

# AMERICA



# AMERICA

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

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# RIVERSIDE

Words and Music by  
DEWEY BUNNELL


Moderately fast

The piano introduction consists of four measures. The right hand has whole rests. The left hand plays a rhythmic pattern of eighth notes in a C major key signature (one sharp). The dynamic marking is *mf*.

Amaj7  Dmaj7 

Liv-ing on the Riv-er - side - tak-ing it all

The vocal line starts with a whole rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. The piano accompaniment features a steady eighth-note bass line and a right hand with chords and moving lines.

Amaj7 

in my stride. - Liv-ing on the Riv-er - side, - I'm tak-ing

The vocal line continues with a quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2. The piano accompaniment continues with the same rhythmic pattern.

Dmaj7



Fmaj7



life like a big long ride. — You stay on your —

G



— side and I'll stay on mine. —

Fmaj7



G



You take what you — want and I'll take the sun - shine. —

Amaj7



Dmaj7



Amaj7



Dmaj7



Dit dit dit dit do, dit dit dit dit do, dit dit dit dit do, dit  
 (Group) Dit dit dit dit do, dit dit dit dit do, dit dit dit dit do, doo.

Fmaj7



dit dit, do do. Ah  
 dit dit dit dit, do do.

G



Fmaj7



Ah

G



Amaj7



Dmaj7



Amaj7



I said the world don't owe me no liv-

Dmaj7



- ing, I said the world don't owe me no liv - ing. I said the

Amaj7



Dmaj7



world don't owe me no liv - ing, I said the world don't owe me no liv-

Em9



Play 4 times

Dmaj7



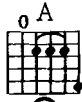
- ing.

Amaj7



Play 5 times

Dmaj7



*mf*

# SANDMAN

Words and Music by  
DEWEY BUNNELL

Moderately slow, with a beat

Am 0 0 0 0      Am 0 0 0 0      G 0

Ain't it fog - gy out - side,

F 0 0 0 0      Em 0 0 0 0      G 0      Am 0 0 0 0

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

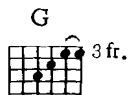
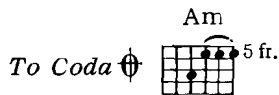
G 0      F 0 0 0 0      Em 0 0 0 0      G 0      Am 0 0 0 0

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

D 0 0 0 0      G 0 0 0 0

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

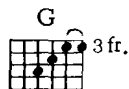
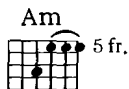




To Coda

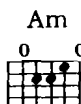
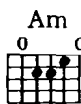
— that beer. — 'Cause I un - der - stand you've been run - ning from the man that goes —

Musical notation for the first system, including vocal line and piano accompaniment.



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

Musical notation for the second system, including vocal line and piano accompaniment.



hur - ri - cane that's a - ban - doned.


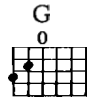
Ain't the years — gone — by — fast,

Musical notation for the third system, including vocal line and piano accompaniment.

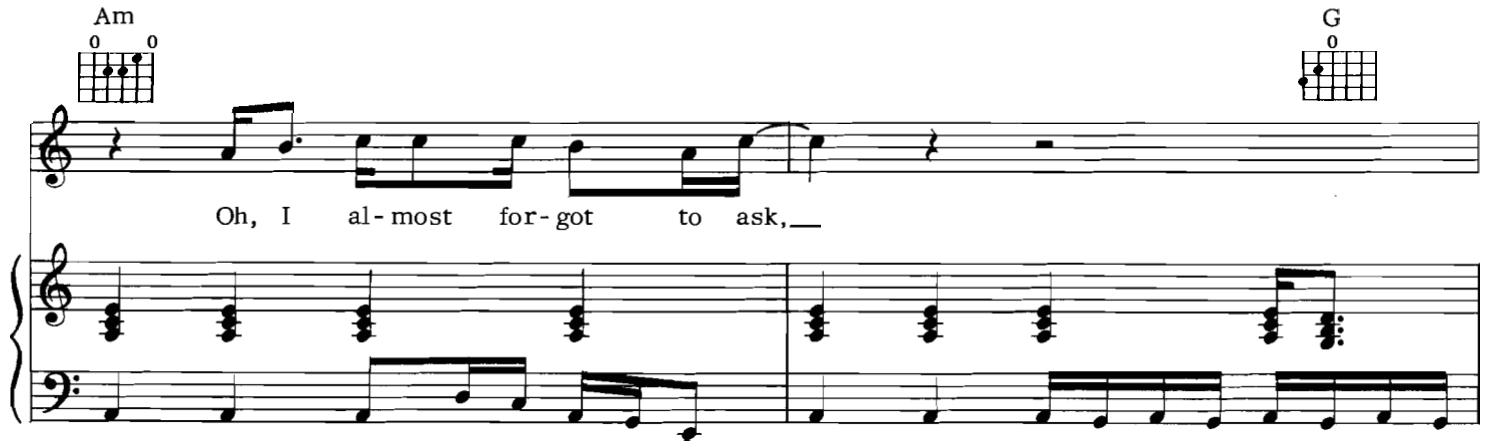





I sup - pose — you have missed them.

Musical notation for the fourth system, including vocal line and piano accompaniment.

