

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:

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

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

The musical score is written for guitar, voice, and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderately'. The guitar part includes four-fingered chord diagrams for Em and D9/6. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The vocal line includes lyrics with line breaks and hyphens indicating syllables across lines.

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.

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 the same key signature and time signature.

C#m



B





A

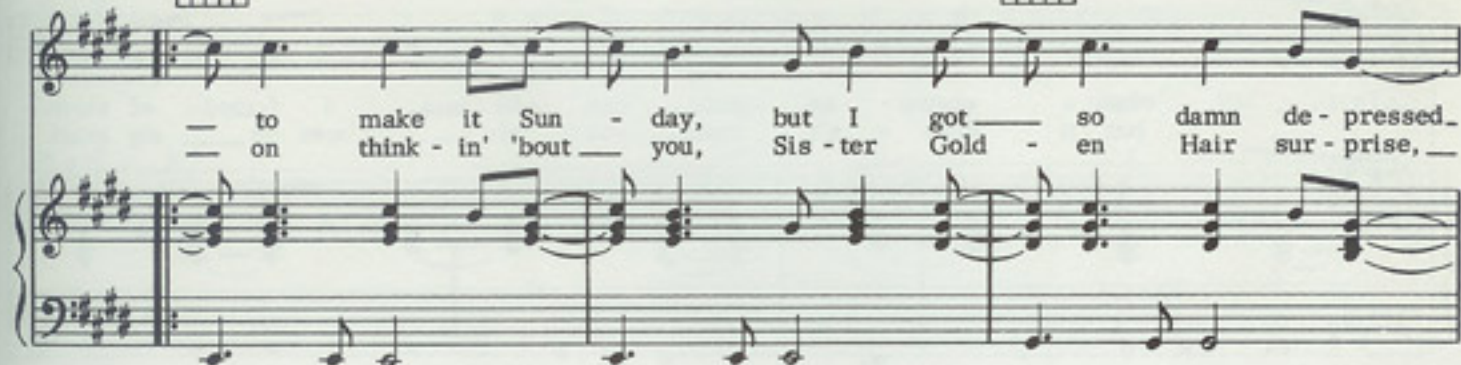


Musical notation for the third system, measures 7-9. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment continues with the same key signature and time signature. The lyrics "Well, I tried..." are written below the vocal line.

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, —



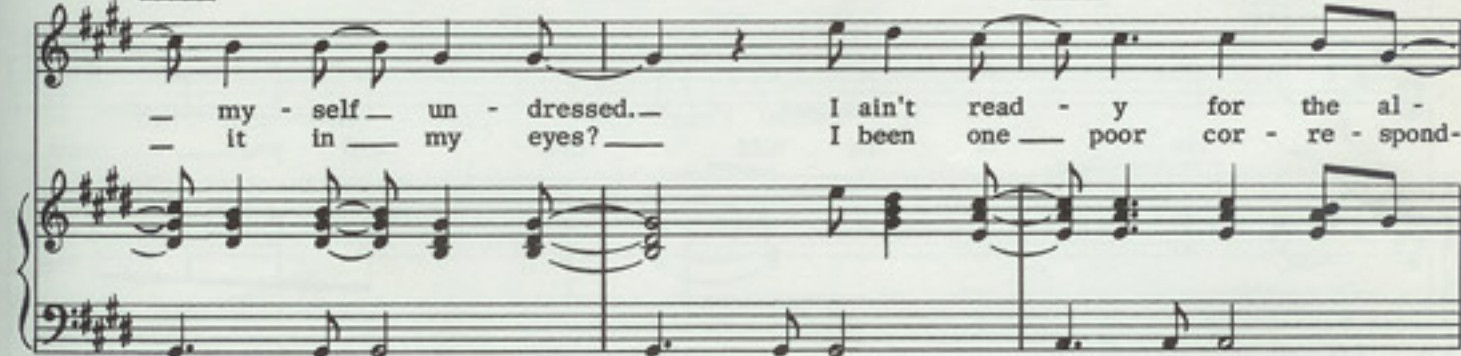
A  E 




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



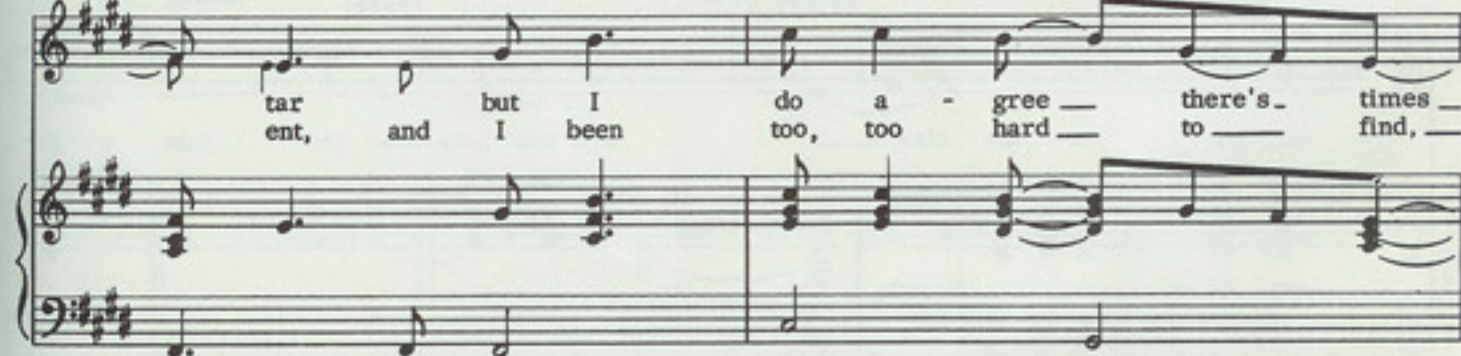
G#m  A 

— 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.



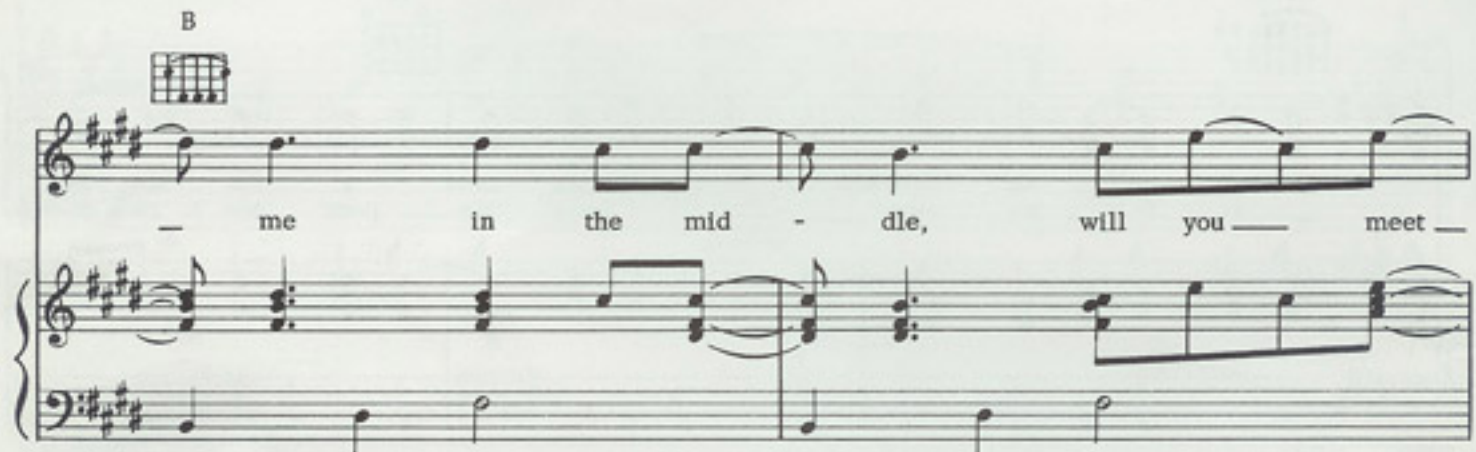
E  E sus4  1. E  2. E 

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

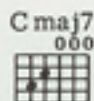
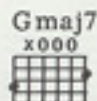
# TIN MAN

Words and Music by  
DEWEY BUNNELL

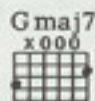
Fast



The first system of piano accompaniment consists of three measures. The right hand plays a series of chords: Gmaj7, Cmaj7, Gmaj7, Cmaj7, Gmaj7, Cmaj7. The left hand plays a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.



