

# walk the line

ORIGINAL MOTION PICTURE SONGBOOK



# walk the line

ORIGINAL MOTION PICTURE SONGBOOK

- GET RHYTHM**  
*Joaquin Phoenix*  
2
- I WALK THE LINE**  
*Joaquin Phoenix*  
7
- WILDWOOD FLOWER**  
*Reese Witherspoon*  
14
- LEWIS BOOGIE**  
*Waylon Malloy Payne*  
17
- RING OF FIRE**  
*Joaquin Phoenix*  
24
- YOU'RE MY BABY**  
*Johnathan Rice*  
30
- CRY! CRY! CRY!**  
*Joaquin Phoenix*  
34
- FOLSOM PRISON BLUES**  
*Joaquin Phoenix*  
38
- THAT'S ALL RIGHT**  
*Tyler Hilton*  
40
- JUKE BOX BLUES**  
*Reese Witherspoon*  
42
- IT AIN'T ME BABE**  
*Joaquin Phoenix & Reese Witherspoon*  
48
- HOME OF THE BLUES**  
*Joaquin Phoenix*  
54
- MILK COW BLUES**  
*Tyler Hilton*  
59
- I'M A LONG WAY FROM HOME**  
*Shooter Jennings*  
65
- COCAINE BLUES**  
*Joaquin Phoenix*  
68
- JACKSON**  
*Joaquin Phoenix & Reese Witherspoon*  
70

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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<sup>b</sup>



— 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 section with piano accompaniment.



Musical notation system 1: Treble clef with whole rests; Piano accompaniment in bass clef.



Musical notation system 2: Treble clef with whole rests; Piano accompaniment in bass clef.



*D.S. al Coda*

*⊕ Coda*



Musical notation system 3: Treble clef with lyrics "Get"; Piano accompaniment in bass clef.

Musical notation system 4: Treble clef with lyrics "when you"; Piano accompaniment in bass clef.



Musical notation system 5: Treble clef with lyrics "get the blues..."; Piano accompaniment in bass clef.

# I Walk The Line

Words & Music by Johnny Cash

$\text{♩} = 104$



The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (Bb) and the time signature is common time (C). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a rhythmic pattern of eighth-note chords in the right hand.



The second system continues the musical notation with a vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic structure as the first system.



The third system concludes the musical notation with a vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic structure as the previous systems.



Mmm.

1. I keep a

close watch on this heart of mine. I keep my

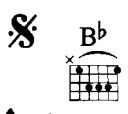
eyes wide open all the time. I keep the



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<sup>b</sup>

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

F B<sup>b</sup>

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

E<sup>b</sup> 6fr B<sup>b</sup>

- 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<sup>b</sup> *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<sup>b</sup> F

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

C 3fr F

mine, I walk the line. Mmm. *Repeat to fade*

# Wildwood Flower

Traditional  
Arranged by A.P. Carter

E



(2°) 1. Oh, I'll

B<sup>7</sup>



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

B<sup>7</sup>

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

1.

B<sup>7</sup>

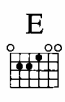
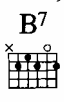
E



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 1, 2, and 3 are indicated at the end of each measure.

♩ = ♩

C<sup>6</sup>



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 4, 5, and 6 are indicated at the end of each measure.

F<sup>7</sup>



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 7, 8, and 9 are indicated at the end of each measure.



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

G<sup>7</sup>



F<sup>7</sup>



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

C<sup>6</sup>



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

C<sup>6</sup>



F7



Musical notation for the first system, including treble and bass staves.

C6



G7



Musical notation for the second system, including treble and bass staves.

F7



C6



Musical notation for the third system, including treble and bass staves, with lyrics: Well, \_\_\_\_\_ down in New.

C6



Musical notation for the fourth system, including treble and bass staves, with lyrics: — 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 3 8fr

The first system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a steady eighth-note bass line. The key signature has one flat (B-flat).

C6  
x 3 2 0 3 3 0

G7  
0 0 0 3 2 0

The second system of music continues the piano accompaniment. The treble clef has a melodic line with eighth notes and some accidentals (sharps and flats). The bass clef continues with a steady eighth-note bass line.

F7  
x 3 2 1 3 3 3 8fr

C6  
x 3 2 0 3 3 0

The third system of music includes a vocal line in the treble clef. The first two measures are whole rests, followed by the vocal entry: "Well, now let's". The piano accompaniment continues in the bass clef. The key signature has one flat.

Well, now let's

C6  
x 3 2 0 3 3 0

The fourth system of music features a vocal line with lyrics: "cruise on down to old Mem-ph is town, that's where that Pres-ley boy says he ain't been." The piano accompaniment in the bass clef provides a steady eighth-note bass line. The key signature has one flat.



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.


