

CROSBY, STILLS, NASH & YOUNG

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Crosby, Stills, Nash & Young

Dallas Taylor & Greg Reeves

Déjà vu



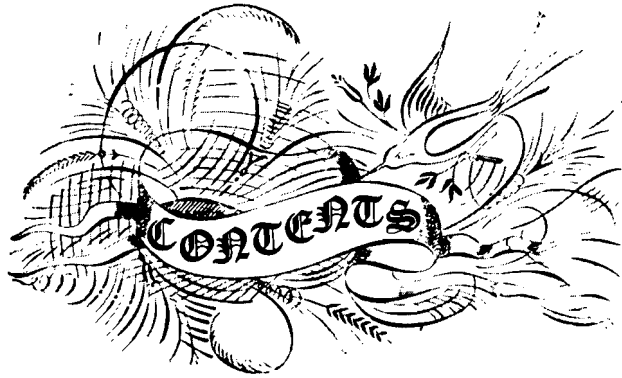
CROSBY, STILLS, NASH & YOUNG

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EDITOR: DAN FOX

Songs
from

Crosby, Stills, Nash & Young
Dallas Taylor & Greg Reeves

Déjà vu



Carry On -
Teach Your Children -
Cut My Hair -
Helpless -
Déjà vu -
Our House -
4 + 20 -
Country Girl
Everybody I Love You -

-

CARRY ON

Words and Music by
STEPHEN STILLS

Guitar → D
(Capo up
1 fret)



Keyboard → E \flat

Repeat 4 times

D \flat

(C \flat)

D \flat

(A \flat)

1. One morn - ing I woke up



G \flat



E \flat



D \flat

(C \flat)

and I knew you were

real-ly gone.

A new day,



D \flat

(A \flat)



G \flat



E \flat m

a new way,

and new eyes

(to see the dawn).



B \flat m



Fm



E \flat m

Gone

you

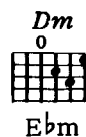
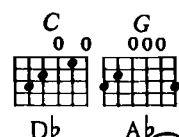
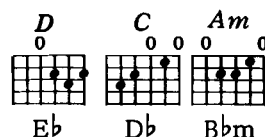
way

I'll

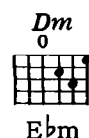
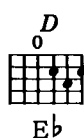
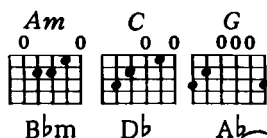
go mine

And Car - ry On

Repeat section 3 times

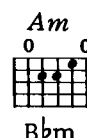
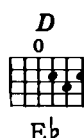



Car - ry On love is com - ing,

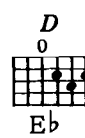
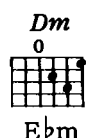
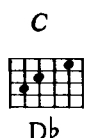


Repeat 7 times

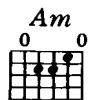
love is com - ing to us all.



Where are you go - ing now my love?



Where will you be to - mor - row? Will you bring me hap-



Bbm



Db



Ebm

- pi - ness?_ Will you bring_ me sor - row?_ Are they



Eb



Db



Bbm



Ab



Eb



Db



Bbm



Ab

ques-tions of a thou - sand dreams What you do and what you see



Eb



Db



Ab



Ebm

Lov - er, can you talk_ to me?



Ebm

Last time repeat last 4 measures and fade.

D. S.

ADDITIONAL VERSES

2. The sky is clearing and the night has cried enough
The sun he comes, the world to soften up
Rejoice, rejoice, we have no choice but to carry on.
3. The fortunes of fables are able to see the stars,
Now witness the quickness with which we carry on
To sing the blues, you've got to live the dues and Carry On.

Girl, when I was on my own
Chasing you down
What was it made you run
Tryin' your best just to get around
The questions of a thousand dreams
What you do and what you see
Lover, can you talk to me?

TEACH YOUR CHILDREN

Words and Music by
GRAHAM NASH

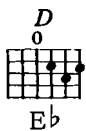
Intro

Guitar → D
(Capo up
1 fret)

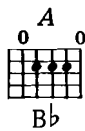


Keyboard → E \flat

A \flat



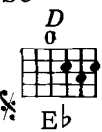
E \flat



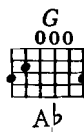
B \flat



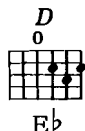
Verse



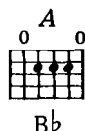
E \flat



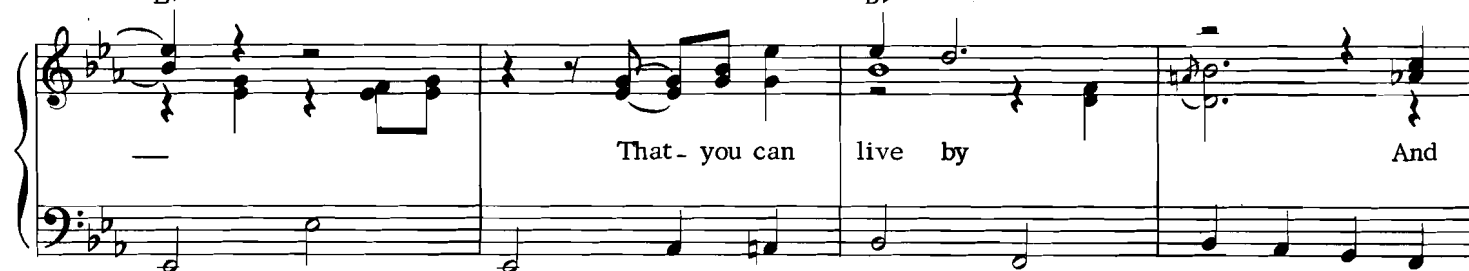
A \flat

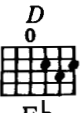
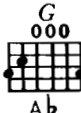


E \flat

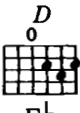
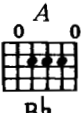


B \flat



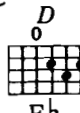
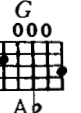



so be - come your - self Be - cause the

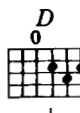




past is just a good - bye.

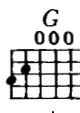
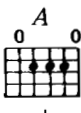
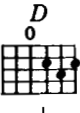
Bridge


Don't you ev - er ask them why If they told you, you will

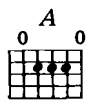
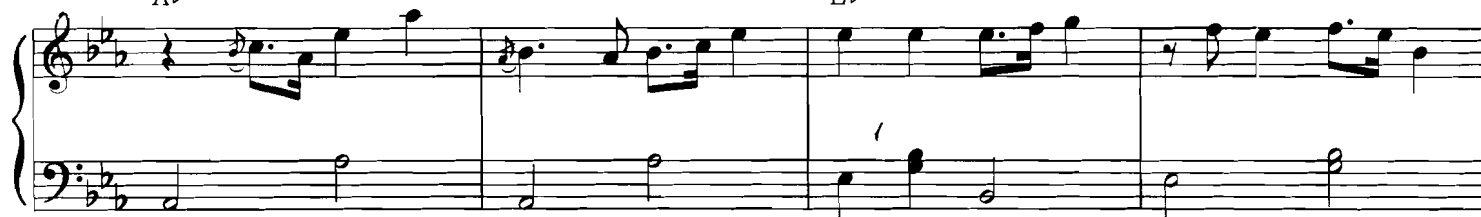
cry So just look at them and sigh

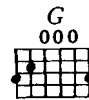
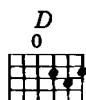
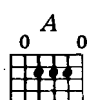
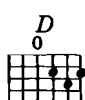
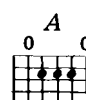
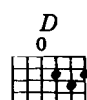
And know they love you.

Last time, skip to Coda 

Interlude

A \flat E \flat B \flat D. S. $\frac{3}{4}$

Coda

A \flat E \flat B \flat E \flat B \flat E \flat 

Verse 2. Teach Your Children well
 Their father's hell
 Will slowly go by
 And feed them on your dreams
 The one they picks
 The one you'll know by.

(To Bridge and Interlude)

Verse 3. And you, of the tender years
 Can't know the fears
 That your elders grew by
 And so please help them with your youth
 They seek the truth
 Before they can die.

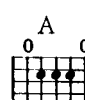
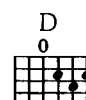
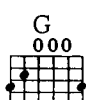
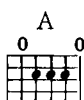
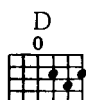
Verse 4. Teach your parents well
 Their children's hell
 Will slowly go by
 And feed them on your dreams
 The one they picks
 The one you'll know by.

(To Bridge and Coda)

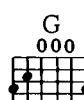
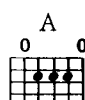
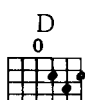
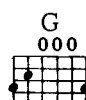
HELPLESS

Words and Music by
NEIL YOUNG

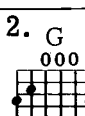
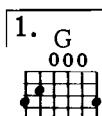
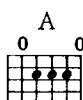
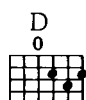
Intro.

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



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



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

1. G (0 0 0 3 2 3) 2. G (0 0 0 3 2 3)

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.

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

CUT MY HAIR

Words and Music by
DAVID CROSBY

Intro.

Am G D Am G D

The introductory section consists of six measures of music. The first three measures are for guitar, each with a chord diagram: Am (0 2 2 0), G (0 0 0 2), and D (0 0 0 2). The piano accompaniment is in 4/4 time, with the right hand playing a melody of eighth and quarter notes, and the left hand playing a bass line of eighth and quarter notes.

Am G D Am G

The first system of the song contains five measures. The guitar part has five measures with chord diagrams: Am (0 2 2 0), G (0 0 0 2), D (0 0 0 2), Am (0 2 2 0), and G (0 0 0 2). The piano accompaniment continues. The lyrics are: "Al - most Cut My Hair It hap - pened just the oth - er".

D Am G D

The second system contains four measures. The guitar part has four measures with chord diagrams: D (0 0 0 2), Am (0 2 2 0), G (0 0 0 2), and D (0 0 0 2). The piano accompaniment continues. The lyrics are: "day, It's get - tin' kind — of long."

Am G D C Em

The third system contains five measures. The guitar part has five measures with chord diagrams: Am (0 2 2 0), G (0 0 0 2), D (0 0 0 2), C (0 0 0 2), and Em (0 0 0 2). The piano accompaniment continues. The lyrics are: "I could of said it was in my — way — But I did - n't n' I won - der".

*Guitarists: Tune low E to D.

Am G Fmaj7 Em7 D5

why — I feel like let-ting my freak flag fly And I feel, — like I

D Am G D Am G D

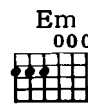
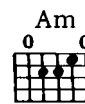
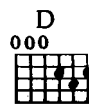
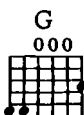
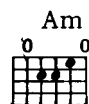
owe it to some-one.

Am G D Am G D

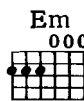
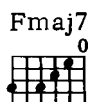
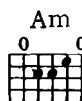
2nd time repeat last 4 bars of this section, then go on.

Am G D

When I fin - ly get my - self to - geth - er

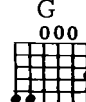
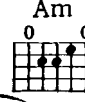
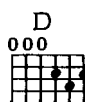
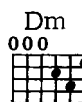


I'm gon-na get down in that sun-ny south-ern weath-er I'll find a place in-



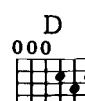
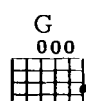
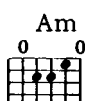
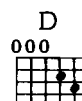
side a laugh

Sep-a-rate the wheat from the chaff



I feel

like I owe it



Repeat and fade

to some - one.

