

THE 1964 HIT BY BOB DYLAN

THE TIMES THEY ARE A-CHANGIN'

For SATB, Solo and Piano

Duration: ca. 3:30

Arranged by
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Words and Music by
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$\text{♩} = \text{ca. } 50$

Piano *mp*

3

5 Soprano *mp*
Alto
Tenor *mp*
Bass
Oo,
Oo,

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Solo *mf*

Come

Oo,

Oo,

gath - er 'round peo-ple wher - ev - er you roam, and ad -

p Gath - er peo-ple — ev - er you roam. Ad -

p Gath - er peo-ple — ev - er you roam. Ad -

11

mit that the wa-ters a - round you have grown, And ac -

mit that wa-ters — 'round you have grown.

mit that wa-ters — 'round you have grown.

13

cept it that soon you'll be drenched to the bone. —

Mm soon you'll be drenched to the bone. —

Mm soon you'll be drenched to the bone. —

14

— If your time to you is worth

— Time to you worth

— Time to you worth

—

—

—

—

16

sav - in', _____ and you bet - ter start swim-min', or you'll

mp cresc.

sav - in'. _____ Oh, _____

mp cresc.

sav - in'. _____ Oh, _____

cresc.

18

sink like a stone, for the times, they are a-chang - in'.
 for the times, they are a-chang - in'. *dim.*
 times, they are a-chang - in'. *dim.*

The musical score for measures 18-19 features SATB voices and piano accompaniment. The key signature is three flats (B-flat major/D minor). The time signature changes from 4/4 to 12/8 at measure 18. The vocal parts have lyrics: 'sink like a stone, for the times, they are a-chang - in' (Soprano), 'for the times, they are a-chang - in' (Alto), and 'times, they are a-chang - in' (Tenor/Bass). The piano accompaniment includes a piano solo in measure 19, marked with an accent (>). Dynamics include *dim.* (diminuendo) for the vocal parts.

20

end Solo

end Solo

The musical score for measures 20-21 continues the SATB vocal parts and piano accompaniment. The key signature remains three flats. The time signature is 12/8. The vocal parts have lyrics: 'end Solo'. The piano accompaniment includes a piano solo in measure 20, marked with an accent (>). Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte) for the piano parts.

22 *mp* *mf*

Oo. Come

mp *mf*

Oo. Come

musical score for measures 22-23. It features vocal staves for Soprano and Bass, and a piano accompaniment. The vocal parts have long, sustained notes with lyrics 'Oo.' and 'Come'. The piano part has a rhythmic accompaniment. Dynamics are marked *mp* and *mf*.

24

moth-ers and fa-thers through-out the land And

moth-ers and fa-thers through-out the land And

musical score for measures 24-25. It features vocal staves for Soprano and Bass, and a piano accompaniment. The vocal parts have lyrics "moth-ers and fa-thers through-out the land And". The piano part has a rhythmic accompaniment.

26

don't crit - i - cize what you can't un - der - stand. Your

don't crit - i - cize what you can't un - der - stand. Your

28

sons and your daugh - ters are be - yond your com - mand. —

sons and your daugh - ters are be - yond your com - mand. —

29

— Your old road is rap - id - ly

— Your old road is rap - id - ly

31

ag - ing. Please get out of the new one if you

ag - ing. Please get out of the new one if you

33

unis. f

can't lend a hand. For the times, they are a-chang - in'.

unis. f

can't lend a hand. For the times, they are a-chang - in'.

f

35

div.

div.

mp

cresc.

37 *mp* *mf*

Oo Oh

mp *mf*

Oo Oh

39 *f*

Oh Ah

f

Oh Ah

41

Bass *mp*

The

mf *p*

44

tutti *div.*

line it is drawn, the curse it is cast. The slow one now will later be

47

Alto *mp*

As the pres - ent now will lat - er be

fast. As the pres - ent now will lat - er be

49 *tutti cresc.*

past, _____ the or - der is rap - id - ly

cresc.

past, _____ the or - der is rap - id - ly

cresc.

51 *mf cresc. poco a poco*

fad - ing. _____ And the first one now will

mf cresc. poco a poco

fad - ing. _____ And the first one now will

mf cresc. poco a poco

53

lat - er be last, the first one now will

lat - er be last, the first one now will

lat - er be last, the first one now will

lat - er be last, the first one now will

Measures 55-56 of the musical score. The vocal parts (Soprano and Bass) sing the lyrics. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

lat - er be last. For the times, they are a-chang - in'. unis.

lat - er be last. times, they are a-chang - in'. unis.

Measures 57-58. Measure 57 includes dynamic markings *f* and *mp*. Measure 58 includes *f*, *mp*, and *unis.*. The piano part has a 12-measure rest in measure 58. The vocal parts have a 12-measure rest in measure 58.

Oo

Oo

Measures 59-60. Measure 59 features a long melisma 'Oo' in the vocal parts. Measure 60 continues the piano accompaniment.

61

unis. *div.*

Oo,

unis. *div.*

Oo,

The musical score for measures 61-62 is written for Soprano, Bass, and Piano. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/4. The Soprano and Bass parts have long, sustained notes with 'unis.' and 'div.' markings. The piano part has a rhythmic accompaniment in 3/4 time.

63

Oo,

Oo,

The musical score for measures 63-64 is written for Soprano, Bass, and Piano. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/4. The vocal parts have long, sustained notes. The piano part has a rhythmic accompaniment in 3/4 time.

65

Times, they are a - chang - in'

67

Slower
dim.

pp

dim.

pp

Slower

mp dim.

pp

THE TIMES THEY ARE A-CHANGIN' - SATB

