

Neil Young - Decade


- A Man Needs a Maid / 82
After the Gold Rush / 54
Broken Arrow / 16
Burned / 3
The Campaigner / 127
Cinnamon Girl / 36
Cortez the Killer / 130
Cowgirl in the Sand / 51
Deep Forbidden Lake / 117
Down by the River / 45
Down to the Wire / 6
Expecting To Fly / 12
For the Turnstiles / 110
Harvest / 90
Heart of Gold / 71
Helpless / 62
I Am a Child / 34
I Believe in You / 64
Like A Hurricane / 124
The Loner / 29
Long May You Run / 134
Love Is a Rose / 121
Mr. Soul / 8
The Needle and the Damage Done / 96
Ohio / 74
The Old Laughing Lady / 40
Old Man / 78
Soldier / 76
Southern Man / 58
Star of Bethlehem / 88
Sugar Mountain / 21
Tired Eyes / 104
Tonight's the Night / 100
Walk On / 107
Winterlong / 114

Burned


Words and Music by
NEIL YOUNG

Moderately

G7 (sus4)

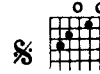


G7

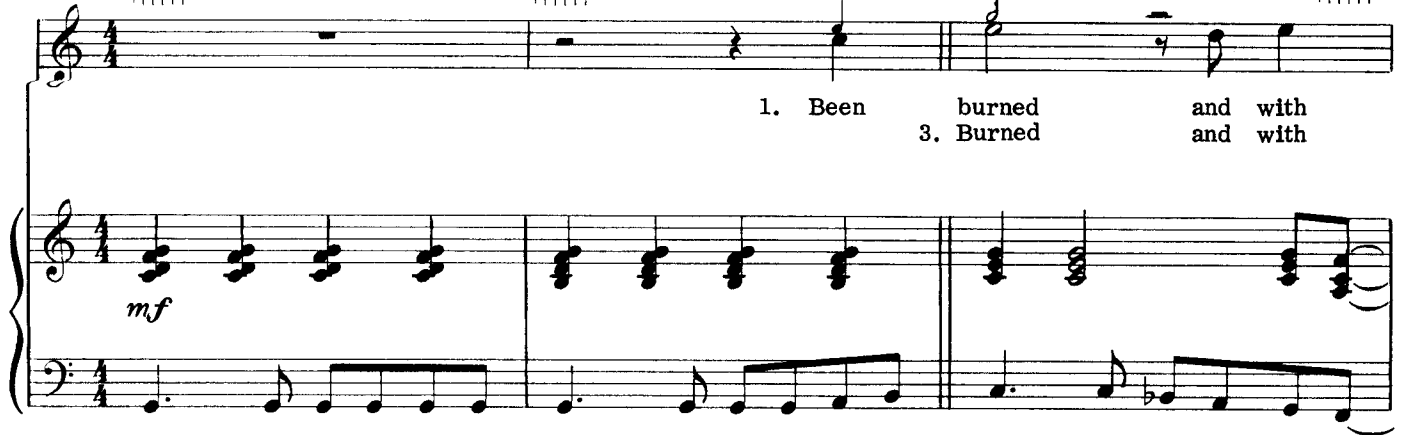


(Vocal harmony)

C



F

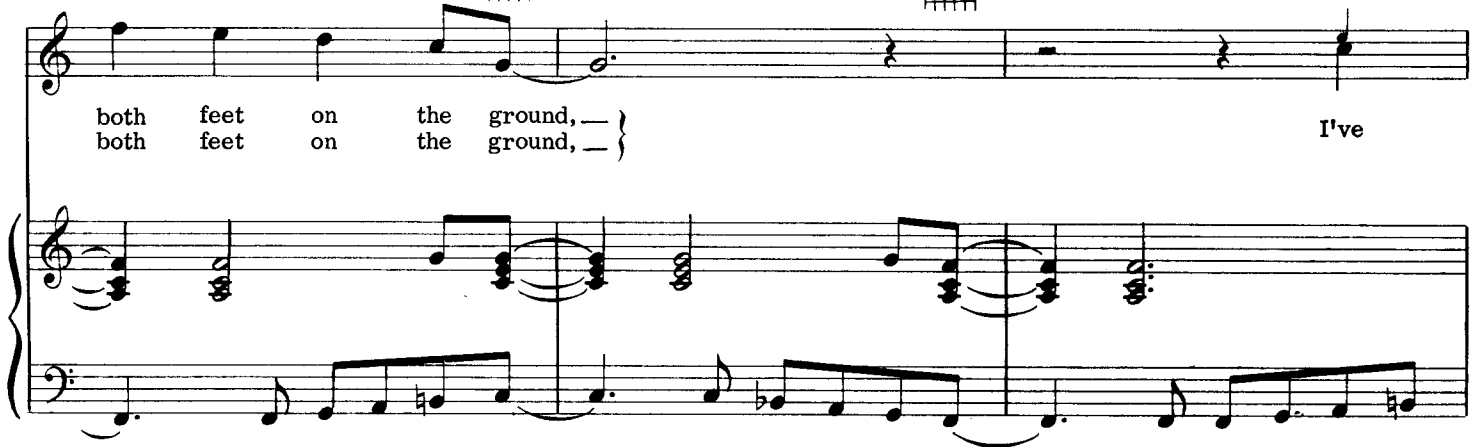
1. Been burned and with
3. Burned and with

mf

C



F

both feet on the ground, — } I've
both feet on the ground, — }

C




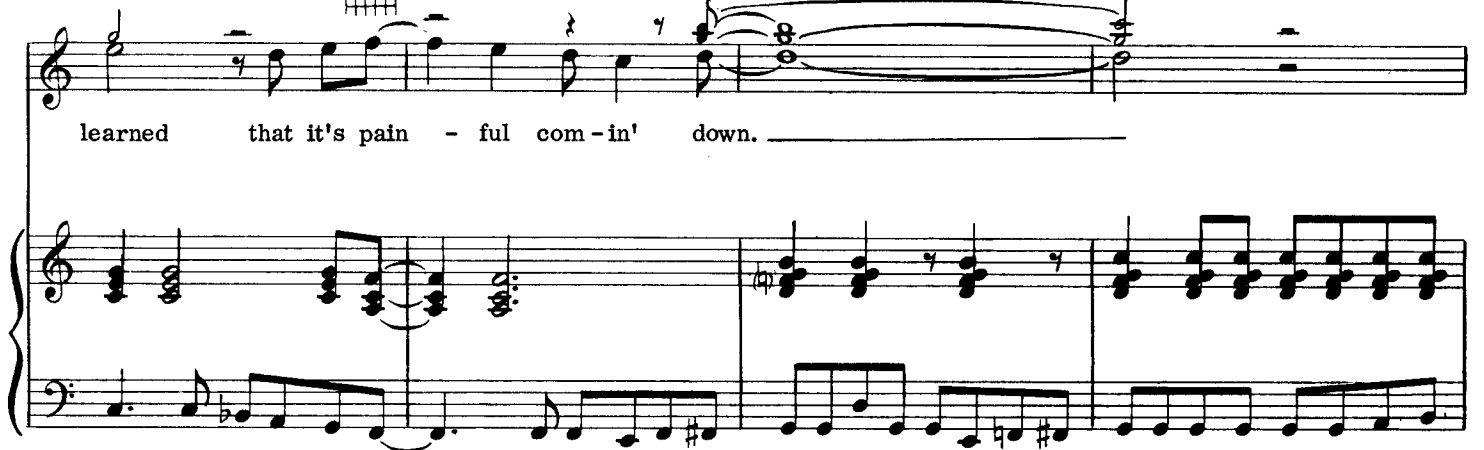
F



G7



G7 (sus4)

learned that it's pain - ful com-in' down. —

C Em Dm F

No use run-nin' a-way, — and there's no time left to stay; —

C E+ Am C E+ To Coda ⊕

Now I'm find-ing out that it's so — con - fus - in', no — time — left and I know —

Fmaj7 C F C F

— I'm los - in'. 2. Flashed, and I think — I'm fall - in' down, — (Flashed, — and I think —

C F G7

— I'm fall - ing down. —) Crashed, and my ears — can't hear a sound. — (The sound. —

G7 (sus4) C Em Dm

No use run-nin' a - way, — and there's no time left to stay; —

F C E+ Am

Now I'm find - in' out that it's so — con - fus - in',

C E+ Fmaj7

Tacet *D.S. al Coda* ⊕

no — time — left and I know — I'm los - in'.

Fmaj7 Coda ⊕ Tacet C F C

— I'm los - in'.

Down to the Wire

Moderately, with a beat

Words and Music by
NEIL YOUNG

G
X000

G
X000

Ev - 'ry time - you touch -
All the hurt - you thought.
Take the time - to close -

mf

C
000

G
X000

— her sets your hands on fire, — and ev - 'ry - thing you've got —
— was gone has now re - turned, — and ev - 'ry - thing she's laugh -
— your eyes and look a - round, — 'cause an - y - one - who helped.

C
000

B

— is all that she re - quires. — And you hang on, hang on,
— ing at is all you learned. — And you let go, let go,
— you out can let you down. — And look out, look out,

D

hang on _____ to the words of a li - ar. You can
 let go, _____ 'cause you know you're get-ting tired. Can you
 look out; the voice is now the choir. Can you

allegro

 To Coda ⊕ (d=d)

feel it get-ting down _____ to the wire. _____
 feel it get-ting down _____ to the wire? _____
 feel it get-ting down _____ to the wire? _____

G
 (d=d) 1. 2. D. S. al Coda ⊕

Repeat and fade

Coda
 ⊕ (d=d)

Repeat and fade

Mr. Soul

Moderate hard Rock

Words and Music by
NEIL YOUNG

E5



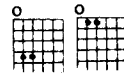
Piano introduction for the first system, featuring a treble and bass clef with a 4/4 time signature. The music is in E major. The bass line features a steady eighth-note pattern, while the treble line has a more melodic, syncopated line.

R. H.

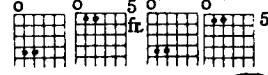
E5



F#/E G/E



F#/EG/E F#/EG/E



Vocal line for the first system, starting with a rest followed by the lyrics: "1. Oh, hel - lo, ___ Mis - ter Soul, _ I dropped _ by to pick up a rea -"

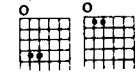
1. Oh, hel - lo, ___ Mis - ter Soul, _ I dropped _ by to pick up a rea -

Piano accompaniment for the second system, continuing the bass line and treble line from the first system. The bass line has a consistent eighth-note pattern, and the treble line features chords and melodic fragments.

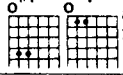
E5



F#/E G/E



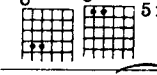
F#/E G/E F#/E G/E



E5



F#/E G/E

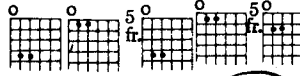


Vocal line for the second system, continuing the lyrics: "son For the thought _ that I caught _ that my head _"

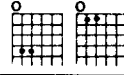
son For the thought _ that I caught _ that my head _

Piano accompaniment for the third system, continuing the bass line and treble line. The bass line remains consistent, while the treble line adds more complex chordal textures.

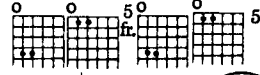
F#/EG/E F#/EG/E E5



F#/E G/E




F#/EG/E F#/EG/E



Vocal line for the third system, continuing the lyrics: "___ is the e - vent of the sea - son. Why in crowds _"

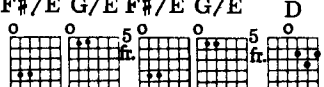


___ is the e - vent of the sea - son. Why in crowds _

Piano accompaniment for the fourth system, concluding the piece with a final piano introduction. The bass line and treble line continue their respective patterns.


A5     5 fr.


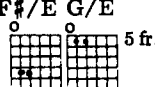
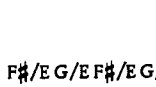

just a trace of my face could seem so pleas - in', -




F#/E G/E F#/E G/E D   A 



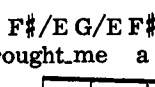


I'll cop out to the change, - but a stran - ger is put - ting the tease -




E5  F#/E G/E  5 fr. F#/E G/E  5 fr. E5  F#/E G/E  5 fr. F#/E G/E  5 fr. F#/E G/E  5 fr.


on. 2. I was down -




E5  F#/E G/E  5 fr. (Vocal harmony) F#/E G/E  5 fr. (brought me a let - ter.) E5  F#/E G/E  5 fr.

on a frown when the mes - sen - ger brought me a let - ter.

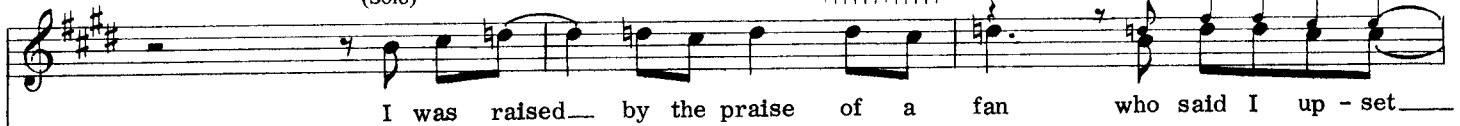


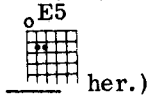
F# / E G / E ^{5 fr.} F# / E G / E ^{5 fr.} E5

 (Solo)

F# / E G / E ^{5 fr.}


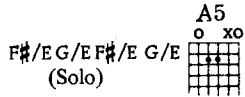
F# / E G / E
 (Vocal harmony) F# / E G / E
 (who said I up - set

I was raised — by the praise of a fan who said I up - set —

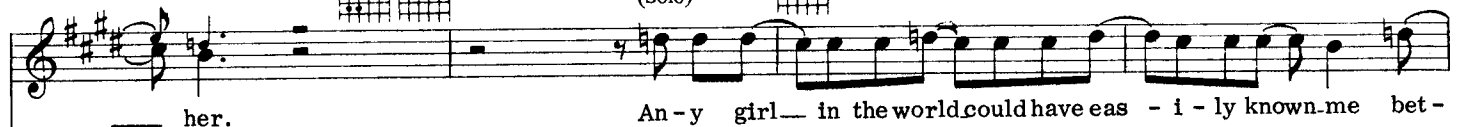



E5
 her.)