The second system features a vocal line and piano accompaniment. The vocal line has the lyrics: "Some - times - late - when things are real and - peo -". The piano accompaniment continues with the same chord and rhythmic patterns as the first system.



The third system features a vocal line and piano accompaniment. The vocal line has the lyrics: "ple share the gift of - gab - be - tween them -". The piano accompaniment continues with the same chord and rhythmic patterns as the first system.

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

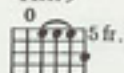


Gmaj7



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



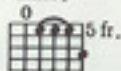
And

cause nev - er was the rea -

son for the eve - ning

or the

Am9



Gmaj7



Trop - ic

of

Sir

Gal - a - had. —

C/D



To Coda

So please

be - lieve in

D



Gmaj7



me

when I

say I'm spin-ning 'round, 'round, —

Cmaj7



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

Gmaj7



Cmaj7



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 7 (C-E-G-Bb), G major 9 (G-B-D-F-A), C major 7 (C-E-G-Bb), and G major 9 (G-B-D-F-A). The left hand plays a simple bass line with notes C, G, C, G, C, G, C, G.

Cmaj7  
000

Gmaj9  
x00

Cmaj7  
000

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 continues with the same chord progression as the introduction.

Gmaj9  
x00

Cmaj7  
000

Gmaj9  
x00

— 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 the same chord progression.

F

Cmaj7  
000

Gmaj9  
x00

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

The piano accompaniment continues with the same chord progression.

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



Am7



Dm7



Gm7



C



Does she real - ly love - me? I think - she does? - Like the stars a - bove -  
Do you real - ly love - me? I hope - you do. - Like the stars a - bove -

Am7



Dm7



Bbmaj7



Am7



- me, I know - be - cause - when the sky is bright, -  
- me, how I love you - when it's cold at night, -



G sus4



1. G



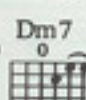
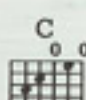
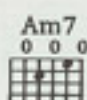
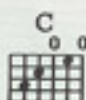
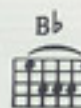
2. G



F



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

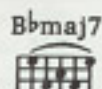


Does she real - ly love - me? I think - she does. -

Gm7



3 fr.



- 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



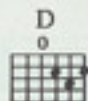
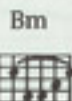
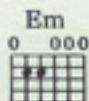
This is for all \_\_\_\_\_ the lone - ly peo -  
This is for all \_\_\_\_\_ the sin - gle peo -

*mf*

Bm



ple \_\_\_\_\_ think-ing that life \_  
ple \_\_\_\_\_ think-ing that love \_



— 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 —

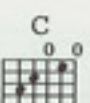
G



D

D. C. (lyric 1)  
al Coda

Coda

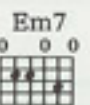


home. and nev - er take —

D



G



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

C



D



Em



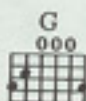
you nev - er know — un - til — you try. —

# VENTURA HIGHWAY

Words and Music by  
DEWEY BUNNELL

Moderately

Tacet



Dmaj7



G



Chew - ing on a piece of grass, walk - ing down the \_\_\_

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

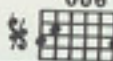
You don't care, I know...

Dmaj7



G

000

*(Vocal harmony)*

Ven - tu - ra high - way

Dmaj7



in the sun shine, — where the days.

G



Dmaj7



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

G





You're gon-na go, —

I know...

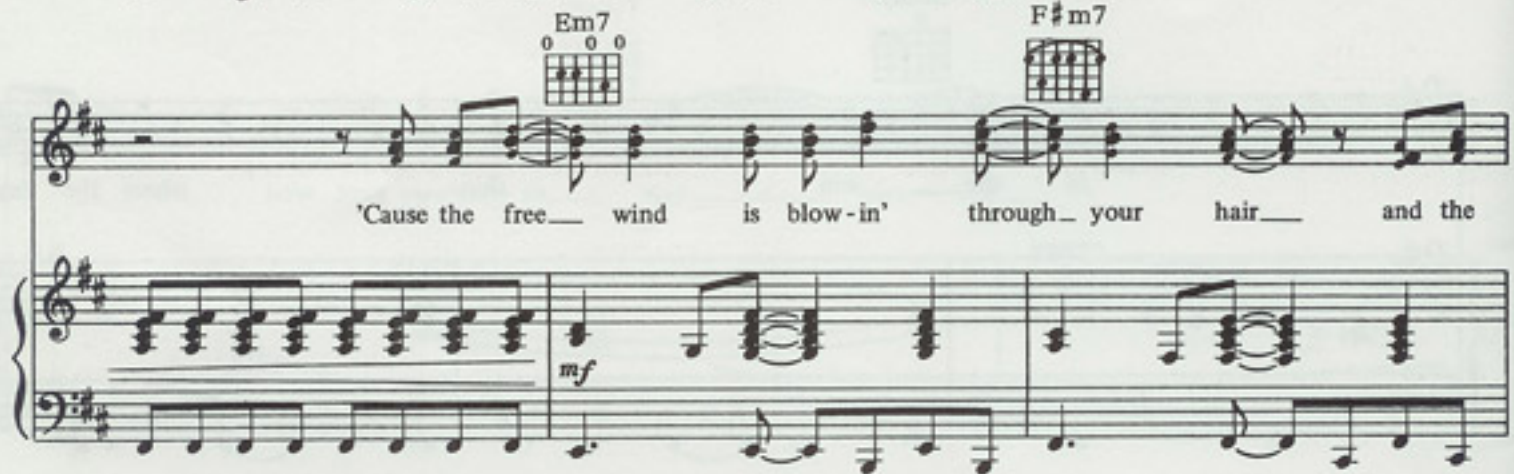
Dmaj7  F#m7 



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



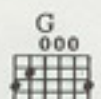
ear - ly train, Sor-

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 0

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

**Dmaj7**  
0 2 2 3 3 0

— son, just the same.

*D. S. al Coda*  $\diamond$

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

*Coda*  $\diamond$

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

*Repeat and fade*

**G**  
0 0 0 3 2 0

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

# 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>


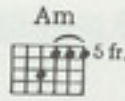
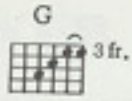
all the planes\_ have been ground-ed, Ain't the fire\_ in-side?

