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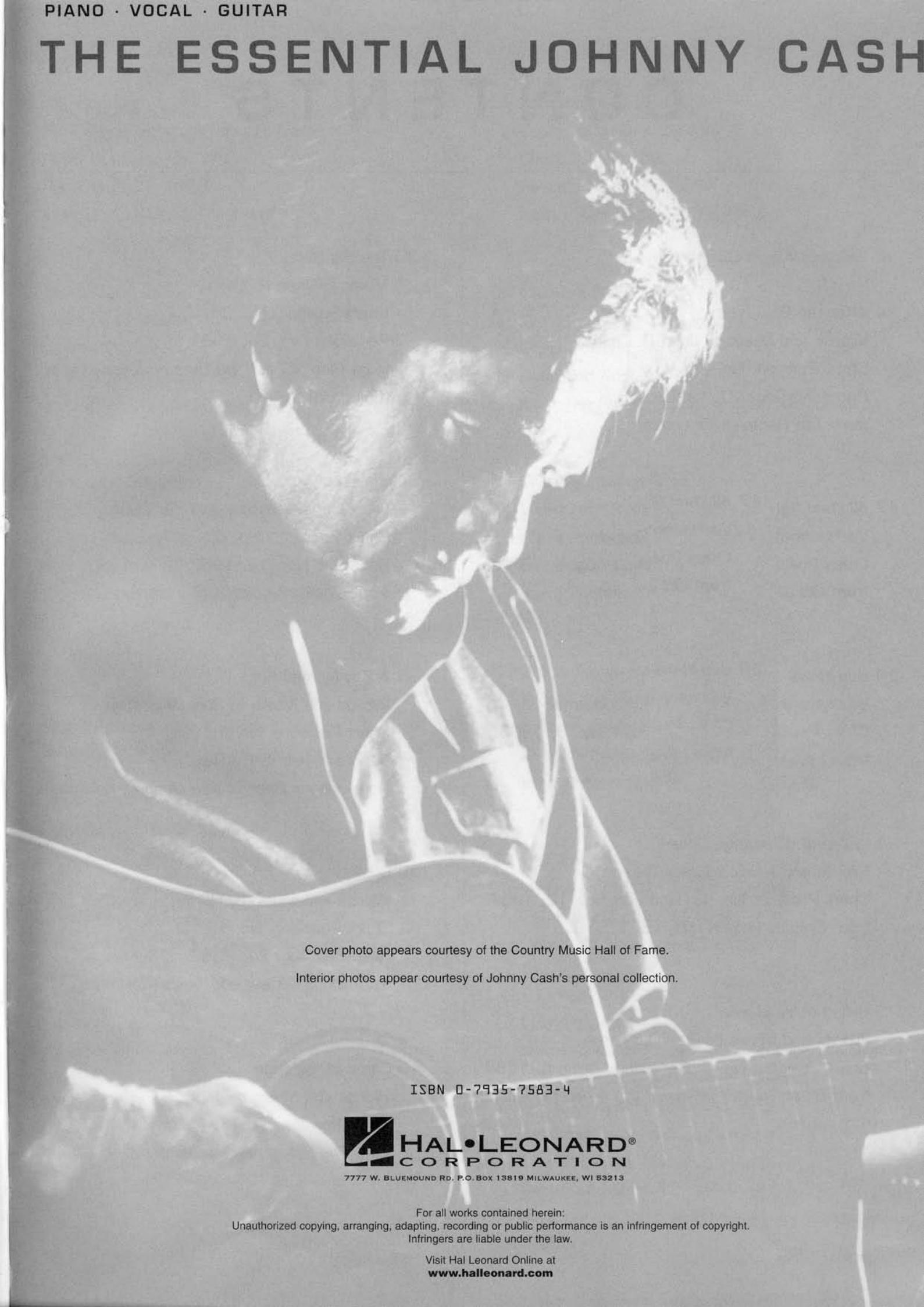
THE ESSENTIAL JOHNNY CASH



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PIANO · VOCAL · GUITAR

THE ESSENTIAL JOHNNY CASH



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CONTENTS

- 8 Selected Album Discography
- 14 After the Ball
Words and Music by John R. Cash
Chart Position: No. 32,
Recorded Dec. 10, 1976
from *The Ramblin' (Columbia)*
- 17 All Over Again
Words and Music by John R. Cash
Chart Position: No. 4, Recorded Aug. 8, 1958
from *Old Golden Throat (Columbia)*
- 20 Bad News
Words and Music by John D. Loudermilk
Chart Position: No. 8, Recorded Sep. 8, 1963
from *I Walk the Line (Columbia)*
- 24 Ballad of a Teenage Queen
Words and Music by Jack Clement
Chart Position: No. 1, Recorded Nov. 12, 1957
from *Original Golden Hits, Vol. II (Sun)*
- 26 Ballad of Ira Hayes
Words and Music by Peter La Farge
Chart Position: No. 3, Recorded March 5, 1964
from *Bitter Tears (Ballads of the American Indian) (Columbia)*
- 30 The Big Battle
Music by John R. Cash
Chart Position: No. 24,
Recorded Feb. 24, 1961
from *Ring of Fire (The Best of Johnny Cash) (Columbia)*
- 34 Big River
Words and Music by John R. Cash
Chart Position: No. 4,
Recorded Nov. 12, 1957
from *I Walk the Line (Columbia)*
- 35 A Boy Named Sue
Words and Music by Shel Silverstein
Chart Position: No. 1,
Recorded Feb. 24, 1969
from *Johnny Cash at San Quentin (Columbia)*
- 38 Busted
Words and Music by Harlan Howard
Chart Position: No. 13,
Recorded Aug. 21, 1962
from *Blood, Sweat and Tears (Columbia)*
- 40 Come in, Stranger
Words and Music by John R. Cash
Chart Position: No. 6, Recorded 1958
from *The Singing Storyteller (Sun)*

46 Cry, Cry, Cry

Words and Music by John R. Cash

Chart Position: No. 14,

Recorded May, 1955

from *Original Golden Hits, Vol. I* [Sun]

50 Daddy Sang Bass

Words and Music by Carl Perkins

Chart Position: No. 1,

Recorded July 30, 1968

from *The Holy Land* [Columbia]

43 Dark as a Dungeon

Words and Music by Merle Travis

Chart Position: No. 49,

Recorded Nov. 12, 1963

from *Johnny Cash at Folsom Prison* [Columbia]

54 Don't Take Your Guns to Town

Words and Music by John R. Cash

Chart Position: No. 1, Recorded Aug. 13, 1958

from *The Fabulous Johnny Cash* [Columbia]

56 Five Feet High and Rising

Words and Music by John R. Cash

Chart Position: No. 14,

Recorded March 12, 1959

from *Johnny Cash's Greatest Hits Vol. 1*
[Columbia]

58 Flesh and Blood

Words and Music by John R. Cash

Chart Position: No. 1, Recorded Oct. 8, 1970

from *I Walk the Line* [Columbia]

64 Folsom Prison Blues

Words and Music by John R. Cash

Chart Position: No. 4,

Recorded July 30, 1955

from *I Walk the Line* [Columbia]

66 Frankie's Man, Johnny

Words and Music by John R. Cash

Chart Position: No. 9,

Recorded Aug. 8, 1958

from *The Fabulous Johnny Cash* [Columbia]

61 Give My Love to Rose

Words and Music by John R. Cash

Chart Position: No. 13,

Recorded July 1, 1957

from *I Walk the Line* [Columbia]

68 Guess Things Happen That Way

Words and Music by Jack Clement

Chart Position: No. 1,

Recorded April 9, 1958

from *Original Golden Hits, Vol. II* [Sun]

70 Hey, Porter

Words and Music by John R. Cash

Recorded March 22, 1955

from *I Walk the Line* [Columbia]

72 I Got Stripes

New Words and New Music Arrangement by

Johnny R. Cash and Charlie Williams

Based on a song Collected, Adapted and

Arranged by John A. Lomax and Alan Lomax

Chart Position: No. 4,

Recorded March 12, 1959

from *Johnny Cash at Folsom Prison* [Columbia]

78 I Walk the Line	96 One Piece at a Time
Words and Music by John R. Cash Chart Position: No. 1, Recorded April 2, 1956 from <i>I Walk the Line</i> (Columbia)	Words and Music by Wayne Kemp Chart Position: No. 1, Recorded March 5, 1976 from <i>One Piece at a Time</i> (Columbia)
80 I Will Rock and Roll with You	100 Oney
Words and Music by John R. Cash Chart Position: No. 21, Recorded Aug. 17, 1978 from <i>Class of '55</i> (<i>Memphis Rock and Roll Homecoming</i>) (Columbia)	Words and Music by Jerry Chesnut Chart Position: No. 2, Recorded June 5, 1972 from <i>Any Old Wind That Blows</i> (Columbia)
75 Jackson	106 Orange Blossom Special
Words and Music by Billy Edd Wheeler and Jerry Leiber Chart Position: No. 4, Recorded Jan. 11, 1967 from <i>Johnny Cash at Folsom Prison</i> (Columbia)	Words and Music by Ervin T. Rouse Chart Position: No. 3, Recorded Dec. 20, 1964 from <i>Orange Blossom Special</i> (Columbia)
82 The Last Time	112 The Rebel - Johnny Yuma
Words and Music by Kris Kristofferson Chart Position: No. 85, Recorded March 28, 1980 from <i>Rockabilly Blues</i> (Columbia)	Words and Music by Richard Markowitz and Andrew Fenady Chart Position: No. 24, Recorded Aug. 14, 1959 from <i>Ring of Fire (The Best of Johnny Cash)</i> (Columbia)
88 Luther's Boogie (Luther Played the Boogie)	109 (Ghost) Riders in the Sky (A Cowboy Legend)
Words and Music by John R. Cash Chart Position: No. 8, Recorded July 3, 1955 from <i>Get Rhythm</i> (Sun)	Words and Music by Stan Jones Chart Position: No. 2, Recorded Mar. 27, 1979 from <i>Silver</i> (Columbia)
92 The Man in Black	
Words and Music by John R. Cash Chart Position: No. 3, Recorded Feb. 16, 1971 from <i>Man in Black</i> (Columbia)	

114 Ring of Fire

Words and Music by Merle Kilgore
and June Carter
Chart Position: No. 1,
Recorded March 25, 1963
from *Ring of Fire (The Best of Johnny Cash)*
(Columbia)

120 Singin' in Vietnam Talkin' Blues
[Bring the Boys Back Home]

Words and Music by John R. Cash
Chart Position: No. 18,
Recorded April 13, 1971
from *Man in Black* (Columbia)

122 So Doggone Lonesome

Words and Music by John R. Cash
Chart Position: No. 4, Recorded July, 1955
from *Original Golden Hits, Vol. I* (Sun)

117 Sunday Mornin' Comin' Down

Words and Music by Kris Kristofferson
Chart Position: No. 1,
Recorded July 10, 1970
from *The Johnny Cash Show* (Columbia)

126 Tennessee Flat Top Box

Words and Music by John R. Cash
Chart Position: No. 11,
Recorded July 19, 1961
from *Ring of Fire (The Best of Johnny Cash)*
(Columbia)

131 Understand Your Man

Words and Music by John R. Cash
Chart Position: No. 1,
Recorded Nov. 12, 1963
from *I Walk the Line* (Columbia)

142 What Do I Care

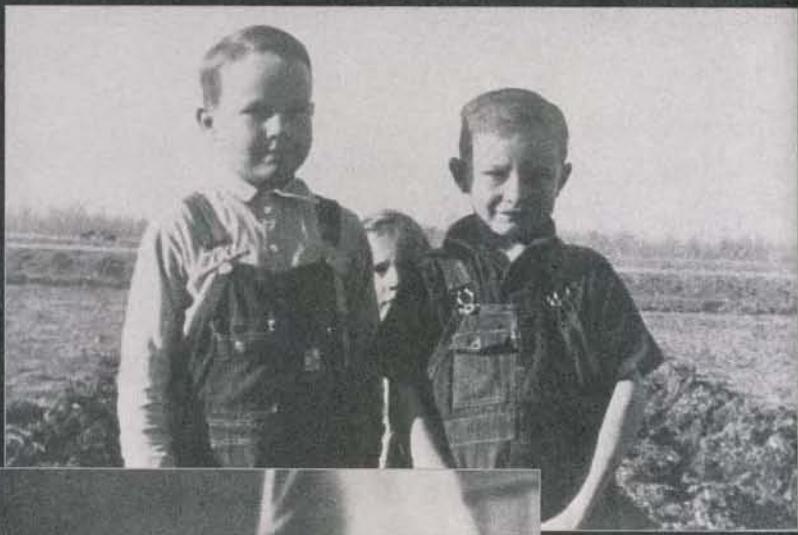
Words and Music by John R. Cash
Chart Position: No. 7,
Recorded July 24, 1958
from *Ring of Fire (The Best of Johnny Cash)*
(Columbia)

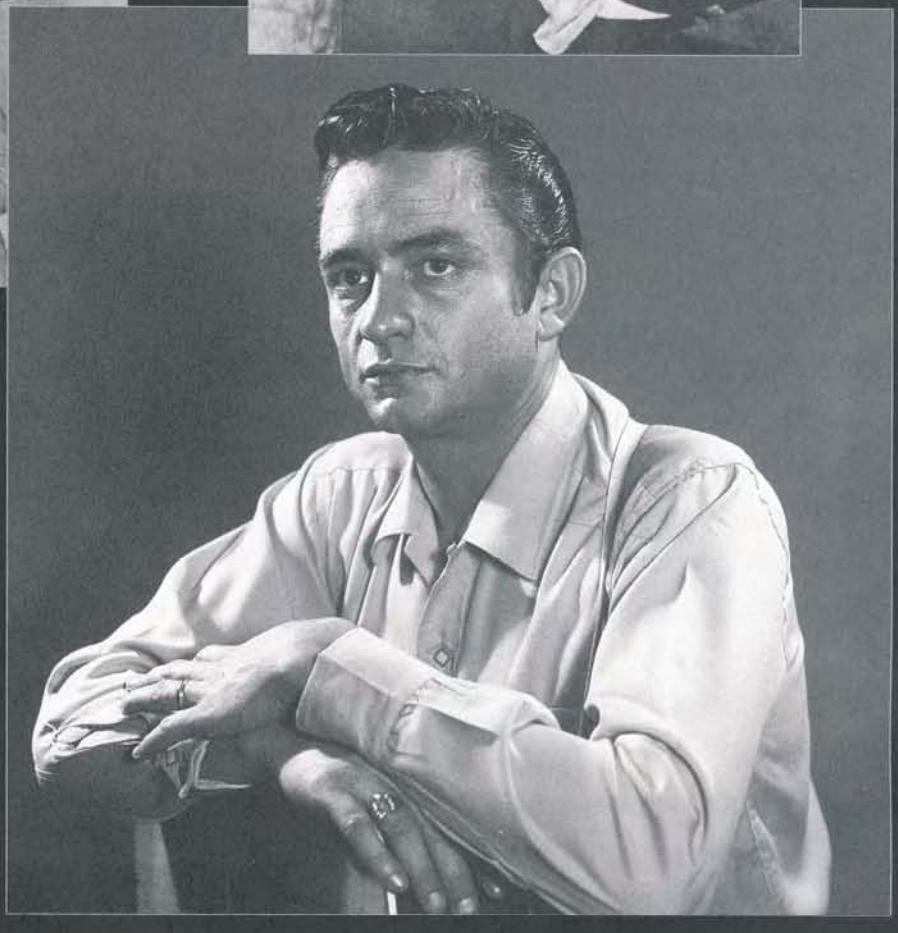
134 What Is Truth?