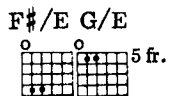
F# / E G / E ^{5 fr.}

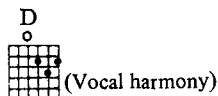

F# / E G / E F# / E G / E
 (Solo) A5 ^{xo}


— her. An - y girl — in the world could have eas - i - ly known me bet -




E5


F# / E G / E ^{5 fr.}


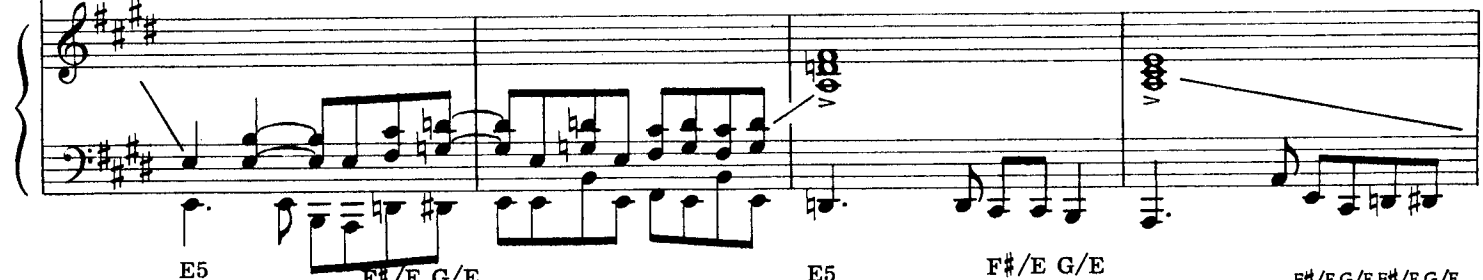
D (Vocal harmony)


A

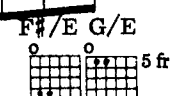

F# / E G / E F# / E G / E

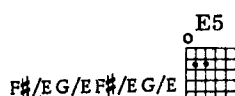
(She said, "You're strange,")

ter. She said, "You're strange, — but don't change," and I —

E5

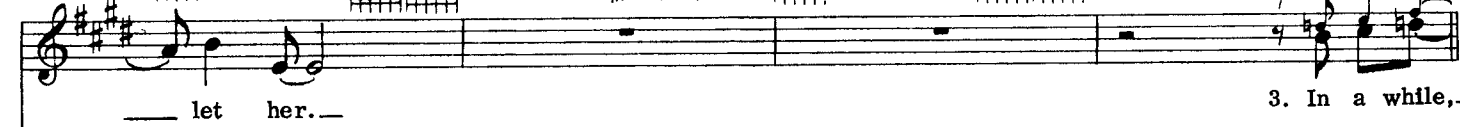

F# / E G / E ^{5 fr.}


F# / E G / E F# / E G / E E5


F# / E G / E ^{5 fr.}


F# / E G / E F# / E G / E
 (Vocal harmony)

— let her. — 3. In a while, —




E5 F# / E G / E 5 fr. E5 F# / E G / E 5 fr. F# / E G / E F# / E G / E

will the smile on my face turn to plas - ter, Stick a -

E5 F# / E G / E 5 fr. F# / E G / E F# / E G / E 5 fr. F# / E G / E F# / E G / E F# / E G / E F# / E G / E (Solo)

round while the clown who is sick does the trick of dis - as - ter. For the race -

A5 E5 F# / E G / E F# / E G / E F# / E G / E F# / E G / E F# / E G / E F# / E G / E 5 fr. F# / E G / E F# / E G / E F# / E G / E F# / E G / E (Vocal harmony)

of my head and my face is mov - ing much fast - er. Is it strange -

D A E5 (Solo) (Vocal harmony)

Repeat and fade

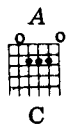
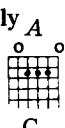
I should change ? I don't know, why don't you ask her? Is it strange -

Repeat and fade

Expecting To Fly

Words and Music by
NEIL YOUNG

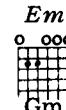
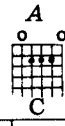
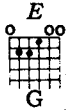
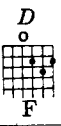
Slowly
Guitar
(Capo up
3 frets)
Keyboard



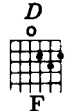
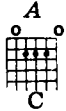
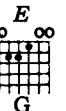
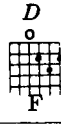
(Vocal harmony)



1. There you stood on — the edge of your feath-er,



ex-pect-ing to fly. — While I laughed, I — won-dered whether



I could wave good - bye, — Know - in' — that you'd

G *Bb* Am7 Cm7 (Unison) D7 F7

gone. By the sum-mer it was heal-ing,

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a whole note chord G (Bb) and moving through Am7, Cm7 (Unison), and D7, F7. The lyrics are "gone. By the sum-mer it was heal-ing,". The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes, and the left hand plays a bass line with some chords.

G *Bb* C Eb Am7 Cm7 D7 F7

we had said good - bye. All the years we'd spent with feel-ing

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with lyrics "we had said good - bye. All the years we'd spent with feel-ing". The piano accompaniment continues with similar rhythmic patterns in both hands.

G *Bb* C Eb Cmaj7 Ebmaj7 Gmaj7 Bbmaj7 C Eb

end-ed with a cry, Babe, end-ed with a cry,

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has lyrics "end-ed with a cry, Babe, end-ed with a cry,". The piano accompaniment continues, with the right hand playing a steady eighth-note accompaniment.

Cmaj7 Ebmaj7 Gmaj7 Bbmaj7 A C

Babe, end-ed with a cry.

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody concludes with lyrics "Babe, end-ed with a cry.". The piano accompaniment continues, ending with a final chord C. There are some markings like (8) and (9) in the piano part, possibly indicating fingerings or breath marks.

A (Vocal harmony) Em D E

2. I tried_ so hard_ to stand_ as I stum-bled and fell_ to the ground._

A Em D

So hard_ to laugh_ as I fum-bled and reached for_ the love_ I

E A D G

found, know - in' it was gone.

Am7 D7 G C

If I_ ev-er_ lived with-out you, now you_ know I'd die.

Am7 Cm7 D7 F7 G Bb C Eb

If I ev-er said I loved you, now you know I'd try,

Cmaj7 Ebmaj7 Gmaj7 Bbmaj7 C Eb Cmaj7 Ebmaj7

Babe, now you know I'd try. Babe,

Gmaj7 Bbmaj7 C Eb Cmaj7 Ebmaj7 G Bb




now you know I'd try, Babe. Very slow four Tacet

(opt.) (opt.) (opt.) rit. pp < mf > pp

Broken Arrow

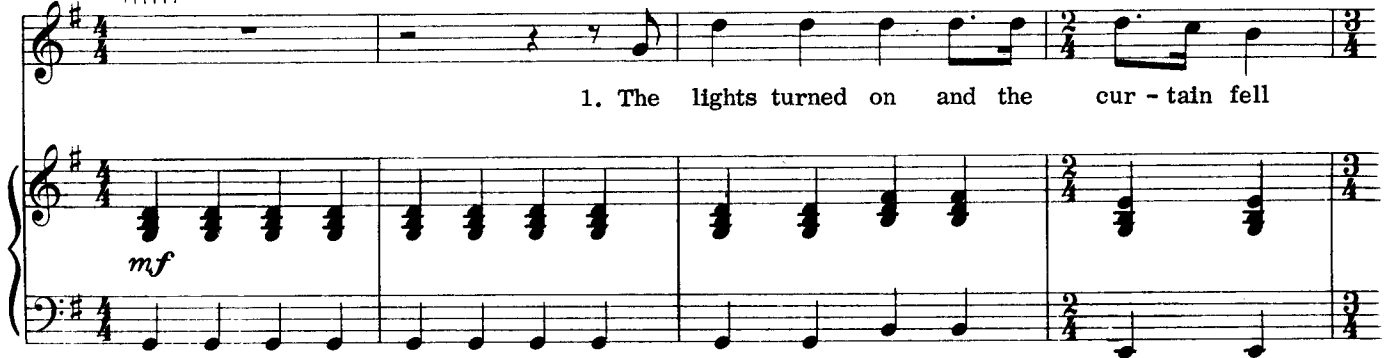
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NEIL YOUNG




Moderately slow

G  Bm  Em 

1. The lights turned on and the cur - tain fell

mf






C  Am7  D 

(♩ = ♪)

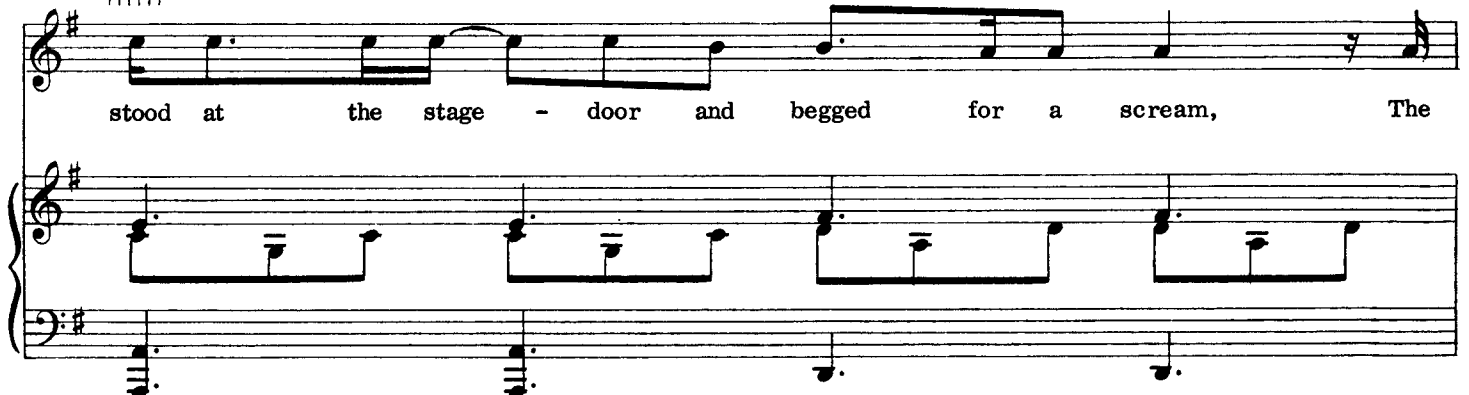
down, And when it was o - ver it felt like a dream, — They




(Percussion)



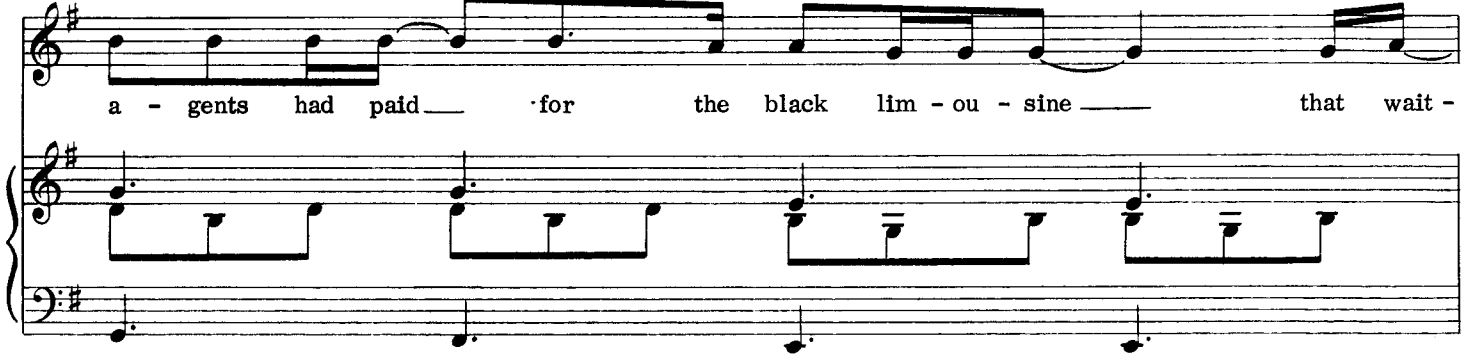
Am7  D 







stood at the stage - door and begged for a scream, The



G  G/F#  Em 

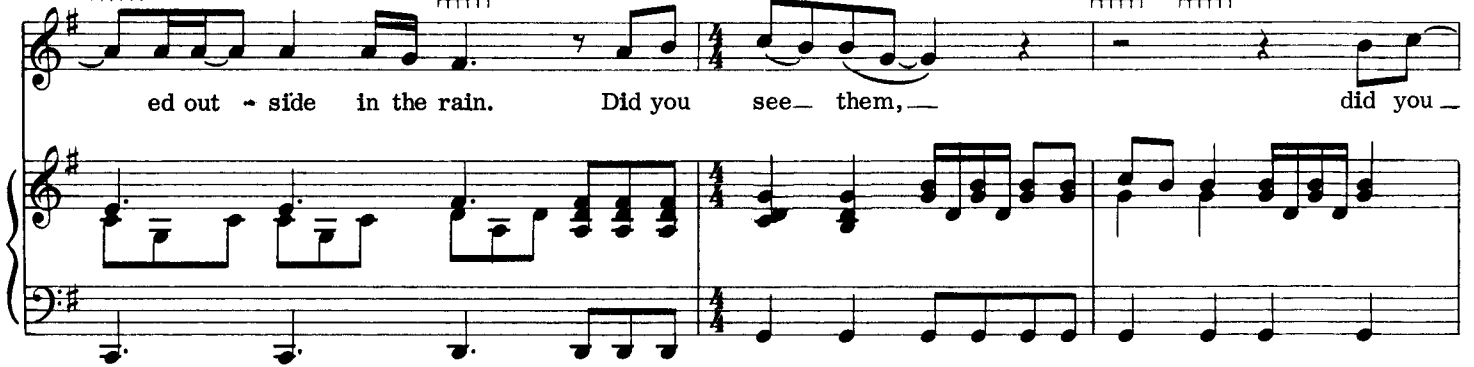
a - gents had paid — for the black lim - ou - sine — that wait -



C  D  Gsus4  G  Gsus4  G 

(♩ = ♩)



ed out - side in the rain. Did you see — them, — did you —




C  F 




— see them? —




Dm  (Vocal harmony) G7  Bb  Dm Em/D F/D Em/D 

Did you see them in the riv-er? — They were there to wave to you. —







Dm  G7  Bb  (♩ = ♪)

