

HISTORY  
**AMERICA'S**  
GREATEST HITS



## A HORSE WITH NO NAME

(Bunnell)

On the first part of the journey  
I was looking at all the life  
There were plants and birds and rocks and things  
There was sand and hills and rings  
The first thing I met was a fly with a buzz  
And the sky with no clouds  
The heat was hot and the ground was dry  
But the air was full of sound

I've been through the desert on a horse with no name  
It felt good to be out of the rain  
In the desert you can remember your name  
'Cause there ain't no one for to give you no pain  
La, la....

After two days in the desert sun  
My skin began to turn red  
After three days in the desert fun  
I was looking at a river bed  
And the story it told of a river that flowed  
Made me sad to think it was dead

You see I've been through the desert on a horse  
with no name  
It felt good to be out of the rain  
In the desert you can remember your name  
'Cause there ain't no one for to give you no pain  
La, la....

After nine days I let the horse run free  
'Cause the desert had turned to sea  
There were plants and birds and rocks and things  
There was sand and hills and rings  
The ocean is a desert with its life underground  
And a perfect disguise above  
Under the cities lies a heart made of ground  
But the humans will give no love

You see I've been through the desert on a horse  
with no name  
It felt good to be out of the rain  
In the desert you can remember your name  
'Cause there ain't no one for to give you no pain  
La, la....

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## SANDMAN

(Bunnell)

Ain't it foggy outside  
All the planes have been grounded  
Ain't the fire inside?  
Let's all go stand around it

Funny I've been there  
And you've been here  
We ain't had no time to drink that beer

'Cause I understand  
You've been running from the man  
That goes by the name of the  
sandman  
He flies the sky  
Like an eagle in the eye of a  
hurricane that's  
Abandoned

Ain't the years gone by fast  
suppose you have missed them  
Oh, I almost forgot to ask  
Did you hear of my enlistment?

I understand  
You've been running from the man  
That goes by the name of the  
sandman  
He flies the sky  
Like an eagle in the eye of a  
hurricane that's  
Abandoned

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## ONLY IN YOUR HEART

(Beckley)

Mary, have you seen better days  
And will you find different ways  
And does he really mean that much to your heart  
Carry, all of the weight you can find another man  
And lead him directly there to the source  
You've got to chart his course

'Cause it is only in your heart  
This thing that makes you want to  
Start it all again

Wake up from an elusive dream  
You've got to change the scene  
It's getting so hard to see to the end  
Break down all of the walls you can  
You need a helping hand  
I'm sure there's someone there just for you  
He's trying to make it too

'Cause it is only in your heart  
This thing that makes you want to  
Start it all again  
Only in your heart  
This thing that makes you want to  
Start it all again

You can't disregard your friends  
But life gets so hard when you reach the end  
Mary, have you seen better days

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DIRT-FIT MANOR

## DON'T CROSS THE RIVER

(Peck)

There's a little girl out lying on her own  
She's got a broken heart  
She's not the kind to take you down for long  
She knows and plays it smart

And if she's comin' she's shown no mark  
She's heard no whistle blowin' from the dark  
She feels like leavin' and she don't know why  
Without no bridges she's trapped, so I sigh

Don't cross the river if you can't swim the tide  
Don't try denying livin' on the other side  
All your life you were on your own

And if you want you can ride my train  
And soon forget the reason that you're leavin'  
You'll lose yourself and then some time  
Maybe even save yourself some grievin'

Don't cross the river if you can't swim the tide  
Don't try denying livin' on the other side  
All your life you were on your own

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## I NEED YOU

(Beckley)

We used to laugh  
We used to cry  
We used to bow our heads then  
Wonder why  
But now you're gone  
I guess I'll carry on  
And make the best of what you left to me  
Left to me, left to me

I need you  
Like the flower needs the rain  
You know, I need you  
Guess I'll start it all again  
You know, I need you  
Like the winter needs the spring  
You know I need you  
I need you

And every day  
I'd laugh the hours away  
Just knowing you were thinking of me  
Then it came  
That I was put to blame  
For every story told about me  
About me, about me

I need you  
Like the flower needs the rain  
You know, I need you  
Guess I'll start it all again  
You know, I need you  
Like the winter needs the spring  
You know I need you  
Guess I'll start it all again  
You know, I need you  
I need you, I need you

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## VENTURA HIGHWAY

(Bunnell)

Chewing on a piece of grass  
Walking down the road  
Tell me, how long you gonna stay here Joe?  
Some people say this town don't look  
Good in snow  
You don't care, I know  
Ventura Highway in the sunshine  
Where the days are longer  
The nights are stronger  
Than moonshine  
You're gonna go I know

'Cause the free wind is blowin' through  
Your hair  
And the days surround you daylight  
There

Seasons crying no despair  
Alligator lizards in the air

Wishin' on a falling star  
Watchin' for the early train  
Sorry boy, but I've been hit by  
Purple rain  
Aw, come on Joe, you can always  
Change your name  
Thanks a lot son, just the same

Ventura Highway in the sunshine  
Where the days are longer  
The nights are stronger  
Than moonshine  
You're gonna go I know

'Cause the free wind is blowin' through  
Your hair  
And the days surround your daylight  
There

Seasons crying no despair  
Alligator lizards in the air

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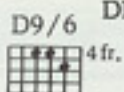
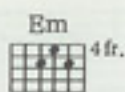
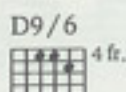
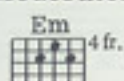




# A HORSE WITH NO NAME

Words and Music by  
DEWEY BUNNELL

Moderately



Verse:

1. On the

first part of the jour - ney I was look - ing at all the life,  
 nine days I let the horse run free 'cause the des - ert had turned to sea,

There were plants and birds and rocks and things, there were  
 There were plants and birds and rocks and things, there were

sand and hills and rings. The first thing I met was a  
 sand and hills and rings. The o - cean is a des - ert with it's

Em 4fr. D9/6 4fr. Em 4fr. D9/6 4fr. D9/6 4fr. Em 4fr. D9/6 4fr. Em 4fr. D9/6 4fr.

D9/6 4fr.

Em 4fr.

D9/6 4fr.

fly with a buzz\_ and the sky with no\_ clouds, \_ The  
 life un - der - ground and the per - fect dis - guise\_ a - bove. \_ Un - der the

Em 4fr.

D9/6 4fr.

Em 4fr.

heat was hot\_ and the ground was dry, \_ but the air was full\_ of\_ sound.\_  
 cit - ies \_ \_ \_ \_ \_ lies a heart made of ground, but the hu - mans will give\_ no\_ love.\_

D9/6 4fr.

Em9 2fr.

Dmaj9

You see I've } been thru the des - ert on A Horse With No Name, \_ it felt  
 I've }

Em9 2fr.

Dmaj9

Em9 2fr.

good to be out\_ of the rain, \_ \_ \_ \_ \_ In the des - ert \_ \_ \_ \_ \_ you can re -

Dmaj9 Em9 2 fr. To Coda Dmaj9

mem - ber your name — 'cause there ain't no - one for to give you no pain. —

Em9 2 fr. Dmaj9 Em9 2 fr.

La la la la la la la la la la la —

1. Dmaj9 2. Dmaj9 Verse: Em 4 fr.

2. Af - ter two days in the

D9/6 4 fr. Em 4 fr. D9/6 4 fr.

des - ert sun — my skin be - gan — to turn red, Af - ter

Em 4 fr.      D9/6 4 fr.      Em 4 fr.

three days in the des - ert fun — I was look - ing at a riv - er — bed. —

D9/6 4 fr.      Em 4 fr.      D9/6 4 fr.

— And the sto - ry it told — of a riv - er that flowed — made me

Em 4 fr.      D9/6 4 fr.      Chorus: Em9 2 fr.

sad to think — it was dead.      You see I've been thru the des - ert on A

Dmaj9 0      Em9 2 fr.      Dmaj9 0

Horse With No Name, — it felt good to be out — of the rain, — — — In the

Em9 2 fr. Dmaj9 Em9 2 fr.

des - ert — you can re - mem - ber your name — 'cause there ain't no one for to

Dmaj9 Em9 2 fr. Dmaj9

give you no pain. — La la la la la la la la la

Em9 2 fr. 1. Dmaj9 2. Dmaj9 D.S.  $\frac{3}{4}$  al Coda  $\diamond$

la la la. — La, — 3. Af - ter

Coda Dmaj9 Repeat and fade Em9 2 fr. Dmaj9 Em9 2 fr. Dmaj9

give you no pain. — La, la la la la la la la la la la. — La

# SISTER GOLDEN HAIR

Words and Music by  
GERRY BECKLEY

Moderately

C#m



A



E



E sus4



Musical notation for the first system, measures 1-3. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment starts with a mezzo-forte (mf) dynamic. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

E



G#m



Musical notation for the second system, measures 4-6. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment continues with chords and single notes. The key signature and time signature remain the same as in the first system.

