

# Neil Young - Decade

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
# Side One

# Burned


Words and Music by  
NEIL YOUNG

Moderately

G7 (sus4)

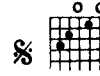


G7

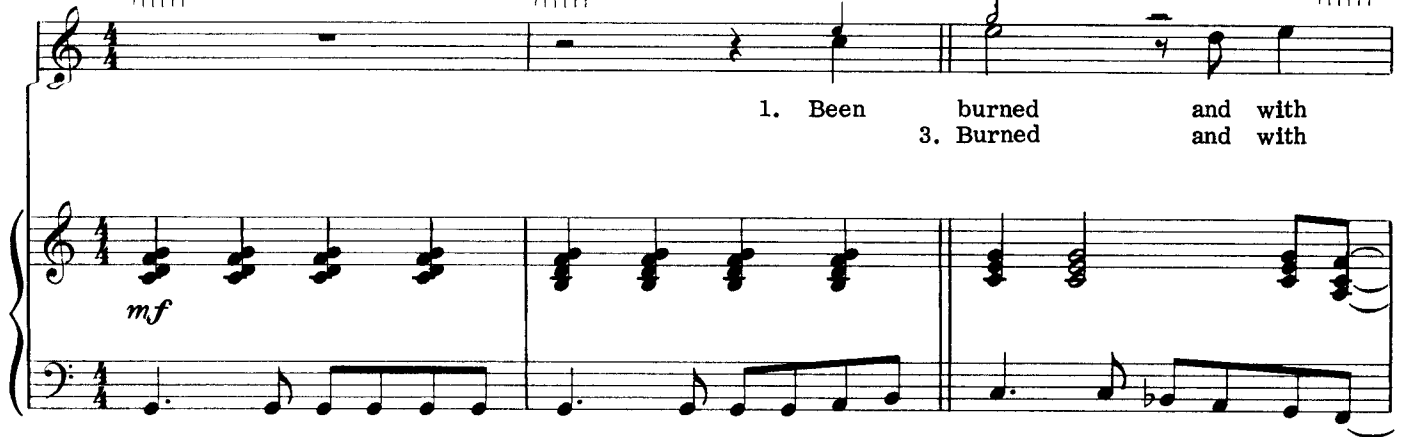


(Vocal harmony)

C



F

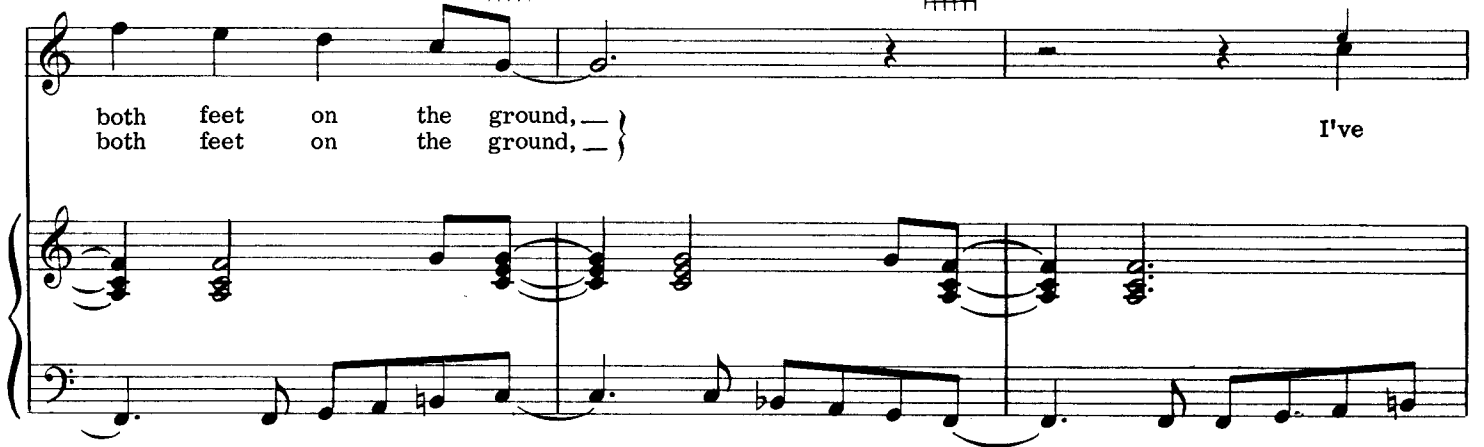
1. Been burned and with  
3. Burned and with

*mf*

C



F

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


C




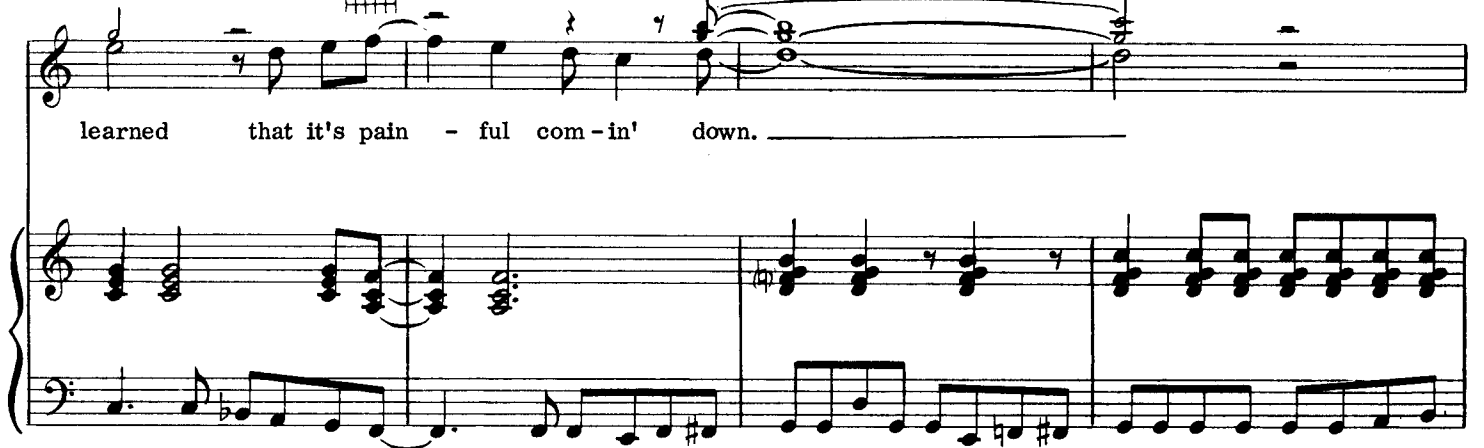
F



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  
X000

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  
X000

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*  
  
 D  
  
 G  
  
 To Coda ⊕  
 (d=d)  
 C

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.  $\text{\$}$  al Coda ⊕

Repeat and fade

Coda  
 ⊕ (d=d)

Repeat and fade

# Mr. Soul

Moderate hard Rock

Words and Music by  
NEIL YOUNG

E5



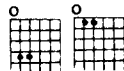
Piano introduction for the first system, featuring a treble and bass clef with a 4/4 time signature. The music is in E major. The right hand (R.H.) has a melodic line, and the left hand has a bass line. A guitar chord diagram for E5 is shown above the first measure.

R. H.

E5

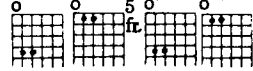


F#/E G/E



5 fr.

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



5 fr.

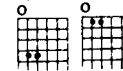
5 fr.

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

E5

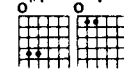


F#/E G/E



5 fr.

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

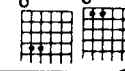


5 fr.

5 fr.

5 fr.

F#/E G/E

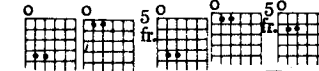


5 fr.

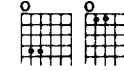
son

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

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

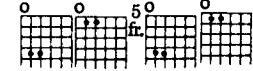


F#/E G/E



5 fr.

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






5 fr.

5 fr.


\_\_\_\_\_ is the e - vent of the sea - son.



Why in crowds \_\_\_\_\_



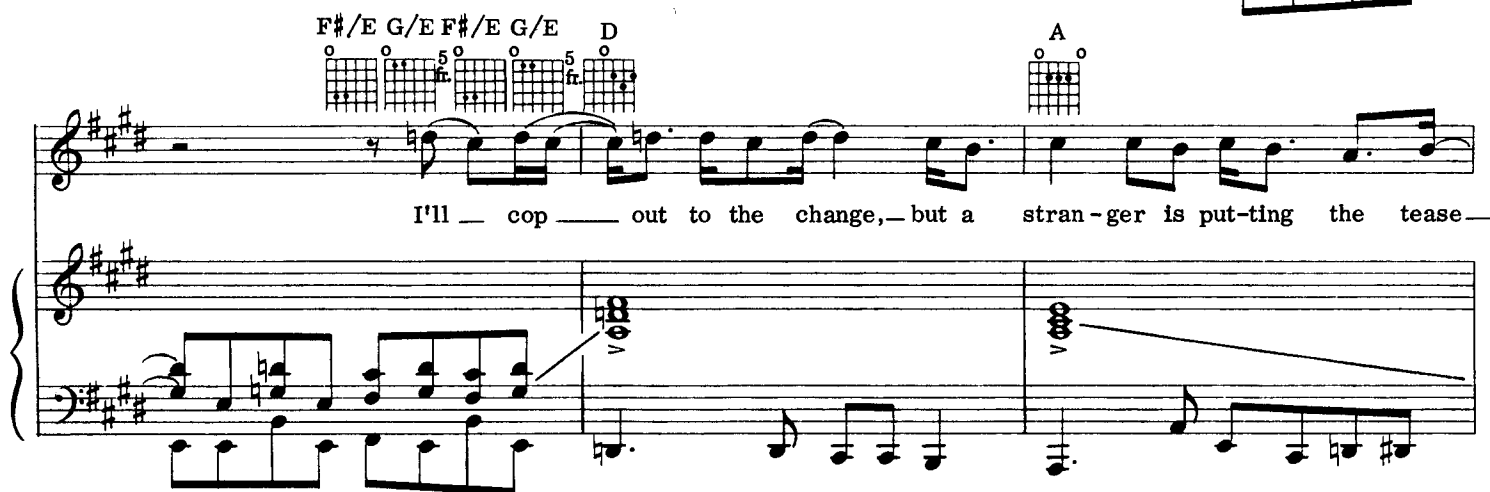
A5  E5  F#/E G/E   5 fr.



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 -



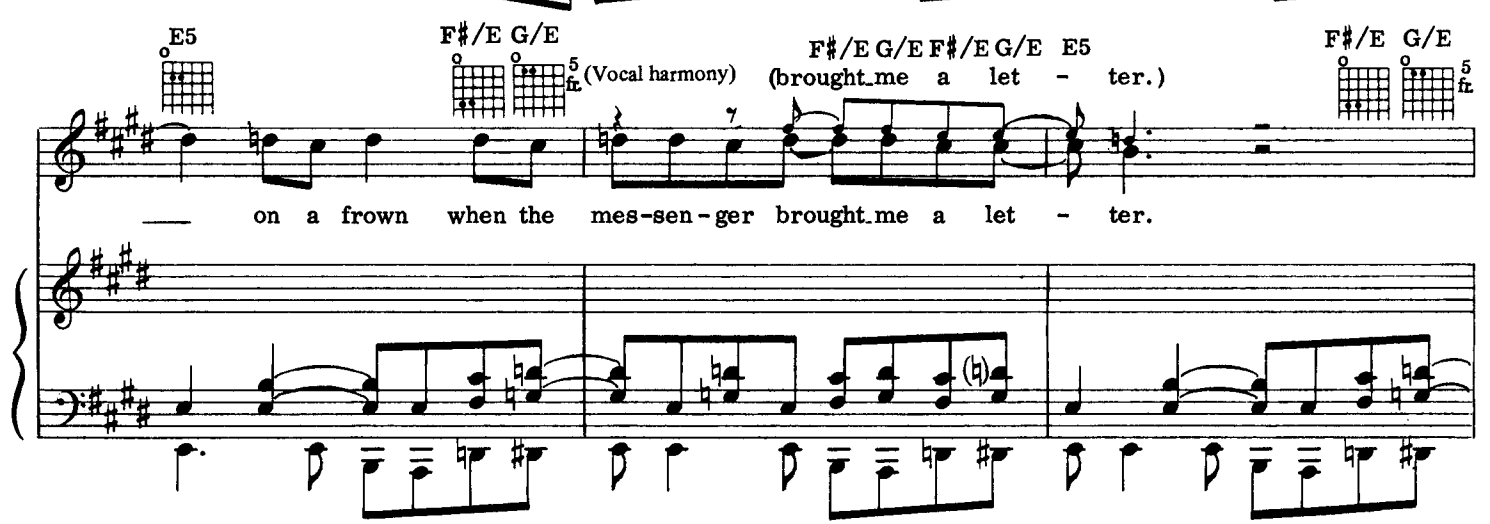
E5  F#/E G/E  5 fr. F#/E G/E  E5  F#/E G/E  5 fr. F#/E G/E  5 fr. F#/E G/E  5 fr.


on. 2. I was down -




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

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

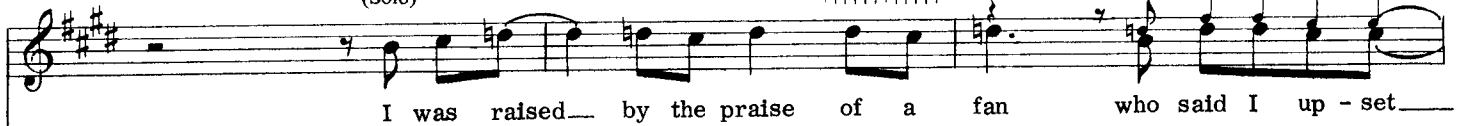


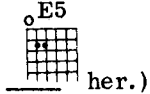
F# / E G / E <sup>5 fr.</sup> F# / E G / E <sup>5 fr.</sup> E5  
  
 (Solo)

F# / E G / E <sup>5 fr.</sup>  


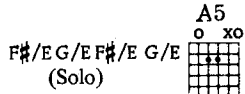
F# / E G / E  
 (Vocal harmony) F# / E G / E  
 (who said I up - set

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

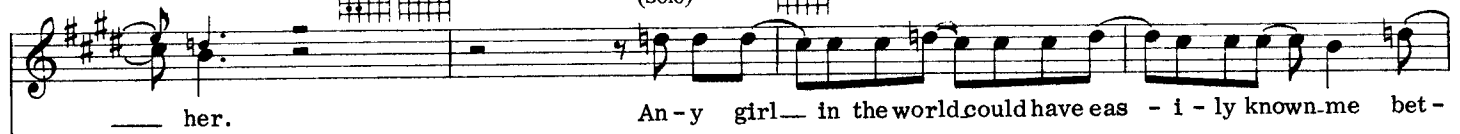



E5  
 her.)