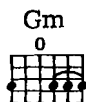
ADDITIONAL VERSE

2. Must be because I had the flu for Christmas
 And I'm not feeling up to par
 It increases my paranoia
 Like lookin' in my mirror and seeing a police car
 But I'm not giving in an inch to fear
 'Cause I've promised myself this year
 I feel like I owe it to someone.

DÉJÀ VU

15

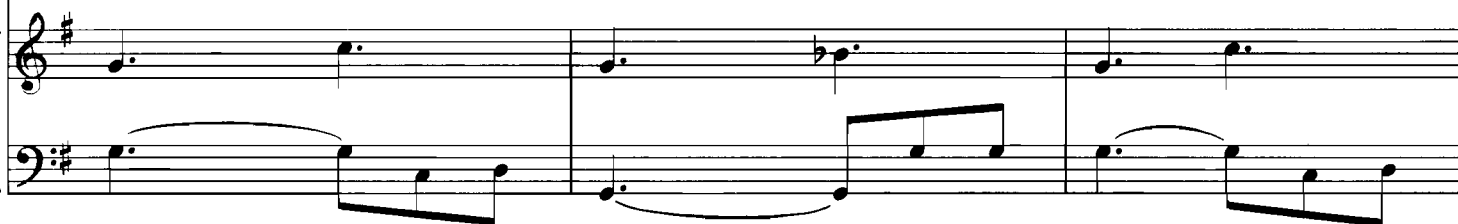
Words and Music by
DAVID CROSBY



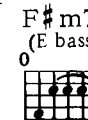
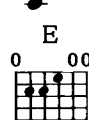
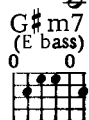
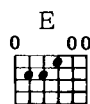
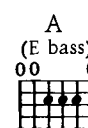
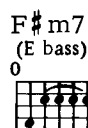
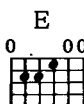
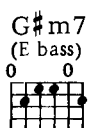
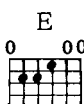
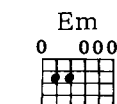
Gm
0

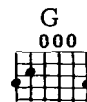
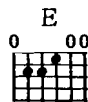
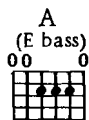


Gm



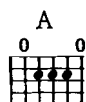
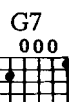
Slower



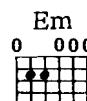
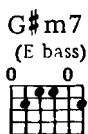
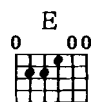


like I been — here be - fore — and you know — it makes me

Bm

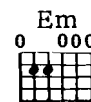


won - der what's go - in' on, Oh, — un -



- der — the ground, um — do ya know,

Bm



don't you won - der What's go - in' on, —

Em 0 000

Bm (A bass) 0

Am (B bass) 0

G#m (C# bass)

Em 0 000

down un-der you Ah, ba, da, -

C 0 0

G 000

Dsus4 0

ba - da, ba - da, ba - da, da,


G 000 C 0 0 Bm (G bass) 0 0 Em 0 000 C 0 0 A 0 0

Da, da, da, da, da,

Em 0 000 Bm Am 0 0 G 000

3


D
(E bass)
000




We have all _ been here _ be-fore, we have all _ been here _ be-fore.




Em
0 000




Bm




Am
0 0 0



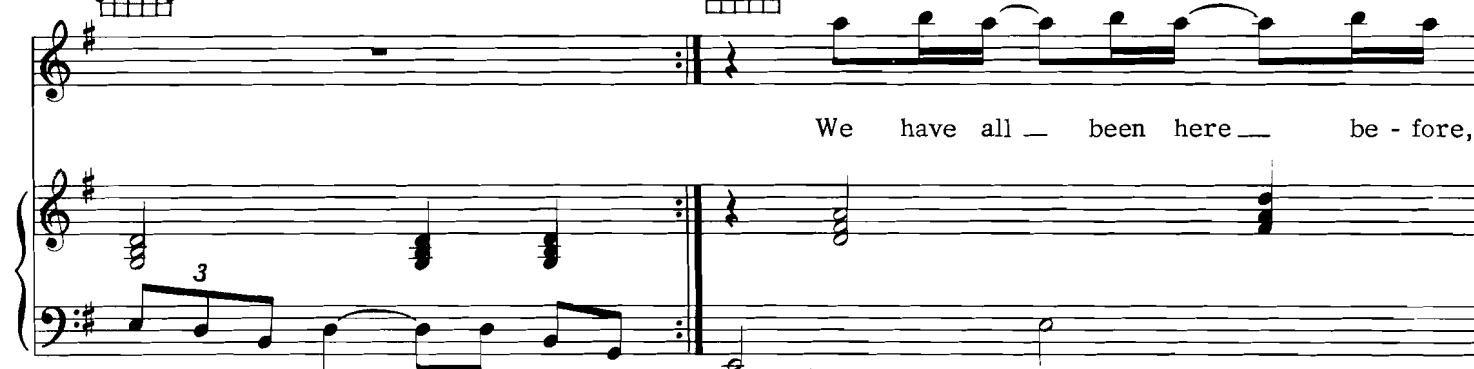

G
000



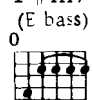
D
(E bass)
000



We have all _ been here _ be - fore,



F#m7
(E bass)
0



Bm7



we have all been here be - fore. _



Guitar → D
(Tune low E to D 000
Capo up 2 frets)

Words and Music by
STEPHEN STILLS

Keyboard → E

The first system of music consists of two staves. The top staff is a single treble clef line for guitar, showing a whole rest. The bottom staff is a grand staff (treble and bass clefs) for keyboard, showing a melody in the treble and a bass line in the bass. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

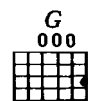
D
000
E

Four And Twen - ty years a - go I come in - to this life, the

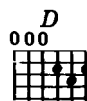
son of a wo-man and a man who lived in strife. He was



G



A



E

tired, _____ of be - ing poor and he



G



A

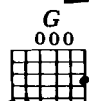


E

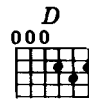
was - n't in - to sell - in' door to door, And he



G



A



E

worked like the dev - il to be more.

*Repeat D. C.
3 times Fine*

ADDITIONAL VERSES

2. A different kind of poverty, now upsets me so
Night after sleepless night, I walk the floor and want to know
Why am I so alone, where is my woman,
Can I bring her home? Have I driven her away?
Is she gone?
3. Mornin' comes the sunrise, and I'm driven to my bed
I see that it is empty, and there's devils in my head
I embrace the many-colored beast, I grow weary of the torment
Can there be no peace, and I find myself just wishin'
That my life would simply cease.

OUR HOUSE

Words and Music by
GRAHAM NASH

* A

D

A

I'll light the fire You place the flow-ers in the vase that you bought to -

day star-ing at the fire for hours — and hours — while I -

lis - ten to you play your love songs all night long for

me, — on - ly for me. —

* Note to Guitarists: The chord frames in this song represent only the basic harmonies.
We advise you to study the piano part for the beautiful bass and inner lines.

A



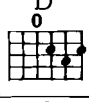
Our House is a ver - y, ver - y, ver - y fine house with

A



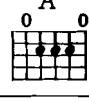
fis

D



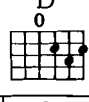
two cats in the yard,

A



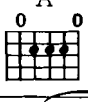
Life used to be so hard, —

D



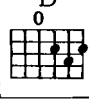
Now

D



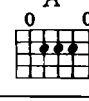
Cis

D



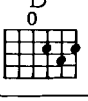
ev - 'ry-thing is eas - y 'cause of

A



you.


D



A


Last time to Final Ending

D



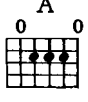
Cis

A






A

A







ooo wa la, la, la, la, la, — la, la, la, la, — la, la, la, la,

la, la, la, la, la, — la, la, la, la, la, la, la, la,






la, la, la, la, la, la, — la, la, la, la, — la, la, la, la,

Final Ending *Slower*
 D.S. $\frac{3}{4}$

la, la, la, la, — la, la, la ooo wa I'll light the fire while

ritard.

you place the flow-ers in the vase that you bought to - day.

ADDITIONAL VERSE

2. Come to me now,
 And rest your head for just five minutes
 Everything is done
 Such a cozy room
 The windows are illuminated
 By the evening sunshine through them
 Fiery gems for you, only for you.

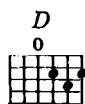
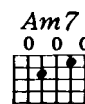
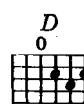
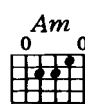
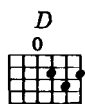
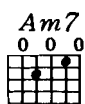
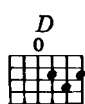
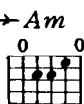
COUNTRY GIRL

25

Words and Music by
NEIL YOUNG

Moderately

Guitar → Am
(Capo up
3 frets)



Keyboard → Cm

F

Cm7

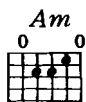
F

Cm

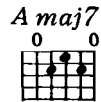
F

Cm7

F



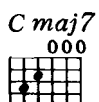
Cm



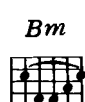
Cmaj7



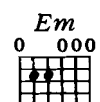
Dm7



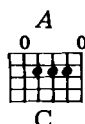
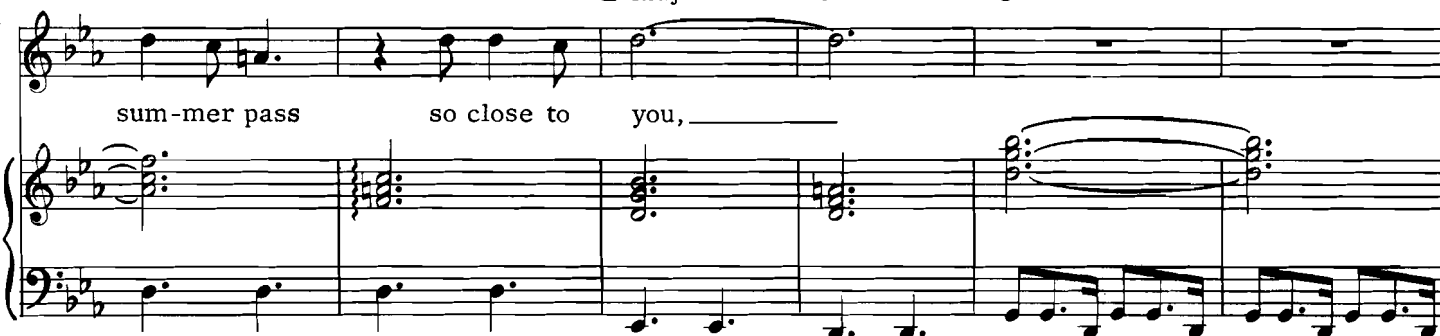
Ebmaj7



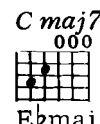
Dm



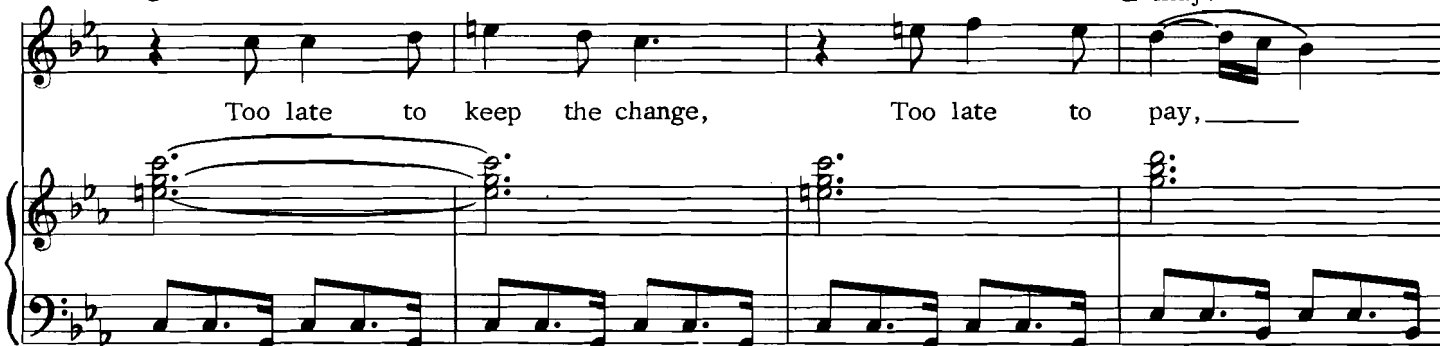
Gm

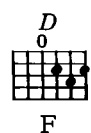
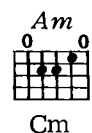
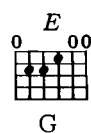
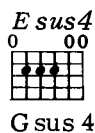
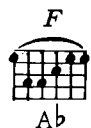