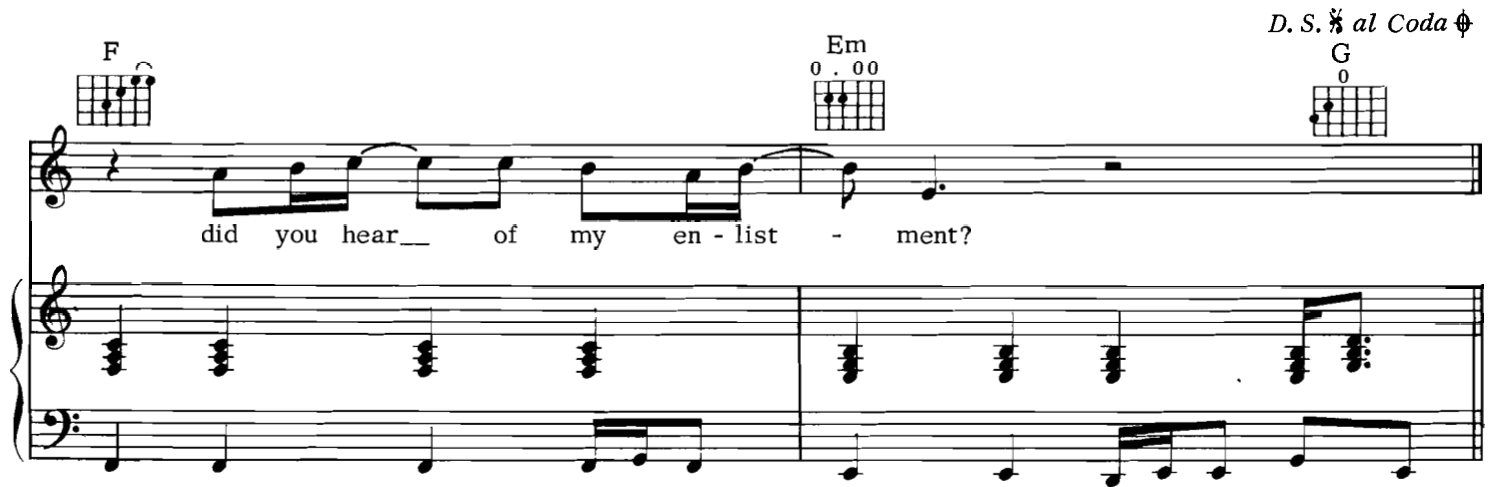
Am  





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



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

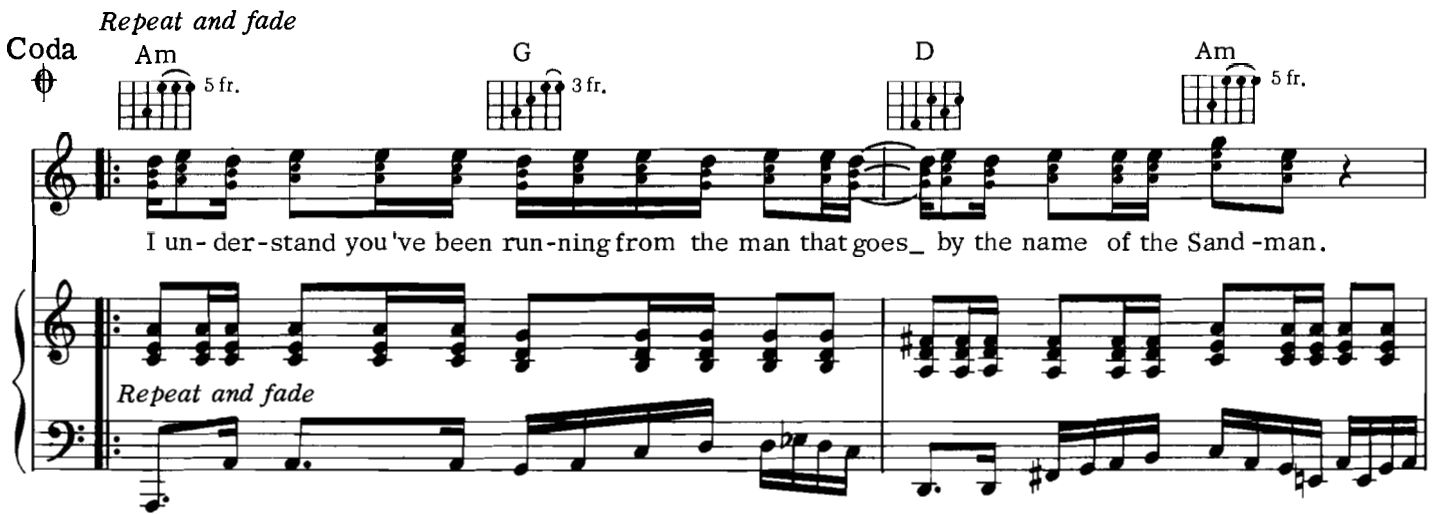
did you hear\_\_\_ of my en - list - ment?






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

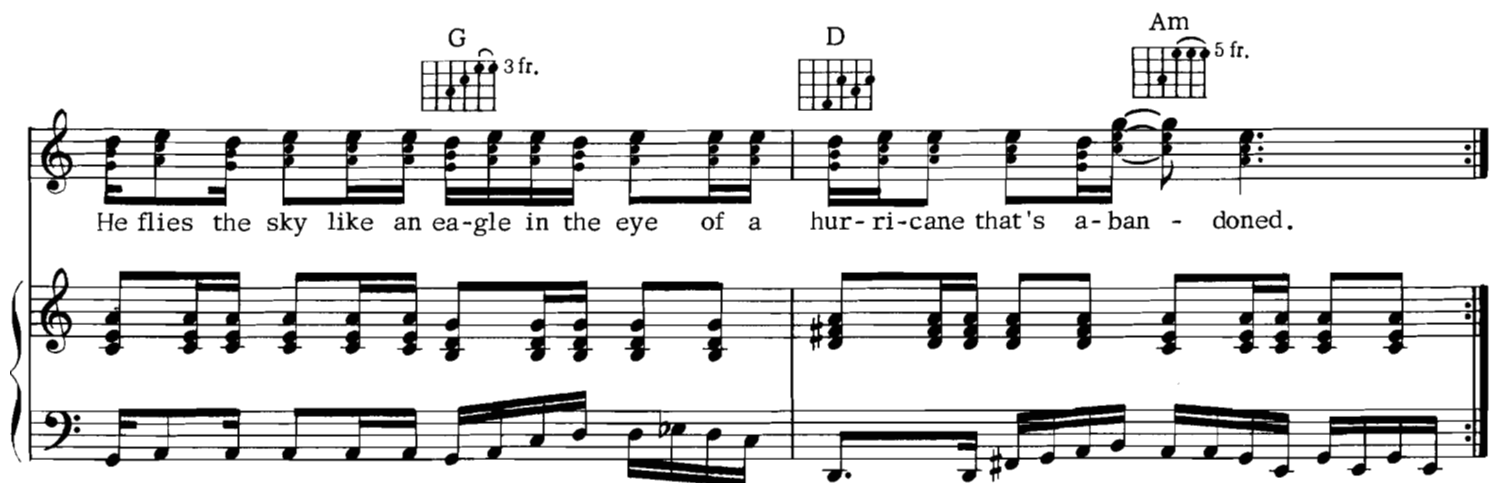
I un-der-stand you've been run-ning from the man that goes\_ by the name of the Sand-man.

*Repeat and fade*



G  3 fr. D  Am  5 fr.

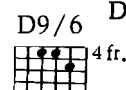
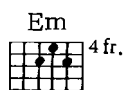
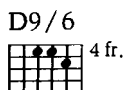
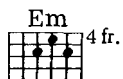
He flies the sky like an ea-gle in the eye of a hur-ri-cane that's a-ban - doned.



# A HORSE WITH NO NAME

Moderately

Words and Music by  
DEWEY BUNNELL



Verse:

1. On the

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

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,

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

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

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

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

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

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 4 fr.      D9/6 4 fr.      Em 4 fr.

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 4 fr.      Em9 2 fr.      Dmaj9 0

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

Em9 2 fr.      Dmaj9 0      Em9 2 fr.

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



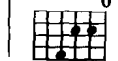
2 fr.



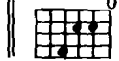
La la la la la la la la la la la



1. Dmaj9



2. Dmaj9



Verse:

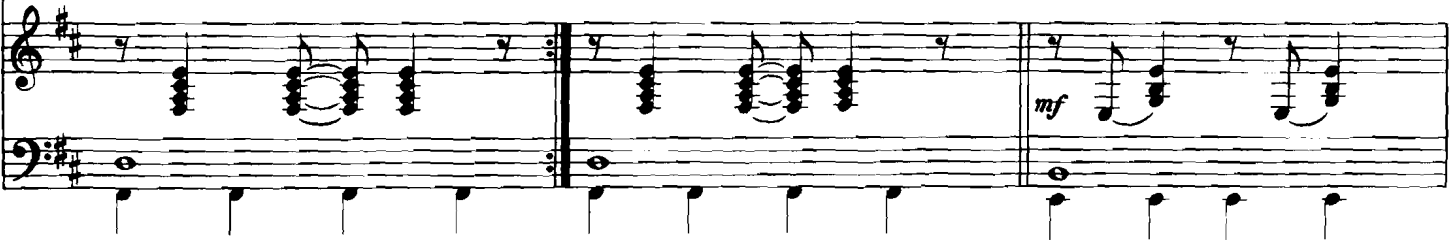
Em



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<sub>0</sub> Em9 2 fr. Dmaj9<sub>0</sub>

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

Em9 2 fr.      Dmaj9<sub>0</sub>      Em9 2 fr.

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

Dmaj9<sub>0</sub>      Em9 2 fr.      Dmaj9<sub>0</sub>

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

Em9 2 fr.      1. Dmaj9<sub>0</sub>      2. Dmaj9<sub>0</sub>      D.S.  $\frac{3}{4}$  al Coda  $\oplus$

la la la. \_\_\_\_\_ La, \_\_\_\_\_ 3. Af - ter

Coda      Dmaj9<sub>0</sub>      Repeat and fade      Em9 2 fr.      Dmaj9<sub>0</sub>      Em9 2 fr.      Dmaj9<sub>0</sub>

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

# THREE ROSES

Words and Music by  
DEWEY BUNNELL

Moderately

Amaj7



F#m7



Em9



F#m7



Musical notation for the first system, including guitar chords and piano accompaniment. The piano part starts with a mezzo-forte (*mf*) dynamic.

