

walk the line

ORIGINAL MOTION PICTURE SONGBOOK



walk the line

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Get Rhythm

Words & Music by Johnny Cash

♩ = 116 (swung ♩'s)



N.C.



Hey get rhy - thm when you get the blues_ come on_ get



rhy - thm. When you get the blues_ get a



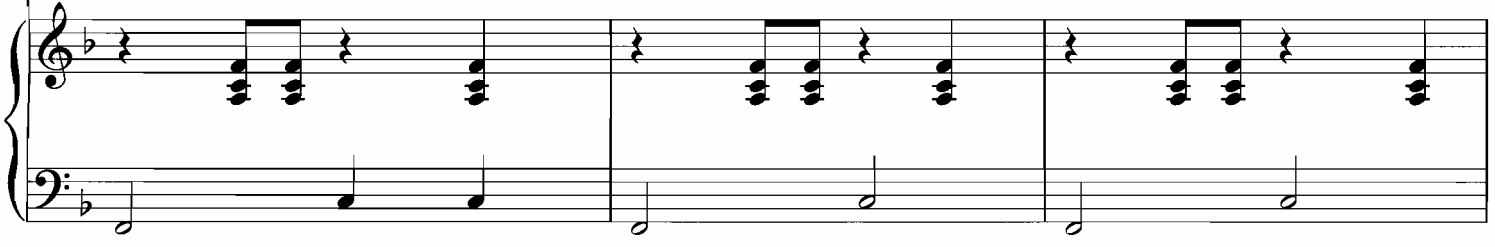
rock 'n' roll_ feel - ing in your bones_ put taps on your toes and, get gone get



rhy - thm, when you get the blues... 1. A lit - tle
2. Well I



shoe shine boy_ he nev - er gets low down_ but he's got the dir - ti - est
sat and I_ lis - tened to the shoe shine boy_ and I thought_ I was gonna



job in town,_ bend - ing low_ at the peo - ples feet_ on a
jump for joy,_ slapped on the shoe po - lish left and right,_ he took the



wind - y cor - ner of a dir - ty street._ When I asked_ him while he
shoe shine rag_ and he held it tight._ He stopped once_ to wipe the



shined my shoe— how'd he keep— from get - ting the blues? He
 sweat a - way,— I said you mighty lit - tle boy to be a - work - ing that way.— He

grinned as he raised his lit - tle head,— he popped his shoe - shine rag and
 said I like it with a big wide grin— kept on a - pop - ping and

then he— said, get rhy - thm when you get the blues,—
 he say it again get rhy - thm when you get the blues,—

— come on— get rhy - thm when you get the blues,—
 — come on— get rhy - thm when you get the blues,—

B^b



— a jump - ing rhy - thm makes you feel so fine — it - 'll
 — it only cost a dime — just a nickle a shoe — it does a



To Coda ⊕

shake all your trou - ble from your wor - ried mind, — get rhy - thm
 mil - lion dol - lars worth of good for you, — get rhy - thm



when you get the blues. —
 when you get the blues. —



Instrumental accompaniment for the final system.



First system of musical notation, including vocal line and piano accompaniment.



Second system of musical notation, including vocal line and piano accompaniment.



D.S. al Coda

⊕ *Coda*



Third system of musical notation, including vocal line and piano accompaniment. The vocal line contains the lyrics "Get".

Fourth system of musical notation, including vocal line and piano accompaniment. The vocal line contains the lyrics "when you".



Fifth system of musical notation, including vocal line and piano accompaniment. The vocal line contains the lyrics "get the blues...".

I Walk The Line

Words & Music by Johnny Cash

$\text{♩} = 104$



Mmm.

1. I keep a

close watch on this heart of mine. I keep my

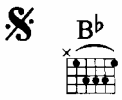
eyes wide open all the time. I keep the



ends out for the tie that binds, be - cause you're



mine, I walk the line.



Mmm.

2. I find it
4. You've got a

F B^b

ve - ry, ve - ry ea - sy to be true. I find my -
 way to keep me on your side. You give me

F B^b

- self a - lone when each day is through. Yes I'll ad -
 cause for love that I can't hide. For you I

E^b 6fr B^b

- mit that I'm a fool for you, be - cause you're
 know I'd ev - en try to turn the tide, be - cause you're

F B^b To Coda ⊕

mine, I walk the line.
 mine, I walk the line.



Mmm.

3. As sure as



night is dark and day is light. I keep you



on my mind both day and night. And hap - pi -



- ness I've known proves that it's right, be - cause you're



D.S. al Coda

mine, I walk the line.

Coda



Mm.

5. I keep a

C 3fr F

close watch on this heart of mine. I keep my

C 3fr F

eyes wide op - en all the time. I keep the

B^b F 8^{vb}

ends out for the tie that binds, be - cause you're

C 3fr F (8) Repeat to fade

mine, I walk the line. Mmm.

Wildwood Flower

Traditional
Arranged by A.P. Carter

E



(2°) 1. Oh, I'll

B⁷



twine with my min - gles of wav - ing black
I will sing and my life shall be

E



hair; with the ros - ses so
gay. I will charm ev - 'ry

B⁷ E

red and the lil - lies so fair.
heart, in each crown I will sway.

And the myr - tle so bright with the
When I woke from my dream - ing my

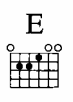
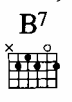
A E

em - 'rald dew, the pale and tion the
id - ols were clay, all por - tion of

1. B⁷ E

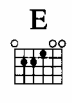
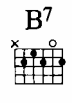
lead - er and eyes look light blue. 2. I will dance,
love had

2,3,4.



(2° & 3° only)

all flown a - way... 3, 4. Oh, he taught
(Verses 3-4 see block lyric)



Verse 3:

Oh, he taught me to love him and promised to love
 And to cherish me over all others above
 How my heart is now wand'ring no mis'ry can't tell
 He's left me no warning, no words of farewell.

Verse 4:

Oh, he taught me to love him and called me his flower
 That was blooming to cheer him though life's dreary hour
 How I long to see him and regret the dark hour
 He's gone and this pale wildwood flower.

Lewis Boogie

Music by Jerry Lee Lewis

♩ = c. 160

N.C.

The first system of music is in 4/4 time. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains whole rests for the first two measures and a whole note in the third measure. The grand staff contains a piano introduction with eighth-note patterns in the right hand and a bass line in the left hand. Measure numbers 15, 16, and 17 are indicated at the end of the system.

♩ = ♩

C⁶



The second system of music is in 12/8 time. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "My name is Jer - ry Lee Le - wis, I'm from Lou - si - a - na. Gon - na". The piano accompaniment includes a bass line and a right-hand part with chords and eighth notes. Measure numbers 18, 19, and 20 are indicated at the end of the system.

F⁷



The third system of music is in 12/8 time. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "do a lit - tle boo-gie on this here_ pia - no. Do - ing migh-ty fine,_ gon - na". The piano accompaniment includes a bass line and a right-hand part with chords and eighth notes. Measure numbers 21, 22, and 23 are indicated at the end of the system.



make you shake; gon - na make you do it, make you do it, 'till it breaks. It's called the

G⁷



F⁷



Le - wis boo - gie, in the Le - wis way. Lord, I

C⁶



do my lit - tle boo - gie woo - gie ev - 'ry day.

C⁶



F7



Musical notation system 1: Treble and bass clefs with notes and chords.

C6



G7



Musical notation system 2: Treble and bass clefs with notes and chords.

F7



C6



Musical notation system 3: Treble and bass clefs with notes and chords. Includes the lyrics "Well, _____ down in New."

Well, _____ down in New.

C6



Musical notation system 4: Treble and bass clefs with notes and chords. Includes the lyrics "Or - leans, the land of _____ dreams, the best dog - gone place, son, you"

Or - leans, the land of _____ dreams, the best dog - gone place, son, you



e - ver have seen. Where the cats go wild_ with a boo - gie that's hot, and my boo -



- gie makes you want to stop and do_ the bop. It's called the Le - wis boo - gie, in the



Le - wis way. Lord, I do my lit - tle boo - gie woo - gie ev - 'ry day.



F7
x 3 2 1 3 3 8fr

C6
x 3 2 0 3 0

G7
0 0 0 3 2 0

F7
x 3 2 1 3 3 8fr

C6
x 3 2 0 3 0

Well, now let's

C6
x 3 2 0 3 0

cruise on__ down to__ old Mem-phis town, that's where that Pres-ley boy_ says_ he__ ain't been.



4

no-thing but a hound. You take my boo - gie and it keeps you in the groove, then your



sac - ro - i - li - ac be-gins to shi - ver and a-move. It's called the Le - wis boo-gie, in the



Le-wis way. Lord, I do my lit - tle boo - gie woo - gie ev-'ry day.



Oh, do the



boo - gie woo - gie. When your hips start rock - in' and your



your knees start knock - in' it's the Le - wis boo - gie, in the



Le - wis way. Lord, I do my lit - tle boo - gie woo - gie

ev - 'ry day.

Ring Of Fire

Words & Music by Merle Kilgore & June Carter

♩ = 104



Love is a burn - ing thing,
Taste of love is sweet,

D7 G C

and it makes a fi - ry ring.
when hearts like ours beat.

G C G

Bound by wild de - sires,
I fell for you like a child,

C G D7

I fell in to a ring of
oh but the fire went



fire. I fell in to a burn - ing ring of
wild.



fi - re, I went down, down, down and the flames went high - er. And it



burns, burns, burns the ring of fire, the ring of



To Coda \oplus



fire.




I fell in to a burn - ing ring of fi - re, I went down, down,



down and the flames went high - er. And it burns, burns, burns.

D7 G D7 G

the ring of fire, the ring of fire. The

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#). The guitar chords are D7 and G. The lyrics are: "the ring of fire, the ring of fire. The".

Coda

D7 C G

I fell in to a burn - ing ring of fi - re, I went

Musical score for the Coda section, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#). The guitar chords are D7, C, and G. The lyrics are: "I fell in to a burn - ing ring of fi - re, I went".