Words and Music by John R. Cash
Chart Position: No. 3, Recorded 1970
from *Starportrait* (Columbia)

138 Without Love

Words and Music by Nick Lowe
Chart Position: No. 78,
Recorded Dec. 1979
from *Rockabilly Blues* (Columbia)





SELECTED ALBUM DISCOGRAPHY

THE FABULOUS JOHNNY CASH

(Columbia) 1958

Don't Take Your Guns to Town; Frankie's Man, Johnny; I Still Miss Someone; I'd Rather Die Young; One More Ride; Pickin' Time; Run Softly; Blue River; Shepherd of My Heart; Supper-Time; That's All Over; That's Enough; The Troubadour

BLOOD, SWEAT & TEARS (Columbia) 1963

Another Man Done Gone; Busted; Casey Jones; Chain Gang; Legend of John Henry's Hammer; Nine Pound Hammer; Roughneck; Tell Him I'm Gone; Waiting for a Train

RING OF FIRE (THE BEST OF JOHNNY CASH)

(Columbia) 1963

The Big Battle; Bonanza!; Forty Shades of Green; I Still Miss Someone; I'd Still Be There; The Rebel-Johnny Yuma; Remember the Alamo; Ring of Fire; Tennessee Flat Top Box; [There'll Be] Peace in the Valley (For Me); Were You There (When They Crucified My Lord); What Do I Care

I WALK THE LINE (Columbia) 1964

Bad News; Big River; Folsom Prison Blues; Give My Love to Rose; Goodbye, Little Darlin' Goodbye; Hey Porter; I Still Miss Someone; I Walk the Line; Still in Town; Troublesome Waters; Understand Your Man; Wreck of the Old 97

BITTER TEARS (BALLADS OF THE AMERICAN INDIAN)

(Columbia) 1964

Apache Tears; As Long as the Grass Shall Grow; Ballad of Ira Hayes; Custer; Drums; Talking Leaves; Vanishing Race; White Girl

ORANGE BLOSSOM SPECIAL (Columbia) 1965

All of God's Children Ain't Free; Amen; Danny Boy; Don't Think Twice, It's All Right; It Ain't Me, Babe; Long Black Veil; Mama, You Been on My Mind; Orange Blossom Special; The Wall; When It's Springtime in Alaska (It's Forty Below); Wildwood Flower; You Wild Colorado

EVERYBODY LOVES A NUT (Columbia) 1966

Austin Prison; Boa Constrictor; Bug That Tried to Crawl Around the World; Cup of Coffee; Dirty Old Egg-Sucking Dog; Everybody Loves a Nut; Joe Bean; One on the Right Is on the Left; Please Don't Play Red River Valley; Singing Star's Queen; Take Me Home

JOHNNY CASH'S GREATEST HITS; VOLUME 1

(Columbia) 1967

Ballad of Ira Hayes; Don't Take Your Guns to Town; Five Feet High and Rising; I Walk the Line; It Ain't Me, Babe; Jackson; One on the Right Is on the Left; Orange Blossom Special; The Rebel-Johnny Yuma; Ring of Fire; Understand Your Man

CARRYIN' ON WITH JOHNNY CASH AND JUNE CARTER (Columbia) 1967

Fast Boat to Sydney; I Got a Woman; It Ain't Me, Babe; Jackson; Long-Legged Guitar Pickin' Man; No, No, No; Oh, What a Good Thing We Had; Pack Up Your Sorrows; Shantytown; What'd I Say; You'll Be All Right

JOHNNY CASH AT FOLSOM PRISON

[Columbia] 1968

Cocaine Blues; Dark as a Dungeon; Dirty Old Egg-Sucking Dog; Flushed from the Bathroom of Your Heart; Folsom Prison Blues; Give My Love to Rose; Green, Green Grass of Home; Greystone Chapel; I Got Stripes; I Still Miss Someone; Jackson; Long Black Veil; Orange Blossom Special; Send a Picture of Mother; 25 Minutes to Go; The Wall

THE HOLY LAND [Columbia] 1969

At Calvary; At the Wailing Wall; Beautiful Words; Church of the Holy Sepulchre; Come to the Wailing Wall; Daddy Sang Bass; Fourth Man; God Is Not Dead; Guess Things Happen That Way; He Turned the Water into Wine; In Bethlehem; In Garden of Gethsemane; Land of Israel; Mother's Love; My Wife June at Sea of Galilee; Nazarene; On the Via Dolorosa; Our Guide Jacob at Mount Tabor; Ten Commandments; This Is Nazareth; Town of Cana

JOHNNY CASH AT SAN QUENTIN

[Columbia] 1969

A Boy Named Sue; Darling Companion; Folsom Prison Blues; I Walk the Line; San Quentin; Starkville City Jail; [There'll Be] Peace in the Valley (For Me); Wanted Man; Wreck of the Old 97

ORIGINAL GOLDEN HITS; VOLUME I [Sun] 1969

Cry, Cry, Cry; Don't Make Me Go; Folsom Prison Blues; Get Rhythm; Hey Porter; Home of the Blues; I Walk the Line; Next in Line; So Doggone Lonesome; There You Go; Train of Love

ORIGINAL GOLDEN HITS; VOLUME II [Sun] 1969

Ballad of a Teenage Queen; Big River; Come in, Stranger; Give My Love to Rose; Guess Things Happen That Way; I Just Thought You'd Like to Know; Just About Time; Luther's Boogie; Thanks a Lot; Ways of a Woman in Love; You're the Nearest Thing to Heaven

JOHNNY CASH [Harmony] 1969

Bad News; Don't Think Twice, It's All Right; Frankie's Man, Johnny; I Still Miss Someone; Long Black Veil; Lorena; Nine Pound Hammer; Streets of Laredo; When Papa Played the Dobro

GET RHYTHM [Sun] 1969

Belshazzah; Country Boy; Doin' My Time; Get Rhythm; Luther's Boogie; Mean Eyed Cat; New Mexico; Oh Lonesome Me; Sugartime; Two Timin' Woman; You Win Again

SHOWTIME [Sun] 1969

Ballad of a Teenage Queen; Big River; Come in, Stranger; Cry, Cry, Cry; Folsom Prison Blues; Guess Things Happen That Way; Hey Porter; I Walk the Line; Rock Island Line; There You Go; Wreck of the Old 97

STORY SONGS OF THE TRAINS AND RIVERS

[Sun] 1969

Big River; Blue Train; Down the Street to 301; Hey Porter; I Heard That Lonesome Whistle; Life Goes On; Port of Lonely Hearts; Rock Island Line; Train of Love; Wide Open Road; Wreck of the Old 97

HELLO, I'M JOHNNY CASH [Columbia] 1970
Blistered; 'Cause I Love You; Devil to Pay; I've Got a Thing About Trains; If I Were a Carpenter; Jesus Was a Carpenter; Route #1, Box 144; See Ruby Fall; Sing a Traveling Song; Southwind; To Beat the Devil; Wrinkled, Crinkled, Wadded Dollar Bill

THE SINGING STORYTELLER (Sun) 1970
Come in, Stranger; Give My Love to Rose; Goodbye, Little Darlin' Goodbye; Hey Good Lookin'; I Can't Help It; I Could Never Be Ashamed of You; I Couldn't Keep from Crying; I Love You Because; Next in Line; Ways of a Woman in Love; You're the Nearest Thing to Heaven

THE WORLD OF JOHNNY CASH
[Columbia] 1970
Accidentally on Purpose; Busted; Casey Jones; Delia's Gone; Frankie's Man, Johnny; I Feel Better All Over; I Forgot More than You'll Ever Know; I Still Miss Someone; I Want to Go Home; I'm So Lonesome I Could Cry; In the Jailhouse Now; In Them Old Cottonfields Back Home; Legend of John Henry's Hammer; My Shoes Keep Walking Back to You; One More Ride; Pickin' Time; Sing It Pretty, Sue; Supper-Time; Waiting for a Train; When Papa Played the Dobro

THE JOHNNY CASH SHOW (Columbia) 1970
Come Along and Ride This Train Medley I & II;
Here Was a Man; I'm Gonna Try to Be That Way;
Sunday Mornin' Comin' Down; These Hands

I WALK THE LINE [Columbia] 1970
Amazing Grace (Medley); 'Cause I Love You; Face of Despair; Flesh and Blood; Hungry; I Walk the Line; Standing on the Promises (Medley); This Side of the Law; This Town; World's Gonna Fall on You

MAN IN BLACK (Columbia) 1971
Dear Mrs.; I Talk to Jesus Every Day; If Not for Love; Look for Me; The Man in Black; Ned Kelly; Orphan of the Road; Preacher Said, "Jesus Said"; Singin' in Viet Nam Talkin' Blues; You've Got a New Light Shining in Your Eyes

THE JOHNNY CASH COLLECTION
(HIS GREATEST HITS; VOLUME II)
[Columbia] 1971
Big River; Blistered; A Boy Named Sue; Daddy Sang Bass; Folsom Prison Blues; Frankie's Man, Johnny; Guess Things Happen That Way; Hey Porter; If I Were a Carpenter; Long-Legged Guitar Pickin' Man; Sunday Morning Coming Down

A THING CALLED LOVE (Columbia) 1972
Arkansas Lovin' Man; Daddy; I Promise You, Kate; Melva's Wine; Miracle Man; Mississippi Sand; Papa Was a Good Man; Tear Stained Letter; Thing Called Love

JOHNNY CASH: AMERICA
(A 200-YEAR SALUTE IN STORY AND SONG)
(Columbia) 1972

Battle of New Orleans; Begin West Movement;
Big Battle; Big Foot; Come Take a Trip in My
Airship; Gettysburg Address; Like a Young Colt;
Lorena; Mister Garfield; On Wheels and Wings;
Opening the West; Paul Revere; Proud Land;
Reaching for the Stars; Remember the Alamo;
Road to Kaintuck; Southwestward; These Are My
People; To the Shining Mountains; The West

ANY OLD WIND THAT BLOWS (Columbia) 1973
Any Old Wind That Blows; Ballad of Annie Palmer;
Best Friend; Country Trash; Good Earth; If I Had a
Hammer; Kentucky Straight; Loving Gift; Oney;
Too Little, Too Late; Welcome Back Jesus

ONE PIECE AT A TIME (Columbia) 1976
Committed to Parkview; Daughter of a Railroad
Man; Go On Blues; In a Young Girl's Mind; Let
There Be Country; Love Has Lost Again; Michigan
City Howdy Do; Mountain Lady; One Piece at a
Time; Sold Out of Flagpoles

HIGHWAYMAN [Columbia] 1985
Against the Wind; Big River; Committed to
Parkview; Deportee (Plane Wreck at Los Gatos);
Desperados Waiting for a Train; Highwayman;
Jim, I Wore a Tie Today; Last Cowboy Song;
Twentieth Century Is Almost Over; Welfare Line

CLASS OF '55
(MEMPHIS ROCK AND ROLL HOMECOMING)
(Columbia) 1986

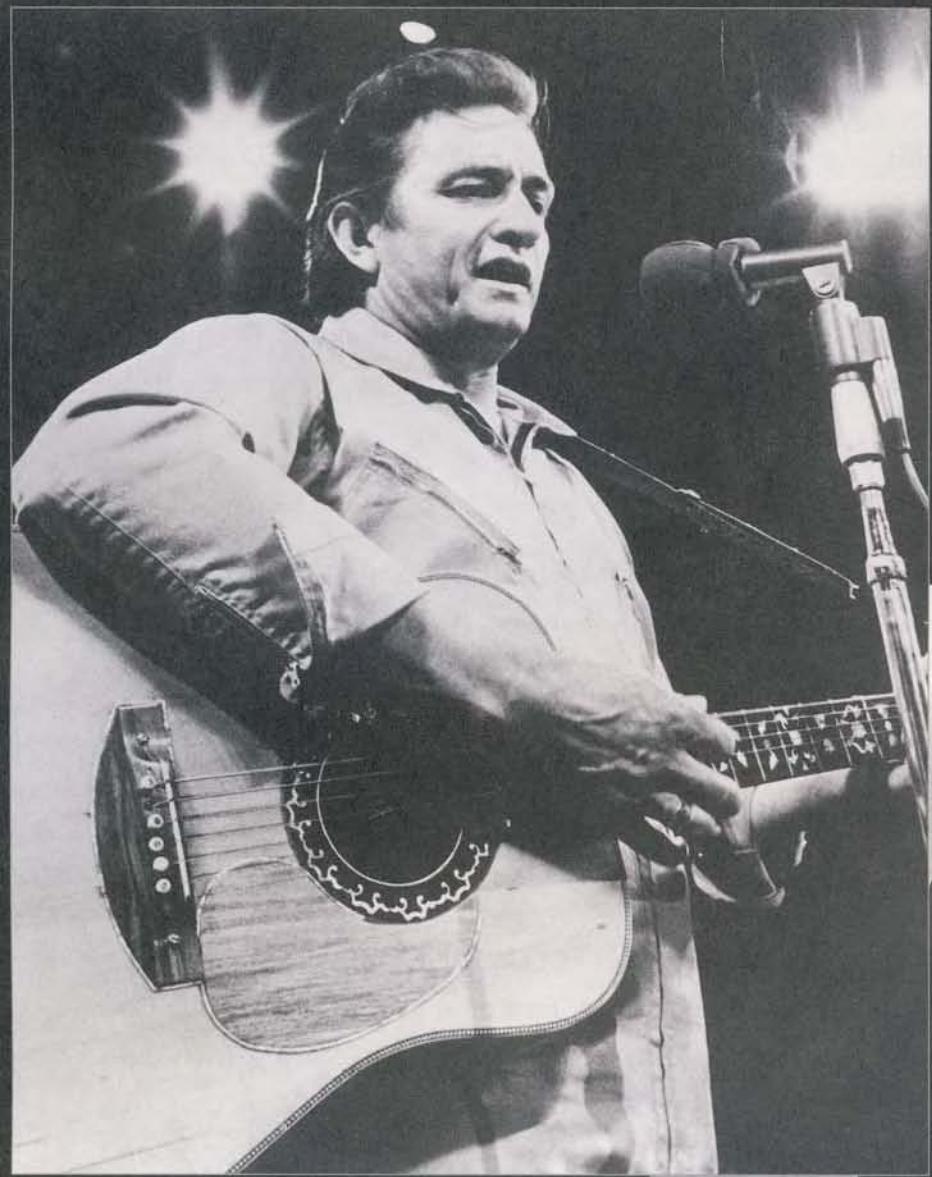
Big Train (From Memphis); Birth of Rock and Roll;
Class of '55; Coming Home; I Will Rock and Roll
with You; Keep My Motor Running; Rock and Roll
(Fais-Do-Do); Sixteen Candles; Waymore's Blues;
We Remember the King