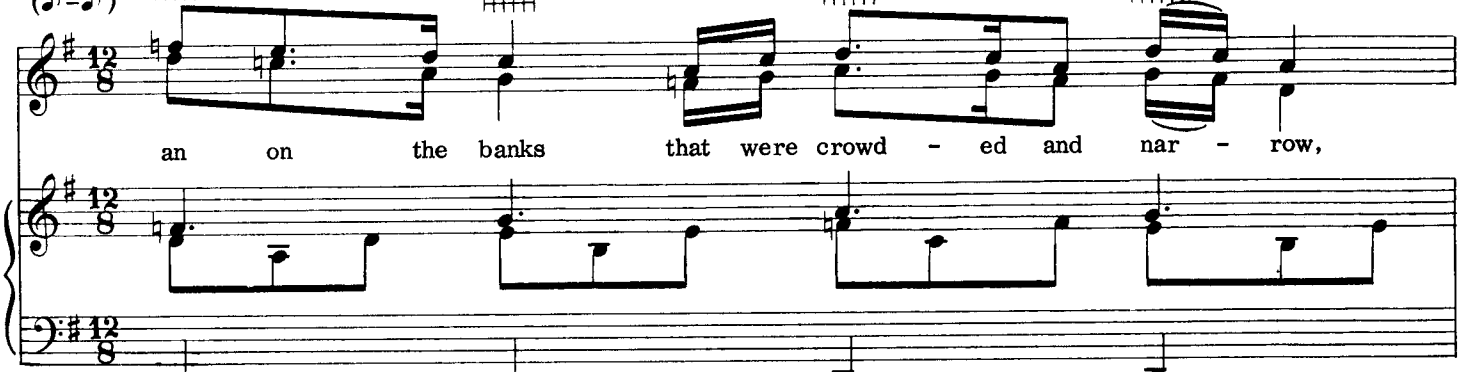
Could you tell that the emp - ty quiv - ered, brown - skinned In - di -






(♩ = ♪)


Dm  Em/D  3 fr. F/D  5 fr. Em/D  3 fr.




an on the banks that were crowd - ed and nar - row,



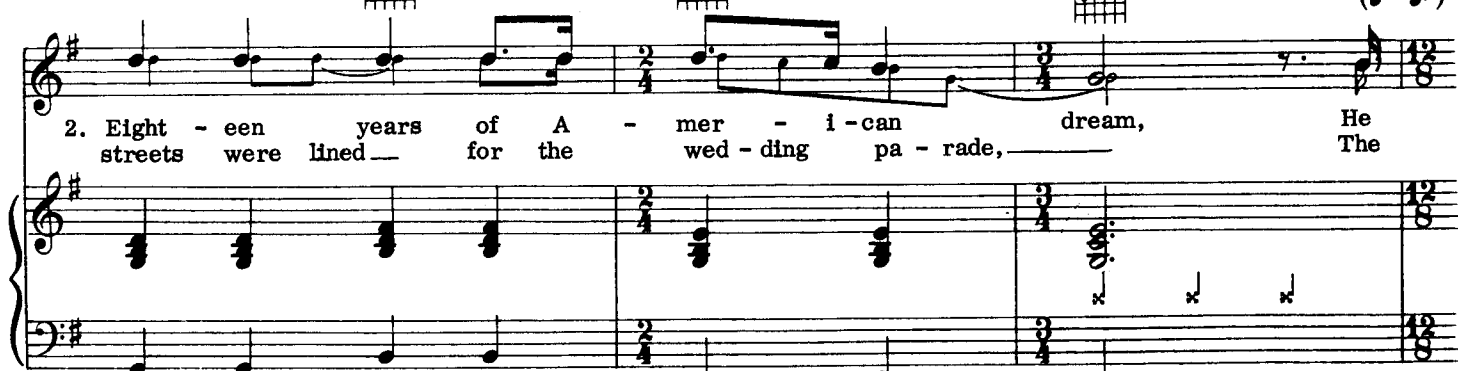
F  G  G 

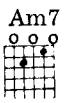
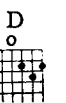
held a _____ bro - ken ar - row? 3. The



Bm  Em  C  (♩ = ♪)

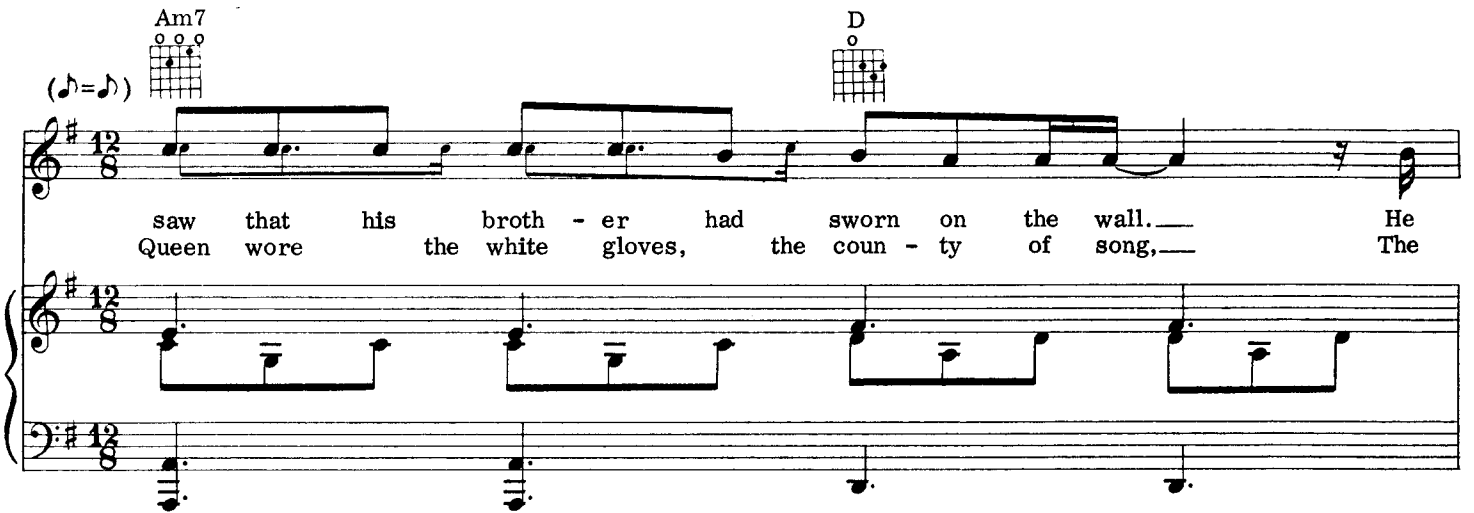
2. Eight - een years of A - mer - i - can dream, He
streets were lined _____ for the wed - ding pa - rade, _____ The

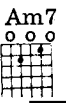
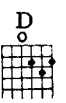


Am7  D 

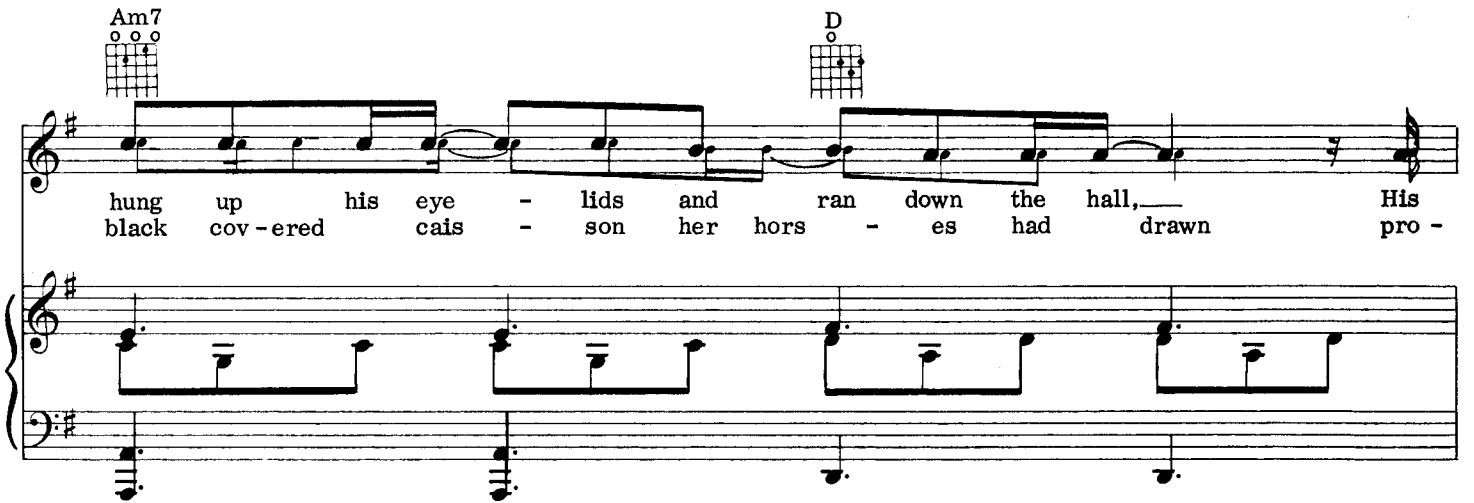
(♩=♩)

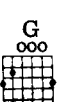

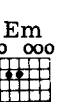
saw that his broth - er had sworn on the wall. — He
Queen wore the white gloves, the coun - ty of song, — The



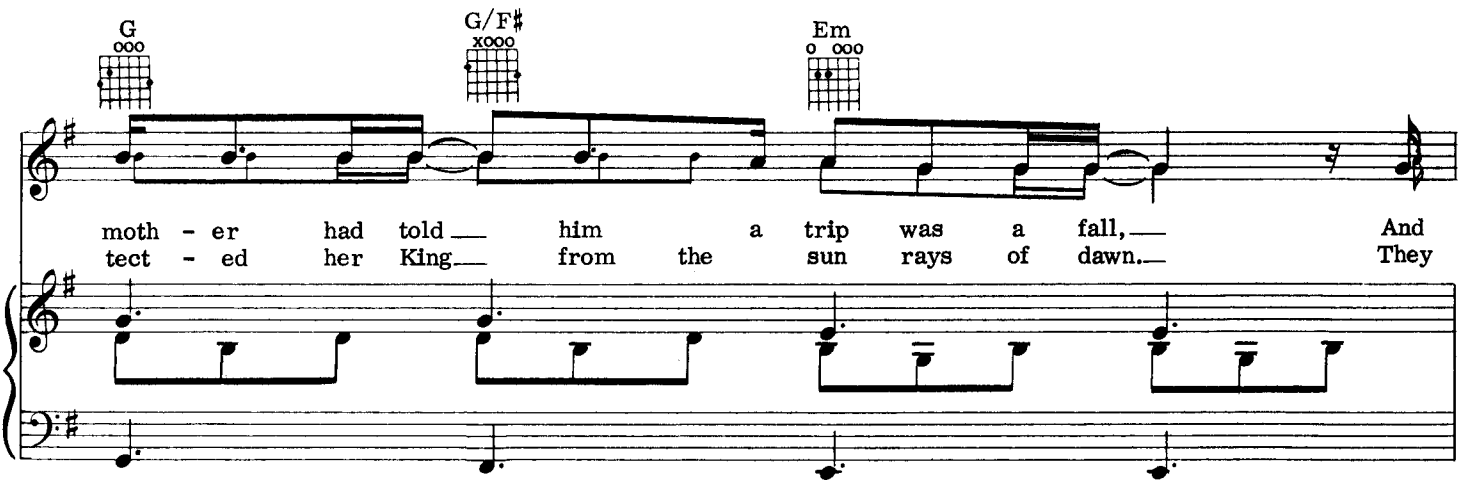
Am7  D 

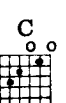
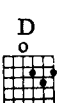

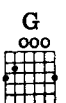
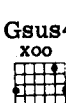
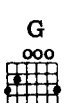
hung up his eye - lids and ran down the hall, — His
black cov - ered cais - son her hors - es had drawn pro -



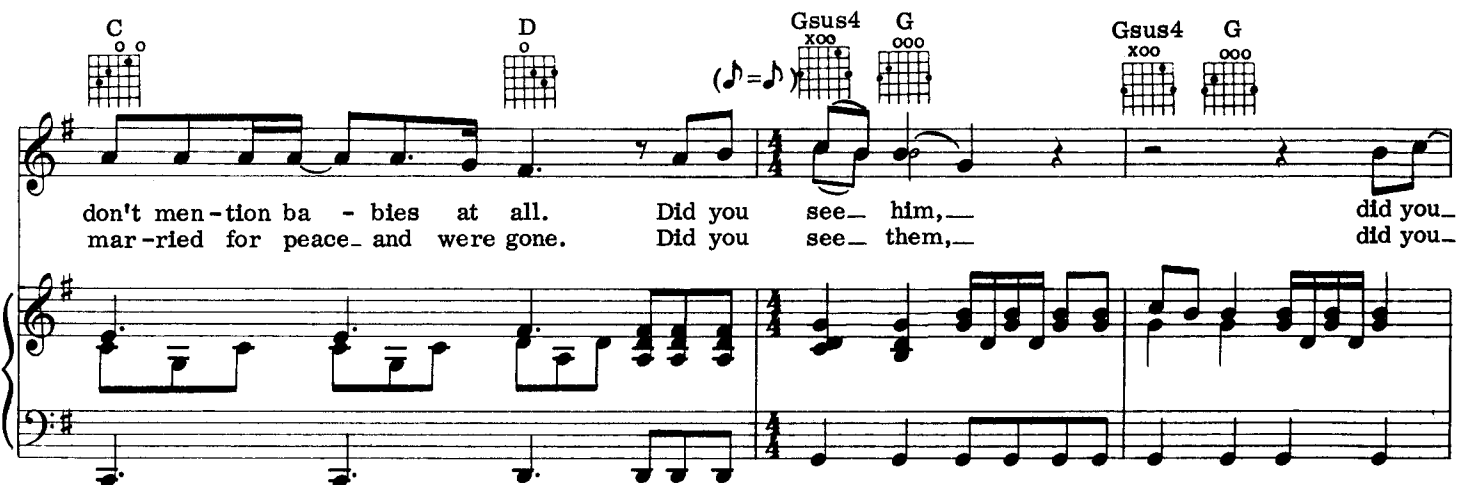
G  G/F#  Em 



moth - er had told — him a trip was a fall, — And
tect - ed her King — from the sun rays of dawn. — They