Amaj7



Musical notation for the second system, including vocal lines and piano accompaniment.

1. Sit - ting by the fire - side \_\_\_ with a book \_\_\_  
2. Walk - ing through a won - der - land \_\_\_ I got you \_\_\_

Em9



F#m7



Amaj7



Musical notation for the third system, including vocal lines and piano accompaniment.

in your hand. \_\_\_ Two la - zy dogs \_\_\_  
by the hand. \_\_\_ Ev - 'ry move we made. \_\_\_



Em9

F#m7



sit - tin' watch - in' your \_\_\_\_\_ man. -  
just as if it were planned. \_\_\_\_\_ }

Amaj7

Em9

F#m7



Three Ros - es were born \_\_\_\_\_ with you \_\_\_\_\_ in mind, -

Amaj7



Three Ros - es were born \_\_\_\_\_ with you -

Em9

F#m7

G

A



in mind. \_\_\_\_\_

Em9



A



I got - ta

Em9



A



Em9



A



stop and see\_ what I'm on a - bout, stop and feel\_

Em9



A



\_ what I want, I got - ta stop and see\_ what I'm on a - bout, \_

Em9



A



F#m7



B



stop and feel\_ what I want\_ with\_ you.

F#m7

B



Ah

Musical notation for the first system, including a vocal line with the word "Ah" and piano accompaniment.

Amaj7

F#m7

Em9

F#m7



Musical notation for the second system, including piano accompaniment.

Amaj7

F#m7

Em9

F#m7

1.



Musical notation for the third system, including piano accompaniment.

Repeat and fade

F

G

2.



Musical notation for the fourth system, including piano accompaniment and a second "Repeat and fade" instruction.

# CHILDREN

Words and Music by  
DEWEY BUNNELL

Moderately, smoothly

G maj7



Em7

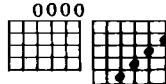


The

D6



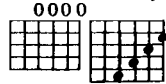
G6 G maj7



D6



G6 G maj7



boy cried out  
I were you I'd

D6



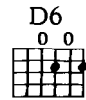
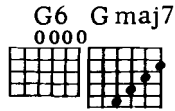
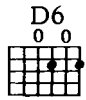
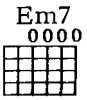
Em7



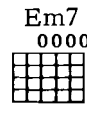
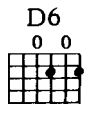
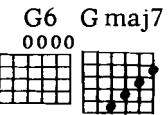
F# m7



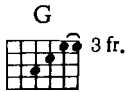
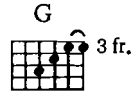
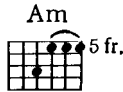
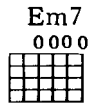
gai - ly on the ground  
throw it far a - way,



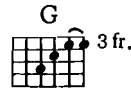
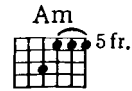
but if at the joy  
you were me



of some-thing he had found,  
you'd tell me I should stay.



Aw, come on, Chil-dren, get your heads\_



back to - geth - er, aw, come on, Chil - dren,

F#m G C<sub>0</sub> 0

get your heads\_ back to - geth - er. Aw,

Am G F#m G C<sub>0</sub> 0

come on, Chil - dren, get your heads\_ back to - geth -

D G

- er. \_\_\_\_\_

Gm D

The days \_\_\_\_\_ are get - ting

To Coda

G

Gm

D

warm - er now, \_ the nights \_

G

Gm

\_ are get-ting short - er now. \_

C maj9

D

C maj9

D

And you know we can make \_ it,

C maj9

D

'cause you know we're a - live, \_ but we don't have to take \_

Cmaj9



D



Cmaj9



it,

any-way we'll sur-vive.

Gmaj7



Em7



*a tempo*

Coda

Em9



*D. S. al Coda*

If

er a-gain.

*gradual cresc.*

A7



A-gain,

a-gain



Em9



A7



and a - gain

and a - gain.

Em9



A - gain

and a - gain

and a - gain.

A7



Em9



A - gain,

A7



Em7



a - gain,

a - gain.

## HERE

Words and Music by  
GERRY BECKLEY

Slowly

Gmaj7 F#m Gmaj7 F#m

*mp - mf*

Gmaj7 F#m

*mp*

I am think - ing 'bout \_ the days \_ \_ \_ we led our - selves \_ a - stray \_

Gmaj7 F#m Gmaj7

\_ \_ \_ in more than man-y ways \_ \_ Here with - in \_ the time \_ we've

F#m



Gmaj7



spent won-d'ring what we meant by liv-ing all those

F#m



To Coda

Gmaj7



F#m



years, by liv-ing all those years.

Moderately fast

E

4 fr.



F#m



E

4 fr.



F#m



We are

E

4 fr.



D



A





5 fr.



Bm

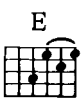
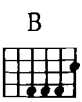
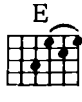
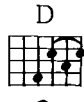
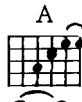


here with noth-ing to do to day, it's

D  A  5 fr. E  4 fr. B 

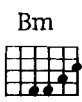
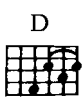
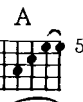
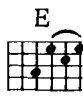
some-thing we can't ex - plain,



E  4 fr. B  E  4 fr. D  A  5 fr.

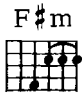
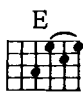
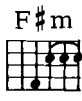
and to - mor - row where will we be - to -



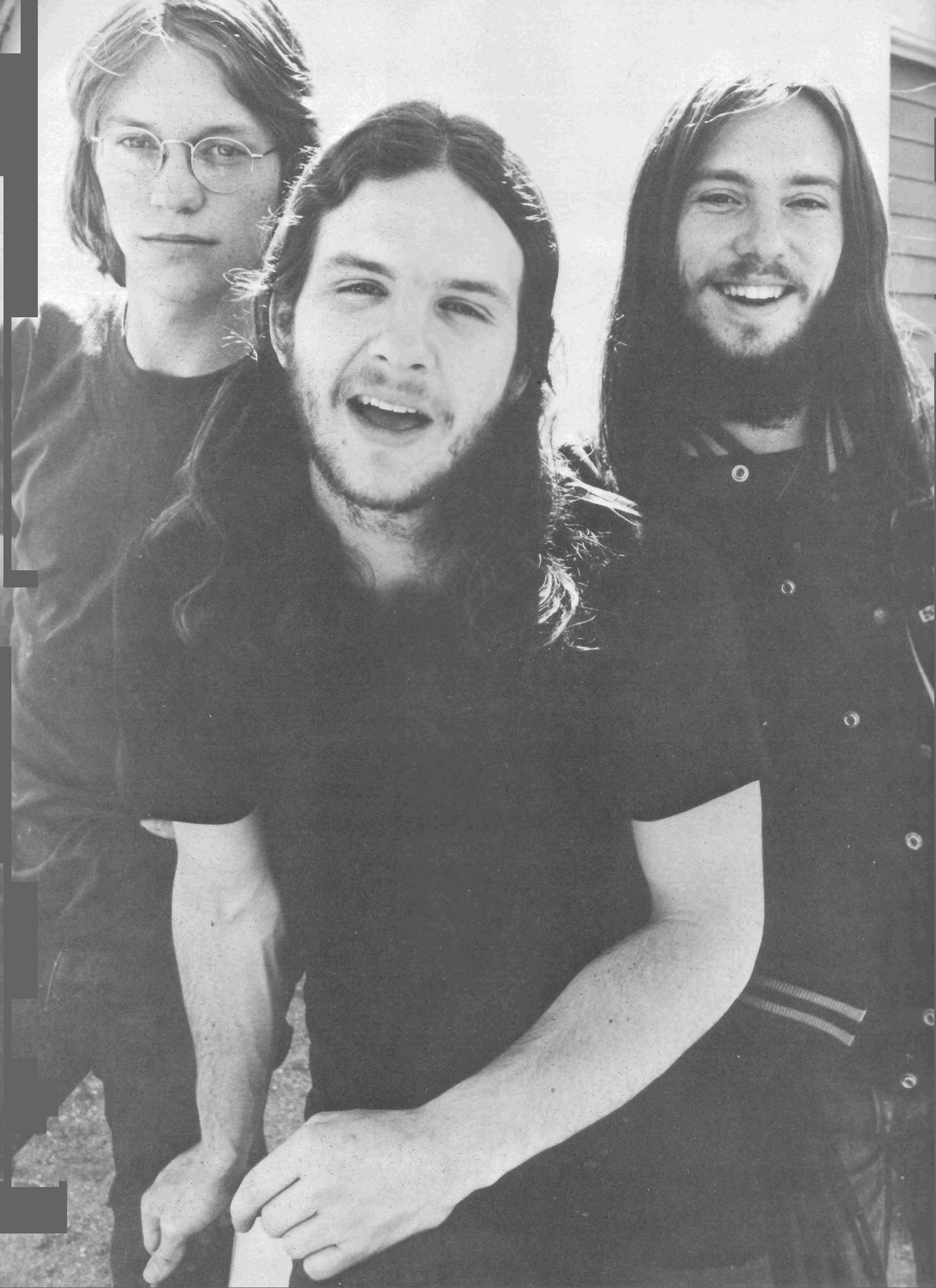
Bm  D  A  5 fr. E  4 fr.

