

ALL ALONG THE WATCHTOWER

WORDS AND MUSIC BY BOB DYLAN

Moderately, with a beat

Am  Am/G  F  G  Am  Am/G 

“There must be some way out — of here,” said the jok - er to the

mf

F  G  Am  Am/G  F  G 

thief, “There’s too much — con - fu - sion,

Am  Am/G  F  G  Am  Am/G 

I can’t get no re - lief.” — “Busi - ’ness men, — they

F G Am Am/G F G Am Am/G

x000 x0 0 x 0 x000 x0 0 x 0

drink my wine. Plow - men dig my earth, None of them a -

F G Am Am/G F G

x000 x0 0 x 0 x000

long the line know what an - y of it is worth."

Am Am/G F G Am Am/G

x0 0 x 0 0 x000 x0 0 x 0

"No rea - son to get ex - cit - ed," the thief, he kind - ly spoke, -

F G Am Am/G F G

x000 x0 0 x 0 x000

— "There are man - y here a - mong us

Am $x0 \ 0$ Am/G $x \ 0$ F $x000$ G $x0 \ 0$ Am/G $x \ 0$

who feel that life is but a joke. But, you and I, we've

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment with a treble and bass clef. Above the vocal line are six guitar chord diagrams: Am (x0 0), Am/G (x 0), F (x000), G (x0 0), Am (x0 0), and Am/G (x 0).

F $x000$ G $x0 \ 0$ Am $x0 \ 0$ Am/G $x \ 0$ F $x000$ G $x000$

been thru that, And this is not our fate,—

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line are six guitar chord diagrams: F (x000), G (x000), Am (x0 0), Am/G (x 0), F (x000), and G (x000).

Am $x0 \ 0$ Am/G $x \ 0$ F $x000$ G $x0 \ 0$ Am $x0 \ 0$ Am/G $x \ 0$

So, let us not talk false - ly now, The hour is get - ting late.”—

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line are six guitar chord diagrams: Am (x0 0), Am/G (x 0), F (x000), G (x0 0), Am (x0 0), and Am/G (x 0).

F $x000$ G $x0 \ 0$ Am $x0 \ 0$ Am/G $x \ 0$ F $x000$ G $x000$

All a - long the watch tow - er,—

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. The second line is a piano accompaniment. Above the vocal line are six guitar chord diagrams: F (x000), G (x000), Am (x0 0), Am/G (x 0), F (x000), and G (x000).

Am x0 0 0 Am/G x 0 0 F G x000 x0 0 Am/G x 0 0 F G x000

Prin - ces kept the view, — While all the wom-en came and went,

Am x0 0 0 Am/G x 0 0 F G x000 Am x0 0 Am/G x 0 0 F G x000

Bare - foot ser - vants, too. — Out - side in the dis - tance,

Am x0 0 0 Am/G x 0 0 F G x000 Am x0 0 Am/G x 0 0

A wild - cat did growl, — Two rid - ers were ap -

F G x000 Am x0 0 Am/G x 0 0 F G x000 Am x0 0

proach - ing, The wind be - gan to howl.

BLOWIN' IN THE WIND

Words and Music by
BOB DYLAN

Bright, spirited

Piano

mf

REFRAIN



1. How man-y roads must a man walk down be-fore you
2. How man-y times must a man look up be-fore he can
3. How man-y years can a moun-tain ex-ist be-fore it's

mf



call him a man? _____ Yes, 'n' How man-y seas must a
see the sky? _____ Yes, 'n' How man-y ears must
washed to the sea? _____ Yes, 'n' How man-y years can some



white dove sail be-fore she sleeps in the sand? _____ Yes, 'n'
one man have be-fore he can hear peo-ple cry? _____ Yes, 'n'
peo-ple ex-ist be-fore they're al-lowed to be free? _____ Yes, 'n'

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How man - y times must the can - non balls - fly be - fore they're
 How man - y deaths will it take 'till he knows that too man - y
 How man - y times can a man turn his head pre - tend - ing he



for - ev - er banned? _____
 peo - ple have died? _____ The an - swer, my friend, is
 just does - n't see? _____

1. & 2.



blow-in' in the wind, The an - swer is blow-in' in the wind. _____

3.

Slower



wind. _____ The an - swer is blow-in' _____ in the wind. _____

l. h.

Blowin' In The Wind

Words and Music by Bob Dylan

Bright, spirited

mf

REFRAIN

E_b A_b E_b

1. How man-y roads must a man walk— down be - fore — you
2. How man-y times must a man look — up be - fore he can
3. How man-y years can a moun - tain ex - ist be - fore — it's

mf

A_b E_b B_b7 E_b A_b

call him a man? — Yes, 'n' How man-y seas must a
see the — sky? — Yes, 'n' How man-y ears must —
washed to the sea? — Yes, 'n' How man-y years can some

E_b A_b B_b B_b7

white dove — sail be - fore — she sleeps in the sand? — Yes, 'n'
one man — have be - fore he can hear peo - ple cry? — Yes, 'n'
peo - ple ex - ist be - fore they're al - lowed to be free? — Yes, 'n'

E \flat

A \flat

E \flat

How man-y times must the can-non balls— fly be- fore they're
How man-y deaths will it take 'till he knows that too man-y
How man-y times can a man turn his head pre-tend - ing he

A \flat

E \flat

A \flat

B \flat 7

for - ev - er banned? _____
peo - ple have died? _____ } The an - swer, my friend, is
just does-n't see? _____

1. & 2.
E \flat

blow-in' in the wind, The an - swer is blow-in' in the wind. _____

3.

Slower

E \flat

A \flat

B \flat

B \flat 7

E \flat

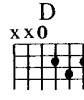
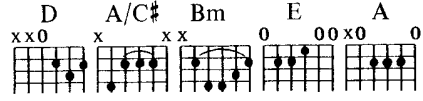
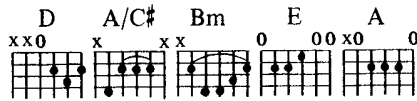
wind. _____ The an - swer is blow-in' _____ in the wind. _____

l. h.

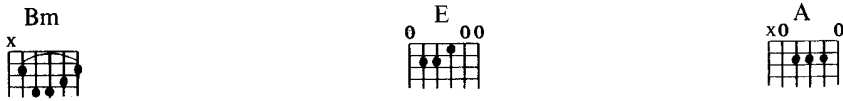
BROWNSVILLE GIRL

WORDS AND MUSIC BY BOB DYLAN

Slowly



1. Well, there was this mov - ie I seen _ one time a - bout a



man rid - ing 'cross the des - ert and it starred Greg - o - ry Peck. He was shot

D
xx0

down by a hun-gry kid— try'n' to make a name for him-self.— The towns-peo-ple want-ed₃ to

|1.-5.,7.-9.,11.-13.,15.,16. |6.,10.,14.,17.

Bm E A A

crush that kid down and string him up by the neck. 2. Well, the trol.


Chorus:

A D Bm E


Browns-ville girl with your Browns-ville curls, teeth like pearls, shin-ing like the moon a-bove.—

A D

Browns-ville girl, show me all a-round the world.—

For verses 7, 11, and 15. D.S. 

Last time

D.S.  end fade

Browns-ville girl, you're my hon-ey love. love.

Additional Lyrics

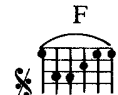
2. Well the Marshall, now he beat that kid to a bloody pulp
As the dying gunfighter lay in the sun and gasped for his last breath.
Turn him loose, let him go, let him say he outdrew me fair and square,
I want him to feel what it's like to every moment face his death.
3. Well, I keep seeing this stuff and it just comes a-rolling in,
And, you know, it blows right through me like a ball and chain.
You know, I can't believe we've lived so long and are still so far apart,
The memory of you keeps callin' after me like a rollin' train.
4. I can still see the day that you came to me on the painted desert
In your busted down Ford and your platform heels,
I could never figure out why you chose that particular place to meet.
Ah, but you were right. It was perfect as I got in behind the wheel.
5. Well, we drove that car all night into San Anton',
And we slept near the Alamo, your skin was so tender and soft.
Way down in Mexico, you went out to find a doctor and you never came back.
I would have gone on after you, but I didn't feel like letting my head get blown off.
6. Well, we're drivin' this car and the sun is comin' up over the Rockies,
Now I know she ain't you, but she's here and she's got that dark rhythm in her soul.
But I'm too over the edge, and I ain't in the mood anymore to remember the times when I was your only man,
And she don't want to remind me. She knows this car would go out of control.
Chorus
7. Well, we crossed the panhandle and then we headed towards Amarillo.
We pulled up where Henry Porter used to live. He owned a wreckin' lot outside of town about a mile.
Ruby was in the backyard hanging clothes, she had her red hair tied back. She saw us come rolling up in a trail of dust.
She said, "Henry ain't here, but you can come on in, he'll be back in a little while."
8. Then she told us how times were tough, and about how she was thinkin' of bummin' a ride back to from where she started.
But ya know, she changed the subject every time money came up.
She said, "Welcome to the land of the living dead." You could tell she was so broken-hearted.
She said, "Even the swap meets around here are getting pretty corrupt."

9. "How far are y'all going?" Ruby asked us with a sigh.
"We're going all the way till the wheels fall off and burn,
Till the sun peels the paint, and the seat covers fade, and the water moccasin dies."
Ruby just smiled and said, "Ah, you know some babies never learn."
10. Something about that movie though, well, I just can't get it out of my head.
But I can't remember why I was in it, or what part I was supposed to play.
All I remember about it was Gregory Peck and the way people moved,
And a lot of them seemed to be lookin' my way.
Chorus
11. Well, they were looking for somebody with a pompadour,
I was crossin' the street when shots rang out.
I didn't know whether to duck or to run, so I ran.
"We got him cornered in the Churchyard," I heard somebody shout.
12. Well, you saw my picture in the Corpus Christi Tribune. Underneath it, it said, "A man with no alibi."
You went out on a limb to testify for me, you said I was with you.
Then, when I saw you break down in front of the judge and cry real tears,
It was the best acting I saw anybody do.
13. Now, I've always been the kind of person that doesn't like to trespass, but sometimes you just find yourself over the line.
Oh, if there's an original thought out there, I could use it right now.
You know, I feel pretty good, but that ain't sayin' much. I could feel a whole lot better,
If you were just here by my side to show me how.
14. Well, I'm standin' in line in the rain to see a movie starring Gregory Peck.
Yeah, but you know it's not the one that I had in mind.
He's got a new one out now, I don't even know what it's about.
But I'll see him in anything, so I'll stand in line.
Chorus
15. You know, it's funny how things never turn out the way you had 'em planned.
The only thing we knew for sure about Henry Porter is that his name wasn't Henry Porter.
And you know, there was somethin' about you baby that I liked, that was always too good for this world.
Just like you alway said, there was somethin' about me you liked that I left behind in the French Quarter.
16. Strange how people who suffer together have stronger connections than people who are most content.
I don't have any regrets, they can talk about me plenty when I'm gone.
You always said people don't do what they believe in, they just do what's most convenient, then they repent.
And I always said, "Hang on to me, baby, and let's hope that the roof stays on."
17. There was a movie I seen one time, I think I sat through it twice.
I don't remember who I was or where I was bound.
All I remember about it was it starred Gregory Peck, he wore a gun and he was shot in the back,
Seems like a long time ago, long before the stars were torn down.
Chorus (repeat and fade)

CONGRATULATIONS

WORDS AND MUSIC BY BOB DYLAN

Moderately slow



Chorus:

1. Con - grat - u - la - tions _____ for break - in' my heart... Con - grat - u -

mf



la - tions _____ for tear - ing it all _____ a - part... Con - grat - u -



To Coda ⊕

la - tions, _____ you fi - n'ly did _____ suc - ceed... Con - grat - u -

G x000 F C x 0 0

la - tions _____ for leav - ing me in _____ need. _____

C x 0 0 G x000 Dm xx0 G13sus4 x 0

1. This morn - ing I looked out my win - dow and found _____ a blue - bird sing - ing but there was




F C x 0 0 G x000 Dm xx0

no one a - round. _____ At night I lay a - lone _____ in my bed, _____ With an

G13sus4 x 0 0 1. F C x 0 0


im - age of you _____ go - in' _____ a - round in my head. _____ 2. Con - grat - u -

Chorus:

F  G  C 

Chorus: *D.S. al Coda*

use to pre-tend... 3. Con - grat - u - la - tions _____ for



Coda G  F  C 






la - tions, you nev - er did know when to stop. _____ Con - grat - u -



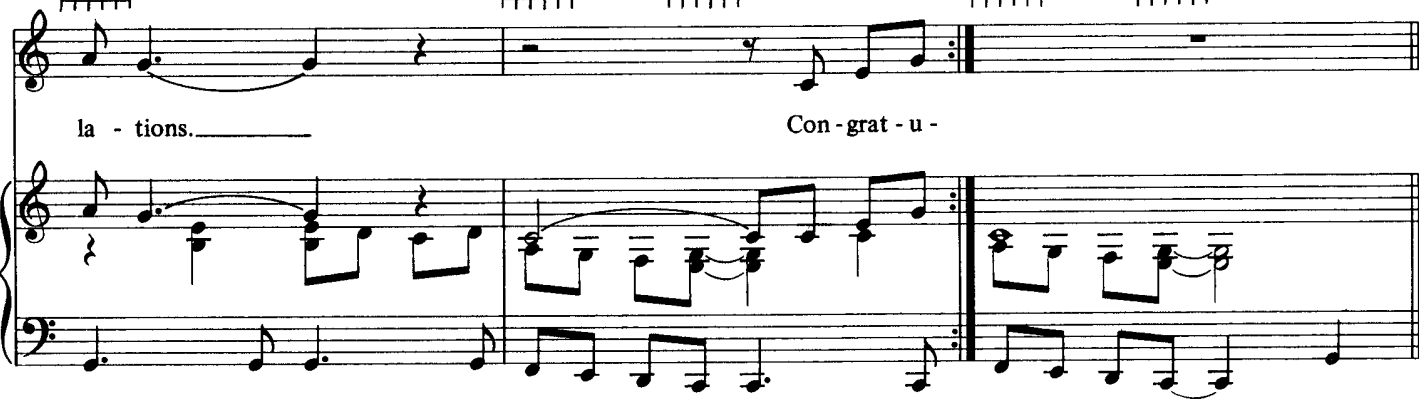
C  F 

la - tions. _____ Con - grat - u -



G  1. F  C  2. F  C 

la - tions. _____ Con - grat - u -



The image shows a musical score for guitar and piano. The guitar part is written on a single staff with a treble clef. It includes six chord diagrams: C (x 0 0 0), G (x 0 0 0), Dm (x x 0), G13sus4 (x 0), F (x 0 0 0), and C (x 0 0). The piano part consists of two staves (treble and bass clefs) with chords and melodic lines. The score is divided into two systems, each with a guitar staff on top and piano staves below.

