

# BOB DYLAN 2 ANTHOLOGY

50 MORE SONGS FROM THE PEN OF ONE OF THIS GENERATION'S MOST DISTINCT AND ELOQUENT VOICES.  
ARRANGED FOR PIANO/VOCAL WITH CHORD DIAGRAMS AND FULL LYRICS.



BOB DYLAN  
ANTHOLOGY 2

FRONT AND BACK COVER PHOTOS BY KEN REGAN/CAMERA 5

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ORDER NO. AM 934384

US INTERNATIONAL STANDARD BOOK NUMBER: 0.8256.1530.5

UK INTERNATIONAL STANDARD BOOK NUMBER: 0.7119.5407.0

*EXCLUSIVE DISTRIBUTORS:*

MUSIC SALES CORPORATION

257 PARK AVENUE SOUTH, NEW YORK, NY 10010 USA

MUSIC SALES LIMITED

8/9 FRITH STREET, LONDON W1V 5TZ ENGLAND

MUSIC SALES PTY. LIMITED

120 ROTHSCHILD AVENUE, ROSEBERY, SYDNEY, NSW 2018 AUSTRALIA

PRINTED IN THE UNITED STATES OF AMERICA BY  
VICKS LITHOGRAPH AND PRINTING CORPORATION

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# ABSOLUTELY SWEET MARIE

WORDS AND MUSIC BY BOB DYLAN

Moderately, with a beat

**D**  
xx0

**D**  
xx0

**G**  
x000

**A7**  
x0

**D**  
xx0

**G**  
x000

**D**  
xx0

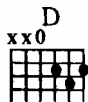
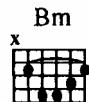
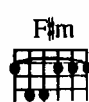
Well, your rail - road gate, - you know I just can't jump -

it. Some-times it gets - so hard, you see. -

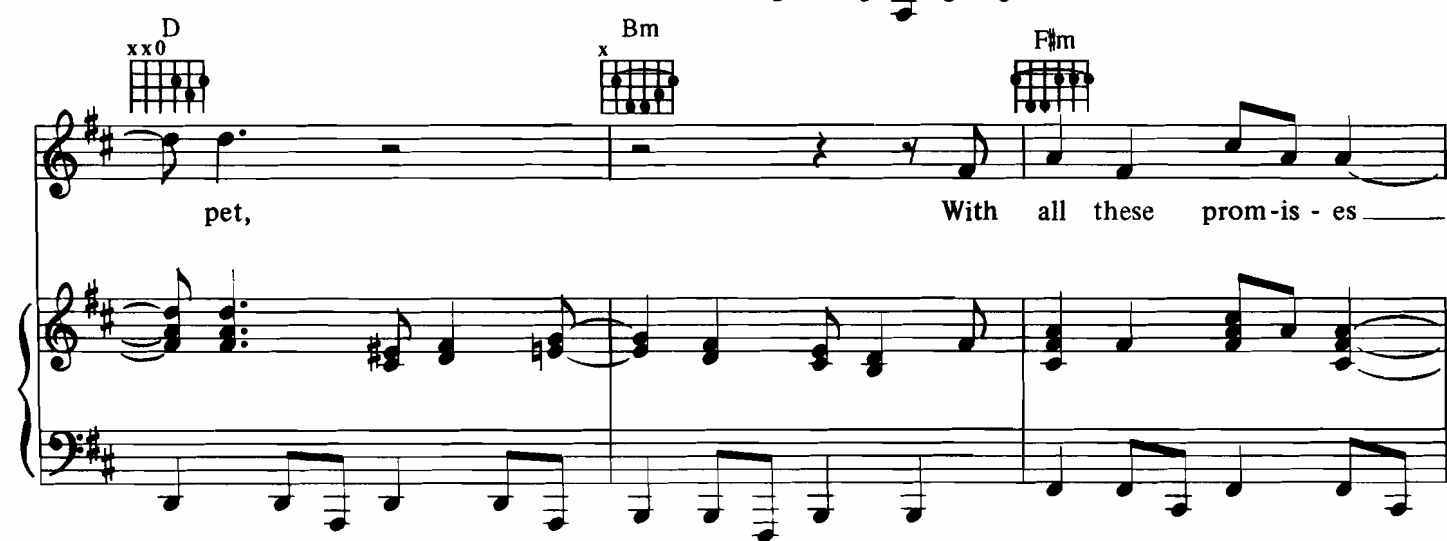
A7  D  G  A7 

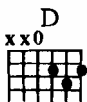
I'm just sit-ting here\_ beat-ing on my trum-



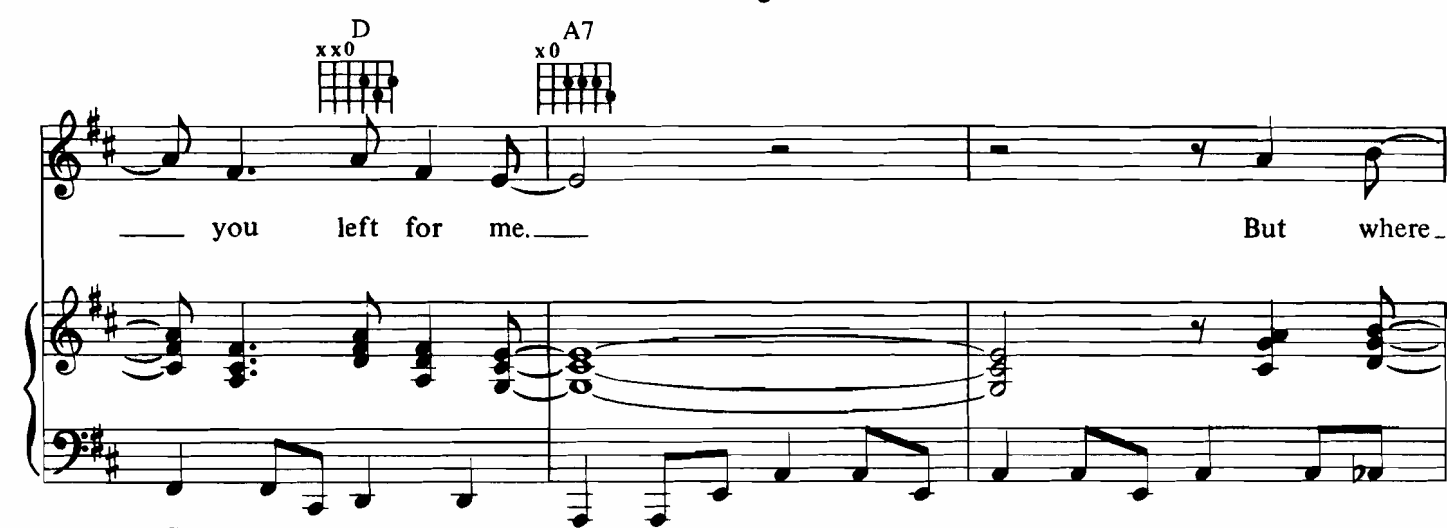
D  Bm  F#m 

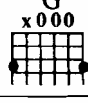
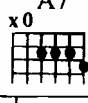
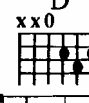
pet, With all these prom-is - es



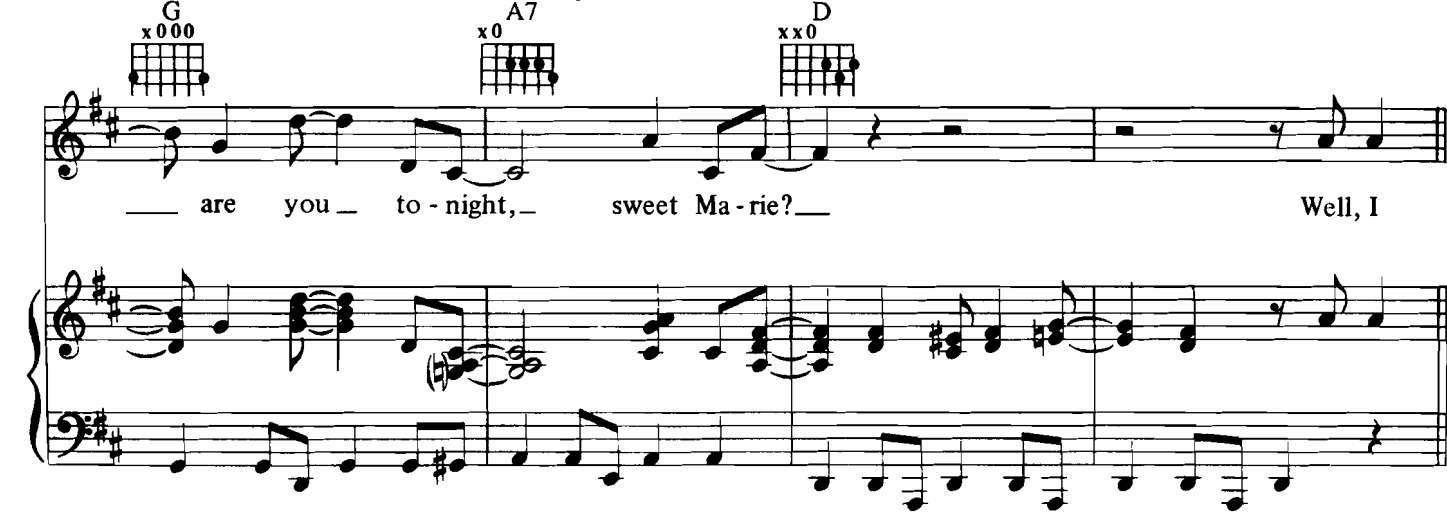
D  A7 

— you left for me. — But where\_



G  A7  D 

— are you — to - night, — sweet Ma - rie? — Well, I



D



G



A7



D



wait - ed for you —  
jail

when I was half — sick.  
when all my mail showed

G



D



Yes, I wait - ed for you —  
That a man can't give his —

when you hat - ed  
ad - dress out to bad com - pa -

A7



D



me.  
ny,

Well, — I wait - ed for you —  
And now I stand here

G



A7



D



Bm



in - side of the fro - zen traf - fic  
look - in' at your yel - low rail - road

When you  
In the

F#m D A7 To Coda

knew I had some oth-er place to be. Now, where.  
 ru - ins of your bal - co - ny, Won-d'ring where.

G A7 D

— are you — to-night, sweet — Ma-rie? Well,

Bb D

an - y - bod - y can be just like me, ob - vious -  
 know how it hap-pened, But the riv - er - boat cap - tain, he knows my

Bb

ly, fate, But then, now a - gain, — not too man - y can be like you, —  
 But ev - 'ry - bod - y else, e - ven your - self, They're just



D



A7



D



gon-na

for - tu-nate-ly.  
have\_ to wait.—Well, six white hors - es  
Well, I got the fe - ver

G



A7



D



G

that you did prom - ise  
down in my pock - ets,Were fi-n'lly de - liv - ered down -  
The Per - sian drunk -

D



A7

to the pen - i - ten - tia - ry.  
ard, he fol-lows me.But to  
Yes, I can

D



G






A7

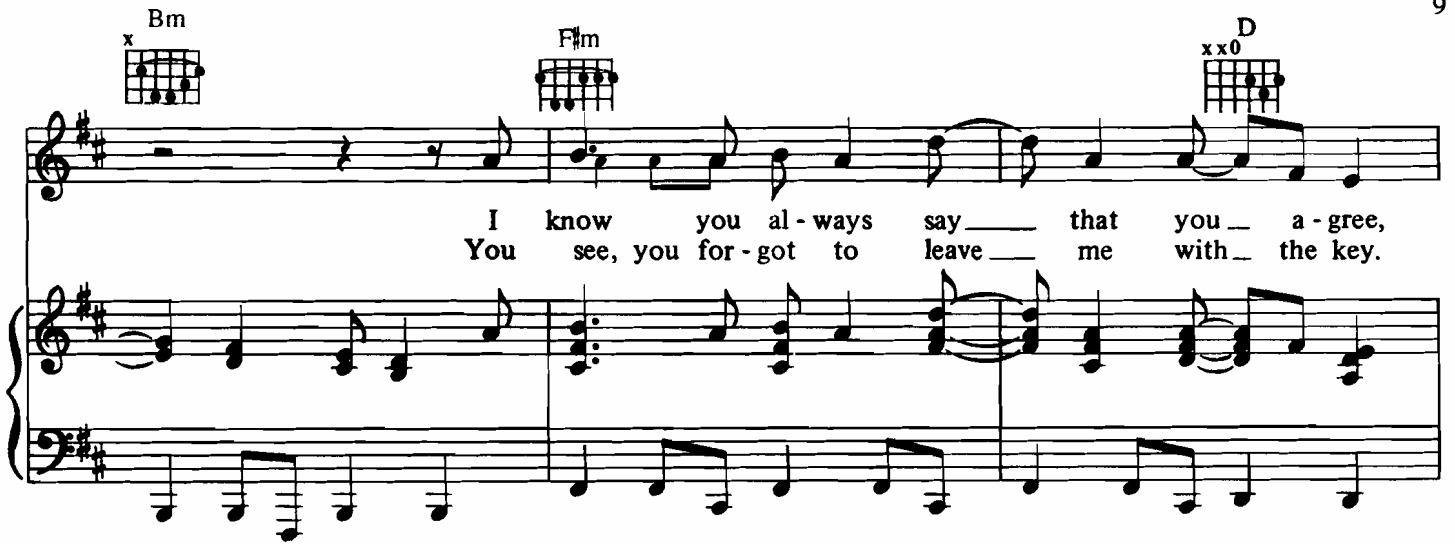


D

live out - side the law, you must\_ be hon - est.  
take him\_ to your house, but I can't un - lock\_ it.

Bm  F#m  D 

I know you al-ways say — that you a-gree,  
 You see, you for-got to leave — me with — the key.



A7  G  A7 

But where are you to-night, — sweet Ma-rie? —  
 Oh, where are you to-night, — sweet Ma-rie? —



D 

1. Well, I don't  
 2. Now, — I been in

*D. S. al Coda* 



Coda  G  A7  D 

— you are to-night, sweet — Ma-rie.

*Repeat and fade*



# BOOTS OF SPANISH LEATHER

WORDS AND MUSIC BY BOB DYLAN

**Slowly**

The piano introduction is written for a grand piano in the key of D major (two sharps) and 3/4 time. It begins with a dynamic marking of *mf*. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line.

**Refrain**

A

C#m

D

A

1. Oh I'm sail - in' a - way my\_ own true love, I'm sail - in' a -

The first line of the refrain features a vocal melody with lyrics. Above the staff are four guitar chord diagrams: A, C#m, D, and A. The piano accompaniment continues below the vocal line.

A

way in the morn - ing. \_\_\_\_\_ Is there some-thing I can send you from a -

The second line of the refrain continues the vocal melody and piano accompaniment. A guitar chord diagram for A is shown above the first measure. The piano accompaniment includes a long, sustained chord in the right hand.

D A C#m E D A *Repeat 8 times*

cross the sea, From the place that I'll be land - ing?

2. No there's nothin' you can send me my own true love,  
There's nothin' I wish to be ownin',  
just carry yourself back to me unspoiled,  
From across that lonesome ocean.
3. Oh, but I just thought you might long want something fine  
Made of silver or of golden,  
Either from the mountains of Madrid  
Or from the coast of Barcelona.
4. Oh but if I had the stars from the darkest night  
And the diamonds from the deepest ocean,  
I'd forsake them all for your sweet kiss  
For that's all I'm wishin' to be ownin'.
5. That I might be gone a long ole time  
And it's only that I'm askin',  
Is there somethin' I can send you to remember me by  
To make your time more easy passin'.
6. Oh how can, how can you ask me again,  
It only brings me sorrow,  
The same thing I want from you today  
I would want again tomorrow.
7. I got a letter on a lonesome day,  
It was from her ship a-sailin'  
Saying I don't know when I'll be comin' back again,  
It depends on how I'm a-feelin'.
8. Well, if you my love must think that-a-way,  
I'm sure your mind is roamin',  
I'm sure your heart is not with me,  
But with the country to where you're goin'.
9. So take heed, take heed of the western wind,  
Take heed of the stormy weather,  
And yes, there's something you can send back to me,  
Spanish boots of Spanish leather.

# CHIMES OF FREEDOM

WORDS AND MUSIC BY BOB DYLAN

Medium bright

mf (L.H.)

The piano introduction is in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is primarily quarter notes. The key signature has one flat (Bb).

F C F

1. Far be - tween sun - down's fin - ish an' mid - night's

The first system shows the vocal line with lyrics and the piano accompaniment. The vocal line starts with a quarter note '1.', followed by eighth notes for 'Far be - tween', a quarter note for 'sun - down's', eighth notes for 'fin - ish', a quarter note for 'an'', and eighth notes for 'mid - night's'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C F

bro - ken toll We ducked in - side the door - way


The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'bro - ken', a quarter note 'toll', a quarter note 'We', eighth notes for 'in - side', and eighth notes for 'the door - way'. The piano accompaniment continues with the same rhythmic pattern.

C7 F Bb F


thun - der crash - ing. As ma - jes - tic

The third system concludes the vocal line and piano accompaniment. The vocal line has eighth notes for 'thun - der', eighth notes for 'crash - ing.', a quarter note 'As', eighth notes for 'ma - jes - tic'. The piano accompaniment continues with the same rhythmic pattern.