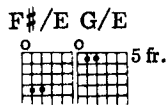
F# / E G / E <sup>5 fr.</sup>  

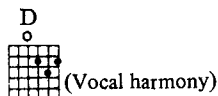

F# / E G / E F# / E G / E  
 (Solo) A5 <sup>xo</sup>  


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




E5  


F# / E G / E <sup>5 fr.</sup>  


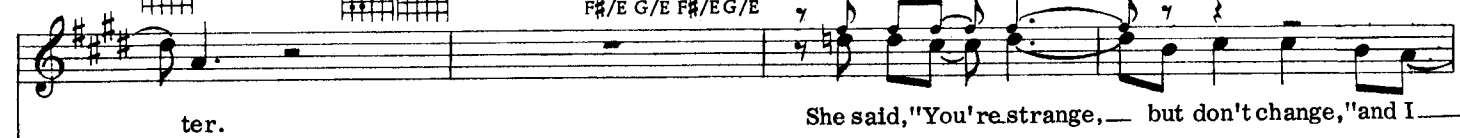
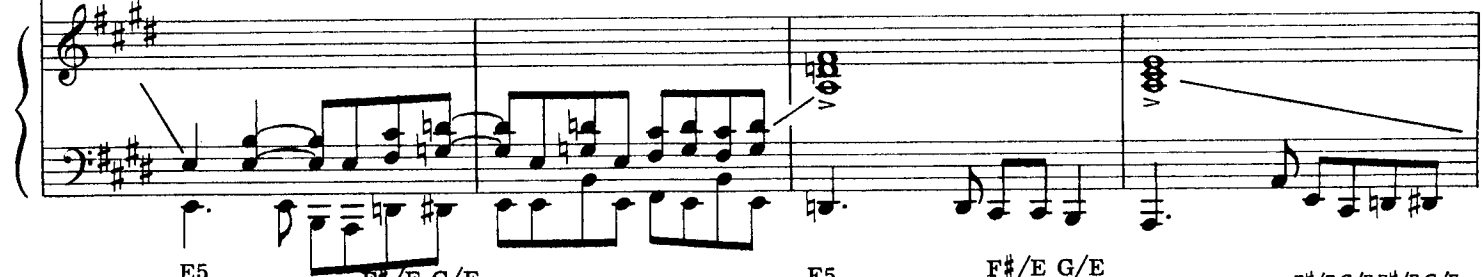
D (Vocal harmony)  


A  



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

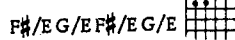
(She said, "You're strange,")


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

E5  

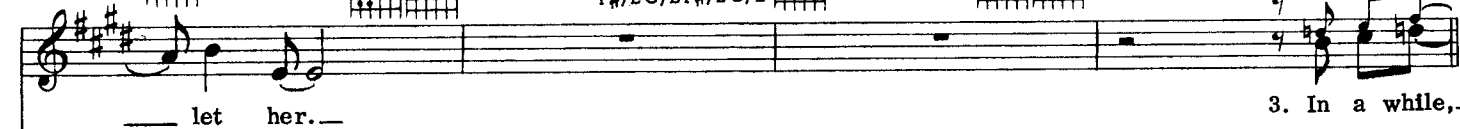

F# / E G / E <sup>5 fr.</sup>  


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


F# / E G / E <sup>5 fr.</sup>  


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

— let her. — 3. In a while, —

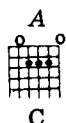
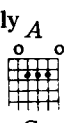




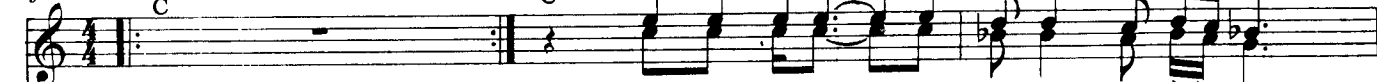
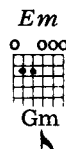

# Expecting To Fly

Words and Music by  
NEIL YOUNG

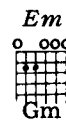
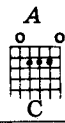
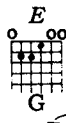
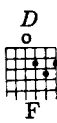
Slowly  
Guitar  
(Capo up  
3 frets)  
Keyboard



(Vocal harmony)

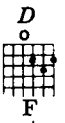
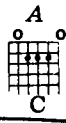
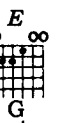
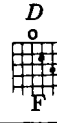


1. There you stood on the edge of your feath-er,



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 (Unison) Cm7

D7 F7

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

G Bb

C Eb

Am7 Cm7

D7 F7

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

G Bb

C Eb

Cmaj7 Ebmaj7

Gmaj7 Bbmaj7

C Eb

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

Cmaj7 Ebmaj7

Gmaj7 Bbmaj7

A C

Babe, end-ed with a cry.

(Vocal harmony)

2. I tried\_ so hard\_ to stand\_ as I stum-bled and fell\_ to the ground.\_

(♩=♩)

So hard\_ to laugh\_ as I fum-bled and reached for\_ the love\_ I

(♩=♩)

found, know - in' it was gone.

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

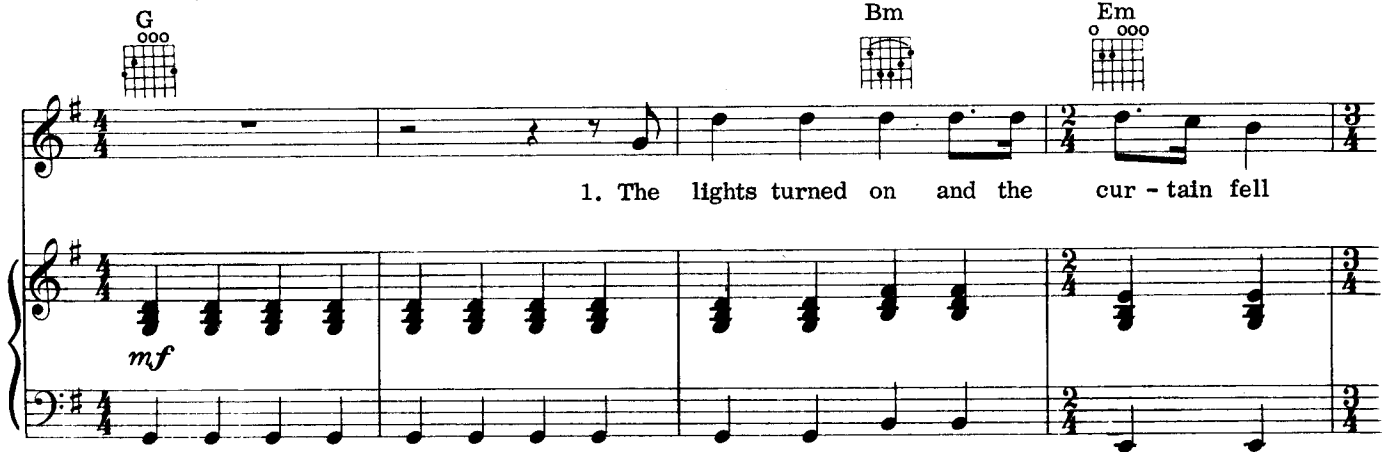
Words and Music by  
NEIL YOUNG




Moderately slow

G  Bm  Em 

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

*mf*

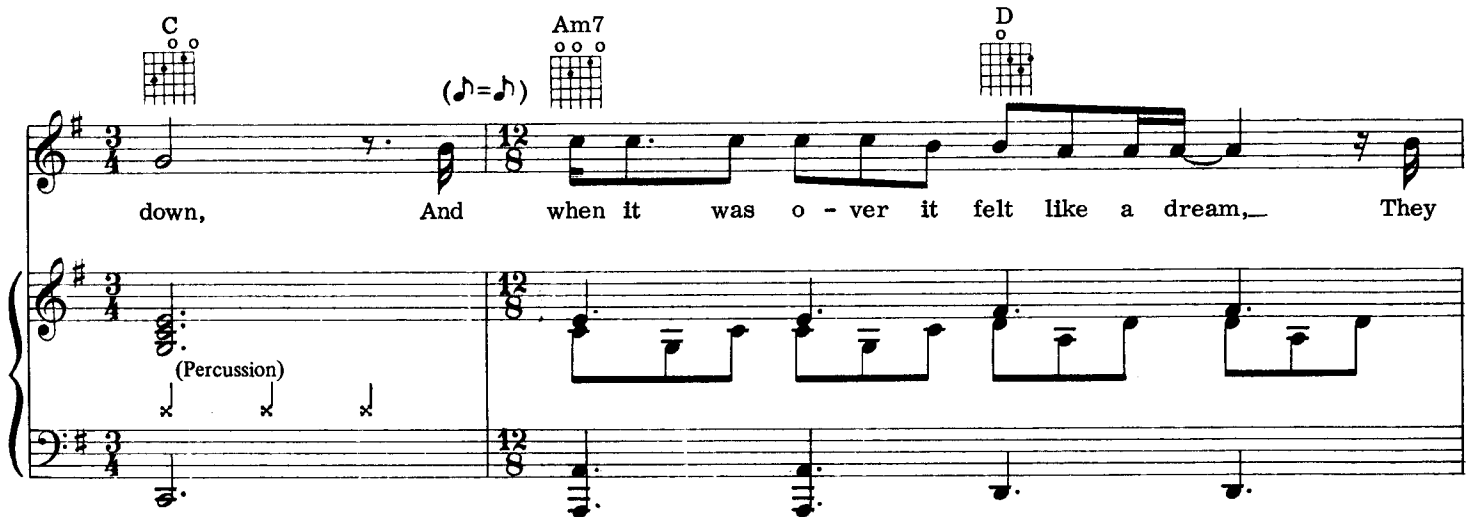




C  Am7  D 

(♩ = ♪)

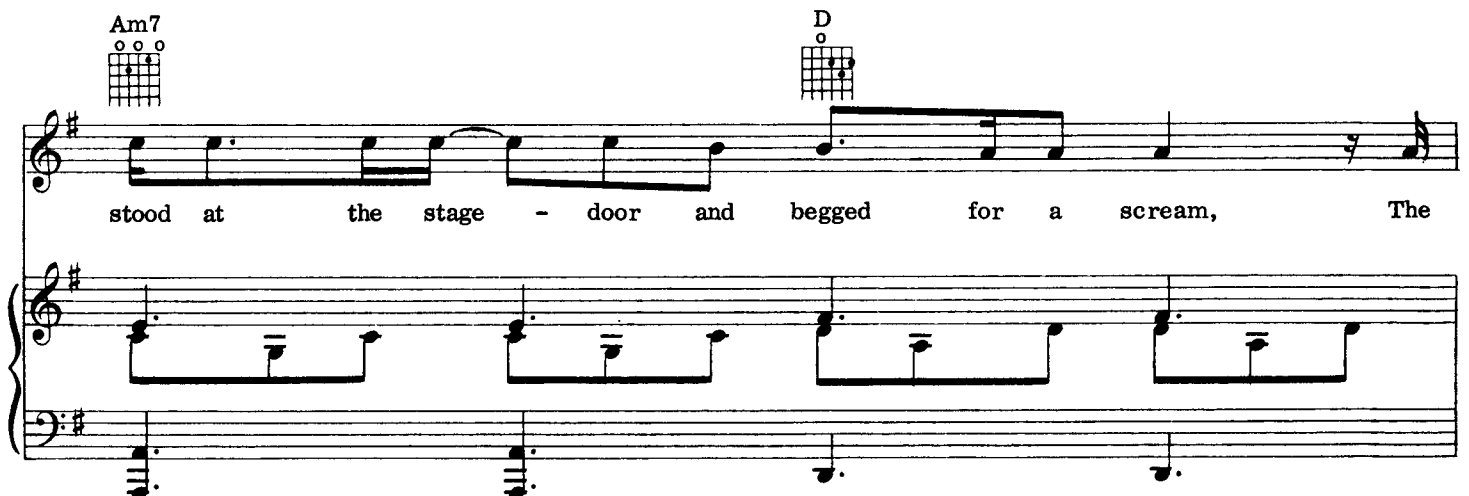
down, And when it was o - ver it felt like a dream, — They

(Percussion)






Am7  D 

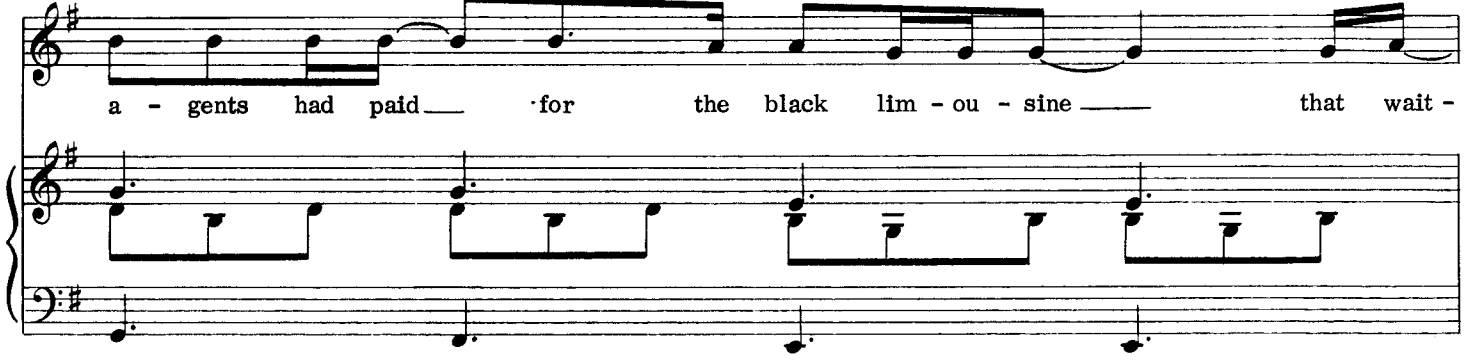
stood at the stage - door and begged for a scream, The











G  G/F#  Em 


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





C  D  Gsus4  G  Gsus4  G 


(♩ = ♩)




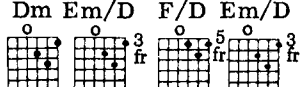
ed out - side in the rain. Did you see — them, — did you —



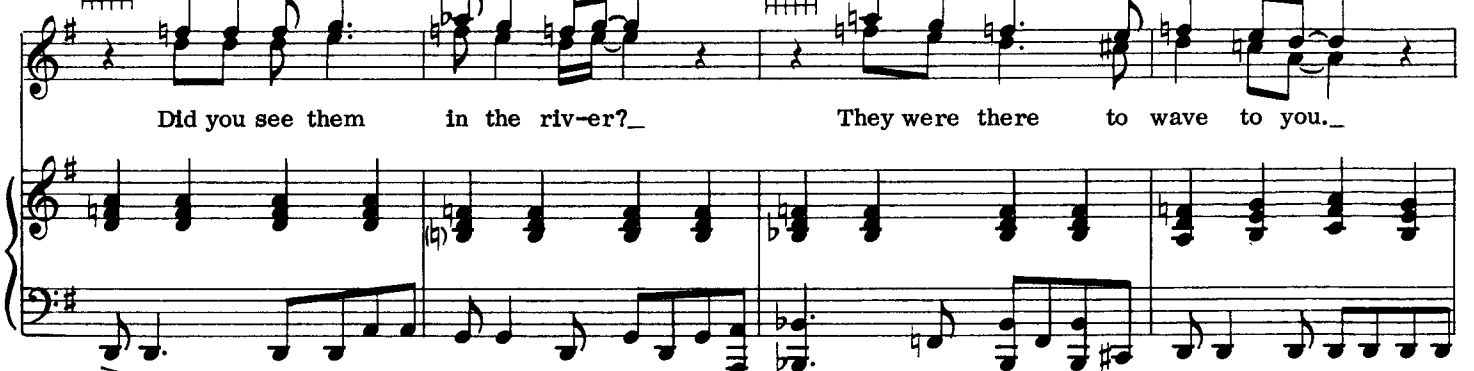
C  F 




— see them? —



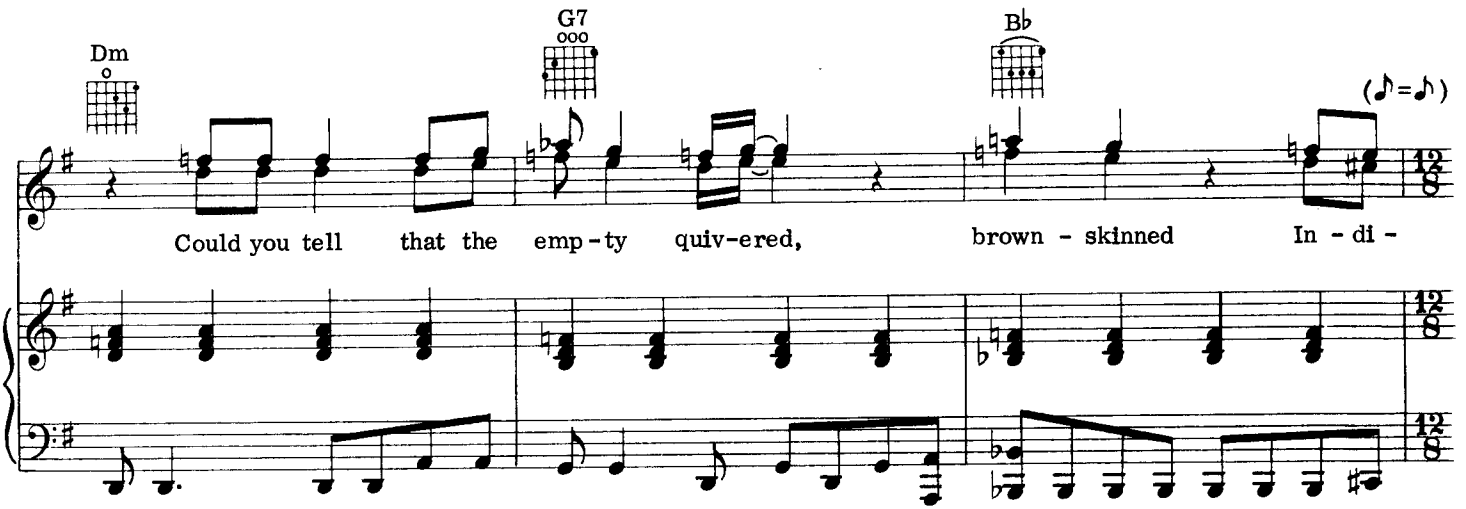
Dm  (Vocal harmony) G7  Bb  Dm Em/D F/D Em/D 