Chorus 2. Congratulations for bringing me down.
 Congratulations, now I'm sorrow bound.
 Congratulations, you got a good deal.
 Congratulations, how good you must feel.

2. I guess I must have loved you more than I ever knew,
 My world is empty now 'cause it don't have you.
 And if I had just one more chance to win your heart again,
 I would do things differently, but what's the use to pretend.

Chorus 3. Congratulations, for making me wait.
 Congratulations, now it's too late.
 Congratulations, you came out on top.
 Congratulations, you never did know when to stop.

EMOTIONALLY YOURS

WORDS AND MUSIC BY BOB DYLAN

Moderately slow



The first system of music features a guitar part with a treble clef and a 4/4 time signature. It begins with a whole rest, followed by a series of chords: F, C, G/B, Am, F, C, and G/B. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple bass line.



The second system continues the guitar and piano accompaniment. The guitar part has a repeat sign at the beginning of the second measure. The lyrics are: "Come, ba-by, find me, Come, ba-by, rock me, Come, ba-by, re-mind me, Come, ba-by, lock me". The piano accompaniment continues with the same melodic and harmonic structure.



The third system concludes the piece. The guitar part has a repeat sign at the beginning of the second measure. The lyrics are: "of where I once be-gun, in-to the shad-ows of your heart." The piano accompaniment continues with the same melodic and harmonic structure.

C G/B Am F C G/B

Come, ba - by, show_ me, Show me you know_ me, Tell me you're the one. —
 Come, ba - by, teach_ me, Come, ba - by, reach_ me, Let the mu - sic start. —

F G Am F C F

I could be learn - ing, You could be yearn - ing
 I could be dream - ing, But I keep be - liev - ing

C G7 C/G G9sus4 C G/B

to see be - hind closed doors. But I will al - ways
 you're the one I'm liv - in' for. And I will al - ways

Am F 1. C G7sus4 G7 C

be e - mo - tion - al - ly yours.
 be e -

2.
C
x 0 x

G7sus4
x 0 x

G7
x000

C
x 0 x

mo - tion - al - ly yours.

Fadd9
xx

C
x 0 x

It's like my whole life nev - er hap - pened, When I see

Fadd9
xx





C
x 0 x

you, it's as if I nev - er had a thought...

E
0 0 0 0





Am
x0 0

I know this dream, it might be cra - zy, But it's the

D7  G9sus4  C  G/B 






on - ly one I've got. Come, ba - by, shake_ me,



Am  F  C  G/B 





Come, ba - by, take_ me, I would be sat - is -



F  C  G/B  Am  F 

fied. Come, ba - by, hold_ me, Come, ba - by, help_ me,



C  G/B  F  G 

My arms are o - pen wide.



Am



F



C



F



Musical notation for the first system, including vocal line and piano accompaniment.

I could be un - rav - el - ing wher - ev - er I'm trav - 'ling

Musical notation for the second system, including piano accompaniment.

C



F



G



Musical notation for the third system, including vocal line and piano accompaniment.

e - ven to for - eign shores. But

Musical notation for the fourth system, including piano accompaniment.

C



G/B



Am



F



Musical notation for the fifth system, including vocal line and piano accompaniment.

I will al - ways be e -

Musical notation for the sixth system, including piano accompaniment.

C



G7sus4



G7



C



Musical notation for the seventh system, including vocal line and piano accompaniment.

mo - tion - al - ly yours.

Musical notation for the eighth system, including piano accompaniment.

EVERY GRAIN OF SAND

WORDS AND MUSIC BY BOB DYLAN

Moderately slow, in 2

Guitar —→ D
(capo first fret) xx0

Gmaj7
x000

D
xx0

Gmaj7
x000

Piano —→ Eb

Abmaj7

Eb

Abmaj7

In the

D
xx0

Eb

Gmaj7
x000

Abmaj7

D
xx0

Eb

time of my con - fes - sion, In the hour of my deep - est need, —
flow - ers of in - dul - gence And the weeds of yes - ter - year, —

Gmaj7
x000

Abmaj7

D
xx0

Eb

Gmaj7
x000

Abmaj7

When the pool of tears be - neath my feet
Like crim - 'nals they have choked the breath Of

A
x0 0 0 0 0 0
Bb

Asus4
x0 0 0 0 0 0
Bbsus4

A
x0 0 0 0 0 0
Bb

D
xx0 0 0 0 0 0
Eb

Flood ev - 'ry new - born seed, there's a dy - in' voice with -
con - science and good cheer. The sun beat down up -

Gmaj7
x000 0 0 0 0
Abmaj7

D
xx0 0 0 0 0 0
Eb

Gmaj7
x000 0 0 0 0
Abmaj7

D
xx0 0 0 0 0 0
Eb

in me on the steps Of time to light some - where, Toil - ing in the
Reach - ing out to light my way, To ease the pain of

Gmaj7
x000 0 0 0 0
Abmaj7

A
x0 0 0 0 0 0
Bb

Asus4
x0 0 0 0 0 0
Bbsus4

A
x0 0 0 0 0 0
Bb

dan - ger And in the mor - als of de - spair. Don't
i - dle - ness And the mem - o - ry of de - cay. I

A7
x0 0 0 0 0 0
Bb7

D
xx0 0 0 0 0 0
Eb

A
x0 0 0 0 0 0
Bb

have the in - cli - na - tion To look back on an - y mis - take. Like
gaze in - to the door - way Of temp - ta - tion's an - gry flame, And

A7
x0 0 0
Bb7

D
xx0
Eb

Cain, I now be - hold this chain Of e - vents that I must
ev - 'ry time I pass that way I al - ways hear my

A
x0 0 0
Bb

G
x000
Ab

D
xx0
Eb

Gmaj7
x000
Abmaj7

D
xx0
Eb

break. In the fu - ry of the mo - ment I can see the Mas - ter's
name. Then on - ward in my jour - ney I come to un - der -

Gmaj7
x000
Abmaj7

D
xx0
Eb

Gmaj7
x000
Abmaj7

A
x0 0 0
Bb

A9sus4
x0 0 0
Bbsus4

hand, In ev - 'ry leaf that trem - bles, In ev - 'ry grain of
stand That ev - 'ry hair is num - bered Like ev - 'ry grain of

1. D
xx0
Eb

2. D
xx0
Eb

sand. Oh, the sand. I have

D
xx0

Eb

Gmaj7
x000

Abmaj7

D
xx0

Eb

Gmaj7
x000

Abmaj7

gone from rags to rich - es In the sor - row of the night, In the

D
xx0

Eb

Gmaj7
x000

Abmaj7

A
x0 0

Bb

Asus4
x0 0

Bbsus4

A
x0 0

Bb

vi - o - lence of a sum - mer's dream, In the chill of a win - ter - y light, In the

D
xx0

Eb

Gmaj7
x000

Abmaj7

D
xx0

Eb

Gmaj7
x000

Abmaj7

bit - ter dance of lone - li - ness Fad - ing in - to space, In the

D
xx0

Eb

Gmaj7
x000

Abmaj7

A
x0 0

Bb

Asus4
x0 0

Bbsus4

A
x0 0

Bb

bro - ken mir - ror of in - no - cence On each for - got - ten face. I

A7
x0 0 0

Bb7

D
xx0

Eb

A
x0 0

Bb

hear the an - cient foot - steps Like the mo - tion of the sea. Some -

A7
x0 0 0

Bb7

D
xx0

Eb

A
x0 0

Bb

G
000

Ab

times I turn; there's some - one there. Oth - er times it's on - ly me. I am

D
xx0

Eb

Gmaj7
x000

Abmaj7

D
xx0

Eb

Gmaj7
x000

Abmaj7

hang - ing in the bal - ance. Of the re - al - i - ty of man, Like

D
xx0

Eb

Gmaj7
x000

Abmaj7

A
x0 0

Bb

A9sus4
x0 0

Bb9sus4

D
xx0

Eb

ev - 'ry spar - row fall - ing, Like ev - 'ry grain of sand.

pp
L.H.

EVERYTHING IS BROKEN

WORDS AND MUSIC BY BOB DYLAN

Moderately, with a steady beat



Brok - en lines, - brok - en strings, - Brok - en threads, -

brok - en springs, - Brok - en i - dols, brok - en heads, -



brok - en springs, - Brok - en i - dols, brok - en heads, -

E7

B7



Peo - ple sleep - ing

in brok - en beds. -

Ain't no use jiv - ing,

A7

E7



Ain't no use jok - ing,

Ev - ery - thing is brok - en.

Brok - en bot - tles,

brok - en plates, -

A7



Brok - en switch - es, brok - en gates, _ Brok - en dish - es,

E7



brok - en parts, _ Streets are filled _ with brok - en hearts.

B7



A7

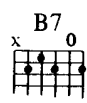


E7

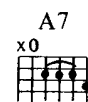


Brok - en words _ nev - er meant to be spok - en, Ev -

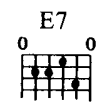
ery - thing is brok - en. _



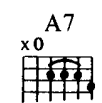
Seem like ev - ery time you stop and



turn a - round, - Some - thing else - - just hit the ground. -



Brok - en cut - ters, brok - en saws, - Brok - en buck - les,



brok - en laws, - Brok - en bod - ies, brok - en bones, -

E7

B7



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes.

Brok - en voic - es

on brok - en phones.

Take a deep breath, —

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.

A7

E7



Musical staff with treble clef, continuing the melody from the first system.

feel like you're chok - in',

Ev - ery - thing is brok - en.

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

E7

B7



Musical staff with treble clef, starting with a repeat sign and a fermata.

Ev - ery time you leave and go off

Piano accompaniment for the third system, including treble and bass staves. Dynamics include *f* (opt. 2nd time) and *mf*.

f (opt. 2nd time)

mf

A7



Musical staff with treble clef, continuing the melody.

some - place,

Things fall to piec - es

in my face. —

Piano accompaniment for the fourth system, including treble and bass staves.

E7

Brok - en hands_ on brok - en ploughs, Brok - en trea - ties,

A7

brok - en vows,_ Brok - en pipes,_ brok - en tools,_

E7

B7

Peo - ple bend - ing brok - en rules. _____ Hound dog howl - ing,

A7

E7

bull - frog croak - ing, Ev - ery - thing is brok - en.

sfz

FOREVER YOUNG

WORDS AND MUSIC BY BOB DYLAN

Moderately slow, with a steady beat



1. May God bless and keep you al - ways, — May your wish - es all come true. May you



al - ways do for oth - ers, And let oth - ers do for you. — May you



build a lad - der to the stars and climb on ev - 'ry rung. — May you

G
000

D
xx0

G
000

C
x 0 0

stay for - ev - er young, May you

G
000

D
xx0

G
000

stay for - ev - er young. 2. May you

C
x 0 0

G
000

grow up to be right - eous, May you grow up to be true... May you
hands al - ways be bus - y, May your feet al - ways be swift... May you

D
xx0

al - ways know the truth, And see the lights sur - round - ing you. May you
have a strong foun - da - tion when the winds of chang - es shift. May your

G 000 C x 0 0

al - ways be cou - ra - geous, Stand up - right and be strong... May you
heart al - ways be joy - ful, May your song al - ways be sung... May you

1. G 000 D xx0 G 000 C x 0 0

stay for - ev - er young, May you

G 000 D xx0 G 000 | 2. G 000 D xx0

stay for - ev - er young. 3. May you stay for - ev - er

G 000 C x 0 0 G 000 D xx0 G 000

young, May you stay for - ev - er young.

GOTTA SERVE SOMEBODY

WORDS AND MUSIC BY BOB DYLAN

Moderately slow



The first system of the score consists of three staves. The top staff is a guitar line in 4/4 time, starting with a whole rest for the first two measures, followed by a whole note chord in the third measure. The middle staff is the piano accompaniment, starting with a mezzo-forte (mf) dynamic. It features a melody in the right hand and a bass line in the left hand. The piano part includes slurs and fermatas over certain notes. The system concludes with the instruction *sempre simile*.

Verse:

The first line of the verse is written across three staves. The vocal line (top staff) begins with a double bar line and a repeat sign, followed by the lyrics "1. You may be an am-bas-sa-dor... to Eng-land or France...". The piano accompaniment (middle and bottom staves) provides harmonic support with chords and a steady bass line.

The second line of the verse continues across three staves. The vocal line (top staff) has the lyrics "You may like to gam-ble, you might like to dance...". The piano accompaniment (middle and bottom staves) continues with the same harmonic structure as the first line.

You may be the heav - y - weight_ cham - pion of the world..

Chorus:

You may be a so - cial - ite_ with a long ___ string of pearls. But you're gon - na have to


D7
xx0

serve some - bod - y, yes in - deed. ___ You're gon - na have to serve ___


Am
x0220

___ some - bod - y. Well,

E7
0 0 0 0 0 0




D7
xx0 0 0 0



it may be the dev - il or ___ it ___ may be the Lord. But you're gon - na have to

Am
x0 0 0 0 0 0



1.-6.