D7 C G

down, down, down and the flames went high - er. And it burns, burns,

Musical score for the second system of the Coda section, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#). The guitar chords are D7, C, and G. The lyrics are: "down, down, down and the flames went high - er. And it burns, burns,".



burns _____ the ring of fire, _____ the ring of fire.



and it burns, burns, burns _____ the ring of



Repeat and fade

fire, _____ the ring of fire. _____ The ring of

You're My Baby

Words & Music by Johnny Cash

$\text{♩} = c. 120$



1. Well, I love that hair, long an' black,
(2.) got a dollar that I saved,



hang-in' down to the mid-dle of your back. Don't cut it off, what - ev - er you do, I
saved it up for a rai - ny day. Ev-ry-bo-dy's cal-ling for bills that's due. If



need it to run my fin - gers through, 'cause you're my ba - by, — you're my
 they don't catch me I'll spend it on you, 'cause you're my ba - by, you're my





su - gar, don't mean may - be, — you're my
 su - gar, don't mean may - be, — you're my

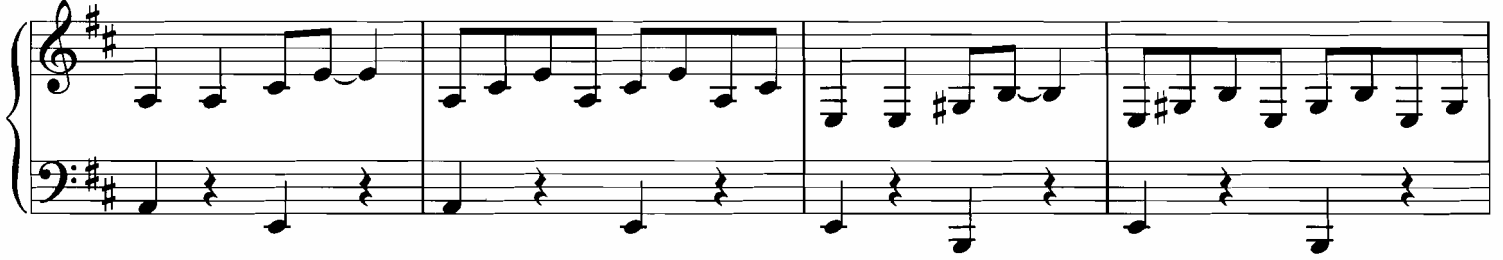



1, 3. | 2, 4.

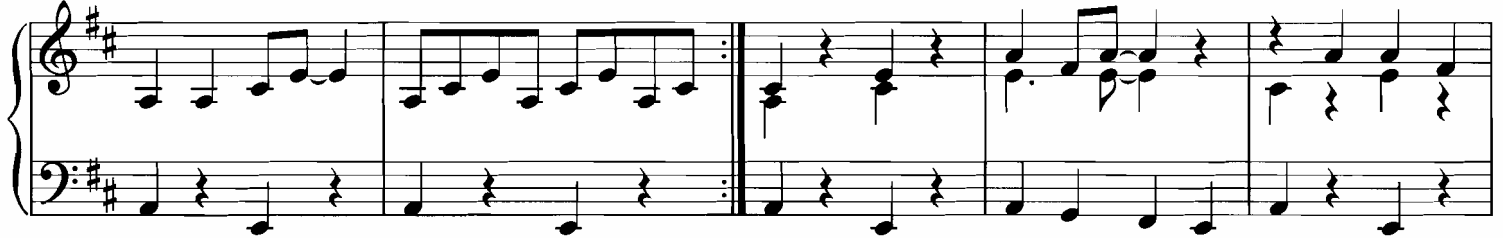
ba - by. — 2, 4. Well,
 ba - by. —



A  E7 



A  *(Verses 3-4 see block lyric)*



D7  A 



E7  A 



Oh, ba - by,

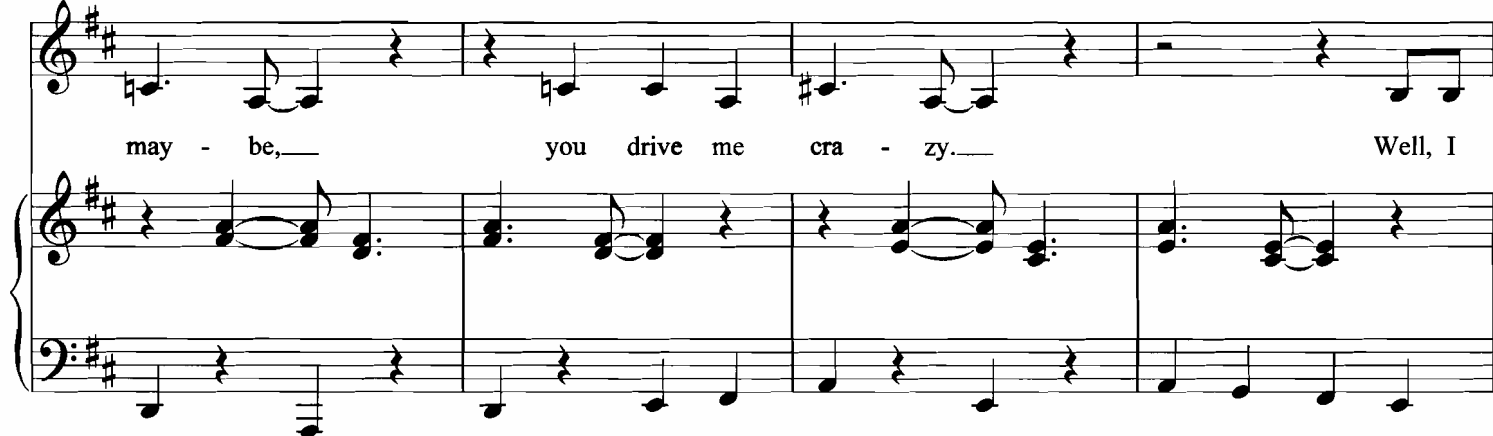


A 




ba - by, you're my ba - by. Well, I don't mean

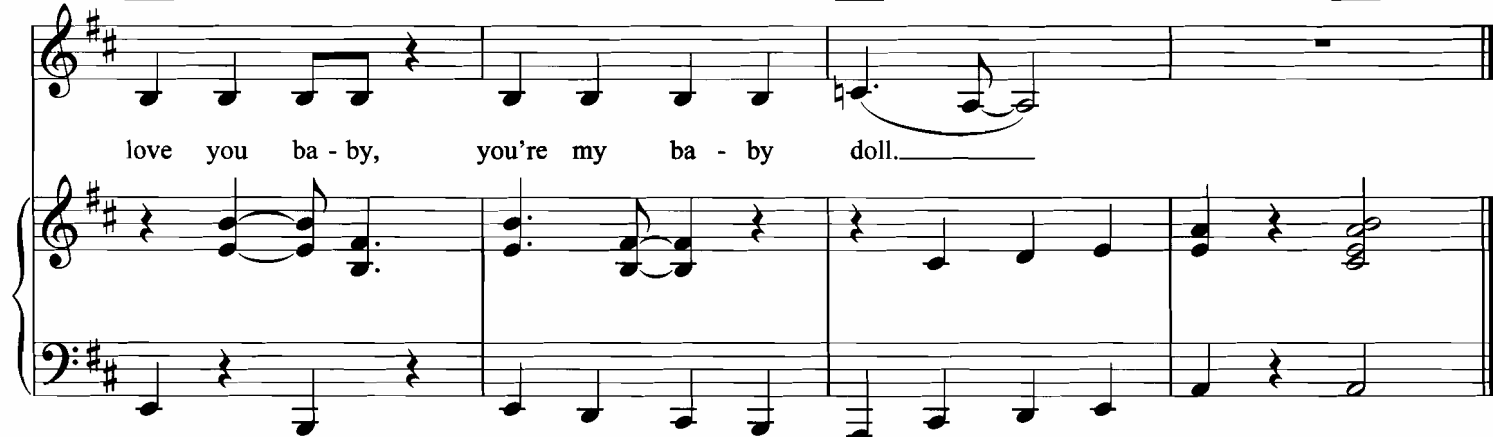


D7  A 



may - be, you drive me cra - zy. Well, I

E7  A  A add9 



love you ba - by, you're my ba - by doll.

Verse 3:

Well, I got a guitar, got six strings
 And a picker to make them ring
 Every string's gotta know what to do
 'Cause I'm gonna serenade you
 'Cause you're my baby, you're my sugar,
 Don't mean maybe, you're my baby.

Verse 4:

Well, I had a girl who said she's mine
 But she run around on me all the time
 Now she's gone and I'm glad we're through
 'Cause I-I'm plum-flipped over you
 'Cause you're my baby, you're my sugar
 Don't mean maybe, you're my baby.

Cry! Cry! Cry!

Words & Music by Johnny Cash

Moderate cut time

Musical notation for the first system, including piano accompaniment and guitar chords Bb and C7.