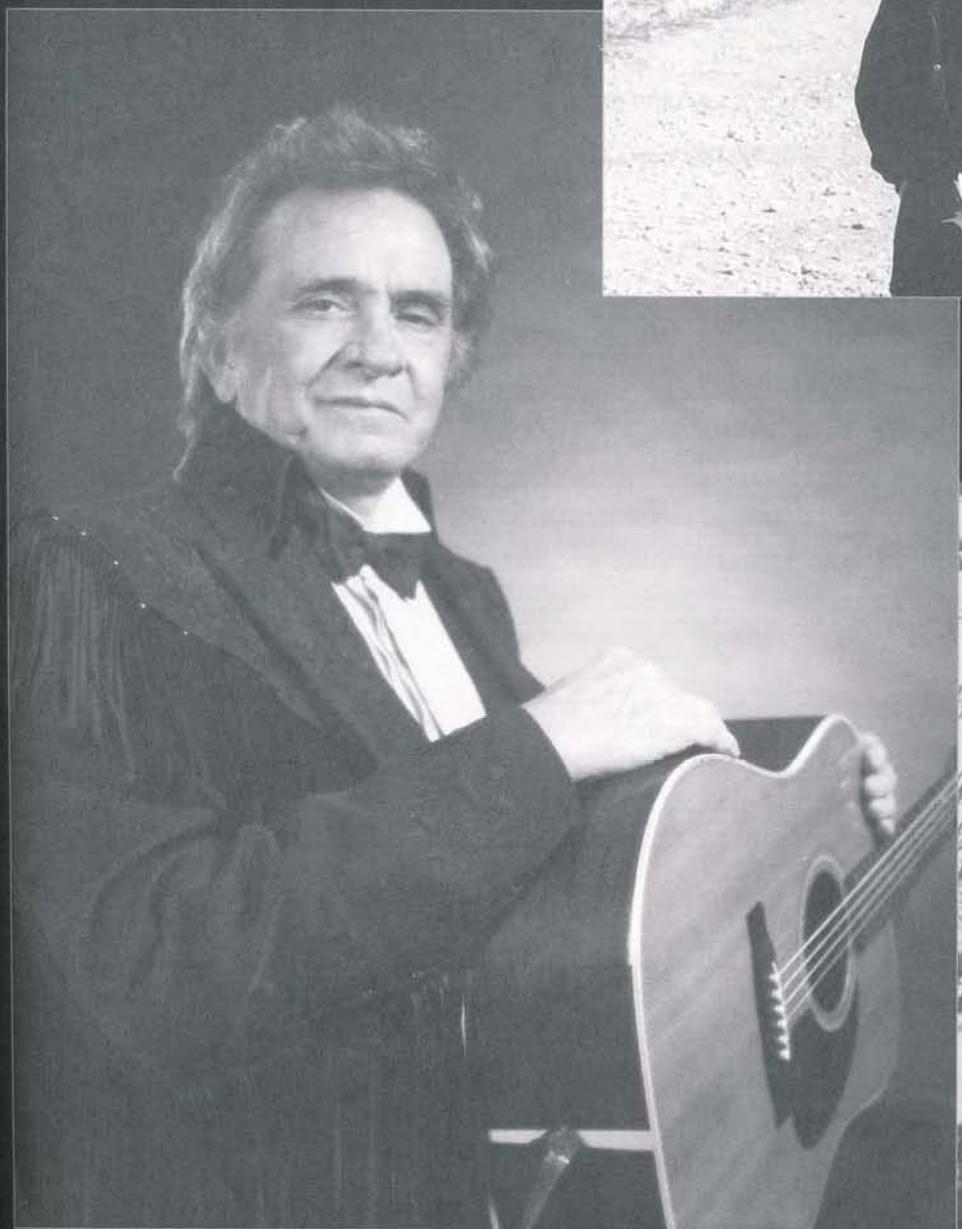
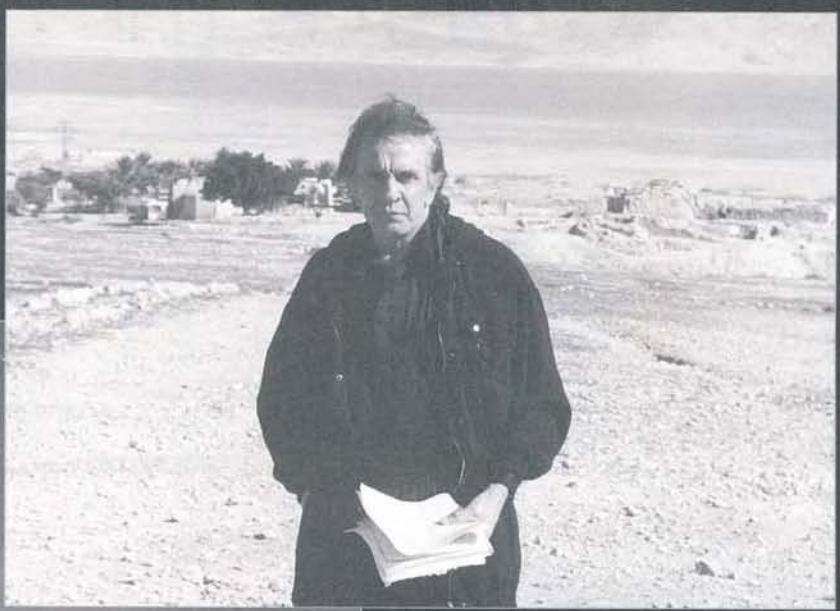
HIGHWAYMAN 2 (Columbia) 1990

American Remains; Angels Love Bad Men;
Anthem '84; Born and Raised in Black and White;
Living Legend; Silver Stallion; Songs That Make a
Difference; Texas; Two Stories Wide; We're All in
Your Corner

AMERICAN RECORDINGS (American) 1994

Beast in Me; Bird on a Wire; Delia's Gone; Down
There by the Train; Drive On; Let the Train Blow
the Whistle; Like a Soldier; Man Who Couldn't
Cry; Oh Bury Me Not; Redemption; Tennessee
Stud; Thirteen; Why Me Lord





AFTER THE BALL

Words and Music by
JOHN R. CASH

Moderately

F

Sheet music for piano/vocal/guitar. Key: F major. Time signature: Common time (indicated by a 'C'). Dynamics: *mf*. The vocal line consists of eighth-note chords and sustained notes.

F

The vocal line continues with lyrics: "I hear people laugh - in' on the cor - Lov - in' peo - ple laugh - in' on the cor -". The piano accompaniment provides harmonic support with eighth-note chords.

I ner by ____ the square. ____
I need on ly you. ____

The ne - on flick - ers on ____
Just as long as you -

The vocal line continues with lyrics: "I ner by ____ the square. ____" and "The ne - on flick - ers on ____". The piano accompaniment continues with eighth-note chords.

B♭7

The vocal line continues with lyrics: "my wall _ and I _ know you're out there. _" and "I'm in your bed and come back, _ oh, do _ what you want to. _" The piano accompaniment continues with eighth-note chords.

F

lis - ten - in' for your foot - steps down the hall. — }
laugh - ter, but I'll have you af - ter all. — } And I'll — be

Musical score for "Waitin' for You After the Ball." The score consists of two staves. The top staff is in C major, indicated by a key signature of one sharp (F#) and a common time signature. The lyrics "wait - in' for ____ you af - ter the ball. ____" are written below the notes. The bottom staff is in F major, indicated by a key signature of one flat (B-flat) and a common time signature. The bass line provides harmonic support for the melody.

A musical score for three voices (Soprano, Alto, Bass) and piano. The key signature is F major (one sharp). The vocal parts sing "Af - ter the ball _____ is o - ver," while the piano accompaniment provides harmonic support. The vocal parts enter at the end of the first measure, and the piano part continues throughout.

af - ter the ball. __ If you can-not stand, I've got a place __

B♭7



for you to fall. The blinds are drawn and I have turned the clock

face to the wall. I'll be wait-in' for you

F



af - ter the ball.

C

F

To Coda ⊕

1

af - ter the ball.

2

D.S. al Coda

D.S. al Coda

CODA

F



Repeat and Fade

F

ALL OVER AGAIN

Words and Music by
JOHNNY R. CASH

Moderately Bright

CHORUS

C

Ev'-ry time I look at you I fall in love

C

G7

G7

All o - ver a - gain.

Ev'-ry time I think of

G7

G7

you it all be - gins

All o - ver a -

C F

gain. One lit-tle dream at night and I can

F C

dream all day. It on - ly takes a mem - o - ry to

C F

thrill me. One lit-tle kiss from you and I just

F C G7

fly a - way. Pour me out your love un - til you fill me.

The sheet music is a two-part musical score. The top part is for voice and piano, featuring a treble clef for the vocal line and a bass clef for the piano's bass line. The bottom part is for piano, showing a bass clef and a treble clef (for the right hand). The music is divided into four staves by vertical bar lines. Above the vocal line, lyrics are written in a conversational style. Key changes are indicated by capital letters (C, F, G7) placed above specific measures. The piano accompaniment consists of harmonic chords and a steady bass line. The vocal line follows a melodic path with eighth and sixteenth note patterns.

G7 C

I want to fall in love begin-ning from the

C C7 C7+ F

start All o - ver a - gain.

F C G7

Show me how you stole a-way my heart All

G7 1 C F7 G7 2 C F7 C

o - ver a - gain. Ev'ry gain.

BAD NEWS

Words and Music by
JOHN D. LOUDERMILK

Moderately fast

B♭7



mf

B♭7



Well, bad news trav - els like wild fire.
tried to hang me in Oak - land and they
north to south, _ from east to west the

Good news trav - els slow.
did in Fran - cis - co.
sto - ry is the same.

They all call me
But I would-n't choke;
From one state to an -

wild fire,
I broke the rope.
oth - er

'cause ev - 'ry - bod - y knows _____ I'm
They had to let me go, _____ 'cause I'm
I have to change my name, _____ 'cause I'm }

* Vocal line sung an octave lower than written.

E♭7

bad news ev - 'ry - where I go. —

B♭7

F7

Al - ways get - tin' in trou - ble

B♭7

and leav - in' lit - tle girls that hate to see — me go.

1,2

3

C7

They
Now, from

The musical score consists of four staves of music for voice and piano/guitar. The top staff shows a vocal line with lyrics: 'bad news ev - 'ry - where I go. —', 'Al - ways get - tin' in trou - ble', and 'and leav - in' lit - tle girls that hate to see — me go.'. The piano/guitar part includes chords for E♭7, B♭7, F7, and C7. The middle section starts with a piano/guitar part featuring a B♭7 chord, followed by a vocal entry with lyrics 'They Now, from'. The bottom staff shows a continuation of the piano/guitar part with chords for G7 and C7.

Well, now

I picked peach - es in Geor - gia, I lum - ber - jacked _ in

Maine. I've been hired, _ fired and jailed _

in an - y town you can name, 'cause I'm bad news

F7

Guitar chord diagram for F7:

ev - 'ry - where I go.

A musical score for a vocal and piano duet. The vocal part is in soprano clef, and the piano part has treble and bass staves. The vocal line includes lyrics: "Al - ways get - tin' in - to". A guitar chord diagram for G7 is shown above the vocal staff. The piano accompaniment features eighth-note patterns.

A musical score for a piano-vocal duet. The top staff is for the voice, starting with a treble clef and a common time signature. The lyrics are: "trou-ble and leav-in' lit - tle girls that hate to see __ me". The bottom staff shows the piano accompaniment, featuring a bass clef and a common time signature. The piano part consists of chords and harmonic support.

Musical score for a C7 chord progression. The top staff shows a treble clef, a C7 chord symbol with a dot, and a key signature of one sharp. The bottom staff shows a bass clef. The score consists of four measures separated by vertical bar lines. The first measure contains a single note on the second line of the treble staff and a bass note on the fourth line of the bass staff. The second measure contains a single note on the third line of the treble staff and a bass note on the fourth line of the bass staff. The third measure contains a single note on the second line of the treble staff and a bass note on the fourth line of the bass staff. The fourth measure contains a single note on the third line of the treble staff and a bass note on the fourth line of the bass staff. The score concludes with a repeat sign, a bass note on the fourth line of the bass staff, and a colon followed by a bass note on the fourth line of the bass staff.

BALLAD OF A TEENAGE QUEEN

Words and Music by
JACK CLEMENT

Moderately

Chords: C, F, G7, C

Lyrics (Stanza 1):

There's a sto - ry in our town;
She was tops in all, they said;
He would mar - ry her next spring,
of nev - er saved his mon - ey,

4., 5. See additional lyrics

Chords: G7, C, F, C

Lyrics (Stanza 2):

girl a - round. Gold - en hair and eyes of blue; how those eyes could
to her head. She had ev - 'ry - thing, it seemed; not a care this
bought a ring. Then one day a mov - ie scout came to town to

Chords: G7, C, G7, C, F

Lyrics (Stanza 3):

flash at you. (How those eyes could flash at you.) Boys hung 'round her
teen - age queen. (Not a care this teen - age queen.) Oth - er boys could
take her out. (Came to town to take her out.) Hol - ly - wood could

The musical score consists of four staves of music. The top two staves are for a voice, with the first staff in C major and the second in G7. The bottom two staves are for a piano or keyboard. Chords indicated above the staves include C, G7, and F. The lyrics are as follows:

by the score, but she loved the boy next door,
of - fer more, but she loved the boy next door,
of - fer more, so she left the boy next door,
who worked at the work - in' at the

can - dy store. Dream on, dream on, teen - age queen,
can - dy store. Dream on, dream on, teen - age queen,
can - dy store. Dream on, dream on, teen - age queen,

F C 1-4 G7 C 5 G7 C

pret - ti - est girl we've ev - er seen.
you should be a mov - ie queen.
see you on the mov - ie screen. can - dy store.

rall.

Additional Lyrics

4. Very soon she was a star, pretty house and shiny cars,
Swimming pool and a fence around, but she missed her old home town.
(But she missed her old home town)
All the world was at her door,
All except the boy next door, who worked at the candy store.
Dream on, dream on, teenage queen, saddest girl we've ever seen.

5. Then one day the teenage star sold her house and all her cars.
Gave up all her wealth and fame, left it all and caught a train.
(Left it all and caught a train)
Do I have to tell you more?
She came back to the boy next door, who worked at the candy store.
Now this story has some more; you'll hear it all at the candy store.

BALLAD OF IRA HAYES

Words and Music by
PETER LA FARGE

Slowly

Rubato

D7 G G7 C D7

Moderately

G D7 G G7/B C

drunk - en I - ra Hayes, He won't ans - wer an - y more: Not the

D7

G C G/B C/A G

whis - key drink - in' In - dian, Not the ma - rine that went to war.

(Spoken) 1. Gather 'round me people there's a story I would tell A-bout

a brave young Indian you should remember well; From the

land of the Pima Indians a proud and noble band, Who

farmed the Phoenix Valley in Arizona land.

2. Down their ditches for a thousand years the waters grew
(See last page of song for lyrics—Verses 3,4,5) Ira's people's crops. Till the



white man stole their water rights and their sparklin' water stopped. Now



Ira's folks grew hungry and their land grew crops of weeds. When



war came Ira vol - unteered and forgot the white man's greed.

Chorus



Call him drink - en I - ra Hayes, he won't



ans - wer an - y more: Not the whis - key drink - in' In - dian, Nor the ma -

G C G/B C/A G

6. Yea, call him drunken Ira Hayes but his land is just as dry, And the

D7 G C G

rit.

