

BOB DYLAN NASHVILLE SKYLINE

SONGS FROM THE COLUMBIA ALBUM (KCS 9825)
DISTRIBUTED BY THE BIG THREE MUSIC CORPORATION
BOB DYLAN WORDS AND MUSIC COMPANY, INC. \$2.95



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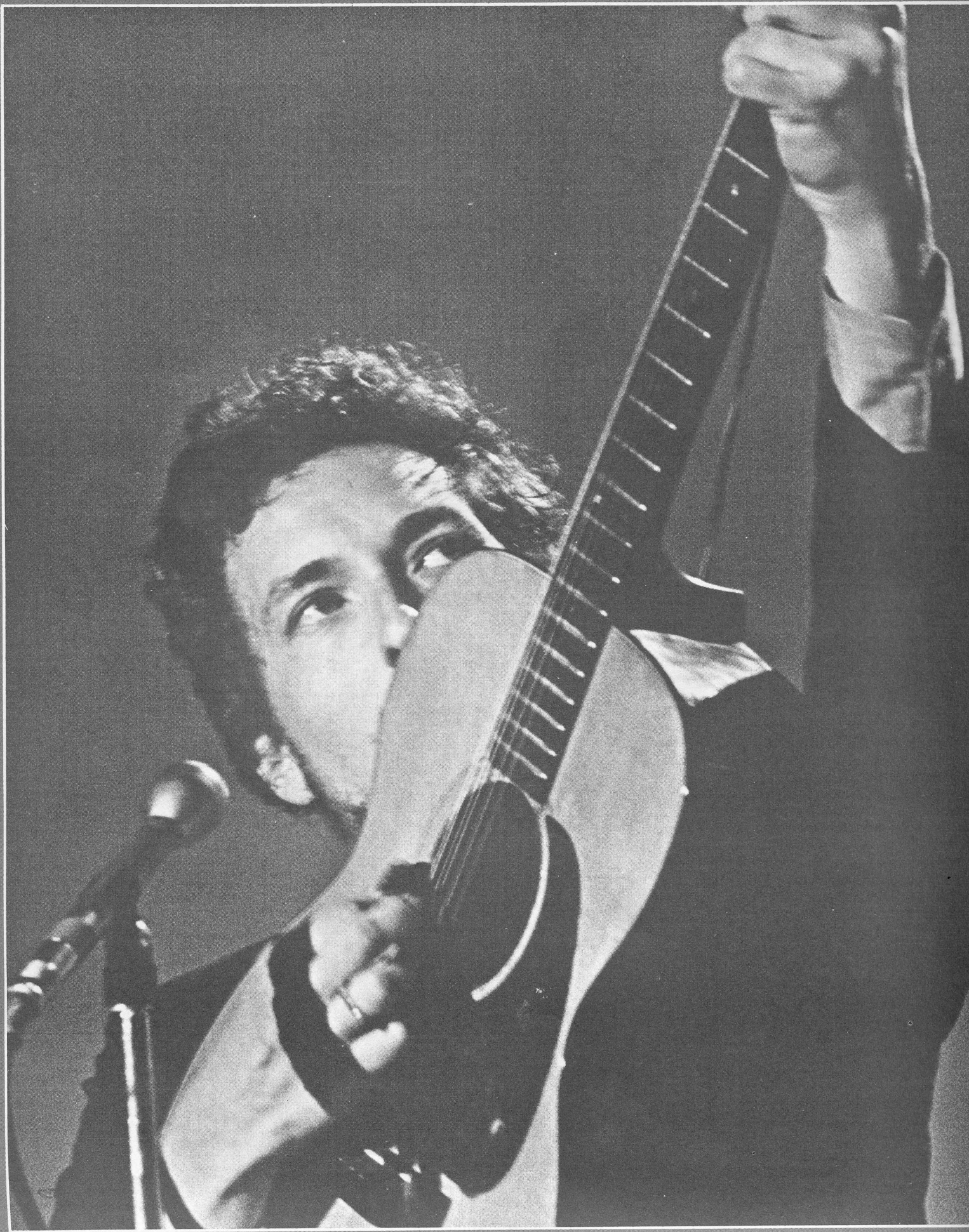
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IT'S BOB AGAIN

If you're searching for music's imminent horizon, cast your eyes toward *Nashville Skyline*, but don't look to me to discuss Bob Dylan's new album as if it was the latest collection from Givenchy. Just because signpointer Bob has the power to set a new fashion with the merest tip of his hat, that's no reason to blame him for the mob that rushes in through the doors he opens. *Nashville Skyline* happens to be the healthiest album to come along in years. That it also happens to be the biggest of Bob's career is only incidental. This is Bob's first confrontation with the sort of freeze-dried success that comes with having an album earn a gold record the day before its release, and yet you can still see kids walking down the street dressed in his 1963 image. Of course, they'll want to boo him for it, not necessarily the same people who booed him at Newport, but the people of the same mentality. Already I hear grumblings from the Underground that *Nashville Skyline* means a return to two-colored shoes, but you must understand that this is from critics whose idea of music is to listen to shouts of "Kick out the jams, mother—!" with a strong backbeat of night sticks thudding on long-haired heads. Either you play music or you play revolutionary, in which case you invent a category, call it guerilla rock and run it off as muzak to have riots by. Apparently the Movement would rather have Bob stand still, but then when you put yourself on a steady diet of paranoia you have to swallow the pitfalls. That *Nashville Skyline* signals an end to the freakout scene must be quite disturbing to professional freaks. As for Bob, there's a good feeling he gets when he goes to Nashville which he's willing to share with you for the price of his album. What's so bad about feeling good? After years of psychic pioneering through the uncharted insanity of our culture, the only way to clear a settlement is with log cabin values. "Love is all there is," sings Bob, "it makes the world go 'round . . . Love and only love, it can't be denied . . . No matter what you think about it, you just won't be able to do without it. . . Take a tip from one who's tried." If you listen for a message in Bob's songs, you won't be disappointed. His message is, as it always has been, good taste. As Johnny Cash has written in the liner notes of *Nashville Skyline*, "This man can rhyme the tick of time . . . The edge of pain, the what of sane . . . And comprehend the good in men, the bad in men. . ."

