

NEIL YOUNG

# LIVE RUST

CRAZY HORSE

16 songs  
from the  
Movie  
Soundtrack





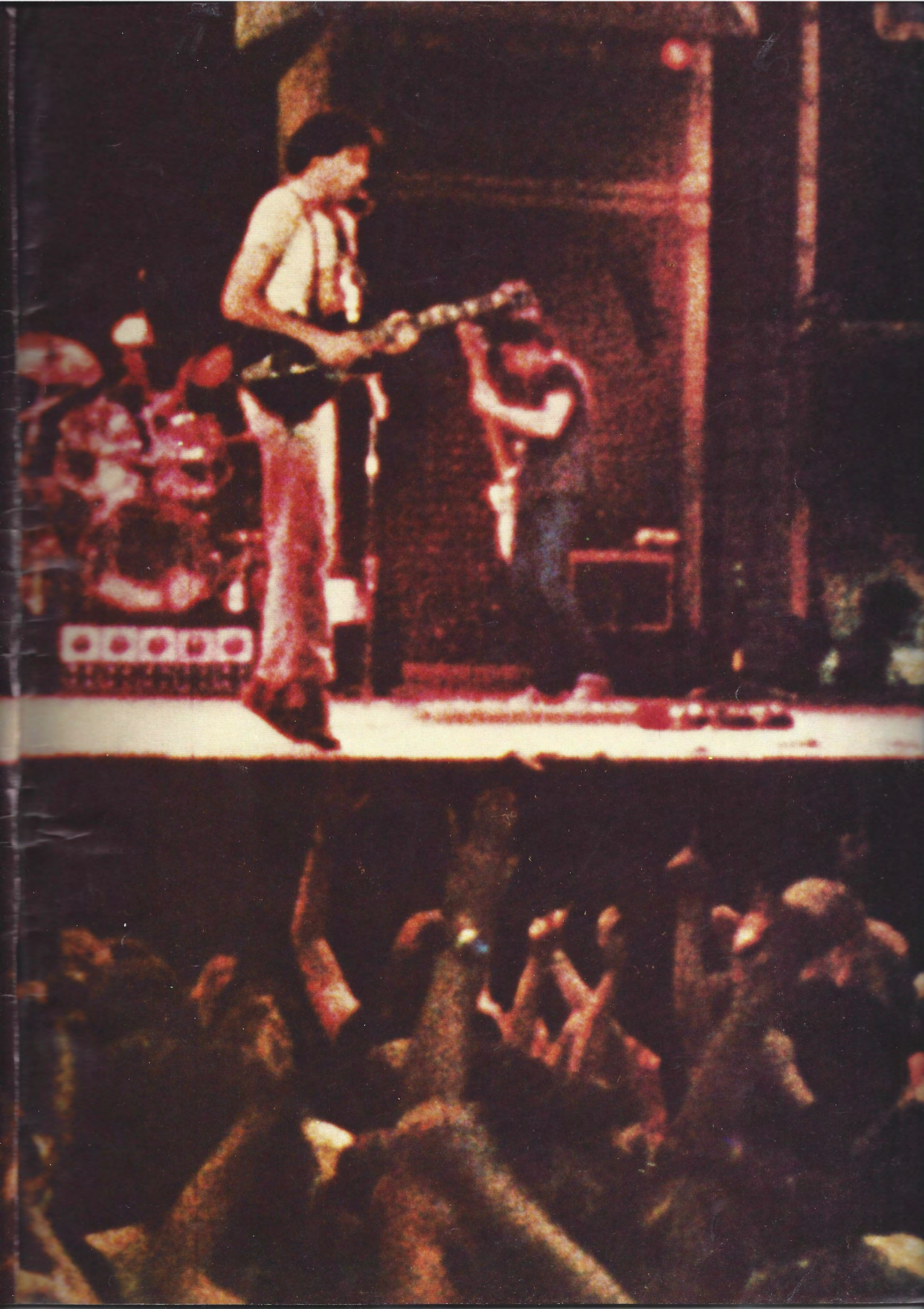


# LIVE RUST











AFTER THE GOLD RUSH 20  
CINNAMON GIRL 52  
COMES A TIME 14  
CORTEZ THE KILLER 48  
HEY HEY, MY MY (INTO THE BLACK) 56  
I AM A CHILD 12  
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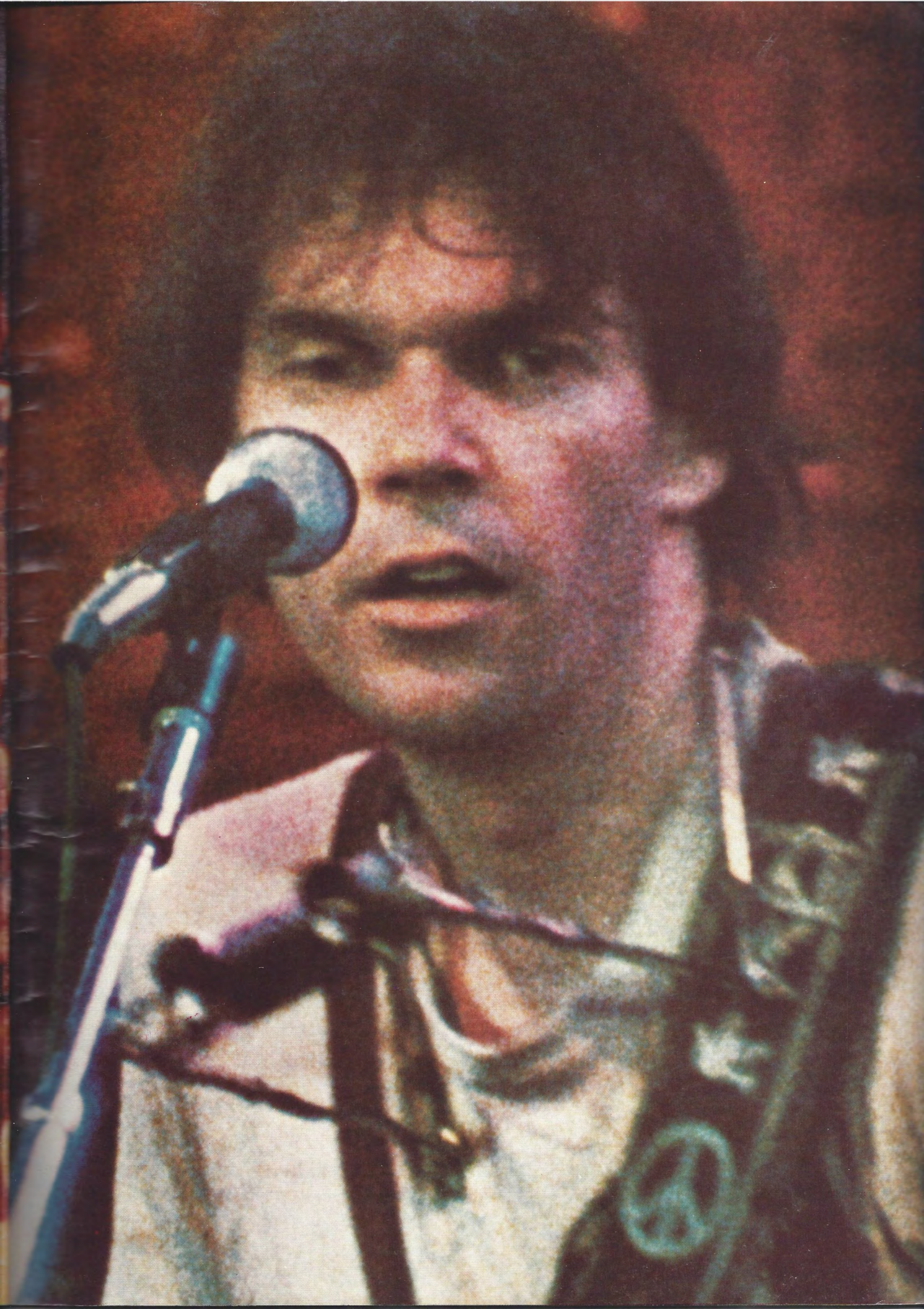