the ring of fire, the ring of fire. The






*Coda*

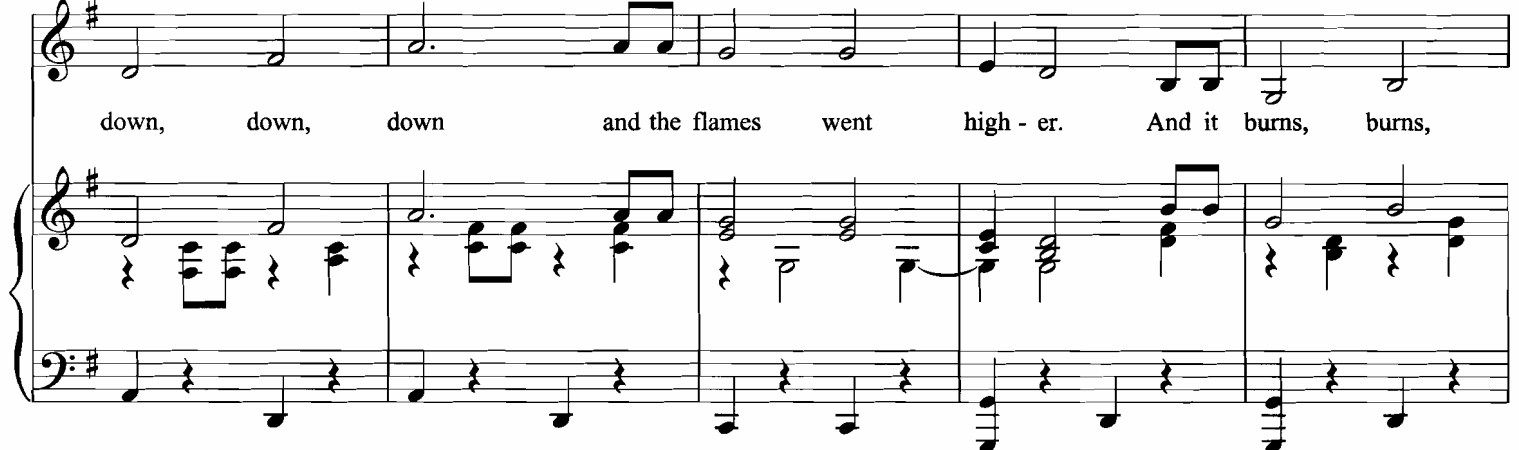




I fell in to a burn - ing ring of fi - re, I went



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





burns \_\_\_\_\_ 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





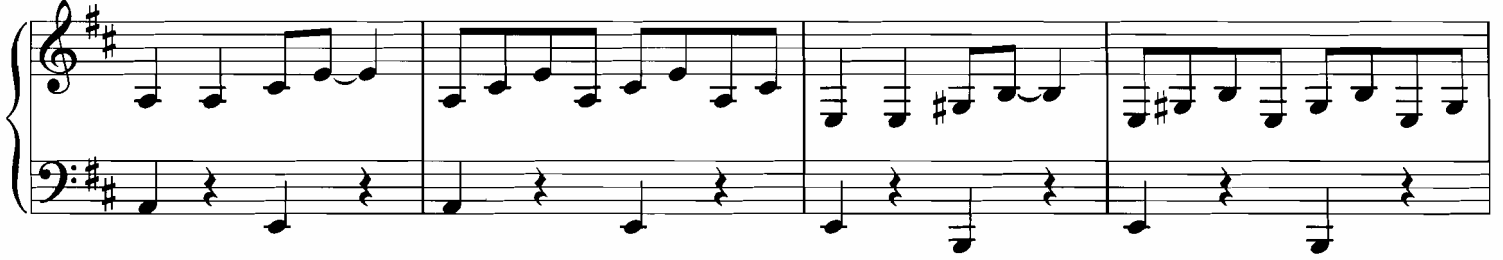
1, 3. | 2, 4.


ba - by. — 2, 4. Well,  
 ba - by. —

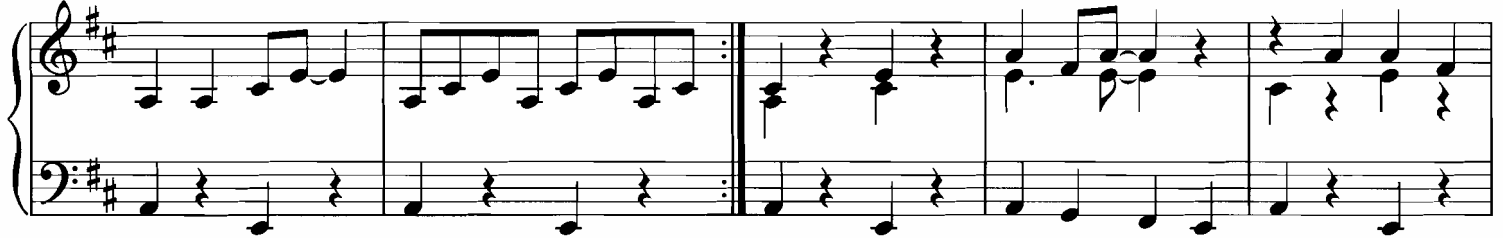




A  E7 



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



D7  A 



E7  A 



Oh, ba - by,

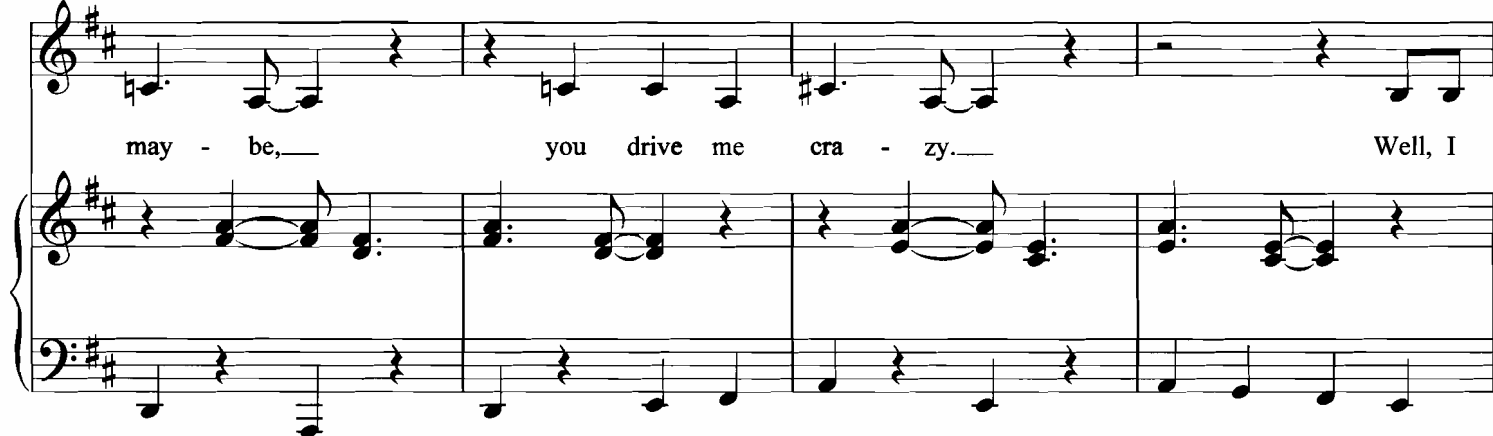


A 




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

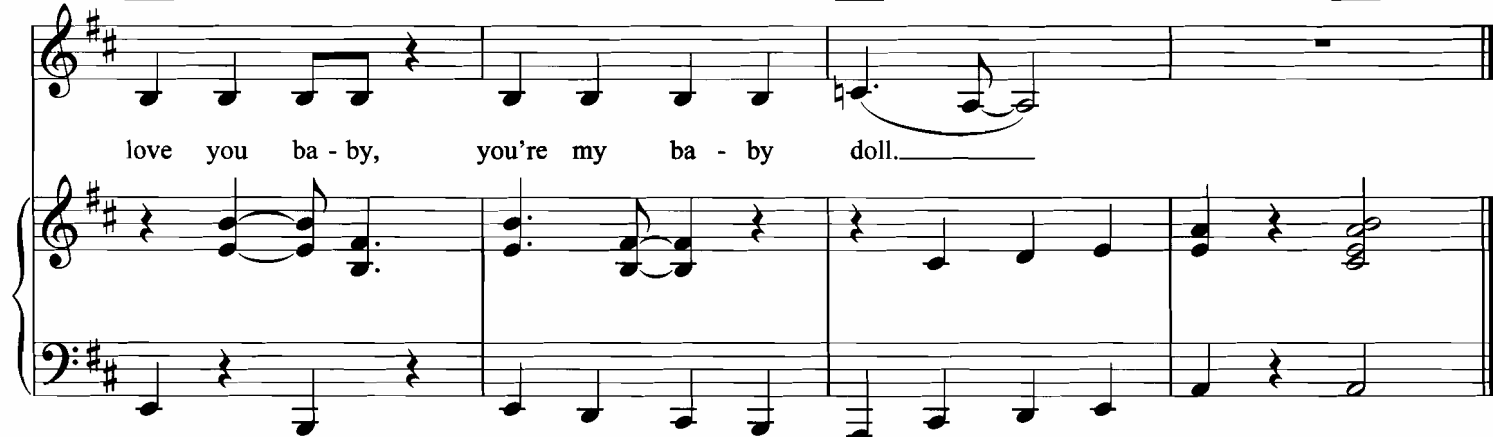


D7  A 



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 guitar chords Bb and C7. The notation is in cut time and features a piano accompaniment with a mezzo-forte (mf) dynamic.