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







Dm  G7  Bb  (♩ = ♪)

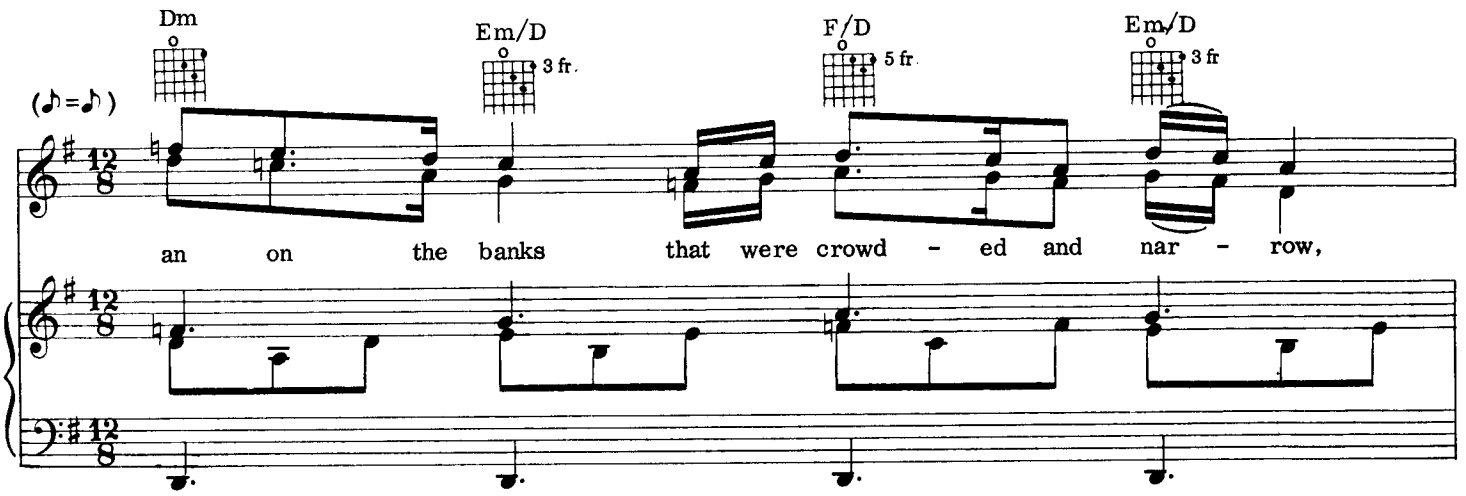
Could you tell that the emp - ty quiv - ered, brown - skinned In - di -






(♩ = ♪)

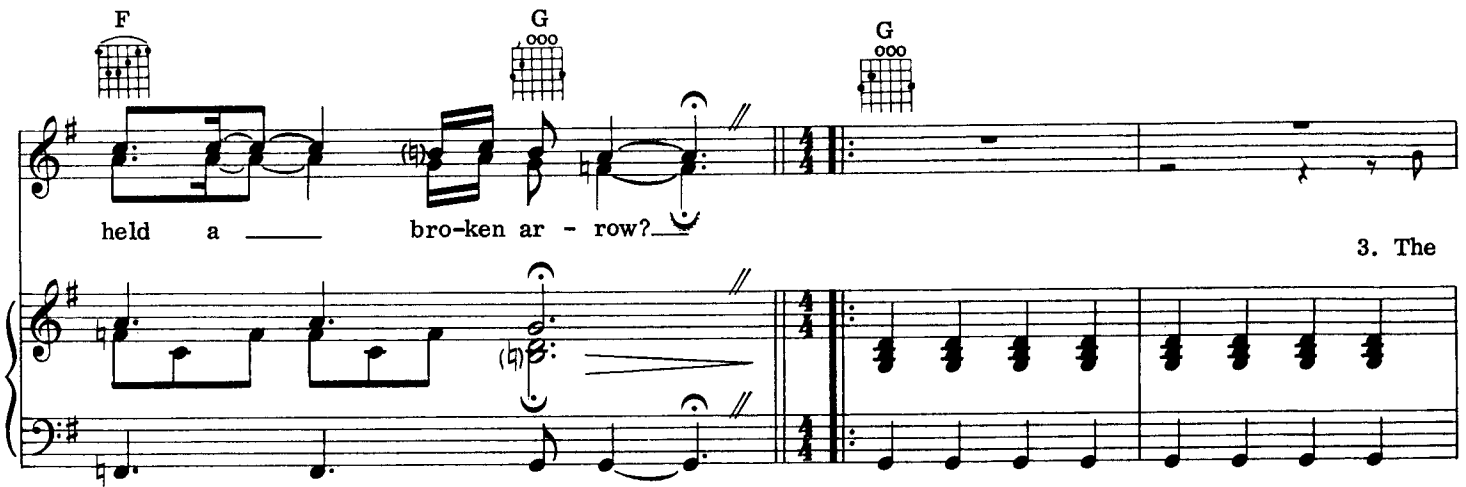
Dm  Em/D  3 fr. F/D  5 fr. Em/D  3 fr.




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



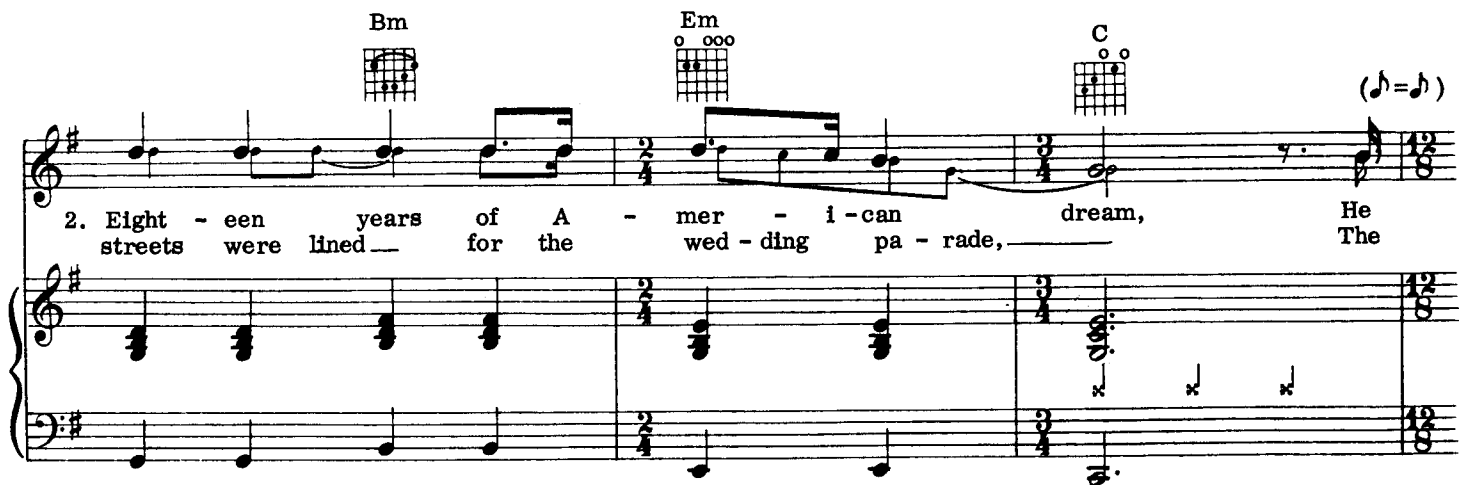
F  G  G 

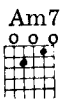
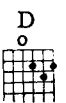
held a \_\_\_\_\_ bro - ken ar - row? 3. The



Bm  Em  C  (♩ = ♪)

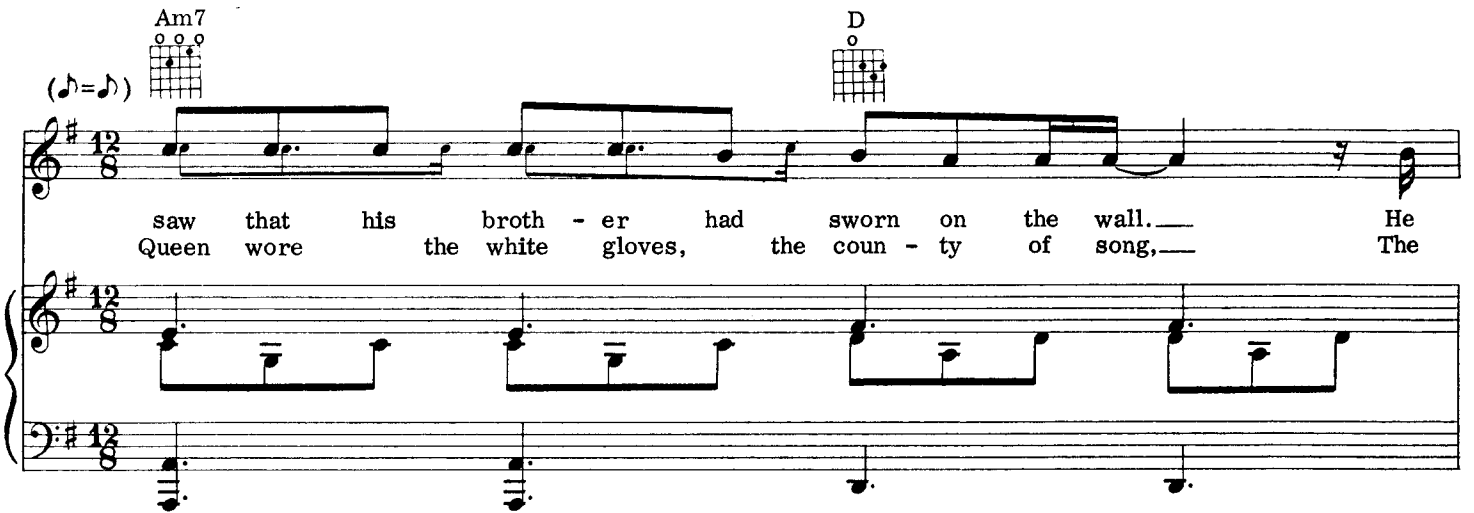
2. Eight - een years of A - mer - i - can dream, He  
streets were lined \_\_\_\_\_ for the wed - ding pa - rade, \_\_\_\_\_ The

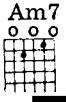
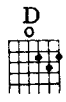


Am7  D 

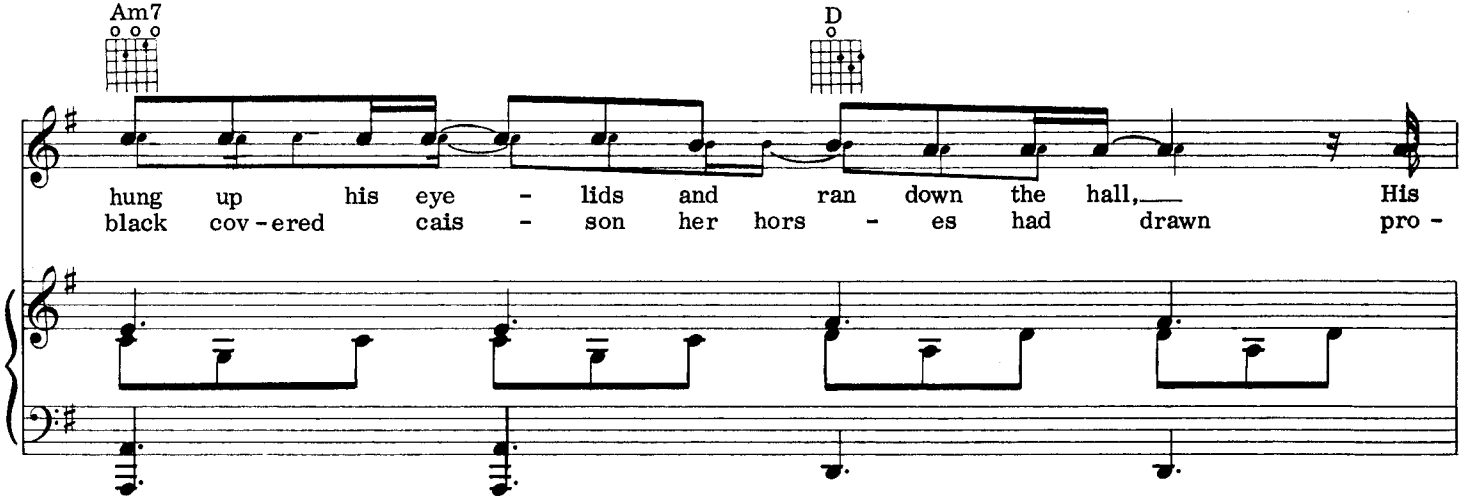
(♩=♩)

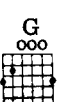

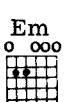
saw that his broth - er had sworn on the wall. — He  
Queen wore the white gloves, the coun - ty of song, — The



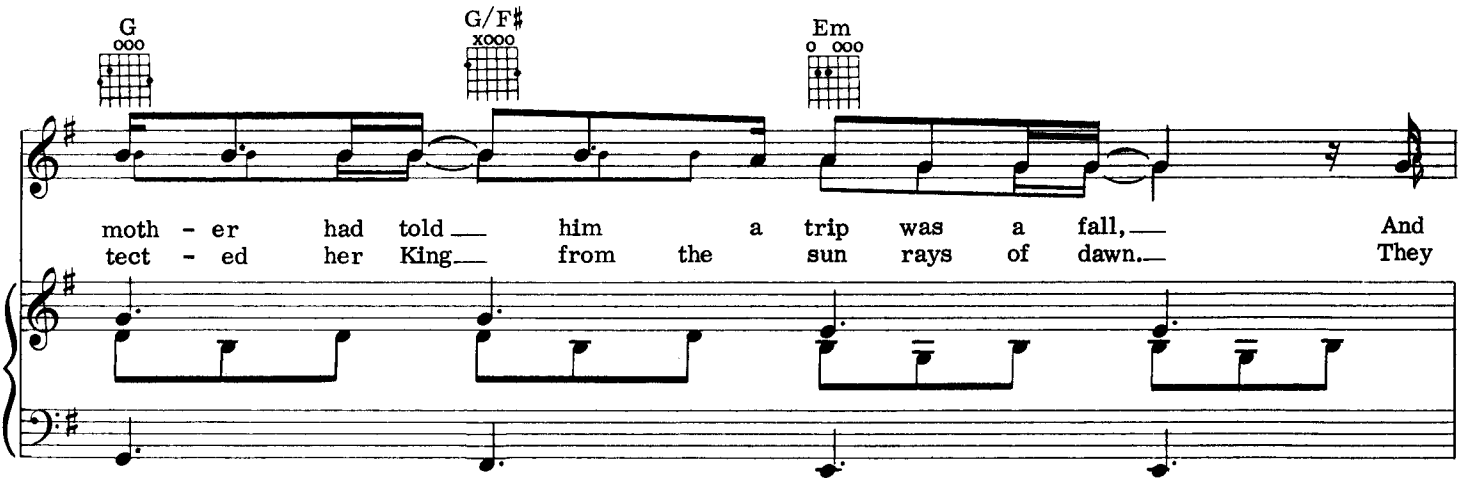
Am7  D 

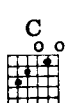
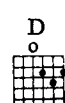
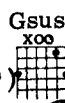
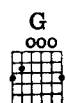
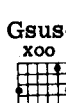
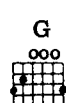
hung up his eye - lids and ran down the hall, — His  
black cov - ered cais - son her hors - es had drawn pro -



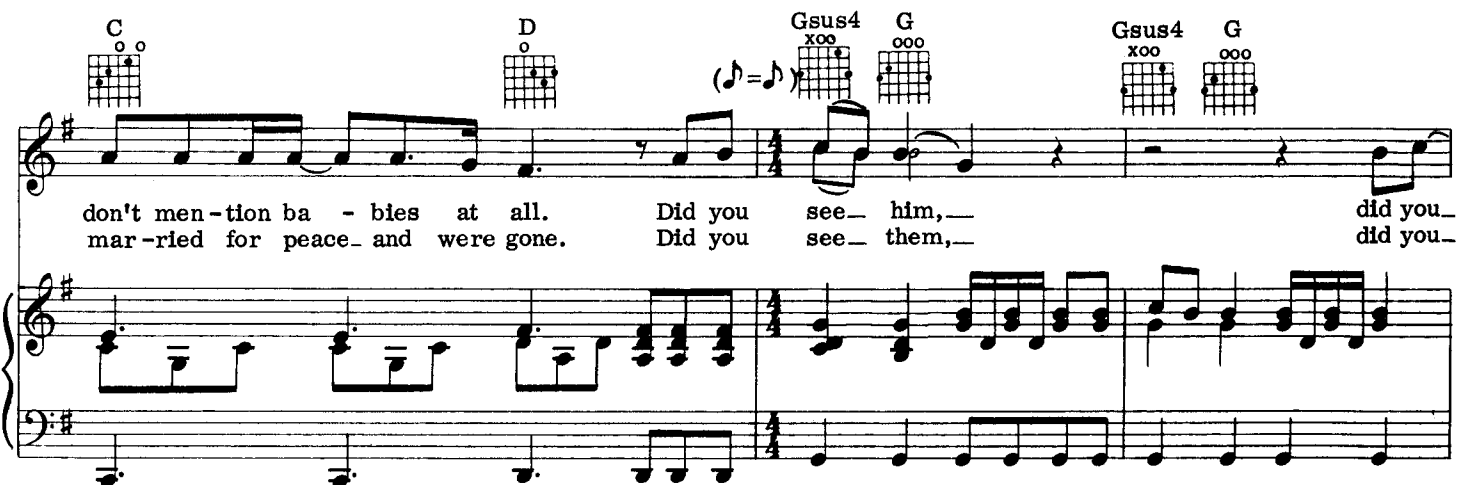
G  G/F#  Em 



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 




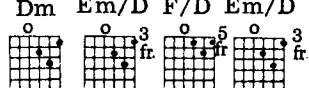
don't men - tion ba - bies at all. Did you see — him, — did you —  
mar - ried for peace and were gone. Did you see — them, — did you —




C  F 




see him?  
see them?