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

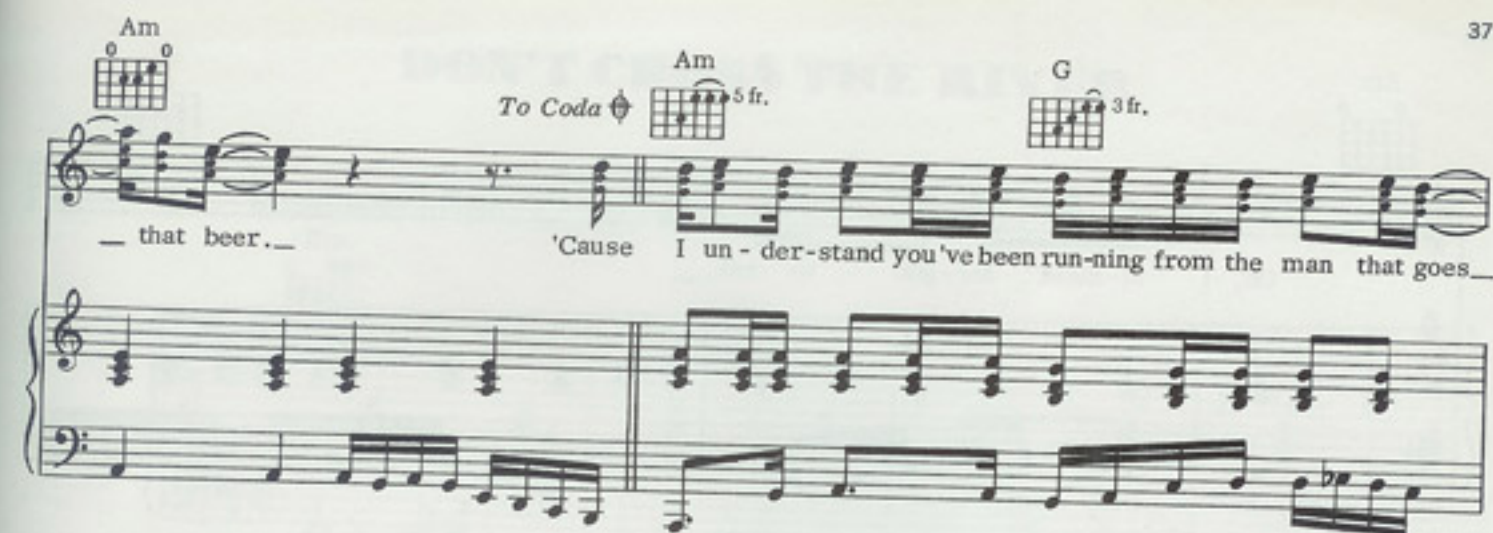
Let's all go stand a - round it, Fun-ny, I've been there, \_



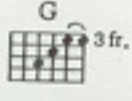
D G<sub>000</sub>

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

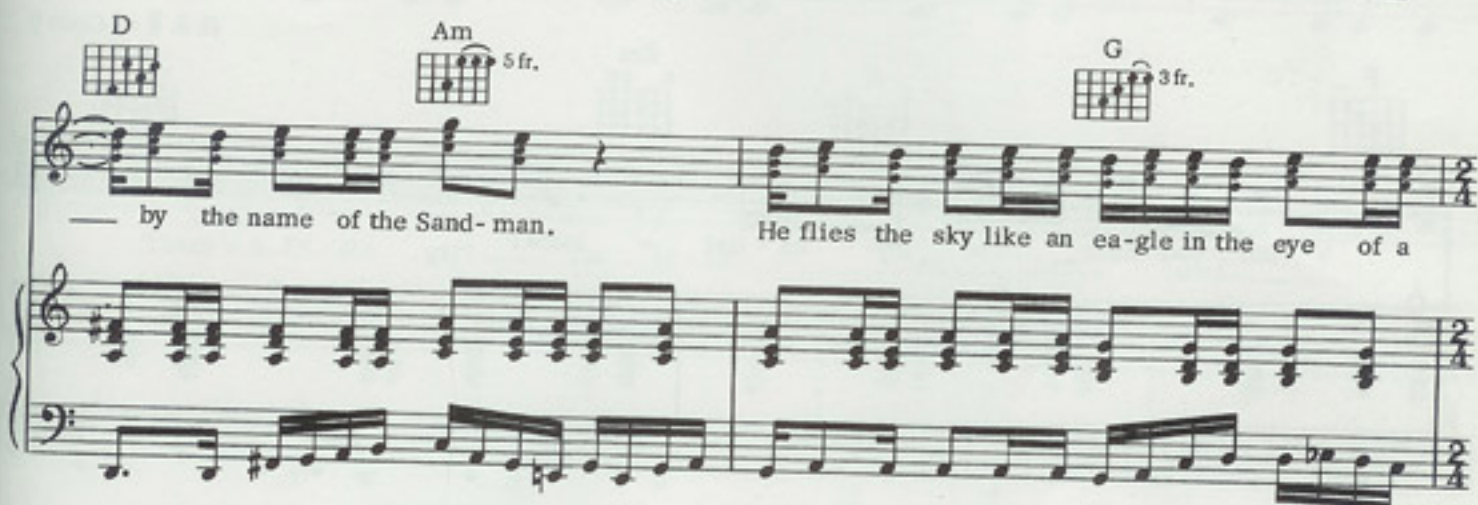
Am  To Coda  Am 5 fr.  G 3 fr.

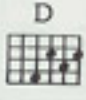
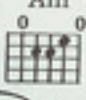
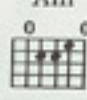
— that beer. — 'Cause I un - der - stand you've been run - ning from the man that goes —



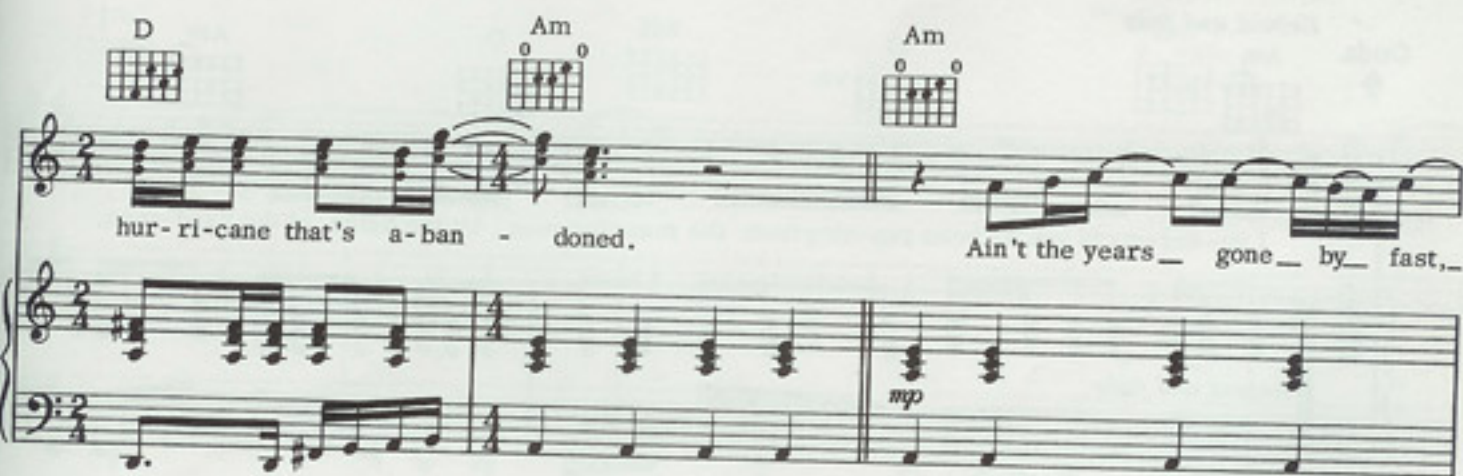
D  Am  Am 5 fr.  G 3 fr.

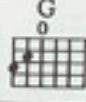

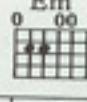
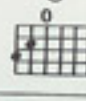
— by the name of the Sand - man. He flies the sky like an ea - gle in the eye of a