Musical notation for the second system, including guitar chords F, E, and F. The lyrics are: "Ev - 'ry - bod - y know where you

Musical notation for the third system. The lyrics are: "go when the sun goes down, I think you on - ly

Musical notation for the fourth system, including guitar chords Fm/Ab, G7, C7, and F. The lyrics are: "live to see the lights up - town. I wast - ed my

F7/A



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



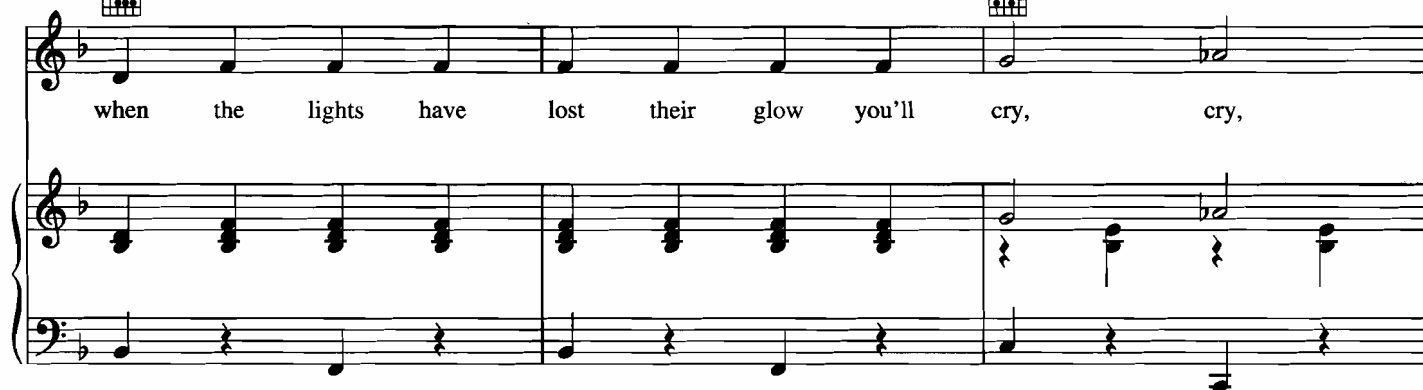
Bb



C7



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



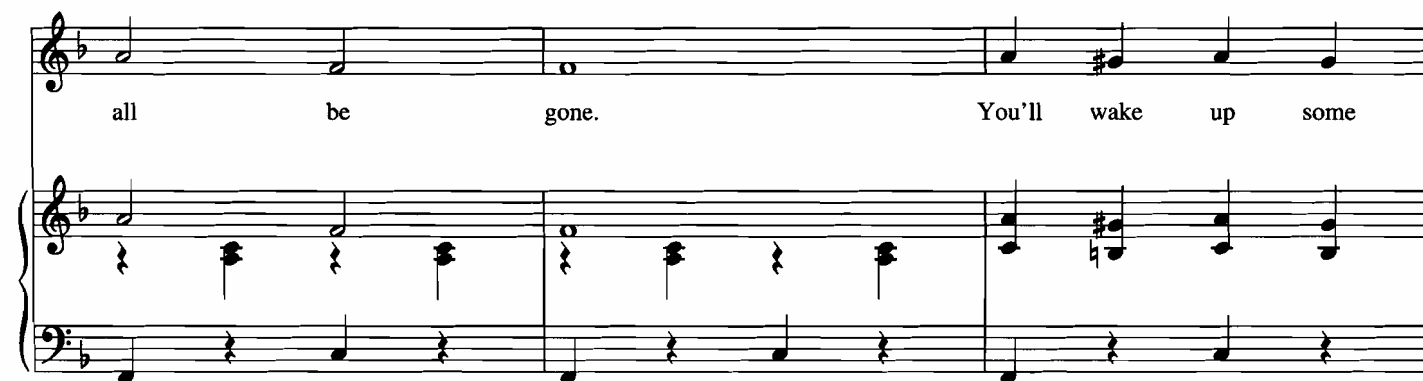
F



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

F

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

F7/A Bb

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

C7 F

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

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

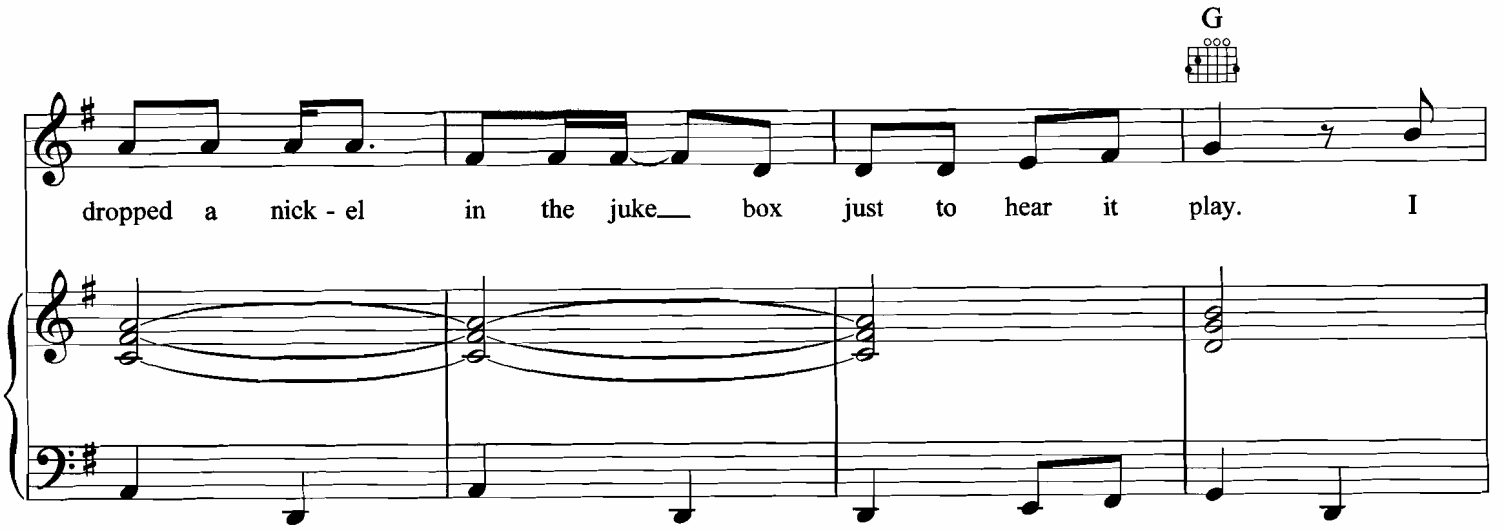



§

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