F C F C



bells of bolts \_\_\_\_\_ struck sha - dows in the sounds \_\_\_\_\_



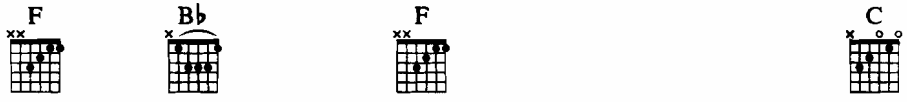
F C7




\_\_\_\_\_ Seem - ing to be the chimes of free - dom




F Bb F C




flash - ing. \_\_\_\_\_ Flash - ing for the



F



war - ri - ors \_\_\_\_\_ whose strength is not to fight, \_\_\_\_\_





Flash - ing for the ref - u - gees \_\_\_\_\_ on the un - armed road of



flight \_\_\_\_\_ An' for each an' ev - 'ry un - der - dog



sol - dier in the night \_\_\_\_\_ An' we gazed up - on the



*D.S. (five times)*

chimes of free - dom flash - ing. \_\_\_\_\_

2. In the city's melted furnace, unexpectedly we watched  
 With faces hidden while the walls were tightening,  
 As the echo of the wedding bells before the blowin' rain  
 Dissolved into the bells of the lightning.  
 Tolling for the rebel, tolling for the rake,  
 Tolling for the luckless, the abandoned an' forsaked,  
 Tolling for the outcast, burnin' constantly at stake  
 An' we gazed upon the chimes of freedom flashing.
  
3. Thru the mad mystic hammering of the wild ripping hail  
 The sky cracked its poems in naked wonder  
 That the clinging of the church bells blew far into the breeze  
 Leaving only bells of lightning and its thunder  
 Striking for the gentle, striking for the kind,  
 Striking for the guardians and protectors of the mind  
 An' the unpawned painter behind beyond his rightful time  
 An' we gazed upon the chimes of freedom flashing.
  
4. Thru the wild cathedral evening the rain unraveled tales  
 For the disrobed faceless forms of no position  
 Tolling for the tongues with no place to bring their thoughts  
 All down in taken for granted situations  
 Tolling for the deaf an' blind, tolling for the mute,  
 Tolling for the mistreated, mateless mother, the mistitled prostitute  
 For the misdemeanor outlaw chased an' cheated by pursuit  
 An' we gazed upon the chimes of freedom flashing.
  
5. Even tho a cloud's white curtain in a far off corner flashed  
 An' the hypnotic splattered mist was slowly lifting  
 Electric light still struck like arrows fired but for the ones  
 Condemned to drift or else be kept from drifting  
 Tolling for the searching ones, on their speechless seeking trail  
 For the lonesome hearted lovers, with too personal a tale  
 An' for each unharmed gentle soul misplaced inside a jail  
 An' we gazed upon the chimes of freedom flashing.
  
6. Starry eyed an' laughing as I recall when we were caught  
 Trapped by no track of hours for they hanged suspended  
 As we listened one last time an' we watched with one last look  
 Spellbound an' swallowed till the tolling ended  
 Tolling for the aching ones whose wounds cannot be nursed  
 For the countless confused, accused, misused, stung out ones an' worse  
 An' for every hung up person in the whole wide universe  
 An' we gazed upon the chimes of freedom flashing.



# CHANGING OF THE GUARDS

WORDS AND MUSIC BY BOB DYLAN

Moderately

G C/G G D

1. Six - teen

*mf*

Em Am C G/D

years, six - teen ban - ners u -

D Em

nit - ed o - ver the field where the

C D Em

good shep-herd grieves... Des-per-ate men,

Am C G/D D

des-per-ate wom-en di-vid-ed, spread-ing their wings

Em C D

'neath the fall-ing

G D Em Am C

leaves. 2. For-tune calls. I stepped

G/D D

forth from the shad - ows to the mar - ket place;—

Em C

mer-chants and thieves hun - gry for pow -

D Em Am C

er, my last deal gone down.— She's smell - ing

G/D D Em

sweet like the mead-ows where she was born,—

C D G C

on mid-sum-mer's eve — near — the tow'r. —

G/B D C G/B D C

G/B D C D

G D/G C/G 1. - 4. G D 5. G

3. The cold - blood - ed

3. The cold-blooded moon;  
 The captain waits above the celebration,  
 Sending his thoughts to a beloved maid  
 Whose ebony face is beyond communication,  
 The captain is down but still believing that his love will be repaid.
4. They shaved her head.  
 She was torn between Jupiter and Apollo.  
 A messenger arrived with a black nightingale.  
 I seen her on the stairs and I couldn't help but follow,  
 Follow her down past the fountain where they lifted her veil.
5. I stumbled to my feet,  
 I rode past destruction in the ditches  
 With the stitches still mending 'neath a heart-shaped tattoo.  
 Renegade priests and treacherous young witches  
 Were handing out the flowers that I'd given to you.
6. The palace of mirrors  
 Where dog soldiers are reflected;  
 The endless road and the wailing of chimes;  
 The empty rooms where her memory is protected,  
 Where the angels' voices whisper to the souls of previous times.
7. She wakes him up  
 Forty-eight hours later; the sun is breaking  
 Near broken chains, mountain laurel and rolling rocks.  
 She's begging to know what measures he now will be taking.  
 He's pulling her down and she's clutching onto his long golden locks.
8. "Gentlemen," he said,  
 "I don't need your organization. I've shined your shoes,  
 I've moved your mountains and marked your cards.  
 But Eden is burning. Either brace yourself for elimination,  
 Or else your hearts must have the courage for the changing of the guards."
9. Peace will come  
 With tranquility and splendor on the wheels of fire,  
 But will bring us no reward than her false idols fall,  
 And cruel death surrenders with its pale ghost retreating  
 Between the King and the Queen of Swords.
10. *Instrumental*

# DEAR LANDLORD

WORDS AND MUSIC BY BOB DYLAN

Moderately slow

The piano introduction consists of two staves in 4/4 time with a 12/8 feel. The right hand features a melody of eighth notes with triplets, while the left hand plays a bass line of eighth notes with triplets. The dynamic is marked *mf*.

C  
x 0 0 0 3 3

Dear land - lord, —

The first line of lyrics is set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part continues with the triplet eighth-note pattern from the introduction.

E7  
0 2 0 2 2 0

Please don't — put a price on my soul,

The second line of lyrics is set to music. The piano accompaniment continues with the triplet eighth-note pattern.

Am  
x 0 2 2 3 3

Am/G  
x 0 2 2 3 3

My bur - den is heav - y, —

The third line of lyrics is set to music. The piano accompaniment continues with the triplet eighth-note pattern.





My dreams are be - yond \_\_\_\_\_ con - trol. \_\_\_\_\_





When that steam - boat whis - tle

blows, I'm gon - na give you all I got to

give, \_\_\_\_\_ And I do hope you re -






C  3  
 C7  3  
 F  3  
 Gm  3

ceive it well, de-pend-in' on the way you feel that you

Dm  3  
 F  3  
 G  3

live.

1. N.C. 2.

*Additional lyrics*

2. Dear landlord,  
 Please heed these words that I speak,  
 I know you've suffered much,  
 But in this you are not so unique.  
 All of us at times we might work too hard  
 To have it too fast and too much,  
 And anyone can fill his life up with things he can see,  
 But he just cannot touch.

3. Dear landlord,  
 Please don't dismiss my case,  
 I'm not about to argue  
 I'm not about to move to no other place.  
 Now each of us has his own special gift,  
 And you know this was meant to be true,  
 And if you don't underestimate me,  
 I won't underestimate you.



# DESOLATION ROW

WORDS AND MUSIC BY BOB DYLAN

Slowly with a steady beat

The piano introduction consists of two staves. The right hand starts with a melody in D major, marked *mf*. The left hand provides a steady bass line. The piece is in 4/4 time.

D G

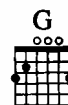
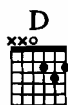
They're sell-ing post-cards of the hang-ing ————— They're paint-ing the pass-ports

The second system of the score includes guitar chord diagrams for D and G. The lyrics are written below the vocal line. The piano accompaniment continues with the same steady bass line and harmonic support.

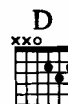
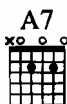
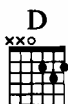
D A7 G

brown ————— The beau-ty par-lor's filled with sail-ors ————— The cir-cus is in town.

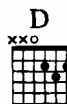
The third system includes guitar chord diagrams for D, A7, and G. The lyrics continue below the vocal line. The piano accompaniment maintains the steady beat.



Here comes the blind com-mis-sion-er — They've got him in a



trance — One hand is tied to the tight-rope walk-er — The oth-er is in his pants —



And the ri-ot squad they're rest-less — They need some-where to go — As



La-dy and I look out to-night From Des-o-la-tion Row —

*repeat nine times*

*Additional lyrics*

2. Cinderella, she seems so easy  
 "It takes one to know one," she smiles  
 And then puts her hands in her back pocket  
 Bette Davis style  
 And in comes Romeo, he's moaning  
 "You belong to Me I Believe"  
 And someone says, "You're in the wrong place, my friend  
 You'd better leave"  
 And the only sound that's left  
 After the ambulances go  
 Is Cinderella sweeping up  
 On Desolation Row
4. Now Ophelia, she's 'neath the window  
 For her I feel so afraid  
 On her twenty-second birthday  
 She already is an old maid  
 To her, death is quite romantic  
 She wears an iron vest  
 Her profession's her religion  
 Her sin is her lifelessness  
 And though her eyes are fixed upon  
 Noah's great rainbow  
 She spends her time peeking  
 Into Desolation Row
6. Doctor Filth, he keeps his world  
 Inside of a leather cup  
 But all his sexless patient  
 They're trying to blow it up  
 Now his nurse, some local loser  
 She's in charge of the cyanide hole  
 And she also keeps the cards that read  
 "Have Mercy on His Soul"  
 They all play on penny whistles  
 You can hear them blow  
 If you lean your head out far enough  
 From Desolation Row
8. Now at midnight all the agents  
 And the super human crew  
 Come out and round up everyone  
 That know more than they do  
 Then they bring them to the factory  
 Where the heart-attack machine  
 Is strapped across their shoulders  
 And then the kerosene  
 Is brought down from the castles  
 By insurance men who go  
 Check to see that nobody is escaping  
 To Desolation Row
3. Now the moon is almost hidden  
 The stars are beginning to hide  
 The fortune telling lady  
 Has even taken all her things inside  
 All except for Cain and Abel  
 And the hunchback of Notre Dame  
 Everybody is making love  
 Or else expecting rain  
 And the Good Samaritan, he's dressing  
 He's getting ready for the show  
 He's going to the carnival tonight  
 On Desolation Row
5. Einstein, disguised as Robin Hood  
 With his memories in a trunk  
 Passed this way an hour ago  
 With his friend, a jealous monk  
 He looked so immaculately frightful  
 As he bummed a cigarette  
 Then he went off sniffing drain pipes  
 And reciting the alphabet  
 Now you would not think to look at him  
 But he was famous long ago  
 For playing the electric violin  
 On Desolation Row
7. Across the street they've nailed the curtains  
 They're getting ready for the feast  
 The Phantom of the Opera  
 A perfect image of a priest  
 They're spoon feeding Casanova  
 To get him to feel more assured  
 Then they'll kill him with self-confidence  
 After poisoning him with words  
 And the Phantom's shouting to skinny girls  
 "Get Outta Here If You Don't Know  
 Casanova is just being punished for going  
 To Desolation Row"
9. Praise be to Nero's Neptune  
 The Titanic sails at dawn  
 And everybody's shouting  
 "Which Side Are You On?"  
 And Ezra Pound and T.S. Eliot  
 Fighting in the captain's tower  
 While calypso singers laugh at them  
 And fishermen hold flowers  
 Between the windows of the sea  
 Where lovely mermaids flow  
 and nobody has to think too much  
 About Desolation Row
10. Yes, I received your letter yesterday  
 (About the time the door knob broke)  
 When you asked how I was doing  
 Was that some kind of joke?  
 All these people that you mentioned  
 Yes, I know them, they're quite lame  
 I had to rearrange their faces  
 And give them all another name  
 Right now I can't read too good  
 Don't send me no more letters no  
 Not unless you mail them  
 From Desolation Row.

# HEART OF MINE

WORDS AND MUSIC BY BOB DYLAN

Moderately, with an easy beat

**System 1:**

Guitar chords: B, E, E6

Vocal line: Heart of mine

Piano accompaniment: *mf*

**System 2:**

Guitar chords: Emaj7, E6, B, E, E6

Vocal line: be still. — You can play with fire —

**System 3:**

Guitar chords: Emaj7, E6, B

Vocal line: but you'll get the bill. — Don't let her know, —

— don't let her know that you love her.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has four sharps (F#, C#, G#, D#). The vocal line begins with a whole rest, followed by the lyrics "don't let her know that you love her." The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

F# B

Don't be a fool, don't be blind, heart of mine.

The second system includes guitar chord diagrams for F# and B. The vocal line continues with the lyrics "Don't be a fool, don't be blind, heart of mine." The piano accompaniment features a more active melodic line in the right hand.

E E6 Emaj7 E6 B

Heart of mine go back home.

The third system includes guitar chord diagrams for E, E6, Emaj7, E6, and B. The vocal line has the lyrics "Heart of mine go back home." The piano accompaniment includes a triplet of eighth notes in the right hand.

E E6 Emaj7 E6 B

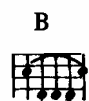
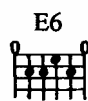
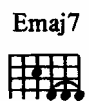
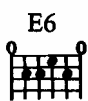
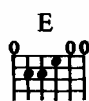
You got no rea-son to wan-der; no rea-son to roam.

The fourth system includes guitar chord diagrams for E, E6, Emaj7, E6, and B. The vocal line concludes with the lyrics "You got no rea-son to wan-der; no rea-son to roam." The piano accompaniment continues with a steady melodic accompaniment.

Don't let her see, — don't let her see that you need her. Don't



put your - self o - ver the line, heart of mine.



Heart of mine go back where you been. —



It - 'll on - ly be trou-ble for you if you — let her in. —

B

Don't let her hear, —

F#

don't let her hear where you're go - ing. Don't un - tie the ties that bind, —

B

heart of mine.

E E6 Emaj7 E6 B

Heart of mine so ma - li - cious and so full of guile. —

E                  E6                  Emaj7                  E6                  B

Give you an inch                          and you'll take a mile. —

Don't let your - self fall, —

don't let your - self stum - ble.                  If you can't — do the time — don't do the

*D. S.  (instrumental) and fade*

crime,                  heart of mine.



# DIGNITY

WORDS AND MUSIC BY BOB DYLAN

Moderate shuffle beat



7

*mf*



1. Fat man look-in' in a blade of steel,

2.-4. See additional lyrics



Thin man look-in' at his last meal.



Hol-low man look-in' in a cot-ton-field For



dig - ni - ty.



Wise man look - in' in a blade of grass,



Young man look - in' in the shad - ows that pass.



Poor man look-in' through paint-ed glass For



dig - ni - ty.



Some - bod - y got mur - dered on New Year's Eve,



Some - bod - y said dig - ni - ty was the first to leave.





I know, — Ask-in' the cops wher -

3

3



ev - er I go, Have you seen

3

3



dig - ni-ty?

3

1.,2.,3.

4.



3

3

*Additional lyrics*

2. Blind man breakin' out of a trance,  
Puts both his hands in the pockets of chance.  
Hopin' to find one circumstance  
Of dignity.

I went to the wedding of Mary-Lou,  
She said, "I don't want nobody see me talkin' to you."  
Said she could get killed if she told me what she knew  
About dignity.

I went down where the vultures feed,  
I would've gone deeper, but there wasn't any need.  
Heard the tongues of angels and the tongues of men  
Wasn't any difference to me.

Chilly wind sharp as a razor blade,  
House on fire, debts unpaid.  
Gonna stand at the window, gonna ask the maid  
Have you seen dignity.

3. Drinkin' man listens to the voice he hears  
In a crowd room full of covered up mirrors.  
Lookin' into the lost forgotten years  
For dignity.

Met Prince Phillip at the home of the blues  
Said he'd give me information if his name wasn't used.  
He wanted money up front, said he was abused  
By dignity.

Footprints runnin' cross the silver sand,  
Steps goin' down into tattoo land.  
I met the sons of darkness and the sons of light  
In the bordertowns of despair.

Got no place to fade, got no coat,  
I'm on the rollin' river in a jerkin' boat.  
Tryin' to read a note somebody wrote  
About dignity.

4. Sick man lookin' for the doctor's cure,  
Lookin' at his hands for the lines that were,  
And into every masterpiece of literature  
For dignity.

Englishmen stranded in the blackheart wind  
Combin' his hair back, his future looks thin.  
Bites the bullet and he looks within  
For dignity.

Someone showed me a picture and I just laughed,  
Dignity never been photographed.  
I went into the red, went into the black,  
Into the valley of dry bone dreams.

So many roads, so much at stake,  
So many dead ends, I'm at the edge of the lake.  
Sometimes I wonder what it's going to take  
To find dignity.

# DON'T THINK TWICE, IT'S ALL RIGHT

WORDS AND MUSIC BY BOB DYLAN

Moderato

Piano introduction in G major, 4/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line. The piece begins with a forte (*f*) dynamic.