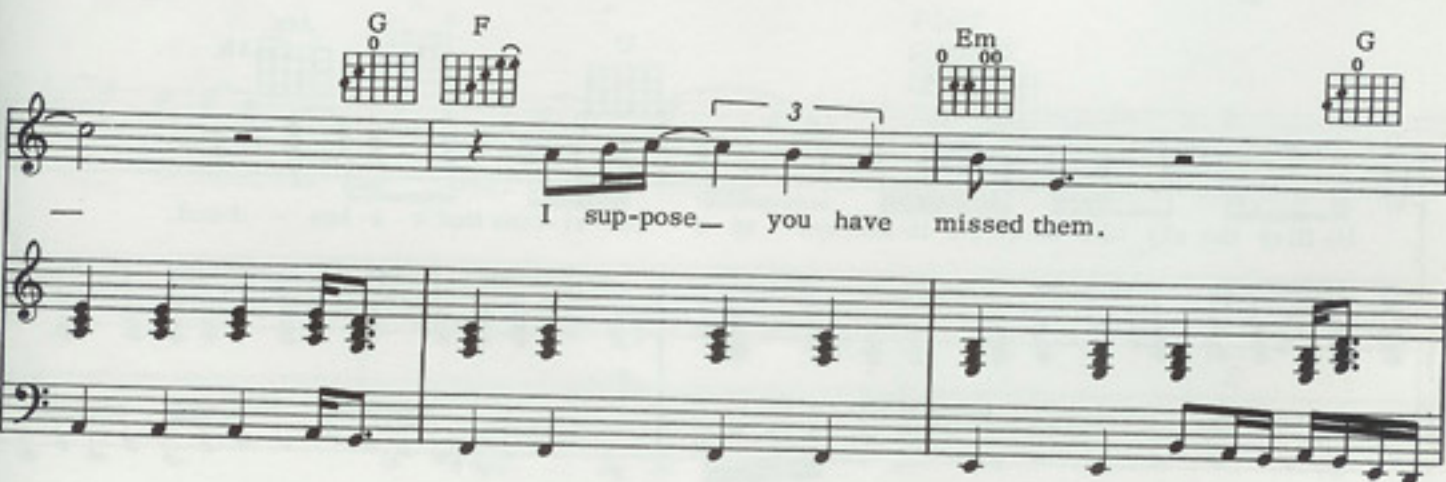
D  Am  Am  Am

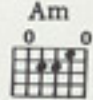
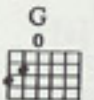
hur - ri - cane that's a - ban - doned. Ain't the years — gone — by — fast, —



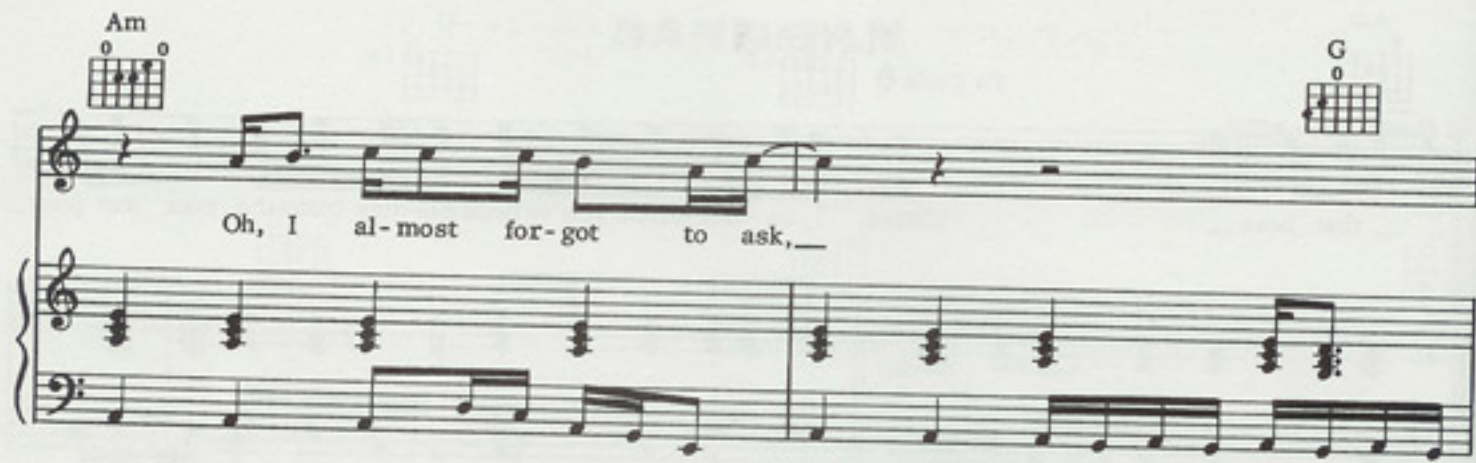
G  F  Em  G  G



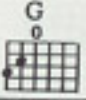
— I sup - pose — you have missed them.



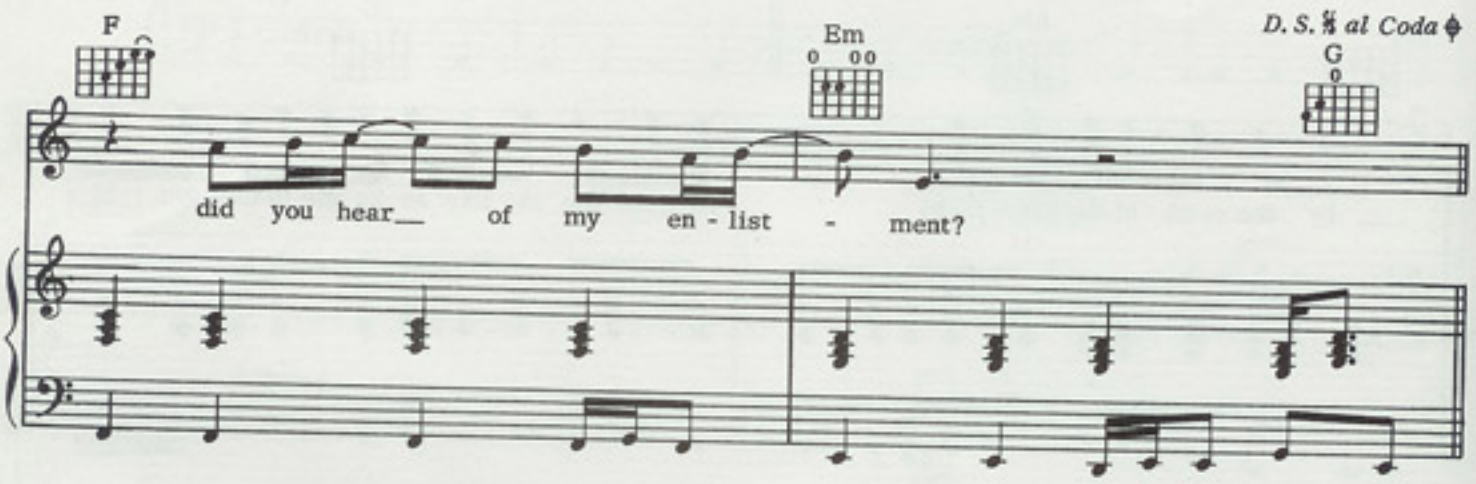
Am  






Oh, I al-most for-got to ask, —



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

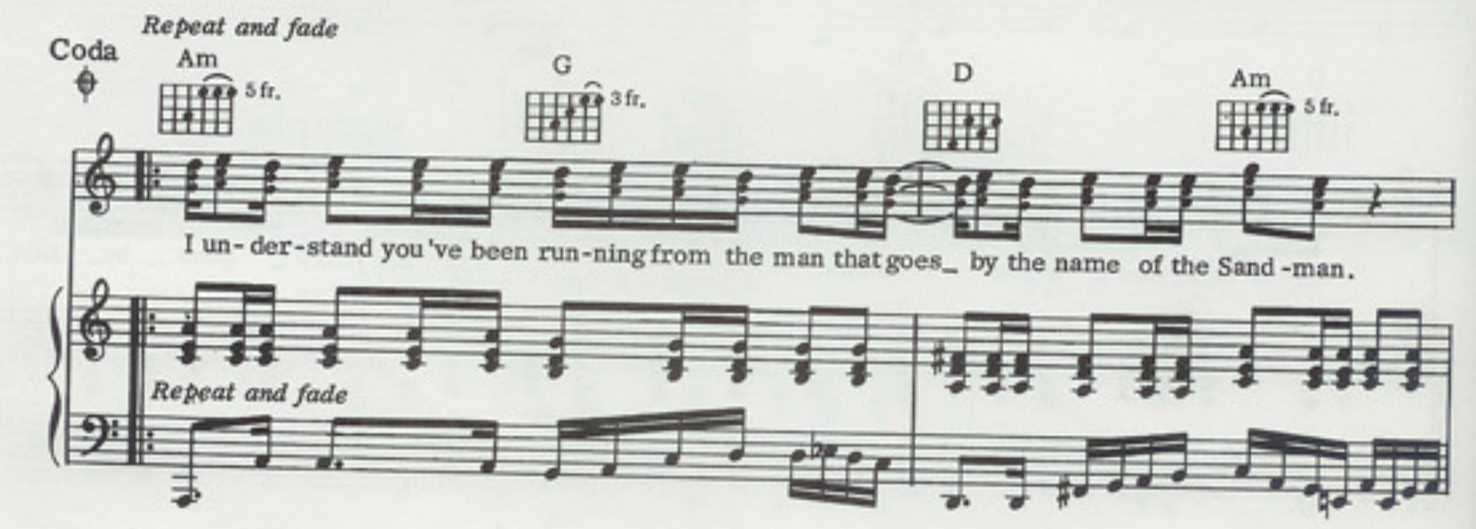
did you hear — of my en - list - ment?