C  D  (♩=♩) Gsus4  G  Gsus4  G 




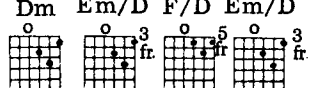
don't men - tion ba - bies at all. Did you see — him, — did you —
mar - ried for peace and were gone. Did you see — them, — did you —



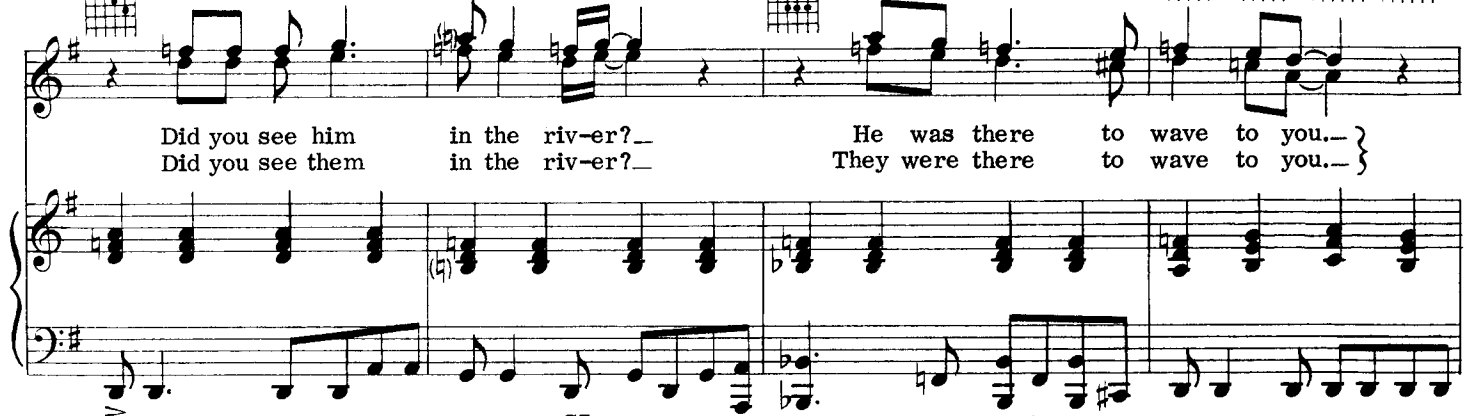
C  F 

see him?
see them?




Dm  G7  Bb  Dm Em/D F/D Em/D 







Did you see him in the riv-er?_ He was there to wave to you._ }
Did you see them in the riv-er?_ They were there to wave to you._ }





Dm  G7  Bb  (♩=♩)

Could you tell that the emp-ty quiv-ered, brown - skinned In - di -




(♩=♩) Dm  Em/D  F/D  Em/D  F  G  Fine

an on the banks that were crowd - ed and nar-row, held a bro-ken ar-row?




Sugar Mountain

Words and Music by
NEIL YOUNG

Moderately

* Guitar



Keyboard

F

mp



F

F(addG)

Eb(addF)

Oh, to live on Sug - ar Moun - tain

mf



F

F(addG)

Eb(addF)

with the bark - ers and the col - ored bal - loons,




F


F(addG)

Eb(addF)


You can't be twen - ty on Sug - ar Moun - tain,


* Guitarists: Tune all strings down one whole step to a D-based tuning.


Dm

Cm

G

F


tho' you're think-in' that you're leav - in' there_ too _____ soon, _





Dm

Cm

G

F


you're leav-in' there _____ too _____ soon. _

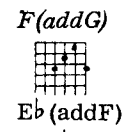
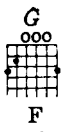



G

F

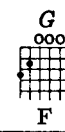
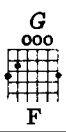
F(addG)

Eb(addF)

It's so nois - y at_ the fair_ but all your friends are_
 There's a girl_ just down the aisle, oh, to turn and see her_

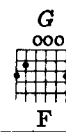
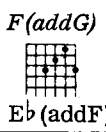




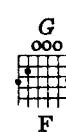
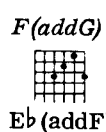
— there_ smile._ And the can - dy floss you had — and your moth -
 — You can hear the words_ she wrote — as you read_



er and your dad._ Oh, to live on -
 — the hid - den note._



Sug - ar Moun - tain _ with the bark - ers and the col -



ored _ bal - loons, _ You can't _ be twen - ty

F(addG)



Eb(addF)

Dm



Cm

on Sug - ar Moun - tain, tho' you're think - in' that you're leav -

G



F

Dm



Cm

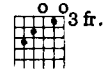
in' there_ too _____ soon, _ you're leav - in' there_

G



F

Dsus4(addE)



Csus4(addD)

_____ too _____ soon._

C



Bb

G



F

G
000

F

F(addG)

E^b(addF)

Now you're un - der - neath the stairs - and you're giv - in' back - some glares -
 Now you say you're leav - in' home - 'cause you want - to be a - lone -

G
000

F

F(addG)

E^b(addF)

Ain't it fun - ny how you feel - and it's your -
 To the peo - ple who you met - when you're find -

G
000

F

C/E
0 0

B^b/D

G
000

F

first - cig - a - rette.
 in' out - it's real?

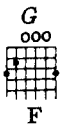
G
000

F

F(addG)

E^b(addF)

Oh, to live - on - Sug - ar - Moun - tain -



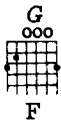
F

F(addG)



E^b(addF)

with the bark - ers and the col - ored bal - loons, -



F

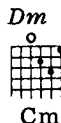
F(addG)



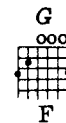
E^b(addF)

To Coda ⊕

You can't be twen - ty on Sug - ar Moun - tain,

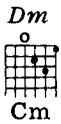


Cm

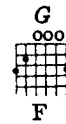


F

tho' you're think-in' that you're leav - in' there too soon, -



Cm



F

you're leav - in' there too soon. -

1. | 2. *D.S. al Coda* ⊕

This system contains the first two measures of the piece. The vocal line has whole rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A first ending bracket spans the last two measures, leading to a second ending marked 'D.S. al Coda'.

Coda ⊕

Dm

Cm

This block shows the guitar chord diagrams for Dm and Cm. The Dm diagram shows the 2nd, 3rd, and 4th strings fretted at the 2nd, 3rd, and 2nd frets respectively. The Cm diagram shows the 1st, 2nd, and 3rd strings fretted at the 3rd, 4th, and 3rd frets respectively.

tho' you're think-in' that you're leav - in' there_ too_ soon_

This system contains the vocal line with lyrics and the piano accompaniment for the second system. The piano accompaniment continues with the same rhythmic pattern as the first system.

G

F

This block shows the guitar chord diagrams for G and F. The G diagram shows the 3rd, 2nd, and 3rd strings fretted at the 3rd, 2nd, and 3rd frets respectively. The F diagram shows the 1st, 2nd, and 3rd strings fretted at the 1st, 2nd, and 3rd frets respectively.

Dsus4(addE)

Csus4(addD)

This block shows the guitar chord diagrams for Dsus4(addE) and Csus4(addD). The Dsus4 diagram shows the 2nd, 3rd, and 4th strings fretted at the 2nd, 3rd, and 2nd frets respectively. The Csus4 diagram shows the 1st, 2nd, and 3rd strings fretted at the 3rd, 4th, and 3rd frets respectively.

This system contains the vocal line with a long note and the piano accompaniment for the third system. The piano accompaniment continues with the same rhythmic pattern.

C

Bb

This block shows the guitar chord diagrams for C and Bb. The C diagram shows the 1st, 2nd, and 3rd strings fretted at the 3rd, 4th, and 3rd frets respectively. The Bb diagram shows the 1st, 2nd, and 3rd strings fretted at the 2nd, 3rd, and 2nd frets respectively.

G

F

This block shows the guitar chord diagrams for G and F. The G diagram shows the 3rd, 2nd, and 3rd strings fretted at the 3rd, 2nd, and 3rd frets respectively. The F diagram shows the 1st, 2nd, and 3rd strings fretted at the 1st, 2nd, and 3rd frets respectively.

C

Bb

This block shows the guitar chord diagrams for C and Bb. The C diagram shows the 1st, 2nd, and 3rd strings fretted at the 3rd, 4th, and 3rd frets respectively. The Bb diagram shows the 1st, 2nd, and 3rd strings fretted at the 2nd, 3rd, and 2nd frets respectively.

G

F

This block shows the guitar chord diagrams for G and F. The G diagram shows the 3rd, 2nd, and 3rd strings fretted at the 3rd, 2nd, and 3rd frets respectively. The F diagram shows the 1st, 2nd, and 3rd strings fretted at the 1st, 2nd, and 3rd frets respectively.

This system contains the piano accompaniment for the fourth system, ending with a double bar line and repeat dots.

Side Two



The Loner

Words and Music by
NEIL YOUNG

Moderate Rock

*Dm7 G/D C/D D Csus2 D G7 D

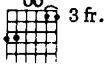
1. He's the per-fect stran-ger like a cross of him-self_ and a fox..

He's a feel-ing ar-rang-er and a

chang-er of the ways_ he talks._ He's the

* Guitarist: Tune first and sixth strings to D (D A D G B D)

G7



un-fore-seen dan-ger and the keep-er of the key—to the locks.—

D



Csus2



D



Csus2



Gm7



3 fr.

Am7



5 fr.

Gm7



3 fr.

Know— when you see him, — noth - ing can

Am7



5 fr.

Gm7



3 fr.

Am7



5 fr.

D



free him.— Step— a-side, o - pen wide, — it's the lon - er.

(Percussion)

Dm7



10 fr.

G/D



12 fr.

C/D



5 fr.

D



7 fr.

Csus2



D



G7



3 fr.

D



Csus2

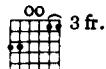


D



2. If you

G7



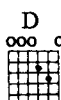
D



D7sus4



see him in the sub-way, he'll be down_ at the end of the car, —



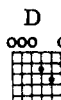
D7sus4



G7



Watch-ing you move_ un - til he knows, - he knows_ who you are. -



D7sus4



D



D7sus4



G7



When you get off at your sta-tion a - lone, -



Csus2



Csus2



he'll know_ that you are. —

Gm7 3 fr. Am7 5 fr. Gm7 3 fr. Am7 5 fr.

Know_ when you see him, — noth - ing can free him. —

Gm7 3 fr. Am7 5 fr. D

Step_ a-side, o - pen wide, — it's the lon - er. —

To Coda ⊕

(Percussion)

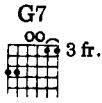
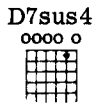
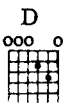
F6 o D

3. There was a

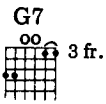
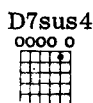
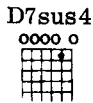
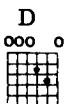
mp

G7 3 fr. D D7sus4

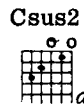
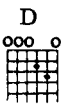
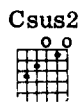
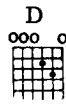
wom - an he knew_ a - bout a year_ or so_ a - go. —



She had some-thing that he need-ed and he plead-ed with her not to go.



On the day— that she left,— he died— but it did not show..



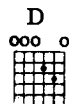
D.S. al Coda

Repeat and fade

F6

Coda

mp Repeat and fade



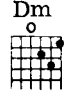
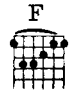
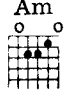
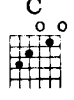
I Am a Child

Words and Music by
NEIL YOUNG

Moderately bright Country two-beat



mf



1. -3. I am a child, — (third time gradual fade to tacet)
 2. You are a man, — I'll last a - while. — You can't con -
 you un - der - stand. — You pick me up -



ceive of the pleas - ure in my smile. You hold my hand, —
 — and you lay — me down a - gain. — You make the rules, —

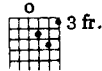


rough up my hair, — } It's lots of fun — to have - you there. —
 you say what's fair, }

Dmaj7



Em7/D



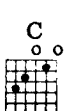
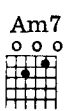
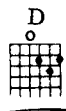
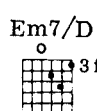
D



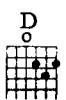
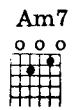
God gave to you, — now, — you give to me, —



I'd like to know — what you've learned. — The sky is blue and —



so — is the sea. — What is — the col - or, — when black is





1. | 2. (To Lyric 3 and fade)






brown? — What is — the col - or? —

Cinnamon Girl



Words and Music by
NEIL YOUNG





Moderately


* C/D  5 fr. D  7 fr.

C  G/B  A  F  G  5 fr.





C/D  5 fr. D  7 fr.


C  G/B  A  F 

D  (Vocal harmony)



Am7sus4 

Csus2 

G  3 fr.