C#m



B


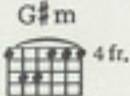


A

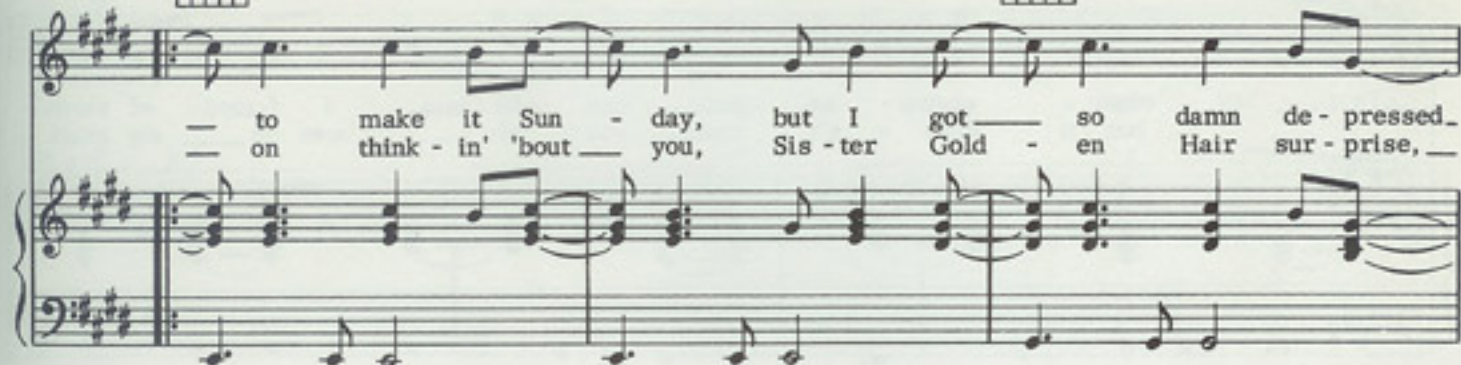


Musical notation for the third system, measures 7-9. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment continues with chords and single notes. The key signature and time signature remain the same as in the first system.

Well, I tried —

E  

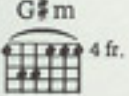

— to make it Sun - day, but I got — so damn de - pressed —  
 — on think - in' 'bout — you, Sis - ter Gold - en Hair sur - prise, —



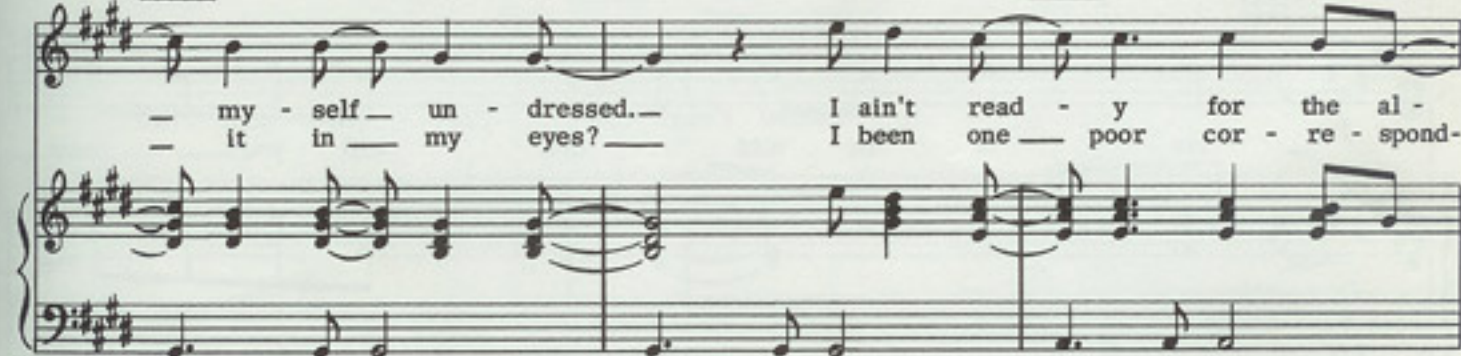
A  E 


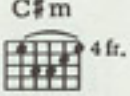
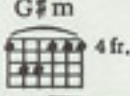
— that I set — my sights on Mon - day and I got —  
 — and I just — can't live with - out — you; can't you see —



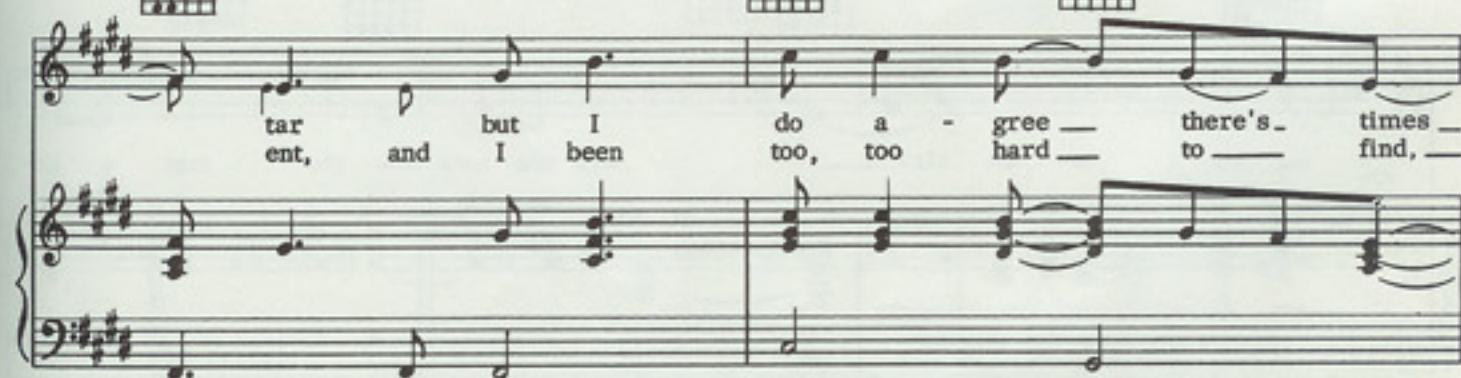
G#m  A 

— my - self — un - dressed. — I ain't read - y for the al -  
 — it in — my eyes? — I been one — poor cor - re - spond -




F#m  C#m  G#m 

tar and but I do, a - gree — there's — times —  
 ent, and I been too, too hard — to — find, —



10

A  F#m  A 


when a wom - an sure - can be a friend - of mine.  
 but it does - n't mean - you ain't been on my mind.




E  E sus4  1. E  2. E 

Well, I keep - Will you meet -



B 

me in the mid - dle, will you meet -



A  E  B 

me in the air? Will you love me just a lit -





tie, just e - nough — to show you care? —

A

— Though I tried — to fake — it,

E

F#m

don't mind say - in', just can't make — it.

E/G#

A

1. 2. 3. 4.

B

A

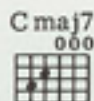
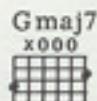
E

E

# TIN MAN

Words and Music by  
DEWEY BUNNELL

Fast



Some - times — late — when things are real and — peo -



ple share the gift of — gab — be - tween them -

Cmaj7



Gmaj7



selves, —

some are — quick —

Cmaj7



— to take the bait and — catch — the per - fect

Gmaj7



Cmaj7



prize that — waits — a - mong the shelves.

But

Am9

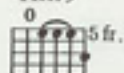


Gmaj7



Oz nev - er did give noth - ing to the Tin Man

Am9



that he did - n't,

did - n't al - read - y have.

Gmaj7



Am9



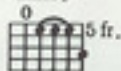
And

cause nev - er was the rea -

son for the eve - ning

or the

Am9



Gmaj7

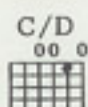


Trop - ic

of

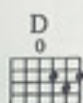
Sir

Gal - a - had. —

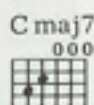


To Coda

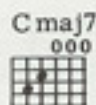
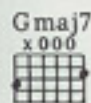
So please be - lieve in



me when I say I'm spin - ning 'round, 'round,



'round, 'round; smoke glass stain bright col - or.



Im - age go - ing down, down, down, down; soap - sud green

Gmaj7



— like bub - bles.

Cmaj7



Gmaj7



Cmaj7

*D. S.  $\frac{3}{4}$  al Coda*

Coda

D



me.

Gmaj7



Cmaj7



Gmaj7



# DAISY JANE

Words and Music by  
GERRY BECKLEY

Moderately

Tacet

*mp legato*

with pedal throughout

The piano introduction consists of four measures in 4/4 time. The right hand plays a series of chords: C major (C-E-G), G major (G-B-D), C major (C-E-G), and G major (G-B-D). The left hand plays a simple bass line: C2, G2, C3, G2, C3, G2, C3, G2.

Cmaj7



Gmaj9



Cmaj7



Fly-in' me back — to Mem - phis, got - ta find my Dai - sy Jane; —  
Fly-in' me back — to Mem - phis, hon - ey, keep the ov - en warm; —

The vocal melody is in 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Gmaj9



Cmaj7



Gmaj9



— well, the sum-mer's gone — and I hope — she's feel-in' the same. —  
— all the clouds are clear - in' and I think — we're o-ver the storm. —

The piano accompaniment continues with a consistent eighth-note bass line and chords.

F



Cmaj7



Gmaj9



Well, I left — her just to roam the cit - y,  
Well, I been pick-in' it up — a-round me,

The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

Cmaj7



Gmaj9



Cmaj7



think-in' it would ease - the pain; -  
Dal - sy, I think I'm sane, -

I'm a cra - zy man - and I'm  
and I'm aw - ful glad - and I

Gmaj9



F



play-in' my cra - zy game, -  
guess you're real - ly to blame, -

game.  
blame.

Bb



C

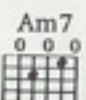


3 ft.

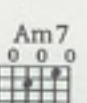


Does she real - ly love - me? I think - she does? -  
Do you real - ly love - me? I hope - you do. -

Like the stars a - bove -  
Like the stars a - bove -



Dm7



- me, I know - be - cause -  
- me, how I love you -

when the sky is bright, -  
when it's cold at night, -



G sus4



1. G



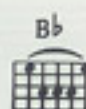
2. G



F



ev - 'ry - thing's - all - right. -  
 ev - 'ry - thing's - all - right. -

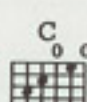
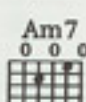
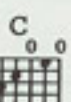


Does she real - ly love - - me? I think - - she does. - -

Gm7



3 fr.