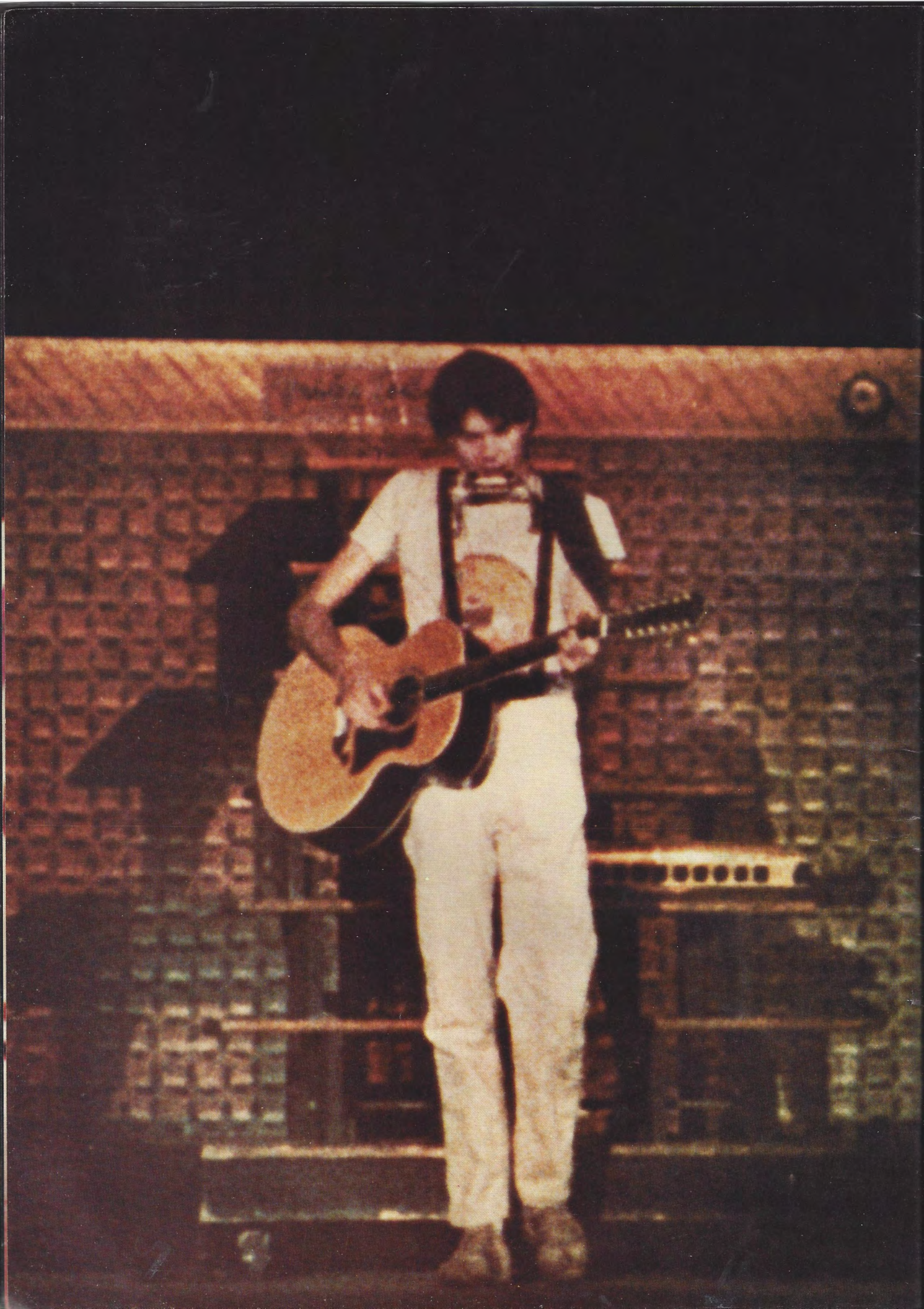














# SUGAR MOUNTAIN

Words and Music by NEIL YOUNG

Moderately

\*Guitar



Keyboard F



F(addG)



E♭(addF)

Oh to live on Sug-ar Moun-tain,

sim.

F(addG)



E♭(addF)

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

F(addG)

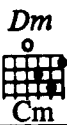


E♭(addF)

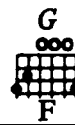
You can't be twen-ty on Sug-ar Moun-tain

\* Guitarists: Tune all strings down one whole step.

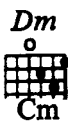




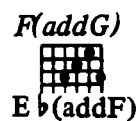
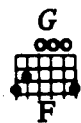
*Last time  
to Coda*



Tho' you're think-ing that\_ you're leav - ing there too soon,



You're leav - ing there too soon.