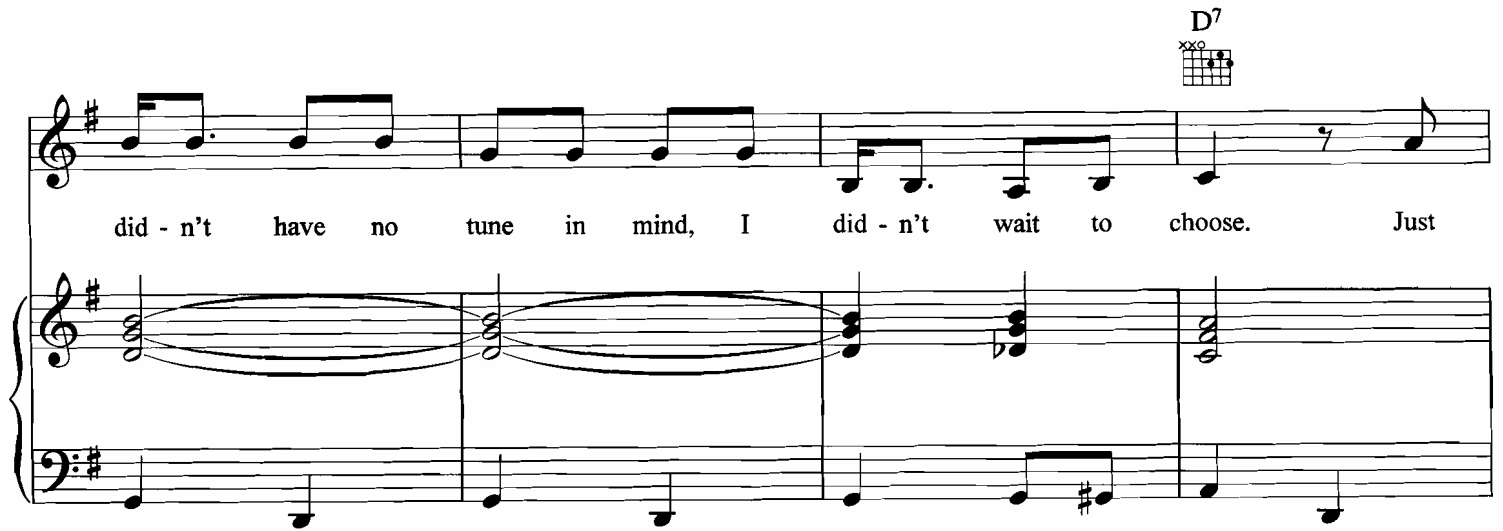
G  



dropped a nick - el in the juke\_\_ box just to hear it play. I



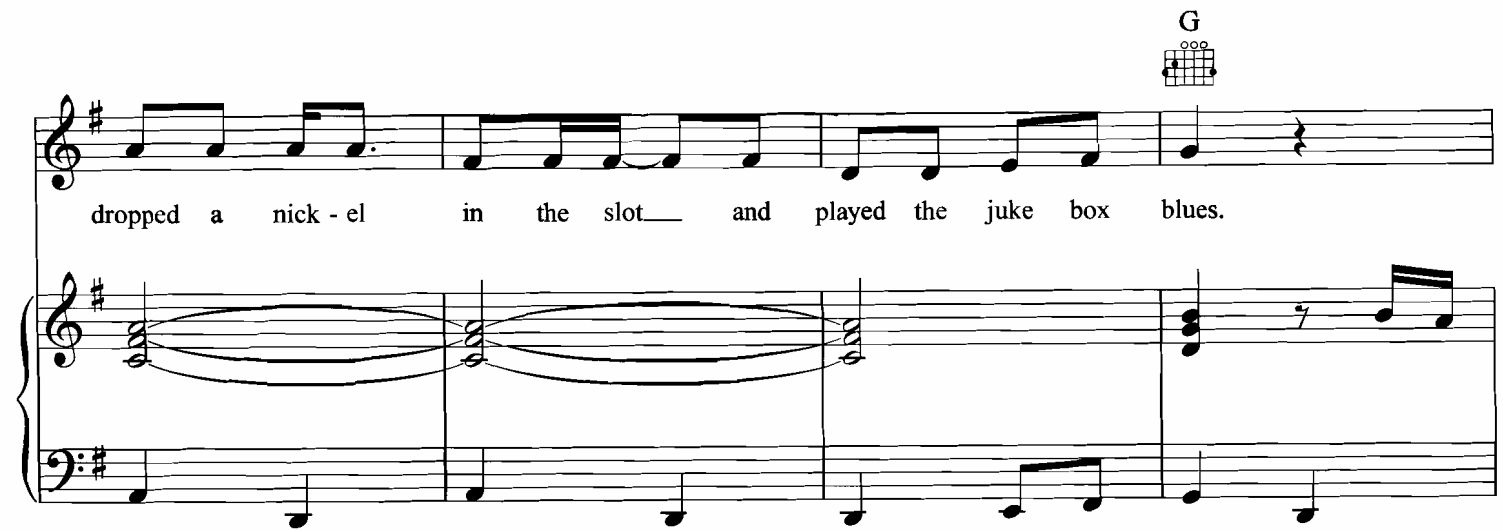
D7  


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 notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a guitar staff.

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

Piano accompaniment for the first system, including treble and bass clef staves.



Musical notation for the second system, including a treble clef staff with a key signature of one sharp (F#) and a guitar staff.

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 clef staves.



Musical notation for the third system, including a treble clef staff with a key signature of one sharp (F#) and a guitar staff.

juke box ran a - way.


Piano accompaniment for the third system, including treble and bass clef staves.



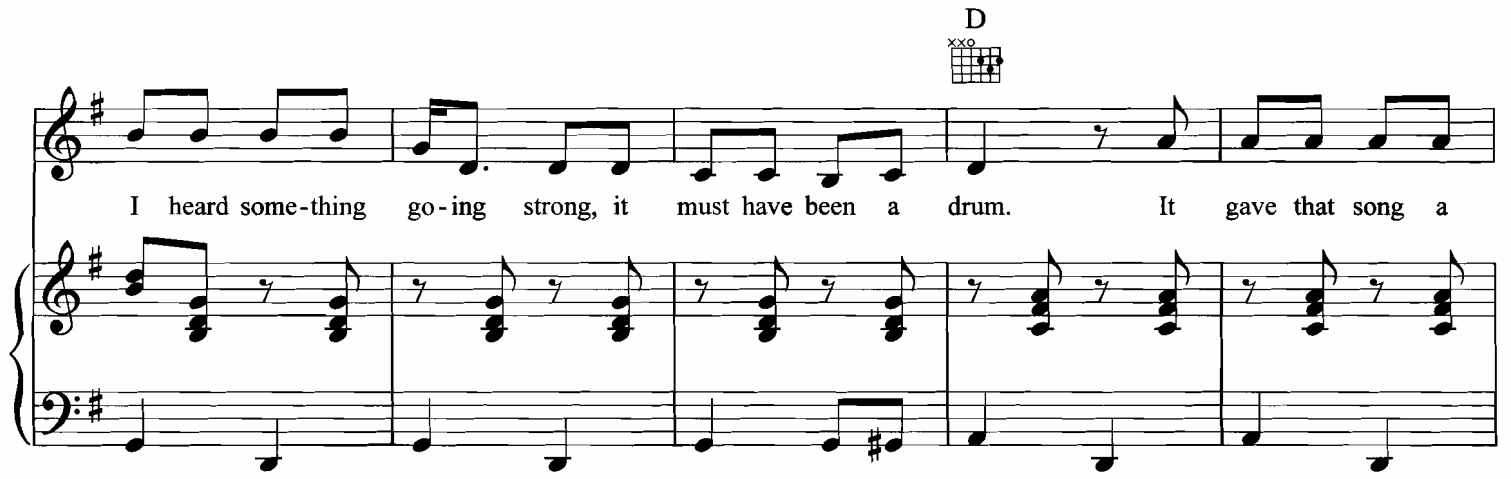
Musical notation for the fourth system, including a treble clef staff with a key signature of one sharp (F#) and a guitar staff.




