

THE BEST OF

NEIL YOUNG



IMP

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NEIL YOUNG

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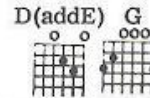
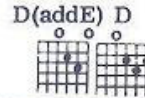
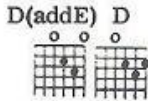
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AFTER THE GOLDRUSH

Words & Music by NEIL YOUNG

Moderately



Well, I

mf

D G D

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

(mf)

G D A

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

G A Bm

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

C G C

to the sun_ that was float - ing_ on the breeze_ —
 in my head_ and I felt like_ get - ting high. —

D A



I was Look at Moth - er Na - ture on_ the run_ in the
 think - in' a - bout_ what a friend_ had said, — I was

C G D

nine - teen sev - en - ties_ — Look at Moth - er Na - ture on_ —
 hop - in' it was_ a lie. — Think - in' a - bout_ what a friend.

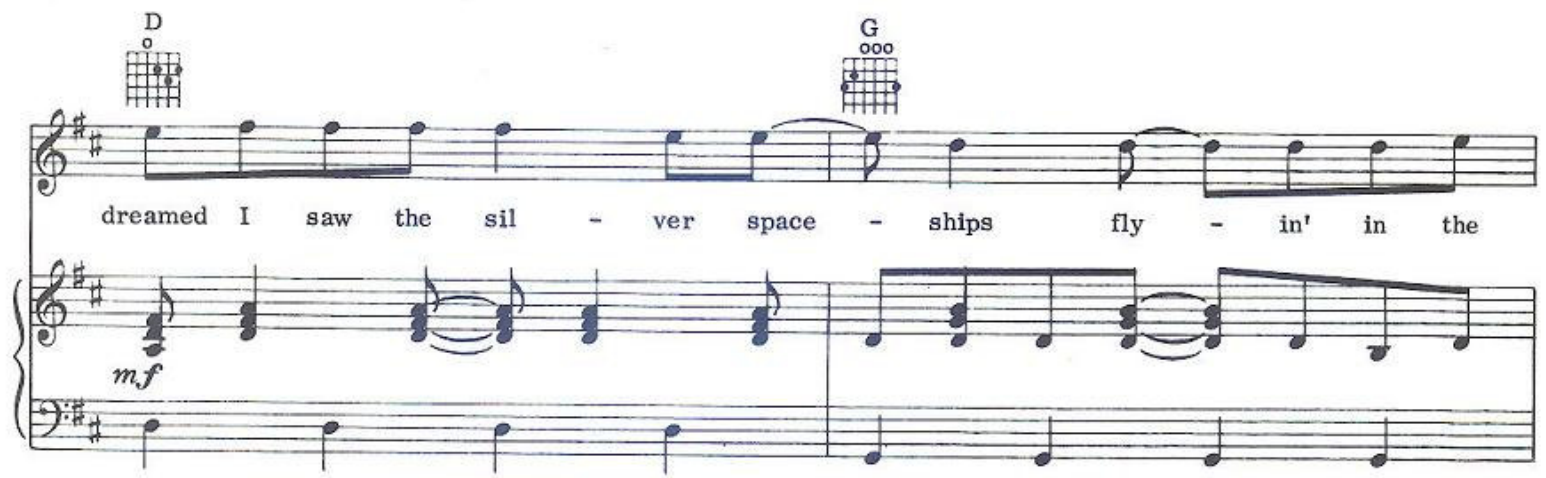
A C 1. G 2. G

— the run_ in the nine - teen_ sev - en - ties_ — 2. I was — 3. Well, I
 — had said, — I was hop - in' it was_ a lie. —

D  G 

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

mf



D  G  D 

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



A  G 

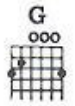
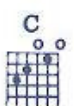
col - ors fly - in' all a - round the cho - sen ones.




A  Bm  C 

All in a dream, all in a dream the



G  C 


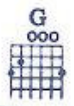
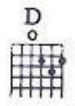
load - ing had be - gun.



D  A 


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

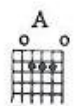
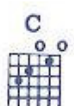
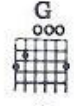


C  G  D 


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

f rit.



A  C  G 

ver seed to a new home.