7.



serve some - bod - y. 2. You



repeat and fade



Additional Lyrics

2. You might be a rock'n'roll addict prancing on the stage.
You might have drugs at your command, women in a cage.
You may be a businessman or some high degree thief.
They may call you doctor, or they may call you chief.
Chorus

3. You may be a state trooper, you might be a young Turk.
You might be the head of some big TV network.
You may be rich or poor, you may be blind or lame.
You may be leaving in another country under another name.
Chorus

4. You may be a construction worker working on a home.
You may be living in a mansion, or you might live in a dome.
You might own guns and you might even own tanks.
You might be somebody's landlord, you might even own banks.
Chorus

5. You may be a preacher with your spiritual pride.
You may be a city councilman taking bribes on the side.
You may be workin' in a barbershop, you may know how to cut hair.
You may be somebody's mistress, may be somebody's heir.
Chorus

6. Might like to wear cotton, might like to wear silk.
Might like to drink whiskey, might like to drink milk.
You might like to eat caviar, you might like to eat bread.
You may be sleeping on the floor, sleeping in a king-sized bed.
Chorus

7. You may call me Terry, you may call me Timmy.
You may call me Bobby, you may call me Zimmy.
You may call me R.J., you may call me Ray.
You may call me anything, but no matter what you say.
Chorus

HURRICANE

WORDS AND MUSIC BY BOB DYLAN

Moderately

Am x0 0 0 2 2 3 3 4 4 5 5
F 2 2 3 3 4 4 5 5 6 6 7 7 8 8

Am x0 0 0 2 2 3 3 4 4 5 5
F 2 2 3 3 4 4 5 5 6 6 7 7 8 8

mf

Am x0 0 0 2 2 3 3 4 4 5 5
F 2 2 3 3 4 4 5 5 6 6 7 7 8 8
Am x0 0 0 2 2 3 3 4 4 5 5

1. Pis - tol shots ring out in the bar - room night, - En - ter Pat - ty Val - en - tine from the

F 2 2 3 3 4 4 5 5 6 6 7 7 8 8
Am x0 0 0 2 2 3 3 4 4 5 5
F 2 2 3 3 4 4 5 5 6 6 7 7 8 8

up - per hall. - She sees the bar - tend - er in a pool of blood, -

Am

F

C



Musical staff with treble clef, showing a melody line with eighth and quarter notes.

Cries out, "My God, they killed _ them all!" _____ Here comes the sto - ry of the

Piano accompaniment for the first system, including treble and bass staves with chords and bass line.

F

C

F



Musical staff with treble clef, showing a melody line with eighth and quarter notes.

Hur - ri - cane, _ The man the au - thor - i - ties came _ to blame, _

Piano accompaniment for the second system, including treble and bass staves with chords and bass line.

Dm

C

Dm



Musical staff with treble clef, showing a melody line with eighth and quarter notes.

For some-thin' that he nev - er done, Put in a pris - on cell, but

Piano accompaniment for the third system, including treble and bass staves with chords and bass line.

C

Em/B

Am

F

C

1.-10.
G



Musical staff with treble clef, showing a melody line with eighth and quarter notes.

one time _ he could - a been _ The cham - pi - on of the world.

Piano accompaniment for the fourth system, including treble and bass staves with chords and bass line.

Am F Am F G

x0 0 x0 0 000

11. *D.S. (Instrumental) and fade*

Additional Lyrics

2. Three bodies lyin' there does Patty see,
 And another man named Bello, movin' around mysteriously.
 "I didn't do it," he says, and he throws up his hands,
 "I was only robbin' the register, I hope you understand,
 I saw them leavin'," he says, and he stops.
 "One of us had better call up the cops."
 And so Patty calls the cops,
 And they arrive on the scene with their red lights flashin'
 In the hot New Jersey night.

3. Meanwhile, far away in another part of town,
 Rubin Carter and a couple of friends are drivin' around.
 Number one contender for the middleweight crown,
 Had no idea what kinda shit was about to go down,
 When a cop pulled him over to the side of the road,
 Just like the time before and the time before that.
 In Paterson that's just the way things go,
 If you're black you might as well not show up on the street,
 'Less you wanna draw the heat.

4. Alfred Bello had a partner and he had a rap for the cops,
 Him and Arthur Dexter Bradley were just out prowlin' around.
 He said, "I saw two men runnin' out, they looked like middleweights.
 They jumped into a white car with out-of-state plates."
 And Miss Patty Valentine just nodded her head,
 Cop said, "Wait a minute boys, this one's not dead."
 So they took him to the infirmary,
 And though this man could hardly see,
 They told him that he could identify the guilty men.

5. Four in the mornin' and they haul Rubin in,
 Take him to the hospital and they bring him upstairs.
 The wounded man looks up through his one dyin' eye,
 Says, "Wha'd you bring him in here for? He ain't the guy!"
 Yes, here's the story of the Hurricane,
 The man the authorities came to blame,
 For somethin' that he never done.
 Put in a prison cell, but one time he coulda been
 The champion of the world.

6. Four months later, the ghettos are in flame,
 Rubin's in South America, fightin' for his name,
 While Arthur Dexter Bradley's still in the robbery game,
 And the cops are puttin' the screws to him, lookin' for somebody to blame,
 "Remember that murder that happened in a bar?"
 "Remember you said you saw the getaway car?"
 "You think you'd like to play ball with the law?"
 "Think it mighta been that fighter that you saw runnin' that night?"
 "Don't forget that you are white."

7. Arthur Dexter Bradley said, "I'm really not sure,"
Cops said, "A poor boy like you could use a break.
We got you for the motel job and we're talkin' to your friend Bello,
Now you don't wanna have to go back to jail, be a nice fellow.
You'll be doin' society a favor,
That sonofabitch is brave and gettin' braver.
We want to put his ass in stir,
We want to pin this triple murder on him,
He ain't no Gentleman Jim."
8. Rubin could take a man out with just one punch,
But he never did like to talk about it all that much.
"It's my work," he'd say, "and I do it for pay.
And when it's over I'd just as soon go on my way,
Up to some paradise,
Where the trout streams flow and the air is nice,
And ride a horse along a trail."
But then they took him to the jail house,
Where they try to turn a man into a mouse.
9. All of Rubin's cards were marked in advance,
The trial was a pig-circus, he never had a chance.
The judge made Rubin's witnesses drunkards from the slums,
To the white folks who watched he was a revolutionary bum.
And to the black folks he was just a crazy nigger,
No one doubted that he pulled the trigger,
And though they could not produce the gun,
The D. A. said he was the one who did the deed.
And the all-white jury agreed.
10. Rubin Carter was falsely tried,
The crime was murder-one, guess who testified?
Bello and Bradley, and they both baldly lied,
And the newspapers, they all went along for the ride.
How can the life of such a man
Be in the palm of some fool's hand?
To see him obviously framed,
Couldn't help but make me feel ashamed to live in a land
Where justice is a game.
11. Now all the criminals in their coats and their ties
Are free to drink martinis and watch the sun rise,
While Rubin sits like Buddha in a ten-foot cell,
An innocent man in a living hell.
That's the story of the Hurricane,
But it won't be over till they clear his name,
And give him back the time he's done,
Put in a prison cell, but one time he coulda been
The champion of the world.

I SHALL BE RELEASED

WORDS AND MUSIC BY BOB DYLAN




Moderately

A  Bm 


1. They say_ ev -'ry man must need pro - tec - tion,_____

mf



C#m  4fr. E9sus4  (0) A  D/A 

They say ev -'ry man_ must fall._____



A 

Yet I swear_____ I see_ my re -







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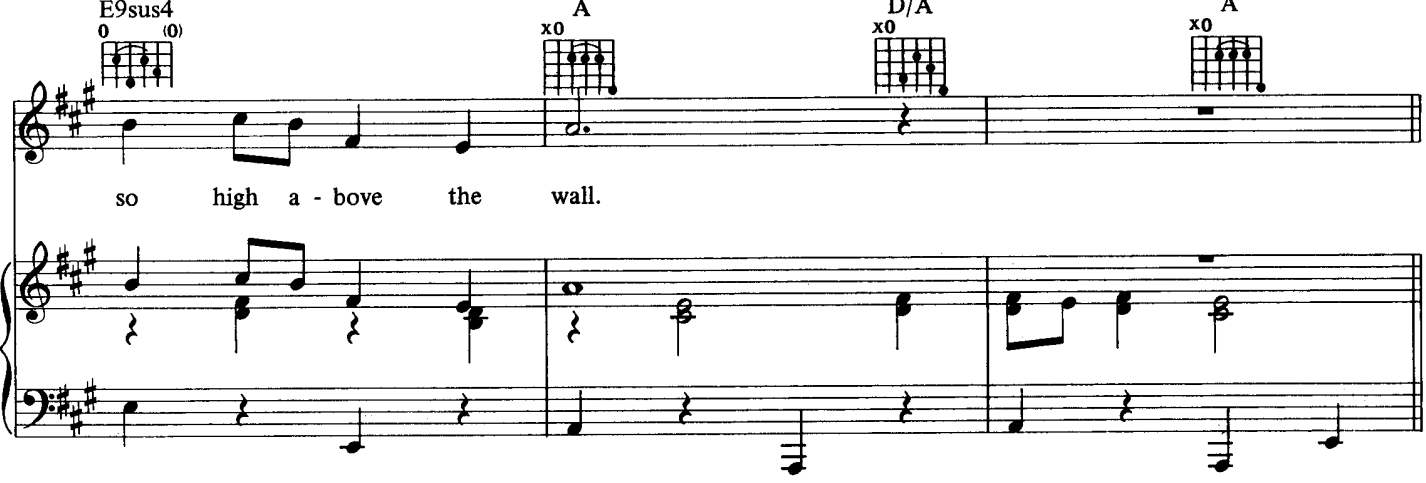
Bm  C#m  4fr.

flec - tion _____ Some place



E9sus4  A  D/A  A 

so high a - bove the wall.





Chorus:


Bm 

I see my light come shin - ing _____



C#m  4fr. E9sus4 

From the west _____ down to the



A
x0

east. An - y day_ now, -

Bm C#m E9sus4

x 4fr. 0 (0)

an - y day_ now, I shall be re -

1,2. A 3. A D/A A

x0 x0 x0 x0

leased. leased.

Additional Lyrics

2. Down here next to me in this lonely crowd
 Is a man who swears he's not to blame.
 All day long I hear him cry so loud,
 Calling out that he's been framed.

Chorus

3. They say ev'rything can be replaced,
 Yet ev'ry distance is not near.
 So I remember ev'ry face
 Of ev'ry man who put me here.

Chorus

I WANT YOU

WORDS AND MUSIC BY BOB DYLAN

Moderately bright (quasi in 2)

F



Verse:

1. The

mf

F



Am/E

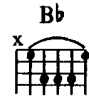
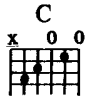


guilt - y un - der - tak - er sighs, - The lone - some or - gan
 drunk - en pol - i - ti - cian leaps - Up - on the street - where

Dm

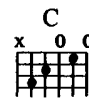


grind - er cries, - The sil - ver sax - o - phones - say I - should
 moth - ers weep, - And the sav - iors who are fast - a - sleep, - They



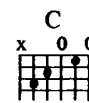
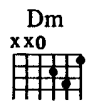
re - fuse you. _____
 wait for you. _____

The cracked bells and
 And I wait for them to



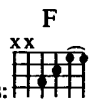
washed-out horns_
 in - ter - rupt_

Blow in - to my face with scorn, - But it's
 Me drink - in' from my bro - ken cup_ And



not that way,
 ask me _____

I was -n't born_ to lose you. _____
 to o - pen up_ the gate for you. _____



Chorus:

I want you, I

Am/E
xx 0

Dm
xx0

want you, I want you

C
x 0 0

so bad, Hon-ey, I want

F
xx

— you.

1. 2. To Interlude Fine

2. The Now



all my fa - thers, they've gone down, - True love they've been with-



out it. But all their daugh - ters put me down 'Cause I don't think a - bout -



D.S.al Fine
(3rd and 4th Verses)

it. 3. Well, I re -

Additional Lyrics

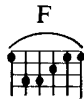
3. Well, I return to the Queen of Spades
And talk with my chambermaid.
She knows that I'm not afraid
To look at her.
She is good to me,
And there's nothing she doesn't see.
She knows where I'd like to be,
But it doesn't matter.
Chorus

4. Now your dancing child with his Chinese suit,
He spoke to me, I took his flute.
No, I wasn't very cute to him,
Was I?
But I did it, though, because he lied,
Because he took you for a ride,
And because time was on his side,
And because I ...
Chorus

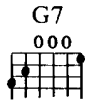
I'LL BE YOUR BABY TONIGHT

WORDS AND MUSIC BY BOB DYLAN

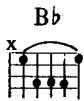
Moderately



Close your eyes, _____ Close the door, _____
(Shut the) light, _____ Shut the shade, _____



You don't have to wor - ry _____ an - y - more, -}
You don't have _____ to be a - fraid, -}




I'll _____ be your _____ ba - by to -

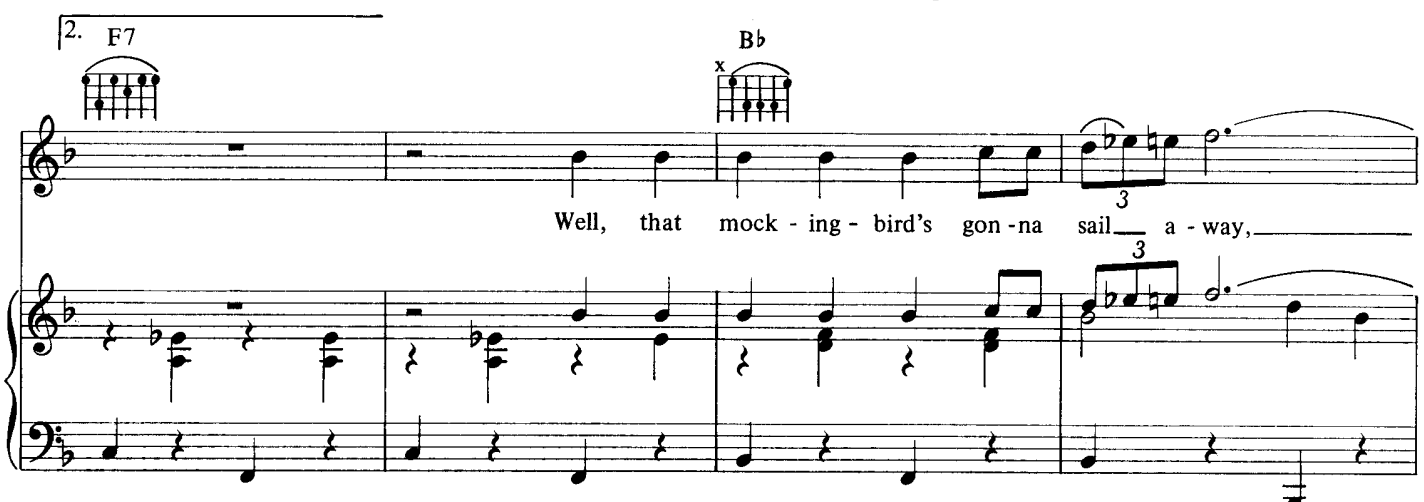
F  1. C7 

night. Shut the



2. F7  Bb 

Well, that mock - ing - bird's gon - na sail a - way,



F  G 

We're gon - na for - get it, That big, fat moon is gon - na



C7  No chord

shine like a spoon, But, we're gon - na let it, You won't re - gret it. Kick your



F



shoes off,— Do not fear,— Bring that bot-

G7



- tle o-ver here,—

Bb



C7



I'll be your ba-by to -

F



Bb



F



night.