3. Well, they battled up Iwo Jima Hill - two hundred and fifty men,
But only twenty-seven lived - to walk back down again;
When the fight was over - and Old Glory raised,
Among the men who held it high was the Indian - Ira Hayes. (D.S. )
4. Ira Hayes returned a hero, - celebrated thru the land,
He was wined and speeched and honored, - everybody shook his hand;
But he was just a Pima Indian, - no water, no water, no home, no chance;
At home nobody cared what Ira done - and when do the Indians dance? (D.S. )
5. Then Ira started drinkin' hard - jail was often his home;
They let him raise the flag and lower it, - as you would throw a dog a bone;
He died drunk early one morning, - alone in the land he'd fought to save;
Two inches of water in a lonely ditch - was the grave for Ira Hayes. (D.S. )

Last Verse: D.S.  al , then to Coda

THE BIG BATTLE

Words and Music by
JOHNNY R. CASH

Moderately

A

3/4 time signature, key of A major. Treble and bass staves. Chords A and D. Dynamics: mf.

I think, sir, the bat - tle is
you hear the deaf-en - ing
bat - tle will rage in the

E7

3/4 time signature, key of E major. Treble and bass staves. Chord E7.

o - ver. And the young sol-dier lay down his gun. I'm
rum - ble? Can __ you feel the trem - bl - ing ground? It's
bos - om of __ moth - er and sweet-heart and wife.

tired cov - er. I'm cer - tain the
not just of run - ning for wag - ons make such a
Broth - er the hors - es and daugh - ter will grieve for the
and sis - ter and

bat -tle is done.
 deaf-en - ing sound.
 rest of their lives.

O'er sea ov - er there where we fought them
 For ev - 'ry shot fired had an ech - o
 Now qui - et - ly rise from your cov - er.

it's quiet for they've all gone a - way.
 and ev - 'ry man killed want - ed life.
 Be thank - ful that God let you live.

All

left is the dead and the dy - in',
 There lies your friend Tim Mc - Kin - ney.
 Go fight the rest of the bat - tle

the blue ly - in' long side the
 Can you take the news to his
 for those who gave all they could

grave.
 wife?
 give.

So,
 I

you think the bat - tle is o - ver
 No, son, the bat - tle's not o - ver.
 see, sir, the bat - tle's not o - ver.

D7

lay down your gun.
 on - ly be - gun.
 on - ly be - gun.

You care - less - ly rise from your cov - er
 The rest of the bat - tle will cov - er
 The rest of the bat - tle will cov - er

for the part that has black-en'd the bat - tle is done.
 this part that has black-en'd the sun.

Now,
The
For

boy, hit the dirt, lis - ten to me,
 fight yet to come's not the can-nons
 though there's no sound of the can - non

for I'm still the
nor will the fight
and though there's no

The musical score consists of four staves of music. The top staff uses a treble clef, the second staff a bass clef, the third staff a treble clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The first section ends with a D7 chord. The second section begins with a G chord, followed by a C chord. The third section ends with a D7 chord.

G D G

one in com - mand.
be hand to hand.
smoke in the sky,

Get flat on the ground here be - group the and the
I'm No one will re - gun drop-pin' the

1,2 D7 G

side me and lay your ear hard to the sand.
forc - es, no charge will a gen - 'ral com - mand.
sa - ber and

A 3 D7

Can ready for The

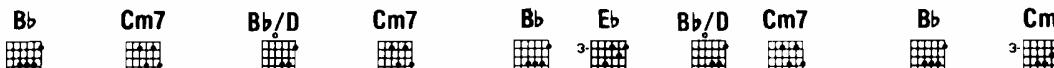
bat - tle am I.

rit.

BIG RIVER

Words and Music by
JOHN R. CASH

With movement



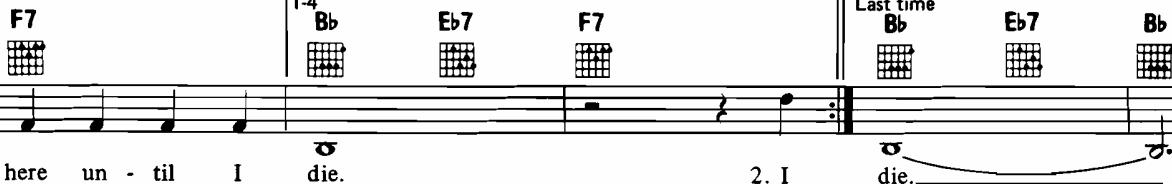
Now, I taught the weep-ing wil-low how to cry, _____ And I showed the clouds how to



cov-er up a clear blue sky. And the tears that I cried for that



wom-an are gon-na flood you Big Riv-er. Then I'm gon-na sit right



here un-til I die.

2. I die.

2. I met her accident'ly in St. Paul (Minnesota).

And it tore me up ev'ry time I heard her drawl, Southern drawl.

Then I heard my dream was back down stream cavortin' in Davenport,
And I followed you, Big River, when you called.

3. Then you took me to St. Louis later on (down the river).

A freighter said she's been here but she's gone, boy, she's gone.

I found her trail in Memphis, but she just walked up the block.
She raised a few eyebrows and then she went on down alone.

4. Now, won't you batter down by Baton Rouge, River Queen, roll it on.
Take that woman on down to New Orleans, New Orleans.
Go on, I've had enough; dump my blues down in the gulf.
She loves you, Big River, more than me.

Repeat 1st Verse

A BOY NAMED SUE

Words and Music by
SHEL SILVERSTEIN

Moderately bright

The musical score consists of five staves of music. The first staff shows a piano part with a dynamic marking of *mf*. The second staff shows a guitar part with a chord diagram for B♭. The third staff contains spoken lyrics: "1. Well, my 'daddy' left home when I was three, and he didn't leave much to ma and me. Just this". The fourth staff shows a piano part with a dynamic marking of *f*. The fifth staff shows a guitar part with a chord diagram for E♭.

Spoken

1. Well, my "daddy" left home when I was three, and he didn't leave much to ma and me. Just this

old guitar and an empty bottle of booze. Now, I

don't blame him because he run and hid, but the meanest thing that he ever did was be -

F7

Bb

fore he left, he went and named me Sue.

Eb

Well, he must have thought it was quite a joke, And it got lots of laughs from a

Bb

lot of folks. It seems I had to fight my whole life through.

Eb

Some gal would giggle and I'd get red. And some guy would laugh and I'd

F7

1,2,3,4
Bb

bust his head, I tell you, life ain't easy for A Boy Named Sue.

Well, Sue.

2. (Well,) I grew up quick and I grew up mean, My fist got hard and my wits got keen.
Roamed from town to town to hide my shame, but I made me a vow to the moon and stars,
I'd search the honky tonks and bars and kill that man that give me that awful name.

But it was Gatlinburg in mid July and I had just hit town and my throat was dry.
I'd thought I'd stop and have myself a brew. At an old saloon on a street of mud
And at a table dealing stud sat the dirty, mangy dog that named me Sue.

3. Well I knew that snake was my own sweet dad from a worn-out picture that my mother had.
And I know that scar on his cheek and his evil eye. He was big and bent and gray and old
And I looked at him and my blood ran cold, and I said "My name is Sue. How do you do.

Now you're gonna die. "Yeah, that's what I told him.

Well I hit him right between the eyes and he went down, but to my surprise he come up with a knife
And cut off a piece of my ear. But I busted a chair right across his teeth. And we crashed through
The wall and into the street kicking and a-gouging in the mud and the blood and the beer.

4. I tell you I've fought tougher men but I really can't remember when.
He kicked like a mule and he bit like a crocodile. I heard him laughin' and then I heard him cussin',
He went for his gun and I pulled mine first. He stood there looking at me and I saw him smile,

And he said, "Son, this world is rough and if a man's gonna make it, he's gotta be tough
And I know I wouldn't be there to help you along. So I give you that name and I said 'Goodbye,'
I knew you'd have to get tough or die. And it's that name that helped to make you strong.

5. Yeah, he said now you have just fought one helluva fight, and I know you hate me and you've
Got the right to kill me now and I wouldn't blame you if you do. But you ought to thank me
Before I die for the gravel in your guts and the spit in your eye because I'm the ___
That named you Sue."

Yeah, what could I do? What could I do?

I got all choked up and I threw down my gun. Called him a pa and he called me a son,
And I come away with a different point of view. And I think about him now and then.
Every time I tried, every time I win and if I ever have a son I think I am gonna name him
Bill or George -- anything but Sue.

BUSTED

Words and Music by
HARLAN HOWARD

Slow Blues

The musical score consists of three staves: a treble clef piano staff, a guitar staff with chords C, C7, and G7, and a bass staff. The music is in 4/4 time. The lyrics are written below the piano and guitar staves.

Chords:

- Piano/Bass Chords:** C, C7, G7
- Guitar Chords:** C, C7

Lyrics:

My
 bills are all due and the ba - by needs shoes and I'm bust - ed.
 went to my broth - er to ask for a loan 'cause I was bust - ed.
 I am no thief but a man can go wrong when he's bust - ed.
 The

Cot - ton is down__ to a quart - er a pound_ but I'm bust - ed.
 I hate to beg__ like a dog with-out his bone__ but I'm bust - ed.
 food that we canned__ that last sum - mer is gone__ and I'm bust - ed.
 I got my My The

C **C7** **F** **F7**

cow that went dry and a hen that won't lay, a big stack of bills that gets big - ger each day. The
 broth - er said, "There ain't a thing I can do; my wife and my kids are all down with the flu; and
 fields are all bare and the cot - ton won't grow. Me and my fam - ly got to pack up and go, but

G7 **C** **C7**

coun - ty's gon - na haul my be - long - ings a - way 'cause I'm bust - ed.
 I was just think-ing a - bout call - ing on you! And I'm bust - ed."
 I'll make a liv - ing just where I don't know 'cause I'm bust - ed.

1,2 G7 **3 G7**

Well,

C **C7** **C** **C7**

(Spoken:) I'm broke! No bread! I mean like nothin' Forget it!

Repeat and Fade

COME IN, STRANGER

Words and Music by
JOHN R. CASH

Moderately fast

The musical score consists of four systems of music. The first system starts with a piano introduction in C major, followed by a vocal entry with lyrics "She said," and a guitar part with chords C, G7, and C. The second system continues with the vocal line and lyrics "Come in, strang - er, it's" and the guitar part. The third system begins with the vocal line and lyrics "good to have you home." The fourth system concludes with the vocal line and lyrics "I hur - ried through 'cause I" and the guitar part. The fifth system starts with the vocal line and lyrics "knew it was you, — when I" and the guitar part. The sixth system concludes with the vocal line and lyrics "saw your dog wag - gin' his tail." The score uses standard musical notation with treble and bass staves, and includes chord symbols above the staff and dynamic markings like 'mf'.

F C D7

Hon - ey, why didn't you let me know by mail? — You've been gone so long.”

G7 C

— She said, “Come in, strang - er, I know you're
“Come in, strang - er, oh, how I

F G7 C C7 F

wea - ry from all the miles. Just sit right there in your
need you when you're gone. I walk the floor and I

C F G7 C

eas - y chair and tell me all a - bout the plac - es you've been, how
watch the door and when I lie a - wake and won - der where you can be, I'd

F C D7

long it'll be be - fore you leave a - gain. I hope it's a long, long while."
 give an - y - thing to have you here with me. I get so lone - some _ all a - lone."

G7 C

She said,
 She said, "Come in,
 "Come in, strang - er,
 strang - er, ev - 'ry -
 and won't you

G7 C7 F

thing 'round home is fine.
 lis - ten to my plea?
 I've watched and I've wait - ed for
 Stay long e - enough so that the

C F G7 1 C G7 2 C

you to get back - I missed you all the time.
 one I love is not strang - er all the
 time. She said,
 time."

DARK AS A DUNGEON

Words and Music by
MERLE TRAVIS

Moderately

Piano

G7 C C7 F

1. Come lis - ten _____ you _____ fel - lers _____ so _____ young and so
 (2. It's) man - y _____ a _____ man _____ I have known in my
 (3. I) hope _____ when I'm gone _____ and the a - ges shall

G7 F C G7 C

fine, day, roll, And Who My seek lived bod - not just y your to will for - tune la - bor black - en in the his and

F C G7 C Cmaj7

dark young turn drear - y life in - to mine, way, coal, It - 'll Like Then form fiend look as with from a his the

C7

F

G7

F

hab - it _____ and _____ sleep in your soul,
dope _____ and a drunk - ard his wine,
door _____ of my heav - en - ly home,

Till the
A _____
And _____

C

G7

C

F

C

stream man will your have blood is as black as the coal.
pit - y the min lust for the a - lure dig - gin' the my coal mine, }
the bones.)

Refrain

G7

C

It's dark as a dun - geon and damp as the

mf

C G7 C
dew, Where dan - ger is dou - ble and pleas - ures are

C G7 C C7 F

few, Where the rain nev-er falls and the sun nev-er

mp

G7 F C G7 C F

shines, It's dark as a dun - geon 'way down in the

mf

1. C G7

mine. 2. It's
3. I

f *p* *mp*

2. C

mine.

f *p*

8va-----

CRY, CRY, CRY

Words and Music by
JOHN R. CASH

Moderate cut time

The sheet music consists of six staves of musical notation. The first staff shows a treble clef, a B-flat key signature, and a 'mf' dynamic. It ends with a C7 chord. The second staff begins with an F chord. The lyrics 'Ev - 'ry - bod - y know where you' are written below the notes. The third staff continues the melody. The fourth staff begins with an Fm/A-flat chord and ends with a G7 chord. The lyrics 'go when the sun goes down, I think you on - ly' are written below. The fifth staff continues the melody. The sixth staff begins with an Fm/A-flat chord and ends with an F chord. The lyrics 'live to see the lights up - town. I wast - ed my' are written below.