G D Em

1. It ain't no use \_ to sit and won - der why, Babe \_  
 (2. It) ain't no use \_ in turn-in' on your light, Babe \_

Musical notation for the first vocal line, including treble and bass staves with piano accompaniment. The piano part features a moderate tempo and a mix of chords.

C G D7 G

It don't mat - ter an - y - how An' it ain't no use \_ to  
 That light I nev - er knowed An' it ain't no use \_ in

Musical notation for the second vocal line, including treble and bass staves with piano accompaniment. The piano part continues with a consistent rhythmic pattern.

D Em A7

sit and won - der why, Babe \_ If you don't know by  
 turn - in' on your light, Babe \_ I'm on the dark side of the

Musical notation for the third vocal line, including treble and bass staves with piano accompaniment. The piano part concludes with a final chord.

**D** **D7** **G** **G7**

now. road. When the roost - er crows at the break of  
 Still I wish there was some-thin' you would do or

**C** **A7**

dawn say Look out your win - dow and I'll be gone.  
 To try and make me change my mind and stay.

**G** **Em** **C** **G**

You're the rea - son I'm trav' - lin' on way Don't think  
 We nev - er did too much talk - in' an - y - way So don't think

**D7** **G** **D7** **G** **D7**

twice, it's all right. 1. It right. 2. It right. 3. I'm  
 (4. It)





walk-in' down \_ that long lone-some road, Babe \_  
ain't no use \_ call'-in out my name, Gal \_



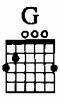
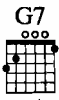
Where I'm bound I can't \_ tell But  
Like you nev - er did be - fore It




good - bye's in too good a word, Gal \_  
ain't no use \_ call-in' out my name, Gal \_

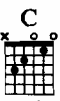



So I'll just say fare thee well. I ain't  
I can't hear you an - y - more. I'm a -


G  G7 

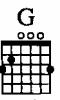
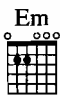
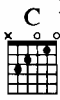
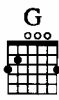
say - in' and you treat - ed me un - kind You  
 think - in' and a - won - d'rin' all the way down the road I



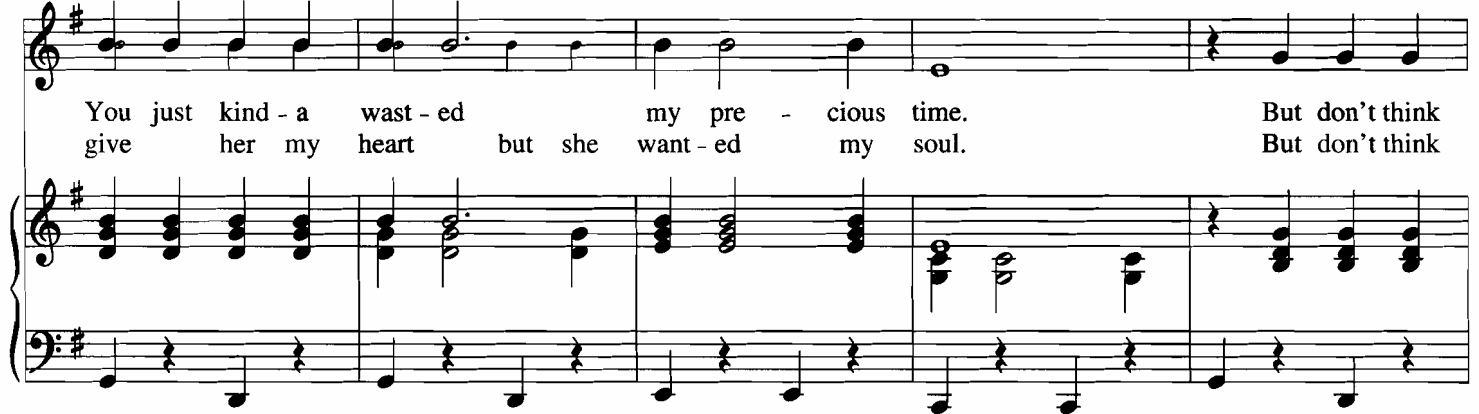
C  A7 

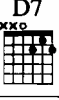
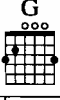
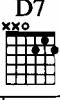
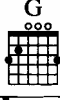
could have done bet - ter but I don't mind.  
 once loved a wom - an a child I'm told. I




G  Em  C  G 

You just kind - a wast - ed my pre - cious time. But don't think  
 give her my heart but she want - ed my soul. But don't think



D7  1. G  D7  2. G 

twice, It's all right. 4. It  
 twice, It's all right.



# FOOT OF PRIDE

WORDS AND MUSIC BY BOB DYLAN

Moderate beat, quasi recitative



1. Like the li - on tears the flesh off of a man, So

*mf* (Background under voice)



3

can a wom-an who pass-es her-self off as a male. They sang

(Piano accompaniment for the second system)

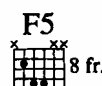
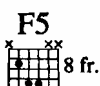
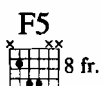


"Dan-ny Boy" at his fu - n'ral, and the Lord's Prayer.

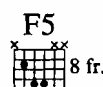
(Piano accompaniment for the third system)



Preach-er talk-ing 'bout Christ be -trayed. It's like the



earth just o-pened and swal-lowed him up. — He reached



too high, was thrown back to the ground. — You know



what they say a-bout be-in' nice to the right peo-ple on the way up:

Chorus



Soon-er or lat-er you gon-na meet them\_ com-in' down. Well, there



ain't no go-in' back when your foot of pride \_\_\_ come down. \_ Ain't no



go - in' back.

1.-5.



2. Hear ya got a broth-er

6.

C5 A5 F5

*Instrumental solo*

C5 B $\flat$ 5/C C5 B $\flat$ 5/C C5 *repeat and fade*

*Additional lyrics*

2. Hear ya got a brother named James, don't forget faces or names.  
 Sunken cheeks and his blood is mixed,  
 He looked straight into the sun and said, "revenge is mine."  
 But he drinks, and drinks can be fixed.  
 Sing me one more song, about ya love me to the moon and the stranger,  
 And your fall by the sword love affair with Eroll Flynn.  
 In these times of compassion when conformity's in fashion,  
 Say one more stupid thing to me before the final nail is driven in.

*(Chorus)*

3. There's a retired businessman named Red, cast down from heaven and he's out of his head.  
 He feeds off of everyone that he can touch,  
 He said he only deals in cash or sells tickets to a plane crash.  
 He's not somebody that you play around with much.  
 Miss Delilah is his, a philistine is what she is.  
 She'll do wondrous works with your fate,  
 Feed you coconut bread, spice buns in your bed,  
 If you don't mind sleepin' with your head face down in a grave.

*(Chorus)*

4. Well, they'll choose a man for you to meet tonight.  
 You'll play the fool and learn how to walk through doors,  
 How to enter into the gates of paradise.  
 No, how to carry a burden too heavy to be yours.  
 Yeah, from the stage they'll be tryin' to get water outta rocks.  
 A whore will pass the hat, collect a hundred grand and say, "thanks."  
 They like to take all this money from sin, build big universities to study in,  
 Sing "Amazing Grace" all the way to the Swiss banks.

*(Chorus)*

5. They got some beautiful people out there, man.  
 They can be a terror to your mind and show you how to hold your tongue.  
 They got mystery written all over their forehead.  
 They kill babies in the crib and say only the good die young.  
 They don't believe in mercy.  
 Judgment on them is something that you'll never see.  
 They can exalt you up or bring you down main route,  
 Turn you into anything that they want you to be.

*(Chorus)*

6. Yes, I guess I loved him too,  
 I can still see him in my mind climbin' that hill.  
 Did he make it to the top? Well, he probably did and dropped,  
 Struck down by the strength of the will.  
 Ain't nothin' left here, partner, just the dust of a plague that has left this whole town afraid.  
 From now on, this'll be where you're from.  
 Let the dead bury the dead. Your time will come.  
 Let hot iron blow as he raised the shade.

*(Chorus to instrumental fade)*

# HIGHWAY 61 REVISITED

WORDS AND MUSIC BY BOB DYLAN

Bright (in 4)

Piano

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a triplet of eighth notes (F#, A, C#) followed by a half note (D) and a quarter note (F#). The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment. The dynamic marking *f* is present.

A guitar chord diagram for the D major chord, showing the fretting on the strings: open D, 2nd fret G, 2nd fret A, 3rd fret C, 2nd fret E, and open high E.

1. Oh God said to A-bra-ham kill me a son Abe says man you must be

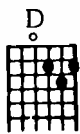
The musical notation for the first line of lyrics. The vocal line is on a treble clef staff with a key signature of two sharps. The piano accompaniment is on a grand staff (treble and bass clefs). The dynamic marking *mf* is present. The piano part features a steady eighth-note accompaniment in the bass and a melodic line in the treble.

A guitar chord diagram for the D major chord, showing the fretting on the strings: open D, 2nd fret G, 2nd fret A, 3rd fret C, 2nd fret E, and open high E.

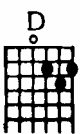
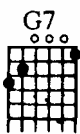
put-tin' me on — God say no Abe say what

The musical notation for the second line of lyrics. The vocal line is on a treble clef staff with a key signature of two sharps. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part continues with a steady eighth-note accompaniment in the bass and a melodic line in the treble.

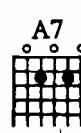
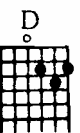




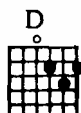
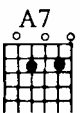
God say you can do what you want Abe but the next time you see me



com-in' you bet-ter run.



Well Abe says where do you want this



kill-in' done God says out on High-way Six-ty - one.

D

*Repeat 4 times*

2. Well Georgia Sam he had a bloody nose  
Welfare Department they wouldn't give him no clothes  
He asked poor Howard where can I go  
Howard said there's only one place I know  
Sam said tell me quick man I got to run  
Ol' Howard just pointed with his gun  
And said that way down on Highway 61.
  
3. Well Mack the Finger said to Louie the King  
I got forty red white and blue shoe strings  
And a thousand telephones that don't ring  
Do you know where I can get rid of these things  
And Louie the King said let me think for a minute son  
And he said yes I think it can be easily done  
Just take everything down to Highway 61.
  
4. Now the fifth daughter on the twelfth night  
Told the first father that things weren't right  
My complexion she said is much too white  
He said come here and step into the light he says hmm you're right  
Let me tell the second mother this has been done  
But the second mother was with the seventh son  
And they were both out on Highway 61.
  
5. Now the rovin' gambler he was very bored  
He was tryin' to create a next world war  
He found a promoter who nearly fell off the floor  
He said I never engaged in this kind of thing before  
But yes I think it can be very easily done  
We'll just put some bleachers out in the sun  
And have it on Highway 61.

# GIRL OF THE NORTH COUNTRY

WORDS AND MUSIC BY BOB DYLAN

Moderately, gently

Guitar → G  
(capo 1st fret) 000

D9sus4 D7 G  
xx00 0xx0 000  
Eb9sus4 Eb7 Ab

Piano → Ab

D7  
xx0  
Eb7

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

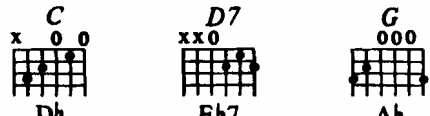
G  
000  
Ab

fair, Where the winds hit heav - y on the

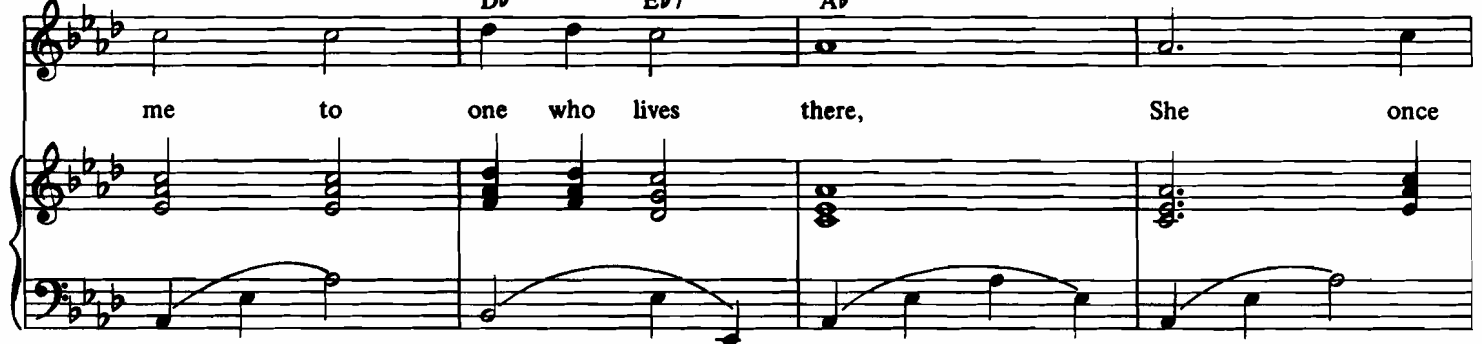

  
 C: x 0 0 0 0 0  
 G: 0 0 0 0 0 0  
 Db: x 0 0 0 0 0  
 Ab: 0 0 0 0 0 0

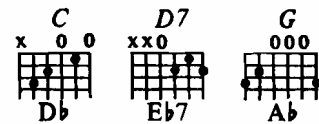
bor - der - line, ————— Re - mem - ber



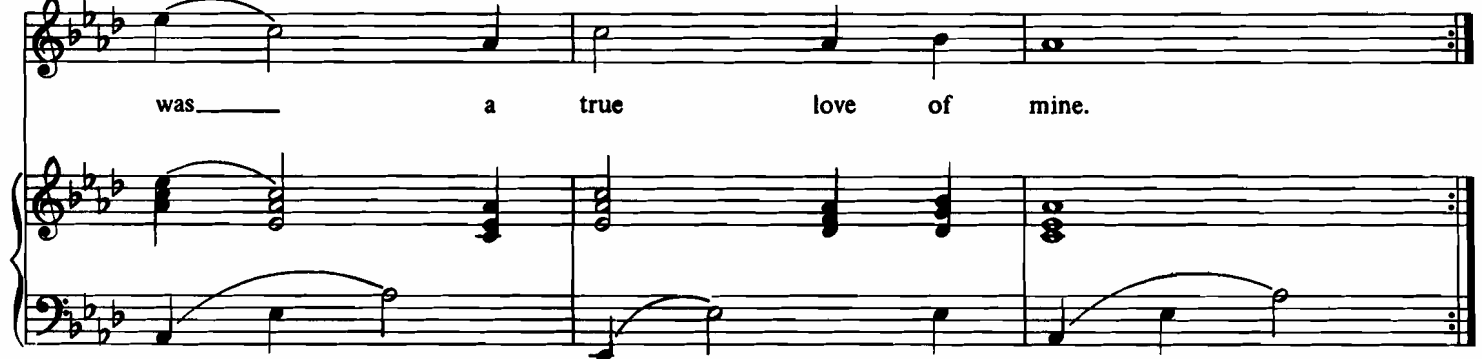

  
 C: x 0 0 0 0 0  
 D7: xx0 0 0 0 0  
 G: 0 0 0 0 0 0  
 Db: x 0 0 0 0 0  
 Eb7: xx0 0 0 0 0  
 Ab: 0 0 0 0 0 0

me to one who lives there, She once




  
 C: x 0 0 0 0 0  
 D7: xx0 0 0 0 0  
 G: 0 0 0 0 0 0  
 Db: x 0 0 0 0 0  
 Eb7: xx0 0 0 0 0  
 Ab: 0 0 0 0 0 0

was ————— a true love of mine.



*Additional Lyrics*

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

# A HARD RAIN'S A-GONNA FALL

WORDS AND MUSIC BY BOB DYLAN

Moderato

*mf* (quasi guitar)

The piano introduction consists of two staves. The right hand plays a series of chords in a 3/4 time signature, while the left hand plays a simple bass line. The tempo is marked 'Moderato'.

**A**

Oh, where have you been, my blue-eyed son? Oh,

*mf*

The first vocal line is accompanied by piano accompaniment. The guitar chord diagram for Eb is shown above the first measure. The piano accompaniment features a steady bass line and chords in the right hand.

**B**

where have you been, my dar-ling young one? 1. I've

The second vocal line continues the melody. The guitar chord diagram for Bb is shown above the first measure. The piano accompaniment continues with the same rhythmic pattern.

1.-3.

stum-bled on the side of — twelve mis-ty moun-tains, 2. I've  
walked and I've crawled on — six crook-ed high-ways, 3. I've  
stepped in the mid-dle of — sev - en sad for - ests, 4. I've  
been out in front of a doz - en dead o - ceans,

The final vocal line includes a list of four variations for the final phrase. The piano accompaniment concludes with a final chord and a double bar line.

4.



C



5. I've been ten thou - sand miles in the mouth of a grave - yard,



And it's a hard, and it's a hard, it's a



hard, and it's a hard, and it's a hard rain's



*D.S. al* %

a gon-na fall.