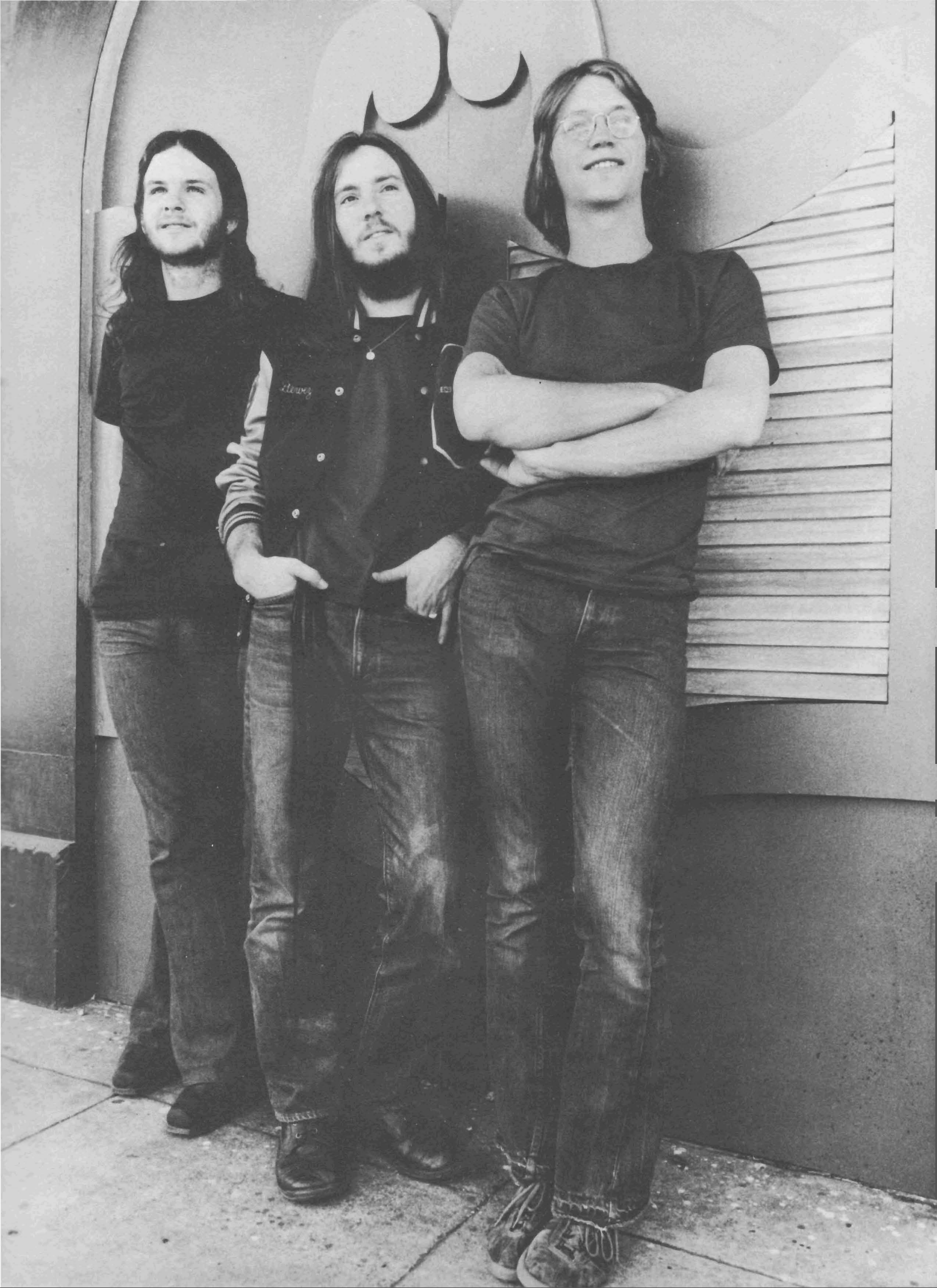
mor - row? What will we see - to - day?