F7/A
 3fr

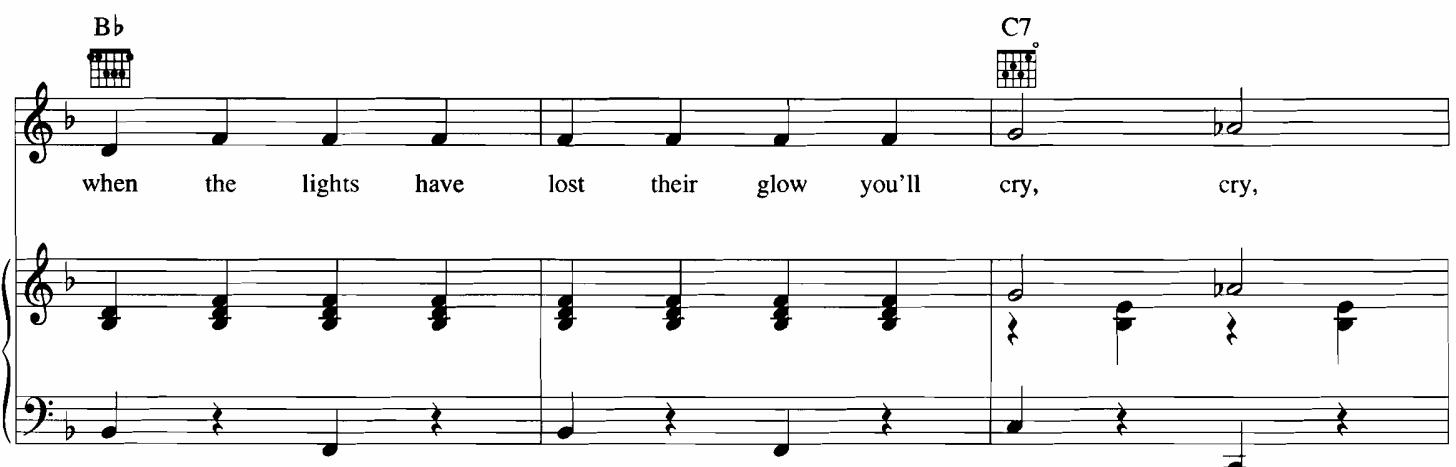
time when I would try, try, try, 'Cause



B♭

C7

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



F

cry. Soon your sug - ar dad - dies will

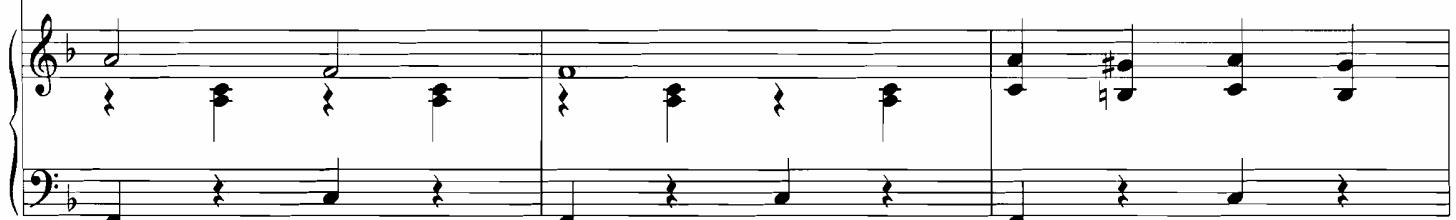


all

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 B♭

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

C7 F

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

F7 B_b7 F7 B_b

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

G7 C7 1 F B_b7

Ev - 'ry - bod - y cry.

2 F B_b7 F

DADDY SANG BASS

Words and Music by
CARL PERKINS

Moderately

The musical score consists of four staves of music. The top staff shows a treble clef, a bass clef, and a key signature of one flat. The second staff begins with a treble clef and a key signature of one flat, followed by a section with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat, followed by a section with a bass clef and a key signature of one flat. The fourth staff begins with a treble clef and a key signature of one flat.

Chords and Chord Boxes:

- F**: Located above the first section of the second staff.
- F7**: Located above the first section of the third staff.
- B2**: Located above the first section of the fourth staff.
- F**: Located above the second section of the fourth staff.
- C7**: Located above the first section of the fifth staff.
- Gm7**: Located above the second section of the fifth staff.
- C7**: Located above the third section of the fifth staff.
- F**: Located above the fourth section of the fifth staff.

Lyrics:

I re - mem - ber when I was a lad,
mem - ber af - ter work, times mama would

hard call and things were bad;
in all of us; But there's a sil - ver lin - ing

call in all of us; You could hear us sing - in'

be - hind ev - 'ry cloud. Just poor people, that's all we
for a coun - try mile. Now, little brother has done gone

F7

B_b

F



were try'n' to make a liv - in' out of black land dirt; We'd get to -
on, but I'll re - join him in a song; We'll be to -

C7

F



geth - er in a fam - 'ly cir - cle sing - in' loud.
geth - er a - gain up yonder in a lit - tle while.

F7



Dad - dy sang bass, Ma - ma sang ten - or, me and lit - tle

bro - ther would join right in there; Sing - in' seems to



help a trou - bled soul. _____ One of these



days and it won't be long, I'll re - join them in a



song; I'm gon - na join the fam - 'ly cir - cle at the



throne. _____ No, the cir - cle _____ won't be

F7

B♭

bro - ken, _____ Bye and bye, Lord, bye and

F C7 F

bye. _____ Dad-d'll sing bass, Ma-ma'll sing ten - or, me and lit - tle

B♭ F

bro - ther will join right in there in the sky, Lord — in the

1. F

sky. _____ Now I re - sky. _____

2. F

DON'T TAKE YOUR GUNS TO TOWN

Moderately

Words and Music by
JOHNNY R. CASH

The sheet music consists of four staves of musical notation. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The second staff shows a bass clef and a common time signature. The third staff shows a treble clef, a key signature of one flat, and a common time signature. The fourth staff shows a bass clef and a common time signature.

Chords indicated above the staff are F, C7, F, C7, and F. The lyrics are:

young cow - boy named Bil - ly Joe grew rest - less on the farm.
laughed and kissed his mom and said: "Your Bil - ly Joe's a man.

The next section starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics are:

boy I can filled with wan - der - lust, who real - ly meant no harm
shoot as quick and straight as an - y - bod - y can.

The final section starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics are:

He But I

Bb F7 Bb F C7

changed his clothes and shined his boots and combed his dark hair down, down, And his moth-er cried as
would-n't shoot with out a cause; I'd gun no - bod - y down." But she cried a - gain as he

F Bb F Bb F

he walked out;) Don't Take Your Guns To Town, son; Leave your guns at home, Bill; Don't
rode a - way:)

Bb 1,2,3,4 F Bb C7 5 F Bb F

Take Your Guns To Town." 2. He town."

3. He sang a song as on he rode, his guns hung at his hips.
He rode into a cattle town, a smile upon his lips.
He stopped and walked into a bar and laid his money down,
But his mother's words echoed again: "Don't Take Your Guns To Town, son;
Leave your guns at home, Bill; Don't Take Your Guns To Town."
4. He drank his first strong liquor then to calm his shaking hand,
And tried to tell himself at last he had become a man.
A dusty cowpoke at his side began to laugh him down.
And he heard again his mother's words: "Don't Take Your Guns To Town, son;
Leave your guns at home, Bill; Don't Take Your Guns To Town."
5. Bill was raged and Billy Joe reached for his gun to draw.
But the stranger drew his gun and fired before he even saw.
As Billy Joe fell to the floor the crowd all gathered 'round
And wondered at his final words: "Don't Take Your Guns To Town, son;
Leave your guns at home, Bill; Don't Take Your Guns To Town."

FIVE FEET HIGH AND RISING

Words and Music by
JOHNNY CASH

Moderately

Piano/Vocal/Guitar Sheet Music:

Chords: F, B_b, F/A, G_m, F, F₇, B_b, B_b7

Lyrics:

How high is the wa - ter, Ma - ma?
How high is the wa - ter, Ma - ma?

Two feet high and ris - ing.
Three feet high and ris - ing.

How high is the wa - ter, Pa - pa?
How high is the wa - ter, Pa - pa?

She said it's two feet high and ris - ing.
She said it's three feet high and ris - ing.

But we can Well, the

make it to the road in a home-made boat, 'cause that's the on - ly thing we - got - left that - ll float. It's
hives - are - gone; I lost my bees; chick-en-s are sleep-in' in the wil - low trees.

C7

1,2,3
F6

al - read - y o - ver all the wheat and oats. Two feet high and ris - ing.
cows in _ wa - ter up _ past their knees. Three feet high and ris - ing.

Gm7 **C7+5**

4 **F**

F6

ris - ing, well it's Five Feet High And Ris - ing.

3. How high is the water, Mama? Four feet high and rising.
 How high is the water, Papa? She said it's four feet high and rising.
 Hey, come look through the window pane; the bus is comin' gonna take us to the train.
 Looks like we'll be blessed with a little more rain. Four feet high and rising.

4. How high is the water, Mama? Five Feet High And Rising.
 How high is the water, Papa? She said it's Five Feet High And Rising.
 Well, the rails are washed out north of town; we gotta head for higher ground.
 We can't come back till the water goes down. Five Feet High And Rising;
 Well, it's Five Feet High And Rising.

FLESH AND BLOOD

Words and Music by
JOHN R. CASH

The musical score consists of five staves of music. The top staff shows a treble clef, common time, and a dynamic marking of *mp*. The second staff shows a bass clef. The third staff begins with a treble clef and contains lyrics. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef.

Chords indicated above the music:

- Top staff: C
- Second staff: F
- Third staff: C
- Fourth staff: C7
- Fifth staff: F
- Second-to-last staff: C
- Last staff: D7
- Second-to-last staff (continued): G
- Last staff: C
- Bottom staff: F
- Second-to-last staff (continued): C
- Last staff: C7

Lyrics:

Be - side a sing - in' moun - tain stream where the pus - sy wil - low grew Where
leaned a - gainst the bark of a birch and I breathed the hon - ey dew.
Where

sil - ver leaf north - bound ma - ple of spar - kled in the morn - ing dew ba - by blue. I -
Saw a north-bound flock of geese a - gainst the morn - ing sky of ba - by blue. I -

braid - ed twigs - of wil - low, Made a string of buck - eye beads; But
mong the lil - ly pads I carved a whis - tle from a reed, While

F C G7 C C7

Flesh hon - And Blood needs flesh wine And Blood is sweet but you you are what I need.

F C G7 C

Flesh And Blood needs flesh And Blood and you are what I need.

1 2

I A mock - ing bird sang just for me and I

C G C F C

thanked him for the song, Then dark - ness float - ed up the hill and I

D7 Gsus G7 C C#dim

had to move a - long.
Those are a few lit - tle

Dm7 G7 Em F/G C F F6

things on which the mind and spir - it feed,
But Flesh And Blood needs

C G7 C C7 F F6

Flesh And Blood and you are what I need.
Flesh And Blood needs

C G C ritard

Flesh And Blood and you are all I need.

GIVE MY LOVE TO ROSE

Words and Music by
JOHN R. CASH

Moderately

Piano



Verse

F

C7

F

1. I _____ found him by the rail - road track this morn - in'.
(2. Won't-cha) tell them I said thanks for wait - ing for me.

C7

F

F7

B_b

I could see that he was near - ly dead.
Tell my boy to help his mom at home.

I knelt down be -
Tell my Rose to

side him and I lis - tened
try to find an - oth - er,

Just to hear the words the
"Cause it ain't right that

G7 C7 G7 G7**♭**5 C7 Tacet F

dy - in' fel - low said.
she should live a - lone. He said: They let me out of
Mis - ter, here's the

C7 F C7 F C7

pris - on out in Fris - co,
bag with all my mon - ey. For ten long years I paid for what I'd
It won't last them long the way it

F F7 B♭ F

done. I was try - in' to get back to Louis-i - an - a,
goes. God bless you for find - in' me this morn - in'.

C7 F B♭ F

To see my Rose and get to know my son.
Now don't for - get to give my love to Rose.

Chorus

B_b

Give my love to Rose, please, won't you, mis - ter? _____

mf

C7

F

C7

F7

Take her all my mon - ey; tell her, buy some pret - ty clothes.

B_b

F

C7

Tell my boy that Dad-dy's so proud of him _____ And don't for - get to

give my love to Rose. _____

Tacet

2. F B_b F

Rose. _____

1. F B_b F

FOLSOM PRISON BLUES

Words and Music by
JOHN R. CASH

Moderately (not too slow)

Chorus

1. I

G
oo

hear the train a - com - in'; it's roll - in' 'round the bend,
I was just a ba - by my ma - ma told me son,

And

Gdim



I ain't seen the sun - shine since I don't know when.
al - ways be a good boy; don't play with guns."

I'm But I

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp (F#). Chords indicated above the staff include C, G, D7, G, 1,2,3, and 4. The lyrics are as follows:

stuck at Folsom Pris - on
shot a man in Re - no
and time keeps just to drag - gin' on.
watch him die.

But that train keeps roll - in'
When I hear that whis - tle blow - in'

on down to San An - tone.
I hang my head and cry.

3. 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.
4. Well, if they freed me from this prison, if that railroad train was mine,
I bet I'd move on over a little farther 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.

FRANKIE'S MAN, JOHNNY

**Words and Music by
JOHNNY R. CASH**

Moderately Bright

A musical score for piano in common time. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1: Treble staff has two eighth notes followed by a fermata over two eighth notes. Bass staff has a half note. Measure 2: Treble staff has a half note followed by a fermata over two eighth notes. Bass staff has a half note. Measure 3: Treble staff has a half note followed by a fermata over two eighth notes. Bass staff has a half note. Measure 4: Treble staff has a half note followed by a fermata over two eighth notes. Bass staff has a half note. Measure 5: Treble staff has a half note followed by a fermata over two eighth notes. Bass staff has a half note.

CHORUS

C

A musical score for a single instrument, likely a flute or recorder. It consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music features various note values including eighth and sixteenth notes, rests, and grace notes. The notation is in a traditional Western musical style with horizontal stems extending from the notes.

1. Now, Frank-ie and John-ny were sweet-hearts. They were true as a blue blue
2. Well. John-ny he packed up to leave her. But he prom-ised he'd be

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns, primarily quarter note followed by a sixteenth-note pair, repeated across the measures. Measure 1 starts with a half note (C4) followed by a sixteenth-note pair (D4, E4). Measure 2 starts with a sixteenth note (E4) followed by a quarter note (C4). Measures 3-4 start with a sixteenth note (G3) followed by a quarter note (F#3). Measures 5-6 start with a sixteenth note (B2) followed by a quarter note (A2).

6

F

A musical score for a solo voice and piano. The vocal line begins with a half note on G4, followed by a rest. The lyrics "Hark! The herald angels sing" are written below the notes. The music consists of eighth-note patterns and rests.

sky.
back.

He was a long - leg- ged gui - tar pick- er with a
He said he had a lit - tle pick-in' to do a lit - tle

A musical score for piano, featuring two staves. The top staff uses a treble clef and is in G major, indicated by a 'G' above the staff. Below the staff, there is a basso continuo part indicated by a bass clef and a 'g' below it. The bottom staff uses a bass clef. The music is divided into six measures. In each measure, the top staff has a pattern of eighth notes: the first measure has a single note, the second has two notes, the third has three notes, the fourth has two notes, the fifth has three notes, and the sixth has four notes. The bottom staff has a continuous eighth-note pattern throughout all six measures.

F

C (tacet)

G7

A musical score showing the beginning of a melody. It consists of two measures on a single staff. The first measure contains four notes: a quarter note on G4, a quarter note on A4, an eighth note on B4, and a quarter note on C5. The second measure contains six notes: a eighth note on B4, a eighth note on C5, a quarter note on B4, a eighth note on A4, a eighth note on B4, and a quarter note on G4.

wick - ed wan-der-in' eye.— But he was her man
far - ther down __ the track. He said: "I am your man;

A musical score for two voices. The top voice (treble clef) has a continuous eighth-note pattern. The bottom voice (bass clef) has a pattern of eighth and sixteenth notes. The music is divided by vertical bar lines.

G7 1 C F7 G7 2 C F7 C

near-ly all of the time.
could-n't do you

2. Well,
wrong."

3. Well, Frankie curled up on the sofa, thinkin' about her man.

Far away the couples were dancin' to the music of his band.

He was Frankie's man; he wasn't doin' her wrong.

4. Then in the front door walked a redhead; Johnny saw her right away.

She came down by the bandstand to watch him while he played.

He was Frankie's man, but she was far away.

5. He sang every song to the redhead; she smiled back at him.

Then he came and sat at her table, where the lights were low and dim.

What Frankie didn't know wouldn't hurt her none.

6. Then the redhead jumped up and slapped him; she slapped him a time or two.

She said, "I'm Frankie's sister, and I was checkin' up on you.

If you're her man, you better treat her right."