IS YOUR LOVE IN VAIN?

WORDS AND MUSIC BY BOB DYLAN

Moderately slow, with a beat

D
xx0

A/C#
x x x

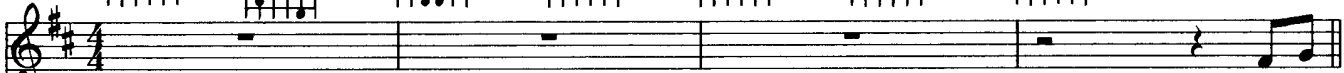
Bm
x

D/A
x00

G
x000

A
x0 0

D
xx0



1. Do you



D
xx0

A/C#
x x x

Bm
x

D/A
x00

G
x000



love me, or are you just ex - tend - ing good
you so fast that you can - not see that I must have sol - i -
3. Al - right, I'll take a chance, I will fall in love with



A
x0 0

D
xx0

A/C#
x x x

Bm
x

D/A
x00



will? Do you need me half as bad as you say, or are
tude? When I am in the dark - ness, you
you If I'm a fool, you can have the night; you can



G x000 A x0 0 Bm x D/A x00

you just feel - ing guilt? I've been burned be - fore, and I
 why do you in - trude? Do you know my world; do you
 have the morn - ing too. Can you cook and sew, make

G x000 D xx0 G x000 A x0 0 D xx0 A/C# x x

know the score, so you won't hear me com - plain. Will I_ be a - ble to
 know my kind; or must I ex - plain? Will you_ let me
 flow - ers grow? Do you un - der - stand my pain? Are you_ will - ing to

Bm x D/A x00 G x000 A x0 0 To Coda 1. D xx0 2. D xx0

count_ on_ you, or is your love_ in vain? 2. Are_ vain? Well, I've
 be_ my - self, or is your love_ in
 risk_ it_ all, or is your love_ in

G x000 A x0 0 D xx0 Bm x A G x000 A x0 0

been to the moun-tain, and I've been in the wind... I've been in and out_ of hap - pi -

D xx0 G x000 A x0 0 D xx0 Bm x

ness. I have dined with kings, I've been of - fered wings, and I've

G x000 A x0 0 *D.S. al Coda* Coda D xx0

nev - er been too im - pressed. vain?

A/C# x x Bm x D/A x00 G x000 A x0 0 D xx0

f *rit.*

JOKERMAN

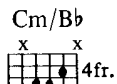
WORDS AND MUSIC BY BOB DYLAN

Brightly



1. Stand - ing on the wa - ters cast - ing your bread, — While the

mf



eyes of the i - dol with the i - ron head — are glow -

Bb

Eb/Bb

Bb

ing.

Dis - tant ships sail - ing

Bbmaj7

Cm/Bb

in - to the mist. — You were born with a snake in both of your

F/Bb

Bb

fists while a hur - ri - cane was blow - ing. —

Cm7

F

Bb

Free - dom just — a - round the cor - ner for you. —

Cm7

F

But with the truth so far off, what good will it do? —

Bb

Eb

F

Chorus:

Jok - er - man dance to the

Eb

Bb

F/A

night - in - gale tune. Bird fly high by the

Eb/G

Eb

Bb/D

Eb6

F

light of the moon. Oh, oh, oh, Jok -

Bb

1.-5.

6.

D.C. (instrumental) and fade


er - man.

Additional Lyrics

2. So swiftly the sun sets in the sky.
 You rise up and say goodbye to no one.
 Fools rush in where angels fear to tread.
 Both of their futures, so full of dread, you don't show one.
 Shedding off one more layer of skin,
 Keeping one step ahead of the persecutor within.
Chorus
3. You're a man of the mountains, you can walk on the clouds.
 Manipulator of crowds, you're a dream twister.
 You're going to Sodom and Gomorrah,
 But what do you care? Ain't nobody there would want to marry your sister.
 Friend to the martyr, a friend to the woman of shame,
 You look into the fiery furnace, see the rich man without any name.
Chorus
4. Well, the Book of Leviticus and Deuteronomy,
 The law of the jungle and the sea are your only teachers.
 In the smoke of the twilight on a milk-white steed,
 Michelangelo indeed could've carved out your features.
 Resting in the fields, far from the turbulent space,
 Half asleep near the stars with a small dog licking your face.
Chorus
5. Well, the rifleman's stalking the sick and the lame,
 Preacherman seeks the same, who'll get there first is uncertain.
 Nightsticks and water cannons, teargas, padlocks,
 Molotov cocktails and rocks behind every curtain.
 Falsehearted judges dying in the webs that they spin,
 Only a matter of time till night comes steppin' in.
Chorus
6. It's a shadowy world, skies are slippery grey.
 A woman just gave birth to a prince today and dressed him in scarlet.
 He'll put the priest in his pocket, put the blade to the heat,
 Take the motherless children off the street,
 And place them at the feet of a harlot.
 Oh, Jokerman, you know what he wants,
 Oh, Jokerman, you don't show any response.
Chorus

JUST LIKE A WOMAN

WORDS AND MUSIC BY BOB DYLAN

Moderately slow (with a  feel)

F



Bb



C7



F



1. No - bod - y
2. Mar - y,
% I _____

feels an - y pain,
she's my friend.
just can't fit.

To -
Yes, I be -
Yes, I be -



Bb



C7



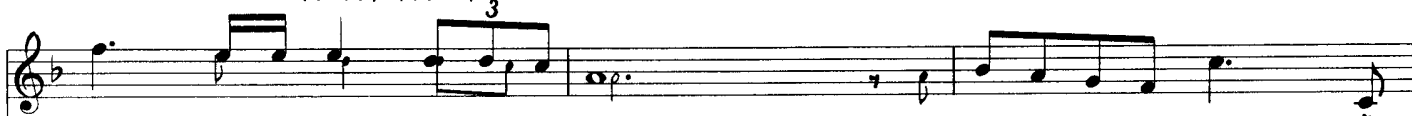
F



Bb



C7



night as I stand in - side the rain,
lieve I'll go see her a - gain.
lieve it's time for us to quit.

Ev - 'ry - bod - y knows that
No - bod - y has to guess that
When we meet a - gain,



Bb



C7



Bb



Am



Gm



F



ba - by's got new clothes.
ba - by can't be blessed
in - tro - duced as friends,

But late - ly, I see her
Till she - ly, sees I - nal - ly see her
Please don't let on that

C7



Dm



F/C



Bb



rib - bons and her bows have fall - en from her
she's like all the rest _____ with her fog, her am - phet - a - mine, _____ and her
that you knew me when _____ I was hun - gry and it was your _____

C7sus4



C7



C7sus2



C7



F



Am/E



Gm/D



F/C



Bb



curls. She takes just like a wom - an, yes, she does. She
pearls. She takes just like a wom - an, yes, she does. She
world. Ah, you fake just like a wom - an, yes, you do. You

F Am/E Gm/D F/C Bb F Am/E Gm/D F/C

makes love just like a wom-an, yes, she does. And she aches just like a
 makes love just like a wom-an, yes, she does. And she aches just like a
 make love just like a wom-an, yes, you do. Then you ache just like a

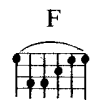
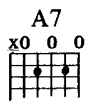
Bb C9sus4 C7 C9sus4 C7 F

To Coda

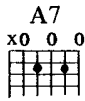
wom - an, _____ But she breaks just like a lit - tle girl.
 wom - an, _____ But she breaks just like a lit - tle girl.
 wom - an, _____ But you

Bb F Bb C 1. F 2. F

2. Queen It was

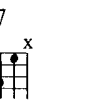
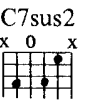
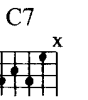
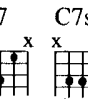
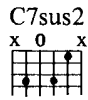
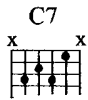
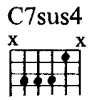
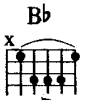


rain - ing_ from the first, — And I was dy - ing there of thirst. So I came in here.

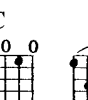
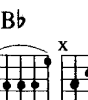
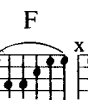
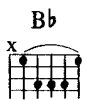
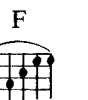
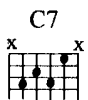
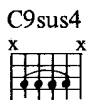
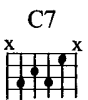
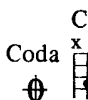


— And your long - time curse_ hurts. — But what's worse is this

D.S. al Coda



pain in here, — I can't stay in here, Ain't it clear_ that



break just like a lit - tle girl.

Knockin' On Heaven's Door

Words & Music by Bob Dylan

Slowly

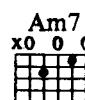
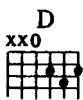
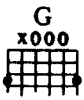


Ma - ma, take this badge off of me,
Ma - ma, put my guns in the ground,

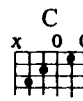
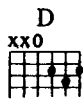
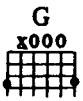
mp



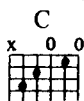
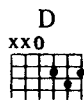
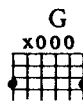
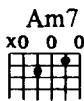
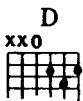
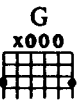
I can't use it an - y more...
I can't shoot them an - y more...



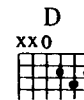
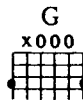
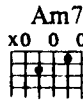
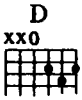
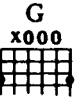
It's get - tin' dark, too dark for me to see,
That long black cloud is com - in' down,



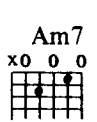
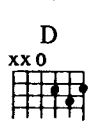
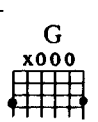
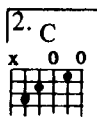
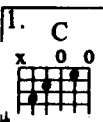
I feel like I'm knock-in' on heav-en's door...
 I feel like I'm knock-in' on heav-en's door... }



Knock, knock, knock-in' on heav-en's door, ___ Knock, knock, knock-in' on heav-en's door, ___



Knock, knock, knock-in' on heav-en's door, ___ Knock, knock, knock-in' on heav-en's door. _



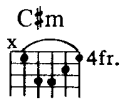
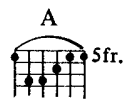
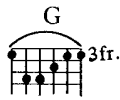
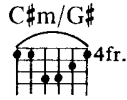
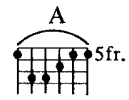
Repeat and fade

mp

LAY, LADY, LAY

WORDS AND MUSIC BY BOB DYLAN

Slowly



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

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

What - ev - er col - ors you have - in your mind, -

E 0 00 F#m A 5fr. C#m/G# 4fr.

I'll show them to you and you'll see them shine.. Lay, la - dy, lay,-

G 3fr. Bm/F# A 5fr. C#m 4fr. G 3fr. Bm A 5fr. C#m/G# 4fr.

lay a - cross my big brass bed. Stay, la - dy, stay,-

G 3fr. Bm/F# A 5fr. C#m 4fr. G 3fr. Bm A 5fr. C#m/G# 4fr.

stay with your man a - while.. Un - til the break of day,-

G 3fr. Bm/F# A 5fr. C#m 4fr. G 3fr. Bm

let me see you make him smile..

E F#m A

His clothes are dirt - y but his hands are clean, -

E F#m A


And you're the best thing that he's ev - er seen. -

C#m/G# G Bm/F# A C#m

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

G Bm C#m E F#m A

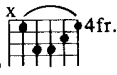
Why wait an - y long - er for the world to be - gin, -




C#m
 4fr.

Bm
  5fr.

You can have your cake_ and eat it too._

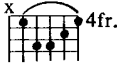



C#m
 4fr.

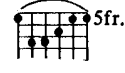
E F#m A
   5fr.


Why wait an - y long - er for_ the one you love,_ When he's stand -



C#m
 4fr.

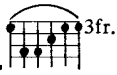
Bm
 3


A
 5fr.


C#m
 4fr.


- ing in front of you._ Lay, la - dy, lay,-

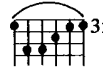



G
 3fr.


Bm
 x


A
 5fr.

C#m
 4fr.

G
 3fr.

Bm
 x

A
 5fr.

C#m
 4fr.

lay a - cross my big brass bed._ Stay, la - dy, stay,-



G 3fr. Bm 3fr. A 5fr. C#m 4fr. G 3fr. Bm 3fr.

stay while the night_ is still a - head_

E 000 F#m A 5fr. E 000 F#m

I long_ to see_ you in the morn-ing light,_ I long to reach_ for you

A 5fr. C#m/G# 4fr. G 3fr. Bm/F#

in the night_ Stay, la - dy, stay,_ stay while the night_ is still a - head_

A 5fr. C#m 4fr. G 3fr. Bm 3fr. A 5fr. Bm 3fr. C#m 4fr. D 5fr. A 5fr.

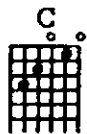
LIKE A ROLLING STONE

WORDS & MUSIC BY BOB DYLAN

Bright

Piano introduction for 'Like a Rolling Stone'. The music is in 4/4 time and features a bright, rhythmic melody in the right hand and a steady bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line uses a simple pattern of quarter notes.

Verse



Dm7



Once up - on_ a time you dressed so fine, - You threw the bums a dime

F



G7



in your prime, - Did - n't you? -

C



Dm7



C



F



Peo-ple'd call, say 'be - ware doll you're bound to fall, - You thought they were all

G7 F

kid - din' you... You used to

G F G

laugh a - bout... Ev-'ry-bod - y that was

G F C Dm7 C

hang - in' out, Now you don't talk so loud, —

F C Dm7 C F

Now you don't seem so proud — A - bout hav - ing to be

F G

scroung - ing for your next meal.

Refrain

C F G F C

How does it feel, How does it feel,

F G F C F G

To be with-out a home,

F C F G F C

Like a com-plete un - known, LIKE A ROLL-ING STONE?

4th time to Tag Tag

Verse 2. You've gone to the finest school all right Miss Lonely,
 But you know you only used to get
 Juiced in it.
 And nobody's ever taught you how to live on the street
 And now you're gonna have to get
 Used to it.
 You said you'd never compromise
 With the mystery tramp, but now you realize
 He's not selling any alibis
 As you stare into the vacuum of his eyes
 And ask him do you want to
 Make a deal?