C

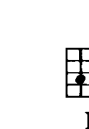
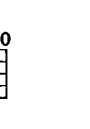
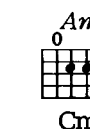
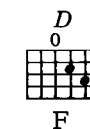
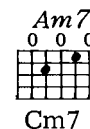
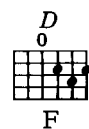
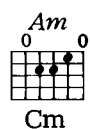
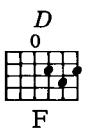
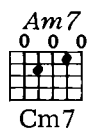


Ebmaj7

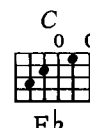
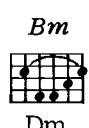
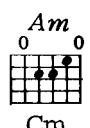




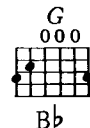
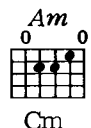
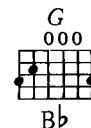
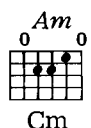
No time to stay_ the same, Too young to leave, _____



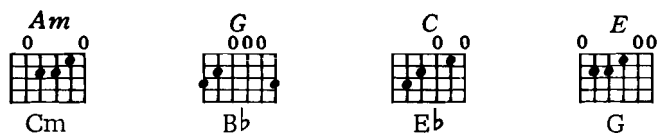
No pass out sign on the door set me think-



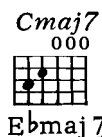
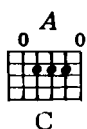
ing Are wait - resses pay - ing the price of their wink - ing, _____



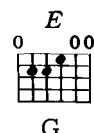
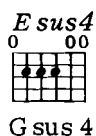
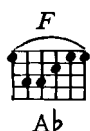
While stars sit in bars and de - cide what they're drink - ing, _____



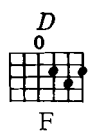
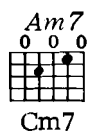
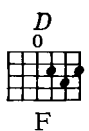
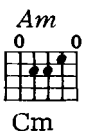
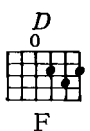
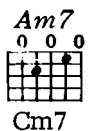
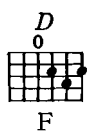
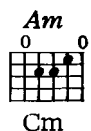
They drop by to die 'cause it's fast-er than sink-ing, _____

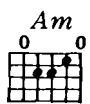


Too late to keep the change, Too late to pay, _____



No time to stay the same, Too young to leave, _____





Cm



Dm



Eb



Dm

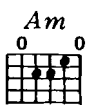


Eb



F

Find out that now was the an-swer to an-sw-ers that you _____ gave lat-er, _____



Cm



Dm



Eb

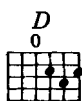


Dm

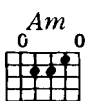


Eb

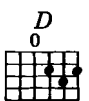
She did the things that we both did be-fore, now, but who _____ for -



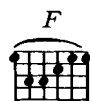
F



Cm

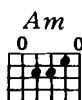


F

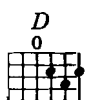


Ab

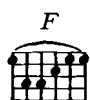
gave her. _____ If I could stand to see her cry - ing I would tell her



Cm

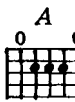

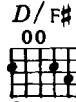
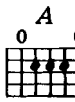
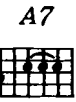
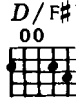
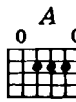
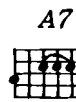


F




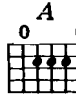
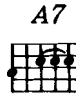

Ab

not to care. When she learns of all your ly - in' will she join you

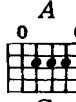
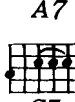
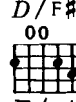
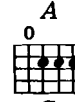
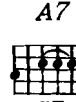
C C7 F/A bass C C7 F/A bass C C7

there, _____ Coun-try Girl I

F/A bass C C7 F/A bass

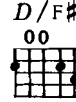
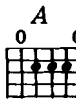
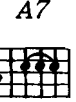
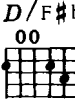
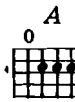
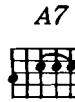
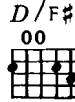
think you're pret - ty, _____ Got to make you un - der - stand, _____

C C7 F/A bass C C7

Have no lov - ers in the cit - y, _____ Let me be your

Repeat and fade

F/A bass C C7 F/A bass C C7 F/A bass

coun - try man. _____ Got to make you un - der - stand _____

EVERYBODY I LOVE YOU

Words and Music by
STEPHEN STILLS and NEIL YOUNG


Chord diagrams for guitar:


- D**: 0 2 3 2 1 0
- A**: 0 2 3 2 1 0
- E**: 0 2 3 2 1 0


Know you've got — to run, —

Know you've got — to — hide, —

Still there is — a great light, Lin - ger -










ing deep with-in — your eyes,








O - pen up, — o - pen up, ba - by, let me in.

You ex - pect for me — to love — you When you





hate your-self, — my friend. La, — la, — la, — la, la, la, — la, — la, — la, — la, la,

First system of guitar and piano accompaniment. The guitar part features five measures with chords E7, A, D, A, and E, each with a corresponding fretboard diagram. The piano part consists of a treble and bass staff with a key signature of three sharps (F#, C#, G#).

Second system of guitar and piano accompaniment. The guitar part features four measures with chords E7, A, D, and A, each with a corresponding fretboard diagram. The piano part continues with the same key signature and melodic lines.

Third system of guitar and piano accompaniment. The guitar part features three measures with chords E, D, and A, each with a corresponding fretboard diagram. The piano part includes a vocal entry line with the lyrics "Ev - 'ry bod - y I Love ——— You,". The piano accompaniment features a treble and bass staff with a key signature of three sharps.

Fourth system of guitar and piano accompaniment. The guitar part features four measures with chords E, D, A, and E, each with a corresponding fretboard diagram. The piano part includes a vocal entry line with the lyrics "Ev - 'ry bod - y I — do. ———". The piano accompaniment features a treble and bass staff with a key signature of three sharps.

E D A

Though your heart is an an - chor,

D A E

I need your love to get — through. —

D A D A D E

ADDITIONAL VERSE

When I tell you I love you
 You can believe that it's true
 Everybody I love you
 Everybody I do.

CARRY ON

words and music by
STEPHEN STILLS

One morning I woke up and I knew you were really gone.

A new day, a new way,
And new eyes to see the dawn.

Gone you way
I'll go mine and carry on.

The sky is clearing and the night has cried enough
The sun he comes the world to soften up.
Rejoice, rejoice, we have no choice but to carry on.

The fortunes of fables are able to see the stars,
Now witness the quickness with which we carry on
To sing the blues, you've got to live the dues
And carry on.

Carry on love is coming,
Love is coming to us all.

Where are you going now my love?
Where will you be tomorrow?
Will you bring me happiness?
Will you bring me sorrow?
Are the questions of a thousand dreams
What you do and what you see
Lover, can you talk to me?

Girl, when I was on my own
Chasing you down
What was it made you run
Tryin' your best just to get around
The questions of a thousand dreams
What you do and what you see
Lover, can you talk to me?

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TEACH YOUR CHILDREN

words and music by
GRAHAM NASH

You who are on the road
Must have a code that you can live by
And so become yourself
Because the past is just a good-bye.

Teach your children well
Their father's hell
Will slowly go by
And feed them on your dreams
The one they picks
The one you'll know by.

Don't you ever ask them why
If they told you, you will cry
So just look at them and sigh
And know they love you.

And you, of the tender years
Can't know the fears
That your elders grew by
And so please help them with your youth
They seek the truth
Before they can die.

Teach your parents well
Their children's hell
Will slowly go by
And feed them on your dreams
The one they picks
The one you'll know by.

Don't you ever ask them why
If they told you, you would cry
So just look at them and sigh
And know they love you.

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HELPLESS

words and music by

NEIL YOUNG

There is a town in north Ontario,
With dream comfort memory to spare,
And in my mind I still need a place to go,
All my changes were there.

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

Leave us helpless, helpless, helpless,
Baby can you hear me now?
The chains are locked and tied across the door,
Baby, sing with me somehow.

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

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CUT MY HAIR

words and music by
DAVID CROSBY

Almost cut my hair
It happened just the other day,
It's gettin' kind of long,
I could of said it was in my way, but I didn't
N' I wonder why I feel like letting my freak flag fly,
And I feel like I owe it to someone.
Must be because I had the flu for Christmas
And I'm not feeling up to par
It increases my paranoia
Like lookin' in my mirror and seeing a police car.
But I'm not giving in an inch to fear
'Cause I've promised myself this year
I feel like I owe it to someone.
When I fin'ly get myself together,
I'm gonna get down in that sunny southern weather
I'll find a place inside a laugh
Separate the wheat from the chaff
I feel like I owe it to someone.

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DÉJÀ VU

words and music by
DAVID CROSBY

If I had ever been here before
I would probably know just what to do, don't you,
If I ever had been here before
On another time around the wheel,
I would prob'ly know just how to deal
With all of you.

For I feel like I been here before,
Feel like I been here before
And you know it makes me wonder what's goin' on,
Oh, under the ground, um, do ya know,
Don't you wonder, what's goin' on, down under you.

We have all been here before,
We have all been here before.
We have all been here before,
We have all been here before.

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4 + 20

words and music by
STEPHEN STILLS

Four and twenty years ago, I come into this life
The son of a woman and a man who lived in strife
He was tired of being poor
And he wasn't into selling door to door
And he worked like the devil to be more.

A different kind of poverty now upsets me so
Night after sleepless night I walk the floor and want to know
Why am I so alone, where is my woman,
Can I bring her home? Have I driven her away? Is she gone?
Mornin' comes the sunrise and I'm driven to my bed
I see that it is empty and there's devils in my head
I embrace the many-colored beast, I grow weary of the torment
Can there be no peace, and I find myself just wishin'
That my life would simply cease.

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OUR HOUSE

words and music by
GRAHAM NASH

I'll light the fire
You place the flowers in the vase that you bought today.
Staring at the fire for hours and hours
While I listen to you play your love songs all night long for me,
Only for me.

Come to me now,
And rest your head for just five minutes
Everything is done
Such a cozy room
The windows are illuminated by the evening sunshine through them
Only for you.

Our house is a very, very, very fine house
With two cats in the yard,
Life used to be so hard,
Now everything is easy, 'cause of you.
I'll light the fire
While you place the flowers in the vase that you bought today.

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EVERYBODY I LOVE YOU

words and music by
STEPHEN STILLS and NEIL YOUNG

Know you've got to run,
Know you've got to hide,
Still there is a great light
Lingering deep within your eyes.
Open up, open up, baby let me in.
You expect for me to love you
When you hate yourself, my friend.
La, la, la, la, la, la,
La, la, la, la, la.
Ev'rybody I love you,
Ev'rybody I do
Though your heart is an anchor,
I need your love to get through.
When I tell you I love you
You can believe that it's true.
Everybody I love you,
Everybody I do.