7. Well, the moral of this story is: be good but carry a stick.

Sometimes it looks like a guitar picker just can't tell what to pick.

He was Frankie's man, and he still ain't done her wrong.

GUESS THINGS HAPPEN THAT WAY

Words and Music by
JACK CLEMENT

Moderately

mp

CHORUS

F F7 Bb F Bb

1. You ask me if I'll for - get my ba - by. I guess I will some day.
2. You ask me if I'll miss her kiss-es. I guess I will ev - ry day.

F C7 F C7

I don't like it but I guess things hap-pen that way. You You

F F7 Bb F Bb

ask me if I'll get a - long. — I guess I will some way.
ask me if I'll find an - oth - er. I don't know; I can't say.

F C7 F F7

I don't like it but I guess things hap-pen that way.

God gave me that girl to lean on; Then He put me on my own.

Heav-en help me be a man and have the strength to stand a - lone.

I don't like it but I guess things hap-pen that way.

2. You.

HEY, PORTER

Words and Music by
JOHN R. CASH

Fast country train beat

F



F



por - ter, hey, por - ter, would you tell me the time? __
 por - ter, hey, por - ter, what time did you say? __
 por - ter, hey, por - ter, it's get - tin' light out - side. __
 por - ter, hey, por - ter, please get my bags for me. __
 por - ter, hey, por - ter, please o - pen up the door. __

When they

G7



How much long - er will it be 'til we cross __ that Ma - son Dix - on
 How much long - er will it be __ 'til I __ can see the light of
 This ol' train __ is __ puff - in' __ smoke __ and I have to strain my
 I need no - bod - y to __ tell me __ now __ that we're in Ten - nes -
 stop this train __ I'm gon - na get off __ first __ 'cause I can't wait no

C7 F

line?
day?
eyes.
see.
more.

At day - light would you tell that en - gi - neer to slow it
When we hit Dix - ie would you tell that en - gi - neer to ring his
But ask that en - gi - neer if he will blow his whis - tle,
Go tell that en - gi - neer to make that lone - some whis - tle
Tell that en - gi - neer I said thanks a lot and I did - n't mind the

B♭ F C7

down,
bell
please,
scream.
fare.

or bet - ter still, just stop the train 'cause I wan - na look a -
and ask ev - 'ry-bod - y that ain't a - sleep to stand right up and
'cause I smell frost on cot - ton leaves and I feel that south - ern
We're not so far from home, so take it eas - y on the
I'm gon-na set my feet on south - ern soil and breathe that south - ern

F 1-4 5 F

round?
yell?
breeze.
steam.
air.

Hey,
Hey,
Hey,
Hey,

Repeat and Fade

I GOT STRIPES

New Words and New Music Arrangement by JOHNNY R. CASH
and CHARLIE WILLIAMS
Based on a song Collected, Adapted and Arranged by JOHN A. LOMAX
and ALAN LOMAX

Moderately

C7. F C7.

On a Mon - day I got my strip - ed - rest - ed. (uh - huh) On a
Mon - day strip - ed - rest - ed. (uh - huh) On a

F

Tues - day they locked me in jail. (poor boy) On a
Tues - day I got my ball and chain. (poor boy) On a

C7.

Wednes - day my tri - al was at test - ed. On a
Wednes - day I'm work - in' dig - gin' - ditch - es. On a

F C7.

Thurs - day, they said guilt - y and the judg - e's gav - el fell.
Thurs - day, Lord, I begged them not to knock me down a - gain. I Got

F C7.

Stripes, stripes a - round my shoul - ders. I got

F C7.

chains, chains a - round my feet. I Got

F C C7.

Stripes, stripes a - round my shoul - ders, And them

Gm C7 Cm C7. 1,3 F C7. Fine

chains, them chains, they're 'bout to drag me down. On a

2 F C7. F C7.

down. On a Mon - day my ma - ma came to see me. (uh -

huh) On a Tues - day they caught me with a file. (poor

boy) On a Wednes - day I'm down in sol - i - tar - y

On a Thurs - day, Lord, I start on bread and wa - ter for a - while.

JACKSON

Words and Music by BILLY EDD WHEELER
and JERRY LEIBER

Moderately



1.5. We got mar - ried in a fe - ver,
2. go on my sweet dad - dy,
3. I breeze in - to that ci - ty,
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.
dan - cin' on a po - ny keg.

Then I'll

We Play All talk in' 'bout like lov - er Jack man,
 been your them hand en gon - na scol - ded beg hound
 them you 'round worn town like like a a - ded
 All lead 'round town like like a a - ded

E♭ E♭ E♭ A♭/B♭ 4fr.

son me, make a e - ver since fire went
 with your big teach 'em fool what tucked they of don't know
 tail tail 'em be be tween your know your

E♭ A♭ 4fr.

out. self. how. legs. So go (He:) I'm goin' to Jack - son,
 self. how. legs. So go on I'm goin' to Jack - son,
 how. legs. So go down to Jack - son,
 legs. So go down to Jack - son,

E♭

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

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

A♭ 4fr. B♭7

Jack - son, you know I'm
 Jack - son.
 Jack - son, "Good - bye", that's
 Jack - son, be - hind my

E♭

plea - sure bound.
 (She:) See if I care.
 all she wrote.
 Ja - pan fan.

1. 2. 3. 4. 5.

(She:) Well,
 (He:) When
 (She:) When they

I WALK THE LINE

Words and Music by
JOHN R. CASH

Moderate

The musical score consists of four staves of music. The top staff is for the piano, indicated by a treble clef and bass clef, with a dynamic marking of *mf*. The second staff is for the guitar, indicated by a treble clef and a guitar icon. The third and fourth staves are for the vocal part, indicated by a treble clef.

Chords and Key Changes:

- 0m7 (Guitar icon)
- Gm7 (Guitar icon)
- C7 (Guitar icon)
- F6 (Guitar icon)
- Gm7 (Guitar icon)
- F7 (Guitar icon)
- Bb (Guitar icon)
- Gm7 (Guitar icon)
- F6 (Guitar icon)

Vocal Lyrics:

1 I keep a close ver - watch y on eas - this heart to be mine. true.

I keep find my my - eyes self a wide lone o when - pen each all day the is

time. through. Yes, I'll keep the' ad - ends mit out that for I'm the a tie fool that for

F6 Dm7 C7/E F6 Gm7 C7

1 F6 Dm7 2 F6 Bb F/A Gm7 F

3. As sure as night is dark and day is light,
I keep you on my mind both day and night.
And happiness I've known proves that it's right.
Because you're mine I Walk The Line.

4. You've got a way to keep me on your side.
You give me cause for love that I can't hide.
For you I know I'd even try to turn the tide.
Because you're mine I Walk The Line.

5. 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.
Because you're mine I Walk The Line.

I WILL ROCK AND ROLL WITH YOU

Words and Music by
JOHN R. CASH

Moderately

F7

They used to call me rock-a-bil-ly, All of us ran through when
Mem - phis nine - teen fif - ty - five on Un - ion A - ve - nue,

El - vis o - pened up the door, Bop - a - lop - bam - boo.
Carl and Jer - ry and Char - lie and Roy and Bil - ly Ril - ly too.

Bb7

F7

I didn't ev - er play much rock and roll,
new sun ris - in' on the way we sing,
'Cause And a

G7

I world got so much coun - try in my soul,
of weir - dos wait - in' in the wings,

C7

But But I

Bb7

I'm love a dif - 'rent man for lov - in' you,
you and though I'm past for - ty - two,

F7

And I'd There are

Bb7

take a shot at what you asked me to,
still a few things yet I did - n't do,

C7

And ba - by, I Will Rock And Roll With You, if I have to.

F

C

F

THE LAST TIME

Words and Music by
KRIS KRISTOFFERSON

Moderately



mf



Dar - lin', the sea - sons — are chang - ing.



See now the leaves, how they die.

Love needs no

G7 C

rea - son — for end - ing. Come kiss your
ba - by — good - bye. Dar - lin', the
Now and a -

C7

last time you lied was - n't real - ly the last time.
gain I still hear some old song I don't want to.

C7

Have all — the tears that you've cried sim -ply
Is it — the same o - ver there where you

F

A musical score for two voices and piano. The top staff is for soprano voice, the bottom staff for alto voice, and the leftmost staff for piano bass. The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The lyrics "dried up" are repeated twice, followed by "and gone?" and "friend?". The piano part features eighth-note patterns in the bass line.

dried up and gone?
found your new friend?

All
Some - in the world you can hurt
times at night I still wake up
an - y -
and __

C7

more is some my feel - thin' miss - ing.

A musical score for 'What May' featuring three staves. The top staff is vocal, starting with a treble clef and a key signature of one flat. The lyrics are: "What ev - er love ev - er was nev - er May be I'll nev - er in for -". The middle staff is for the piano, starting with a treble clef and a key signature of one flat. It features a basso continuo line with a cello-like part. The bottom staff is also for the piano, starting with a bass clef and a key signature of one flat. The music consists of measures 1 through 8.

F

To Coda ⊕

last - ed ____ too long.
ev - er ____ a - gain.

F7

B♭

May - be the best of our life was a

F

beau - ti - ful dream - ing.

B♭

That con - stance ____ was des - tined to crum - ble like

F

cas - tles _ of sand.

B♭

F

All there is left of _ our love
is a lit - tle _ girl's laugh - ter.

G7

Let her keep mak - in' be - liev - in' as

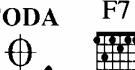
C

C7

D.S. al Coda

long as she can.

CODA



Bb

F7



LUTHER'S BOOGIE

(Luther Played the Boogie)

Words and Music by
JOHN R. CASH

Moderately fast

The musical score consists of two staves of music. The top staff is for a treble clef instrument (likely a piano or organ) and the bottom staff is for a bass clef instrument (likely a piano or organ). The key signature is G major (one sharp). The tempo is moderately fast.

Chords:

- At the beginning: G (chord diagram: G)
- After the first section: G (chord diagram: G)
- After the second section: A7 (chord diagram: A7)
- After the third section: D (chord diagram: D)

Lyrics:

We were just a plain ol' hill - bill - y band
did our best to en - ter - tain ev - ry -
with a plain ol' coun - try style. We nev - er played the kind of
where we'd go. We'd near - ly wear - our
songs that would drive an - y - bod - y wild.
fin - gers off to give the __ folks a show. Played a
Played

G

rail - road song — with a stomp - in' beat, — we played a blues
jump - in' jack — to make 'em get in a groove, — we played sad
song, kind - a real

A7

slow and sweet. — But the thing that knocked 'em off of their feet was,
slow and smooth. — But the on - ly thing that would make 'em move was,

D7

oo — wee, — when

G

Lu - ther played the boo - gie woo-gie, Lu - ther played the boo - gie woo-gie, Lu - ther played the boo - gie woo-gie,

C

Lu-ther played the boo-gie woo-gie, Lu-ther played the boo-gie woo-gie, Lu-ther played the boo-gie woo-gie,

G

D

Lu-ther played the boo-gie woo-gie, Lu-ther played the boo-gie in the strang - est kind of ____

G

way.

C

G

1 D7

G

Well, we (Spoken:) Now, didn't Luther play the boogie strange?

D7

G

THE MAN IN BLACK

Words and Music by
JOHN R. CASH

Moderately

The musical score consists of four staves. The top staff is for the piano, showing bass and treble clefs with a dynamic marking of *mf*. The second staff is for the vocal part, starting with a key signature of one sharp (F#) and a tempo of *C.* The lyrics for this section are: "Well, you won - der the black why I al - ways dress in black, _____ Why you Or lis - tened never see bright col - ors on my back, _____ And A - to the words that Je - sus said _____". The third staff continues the vocal line with a key signature of one sharp (F#). The fourth staff is for the guitar, with chords indicated above the staff: *D7*, *G7*, *F*, and *C.* The lyrics for this section are: "why does my ap - pear - ance seem to have a som - ber tone. Well there's a bout the road to hap - pi - ness thru love and char - i - ty. Why you'd _____".

D7 G7

rea - son He's talk - in' things straight to I have on. me.

Ah, we're

C

wear do - in' the black might for the poor fine and the beat - en sup - down. pose,

D7 G7

Liv - in' in the hope - less hun - gry side of town; clothes, I But

In out "streak of light - nin'" cars and fan - cy clothes,

F C F C

wear just the so black we're for re - pris - 'ner who has of the long ones paid who for his held crime. back. But Up is

wear just the so black we're for re - pris - 'ner who has of the long ones paid who for his held crime. back.

D7

G7

1

2

there be - cause he's a vic - tim of the times.
front there ought a be a Man In Black.

2. I

3. I

C.

wear it for the sick and lone - ly old,
things that nev - er will be right I know.

For the
And

D7

G7

reck - less ones whose bad trip left them cold;
things need chang - in' ev - 'ry where you go,

I
But un -

F

Em7

Dm7

C.

wear the black in mourn - in' move for the lives that could have been.
til we start to make a to make a few things been. Each You'll

You'll

D7

G7

week we lose a hun - dred fine young men.
nev - er see me wear a suit of white.

Ah, I
Oh, I'd

C

wear it for the thou - sands who have died
love to wear a rain - bow ev - 'ry day

Be - And

D7 **G7**

liev - in' that the Lord was on their side.
tell the world that ev - 'ry - thing's O. K.,

And I
But I'll

F6

wear it to for car - an - oth - er off a lit - hundred thou - sand who have my
try to try car - ary - off er off a lit - hundred thou - sand who have my

D7 **Em7**

died back. Be - liev - in' that bright we all were on their side.

Till things are bright we all were on their side.

G7

4. Well, there's I'm The Man In Black.

ONE PIECE AT A TIME

Words and Music by
WAYNE KEMP

Talking blues tempo

The musical score consists of two staves: a treble clef piano staff and a bass clef vocal staff.

Piano Part:

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by 'C').
- Performance instruction: Talking blues tempo.
- Dynamic markings: 'mf' (mezzo-forte) and a piano dynamic.
- Chord symbols: F, B-flat, C7, and F.

Vocal Part:

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by 'C').
- Performance instruction: Talking blues tempo.
- Chord symbols: F, B-flat, C7, and F.
- Lyrics (underlined):
 - 1. Well I
 - left Ken - tuck-y back in for - ty nine and went to De-troit work - in' on as - sem-bly lines. The
 - first year, they had me put - tin' wheels on Cad-il - lacs. Ev - 'ry

Bb



day I'd watch them beau - ties roll by, and some times I'd hang my head and cry. 'Cause I

C7.

F



al - ways want-ed me one that was long and black. 2. One

Bb



day I de - vised my - self a plan that should be the en - vy of'most an - y man. I'd

C7.