Nor will I sully your enjoyment of this album by trying to explain it in the context of such contemporary pop artifacts as *Yummy, yummy, yummy*, the Plaster Casters of Chicago, or those chain store music halls that dish out programs like prepackaged food to the

captive clientele at a turnpike Howard Johnson's. Spare me the righteousness of the Underground press and its Hype Machine, churning out new stars as fast as they can rake in their share of the record companies' advertising budgets. Bob Dylan is as far removed from today's pop scene as the master of the house can be from the ants who feed off his bargain basement. *Nashville Skyline* has too much of its own presence to compare it to anything else, except perhaps *John Wesley Harding*, that bridge which Bob had to cross to get from *Blonde on Blonde* to where he's at now. It's only after you keep reminding yourself that all three albums were recorded in Nashville that you realize Bob didn't have very far to travel to cross that bridge. Where he's at now, of course, also has to do with his fatherhood of four children, and if you can't literally hear them pulling on his F string, scribbling over his lyrics, chewing up his guitar picks and climbing up his pants legs, even as he sings this new collection of songs, why then you're deaf. In an era when people don't blush over sex anymore, they just turn curious yellow, Bob sings love songs that are as wholesome as astronauts and as real as Model T Fords, that first vehicle of America's population explosion. Does a line like "Lay, lady, lay... Lay across my big brass bed" lose any impact because it almost makes you listen for the rustle of kids stirring in their cribs? That Bob has retired from the hustle of the street doesn't mean he's forgotten how to play stick ball. No less a public figure than Jim Morrison, the lead singer of the Doors, has described *Nashville Skyline* as Bob's most erotic album, but then it isn't Bob's fault that Morrison represents a faction which has become famous for its inability to distinguish the erotic from the romantic. Bob's passion in this album has to do with the kind of magic that can make cobras dance. When Bob sings *Lay, Lady, Lay*, his performance is so moving that even a 90-year-old can't help but get the point.

As Roger Vaughan, *Life* magazine's former youth editor, has commented, "The people who put this album down must not dig their old ladies." Now that Bob has carved out his own peaceful homestead, do they want him to be Billy the Kid again? When it comes to psychic marksmanship, don't underestimate him and he won't underestimate you. "I don't need much, that aint no lie," he sings, "aint runnin' any race. . . Give to me my country pie, I won't throw it up in anybody's face. . ." The joke is that Bob may not be running any race, but he has had to run a country mile just to get away from all the people who are. Race? Music has become America's last gold rush, with all the ethics of a pickaxe. To survive, you

need both the sensitivity of a flower and a skin of chain mail. As for Bob, the claim jumpers keep trying to use him for a dowser, dogging his heels in a rush to be first to leap into his footsteps. When, five years ago, Bob first moved to the upstate New York art colony of Woodstock, living in his manager's house before buying his own, musicians there were so scarce that, after he was forced to import some, the townspeople could point at them and say, "They're with the band." Today there are a hundred bands in Woodstock. Three recording studios are on the drawing boards and promoters are planning the first annual Woodstock Pop Music Festival, with an expected cumulative audience of 150,000. Woodstock has become the pop music Mecca of the East, the home not only of Mohammed but also of Albert B. Grossman. Bob couldn't care less. When, after his motorcycle accident, a friend visited him to encourage him to go on with his career, Bob answered with a "No!" that was as stern as a gunshot. Instead, he has put the Dylan legend up for grabs. "If there's a poor boy on the street," Bob sings, "then let him have my seat. . ." If you don't believe me, listen to him sing it. In an album that knocks you into the back seat with its intensity, they are the two most soulfully sung lines of all. And yet, the net profit of Bob's retirement continues to be even greater fame. "In a very guileless way," explains Gerry Wexler, the executive vice president of Atlantic Records and someone who has never been notorious as a Dylan fan, "this record is going to reach out to Bob's biggest audience yet. I love it because, for the first time, he sings in his real voice, the voice he talks with. I also love the fact that there are no polemics in it. At a time when social exacerbations are at their highest, it's just beautiful for him to come out with an album of straight love songs."

Other endorsements continue to pour in. Beatle George Harrison calls the album "sensational." Trumpeter Herb Alpert wishes it had his A&M label on it. Producer Bob Crewe thinks the cover is the most beautiful he's ever seen. "Dylan is singing more than he's ever done before," says Crewe. "He's always been a great musical poet but now he's using his voice more effectively." For Phil Spector, an elder statesman of rock and roll at the age of 29, "It's about time Bob came back with a new sound to shake up this whole stagnant scene." For Gerry Goffin, a hit composer who can write for Aretha Franklin or the Monkees with equal ease, "This album is just more proof that Dylan is the greatest songwriter who ever lived." Pop country star Glen Campbell thinks Bob Dylan is one of the greatest singers of our time. "I've been a fan of his since the early days," he says. "I think Dylan has had probably as much influence on country music as anyone else in our business today." The extent of this influ-

ence can be measured by the increasing number of Dylan songs being recorded in Nashville. Bob's pilgrimage there to cut *John Wesley Harding* at the height of the psychedelic season not only brought the same thunderous following that had beat a superpath to his Woodstock door, but it also helped turn the knobs necessary to get the steel guitar, the backwoods fiddle and such classic country purists as Merle Haggard, Flatt & Scruggs and Marty Robbins played on the big city pop radio stations.

In return, the country music establishment's acclaim of Bob is right there within everybody's earshot, in the musical tracks laid down for him by Nashville's ranking studio musicians, and in Bob's rapport with them. For the first time on any of his albums, he gives his band an instrumental, *Nashville Skyline Rag*, which you can now hear dancing out windows from development row in the Franklin Pike Circles of the Southern suburbs to the clapboard Main Streets of the South's small towns. As for his duet with Johnny Cash, singing Bob's old ballad, *Girl From the North Country*, it's obvious that they didn't spend 15 years rehearsing it, but the chemistry of the two of them together produces all the power of a musical mushroom cloud, with the same raw beauty. "He don't fool around, Dylan," explains entrepreneur Don Kirshner, pop music's Man With The Golden Ear And Midas Touch. "He goes right into the country thing with one of the heaviest country stars. And the people he's working with sound like some of the best people he's ever worked with. I hear lots of authority. They've got some great riffs going. Dylan's country feel is great. He's got his own influence, even on the instrumentals, a happy hoe-down feel, a really light-hearted feel that shows the different side of Dylan." The first king of Teen Pan Alley, Kirshner obviously represents the most commercial markets of the Big City North, but his acquaintanceship with Southern music isn't all that rudimentary. As one of the world's leading speculators in music publishing, Kirshner buys and sells country catalogues with the same sure knowledge that he opens and closes his drapes. "Dylan has really captured the country sound," Kirshner says, "but in a happy, melodic feel. He's got a certain gentleness which is unique for Dylan, a new image of him, basically, but to me, that's what I like about this album—it has a certain simplicity. It doesn't seem like the Dylan of old. He's a much simpler country boy. It's not as bitter as his early work. There's not as much sharp satirization. When you listen to past Dylan, that also had a country influence. There was a country twang all the time, but on this album it's more so. This album is low-keyed compared to his other albums with their protestations and their sex symbols. This is unique and fresh. Dylan's fans and the whole world have been

