

# THE COUNTRY GOSPEL PIANO BOOK

DAVID SMITHER

Edited by Beverly Steele Gaia

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# Amazing Grace

From *Virginia Harmony*, 1831  
Arranged by David Smither

*Moderately slow*

G G<sup>7</sup>/B C

mp

3

3

The first system of music is in G major, 3/4 time. It consists of two staves. The treble clef staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff begins with a half note G2, followed by quarter notes F2, E2, and D2. Chords G, G7/B, and C are indicated above the treble staff. The system concludes with a triplet of eighth notes G4, A4, and B4 in the treble staff, and a triplet of eighth notes G2, F2, and E2 in the bass staff.

G Em A<sup>7</sup> G/B A<sup>7</sup>/C<sup>#</sup> D<sup>7</sup>

mf mp

3

3

The second system continues the piece. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G2, followed by quarter notes F2, E2, and D2. Chords G, Em, A7, G/B, A7/C#, and D7 are indicated above the treble staff. The system concludes with a triplet of eighth notes G4, A4, and B4 in the treble staff, and a triplet of eighth notes G2, F2, and E2 in the bass staff.

D<sup>7</sup> G G Am<sup>7</sup> G/B C

mf

3

The third system continues the piece. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G2, followed by quarter notes F2, E2, and D2. Chords D7, G, G, Am7, G/B, and C are indicated above the treble staff. The system concludes with a triplet of eighth notes G4, A4, and B4 in the treble staff, and a triplet of eighth notes G2, F2, and E2 in the bass staff.

G Em G/D D<sup>7</sup> C G/B C G

p

1 2

The fourth system concludes the piece. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G2, followed by quarter notes F2, E2, and D2. Chords G, Em, G/D, D7, C, G/B, C, and G are indicated above the treble staff. The system concludes with a triplet of eighth notes G4, A4, and B4 in the treble staff, and a triplet of eighth notes G2, F2, and E2 in the bass staff.

# When We All Get to Heaven

EMILY D. WILSON  
Arranged by David Smither

*Lively*

C C Am G7

G7 C C C/E F F#dim7 C/G G7

C F C C

C C/E D7 G G/F G/E G7/D C C7/E

F F#dim7 C/G G7 C F C

rit.

# Rock of Ages, Cleft for Me

THOMAS HASTINGS  
Arranged by David Smither

*Slowly* B $\flat$  E $\flat$ /B $\flat$  B $\flat$  B $\flat$ /F F7 B $\flat$

*mf*

Cm7 F7 B $\flat$  Cm7 F7 B $\flat$

*mp*

B $\flat$  E $\flat$ /B $\flat$  B $\flat$  B $\flat$ /F F7 B $\flat$

*mp*

# What a Friend We Have in Jesus

CHARLES C. CONVERSE  
Arranged by David Smith

Moderate

F F7 B $\flat$  F

C7 B $\flat$  Am C7 F F7 B $\flat$

*mp* *mf*

F C7 F B $\flat$  F Fine C7

*mp*

8va  $\downarrow$

F Am B $\flat$  Am $^7$  D $^7$  G $^7$  C7

D.S. al Fine

# Just As I Am

WILLIAM B. BRADBURY  
Arranged by David Smither

Moderate

E $\flat$

B $\flat$ 7 B $\flat$ 7/C B $\flat$ 7/D E $\flat$

First system of musical notation for 'Just As I Am'. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B $\flat$ , E $\flat$ , A $\flat$ ) and the time signature is 3/4. The tempo is marked 'Moderate'. The first measure has a dynamic marking of *mp*. The melody in the treble clef starts with a quarter note G $\flat$ , followed by quarter notes F $\flat$  and E $\flat$ , then a dotted quarter note D $\flat$ . The bass line starts with a whole note chord E $\flat$ 7 (G $\flat$ , B $\flat$ , D $\flat$ ), followed by quarter notes C $\flat$ , B $\flat$ , and A $\flat$ .

Second system of musical notation. The treble clef melody continues with a dotted quarter note G $\flat$ , followed by quarter notes F $\flat$  and E $\flat$ , then a dotted quarter note D $\flat$ . The bass line continues with quarter notes C $\flat$ , B $\flat$ , and A $\flat$ . Chord changes are indicated above the staff: B $\flat$ 7, B $\flat$ 7, and E $\flat$ .

Third system of musical notation. The treble clef melody has a dotted quarter note G $\flat$ , followed by quarter notes F $\flat$  and E $\flat$ , then a dotted quarter note D $\flat$ . The bass line continues with quarter notes C $\flat$ , B $\flat$ , and A $\flat$ . Chord changes are indicated above the staff: E $\flat$ , E $\flat$ 7, A $\flat$ , and E $\flat$ . A dynamic marking of *mf* is present in the third measure.