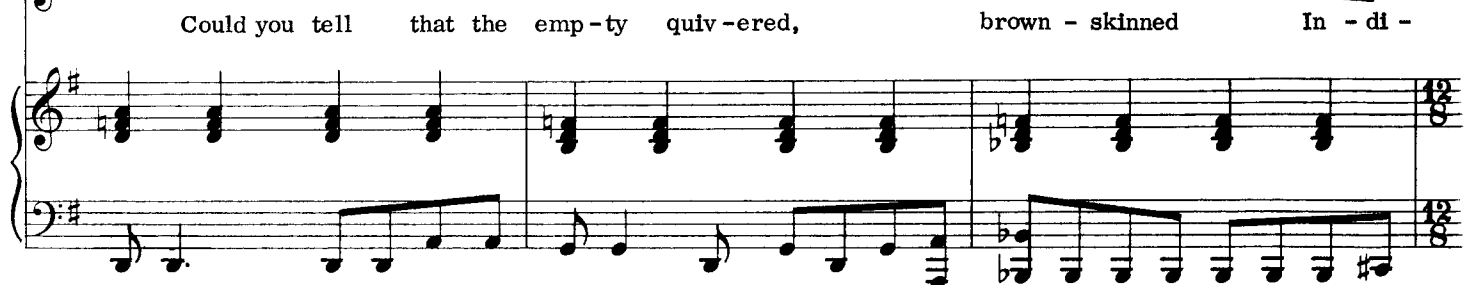
Dm  G7  Bb  Dm Em/D F/D Em/D 







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.\_ }



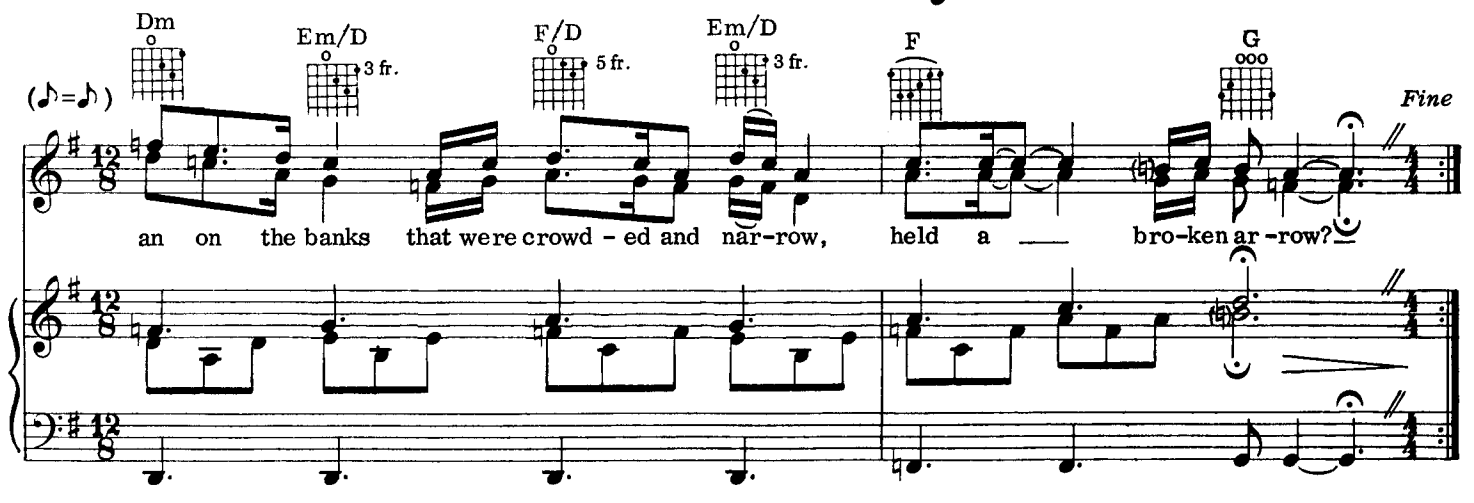
Dm  G7  Bb  (♩=♩)

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



F

F(addG)



Eb(addF)

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



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*

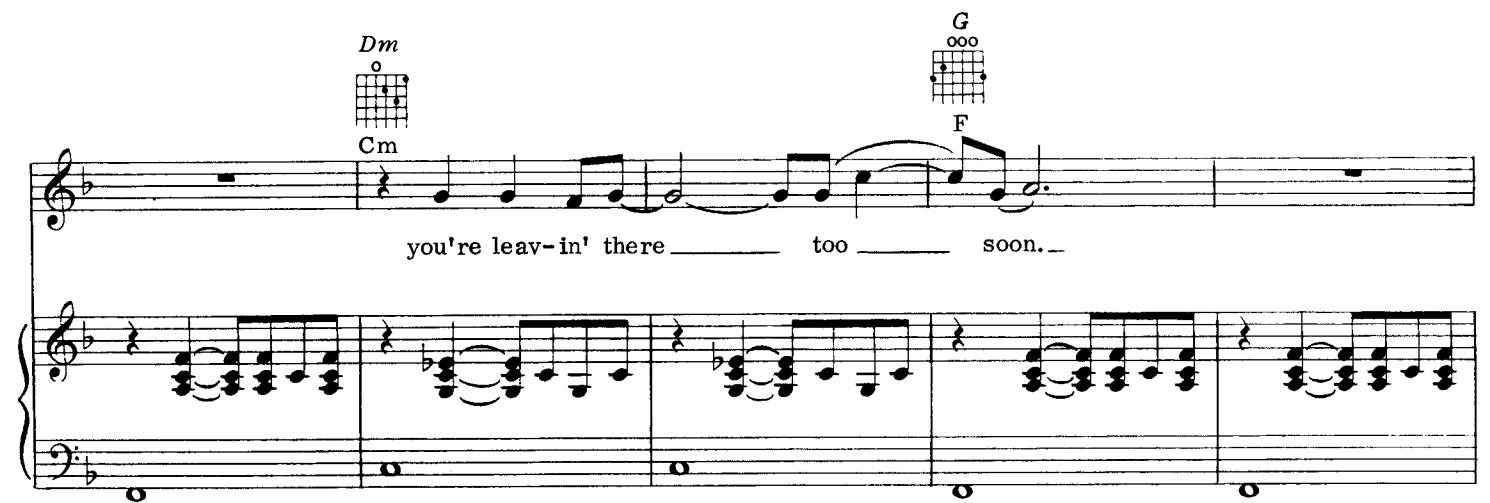
tho' you're think-in' that you're leav - in' there\_ too \_\_\_\_\_ soon, \_





*Dm*  
  
*Cm*

*G*  
  
*F*

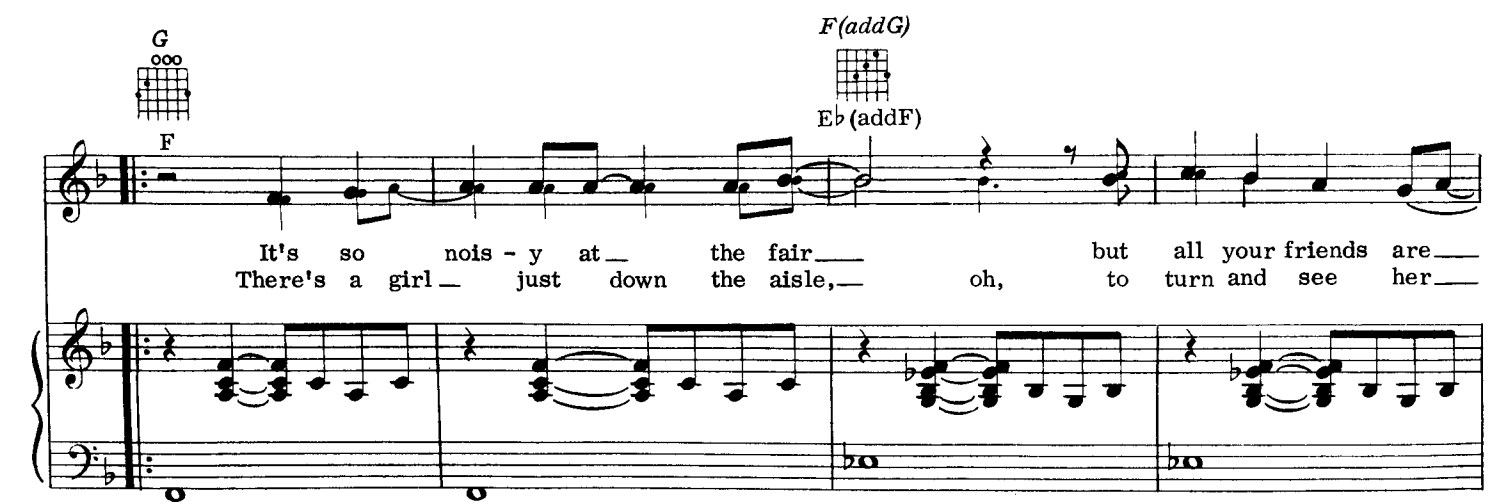
you're leav-in' there \_\_\_\_\_ too \_\_\_\_\_ soon. \_

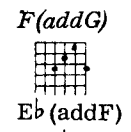
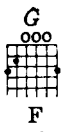



*G*  
  
*F*

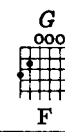
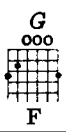
*F(addG)*  
  
*Eb(addF)*

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\_

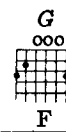
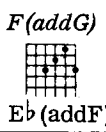




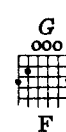
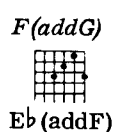
— there\_ smile.\_ And the can - dy floss you had — and your moth -  
 — You can hear the words\_ she wrote — as you read\_



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

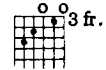
in' there\_ too \_\_\_\_\_ soon, \_ you're leav - in' there\_

G



F

Dsus4(addE)



Csus4(addD)

\_\_\_\_\_ too \_\_\_\_\_ soon.\_

C



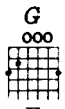
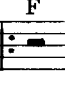
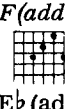
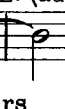
Bb

G




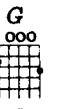
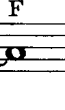
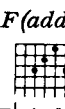

F




G  F  F(addG)  Eb(addF) 

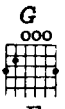
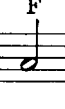
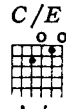
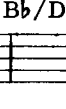
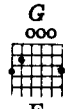

Now you're un - der - neath the stairs - and you're giv - in' back - some glares -  
 Now you say you're leav - in' home - 'cause you want - to be a - lone -



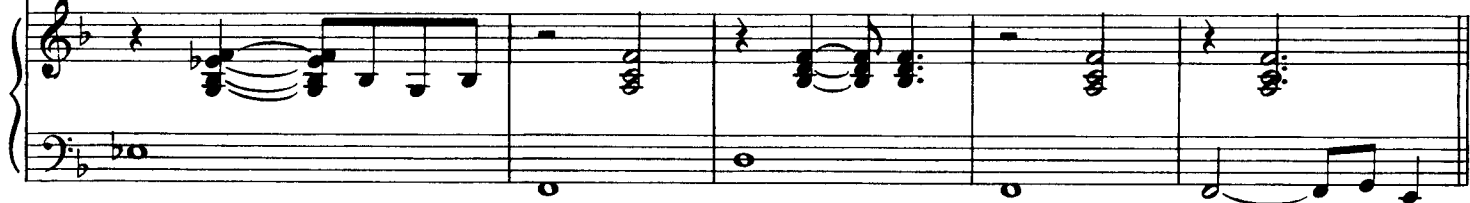
G  F  F(addG)  Eb(addF) 

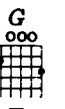
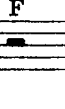
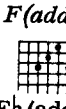
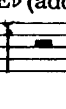
Ain't it fun - ny how you feel - and it's your -  
 To the peo - ple who you met - when you're find -




G  F  C/E  Bb/D  G  F 

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



G  F  F(addG)  Eb(addF) 

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



G  
000

F

F(addG)

E $\flat$ (addF)

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics 'with the bark - ers and the col - ored — bal - loons, —'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chord diagrams for G, F, F(addG), and E $\flat$ (addF) are provided above the staff.

G  
000

F

F(addG)

E $\flat$ (addF)

To Coda ⊕

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

Detailed description: This system contains the next two lines of music. The vocal melody continues with the lyrics 'You can't — be twen - ty on Sug - ar Moun - tain,'. The piano accompaniment maintains the same rhythmic pattern. The system concludes with a 'To Coda' symbol. Chord diagrams for G, F, F(addG), and E $\flat$ (addF) are provided above the staff.

Dm

Cm

G  
000

F

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

Detailed description: This system contains the third and fourth lines of music. The vocal melody has the lyrics 'tho' you're think - in' that you're leav - in' there — too — soon, —'. The piano accompaniment continues. Chord diagrams for Dm, Cm, G, and F are provided above the staff.

Dm

Cm

G  
000

F

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

Detailed description: This system contains the final two lines of music. The vocal melody concludes with the lyrics 'you're leav - in' there — too — soon. —'. The piano accompaniment ends with a final chord. Chord diagrams for Dm, Cm, G, and F are provided above the staff.

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 final two measures, which lead to the second ending.

*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 fret, with the 1st and 5th strings open. The Cm diagram shows the 1st, 2nd, and 3rd strings fretted at the 3rd fret, with the 4th, 5th, and 6th strings open.

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, 4th, and 5th strings fretted at the 3rd fret, with the 1st and 2nd strings open. The F diagram shows the 1st, 2nd, and 3rd strings fretted at the 1st fret, with the 4th, 5th, and 6th strings open.

*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 fret, with the 1st and 5th strings open. The Csus4 diagram shows the 1st, 2nd, and 3rd strings fretted at the 3rd fret, with the 4th, 5th, and 6th strings open.

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 1st fret, with the 4th, 5th, and 6th strings open. The Bb diagram shows the 1st, 2nd, and 3rd strings fretted at the 2nd fret, with the 4th, 5th, and 6th strings open.

*G*

*F*

This block shows the guitar chord diagrams for G and F. The G diagram shows the 3rd, 4th, and 5th strings fretted at the 3rd fret, with the 1st and 2nd strings open. The F diagram shows the 1st, 2nd, and 3rd strings fretted at the 1st fret, with the 4th, 5th, and 6th strings open.

*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 1st fret, with the 4th, 5th, and 6th strings open. The Bb diagram shows the 1st, 2nd, and 3rd strings fretted at the 2nd fret, with the 4th, 5th, and 6th strings open.