waiting for him to show up in a vein right for himself. There's no doubt that he's the most contemporary poet in America. With a simplicity of melody and a simplicity of story and title and very deep meaning."

Not all of Bob's endorsements have been either so unanimous or so effusive. Booker T. Jones, for example, representing Stax/Volt and the Memphis Sound, loves *Nashville Skyline* as a fresh approach and a change of pace, but, he says, "I'd like to see him return to the old, rough, raw Bob Dylan, with his out-of-sight poetry. It was more contemporary and more soulful." Booker T.'s criticism is respectable, but just what Booker T. says about Bob is exactly what the critics are saying about Booker T.'s MG's and the entire Stax/Volt complex. Certainly Booker T.'s music isn't as old, rough and raw as it was when he first started improvising on the organ, during those lean years before he turned into a singer. If Stax/Volt has gone pop, the reason is that any voice with something real to say instinctively and even guilelessly keeps addressing itself to new and larger audiences. The process is called growing. That's what Bob was doing when he put down his folk guitar and first went electric, and that's what he's doing now, whether he wants to or not. If his singing is sweeter and easy-to-listen-to, the reason is that he's learned how to put out more so that his audience has to work less. Remember Bob's movie, *Don't Look Back*, with Bob pointing his finger up the nose of a *Time* magazine reporter and boasting that he could hold a note as long as Caruso? Now that it turns out he can, is he any less a hero?

Even Booker T. admits that Bob has become more of a singer than ever. "On his previous records," says Booker, "he used to just recite the lyrics." And listen to Tommy James, who sings bubblegum music: "It's weird, man. It doesn't sound like him, but maybe he's really sounding like himself for the first time." Such a sweet, soft, peaceful and happy album and they're still trying to make him controversial. The point is that, in an era when our media has become conducive to exhibitionism at the expense of talent, *Nashville Skyline* signals a return to craft. Not only is Bob singing better, but his musicianship and his poetry reflect a workmanship and a professionalism that turn too many other successful people into immediate amateurs. It has become too easy to ride an ego trip onto the 11 o'clock news.

Is Bob putting us on with this album? I saw him for a brief moment when he got back from Nashville. He played the dubs at a friend's home in New York and then loaded his family into the car for the trip back to Woodstock. His wife and kids got into the back seat. Bob sat up front with the driver. When one of us asked if he'd like us to pack the dubs with the rest of the baggage, he shook his head no. He kept holding them with both hands. He rode back to Woodstock with the dubs on his lap. As poet Paul Simon says, "Dylan is like the moon. He's got this weird effect on the tides. He does things and I see the ground shift. I never expect it, but it does. I don't know why. It's one of those things that happens that I can't figure out why."

Written for *Cosmopolitan Magazine*



DYLAN'S COUNTRY PIE

*Raspberry, strawberry, lemon and lime,
What do I care?*

*Blueberry, apple, cherry, pumpkin and
plum.*

*Call me for dinner, honey, I'll be there.**

These lines from "Country Pie," one of the ten songs on Bob Dylan's new Columbia album, "Nashville Skyline," are a kind of declaration of independence, just as the song itself, with its country lyrics and jaunty Nashville sound, illustrates the character of the new record. When Dylan talks of eating pies, all kinds, he means writing songs, all kinds. And when he goes on in the song to say "Ain't runnin' any race," he seems to be rejecting the musical direction his many admirers have chosen for him in the past or would choose for him in the future.

Like almost every Dylan album, "Nashville Skyline" is full of surprises, perhaps even more than "Another Side of Bob Dylan" in 1964, in which he half turned away from topical protests like "Blowin' in the Wind," or the shock of 1965's "Bringing It All Back Home," when he fused folk and rock and electrified both his instruments and his audience, or last year's "John Wesley Harding," in which Dylan switched to a series of narrative ballads, simple, mournful and mystical.

This new album is country Dylan, a collection of unaffected and highly tuneful love songs, riding comfortably cushioned on the Nashville sound, which sometimes, as in "To Be Alone With You" or "One More Night," is pure country and Western, but which for the most part is just a relaxed get-together of expert musicians who seem to know each other's—and Dylan's—moves as if they were playing at the Grand Ole Opry.

Blend: And just to make his point clear, Dylan starts the album off in a duet with the great country singer Johnny Cash, singing an old Dylan song called "Girl From the North Country." The blend of Dylan's light voice and Cash's melodious baritone is as rough in texture and as unassuming as if they happened to meet on the street and burst into song. As a matter of fact, they almost did. When Dylan was asked how this duet with Cash came about, his first reply was, "He happened to be in Nashville at the time." His follow-up was: "It's a great privilege to sing with Johnny Cash."

The great charm of the album is in the variety of pretty songs and the ways Dylan, both as composer and performer, has found to exploit subtle differences on a deliberately limited emotional and verbal scale. In the oddly syncopated "Lay, Lady, Lay," in the mocking musical figures of the plaintive

"Tell Me That It Isn't True" and in the bluesy "Tonight I'll Be Staying Here With You," each melody is distinct and distinctive, the rhythms varied and complex, the music delicately and expressively colored. "Peggy Day" is almost a pastiche of the '30s; its rhythms recall "swing," and Dylan sings with the kind of lighthearted showmanship that used to come from college bandstands. And if in the songs the words are plain and direct, they do not lack for cunning: "Love to spend the night with Peggy Day," and later, "Love to spend the day with Peggy Night."