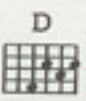



*Repeat and fade*  
Coda  Am  5 fr. G  3 fr. D  Am  5 fr.

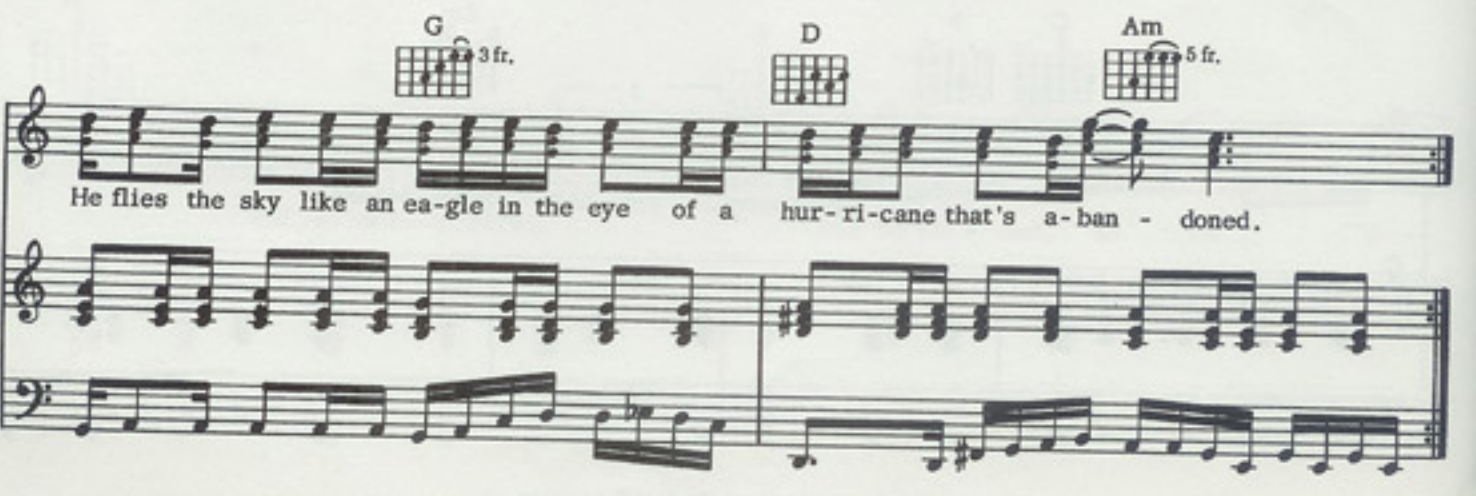
I un-der-stand you've been run-ning from the man that goes — by the name of the Sand-man.

*Repeat and fade*



G  3 fr. D  Am  5 fr.

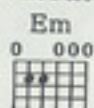
He flies the sky like an ea-gle in the eye of a hur-ri-cane that's a-ban - doned.



# 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 —

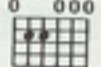


— to take you down — for — long, — she knows and plays it

Bm



Em



A



F#m7



smart.

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



Bm



Em



A



F#m7



Bm



mark,  
ah.

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



Em



A



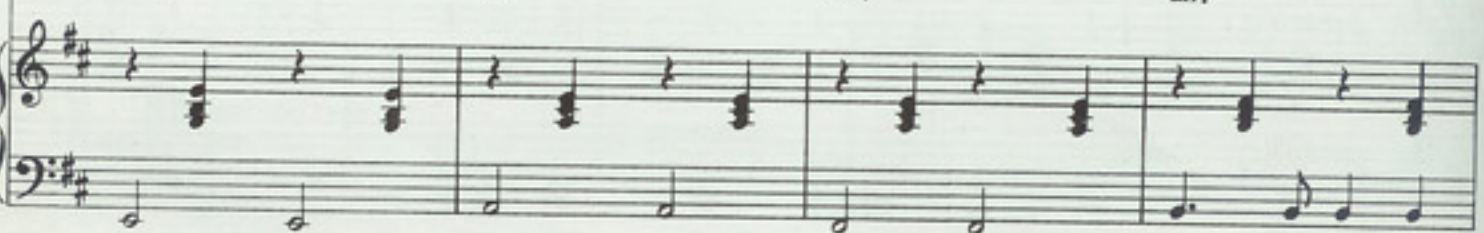
F#m7



Bm



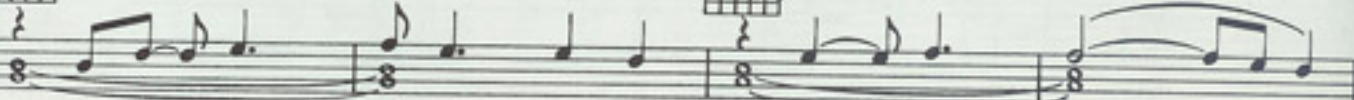
Ah, she feels like leav-in' and she don't know why,  
ah, ah, ah.



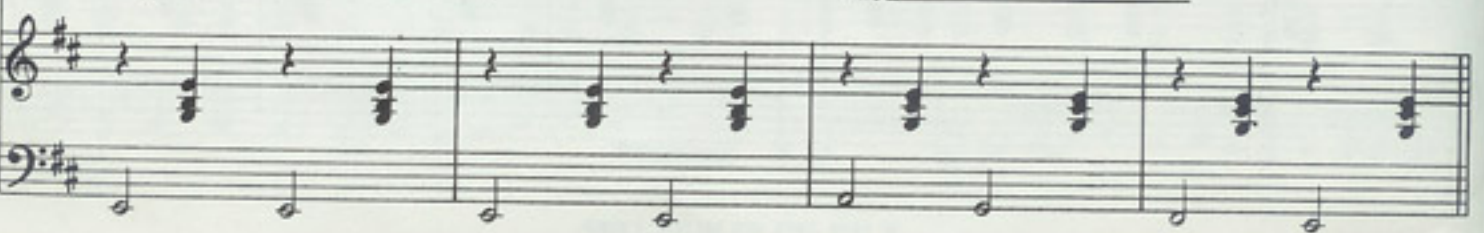
Em



A7



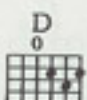
Ah, with-out no brid-ges she's trapped, so I sigh,  
ah, ah,