- |               |                       |        |        |            |
|---------------|-----------------------|--------|--------|------------|
| 1. It's so    | nois - y              | at the | fair   | but        |
| 2. There's a  | girl just down        | the    | aisle, | all        |
| 3. Now you're | un - der-neath        | the    | stairs | and you're |
| 4. Now you    | say you're leav - ing | home   | 'cause | you        |





G  
F



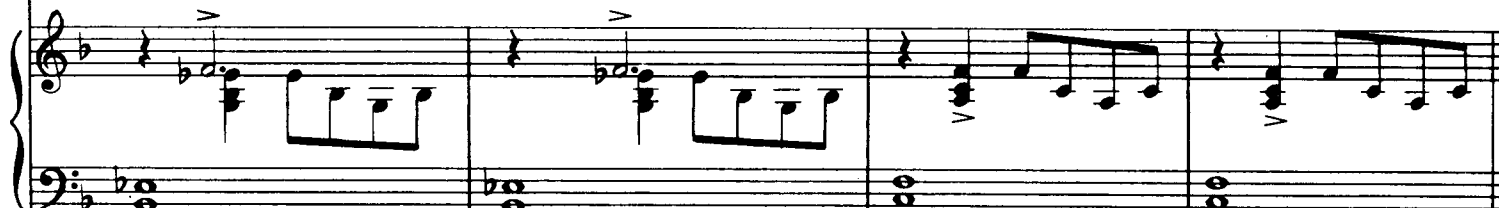
all your friends are there. And the can - dy floss you've  
 turn to see her smile. You can hear the words she  
 giv - ing back some glares To the peo - ple who you  
 want to be a - lone. Ain't it fun - ny how you





*F(addG)*  
  
*E $\flat$ (addF)*  



had and your moth - er and your dad. \_\_\_\_\_  
 wrote as you read the hid - den note. \_\_\_\_\_  
 met and it's your first cig - a - rette. \_\_\_\_\_  
 feel when you're find - ing out it's real. \_\_\_\_\_


D. S.  $\frac{3}{4}$



$\diamond$  Coda *Dm*  
  
*Cm*  


leav - ing there \_\_\_\_\_ too soon. \_\_\_\_\_



*Dsus4(addE)*  
  
*Csus4(addD)*  


C  
B $\flat$






# 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) I'll last a - while. — You can't con -  
 2. You are a man, — 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, —







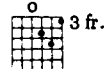
rough up my hair, — }  
 you say what's fair, } It's lots of fun — to have - you there. —



Dmaj7



Em7/D



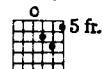
D



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

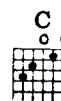
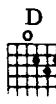
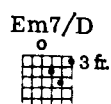


Dmaj7



I'd like to know — what you've learned. —

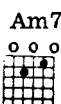
The sky is blue and —



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? —



# COMES A TIME

Words and Music by NEIL YOUNG

Moderate Country style (♩ =  $\frac{3}{4}$ )



*mf*

**G**

**Bm**

**D**



**Am7**

**C**

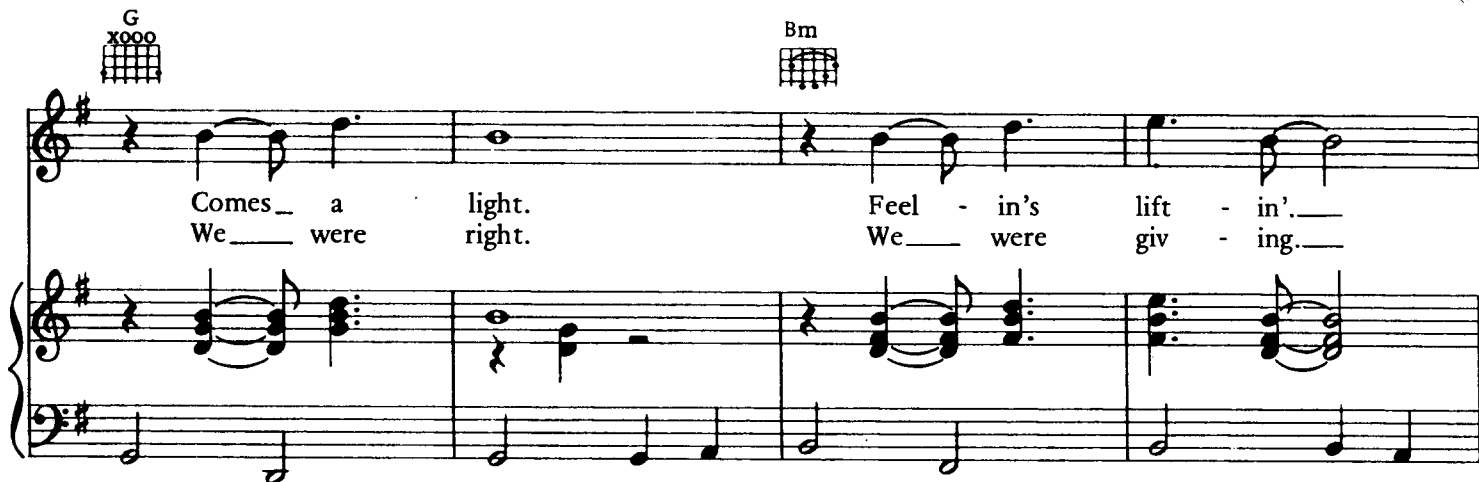
Comes a time \_\_\_\_\_ when you're drift in' \_\_\_\_\_  
 You and I, \_\_\_\_\_ we were cap - tured. \_\_\_\_\_

Comes a time \_\_\_\_\_ when you set - tle down. \_\_\_\_\_  
 We took our souls \_\_\_\_\_ and we flew a - way. \_\_\_\_\_



G  Bm 

Comes a light. Feel - in's lift - in'.  
We were right. We were giv - ing.



D  Am7  C 

Lift that ba - by right up off the ground.  
That's how we kept what we gave a - way.



G  F  C 

Oh, this old world keeps



G  F 

spin - nin' 'round. It's a won - der tall





C  
x000

G  
x000

trees ain't lay - in' down. There comes a time.

Dm7  
0

1. G  
x000

2. G  
x000

There comes a time.

Repeat and fade

Dm7  
0

G  
x000

There comes a time.

Repeat and fade



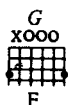
# MY MY, HEY HEY

## (OUT OF THE BLUE)

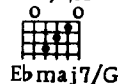
Words and Music by NEIL YOUNG and JEFF BLACKBURN

Moderately

\* Guitar → Am7

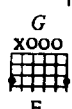
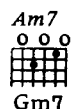


Fmaj7/A

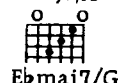


Piano → Gm7

First system of music notation. Treble clef staff has whole rests. Piano part (grand staff) begins with a mezzo-forte (mf) dynamic. Chord diagrams for Am7, G, and Fmaj7/A are shown above the staff.

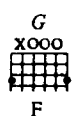
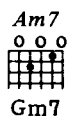


Fmaj7/A

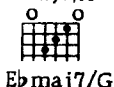


My, my, hey, hey. —  
Out of the blue — and in-to the black. —  
The king is gone — but he's not for-got - ten.

Second system of music notation. Treble clef staff contains the vocal melody. Piano part continues. Chord diagrams for Am7, G, and Fmaj7/A are shown above the staff.



Fmaj7/A

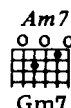
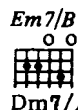
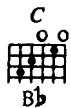


Rock-and - roll is here to stay. —  
They give you this but you pay for that. —  
This is the sto - ry of John-ny Rot - ten.