A MAN NEEDS A MAID

Words & Music by NEIL YOUNG

Moderately slow

B \flat F C

mf legato

G B \flat Dm

Dm C

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

B \flat F Dm

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

C Bb Dm

through my days like a beg-gar go-in' from door to door. I was

C

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

L.H.

Bb F Dm

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

Am7 Bb Dm

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

Chord diagrams: Dm, C, Bb

maid, _____ A Man Needs A Maid, _____

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'maid,' followed by a series of eighth notes for 'A Man Needs A Maid,'. Above the vocal line, three chord diagrams are provided: Dm (D minor), C (C major), and Bb (Bb major). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more varied eighth-note pattern in the left hand.

Chord diagrams: Dm, G, F, Em, Dm, C

a maid, _____

The second system continues the musical score. The vocal line has a long note on 'a maid,'. Above the vocal line, six chord diagrams are shown: Dm, G, F, Em, Dm, and C. The piano accompaniment continues with similar rhythmic patterns, featuring eighth notes and some chords in both hands.

Chord diagrams: Bb, Dm, Em, Em7

mp

The third system shows the piano accompaniment continuing. Above the vocal line, four chord diagrams are provided: Bb, Dm, Em, and Em7. The piano part features a mix of eighth and sixteenth notes, with some chords held for longer durations. A dynamic marking of *mp* (mezzo-piano) is present.

Chord diagrams: F, C, Em, Em7, F

The fourth system concludes the musical score. Above the vocal line, five chord diagrams are shown: F, C, Em, Em7, and F. The piano accompaniment continues with eighth-note patterns and chords, ending with a final chord.

Csus4 C Am G F Em7 Dm7 Am G F Em7

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

Dm7 G/C D Bb F

strange and cold. _____ To

C G Bb F

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

C G Bb F

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

C G Bb Dm

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

Dm C

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

Bb F Dm

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

Am7 Bb Dm

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

Dm C Bb

maid, _____ A Man Needs A Maid, _

This system features guitar chords Dm, C, and Bb. The vocal line has a long note for 'maid,' followed by 'A Man Needs A Maid, _'. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

Dm7 G F Em Dm C Bb

a maid, _____ A Man Needs A Maid, _

This system features guitar chords Dm7, G, F, Em, Dm, C, and Bb. The vocal line continues with 'a maid, _____' and 'A Man Needs A Maid, _'. The piano accompaniment continues with similar chordal textures.

Gm 3 fr. Dm Em Em7

This system features guitar chords Gm (3 fr.), Dm, Em, and Em7. The piano accompaniment includes a dynamic marking of *mp* and a melodic line in the right hand.

C G Bb Dm

When will I see you a - gain? _____

This system features guitar chords C, G, Bb, and Dm. The vocal line has 'When will I see you a - gain? _____'. The piano accompaniment includes dynamic markings of *p* and *pp*.

DON'T LET IT BRING YOU DOWN

Words & Music by NEIL YOUNG

Slowly

Guitar
(Capo up
3 frets)

Am(sus4) Am7/G

Am(sus4) Am7/C

Am(sus4) Am7/G

Am(sus4) Am7/C

Keyboard

Cm(sus4) Cm7/Bb

Cm(sus4) Cm7/Eb

Cm(sus4) Cm7/Bb

Cm(sus4) Cm7/Eb

mf

Am
Cm

Am7
Cm7

Old man ly - ing by the side of the road, with the lor - ries roll - ing by, _____
Blind man run - ning thru the light of the night, with an an - swer in his hand, _____

D
F

F
Ab

Em7
Gm7

blue moon sink - ing from the weight of the load _____ and the build - ings scrape the sky. _____
come on down _____ to the riv - er of sight _____ and you can real - ly un - der - stand. _____

Am



Cm

Am7



Cm7

Cold wind rip-ping down the al-ley at dawn_ and the morn - ing pa - per flies, _____
 Red lights flash-ing thru the win-dow in the rain_ can you hear the si - rens moan? _____

D



F

F



Ab

Em7



Gm7

dead man ly-ing by the side of the road_ with the day-light in his eyes._ Don't_let it bring_
 White cane ly-ing in the gut-ter in the lane - if you're walk-ing home a - lone._ Don't_let it bring_

D(no 3rd)



F(no 3rd)

Am7(sus4)/C



Cm7(sus4)/Eb

Bm7



Dm7

— you down, — it's on - ly cas - tles burn - ing, find some - one who's turn - ing and you will come a - round.
 — you down, — it's on - ly cas - tles burn - ing, find some - one who's turn - ing and you will come a - round.

