

LITTLE WHITE CHURCH

1

Words and Music by JIMI WESTBROOK,
KIMBERLY SCHLAPMAN, KAREN FAIRCHILD,
PHILLIP SWEET and WAYNE KIRKPATRICK

Moderate 2-beat

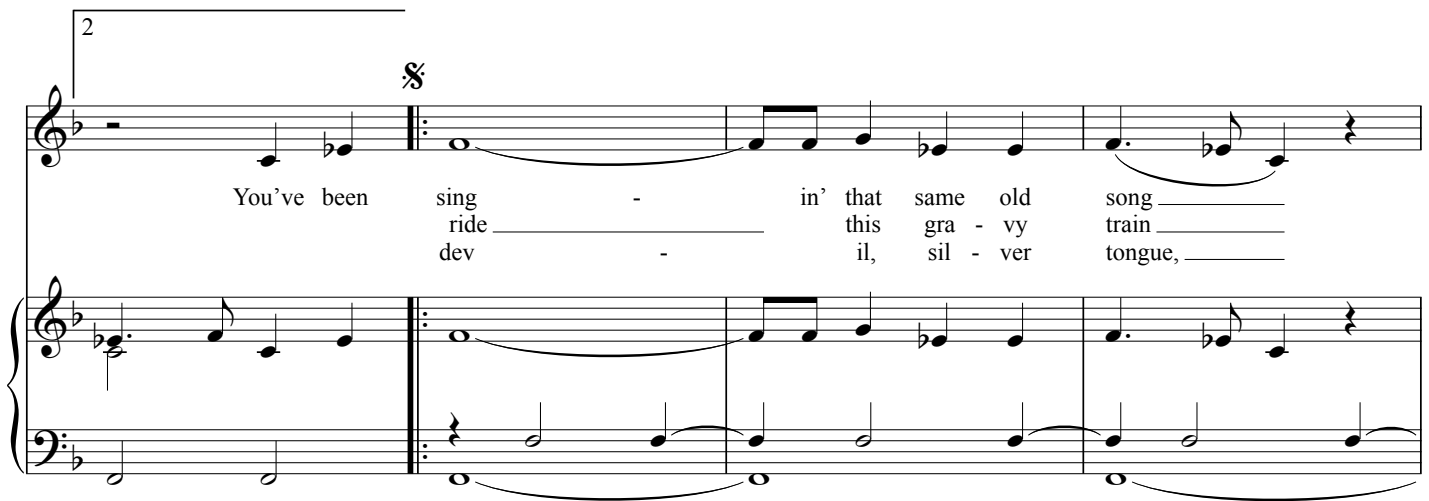
F5



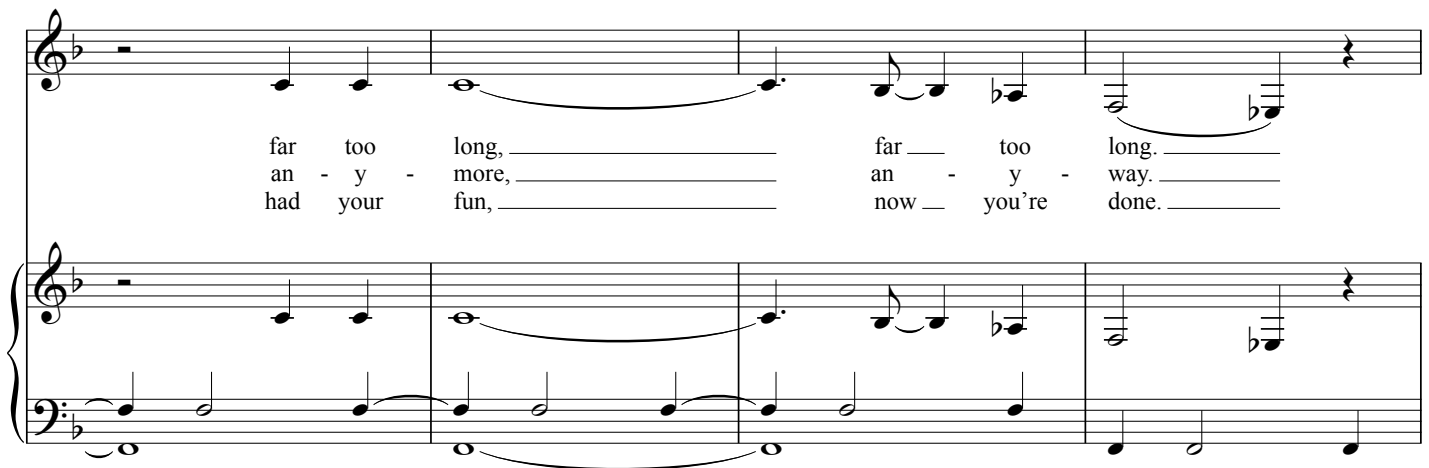
mf

1

2



You've been sing in' that same old song
ride this gra - vy train
dev il, sil - ver tongue,



far too long, far too long,
an - y - more, an - y way.
had your fun, now you're done.

Say you'll buy _____ me a shin - y ring, _____
 There's a price _____ for _____ keep - in' me. _____
 Ma - ma warned _____ me _____ 'bout your game. _____

but your words _____ don't mean a thing. _____
 I might be cheap, _____ but I ain't free. _____
 She don't like _____ you an - y - way. _____

E_b
 x 3fr N.C.
 No more call - ing me "ba - by." No more lov - in' like

To Coda

F

cra - zy 'til you take me down, - (Take me down.) - you'd bet - ter

take me down, (Take me down.) take me down to the

lit - tle white church. Take me down, (Take me down.)

take me down, (Take me down.) take me down to the

lit - tle white church. Take me down.

3
F5

You can't Take me down,

The first system of the musical score. The vocal line (treble clef) has a key signature of one flat (Bb) and a common time signature. It begins with a whole rest, followed by a half note Bb, a quarter note A, and a half note G. This is followed by a repeat sign and a triplet of eighth notes: F5, E5, and D5. The piano accompaniment (grand staff) consists of two measures. The first measure has a bass line of two half notes (Bb and A) and a treble line of two half notes (Bb and A). The second measure has a bass line of two half notes (G and F) and a treble line of two half notes (G and F). The piano part ends with a repeat sign.

F

come on. Instrumental

Eb 3fr