- A Oh, what did you see, my blue eyed son?  
Oh, what did you see, my darling young one?
- B I saw a new born baby with wild wolves all around it,  
I saw a highway of diamonds with nobody on it,  
I saw a black branch with blood that kept drippin',  
I saw a room full of men with their hammers a-bleedin',  
I saw a white ladder all covered with water  
I saw ten thousand talkers whose tongues were all broken,
- C I saw guns and sharp swords in the hands of young children,  
And it's a hard, and it's a hard, it's a hard, it's a hard,  
And it's a hard rain's a gonna fall.
- A And what did you hear, my blue eyed son?  
And what did you hear, my darling young one?
- B I heard the sound of a thunder, it roared out a warnin',  
Heard the roar of a wave that could drown the whole world,  
Heard one hundred drummers whose hands were a blazin',  
Heard ten thousand whisperin' and nobody listenin',  
Heard one person starve, I heard many people laughin',  
Heard the song of a poet who died in the gutter,
- C Heard the sound of a clown who cried in the alley,  
And it's a hard, and it's a hard, it's a hard, it's a hard  
And it's a hard rain's a gonna fall.
- A Oh, who did you meet, my blue eyed son?  
Who did you meet, my darling young one?
- B I met a young child beside a dead pony,  
I met a white man who walked a black dog,  
I met a woman whose body was burning,  
I met a young girl, she gave me a rainbow,  
I met one man who was wounded in love,
- C I met another man who was wounded with hatred,  
And it's a hard, it's a hard, it's a hard, it's a hard  
It's a hard rain's a gonna fall.
- A Oh, what'll you do now, my blue eyed son?  
Oh, what'll you do now, my darling young one?
- B I'm a goin' back out 'fore the rain starts a fallin'.  
I'll walk to the depth of the deepest black forest,  
Where the people are many and their hands are all empty,  
Where the pellets of poison are flooding their waters,  
Where the home in the valley meets the damp dirty prison,  
Where the executioner's face is always well hidden,  
Where hunger is ugly, where souls are forgotten,  
Where black is the color, where none is the number,  
And I'll tell it and think it and speak it and breathe it,  
And reflect it from the mountain so all souls can see it,  
Then I'll stand on the ocean until I start sinkin',
- C But I'll know my song well before I start singin',  
And it's a hard, it's a hard, it's a hard, it's a hard,  
It's a hard rain's a gonna fall.

# I BELIEVE IN YOU

WORDS AND MUSIC BY BOB DYLAN

Moderately slow



*p legato*

They ask me how I feel and if my love is real and how I'll know I'll

*mp*



make it through. And they, they look at me and



frown. They'd like to drive me from this town. They don't want me a -

D

round, 'cause I believe in you.

A E A/E E

They show me to the door. They say don't come back - no

more, 'cause I don't be like they'd like me to. And

A E

D  
xxo

I walk out on my own, a thousand miles from home, but I don't feel a -

A                      E                      A/E                      E

lone, 'cause I be-lieve in you. I be -

*mf*

D                      A                      E

lieve in you e - ven through the tears - and the laugh - ter. I be -

D                      A                      E

lieve in you e - ven though we be a - part. I be -



lieve in you e - ven on the morn - ing af - ter.



Oh, when the dawn is near-ing. Oh, when the night is dis - ap-pear-ing.



Oh, this feel-ing's still here in my heart.

*mp*



Don't let me drift too far. Keep me where you are, where I will al-ways



be re - newed. And that which you've giv-en me \_ to -



day is worth more than I could pay. And no mat-ter what \_ they



say, I be-lieve in you. I be -

*mf*



lieve in you when win-ter turn \_ to sum - mer. I be -

D A E

lieve in you when white turn to black. I be -

D A E

lieve in you e - ven though . I be out - num - bered.

A B E/G# A B E/G# A

Oh, though the earth may shake me. Oh, though my friends for - sake me.

B E/G# A B

Oh, e - ven that could-n't make me go back.

*mp*



Don't let me change my heart. Keep me set a -



part from all the plans they do pur - sue. And



I, I don't mind the pain, don't mind the driv - ing rain. I know I will sus -



tain, 'cause I be - lieve in you.

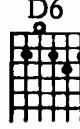
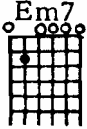
*rit.*

# IT'S ALL OVER NOW, BABY BLUE

WORDS AND MUSIC BY BOB DYLAN

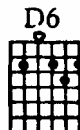
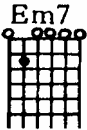
Medium slow

Piano introduction in D major, 4/4 time. The right hand features a complex, arpeggiated melody with triplets, while the left hand plays a steady bass line. The tempo is marked 'Medium slow' and the dynamic is 'f' (forte).



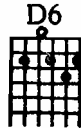
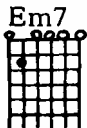
You must leave now Take what you need, you think will last \_\_\_\_\_ But what -

Musical notation for the first line of lyrics, including piano accompaniment and guitar chord diagrams (Em7 and D6).



ev-er you wish to keep, You bet-ter grab it fast. \_\_\_\_\_

Musical notation for the second line of lyrics, including piano accompaniment and guitar chord diagrams (Em7 and D6).



Yon-der stands your or-phan, with his gun \_\_\_\_\_

Musical notation for the third line of lyrics, including piano accompaniment and guitar chord diagrams (Em7 and D6).

Em7 D6 Gmaj7

Crying like a fire in the sun. Look out the

Gmaj7 Em7 D6 Em7

Saints are com-in' through And IT'S ALL O - VER

Em7 1., 2., 3. D6 F#m Am6 B7 4. D6 G6 D6

NOW, BA - BY BLUE. —

2. The highway is for gamblers, better use your sins  
 Take what you have gathered from coincidence  
 The empty handed painter from your streets  
 Is drawing crazy patterns on your sheets  
 This sky too, is folding under you  
 And it's all over now, baby blue.
3. All your seasick sailors, they are rowing home  
 All your reindeer armies, are all going home  
 The lover who just walked out your door  
 Has taken all his blankets from the floor  
 The carpet too, is moving under you  
 And it's all over now, baby blue.
4. Leave your stepping stones behind, something calls for you  
 Forget the dead you've left, they will not follow you  
 The vagabond who's rapping at your door  
 Is standing in the clothes that you once wore  
 Strike another match, go start anew  
 And it's all over now, baby blue.

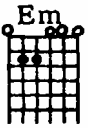


# IT'S ALRIGHT, MA (I'M ONLY BLEEDING)

WORDS AND MUSIC BY BOB DYLAN

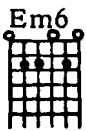
Medium bright

Piano introduction in G major, 4/4 time. The right hand plays a sequence of chords: G major, A minor, B minor, C major, D major, E minor, F major, G major. The left hand plays a simple bass line with notes G, A, B, C, D, E, F, G.



1. Dark-ness at the break of noon Shad-ows e-ven the sil-ver spoon The

Musical notation for the first line of the song, including vocal melody and piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand.



hand made blade, the child's bal-loon E-clips-es both the sun and moon To

Musical notation for the second line of the song, including vocal melody and piano accompaniment. The piano accompaniment continues with the same harmonic structure as the first line.

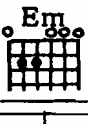
Em



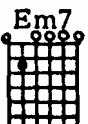
un - der - stand you know too soon, There is no sense in try - ing.




Em



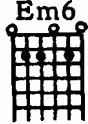
Em7



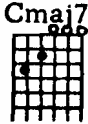
Point - ed threats they bluff with scorn Su - i - cide re - marks are torn From the fool's gold



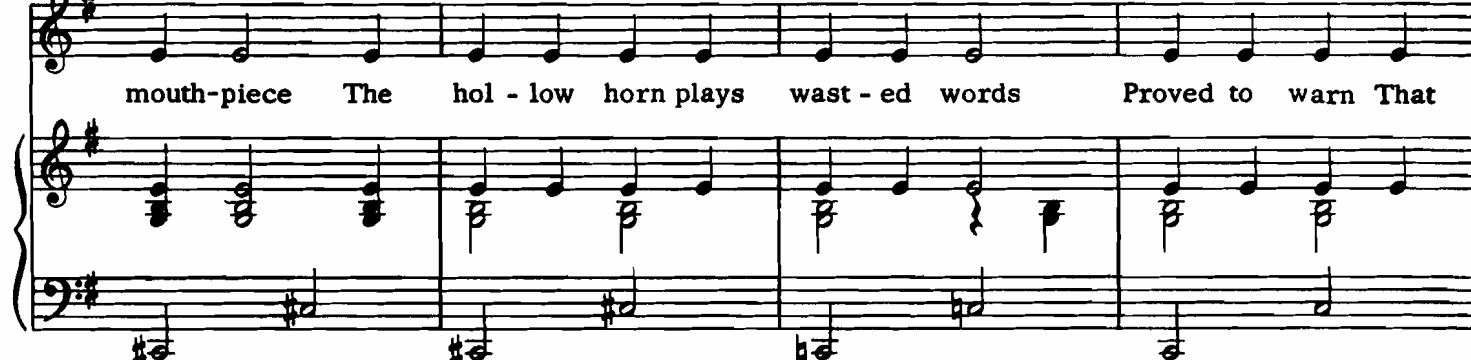
Em6



Cmaj7



mouth - piece The hol - low horn plays wast - ed words Proved to warn That

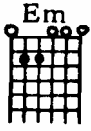


Em

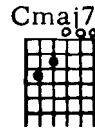
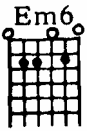


he not bus - y be - ing born ————— Is bus - y dy - ing.

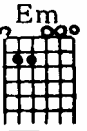




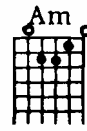
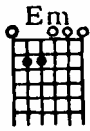
Temp - ta - tion page flies out the door You fol - low, find your - self at war Watch



wa - ter - falls of pit - y roar You feel to moan, but un - like be - fore You dis -



cov - er That you just be One more per - son cry - ing.



So don't fear, \_\_\_\_\_ if you hear A for - eign sound, \_\_\_\_\_ to your

Am Em

Repeat 2 times \*

ear IT'S AL - RIGHT MA, I'm on - ly sigh - ing.

2. As some warn victory, some downfall  
Private reasons great or small  
Can be seen in the eyes of those that call  
To make all that should be killed, to crawl  
While others say, don't hate nothin' at all  
Except hatred

Disillusioned words like bullets bark  
As human Gods aim for their mark  
Made everything from toy guns that spark  
To flesh colored Christs that glow in the dark  
It's easy to see without lookin' too far  
That not much,  
Is really sacred

While preachers preach of evil fates  
Teachers teach that knowledge waits  
Can lead to hundred dollar plates  
Goodness hides behind its gates  
But even the president of the United States  
Sometimes must have  
To stand naked  
And though the rules of the road, have been lodged  
It's only peoples games that you got to dodge  
And it's alright ma, I can make it.

- \* 4. For them that must obey authority  
That they do not respect in any degree  
Who despise their jobs, their destinies  
Speak jealously of them that are free  
Cultivate their flowers to be  
Nothing more than something  
They invest in

While some unprinciples baptized  
To strict party platform ties  
Social clubs in drag disguise  
Outsiders achin' freely criticize  
Tell nothin' except who to idolize  
And say God bless him

While one who sings with his tongue on fire  
Gargles in the rat race choir  
Bent out of shape from society's pliers  
Cares not to come up any higher  
But rather get you down in the hole  
That he's in  
But I mean no harm, nor put fault  
On anyone that lives in a vault  
But it's alright ma, if I can please him

3. Advertising signs that con you  
Into thinking you're the one  
That can do what's never been done  
That can win, what's never been won  
Meantime life outside goes on  
All around you

You lose yourself, you reappear  
You suddenly find you got nothin' to fear  
Alone you stand, with nobody near  
When a trembling distant voice unclear  
Startles your sleeping ears to hear  
That somebody thinks  
They really found you

A question in your nerves is lit  
Yet you know there is no answer fit to satisfy.  
Insure you not to quit  
To keep it in your mind and not fergit  
That it is not he or she or them or it  
That you belong to  
Although the masters make the rules  
Of the wise men and the fools  
I got nothing, ma  
To live up to.

- \* 5. Old lady judges watch people in pairs  
Limited in sex, they dare  
To push fake moral insult, and stare  
While money doesn't talk, it swears  
Obscenity, who really cares  
Propaganda, all is phony

While them that defend what they cannot see  
With a killer's pride, security  
It blows the minds most bitterly  
For them that think death's honesty  
Won't fall upon them naturally  
Life sometimes  
Must get lonely

My eyes collide head on with stuffed graveyards,  
False Gods, I scuff  
At pettiness which plays so rough  
Walk upside down inside handcuffs  
Kick my legs to crash it off  
Say okay, I've had enough  
What else can you show me  
And if my thought dreams could be seen  
They'd probably put my head in a guillotine  
But it's alright ma  
It's life, and life only.

# JOHN BROWN

WORDS AND MUSIC BY BOB DYLAN

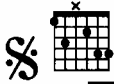
Moderate rock

*poco rit.* *f*

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a steady eighth-note bass line in the bass clef. The tempo is marked 'Moderate rock' and the dynamics include 'poco rit.' and 'f'.

F7#9

verse



1. John Brown went off to war to fight on a for - eign  
 2. son. You look so fine, I'm glad you're a son of  
 3. that old train pulled out John's ma be - gan to  
 4. let - ter once in a while and her face broke in - to a

*mf*

The first verse of the song is set to a piano accompaniment. The right hand plays chords and single notes, while the left hand continues with the eighth-note bass line. The dynamics are marked 'mf'.

shore. His ma - ma sure was proud of him!  
 mine, you make me proud to know you hold a gun.  
 shout, tell - in' ev - 'ry - one in the neigh - bor-hood:  
 smile as she showed them to the peo - ple from next door.

The second part of the sheet music continues the piano accompaniment for the second verse. The right hand plays chords and single notes, while the left hand continues with the eighth-note bass line.

He stood straight and tall in his un - i - form and  
 Do what the cap - tain says, lots of med - als you will  
 "That's my son that's a - bout to go, he's a sol - dier now, you  
 And she bragged a - bout her son with his un - i - form and

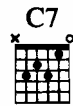
to Coda  
for final ending ⊕

all. his ma - ma's face broke out all in a grin.  
 get, and we'll put them on the wall when you come home."  
 know." She made well sure her neigh - bors un - der - stood.  
 gun, and these things you called a good old - fash - ioned war.

1., 2., 3.

4.

interlude



2. "Oh  
 3. As  
 4. She got a

Oh! Good old -

*D.S. for additional verses*

⊕ Coda

- fash - ioned war! \_\_\_\_\_ 5. Then the

*Additional lyrics*

5. Then the letters ceased to come, for a long time they did not come.  
They ceased to come for about ten months or more.  
Then a letter finally came saying, "Go down and meet the train.  
Your son's a-coming home from the war."

6. She smiled and went right down, she looked everywhere around  
But she could not see her soldier son in sight.  
But as all the people passed, she saw her son at last  
When she did she could hardly believe her eyes.

7. Oh, his face was all shot up and his hand was all blown off  
And he wore a metal brace around his waist.  
He whispered kind of slow in a voice she did not know,  
While she couldn't even recognize his face!

*interlude*

Oh! Lord! Not even recognize his face.

8. "Oh, tell me, my darling son, pray tell me what they done.  
How is it you come to be this way?"  
He tried his best to talk, but his mouth could hardly move  
And the mother had to turn her face away.

9. "Don't you remember, Ma, when I went off to war  
You thought it was the best thing I could do?  
I was on the battle ground, you were home...acting proud.  
You wasn't there standing in my shoes."

10. "Oh, and I thought when I was there, God, what am I doing here?  
I'm a-tryin' to kill somebody or die tryin'.  
But the thing that scared me most was when my enemy came close  
And I saw that his face looked just like mine."

*interlude*

Oh! Lord! Just like mine!

11. "And I couldn't help but think, through the thunder rolling and stink  
That I was just a puppet in a play.  
And through this roar and smoke this string is finally broke,  
And a cannon ball blew my eyes away."

12. As he turned away to walk his Ma was still in shock  
At seein' the metal brace that helped him stand.  
But as he turned to go, he called his mother close  
And he dropped his medals down into her hand.

# IT AIN'T ME, BABE

WORDS AND MUSIC BY BOB DYLAN

Very brightly



1. Go 'way from my

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The piano part consists of a steady bass line in the left hand and chords in the right hand. The tempo/mood is marked 'Very brightly'. The key signature has one sharp (F#).

win - dow; \_\_\_\_\_ leave at your own cho-sen speed. \_\_\_\_\_

The second system continues the vocal line and piano accompaniment. Above the vocal line, guitar chord diagrams are provided for each measure: C (x0232), G (x00032), D (xx0232), G (x00032), C (x0232), and G (x00032). The piano accompaniment continues with the same rhythmic pattern.