* Guitarists: Tune first and sixth strings to D (D A D G B D)

F G D/A Am7 sus4 D/A C G/B C Am7sus4 D

Cin - na - mon Girl. — A dream - er of pic - tures, I




Am7sus4 Csus2 G

run in the night, — you see us to - geth - er, chas - in' the moon - light, my

F G D/A Am7 sus4 D/A C G/B C Am7sus4 C/D D

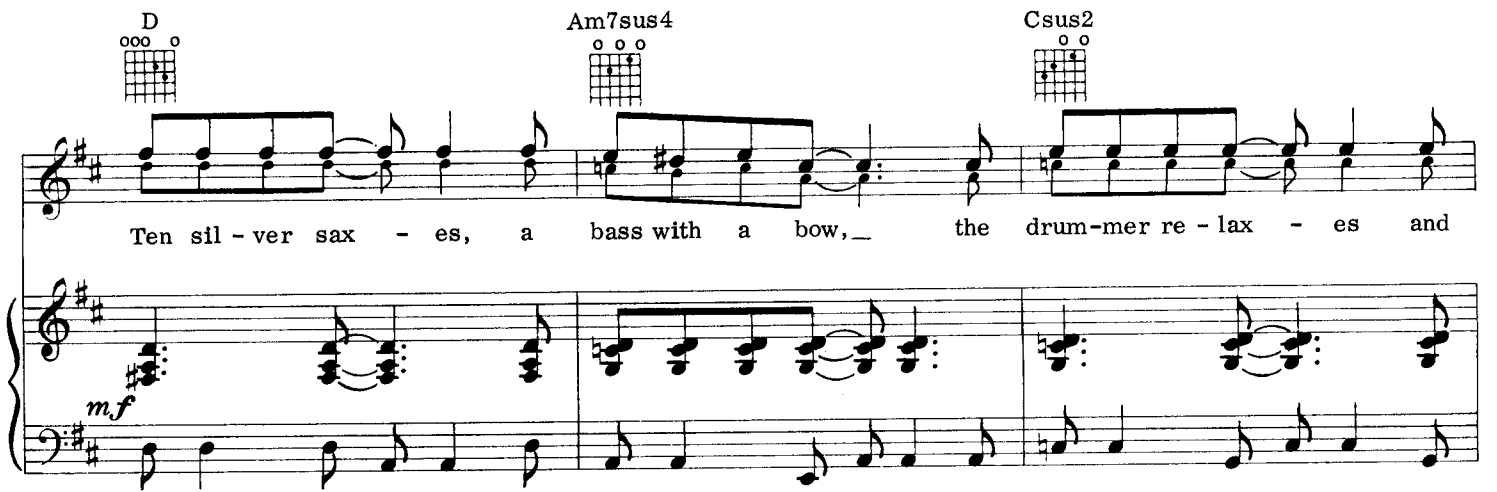
Cin - na - mon Girl. —











C G/B A F G C/D D C G/B A F

D  Am7sus4  Csus2 

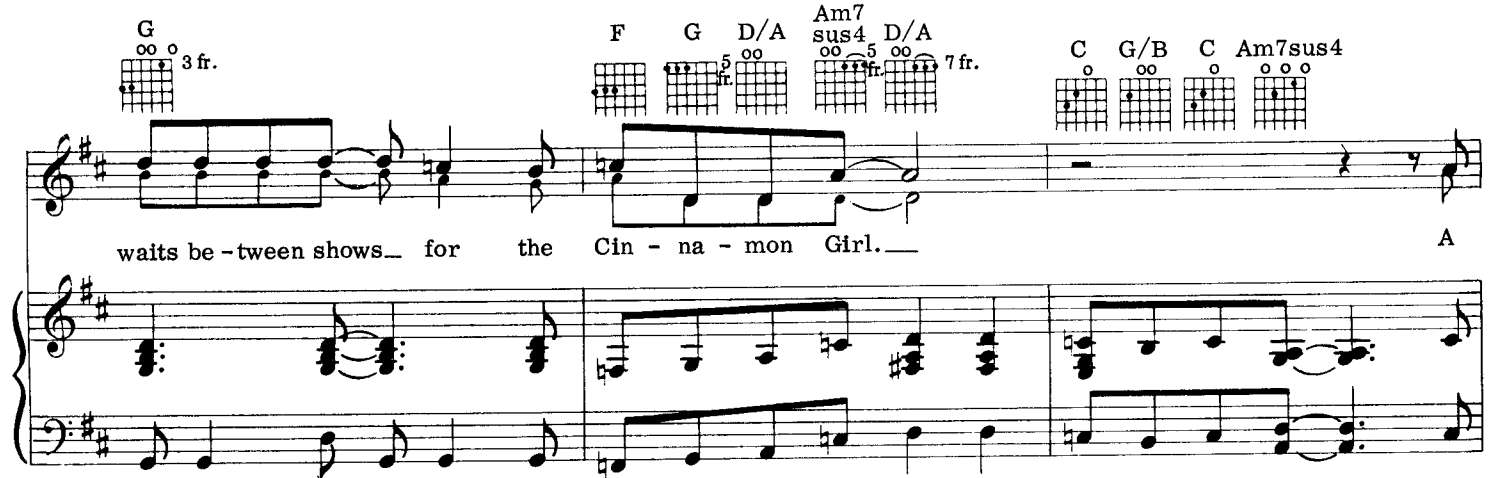
Ten sil - ver sax - es, a bass with a bow, — the drum - mer re - lax - es and

m.f.




G  3 fr. F  G  5 fr. D/A  Am7  5 fr. D/A  7 fr. C  G/B  C  Am7sus4 

waits be - tween shows — for the Cin - na - mon Girl. — A



D  Am7sus4  Csus2 

dream - er of pic - tures, I run in the night, — you see us to - geth - er,



G  3 fr. F  G  5 fr. D/A  Am7  5 fr. D/A  7 fr. C  G/B  C  Am7sus4 

chas - in' the moon - light, my Cin - na - mon Girl. —



C/D D

C G/B A F G C/D D

C G/B A F

Csus2

Pa. sent me mon - ey, now I'm gon-na make it some-how, I need an-oth - er chance.

Gm7 3 fr.

Am7sus4

— you see your ba - by loves to dance, — yeah, — yeah, —

A7sus4

F G D/A Am7 sus4 D/A

C G/B C Am7 sus4

C/D D

— yeah. —

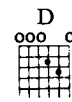
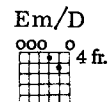
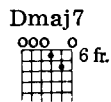
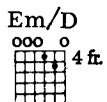
The Old Laughing Lady

Words and Music by
NEIL YOUNG

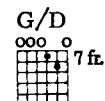
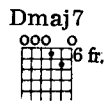
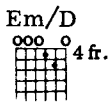
Slowly



1. Don't call pret-ty Peg - gy, —



she can't hear you no more. — Don't leave no mes-sage







'round her back door. — They say the

* Guitarists: Tune strings to D A D G B D

G  3 fr.  D

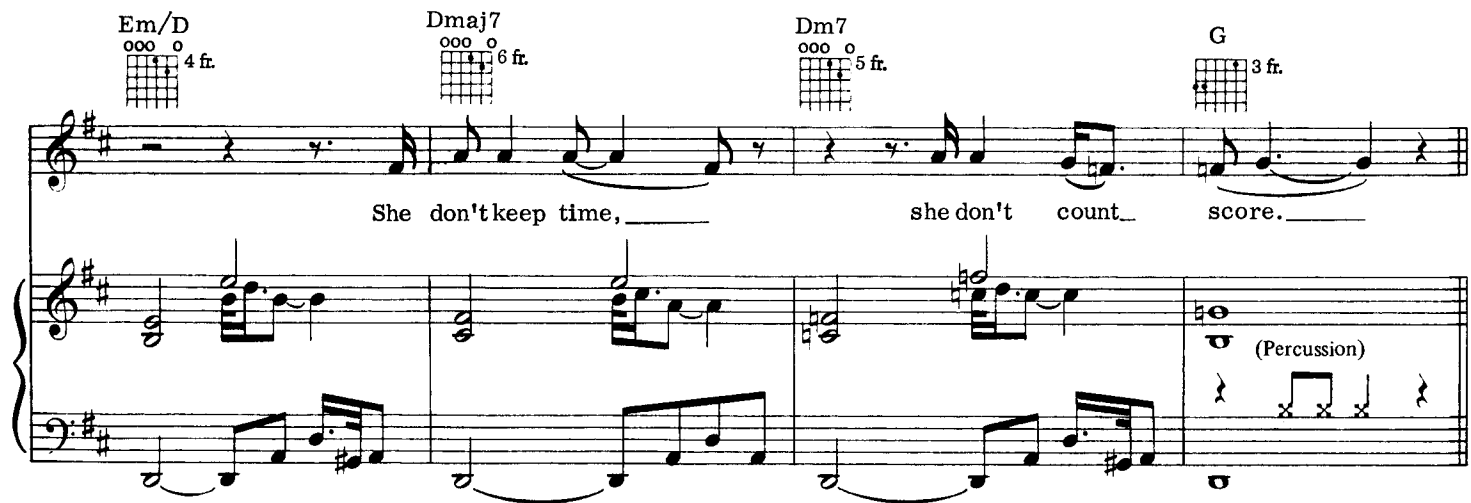
"Old Laugh-ing La - dy" _____ been here_ be - fore._







Em/D  4 fr. Dmaj7  6 fr. Dm7  5 fr. G  3 fr.

She don't keep time, _____ she don't count_ score. _____

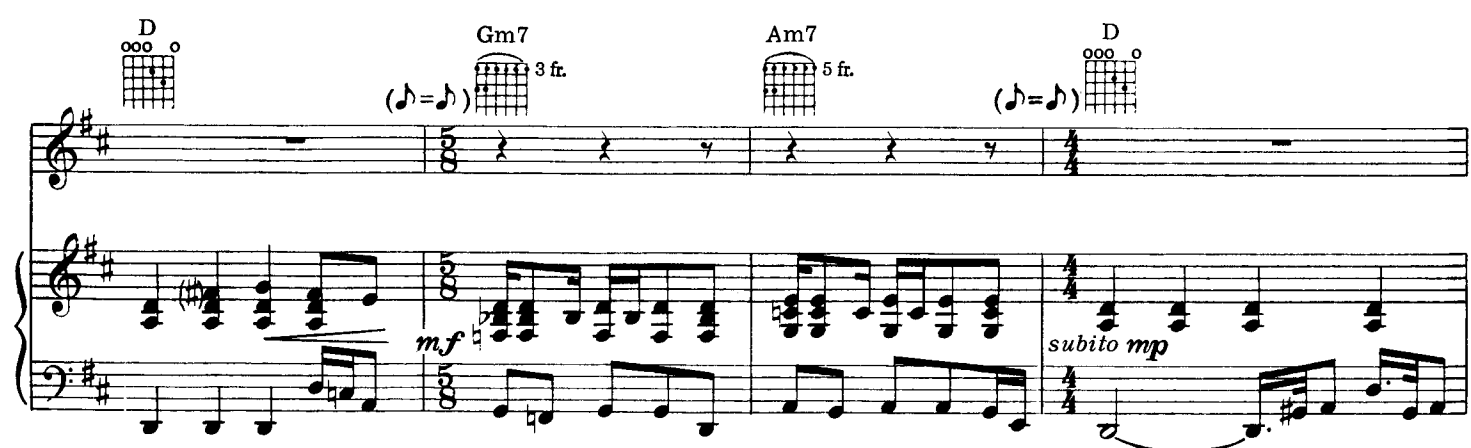
(Percussion)





D  0 Gm7  3 fr. Am7  5 fr. D  0

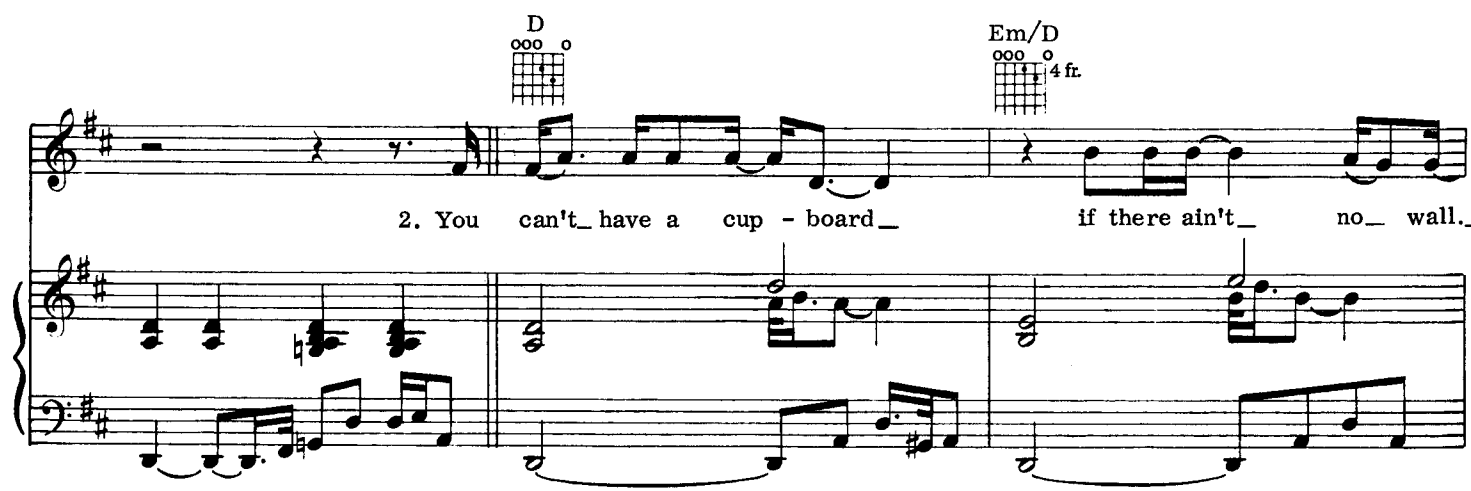
(♩ = ♩) (♩ = ♩)

mf *subito mp*



D  0 Em/D  4 fr.

2. You can't_ have a cup - board_ if there ain't_ no_ wall._



Dmaj7
 000 0
 6 fr.

Em/D
 000 0
 4 fr.

D
 000 0

You got to move, _____

Em/D
 000 0
 4 fr.

Dmaj7
 000 0
 6 fr.

G/D
 000 0
 7 fr.

There's no time left to stall. _____ They say the

G
 000 3

D
 000 0

"Old Laughing Lady" _____ dropped by _____ to call. _____ (Strings)

Em/D
 000 0
 4 fr.

Dmaj7
 000 0
 6 fr.

Dm7
 000 0
 5 fr.

G
 000 3

When she leaves, _____ she leaves nothing at all. _____

(Percussion)

Dmaj7 6 fr. Dm7 5 fr. Dmaj7 6 fr. Dm7 5 fr. G/D 7 fr. Dmaj7 6 fr. Dm7 5 fr. Dmaj7 6 fr. Dm7 5 fr. G/D 7 fr. D 7 fr.

Musical notation for the first system, including guitar chords and piano accompaniment. The piano part starts with a *mf* dynamic and changes to *subito mp* later in the system.

D 4 fr. Em/D 4 fr.

3. See the drunk-ard of the vil - lage — fall - ing — on the street,
 fe - ver on the free - way, — blacks out the

Piano accompaniment for the second system, corresponding to the vocal line above.

Dmaj7 6 fr. Em/D 4 fr. D 4 fr.

night. — Can't tell his an - kles
 There's a slip-ping — on the stair - way,

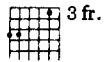
Piano accompaniment for the third system, corresponding to the vocal line above.

Em/D 4 fr. Dmaj7 6 fr. G/D 7 fr.

from the rest_ of his feet. — He loves his old_ —
 just don't_ feel right. — And there's a rum-

Piano accompaniment for the fourth system, corresponding to the vocal line above.