Piano accompaniment for the fourth system, including treble and bass clef staves.

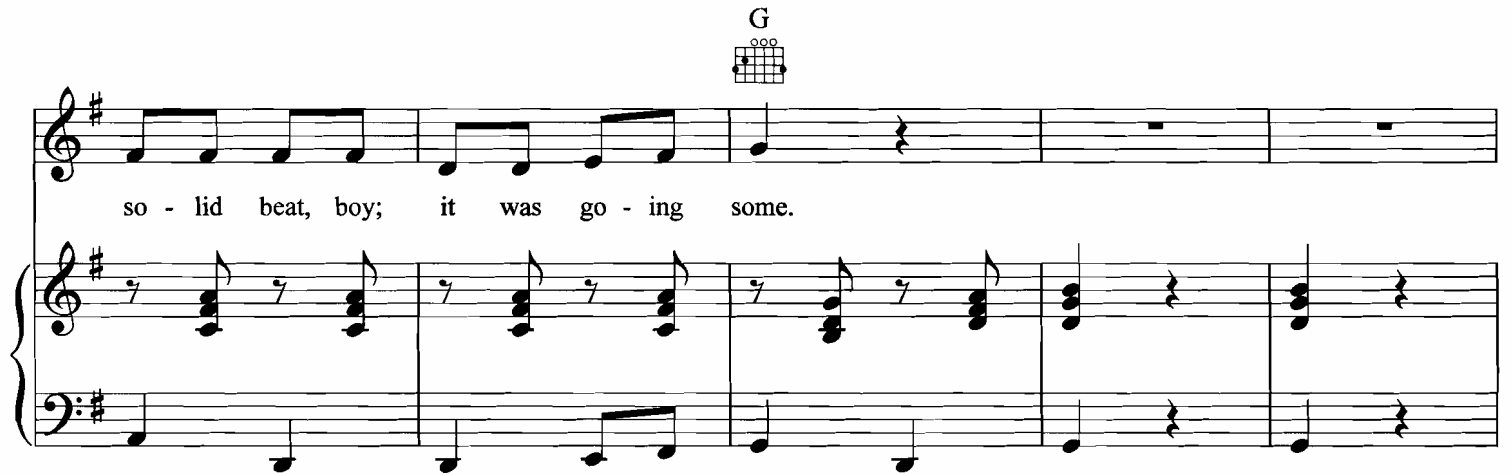
D  




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



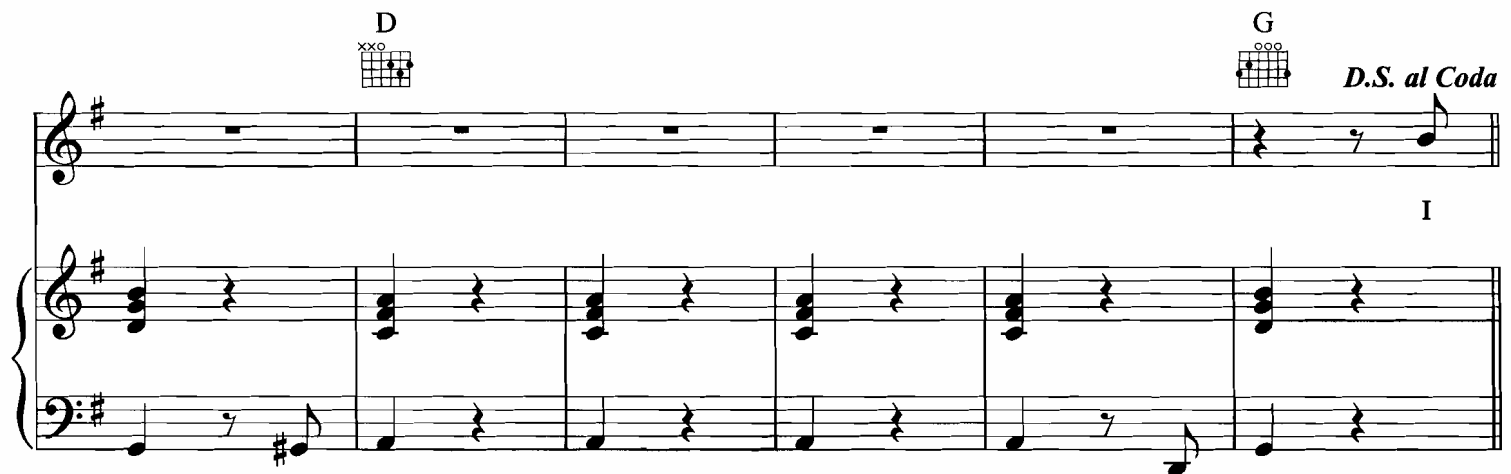
G  


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



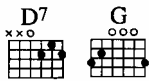
1. Go a -



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



speed. I'm not the one you



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.*

C  D 







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



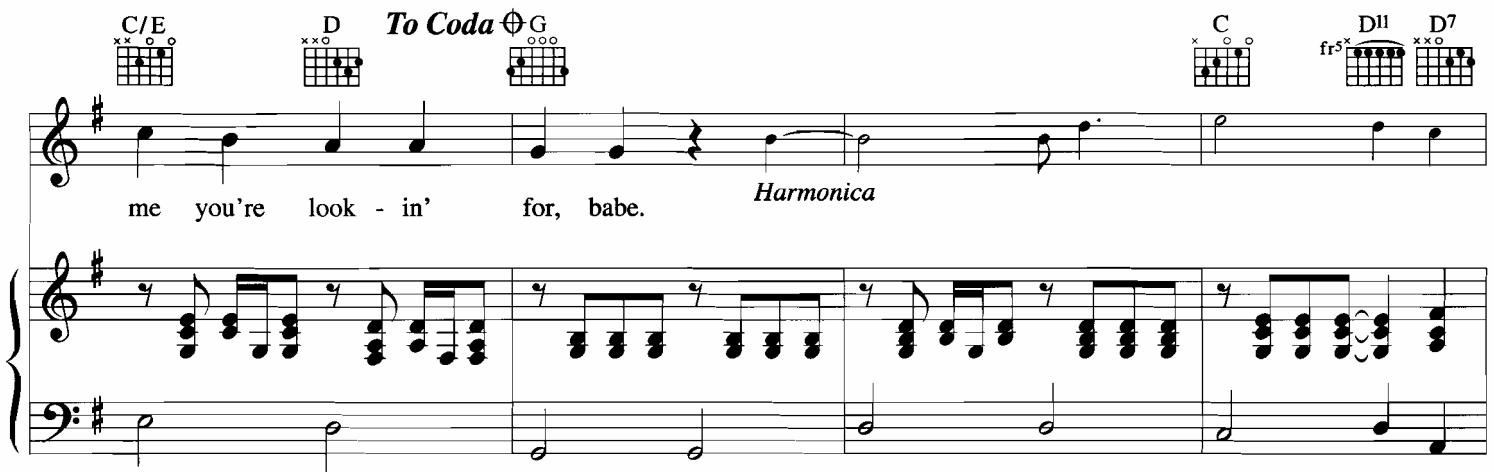
G  C/E  D  G 






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



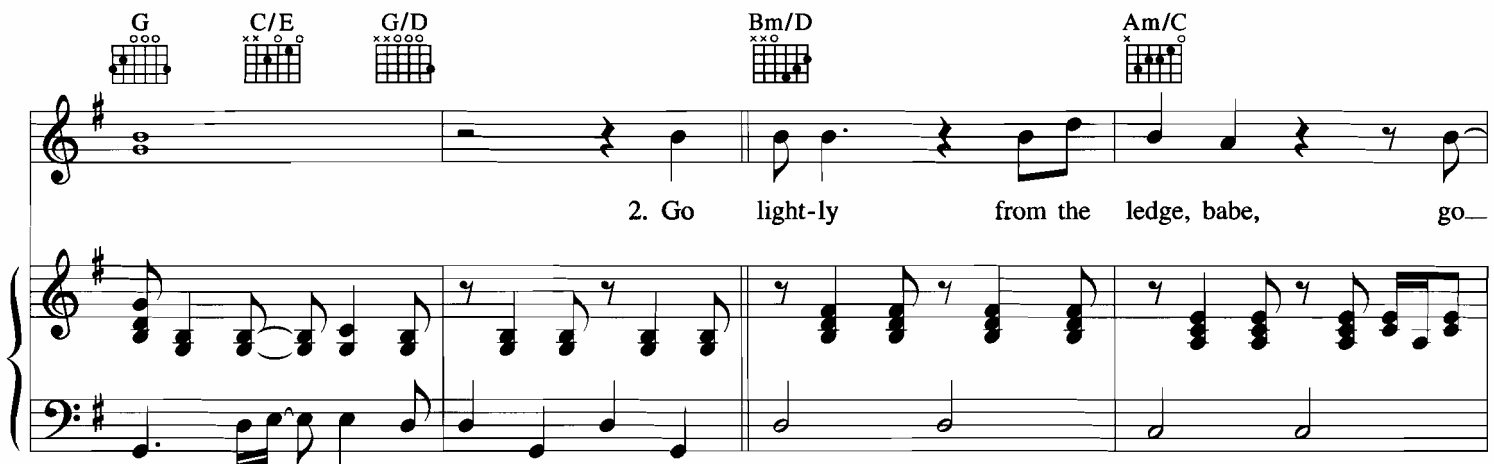
C/E  D  To Coda  $\oplus$  G  C  D11  D7 

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—





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



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



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



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

# 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




A  B  E 