Fourth system of musical notation. The treble clef melody has a dotted quarter note G $\flat$ , followed by quarter notes F $\flat$  and E $\flat$ , then a dotted quarter note D $\flat$ . The bass line continues with quarter notes C $\flat$ , B $\flat$ , and A $\flat$ . Chord changes are indicated above the staff: E $\flat$ , B $\flat$ , B $\flat$ , B $\flat$ /C, B $\flat$ /D, and E $\flat$ . Dynamic markings of *p* and *pp* are present in the third and fourth measures respectively.

# The Old Rugged Cross

GEORGE BENNETT  
Arranged by David S. Smith

*Moderate*      B $\flat$       C $\sharp$ dim7/B $\flat$       B $\flat$       E $\flat$       C

F7      F7/G      F7/A      B $\flat$

B $\flat$       C $\sharp$ dim7/B $\flat$       B $\flat$       E $\flat$       E $\flat$ /D $\flat$       C7

F7      F7/G      F7/A      B $\flat$



F7 B $\flat$  C $\sharp$ dim7/B $\flat$  E $\flat$ /B $\flat$  B $\flat$  B $\flat$ /D

*mf* *mp*

E $\flat$  E $\flat$ /D E $\flat$ /C B $\flat$  F7/A B $\flat$

*mf*

B $\flat$  F7/C B $\flat$ 7/D E $\flat$  G7/D Cm

B $\flat$ /F F7 B $\flat$  E $\flat$ /B $\flat$  B $\flat$

*mp*

# No, Not One

GEORGE C. HUGG  
Arranged by David Smith

*Lively*

F B $\flat$  F C7

*mf* *mp*

C7 F % F B $\flat$  F

*mf*

F C7 F *Fine* F B $\flat$

*f*

F B $\flat$ /F F C7 *D.S. al Fine*

*D.S. al Fine*



## In the Garden

C. AUSTIN MILES  
Arranged by David Smither

*Moderate*  $A^b$   $A^b7$

*mp*

$D^b$   $A^b$

$E^b7$   $A^b$

$B^b7$   $E^b$   $E^b7$

A<sup>b</sup> E<sup>b</sup>7

*mf*

B<sup>m</sup> E<sup>b</sup>7 E<sup>b</sup>7/F G A<sup>b</sup>

A<sup>b</sup> C<sup>7</sup> F<sup>m</sup> A<sup>b</sup>7/E<sup>b</sup> D<sup>b</sup>

A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

*p* *pp*

# Near the Cross

WILLIAM H. DOANE  
Arranged by David Smither

*Moderately slow*

F B<sup>b</sup>/F F Am<sup>7</sup> B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>/A Gm F

Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>/A G<sup>7</sup>/B C<sup>7</sup> F B<sup>b</sup>/F F A<sup>7</sup>

B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>/A Gm F Dm C<sup>7</sup> C<sup>7</sup>/D C<sup>7</sup>/E

F Fine F F<sup>7</sup> B<sup>b</sup>

*mp* *mf* *mp* *rit. (second time)* *mf*

Detailed description: This is a piano accompaniment score for the hymn 'Near the Cross'. It consists of four systems of music, each with a treble and bass clef staff. The key signature has one flat (Bb) and the time signature is 3/4. The first system starts with a mezzo-piano (mp) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system ends with a 'Fine' marking. The fourth system begins with a 'rit. (second time)' marking and concludes with a mezzo-forte (mf) dynamic. Chord symbols are placed above the treble staff, and some systems include a repeat sign (double bar line with dots) before the final measure.

*D.S. al Fine*

F B<sup>b</sup>/F F G<sup>7</sup> G<sup>7</sup>/A G<sup>7</sup>/B<sup>b</sup> C C/D C/E

Musical notation for the first system, featuring piano accompaniment with chords and triplets.

# Who at My Door Is Standing

ASA B. EVERETT  
Arranged by David Smither

*Slowly*

F F<sup>7</sup> B<sup>b</sup> F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

*mp*

Musical notation for the second system, starting with a mezzo-piano dynamic marking.

F F<sup>7</sup> B<sup>b</sup> Gm<sup>7</sup> F/C C<sup>7</sup> F *Fine*

*mp*

*rit. (second time)*

Musical notation for the third system, including a mezzo-piano dynamic marking and a ritardando instruction.