\_\_\_\_\_ I'm not the one you want, Babe; \_\_\_\_\_ I'm not the one you \_\_\_\_\_

The third system continues the vocal line and piano accompaniment. Above the vocal line, guitar chord diagrams are provided for each measure: C (x0232), G (x00032), and D (xx0232). The piano accompaniment continues with the same rhythmic pattern.





need. \_\_\_\_\_ You say you're work - in' for some - one nev-er



weak but al - ways strong \_\_\_\_\_ to pro - tect you and de - fend you \_\_\_\_\_ wheth-er

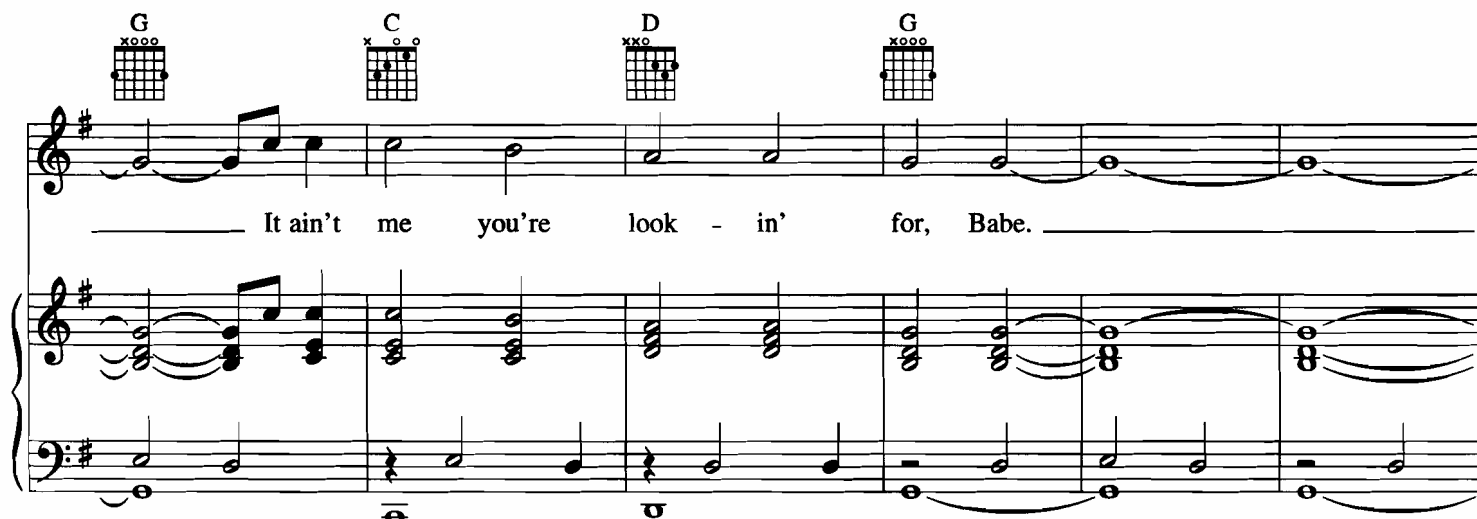


you are right or wrong... \_\_\_\_\_ some - one to o - pen each and ev - 'ry door: \_\_\_\_\_

Chorus

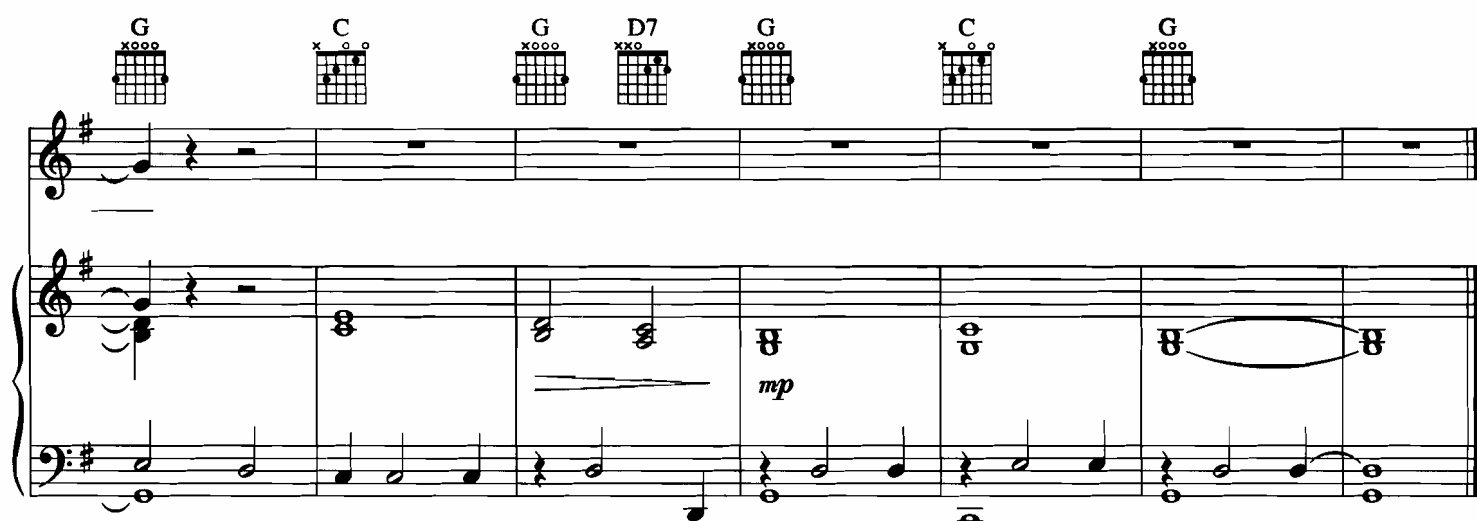


But it ain't me, Babe; \_\_\_\_\_ no, no, no, \_\_\_\_\_ it ain't me, Babe; \_\_\_\_\_



G C D G

It ain't me you're look - in' for, Babe.



G C G D7 G C G

*mp*

*Additional lyrics*

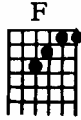
2. Go lightly from the ledge Babe,  
Go lightly on the ground,  
I'm not the one you want, Babe,  
I will only let you down.  
You say you're looking for someone  
Who will promise never to part,  
Someone to close his eyes for you  
Someone to close his heart.  
Someone who will die for you an' more  
But it ain't me, Babe,  
No, no, no it ain't me, Babe.  
It ain't me you're looking for, Babe.
3. Go melt back into the night Babe,  
Everything inside is made of stone,  
There's nothing in here moving  
An' anyway I'm not alone.  
You say you're looking for someone  
Who'll pick you up each time you fall,  
To gather flowers constantly  
An' to come each time you call.  
A lover for your life an' nothing more  
But it ain't me, Babe,  
No, no, no it ain't me, Babe.  
It ain't me you're looking for, Babe.

# JUST LIKE TOM THUMB'S BLUES

WORDS AND MUSIC BY BOB DYLAN

Moderato (in 4)

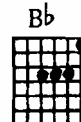
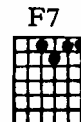
Piano



1. When you're lost in the rain\_ in Juar-ez — And it's East-er time too \_\_\_\_\_



\_\_\_\_\_ And your grav-i - ty fails\_ And neg - a - tiv - i - ty don't\_ pull you



through \_\_\_\_\_ Don't put on an - y airs When you're

down on Rue Morgue - Av - e - nue. They got some

hun - gry wom - en there And they real - ly make a mess out - ta you. *Repeat 5 times*

2. Now if you see Saint Annie  
Please tell her thanks a lot  
I cannot move  
My fingers are all in a knot  
I don't have the strength  
To get up and take another shot  
And my best friend my doctor  
Won't even say what it is I've got

3. Sweet Melinda  
The peasants call her the goddess of gloom  
She speaks good English  
And she invites you up into her room  
And you're so kind  
And careful not to go to her too soon  
And she takes your voice  
And leaves you howling at the moon

6. I started out on burgundy  
But soon hit the harder stuff  
Everybody said they'd stand behind me  
When the game got rough  
But the joke was on me  
There was nobody even there to call my bluff  
I'm going back to New York City  
I do believe I've had enough

4. Up on Housing Project Hill  
It's either fortune or fame  
You must pick up one or the other  
Though neither of them are to be what they claim  
If you're lookin' to get silly  
You better go back to from where you came  
Because the cops don't need you  
And man they expect the same

5. Now all the authorities  
They just stand around and boast  
How they blackmailed the sergeant at arms  
Into leaving his post  
And picking up Angel who  
Just arrived here from the coast  
Who looked so fine at first  
But left looking just like a ghost

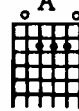
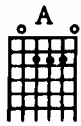
# LAY DOWN YOUR WEARY TUNE

WORDS AND MUSIC BY BOB DYLAN

Moderato

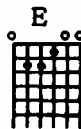
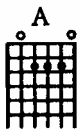
mf

The piano introduction consists of two staves. The right hand plays a melody in treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The left hand plays a bass line in bass clef, starting with a whole note G3, followed by quarter notes A3, B3, and C4. The music is in 4/4 time and D major.



1. Lay down your wea - ry tune, lay down

The first line of the song features a vocal melody in treble clef and piano accompaniment in two staves. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues from the introduction. The lyrics are: "1. Lay down your wea - ry tune, lay down".



— Lay down the song you strum — And

The second line of the song features a vocal melody in treble clef and piano accompaniment in two staves. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues from the previous line. The lyrics are: "— Lay down the song you strum — And".

rest your - self 'neath the strength of strings, \_\_\_\_\_ No voice can

hope to hum. \_\_\_\_\_ Repeat 9 times

2. Struck by the sounds before the sun,  
I knew the night had gone,  
The morning breeze like a bugle blew  
Against the drums of dawn.

3. Lay down your weary tune, lay down,  
Lay down the song you strum  
And rest yourself 'neath the strength of strings,  
No voice can hope to hum.

4. The ocean wild like an organ played  
The seaweed's wove its strands,  
The crashin' waves like cymbals clashed  
Against the rocks and sands.

5. Lay down your weary tune, lay down,  
Lay down the song you strum  
And rest yourself 'neath the strength of strings,  
No voice can hope to hum.

6. I stood unwound beneath the skies  
And clouds unbound by laws,  
The cryin' rain like a trumpet sang  
And asked for no applause.

7. Lay down your weary tune, lay down,  
Lay down the song you strum  
And rest yourself 'neath the strength of strings,  
No voice can hope to hum.

8. The last of leaves fell from the trees  
And clung to a new love's breast,  
The branches bare like a banjo  
To the winds that listen the best.

9. I gazed down in the river's mirror  
And watched its winding strum  
The water smooth ran like a hymn  
And like a harp did hum.

10. Lay down your weary tune, lay down,  
Lay down the song you strum  
And rest yourself 'neath the strength of strings,  
No voice can hope to hum.

# LEOPARD-SKIN PILL-BOX HAT

WORDS AND MUSIC BY BOB DYLAN

E7




A A7/C# C#7 E7/B A E7








1. Well, I



A D7




see you got your\_ brand new leopard-skin pill - box\_ hat\_





Yes, I



see you got your\_ brand new leopard-skin pill - box\_ hat\_



Well, you must



tell me, ba - by how your\_ head\_ feels un - der some - thin' like\_ that



A  $x0$   $0$     A7/C#  $x$   $x$   $x$   $x$     C#7  $x$   $x$   $x$   $x$     E7/B  $x$   $x$   $x$   $x$     1.-4. A  $x0$   $0$     E7  $0$   $0$   $0$     5. A  $x0$   $0$

un-der your brand new leopard-skin pill-box hat —      2. Well, you —

*Additional Lyrics*

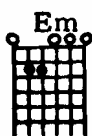
2. Well, you look so pretty in it  
 Honey, can I jump on it sometime?  
 Yes, I just wanna see  
 If it's really that expensive kind  
 You know it balances on your head  
 Just like a mattress balances  
 On a bottle of wine  
 Your brand new leopard-skin pill-box hat
3. Well, if you wanna see the sun rise  
 Honey, I know where  
 We'll go out and see it sometime  
 We'll both just sit there and stare  
 Me with my belt  
 Wrapped around my head  
 And you just sittin' there  
 In your brand new leopard-skin pill-box hat
4. Well, I asked the doctor if I could see you  
 It's bad for your health, he said  
 Yes, I disobeyed his orders  
 I came to see you  
 But I found him there instead  
 You know, I don't mind him cheatin' on me  
 But I sure wish he'd take that off his head  
 Your brand new leopard-skin pill-box hat
5. Well, I see you got a new boyfriend  
 You know, I never seen him before  
 Well, I saw him  
 Makin' love to you  
 You forgot to close the garage door  
 You might think he loves you for your money  
 But I know what he really loves you for  
 It's your brand new leopard-skin pill-box hat

# MAGGIE'S FARM

WORDS AND MUSIC BY BOB DYLAN

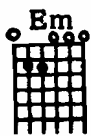
Medium bright

Piano introduction in G major, 4/4 time. The melody is played in the right hand, and the bass line is in the left hand. The piece starts with a G major chord and a quarter note G, followed by a series of chords and notes that lead to a final G major chord.



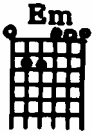
1. I ain't gon - na work on MAG-GIE'S FARM no more —

Musical notation for the first line of the song, including the vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand.



No, I ain't gon - na work on MAG-GIE'S

Musical notation for the second line of the song, including the vocal line and piano accompaniment. The piano part continues with the same bass line and chords as the first line.

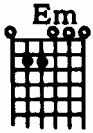


FARM no more — Well I wake in the

R. H.

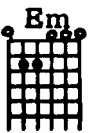
R. H.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "FARM no more — Well I wake in the". The piano accompaniment is in G major and common time, with a right-hand part (R.H.) in treble clef and a left-hand part in bass clef. The right hand plays chords and moving lines, while the left hand provides a steady bass line with eighth notes.



morn-ing Fold my hands and pray for rain. I got a head full of i -

The second system continues the vocal line with the lyrics "morn-ing Fold my hands and pray for rain. I got a head full of i -". The piano accompaniment continues with the same G major key signature and common time signature, featuring a consistent bass line and right-hand accompaniment.



de - as — That are driv - in' me in - sane — It's a shame the way she

The third system concludes the vocal line with the lyrics "de - as — That are driv - in' me in - sane — It's a shame the way she". The piano accompaniment continues, with the right hand moving to a B major chord in the final measure, as indicated by the chord diagram above.

B

Em

makes me scrub the floor I ain't gonna work on MAG-GIE'S

Em D Em D Em D Em

FARM no more. —

Repeat 4 times

2. I ain't gonna work for Maggie's brother no more  
 No, I ain't gonna work for Maggie's brother no more  
 Well he hands you a nickel  
 He hands you a dime  
 He asks with a grin  
 If you're havin' a good time  
 Then he fines you every time you slam the door  
 I ain't gonna work for Maggie's brother no more.
3. I ain't gonna work for Maggie's pa no more  
 No, I ain't gonna work for Maggie's pa no more  
 Well he puts his cigar  
 Out in your face just for kicks  
 His bedroom window  
 It is made out of bricks  
 The National Guard stands around his door  
 Ah, I ain't gonna work for Maggie's pa no more.
4. I ain't gonna work for Maggie's ma no more  
 No, I ain't gonna work for Maggie's ma no more  
 Well she talks to all the servants  
 About man and God and law  
 Everybody says she's the brains behind pa  
 She's sixty-eight, but she says she's twenty-four  
 I ain't gonna work for Maggie's ma no more.
5. I ain't gonna work on Maggie's farm no more  
 I ain't gonna work on Maggie's farm no more  
 Well, I try my best  
 To be just like I am  
 But everybody wants you  
 To be just like them  
 They sing while you slave  
 And I just get bored  
 I ain't gonna work on Maggie's farm no more.

# LIKE A ROLLING STONE

WORDS AND MUSIC BY BOB DYLAN

Bright

Piano introduction in G major, 4/4 time. The right hand features a melodic line with a long note on G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The left hand provides a simple bass line with notes G2, B1, D2, G2, B1, D2.

verse

C

Dm7

C

1. Once up - on a time you dressed so fine — You threw the bums a dime  
2.,3.,4. See additional lyrics

mf

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



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



scroung - ing for your next meal.

*chorus*

How does it feel How does it feel

To be with-out a home

Like a com-plete un-known like a roll-ing stone?

⊕ Coda

F                      G                      C                      F                      G                      C

fourth time to Coda ⊕

*Additional lyrics*

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 every taught you how to live on the street  
 And now find out 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?  
*Chorus*
  
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.  
*Chorus*
  
4. Princess on the steeple and all the pretty people  
 They'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.  
*Chorus*

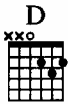


# LOVE MINUS ZERO/NO LIMIT

WORDS AND MUSIC BY BOB DYLAN

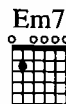
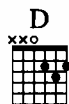
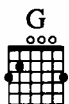
Slowly, with feeling

Piano introduction in D major, 4/4 time. The music is marked *mf* (mezzo-forte). It features a simple harmonic accompaniment with a steady bass line and a melodic line in the right hand.



1. My love she speaks like si - lence,      With-out i-deals or vi - o-lence,  
2.,3.,4. See additional lyrics

Piano accompaniment for the first verse, marked *mp* (mezzo-piano). It continues the harmonic structure established in the introduction.



She does-n't have to say she's faith - ful,      Yet she's true, like ice, like fire.

Piano accompaniment for the second verse, continuing the harmonic structure.