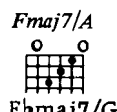
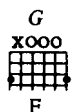
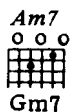
Third system of music notation. Treble clef staff contains the vocal melody. Piano part continues. Chord diagrams for Am7, G, and Fmaj7/A are shown above the staff.

\* Guitarists: Tune all strings down one whole step.



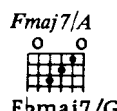
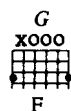
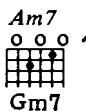


It's bet-ter to burn \_ out \_ \_ \_ than to fade a-way \_  
 And once you're gone, \_ you can't nev-er come back, \_ when you're  
 It's bet-ter to burn \_ out \_ \_ \_ than it is to rust \_



1. 2.

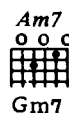
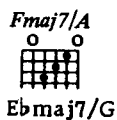
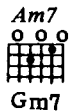
My, my, hey, hey. \_ \_ \_  
 out of the blue \_ \_ \_ and in-to the black. \_ \_ \_  
 The king is gone \_ \_ \_ but he's not for-got - ten.



3.

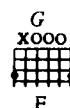
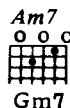
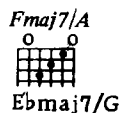
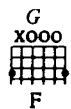
My, my, hey, hey. \_ \_ \_





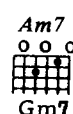
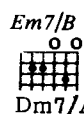
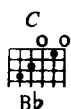
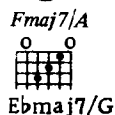
Rock-and - roll is here to stay. \_\_\_\_\_

Hey,

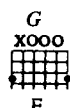
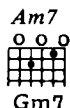


hey, my, my.

Rock-and - roll can nev-er die. \_\_\_\_\_



There's more to the pic - ture \_\_\_\_\_ than meets the eye. \_\_\_\_\_



Hey, hey, \_\_\_\_\_ my, my.

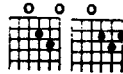


# AFTER THE GOLD RUSH

Words and Music by NEIL YOUNG

Moderately

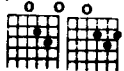
D(addE) D



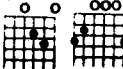
G



D(addE) D



D(addE) G



Well, I

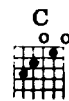
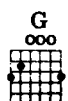
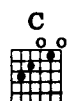
dreamed I saw the knights in ar - mor com - ing, say - in' some - thing a - bout a queen.  
ly - in' in a burned out base - ment with the full moon in my eyes.

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.  
sun burst through the sky.

There was a fan - fare blow - in'  
There was a band play - in'

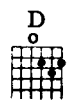
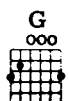
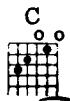




to the sun — that was float — ing — on the breeze. —  
in my head — and I felt like — get — ting high. —





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






nine — teen sev — en — ties. — Look at Moth — er Na — ture on —  
hop — in' it was — a lie. — Think — in' a — bout — what a friend.








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

*mf*


**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

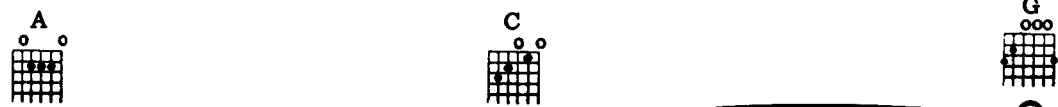


new home in the sun,\_ fly - ing Moth - er Na - ture's sil -


*f rit.*



A C G



ver seed\_ to a new home.\_



# WHEN YOU DANCE I CAN REALLY LOVE

Words and Music by NEIL YOUNG

Moderately  
D(sus4)

1. When you dance, do your sens - es tin - gle? Then take a chance.  
 2. I can love, I can real - ly love, I can real - ly love,  
 3. When you dance, do your sens - es tin - gle? Then take a chance.

in a trance while the lone - ly min - gle with cir - cum - stance.  
 I can love, I can real - ly love, I can real - ly love.  
 in a trance while the lone - ly min - gle with cir - cum - stance.



Bb

Dm(sus4)

Dm(sus4)/C



I've got some-thing to tell\_ you, you made it show,  
 Like a moun-tain that's grow - ing, a riv-er that rolls,  
 I've got some-thing to tell\_ you, you made it show,

Gm9

3 fr.

Dm(sus4)

Dm7

Gm7/F

F



let me come o - ver, I know you know\_ when you dance,

Bbmaj7

C

Fmaj7

G7

1. 2.

3.

(ooh)\_ I can real - ly love.

Dm(no3rd)



Repeat and fade

Repeat and fade

# THE LONER

Words and Music by NEIL YOUNG

Moderate Rock

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

10 fr. 12 fr. 5 fr. 7 fr. 3 fr.

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

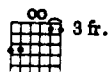
D D7sus4 D D7sus4 G7 3 fr.

D D7sus4 D D7sus4

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



G7



D



Csus2



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

D



Csus2



3 fr.



5 fr.



3 fr.

Know when you see him, noth - ing can



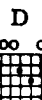
5 fr.



3 fr.



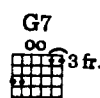
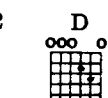
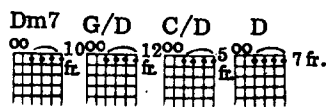
5 fr.



D

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

(Percussion)



2. If you

G7 3 fr. D D7sus4

see him in the sub-way, he'll be down\_ at the end of the car, \_

D D7sus4 G7 3 fr.

Watch-ing you move\_ un - til he knows, \_ he knows\_ who you are. \_


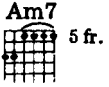
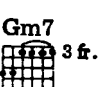
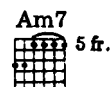
D D7sus4 D D7sus4 G7 3 fr.

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

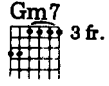
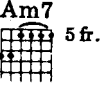
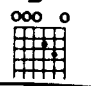
D Csus2 D Csus2

he'll know\_ that you are. \_



 3 fr.    
  5 fr.    
  3 fr.    
  5 fr.



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

 3 fr.    
  5 fr.    
  D

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

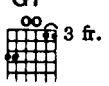

To Coda (⊕)

(Percussion)

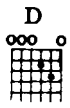
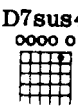
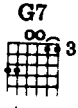
 F6    
  D

3. There was a

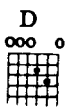
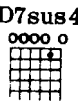
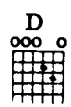
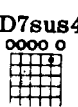
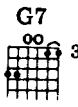
*mp*

 3 fr.    
  D    
  D7sus4

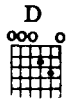
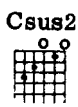
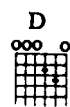
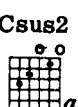
wom - an he knew a - bout a year or so a - go. —

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

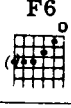
On the day— that she left,— he died — but it did not show..