G

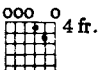


D

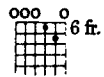


laugh-ing la - dy _____ 'cause her taste _____ is so _____ sweet. _____
 bling in the bed - room _____ and a flash - ing of light. _____

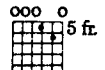
Em/D



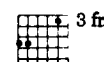
Dmaj7



Dm7



G

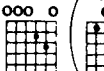


But the laugh-ing la-dy's lov-in', _____ ain't the kind _____ he can keep. _____
 There's the "Old Laughing La-dy", _____ }

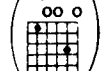
To Coda ⊕

(Percussion)

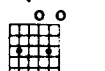
D



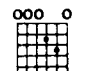
*D/Bb



D/C



D



D.S. % al Coda ⊕

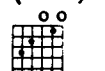
4. There's a

mf *subito mp*

Dm7

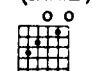


C(addD)



Repeat and fade

C(addD)



ev-'ry-thing is all right. _____

Repeat and fade

* Play D/Bb instead of D on repeat

Down by the River

Words and Music by
NEIL YOUNG

Moderately slow

Em7



A



Em7



A



mp

Em7



A



Em7



3

Be on my— side, I'll be on your— side,— ba — by, there is no rea— son for

A



Em7



A



you to hide. ——— It's so hard for me stay—in! here all a—lone —

Em7 A Cmaj7

when you could be tak - in' me — for a ride, _____ yeah,

gradual cresc.

Bm Cmaj7 Bm

yeah. _____ She could drag me o - ver the rain - bow _____

C Bm D G (Vocal harmony) D

and send me a - way. _____ Down by the _____

A G D A

riv - er, I shot my — ba - by.

G D To Coda ⊕ A Em7

Down by the riv - er, dead,

A Em7 A

ooh, shot her dead.

Em7 A Em7 A

Em7 A Em7

You take my hand, I'll take your hand, to-gether we may-get a-

A Em7 A

way. — This much mad - ness - is — too much sor - row, —

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a half note 'way.' followed by a quarter rest, then a series of eighth notes: 'This much mad - ness - is — too much sor - row, —'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments. Chord diagrams for A major and E minor 7 are provided above the staff.

Em7 A Cmaj7

it's im - pos - si - ble — to make it — to - day, — yeah, — ooh,

gradual cresc.

The second system continues the musical score. The vocal line starts with a quarter rest, followed by eighth notes: 'it's im - pos - si - ble — to make it — to - day, — yeah, — ooh,'. The piano accompaniment features a similar bass line and treble line with chords. A 'gradual cresc.' marking is placed below the piano part. Chord diagrams for E minor 7, A major, and C major 7 are shown above the staff.

Bm Cmaj7 Bm

ooh, yeah. — She could drag me o - ver the rain - bow —

The third system shows the vocal line with a quarter rest, then eighth notes: 'ooh, yeah. — She could drag me o - ver the rain - bow —'. The piano accompaniment continues with a consistent bass line and treble line. Chord diagrams for B minor, C major 7, and B minor are provided above the staff.

C Bm D G D A

and send me a - way. — Down by the — riv - er,

The fourth system features the vocal line with a quarter rest, then eighth notes: 'and send me a - way. — Down by the — riv - er,'. The piano accompaniment includes a bass line and a treble line with chords. Chord diagrams for C major, B minor, D major, G major, D major, and A major are shown above the staff.

G D A G D A

I shot my_ ba - by. Down by the_ riv - er,

Em7 A Em7 A

dead, _ _ _ _ _ dead, _ woh, _ woh, _ shot her dead, shot her dead. _ _ _ _ _

Em7 A Em7 A

D.S. al Coda ⊕

Repeat and fade

Coda ⊕ A G D A G D A

riv - er. Down by the_ riv - er, I shot my_ ba - by.

Repeat and fade

Side Three



Cowgirl in the Sand

Words and Music by
NEIL YOUNG

Slowly, double time feeling

Am F Am

Play several times

1. Hel-lo, Cow - girl_ in the

mf

(L.H. optional 8va bassa throughout)

F Am F

(Vocal answer)

sand. (Hel-lo Cow-girl in the sand.) Is this place_ at_ your com - mand?_

C G Fmaj7 G C G Fmaj7 G

Can I stay here for a_ while?_ Can I see your sweet, sweet smile?

Dm Em C F Dm Em

Old e - nough, now, to change your name._ When so man - y love_ you, is

C F Dm C F (Vocal harmony) (♩=♩) (♩=♩)

it the same?_ It's the wom-an in you that makes you want to play this game.

C E7 A Am F

Play several times

(Percussion)

Am F (Vocal answers) (on D.S.) Am

2. Hel-lo, ru-by in the dust._ Has your band_ be-gun to rust?
 3. Hel-lo, wom-an of my dreams._ Is this not_ the way it seems?_

2. (Hel-lo, ru-by in the dust._)
 3. (Hel-lo, wom-an of my dreams._)

F C G Fmaj7 G C G

Af - ter all the sin_ we've had,_ I was hop-ing that
 Pur-ple words on a gray back - ground_ to be a wom-an and to

Fmaj7 G Dm Em C F Dm Em

we'd turn back. }
be turned down, } Old e - nough, now, to change your name. - When so man - y love you, is

C F (Vocal harmony) Dm C F

it the same? - It's the wom - an in you that makes you want to play this game. -

C E7 A To Coda ⊕ D.S. al Coda ⊕

Coda ⊕ E7 A Am F

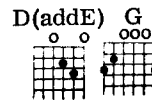
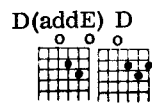
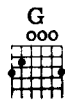
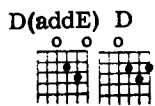
Repeat and fade

Repeat and fade

After the Gold Rush

Words and Music by
NEIL YOUNG

Moderately



Well, I

dreamed I saw the knights in ar - mor com - ing, say - in' some - thing a - bout a queen.
ly - in' in a burned_out base - ment with the full moon in my eyes.

There were peas - ants sing - in' and drum - mers drum - min' and the
I was hop - in' for re - place - ment when the

arch - er split the tree. — There was a fan - fare blow - in'
sun burst through the sky. — There was a band play - in'

C G C

to the sun that was float - ing on the breeze.
in my head and I felt like get - ting high.

D A

Look at Moth - er Na - ture on the run in the
I was think - in' a - bout what a friend had said, I was



C G D

nine - teen sev - en - ties.
hop - in' it was a lie.

Look at Moth - er Na - ture on
Think - in' a - bout what a friend.


A C 1. G 2. G




the run in the nine - teen sev - en - ties. 2. I was 3. Well, I
had said, I was hop - in' it was a lie.

D  G 


dreamed I saw the sil - ver space - ships fly - in' in the



m.f.




D  G  D 


yel - low haze of the sun, there were chil - dren cry - in' and



A  G 



col - ors fly - in' all a - round the cho - sen ones.




A  Bm  C 

— All in a dream, — all in a dream — the



G  C 




load - ing — had be - gun. —



D  A 


Fly - ing Moth - er Na - ture's sil - ver seed — to a






C  G  D 


new home in the sun, — fly - ing Moth - er Na - ture's sil -

f rit.



A  C  G 

ver seed — to a new home. —



Southern Man

Words and Music by
NEIL YOUNG

Moderately

Dm



Bb



Gm



3 fr.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The piano part begins with a *mf* dynamic marking. The key signature has one flat (Bb) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

Dm



Bb



Gm



3 fr.

The second system continues the piano accompaniment from the first system. It maintains the same rhythmic and harmonic structure, with the bass line providing a consistent accompaniment for the more active treble line.

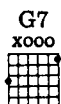
Dm



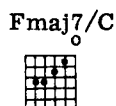
Fmaj7/C



The third system introduces the vocal line with the lyrics: "South - ern man, — bet - ter keep — your head, —". The piano accompaniment continues beneath the vocal line, providing harmonic support. The system concludes with a double bar line.



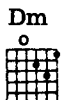
don't — for - get what your Good — Book says. —



South - ern change — gon - na come — at last, —

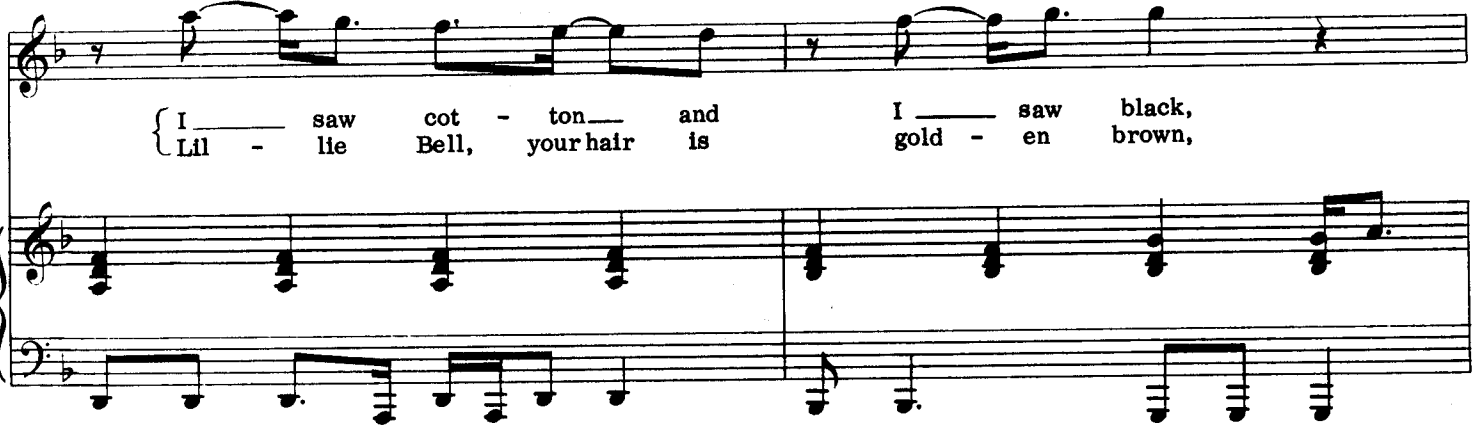





now — your cross - es — are burn - in' fast, — southern man. —



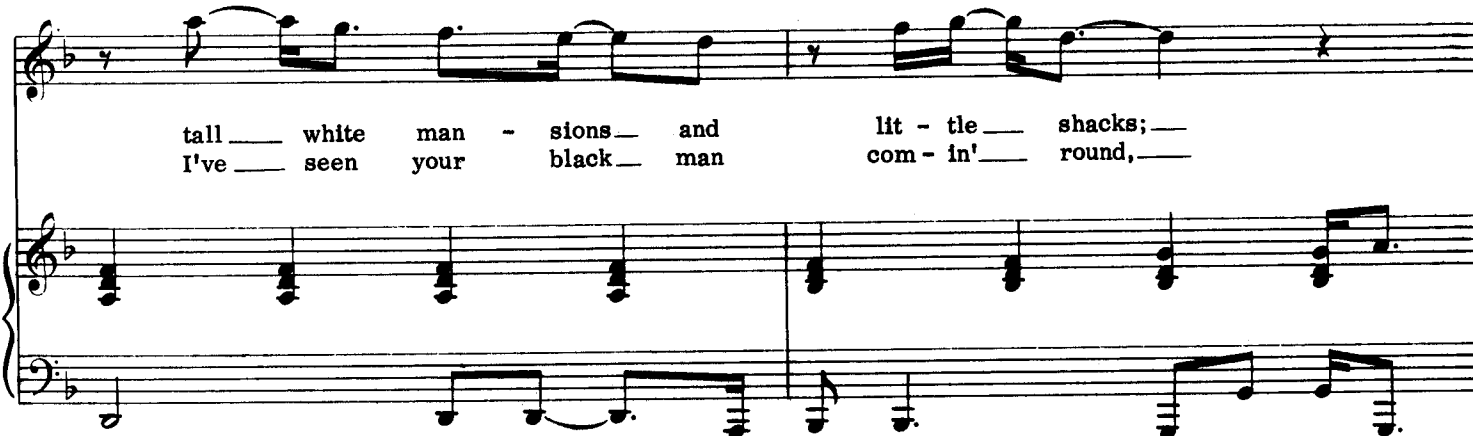
Dm  Bb  Gm 




I — saw cot - ton — and I — saw black,
 Lil - lie Bell, your hair is gold - en brown,




Dm  Bb  Gm 

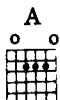
tall — white man - sions — and lit - tle — shacks; —
 I've — seen your black — man com - in' — round, —



Dm  Bb  Gm 

south-ern man, — when will you pay — them back? }
 swear by God, — I'm gon - na cut — him down! }





Musical staff with treble clef and a key signature of one flat (Bb). The melody consists of quarter notes and eighth notes with slurs.

I heard scream - in' and bull - whips crack - in'.

Piano accompaniment for the first system, featuring chords in the right hand and a bass line in the left hand.

Musical staff with treble clef and a key signature of one flat (Bb). The melody continues with quarter notes and eighth notes.

How long, how long? Ah!

Piano accompaniment for the second system, continuing the harmonic support for the vocal line.

Repeat and fade



3 fr.

Musical staff with treble clef and a key signature of one flat (Bb). This system contains rests for the vocal line.

Repeat and fade

Piano accompaniment for the third system, including the instruction 'Repeat and fade' in the left hand.



3 fr.

Musical staff with treble clef and a key signature of one flat (Bb). This system contains rests for the vocal line.

Piano accompaniment for the fourth system, concluding the piece with a final cadence.