Am(sus4)

Am7/G

Am(sus4)

Am7/C

Am(sus4)

Am7/G

Am(sus4)

Am7/C



Cm(sus4)

Cm7/Bb

Cm(sus4)

Cm7/Eb

Cm(sus4)

Cm7/Bb

Cm(sus4)

Cm7/Eb

4

A C D F

Don't let it bring you down, it's on - ly cas - tles burn - ing, just find some - one who's

Bm Dm A(no 3rd) Am7(sus4)/G A(no 3rd) Am/C C(no 3rd) Cm7(sus4)/Bb C(no 3rd) Cm/Eb

turn - ing and you will come a - round. —

Am Cm Am7(sus4)/G Cm7(sus4)/Bb Am Cm Am/C Cm/Eb A C

Don't let it bring you down, it's on - ly cas - tles

D F Bm Dm A C D A C D

burn - ing, just find some - one who's turn - ing and you_ will come a - round. —

mp

HARVEST

Words & Music by NEIL YOUNG

Moderately

D A D A D A

mf

D A D A G D

Did I see you down in a young girl's town with your

A G A

moth-er in so much pain? I was al-most there at the

Bm E D

top of the stairs with her scream-in' in the rain, Did she

drumfisk



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



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



prom - ise of a man. —



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

A G A

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

Bm E D A D A

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

D A G D

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

A G A Bm E

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

D A D A D A

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, featuring triplets and rests. The guitar chords are D, A, D, A, D, and A. The piano accompaniment consists of two staves with a consistent triplet eighth-note pattern in the right hand and a simple bass line in the left hand.

G D

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

Detailed description: This system contains the third and fourth lines of music. The guitar chords are G and D. The vocal melody continues with triplets and rests. The piano accompaniment maintains the triplet eighth-note pattern in the right hand and a simple bass line in the left hand.

A G A Bm E

As the days fly past will we lose our grasp or

Detailed description: This system contains the fifth and sixth lines of music. The guitar chords are A, G, A, Bm, and E. The vocal melody continues with triplets and rests. The piano accompaniment maintains the triplet eighth-note pattern in the right hand and a simple bass line in the left hand.

D A

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

Detailed description: This system contains the seventh and eighth lines of music. The guitar chords are D and A. The vocal melody continues with triplets and rests. The piano accompaniment maintains the triplet eighth-note pattern in the right hand and a simple bass line in the left hand.



tell you that — it was on - ly a change_ of plan?_



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



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



fill your cup with the prom - ise of a man. —

HEY HEY, MY MY (INTO THE BLACK)

Words & Music by NEIL YOUNG

Medium Rock beat

Am G F/A

Am G F/A

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

Am G

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



ten?

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



To Coda



than meets the eye.
you can't come back,
'cause rust nev - er sleeps.

Hey, hey, -
when you're out of the blue -
The king is gone -



1. 2.

3.

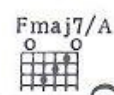
D. S. %
(lyric 1) *al Coda*



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



Coda



HEART OF GOLD

Words & Music by NEIL YOUNG

Moderately slow

mf

I wan-na live, I wan-na give, I've been a min-er for a Heart Of Gold._

It's these ex - press - ions_ I nev - er give that keep me search-in' for a Heart of Gold, _____

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

C

Bm Am G Em C

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

D G Em C D G

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

Em C D G Em

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

G C Bm Am G

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

Em G C C Bm Am G

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

Em D Em

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

D Em D Em

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

G C Bm Am G

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

rit.

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. Chord diagrams are provided for the guitar, showing fingerings for Em, G, C, D, Bm, and Am. The piece concludes with a 'rit.' (ritardando) marking.

ONLY LOVE CAN BREAK YOUR HEART

Words & Music by NEIL YOUNG

Moderately

A7 D G A A7
 D G A A D
 G A D G
 A D G

1. When you were young and I've
 2. I have a friend and I've
 on your own, seen, how did it feel to be a -
 nev - er seen, he hides his head in - side a -
 lone? dream. I was al - ways think - ing of games that I was
 Some - one should call him and see if he can

play - ing, come out, try - ing to make the best of my time. }
 try to lose the the down that he's found. }

Chorus

 But On - ly Love Can Break Your Heart, try to be

sure right from the start, yes, On - ly Love Can

Break Your Heart, what if your world should fall a - part?