B<sup>b</sup> C<sup>7</sup>/B<sup>b</sup> Am<sup>7</sup> Dm Am<sup>7</sup> Dm Gm C<sup>7</sup>  
*D.S. al Fine*

Musical notation for the fourth system, concluding with a D.S. al Fine instruction.

# Are You Washed in the Blood

ELISHA A. HOFFMAN  
Arranged by David Smither

*Lively*  $A^b$   $A^b$   $D^b/A^b$   $A^b$

$E^b7$   $A^b$   $D^b$

$A^b$   $A^b/E^b$   $E^b7$   $A^b$  *Fine*  $A^b$

$D^b$   $A^b$   $E^b7$  *D.S. al Fine*



# O How I Love Jesus

Anonymous  
 Arranged by David Smither

*Moderately slow*

♩ A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> A<sup>b</sup>/G A<sup>b</sup>/F

E<sup>b</sup>7 E<sup>b</sup>7/F E<sup>b</sup>7/G A<sup>b</sup> E<sup>b</sup>7 E<sup>b</sup>7/F E<sup>b</sup>7/G

A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> Fm B<sup>b</sup>m/D<sup>b</sup> A<sup>b</sup>/C B<sup>b</sup>m

A <sup>b</sup> /E <sup>b</sup> E <sup>b</sup> 7	1 A <sup>b</sup> E <sup>b</sup> 7 E <sup>b</sup> 7/F E <sup>b</sup> 7/G	D.S.	2 A <sup>b</sup> Fdim <sup>7</sup> E6(b5) A <sup>b</sup>
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# At the Cross

RALPH E. HUDSON  
Arranged by David Smith

*Moderately fast*

*mp* *mf* *f*

Chord symbols:  $E^b$ ,  $A^b$ ,  $E^b/G$ ,  $A^b/F$ ,  $E^7$ ,  $B^b7$ ,  $E^b$ ,  $Gm$ ,  $Cm$ ,  $Fm$ ,  $B^b7$ ,  $E^b$ ,  $E^b$ ,  $Fm$ ,  $B^b7$ ,  $Fm$ ,  $B^b7$ ,  $E^b$ ,  $E^b7/B^b$

A<sup>b</sup> E<sup>b</sup> G<sup>7</sup>/D Cm Fm B<sup>b</sup>7 E<sup>b</sup>

# Just a Closer Walk with Thee

Anonymous  
Arranged by David Smither

*Slowly*

B<sup>b</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

B<sup>b</sup> F<sup>7</sup> F<sup>7</sup>/G F<sup>7</sup>/A B<sup>b</sup> B<sup>b</sup>7

E<sup>b</sup> Edim<sup>7</sup> B<sup>b</sup>/F F<sup>7</sup> B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> D.C.

# Blessed Assurance

PHOEBE P. KNAPP  
 Arranged by David S. ~~Smith~~

*Moderately*

D F#m7 G

*mp*

D Bm7

1 D Bm A

*mf*

E7 A7 G/A

2 D Em

Em Em/F# Em/G G/A D G/D

A7 A7/B A7/C# D F#m G D

*mf* *mp*

D D/E D/F# G D/F# A/E E7

*mf*

A7 A7/B A7/C# D F#m

*f*

G D Bm7 D Em

*mf*

Em Em/F# Em/G G/A A7 G D

*rit.* *p*

# When the Roll Is Called Up Yonder

JAMES M. BLACK  
Arranged by David Smither

*Lively*  $A^b$   $D^b$   $A^b$

$A^b$   $E^b7$

$A^b$   $D^b$   $A^b$

$A^b/E^b$   $E^b7$   $A^b$  *8va*

A<sup>b</sup>

*f*

E<sup>b</sup>7

A<sup>b</sup>                      A<sup>b</sup>7                      D<sup>b</sup>                      B<sup>b</sup>m

A<sup>b</sup>/E<sup>b</sup>                      E<sup>b</sup>7                      A<sup>b</sup>                      *sva* - - - - -