'Inner Me': Bob Dylan is still staying pretty much out of public sight in Woodstock, N.Y., although he confesses that plans for public appearances are afoot. He expects to appear on Johnny Cash's television show this summer: "Fair is fair," says Dylan. In his diffident way, he is apparently pleased with his new album. "These are the type of songs that I always felt like writing when I've been alone to do so," he says. "The songs reflect more of the inner me than the songs of the past. They're more to my base than, say, 'John Wesley Harding.' There I felt everyone expected me to be a poet so that's what I tried to be. But the smallest line in this new album means more to me than some of the songs on any of the previous albums I've made."

The base that Dylan refers to is the musicians and the music he knew before he came to New York. "The people who shaped my style were performers like Elvis Presley, Buddy Holly, Hank Thompson." He sank back on his couch recalling the earlier years, out of which came "Blowin' in the Wind," "A Hard Rain's A-Gonna Fall" and "The Times They Are A-Changin'." "Those songs were all written in the New York atmosphere. I'd never have written any of them—or sung them the way I did—if I hadn't been sitting around listening to performers in New York cafés and the talk in all the dingy parlors. When I got to New York it was obvious that something was going on—folk music—and I did my best to learn and play it. I was just there at the right time with pen in hand. I suppose there was some ambition in what I did. But I tried to make the songs genuine."

Among the things that Dylan was willing to say pleased him on the new record were the venturesomeness of the music, the extra and unusual guitar chording, the growing melodic nature of his songs. "I admire the spirit to the music," he says. "It's got a good spirit." Good? "Yes, like a good door, a good house, a good car, a good road, a good girl. I feel like writing a whole lot more of them too."



OF BOB DYLAN

There are those who do not
imitate,
Who cannot imitate
But then there are those
who emulate
At times, to expand further
the light
Of an original glow.
Knowing that to imitate
the living
Is mockery
And to imitate the dead
Is robbery
There are those
Who are beings complete unto
themselves
Whole, undaunted,—a source
As leaves of grass, as stars,
As mountains, alike, alike,
alike,
Yet unlike
Each is complete and
contained
And as each unlike star
shines
Each ray of light is forever
gone
To leave way for a new ray
And a new ray, as from a
fountain
Complete unto itself, full,
flowing.
So are some souls like stars
And their words, works and
songs
Like strong, quick flashes of
light

From a brilliant, erupting
cone.
So where are your
mountains
To match some men?
This man can rhyme the tick
of time
The edge of pain, the what
of sane
And comprehend the good in
men, the bad in men
Can feel the hate of fight,
the love of right
And the creep of blight
at the speed of light
The pain of dawn, the gone
of gone
The end of friend, the end of end
By math of trend
What grip to hold what he
is told
How long to hold, how
strong to hold
And Know
The yield of rend; the break
of bend
The scar of mend
I'm proud to say that I
know it,
Here-in is a hell of a poet.
And lots of other things
And lots of other things.



Johnny Cash

GIRL FROM THE NORTH COUNTRY

Words and Music by
BOB DYLAN

Moderato, gently

mf

The piano introduction consists of two staves. The right hand plays a series of chords in the key of A-flat major, starting with a half-note chord on A-flat, followed by a half-note chord on D-flat, and then a sequence of chords: E-flat, A-flat, D-flat, A-flat, E-flat, A-flat, D-flat, A-flat. The left hand plays a simple bass line with half notes: A-flat, D-flat, A-flat, D-flat, A-flat, D-flat, A-flat, D-flat.

1. Well if you're trav - 'lin' in the north coun - try

p

Ab Eb7

The first system of the vocal melody is on a single staff. The lyrics are "1. Well if you're trav - 'lin' in the north coun - try". The piano accompaniment continues with the same chord sequence as the introduction, with the right hand playing chords and the left hand playing the bass line. The dynamic is marked *p*. The system ends with a double bar line and a repeat sign.

fair, Where the winds hit heav - y on the

Ab

The second system of the vocal melody continues with the lyrics "fair, Where the winds hit heav - y on the". The piano accompaniment continues with the same chord sequence. The system ends with a double bar line and a repeat sign.

bor - der - line, Re - mem - ber me to

Db Ab

The third system of the vocal melody continues with the lyrics "bor - der - line, Re - mem - ber me to". The piano accompaniment continues with the same chord sequence. The system ends with a double bar line and a repeat sign.

Db Eb7 Ab

one who lives there, She once

Db Eb7 Ab D. S. §

was _____ a true love of mine.

D. S.

2. Well if you go in the snowflake storm
When the rivers freeze and summer ends,
Please see she has a coat so warm
To keep her from the howlin' winds.
3. Please see for me if her hair hangs long,
If it rolls and flows all down her breast,
Please see for me if her hair hangs long,
That's the way I remember her best.
4. I'm a-wonderin' if she remembers me at all,
Many times I've often prayed
In the darkness of my night,
In the brightness of my day,
5. So if you're travelin' in the north country fair,
Where the winds hit heavy on the borderline,
Remember me to one who lives there,
She once was a true love of mine.

NASHVILLE SKYLINE RAG

By
BOB DYLAN

Bright country tempo

The musical score is written for piano in 4/4 time. It consists of five systems of music, each with a treble and bass clef staff. The tempo is marked 'Bright country tempo' and the dynamic is 'mf'. The key signature has one sharp (F#), indicating G major. The score includes various chords and melodic lines. Handwritten annotations include 'C/E' and '8' in several places. A first and second ending are marked with '1. C' and '2. C' above the staff. The piece concludes with a final chord in the bass staff.

Chords: C, C/E, F, G7, C, C/E, F, G7, C, C/E, F, G7, C, D7, G, E7, A7, C, C/E, F, G7, C, F, G7, C, F, G7, C.

Z 018

C F G7 C F G7 C F G7

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with quarter and eighth notes. Chords C, F, G7, and C are written above the first four measures. Chords F, G7, C, F, and G7 are written above the remaining five measures. There are handwritten annotations: a '7' above the first measure of the second half, and a '7' above the eighth measure of the second half.

C C C/E F G7 C F G7

The second system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with quarter and eighth notes. Chords C, C, C/E, F, G7, C, F, and G7 are written above the measures. There are handwritten annotations: a '7' above the second measure, and a '7' above the eighth measure.