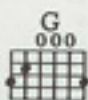




Don't cross the riv-er if you can't swim the tide, — don't try de-



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

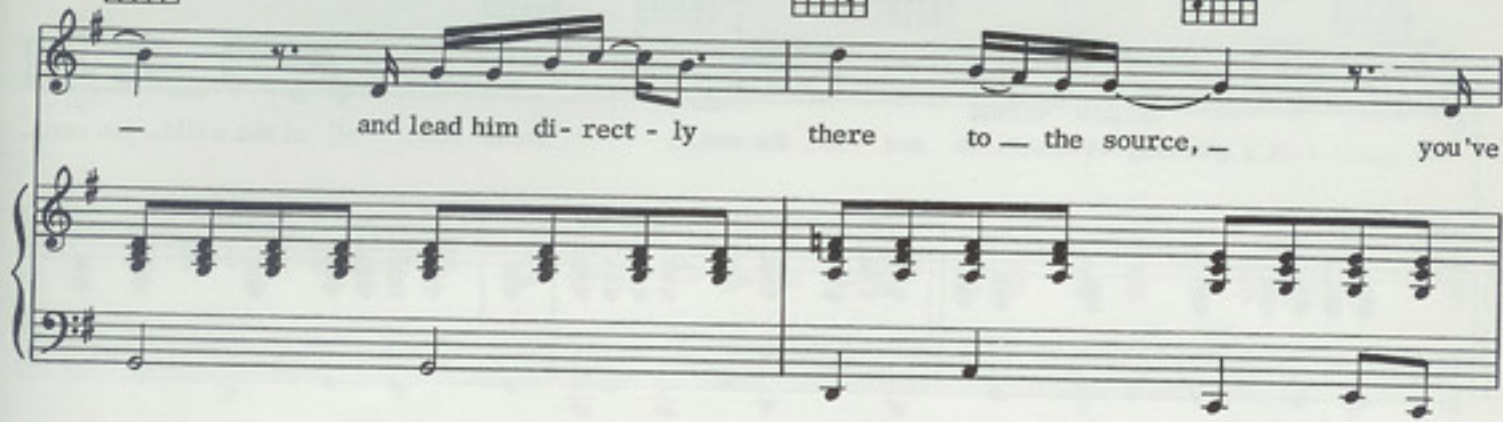
G  
000




Am7

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

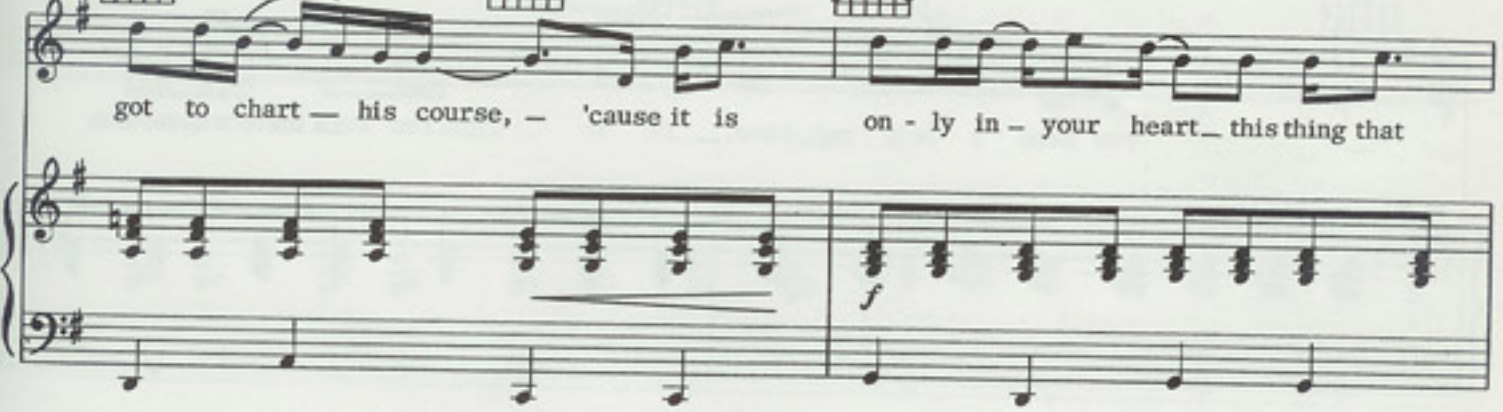
G 000  Dm 0  C 0 0 0 




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



Dm 0  C 0 0 0  G 000 

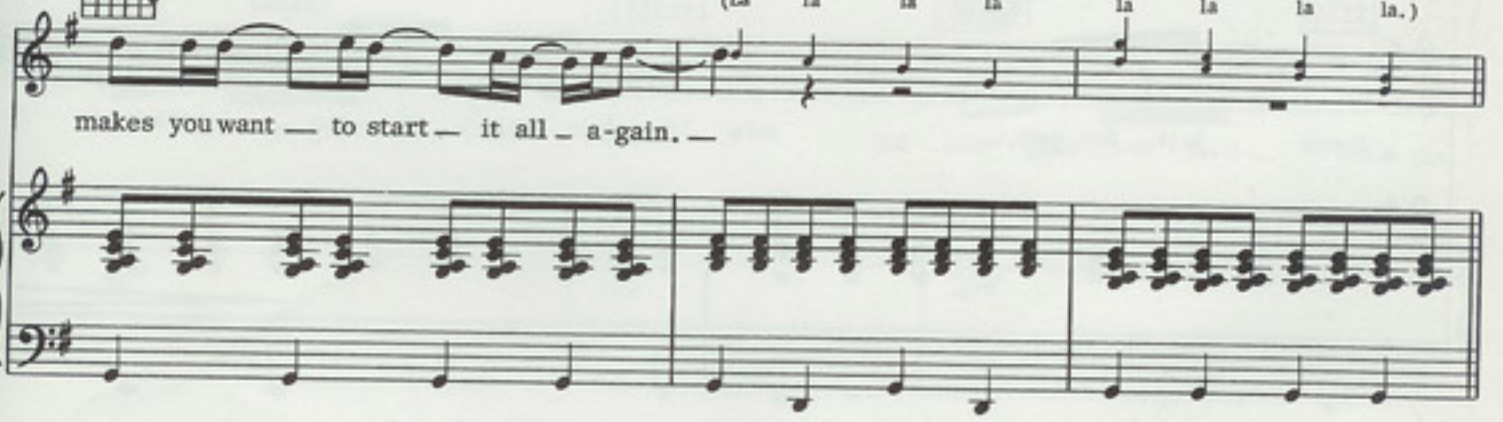
got to chart — his course, — 'cause it is on - ly in — your heart — this thing that





Am7  Gmaj7  Am7 

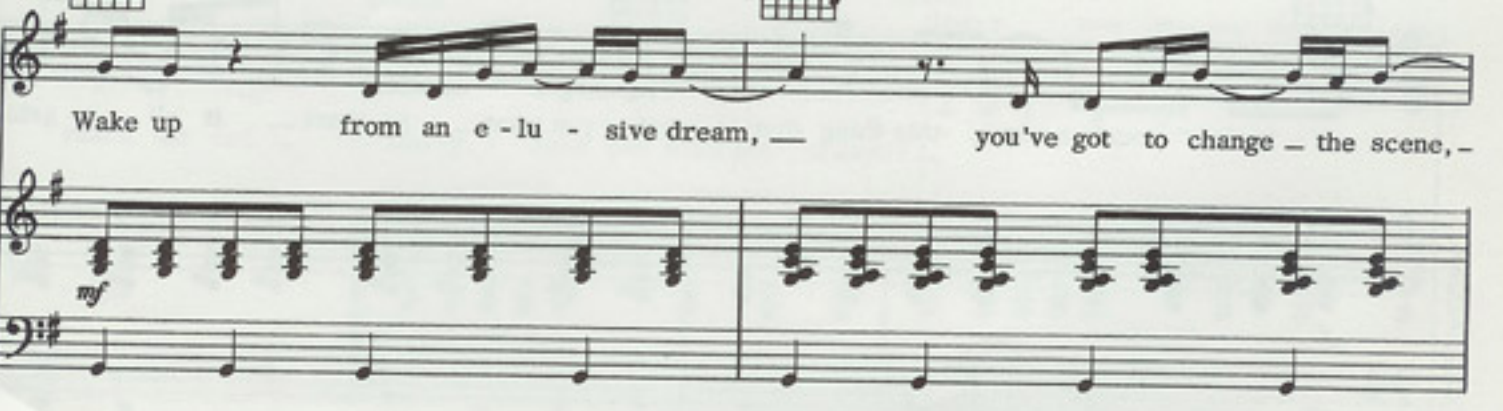
(la la la la la la la la.)