D G D

Peo - ple car - ry ros - es, And make prom-is-es by the hours, \_\_\_\_\_

G D Em A7 D

My love she laughs like the flow-ers, \_\_\_\_\_ Val-en-tines can't buy her. \_\_\_\_\_

*repeat three times*

### Additional lyrics

- |  |  |
|--|--|
| <p>2. In the dime stores and bus stations,<br/>         People talk of situations,<br/>         Read books, repeat quotations,<br/>         Draw conclusions on the wall.<br/>         Some speak of the future,<br/>         My love, she speaks softly,<br/>         She know there's no success like failure<br/>         and that failure's no success at all.</p>       | <p>3. The cloak and dagger dangles,<br/>         Madams light the candles.<br/>         In ceremonies of the horsemen,<br/>         Even the pawn must hold a grudge.<br/>         Statues made of match sticks,<br/>         Crumble into one another,<br/>         My love winks, she does not bother,<br/>         She knows too much to argue or to judge.</p> |
| <p>4. The bridge at midnight trembles,<br/>         The country doctor rambles,<br/>         Bankers' nieces seek perfection,<br/>         Expecting all the gifts that wise men bring.<br/>         The wind howls like a hammer,<br/>         The night blows cold an' rainy,<br/>         My love she's like some raven<br/>         At my window with a broken wing.</p> |  |

# MASTERS OF WAR

WORDS AND MUSIC BY BOB DYLAN

Medium bright

Em D Em D Em

1. Come you mas - ters of war You that build all the

D Em D Em D Em D

guns You build the death planes

Em D Em D Em

You that build the big bombs you that hide be-hind

walls You that hide be-hind desks I just

want you to know I can see through your masks

*D.S.*

2. You that never done nothin'  
But build to destroy  
You play with my world  
Like it's your little toy  
You put a gun in my hand  
And you hide from my eyes  
And you turn and run farther  
When the fast bullets fly
3. Like Judas of old  
You lie and deceive  
A world war can be won  
You want me to believe  
But I see through your eyes  
And I see through your brain  
Like I see through the water  
That runs down my drain
4. You fasten the triggers  
For the others to fire  
Then you set back and watch  
When the death count gets higher  
You hide in your mansion  
As young people's blood  
Flows out of their bodies  
And is buried in the mud
5. You've thrown the worst fear  
That can ever be hurled  
Fear to bring children  
Into the world  
For threatenin' my baby  
Unborn and unnamed  
You ain't worth the blood  
That runs in your veins
6. How much do I know  
To talk out of turn  
You might say that I'm young  
You might say I'm unlearned  
But there's one thing I know  
Though I'm younger than you  
Even Jesus would never  
Forgive what you do
7. Let me ask you one questions  
Is your money that good  
Will it buy you forgiveness  
Do you think that it could  
I think you will find  
When your death takes its toll  
All the money you made  
Will never buy back your soul
8. And I hope that you die  
And your death'll come soon  
I will follow your casket  
On a pale afternoon  
And I'll watch while you're lowered  
Down to your death bed  
And I'll stand o'er your grave  
Till I'm sure that you're dead.

# MOST LIKELY YOU GO YOUR WAY (AND I'LL GO MINE)

WORDS AND MUSIC BY BOB DYLAN

Moderately, with a beat

G  
x000

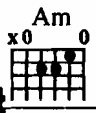
*mf*

Am  
x0 0

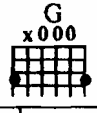
You say you love\_ me And\_ you're think - in' of \_\_\_ me, But you  
 You say you dis - turb me And\_ you don't de - serve \_\_\_ me, But you  
 You say you're sor - ry For\_ tell - in' sto - ries That you

G  
x000

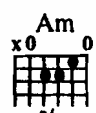
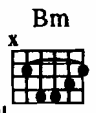
know you could\_ be wrong.  
 know some - times\_ you lie.  
 know I be - lieve are true.



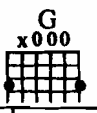
You say you told me That you wan - na hold me, But you  
 You say you're shak - in' And you're al - ways ach - in', But you  
 You say ya got some Oth - er kind - a lov - er And



know you're not that strong..  
 know how hard you try. — Some-  
 yes, I be - lieve you do. — You



I just can't do what I done be - fore, I just can't beg you  
 times it gets so hard to care, It can't be this way  
 say my kiss - es are not like his, But this time I'm not gon - na tell you



an - y more. — I'm gon - na let you pass — And  
 ev - 'ry - where. — And I'm gon - na let you pass, — Yes, and  
 why that is. — I'm just gon - na let you pass, — Yes, and

D



G



Bm



C



G



I'll go last... Then time will tell — just who fell — And  
 I'll go last... Then time will tell — just who fell — And  
 I'll go last... Then time will tell — who fell — And

C



D



D9



No Chord

To Coda

who's been left be - hind, — When you go your way and I go  
 who's been left be - hind, — When you go your way and I go  
 who's been left be - hind, — When you go your way and I go

G



1.

2.

mine.  
mine.

Em




D




The judge, he holds a grudge, — He's gon-na call on you. —

Em  
0 0 0 0




But he's bad - ly built And he walks on stilts, Watch out he don't

D  
xx0




*D. S. al Coda* 



fall on you.


*Coda*

G  
x000




mine.

G  
x000



*Repeat and fade*



*Repeat and fade*



# MR. TAMBOURINE MAN





WORDS AND MUSIC BY BOB DYLAN

Moderato (in 2)

Refrain

G  A  D  G 

Hey! Mis - ter Tam - bou - rine Man play a song for me, I'm not

D  G  Em  A 

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

G  A  D  G 

Hey! Mis - ter Tam - bou - rine Man play a song for me in the



*fifth time Fine*

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

Verse




1. Thought 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

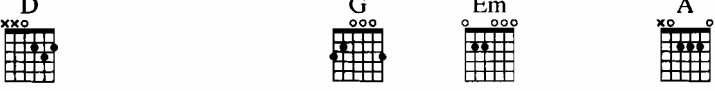



sleep-in'! My wea - ri - ness a - maz - es me I'm





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 three 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:*

# MY BACK PAGES

WORDS AND MUSIC BY BOB DYLAN

Moderato (freely)

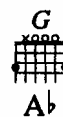
Capo on 1st fret : D



E $\flat$



E $\flat$ 7



A $\flat$



E $\flat$ /G



Fm7



B $\flat$ 7



E $\flat$



E $\flat$



Cm

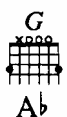


A $\flat$



E $\flat$ /G

1. Crim - son flames tied through my ears, Rol - lin'  
 2.-6. See additional lyrics



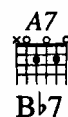
A $\flat$



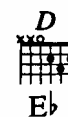
E $\flat$ /G



Fm7



B $\flat$ 7



E $\flat$

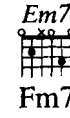
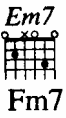
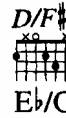
high and might - y traps, Pounced with



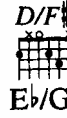
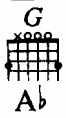
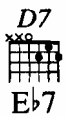
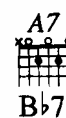
fire on flam - ing roads, Us - ing i - deas



as my maps. "We'll meet on edg - es,



soon," said I, Proud 'neath heat - ed brow,



Ah, but I was so much old - er then, I'm

Em7  
Fm7

A7  
Bb7

G  
Ab

D  
Eb

1.-5.

6.

young - er than that now.

2. Half-wracked prejudice leaped forth,  
 "Rip down all here," I screamed,  
 Lies that life is black and white  
 Spoke from my skull I dreamed.  
 Romantic facts of musketeers,  
 Foundationed deep, somehow,  
 Ah, but I was so much older then,  
 I'm younger than that now.
4. A self-ordained professor's tongue,  
 Too serious to fool,  
 Spouted out that liberty.  
 Is just equality in school.  
 "Equality," I spoke the word  
 As if a wedding vow,  
 Ah, but I was so much older then,  
 I'm younger than that now.
3. Girl's faces formed the forward path  
 From phony jealousy,  
 To memorizing politics  
 Of ancient history.  
 Flung down by corpse evangelist  
 Unthought of, though, somehow,  
 Ah, but I was so much older then,  
 I'm younger than that now.
5. In a soldier's stance I aimed my hand  
 At the mongrel dogs who teach,  
 Fearing not that I'd become my enemy  
 In the instant that I preach.  
 My pathway led by confusion boats,  
 Mutiny from stern to bow,  
 Ah, but I was so much older then,  
 I'm younger than that now.
6. Yes, my guards stood hard when abstract threats  
 Too noble to neglect  
 Deceived me into thinking  
 I had something to protect.  
 Good and bad, I define these terms  
 Quite clear, no doubt, somehow,  
 Ah, but I was so much older then,  
 I'm younger than that, now.

# NEW MORNING

WORDS AND MUSIC BY BOB DYLAN

Moderately fast

Chord diagrams: A, D, A, D

*mf*

Chord diagrams: A, D, A, D

Chord diagrams: A, D, A

*mf*

Can't you hear that — roost - er crow - in' ?  
 Can't you hear that — mo - tor turn - in' ?

Chord diagrams: D, A, C#m/G#

Rab-bit run-nin' down a - cross the road  
 Au-to - mo - bile com-in' in - to style,

C#dim/G F#m D

Un - der-neath the bridge where the wa - ter flowed through.  
Com-in' down the road — for a coun-try mile or two.

D/C# Bm C#m Bm7

So hap-py just to see you smile, un-der-neath the sky\_ of blue

D/E A D A

On this new morn-ing, — new

D A D A

morn-ing, On this new morn-ing with you, —



Chord diagrams: D, A, D

3 3

Chord diagrams: G (add A), G, F#m7

The night\_ passed a - way so \_\_\_\_\_ quick - ly;

3 3

Chord diagrams: G, E

It al - ways does when you're\_ with me. \_\_\_\_\_

Chord diagrams: A, D, A, D

Chord diagrams: A, D, A, D

Can't you feel that sun \_\_\_\_\_ a - shin - in'?

A C#m/G# C#dim/G

Ground hog run-nin' by the coun-ty stream,— This must be the day that

F#m7 D A Bm7

all of my\_ dreams come true. So hap-py just to

C#m Bm7 D/E A D

be a-live un-der-neath the sky\_ of blue On this new\_\_\_\_\_ morn-ing,---

A D A D A

new morn-ing, On this new morn-ing with you.

D A D A

*2nd time to Coda* ⊕

This system contains the first four measures of the piece. The guitar part has chords D and A. The piano part has a steady bass line and chords in the right hand.

D A D A

(GUITAR SOLO)

This system contains measures 5-8. Measures 5-7 have guitar chords D and A. Measure 8 is a guitar solo. The piano accompaniment continues.

D A D A

3 3

This system contains measures 9-12. Measures 9-10 have guitar chords D and A. Measures 11-12 feature triplets in the guitar part. The piano accompaniment continues.

D A D

*D.S. al Coda* ⊕

This system contains measures 13-16. Measures 13-14 have guitar chords D and A. Measure 15 has a guitar chord D. The system ends with a double bar line and a coda symbol.

Coda ⊕

A D

New morn - ing,

Repeat and fade

3 3 3

This section is the Coda, containing measures 17-20. It features the lyrics "New morn - ing," and "Repeat and fade". The guitar part has chords A and D. The piano part has a bass line and triplets in the right hand.

# ONE MORE CUP OF COFFEE (VALLEY BELOW)

WORDS AND MUSIC BY BOB DYLAN

Slowly

Am G F

*mf*

With Pedal Throughout

E Am

1. Your breath is sweet \_\_\_\_\_ Your eyes are like \_\_\_\_\_

G F

two jewels in the sky \_\_\_\_\_ Your back is straight, your hair \_\_\_\_\_ is smooth \_\_\_\_\_ On the

E Am



0 00 0 00

pil-low where you lie — But I don't sense af - fec - tion —



G F



No grat - i - tude or love — Your loy - al - ty is not — to me — But



E F



0 00 0 00

to the stars — a - bove — One more cup of cof - fee for the road —



E F



0 00 0 00

One more cup of cof - fee 'fore I go —



E  
0 0 0 0

No Chord

Am

G

To the val-ley be - low

F

1. 2.  
E  
0 0 0 0

3.  
E  
0 0 0 0

Am

2. Your  
3. Your

2. Your daddy he's an outlaw  
And a wanderer by trade  
He'll teach you how to pick and choose  
And how to throw the blade  
He oversees his kingdom  
So no stranger does intrude  
His voice it trembles as he calls out for  
Another plate of food

One more cup of coffee for the road  
One more cup of coffee 'fore I go  
To the valley below

3. Your sister sees the future  
Like your mama and yourself  
You've never learned to read or write  
There's no books upon your shelf  
And your pleasure knows no limits  
Your voice is like a meadow lark  
But your heart is like an ocean  
Mysterious and dark

One more cup of coffee for the road  
One more cup of coffee 'fore I go  
To the valley below

# POLITICAL WORLD

WORDS AND MUSIC BY BOB DYLAN

Brightly, with a driving beat (in 4)

Gomit3rd



*mf*

1. We live in a po - lit - i - cal world, \_

Love don't have an - y place. \_      We're liv - ing in times where men \_ com - mit crimes, And crime \_

1. | 2.

— don't have a face.—

2. We

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in a B-flat major key signature. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. The system is divided into two measures by a double bar line, with first and second endings indicated above the vocal staff.

live in a po-lit-i-cal world,— I - ci-cles hang-ing down,—

The second system continues the musical score. The vocal line has a similar melodic contour to the first system. The piano accompaniment maintains the same rhythmic and harmonic structure. The lyrics are spread across two measures, with a double bar line separating them.

Wed-ding bells ring and an - gels sing,— Clouds\_ cov-er up the ground.—

The third system of the score. The vocal line continues with the same melodic pattern. The piano accompaniment includes a fermata over a chord in the right hand, and a '4' marking below the bass line in the second measure, possibly indicating a fourth finger or a specific rhythmic value. The lyrics are split across two measures.

3. We

The fourth system of the score. The vocal line begins with a new melodic phrase. The piano accompaniment continues with the established style. The system concludes with a double bar line and the lyrics '3. We' positioned to the right of the vocal staff.



live in a po-lit-i-cal world, — Wis-dom is thrown in-to jail, — It

rots in a cell, is mis-guid-ed as hell, Leav-ing no one to pick up a trail. —

Gm



4. We

Gomit3rd



live in a po-lit-i-cal world — Where mer-cy walks the plank, —

Life is in mir-rors, death dis-ap-pears Up the steps in-to the near-est bank.\_

Gm



1. 2.

5. We

Gomit3rd  
x00



live in a po-lit-i-cal world\_ Where cour-age is a thing of the past,\_

Hous-es are haunt-ed, chil-dren are un-want-ed, The next day could be your last.\_ 6. We

live in a po-lit - i - cal world, \_ The one we can see and can feel. \_ But there's

no one to check, \_ it's all a stacked deck, We all know for sure that it's real. \_

Gm



7. We

Gomit3rd



live in a po-lit - i - cal world, \_ In the cit - ies of lone - some fear. \_

Lit - tle by lit - tle you turn in the mid - dle, But you're nev - er sure why you're here. — 8. We

live in a po - lit - i - cal world, — Un - der the mi - cro - scope, — You can

trav - el an - y - where and hang — your - self there, You al - ways got more than e - nough rope.

Gm



9. We



live in a po-lit-i-cal world, \_ Turn-ing and a-thrash-ing a-bout. \_ As

soon as you're a-wake, you're trained\_ to take\_ What looks like the eas-y way out. \_

Gm



10. We

Gomit3rd



live in a po-lit-i-cal world \_ Where peace is not wel-come at all, \_ It's turned a -

way from the door\_ to wan - der some more\_ Or put up a - gainst the wall.\_ 11. We

live in a po-lit - i - cal world,\_ Ev - ery - thing is hers\_ or his,\_

Climb in - to the frame and shout\_ God's name, But you're nev - er sure what it is.\_

Gm



*Repeat and fade*

# POSITIVELY FOURTH STREET

WORDS AND MUSIC BY BOB DYLAN

Medium tempo

mf

G

C

Cm

G

You got a lot - ta nerve — To say you are my friend

G

D

C

G

D

twelfth time to Coda ⊕  
repeat eleven times

When I was down You just stood there grin - ning —

⊕ Coda

G

C

Cm

G

2. You got a lotta nerve  
To say you gotta helping hand to lend  
You just want to be on  
The side that's winning
3. You say I let you down  
You know it's not like that  
If you're so hurt  
Why then don't you show it
4. You say you lost your faith  
But that's not where it's at  
You had no faith to lose  
And you know it
5. I know the reason  
That you talk behind my back  
I used to be among the crowd  
You're in with
6. Do you take me for such a fool  
To think I'd make contact  
With the one who tries to hide  
When he don't know to begin with
7. You see me on the street  
You always act surprised  
You say "how are you?", "good luck"  
But you don't mean it
8. When you know as well as me  
You'd rather see me paralyzed  
Why don't you just come out once  
And scream it
9. No I do not feel that good  
When I see the heart breaks you embrace  
If I was a master thief  
Perhaps I'd rob them
10. And now I know you're dissatisfied  
With your position and your place  
Don't you understand  
It's not my problem
11. I wish that for just one time  
You could stand inside my shoes  
And just for that one moment  
I could be you
12. Yes I wish that for just one time  
You could stand inside my shoes  
You'd know what a drag it is  
To see you



# RING THEM BELLS

WORDS AND MUSIC BY BOB DYLAN

Moderately slow, in 2, quasi gospel style

Guitar (Capo 1st fret)

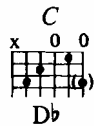


Piano: Db

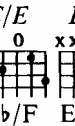
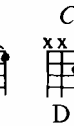
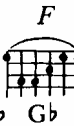
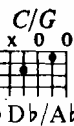
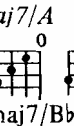
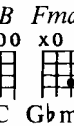
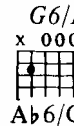
Ab

Bbm

Ab/C



Db



Ab6/C

Gbmaj7/Bb

Db/Ab

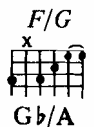
Gb

Db/F

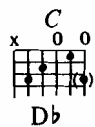
Ebm7

Db6

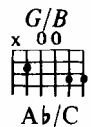
Ring them bells, ye hea - then, from the  
 Ring them bells, Saint Pe - ter, where the



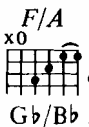
Gb/A



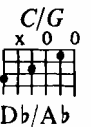
Db



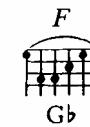
Ab/C



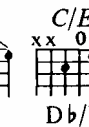
Gb/Bb



Db/Ab



Gb



Db/F



Ebm7



Db

cit - y that dreams, ——— Ring them bells from the sanc - tu - ar - ies cross the  
 four winds blow, ——— Ring them bells with an i - ron hand So the

Dm7/G

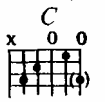


Ebm7/Ab

F



Gb



Db

val - leys and  
peo - ple will

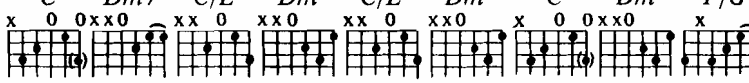
streams,  
know.