Refrain:

Verse 3. You never turned around to see the frowns on the jugglers and the clowns
 When they all come down
 And did tricks for you
 You never understood that it ain't no good
 You shouldn't let other people
 Get your kicks for you.
 You used to ride on the chrome horse with your diplomat
 Who carried on his shoulder a Siamese cat,
 Ain't it hard when you discovered that
 He really wasn't where it's at
 After he took from you everything
 He could steal.

Refrain:





Verse 4. Princess on the steeple
 And all the pretty people're drinkin', thinkin'
 That they got it made.
 Exchanging all kinds of precious gifts and things
 But you'd better lift your diamond ring,
 You'd better pawn it babe,
 You used to be so amused
 At Napoleon in rags and the language that he used
 Go to him now, he calls you, you can't refuse
 When you got nothing, you got nothing to lose,
 You're invisible now, you got no secrets
 To conceal.


Refrain:

MOST OF THE TIME

WORDS & MUSIC BY BOB DYLAN

Slowly

Fbass  C  F  C 



F 

C 

F 

1. Most of the time___ I'm clear fo - cused all a - round,___ Most of the time___
(Verses 2, 3 & 4 see block lyric)



C 

F 

Am 

G 

I can keep both feet on the ground.

I can fol-low the path,___



Scanned by Christoph
18/07/2003

F Am G

I can read the signs, — Stay right with it

F C

when the road un - winds, — I can han - dle what - ev - er I stum - ble up - on. —

F Am G F To Coda

I don't ev - en no-tice she's gone, Most of the time. —

C F C

1, 2.

3.



2,3. Most of the time_

Most of the time_



she ain't ev-en in my mind,

I would - n't know her if I saw her,

She's that far be-hind.



Most of the time_

I can't ev - en be sure_



If she was ev - er with me_

Or if I was ev - er with her._

♩ CODA

F/G

D. Sal Coda

4. Most of the time

F

Repeat and fade

Verse 2:

Most of the time
 It's well understood
 Most of the time
 I wouldn't change it if I could
 I can make it all match up,
 I can hold my own,
 I can deal with the situation
 Right down to the bone.
 I can survive,
 I can endure,
 And I don't even think, about her,
 Most of the time.

Verse 3:

Most of the time
 My head is on straight,
 Most of the time
 I'm strong enough to hate.
 I don't build up illusion
 'Til it makes me sick,
 I ain't afraid of confusion
 No matter how thick.
 I can smile in the face.
 Of mankind.
 Don't even remember
 What her lips felt like on mine
 Most of the time.

Verse 4:

Most of the time
 I'm halfway content,
 Most of the time
 I know exactly where it all went,
 I don't cheat on myself,
 I don't run and hide,
 Hide from the feelings
 That are buried inside,
 I don't compromise
 And I don't pretend.
 I don't even care
 If I ever see her again
 Most of the time.

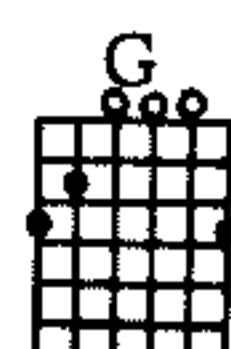
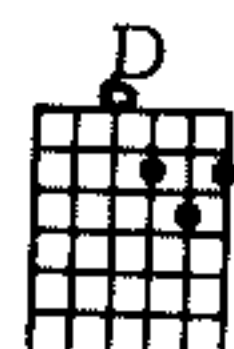
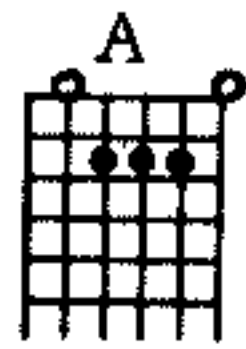
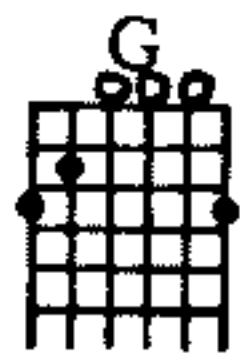
Mr. Tambourine Man

Words and Music by
BOB DYLAN

Moderato (in 2)

mf

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The music is in G major and 2/4 time.

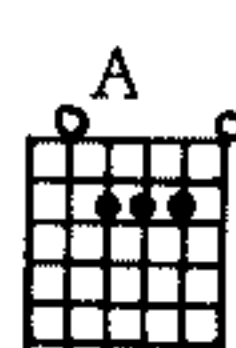
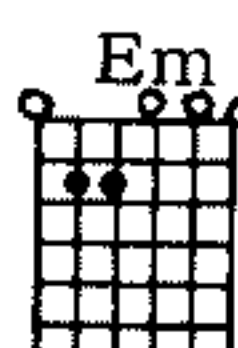
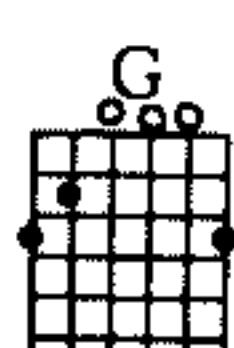
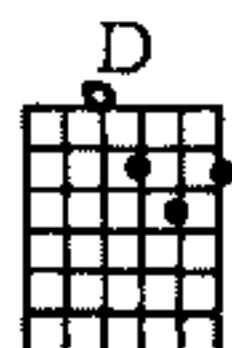


Refrain

Hey! MIS - TER TAM - BOU - RINE MAN play a song for me, I'm not

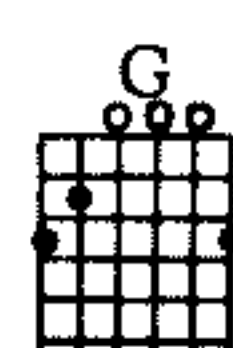
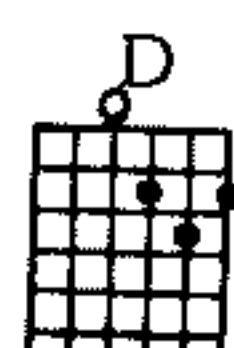
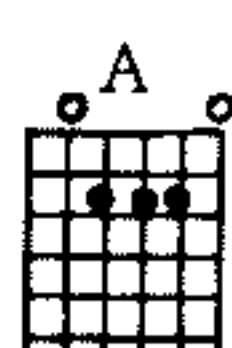
mp

The first refrain features a vocal line and piano accompaniment. The piano part continues with the same eighth-note pattern as the introduction. The vocal line is in G major and 2/4 time.



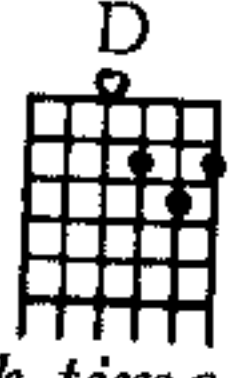
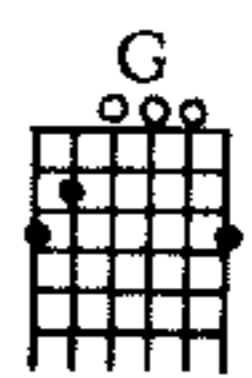
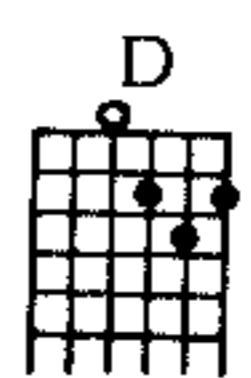
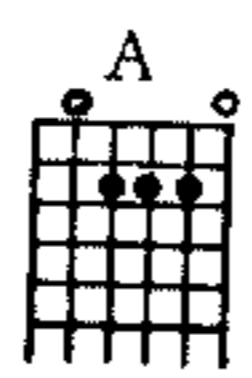
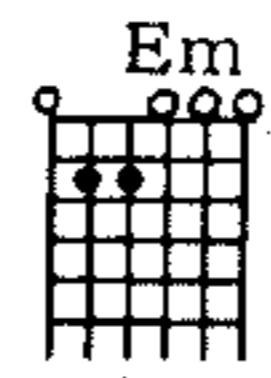
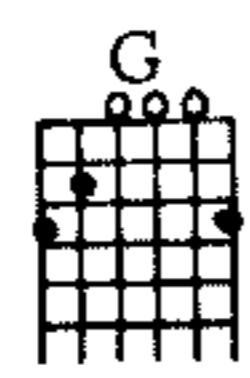
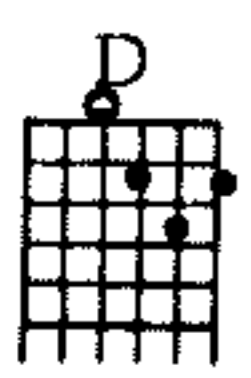
sleep-y and there is no place I'm go-in' to.

The second line of the refrain continues the vocal and piano accompaniment. The piano part maintains the eighth-note bass line. The vocal line concludes with a long note on "to".



Hey! MIS - TER TAM - BOU - RINE MAN play a song for me in the

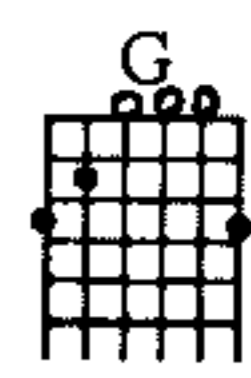
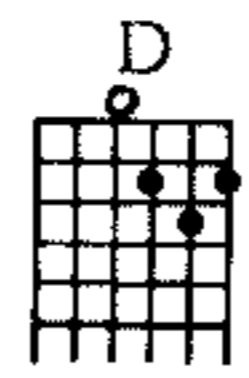
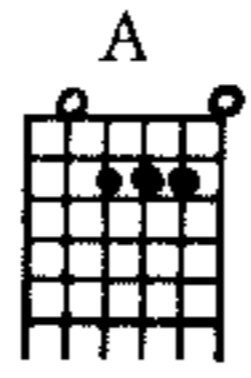
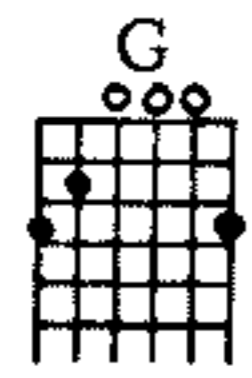
The third line of the refrain continues the vocal and piano accompaniment. The piano part maintains the eighth-note bass line. The vocal line begins with "Hey!" and continues with "play a song for me in the".



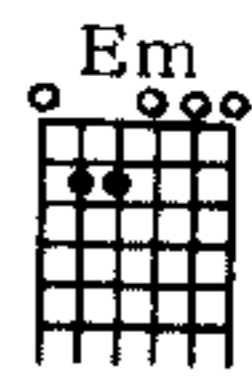
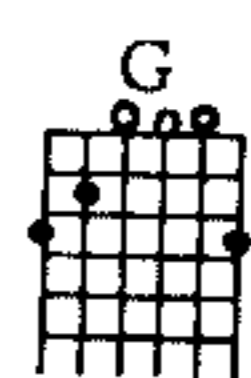
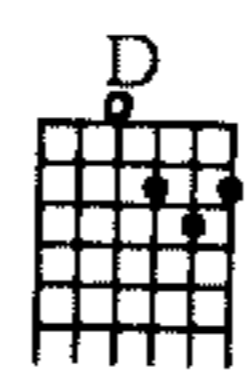
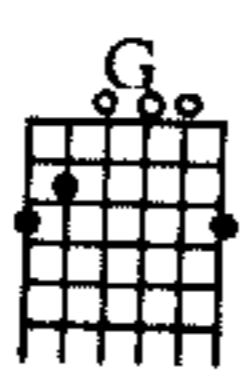
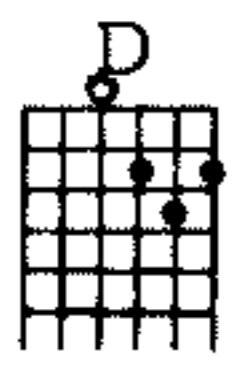
5th time Fine

jin-gle jan - gle morn-in' I'll come fol - low-in' you.

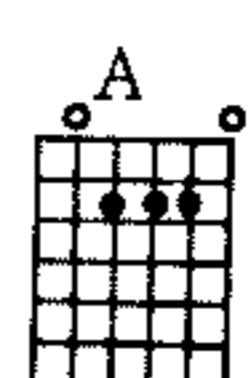
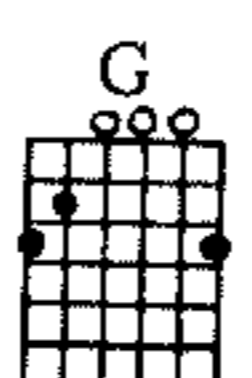
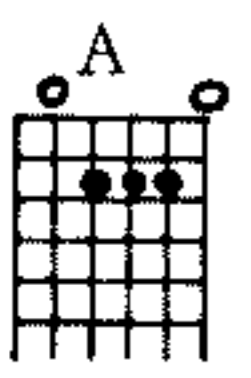
Verse



1. Though I know that eve-nin's em - pire has re-turned in - to sand,



Van-ished from my hand, Left me blind-ly here to stand but still not



sleep-in'! My wea-ri-ness a - maz - es me I'm

brand - ed on my feet. I have no one to meet And the

an - cient emp - ty street's too dead for dream - in'. *Repeat 3 times*

Refrain:

Verse 2. Take me on a trip upon your magic swirlin' ship
 My senses have been stripped, my hands can't feel to grip
 My toes too numb to step, wait only for my boot heels
 To be wanderin'
 I'm ready to go anywhere, I'm ready for to fade
 Into my own parade, cast your dancin' spell my way
 I promise to go under it.

Refrain:

Verse 3. Though you might hear laughin' spinnin' swingin' madly across the sun
 It's not aimed at anyone, it's just escapin' on the run
 And but for the sky there are no fences facin'
 And if you hear vague traces of skippin' reels of rhyme
 To your tambourine in time, it's just a ragged clown behind
 I wouldn't pay it any mind, it's just a shadow you're
 Seein' that he's chasin'.

Refrain:

Verse 4. Then take me disappearin' through the smoke rings of my mind
 Down the foggy ruins of time, far past the frozen leaves
 The haunted, frightened trees out to the windy beach
 Far from the twisted reach of crazy sorrow
 Yes, to dance beneath the diamond sky with one hand wavin' free
 Silhouetted by the sea, circled by the circus sands
 With all memory and fate driven deep beneath the waves
 Let me forget about today until tomorrow.