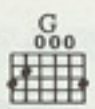
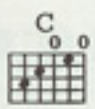
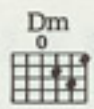
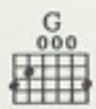
makes you want — to start — it all — a-gain. —



G 000  Am7 

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

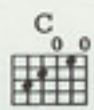
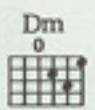
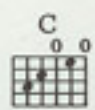
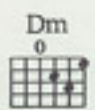




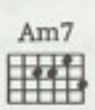
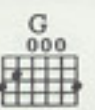
It's get-ting so hard - to see to - the end. - Break down all of the walls - you can, -



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

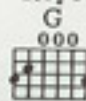


3 fr.

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 \_

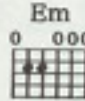
Chorus

G                      Em

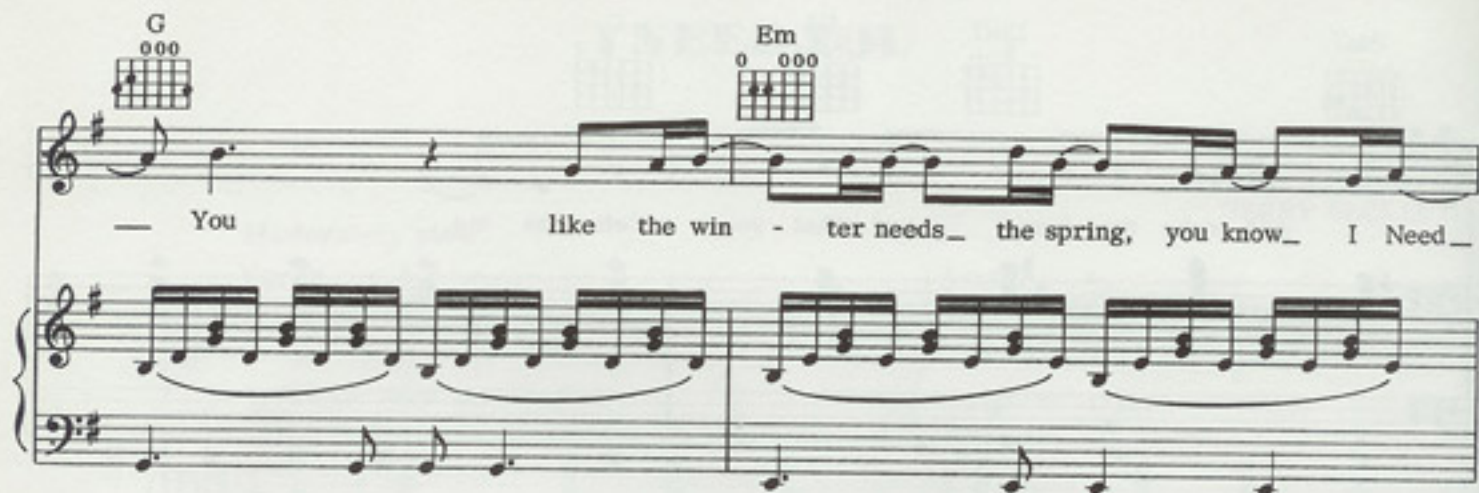
\_ You like the flow - er needs\_ the rain, \_ you know\_ I Need\_


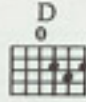
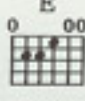
Bm                      Am7                      D7

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

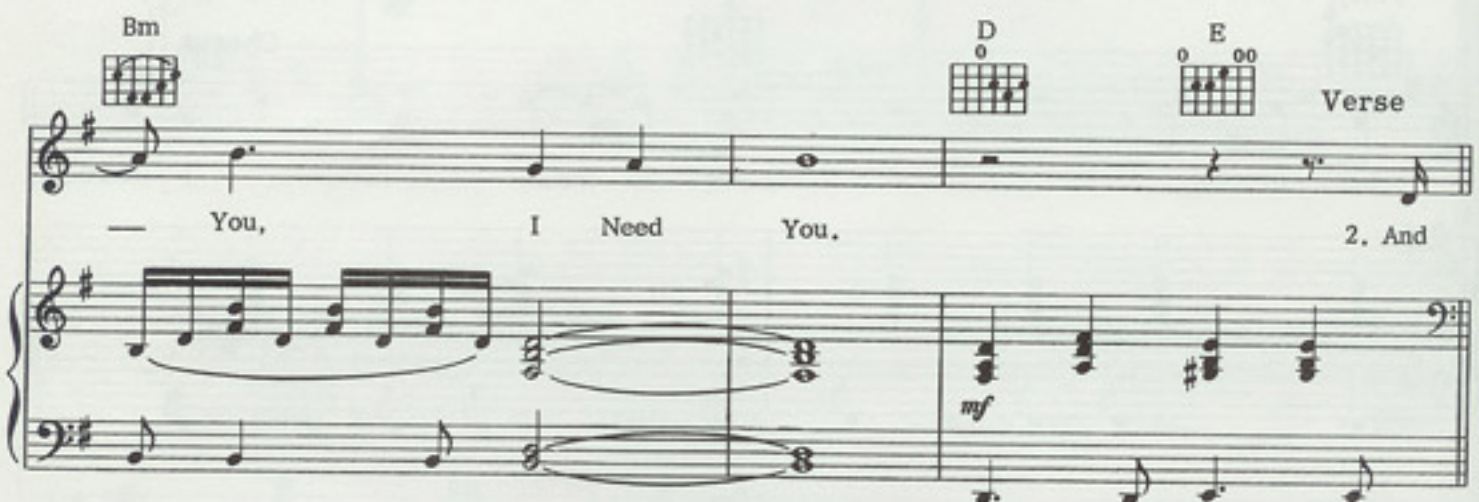
G  Em 

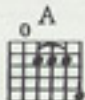
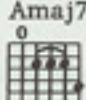
— You like the win - ter needs\_ the spring, you know\_ I Need\_



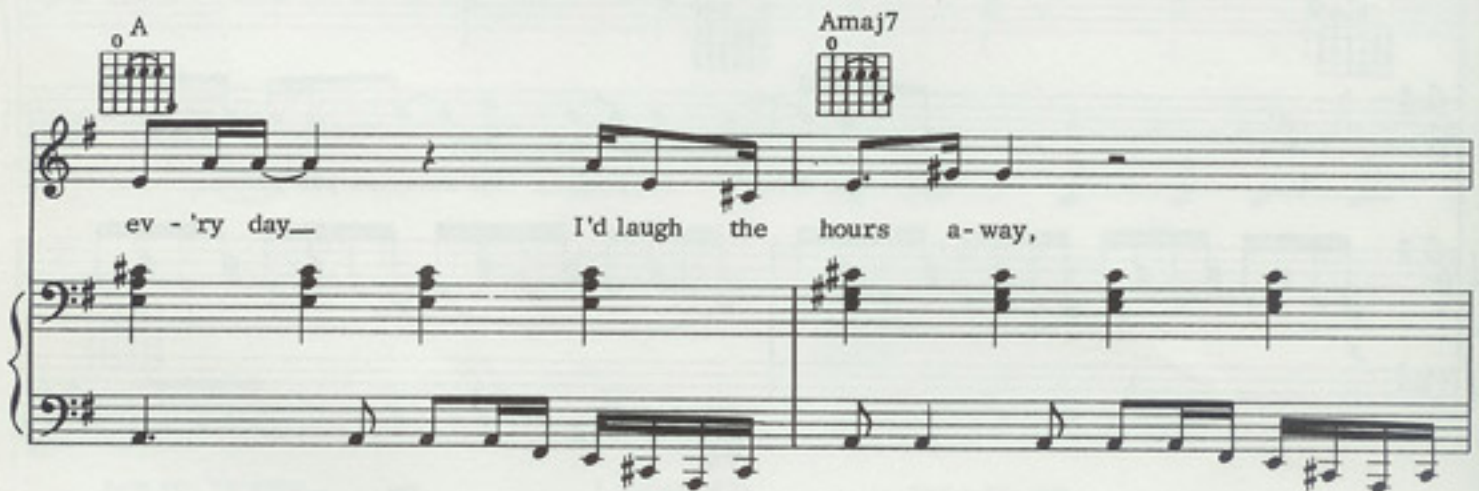
Bm  D  E  Verse

— You, I Need You. 2. And



A  Amaj7 

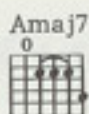
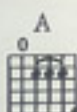
ev - 'ry day\_ I'd laugh the hours a-way,



