it greed, we call it stewardship
D **Em**
We don't call it greed, we call it smart
C **G**
We don't call it greed, we call it a door the Lord opened
D **Em**
And a hedge around our heart
Am **Em**
But the God who sees the roster
C **G**
Sees the keys there on the Book
D **B7**
You can bless it in the foyer
C **D** **Em**
He still calls it by its name

TAG — nearly dry hold the final Em

Em **C**
Man can miss it in the kitchen
G **D**
God does not
C **G**
Ask for the mercy
D **Em**
You dressed in other words

OUTRO

| C | D | Em (hold, steel answers once, then cut to silence)

Cue Sheet for the Board

- Spoken intro: vocal up, guitar figure under, no verb on Jaxson.
- Verse 1: dry-ish, delay only.
- Chorus 1: short plate on the vocal, not a hall.
- Verse 3: pull 3–4 dB. Leave the mouth noise. That is the foyer going quiet.
- Bridge: do not ride the fader up between phrases. The holes are the point.
- Final tag: pull the band. Do not swell “words.” Fade or hard cut on the Em ring.

Jaxson Harlan · We Don't Call It Greed · for ministry use with Part Two of The Sin of Greed