For they're deep and they're wide,  
Oh, it's rush hour now

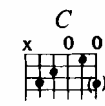
And the world's on its side,  
On the wheel and the plow,

And  
And the

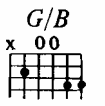
1. C Dm7 C/E Dm C/E Dm C Dm F/G



Db Ebm Db/F Ebm Db/F Ebm Db Ebm Gb/Ab



Db



Ab/C

time is run - ning back - wards, And so is the bride.

F/A



Gb/Bb

G/B



Ab/C

C



Db

2. *C* *Dm* *C/E* *Dm7* *C/E* *Dm7* *C* *Dm7* *F/G* *C*

x 0 0 xx0 xx0 xx0 xx0 x 0 0 xx0 x 0 0 x 0 0

*D<sub>b</sub>* *E<sub>b</sub>m* *D<sub>b</sub>/F* *E<sub>b</sub>m7* *D<sub>b</sub>/F* *E<sub>b</sub>m7* *D<sub>b</sub>* *E<sub>b</sub>m7* *G<sub>b</sub>/A<sub>b</sub>* *D<sub>b</sub>*

sun is — go - ing down — up - on the sa - cred cow.

*G/B* *Am* *F/A* *G*

x 0 0 x0 0 x0 0 0 0 0

*A<sub>b</sub>/C* *B<sub>b</sub>m* *G<sub>b</sub>/A<sub>b</sub>* *A<sub>b</sub>*

*C* *G<sub>6</sub>/B* *Fmaj7/A* *C/G*

x 0 0 0 0 0 0 x0 0 x 0 0

*D<sub>b</sub>* *A<sub>b</sub>6/C* *G<sub>b</sub>maj7/B<sub>b</sub>* *D<sub>b</sub>/A<sub>b</sub>*

Ring them bells, Sweet

*F* *C/E* *Dm7* *C* *F/G* *C*

x 0 0 xx0 xx0 x 0 0 x 0 0 x 0 0

*G<sub>b</sub>* *D<sub>b</sub>/F* *E<sub>b</sub>m7* *D<sub>b</sub>* *G<sub>b</sub>/A<sub>b</sub>* *D<sub>b</sub>*

Mar - tha, for the poor man's son,

G/B  $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$  F/A  $\begin{matrix} x & 0 \\ \text{---} & \text{---} \end{matrix}$  C/G  $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$  F  $\begin{matrix} \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \end{matrix}$  C/E  $\begin{matrix} x & x & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$  Dm7  $\begin{matrix} x & x & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$  C  $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$  Dm/G  $\begin{matrix} x & 0 \\ \text{---} & \text{---} \end{matrix}$   
 Ab/C Gb/Bb Db/Ab Gb Db/F Ebm7 Db Ebm/Ab

Ring them bells so the world will know that God is one. —

F  $\begin{matrix} \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \end{matrix}$  Gb C  $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$   
 Gb Db

— Oh, the shep-herd is a - sleep — Where the

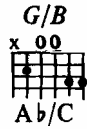
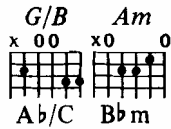
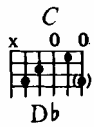
F  $\begin{matrix} \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \end{matrix}$  Gb C  $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$  Dm7  $\begin{matrix} x & x & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$  C/E  $\begin{matrix} x & x & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$  Dm  $\begin{matrix} x & x & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$   
 Gb Db Ebm7 Db/F Ebm

wil - lows weep, — And the moun - tains are

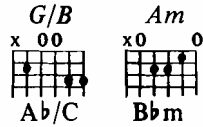
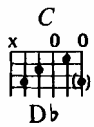
C/E  $\begin{matrix} x & x & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$  Dm7  $\begin{matrix} x & x & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$  C  $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$  Dm/G  $\begin{matrix} x & 0 \\ \text{---} & \text{---} \end{matrix}$  C  $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$  G/B  $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$  Am  $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$  G/B  $\begin{matrix} x & 0 & 0 \\ \text{---} & \text{---} & \text{---} \end{matrix}$   
 Db/F Ebm7 Db Ebm/Ab Db Ab/C Bbm Ab/C

filled with lost sheep. Ring them bells for the blind and the

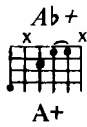
*poco rit.* *a tempo*



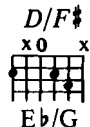
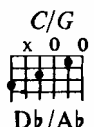
deaf, Ring them bells for all of us who are



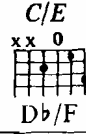
left, Ring them bells



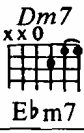
for the chos - en few Who will judge the



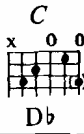
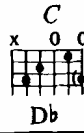
man - y when the game is through. Ring them



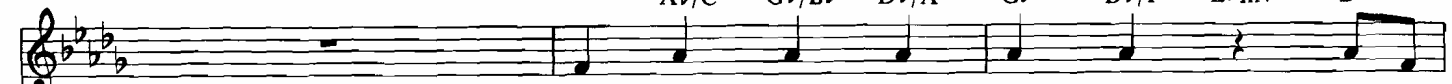
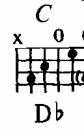
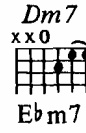
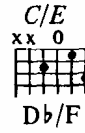
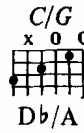
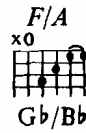
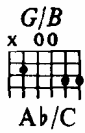
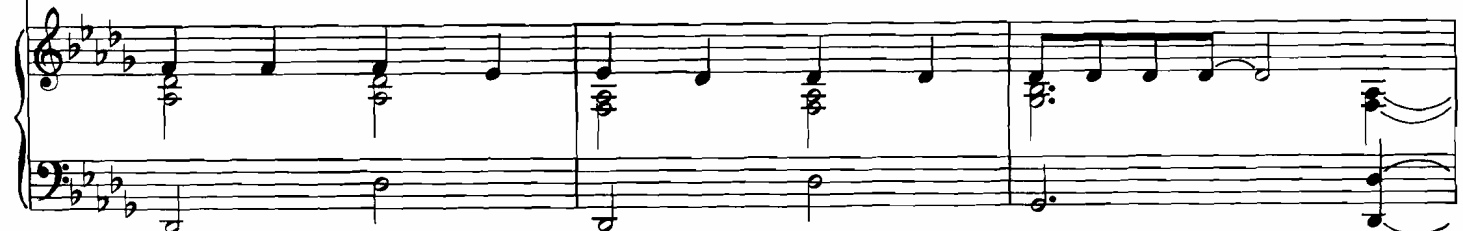
bells for the time that flies, For the child that



cries When in - no - cence dies.



Ring them bells, Saint Cath - erine from the top of the room, -



Ring them from the for - tress for the



*Dm7/G*



*Ebm7/Ab*

*F*



*Gb*

*C*



*Db*

*G*



*Ab*

lil - ies that bloom. ——— Oh, the lines are long, and the fight - ing is



*Gb*



*Db*



*Ebm*



*Db/F*



*Ebm*

strong, And they're break - ing down the



*Db/F*



*Ebm7*



*Db*



*Ebm7*



*Gb/Ab*

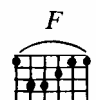


*Db*

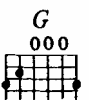


*Ab*

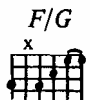
dis - tance be - tween right and wrong. ———



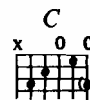
*Gb*



*Ab*



*Gb/Ab*



*Db*

# SEVEN DAYS

WORDS AND MUSIC BY BOB DYLAN

Moderately (in 2)



*mf*

Sev - en days,

5 5 4





sev - en more days she'll be com-in', I'll be



wait - ing at the sta-tion for her to ar - rive,



Sev - en more days,



all I got - ta do is sur - vive.

She been

Em

gone

ev - er

C

G

B

since I been a child, Ev - er since I seen her smile,

Em C Am

I ain't for - got - ten her eyes.

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the staff, guitar chord diagrams are provided for Em, C, and Am. The piano part includes a treble and bass clef with various chords and melodic lines.

She had a face that could out -

This system contains the second line of music. It continues the vocal line and piano accompaniment from the first system. The piano part features a treble and bass clef with chords and a melodic line.

B Em

shine the sun in the skies.

This system contains the third line of music. It includes guitar chord diagrams for B and Em. The piano accompaniment features a treble and bass clef with chords and a melodic line. A fingering '5' is indicated on the right side of the piano part.

I been

This system contains the fourth line of music. It continues the vocal line and piano accompaniment. The piano part features a treble and bass clef with chords and a melodic line.

good,

The first system of music features a vocal line in the treble clef with a long note on 'good,' followed by a piano accompaniment in the grand staff. The piano part consists of chords in the right hand and a bass line in the left hand.

I been

The second system continues the vocal line with 'I been' and includes a finger number '5' above a note in the piano accompaniment.

good while I been wait - in', May - be guilt - y of hes - i - tat -

This system includes guitar chord diagrams for C, G, and B. The vocal line continues with 'good while I been wait - in', May - be guilt - y of hes - i - tat -'. The piano accompaniment includes a finger number '5' above a note.

- in', I just been hold - in' on,

The fourth system includes guitar chord diagrams for Em, C, and Am. The vocal line concludes with '- in', I just been hold - in' on,'. The piano accompaniment continues with chords and a bass line.

B

Sev - en more days, all that - 'll be gone. \_

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'Sev - en more days, all that - 'll be gone. \_'. The second line is the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. A guitar chord diagram for B major is shown above the vocal line. The piano accompaniment features a steady bass line and chords in the right hand.

Em

There's \_

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'There's \_'. The piano accompaniment continues with similar harmonic support. A guitar chord diagram for E minor (Em) is shown above the vocal line.

D A



kiss - ing in the val - ley, Thiev - ing in the al - ley,

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics 'kiss - ing in the val - ley, Thiev - ing in the al - ley,'. The piano accompaniment continues. Guitar chord diagrams for D major and A major are shown above the vocal line.

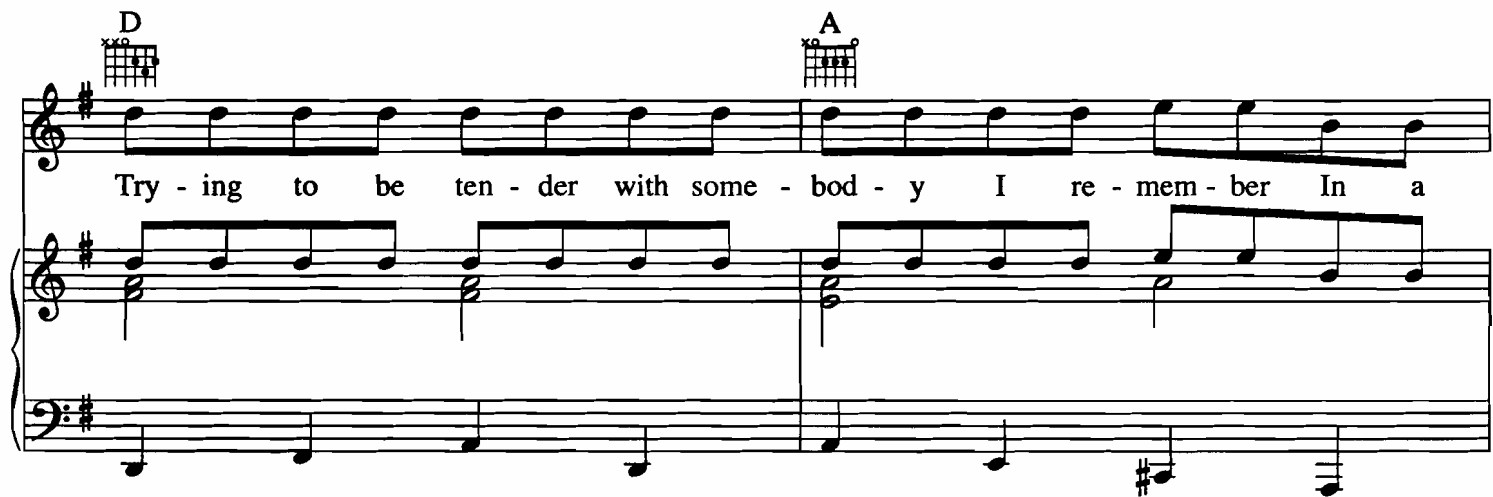
B Em


Fight - ing ev - ery inch of the way. \_

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics 'Fight - ing ev - ery inch of the way. \_'. The piano accompaniment concludes the phrase. Guitar chord diagrams for B major and E minor (Em) are shown above the vocal line.

D  A 

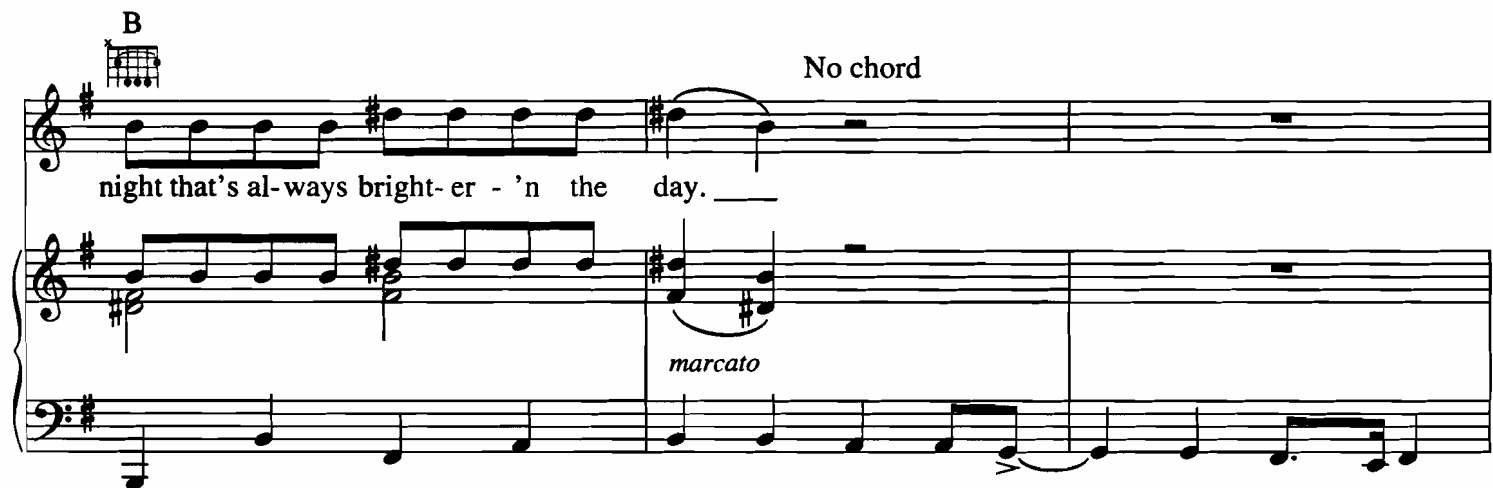
Try - ing to be ten - der with some - bod - y I re - mem - ber In a



B  No chord

night that's al - ways bright - er - 'n the day. \_\_\_\_\_

*marcato*




To next strain

B7  No chord

Sev - en



Fine

B7



Piano introduction featuring triplets in both hands. The right hand plays eighth notes, and the left hand plays quarter notes. A *sfz* dynamic marking is present in the second measure.

Em



Vocal line: *days,*  
Piano accompaniment: Sustained chords in the right hand and a rhythmic bass line in the left hand.

Vocal line: *sev - en*  
Piano accompaniment: Similar accompaniment style to the previous system.



Vocal line: *more days that are connect - ed, Just like I ex - pect -*  
Piano accompaniment: Accompaniment for the final line of the page.