Bbmaj7



- Like the stars a - bove - - me I know - - be - cause - - when the

Am7



G sus4



G



sky is bright, - - ev - 'ry - thing's - all - right. - -

# LONELY PEOPLE

Words and Music by  
DAN PEEK and CATHERINE L. PEEK

Moderately fast

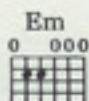


This is for all ——— the lone - ly peo -  
This is for all ——— the sin - gle peo -

Bm



ple ——— think-ing that life —  
ple ——— think-ing that love —



Bm



— has passed — them by. ———  
— has left — them dry. ———

C  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & & & \\ \hline \end{array}$  D  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & & & & & \\ \hline \end{array}$  G  $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 0 & 0 & 0 & \\ \hline \end{array}$  G/F#  $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 0 & 0 & 0 & \\ \hline \end{array}$

Don't give up — un - til — you drink from the sil -  
 Don't give up — un - til — you drink from the sil -

Em7  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & & \\ \hline \end{array}$  G/D  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & & & \\ \hline \end{array}$  To Coda  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & & & \\ \hline \end{array}$  C  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & & & \\ \hline \end{array}$  D  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & & & & & \\ \hline \end{array}$

ver cup — and ride that high - way in — the sky. —  
 ver cup, — you nev - er know un - til — you try. —

1. G  $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 0 & 0 & 0 & \\ \hline \end{array}$  D  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & & & & & \\ \hline \end{array}$  2. G  $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & 0 & 0 & 0 & \\ \hline \end{array}$

Well, I'm

C  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & & & \\ \hline \end{array}$  C/B  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & & \\ \hline \end{array}$  Am7  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & & \\ \hline \end{array}$  C  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & & & \\ \hline \end{array}$  C/B  $\begin{array}{|c|c|c|c|c|c|} \hline 0 & 0 & 0 & 0 & & \\ \hline \end{array}$

on my way, yes, I'm back to

Am7



C



C/B



Am7



D



stay, well, I'm on my way back —

G



D

D. C. (lyric 1)  
al Coda

Coda

C



home. and nev - er take —

D



G



G/F#



Em7



G/D



— you down — or nev - er give — you up, —

C



D



Em



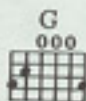
you nev - er know — un - til — you try. —

# VENTURA HIGHWAY

Words and Music by  
DEWEY BUNNELL

Moderately

Tacet



The first system of the score consists of three staves. The top staff is a guitar line, which is mostly silent (tacet) with a G major chord diagram (000233) above it. The middle staff is the piano right hand, playing a rhythmic accompaniment of eighth notes in a G major key signature. The bottom staff is the piano left hand, playing a bass line with quarter notes and rests. A first ending bracket is shown in the piano right hand.

Dmaj7



The second system continues the piano accompaniment. The guitar part remains silent. The piano right hand continues with eighth-note patterns, and the left hand provides a steady bass line. A first ending bracket is present in the piano right hand.

G



The third system introduces the vocal line. The top staff is the vocal melody, with lyrics: "Chew - ing on a piece of grass, walk - ing down the \_\_\_\_". The piano accompaniment continues in the same style as the previous systems. A first ending bracket is shown in the piano right hand.

Dmaj7  
0

G  
000

road. Tell...

Dmaj7  
0

me, how long you gon - na stay here, Joe?...

G  
000

Dmaj7  
0

Some peo-ple say— this town don't look good in snow,

G  
000

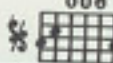
You don't care, I know...

Dmaj7



G

000

*(Vocal harmony)*

Ven - tu - ra high - way

Dmaj7



in the sun shine, — where the days

G

000



Dmaj7



— are long - er, the nights are strong - er - than moon shine.

G

000





You're gon-na go, —

I know...

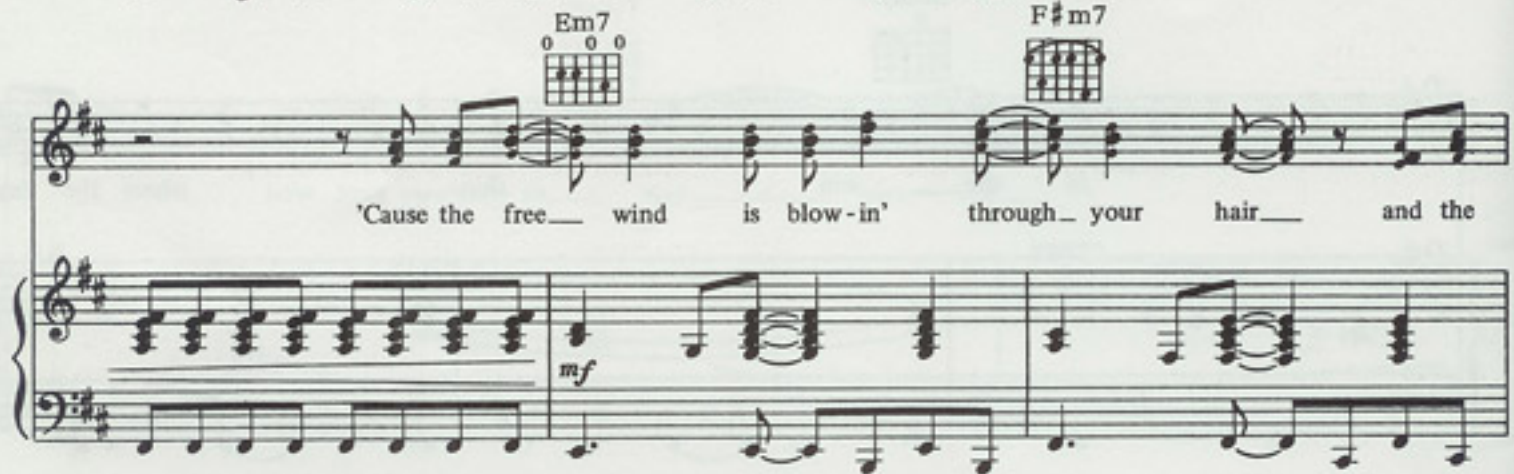
Dmaj7  F#m7 



Em7  F#m7 

'Cause the free\_\_ wind is blow-in' through\_ your hair\_\_ and the

*mf*



Em7  F#m7  Em7 

days sur - round\_ your day - light there, - Sea - sons cry - ing, no -



F#m7  Em7  F#m7 

de - spair, - al - li - ga - tor liz - ards in\_\_ the air, -





Gmaj7



G



To Coda



in the air.

Dmaj7



Did di di di dit di di di di dit,

Did di di di dit di di di di dit,

G



Did di di di dit di di di di dit,

Did di di di dit di di di di dit.

Dmaj7



Did di di di dit di di di di dit,

Did di di di dit di di di di dit,



Wish-in' on a fall - ing star, wait - in' for the...

(Did di di di dit di di di di dit.)

mp



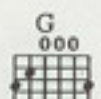
ear - ly train, Sor-

ry, boy, but I've been hit by pur - ple rain...



Aw, come on, Joe, you can al - ways

8



8

8

**Dmaj7**  
0 2 2 3 3 0

**G**  
0 0 0 3 2 3

change — your name. — Thanks — a lot, —

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics 'change — your name. —' and 'Thanks — a lot, —'. Above the first measure is a guitar chord diagram for Dmaj7 (0 2 2 3 3 0), and above the second measure is a guitar chord diagram for G (0 0 0 3 2 3). The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

**Dmaj7**  
0 2 2 3 3 0

— son, just the same.

*D. S.  $\frac{3}{4}$  al Coda*

The second system continues the vocal line with the lyrics '— son, just the same.' A triplet of eighth notes is marked with a '3' above it. Above the first measure of the vocal line is a guitar chord diagram for Dmaj7 (0 2 2 3 3 0). The piano accompaniment continues with chords and a melodic line.

*Repeat and fade .*  
**Dmaj7**  
0 2 2 3 3 0

*Coda*

Did di di di dit di di di di dit, Did di di di dit di di di di dit,

*Repeat and fade*

The third system is marked 'Coda' and 'Repeat and fade'. It features a vocal line with the lyrics 'Did di di di dit di di di di dit, Did di di di dit di di di di dit,'. Above the first measure is a guitar chord diagram for Dmaj7 (0 2 2 3 3 0). The piano accompaniment includes a section marked 'Repeat and fade'.

**G**  
0 0 0 3 2 3

Did di di di dit di di di di dit, Did di di di dit di di di di dit.

The fourth system continues the vocal line with the lyrics 'Did di di di dit di di di di dit, Did di di di dit di di di di dit.' Above the first measure is a guitar chord diagram for G (0 0 0 3 2 3). The piano accompaniment concludes the piece.

# SANDMAN

Words and Music by  
DEWEY BUNNELL

Moderately slow, with a beat

Am<sub>0</sub> Am<sub>0</sub> G<sub>0</sub>

Ain't it fog-gy out-side,

F Em<sub>00</sub> G Am<sub>0</sub>


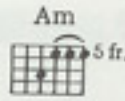
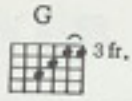
all the planes\_ have been ground-ed, Ain't the fire\_ in-side?