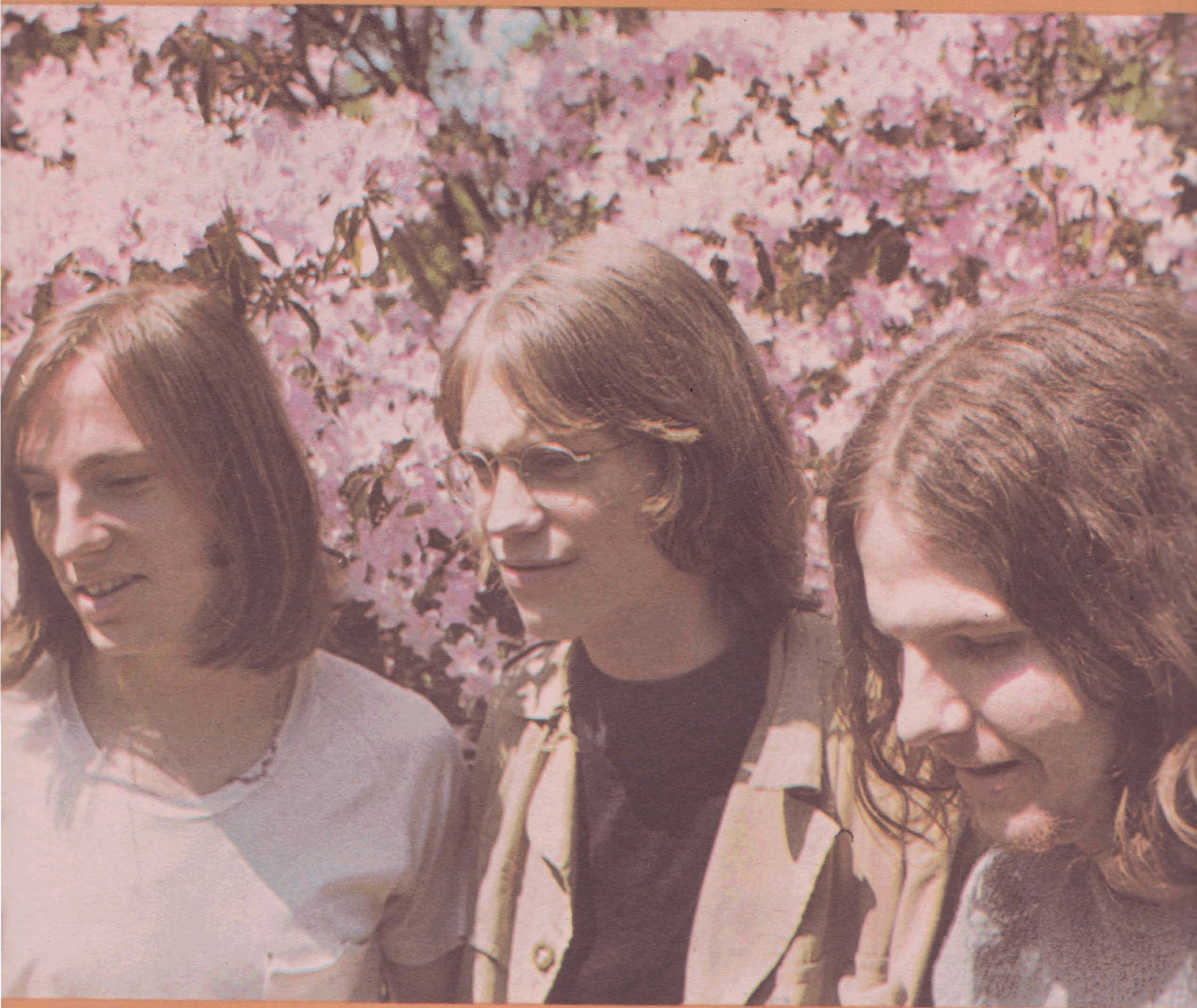
F#m  E  4 fr. F#m 













# RAINY DAY

Words and Music by  
DAN PEEK

Moderately slow

Em7 0 0 0      G 0 0 0      Em7 0 0 0      G 0 0 0

Verse


Em7 0 0 0      A7 0

1. When - ev - er it's a Rain - y Day \_\_\_\_\_

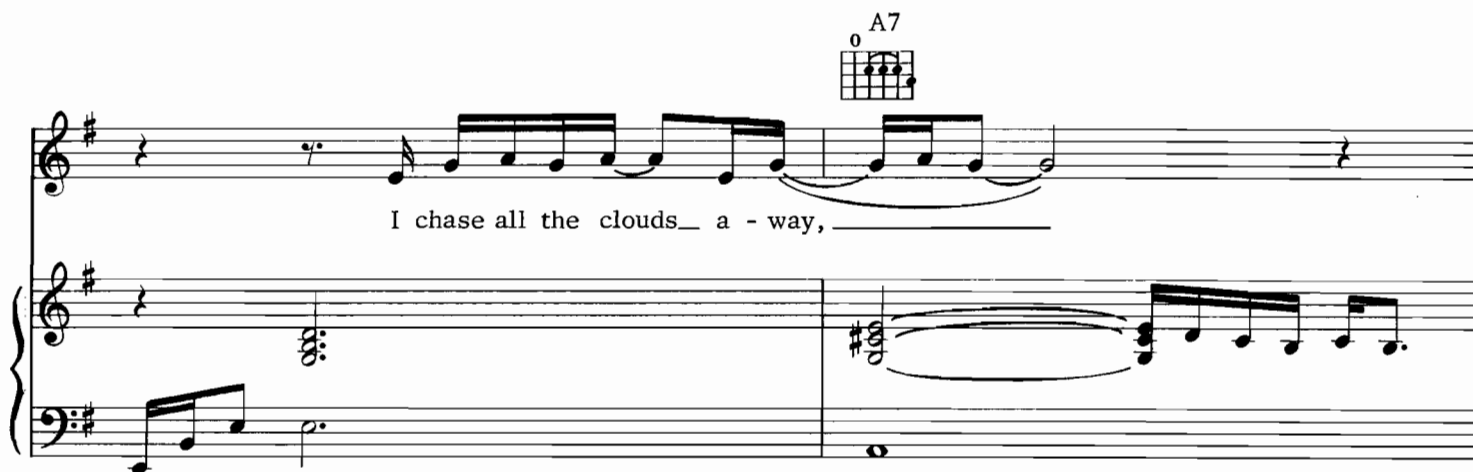
G 0 0 0      Em7 0 0 0

I pack my trou - bles up in my\_ room.\_

A7



I chase all the clouds\_ a - way, \_\_\_\_\_



Fmaj7

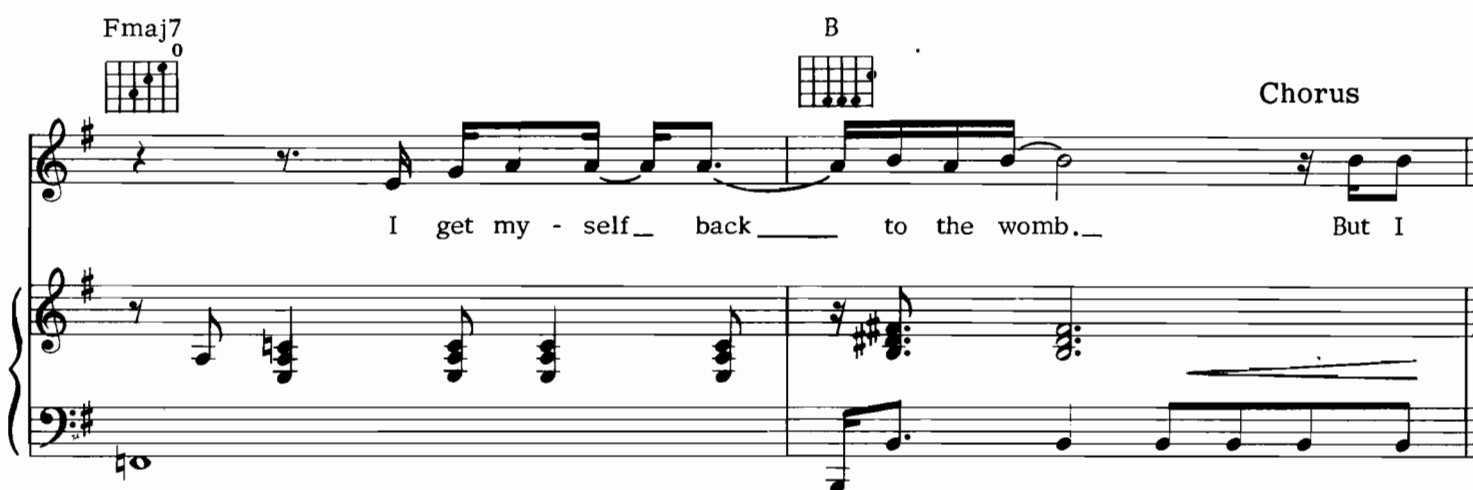


B



Chorus

I get my - self\_ back \_\_\_\_\_ to the womb. \_\_\_\_\_ But I



Em



Am



F#m7



Am



know that you're gon - na cry, \_\_\_\_\_ tears are run-ning from\_ your eyes. \_\_\_\_\_ The

*mf*



Em



Am



F#m7





Am



piece of my life \_\_\_\_\_ you take \_\_\_\_\_ is one that so \_\_\_\_\_ of - ten breaks. \_\_\_\_\_




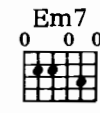
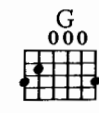
To Coda  $\oplus$  Tacet

D  Em7 

Lead Guitar



The first system of music features a vocal line with a whole note followed by a rest, then a half note. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. The lead guitar line has a whole note followed by a rest, then a half note. The tempo marking '> a tempo' is placed above the piano accompaniment.