# Trust and Obey

DANIEL B. TOWNER  
Arranged by David Smither

*Moderately slow*

F C/E Dm C C<sup>7</sup> F B<sup>b</sup>

*mf*

F C G<sup>7</sup>/D C<sup>7</sup> F C/E Dm

*mp* *mf*

C C<sup>7</sup> F B<sup>b</sup> F C<sup>7</sup> F

C F F/E<sup>b</sup> D<sup>7</sup> Gm

*mf*

C<sup>7</sup> C<sup>7</sup>/D C<sup>7</sup>/E F F/C C<sup>7</sup> F

*rit.* *mp*



# In the Sweet By and By

JOSEPH P. WEBSTER  
Arranged by David Smither

*Moderate*    G    G7    C/G                    G                    G    G#dim7

Am    D7    D7/E D7/F#    G    G7    C/G                    G    D/F#    Em7

G/D    D7                    G                    G

Am    D7                    Am    D7                    G    D/F#    Em

G    G7                    C    G/B    Am7                    G    D7                    G    C/G    G

The musical score is written for piano in 4/4 time, featuring a treble and bass clef. It includes dynamic markings such as *mf*, *mp*, *p*, and *mf*. The piece is in the key of G major and consists of six systems of music. The first system begins with a tempo marking of 'Moderate' and includes a key signature change to G major. The score concludes with a double bar line.

# Sweet Hour of Prayer

WILLIAM B. BRADBURY  
 Arranged by David Smither

*Moderately slow*

C F/C C C<sup>7</sup> F G/F F

*mf*

C Am G/B Am/C D D/E Am/F<sup>#</sup> G<sup>7</sup> , F/G

*mp* *p*

♩ C F/C C C<sup>7</sup> F Em Dm<sup>7</sup>

*mp*

C G/B Am C/G Am/F<sup>#</sup> C/G G<sup>7</sup> C Fine , G<sup>7</sup>

*mp* *rit. (second time)*

C Em F C G7

C Em F C G7 F/G *D.S. al Fine*

# Softly and Tenderly

WILL L. THOMPSON  
Arranged by David Smither

*Moderately slow*

A<sup>b</sup> A<sup>b</sup>/B<sup>b</sup> A<sup>b</sup>/C D<sup>b</sup> D<sup>b</sup> A<sup>b</sup>

Fm B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>m7/E<sup>b</sup> E<sup>b</sup>7

$\text{\textcircled{S}}$   $A^b$   $A^b$   $A^b/B^b$   $A^b/C$   $D^b$   $A^b$

*mp*

$Fm$   $B^bm7$   $A^b/E^b$   $E^b7$   $A^b$   $D^b$   $A^b$  *Fine*

*rit. (second time)*

$E^b$   $E^b7$   $A^b$   $E^b/G$   $Fm$

*D.S. al Fine*

$E^b/B^b$   $F7$   $B^b7$   $E^b$   $B^b7/F$   $E^b7$   $E^b7/F$   $E^b7/G$

*mf*

# Leaning on the Everlasting Arms

ANTHONY J. SHOWALTER  
Arranged by David Smither

*Moderate*

Chords: A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> Fm A<sup>b</sup> E<sup>b</sup>7

Chords: A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> Fm A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

Chords: A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>7

Chords: A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup> Fm A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

# I Surrender All

WINFIELD S. WEEDEN  
Arranged by David Smither

*Moderately slow*

D G/D D A<sup>7</sup> D G/D D A<sup>7</sup> D

D G/D D Em A<sup>7</sup> A<sup>#dim</sup> Bm Em D/F# Em/G A<sup>7</sup> D

D G/D D Em A<sup>7</sup> D F#m/A

D G/D D G D A<sup>7</sup> G D/F# Em<sup>7</sup> D

# Pass Me Not, O Gentle Savior

WILLIAM H. DOANE  
Arranged by David Smither

*Moderately slow*

Chords:  $A^b$   $A^b7$   $D^b$   $A^b$   $Fm$   $B^bm7$   $E^b7$

*mp*

Chords:  $A^b$   $A^b7$   $D^b$   $A^b$   $Fm$

*mp*

Chords:  $B^bm$   $E^b7$   $A^b$   $A^b$   $A^b7$

*Fine* *mf*

Chords:  $D^b$   $A^b$   $Fm$   $B^bm7$   $E^b7$

*D.S. al Fine*

# I Have Decided to Follow Jesus

Arranged by David Smither

*Moderately slow*

F/G C G/B Am<sup>7</sup> F C

C Dm<sup>7</sup> C/E F C/E Dm<sup>7</sup> F/G F/C C

F/G C G/B Am<sup>7</sup> F C

Am F C G/B Am<sup>7</sup> D<sup>7</sup>/A G<sup>7</sup> C B<sup>b</sup> Bmaj C



# Standing on the Promises

R. KELSO CARTER  
Arranged by David Smither

*Lively*

B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ /B $\flat$  B $\flat$

B $\flat$  Gm B $\flat$ /F F7 B $\flat$

B $\flat$  B $\flat$ 7 E $\flat$  Gm F7 B $\flat$  E $\flat$ /B $\flat$

B $\flat$  B $\flat$ 7 E $\flat$  Cm B $\flat$ /F F7 B $\flat$

To my wife, Anita

## All We Like Sheep Have Gone Astray

Words and Music by  
DAVID SMITHER

♩ C C7 F Dm7

1. I have drift - ed far a - way from the voice of the Shep - herd in  
(2. Oh, the) moun - tain - side is cold and the val - ley is rock - y; The