The second system of the musical score. The vocal line (treble clef) has a key signature of one flat (Bb) and a common time signature. It begins with a half note Bb, a quarter note A, and a half note G. This is followed by a repeat sign and a whole rest. The piano accompaniment (grand staff) consists of two measures. The first measure has a bass line of two half notes (Bb and A) and a treble line of two half notes (Bb and A). The second measure has a bass line of two half notes (G and F) and a treble line of two half notes (G and F). The piano part ends with a repeat sign.

1, 2

F

The third system of the musical score. The piano accompaniment (grand staff) consists of two measures. The first measure has a bass line of two half notes (Bb and A) and a treble line of two half notes (Bb and A). The second measure has a bass line of two half notes (G and F) and a treble line of two half notes (G and F). The piano part ends with a repeat sign.

3

F5

Instrumental ends

The fourth system of the musical score. The piano accompaniment (grand staff) consists of two measures. The first measure has a bass line of two half notes (Bb and A) and a treble line of two half notes (Bb and A). The second measure has a bass line of two half notes (G and F) and a treble line of two half notes (G and F). The piano part ends with a repeat sign.

D.S. al Coda

Charm - ing

CODA

cra - zy,

no more chick - en and gra - vy, ain't _____ gon - na have your

ba - by _____ 'til you take me down, _ (Take me down.) _ you'd bet - ter

take me down, _____ (Take me down.) _ take me down _ to the

B \flat F

lit - tle white church. Take me down, (Take me down.) you'd bet - ter

E \flat

take me down, (Take me down.) take me down to the

B \flat F

lit - tle white church. Take me down to the lit - tle white church,

E \flat

(Take me down.) take me down, take me down to the

B \flat F

lit - tle white church. Take me down, (Take me down.) - you'd bet - ter

E \flat 3fr

take me down, (Take me down.) - take me down - to the

1, 2 3 B \flat F N.C.

lit - tle white church. lit - tle white church. Take me down - to the

F E \flat 3fr F

lit - tle white church, take me down - to the lit - tle white church.