C F G7 C D7

The third system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with quarter and eighth notes. Chords C, F, G7, C, and D7 are written above the measures. There are handwritten annotations: a '7' above the eighth measure, and a '1' above the ninth measure.

G E7

The fourth system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with quarter and eighth notes. Chords G and E7 are written above the measures. There are handwritten annotations: a '7' above the eighth measure, and a '1' above the ninth measure.

A7 C C/E F G7 C

The fifth system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with quarter and eighth notes. Chords A7, C, C/E, F, G7, and C are written above the measures. There are handwritten annotations: a '7' above the eighth measure, and a '7' above the ninth measure.

F G7 C F G7 C

The sixth system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with quarter and eighth notes. Chords F, G7, C, F, G7, and C are written above the measures. There are handwritten annotations: a '7' above the eighth measure, and a '7' above the ninth measure.

C F G7 C F G7

System 1: Measures 1-4. Chords: C, F, G7, C, F, G7.

C F G7 C

System 2: Measures 5-8. Chords: C, F, G7, C. Circled '8' in measure 8.

C F G7 C F G7

System 3: Measures 9-12. Chords: C, F, G7, C, F, G7.

C F G7 C

System 4: Measures 13-16. Chords: C, F, G7, C. Triplet in measure 14. Circled '8' in measure 16.

D7 G

System 5: Measures 17-20. Chords: D7, G.

E7 A7

System 6: Measures 21-24. Chords: E7, A7. Circled '8' in measure 24.

C F G7 C F G7

C F G7 C

C F G7 C F G7

C F G7 C

Tacet

C7

TO BE ALONE WITH YOU

Words and Music by
BOB DYLAN

Moderate Boogie Rock

mf

The piano introduction is in 4/4 time, key of E major. The right hand features a rhythmic pattern of quarter notes and eighth notes, while the left hand plays a steady eighth-note bass line.

E7 *A7*

To Be A-lone With You, — just you and me,

mp - mf

The first system contains the first two lines of the song. The vocal line starts with the lyrics "To Be A-lone With You, — just you and me,". The piano accompaniment includes a repeat sign and a dynamic marking of *mp - mf*.

E7 *B7*

Now won't you tell me true, — Ain't that the way it ought-a be?

The second system contains the next two lines of the song. The vocal line continues with "Now won't you tell me true, — Ain't that the way it ought-a be?". The piano accompaniment features a dynamic marking of *mp - mf*.

E7 *A7*

To hold each oth - er tight — the whole night through,

The third system contains the final two lines of the song. The vocal line concludes with "To hold each oth - er tight — the whole night through,". The piano accompaniment includes a dynamic marking of *mp - mf*.

E7 B7 E7

Ev-'ry-thing is al-ways right, when I'm a - lone with you. —

A7

To Be A-lone With You, at the close_ of the day,

E7 B7

With on-ly you in view, while eve-ning slips a - way.

E7 A7

It on-ly goes to show_ that while life's pleas-ures be few,

E7 B7 E7

The on-ly one I know, — is when I'm a-lone with you. —

A7 E7

They say that night time is the right time, To be — with the one you love, —

F#7 B7 Tacet

Too man-y thoughts get in the way in the day, — But you're al-ways what I'm think-in' of. —

E7 A7

— I wish the night were here, — bring-in' me all of your charms, —

E7 B7

When on-ly you are near, — to hold me in your arms. —

E7 A7

I'll al-ways thank the Lord, — when my work-ing day's through, —

E7 B7

I get my sweet re - ward, — To Be A - lone With You. —

1. E7 2. E7 F9 E9

To Be A-lone With You, —

I THREW IT ALL AWAY

Words and Music by
BOB DYLAN

Slowly

Piano introduction in 4/4 time, marked *mf*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#).

Vocal line and piano accompaniment for the first line. The vocal line is in 4/4 time, marked *mp-mf*. The piano accompaniment is in 4/4 time. The key signature has one sharp (F#). The lyrics are: "I once held her in my arms, She said she would al-ways".

Vocal line and piano accompaniment for the second line. The vocal line is in 4/4 time, marked *mp-mf*. The piano accompaniment is in 4/4 time. The key signature has one sharp (F#). The lyrics are: "stay, But I was cruel, I".

Vocal line and piano accompaniment for the third line. The vocal line is in 4/4 time, marked *mp-mf*. The piano accompaniment is in 4/4 time. The key signature has one sharp (F#). The lyrics are: "treat-ed her like a fool, I Threw It All A - way."

C Am F C

Once I had moun - tains in the palm of my hand,—

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a common time signature. It begins with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The lyrics 'Once I had moun - tains' are written below. The piano accompaniment starts with a treble clef and a common time signature, featuring a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The lyrics 'in the palm of my hand,—' are written below. The system concludes with a quarter rest.

Am F G

And riv - ers that ran through ev - 'ry day, —

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a common time signature. It begins with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The lyrics 'And riv - ers that ran through ev - 'ry day, —' are written below. The piano accompaniment starts with a treble clef and a common time signature, featuring a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The lyrics 'And riv - ers that ran through ev - 'ry day, —' are written below. The system concludes with a quarter rest.

A Dm C F

I must have been mad, — I nev - er knew what I had,

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a common time signature. It begins with a quarter rest, followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). The lyrics 'I must have been mad, — I nev - er knew what I had,' are written below. The piano accompaniment starts with a treble clef and a common time signature, featuring a quarter note (G4), a quarter note (A4), and a quarter note (B4). The lyrics 'I must have been mad, — I nev - er knew what I had,' are written below. The system concludes with a quarter rest.

C F C F G

Un - til I — Threw It All A - way. Love is all there is, — it

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a common time signature. It begins with a quarter rest, followed by a quarter note (G4), a quarter note (A4), and a quarter note (B4). The lyrics 'Un - til I — Threw It All A - way. Love is all there is, — it' are written below. The piano accompaniment starts with a treble clef and a common time signature, featuring a quarter note (G4), a quarter note (A4), and a quarter note (B4). The lyrics 'Un - til I — Threw It All A - way. Love is all there is, — it' are written below. The system concludes with a quarter rest.