*G*

*F*

This block shows the guitar chord diagrams for G and F. The G diagram shows the 3rd, 4th, and 5th strings fretted at the 3rd fret, with the 1st and 2nd strings open. The F diagram shows the 1st, 2nd, and 3rd strings fretted at the 1st fret, with the 4th, 5th, and 6th strings open.

This system contains the vocal line with rests and the piano accompaniment for the fourth system. The piano accompaniment continues with the same rhythmic pattern.

# Side Two



# 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. 3 fr.

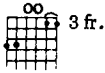
1. He's the per-fect stran-ger like a cross of him-self\_ and a fox..

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

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

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

G7



3 fr.

D



Csus2



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

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



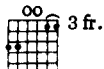
D



2. If you



G7



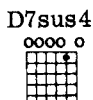
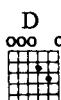
D



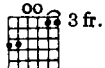
D7sus4



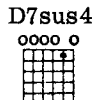
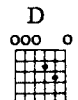
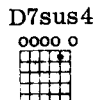
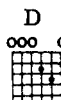
see him in the sub-way, he'll be down\_ at the end of the car, —



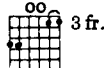
G7



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



G7



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



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

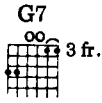
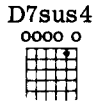
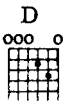
3. There was a

*mp*

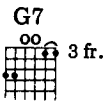
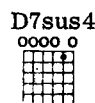
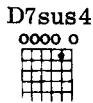
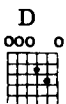
G7 3 fr. D D7sus4

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

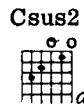
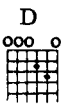
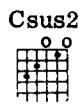
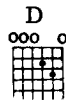




She had some-thing that he need-ed and he plead-ed with her not to go.



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



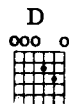
*D.S. al Coda*

*Repeat and fade*

F6

*Coda*

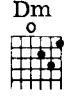
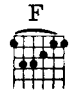
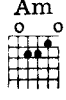
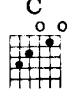
*mp Repeat and fade*



# I Am a Child

Words and Music by  
NEIL YOUNG

Moderately bright Country two-beat

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, —

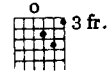


rough up my hair, — } It's lots of fun — to have - you there. —  
 you say what's fair, }

Dmaj7



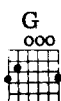
Em7/D



D

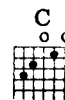
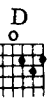
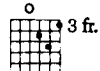


God gave to you, — now, — you give to me, —

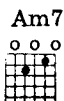


I'd like to know — what you've learned. — The sky is blue and —

Em7/D



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      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

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

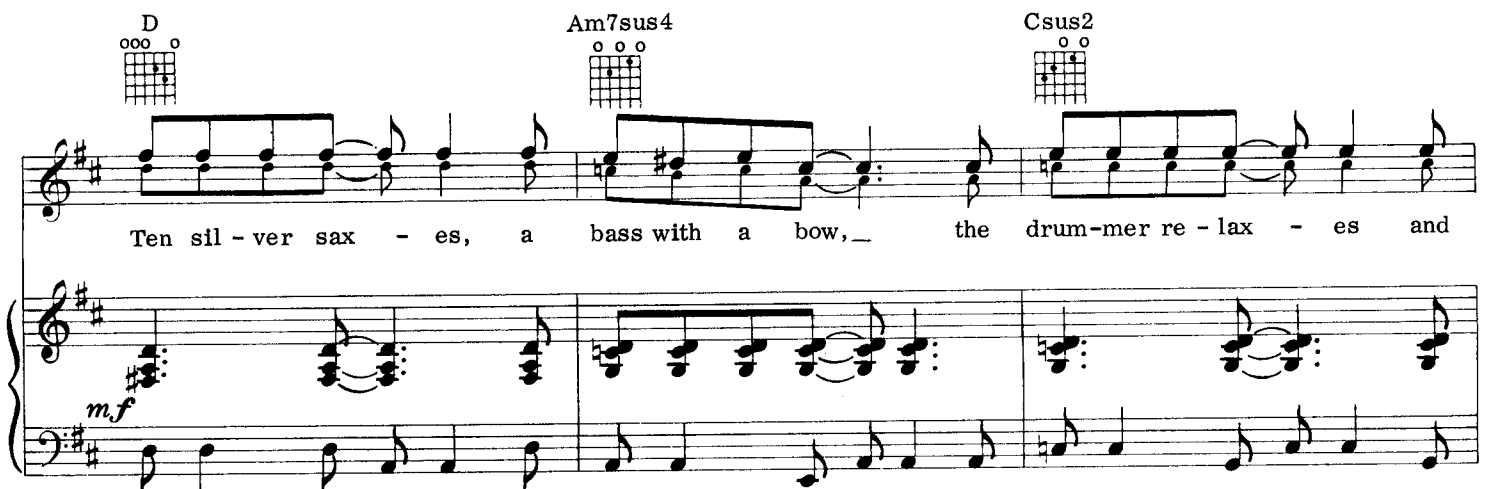
Cin - na - mon Girl. —












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

D  Am7sus4  Csus2 

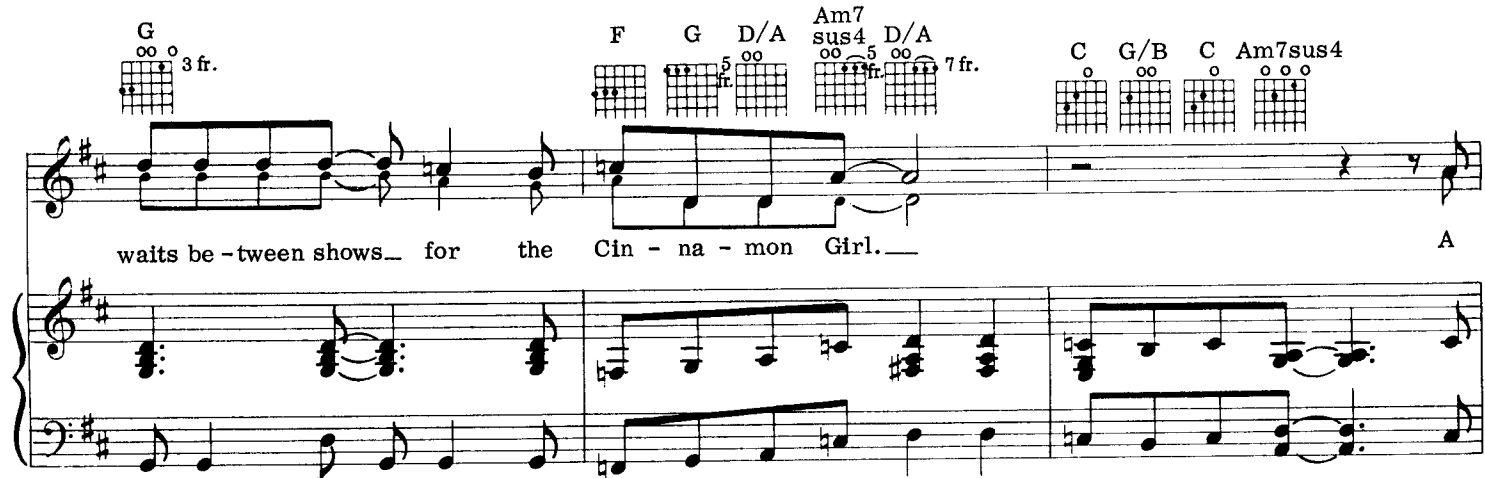
Ten sil - ver sax - es, a bass with a bow, — the drum - mer re - lax - es and

*m.f.*



G  3 fr. F  G  D/A  Am7  sus4  D/A  7 fr. C  G/B  C  Am7sus4 












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



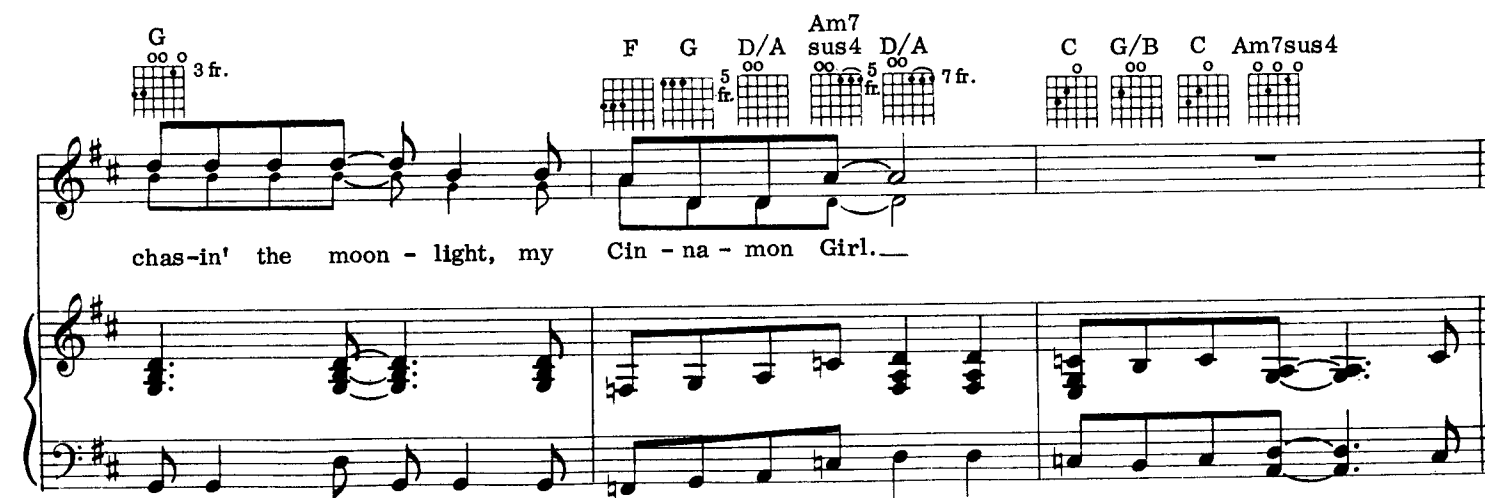
D  Am7sus4  Csus2 

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



G  3 fr. F  G  D/A  Am7  sus4  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. —

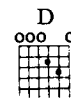
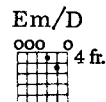
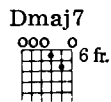
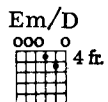
# The Old Laughing Lady

Words and Music by  
NEIL YOUNG

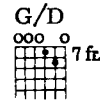
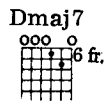
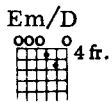
Slowly



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

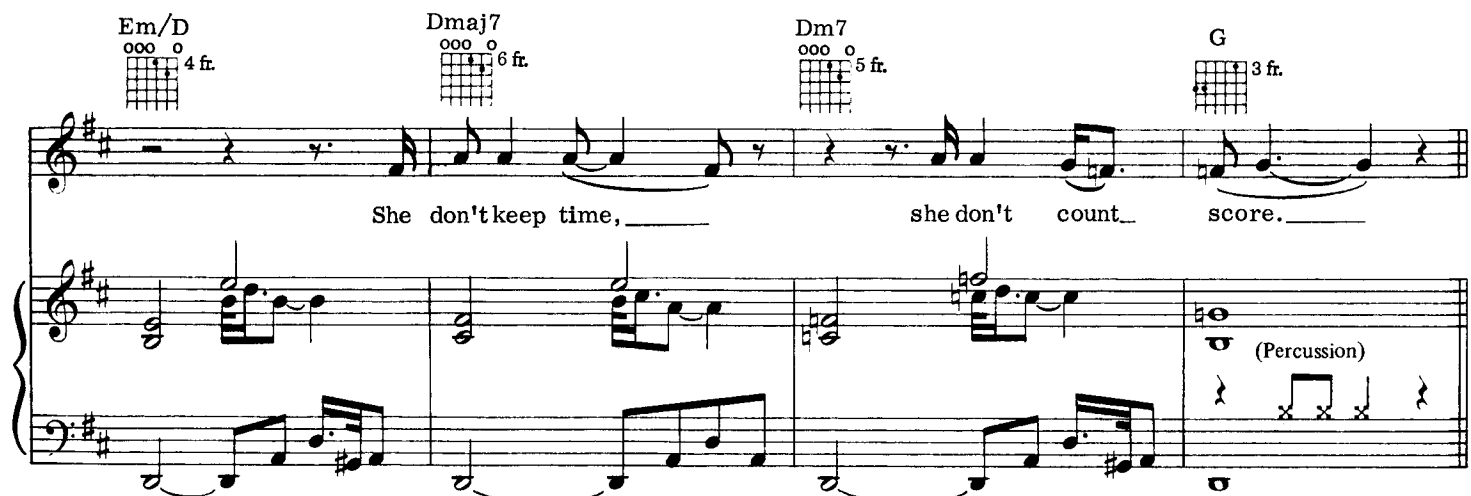
"Old Laugh-ing La - dy" \_\_\_\_\_ been here\_ be - fore.\_







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

She don't keep time, \_\_\_\_\_ she don't count\_ score. \_\_\_\_\_

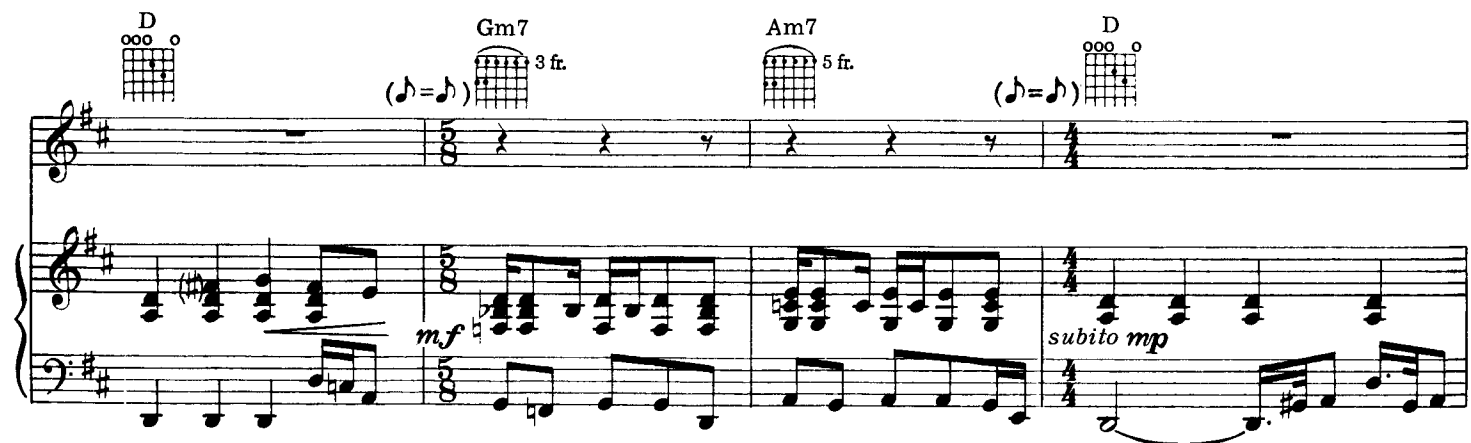
(Percussion)



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

(♩ = ♩) (♩ = ♩)

*mf* *subito mp*

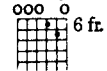


D  0 Em/D  4 fr.

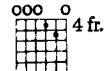
2. You can't\_ have a cup - board\_ if there ain't\_ no\_ wall.\_



Dmaj7



Em/D

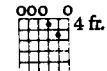


D

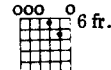


You got to move, \_\_\_\_\_

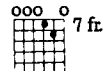
Em/D



Dmaj7



G/D



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

G

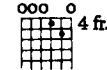


D

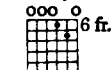


"Old Laughing Lady" \_\_\_\_\_ dropped by \_\_\_\_\_ to call. \_\_\_\_\_ (Strings)

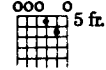
Em/D



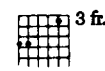
Dmaj7



Dm7



G



(♩ = ♩)

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.

*mf* *subito mp*

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

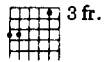
Dmaj7 6 fr.   Em/D 4 fr.   D 4 fr.