*D.S. % al Coda*

*Repeat and fade*

*Coda*



*mp Repeat and fade*





# THE NEEDLE AND THE DAMAGE DONE

Words and Music by NEIL YOUNG

Slowly





I caught you knock-in' at my cel-lar door, \_ I love you, ba-by, can I








have some more? \_ Oh \_ the dam-age done. \_













I hit the cit - y and I lost my band, \_ I watched the nee - dle take an -

oth - er man, \_ Gone, gone, the dam-age done. \_\_\_\_\_





I sing the song be-cause I love the man, \_ I know that some of you don't \_



Gm/Bb C F Esus4 E

— un-der-stand; — milk - blood to keep from run - nin' out. —

D D/C G/B

I've seen the nee - dle and the dam - age done, — a lit - tle part of it in

Gm/Bb C F Esus4 E

ev - 'ry-one, — but ev-'ry junk-ie's like a set-tin' sun. —

D D/C G/B Gm/Bb

# LOTTA LOVE

Words and Music by NEIL YOUNG

Moderately



La la la la la — la la la la. Ooh, —

*mf*



ooh. — It's gon - na take a



lot - ta love  
lot - ta love

to change the way — things are. —  
to get us through the night. —



F#m7 Gmaj7 F#m7

It's gon - na take a lot - ta love, or we won't get  
 It's gon - na take a lot - ta love to make things work

Gmaj7 F#m7 Gmaj7

— too far. — So if you look in my di - rec -  
 — out right. — So if you are my out there wait -

F#m7 Em7 F#m7 Gmaj7 A

tion, and we don't see eye to eye, —  
 in', I hope you show up soon, — 'cause

Gmaj7 A(addB) D A G

my heart needs pro - tec - tion, and so do I. —  
 my head needs re - lat - in', not sol - i - tude. —

Gmaj7



F#m7



Gmaj7



1.

F#m7



It's gon-na take a

2.



Dmaj7



Bm7



Gmaj7



Got a lot - ta love. —

Got a lot - ta love. —

D/E



E7



A



G



La la la la la — la la la la.

Gmaj7



F#m7



Gmaj7



F#m7



Ooh, —

ooh. —

It's gon - na take a



Gmaj7  
X000

F#m7

Gmaj7  
X000

lot - ta love to change the way things are.

F#m7

Gmaj7  
X000

F#m7

It's gon - na take a lot - ta love, or we won't get

Gmaj7  
X000

F#m7

Repeat and fade  
Gmaj7  
X000

too far. It's gon - na take a lot - ta love.

Repeat and fade

F#m7

Gmaj7  
X000

F#m7

It's gon - na take a

# SEDAN DELIVERY

Words and Music by NEIL YOUNG

Moderate Rock beat, in 2

The musical score is written for piano and voice. The piano part consists of a bass line and a treble line. The bass line is primarily composed of eighth and sixteenth notes, while the treble line features chords and single notes. The vocal line is written in a single staff with lyrics. The score is divided into systems, each containing a piano accompaniment and a vocal line. The key signature is one sharp (F#). The time signature is 2/4. The tempo is marked 'Moderate Rock beat, in 2'. The score includes guitar chords (A and G) and lyrics.

Chords: A, G

Lyrics:

Last night I was cool at the pool hall.

Held the table for eleven games. Nothing was easier than

the first seven. I beat a woman with varicose veins.

Twice as slow



She stopped to see — her - self — in the mir - ror, fix her

*mf*

hair and hide her veins. — And she lost the game. —

Tempo I



R. H.

Next day I went — to the den - tist.

He pulled some teeth and I



lost some blood. — We'd like to thank you for the cards you sent us.

My wives and I were all — choked up. —

*mf*

Twice as slow

Tempo I

R. H. *f*

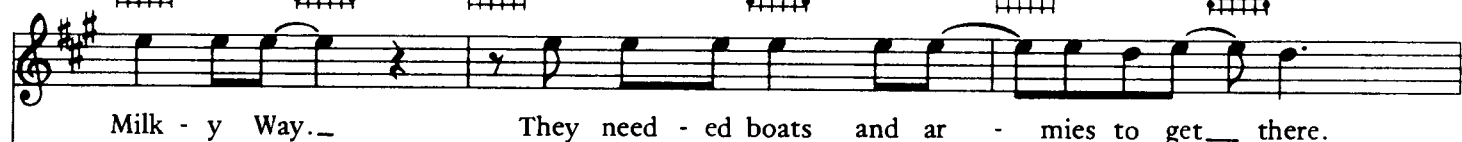
The musical score is written for guitar and piano. The guitar part is in G major (one sharp) and 4/4 time. It features a vocal melody with lyrics and a piano accompaniment. The piano part includes a 'Twice as slow' section and a 'Tempo I' section. The right hand of the piano is marked 'R. H. f'.

Chord diagrams for guitar:

- A:
- G:
- D:



I re - call how Cae - sar and Cle - o made love in the



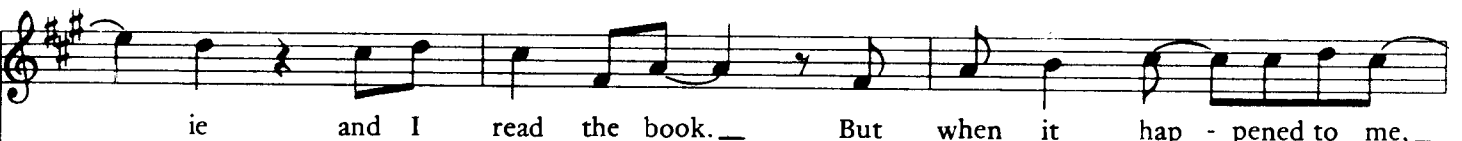
Milk - y Way. They need - ed boats and ar - mies to get there.



Twice as slow



I know there's a bet - ter way. I saw the mov -



ie and I read the book. But when it hap - pened to me,



I sure was glad I had what it took to get a-way.

G  
X000

## Tempo I

Got-ta get a-way.

A O G X000 A O G X000 A O G X000 A O G X000

I'm mak-ing an - oth-er de-liv - er - y of chem - i - cals and sa - cred roots.

A O G X000 A O G X000 A O G X000 A O G X000

I'll hold what you have to give me, but I'll use what I have to use.

A O G X000 A O G X000 A O G X000 A O G X000





The la - sers are in the lab. The old man is dressed in white clothes.

*mf*



Ev-'ry-bod-y says he's mad. No one knows the things that he

Tempo I




knows. No one knows.