C Am F G

makes the world go 'round; Love and on - ly love, it can't be de-

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (B-flat major). The lyrics are "makes the world go 'round; Love and on - ly love, it can't be de-". The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand plays a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

A F G

nied. No mat - ter what you think a - bout it,

The second system continues the musical piece. The vocal line has a treble clef and a key signature of one flat. The lyrics are "nied. No mat - ter what you think a - bout it,". The piano accompaniment continues with a treble and bass clef. The right hand features a melodic line with a slur over the first measure, and the left hand provides a steady accompaniment.

C Am Bb

You just won't be a-ble to do with-out it, Take a tip from one who's

The third system of music shows the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "You just won't be a-ble to do with-out it, Take a tip from one who's". The piano accompaniment has a treble and bass clef. The right hand includes a triplet of eighth notes in the first measure, and the left hand provides a rhythmic accompaniment.

F G C Am

tried. So if you find some-one

The fourth system concludes the musical piece. The vocal line has a treble clef and a key signature of one flat. The lyrics are "tried. So if you find some-one". The piano accompaniment has a treble and bass clef. The right hand features a melodic line with a slur over the first measure, and the left hand provides a harmonic accompaniment.

F C Am

that gives you all of her love,— Take it to your heart, don't— let it

F G A Dm

stray; For one thing that's cer - tain, you will

C F C F Dm7 C F

sure-ly be — a-hurt-in', If you throw it all a - way,

C G7 1. C Dm7 G7 2. C

If you throw it all — a - way. way.

PEGGY DAY

Words and Music by
BOB DYLAN

Moderately

mf

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a whole rest, then a quarter note G2, followed by quarter notes F2, E2, and D2. The music is marked *mf* and 'Moderately'.

F D7 Gm7 C7 F D7

Peg-gy Day stole my poor heart a - way

The vocal line is in 4/4 time, starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The piano accompaniment is in 4/4 time, starting with a quarter rest, followed by quarter notes G2, F2, E2, and D2. The music is marked *mf*.

Gm7 3 C7 F D7 Gm7 C7

By gol-ly, what more can I say, Love to spend the night with Peg-gy

The vocal line is in 4/4 time, starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The piano accompaniment is in 4/4 time, starting with a quarter rest, followed by quarter notes G2, F2, E2, and D2. The music is marked *mf*.

F Bb F C7 F D7 Gm7 C7

Day. Peg-gy night makes my fu-ture look so

The vocal line is in 4/4 time, starting with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The piano accompaniment is in 4/4 time, starting with a quarter rest, followed by quarter notes G2, F2, E2, and D2. The music is marked *mf*.

F D7 Gm7 C7 F D7

bright, Man, that girl — is out of sight,

Gm7 C7 F Bb F

Love to spend the day with Peg - gy night. Well, you know

A7 D7

ev - er ev'n be-fore I learned her name, You know I loved her — just the

Gm7

same; An' I tell 'em all — wher - ev-er I may go, — Just so they'll know that

C7 F D7

she's my lit - tle la - dy and I love her so. — Peg - gy Day —

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat). The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

Gm C7 F D7 Gm7 C7 F D7

Stole my poor_ heart a - way, Turned_ my skies to blue from grey, —

The second system continues the melody. The vocal line has a quarter rest followed by a quarter note G4, then eighth notes A4, Bb4, and C5. The piano accompaniment features a more complex harmonic texture with chords and moving lines in both hands.

Gm7 C7 F Bb F

Love to spend the night with Peg - gy Day.

The third system concludes the vocal phrase. The vocal line has a quarter rest followed by a quarter note G4, then eighth notes A4, Bb4, and C5. The piano accompaniment provides harmonic support with chords and a bass line.

A7 D7

Play solo ad lib.

The fourth system is a piano solo section. The vocal line is empty. The piano accompaniment features a sustained chord in the right hand and a moving bass line in the left hand. The key signature changes to two flats (B-flat and E-flat).

Gm C7 F D7

Peg - gy Day

Gm C7 F D7 Gm7 C7

stole my poor heart a - way, By gol - ly, what more can I

F D7 Gm7 C7 F D7

say, Love to spend the night with Peg - gy Day.

Slow Barrelhouse tempo

G7 C7 (sus 4) F Bb Db7 F Gb9 F9

Love to spend the night with Peg - gy Day.

f

LAY, LADY, LAY

Words and Music by
BOB DYLAN

Slowly

mf

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

A C#m G Bm A C#m

Lay, La-dy, Lay, — lay a-cross my big brass bed; —

mp

The first system of the song includes the vocal melody and piano accompaniment. The vocal line starts with the lyrics "Lay, La-dy, Lay, — lay a-cross my big brass bed; —". The piano accompaniment is in 4/4 time, with the right hand playing a melodic line and the left hand playing a bass line. The dynamics are marked *mp*.

G Bm A C#m G Bm

Lay, La-dy, Lay, — lay a-cross my big brass bed.

The second system continues the vocal melody and piano accompaniment. The vocal line starts with the lyrics "Lay, La-dy, Lay, — lay a-cross my big brass bed.". The piano accompaniment continues with the same melodic and bass lines.

A C#m G Bm E F#m

What-ev-er col-ors you have.

The third system concludes the vocal melody and piano accompaniment. The vocal line starts with the lyrics "What-ev-er col-ors you have.". The piano accompaniment continues with the same melodic and bass lines.

A E F#m A

in your mind, I'll show them to you and you'll see them shine.

A C#m G Bm A C#m

Lay, La-dy, Lay, lay a-cross my big brass bed;

G Bm A C#m G Bm

Stay, la-dy, stay, stay with your man a while.

A C#m G Bm A C#m

Un-til the break of day,

G Bm A C#m G Bm

let me see you make him smile. —

The first system of the musical score features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment consists of a treble clef with a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, and a bass clef with a series of quarter notes: G3, B2, D3, E3, G3, B2, D3, E3.

E F#m A E F#m

His clothes are dirt-y but his, his hands are clean; And you're the best thing that he's

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a treble clef with eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, and a bass clef with quarter notes: G3, B2, D3, E3, G3, B2, D3, E3.

A C#m G Bm

ev-er seen. — Stay, la-dy, stay, — stay with your man — a while.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a treble clef with eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, and a bass clef with quarter notes: G3, B2, D3, E3, G3, B2, D3, E3.

A C#m G Bm C#m

Why wait an-y long-er for the

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a treble clef with eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, and a bass clef with quarter notes: G3, B2, D3, E3, G3, B2, D3, E3.