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



A  B  E  A 






E  B  E 

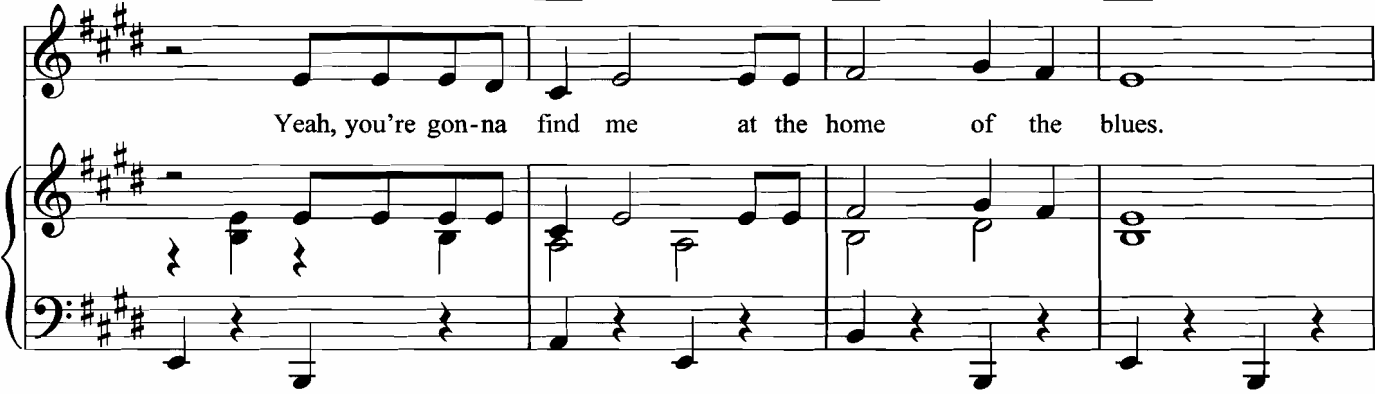
*D.S. al Coda*



♢ Coda

A  B  E 

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



A  E 



# Milk Cow Blues

Words & Music by Kokomo Arnold

♩ = c. 120

N.C.

Oh, well I,

The first system of musical notation is in 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The vocal line begins with a whole rest followed by the lyrics 'Oh, well I,'.

G



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

The second system continues the musical notation. The piano accompaniment remains consistent. The vocal line includes the lyrics 'woke up this morn-ing, looked out the door.. I could tell that old milk\_cow by the'.

C7





way she lowed, and if you see my milk cow please\_ ride her on

The third system concludes the musical notation. The piano accompaniment continues with the same eighth-note pattern. The vocal line includes the lyrics 'way she lowed, and if you see my milk cow please\_ ride her on'.