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

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 -

G

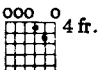


D

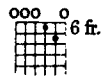


laugh-ing la - dy \_\_\_\_\_ 'cause her taste \_\_\_\_\_ is so \_\_\_\_\_ sweet. \_\_\_\_\_  
 bling in the bed - room \_\_\_\_\_ and a flash - ing of light. \_\_\_\_\_

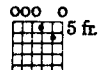
Em/D



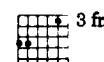
Dmaj7



Dm7



G

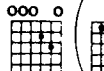


But the laugh-ing la-dy's lov-in', \_\_\_\_\_ ain't the kind \_\_\_\_\_ he can keep. \_\_\_\_\_  
 There's the "Old Laughing La-dy", \_\_\_\_\_ }

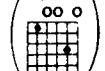
To Coda ⊕

(Percussion)

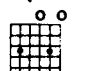
D



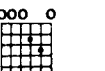
\*D/Bb



D/C



D

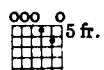


D.S. % al Coda ⊕

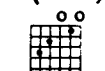
4. There's a

*mf* *subito mp*

Dm7

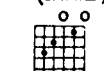


C(addD)



Repeat and fade

C(addD)



Coda ⊕

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.*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for Em7, A, and Cmaj7 are shown above the vocal staff. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. A 'gradual cresc.' marking is placed above the piano part.

Bm Cmaj7 Bm

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

Detailed description: This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for Bm, Cmaj7, and Bm are shown above the vocal staff. The piano part continues with a similar accompaniment style.

C Bm D G (Vocal harmony) D

and send me a - way. \_\_\_\_\_ Down by the \_\_\_\_\_

Detailed description: This system contains the third two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for C, Bm, D, G, and D are shown above the vocal staff. The piano part continues with a similar accompaniment style.

A G D A

riv - er, I shot my — ba - by.

Detailed description: This system contains the final two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Chord diagrams for A, G, D, and A are shown above the vocal staff. The piano part continues with a similar accompaniment style.

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 with chords. 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*

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

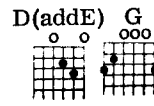
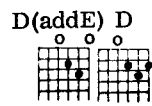
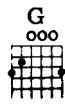
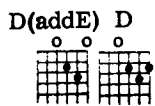
Repeat and fade

Repeat and fade

# After the Gold Rush

Words and Music by  
NEIL YOUNG

Moderately






Well, I

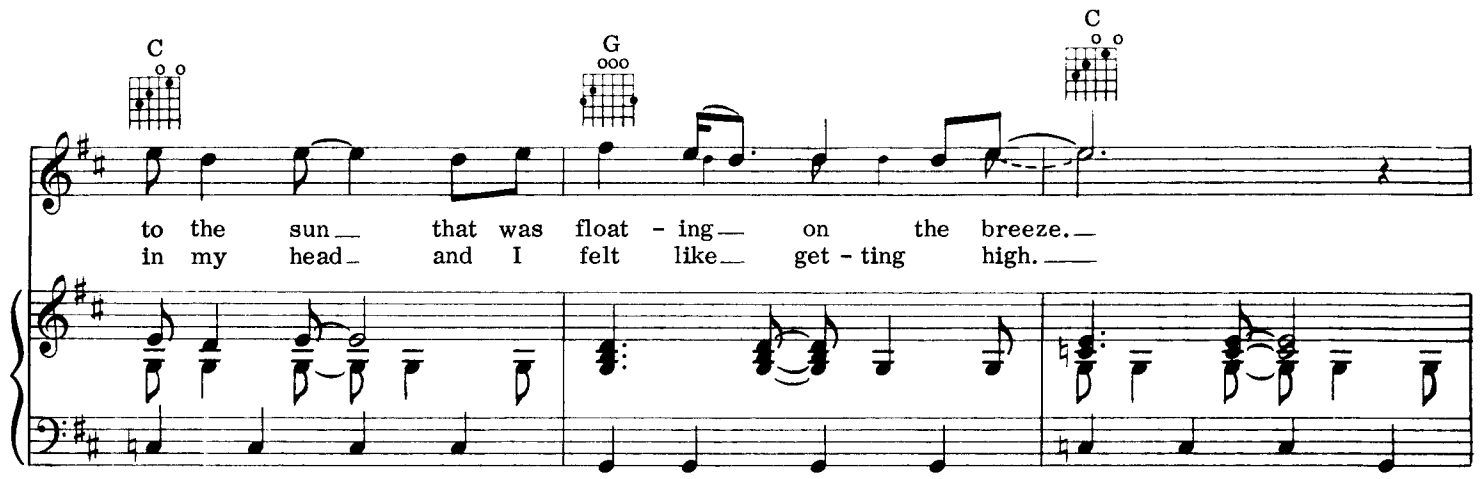
dreamed I saw the knights in ar - mor com - ing, say - in' some - thing a - bout a queen.  
ly - in' in a burned\_out base - ment with the full moon in my eyes.



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'

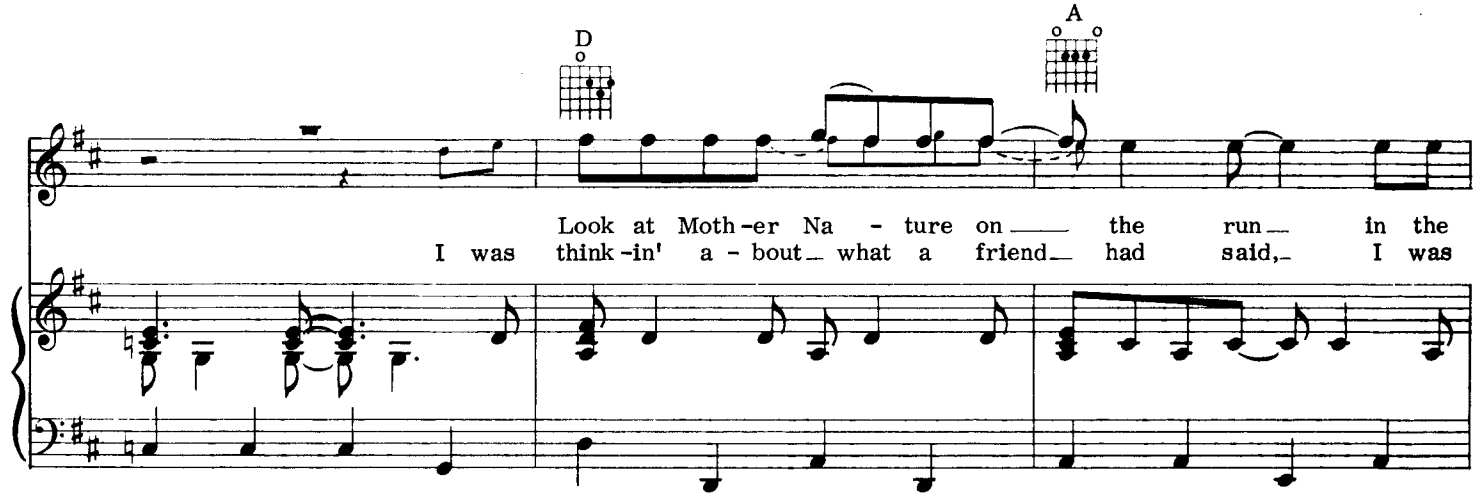
C  G  C 




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



D  A 

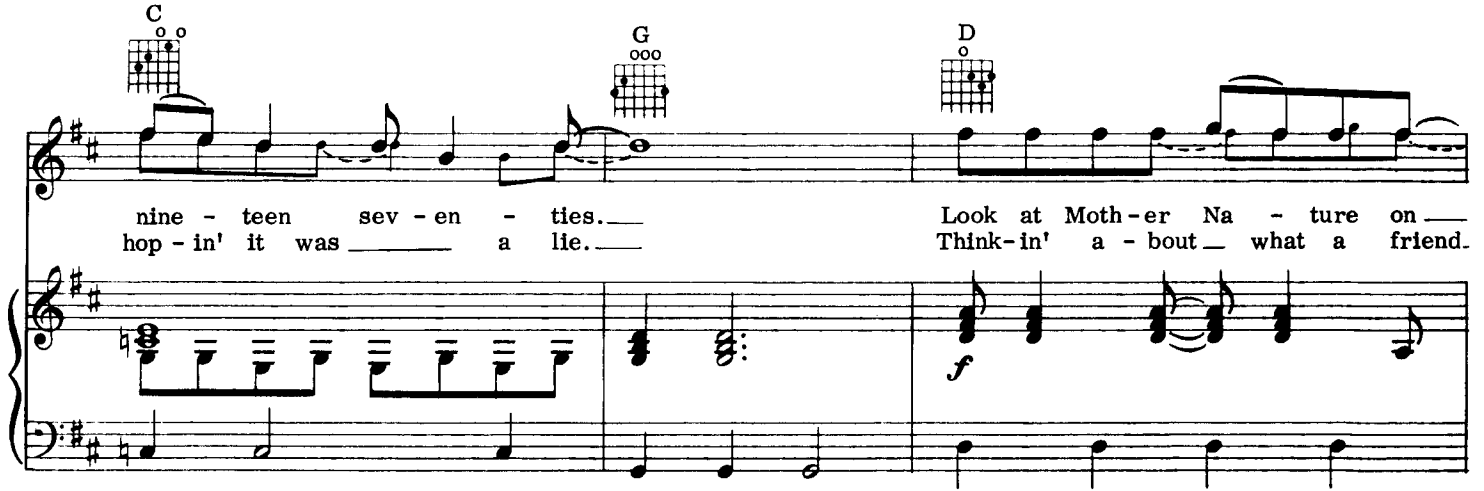
I was think-in' a - bout what a friend had said, I was  
Look at Moth-er Na - ture on the run in the







C  G  D 

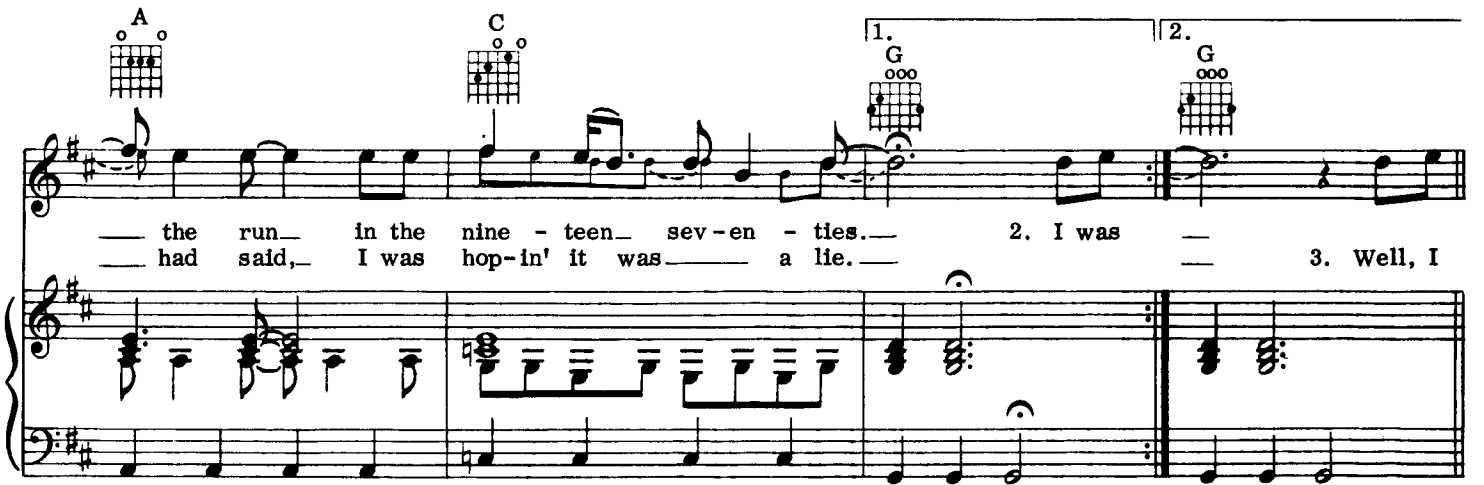
nine - teen sev - en - ties.  
hop - in' it was a lie.



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



A  C  1. G  2. G 

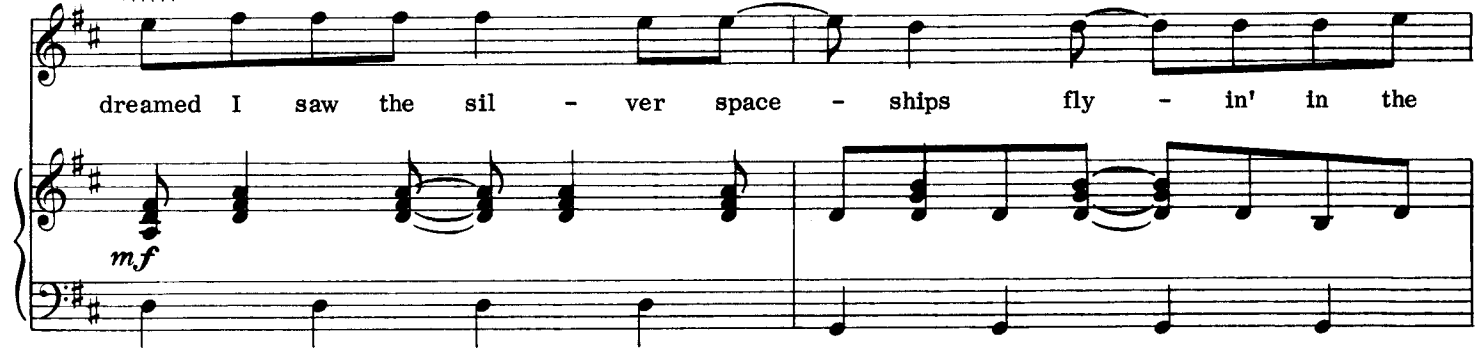
the run in the nine - teen sev - en - ties. 2. I was 3. Well, I  
had said, I was hop-in' it was a lie.






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 

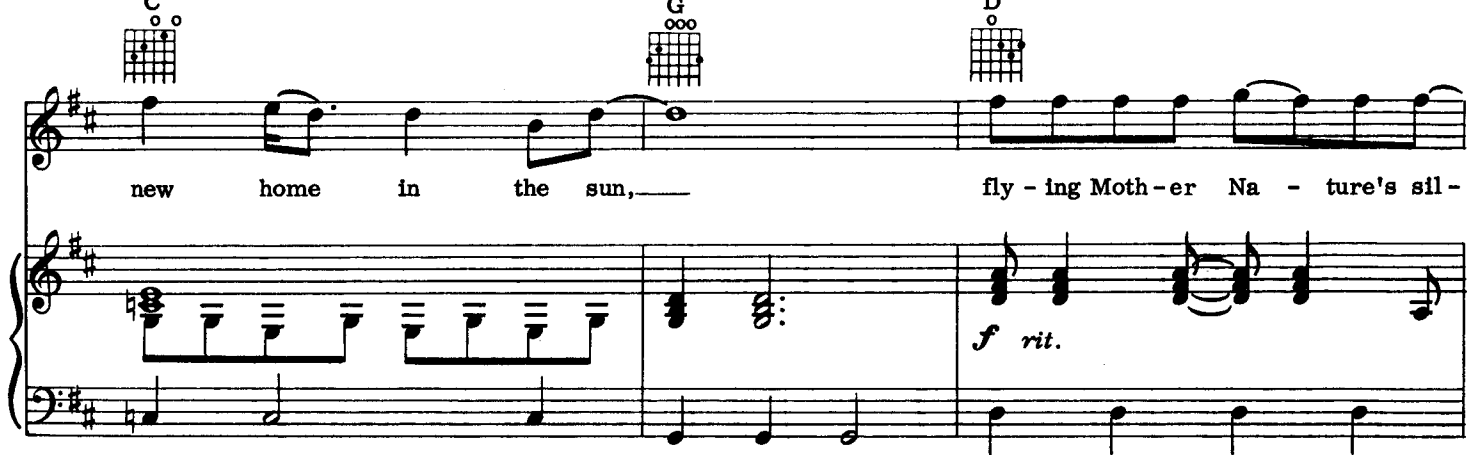
Fly - ing Moth - er Na - ture's sil - ver seed — to a






C  G  D 

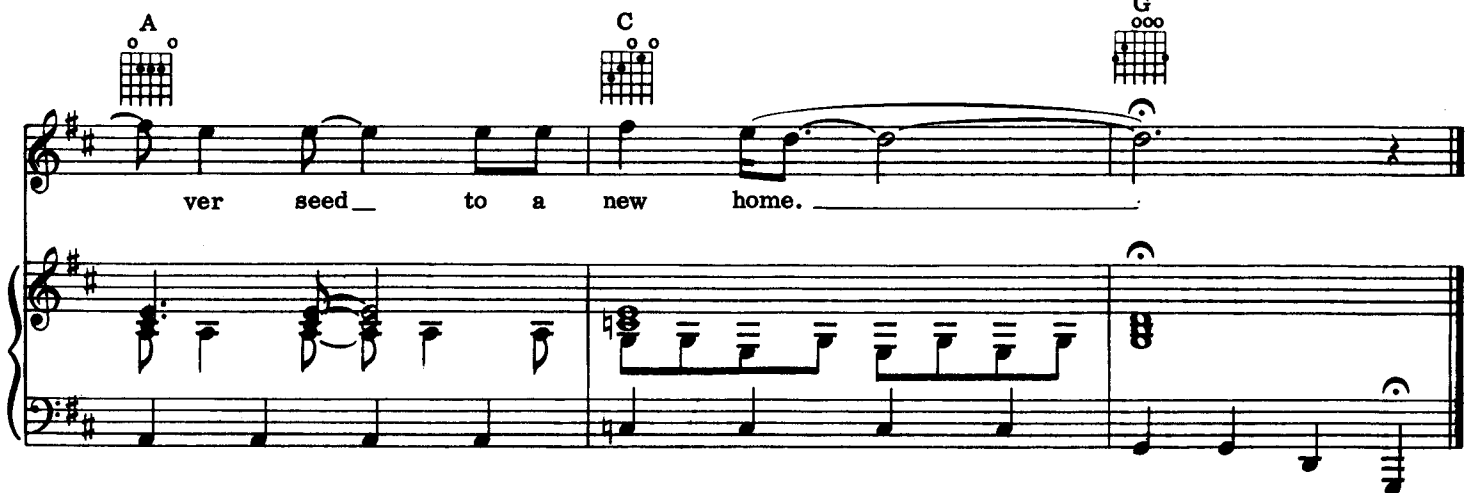
new home in the sun, — fly - ing Moth - er Na - ture's sil -

*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 vocal line starts with a whole rest, followed by a series of eighth and quarter notes.