Ev - 'ry - bod - y know where you

go when the sun goes down, I think you on - ly

live to see the lights up - town. I wast - ed my

F7/A



time when I would try, try, try, 'Cause



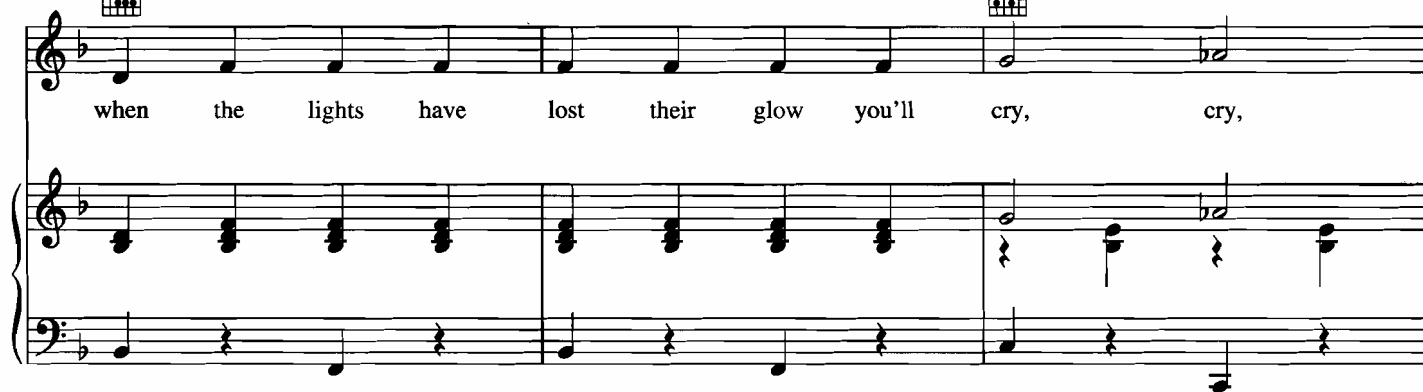
Bb



C7



when the lights have lost their glow you'll cry, cry,



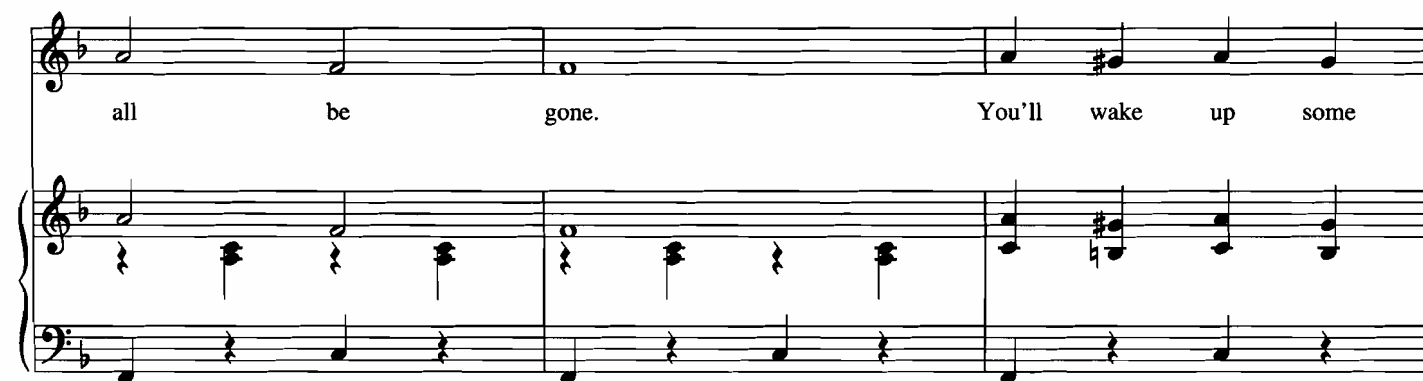
F



cry. Soon your sug - ar dad - dies will



all be gone. You'll wake up some



G7 C7

cold day and find you're a - lone. You'll

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'cold', followed by quarter notes 'day' and 'and', then a quarter note 'find', a quarter note 'you're', a quarter note 'a', a quarter note 'lone.', and finally a half note 'You'll'. The piano accompaniment features a steady bass line and chords in the right hand.

F

call for me, but I'm gon - na tell you bye, bye,

Detailed description: This system contains the next two measures. The vocal line begins with a half note 'call', followed by quarter notes 'for me,', a quarter note 'but', a quarter note 'I'm', a quarter note 'gon - na', a quarter note 'tell', a quarter note 'you', a quarter note 'bye,', and a final quarter note 'bye,'. The piano accompaniment continues with a consistent harmonic accompaniment.

F7/A Bb

bye. When I turn a - round and walk a - way you'll

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'bye.', followed by quarter notes 'When I', a quarter note 'turn', a quarter note 'a - round', a quarter note 'and', a quarter note 'walk', a quarter note 'a - way', and a final quarter note 'you'll'. The piano accompaniment features a more active bass line and sustained chords in the right hand.

C7 F

cry, cry, cry. ————— You're gon - na cry, cry,

Detailed description: This system contains the final two measures. The vocal line begins with a half note 'cry,', followed by a half note 'cry,', and then a half note 'cry.' which is tied to the next measure. This is followed by a half note 'You're', a quarter note 'gon - na', a quarter note 'cry,', and a final quarter note 'cry,'. The piano accompaniment provides a harmonic backdrop for the vocal line.

F7 Bb7 F7 Bb

cry, and you cry a - lone. When ev - 'ry - one's for -

F Fm

got - ten and you're left on your own, you're gon - na

G7 C7 1 F Bb7

cry, cry, cry.

F 2 F Bb7 F

Ev - 'ry - bod - y cry.

Folsom Prison Blues

Words & Music by Johnny Cash

$\text{♩} = 104$



1. I



hear the train a - com - in'; it's roll - in' 'round the bend, and I ain't seen the
(2.) I was just a ba - by my ma - ma told me "Son, _____ al - ways be a
(3.) *Instrumental*



sun - shine since I don't know when. I'm stuck at Fol - some Pri - son
good boy; don't ev - er play with guns." But I shot a man in Re - no

G



and time keeps drag - gin' on.
just to watch him die.

D7



But that train keeps roll - in' on down to
When I hear that whis - tle blow - in' I hang my

G



1-4.

5.

San head An - tone. cry. 2. When

Verse 4:

I bet there's rich folks eatin' in a fancy dining car.
They're prob'ly drinkin' coffee and smokin' big cigars,
But I know I had it comin', I know I can't be free,
But those people keep a-movin', and that's what tortures me.

Verse 5: Instrumental

Verse 6:

Well, if they freed me from prison, if that railroad train was mine,
I bet I'd move it on a little further down the line,
Far from Folsom Prison, that's where I want to stay,
And I'd let that lonesome whistle blow my blues away.

That's All Right

Words & Music by Arthur Crudup

$\text{♩} = 100$

Moderately bright

1. Well,

mf

E^b

that's all right, — Ma - ma, that's all right for you.
(2). Ma - ma she done told me, Pa - pa done told me too,
(Verse 3 instrumental)
(Verses 4 & 5 see block lyric)

That's all right, — Ma - ma, just — a - ny way you do. } That's all
Son that gal you're fool - in' with she ain't no good for you, but }



right, that's all right. — That's all right, —

Ma - ma, — a - ny way you —



1, 2, 3, 4

5.

do. — 2. My —

Verse 4:

I'm leavin' town tomorrow, leavin' town for sure.
 Then you won't be bothered with me hangin' 'round your door.
 But that's all right, that's all right.
 That's all right Mama, any way you do.

Verse 5:

Vocal ad. lib.
 But that's all right, that's all right.
 That's all right Mama, any way you do.