Refrain:

SARA


WORDS AND MUSIC BY BOB DYLAN

Moderately

Em 0 000

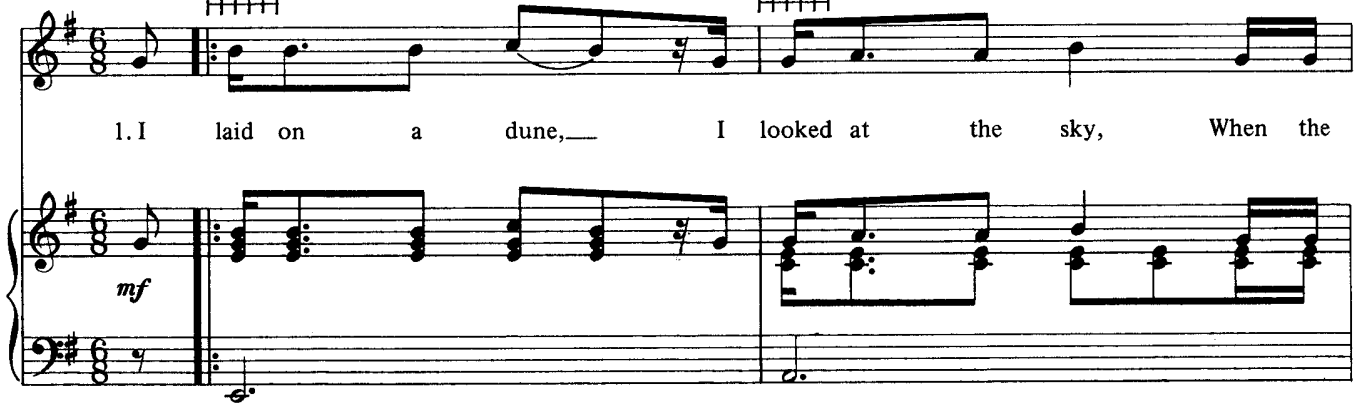


Am x0 0




1. I laid on a dune, — I looked at the sky, When the


mf




D xx0




Em 0 000




chil - dren were ba - bies And played on the beach. You



Am x0 0

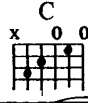
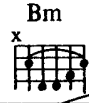
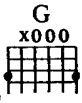


came up be - hind me, I saw you go by, You were

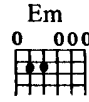
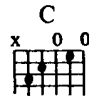
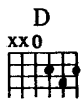




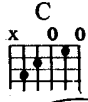
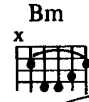
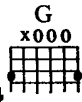
al - ways so close and still with - in reach.



Sa - ra, Sa - ra,



What - ev - er made you want to change your mind.



Sa - ra, Sa - ra, So

6

D
0

C
0 0

Em
0 000

eas - y to look at, so hard to de - fine.

1.-5. | 6.

2. I can

Additional Lyrics

2. I can still see them playin'
With their pails in the sand,
They run to the water
Their buckets to fill.
I can still see the shells
Fallin out of their hands,
As they follow each other
Back up the hill.

Sara, Sara,
Sweet virgin angel, sweet love of my life.
Sara, Sara,
Radiant jewel, mystical wife.

3. Sleepin' in the woods
By a fire in the night,
Drinkin' white rum
In a Portugal bar.
Them playin' leap-frog
And hearin' about Snow White,
You in the marketplace
In Savanna-la-Mar.

Sara, Sara,
It's all so clear, I could never forget.
Sara, Sara,
Lovin' you is the one thing I'll never regret.

4. I can still hear the sounds
Of those Methodist bells,
I'd taken the cure
And had just gotten through.
Stayin' up for days
In the Chelsea Hotel,
Writin' "Sad-Eyed Lady
Of the Lowlands" for you.

Sara, Sara,
Wherever we travel we're never apart.
Sara, oh Sara,
Beautiful lady, so dear to my heart.

5. How did I met you,
I don't know,
A messenger sent me
In a tropical storm.
You were there in the winter,
Moonlight on the snow,
And on Lily Pond Lane
When the weather was warm.

Sara, oh Sara,
Scorpio Sphinx in a calico dress.
Sara, Sara,
You must forgive me my unworthiness.

6. Now the beach is deserted
Except for some kelp,
And a piece of an old ship
That lies on the shore.
You always responded
When I needed your help,
You gimme a map
And a key to your door.

Sara, oh Sara,
Glamorous nymph with an arrow and bow.
Sara, oh Sara,
Don't ever leave me, don't ever go.

SHELTER FROM THE STORM

WORDS AND MUSIC BY BOB DYLAN

Moderately, in 2



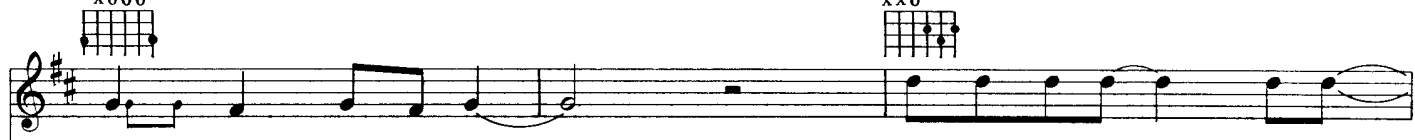
1. 'Twas in an - oth - er life - time, one of toil and blood, —
word was spoke be - tween_ us, there was lit - tle risk in - volved; —
ly I turned a - round_ and she was stand - in' there —
dep - u - ty walks on hard_ nails and the preach - er rides a mount; —
lit - tle hill - top vil - age they gam - bled for my clothes; —



— when black - ness was a vir - tue and the
— with ev - 'ry - thing up to_ that point had been
— but sil - ver brace - lets on_ her wrists and
— I noth - ing real - ly mat - ters much, it's
— I bar - gained for sal - va - tion an' they

G
x000

D
xx0



road was full of mud.____
left un - re - solved.____
flow - ers in her hair.____
doom a lone that counts.____
gave me a le - tal dose.____

I came in from' the wil -
Try im ag - in - ing a place -
She walked up to me so grace -
And the one-eyed un - der - tak -
I of - fered up my in -



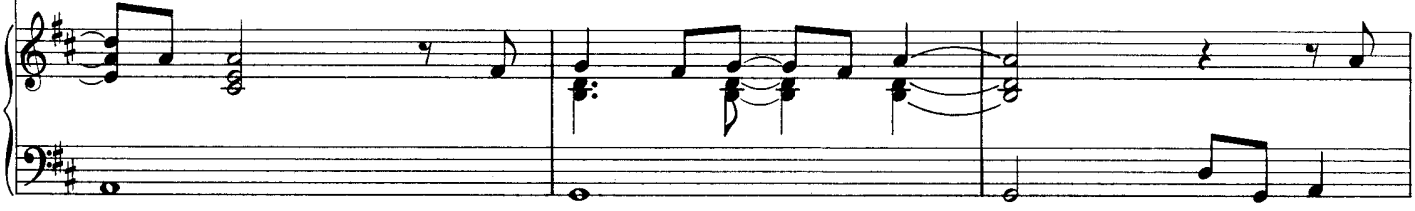
A
x0 0

G
x000



der - ness, where a crea - ture void of form,____
ful - ly and it's al - ways safe and warm,____
er, he took my crown of thorns,____
no - cence and got re - paid with scorn,____

“Come



D
xx0

D/A
x0

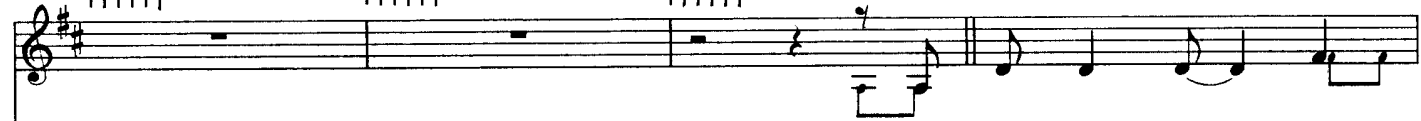
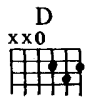
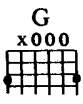
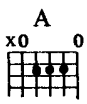
G
x000

D
xx0

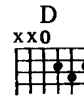
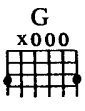
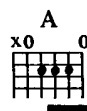


in,” she said, “I’ll give you shel - ter from the storm.”

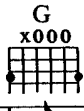
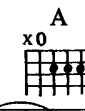




And if I pass_ this
 I was burned out from_ ex -
 Now there's a wall_ be -
 I've heard new - born ba - bies
 Well, I'm liv - in' in a for - eign



way a - gain you can rest_ as - sured_ I'll
 haus - tion, bur - ied in_ the hail, I
 tween us, some - thin' there's_ been lost; I
 wail - in' like a morn - in' dove, and
 coun - try, but I'm bound to cross_ the line;



al - ways do my best_ for her, on that I give_ my word_
 poi - soned in the bush - es and blown out on_ the trail_
 took too much for grant - ed, got my sig - nals crossed_
 old men with bro - ken teeth strand - ed with - out love_
 beau - ty walks a ra - zor's edge, some - day I'll make it mine_
 some - day I'll make it mine_



D xx0 A x0 0

In a world of steel-eyed death and men who are
 Hunt - ed like a croc - o - dile,
 Just to think that it all be - gan on a
 Do I un - der - stand on your ques - tion, man, is it
 If I could on - ly turn back the clock - to when

G D

x000 xx0

fight - ing to be warm...
 rav - aged in the corn,
 long for - got - ten morn.,
 hope - less and for - lorn?
 God and her were born,

"Come in," she said, "I'll give

D/A G D A

x0 x000 xx0 x0 0

— you shel - ter from the storm."

1. 4 D 5. G D

x000 xx0 x000 xx0

2. Not a
 3. Sud - den -
 4. Well, the
 5. In a

ritard.

SHENANDOAH

WORDS AND MUSIC BY BOB DYLAN

Moderately

G
000
C
x 0 0
G
000
Em
0 000
C
x 0 0
G
000

mf

1. Oh,

G
000
C
x 0 0
G
000

Shen - an - do - ah, — I long to hear you. Look a - way, —
 sou - ri is — a might - y riv - er. Look a - way, —

C G

x 0 0 0 0 0 0

you roll - in' riv - er. Oh,
 you roll - in' riv - er.

C G

x 0 0 0 0 0 0

Shen - an - do - ah, I long to hear you.
 In - di - ans camp a - long her bor - der. Look a -

C G Em C G

x 0 0 0 0 0 0 0 0 0 0 0 0

way, we're bound a - way a - cross the wide Mis - sou - ri.

1. 2.

2. Now the Mis - 3. Well, a

G 000 C x 0 0 0 G 000

white man loved an In - dian maid - en. Look a -

C x 0 0 0 G 000 C x 0 0 0

way, you roll - in' riv - er. With no - tions his ca - noe was

G 000 C x 0 0 0 G 000 Em 0 000 C x 0 0 0 G 000

la - den. Look a - way, we're bound a - way a - cross the wide Mis -

1.-3. 4.

sou - ri. Look a

4. Oh,
5. For
6. Well, it's

The musical score is written for guitar and piano. The guitar part is in the key of G major (one sharp) and 4/4 time. It features a melody line with lyrics and a chord progression: G (000), C/G (x0), G (000), C/G (x0), and G (000). The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand. The piece concludes with a double bar line and the instruction "repeat and fade".

way, we're bound a - way. — Look a -

repeat and fade

Additional Lyrics

4. Oh, Shenandoah, I love your daughter.
Look away, you rollin' river.
It was for her I'd cross the water.
Look away, we're bound away across the wide Missouri.
5. For seven long years I courted Sally.
Look away, you rollin' river.
Seven more years I longed to have her.
Look away, we're bound away across the wide Missouri.
6. Well, it's fare-thee-well, my dear, I'm bound to leave you.
Look away, you rollin' river.
Shenandoah, I will not deceive you.
Look away, we're bound away across the wide Missouri.

SHOT OF LOVE

WORDS AND MUSIC BY BOB DYLAN

Moderately slow, with a steady beat

Bbm Eb Bbm

I need ___ a shot of love... I need ___ a

mf

Detailed description: This system contains the first two measures of the song. It features a vocal line with lyrics, a guitar line with chords (Bbm, Eb, Bbm) and fretboard diagrams, and a piano accompaniment in 4/4 time with a mezzo-forte (mf) dynamic. The piano part has a steady bass line and chords that support the melody.

Eb Bbm

shot of love... 1. Don't need a shot of her - oin to kill my dis - ease. Don't

(funky)

Detailed description: This system contains the next two measures. It includes a repeat sign in the vocal line. The guitar part has chords (Eb, Bbm) and fretboard diagrams. The piano accompaniment includes a section marked '(funky)' with a more rhythmic bass line. The lyrics continue with '1. Don't need a shot of her - oin to kill my dis - ease. Don't'.

need a shot of tur - pen-tine; on - ly bring me to my knees... Don't

Detailed description: This system contains the final two measures of the song. It features the vocal line with lyrics and the piano accompaniment. The piano part continues with a steady bass line and chords, ending with a final chord in the right hand.

need a shot of co - deine to help me to re - pent... Don't

need a shot of whis - key, help me be pres - i - dent... I need a

shot of love... I need a

Eb Db Bbm

shot of love...

Eb Db Bbm

2. Doc - tor, can you hear_ me? I need some med - i - caid... I seen the

king - doms of the world_ and it's mak - in' me feel a - fraid...

What I got_ ain't pain - ful, it's just bound to kill_ me dead,_ Like the men_

_ that fol - lowed Je - sus when they put a price up - on_ his head... I need a

Eb Db Bbm

shot of love... I need a

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. Above the vocal staff are three guitar chord diagrams: Eb (E-flat major), Db (D-flat major), and Bbm (B-flat minor). The lyrics 'shot of love...' are under the first three measures, and 'I need a' is under the last measure. The time signature is 2/4.

Eb Db Bbm

shot of love... 1., 2.

The second system continues the musical score. It features the same three staves as the first system. The lyrics 'shot of love...' are under the first three measures. A first ending bracket labeled '1., 2.' spans the last two measures of the system. The time signature is 2/4.

3.

I need a shot of love...

The third system begins with a third ending bracket labeled '3.' above the first measure. The vocal line contains the lyrics 'I need a shot of love...'. The piano accompaniment and bass line continue the harmonic progression. The time signature is 2/4.