A7 D G A A7 D

The first system of music features a piano accompaniment with a treble and bass clef. The treble clef contains chords for A7, D, G, A, A7, and D. The bass clef contains a simple bass line with quarter and eighth notes.

G A A D G

I have a friend I've nev - er

The second system continues the piano accompaniment. The treble clef shows chords for G, A, A, D, and G. The lyrics "I have a friend I've nev - er" are written below the treble staff. A piano dynamic marking (p.) is present at the start of the system.

A D G A

seen, he hides his head in - side a dream,

The third system continues the piano accompaniment. The treble clef shows chords for A, D, G, and A. The lyrics "seen, he hides his head in - side a dream," are written below the treble staff. A piano dynamic marking (p.) is present at the start of the system.

Repeat and fade D G A

yes, On - ly Love Can Break Your Heart.

The fourth system concludes the piano accompaniment. The treble clef shows chords for D, G, and A. The lyrics "yes, On - ly Love Can Break Your Heart." are written below the treble staff. A piano dynamic marking (p.) is present at the start of the system. The system is enclosed in a double bar line with repeat dots at both ends.

SOUTHERN MAN

Words & Music by NEIL YOUNG

Moderately

Dm



Bb



Gm



3 fr.

The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The piano part is marked *mf*. The guitar part has a treble clef and a key signature of one flat. The piano part consists of a steady eighth-note bass line and a melody of chords in the right hand.

Dm



Bb



Gm



3 fr.

The second system continues the musical notation from the first system, with guitar and piano parts. The piano part maintains the same rhythmic and harmonic structure.

Dm



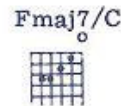
Fmaj7/C



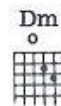
The third system introduces a vocal line with lyrics. The lyrics are: "South - ern man, — bet - ter keep — your head, —". The piano accompaniment continues with the same harmonic support.



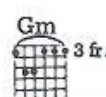
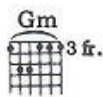
don't — for - get what your Good — Book says. —