G F Em G Am<sub>0</sub>

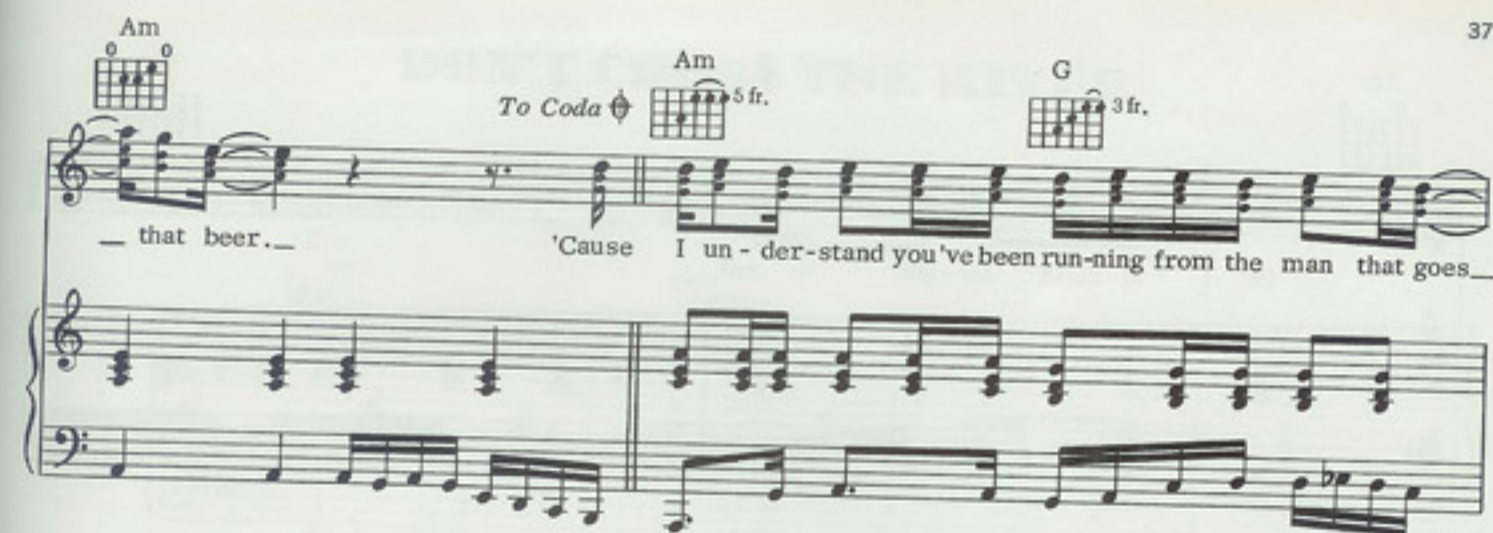
Let's all go stand a - round it, Fun-ny, I've been there, \_



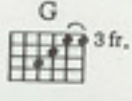
D G<sub>000</sub>

and you've been here\_ and we ain't had\_ no time\_ to drink\_

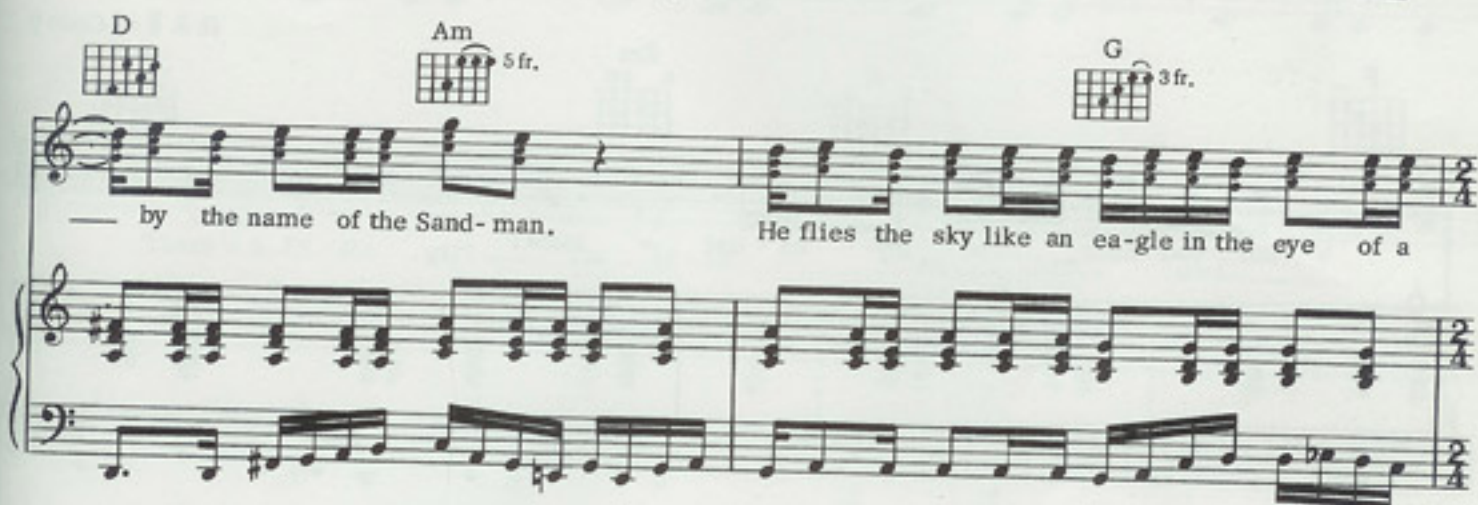
Am  To Coda  5 fr. G  3 fr.

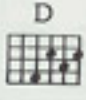
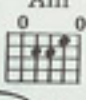
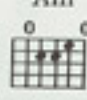
— that beer. — 'Cause I un - der - stand you've been run - ning from the man that goes —



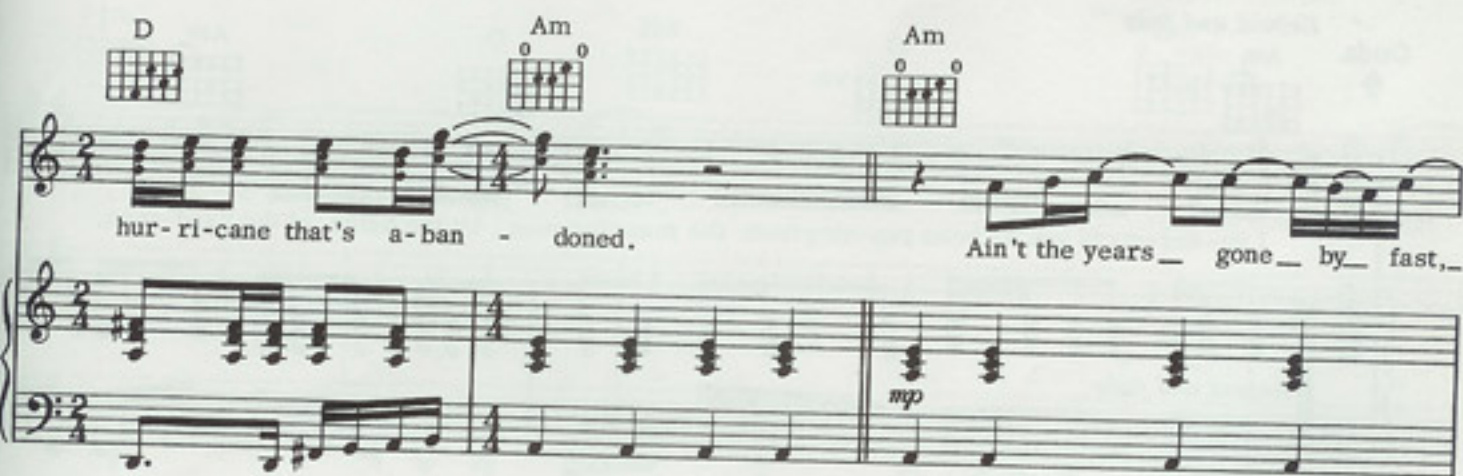
D  Am  5 fr. G  3 fr.

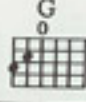

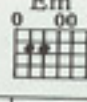
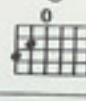
— by the name of the Sand - man. He flies the sky like an ea - gle in the eye of a



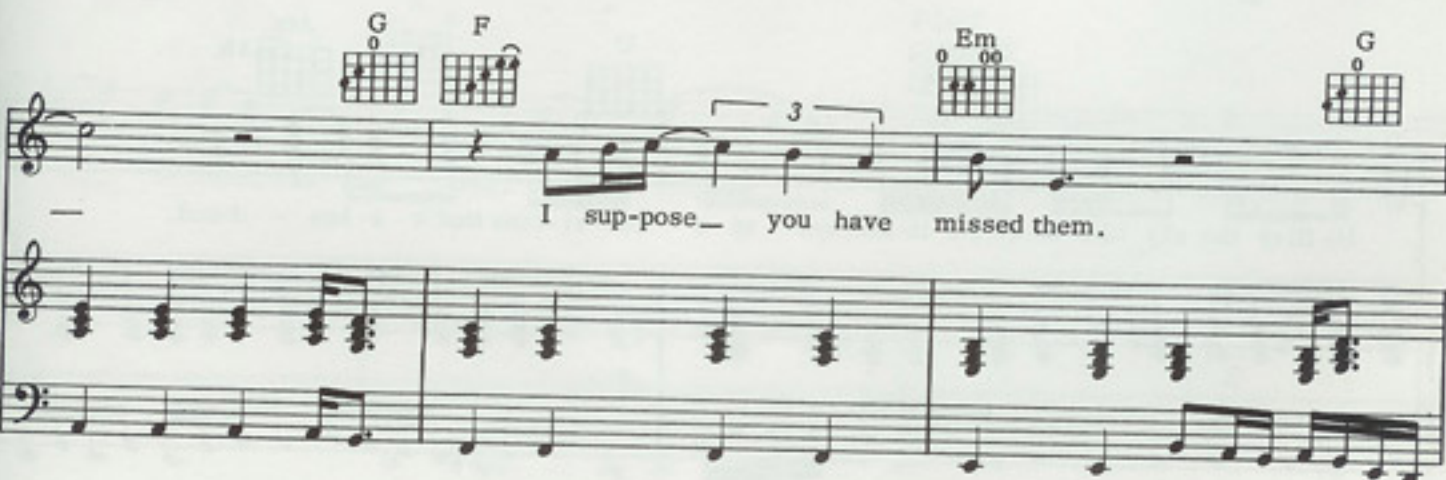
D  Am  Am 

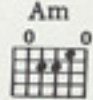
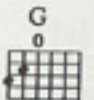
hur - ri - cane that's a - ban - doned. Ain't the years — gone — by — fast, —