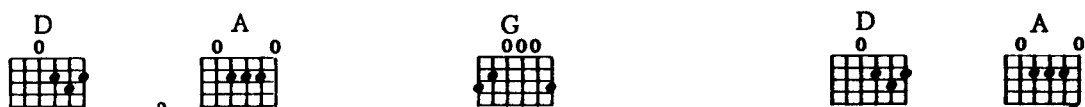
Helpless

Words and Music by
NEIL YOUNG

Intro. D A G D A G

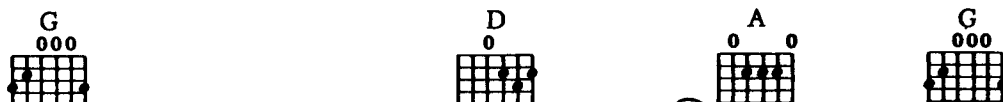
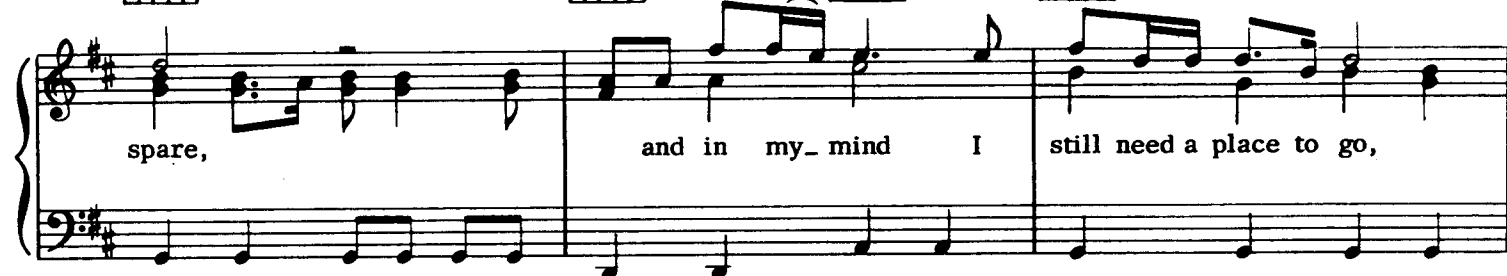



D A G D A



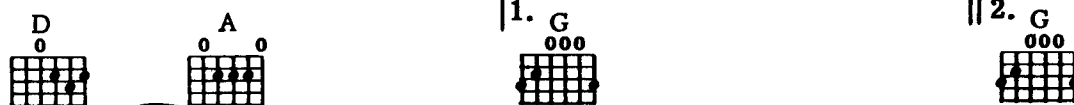
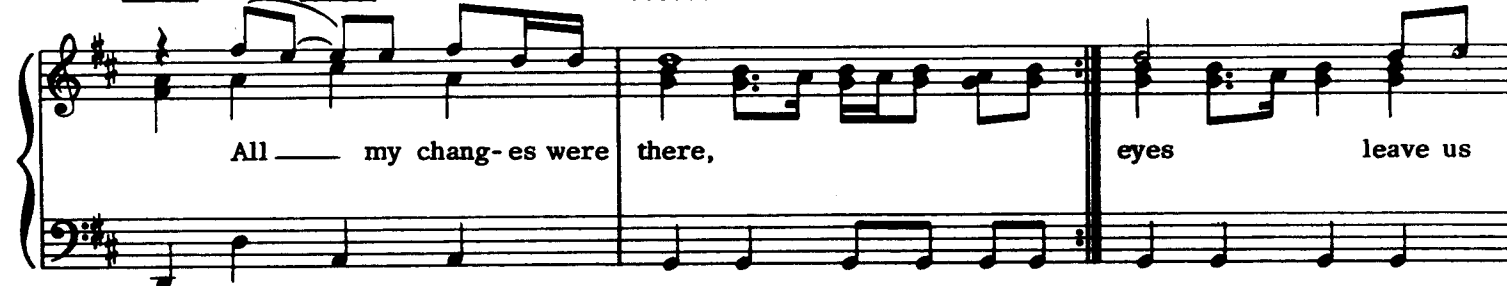

There is a town in north On - tar-i-o, - With dream - com-fort mem-o-ry to

G D A G

spare, and in my_ mind I still need a place to go,

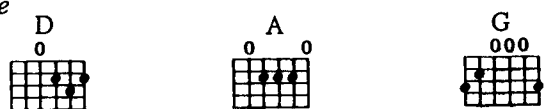
D A 1. G 2. G

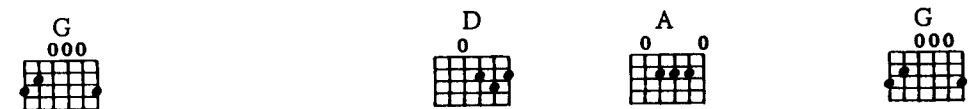
All — my chang-es were there, eyes leave us

Last time
to Coda


Bridge



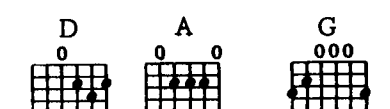
 Help-less, Help-less, Help - less, Ba - by can you hear me

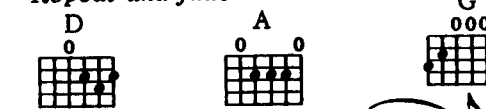


 now? The chains - are locked and tied a-cross the door,



 Ba - by, sing - with me some-how.



 D. S. $\frac{\text{Coda}}{\text{Repeat and fade}}$


 Help-less, Help-less, Help - less.

ADDITIONAL VERSES

2. Blue, blue windows behind the stars,
 Yellow moon on the rise,
 Big birds flying across the sky,
 Throwing shadows on our eyes.

(To Bridge)

3. Repeat 2nd Verse

I Believe in You

Words and Music by
NEIL YOUNG

Slowly

Guitar → C
(Capo on
1st fret)

Keyboard → Db




1. Now that you've found_your-self los - ing your mind, are you here a -
2. Com - ing to you at night I see myques - tions, I feel my



gain? - doubts.. Find - ing that what you once thought was real - is
Wish - ing that may - be in a year or two - we could

gone laugh and chang and let it all out. ing. Now that you made your-self

Chord diagrams: C (x02321), Db (x02311), F (x23211), Gb (x23111), Dm (x02321), Ebm (x02311).

love - me, do you think I can change - it in a day? -

Chord diagrams: G7 (x02321), Ab7 (x02311), Dm (x02321), Ebm (x02311), Ab (x02311).

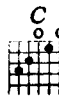
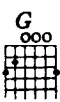
How can I place - you a - bove - me? Am I ly - ing to you - when I -

Chord diagrams: Dm (x02321), Ebm (x02311), G7 (x02321), Ab7 (x02311), Ebm (x02311).

say - that I be - lieve in you? - Oh, oh, -

la la la la

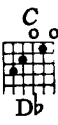
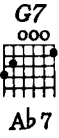
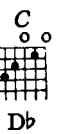
Chord diagrams: G (x02321), Ab (x02311), F (x23211), Gb (x23111), Db (x02311).



la la la la la la la la la.)

To Coda ⊕

oh, oh, oh, oh, I be - lieve in you. —



Db

Gb

Ab7

Db

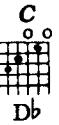
Gb

Ab7

Db

D.S. al Coda ⊕

Coda ⊕



Gb

Db

Ab

Eb

Db

Gb

la la la la la la la la la.)

oh, oh, oh, oh, oh, oh, I be - lieve in you. —



Db

Gb

Ab7

Db

Gb

Ab7

Repeat and fade

Repeat and fade

Side C Jour



Heart of Gold

Words and Music by
NEIL YOUNG

Moderately slow

The musical score is written in 4/4 time with a key signature of one sharp (F#). It includes guitar chord diagrams, piano accompaniment, and vocal lines. The tempo is marked 'Moderately slow' and the piano part starts with a dynamic marking of 'mf'.

Guitar Chords: Em, D, Em, Em, C, D, G, Em, C, D, G, Em, C, D, G, Em, G, C, Bm, Am, G, Em, G.

Vocal Lyrics:
 I wan-na live, I wan-na give, I've been a min-er for a Heart Of Gold...
 It's these ex - press - ions_ I nev - er give that keep me search-in' for a Heart of Gold, _____
 And I'm get-tin' old. _____ Keep me search-in' for a Heart of Gold, _____

C Bm Am G Em C

And I'm get - tin' old, _____ I've been to Hol - ly - wood, -

D G Em C D G

I've been to Red - wood, I'd cross the o - cean for a Heart Of Gold, -

Em C D G Em

I've been in my mind, - It's such a fine line that keeps me search - in' for a

G C Bm Am G

Heart Of Gold, _____ And I'm get - tin' old, _____

Em G C C Bm Am G

Keeps me search-in' for a Heart Of Gold, _____ And I'm get-tin' old. _____

Em D Em

Keep me search - in' for a Heart Of Gold, _____ You keep me search - in' and I'm

D Em D Em

grow - in' old. _____ Keep me search - in' for a Heart Of Gold, _____

G C Bm Am G

I've been a min - er for a Heart Of Gold. _____

Ohio

Words and Music by
NEIL YOUNG

1. Tin sol-diers and
2. La la la la
3. (Repeat 1st stanza)

Nix - on's com - ing
la la la la

we're fi - nal - ly
la la la la

on our own
la la la

this sum-mer I
la la la la

hear the drum - ming
la la la la

four dead in
la la la

O - hi - o.
la la la.

Last time to ♯

Gm7 C
0 0

Got - ta get down to it sol - diers are

Gm7

gun - ning us down, should of been done long a -

C
0 0 Gm7

go what if you knew her and

C
0 0 Gm7

found her dead on the ground how can you run when you

C
0 0

(12 bar instrumental solo)
D. S. $\frac{3}{4}$ al Coda

know?

Repeat and fade

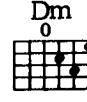
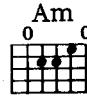
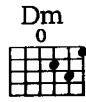
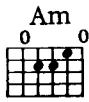
Coda Dm F C
0 0 0 0

four dead in O - hi - o.

Soldier

Words and Music by
NEIL YOUNG

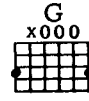
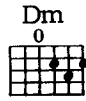
Moderately



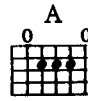
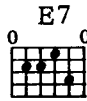
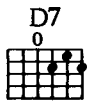
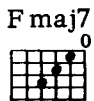
Sol-dier, your eyes, — they shine like the sun;

mp legato

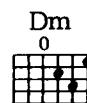
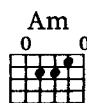
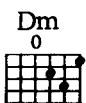
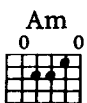
with pedal throughout



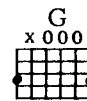
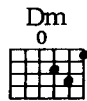
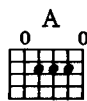
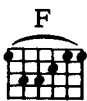
I — won - der why. — Sol - dier, your eyes — shine like the



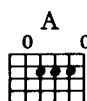
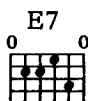
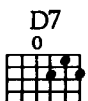
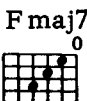
sun; — I — won-der why. —



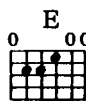
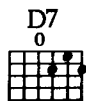
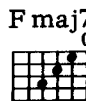
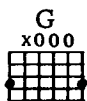
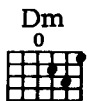
Je - sus, I saw you walk-in' on the riv-er;



I - don't be - lieve you. You can't de - liv - er right a -



way; - I - won-der why. -



Je - sus, your eyes shine like the sun; - I - won-der why. -

Old Man

Words and Music by
NEIL YOUNG

Slowly




Old Man, look at my life, I'm a lot like you were.



Old Man, look at my life, I'm a lot like you were.



D F C G

Old Man, look at my life, twen-ty-four and there's so much more.
Lul-la-bys look in your eyes, run a-round the same old town,

D F C F

Live a-lone in a par-a-dise_ that makes me think_ of two._
does-n't mean that much to me_ to mean that much_ to you._

D F C G

Love lost, such a cost,_ give me things that don't get lost,
I've been first and last,_ look at how the time goes past,

D C F G

Like a coin that won't get tossed, roll-in' home_ to you._
But I'm all a-lone at last, roll-in' home_ to you._



Old Man, take a look at my life, I'm a lot



like you. I need some-one to love me the whole




day through. Oh one look in my eyes and you can

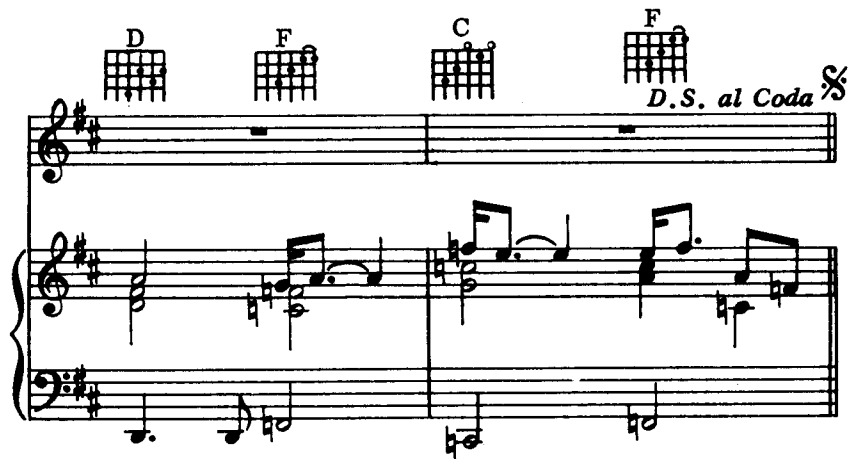


tell that's true.