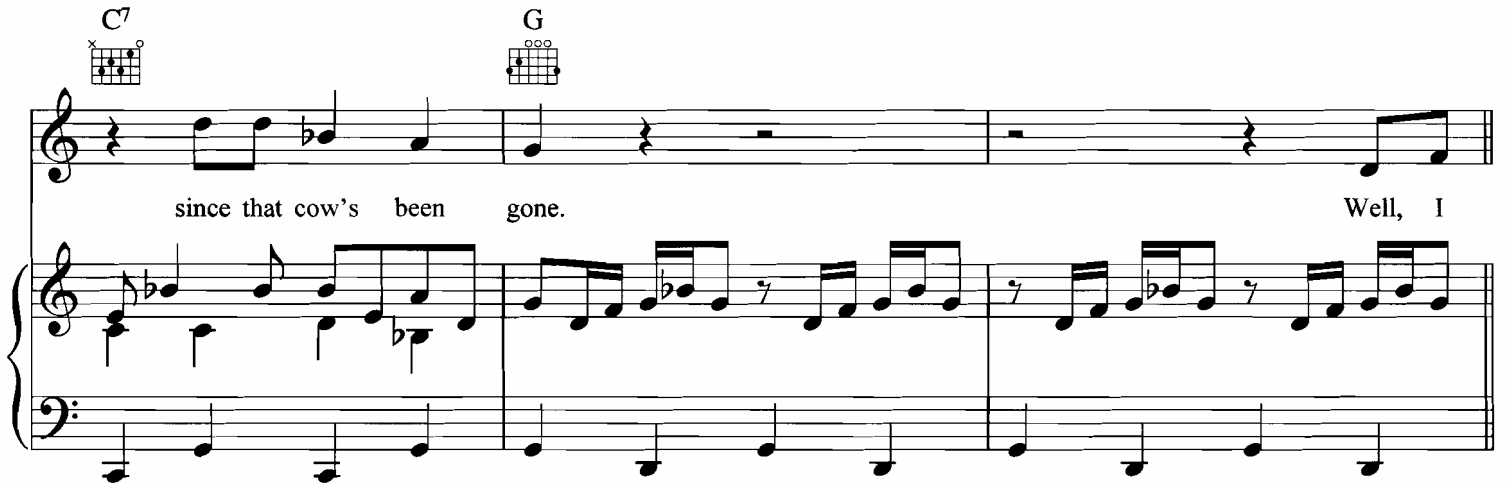
G  D7 

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



C7  G 


since that cow's been gone. Well, I



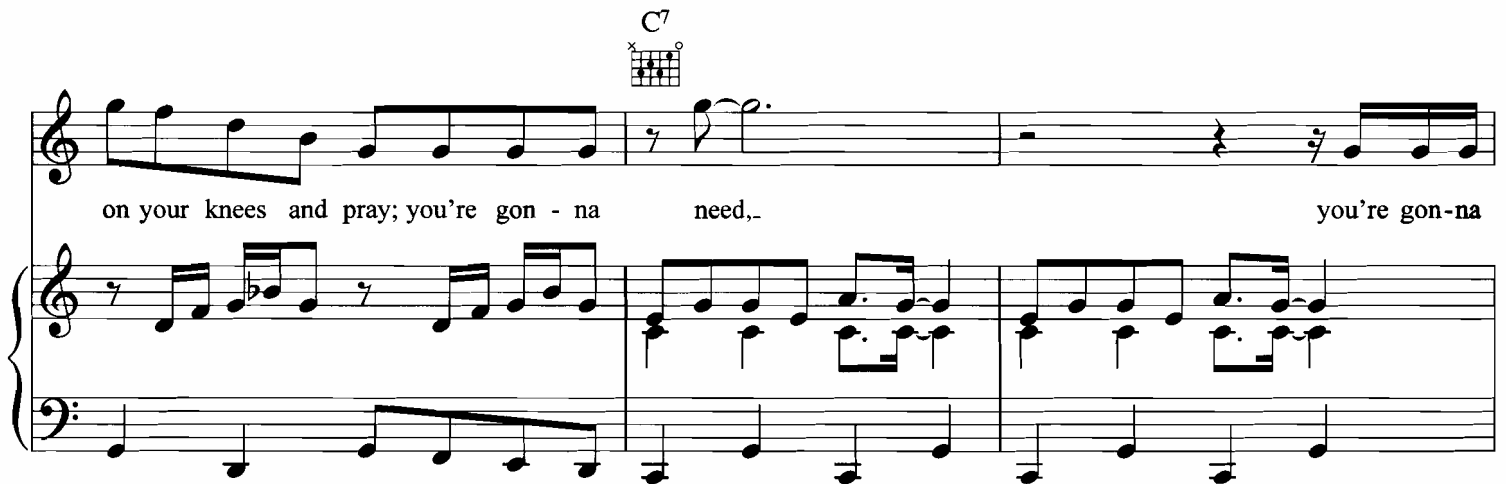
G 

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.