I need a shot of love... I need a

The fourth system continues the musical score with the same three staves. The lyrics 'I need a shot of love...' are under the first three measures, and 'I need a' is under the last measure. The time signature is 2/4.

shot of love... I need a shot of love...

If you're a doctor, I need a shot of love...

E \flat /B \flat B \flat m

repeat and fade

Additional Lyrics

3. I don't need no alibi when I'm spending time with you.
I've heard all of them rumors and you have heard 'em too.
Don't show me no picture show, or give me no book to read,
I don't satisfy the hurt inside nor the habit that it feeds.
I need a shot of love.
I need a shot of love.
4. Why would I want to take your life?
You've only murdered my father, raped his wife.
Tattooed my babies with a poison pen.
Mocked my God, humiliated my friends.
I need a shot of love.
5. Don't wanna be with nobody tonight,
Veronica not around nowhere, Mavis just ain't right.
There's a man that hates me and he's swift, smooth and near,
Am I supposed to set back and wait until he's here?
I need a shot of love.
I need a shot of love.
6. What makes the wind wanna blow tonight?
Don't even feel like crossing the street and my car ain't actin' right.
Called home; everybody seemed to have moved away.
My conscience is beginning to bother me today
I need a shot of love.
I need a shot of love.

(To 3rd ending)

SILVIO

WORDS AND MUSIC BY BOB DYLAN & ROBERT HUNTER

Moderately bright



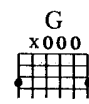
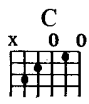
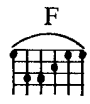
First system of musical notation. It features a guitar staff at the top with chord diagrams for G, F/G, C/G, G, F/G, C/G, and G. Below it is a piano accompaniment consisting of a treble and bass clef staff. The piano part starts with a mezzo-forte (*mf*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.



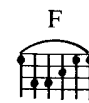
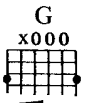
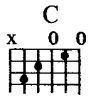
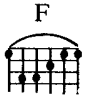
Second system of musical notation. It features a guitar staff with chord diagrams for F, C, G, and F. Below it is a piano accompaniment. The lyrics are: "Stake my fu - ture on a hell of a past... Looks like to - mor - row is a - One of these days and it won't be long, - Go - ing down in the val - ley and -".



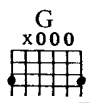
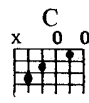
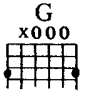
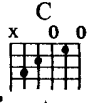
Third system of musical notation. It features a guitar staff with chord diagrams for C, G, F, C, and G. Below it is a piano accompaniment. The lyrics are: "com - ing on fast. Ain't com - plain - ing 'bout what I got, - sing - my song. I will sing it loud and sing it strong, - Let the".



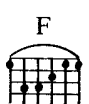
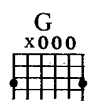
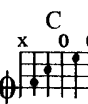
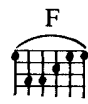
Seen bet - ter times but who has not?
 ech - o de - cide if I was right or wrong.



Sil - vi - o, sil - ver and gold_ won't buy back the beat of a heart_



_ grown cold_ Sil - vi - o, I got - ta go_



To Coda

find out some - thing on - ly dead men know_

Hon - est as the next jade rol - ling that stone, When I come a - knock - in', don't
 give what I got un - til I got no more; I take what I get un - til

throw me no bone, I'm an old boll wee - vil look - ing
 I ev - en the score. You know I love you and

for a home, If you don't like it you can leave me a - lone... I can
 fur - ther - more, When it's time to go you got an o - pen door... I can

G
x000

F

C
x 0 0

G
x000

F

snap my fin - gers and re - quire the rain_ From a clear blue sky and turn it
tell you fan - cy, I can tell you plain,_ You give some - thing up for ev - 'ry -

C
x 0 0

G
x000

F

C
x 0 0

G
x000

off a - gain_ I can stroke your bo - dy and re - lieve your pain,_
thing you gain_ Since ev - 'ry plea - sure's got an edge of pain,_

F

C
x 0 0

G
x000

G
x000

F

Charm the_ whis - tle off an eve - ning train_ } Sil - vi - o,
Pay for your tick - et and don't com - plain_ }

C
x 0 0

G
x000

F

C
x 0 0

G
x000

sil - ver and gold_ won't buy back the beat of a heart_ grown cold_

F C G F

Sil - vi - o, I got - ta go find out some - thing on - ly

C G

1. dead men know...

F C G F

2. I

C G F C G

D.S. al Coda

Coda x C 0 0

G x000

G x000

F

C x 0 0

G x000

dead men know... Sil - vi - o, sil - ver and gold... won't

F

C x 0 0

G x000

buy back the beat of a heart... grown cold...

F

C x 0 0

G x000

Sil - vi - o, I got - ta go...

F

C x 0 0

G x000




repeat and fade

find out some - thing on - ly dead men know...

STUCK INSIDE OF MOBILE WITH THE MEMPHIS BLUES AGAIN




WORDS AND MUSIC BY BOB DYLAN

Moderately, with a beat

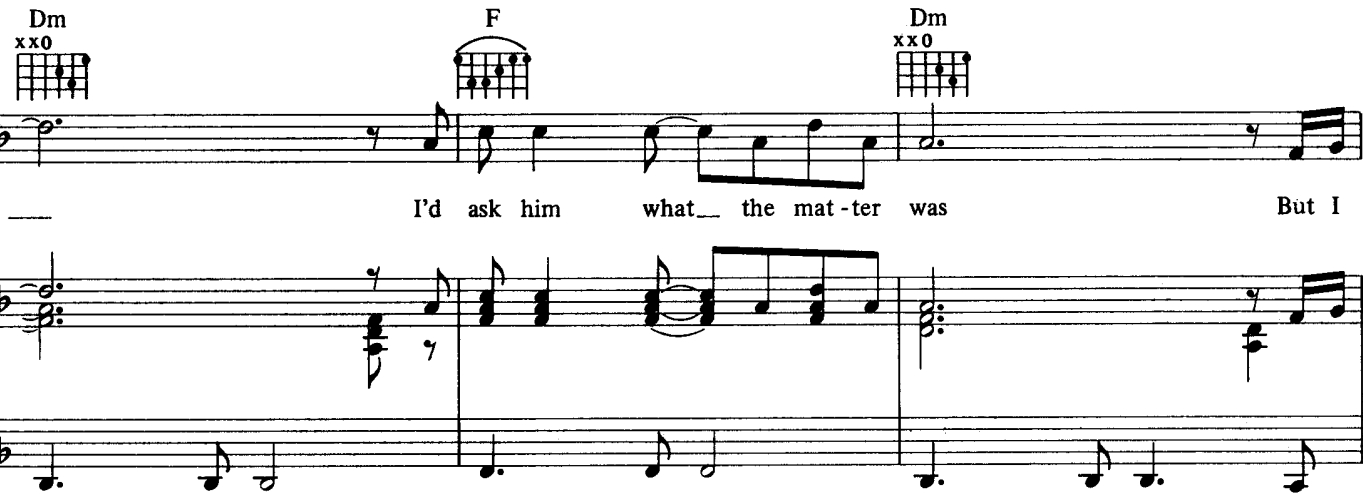
Verse:   




1. Oh, the rag - man draws cir - cles_____ Up and down___ the block.____



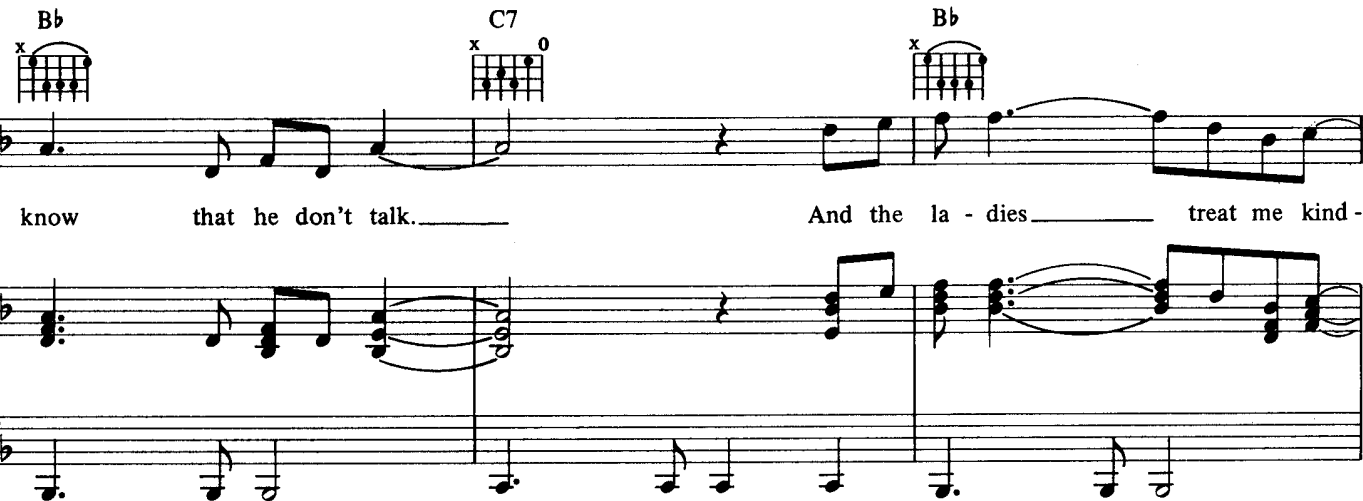
  

_____ I'd ask him what___ the mat - ter was But I



know that he don't talk._____ And the la - dies_____ treat me kind -



F Dm F

ly _____ And fur-nish me_ with tape, _____ But

Dm F Bb F

deep in - side_ my heart_ I know I_ can't es - cape_

Chorus:

Am

Oh, Ma - ma, _____ can this real - ly be_ the end, _____ To be stuck_

F C/E Dm F/C C9sus4 1.- 8.

_ in - side_ of Mo - bile With the Mem-phis blues_ a - gain. _____ 2. Well,

mf

9. F C/E Dm F/C C9sus4 F

poco a poco ritard.

Additional Lyrics

2. Well, Shakespeare, he's in the alley
With his pointed shoes and his bells,
Speaking to some French girl
Who says she knows me well.
And I would send a message
To find out if she's talked,
But the post office has been stolen
And the mailbox is locked.
Chorus

3. Mona tried to tell me
To stay away from the train line.
She said that all the railroad men
Just drink up your blood like wine.
An' I said, "Oh, I didn't know that,
But then again, there's only one I've met,
An' he just smoked my eyelids
An' punched my cigarette."
Chorus

4. Grandpa died last week
And now he's buried in the rocks,
But everybody still talks about
How badly they were shocked.
But me, I expected it to happen,
I knew he'd lost control
When he built a fire on Main Street
And shot it full of holes.
Chorus

5. Now the senator came down here
Showing ev'ryone his gun,
Handing out free tickets
To the wedding of his son.
An' me, I nearly got busted,
An' wouldn't it be my luck
To get caught without a ticket
And be discovered beneath a truck.
Chorus

6. Now the preacher looked so baffled
When I asked him why he dressed
With twenty pounds of headlines
Stapled to his chest.
But he cursed me when I proved it to him,
Then I whispered, "Not even you can hide.
You see, you're just like me,
I hope you're satisfied."
Chorus

7. Now the rainman gave me two cures,
Then he said, "Jump right in."
The one was Texas medicine,
The other was just railroad gin.
An' like a fool I mixed them,
An' it strangled up my **mind**.
An' now people just get uglier,
An' I have no sense of time.
Chorus

8. When Ruthie says come see her
In her honky-tonk lagoon,
Where I can watch her waltz for free
'Neath her Panamanian moon,
An' I say, "Aw come on now,
You must know about my debutante."
An' she says, "Your debutante just knows what you need,
But I know what you want."
Chorus

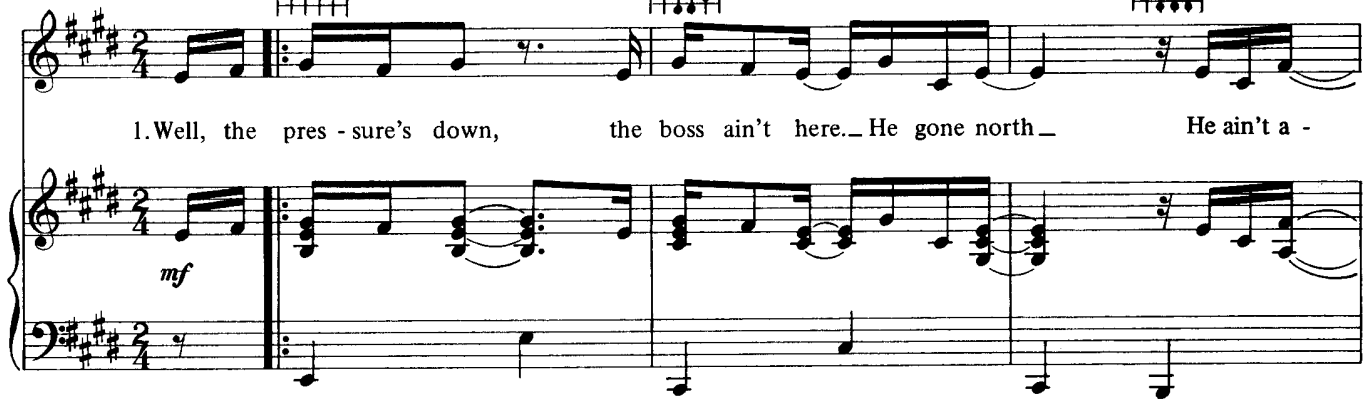
9. Now the bricks lay on Grand Street
Where the neon madmen climb.
They all fall there so perfectly,
It all seems so well timed.
An' here I sit so patiently,
Waiting to find out what price,
You have to pay to get out of
Going through all these things twice.
Chorus

SWEETHEART LIKE YOU

WORDS AND MUSIC BY BOB DYLAN

Slowly, with a beat

E  C#m  B 

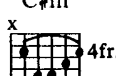





1. Well, the pres - sure's down, the boss ain't here... He gone north... He ain't a -

A  B9sus4  E 



round... They say that van - i - ty got the best of

C#m  B  A 



him, but he sure... left af - ter sun-down -

C#m7

F#m7

C#m7

By the way, that's a cute hat. And that smile's_ so hard to re - sist.

F#m7

E

B/D#

C#m

B

But what's a sweet-heart like you do -

A

in' in a dump like this?_

1.

B9sus4

2.

B9sus4

3.