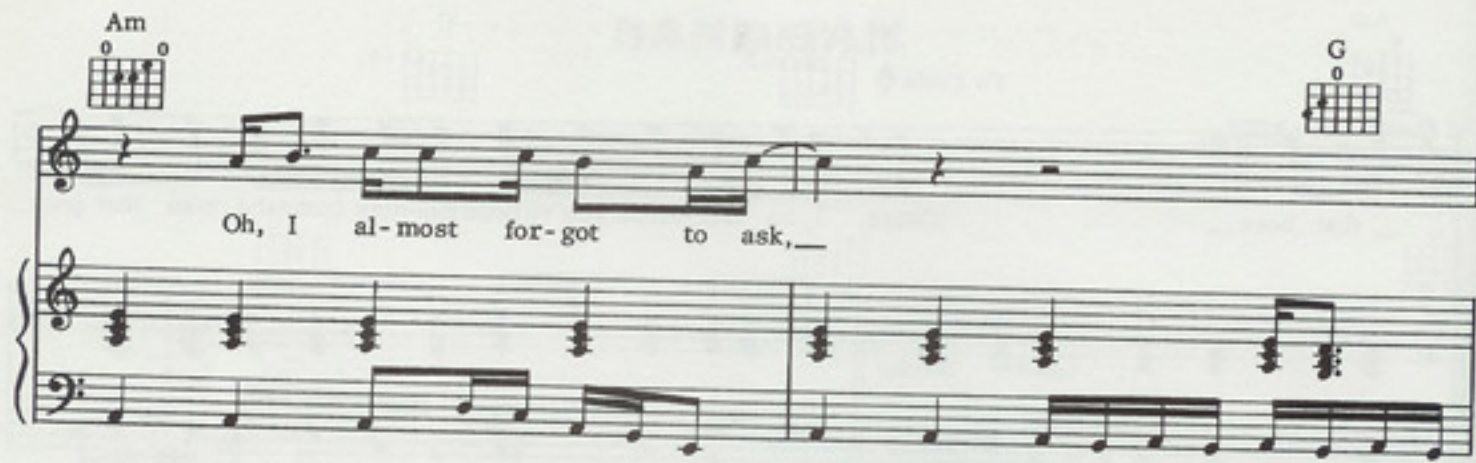
G  F  Em  G 


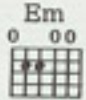
— I sup - pose — you have missed them.



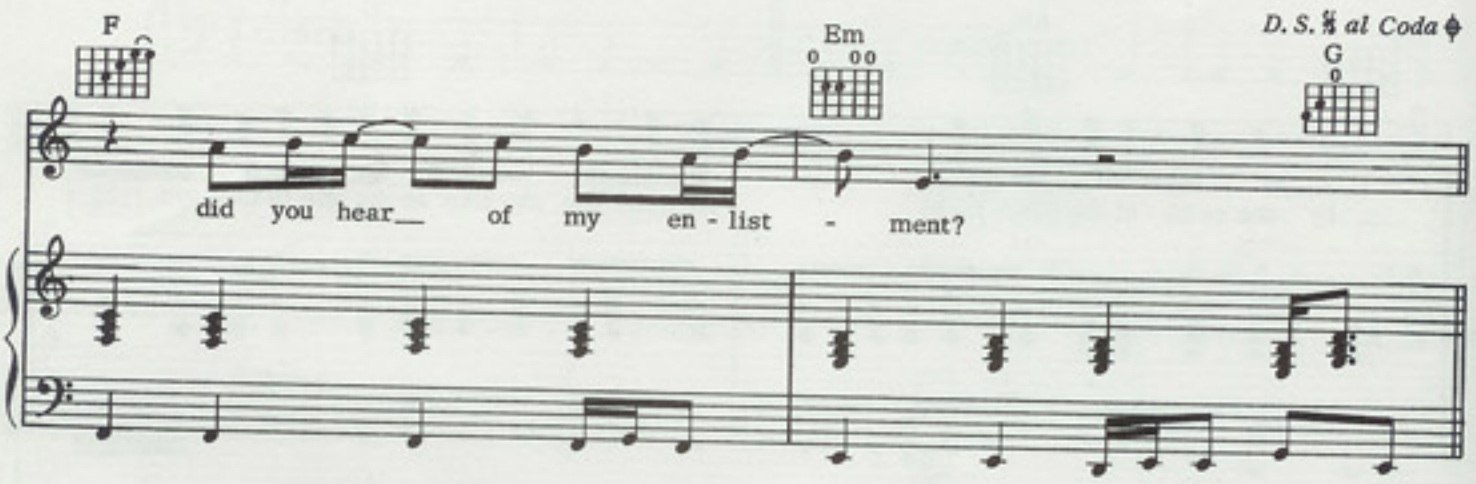
Am  






Oh, I al-most for-got to ask, \_



F  Em  *D. S.  $\frac{3}{4}$  al Coda* 

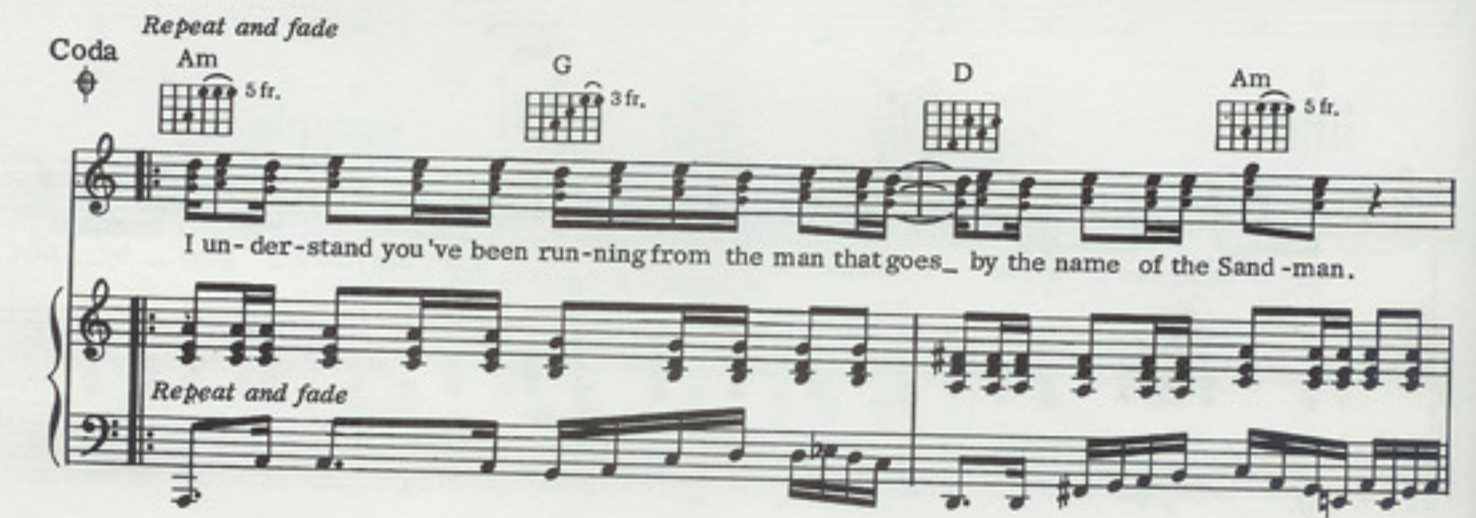
did you hear \_ of my en - list - ment?


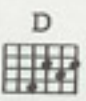



*Repeat and fade*  
Coda  Am  5 fr. G  3 fr. D  Am  5 fr.

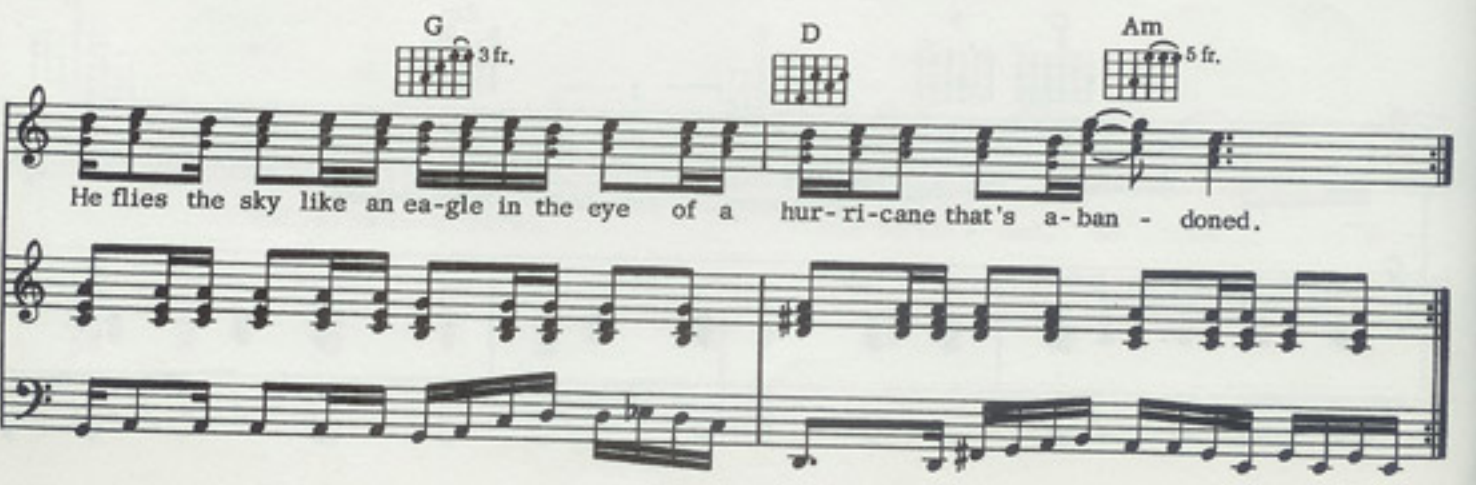
I un-der-stand you've been run-ning from the man that goes \_ by the name of the Sand-man.

