

# BEAUTIFUL WORDS

Johnny Cash

Slowly

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The piano part begins with a *p* (piano) dynamic marking. The lyrics are: "Beau - ti - ful words, Beau - ti - ful words, He spoke beau - ti - ful words. The wind lay still, and the whole world lis - tened As He spoke Beau - ti - ful words." The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.

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# COME TO THE WAILING WALL

Moderately

Johnny Cash

D Freely N.C. D

1. Oh, my Lord, what a morn - in',  
 2. Shout it 'cross a moun - tain.  
 3. Bring the lost ones home - ward,

R.H.

N.C. D N.C.

Oh, my Lord, what a day. The sound of bat - tle's  
 Shout it 'cross the sea. We have been de -  
 Lead them to this shore. The cit - y gates are

D N.C. a tempo

o - ver, And the smoke has blown a - way.  
 liv - ered, Is - ra - el is free,  
 o - pen, Heav - en's bless - ings pour.

D G D D G

Come to the Wail - ing Wall; Come to the Wail - ing Wall.

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D

Thank God, you can stand up-on this Ho-ly

D G D A7

D

Land, And touch the hal-lowed rock That God de-liv-ered to our Land..

Dm E7

A

Come to the Wail-ing Wall;

1. 2.  
D G

3.

Come to the Wail-ing Wall.

D G D

D G D D G D

Come to the Wail-ing Wall; Come to the Wail-ing Wall.

*Repeat and fade*

# FIVE FEET HIGH AND RISING

Moderately

Words and Music by JOHNNY CASH

Piano introduction in C major, 4/4 time. The melody is marked *mf* and consists of a series of eighth and quarter notes in the right hand, with a simple bass line in the left hand.

**F** **Bb** **F/A** **Gm** **F**

How high is the wa - ter, Ma - ma? Two feet high and ris - ing.  
How high is the wa - ter, Ma - ma? Three feet high and ris - ing.

This system includes the first two lines of the song. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for F, Bb, F/A, Gm, and F.

**Bb** **F/A** **Gm** **F**

How high is the wa - ter, Pa - pa? She said it's two feet high and ris - ing. But we can  
How high is the wa - ter, Pa - pa? She said it's three feet high and ris - ing. Well, the

This system includes the next two lines of the song. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for Bb, F/A, Gm, and F.

**F7** **Bb** **Bb7**

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-ens are sleep-in' in the wil - low trees.

This system includes the final two lines of the song. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams for F7, Bb, and Bb7.

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.

# Oh, LONESOME ME

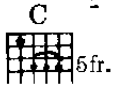
Words and Music  
by Don Gibson

Don Gibson's scribbled original of this song bore the title "Ole Lonesome Me," but when the record and sheet music appeared in 1958, the publisher had interpreted it as "Oh, Lonesome Me." The title stuck, and the song became Gibson's first hit, backed by the equally memorable "I

Can't Stop Loving You." Gibson has said that the song expressed his mood at the time. A lot of country fans who have had similar feelings made "Oh, Lonesome Me" a standard, and it has produced chart records for Johnny Cash, Stonewall Jackson and Loggins & Messina.

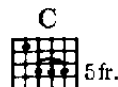
Moderately bright, in 2 (♩ = 1 beat)

The piano introduction consists of two staves. The right hand features a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The piece begins with a forte (f) dynamic.

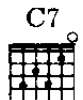


Ev - 'ry - bod - y's go - in' out and hav - in' fun; I'm  
bad mis - take I'm mak - in' by just hang - in' round; I

*mf* *sim.*



just a fool for stay - in' home and hav - in' none. I  
know that I should have some fun and paint the town. A



can't get o - ver how she set me free.  
love - sick fool that's blind and just can't see.

# Oh Lonesome Me

The musical score is arranged in five systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams and fret numbers.

**System 1:** Chords: G7 3fr., Gdim, G7 3fr., 1. C 5fr., 2. C 5fr.  
 Lyrics: Oh, lone-some me. A me.  
 Oh, lone-some

**System 2:** Chord: G 3fr.  
 Lyrics: I'll bet she's not like me; She's out and fan-cy-

**System 3:** Chords: D7sus4, G 3fr.  
 Lyrics: free, Flirt-ing with the boys with all her charms, But

**System 4:** Chord: D7  
 Lyrics: I still love her so, And, broth-er, don't you know I'd

**System 5:** Chords: G 3fr., G7 3fr.  
 Lyrics: wel-come her right back here in my arms. Well, there

C 5fr. G7 3fr.

must be some way I can lose these lone-some blues, For-get a-bout the

C 5fr. C7 6

past and find some bod-y new. I've thought of ev-'ry-thing from A to

F E F F# G7 3fr. Gdim G7 3fr. C 5fr.