R. H. *f*




I'm sleep-in' in ev - 'ry hall - way. I just\_ can't ac - cept the stares.\_



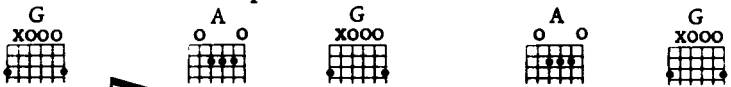
I'm us - in' too\_\_ man-y cov - ers. I'm warm\_now, so I don't care\_\_

Twice as slow



I'm think - in' of no\_\_ one in my mind. Se-dan de - liv - 'ry is a job I

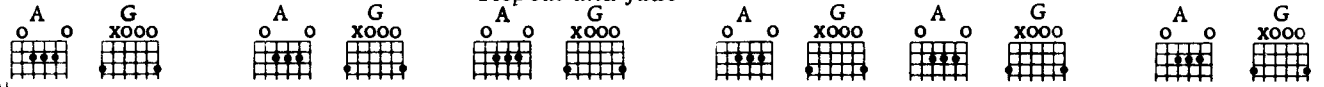
*mf*



Tempo I

know I'll keep\_\_ It sure was hard to find\_\_ Hard to find\_\_

*f* R. H.



Repeat and fade

Repeat and fade

# POWDERFINGER

Words and Music by NEIL YOUNG

Moderate Rock beat



1. Look out, Ma - ma, there's a white boat com - in' up the

*mf*



riv - er, with a big red bea - con and a



flag and a man on the rail. I think you



C  Bm 




bet - ter call John 'cause it don't look like they're here to de - liv - er the mail.\_



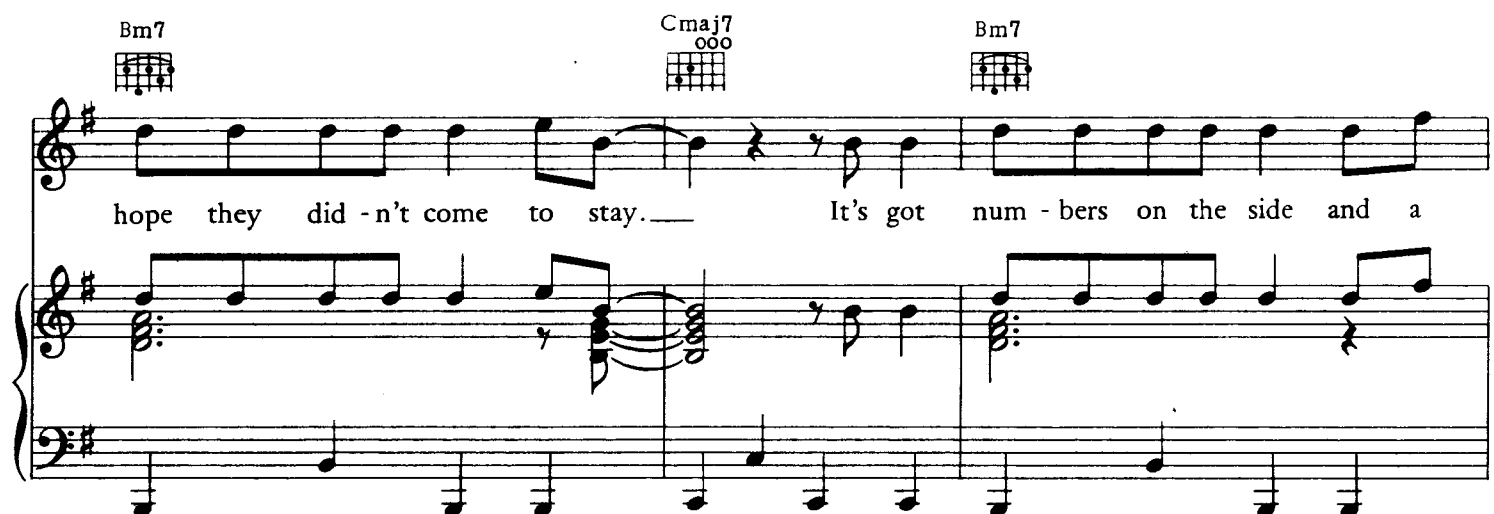
C  Bm7  Cmaj7 



And it's less than a mile \_ a - way. \_ I



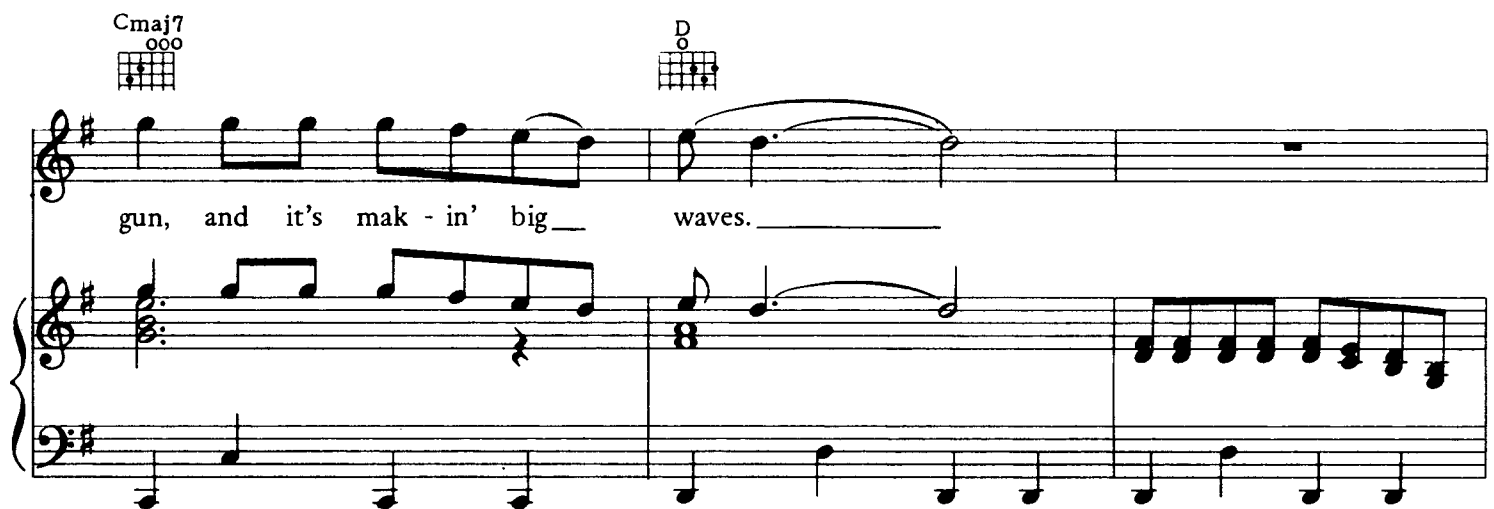
Bm7  Cmaj7  Bm7 

hope they did - n't come to stay. \_ It's got num - bers on the side and a



Cmaj7  D 

gun, and it's mak - in' big \_ waves. \_



2. Daddy's gone and my brother's out huntin' in the mountains.  
Big John's been drinkin' since the river took Emmy Lou.  
So the powers that be left me here to do the thinkin'.  
And I just turned twenty-two. I was wonderin' what to do.  
And the closer they got, the more those feelin's grew.
3. Daddy's rifle in my hand felt reassurin'.  
He told me, "Red means run, Son. Numbers add up to nothin'."  
But when the first shot hit the dock, I saw it comin'.  
Raised my rifle to my eye. Never stopped to wonder why.  
Then I saw black and my face flash in the sky.
4. Shelter me from the powder and the finger.  
Cover me with the thought that pulled the trigger.  
Just think of me as one you never figured.  
You fade away so young, with so much left undone.  
Remember me to my love. I know I'll miss her.