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

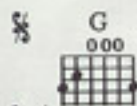


D7



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-



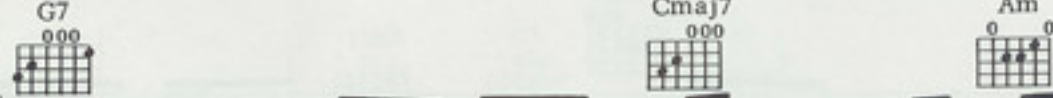
Em Bm



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

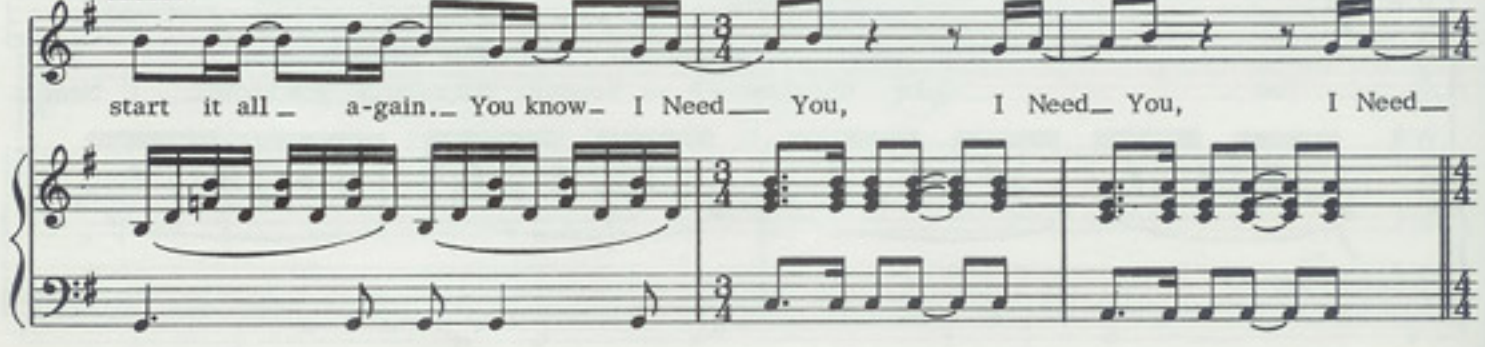


G7 Cmaj7 Am



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

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



# MUSKRAT LOVE

Words and Music by  
WILLIS ALAN RAMSEY

Moderately

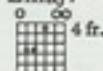
F#m7



A

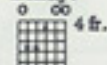


Emaj7



mp  
R. H.

Emaj7



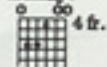
Musk-rat, musk - rat can-dle - light, do-in' the town and

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 is 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), Emaj7 (4th fret), A (5th fret), G#m (4th fret), and F#m (open). 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**  **Emaj7**  4 fr. **Tacet**

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

*mp*

**Emaj7**  4 fr.

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

**F#m7**  **Emaj7**  4 fr.

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

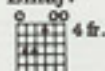
And now he's tick - lin' her fan - cy, rub-bin' her toes, -

F#m7



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

Emaj7




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 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

Em7

D

Oh, hold me tight.  
Treat me right.

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



Em7

D

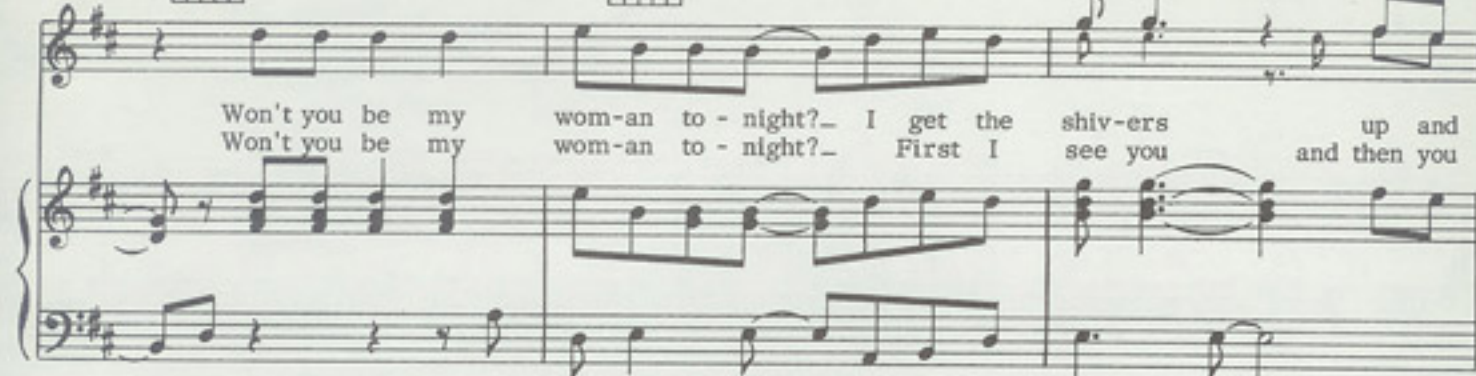
Em7


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 

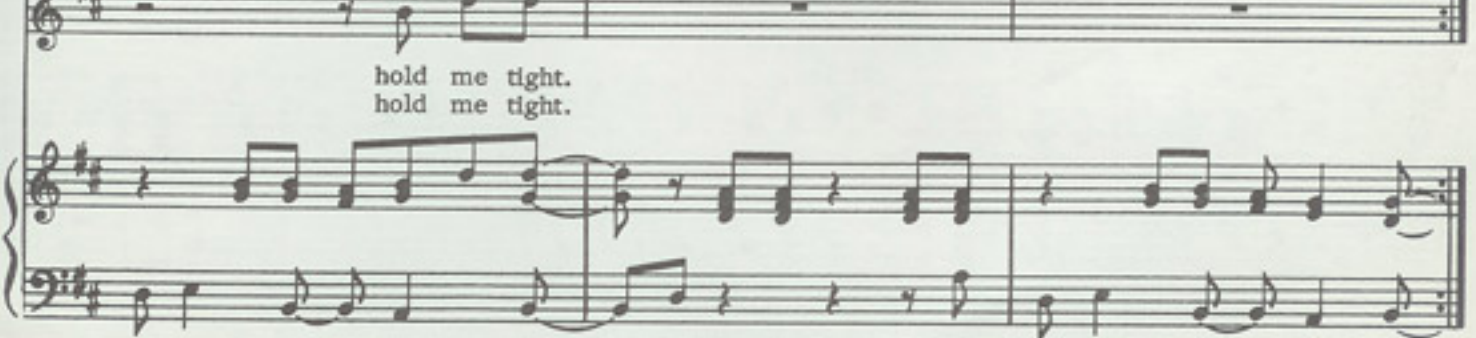
know she's mine. - So hold - me,  
 don't wan - na know. - So hold - me,



Em7  D  1. Em7 

hold me tight.  
 hold me tight.

To Coda 



2.

Em7



A7



D



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

Em7



D



Em7



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

Musical notation for the second system, including treble and bass staves with piano accompaniment. The lyric "Hold me tight." is written below the treble staff.

Coda

Em7



D



Em7



Musical notation for the third system, including treble and bass staves with piano accompaniment. The lyrics "Hold me tight, wom-an to-night." are written below the treble staff.

D



Em7



D



No chord

Musical notation for the fourth system, including treble and bass staves with piano accompaniment.

## 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  
 Honey keep the oven warm  
 and 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

But 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

So please believe in me  
 when I say I'm spinning round, round, round, round  
 smoke glass stain'd bright colors  
 sage going down, down, down, down  
 sapsud green like bubbles

But 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

So please believe in me  
 when I say I'm spinning round, round, round, round  
 smoke glass stain'd bright color  
 sage going down, down, down, down  
 sapsud green like bubbles

But 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

So 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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