Juke Box Blues

Words & Music by Helen Carter & Maybelle Carter


Original key F#

♩ = c. 120

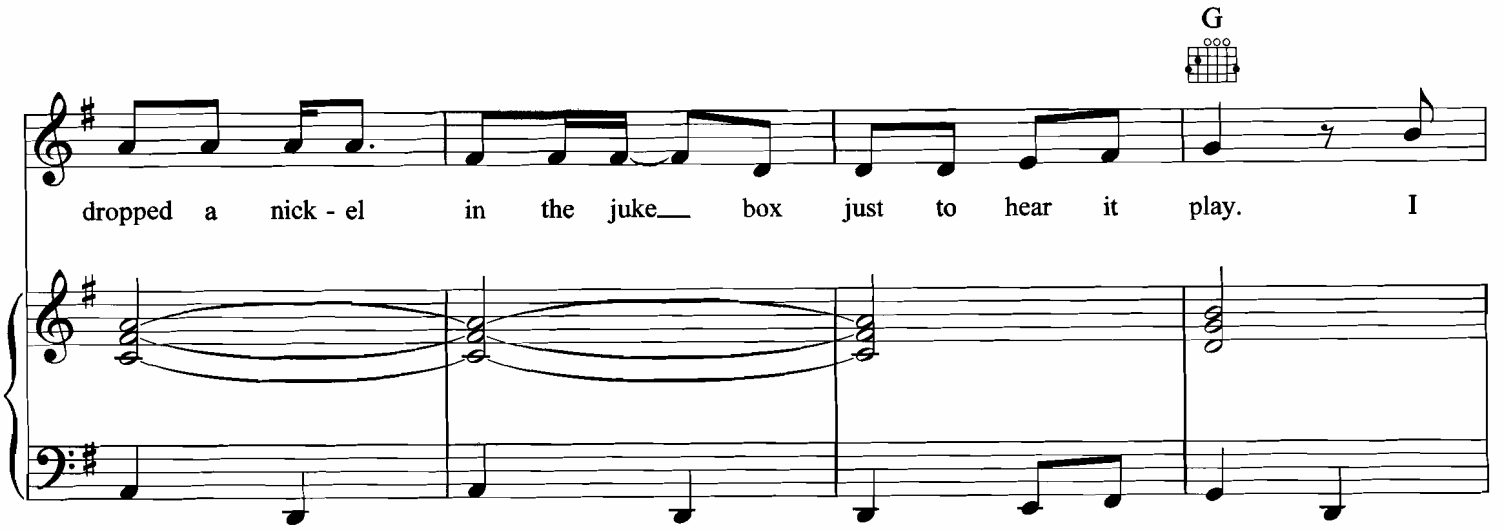



§

walked in - to a honk - ey tonk - ey just the oth - er day, I

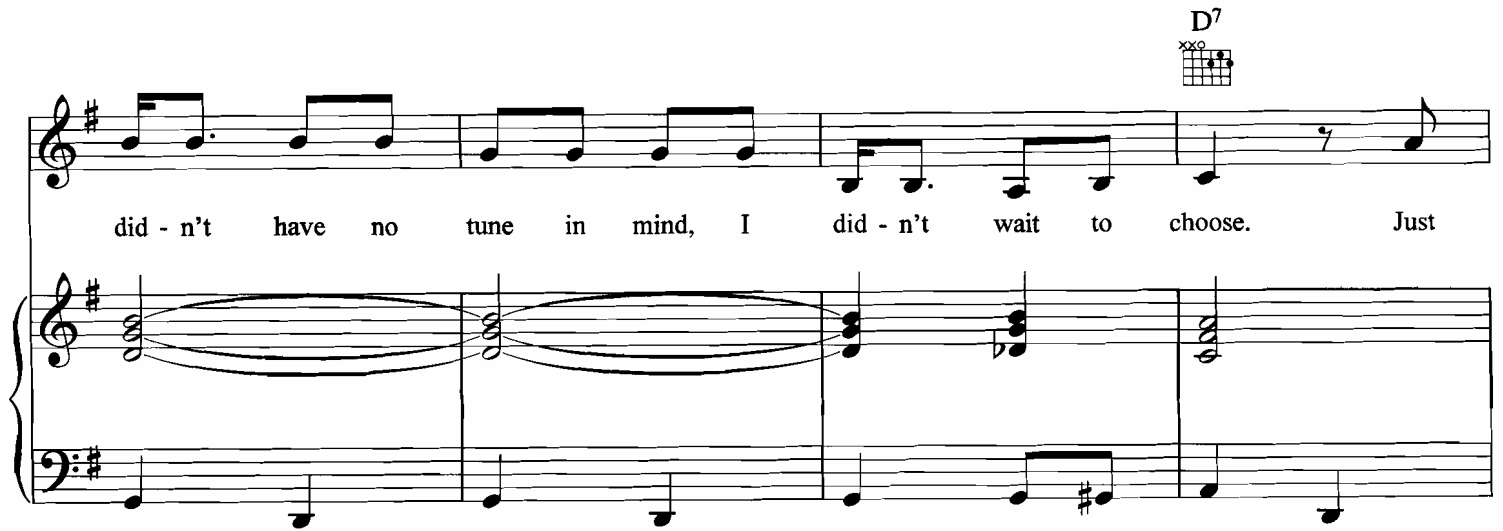
G



dropped a nick - el in the juke__ box just to hear it play. I



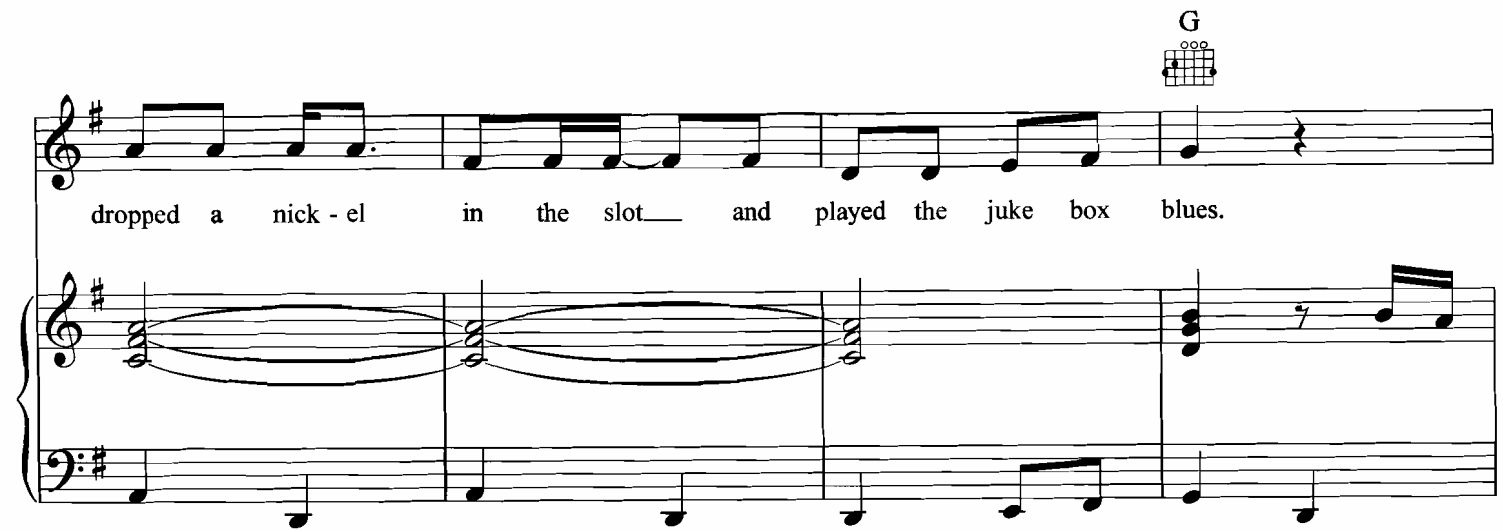
D7


did - n't have no tune in mind, I did - n't wait to choose. Just



G


dropped a nick - el in the slot__ and played the juke box blues.



D




To Coda 




There's a

D 



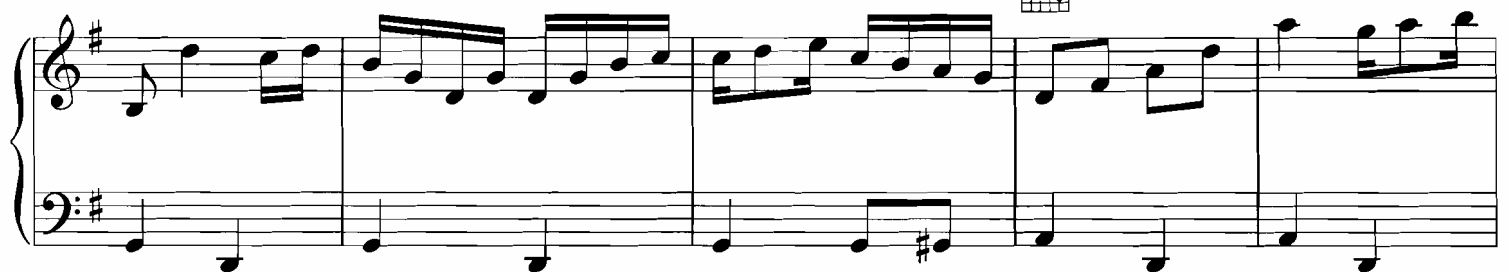
guy in there with an old tin horn and a fel-ler on an old ban - jo, and the

G 



man on the fid-dle he was no slouch he real-ly could drag that bow.

D 





Musical staff with treble clef, key signature of one sharp (F#), and a 7/8 time signature. The melody begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4.

Well, the man on the fid-dle he must have got tired, I

Piano accompaniment for the first system, including treble and bass staves. The bass line consists of quarter notes: G2, A2, B2, C3, B2, A2, G2.



Musical staff with treble clef, key signature of one sharp (F#), and a 7/8 time signature. The melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest.

did - n't hear him say, 'cause he cut loose on the steel gui - tar and the

Piano accompaniment for the second system, including treble and bass staves. The bass line continues with quarter notes: G2, A2, B2, C3, B2, A2, G2.



Musical staff with treble clef, key signature of one sharp (F#), and a 7/8 time signature. The melody consists of a quarter note G4, followed by a quarter rest.

juke box ran a - way.


Piano accompaniment for the third system, including treble and bass staves. The bass line continues with quarter notes: G2, A2, B2, C3, B2, A2, G2.



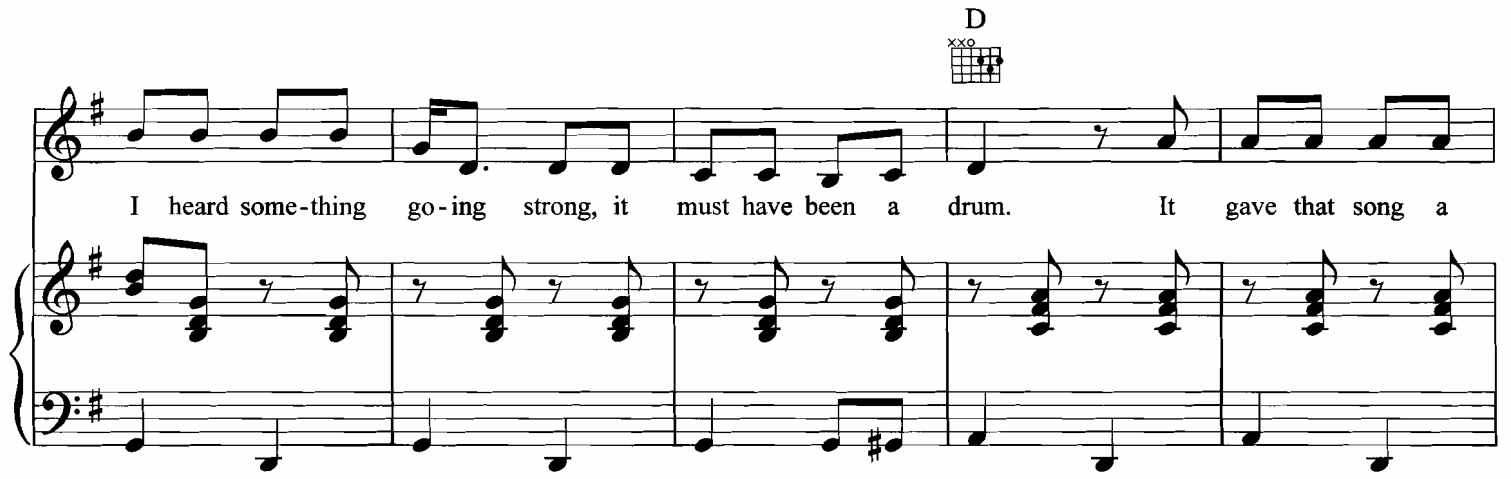
Musical staff with treble clef, key signature of one sharp (F#), and a 7/8 time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4.




Piano accompaniment for the fourth system, including treble and bass staves. The bass line continues with quarter notes: G2, A2, B2, C3, B2, A2, G2.