# CORTEZ THE KILLER

Words and Music by NEIL YOUNG

Moderately  
Tacet

He came

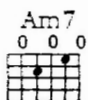
Em7  
0 0 0

D  
0

danc - ing a-cross the wa - ter  
sub - jects gath - ered 'round him,

with his gal - le - ons and guns,  
like the leaves a - round the tree,

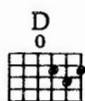




in their look - in' for the new world and the  
clothes of man - y col - ors for the



pal - ace in the sun. On the shore lay Mon - te - zu -  
an - gry gods to see. And the wom - en all were beau -



ma with his co - ca leaves and pearls; in his  
ti - ful and the men stood straight and strong; they



house he of - ten wan - dered with the se - crets of the worlds.  
of - fered life in sac - ri - fice so that oth - ers could go on.

1. 2. Em7  
0 0 0

And his — Hate was just a leg - end and  
know she's liv - ing there, — and she

D  
0 Am7  
0 0 0

war loves was nev - er known; — peo - ple worked to - geth -  
I still can't re - mem -

er and they lift - ed man - y stones. — And they  
ber when or how I lost my way. — He came

Em7  
0 0 0 D  
0

car-ried them to the flat - lands, — but they died a - long — the way,  
danc-ing a - cross the wa - ter, — Cor - tez, — Cor - tez.



1.

and they built up with their bare hands what we  
What a kill - er.

2.

still can't do to - day. And I

*Repeat and fade**Repeat and fade*



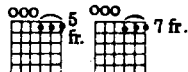
# CINNAMON GIRL

Words and Music by NEIL YOUNG

Moderately

\* C/D

D



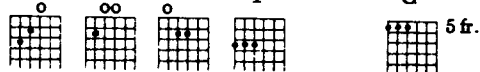
C

G/B

A

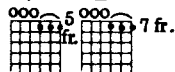
F

G



C/D

D

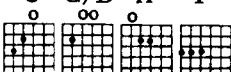


C

G/B

A

F



D



(Vocal harmony)

I wan - na live with a

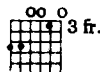
Am7sus4



Csus2



G



Cin - na - mon Girl, \_

I can be hap - py the rest of my life \_ with a

\* 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  
 5 fr. 7 fr. 3 fr.

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

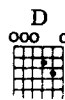
Am7sus4 Csus2 G  
 3 fr.

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  
 5 fr. 7 fr. 5 fr. 7 fr.

Cin - na - mon Girl. —

C G/B A F G C/D D C G/B A F  
 5 fr. 5 fr. 7 fr.



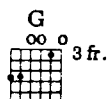
Am7sus4



Csus2



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



3 fr.

F

G

D/A

Am7

sus4

D/A

5 fr.

7 fr.



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

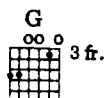
A



Am7sus4



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



3 fr.

F

G

D/A

Am7

sus4

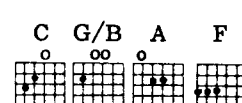
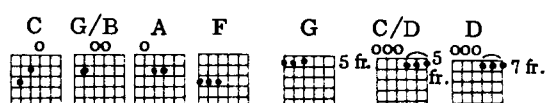
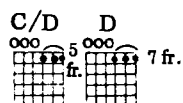
D/A

5 fr.

7 fr.



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



First system of music notation, including guitar and piano parts.

Csus2



Second system of music notation, including guitar and piano parts, with lyrics: "Pa. sent me mon - ey, now I'm gon-na make it some-how, I need an - oth - er chance."

Gm7 3 fr.

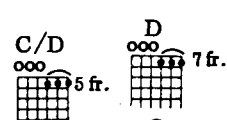
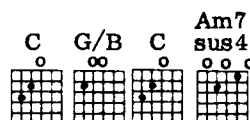
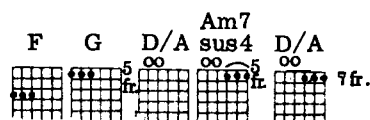


Am7sus4



Third system of music notation, including guitar and piano parts, with lyrics: "you see your ba - by loves to dance, yeah, yeah,"

A7sus4



Fourth system of music notation, including guitar and piano parts, with lyrics: "yeah."



# HEY HEY, MY MY (INTO THE BLACK)

Words and Music by NEIL YOUNG

Medium Rock beat

Am G F/A

Am G F/A

Hey, hey, my, my.  
Out of the blue and in - to the black.  
The king is gone but he's not for - got - ten.

Am G

Rock - and - roll can nev - er die.  
You pay for this but they give you that.  
Is this the sto - ry of John - ny Rot -

F/A C G6

ten? There's more to the pic - ture  
And once you're gone, —  
It's bet - ter to burn — out,

Am F Am

than meets the eye. —  
'cause you can't come back, —  
rust nev - er — sleeps. Hey, hey, —  
when you're out of the blue —  
The king is gone —

G F/A 1. 2. 3. D. S. %  
(lyric 1) al Coda

my, my. —  
and in - to the black. —  
but he's not for - got - ten.

Coda Am G Fmaj7/A Am

rit.

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano part is in the lower staff. The score is divided into several systems. The first system has guitar chords F/A, C, and G6. The second system has Am, F, and Am. The third system has G and F/A. The fourth system has G, F/A, and Am. The fifth system has Am, G, Fmaj7/A, and Am. The score includes lyrics and a Coda section. The piano part includes a 'rit.' (ritardando) marking.

# TONIGHT'S THE NIGHT

Words and Music by NEIL YOUNG

Moderately

Chord diagrams: D (0 0 0 0 0 0), C (0 0 0 0 0 0), D (0 0 0 0 0 0)

To - night's - the night, —

*mp-mf*

Chord diagrams: C (0 0 0 0 0 0), D (0 0 0 0 0 0), C (0 0 0 0 0 0)

to - night's - the night, —

to - night's - the night, —

Chord diagrams: D (0 0 0 0 0 0), C (0 0 0 0 0 0)

to - night's - the night. —

D7



Ear - ly Bruce Ber - ry was a work - in' man; — he used to  
in the morn - in' at the break of day — he used to

(mf)

load that E - con - o - line Van.  
sleep un - til the af - ter - noon.