E F#m A C#m Bm A

world to be - gin, — You can have your cake and eat it too;

C#m E F#m A C#m

Why wait an - y long - er for the one you love, — When he's stand - ing in front of

Bm₃ A C#m G Bm

you. — Lay, La - dy, Lay, — lay a - cross my big brass bed; —

A C#m G Bm A C#m

Stay, la - dy, stay, —

G Bm A C#m G Bm

stay while the night_ is still a - head.

E F#m A E F#m

I long to see you in the morn-ing light,_ I long to reach for you

A C#m G Bm

in the night._ Stay, la-dy, stay,_ stay while the night is still a -

A C#m G Bm A Bm C#m D A

head.

ONE MORE NIGHT

Words and Music by
BOB DYLAN

Moderato

mf

The piano introduction consists of four measures. The right hand plays a melody of eighth notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

C

mp

One More Night, the stars are in sight, But to -

The first system of the vocal line is set in the key of C major. The piano accompaniment is in a simple harmonic style, with the right hand playing chords and the left hand playing a bass line. The dynamic is 'mp'.

F G C 3

night I'm as lone - some as can be. Oh, the

The second system continues the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3' above the notes. The dynamic remains 'mp'.

F G C F G7

moon is shin - in' bright, light - ing ev - 'ry - thing in sight, - But to -

The third system concludes the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3' above the notes. The dynamic remains 'mp'.

018

C F G7 C

night no— light will shine on me. Oh, it's

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'night' on a C4, followed by a half note 'no' on a C4 with a fermata, then a quarter note 'light' on a D4, a quarter note 'will' on a D4, a quarter note 'shine' on a D4, a quarter note 'on' on a C4, and a quarter note 'me.' on a C4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

C

shame-ful and it's sad, I lost the on - ly pal I had, I just

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'shame-ful' on a C4, a quarter note 'and' on a C4, a quarter note 'it's' on a C4, a quarter note 'sad,' on a C4 with a fermata, a quarter note 'I' on a D4, a quarter note 'lost' on a D4, a quarter note 'the' on a D4, a quarter note 'on - ly' on a D4, a quarter note 'pal' on a C4, a quarter note 'I' on a C4, and a quarter note 'just' on a C4. The piano accompaniment continues with the same rhythmic pattern.

F G C

could not be what she want - ed me to be. I will

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'could' on a C4, a quarter note 'not' on a C4, a quarter note 'be' on a C4, a quarter note 'what' on a D4, a quarter note 'she' on a D4, a quarter note 'want - ed' on a D4, a quarter note 'me' on a C4, a quarter note 'to' on a C4, a quarter note 'be.' on a C4, a quarter note 'I' on a D4, and a quarter note 'will' on a D4. The piano accompaniment continues with the same rhythmic pattern.

F G C F G7

turn my head up high to that dark and roll-ing sky, — For to -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'turn' on a C4, a quarter note 'my' on a C4, a quarter note 'head' on a D4, a quarter note 'up' on a D4, a quarter note 'high' on a D4, a quarter note 'to' on a C4, a quarter note 'that' on a C4, a quarter note 'dark' on a C4, a quarter note 'and' on a C4, a quarter note 'roll-ing' on a D4, a quarter note 'sky,' on a D4 with a fermata, a quarter note 'For' on a C4, and a quarter note 'to -' on a C4. The piano accompaniment continues with the same rhythmic pattern.

C F G7 C

night no light will shine on me.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'night' under a C chord, followed by a half note 'no' under an F chord, a quarter note 'light' under a G7 chord, and a quarter note 'will' under a C chord. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

G7 F C Dm C

I was so mis - tak - en when I thought that she'd be true, I had no i -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'I' under a G7 chord, a quarter note 'was' under an F chord, a quarter note 'so' under a C chord, a quarter note 'mis -' under a C chord, a quarter note 'tak -' under a Dm chord, a quarter note 'en' under a C chord, a quarter note 'when' under a C chord, a quarter note 'I' under a C chord, a quarter note 'thought' under a C chord, a quarter note 'that' under a C chord, a quarter note 'she'd' under a C chord, a quarter note 'be' under a C chord, a quarter note 'true,' under a C chord, a quarter note 'I' under a C chord, a quarter note 'had' under a C chord, a quarter note 'no' under a C chord, and a quarter note 'i -' under a C chord.

Em F G7 C

dea what a wom - an in love would do! One More

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'dea' under an Em chord, a quarter note 'what' under an F chord, a quarter note 'a' under a G7 chord, a quarter note 'wom -' under a G7 chord, a quarter note 'an' under a G7 chord, a quarter note 'in' under a G7 chord, a quarter note 'love' under a G7 chord, a quarter note 'would' under a G7 chord, a quarter note 'do!' under a G7 chord, a quarter note 'One' under a C chord, and a quarter note 'More' under a C chord.

F G

Night, I will wait for the light, While the wind blows high a - bove the

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'Night,' under an F chord, a quarter note 'I' under an F chord, a quarter note 'will' under an F chord, a quarter note 'wait' under an F chord, a quarter note 'for' under an F chord, a quarter note 'the' under an F chord, a quarter note 'light,' under an F chord, a quarter note 'While' under an F chord, a quarter note 'the' under an F chord, a quarter note 'wind' under an F chord, a quarter note 'blows' under an F chord, a quarter note 'high' under an F chord, a quarter note 'a -' under a G chord, a quarter note 'bove' under a G chord, and a quarter note 'the' under a G chord.

C F G C F

tree. Oh, I miss my dar-ling so, I did-n't mean to see her

G C F G7 C

go, — But to - night no — light will shine on me.

G7 F C Dm C

(Solo ad lib.)

Em F G7 C

One More

Night, the moon is shin-in' bright And the wind blows high a-bove the

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "Night, the moon is shin-in' bright And the wind blows high a-bove the". Above the vocal line, the chords F and G are indicated. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

tree; — Oh, I miss that wom-an so, — I did-n't

The second system continues the vocal line and piano accompaniment. The lyrics are: "tree; — Oh, I miss that wom-an so, — I did-n't". Above the vocal line, the chords C, F, G, and C are indicated. The piano accompaniment continues with similar chordal textures and a steady bass line.

mean to see her go, — But to - night no — light will shine on

The third system continues the vocal line and piano accompaniment. The lyrics are: "mean to see her go, — But to - night no — light will shine on". Above the vocal line, the chords F, G7, C, F, and G7 are indicated. The piano accompaniment continues with similar chordal textures and a steady bass line.

me.