*Repeat and fade*



G  3 fr. D  Am  5 fr.

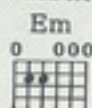
He flies the sky like an ea-gle in the eye of a hur-ri-cane that's a-ban - doned.



# DON'T CROSS THE RIVER

Moderately bright, Country style

Words and Music by  
DAN PEEK



*mf*



There's a lit - tle girl — out ly - in' on — her — own, —



she's got a bro - ken heart... She's not — the kind —



— to take you down — for — long, — she knows and plays it

Bm



Em



A



F#m7



smart.

(Group) Ah, And if she's com-in' she's showed no ah, ah,



Bm



Em



A



F#m7

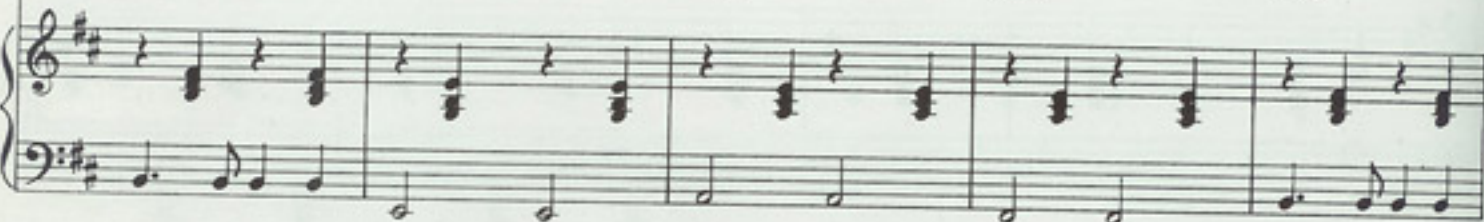


Bm



mark, ah.

Ah, She's heard no whistle blow-in' from the dark, ah.



Em



A



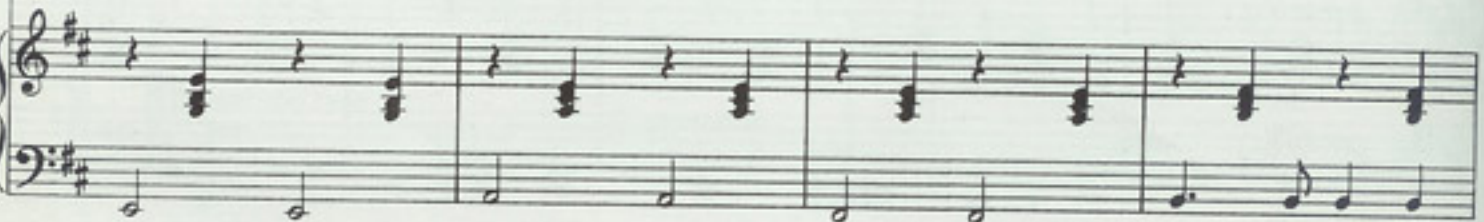
F#m7



Bm



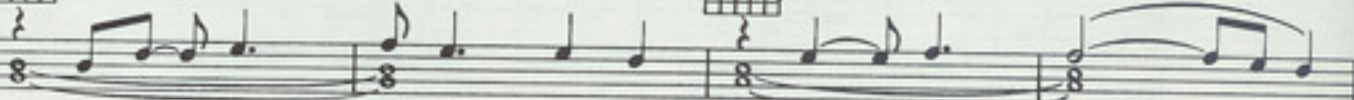
Ah, she feels like leav-in' and she don't know why, ah.



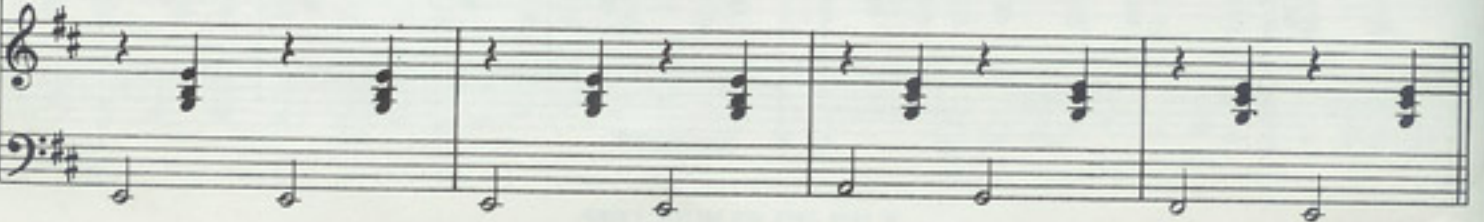
Em



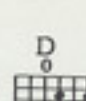
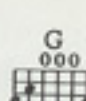
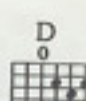
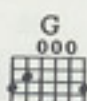
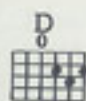
A7



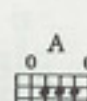
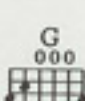
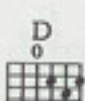
Ah, with-out no brid-ges she's trapped, so I sigh,



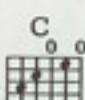
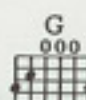




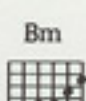
Don't cross the riv-er if you can't swim the tide, — don't try de-



ny - in' liv - in' on the oth - er side — all - your - life.



You were on your own —



And

Bm



G



D



F#



if you want you can ride my train and soon for-get the rea-

D



G



son that you're leav - ing.. You'll lose your - self and -

Em7



A7



D



D7



then some - time may - be e - ven save your - self - some

G



Em7



A



griev - in', - oh, \_\_\_\_\_

F#m7      Bm      Em7      A7      D

oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh, \_\_\_\_\_

D      G      D      G

Don't cross the riv-er if you can't swim the tide, —

D      G      D      G

don't try de - ny - in' liv - in' on the oth - er side. —

*Repeat and fade*

D      G      D      G

Don't cross the riv-er if you can't swim the tide. —

*Repeat and fade*

# ONLY IN YOUR HEART

Words and Music by  
GERRY BECKLEY

Moderately  
Tacet

G  
000

Mar - y, have you seen bet - ter days? -

*mf*

Am7

G  
000

— And will you find dif - f'rent ways? — And does he real-ly mean that

(*simile*)

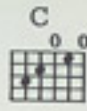
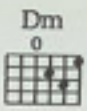
Dm

C  
0 0 0

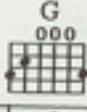
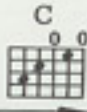
G  
000

Am7

much to - your heart? — Car - ry all of the weight you can, — find an - oth - er man —



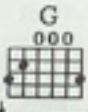
and lead him di-rect - ly there to — the source, — you've



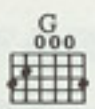
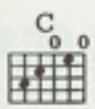
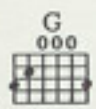
got to chart — his course, — 'cause it is on - ly in — your heart — this thing that



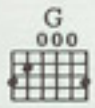
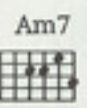
(la la la la la la la la.)  
makes you want — to start — it all — a-gain. —



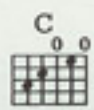
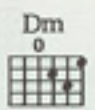
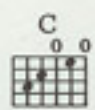
Wake up from an e - lu - sive dream, — you've got to change — the scene, —



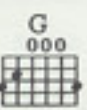
It's get-ting so hard - to see to - the end. - Break down all of the walls - you can, -



you need a help - ing hand, - I'm sure there's some-one



there just - for you, - he's try-ing to make - it too, - 'cause it is



on - ly in - your heart, - this thing that makes you want - to start - it all - a - gain. -

Gmaj7



(La la la la la la la la)

Am7



G



On-ly in your heart, — this thing that

Am7



Gmaj7



(La la la la)

makes you want — to start — it all — a - gain. —

You

Bm7



3 fr.