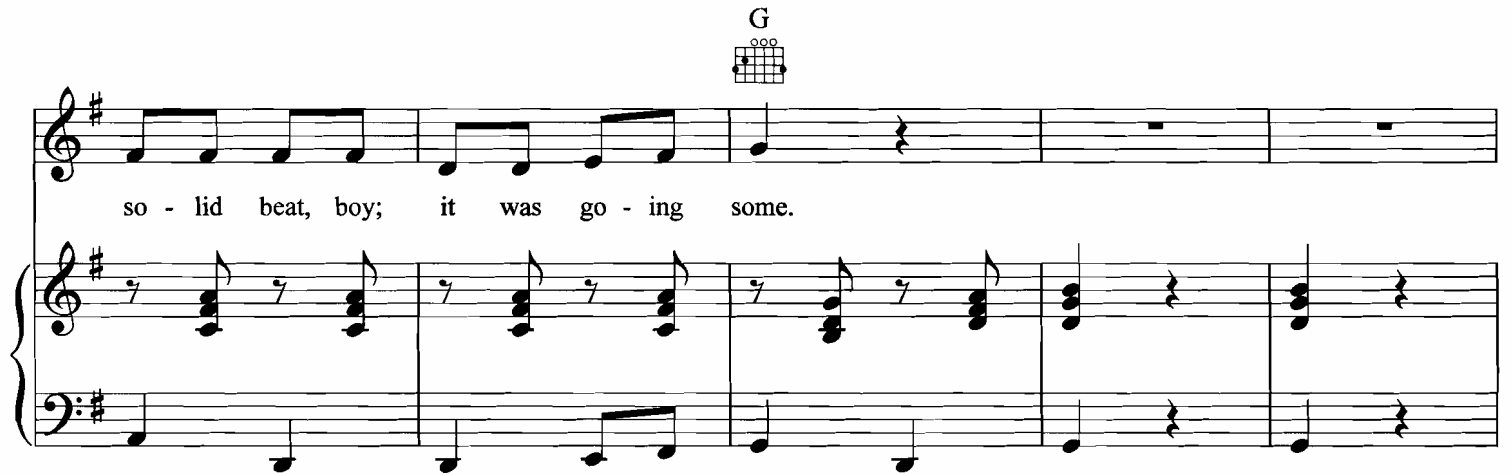
D




I heard some-thing go-ing strong, it must have been a drum. It gave that song a



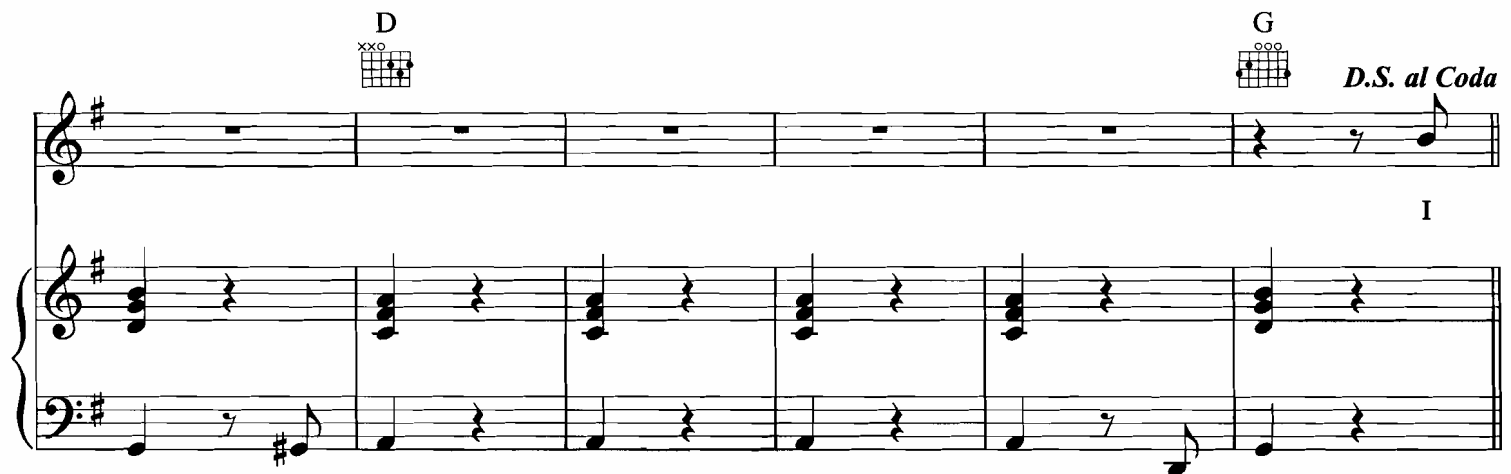
G


so - lid beat, boy; it was go - ing some.



D

G

D.S. al Coda

I



♠ *Coda*

I've played a lot of juke box - es, most ev - 'ry - one in



D7



town. That's the first tune I've ev - er heard that can make one night sur -

G



-round. Play the juke - box

D7



blues. Such a rhy - thm I've nev - er heard, I danced out both my

G



D7



G



Gadd9



shoes.

It Ain't Me Babe

Words & Music by Bob Dylan

♩ = 104









1. Go a -



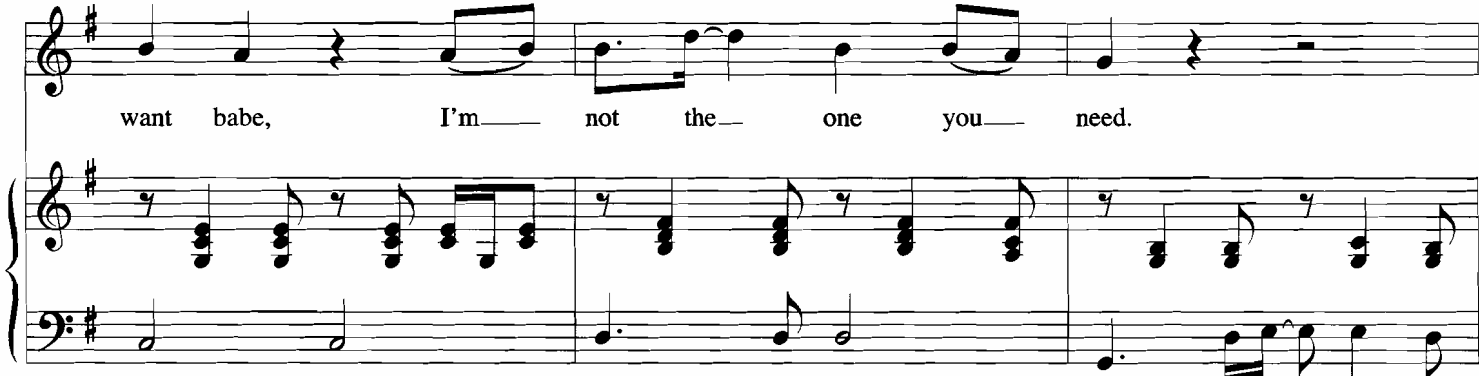
- way from my win - dow and leave at your own cho - sen
(Verse 3 see block lyric)





speed. I'm not the one you


C  Bm/D  D7  G  C/E  G/D 




want babe, I'm not the one you need.