Repeat and fade

The fourth system concludes the piece. The vocal line ends with the word "me." and a final chord C. The piano accompaniment also ends with a final chord C. The system includes a double bar line and repeat signs, with the instruction "Repeat and fade" written above and below the piano part.

TELL ME THAT IT ISN'T TRUE

Words and Music by
BOB DYLAN

Slowly, with a beat

F C Gm F

I have heard ru-mors all o-ver town, -

mf *mp*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in 4/4 time, starting with a double bar line and a repeat sign. The first measure is a whole rest. The second measure contains a triplet of eighth notes (F, C, G) followed by a quarter note (F). The third measure contains a quarter note (F), an eighth note (C), and a quarter note (G). The fourth measure contains a quarter note (F), an eighth note (C), and a quarter note (G). The piano accompaniment consists of two staves. The right hand starts with a series of chords: F, C, Gm, F, C, Gm, F, C, Gm, F. The left hand plays a steady eighth-note bass line. Dynamics are marked as *mf* and *mp*.

C Gm F Bb Am

They say that you're plan-ning_ to put me down;_ All I would like you to

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with the same chord progression and bass line.

C Bb/D Gm F

do, Is Tell Me That It Is-n't True. _____

p

Detailed description: This system contains the next two staves of music. The vocal line concludes with the title. The piano accompaniment continues with the same chord progression and bass line. A dynamic marking of *p* is present.

C Gm F

They say that you've been seen with some oth-er man, _____

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics. The piano accompaniment continues with the same chord progression and bass line.

C Gm F

That he's tall, dark and hand - some, and you're hold-ing his hand.

Bb Am C

Dar-lin', I'm a-count-in' on you,

Bb/D Gm F

Tell Me That It Is - n't True.

Bb Am Gm F A7 Dm

I know that some oth-er man is hold-in' you tight, - It hurts me all o - ver,

Gm Am Gm

It does-n't seem right. —

F C Gm F C

All of those aw-ful things that I have heard;— I don't want to be-lieve them,

Gm F Bb Am C

All I want is your word. — {So, dar-lin', you'd bet - ter come through, — }
 {So, dar-lin', I'm count-in' on you, — }

Bb/D Gm 1. F 2. F

Tell Me That It Is -n't True. —

COUNTRY PIE

Words and Music by
BOB DYLAN

Bright country beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 2/4 time signature, while the left hand provides a simple bass line. The key signature is one sharp (F#).

A

D

E7

F#m

Just like old Sax - o - phone Joe, when he's got the hogs - head

mp - mf

Bm

A

F#7

up on his toe, — Oh me, oh my, —

B7

E7

A

love that Coun - try Pie. — Lis - ten to the

D E7 F#m Bm

fid - dler play, when he's play - in' till the break of day,

A F#7 B7 E7 A

Oh me, oh my, _____ Love that Coun-try Pie. _____

C#7 F#7

Ras' - ber-ry, straw-ber-ry, lem-on and lime, _ What do I care? _

B7 E7 Tacet

Blue - ber - ry, ap - ple, cher-ry, pump-kin and plum, _ Call me for din-ner, hon - ey,

A D E7

I'll be there!_ Sad-dle me up my___ big white_ goose,

F#m Bm A F#7

Tie me on 'er and turn her loose, Oh me, oh my,___

B7 E7 1. A 2. A

Love that Coun - try Pie.____

Additional Lyrics (from bridge)

I don't need much and that ain't no lie,
 Ain't runnin' any race;
 Give to me my Country Pie,
 I won't throw it up in anybody's face.
 Shake me up that old peach tree,
 Little Jack Horner's got nothin' on me;
 Oh me, oh my,
 Love that Country Pie.

TONIGHT I'LL BE STAYING HERE WITH YOU

Words and Music by
BOB DYLAN

Slowly

mf

G C G C

Throw my tick-et out the win-dow, Throw my suit-case out there

mp-mf

G C Bm C

too; Throw my trou-bles out the door, I don't

Z 018

Bm

Am

G

C

G

need them an-y more, 'Cause To - night_ I'll Be Stay-ing Here With You.

G

C

G

I should have left this town this morn-ing,

C

G

But it was more than I could do;

Oh, your

C

Bm

C

Bm

Am

G

C

love comes on so strong and I've wait-ed all day-long- For to-night when I'll be stay-ing here with

G Cm G

you. Is it real-ly an - y won-der,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a whole note rest, followed by a quarter note G, then a quarter rest. The piano accompaniment consists of chords and moving lines in both hands.

Cm G Ab

The love that a stran-ger might re - ceive; _ You cast your spell and I went

The second system continues the piece. The vocal line has a quarter rest, followed by a quarter note G, then a quarter rest. The piano accompaniment continues with chords and moving lines.

C Am D C Bm

un-der, I find it so dif-fi-cult to leave. _____

The third system features a vocal line with a quarter note G, followed by a quarter rest. The piano accompaniment includes a triplet of eighth notes in the right hand. The system ends with a 6/4 time signature change.

Am Tacet G C G

— I can hear that whis-tle blow-in',

The fourth system begins with a vocal line in 4/4 time. The piano accompaniment starts with a 'Tacet' instruction. The system concludes with a vocal line and piano accompaniment.

G C G C Bm C

I see that sta-tion mas-ter, too; If there's a poor boy on the street, then

Bm Am G C G

let him have my seat, 'Cause To-night I'll Be Stay-ing Here With You.

Cm G Cm G

Ab C Am D C Bm

Am Tacet

G

C

G

Throw my tick - et out the win - dow,

Throw my suit - case out there too;

Throw my

trou - bles out the door, I don't need them an - y more, - 'Cause To - night - I'll Be Stay - ing Here With

You.

You.

Repeat till fade

BOB DYLAN NASHVILLE SKYLINE

Girl From the North Country	Lay Lady Lay
Nashville Skyline Rag	One More Night
To Be Alone With You	Tell Me That It Isn't True
I Threw It All Away	Country Pie
Peggy Day	Tonight I'll Be Staying Here With You