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

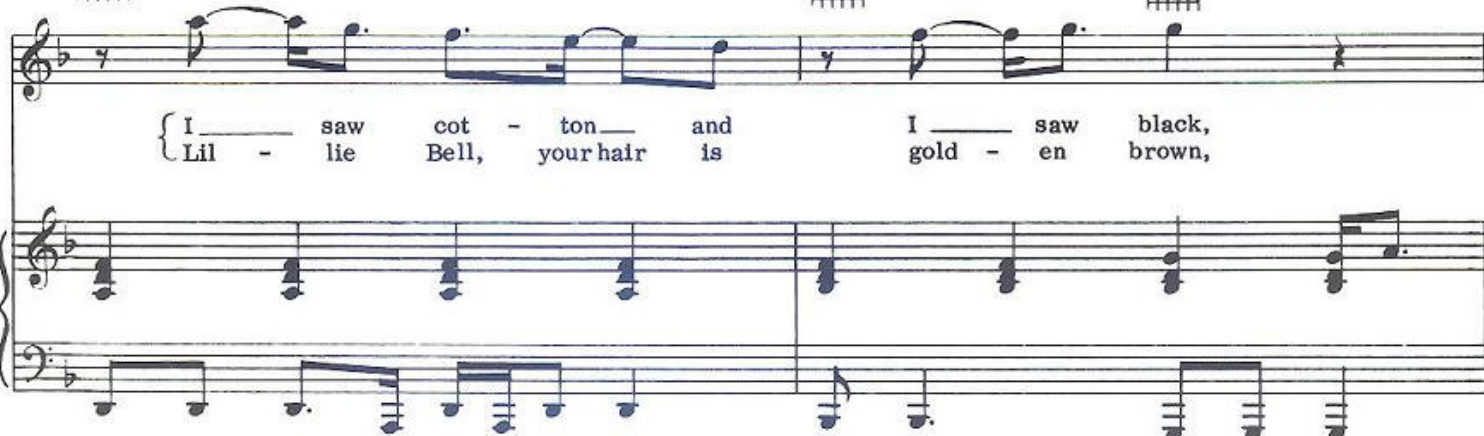


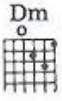


now — your cross - es — are burn - in' fast, — southern man. —



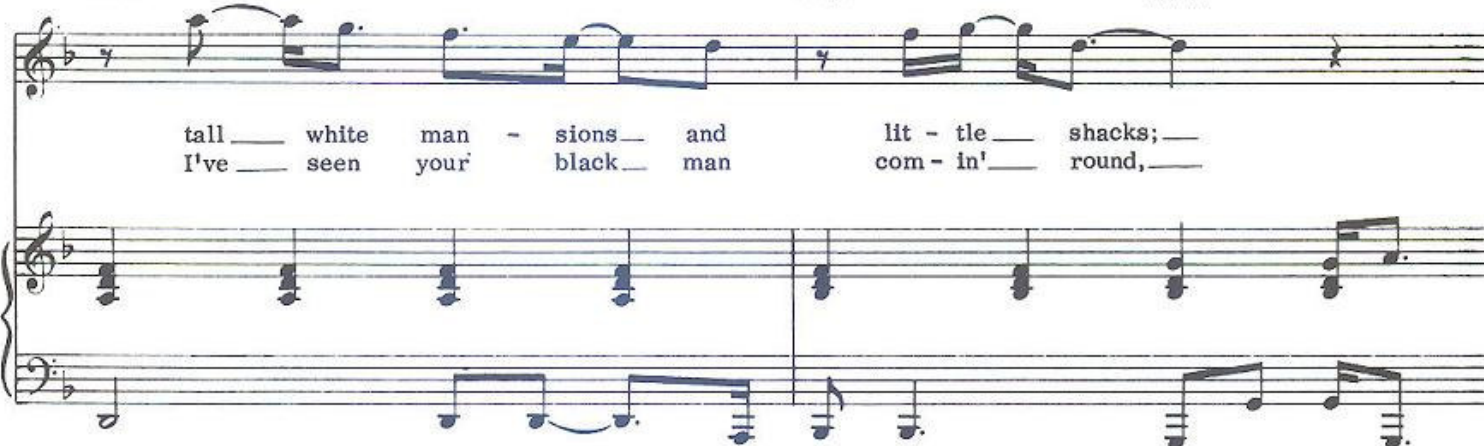
Dm  Bb  Gm  3 fr.

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



Dm  Bb  Gm  3 fr.

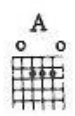
tall — white man - sions — and lit - tle — shacks; —
I've — seen your black — man com - in' — round, —



Dm  Bb  Gm  3 fr.

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





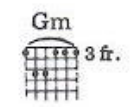
I heard scream - in' and bull - whips crack - in'...

How long, how long? Ah!

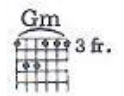
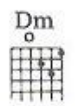
How long, how long? Ah!

Repeat and fade

Repeat and fade



Repeat and fade



Repeat and fade

TONIGHT'S THE NIGHT

Words & Music by NEIL YOUNG

Moderately

D

C

D

C

C

D

C

D

C

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

mp-mf

D7



Ear - ly in the morn - in' at the break of day — he used to

Bruce Ber - ry was a work - in' man; — he used to

(mf)

load that E - con - o - line Van. A spar - kle was

sleep un - til the af - ter - noon. If you nev - er

in his eyes, — but his life was in — his hand. —

heard him sing, — I guess you won't — too soon. —

Well, late at night when the peo - ple were gone — he used to

'Cause peo - ple let me tell you, it sent a

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

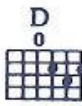
shak - y voice — that was real as the day was on long. —
tel - e - phone — and heard that he died out on the

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

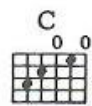
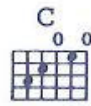
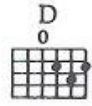
D C D

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

C D C

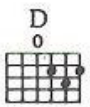
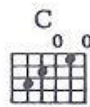
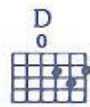


to - night's - the night. -

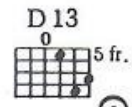
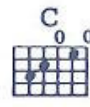


To - night's - the night, - to - night's - the night, -

mf-mp



to - night's - the night, -



to - night's - the night. -

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