G  Em7  G 



The second system of music shows the piano accompaniment with eighth notes in the right hand and quarter notes in the left hand.

Verse

Em7  A7 

2. When-ev-er you're\_ miles a - way\_\_\_\_\_



The first line of the verse features a vocal line with a half note followed by a rest, then a half note. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand.

G  Em7 

I think of you\_ the way\_ you are.\_



The second line of the verse features a vocal line with a half note followed by a rest, then a half note. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand.

Em7  
 0 0 0

A7  
 0

Your shin- ing — lips, — your au - burn hair, —

Fmaj7  
 0

B

*D. S. al Coda*  $\Phi$   
 Chorus

and then it don't seem — quite so far, — Well I

Coda  $\Phi$

Tacet

Lead Guitar

D

Em  
 0 0 0 0

*a tempo*

# NEVER FOUND THE TIME

Words and Music by  
DAN PEEK

Moderately (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

G add C  
00

G  
000

G add A  
0

1. G  
000

The first system of music features a guitar part with four measures of chords: G add C, G, G add A, and G. The piano accompaniment is in 3/4 time, marked *mp*, and consists of a steady eighth-note bass line and a melody of eighth notes in the right hand.

2. G  
000

G add C  
00

G  
000

G add A  
0

I Nev-er Found\_ The Time\_\_\_\_\_ to see things quite  
on - ly had\_\_\_ the time\_\_\_\_\_ to see things right

The second system continues the guitar and piano accompaniment. The vocal line begins with the lyrics: "I Nev-er Found\_ The Time\_\_\_\_\_ to see things quite on - ly had\_\_\_ the time\_\_\_\_\_ to see things right". The piano accompaniment continues with the same rhythmic pattern.

G  
000

Bm

D  
00

Am  
0 0

through, I Nev-er Found\_ The Time\_\_\_\_\_ to give them to you...  
through, I'd give up all\_\_\_ my treas - ures\_\_\_ and send them to you...

The third system continues the guitar and piano accompaniment. The vocal line continues with the lyrics: "through, I'd give up all\_\_\_ my treas - ures\_\_\_ and send them to you...". The piano accompaniment continues with the same rhythmic pattern.

Em 0 000 G add C 00 3 G 000 Am 0 0

If liv-ing don't\_ come eas-y\_ don't stop your\_ own\_ voice,\_  
Then liv-ing would\_ seem eas-y\_ no lights and\_ no\_ noise, \_

Em 0 000 G add C 00 Bm Cmaj7 000

'cause the worst part of liv - ing \_\_\_ is hav - ing \_\_\_  
just me and my la - dy \_\_\_ and the ech - o \_\_\_

Em7 A7 Em7

no \_\_\_ choice. \_\_\_  
of her voice. \_\_\_

Chorus A7 Em7 A7 Em7

Tell me a sto - ry, \_\_\_ tell it with your eyes, \_

0 A7 Em7 0 A7 Em7

I'm gon - na stop be - liev - in' if I hear an-oth - er lie, —

Detailed description: This system contains the first four measures of the piece. The guitar part features chords A7, Em7, A7, and Em7. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line is written in a single staff with lyrics underneath.

0 A7 Bm 0 A 0 G 000

— drink some cold wa - ter, your mouth's get - ting — dry. —

Detailed description: This system contains the next four measures. The guitar part features chords A7, Bm, A, and G. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with the lyrics.

Em7 0 A7 Em7

Detailed description: This system contains the next four measures. The guitar part features chords Em7, A7, and Em7. The piano accompaniment continues with the same rhythmic pattern. The vocal line is silent, indicated by a horizontal line.

0 A7 D 0 To Coda

To Coda

Detailed description: This system contains the final four measures. The guitar part features chords A7 and D. The piano accompaniment continues with the same rhythmic pattern. The vocal line is silent, indicated by a horizontal line. The system ends with a Coda symbol.

G add C



G



G add A



1. G



mp

*Repeat and fade*

2. G

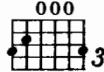


*D. S. al Coda*

If I

Coda

G



D



I nev-er found the time to see

*Repeat and fade*

Cmaj7



D



G



in - to my la - dy and mem - o - ries don't

D



Cmaj7



D



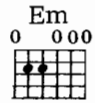
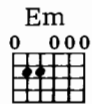
die but with time they come haz - y. I



# DONKEY JAW

Words and Music by  
DAN PEEK

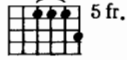
Moderately slow, smoothly

Ah, \_\_\_\_\_ get be-hind me Sa - tan,

quit rav - ish - ing the land. Does it take the chil -

Cmaj7



5 fr.

D6



7 fr.

- dren to make you un - der - stand?\_

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "- dren to make you un - der - stand?". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with eighth notes.

Em



Ah, \_

*mp*

The second system of music continues the vocal line with the lyric "Ah, \_". The piano accompaniment is marked with a mezzo-piano (*mp*) dynamic. The right hand continues the melodic line, and the left hand maintains the bass line.

Em



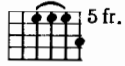
\_ all a-cross the na - tion peo-ple don't un - der - stand \_

The third system of music features the vocal line with the lyrics "\_ all a-cross the na - tion peo-ple don't un - der - stand \_". The piano accompaniment continues with the same melodic and bass lines.

\_ Does it take the chil - dren to

The fourth system of music features the vocal line with the lyrics "\_ Does it take the chil - dren to". The piano accompaniment continues with the same melodic and bass lines.

Cmaj7



D6



Em



make a bet - ter land? \_\_

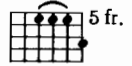
*mp*

Then, \_\_

Em  
0 000



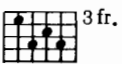
Cmaj7



\_\_ get be-hind me Sa - tan, quit rav-ish-ing the land.

A little slower

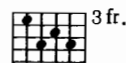
Cmaj7



Bm



Cmaj7



Bm



*(Lead Guitar)*

*(Acoustic Guitar)*

*p*

Cmaj7 3 fr.

Bm

Cmaj7 3 fr.

Bm

Cmaj7 3 fr.

To Coda

Cmaj7 3 fr.

Does it take the chil - dren to

Bm

Cmaj7 3 fr.

Bm

D. S.  $\frac{\%}{\text{al}}$  Coda

make you un - der - stand? Does it take the chil - dren to make a bet - ter land?

Tempo I<sup>o</sup>

Coda

Bm

Em 0 000

D

Cmaj7 3 fr.

D

Em 0 000

accel. mf

# CLARICE

Words and Music by  
GERRY BECKLEY

Moderately, smoothly

Em9 Em<sup>000</sup> Em7 Em<sup>000</sup> Em9 Em<sup>000</sup> Em7 Em<sup>000</sup>

*mp*

Em9 Em<sup>000</sup> Em7 Em<sup>000</sup> Em9 Em<sup>000</sup> Em7 Em<sup>000</sup>

1. Clar-ice \_\_\_\_\_ lay down your mind, \_\_\_\_\_  
2, 3. Be - hind \_\_\_\_\_ an o - pen door \_\_\_\_\_

Em9 Em<sup>000</sup> Em7 Em<sup>000</sup> Em9 Em<sup>000</sup> Em7 Em<sup>000</sup>

it's there \_\_\_\_\_ just hard to find, \_\_\_\_\_  
there lies \_\_\_\_\_ a mil - lion more. \_\_\_\_\_

Em9 Em<sup>000</sup> Em7 Em<sup>000</sup> Am7 Bm7<sup>3fr.</sup>

Fol - low \_\_\_\_\_ me as we wind \_\_\_\_\_ our  
Fol - low \_\_\_\_\_ me as we wind \_\_\_\_\_ our

Em9 Em Em7 Em Em9 Em Em7 Em Em9 Em

way, \_\_\_\_\_ a - way.  
 way, \_\_\_\_\_ a - way.