Bm/D  Am/C 




You say you're look-in' for some-one who's nev-er




Bm/F#  Am  Bm7/F# 



weak but al - ways strong, to pro - tect you an' de - fend



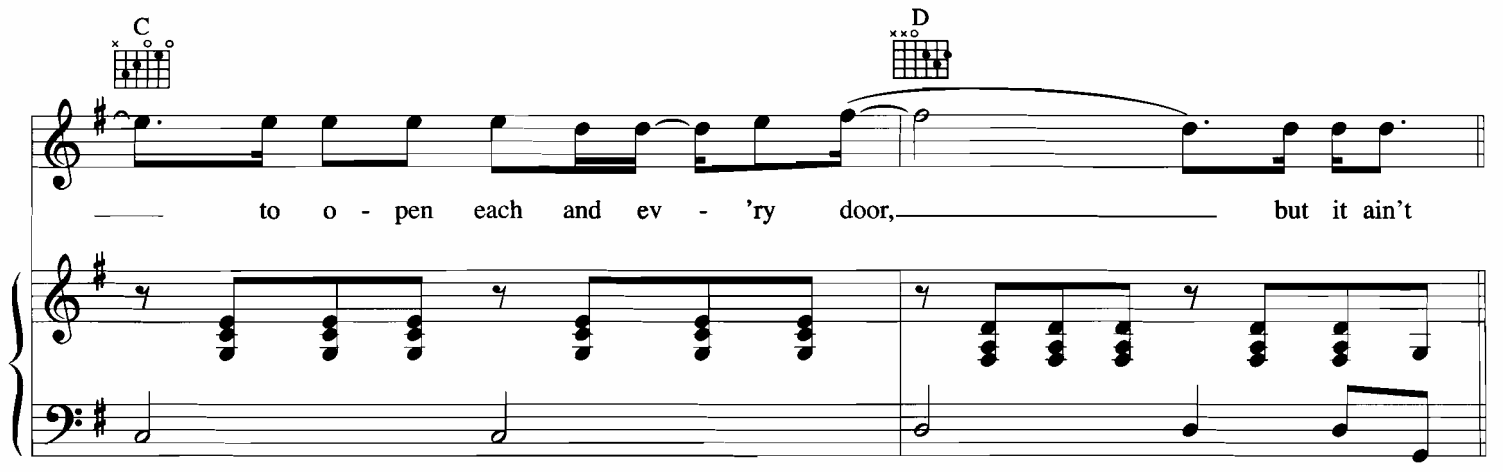
Am  Bm/F#  Am 


you, whe-ther you are right or wrong. Some - one -



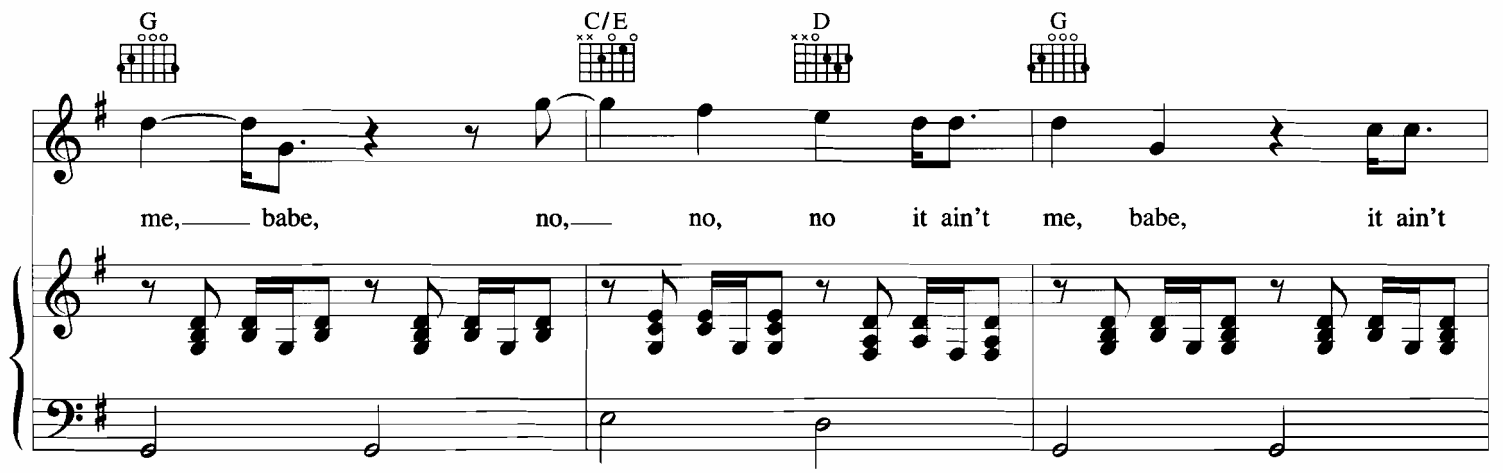
C  D 







to o - pen each and ev - 'ry door, but it ain't



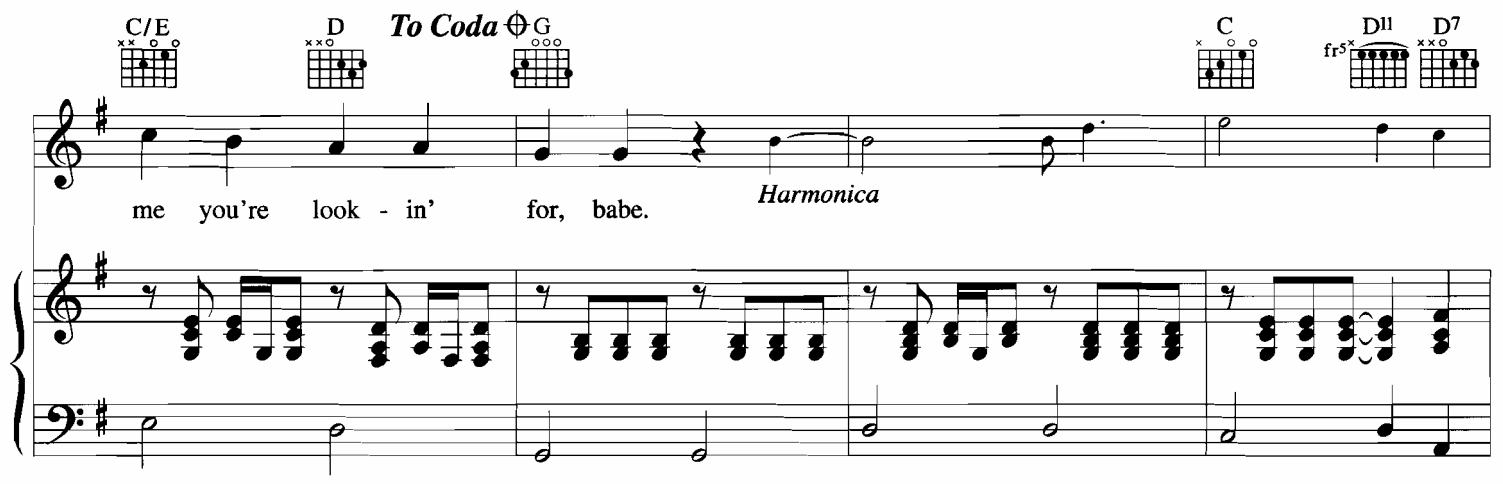
G  C/E  D  G 






me, babe, no, no, no it ain't me, babe, it ain't



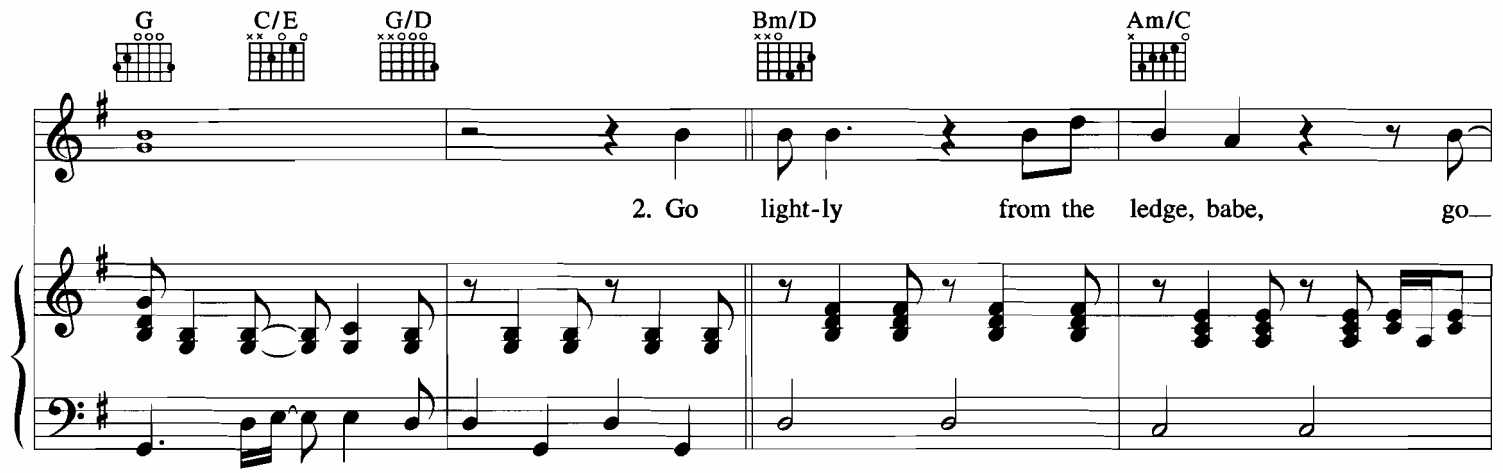
C/E  D  *To Coda* G  C  D11  D7 

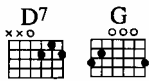
me you're look - in' for, babe. *Harmonica*



G  C/E  G/D  Bm/D  Am/C 

2. Go light-ly from the ledge, babe, go—





light - ly on the ground. I'm



not the one you want, babe, I will on - ly let you



down. You say you're look-in'



for some - one who'll pro - mise nev - er to part, some -

Bm/F# Am/E Bm/F#

- one to close his eyes — for you, some - one to close his

Am/E Am C D

heart. Some - one who will die — for you an' more, — but it ain't

G C/E D G

me, — babe, no, — no, no it ain't me, — babe, it ain't

C/E D G G/D

me you're look - ing for, babe. *Harmonica*

C G/D D7 G C/E G

D.%. al Coda

3. Go

⊕ *Coda* G Gmaj7/D

for _____ babe. *Harmonica*

C Bm/D D7 G rit. C G

Verse 3:
 Go melt back into the night, babe
 Everything inside is made of stone
 There's nothing in here moving
 An' anyway I'm not alone.

You say you're looking for someone
 Who'll pick you up each time you fall
 To gather flowers constantly
 An' to come each time you call
 A lover for your life an' nothing more.

But it ain't me *etc.*

Home Of The Blues

Words & Music by Johnny Cash, Glen Douglas & Lillie McAlpin

$\text{♩} = c. 90$

N.C.

Just a - round_ the cor - ner there's heart - ache, down the street_ that

lo - sers use. If you can wade in through the tear -

E



A



B



E



To Coda ♪

- drops, you'll find me at the home of the blues.

A



B



E



I walk and cry while my heart beats, each

A



B



E



time with the drag of my shoes. The

A



B



E



sun ne - ver shines though this win - dow of mine, — it's



dark in the home of the blues. Oh, but the



place is filled with the sweet-est mem - 'ries,



mem - 'ries so sweet that I cried.



Dreams that I've had have left me feel-ing so bad,

F#



B



I just want a give off_ and lay down_ and die.

A



B



E



So if_ you've just lost_ your sweet-heart, and it

A



B



E



seems there's_ no good way to choose.

A



B



E



Come on_ with me, mis - 'ry loves com - pa - ny, you're



wel - come at the home of the blues.---




D.S. al Coda

♢ *Coda*



Yeah, you're gon-na find me at the home of the blues.



Milk Cow Blues

Words & Music by Kokomo Arnold

♩ = c. 120

N.C.

Oh, well I,

The first system of musical notation for 'Milk Cow Blues'. It features a vocal line in 4/4 time with a treble clef and a piano accompaniment in 4/4 time with a grand staff (treble and bass clefs). The tempo is marked as approximately 120 beats per minute. The first measure of the piano part is marked 'N.C.' (No Chords). The lyrics 'Oh, well I,' are written below the vocal line.

G



woke up this morn-ing, looked out the door.. I could tell that old milk_cow by the

The second system of musical notation. The vocal line continues with the lyrics 'woke up this morn-ing, looked out the door.. I could tell that old milk_cow by the'. The piano accompaniment continues with a consistent rhythmic pattern.

C7





way she lowed, and if you see my milk cow please_ ride her on

The third system of musical notation. The vocal line concludes with the lyrics 'way she lowed, and if you see my milk cow please_ ride her on'. The piano accompaniment continues with a consistent rhythmic pattern.