To Coda

D F C F

D.S. al Coda 

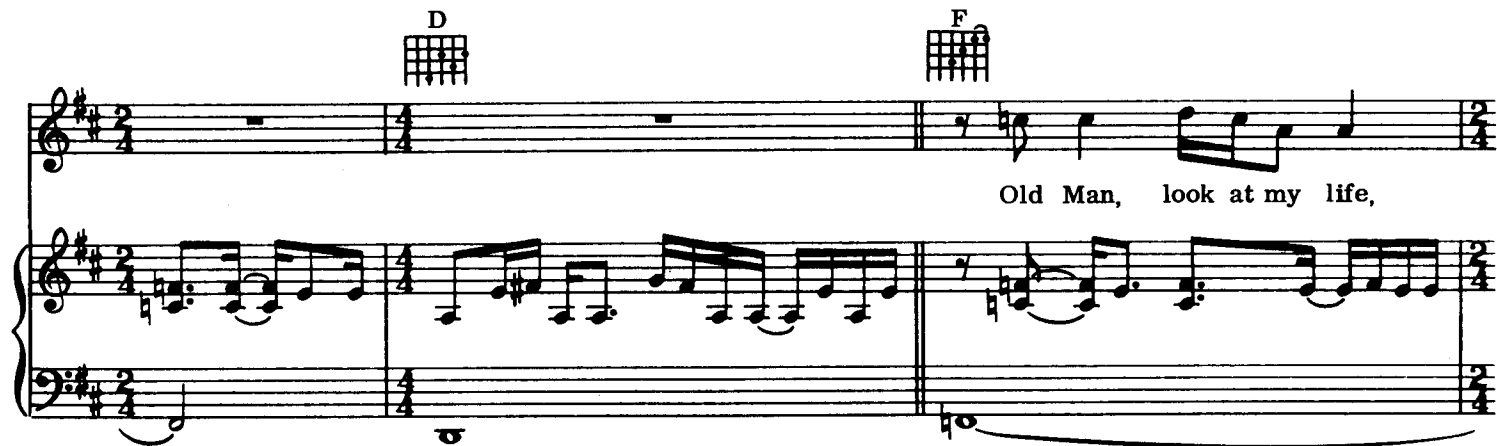


Coda F



D F

Old Man, look at my life,



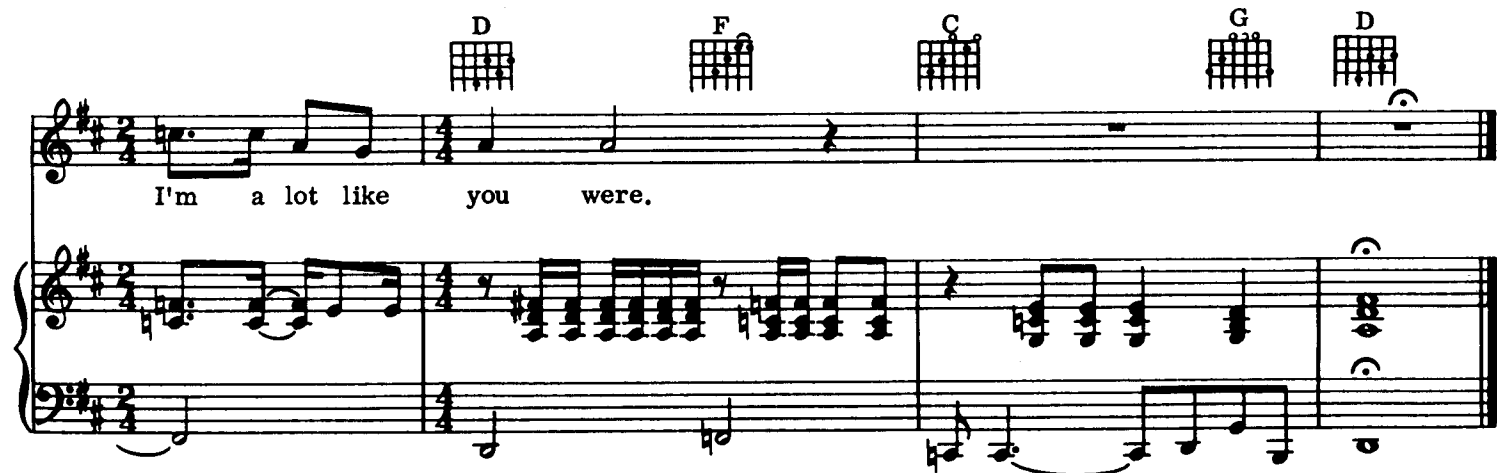
D F

I'm a lot like you were. Old Man, look at my life,



D F C G D

I'm a lot like you were.



A Man Needs a Maid

Words and Music by
NEIL YOUNG

Moderately slow

B \flat F C

mf legato

G B \flat Dm

Dm C

My life__ is chang - in' in__ so man - y ways, I don't know

B \flat F Dm

who to trust__ an - y - more. There's a shad - ow run - nin'

C Bb Dm

through_ my days_ like a beg-gar go-in'___ from door to door. I was

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "through_ my days_ like a beg-gar go-in'___ from door to door. I was". Above the vocal line, three guitar chord diagrams are provided: C major, Bb major, and Dm (D minor). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

C

think - in' that may - be I'd_____ get a maid,___ find a

L.H.

The second system continues the musical score. The vocal line has a triplet of eighth notes in the first measure. The lyrics are: "think - in' that may - be I'd_____ get a maid,___ find a". A guitar chord diagram for C major is shown above the vocal line. The piano accompaniment includes a left-hand part (L.H.) with a simple bass line and a right-hand part with chords.

Bb F Dm

place near by___ for her to stay. Just some-one to keep my

The third system of the musical score. The vocal line lyrics are: "place near by___ for her to stay. Just some-one to keep my". Above the vocal line, three guitar chord diagrams are provided: Bb major, F major, and Dm (D minor). The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Am7 Bb Dm

house_ clean,___ fix my meals_____ and go a - way._____ A

The fourth and final system of the musical score. The vocal line lyrics are: "house_ clean,___ fix my meals_____ and go a - way._____ A". Above the vocal line, three guitar chord diagrams are provided: Am7 (A minor 7), Bb major, and Dm (D minor). The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Dm C Bb

maid, _____ A Man Needs A Maid, _____

This system contains the first two measures of the piece. The vocal line begins with a long note on 'maid,' followed by a rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord diagrams for Dm, C, and Bb are provided above the vocal staff.

Dm G F Em Dm C

a maid, _____

This system contains the next two measures. The vocal line continues with 'a maid,' followed by a rest. The piano accompaniment maintains the eighth-note accompaniment. Chord diagrams for Dm, G, F, Em, Dm, and C are shown above the vocal staff.

Bb Dm Em Em7

This system contains the next two measures of piano accompaniment. The right hand features a melodic line with some grace notes and slurs. The left hand continues with the bass line. A dynamic marking of *mp* is present. Chord diagrams for Bb, Dm, Em, and Em7 are shown above the staff.

F C Em Em7 F

This system contains the final two measures of piano accompaniment. The right hand has a melodic line with slurs. The left hand continues with the bass line. Chord diagrams for F, C, Em, Em7, and F are shown above the staff.

Csus4 C Am G F Em7 Dm7 Am G F Em7

It's hard to make that change when life and love turn

Dm7 G/C D Bb F

strange and cold. _____ To

C G Bb F

give a love you got-ta live a love. To

C G Bb F

live a love you got-ta be part of. _____

C G B \flat Dm

When will I see you a - gain?_ A-

Dm C

while a - go_ some - where, I don't know when I was

B \flat F Dm

watch-in' a mov - ie with a friend. I fell in love_ with the

Am7 B \flat Dm

ac - tress, she was play-in' a part that I could un - der - stand. A

L.H.

Dm C Bb

maid, _____ A Man Needs A Maid, -

This system contains the first two lines of music. The vocal line starts with a half note on 'maid,' followed by a long rest, then a quarter note on 'A' and a half note on 'Man' in the next measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Dm7 G F Em Dm C Bb

a maid, _____ A Man Needs A Maid, -

This system contains the next two lines of music. The vocal line continues with 'a maid,' followed by a long rest, then 'A Man Needs A Maid, -'. The piano accompaniment continues with similar rhythmic patterns.

Gm 3 fr. Dm Em7

This system contains the third and fourth lines of music. The vocal line is mostly a long rest. The piano accompaniment features a '3 fr.' (trifluor) chord in the right hand and a bass line with some melodic movement.

C G Bb Dm

When will I see you a - gain? _____

This system contains the final two lines of music. The vocal line starts with 'When will I see you a - gain?' followed by a long rest. The piano accompaniment concludes with a final chord and a fermata.

Star of Bethlehem

Moderate Country style

Words and Music by
NEIL YOUNG



Ain't it




mf



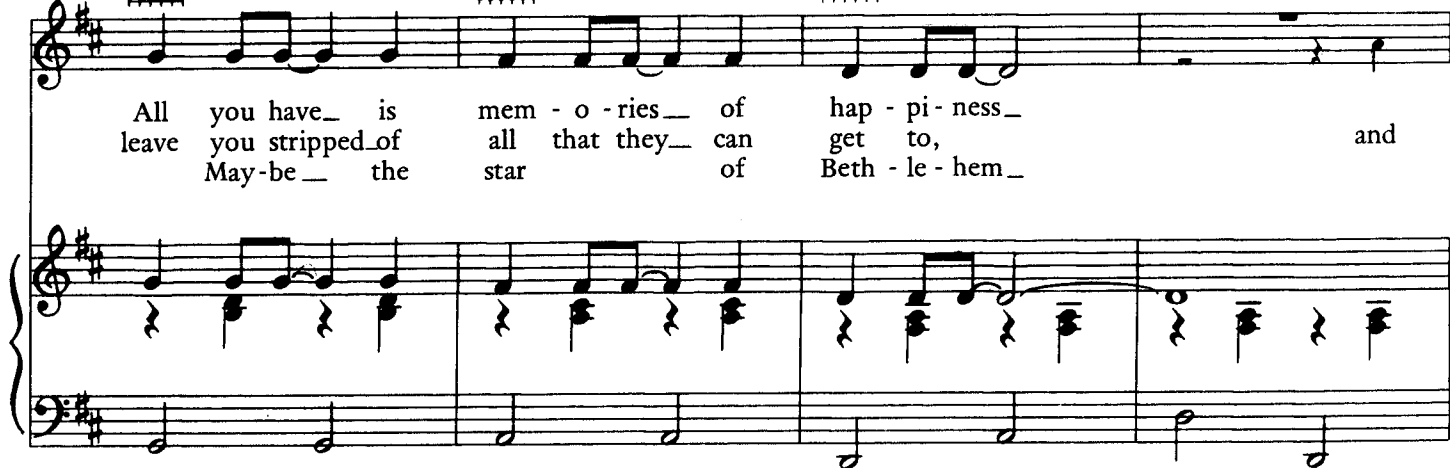
hard when you wake up in the morn - ing and you
dreams and your lov - ers won't pro - tect you; they're
still a light is shin - ing from that







find out that those oth - er days are gone? They'll
on - ly pass - ing through you in the end.
lamp on down the hall.


G  A  D 


All you have_ is mem - o - ries_ of hap - pi - ness_
 leave you stripped_of all that they_ can get to, and
 May-be_ the star of Beth - le - hem_



E  A  G  F#m7 

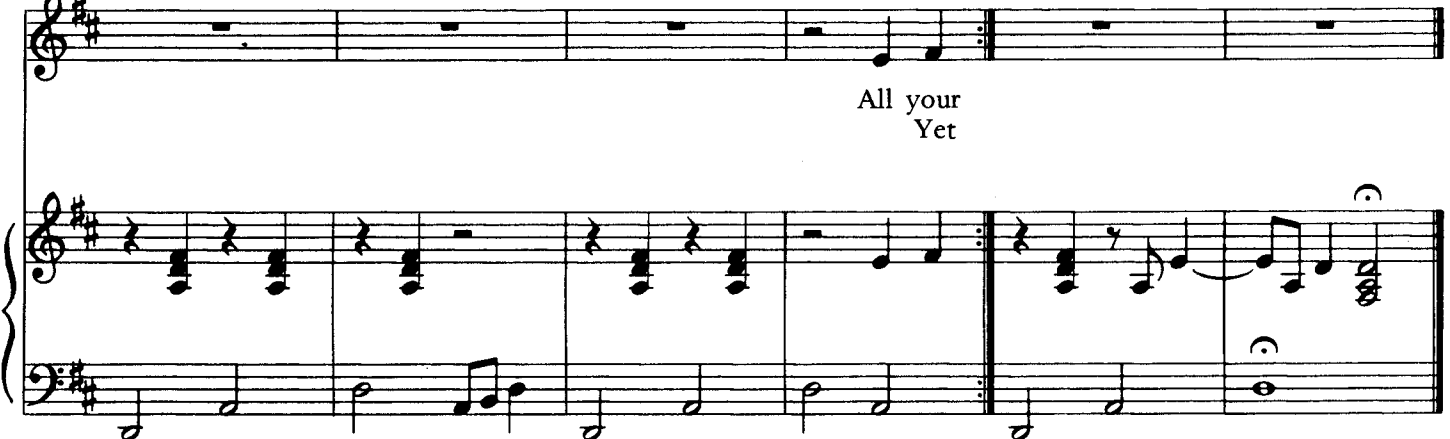
lin - ger in' on.
 wait for you to come back a - gain.
 was - n't a star at all.



D 

1. 2. 3.

All your
 Yet



Harvest

Words and Music by
NEIL YOUNG

Moderately

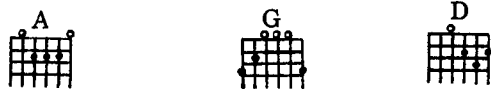
The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes with triplets. Chord diagrams are provided above the vocal line for each system.

System 1: Chords: D, A, D, A, D, A. The piano part begins with a *mf* dynamic marking.

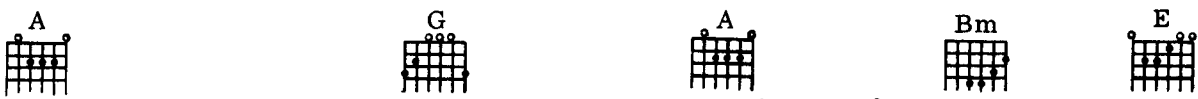
System 2: Chords: D, A, D, A, G, D. Lyrics: "Did I see you down in a young girl's town with your"

System 3: Chords: A, G, A. Lyrics: "moth-er in so much pain? I was al-most there at the"

System 4: Chords: Bm, E, D. Lyrics: "top of the stairs with her scream-in' in the rain. Did she"



wake you up — to tell you that — it was on - ly a change — of plan? —



Dream up, — dream up, — let me fill your cup with the



prom - ise of a man, —



Did I see you walk - ing — with the boys, — though it

A G A

was not hand_ in hand?_ And was some black face_ in a

Bm E D A D A

lone - ly place_ when you could un - der - stand? Did she

D A G D

wake you up_ to tell you that_ it was on - ly a change_ of plan?_

A G A Bm E

— Dream up, dream_ up, let me fill your cup with the

D A D A D A

prom - ise of a man. Will I see you give more than

G D

I can take? Will I on - ly Har - vest some?

A G A Bm E

As the days fly past will we lose our grasp or

D A

fuse it in the sun? Did she wake you up to

G D A

tell you that_ it was on - ly a change_ of plan?

G A Bm E

Dream up, dream_ up, let me fill your cup with the

D A D G A

prom-ise of a man._ Dream up, dream_ up, let me

Bm E D

fill your cup with the prom - ise of a man, _