C/G F C/E E<sup>b</sup>dim7 Dm7 G7 C

search of green - er pas - tures un - known; But the grass is not so  
wind has si - lenced all of my cries. And the shad - ows of the

C7 F Dm7 C/G G7

green and the wa - ter taste bit - ter, I miss the Shep - herd's warm lov - ing  
night hide the path - way be - fore me, I'm lost from the nine - ty and

Refrain

C F/G G7 C G/B Am7 Dm7

arms. All we like sheep have gone a -  
 nine. I can hear the sound of the Shep - herd's

8va

G7 Dm7 F/G G7 C F/G G7

stray, Ev - 'ry - one to his own way. It takes the  
 voice as it ech - oes in my heart. So I will

1 3 4 1 8va

C G/B Am Dm7 G

rod and staff and the Shep - herd's love, To bring us  
 run to Him down the wind - ing road Un - til I'm

Dm7 G7

1	C	F/G	D.S.	2	C
---	---	-----	------	---	---

back safe to the fold arms a - gain. 2. Oh, the gain.

1	D.S.	2
---	------	---

rit.

8va

To Juanita Owens

# A Little Bit of Country Church

Words and Music by  
DAVID SMITHER

8va -----

Lively

*And.* (hold to bar 8)

(8va) -----

*mp*

*mf*

C F/C G7 C C C7

1. There's a place I know that nev - er chang - es; \_\_\_\_\_ The  
 2. Je - sus must have loved the coun - try peo - ple; \_\_\_\_\_ I  
 3. Tho' that coun - try church is still old - fash - ioned; \_\_\_\_\_ It's  
 4. In that coun - try church are coun - try peo - ple, \_\_\_\_\_ Whose

*mf*

F G7 C C C7

coun - try church\_\_ be - side the coun - try road: \_\_\_\_\_ A  
 see His smile\_\_ in ev - 'ry coun - try mile. \_\_\_\_\_ And  
 just one step\_\_ a - head\_\_ of the times. \_\_\_\_\_ Where  
 lov - ing arms\_\_ can bring the sin - ner home. \_\_\_\_\_ Where

F G7 Em

poor man's ho - ly tem - ple where the prayers are plain and  
 tho' I trav - el far and wide that coun - try church is  
 friends and neigh - bors wear one face and help each oth - er  
 Je - sus is the wel - comed guest, they of - fer noth - ing

A A7 D7 G G7

sim - ple, Where Broth - er John has learned to preach like Paul.  
 still in - side; Re - mind - ing me the way things ought to be.  
 run the race; With friends like that, you can't be far be - hind.  
 but the best. And if you've got the best, you've got it all!

Refrain

G7 D/A G7/B C C7

Oh, there's a lit - tle bit of coun - try church way down in -

F Dm G7

side me. A lit - tle bit of coun - try heav - en, don't you

C G7 D/A G7/B C

see? And there's a "Sun - day go to meet - in"

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a whole note 'see?' followed by a half note 'And' and a quarter note 'there's'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols C, G7, D/A, G7/B, and C are placed above the staff.

C C7 F Dm G7

song that's fill - ing the raft - ers of the lit - tle bit of coun - try

Detailed description: This system contains the next two lines of music. The vocal melody continues with 'song that's fill - ing the raft - ers' and 'of the lit - tle bit of coun - try'. The piano accompaniment includes a bass line with some chords and a right-hand melody. Chord symbols C, C7, F, Dm, and G7 are placed above the staff.

Fourth time to Coda ⊕

D.S.

C C/G G7

church way down in me.

Fourth time to Coda ⊕ D.S.

Detailed description: This system contains the third and fourth lines of music. The vocal melody has a long note for 'church way down in' and a shorter note for 'me.'. The piano accompaniment features a bass line and chords. Chord symbols C, C/G, and G7 are placed above the staff. The instruction 'Fourth time to Coda ⊕' is written below the vocal line, and 'D.S.' is written above the piano line.

⊕ CODA

C

me.

⊕ CODA

no rit.

Detailed description: This system contains the final two lines of music. The vocal melody has a long note for 'me.'. The piano accompaniment features a bass line and chords. The instruction 'no rit.' is written below the piano line. The system ends with a Coda symbol ⊕.