A spar - kle was  
If you nev - er

in his eyes, — but his life was in — his hand, —  
heard him sing, — I guess you won't — too soon, —

Well, late at night when the peo - ple were gone — he used to  
'Cause peo - ple let me tell you, it sent a



pick up my gui - tar and sing a song in a  
chill up and down my spine when I picked up the

shak - y voice that was real as the day was long.  
tel - e - phone and heard that he died out on the

main - line. } To - night's the night,

to - night's the night, to - night's the night,

D  
0

C  
0 0

to - night's - the night, -

D  
0

C  
0 0

D  
0

C  
0 0

To - night's - the night, -

to - night's - the night, -

*mf-mp*

D  
0

C  
0 0

D  
0

to - night's - the night, -

C  
0 0

D 13  
0 5 fr.

to - night's - the night, -

# LIKE A HURRICANE

Words and Music by NEIL YOUNG

Medium Rock beat



Once I thought I saw — you in a crowd - ed, ha - zy bar, —  
 I am just a dream - er, but you are just a dream,  
 You are just a dream - er, and I am just a dream,



— and danc - ing on — the light — from star to star. —  
 — and you could have — been an - y - one to me. —  
 — and you could have — been an - y - one to me. —



Far a - cross the moon -  
 Be - fore that mo - ment you touched.  
 Be - fore that mo - ment you touched.

G  
X000

beams, I know that's who you are. I  
— my lips, that perfect feeling when time just slips a -  
— my lips, that perfect feeling when time just slips a -






F Em G  
O O O O X000 X000

saw your brown eyes turn - ing once to fire.  
way be - tween us and our fog - gy trips.  
way be - tween us and our fog - gy trips.

C G F G C G F G  
O O X000 X000 O O X000 X000

You are like a hur - ri-cane: there's calm in your eye. -



And I'm get - ting blown - a - way. There's some - where saf - er where the

feel - ings stay. — I wan - na love you but I'm get - ting blown a - way. -





1. 2. 3.    



**PHOTOGRAPHY:**

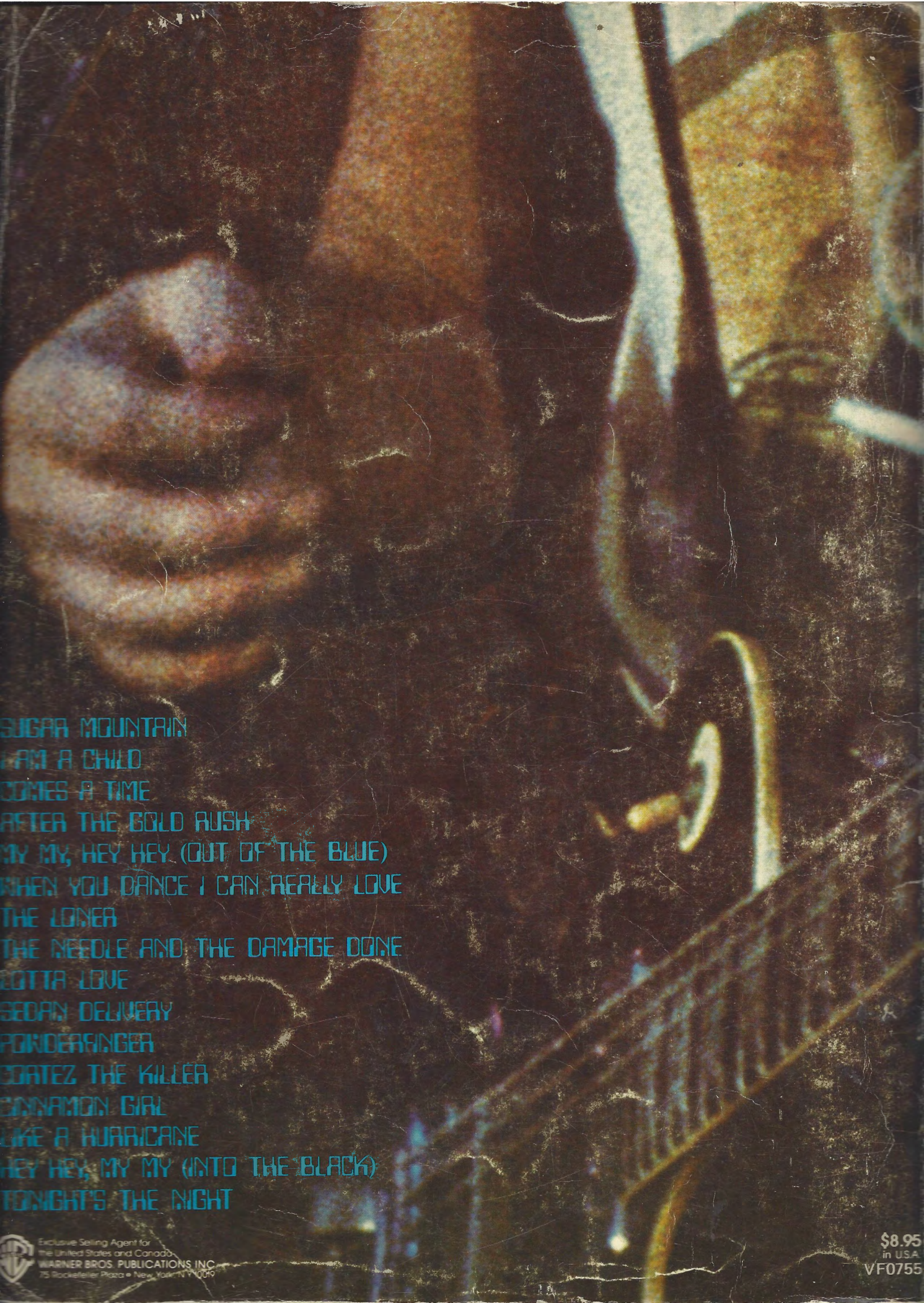
**JOHN ELSE-FRONT COVER AND PAGES 4-5**

**PAUL GOLDSMITH-PAGES 2-3 AND 6**

**MARO NARITA-PAGE 8**

**RICHARD PEARCE-BACK COVER AND PAGE 7**





SUGAR MOUNTAIN  
I AM A CHILD  
COMES A TIME  
AFTER THE GOLD RUSH  
MY MY, HEY HEY (OUT OF THE BLUE)  
WHEN YOU DANCE I CAN REALLY LOVE  
THE LONER  
THE NEEDLE AND THE DAMAGE DONE  
GOTTA LOVE  
SEDAN DELIVERY  
POUNDERFINGER  
CORTEZ THE KILLER  
CINNAMON GIRL  
LIKE A HURRICANE  
HEY HEY, MY MY (INTO THE BLACK)  
TONIGHT'S THE NIGHT



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