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COUNTRY GIRL

words and music by
NEIL YOUNG

Winding paths through tables and glass
First fall was new
Now watch the summer pass so close to you,
Too late to keep the change,
Too late to pay,
No time to stay the same
Too young to leave,
No pass out sign on the door set me thinking
Are waitresses paying the price of their winking?
While stars sit in bars and decide what they're drinking,
They drop by to die 'cause it's faster than sinking,
Too late to keep the change,
Too late to pay,
No time to stay the same,

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Too late to keep the change,
Too late to pay,
No time to stay the same,
Too young to leave.

Find out that now was the answer to answers that you gave later,
She did the things that we both did before, now,
But who forgave her.

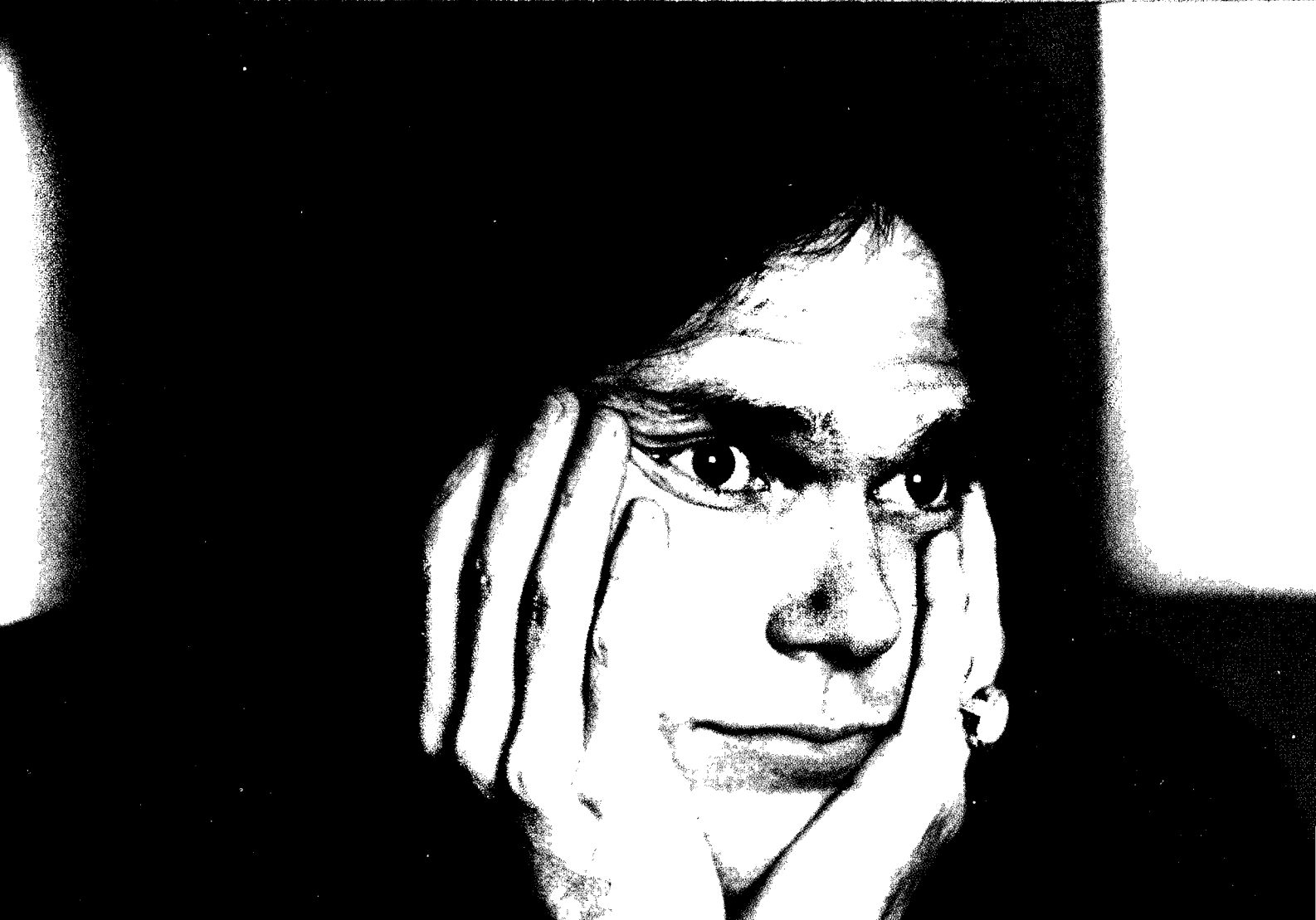
If I could stand to see her crying I would tell her not to care.
When she learns of all your lyin' will she join you there?

Country Girl I think you're pretty,
Got to make you understand,
Have no lovers in the city,
Let me be your country man.
Got to make you understand . . .









SONGS
FROM
CROSBY, STILLS & NASH



SUITE: JUDY BLUE EYES
MARRAKESH EXPRESS
GUINNEVERE
YOU DON'T HAVE TO CRY
PRE-ROAD DOWNS

WOODEN SHIPS
LADY OF THE ISLAND
HELPLESSLY HOPING
LONG TIME GONE
49 BYE-BYES

LADY OF THE ISLAND

Words and Music by
GRAHAM NASH

Slowly

Guitar —→ *D add 9*
(Capo up 1 fret)



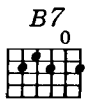
Keyboard —→ *E♭ add 9*

F#m7-5/C bass



Gm7-5/D♭ bass

Hold - ing you close, un dis - turbed be - fore a fire, The
Brown - ness of your bod - y in the fire - glow Ex -
Wrapped a - round each oth - er in the peep - ing sun,



C

Gm6 /B♭ bass

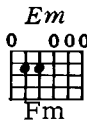


A♭m6 /C♭ bass



Gm7

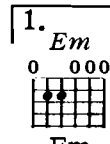
pres - sure in my chest when you breathe in my ear; We both knew this would hap - pen when
cept the plac - es where the sun re - fused to go. Our bod - ies were a per - fect fit,
Beams of sun - shine light the stage, the red lights on. I nev - er want to fin - ish what



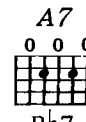
Fm



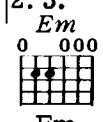
Gm7



Fm



B♭7



Fm

you first ap - peared,
in af - ter - glow we lay, My La - dy Of The
I've just be - gun with you, Is - land.

1. The Is - land.

2. 3. The Is - land.

F (single note)



E (s. n.)



E♭ (s. n.)



D (s. n.)




G♭ (single note)

F (s. n.)


E (s. n.)


E♭ (s. n.)


Let - ing my - self wan - der through the world in - side your eyes, You

$F(s.n.)$ $E(s.n.)$ $E^b(s.n.)$ 51

 $G^b(s.n.)$ $F(s.n.)$ $E(s.n.)$ E^b

 know I'd like to stay here un - til ev - ry tear runs dry. Da da da

F#m7-5/C bass

Gm7-5/Db bass







Bm7

Cm7

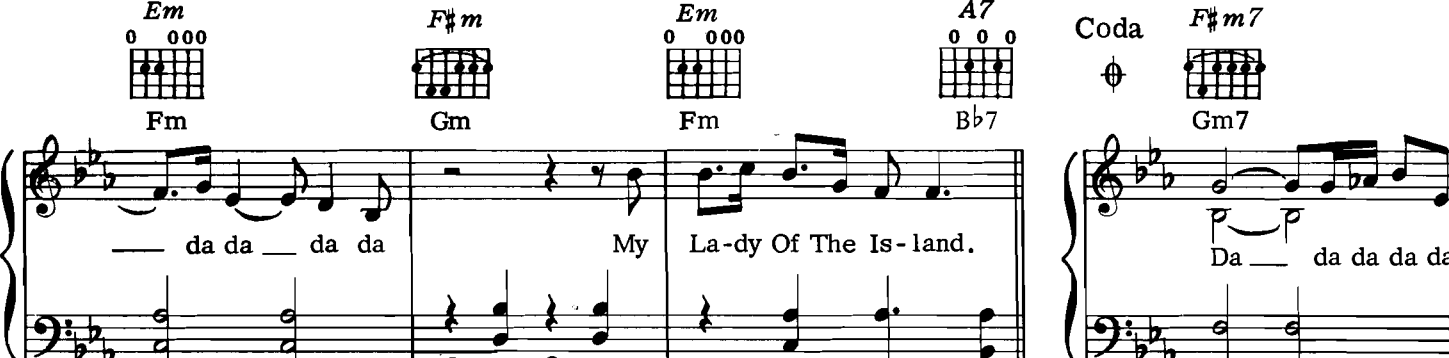
Gm/Bb bass

Abm/Cb bass

Musical notation for three measures of music. The first measure has a treble clef and a bass clef. The melody in the treble clef is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The bass line in the bass clef is: F#3 (quarter), A3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter). The second measure has a treble clef and a bass clef. The melody in the treble clef is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The bass line in the bass clef is: F#3 (quarter), A3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter). The third measure has a treble clef and a bass clef. The melody in the treble clef is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). The bass line in the bass clef is: F#3 (quarter), A3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter).

F#m7 Em F#m
 Gm7 Fm Gm

da — da da da da da da da da da da da da — da da da da da da da da

Em
 0 0 0 0

Fm
F#m

Gm
Em
 0 0 0 0

Fm
D. C. al fine
A7
 0 0 0

Bb7
 Coda

F#m7

Gm7



Musical score for "My Lady of the Island" in E minor. The score includes guitar chords and fretboard diagrams for the following chords: *Em* (0 0 0 0), *Fm*, *F#m* (2 4 4 2 0 0), *Gm*, *Em* (0 0 0 0), *Fm*, *D. C. al fine*, *A7* (0 0 0), *Bb7*, Coda, *F#m7* (2 4 4 2 0 0), and *Gm7*. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "da da da da", "My", "La-dy Of The Is-land.", and "Da da da da".

[illegible]

PRE-ROAD DOWNS

Words and Music by
GRAHAM NASH

Moderate Rock

I have kissed — you so I'll miss — you, on the road — I'll be
Felt de - ject - ed, as ex - pect - ed, you rejected all the

want - in' you. — But I have — you 'cause I love — you
thoughts of work. — So I'll pray, — with you, to stay — with

and you have — me 'cause you love me, too, — Yeah!
me forever, — and we'll make it work — Wo!

A / E bass E A / E bass E

A / E bass E D

A / E bass E A / E bass E

Felt for-sak - en, you'll a - wak - en to the joys — of liv - in'

El - e - vat - ed, you're e - lat - ed, 'cause I waited a year

A / E bass E A / E bass

hand in glove. — And then I — will lend you my — will,

for you, — if you're think - in' what I'm think - in'

E A/E bass Bm/E bass A/E bass F#m/E bass E

and your days — will be filled with love. — Don't run, — the time ap - proach - es,
then I'm gonna — make my love to you, wo!

Bm/E bass A/E bass F#m/E bass E Bm/E bass A/E bass F#m/E bass E

ho - tels — and mid - night coach - es, Be sure — to hide the roach - es...

D (add G#) A/E bass E A/E bass A/E bass E

Last time to final ending

D E D C#m A

4 fr. D. S. ♯

Final Ending

E D C#m A E

4 fr.

MARRAKESH EXPRESS

Words and Music by
GRAHAM NASH

Intro.

Intro. G 000 Dm 0 G 000 Dm 0

G 000 Dm 0

Look - ing at the world through the sun - set in your eyes,
Sweep - ing cob - webs from the edg - es of my mind,
Take the train from Cas - a Blanc - a go - ing south.