Z. Oh, lone-some me.

E F F# G7 3fr. Gdim G7 3fr. N.C. C 5fr. C6 5fr.

Oh, lone-some me.



# SAN QUENTIN

Johnny Cash

Moderately

The musical score is written in a grand staff with a treble and bass clef. The tempo is marked 'Moderately'. The key signature is C major. The score is divided into four systems, each with a key signature change indicated above the staff: C, G7, C, C, C, G7, C, C, F, F.

**System 1:** The piano accompaniment begins with a series of chords in the right hand and a simple bass line in the left hand. The lyrics '1. San' are written at the end of the system.

**System 2:** The vocal line enters with the lyrics: 'Quen-tin, you've been liv - in' hell to me. Quen-tin, I hate ev - 'ry inch of you.' The piano accompaniment continues with chords and a bass line.

**System 3:** The vocal line continues with the lyrics: 'You've host - ed me since Nine - teen Six - ty - You've cut me and have scarred me thru an'' The piano accompaniment continues with chords and a bass line.

**System 4:** The vocal line concludes with the lyrics: 'three. I've seen 'em come and thru. And I'll walk out a' The piano accompaniment continues with chords and a bass line.

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F C G7 C

go, and I've seen them die; And long a - go I  
 wis - er, weak - er man. Mis - ter Con - gress - man, why

G7 C 1. 2. 3. 4.

stopped ask - in' why. 2. San San  
 can't you un - der - stand.

C

Quen-tin, you've been liv - in' hell to me.

3. *San Quentin, what good do you think you do?  
 Do you think I'll be diff'rent when  
 you're through?  
 You bent my heart and mind and you may  
 my soul,  
 And your stone walls turn my blood a little cold.*

4. *San Quentin, may you rot and burn in hell.  
 May your walls fall and may I live to tell.  
 May all the world forget you ever stocd.  
 And may all the world regret you did no good.*

# SEE RUBY FALL

Johnny Cash and Roy Orbison

Moderately slow

1. Well,

I knew some-day Ru-by would be leav-in';  
go down-town at nine o-clock this eve-nin';

That she was-n't hap-py liv-in' qui-et-  
Walk un-der that red light, then down the

ly, qui-et-ly; 'Cause she would get that  
hall, down the hall; Look for the high-est

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F7 Bb 1. G7

bed - room look each morn-in';  
 fly - in' girl; that's Ru - by; And I felt Ru-by

G7 C7 Bb Eb7 C7 2. G7

pull a - way from me. 2. So, And if you

C7 F C F7

wait your turn, you'll see Ru - by fall.

Bb F

Don't let her know that you e - ven know me;  
 I didn't hold her back when she got rest - less;

F Fdim

She'll be try - in' to \_\_\_\_\_ for - get it all;  
 One man is not e - nough when she wants it all;

C7 F6 C7 F F7

And don't tell me how it was to - night, to -  
 I let her go when I saw what she

Bb C7

mor - row;  
 want - ed;  
 'Cause I don't want to see Ru - by  
 'Cause I don't care to see Ru - by

1. F C7 F7 2. F Bb F

fall. fall.

# SOUTHWIND

Fast

*Johnny Cash*

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth notes. The lower staff is in bass clef and contains a simple bass line. Chord symbols 'G' and 'F' are placed above the upper staff.

The second system of musical notation consists of two staves. The upper staff continues the melody with a slur over several notes and accents. The lower staff continues the bass line. A chord symbol 'C' is placed above the upper staff.

The third system of musical notation consists of two staves. The upper staff begins with the lyrics "1. South - wind," and features a long slur over several notes. The lower staff continues the bass line. Chord symbols 'C' and 'F' are placed above the upper staff.

The fourth system of musical notation consists of two staves. The upper staff begins with the lyrics "you picked her up in Jack - son - ville and left me cold and" and features a long slur over several notes. The lower staff continues the bass line. A chord symbol 'F' is placed above the upper staff.

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F C

lone - some in the rain.

C F

South - wind,

F

you took her off to Nash-ville, left me

F C

chok - in' in the smoke be - hind the train.

C G

And you go: Woo - oo - oo

G F# F

She's gone a - gain on the

C G

South - wind.

F C

Repeat and fade

2. Southwind, I need a forty-dollar ticket  
and about this time tomorrow I'll be gone.  
Southwind, but if I had forty dollars  
I would buy myself a smile to carry on.  
And you go woo-oo-oo.  
She's gone again on the Southwind.

3. Southwind, take her fast and take her far  
cause that's the way she always like to go.  
Southwind, I will be waitin' for the  
roundtrip ticket  
if you'll bring her back and I done told her so.  
Don't you go woo-oo-oo.  
She's gone again on the Southwind.