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

Well, \_\_\_\_\_ be - lieve me, don't that

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

C<sup>7</sup> 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

Gsus<sup>2</sup>



G



A



G



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

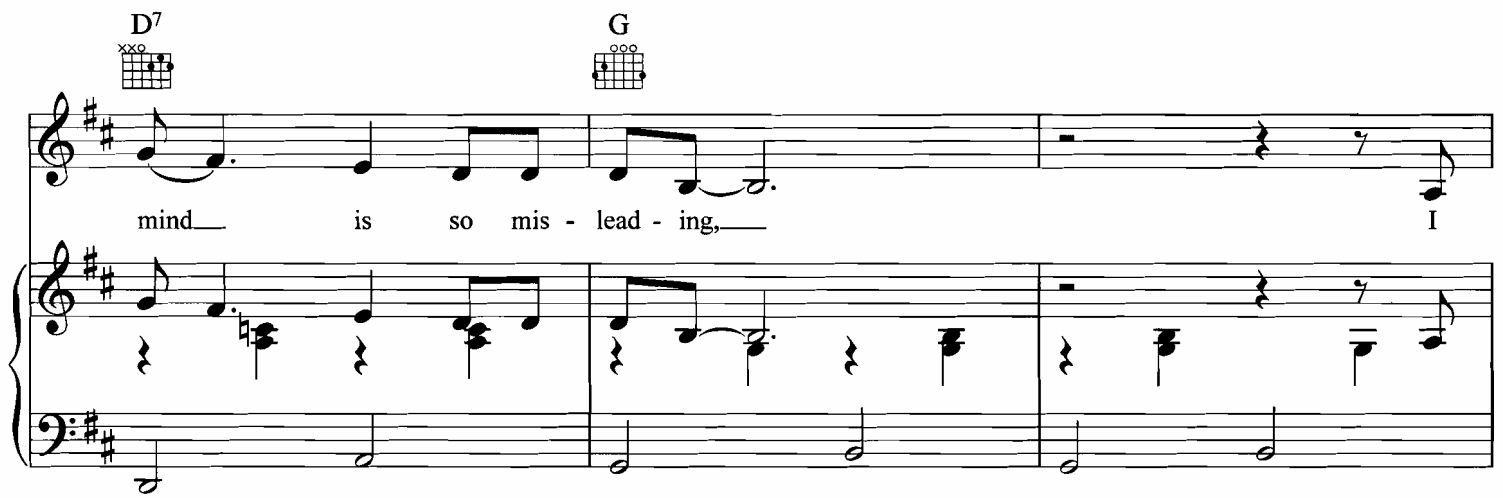
D  D 

soul. Some - times \_\_\_\_\_ the



D7  G 

mind \_\_\_\_\_ is so mis - lead - ing, \_\_\_\_\_ I



A 

wish I'd stayed \_\_\_\_\_ at home \_\_\_\_\_ like I was




D 

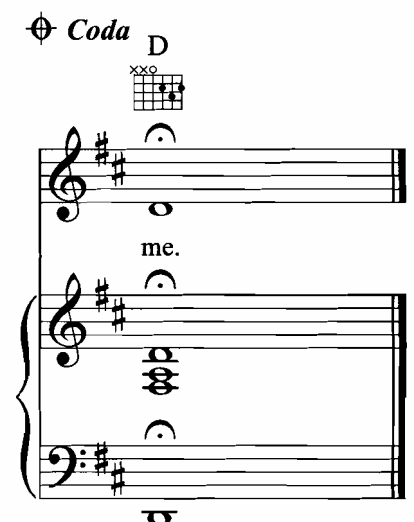
told. I'm a

*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

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

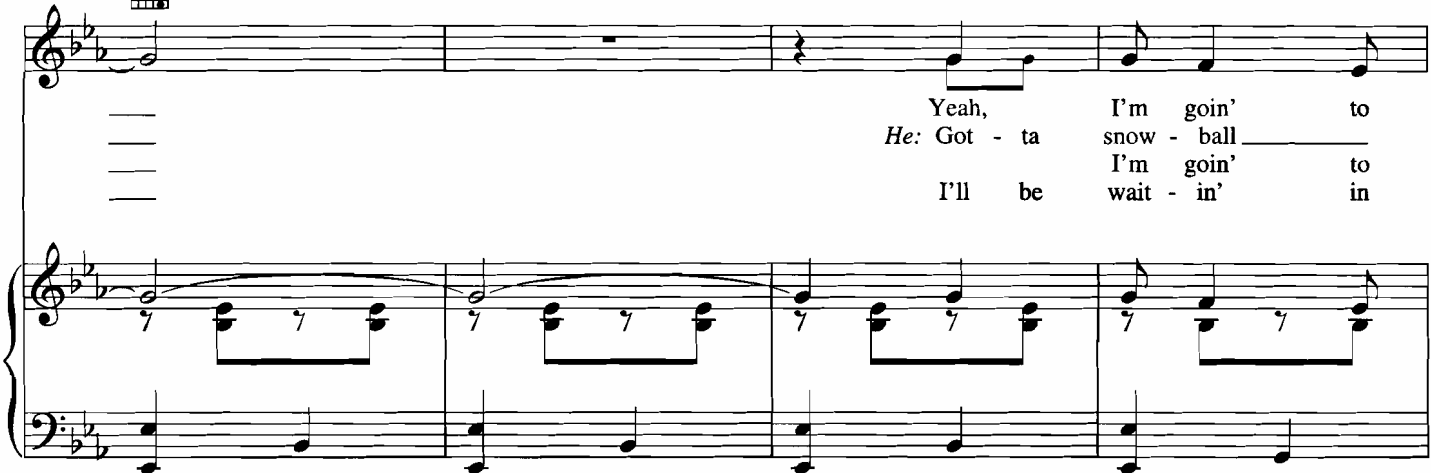
Jack - son, \_\_\_\_\_ gon - na mess a - round. \_  
 Jack - son, \_\_\_\_\_ comb your hair. \_  
 Jack - son, \_\_\_\_\_ you turn loose my coat. \_  
 Jack - son, \_\_\_\_\_ you big talk - in' man. \_





E $\flat$



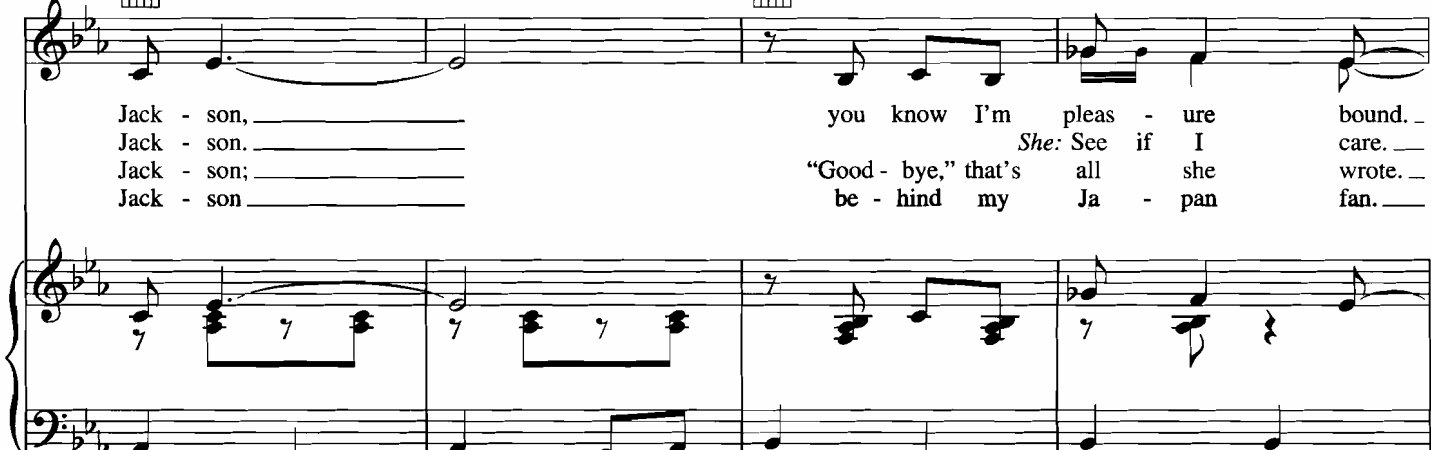
Yeah, I'm goin' to  
 He: Got - ta snow - ball  
 I'll be I'm goin' to  
 wait - in' in




A $\flat$  B $\flat$ 7

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**

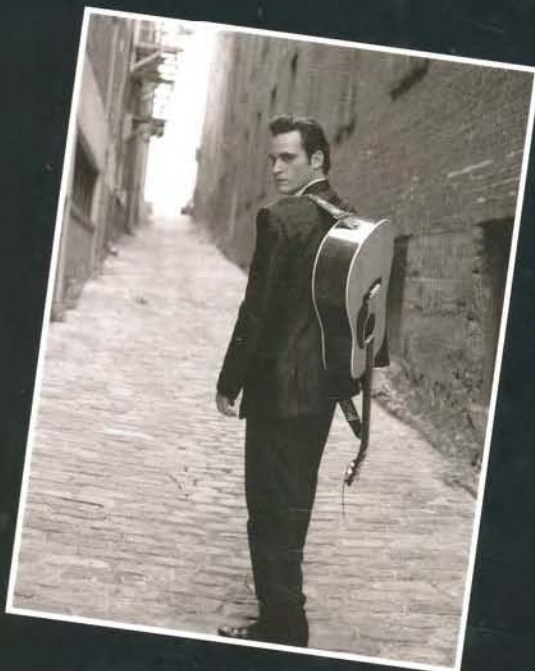
*Shooter Jennings*

**COCAINE BLUES**

*Joaquin Phoenix*

**JACKSON**

*Joaquin Phoenix & Reese Witherspoon*



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