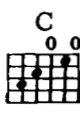
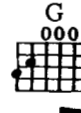
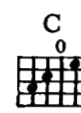
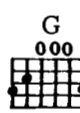
G 000 Dm 0 Em 0 000

Trav - el - ing the train through clear Mor - oc - can skies Ducks, and pigs, and chick - ens call,
Had to get a - way to see what we could find. Hope the days that lie a - head
Blow - ing smoke rings from the cor - ners of my mouth. Col - ored cot - tons hang in the air,

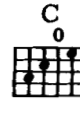
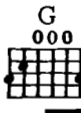
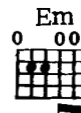
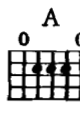
A 0 C 0 0 D 0

an - i - mal car - pet wali to wall A - mer - i - can la - dies five - foot tall in blue.
bring us back to where they've led lis - ten not to what's been said to you.
charm - ing co - bras in the square, striped djel - le - bas we can wear at home.

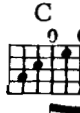
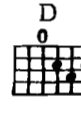
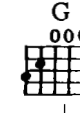
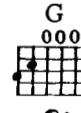
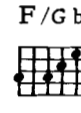
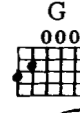
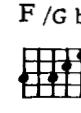
Last time to Coda

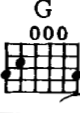

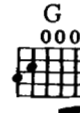
Wouldn't you know we're rid - ing on the Mar - ra - kesh Ex press.

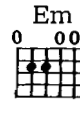
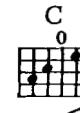
Wouldn't you know we're rid - ing, on the Mar - ra - kesh ex - press - ly tak - ing

me to Mar-ra-kesh. All a - board the train, — All a - board the

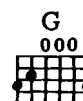
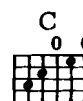
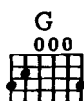
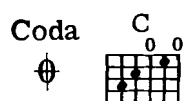
train! — I've been sav - in' all my mon-ey just to take you there. —

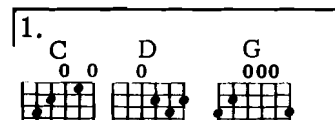
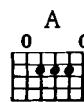
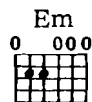
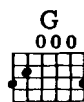
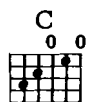
I smell the gar - den in your hair. —

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

Coda

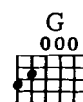
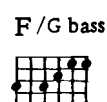
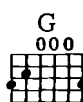
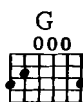
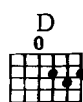
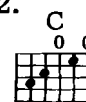


Would-n't you know we're rid - ing on the Mar - ra - kesh Ex - press.



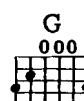
Wouldn't you know you're rid-ing on the Mar-ra-kesh Ex-press they're tak-ing me to Mar-ra-kesh

2.



me to Mar - ra - kesh. All on board the train, — All on

F/G bass



Am/G bass



board the train, — All on board!

G (single note)



Repeat and fade

Repeat and fade

SUITE: JUDY BLUE EYES

Words and Music by
STEPHEN STILLSGuitar → D
(Capo up
2 frets)

Keyboard → E









It's get-ting to — the point where




I'm no fun an-y - more. — I am

sor - ry. Some-times it hurts so

bad - ly I must cry out loud I am

lone - ly. I am yours, — you are mine, — you are

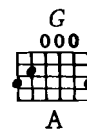
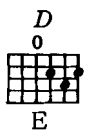
what you are — you make it hard. — Re- —

1. When playing from D. S. go to Bridge

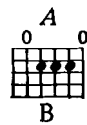
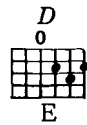
2.

ADDITIONAL VERSES

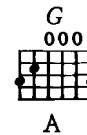
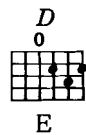
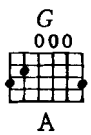
2. Remember what we've said, and done, and felt about each other
Oh babe, have mercy.
Don't let the past remind us of what we are not now.
I am not dreaming.
I am yours, you are mine, you are what you are.
And you make it hard - -
3. Something inside is telling me that
I've got your secret. Are you still listening?
Fear is the lock, and laughter the key to your heart.
And I love you.
I am yours, you are mine, you are what you are.
And you make it hard,
And you make it hard.



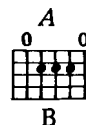
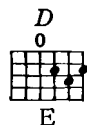
Tear-ing your_ self_ a -



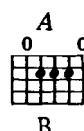
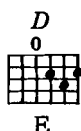
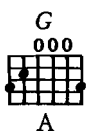
way from me now, you are free_ I am



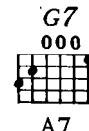
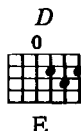
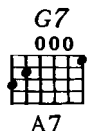
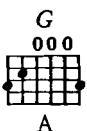
cry - ing._ This does not mean_ I don't



love you,_ I do,_ That's for-ev - er, Yes, and for

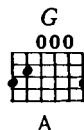
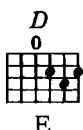
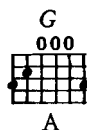


al - ways. _ I am yours, _ you are mine, _ You are what _

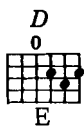
D. S. $\frac{3}{4}$

_ you are. You make it hard, _

Bridge

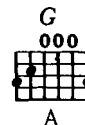
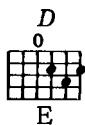


_ And you make it hard, _ and you make it hard, _



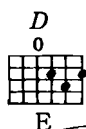
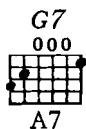
(♩ = ♪)

_ and you make it hard, _



Fri - day eve - ning, —
Tues - day morn-in' —

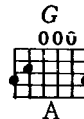
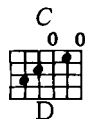
Sun - day in the af - ter-noon, —
Please be gone I'm tired of you. —



What have you got to lose? —

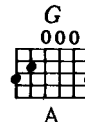
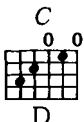
1.

2.

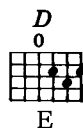
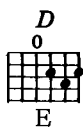


Can I tell it like it is? —

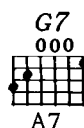
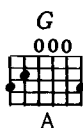
Liſ - ten to me ba - by



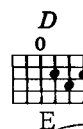
It's my heart that's a suf-fer-ing, it's dy - in' and that's what I — have to



lose. I've got an an - swer —
Will you come see me —



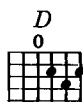
I'm — going to fly a - way, — What have I got to
Thurs - days and Sat - ur - days? —



1.

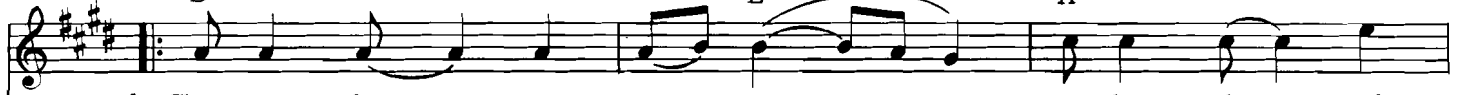
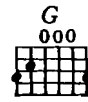
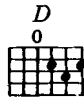
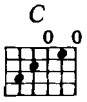
2.

lose? —

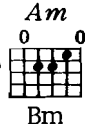
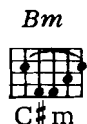
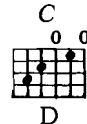
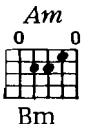
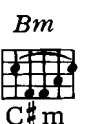
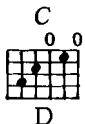
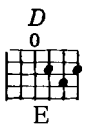
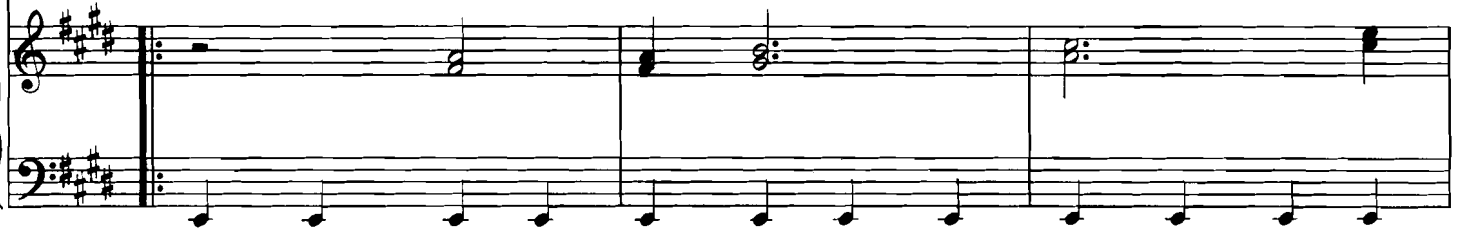


(♩ = ♩)E

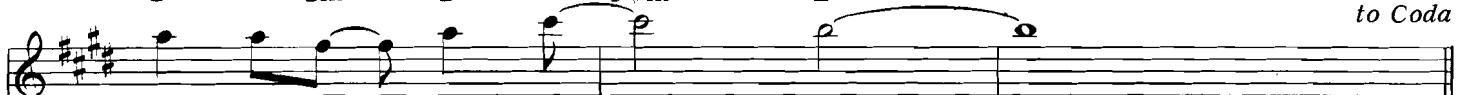
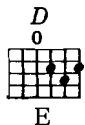
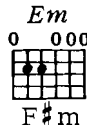
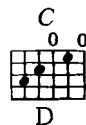
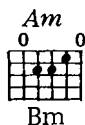
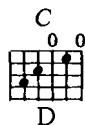
Repeat 4 times



1. Chest-nut brown — ca - nar y, — ru - by throat - ed
 2. Voic - es of — the an - gels, — ring a - round the
 3. La - cy lilt - ing ly - rics, — los - ing love — la -



spar - row, sing a song — don't be long, —
 moon - light, ask - ing me, said she so free, —
 ment - ing, change my life, — make it right, —



thrill me to — the mar - row. —
 how can you catch the spar - row? —
 be — my la - dy. —

3rd time
to Coda



D
0

E

Repeat 3 times

Coda

D7

0

**E7****G**

000

**A****D7**

0

**E7****G**

000

**A**
D7

0

**E7****G**

000

**A****D7**

0

**E7****G**

000

**A****D7**

0

**E7****G**

000

**A****D**

0

**E**
G

000

**A****Am**

0 0

**Bm****Em**

0 000

**F#m****C**

0 0

**D****D**

0

**E****G**

000

**A****Am**

0 0

**Bm****Em**

0 000

**F#m****C**

0 0

**D****D**

0

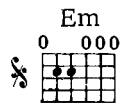
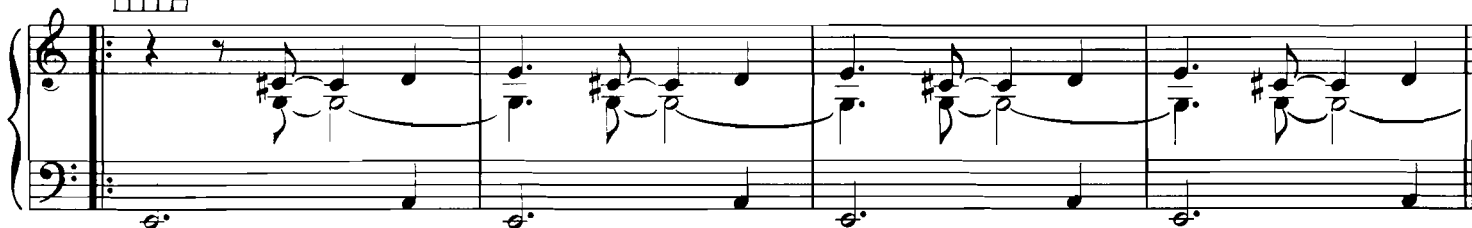
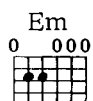
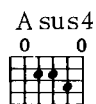
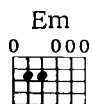
**E**