# THIS SIDE OF THE LAW

Moderately

Johnny Cash

G C7 F E

On

F E F F7

this side of the law, On that side of the law,

Bb F Bb F Bb F Bb F

Who is right?\_ Who is wrong?\_ Who is weak?\_ Who is strong?\_

Bb F Gm C7 F Bb F N.C.

Who is for and who's a - gainst the law?\_

1. You see I  
2. Well, I

*FINE*

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F E F Bb F C7

did - n't real - ly mean — an - y harm, But I  
 did - n't mean to let my fam - 'ly down, And I'm

F Fdim F Fdim F Ddim Gm C7 Bb C7

sim - ply could - n't make it on the farm. When the  
 not giv - ing you the run - a - round.

F Fdim F F7 Bb F Fm

land won't give a lot you got - ta do with what you got. And  
 I'd much rather be dead than have to beg my dai - ly bread. And to

G Am Gdim G7 C C7 F C7

all I got's the mus - cle in my arm; I  
 pay my way no mat - ter where I'm bound; bum! bum! bum! Well, I

F E F Bb F C7

would-n't ev - er hurt my fel - low man. And it  
 did - n't real - ly think that I did wrong. So

F Fdim F Fdim F Ddim Gm C7 Bb C7

seems to me that you could un - der stand. I'm just  
 long as I stayed here where I be - long. I did the

F F7 Bb F Fm

try-in' to help my - self with-out hurt - in' some-bod-y else. And a  
 on - ly thing I could, same as an - y - bod-y would. And

G7 C7 F Fdim

man has got to do the best he can. On  
 I was sim - ply try-ing to get a - long.

*Repeat twice  
 3rd time to Fine.*

# WHAT IS TRUTH?

Johnny Cash

Moderately

The musical score is written for piano in a 4/4 time signature with a key signature of one flat (Bb). It consists of six systems of music, each with a treble and bass clef staff. The tempo is marked 'Moderately'. The score includes the following lyrics:

(Spoken:) 1. The old man turns off the radio  
 Says: "Where did all the old songs go?"

Kids sure play funny music these days!

New fan-gled songs!  
 New fan-gled ways!" "Ev-'ry-thing seems so loud and wild! It was peaceful

Chord progressions are indicated above the staff: C7, F, C7, F, Bb, G7, C7, F, F, Bb, Bb, G7, C7, C7, C7(5b), F, F7.

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B $\flat$  G7

back when I was a child!" Well, Man, could it be that the girls and

G7 C7

the boys are trying to be heard above your noise! (Sung:) And the

F F7 B $\flat$  C7 F

lone-ly voice of youth cries: "What is truth?" last time

F

F

*molto rall.*

2. A little boy of three sittin' on the floor  
 Looks up and says: "Daddy, what is war?"  
 "Son, that's when people fight and die!"  
 The little boy of three says: "Daddy, why?"  
 A young man seventeen in school  
 Being taught the golden rule  
 By the time another year's gone around  
 He may have to lay his own life down.  
 (sung) Can you blame the voice of youth  
 for asking: "What is truth?"

3. A young man sittin' on the witness stand  
 The man with the book says: "Raise your hand!"  
 "Repeat after me, I solemnly swear!"  
 The Judge looks down at his long hair.  
 And although the young man solemnly swore  
 Nobody wanted to hear any more  
 And it really didn't matter if the truth was there  
 It was the cut of his clothes and the length  
 of his hair!  
 (sung) And the lonely voice of youth cries:  
 "What is truth?"

Recorded by JOHNNY CASH

# RING OF FIRE

Words and Music by  
MERLE KILGORE and JUNE CARTER

Moderately Bright

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. Starts with a piano (*p*) dynamic. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment.

Second system of piano introduction, continuing the melody and accompaniment from the first system.

Vocal line with guitar chords. Chords shown are Bb, Eb, Bb, and Eb. The lyrics are: Love \_\_\_\_\_ is a burn - ing thing \_\_\_\_\_  
taste \_\_\_\_\_ of love is sweet \_\_\_\_\_

Piano accompaniment for the first vocal line. Treble clef, bass clef, 2/4 time signature. Starts with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features a prominent eighth-note pattern.

Vocal line with guitar chords. Chords shown are Bb, Bb, and F7. The lyrics are: \_\_\_\_\_ And it makes \_\_\_\_\_ a fi - ry  
When hearts \_\_\_\_\_ like ours \_\_\_\_\_

Piano accompaniment for the second vocal line. Treble clef, bass clef, 2/4 time signature. Continues the harmonic accompaniment for the second vocal line.

B♭ F7 B♭

ring  
beat

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by a half note 'ring' and a half note 'beat'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for B♭, F7, and B♭ are shown above the staff.

B♭ E♭ B♭ E♭ B♭

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

The second system continues the musical score. The vocal line has a whole note rest, followed by the lyrics 'Bound by wild de - sires' and 'I fell for you like a child'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for B♭, E♭, B♭, E♭, and B♭ are shown above the staff.