F



sneak it out - ta there in a lunch box in my hand. Now,

Bb

3

get - tin' caught meant get - tin' fired, But I figured I'd have it all by the time I re - tired. I'd

C7

F

Chorus

have me a car worth at least a hun - dred grand. I'd get it

F

Bb7

One Piece At A Time and it would-n't cost me a dime, you'd

C7

Gm7/C

F

know it's me when I come through your town. I'm gon-na

Bb7

C7 **Gm7/C** **F**

RECITATION

3. So, the very next day when I punched in with my big lunch box
And with help from my friends, I left that day with a lunch box full of gears.
I've never considered myself a thief, but GM wouldn't miss just one little piece
Especially if I strung it out over several years.
4. The first day, I got me a fuel pump, and the next day I got me an engine and a trunk.
Then, I got me a transmission and all the chrome.
The little things I could get in the big lunch box
Like nuts and bolts and all four shocks.
But the big stuff we snuck out in my buddy's mobile home.
5. Now, up to now, my plan went all right, 'til we tried to put it all together one night.
And that's when we noticed that something was definitely wrong.
The transmission was a '53, and the motor turned out to be a '73,
And when we tried to put in the bolts, all the holes were gone.
So, we drilled it out so that it would fit, and with a little bit of help from an adapter kit,
We had the engine running just like a song.
6. Now the headlights, they was another sight,
We had two on the left, and one on the right.
But when we pulled out the switch, all three of 'em come on.
The back end looked kinda funny, too.
But we put it together, and when we got through, well, that's when we noticed that we only had one tail fin.
About that time, my wife walked out, and I could see in her eyes that she had her doubts.
But she opened the door and said, "Honey, take me for a spin."
7. So, we drove uptown just to get the tags, and I headed her right on down the main drag.
I could hear everybody laughin' for blocks around.
But, up there at the court house, they didn't laugh,
'Cause to type it up, it took the whole staff.
And when they got through, the title weighed sixty pounds.

2nd CHORUS: I got it One Piece At A Time, and it didn't cost me a dime.
You'll know it's me when I come through your town.
I'm gonna ride around in style; I'm gonna drive everybody wild,
'Cause I'll have the only one there is around.

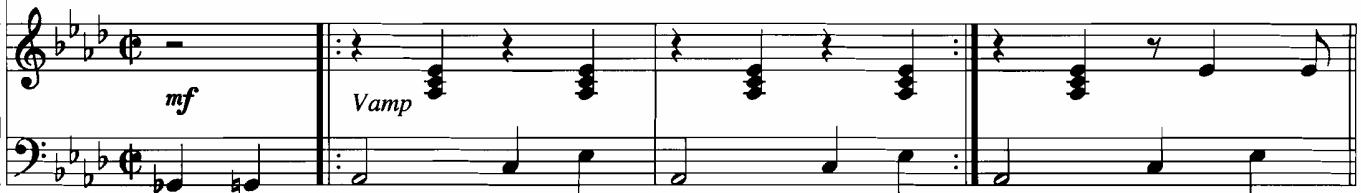
(Ad Lib): "Yeah, Red Rider, this is the Cottonmouth in the Psychobilly Cadillac, com'on? This is the Cotton-mouth, a negatory on the cost of this mo-chine, there, Red Rider, you might say I went right up to the factory and picked it up, it's cheaper that way. What model is it? . . . Well, it's a 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59 automobile. . . . 60, 61, 62, 63, 64, 65, 66, 67, 68, 69 automobile. . . . 70, 71, 72, 73. . . .

ONEY

Words and Music by
JERRY CHESNUT**Moderately**

I dedicate this song to the workin' man. For every man that puts in 8 or 10 hard hours a day of workin' toil and sweat, always got somebody lookin' down his neck, tryin' to get more out of him than he really oughta have to put in.

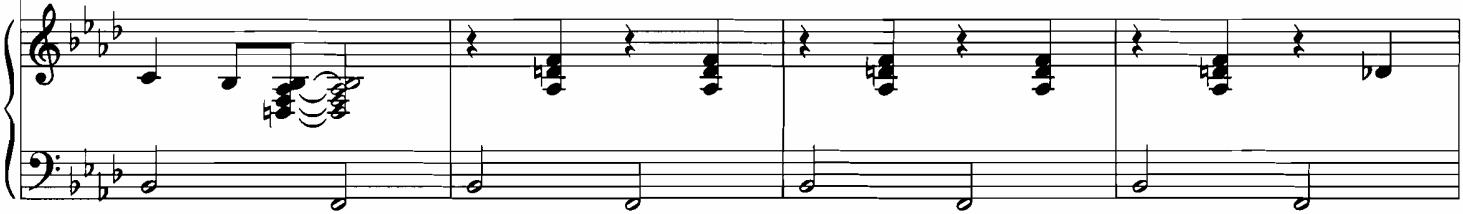
Af - ter



twen - ty - nine _ long years of work - in' in this shop with On - ey stand-in'
seen him in __ my dreams at night and woke up in the morn - in' feel-in'

**B♭7**

o - ver me, __
tired. _____ And to - ol'

**E♭7**

day when that ol' whis-tle blows, I'll check in all __ my gear and I'll re -
On - ey don't re - mem-ber when I came here how he tried to get me



Ab



tire.
fired.

The su - per'n - tend - ent just _ dropped
With his fold - ed hands _ be -

B♭7



by and said they planned my lit - tle ___ get to - geth-er.
hind him, ev - 'ry morn - in' On - ey wait - ed at ___ the ___ gate

E♭7



Then he said I'd nev - er
where he'd rant and rave like

Ab



1

made it if ___ ol' On - ey had-n't a - held me to the fire.
I com-mit - ted mur - der clock - in' in five min - utes late.

2

B♭

I've But to - day

they'll gath - er 'round me like I've seen 'em do — when an - y man _ re -

C7

tires. Then old

F7

On - ey's gon - na tell ____ me from now on I'm free to do what I de -

B♭

sire. He'll pre - sent me with that

C7

lit - tle ol' — gold watch they give a man at times like this.

F7

But there's one thing he's not

B♭

count-in' on: — to - day's the day I give ol' On - ey his.

D_b

I been work-in' build - in' mus - cles;
On - ey's

E_b7

just been stand - in' 'round a - get - tin' soft.

A_b7

And to - day a - bout - four - thir - ty I'll — make

D_b

up for ev - - 'ry good night's sleep I've lost.

When I'm gone I'll be re - mem - bered as a work-in' man __ that

E♭7

E♭7

put his point a - cross with a

A♭7

A♭7

right hand full of knuck-les, 'cause to - day I show _ ol' On - ey who's the

D♭

D♭

Repeat and Fade

boss.

Mmm, what time is it? 4:30? Hey, Oney! Oney! Ha ha ha!

ORANGE BLOSSOM SPECIAL

Key of C (C-B)

Words and Music by
ERVIN T. ROUSE

Lively

Piano

* C

mp - mf

C

F

F

*Chord names and diagrams for guitar.

C

G7

track! It's the OR - ANGE BLOS - SOM SPE - CIAL
shoes. I'll ride that OR - ANGE BLOS - SOM SPE - CIAL
line. It's that OR - ANGE BLOS - SOM SPE - CIAL

G7

1. C (Opt. Repeat)

bring - in' my ba - by back. I'm
and lose these New York
roll - in' down the Sea - board

2. C

To Instrumental Interlude.

3. Fine

blues.

line.

Instrumental Interlude

Scherzando



F

Bb

mf

A musical score for piano, featuring five staves of music. The score includes the following chords and dynamics:

- Staff 1: C7° (at measure 1), F (at measure 2), G (at measure 3).
- Staff 2: F (at measure 1), C7° (at measure 2).
- Staff 3: C7° (at measure 1).
- Staff 4: F (at measure 1), B♭ (at measure 2).
- Staff 5: F (at measure 1), Gm7 (at measure 2), C7° (at measure 3), F (at measure 4), G7°° (at measure 5). The section ends with *D.S. al Fine*.

The music consists of eighth-note patterns and sustained notes, with various dynamics indicated by symbols like $\hat{\wedge}$, $\hat{\vee}$, and $\hat{\wedge}\hat{\vee}$.

(Ghost)
RIDERS IN THE SKY
 (A Cowboy Legend)
 from RIDERS IN THE SKY

By STAN JONES

Briskly

The musical score consists of four staves. The top two staves represent the piano, with the left staff in G major (three sharps) and the right staff in B-flat major (one sharp). The bottom two staves are for the voice. The vocal part begins with a piano introduction. The lyrics start with "An old cowpoke went riding out one dark and windy day," followed by "Up on a ridge he rested as he went along his way." The piano accompaniment includes chords and sustained notes.

Gm

3

Bb

1. An old cowpoke went riding out one dark and windy day,
brands were still on fire and their hooves wuz made of steel,

Gm

3

Up - on a ridge he rest - ed as he went a - long his way,
Their horns wuz black and shin - y and their hot breath he could feel,

Eb Gm6

When A all bolt at of once fear went might - y herd of they red thun - dered eyed cows thru he

Gm7 Eb Cm7

saw sky For A plough - in' thru the rag - ged skies hard And And he

Gm Cm/G Gm Gm7/F

up heard a cloud - y draw. Yi - pi - yi -
their mourn - ful cry. Yi - pi - yi -

Gm7

ay. Yi - pi - yi -
ay. Yi - pi - yi -

1,2,3
Eb

The ghost herd
The ghost Rid - ers

The musical score consists of six staves of music. The top staff starts in Cm7, followed by Gm, and then Cm/G. The second staff begins in Eb. The third staff starts in Gm, followed by Cm7, Gm, and Eb. The fourth staff starts in Cm7, followed by Gm. The fifth staff starts in Gm, followed by Cm7. The bottom staff starts in Cm7.

Lyrics:

- in _____ the sky..
- In _____ The Sky..
- 2. Their ghost herd in _____ the
- sky _____ Ghost Rid - ers
- In _____ The Sky..

Performance Instructions:

- mp (mezzo-forte)
- ritard (ritardando)
- p (pianissimo)

3. Their faces gaunt their eyes were blurred and shirts all soaked with sweat,
They're ridin' hard to catch that herd but they ain't caught them yet,
'Cause they've got to ride forever on that range up in the sky
On horses snortin' fire As they ride on, hear their cry.
Yi - pi - yi - ay, Yi - pi - yi - o, The Ghost Riders In The Sky.

4. As the riders loped on by him he heard one call his name,
"If you want to save your soul from hell a ridin' on our range,
Then cowboy change your ways today or with us you will ride
A - try'n to catch the devil's herd Across these endless skies."
Yi - pi - yi - ay, Yi - pi - yi - o, the ghost herd in the sky. Ghost Riders In The Sky.

THE REBEL - JOHNNY YUMA

Words and Music by RICHARD MARKOWITZ
and ANDREW FENADY

Brightly

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one flat, and a tempo marking of "Brightly". The bottom staff is for the guitar, indicated by a bass clef and a key signature of one flat. The lyrics are written below the guitar staff. Chords are marked above the staff at various points: Bb7, Eb, Ab, Bb7, Eb, Bb7, Eb, Bb7, Ab, Bb7, Eb, and Bb7. Fingerings like "3fr." and "4fr." are also present. The lyrics describe Johnny Yuma as a rebel who roamed through the west.

REFRAIN

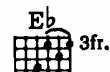
John - ny Yu - ma — was a reb - el, — He

roamed — thru the west, — did John - ny Yu - ma —

— THE REB - EL, — He wan — — der'd a -

1.2.3. To Verses

4. Fine



lone. _____

1. He lone.
2. He got lone.
3. He was

Col. 8

VERSES

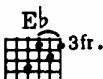
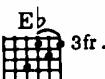
Cm



Gm

1. searched the lands, _____
2. fight - in' mad, _____
3. fight - in' mad, _____this rest - less lad, _____
this reb - el lad, _____
this reb - el lad, _____He was
He
With a

pan - ther quick and leath - er tough, And he fig - ured that he'd been pushed e - nough,
 packed no star as he wan - dered far When the on - ly law was a hook and a draw, } THE
 dream he'd hold till his dy - ing breath, He'd search his soul and gam - ble with death,



REB - EL _____

John - ny Yu - ma. _____

John - ny

RING OF FIRE

**Words and Music by MERLE KILGORE
and JUNE CARTER**

Moderately Bright

The musical score consists of four staves of music. The top two staves are for piano, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for voice, with the soprano in treble clef and the bass in bass clef. The key signature changes from B-flat major to E-flat major and back to B-flat major. The time signature changes between common time and 2/4. The lyrics are as follows:

Love _____ is a burn - ing thing _____
 taste _____ of love is sweet _____

And it makes _____ a fi - ry
 When hearts _____ like ours _____

B♭ F7 B♭

ring
beat

B♭ E♭ B♭ E♭ B♭

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

F7 B♭

I fell in - to a Ring Of Fire.
Oh, but the fire went wild.

F7 E♭ B♭

I fell in - to a burn-ing Ring Of Fi - re I went

F⁷ E^b B^b F⁷

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

B^b F⁷ B^b

burns, burns, burns — The Ring Of Fire —

F⁷ 1. B^b F⁷ 2. B^b

— The Ring Of Fire. — The Fire. —

F⁷ B^b F⁷

— And it burns, burns, burns — The Ring Of

B^b F⁷ B^b (Repeat for fadeout) F⁷

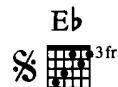
Fire, — The Ring Of Fire. — The Ring Of

dim.

SUNDAY MORNING COMIN' DOWN

By KRIS KRISTOFFERSON

Moderate Rock beat



Well, I woke up Sun-day morn-in' with no
smoked my brain the night be-fore with
park I saw a dad-dy with a

mp

way to hold my head that did-n't hurt;—
cig - a-rettes and songs that I'd been pick-in';—
laugh - ing lit - tle girl that he was swing-in';—

and the
but I
and I

Cm

Bb

beer I had for break-fast was - n't bad, so I had one more for des - sert.
lit my first and watched a small kid cuss - in' at a can that he was kick-in'.
stopped be-side a Sun - day School and lis - tened to the song that they were sing-in'.

B_b7 E_b A_b
  

Then I fum-bled through my clos - et for my clothes and found my clean-est dir - ty
 Then I crossed the emp - ty street and caught the Sun - day smell of some-one fry-in'
 Then I head - ed back for home, and some-where far a - way a lone - ly bell was

E_b Cm 1 A_b
  

shirt; _____ and I shaved my face, and combed my hair, and
 chick-en; _____ and it
 ring-in'; _____ and it

Fm7 B_b B_b7 2 A_b Fm7
    

stum-bled down the stair to meet the day. _____ I'd took me back to some-thin' that I'd
 ech-ued thru the can - yon like the

A_b B_b7 E_b
  

lost some-how some-where a-long the way.
 dis - ap - pear - ing dreams of yes - ter-day. } On the Sun-day morn-in'

side-walks, wish-in', Lord, that I was stoned,
 'cause there's some-thing in a

Sun - day makes a bod-y feel a - lone.
 And there's noth-in' short of

dy - in' half as lone-some as the sound _____ on the sleep-ing city side-walks;

Sun-day morn-in' com-in' down. _____ In the

To Coda Φ D.S. al Coda

CODA Φ

120 SINGIN' IN VIETNAM TALKIN' BLUES

(Bring the Boys Back Home)

Words and Music by
JOHN R. CASH

Moderately

B

Musical score for the first section of the song. The key signature is B major (two sharps). The melody is in the treble clef, and the bass line is in the bass clef. The tempo is moderately. The first measure shows a bass note followed by a series of eighth-note chords. The second measure shows a bass note followed by a sustained note.

B

(Spoken:) One mornin' at breakfast
got a big welcome
night we did about
few minutes June never
all night long that
(See additional lyrics)

I said to my wife,
when we drove in
four shows for the boys
said one word and I
noise kept on

Musical score for the spoken section. The key signature changes to B major (two sharps). The melody continues in the treble clef. The lyrics are spoken over the music. The vocal line ends with a sustained note.