Am7



Bm7

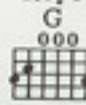


3 fr.

can't dis - re - gard — your friends, but life gets — so hard — when you

*Repeat and fade*

Am7



F (add G)



(Mar - y, have you seen bet - ter days?)

reach the end. — Mar - y, have you seen bet - ter days? —

*Repeat and fade*

# I NEED YOU

Words and Music by  
GERRY BECKLEY

Moderately slow

Verse A Amaj7

1. We used to laugh, — we used to cry, —

*mf*

Em7 Dm7 G7 C

we used to bow — our heads — then, won - der why, — But

A Amaj7

now you're gone, — I guess I'll car - ry on,



Em7                      Dm7                      G7                      C

and make the best\_ of what you left to me, \_

Fmaj7                      D7

left to me, \_ left to me, \_ I Need \_

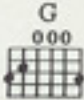
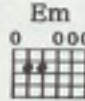
Chorus

G                      Em

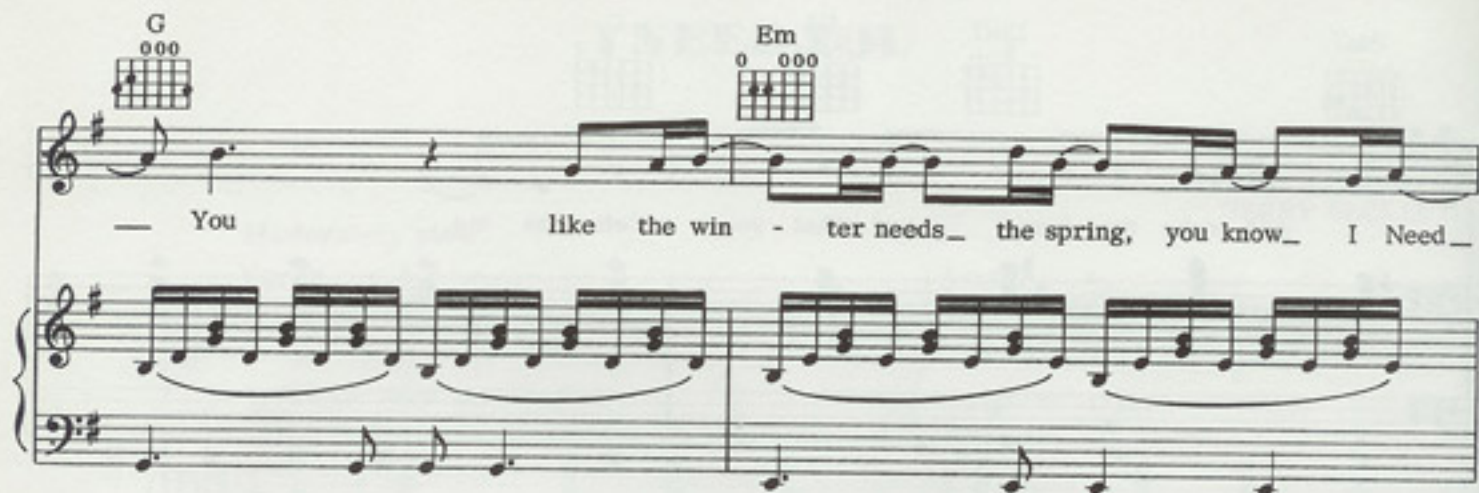
\_ You like the flow - er needs\_ the rain, \_ you know\_ I Need\_


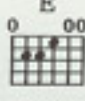
Bm                      Am7                      D7

\_ You, Guess I'll start it all\_ a - gain, \_ You know\_ I Need\_

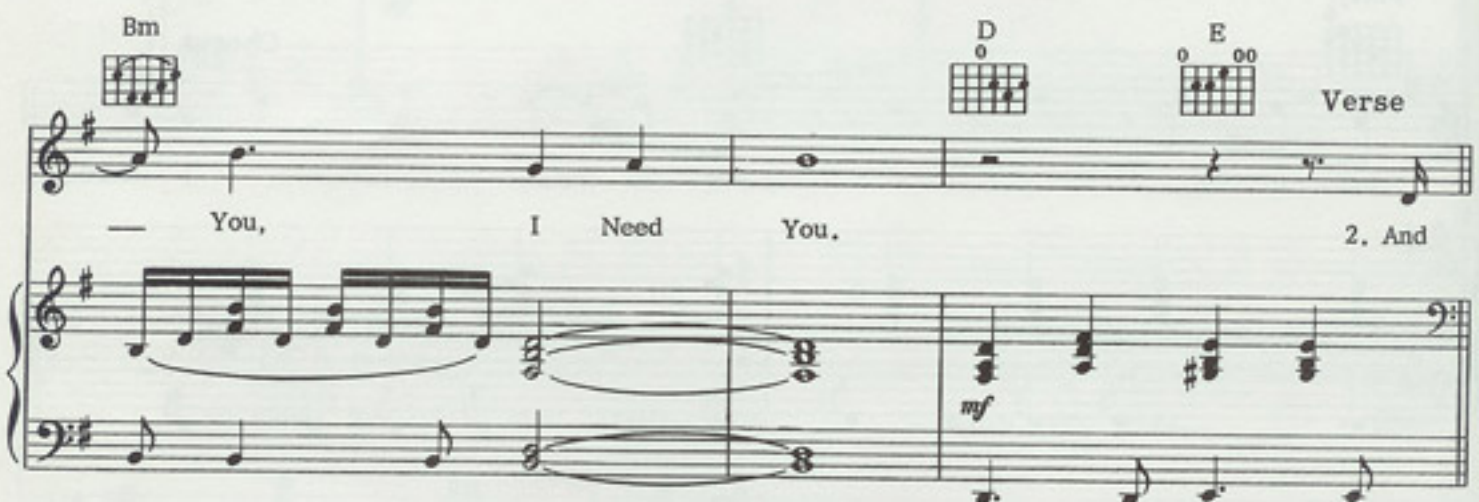
G  Em 

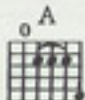
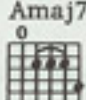
— You like the win - ter needs\_ the spring, you know\_ I Need\_



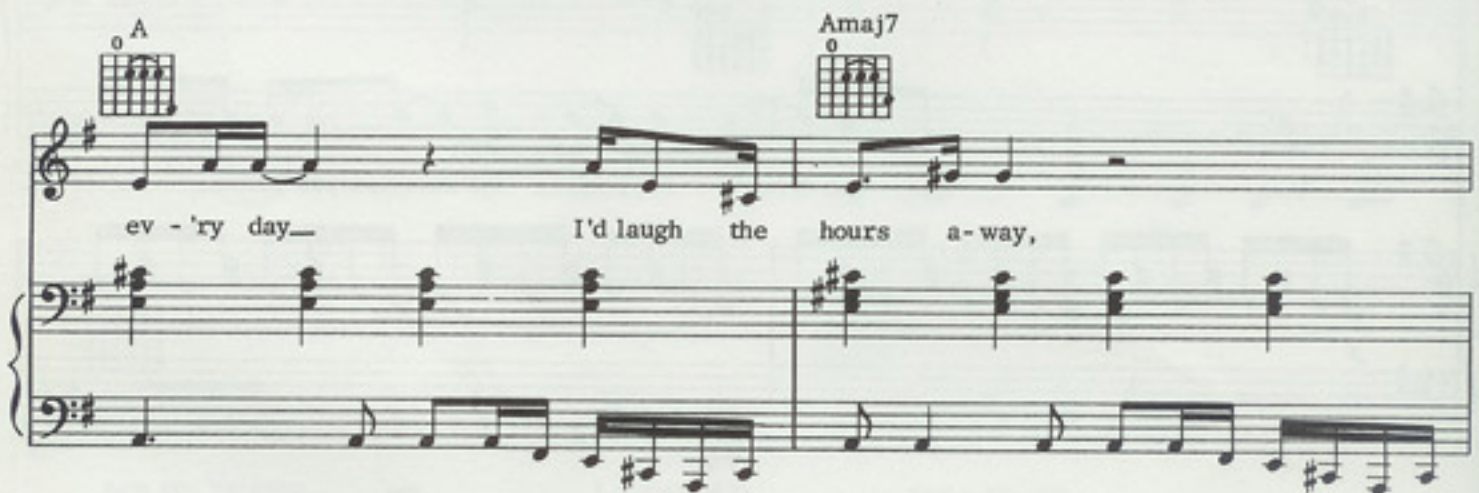
Bm  D  E  Verse

— You, I Need You. 2. And



A  Amaj7 

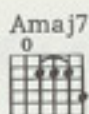
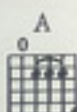
ev - 'ry day\_ I'd laugh the hours a-way,



Em7  Dm7  G7  C 

just know-ing you\_ were think - ing of\_ me, And





then it came\_ that I was put to blame

Em7



Dm7



G7



C



for ev - 'ry sto - ry told a - bout\_ me,

Fmaj7

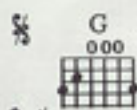


D7



Chorus

'bout me, a - bout\_ me. I Need\_



\_ You like the flow - er needs\_ the rain, you know\_ I Need\_

Bm G7

— You, Guess I'll start it all a-gain. You know I Need

Cmaj7 Am G

— You, I Need You, I Need You like the win-

Em Bm

ter needs the spring. You know I Need You, guess I'll

G7 Cmaj7 Am *D. S.  $\frac{3}{4}$  and fade*

start it all a-gain. You know I Need You, I Need You, I Need

# MUSKRAT LOVE

Words and Music by  
WILLIS ALAN RAMSEY

Moderately

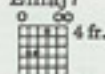
F#m7



A

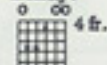


Emaj7



mp  
R. H.

Emaj7



Musk-rat, musk - rat      can-dle - light, \_      do-in' the town \_ and

F#m7



do-in' it right \_ in the eve - nin',      it's pret - ty pleas -

Emaj7



in'.      Musk-rat Su - ste,

# JIT-TAR-BUG

Musk-rat Sam — do the jit-ter-bug — out in musk-rat land, — and they shim-

my, and Sam-my's so skin - ny,

and they whirled — and they twirled — and they tan - goed,



sing - in' and jing - in' the jan - go, float - in' like the heav-ens a - bove, — it looks like

**F#m7** **Emaj7**

**A** 5 fr. **G#m** 4 fr. **F#m**


**A** 5 fr. **G#m** 4 fr. **F#m**

Detailed description: This is a sheet music page for the song 'Jit-Tar-Bug'. It features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes a steady bass line and chords. Chord diagrams for guitar are provided for several chords: F#m7 (open strings, 2nd fret on 4th string), Emaj7 (open strings, 4th fret on 2nd string), A (5th fret), G#m (4th fret), and F#m (open strings). The lyrics are: 'Musk-rat Sam — do the jit-ter-bug — out in musk-rat land, — and they shim-my, and Sam-my's so skin - ny, and they whirled — and they twirled — and they tan - goed, sing - in' and jing - in' the jan - go, float - in' like the heav-ens a - bove, — it looks like'.