Do do do do do, do — do do do do do, do do do do do, do — do do do,

Repeat 8 times

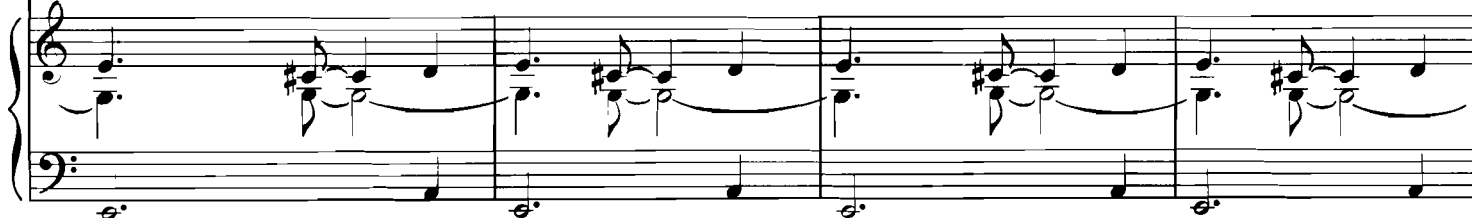
GUINNEVERE

Moderately



Words and Music by
DAVID CROSBY

Guin-ne-vere _____


had green eyes,






Em 0 000 Gm 0


like yours, ——— Mi 'la-dy like yours. When



Bb C 0 0 Dm 0

she'd walk down — through the gar-den, In the morn - ing af - ter






Em 0 000



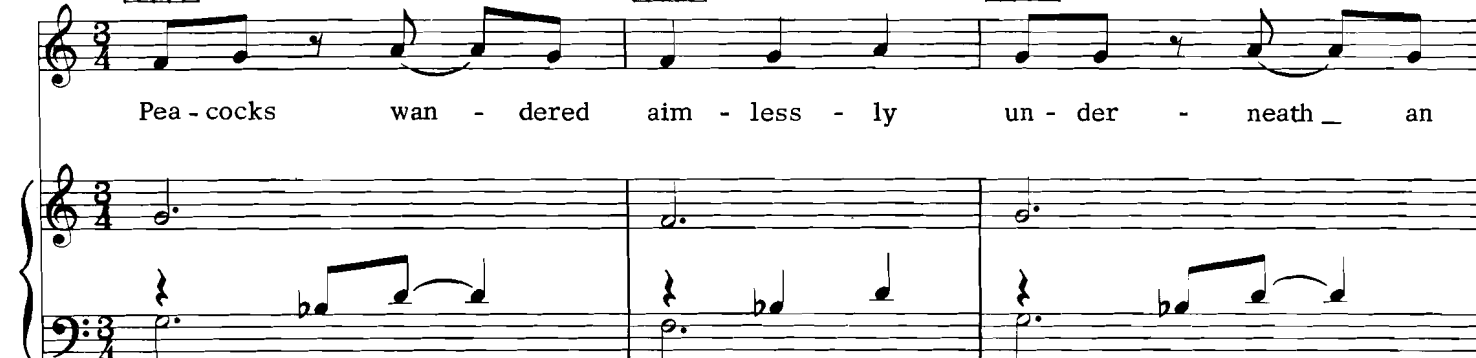
it rained.



Gm Bb Gm 0

Pea - cocks wan - dered aim - less - ly un - der - neath — an



Bb G D Em7 A G D

or - ange — tree. —

Em A G D Em A G Asus4

Why can't she see me? —

Last time to Final Ending

Bridge Bm

As she turns her gaze —

Bm Am7 Bm

— down the slope to the har bor —

Bm Em

0 000

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

where I lay, _____ An-chored for a day..

Final Ending

Em

0 000

Bm7 Am7 Bm

0 0 0

Bm A sus4 Em

0 0 0 000

Repeat and fade

ADDITIONAL VERSES

2. Guinnevere drew pentagrams like yours,
Mi'lady, like yours.
Late at night when she thought that no one
Was watching at all.
On the wall.
She shall be free.

(To Bridge)

3. Guinnevere had golden hair, like yours,
Mi'lady, like yours.
Streaming out when we'd ride through the warm wind
Down by the bay, yesterday.
Seagulls circle endlessly, I sing in silent harmony,
We shall be free.

WOODEN SHIPS

Words and Music by
DAVID CROSBY and STEPHEN STILLS

* G (D bass) 0 0 0 0 A 0 0 0 G 0 0 0 D 0 0 0 Em 0 0 0 0 G 0 0 0 D 0 0 0

Em 0 0 0 G (D bass) 0 0 0 0 A 0 0 0 G 0 0 0 Em 0 0 0

G (D bass) 0 0 0 0 A 0 0 0 G 0 0 0 Em 0 0 0 Am 0 0 0

Em 0 0 0 Am 0 0 0 Em 0 0 0

If you smile at me I will

* Guitarists: Tune low E string to D.

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Am 0 0 0 Em 0 0 0

un - der - stand, 'cause that _ is some - thing ev - 'ry - bod - y ev - 'ry - where does in _ the

Am 0 0 0 Em 0 0 0 Am 0 0 0 Em 0 0 0

same _ lan - guage. _

Am 0 0 0 Em 0 0 0

I can see by your coat, _ my friend, _ you're from the

Am 0 0 0 Em 0 0 0

oth - er side. _ There's just one thing I've got to know, _ can you

Am 0 0 0 Em 0 0 0 Am7 0 0 0

tell me please, who won?

Em 000 Am 000 Em 000

Say, can I have some of your pur-ple ber-ries?

Am 000 Em 000

Yes, I've been eat-ing them for six or sev-en weeks now, have-n't got

Am 000 Em 000 Am 000 G (D bass) 000 A 000 G 000

sick once. Prob-'ly keep us both a-live.

Em 000 G 000 A 000 D 000

Wood-en Ships on the wa-ter ver-y free,—

Em 000 G 000 A 000 D 000

eas-y you know the way— it's sup-posed to be.—

Em 000 G 000 A 0 0 D 000

Sil - ver peo - ple on the shore - line let us be. — Talk-in' 'bout

C 0 0 Em 000 Am 0 0

ver - y free — and eas - y.

Em 000 C 0 0 Em 000

C 0 0 D 000

Last time thru to Coda

Em 000 A 0 0 G 000

Em 000 D 000 Em 000 A 0 0

The first system of music consists of two staves. The treble staff contains a melody with eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment. Above the system, four guitar chord diagrams are shown: Em (E minor, 000), D (D major, 000), Em (E minor, 000), and A (A major, 0 0).

G 000 C 0 0 Em 000

The second system continues the melody and accompaniment. It features three guitar chord diagrams: G (G major, 000), C (C major, 0 0), and Em (E minor, 000).

C 0 0 Em 000 C 0 0

The third system shows the progression of the piece. It includes two guitar chord diagrams: C (C major, 0 0) and Em (E minor, 000).

Em 000 C 0 0 D 000 D. S. ♯

The fourth system concludes with a repeat sign. It features three guitar chord diagrams: Em (E minor, 000), C (C major, 0 0), and D (D major, 000). The system ends with the instruction "D. S. ♯".

Coda Em 000 C 0 0 Em 000

The final system is marked "Coda". It contains three guitar chord diagrams: Em (E minor, 000), C (C major, 0 0), and Em (E minor, 000). The melody and accompaniment continue through this system.

C 0 0 0

Em 0 0 0

C 0 0 0

Em 0 0 0

C 0 0 0

Em 0 0 0

C 0 0 0

Em 0 0 0

And it's a fair wind, _ Blow-in' warm out of the south o - ver my

shoul - der. _ Guess I'll set a course and go.

Ped.

ADDITIONAL VERSES

2. Horror grips us as we watch you die.
All we can do is echo your anguished cries.
Stare as all human feelings die.
We are leaving, you don't need us.
3. Go take a sister, then, by the hand.
Lead her away from this foreign land.
Far Away, where we might laugh again.
We are leaving, you don't need us.

HELPLESSLY HOPING

Words and Music by
STEPHEN STILLS

Intro.

Am7 0 0 0 C 0 0 G 0 0 0

The introductory section consists of three measures of music. The first measure has a treble clef with a G4 quarter note and an F#4 quarter note, and a bass clef with a G2 eighth-note triplet, an A2 eighth-note triplet, and a B2 eighth-note triplet. The second measure has a treble clef with a G4 quarter note and an F#4 quarter note, and a bass clef with a G2 eighth-note triplet, an A2 eighth-note triplet, and a B2 eighth-note triplet. The third measure has a treble clef with a G4 quarter note and an F#4 quarter note, and a bass clef with a G2 eighth-note triplet, an A2 eighth-note triplet, and a B2 eighth-note triplet.

D 0 Am 0 0 C 0 0

Help - less - ly Hop - ing her har - le-quin ho-vers near-

The first line of the song features three measures. The first measure has a treble clef with a G4 quarter note, an F#4 quarter note, and a G4 quarter note, and a bass clef with a G2 eighth-note triplet, an A2 eighth-note triplet, and a B2 eighth-note triplet. The second measure has a treble clef with a G4 quarter note, an F#4 quarter note, and a G4 quarter note, and a bass clef with a G2 eighth-note triplet, an A2 eighth-note triplet, and a B2 eighth-note triplet. The third measure has a treble clef with a G4 quarter note, an F#4 quarter note, and a G4 quarter note, and a bass clef with a G2 eighth-note triplet, an A2 eighth-note triplet, and a B2 eighth-note triplet.

G 0 0 0 D 0 Am 0 0

by a - wait - ing a word Gasp - ing at glimps - es of

The second line of the song features three measures. The first measure has a treble clef with a G4 quarter note, an F#4 quarter note, and a G4 quarter note, and a bass clef with a G2 eighth-note triplet, an A2 eighth-note triplet, and a B2 eighth-note triplet. The second measure has a treble clef with a G4 quarter note, an F#4 quarter note, and a G4 quarter note, and a bass clef with a G2 eighth-note triplet, an A2 eighth-note triplet, and a B2 eighth-note triplet. The third measure has a treble clef with a G4 quarter note, an F#4 quarter note, and a G4 quarter note, and a bass clef with a G2 eighth-note triplet, an A2 eighth-note triplet, and a B2 eighth-note triplet.

C 0 0 0 G 0 0 0 D 0

gen - tle true spir-it he runs, Wish-ing he could fly. — On - ly to

The third line of the song features three measures. The first measure has a treble clef with a G4 quarter note, an F#4 quarter note, and a G4 quarter note, and a bass clef with a G2 eighth-note triplet, an A2 eighth-note triplet, and a B2 eighth-note triplet. The second measure has a treble clef with a G4 quarter note, an F#4 quarter note, and a G4 quarter note, and a bass clef with a G2 eighth-note triplet, an A2 eighth-note triplet, and a B2 eighth-note triplet. The third measure has a treble clef with a G4 quarter note, an F#4 quarter note, and a G4 quarter note, and a bass clef with a G2 eighth-note triplet, an A2 eighth-note triplet, and a B2 eighth-note triplet.

Am 0 0 0 0 1. G 0 0 0 0 D 0 0 0 0

trip at the sound of good - bye.

2.3. G 0 0 0 0 C 0 0 0 0 G 0 0 0 0

They are one per-son, They are two a - lone, - They are

G7 0 0 0 0 C 0 0 0 0

three to - geth - er, They are for each oth - er.