1. Em7 Em Em9 Em Em7 Em Em9 Em Em7 Em

2.3. A G#m7 A G#m7

A G#m7 A G#m7

Time is com-ing soon\_ I'll find\_ you.\_  
 Time is com - ing soon \_ I'll

A<sub>0</sub> G#m7 2 fr. A<sub>0</sub>

Time find you. is com - ing soon \_ I'll find Time you. is

G#m7 2 fr. A<sub>0</sub> G#m7 2 fr. A<sub>0</sub> To Coda ⊕

com - ing soon \_ I'll find you. is com - ing soon, \_ Time is

G#m7 2 fr. G 000 Em9 Em 000 Em7 Em 000

com - ing soon.

Em9 Em 000 Em7 Em 000 D. S. al Coda ⊕ (Lyric 3)

Coda ⊕ G#m7 2 fr. G 000

com - ing soon.

# I NEED YOU

Words and Music by  
GERRY BECKLEY

Moderately slow

Verse

A

A maj 7

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

*mf*

we used to bow our heads then, wonder why, But

Em7 Dm7 G7 C

now you're gone, I guess I'll carry on,

A A maj 7



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 \_

*f*

Bm                      Am7                      D7

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

G 000      Em 0 000

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

Bm      D 0      E 0 00      Verse



— You, I Need You. 2. And

A 0      Amaj7 0


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





Em7      Dm7 0      G7 000      C 0 0

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


A  Amaj7 



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 \_\_\_\_\_



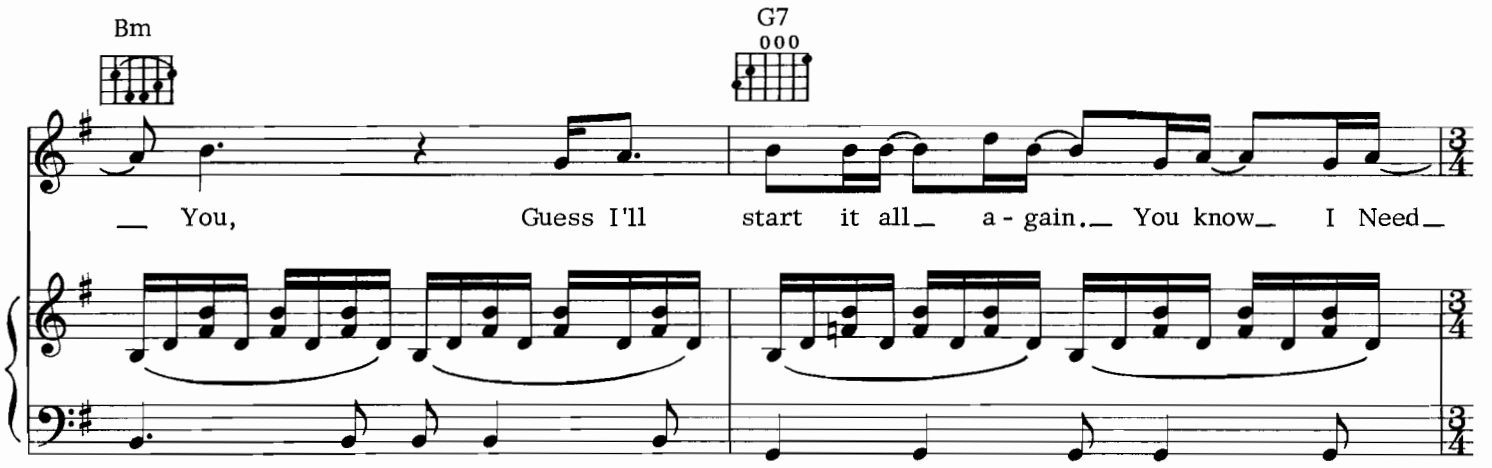
G  Em 




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



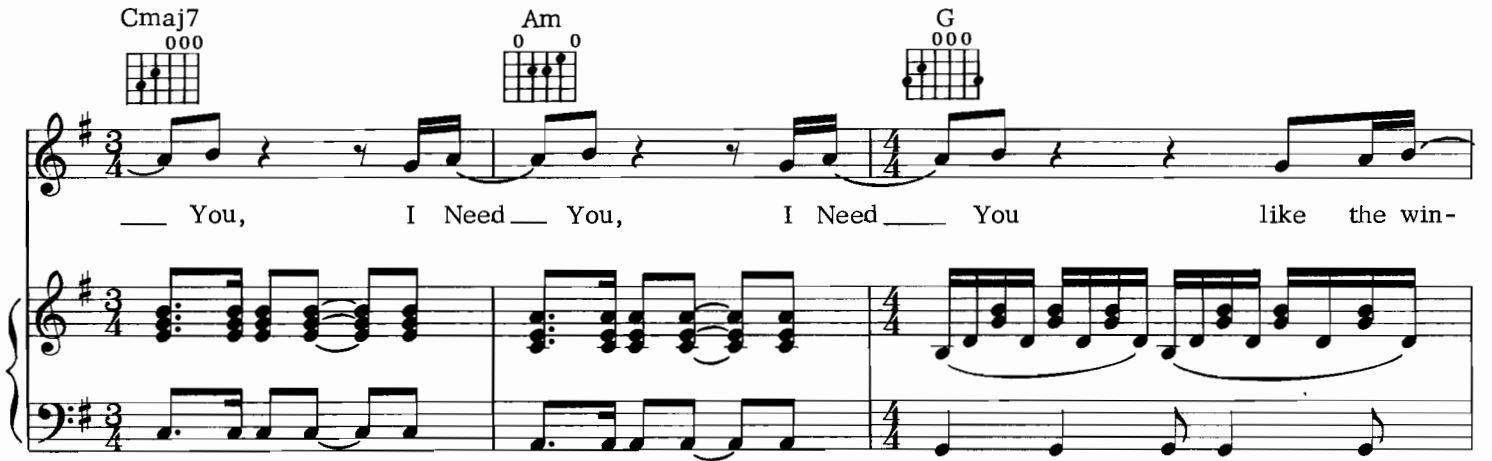
Bm  G7 



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



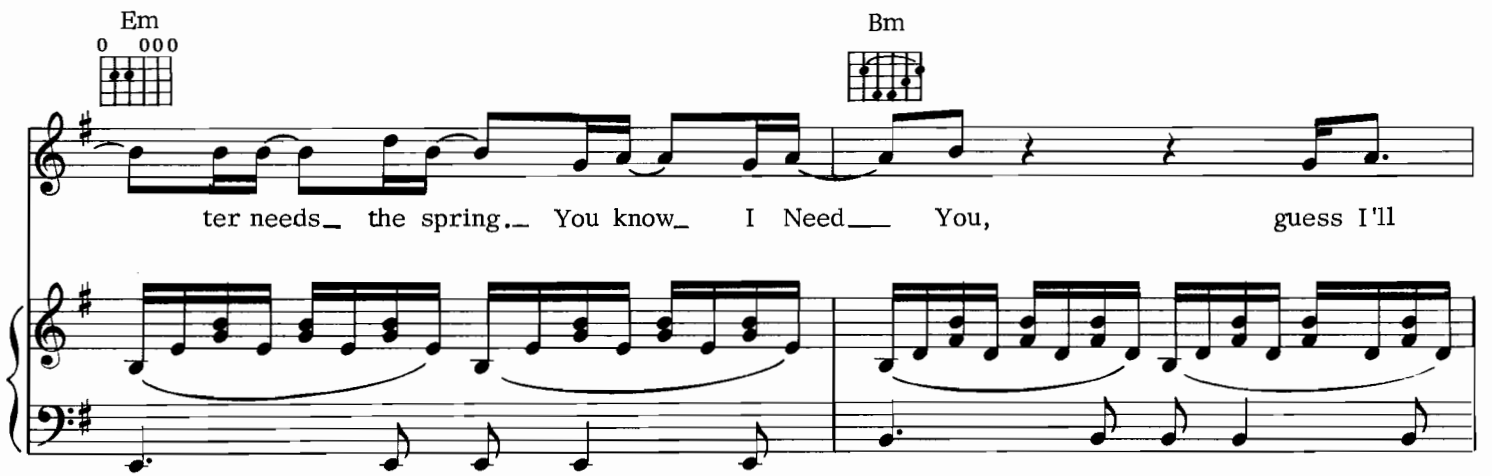
Cmaj7  Am  G 




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



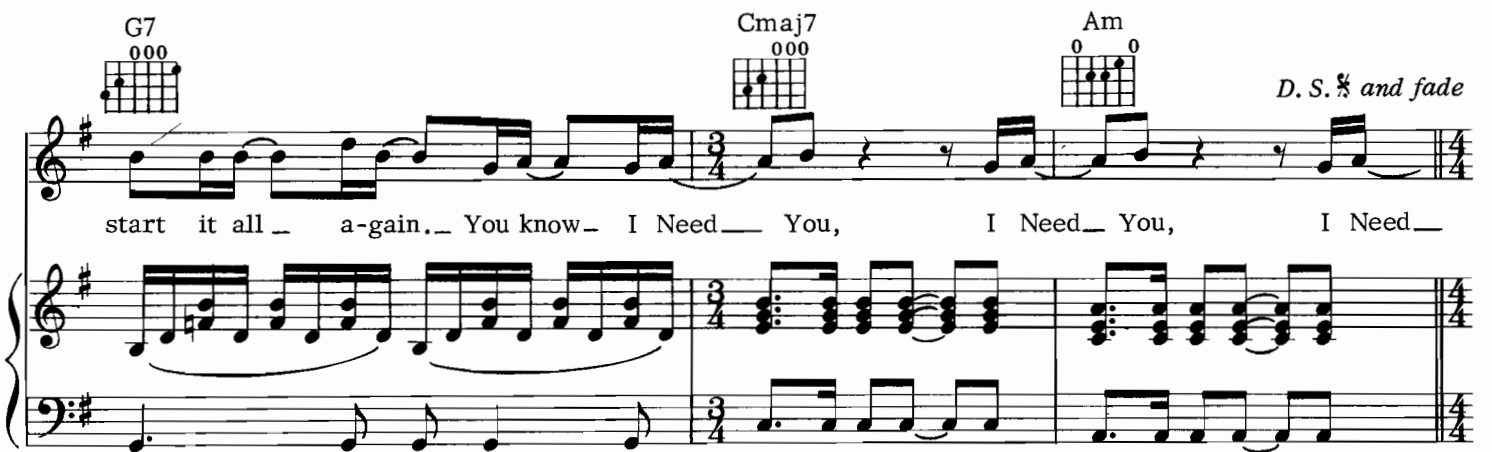
Em  Bm 

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



G7  Cmaj7  Am  *D. S.  $\text{ff}$  and fade*

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



# EVERYONE I MEET IS FROM CALIFORNIA

Words and Music by  
DAN PEEK

Moderately fast

G 3 fr.    A 5 fr.    G 3 fr.    A 5 fr.    G 3 fr.    A 5 fr.

Verse

G 3 fr.    A 5 fr.    Bm 7 fr.    A 5 fr.    Bm 7 fr.    A 5 fr.    Bm 7 fr.    A 5 fr.

1. Heav - en may be an an - swer

Bm 7 fr.    A 5 fr.    Bm 7 fr.    A 5 fr.    Bm 7 fr.    A 5 fr.

if you're look-ing for E - den in the sky...

Bm 7 fr. A 5 fr. Bm 7 fr. A 5 fr. Bm 7 fr. A 5 fr.

On your wa-ters I see\_

Bm 7 fr. A 5 fr. Bm 7 fr. A 5 fr. Bm 7 fr. A 5 fr.