**Dmaj7**  **Ema7**  4 fr. **Tacet**

musk-rat love, \_\_\_\_\_

*mp*

**Ema7**  4 fr.

Nib-bling on ba - con, chew-in' on - cheese, - Sam-my says to Su - sie, "Hon - ey,

**F#m7**  **Ema7**  4 fr.

would you please be my mis - sus ?" and she says yes with her kiss - es.

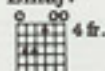
And now he's tick - lin' her fan - cy, rub-bin' her toes, -

F#m7



muz-zle to muz - zle, now, - an - y - thing goes, - as they wrig - gle,

Ema7



and Sue starts to gig - gle, and they whirled -



- and they twirled and they tan - good, sing-in' and jing - in' the jan - go,





float - in' like the heav - ens a - bove, - it looks like musk - rat love. -


Tacet



Emaj7  
 4 fr.

Emaj7  
 4 fr.

F#m7  
 3 fr.

Emaj7  
 4 fr.

La dada da da, — la la da da da da, —




La da da da - da da - da da.



La la, (La la la, la la la, oo. La la la, la la la,



oo. La la la, la la la, oo. La la la, la la la, oo.



# WOMAN TONIGHT

Words and Music by  
DAN PEEK

Moderate Reggae beat

Tacet

*mf*

D  
0

Em7  
0 0 0

D  
0

Oh, hold me tight.  
Treat me right.

Won't you be my  
Won't you be my



Em7  
0 0 0

D  
0

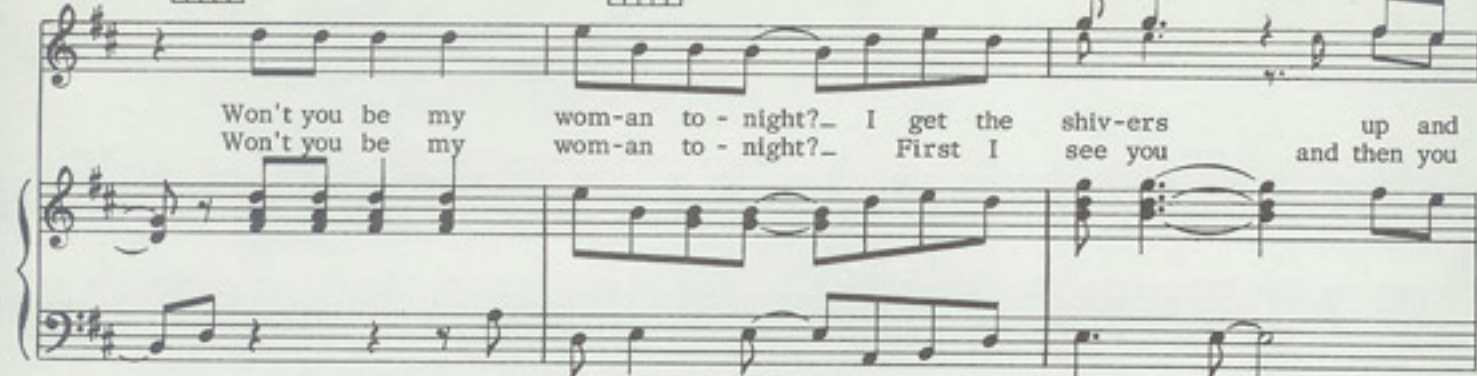
Em7  
0 0 0

wom - an to - night? -  
wom - an to - night? -

Oh, hold me tight.  
So treat me right.

D  Em7 

Won't you be my wom-an to - night? - I get the shiv-ers up and  
 Won't you be my wom-an to - night? - First I see you and then you



B7  G 

down my spine; - the on - ly time I'm hap - py's when I  
 let me go; - the on - ly time I touch you's when you



E7  D 

know she's mine. - So hold - me,  
 don't wan - na know. - So hold - me,



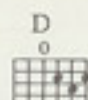
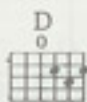
Em7  D  1. Em7 

hold me tight.  
 hold me tight.

To Coda 



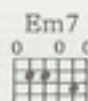
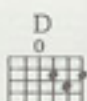
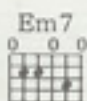
2.

*D. S.  $\frac{3}{4}$  (lyric 1)  
al Coda*

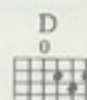
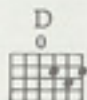
Hold me tight.

Coda



Hold me tight,

wom - an to - night.



No chord

## DAISY JANE

(Beckley)

Playin' me back to Memphis  
Gotta find my Daisy Jane  
Tell the summer's gone  
And I hope she's feelin' the same  
Tell I left her just to roam the city  
Thinkin' it would ease the pain  
I'm a crazy man and I'm playin' my crazy  
Game, game  
Does she really love me I think she does  
Like the star above me I know  
Because when the sky is bright  
Everything's all right  
Playin' me back to Memphis  
Loney keep the oven warm  
The clouds are clearin'  
And I think we're over the storm  
Tell I been pickin' it up around me  
Daisy I think I'm sane  
Tell I'm awful glad  
And I guess you're really to blame, blame  
Do you really love me  
I hope you do  
Like the stars above me how I love you  
When it's cold at night  
Everything's all right

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## TIN MAN

(Junnell)

Sometimes late  
When things are real  
And people share the gift of gab  
Between themselves  
Some are quick  
To take the bait  
And catch the perfect prize  
That waits among the shells  
Oz never did give nothing to the Tin Man  
That he didn't, didn't already have  
And Cause never was the reason for the evening  
Of the tropic of Sir Galahad

Please believe in me  
When I say I'm spinning round, round, round, round  
Smoke glass stain'd bright colors  
Orange going down, down, down, down  
Sapsud green like bubbles

Oz never did give nothing to the Tin Man  
That he didn't, didn't already have  
And Cause never was the reason for the evening  
Of the tropic of Sir Galahad

Please believe in me  
When I say I'm spinning round, round, round, round  
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Oz never did give nothing to the Tin Man  
That he didn't, didn't already have  
And Cause never was a reason for the evening  
Of the tropic of Sir Galahad

Please believe in me

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## LONELY PEOPLE

(Peek)

This is for all the lonely people  
Thinking that life has passed them by  
Don't give up  
Until you drink from the silver cup  
And ride that highway in the sky

This is for all the single people  
Thinking that life has left them dry  
Don't give up  
Until you drink from the silver cup  
You never know until you try

Well, I'm on my way  
Yes, I'm back to stay  
Well, I'm on my way back home

This is for all the lonely people  
Thinking that life has passed them by  
Don't give up  
Until you drink from the silver cup  
She'll never take you down or  
Never give you up  
You'll never know until you try

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DIRT-PIT MANOR

## SISTER GOLDEN HAIR

(Beckley)

Well I tried to make it Sunday  
But I got so damned depressed  
That I set my sights on Monday  
And I got myself undressed  
I ain't ready for the altar  
But I do agree there's times  
When a woman sure can be  
A friend of mine

Well I keep on thinkin' 'bout you  
Sister golden hair surprise  
And I just can't live without you  
Can't you see it in my eyes  
I been one poor correspondent  
I been too too hard to find  
But it doesn't mean  
You ain't been on my mind

Will you meet me in the middle  
Will you meet me in the air  
Will you love me just a little  
Just enough to show you care  
Well I tried to fake it  
I don't mind sayin'  
I just can't make it

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## MUSKRAT LOVE

(Ramsey)

Muskrat, muskrat candlelight  
Doin' the town and  
Doin' it right  
In the evenin'  
It's pretty pleasin'

Muskrat Susie, Muskrat Sam  
Do the jitterbug  
Out in muskrat land  
And they shimmy  
And Sammy's so skinny

And they whirled and they twirled and they tango  
Singin' and jinglin' the jango  
Floatin' like the heavens above  
It looks like muskrat love

Nibblin' on bacon, chewin' on cheese  
Sammy says to Susie  
"Honey, would you please  
Be my missus?"  
And she says yes  
With her kisses

And now he's ticklin' her fancy  
Rubbin' her toes,  
Muzzle to muzzle, now  
Anything goes  
As they wiggle  
And Sue starts to giggle

And they whirled and they twirled and they tango  
Singin' and jinglin' the jango  
Floatin' like the heavens above  
It looks like muskrat love

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## WOMAN TONIGHT

(Peek)

Oh hold me tight  
Won't you be my woman tonight  
Oh hold me tight  
Won't you be my woman tonight

I get the shivers up and down my spine  
The only time I'm happy's when I know  
she's mine

So hold, hold me tight  
Treat me right  
Won't you be my woman tonight  
So treat me right  
Won't you be my woman tonight

First I see you  
And then you let me go  
The only time I touch you's when you  
don't want to know  
So hold me, hold me tight, all right

Hold me tight  
Hold me tight  
Won't you be my woman tonight  
Hold me tight  
Won't you be my woman tonight

I get the shivers up and down my spine  
The only time I'm happy's when I know  
she's mine

So hold me, hold me tight  
Hold me tight, woman tonight

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**A HORSE WITH NO NAME**

**I NEED YOU**

**SANDMAN**

**VENTURA HIGHWAY**

**DON'T CROSS THE RIVER**

**ONLY IN YOUR HEART**



**MUSKRAT LOVE**

**TIN MAN**

**LONELY PEOPLE**

**SISTER GOLDEN HAIR**

**DAISY JANE**

**WOMAN TONIGHT**



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