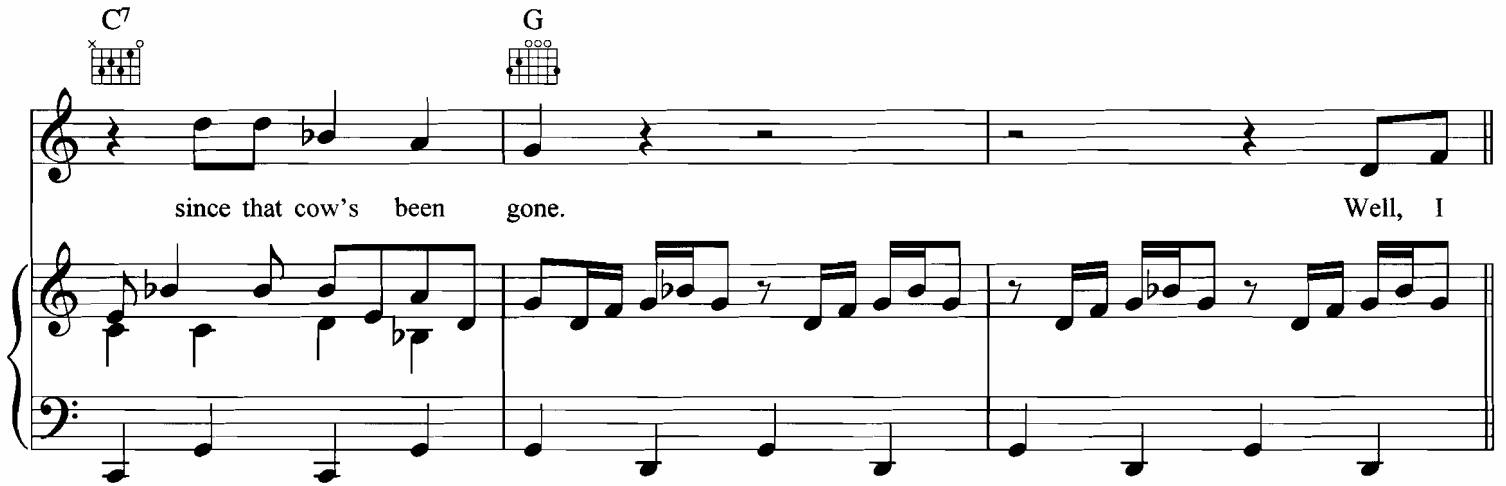
G  D7 

home. I ain't had no milk and but-ter



C7  G 


since that cow's been gone. Well, I



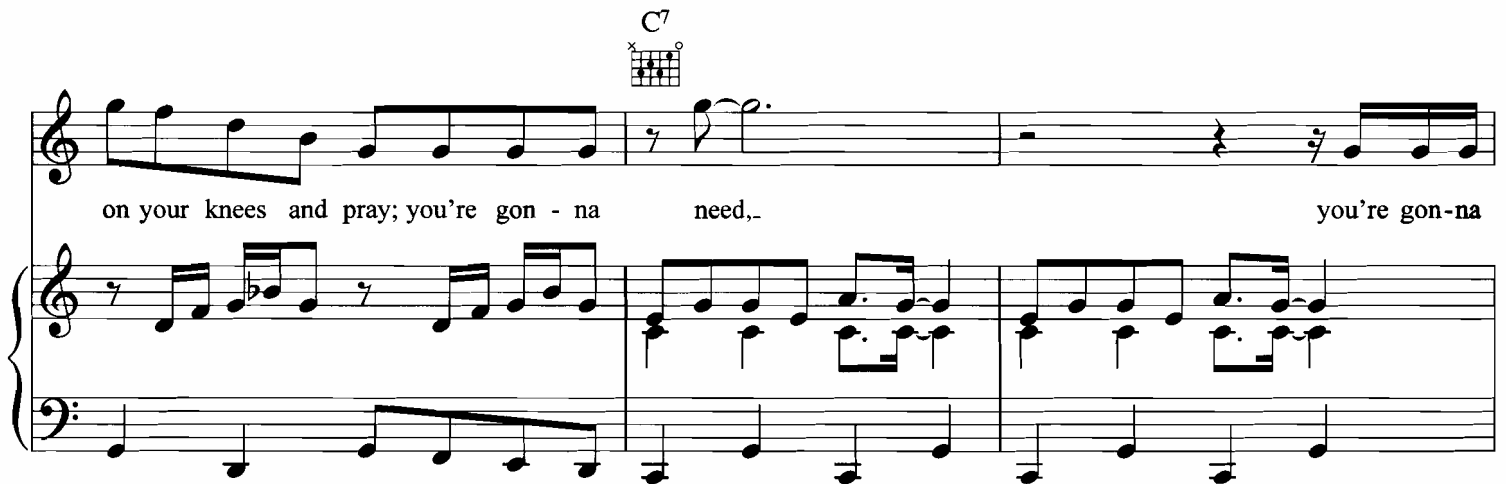
G 

tried to treat_ you right,_ day___ by day, get out your lit-tle prayer_ book and get



C7 

on your knees and pray; you're gon - na need,_ you're gon-na





need you're dad - dy's lov ing help some - day. Well,



then you're gon - na be sor - ry for treat - ing me this way.




D⁷ C⁷ G

Well, _____ be - lieve me, don't that

sun look good go-ing down? Well, be-

C⁷ G

-lieve me, don't that sun look good go-ing down?

D7



Don't that old moon look lone-some when your ba - by's not a -

G



-round? Well, I tried, tried ev - 'ry - thing, to

get a-long with you. I'm gon - na tell you what I'm gon - na do: I'm gon - na

quit my crying I'm gon - na leave you a - lone. If you don't be-lieve I'm leav-ing, you can



count the days_ I'm gone. I'm gon - na leave, _____ you're gon-na



need you're lov-ing dad-dy's help some - day. Well,



then you're gon - na be sor - ry for treat - ing me this



way.

I'm A Long Way From Home

Words & Music by Hank Cochran

Freely ♩ = c. 96

Gsus²



I'm a long way from home, and so

all a - lone, home - sick like I ne - ver thought I'd

be. I'm a long

A G A

way from home, and ev - 'ry - thing is wrong,

G A D

To Coda ⊕

some-one please watch ov - er me.

D D7 G

I'm not a - cus - tomed to these feel - ings,



A

the lone - li - ness is burn - ing in my

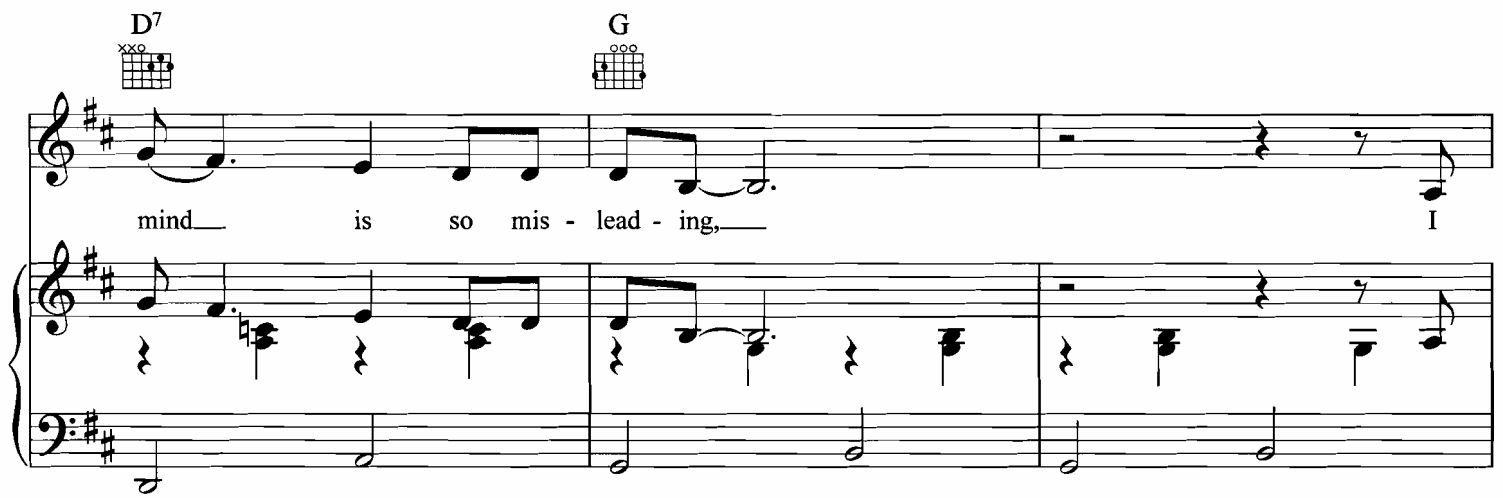
D  

soul. Some - times _____ the



D⁷  G 

mind _____ is so mis - lead - ing, _____ I



A 

wish I'd stayed _____ at home _____ like I was


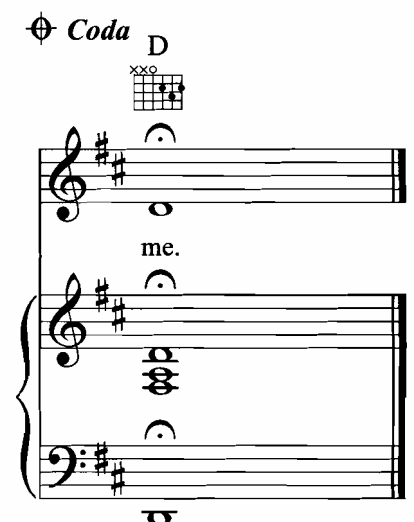


D 

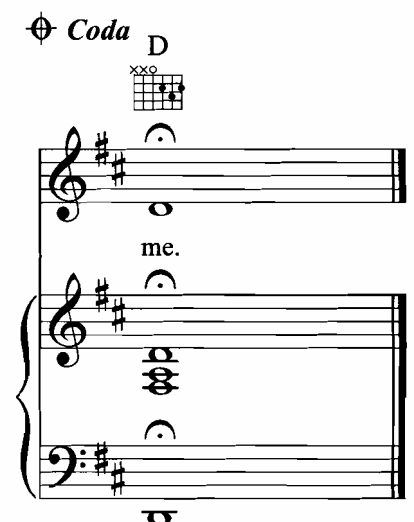
told. I'm a

D.S. al Coda



 *Coda* D 

me.



Cocaine Blues

Words & Music by T. J. "Red" Arnall

♩ = c. 126



1. Ear - ly one morn - ing while mak - ing the rounds, — I
(Verses 2-9 see block lyric)



took a shot of co - caine and I shot my wo - man down. I went right home — and I



went to bed; I stuck that lov - ing four - ty four be - neath my head. —

Play 9 times

C F D

Come on you've got - ta lis - ten un - to me, lay off that whis - key and

G C

let that co - caine be.

Verse 2:

Got up next mornin' and I grabbed that gun
Took a shot of cocaine and away I run
Made a good run but I ran too slow
They overtook me down in Juarez, Mexico.

Verse 3:

Late in the hot joints takin' the pills
In walked the sheriff from Jericho Hill
He said, "Willy Lee, your name is not Jack Brown
You're the dirty hack that shot your woman down."

Verse 4:

Said, "Yes, oh yes, my name is Willy Lee
If you've got the warrant just a-read it to me
Shot her down because she made me sore
I thought I was her daddy but she had five more."

Verse 5:

When I was arrested I was dressed in black
They put me on a train and they took me back
Had no friend for to go my bail
They slapped my dried up carcass in that county jail.

Verse 6:

Early next mornin', 'bout a half past nine
I spied the sheriff coming down the line
Ah, and he coughed as he cleared his throat
He said come on you dirty hack into that district court.

Verse 7:

Into the courtroom my trial began
Where I was handled by twelve honest men
Just before the jury started out
I saw that little judge commence to look about.

Verse 8:

In about five minutes in walked the man
Holding the verdict in his right hand
The verdict read murder in the first degree
I hollered, "Lawdy Lawdy, have a mercy on me."

Verse 9:

The judge he smiled as he picked up his pen
Ninety-nine years in the Folsom pen
Ninety-nine years underneath that ground
I can't forget the day I shot that bad bitch down.