A

2. You know, I

3. You know, a

You know,

Bridge I:

B



you can make a name for your - self. You can

C#m

B

A

hear them tires_ squeal. You can be known as the most

F#m7



beau - ti - ful wom - an_ who ev - er crawled a - cross_ cut

B9sus4



glass to make_ a deal._ 4. You know,

E 0 0 0 0 0 0 C#m x 4fr.

news of you has come down the line e - ven be -

B x A x0 0 B9sus4 x x x

fore ya came in the door. They say in your

E 0 0 0 0 0 0 C#m x 4fr.

fa - ther's house, there's man - y man - sions, Each one of them

B x A x0 0 B9sus4 x x x

got a fire - proof floor.

C#m7

F#m7



Snap out of it, ba - by, peo - ple are jeal - ous of you. — They

3

3

C#m7

F#m7



smile to your face, but be - hind your back — they hiss.

E

B/D#

C#m

B



What's a sweet - heart like you do -

4fr.

4fr.

A



in' in a dump like this?

1.

2.

*Bridge II:**D.S. (instrumental)
and fade*
Additional Lyrics

2. You know, I once knew a woman who looked like you.
 She wanted a whole man, not just a half.
 She used to call me "sweet daddy" when I was only a child.
 You kind of remind me of her when you laugh.
 In order to deal in this game, got to make the queen disappear.
 It's done with a flick of the wrist.
 What's a sweetheart like you doin' in a dump like this?

3. You know, a woman like you should be at home.
 That's where you belong,
 Watch out for someone who loves you true
 Who would never do you wrong.
 Just how much abuse will you be able to take?
 Well, there's no way to tell by that first kiss.
 What's a sweetheart like you doin' in a dump like this?

(to Bridge I, then to Verse 4.)

Bridge II. Got to be an important person to be in here, honey.
 Got to have done some evil deed.
 Got to have your own harem when you come in the door.
 Got to play your harp until your lips bleed.

5. They say that patriotism is the last refuge
 To which a scoundrel clings.
 Steal a little and they throw you in jail,
 Steal a lot and they make you King.
 There's only one step down from here, baby,
 It's called the land of permanent bliss.
 What's a sweetheart like you doin' in a dump like this?

TANGLED UP IN BLUE

WORDS AND MUSIC BY BOB DYLAN

Moderately, in 2

D



D^{sus4}_{sus2}



D



D^{sus4}_{sus2}



The first system of music features a guitar part with four measures of chords: D, D^{sus4}_{sus2}, D, and D^{sus4}_{sus2}. The piano accompaniment consists of a treble and bass clef with a *mf* dynamic marking. The bass line plays a steady quarter-note accompaniment.

D



C/D



D



The second system shows the vocal melody line with guitar chords D, C/D, and D. The piano accompaniment continues with the same bass line and treble accompaniment.

1. Ear - ly one morn - in' the sun was shin - in', I was lay - in' in bed,

The third system continues the piano accompaniment for the first two lines of the vocal melody, showing the treble and bass clefs.

C/D



D



C/D



G



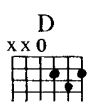
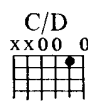
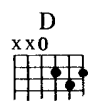
The fourth system shows the vocal melody line with guitar chords C/D, D, C/D, and G. The piano accompaniment continues with the same bass line and treble accompaniment.

— Won - d'rin' if — she'd changed at all, — If her hair — was still

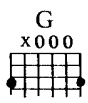
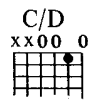
The fifth system continues the piano accompaniment for the third line of the vocal melody, showing the treble and bass clefs.



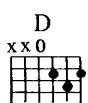
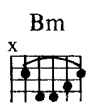
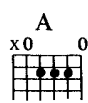
red. Her folks, they said our lives — to - geth - er



Sure was gon - na be rough. — They nev - er did like — Ma - ma's



home - made dress, — Pa - pa's bank - book was - n't big e - nough. And



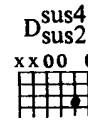
I was stand - in' on the side of the road, — Rain fall - in' on my shoes. —



Head - ing out for the East — Coast, Lord



knows I've paid some dues Get - tin' through...



Tan - gled up in blue.

1.-6. D xx0 D sus4 sus2 xx00 0 7. C x 0 0 0 G x000 D xx0

Additional Lyrics

2. She was married when we first met,
Soon to be divorced.
I helped her out of a jam, I guess,
But I used a little too much force.
We drove that car as far as we could,
Abandoned it out West.
Split up on a dark sad night,
Both agreeing it was best.
She turned around to look at me,
As I was walkin' away.
I heard her say over my shoulder,
"We'll meet again some day
on the avenue."
Tangled up in blue.

3. I had a job in the great north woods,
Working as a cook for a spell.
But I never did like it all that much,
And one day the axe just fell.
So I drifted down to New Orleans,
Where I happened to be employed.
Workin' for a while on a fishin' boat,
Right outside of Delacroix.
But all the while I was alone,
The past was close behind.
I seen a lot of women,
But she never escaped my mind,
And I just grew.
Tangled up in blue.

4. She was workin' in a topless place,
And I stopped in for a beer.
I just kept lookin' at the side of her face,
In the spotlight so clear.
And later on as the crowd thinned out,
I's just about to do the same.
She was standing there in back of my chair,
Said to me, "Don't I know your name?"
I muttered somethin' underneath my breath,
She studied the lines on my face.
I must admit I felt a little uneasy,
When she bent down to tie the laces
Of my shoe.
Tangled up in blue.

5. She lit a burner on the stove,
And offered me a pipe.
"I thought you'd never say hello," she said,
"You look like the silent type."
Then she opened up a book of poems,
And handed it to me.
Written by an Italian poet
From the thirteenth century.
And every one of them words rang true,
And glowed like burnin' coal.
Pourin' off of every page,
Like it was written in my soul
From me to you.
Tangled up in blue.

6. I lived with them on Montague Street,
In a basement down the stairs.
There was music in the cafes at night,
And revolution in the air.
Then he started into dealing with slaves,
And something inside of him died.
She had to sell everything she owned,
And froze up inside.
And when finally the bottom fell out,
I became withdrawn.
The only thing I knew how to do,
Was to keep on keepin' on,
Like a bird that flew.
Tangled up in blue.

7. So now I'm goin' back again,
I got to get to her somehow.
All the people we used to know,
They're an illusion to me now.
Some are mathematicians,
Some are carpenters' wives.
Don't know how it all got started,
I don't know what they're doin' with their lives.
But me, I'm still on the road,
Headin' for another joint.
We always did feel the same,
We just saw it from a different point
Of view.
Tangled up in blue.

The Times They Are A-Changin'

2

bet ter start swim min' or you'll sink like a stone, for the times they are a chang

in'. Come wri ters and cri tics who pro phe sies with your pen and

keep your eyes wide the chance won't come a gain, and don't speak too soon for the

wheel's still in spin, and there's no tell ing who that it's nam in' For the

los er now will be lat er to win, for the times they are a chang in'.

The Times They Are A-Changin'

The first system of musical notation for the piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and some moving lines.

The second system of musical notation, continuing the piano accompaniment. It maintains the same grand staff and time signature as the first system, with similar melodic and harmonic textures.

The third system of musical notation, which begins the vocal entry. The right hand has a simple, sustained melodic line. The left hand continues with a steady accompaniment. The word "Come" is written at the end of the system.

The fourth system of musical notation, containing the lyrics: "sen a tors, con gress men, please heed the call. Don't stand in the". The vocal line is written in the treble clef, and the piano accompaniment is in the bass clef.

The fifth system of musical notation, containing the lyrics: "door way; don't block up the hall. For he that gets hurt will be he who has stalled." The vocal line continues in the treble clef, and the piano accompaniment is in the bass clef.

The Times They Are A-Changin'

4

— There's a bat tle out side and it's rag in'. It'll soon shake your win dows and

The first system of musical notation consists of a treble and bass clef staff. The treble staff contains the vocal melody with lyrics: "There's a bat tle out side and it's rag in'. It'll soon shake your win dows and". The bass staff contains a piano accompaniment of chords and rests.

rat tle your walls, for the times they are a chang in'. Come

The second system of musical notation continues the piece. The treble staff contains the vocal melody with lyrics: "rat tle your walls, for the times they are a chang in'. Come". The bass staff contains a piano accompaniment of chords and rests.

The Times They Are A-Changin'

moth ers and fath ers through out the land, and don't cri ti cize what you

The first system of musical notation for the song. It consists of a treble clef staff with a melody line and a bass clef staff with a piano accompaniment. The key signature has four flats (B-flat major or D-flat minor), and the time signature is 4/4. The lyrics are: "moth ers and fath ers through out the land, and don't cri ti cize what you".

can't un der stand. Your sons and your daugh ters are be yond your com mand.

The second system of musical notation. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are: "can't un der stand. Your sons and your daugh ters are be yond your com mand.".

Your old road is ra pid ly ag in'. So get out of the new one if you

The third system of musical notation. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are: "Your old road is ra pid ly ag in'. So get out of the new one if you".

can't lend your hand, for the times they are a chang in'.

The fourth system of musical notation. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are: "can't lend your hand, for the times they are a chang in'.".

The line is drawn; the curse it is cast. The slow one now will

The fifth system of musical notation. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are: "The line is drawn; the curse it is cast. The slow one now will".

The Times They Are A-Changin'

lat er be fast, as the pres ent now will lat er be past. The or der is

The first system of musical notation for the first system of the song. It consists of a treble clef staff with a melody line and a bass clef staff with a piano accompaniment. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The lyrics are: "lat er be fast, as the pres ent now will lat er be past. The or der is".

rap id ly fad in'. And the first one now will lat er be last, for the

The second system of musical notation. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are: "rap id ly fad in'. And the first one now will lat er be last, for the".

times they are a chang in'.

The third system of musical notation, which concludes the piece. The melody ends with a final note in the treble clef, and the piano accompaniment ends with a final chord in the bass clef. The lyrics are: "times they are a chang in'.".

THINGS HAVE CHANGED

WORDS & MUSIC BY BOB DYLAN

♩ = 128



1. A wor - ried man with a
(Verses 2-4 see block lyrics)



wor-ried mind, no - one in front of me and no - thing be - hind. — There's a

Scanned by Christophe L. 18/07/2003



wo-man on my lap— and she's drink-ing cham - pagne.—



Got white skin, got as - sas - sin's eyes,—



I'm look-ing up in - to the sapph-ire — tin - ted skies, - I'm well — dressed, wait-



- ing on the last — train.—

E^b
fr3^xx

D7
xx0

Gm
fr3

Stand-ing on the gal-lows with my head in the noose.

E^b
fr3^xx

F

A-ny mi-nute now I'm ex-pect-ing all hell to break

D7
xx0

Gm
fr3

loose. Peo-ple are cra-zy and times

Cm
fr3^x

are strange, I'm locked in tight, I'm out-ta range. I

Gm
fr3

D7
xx0

Gm
fr3

used to care but things have changed.

1-3.

Guitar

Cm
fr3

Gm
fr3

D7
xx0

Gm7
fr3

4.



Guitar



Repeat ad lib. to fade

Verse 2:

This place ain't doing me any good
 I'm in the wrong town, I should be in Hollywood
 Just for a second there I thought I saw something move
 Gonna take dancing lessons do the jitterbug rag
 Ain't no shortcuts, gonna dress in drag
 Only a fool in here would think he's got anything to prove.

Lot of water under the bridge, lot of other stuff too
 Don't get up gentlemen, I'm only passing through.

People are crazy *etc.*

Verse 3:

I've been walking forty miles of bad road
 If the bible is right, the world will explode
 I've been trying to get as far away from myself as I can
 Some things are too hot to touch
 The human mind can only stand so much
 You can't win with a losing hand.

Feel like falling in love with the first woman I meet
 Putting her in a wheel barrow and wheeling her down the street.

People are crazy *etc.*

Verse 4:

I hurt easy, I just don't show it
 You can hurt someone and not even know it
 The next sixty seconds could be like an eternity
 Gonna get low down, gonna fly high
 All the truth in the world adds up to one big lie
 I'm in love with a woman who don't even appeal to me

Mr Jinx and Miss Lucy, they jumped in the lake
 I'm not that eager to make a mistake.

People are crazy *etc.*

To Make You Feel My Love

Words & Music by
Bob Dylan



Musical notation for the first system, including vocal line and piano accompaniment. The piano part is marked *mf*.



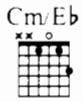
When the rain is blow - in' in your face, ___

Musical notation for the second system, including vocal line and piano accompaniment. The piano part is marked *mp*.



And the whole world is on your case, ___

Musical notation for the third system, including vocal line and piano accompaniment.



I could of - fer you a warm em - brace



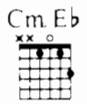
To make you feel my love.



When the eve - nin' shad - ows and the stars ap - pear.



And there is no one there to dry your tears.



(And) I could hold you for a mil - lion years —



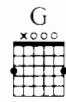
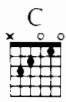
To make you feel my love. —



I know you have - n't made your mind up yet. —
The storms are rag - ing on the roll - in' sea. —



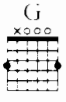
But I would nev - er do you wrong.
And on the high - way of re - gret.



I've known it from the mo - ment that we met. _____
 The winds of change are blow - in' wild and free. _____



No doubt in my mind where you be - long
 You ain't seen noth - ing like me yet.



I'd go hun - gry. I'd go black and blue. _____



I'd go crawl - in' down the av - en - ue. _____

Cm/Eb



G/D



There's noth - ing that I would - n't do _____

A7



C D



G



D.S. al Coda ⊕

To make you feel my love. _____

⊕ Coda



I could make you hap - py. make your dreams come true.

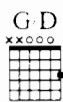
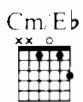
G F



Em7



Noth - ing that I would - n't do, _____



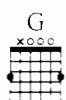
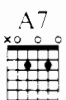
Go to the ends of the earth for you —



To make you feel my love. —

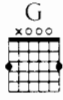
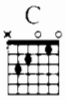


There is noth - in' that I would - n't do —

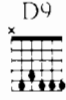
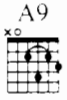


To make you feel my love.

ritard.



I've known it from the mo - ment that we met. _____
 The winds of change are blow - in' wild and free. _____



No doubt in my mind where you be - long.
 You ain't seen noth - ing like me yet.



I'd go hun - gry, I'd go black and blue. _____



I'd go crawl - in' down the av - en - ue. _____