Dm



Bb



Gm



3 fr.

The second system continues the piano accompaniment from the first system. It features a consistent rhythmic pattern of eighth and quarter notes in both the right and left hands.

Dm



Fmaj7/C



The third system includes the vocal line with the lyrics: "South - ern man, — bet - ter keep — your head, —". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

Bb G7

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



Dm Fmaj7/C

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

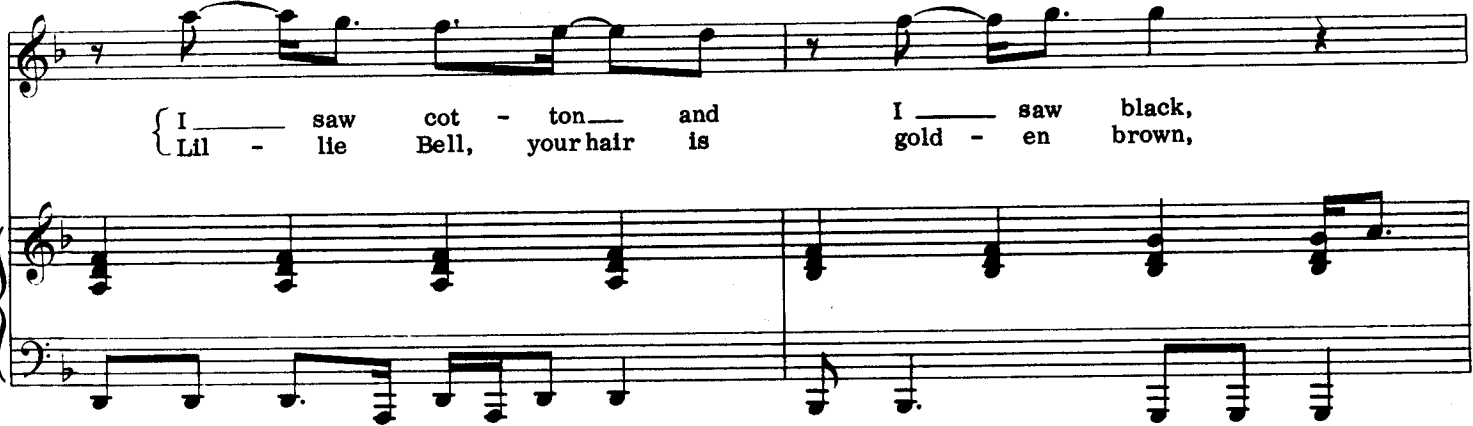
Bb G7 Dm




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

Bb Gm 3 fr. Dm Bb Gm 3 fr.

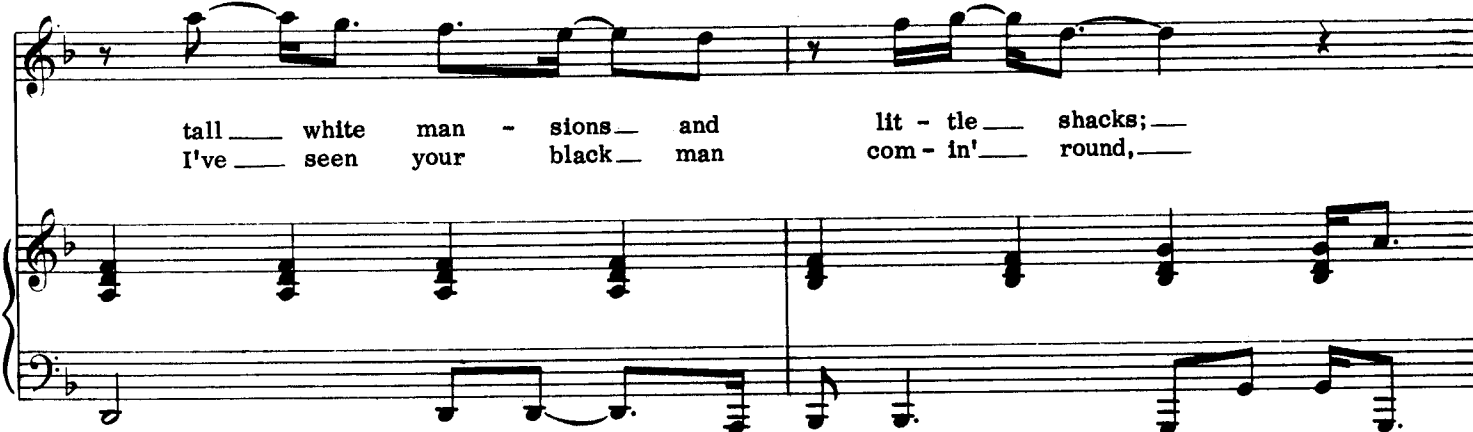
Dm  Bb  Gm 

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



Dm  Bb  Gm 

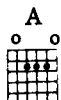
tall — white man - sions — and lit - tle — shacks; —  
 I've — seen your black — man com - in' — round, —



Dm  Bb  Gm 

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





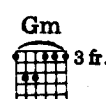
I \_\_\_\_\_ heard scream - in' \_\_\_\_\_ and bull - whips crack - in' . . .

Piano accompaniment for the first system, including treble and bass clefs.

How \_\_\_\_\_ long, how long? \_\_\_\_\_ Ah! \_\_\_\_\_

Piano accompaniment for the second system, including treble and bass clefs.

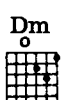
*Repeat and fade*



Vocal line for the repeat and fade section, showing rests.

*Repeat and fade*

Piano accompaniment for the repeat and fade section, including treble and bass clefs.



Vocal line for the second repeat and fade section, showing rests.

Piano accompaniment for the second repeat and fade section, including treble and bass clefs.

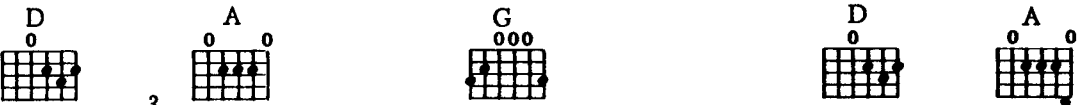
# Helpless

Words and Music by  
NEIL YOUNG

Intro.      D      A      G      D      A      G

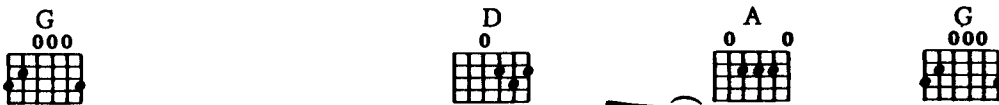
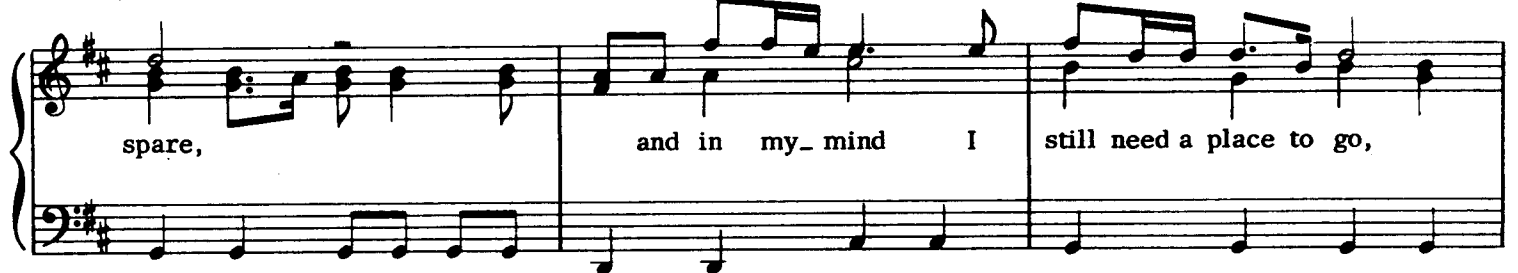



D      A      G      D      A



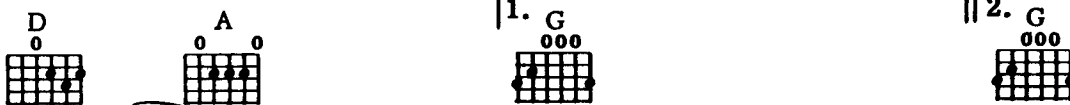
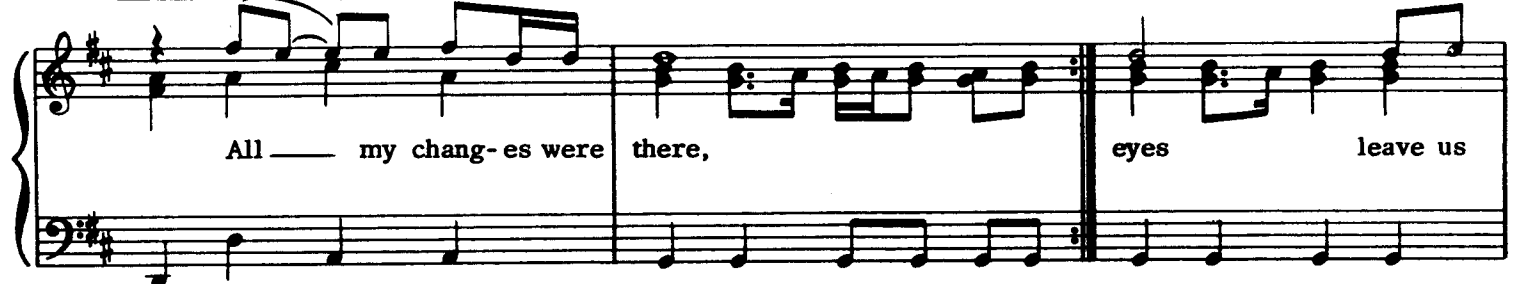

There is a town in north On - tar - i - o, -      With dream - com - fort mem - o - ry to

G      D      A      G

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

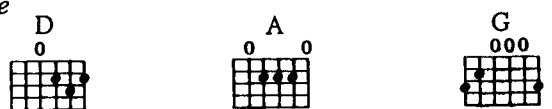
D      A      1. G      2. G

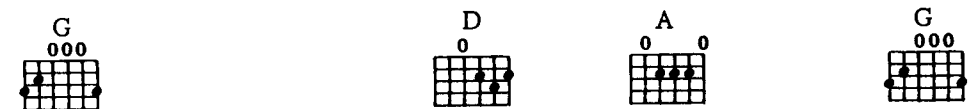




All — my chang - es were there,      eyes      leave us

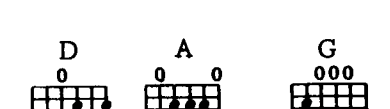
Last time  
to Coda

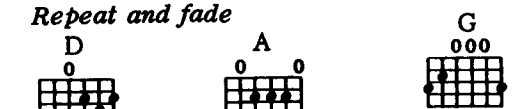
## Bridge


  
 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.  $\frac{3}{4}$

Coda *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

C  
Db  
F  
Gb  
Dm  
Ebm

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

G7  
Ab7  
Dm  
Ebm  
Ab

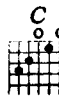
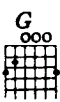
How can I place - you a - bove - me? Am I ly - ing to you - when I -

Dm  
Ebm  
G7  
Ab7  
Ebm

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

la la la la

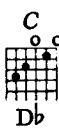
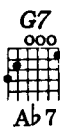
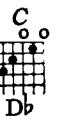
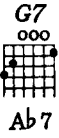
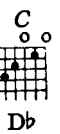
G  
Ab  
F  
Gb  
Db



la la la la la la la la la la.)

To Coda ⊕

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



Db

Gb

Ab7

Db

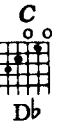
Gb

Ab7

Db

D.S. al Coda ⊕

Coda ⊕



Gb

Db

Ab

Eb

Db

Gb

la la la la la la la la la 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 Four



# 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'.

**Chord Diagrams:**

- Em: E2, G2, B2, C3, E3, G3
- D: D2, F#2, A2, B2, D3, F#3
- C: C2, E2, G2, C3, E3, G3
- G: G2, B2, D3, F#3, G3, B3
- Bm: B2, D3, F#3, G3, B3, D4
- Am: A2, C3, E3, G3, A3, C4

**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

Dm F C Dm F C

1. Tin sol-diers and Nix - on's com - ing we're fi - nal - ly on our own  
 2. La la la la la la la la la la la la la la la la la  
 3. (Repeat 1st stanza)

Dm F C Dm F C

this sum-mer I hear the drum - ming four dead in O - hi - o.  
 la la la la la la la la la la la la la 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

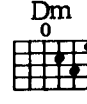
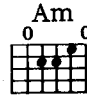
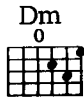
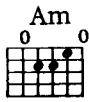
four dead in O - hi - o.



# Soldier

Words and Music by  
NEIL YOUNG

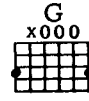
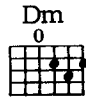
Moderately



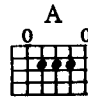
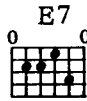
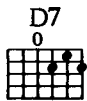
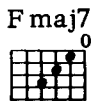
Sol-dier, your eyes, — they shine like the sun;

*mp legato*

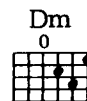
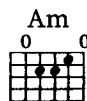
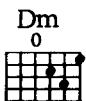
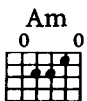
*with pedal throughout*



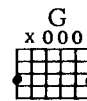
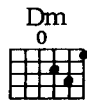
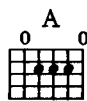
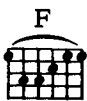
I — won - der why. — Sol - dier, your eyes — shine like the



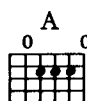
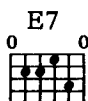
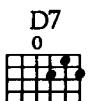
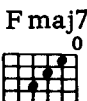
sun; — I — won-der why. —



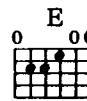
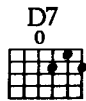
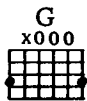
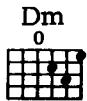
Je - sus, I saw you walk-in' on the riv-er;



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

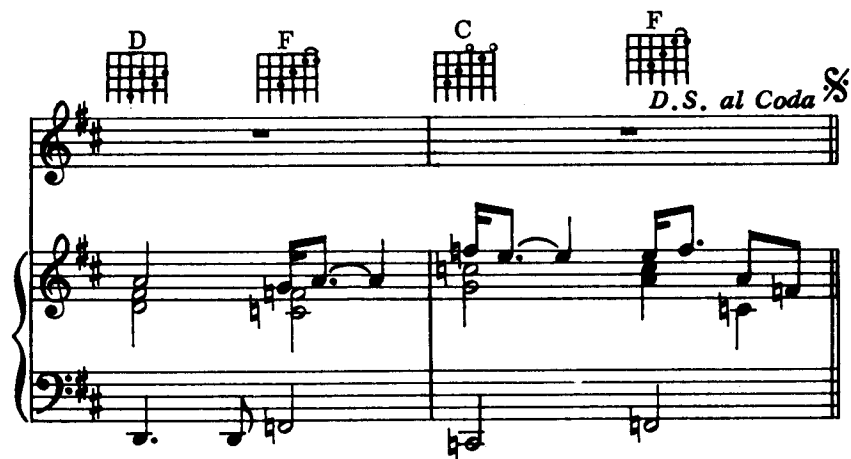


tell that's true.