Jackson

Words & Music by Billy Edd Wheeler & Gaby Rogers

Moderately

E \flat



1.,5. We got mar - ried in a fe - ver,
2. go on, my _____ sweet dad - dy,
3. I breeze in - - to that cit - y,
4. laugh at you _____ in Jack - son, I'll be

hot - ter than a pep - per sprout. _____
go a - head and wreck your health. _____
peo - ple gon - na scrape and bow. _____
danc - in' on a po - ny keg. _____ Then I'll

We been talk - in' 'bout Jack - son
 Play your hand like a lov - er man, make a
 All them wom - en gon - na beg me,
 lead you 'round town like a scold - ed hound with your


Ab/Bb Eb

ev - er since the fire went out. (He:) I'm goin' to
 big fool of your self. Go on to
 teach 'em what they don't know how. I'm goin' to
 tail tucked be - tween your legs. So, go on down to

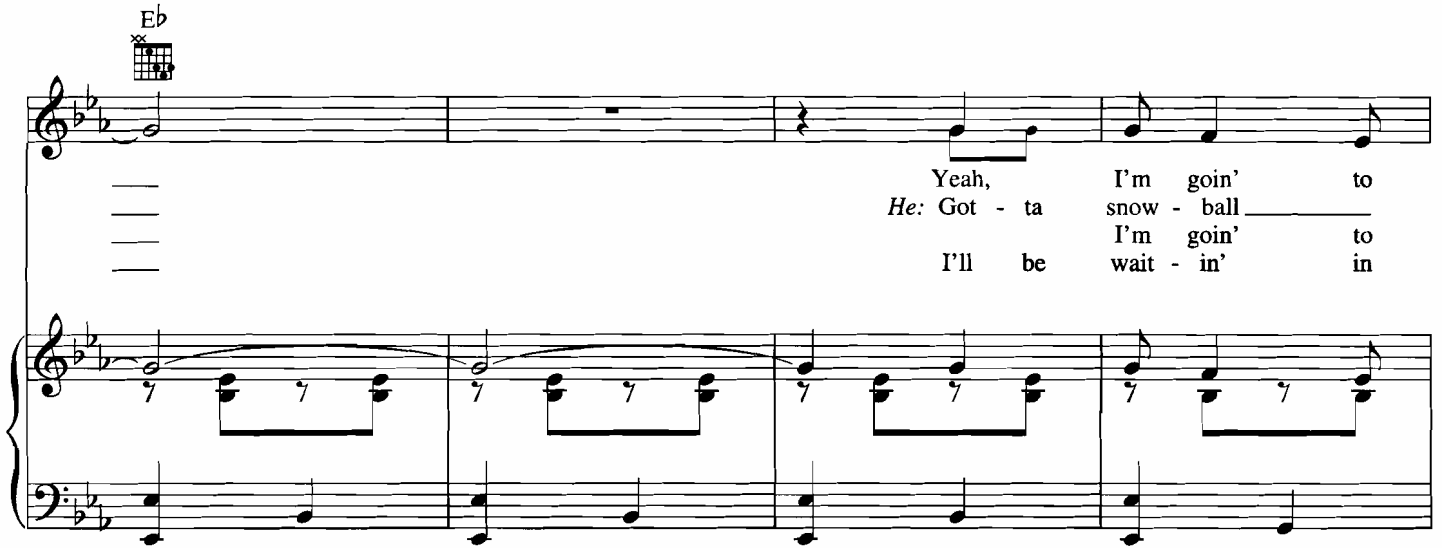
Ab

Jack - son, gon - na mess a - round. _
 Jack - son, comb your hair. _
 Jack - son, you turn loose my coat. _
 Jack - son, you big talk - in' man. _


E \flat



Yeah, I'm goin' to
 He: Got - ta snow - ball
 I'll be I'm goin' to
 wait - in' in

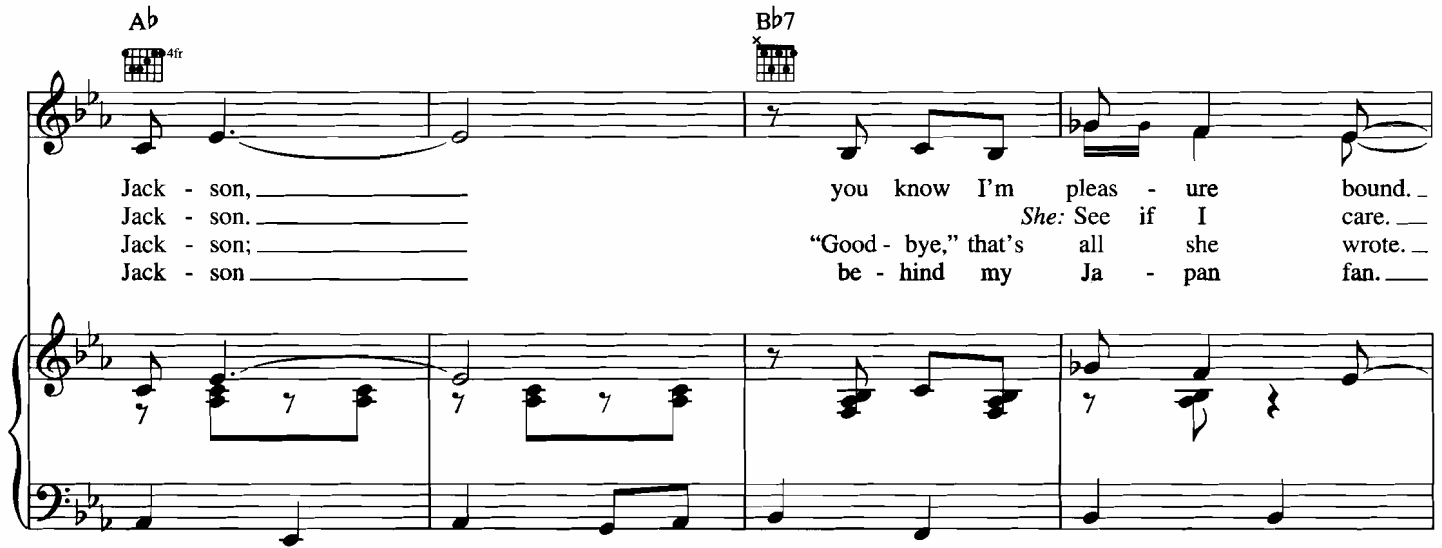


A \flat B \flat 7




4fr

Jack - son, _____ you know I'm pleas - ure bound. _
 Jack - son. _____ She: See if I care. _
 Jack - son; _____ "Good - bye," that's all she wrote. _
 Jack - son _____ be - hind my Ja - pan fan. _

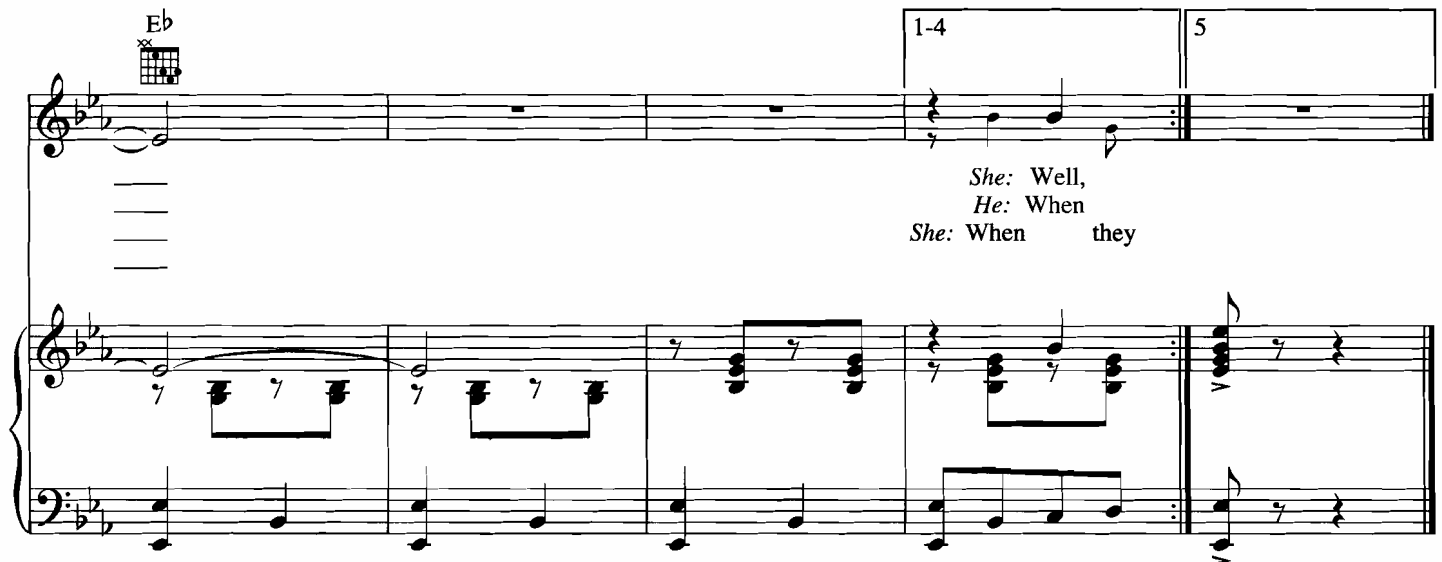


E \flat



1-4 5

She: Well,
 He: When
 She: When they



All the songs made famous by Johnny Cash, June Carter Cash
and others, as performed in the original motion picture *Walk The Line*.

Arranged for piano, voice and guitar.

GET RHYTHM

Joaquin Phoenix

I WALK THE LINE

Joaquin Phoenix

WILDWOOD FLOWER

Reese Witherspoon

LEWIS BOOGIE

Waylon Malloy Payne

RING OF FIRE

Joaquin Phoenix

YOU'RE MY BABY

Johnathan Rice

CRY! CRY! CRY!

Joaquin Phoenix

FOLSOM PRISON BLUES

Joaquin Phoenix

THAT'S ALL RIGHT

Tyler Hilton

JUKE BOX BLUES

Reese Witherspoon

IT AIN'T ME BABE

Joaquin Phoenix & Reese Witherspoon

HOME OF THE BLUES

Joaquin Phoenix

MILK COW BLUES

Tyler Hilton

I'M A LONG WAY FROM HOME

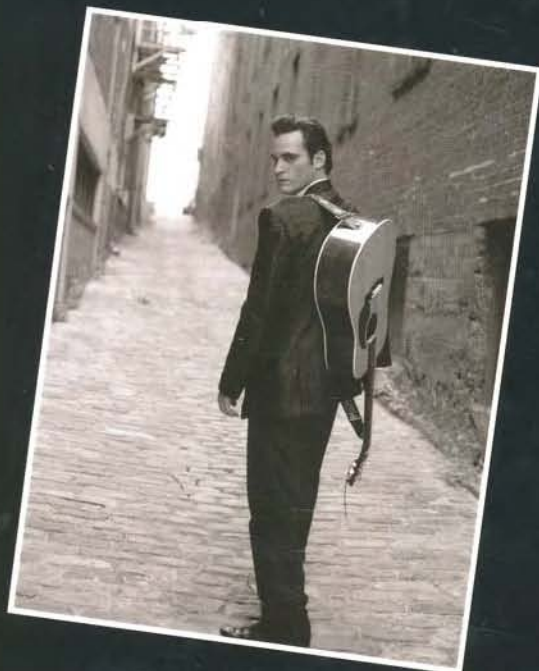
Shooter Jennings

COCAINE BLUES

Joaquin Phoenix

JACKSON

Joaquin Phoenix & Reese Witherspoon



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