Last time to Final Ending

G 0 0 0 0 C 0 0 0 0 G 0 0 0 0 C 0 0 0 0 G 0 0 0 0 D. S. %

three to - geth - er, They are for each oth - er.

Final Ending

G 0 0 0 0 C 0 0 0 0 G 0 0 0 0 C 0 0 0 0 G 0 0 0 0

ADDITIONAL VERSES

2. Wordlessly watching he waits by the window and
Wonders at the empty place inside
Heartlessly helping himself to her bad dreams
He worries, did he hear a good-bye? Or even hello?
3. Stand by the stairway, you'll see something
Certain to tell you confusion has its cost.
Love isn't lying, it's loose in a lady who lingers,
Saying she is lost, and choking on hello.

LONG TIME GONE

Words and Music by
DAVID CROSBY

Moderately

Am D Am D Am

It's been a

long time com-in' It's goin' to be a Long

Time Gone. And it ap- pears to be a long, ap-

Am7 Gmaj7 Fmaj7 Am7 Gmaj7 Am7/D bass D Single note only

5 fr. 5 fr.

pears to be a long, ap- pears to be a long time, yes, a

long, long, long, long time be- fore the dawn.

3rd time to Coda

D Am D D Am

Turn,

D Am D Am

turn_ an-y cor-ner. Hear, _____

D Am D

you must hear_ what the peo-ple say, _

Am

You know there's some-thing that's goin' on a-round here,, that

Dm Am

sure-ly, _ sure-ly, sure-ly won't_ stand_ the light of day. _____

Repeat 2 times

D sus4 0 0 0 0 D 0 0 0 0 Am 0 0 0 0 D 0 0 0 0

It's been a long time

Am 0 0 0 0 D 0 0 0 0 Am 0 0 0 0

com - in' It's goin' to be a Long

D 0 0 0 0 Am 0 0 0 0 D 0 0 0 0 Am 0 0 0 0

Time Gone. But you know, —

D 0 0 0 0 Am 0 0 0 0 D 0 0 0 0 Am 0 0 0 0

the dark-est hour al - ways, —

D 0 0 0 0 Am 0 0 0 0 D 0 0 0 0

al-ways just be-fore the dawn, — And it ap -

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes guitar chords with fingerings and a piano accompaniment with lyrics.

System 1: Chords: Am7 (5 fr.), Gmaj7, Fmaj7, Am7 (5 fr.), Gmaj7, Fmaj7. Lyrics: "pears to be a long, ap - pears to be a long,"

System 2: Chords: Am7, G, D (0). Lyrics: "ap - pears to be a long -"

System 3: Chord: D (0). Lyrics: "time, - such a long, long, long, long time - be-fore the"

System 4: Chords: Am (0 0 0), D (0), Am/D bass (00 0). Lyrics: "dawn, -" followed by a glissando mark.

ADDITIONAL VERSE

2. Speak out, you got to speak out against
the madness, you got to speak your mind,
if you dare.
But don't try to get yourself elected.
If you do you had better cut your hair.
'Cause it appears to be too long,
appears to be too long,
appears to be a long
Time, before the dawn.

49 BYE-BYES

Words and Music by
STEPHEN STILLS

Guitar → A
(Capo up
2 frets)



D



G



A



F#m



Keyboard → B

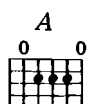
E

A

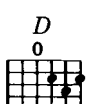
B

G#m

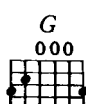
First system of musical notation for '49 BYE-BYES'. It consists of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The system ends with a double bar line.



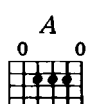
B



E



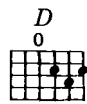
A



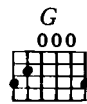
B

Second system of musical notation for '49 BYE-BYES'. It consists of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The system includes lyrics and ends with a double bar line.

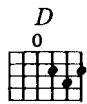
1. For-ty nine rea - sons all in a line — All of them
2. Drift-ing with my la - dy, we're old - est of friends- Need a little
3. Now it's o - ver, they left in the spring.. Her and the



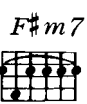
E



A



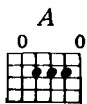
E



G#m7

Third system of musical notation for '49 BYE-BYES'. It consists of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The system includes lyrics and ends with a double bar line.

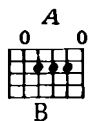
good ones, All of them lies.
work — and there's fen - ces to mend.
drift - er, lookin' for beau - ti - ful things.



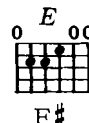
B

Fourth system of musical notation for '49 BYE-BYES'. It consists of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The system includes lyrics and ends with a double bar line.

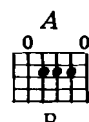
Stead - y girl, be — my world.. Till the drift-er come, -



now— she's gone._ I let that man play— his hand,—



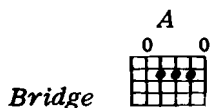
I let them go, how was I — to know? —



*Last time
to Bridge*

D. S.

I'm down— on— my knees.— No-bod-y left— to please.—

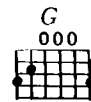
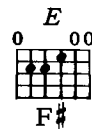
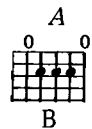


Bridge

On— my knees,— feel— ing wrong.—



My mind's gone,— oh —



Bye,

bye, _____

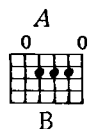
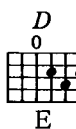
ba -

by, -

bye, bye, ba -

by,

Write _____

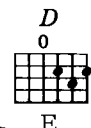
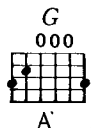
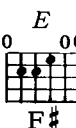


_____ if you think of it,

may - be.

Know _____

I _____

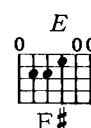
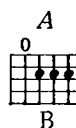


love

you, -

Go _____

if it means that much to



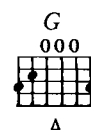
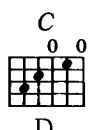
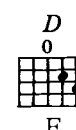
you. _____

Hey, but you can run, _____

ba -

by;

If the



feel - ing's -

wrong -

be -

fore

too -

long it's

cra -

zy. -

And you're

trapped, babe, and you know that's not where it's at, babe. You're just

Guitar chord diagrams: A (0 2 2 2 0), B (2 4 4 2 0), G (0 0 0 2 0), A (0 2 2 2 0), B (2 4 4 2 0).

see-in' things through a cat's eye, ba-by; That's not my old la-

Guitar chord diagrams: G (0 0 0 2 0), A (0 2 2 2 0), B (2 4 4 2 0).

dy. Come on and tell me, ba-by, you bet-ter tell me, ba-

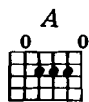
Guitar chord diagrams: G (0 0 0 2 0), A (0 2 2 2 0), B (2 4 4 2 0), G (0 0 0 2 0), A (0 2 2 2 0).

by, Who do you, who do you love? Time

Guitar chord diagrams: A (0 2 2 2 0), B (2 4 4 2 0), E (0 2 2 2 0), B (2 4 4 2 0), D (0 2 2 2 0), F# (0 2 2 2 0).

will tell us who is try-ing to

Guitar chord diagrams: E (0 2 2 2 0), F# (0 2 2 2 0), G (0 0 0 2 0), A (0 2 2 2 0), D (0 2 2 2 0).

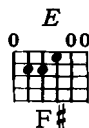


B

sell us.

Bye,

bye,

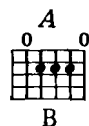


F#

ba - by,

Write _____

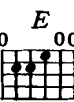
if you think of it,



B

may - be.

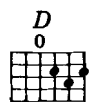
Hey, but you can



F#

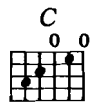
run, ba - by.

If the



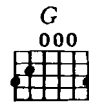
E

feel-ing's wrong, _ be -



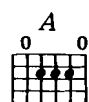
D

fore too _ long, it's



A

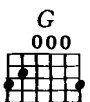
cra - zy. _ And you'll try _



B

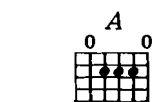
— babe,

and you'll



A

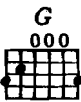
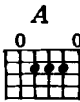
know that's not where it's





B

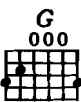
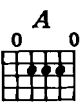
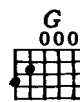
at — babe.




You're just

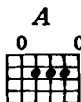
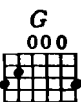
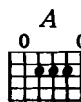






see-in' things through a cat's eye, ba - by; — That's

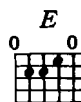
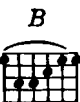
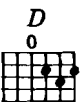




not my old la - dy. Come on and tell me, ba -






by, you bet - ter tell me, ba - by, Who do you, —









who do you love? —





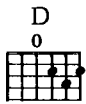


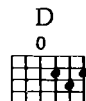
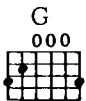
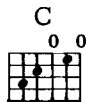


YOU DON'T HAVE TO CRY

Words and Music by
STEPHEN STILLS

Bright tempo



G 000

D 0

man - a - gers, — And where you got to be at noon? You are

F

C 0 0

liv - ing — a re - al - i - ty. — I left

G 000

D 0

years a - go; — It quite near - ly killed — me. In the

F

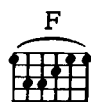
C 0 0

long run it will make you cry, Make you cra-

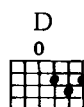
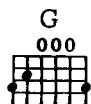
G 000

D 0

— zy n' old be - fore your time. — And the

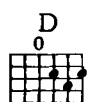


dif - 'frence be-tween you and me, - I won't ar - gue

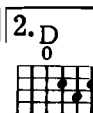
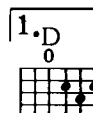
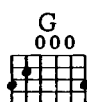


right or wrong. - But I have time to cry, my ba - by.

You Don't Have To Cry, I said cry, my ba - by.



You Don't Have To Cry, I said cry, my ba - by.



You Don't Have To Cry. In the morn-

LADY OF THE ISLAND

words and music by
GRAHAM NASH

Holding you close, undisturbed before a fire,
The pressure in my chest when you breathe in my ear;
We both knew this would happen when you first appeared,
My Lady Of The Island.

The brownness of your body in the fireglow,
Except the places where the sun refused to go.
Our bodies were a perfect fit,
In afterglow we lay,
My Lady Of The Island.

Letting myself wander through the world inside your eyes,
You know I'd like to stay here until ev'ry tear runs dry.

My Lady Of The Island . . .

Wrapped around each other in the peeping sun,
Beams of sunshine light the stage, the red light's on.
I never want to finish what I've just begun with you,
My Lady Of The Island.

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PRE-ROAD DOWNS

words and music by

GRAHAM NASH

I have kissed you, so I'll miss you,
On the road I'll be wantin' you.
But I have you 'cause I love you,
And you have me 'cause you love me, too. Yeah!

Felt forsaken, you'll awaken
To the joys of livin' hand in glove.
And then I will lend you my will,
And your days will be filled with love.

Don't run, the time approaches,
Hotels and midnight coaches,
Be sure to hide the roaches.

Felt dejected, as expected,
You rejected all the thoughts of work.
So I'll pray, with you,
To stay with me forever, and we'll make it work. Wo.

Elevated, you're elated,
'Cause I waited a year for you,
If you're thinkin' what I'm thinkin',
Then I'm gonna make my love to you, Wo.

Don't run, the time approaches,
Hotels and midnight coaches,
Be sure to hide the roaches.

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MARRAKESH EXPRESS

words and music by
GRAHAM NASH

Looking at the world through the sunset in your eyes,
Traveling the train through clear Moroccan skies
Ducks, and pigs, and chickens call,
Animal carpet wall to wall
American ladies five foot tall in blue.