To Coda

D F C F

*D.S. al Coda* 

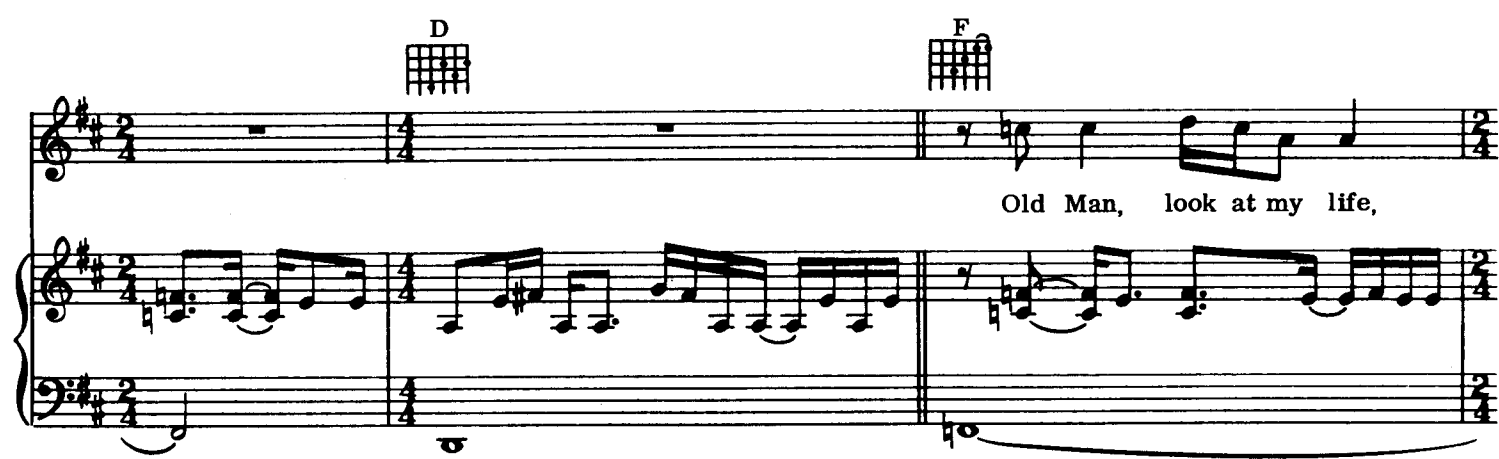


Coda F



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

C

think - in' that may - be I'd\_\_\_\_\_ get a maid,\_\_\_ find a

L.H.

Bb F Dm

place near by\_\_\_ for her to stay. Just some-one to keep my

Am7 Bb Dm

house\_ clean,\_\_\_ fix my meals\_\_\_\_\_ and go a - way.\_\_\_\_ A



Dm C Bb

maid, \_\_\_\_\_ A Man Needs A Maid, \_\_\_\_\_

This system contains the first two staves of music. The top staff is a vocal line with lyrics "maid, \_\_\_\_\_ A Man Needs A Maid, \_\_\_\_\_". Above the staff are guitar chord diagrams for Dm, C, and Bb. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a bass line.

Dm G F Em Dm C

a maid, \_\_\_\_\_

This system contains the next two staves of music. The top staff is a vocal line with lyrics "a maid, \_\_\_\_\_". Above the staff are guitar chord diagrams for Dm, G, F, Em, Dm, and C. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

Bb Dm Em Em7

This system contains the next two staves of music, which are piano accompaniment only. Above the top staff are guitar chord diagrams for Bb, Dm, Em, and Em7. The music features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mp* (mezzo-piano).

F C Em Em7 F

This system contains the final two staves of music, which are piano accompaniment only. Above the top staff are guitar chord diagrams for F, C, Em, Em7, and F. The music continues with a melodic line in the right hand and a bass line in the left hand.

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, -

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a half note on 'maid,' followed by a long rest. The piano accompaniment starts with a forte (*f*) dynamic and consists of 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 line.

Dm7 G F Em Dm C Bb

a maid, \_\_\_\_\_ A Man Needs A Maid, -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note on 'a maid,' followed by a long rest. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Dm7, G, F, Em, Dm, C, and Bb are provided above the vocal line.

Gm 3 fr. Dm Em7

The third system shows the piano accompaniment continuing. The right hand has a melodic line with some grace notes, and the left hand has a bass line. The dynamic is marked *mp*. Chord diagrams for Gm (3 fr.), Dm, and Em7 are provided above the vocal line.

C G Bb Dm

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

The fourth system features the vocal line and piano accompaniment. The vocal line has a half note on 'When will I see you a - gain?' followed by a long rest. The piano accompaniment continues with the same rhythmic pattern. The dynamic is marked *p*. Chord diagrams for C, G, Bb, and Dm are provided above the vocal line.

# Star of Bethlehem

Moderate Country style

Words and Music by  
NEIL YOUNG



Ain't it




*mf*



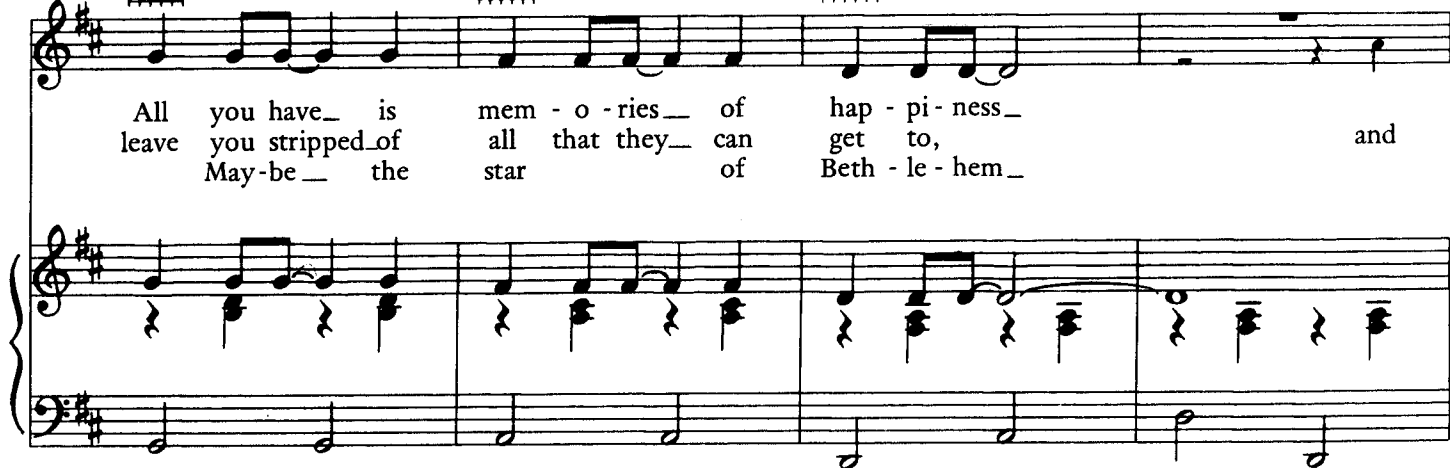
hard when you wake up in the morn - ing and you  
dreams and your lov - ers won't pro - tect you; they're  
still a light is shin - ing from that







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.

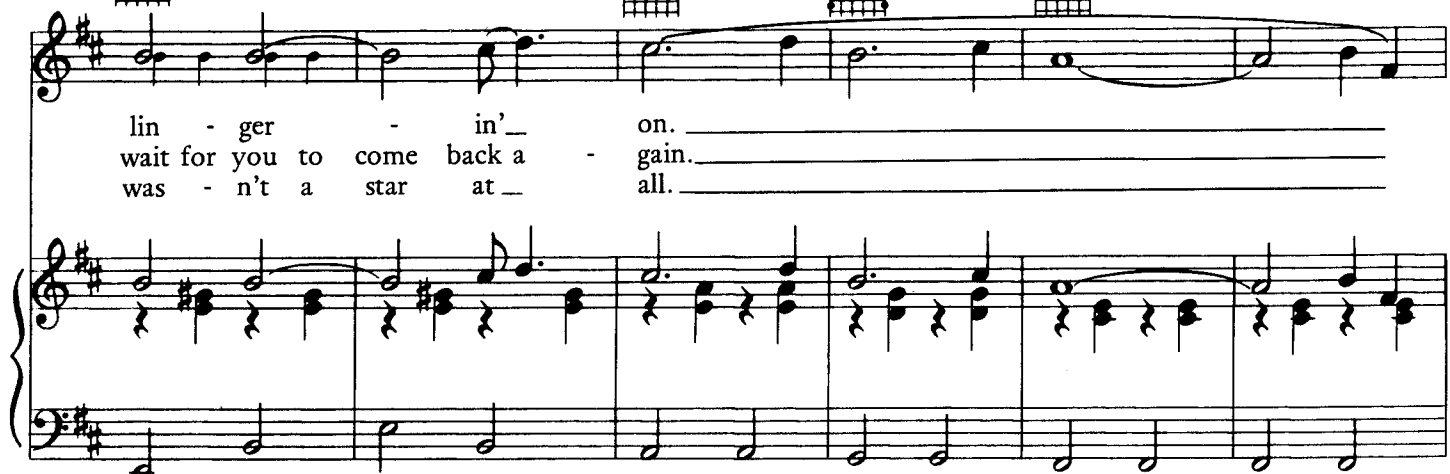
G  A  D 


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 

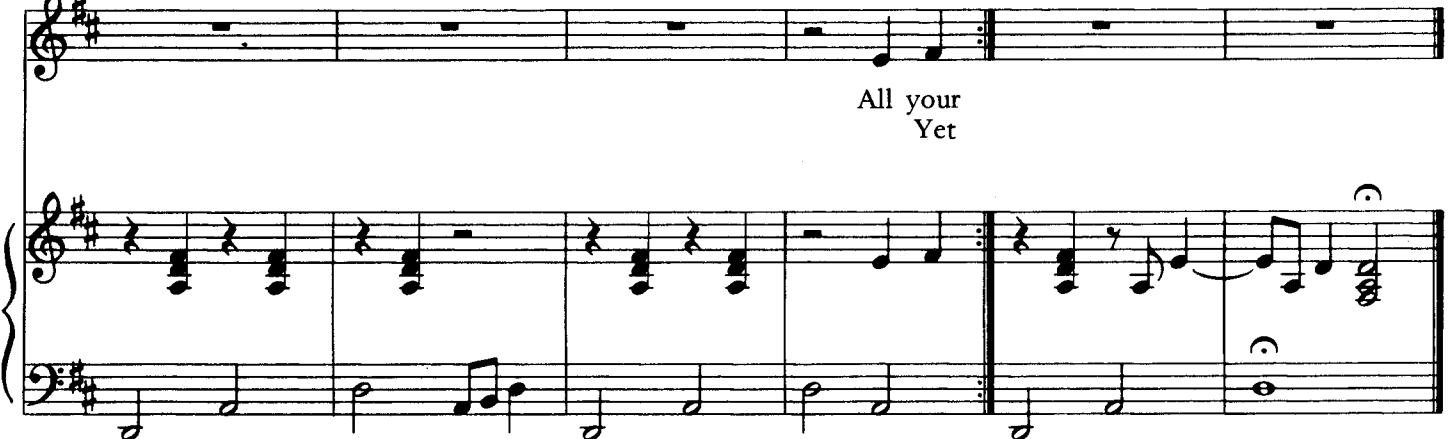
lin - ger in' on.  
 wait for you to come back a - gain.  
 was - n't a star at all.



D 

1. 2. 3.

All your  
 Yet



# Harvest

Words and Music by  
NEIL YOUNG

Moderately

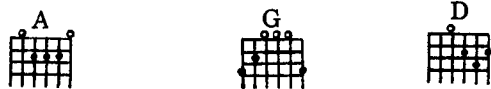
The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes with triplets. Chord diagrams for guitar are provided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

**System 1:** Chords: D, A, D, A, D, A. *mf*

**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



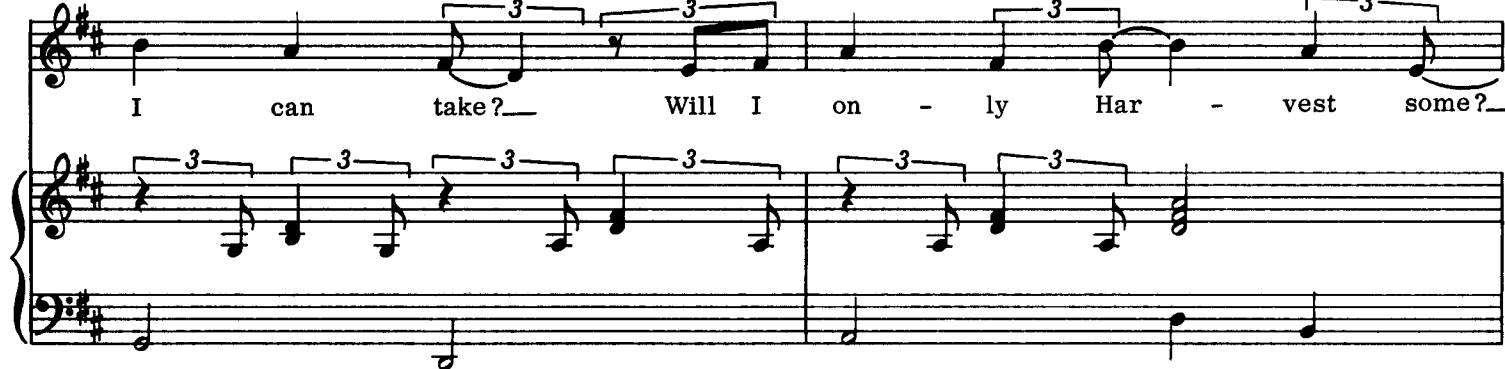
prom - ise of a man. — Will I see you give more than




G D



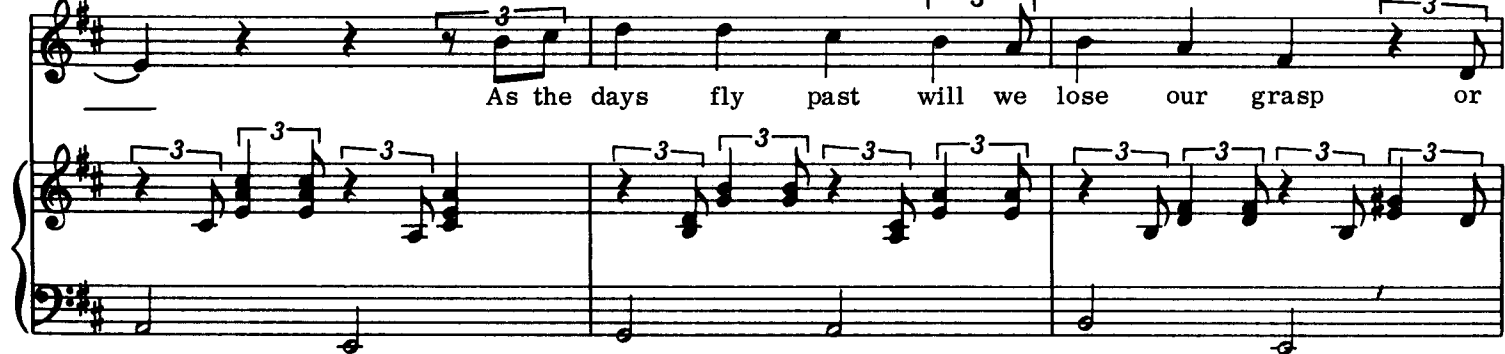
I can take? — Will I on - ly Har - vest some? —



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, \_