Musical score for the second section of the song. The key signature changes to E major (one sharp). The melody continues in the treble clef. The vocal line ends with a sustained note.

E



"We've been everywhere once
to the gates of a place they
and they were livin' it up
thought at first that
and the sound will chill you

and some places twice."
call Long Ben.
with a whole lot of noise.
she hadn't heard.
right to the bone.

As I had another helpin' of country ham, she said,
We checked in and everything got kinda quiet,
We did our last song for the night
Then a shell exploded not two miles away.
The bullets and the bombs and the mortice shells

Musical score for the third section of the song. The key signature changes to E major (one sharp). The melody continues in the treble clef. The lyrics describe a soldier's experiences in Vietnam. The vocal line ends with a sustained note.

Musical score for the final section of the song. The key signature changes to C#7 (one sharp). The melody continues in the treble clef. The vocal line ends with a sustained note.

F#

"We ain't never been to
but a soldier boy said,
and we crawled into bed for some
She sat up in bed and I
shook our bed and

Viet Nam,
"Just wait 'til tonight; things get noisy,
peace and quiet but things weren't peaceful
heard her say, "What was that?"
one time one fell and it never let up.

B

E

and there's a bunch of our boys over there."

things start
and things weren't
I said, "That was a
It was gonna get

So we went
happenin';
quiet.
shell or a bomb."
worse.

F#

B

Repeat for verses

to the Orient, Saigon.
big, bad fire crackers."
Things were scary.
She said, "I'm scared." I said, "Me, too."
before it got any better.

Well, we peace.
Well, that
Well, for a
Well,
Well, when the

Additional Lyrics

Well, when the sun came up, the noise died down. We got a few minutes sleep and we were sleepin' sound.
Then a soldier knocked on our door and said, "Last night they brought in 7 dead and 14 wounded" and "Would we come down to the base hospital and see the boys?" Yeah.

So, we went to the hospital ward by day and every night we were singin' away. Then the shells and the bombs till dawn again and the helicopters brought in the wounded men night after night, day after day, comin' and a-goin'.

So we sadly sang for them our last song and reluctantly we said, "So long." We did our best to let them know that we care for every last one of them that's over there, whether we belong over there or not. Somebody over here loves 'em and needs 'em.

Well, that's about all that there is to tell about that little trip into living hell. And if I ever go back over there any more, I hope there's none of our boys there for me to sing for. I hope that war is over with and they all come back home to stay in peace.

SO DOGGONE LONESOME

Words and Music by
JOHN R. CASH

Moderately bright

E_b7 D7 G

I do my best to hide this low-down feel - in;
Time stands still when you're a - wait - in'; I some -

G D+

try to make be - lieve there's noth - ing wrong.
times I think my heart is stop - pin' too. But they're

D7 D+

al - ways ask - in' me a - bout you, dar - lin', and it
One lone - ly hour seems for - ev - er,

G C

G D7 G D+
 hurts me so to tell 'em that you're gone. If But
 six - ty min - utes more await - in' for you.

G D+
 they ask me, I guess I'd be de - ny - in' 'cause
 I guess I'll keep wait - in' till you're with me,

G D7 D+
 that I've been un - hap - py all a - lone. But But I
 I be - lieve that lov - in' you is right.

G C
 if they heard my heart, they'd hear it cry - in', if
 don't care if the sun don't rise to - mor - row

G D7 G

"Where's my dar - lin', when's she com - in' home?" I
 I can't have you with me to night. I

C G

ask know my I'll self keep a mil - lion times what's right for me can't to be
 my self keep on lov - ing you, 'cause true love can't to be

G7 C

do, killed. to try to lose my blues a - lone, or I
 I ought to get you off my mind, but I

G D7 G

hang guess a - round nev - er with you. But I think it's pret - ty
 I will. I could have a doz - en

C

good oth - un - til that moon comes shin - in' through,
ers, - ers, but I know I'd love - you still,
and 'cause

G

D7

G

then I get so dog - gone lone - some.
I get so dog - gone lone - some.

E♭7

D7

1

G

D+

2

G

TENNESSEE FLAT TOP BOX

Words and Music by
JOHNNY CASH

Bright Country Two-Beat




In
Well,
Then

lit - tle cab - a - ret____ in a South Tex - - as
could - n't ride he or wran - gle and he nev - er cared ev - - to
one day was gone____ no - one er

F7

bor - der - town, — sat a boy and his
make him a dime, — But He give van him like
saw him 'round. — his
the guitar,
the guitar,
the breeze.

Bb

and the peo - ple came_ from all a - round. — And
and he'd be hap - py the all the time. — And
They for - got him in_ lit - tie town, — But

all the girls — from still there nine to
all the girls — from still dreamed to a -
all the girls —

F



Aus - tin - ty - him - were - snap - ping a - fin - from
nine bout - ty - him - and hung a - round gers, the

home tap - ping and toes put - ting and un jewel - beg - ging ry
tap cab - a - ret - and un - til - the him, doors in "Don't hock
stop," locked.

B_b

to take - a trip - to and go fas - and
and hyp - no - tized, - on the hit ci - pa -
And then - one day -

F

lis - ten
na - ted
rade —

to the
by the lit - tle
was a dark - haired

B_b

boy who played the Ten - nes - see flat top box. And he would

E_b

play.

B_b

E_b



B_b



1,2 E_b



3 E_b



B_b



Repeat and Fade



UNDERSTAND YOUR MAN

Words and Music by
JOHNNY R. CASH

Moderately

Musical Notation and Chords:

- Section 1:** Treble clef, key signature of one sharp (F#), common time. Dynamics: *mf*. Chords: G, G, G, G.
- Section 2:** Treble clef, key signature of one sharp (F#), common time. Dynamics: *mf*. Chords: G, Em, G, Em.
- Section 3:** Treble clef, key signature of one sharp (F#), common time. Dynamics: *mf*. Chords: G, Em, G, Em.
- Section 4:** Treble clef, key signature of one sharp (F#), common time. Dynamics: *mf*. Chords: G, D7, G, D7.

Lyrics:

Don't give my call oth - er my name suits out to your the win Sal - dow, I'm va - tion leav - in', Ar - my,

And I ev - 'ry - thing won't e - ven else I turn leave my be - head; hind;

G

I Don't send your kin noth - in' folks that 'll slow give me down no my talk - in;
 ain't tak - in' noth - in' that 'll slow give me down no my talk - lin;

A7

D7

While I'll be gone - like I said.
 I'm un - tan - gl - in' my mind.

G7

You'd say the same old things that I you been say - ing all a - long,
 I ain't gon - na re - peat what I said an - y - more,

C

C7

Lay there in your bed, that keep your mouth shut till I'm gone.
 While I'm breath - in' air that ain't been breathed be - fore.

G

Em

Don't give me that old gone familiar cry - in' cuss - in' moan,
I'll be as gone as a wild goose in winter,

C.

D7

G

Em

Then you'll understand Your Man, Ti - dy your bad mouth and
Un - der - stand Your Your Med - i - tate on it

C.

D7

1 G

D7

Un - der - stand Your Your Man. 2. You can
Un - der - stand Your Your

2 G

Em

C.

D7

Repeat and Fade

Man, You hear me talk - in' hon - ey, Un - der - stand Your
Re - mem - ber what I told you,

WHAT IS TRUTH?

Words and Music by
JOHN R. CASH

Moderately

F

B_b

1. The old man turned off the radio,
2. The young girl dancin' to the latest beat has Said, "Where did all the old found new ways to songs go?
move her feet.

G₇

C₇.

Kids sure play funny music these days, they play it in the strangest ways."
A young man speaking in the city square, is trying to tell somebody that he cares.

F

B_b

To Coda

Said, "It looks to me like they've all gone wild, It was peaceful back when I was a child."
Yeah, the ones that you're callin' wild, Are gonna be the leaders in a little while. This

G7

C7

Well, man, could it be that the girls and the boys are tryin' to be heard above your noise? And the

F B♭ Gm7 C7 F

lone - ly voice of youth cries, What Is Truth?

F

A little boy of three sittin' on the floor
A young man sittin' on the witness stand,

B♭ G7

looks up and says, "Daddy, what is war?" "Son, that's when people fight and die."
The man with the book says "Raise your hand." "Repeat after me, I solemnly swear."

C7

F

A little boy of three says, "Daddy, why?"
 The man looked down at his long hair.

A young man of seventeen in Sunday school,
 And although the young man solemnly swore,

Bb

G7

'Bein' taught the golden rule. And by the
 Nobody seemed to hear anymore. And it

time another year has gone around, it may
 didn't really matter if the truth was there, It was

C7

F

Bb

Gm7

be his turn to lay his life down. Can you blame the voice of youth for ask - in'
 the cut of his clothes and the length of his hair. And the lone - ly voice of youth for ask - in'

C7

F

What Is Truth?

C

Bb

D

C7

F

1

2 F

D.S. al Coda

CODA G7

old world wakened to a new born day. And I sol -emn - ly swear that it - ll be that

C7. **F** **Bb** **Gm7**

way. You'd bet - ter help that voice of youth find

C7. **F** **Gm7** **F**

What Is Truth? And the lone - ly voice of

Bb **Gm7** **C7.** **F**

youth cries, What Is Truth?

This musical score page contains two staves. The top staff is for the piano, featuring a treble clef, a bass clef, and a common time signature. It includes a key signature of one flat, a dynamic instruction 'D.S. al Coda', and a section labeled 'CODA' with a 'G7' chord. The bottom staff is for the guitar, indicated by a guitar icon. The lyrics 'old world wakened to a new born day. And I sol -emn - ly swear that it - ll be that' are written below the piano staff. The music continues with chords 'C7.', 'F', 'Bb', and 'Gm7'. The lyrics 'way. You'd bet - ter help that voice of youth find' are written below the piano staff. The music then shifts to a new section with chords 'C7.', 'F', 'Gm7', and 'F'. The lyrics 'What Is Truth? And the lone - ly voice of' are written below the piano staff. The final section begins with chords 'Bb', 'Gm7', 'C7.', and 'F'. The lyrics 'youth cries, What Is Truth?' are written below the piano staff. The page is numbered 1 at the top center and 2 at the bottom center.

WITHOUT LOVE

Written by
NICK LOWE

Moderately

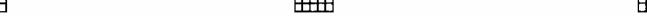
The sheet music consists of four systems of musical notation. The first system starts with a piano introduction in A major, followed by a vocal entry. The second system begins with an E7 chord. The third system contains lyrics: "With-out love I am half hu-man. I am an is-land," with corresponding chords A, D, and A. The fourth system continues with lyrics: "all With-out love self I'm all ma-chine. in a heart-break sea," with chords F#m, E, and A.

Musical Elements:

- Piano Part:** Includes bass and treble staves with various chords and dynamics like *mf*.
- Vocal Part:** Features lyrics and chords above the staff.
- Chords:** A major (A), D major (D), E7, A major (A), F#m, E, A.
- Time Signature:** Common time throughout.
- Key:** Key signature changes from A major to F#m minor.

With-out love there's nothin' do -
 With-out love there's no de - ny
 in'. I will die with - out love.
 in' I am dy - in' with - out love.
 With-out For there is no - where I can run __
 and there is __ no hid - ing place. Stick - in' out __ like a sore thumb __

The musical score consists of three staves. The top staff is for the voice, starting with a B chord (G, B, D) and ending with a D chord (A, C#, E). The middle staff is for the piano, showing chords and a bass line. The bottom staff is also for the piano. The lyrics "by that gloom - y look up - on my face. With-out" are written below the top staff. The piano part includes a dynamic instruction "p" at the end.



 love I am ___ not whole. With-out

love I'm bare - ly on my feet. I am

A

E

To Coda 1 A.

dy in' with-out love.

2 A.

D.S. al Coda

Solo ends Oh,

CODA A.

love. I am

E

A.

dy in' with-out love.

E7

A.

A6

N.C.

WHAT DO I CARE

Words and Music by
JOHNNY R. CASH

Moderately

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The upper staff is in treble clef and common time, with dynamics *mf* and *p*. It features a series of chords and eighth-note patterns. The lower staff is in bass clef and common time, with a dynamic *p*. It features sustained notes and eighth-note patterns.

VERSE - Freely

C

G7

When I'm all through, if I have - n't been what they think I should

mp

G7

F

C

C

C

C7

F

me, When I grow old if there's no gray from wor - ry in my

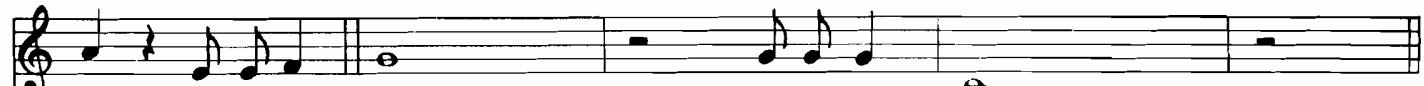
$\text{♩} = 120$

Moderately Bright - In Tempo

F (tacet)

G7

C



hair, What do I care?

What do I care?

Musical staff showing piano accompaniment in measure 2. Dynamics: *mf*, *p*, *f*.

CHORUS - Moderately Bright

(tacet)

F

C



What do I care just as long as you are mine a lit - tle while. When the

Musical staff showing piano accompaniment in measure 4. Dynamics: *mf*.

F

C

F



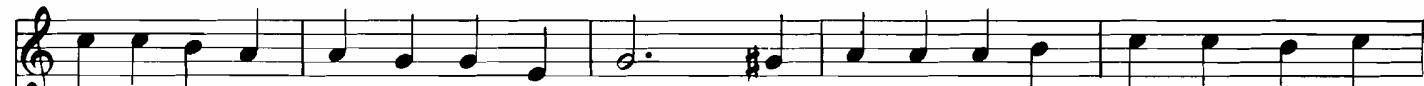
road was long and wea - ry you gave me a few good miles. What do I care if I

Musical staff showing piano accompaniment in measure 6.

F

C

D7



miss a goal be - cause I make a slip? I'll still be sat-is - fied be - cause I

Musical staff showing piano accompaniment in measure 8.

G7 (tacet) F C

tast-ed your sweet lips. What do I care if I nev-er have much mon-e-y,

C F C

And some times my ta-ble looks a lit-tle bare. An - y -

F C

thing that I may miss is made up for each time we kiss. You love

D7 G7 C F7 |¹ G7 (tacet) ||² C

me and I love you, so what do I care? What do I

AFTER THE BALL

ALL OVER AGAIN

BAD NEWS

BALLAD OF A TEENAGE QUEEN

BALLAD OF IRA HAYES

THE BIG BATTLE

BIG RIVER

A BOY NAMED SUE

BUSTED

COME IN, STRANGER

CRY, CRY, CRY

DADDY SANG BASS

DARK AS A DUNGEON

DON'T TAKE YOUR GUNS TO TOWN

FIVE FEET HIGH AND RISING

FLESH AND BLOOD

FOLSOM PRISON BLUES

FRANKIE'S MAN, JOHNNY

GIVE MY LOVE TO ROSE

GUESS THINGS HAPPEN THAT WAY

HEY, PORTER

I GOT STRIPES

I WALK THE LINE

I WILL ROCK AND ROLL WITH YOU

JACKSON

THE LAST TIME

LUTHER'S BOOGIE (LUTHER PLAYED THE BOOGIE)

THE MAN IN BLACK

ONE PIECE AT A TIME

ONEY

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