F7 B♭

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

The third system features the vocal line with a whole note rest, followed by the lyrics 'I fell in - to a Ring Of Fire.' and 'Oh, but the fire went wild.'. The piano accompaniment continues. Chord diagrams for F7 and B♭ are shown above the staff.

F7 E♭ B♭

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

The fourth system concludes the musical score. The vocal line has a whole note rest, followed by the lyrics 'I fell in - to a burn - ing Ring Of Fi - re I went'. The piano accompaniment continues. Chord diagrams for F7, E♭, and B♭ are shown above the staff.

F7 Eb Bb F7

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

Bb F7 Bb

burns, burns, burns The Ring Of Fire

F7 Bb F7 Bb

The Ring Of Fire. The Fire.

F7 Bb F7 Bb F7

And it burns, burns, burns The Ring Of

Bb F7 Bb F7

Fire, The Ring Of Fire. The Ring Of

*(Repeat for fadeout)*

*dim.*



# I WALK THE LINE

Words and Music by  
JOHN R. CASH

Moderate

mf

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderate' and the dynamic is 'mf'.

**Dm7** **Gm7** **C7** **F6**

1 I keep a close watch on this heart of mine.  
I find my eyes self a lone when each day the

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. Chord diagrams for Dm7, Gm7, C7, and F6 are provided above the vocal staff. The lyrics are: "1 I keep a close watch on this heart of mine. I find my eyes self a lone when each day the".

**Gm7**

I keep my eyes self a lone when each day the  
I find my eyes self a lone when each day the

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "I keep my eyes self a lone when each day the". A Gm7 chord diagram is shown above the vocal staff.

**F6** **F7** **Bb** **Gm7**

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

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "time. through. I Yes, I'll ad - ends mit out that for I'm the a tie fool that for". Chord diagrams for F6, F7, Bb, and Gm7 are provided above the vocal staff.

F6
Dm7
C7/E
F6
Gm7
C7

binds. \_\_\_\_\_  
 you. \_\_\_\_\_

Be - cause you're mine \_\_\_\_\_  
 Be - cause you're mine \_\_\_\_\_

I Walk The \_\_\_\_\_  
 I Walk The \_\_\_\_\_

F6
Dm7
F6
Bb
F/A
Gm7
F

Line. \_\_\_\_\_

2. I find it \_\_\_\_\_

Line. \_\_\_\_\_

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.



# Hurt

Words & Music by Trent Reznor

♩ = 90



First system of musical notation for the first four measures, including guitar chord diagrams and piano accompaniment.



Second system of musical notation, including lyrics and piano accompaniment.

1. I hurt my - self\_ to - day to see if I\_ still  
 2. I wear this crown of thorns up - on my li - ars



Third system of musical notation, including lyrics and piano accompaniment.

feel. I fo - cused on the pain,\_\_\_\_ the on - ly thing\_ that's  
 chair. Full of bro - ken thoughts,\_\_\_\_ I can - not\_ re -

Am C Dsus<sup>2</sup> Am C Dsus<sup>2</sup>

real. The nee - dle tears a hole, the old fa - mil - iar sting.  
 -pair. Be - neath the stains of time the feel - ings dis - ap - pear.

Am C Dsus<sup>2</sup> Am C D

— Try to kill it all a - way but I re - mem - ber ev - 'ry - thing.  
 — You are some - one else, I am still right here.

G Am<sup>7</sup> Fadd9

What have I be - come

C G Am<sup>7</sup>

my sweet - est friend? Ev - 'ry - one I know

Fadd9



C



G



— goes a - way — in the end. — And

Am7



Fadd9



G



you could have — it all, — my em - pire of dirt.

Am7



Fadd9



I will let — you down, —

1.



Am



C



D



I will make — you hurt. —



2.

I will make you hurt.



If I could start a gain, a



mil - lion miles a way, I would keep my self,



I would find a way.

# TENNESSEE FLAT TOP BOX

Words and Music by  
JOHNNY CASH

Bright Country Two-Beat

B $\flat$



*mf*

In a  
Well, he  
Then

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

F7



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

Bb



and the peo - ple came from all a - round. And  
 and he'd be hap - py all the time. And  
 They for - got him in the lit - tle town, But

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



F



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

home tap - ping and put - ting jewel - ry in hock -  
 cab - a - toes - ret - and un - beg - ging the doors were stop -  
 locked.

B $\flat$ 

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

F

lis - ten na - ted rade —

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

Bb

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

Eb

play.

Bb

**E<sub>b</sub>**  
3

**B<sub>b</sub>**

1,2 **E<sub>b</sub>**  
3

3 **E<sub>b</sub>**  
3

**B<sub>b</sub>**

Repeat and Fade