Sweeping cobwebs from the edges of my mind,
Had to get away to seek what we could find.
Hope the days that lie ahead
Bring us back to where they've led.
Listen to what's been said to you:

Wouldn't you know we're riding on the Marrakesh Express.
Wouldn't you know we're riding on the Marrakesh
Expressly taking me to Marrakesh.
All aboard the train,
All aboard the train!

I've been saving all my money just to take you there,
I smell the garden in your hair.

Take the train from Casablanca going south,
Blowing smoke rings from the corners of my mouth.
Colored cottons hang in the air,
Charming cobras in the square,
Striped djellebas we can wear at home.

Wouldn't you know we're riding on the Marrakesh Express.
Wouldn't you know you're riding on the Marrakesh Express
They're taking me to Marrakesh.

Wouldn't you know we're riding on the Marrakesh Express.
Wouldn't you know you're riding on the Marrakesh Express,
They're taking me to Marrakesh.

All on board the train,
All on board the train!
All on board!

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SUITE: JUDY BLUE EYES

words and music by
STEPHEN STILLS

It's getting to the point where I'm no fun any more.
I am sorry.
Sometimes it hurts so badly I must cry out loud
I am lonely.
I am yours, you are mine,
You are what you are, you make it hard.
Remember what we've said, and done, and felt about each other
Oh babe, have mercy.
Don't let the past remind us of what we are not now.
I am not dreaming.
I am yours, you are mine, you are what you are.
And you make it hard.
Tearing yourself away from me now, you are free.
I am crying
This does not mean I don't love you, I do,
That's forever, yes and for always.
I am yours, you are mine,
You are what you are. You make it hard.

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Something inside is telling me that
 I've got your secret. Are you still listening?
 Fear is the lock, and laughter the key to your heart.
 And I love you.
 I am yours, you are mine, you are what you are.
 And you make it hard,
 And you make it hard.
 Friday evening, Sunday in the afternoon,
 What have you got to lose?
 Tuesday mornin', please be gone I'm tired of you.
 What have you got to lose?
 Can I tell it like it is?
 Listen to me baby.
 It's my heart that's a suffering, and that's what I have to lose.
 I've got an answer, I'm going to fly away,
 What have I got to lose?
 Will you come to see me Thursdays and Saturdays?
 What have you got to lose?
 Chestnut brown canary, ruby throated sparrow,
 Sing a song, don't be long, thrill me to the marrow.
 Voices of the angels, ring around the moonlight,
 Asking me, said she so free, how can you catch the sparrow?
 Lacy lilting lyrics losing love lamenting,
 Change my life, make it right,
 Be my lady.

GUINNEVERE

words and music by
DAVID CROSBY

Guinnevere had green eyes like yours,
Mi'lady like yours.
When she'd walk down through the garden,
In the morning after it rained.
Peacocks wandered aimlessly underneath an orange tree.
Why can't she see me?

Guinnevere drew pentagrams like yours,
Mi'lady like yours.
Late at night when she thought that no one
Was watching at all
On the wall
She shall be free
As she turns her gaze down the slope to the harbor
Where I lay,
Anchored for a day.

Guinnevere had golden hair like yours,
Mi'lady, like yours.
Streaming out when we'd ride through the warm wind
Down by the bay, yesterday.
Seagulls circle endlessly, I sing in silent harmony,
We shall be free.

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WOODEN SHIPS

words and music by

DAVID CROSBY and STEPHEN STILLS

If you smile at me, I will understand
'Cause that is something everybody everywhere does
In the same language.

I can see by your coat, my friend,
You're from the other side.
There's just one thing I've got to know,
Can you tell me please, who won?

Say, can I have some of your purple berries?
Yes, I've been eating them for six or seven weeks now,
Haven't got sick once.
Prob'ly keep us both alive.

Wooden ships on the water, very free,
Easy you know the way it's supposed to be.
Silver people on the shore line let us be.
Talkin' 'bout very free and easy.

Horror grips us as we watch you die,
All we can do is echo your anguished cries,
Stare as all human feelings die,
We are leaving, you don't need us.

Go take a sister, then, by the hand,
Lead her away from this foreign land
Far away, where we might laugh again.
We are leaving, you don't need us.

And it's a fair wind,
Blowin' warm out of the south
Over my shoulder.
Guess I'll set a course and go.

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HELPLESSLY HOPING

words and music by

STEPHEN STILLS

Helplessly hoping, her harlequin hovers nearby,
Awaiting a word.

Gasping at glimpses of gentle true spirit
He runs, wishing he could fly,
Only to trip at the sound of good-bye.

Wordlessly watching he waits by the window and
Wonders at the empty place inside
Heartlessly helping himself to her bad dreams,
He worries, did he hear a good-bye? Or even hello?

They are one person,
They are two alone,
They are three together,
They are for each other.

Stand by the stairway, you'll see something
Certain to tell you confusion has its cost.
Love isn't lying, it's loose in a lady who lingers,
Saying she is lost, and choking on hello.

They are one person,
They are two alone,
They are three together,
They are for each other.

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YOU DON'T HAVE TO CRY

words and music by
STEPHEN STILLS

In the mornin' when you rise
Do you think of me, and how you left me cryin'?
Are you thinkin' of telephones and managers,
And where you got to be at noon?

You are living a reality
I left years ago; it quite nearly killed me.
In the long run it will make you cry,
Make you crazy n' old before your time.
And the difference between you and me,
I won't argue right or wrong.
But I have time to cry, my baby.

You don't have to cry,
I said cry, my baby.
You don't have to cry, I said cry, my baby
You don't have to cry.

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49 BYE-BYES

words and music by
STEPHEN STILLS

Forty nine reasons all in a line
All of them good ones, all of them lies.
Drifting with my lady, we're oldest of friends
Need a little work and there's fences to mend.

Steady girl, be my world.
Till the drifter come, now she's gone.
I let that man play his hand,
I let them go, how was I to know?
I'm down on my knees, nobody left to please.

Now it's over, they left in the spring.
Her and the drifter, lookin' for beautiful things.

Steady girl, be my world.
Till the drifter come, now she's gone.
I let that man play his hand,
I let them go, how was I to know?
I'm down on my knees, nobody left to please.
On my knees, feeling wrong.
My mind's gone, oh

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Bye, bye, baby, bye, bye, baby,
Write, if you think of it, maybe.
Know I love you, go if it means that much to you.
Hey, but you can run, baby;
If the feeling's wrong before too long it's crazy.
And you're trapped, babe,
And you know that's not where it's at, babe.
You're just seein' things through a cat's eye, baby;
That's not my old lady.
Come on and tell me, baby, you better tell me baby,
Who do you, who do you love?
Time will tell us who is trying to sell us.
Bye, bye, baby,
Write if you think of it, maybe.
Hey, but you can run, baby.
If the feeling's wrong, before too long it's crazy.
And you'll try babe, and you'll know that's not where it's at babe.
You're just seein' things through a cat's eye, baby;
That's not my old lady.
Come and tell me, baby, you'd better tell me baby,
Who do you, who do you love?

LONG TIME GONE

words and music by

DAVID CROSBY

It's been a long time comin'
It's goin' to be a long time gone.

And it appears to be a long, appears to be a long,
Appears to be a long time,
Yes, a long, long, long, long time
Before the dawn.

Turn, turn any corner.

Hear, you must hear what the people say,
You know there's something that's goin' on here,
That surely, surely, surely won't stand the light of day.

And it appears to be a long,
Appears to be a long,
Appears to be a long time,
Such a long, long, long, long time before the dawn.

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Speak out, you got to speak out against
The madness, you got to speak your mind,
If you dare.

But don't try to get yourself elected.
If you do you had better cut your hair.

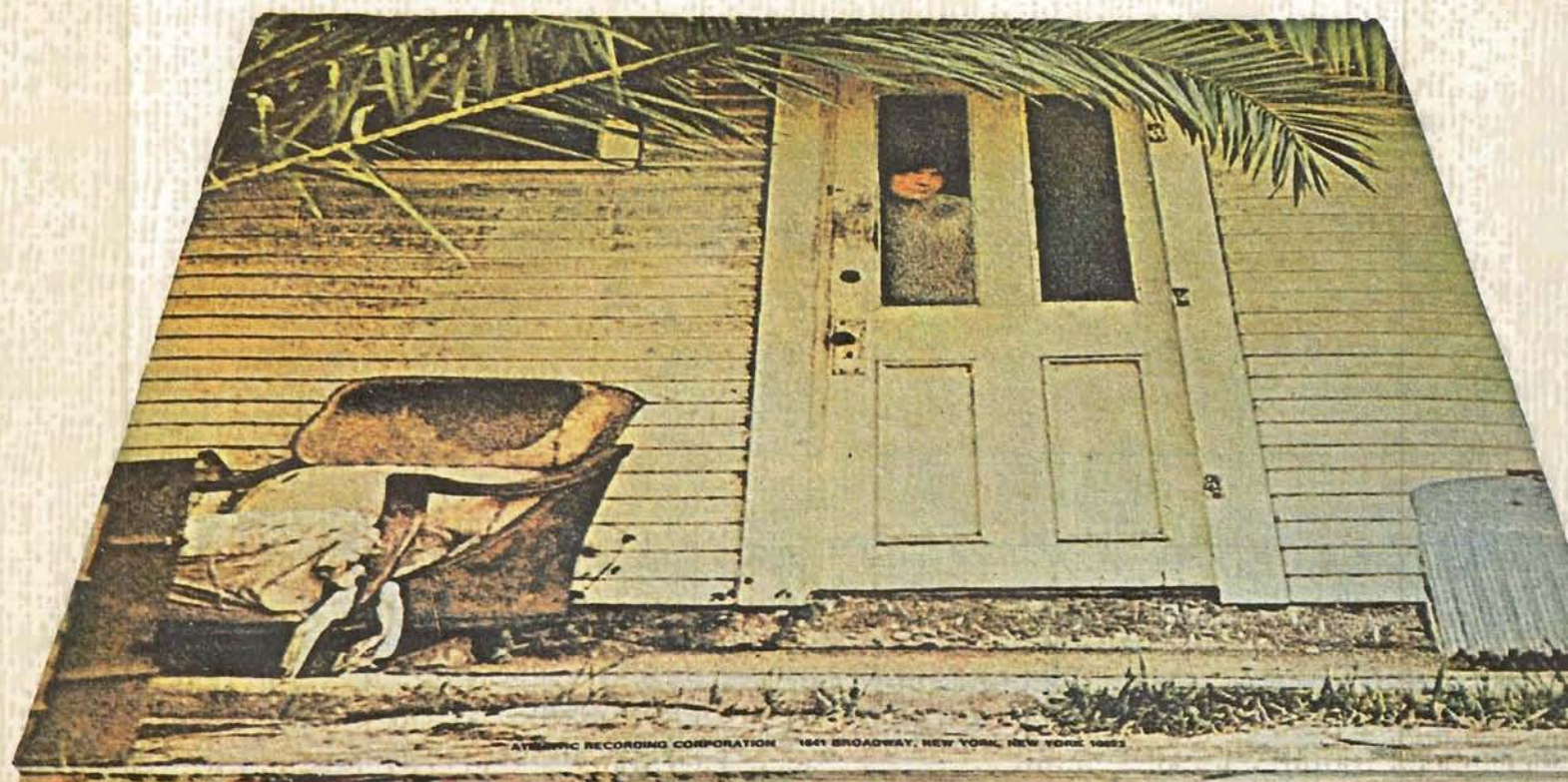
'Cause it appears to be too long,
Appears to be too long,
Appears to be a long time,
Before the dawn.

It's been a long time comin',
It's goin' to be a long time gone.
But you know, the darkest hour,
Always, always just before the dawn.

And it appears to be a long,
Appears to be a long,
Appears to be a long time,
Such a long, long, long, long time before the dawn.

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