\_ a strange\_ re - flec - tion,

Bm 7 fr. A 5 fr. Bm 7 fr. A 5 fr. Bm 7 fr. A 5 fr. Bm 7 fr. A 5 fr.

ru-mor has it I'll see\_ you when\_ I die.\_

**Chorus** A 5 fr. D 4 fr. E 4 fr.

Ev-'ry-one I Meet\_ Is From Cal - i - for - nia,

A sus4 4 fr.      A 5 fr.      D

There's danc-ing in the streets— in Cal - i - for-

E 4 fr.      A sus4 4 fr.      E 4 fr.      A sus4 4 fr.      E 4 fr.      A sus4 4 fr.

To Coda

- nia.

Verse      Bm 7 fr.      A 5 fr.      Bm 7 fr.      A 5 fr.      Bm 7 fr.      A 5 fr.

2. In Cal-i - for-nia you watch— the shad - ow danc - er

Bm 7 fr.      A 5 fr.      Bm 7 fr.      A 5 fr.      Bm 7 fr.      A 5 fr.

float-ing gent-ly, gent - ly on— the sea..

Bm 7 fr. A 5 fr. Bm 7 fr. A 5 fr. Bm 7 fr. A 5 fr.

In Cal - i - for - nia you're such\_

Bm 7 fr. A 5 fr. Bm 7 fr. A 5 fr. Bm 7 fr. A 5 fr.

a strange\_ ro - manc - er,

Bm 7 fr. A 5 fr. Bm 7 fr. A 5 fr. Bm 7 fr. A 5 fr. Bm 7 fr. A 5 fr. *D. S.  $\frac{3}{4}$  al Coda*

come and see me when the world has set\_ you free.\_

$\Phi$  Coda

*Repeat and fade*

D E A sus4 E A

4 fr. 4 fr. 4 fr. 4 fr.

*Repeat and fade*



# PIGEON SONG

Words and Music by  
DEWEY BUNNELL

Moderately slow, smoothly

G 3 fr. Am / G 3 fr.

*mp*

Well I had me a

G 3 fr. Am / G 3 fr.

pig-eon by the name of Fred but I done

G 3 fr. Am / G 3 fr.

shot him in the head. Had me a

Detailed description: The score is in 4/4 time with a key signature of one sharp (F#). It consists of four systems. Each system includes a piano accompaniment (left and right hands) and a vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The vocal line is written in a single treble clef. Chord diagrams for G and Am/G are provided at the start of each system, indicating a 3-finger fingering. The lyrics are: 'Well I had me a pig-eon by the name of Fred but I done shot him in the head. Had me a'.

G 3 fr. Am/G 3 fr.

rail - road down on the ridge — but I done

G 3 fr. Am/G 3 fr.

blowed up the bridge. — Had me a

G 3 fr. Am/G 3 fr.

dog, he was — my best friend but to him —

G 3 fr. Am/G 3 fr.

— I done put an end. — Had me a

G 3 fr. Am/G 3 fr.

farm sit-tin' pret-ty on the hill but if you

G

Am/G

look, you'll see it ain't there still.

Gm7

Am/G

I don't know why I done it,

*mf*

Gm7

Am/G

hon-est it ain't like me.

Gm7

Am/G

But I ain't sad now I've done it

Gm7

Am/G

G

D/G

G

'cause a ba-by boy has got to be free.