Em C Am

- ed, she'll be com - in' on forth, —

This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by a half note 'ed,' in the first measure, a quarter note 'she'll' in the second, a quarter note 'be' in the third, a quarter note 'com - in'' in the fourth, a quarter note 'on' in the fifth, and a half note 'forth,' in the sixth. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Em, C, and Am are shown above the staff.

B

My beau - ti - ful com - rade from the north. —

This system contains the next three measures. The vocal line begins with a whole rest, followed by a quarter note 'My' in the first measure, a quarter note 'beau - ti - ful' in the second, a quarter note 'com - rade' in the third, a quarter note 'from' in the fourth, and a half note 'the north.' in the fifth. The piano accompaniment continues with the same eighth-note bass line and chords. A chord diagram for B is shown above the staff.

Em

There's —

*D.S. al Fine*

This system contains the final three measures. The vocal line has a whole rest in the first measure, another whole rest in the second, and a half note 'There's' in the third. The piano accompaniment continues with the eighth-note bass line and chords. A chord diagram for Em is shown above the staff. The piece concludes with the instruction 'D.S. al Fine'.



# SHE BELONGS TO ME

WORDS AND MUSIC BY BOB DYLAN

Moderato

mf

R. H.

The piano introduction is in 4/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line consists of a steady quarter-note pattern: G2, F2, E2, D2.

C F C

Three guitar chord diagrams are shown. The first is a C major chord (x32010), the second is an F major chord (213211), and the third is another C major chord (x32010).

1. She's got ev-'rything\_ she needs She's an art-ist She don't look

mp

The first vocal line is in 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The piano accompaniment is in 4/4 time, marked mp. The bass line is: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter).

C F C F

Four guitar chord diagrams are shown: C major (x32010), F major (213211), C major (x32010), and F major (213211).

back She's got ev-'rything\_ she needs She's an

The second vocal line is in 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The piano accompaniment is in 4/4 time. The bass line is: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter).

C F C

art - ist She don't look back She can take the

C F C F C

dark out of the night-time And — paint the day - time black.

*Repeat 4 times*

2. You will start out standing  
 Proud to steal her anything she sees  
 You will start out standing  
 Proud to steal her anything she sees  
 But you will wind up peeking through her keyhole  
 Down upon your knees.

3. She never stumbles  
 She's got no place to fall  
 She never stumbles  
 She's got no place to fall  
 She's nobody's child  
 The law can't touch her at all.

4. She wears an Egyptian ring  
 That sparkles before she speaks  
 She wears an Egyptian ring  
 That sparkles before she speaks  
 She is a hypnotist collector  
 You are a walking antique.

5. Bow down to her on Sunday  
 Salute her when her birthday comes  
 Bow down to her on Sunday  
 Salute her when her birthday comes  
 For Halloween give her a trumpet  
 And for Christmas, buy her a drum.

# SHOOTING STAR

WORDS AND MUSIC BY BOB DYLAN

Slowly

E 0 00      E/G# x x00      A x0 x      E 0 00

Musical notation for the first system, including guitar and piano parts. The piano part starts with a mezzo-forte (*mf*) dynamic.

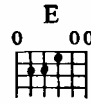
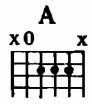
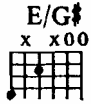
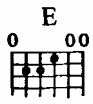
E/G# x x00      A x0 x      B x x

Musical notation for the second system, including guitar and piano parts.

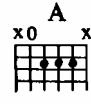
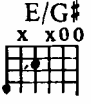
E 0 00      A x0 x      E 0 00      E/G# x x00      A x0 x      E 0 00

Musical notation for the third system, including guitar and piano parts.

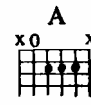
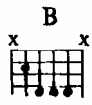
Seen a



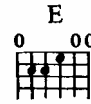
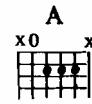
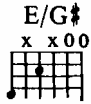
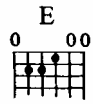
shoot - ing star to - night, And I thought of you...



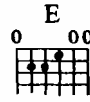
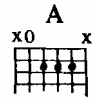
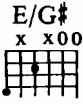
You were try - ing to break in - to an - oth - er world, A world I nev - er knew.



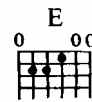
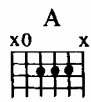
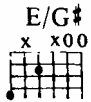
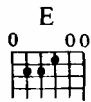
I al - ways kind of won - dered if you ev - er made it through... Seen a



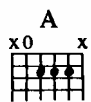
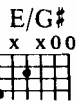
shoot - ing star to - night, And I thought of you...



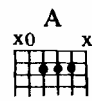
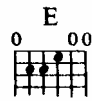
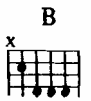
Seen a



shoot - ing star to - night, And I thought of me. — If I was



still the same, If I ev - er be - came\_ what you want - ed me to be, —



Did I miss the mark or o - ver - step the line that on - ly you could see? — Seen a

E  
0 00

E/G#  
x x00

A  
x0 x

E  
0 00

shoot - ing star to - night, And I thought of me.

C#m  
x 4fr.

C+  
x x

E/B  
x 00

E6b5/Bb  
x x

Lis - ten to<sup>6</sup> the en - gine, - lis - ten to the bell, - As the last fire truck from hell

A  
x0 x

B  
x x

E  
0 00

goes roll - ing by, All - good peo - ple are pray - ing. It's the

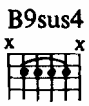
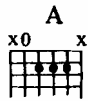
C#m  
x 4fr.

C+  
x x

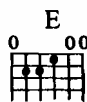
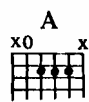
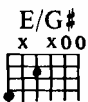
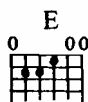
E/B  
x 00

E6b5/Bb  
x x

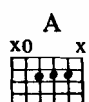
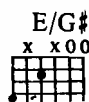
last temp - ta - tion, - the last ac - count, The last time you might hear - the ser - mon on the mount, -



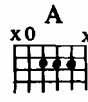
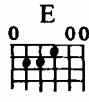
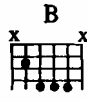
The last ra - dio is play - ing. Seen a



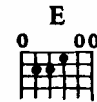
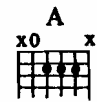
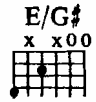
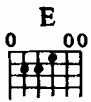
shoot - ing star to - night \_ slip a - way.



To - mor - row will be an - oth - er day.



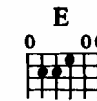
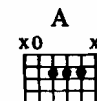
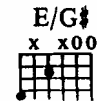
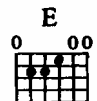
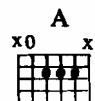
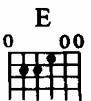
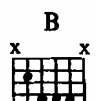
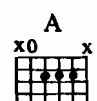
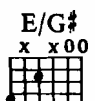
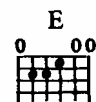
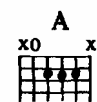
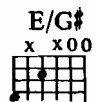
Guess it's too late to say the things to you \_ that you need - ed to hear me say. Seen a



5

shoot - ing star to - night...

slip a - way...





# TONIGHT I'LL BE STAYING HERE WITH YOU

WORDS AND MUSIC BY BOB DYLAN

Moderately slow, with a beat

G x000      G x000      C 0 0 0      G x000  
 Throw my tick-et out the win - dow,

C 0 0 0      G x000  
 Throw my suit - case out there, too, —      Throw my

C 0 0 0      Bm x      C 0 0 0      Bm x      Am x0 0  
 trou - bles out the door,      I don't need them an - y more 'Cause to -

G x000 C 0 0 0 G x000

night I'll be stay - ing here with you.

C 0 0 0 G x000 C 0 0 0

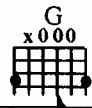
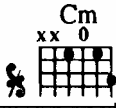
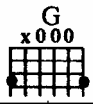
I should have left this town\_ this morn-ing But it was more than I could

G x000 C 0 0 0 Bm x C 0 0 0

do. Oh, your love comes on so strong And I've

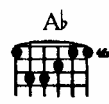
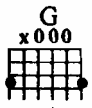
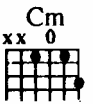
Bm x Am x0 0 0 G x000 C 0 0 0

wait - ed all day long\_ For to - night when I'll be stay - ing here with



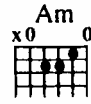
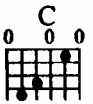
you.

Is it real - ly an - y won - der



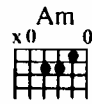
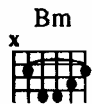
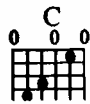
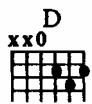
The love that a stran - ger might re - ceive.

You cast your spell and I went



un - der,

I find it so dif - fi - cult\_ to



To Coda

No Chord

leave.

I can hear that whis - tle blow-in',

G x000 C 0 0 0 G x000 C 0 0 0

I see that sta-tion-mas - ter,

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. Above the staff are four guitar chord diagrams: G (x000), C (0 0 0), G (x000), and C (0 0 0). The second line is a piano accompaniment in treble and bass clefs. The bass line features a steady eighth-note accompaniment starting on G3. The treble line has chords corresponding to the guitar chords, with some notes held across measures.

G x000 C 0 0 0 Bm x Bm C 0 0 0

too, If there's a poor boy on the street, Then

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a whole rest, then a quarter note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the treble. The guitar chord diagrams above the staff are: G (x000), C (0 0 0), Bm (x), Bm (x), and C (0 0 0).

Bm x Am x0 0 G x000 C 0 0 0 G x000

let him have my seat 'Cause to - night I'll be stay-ing here with you. —

D.S. al Coda (Instrumental)

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a whole rest, then a quarter note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment. The guitar chord diagrams above the staff are: Bm (x), Am (x0 0), G (x000), C (0 0 0), and G (x000). The text "D.S. al Coda (Instrumental)" with a coda symbol is placed to the right of the staff.

Coda Am x0 0 N.C. G x000 C 0 0 0

Throw my tick - et out — the win - dow,

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a whole rest, then a quarter note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment. The guitar chord diagrams above the staff are: Coda (Am x0 0), N.C. (N.C.), G (x000), and C (0 0 0). The text "Coda" is written above the first chord diagram.

G  $x000$  C  $000$  G  $x000$

Throw my suit-case out - there, too,

Detailed description: This system contains the first three measures of the piece. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). Above the staff are three guitar chord diagrams: G major (x000), C major (000), and G major (x000). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. The melody line in the guitar part has notes corresponding to the lyrics: 'Throw my suit-case out - there, too,'.

C  $000$  Bm  $x000$  C  $000$

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

Detailed description: This system contains the next three measures. The guitar part has three chord diagrams: C major (000), B minor (x000), and C major (000). The piano accompaniment continues with the same key signature and accompaniment style. The melody line in the guitar part has notes corresponding to the lyrics: 'Throw my trou - bles out the door, I don't'.

Bm  $x000$  Am  $x000$  G  $x000$  C  $000$  G  $x000$

need them an - y more 'Cause to - night I'll be stay - ing here with you.

Detailed description: This system contains the final three measures of the piece. The guitar part has five chord diagrams: B minor (x000), A minor (x000), G major (x000), C major (000), and G major (x000). The piano accompaniment concludes the piece. The melody line in the guitar part has notes corresponding to the lyrics: 'need them an - y more 'Cause to - night I'll be stay - ing here with you.'

# SUBTERRANEAN HOMESICK BLUES

WORDS AND MUSIC BY BOB DYLAN

Moderate blues rock

A7



1. John - ny's in the base - ment mix - ing up the med - i - cine; I'm on the pave - ment

think - ing a - bout the gov - ern - ment. The man in the trench coat,

badge out, laid off, says he's got a bad cough; wants to get it paid off.

D7

A7


Look out, kid, — it's some-thin' you did; — God knows when — but you're

do - in' it a - gain! You bet - ter duck down the al - ley - way

E7

look - in' for a new friend; the man in the coon - skin cap by the big pen

A7



wants e - lev - en dol - lar bills: You on - ly got ten.

(after last verse, repeat intro and fade)

2. Maggie comes fleet foot  
 Face full of black soot  
 Talkin' at the heat put  
 Plants in the bed but  
 The phone's tapped any-way  
 Maggie says that many say  
 They must bust in early May  
 Orders from the D.A.  
 Look out kid  
 Don't matter what you did  
 Walk on your tip toes  
 Don't try "No Doz"  
 Better stay away from those  
 That carry around a fire hose  
 Keep a clean nose  
 Watch the plain clothes  
 You don't need a weather man  
 To know which way the wind blows.

3. Get sick, get well  
 Hang around a ink well  
 Ring bell, hard to tell  
 If anything is goin' to sell  
 Try hard, get barred  
 Get back, write braille  
 Get jailed, jump bail  
 Join the army, if you fail  
 Look out kid, you're gonna get hit  
 But users, cheaters  
 Six time losers  
 Hang around the theatres  
 Girl by the whirlpool  
 Lookin' for a new fool  
 Don't follow leaders  
 Watch the parkin' meters

4. Ah get born, keep warm  
 Short pants, romance, learn to dance  
 Get dressed, get blessed  
 Try to be a success  
 Please her, please him, buy gifts  
 Don't steal, don't lift  
 Twenty years of schoolin'  
 And they put you on the day shift  
 Look out kid they keep it all hid  
 Better jump down a manhole  
 Light yourself a candle, don't wear sandals  
 Try to avoid the scandals  
 Don't wanna be a bum  
 You better chew gum  
 The pump don't work  
 'Cause the vandals took the handles.

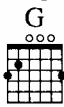
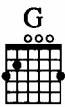


# THE TIMES THEY ARE A-CHANGIN'

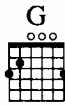
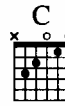
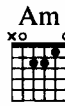
WORDS AND MUSIC BY BOB DYLAN

Moderately

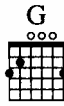
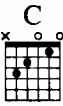
mf



1. Come gath-er 'round peo-ple where - ev - er you roam \_\_\_\_\_ And ad -  
 2.-5. See additional lyrics



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



soon you'll be drenched to the bone. \_\_\_\_\_ If your time to you is worth

D D7 Gmaj7

sav - in' \_\_\_\_\_ Then you bet - ter start swim-min' or you'll sink like a

D G C D 1.,2. G

stone for the times they are a - chang - in' \_\_\_\_\_ 2. Come  
3. Come

3.,4. G Em D D7 Gmaj7 D | 5. G

in' \_\_\_\_\_ 4. Come in' \_\_\_\_\_  
5. The

*Additional lyrics*

2. Come writers and critics who prophecize with your pen  
And keep your eyes wide the chance won't come again  
And don't speak too soon for the wheel's still in spin  
And there's no tellin' who that it's namin'.  
For the loser now will be later to win  
For the times they are a-changin'.

4. Come mothers and fathers throughout the land  
And don't criticize what you can't understand  
Your sons and your daughters are beyond your command  
Your old road is rapidly agin'.  
Please get out of the new one if you can't lend your hand  
For the times they are a-changin'.

3. Come senators, congressmen please heed the call  
Don't stand in the doorway don't block the hall  
For he that gets hurt will be he who has stalled  
There's a battle outside and it's ragin'.  
It'll soon shake your windows and rattle your walls  
For the times they are a-changin'.

5. The line it is drawn the curse it is cast  
The slow one now will later be fast  
As the present now will later be past  
The order is rapidly fadin'.  
And the first one now will later be last  
For the times they are a-changin'.

# UP TO ME

WORDS AND MUSIC BY BOB DYLAN

Moderately fast





1. Ev - 'ry-thing went from bad — to worse — mon-ey nev - er changed a thing.

*mf*




Death kept fol - low - in', track - in' us down At





least I heard your blue - bird sing. Now some - bod - y's got to

F Am Bb

show their hand Time is an en - e - my

F Am Bb F 1.-11.

I know you're long gone - I guess it must be up to me.

C F Bb No chord F 12.

2. If I'd of me.

2. If I'd of thought about it I never would've done it  
I guess I would-a let it slide  
If I'd-a lived my life by what others were thinkin'  
The heart inside me would-a died  
I was just too stubborn to ever be governed  
By enforced insanity  
Someone had to reach for the risin' star  
I guess it was up to me
3. Oh, the Union Central is pullin' out  
And the orchids are in bloom  
I've only got me one good shirt left  
And it smells of stale perfume  
In fourteen months I've only smiled once  
And I didn't do it consciously  
Somebody's got to find your trail  
I guess it must be up to me
4. It was like a revelation  
When you betrayed me with your touch  
I'd just about convinced myself  
That nothin' had changed that much  
The old Rounder in the iron mask  
Slipped me the master key  
Somebody had to unlock your heart  
He said it was up to me
5. Well, I watched you slowly disappear  
Down into the officers' club  
I would've followed you in the door  
But I didn't have a ticket stub  
So I waited all night 'til the break of day  
Hopin' one of us could get free  
When the dawn came over the river bridge  
I knew it was up to me
6. Oh, the only decent thing I did  
When I worked as a postal clerk  
Was to haul your picture down off the wall  
Near the cage where I used to work  
Was I a fool or not to try  
To protect your identity  
You looked a little burned out, my friend  
I thought it might be up to me
7. Well, I met somebody face to face  
And I had to remove my hat  
She's everything I need and love  
But I can't be swayed by that  
It frightens me, the awful truth  
Of how sweet life can be  
But she ain't a-gonna make a move  
I guess it must be up to me
8. We heard the Sermon on the Mount  
And I knew it was too complex  
It didn't amount to anything more  
Than what the broken glass reflects  
When you bite off more than you can chew  
You pay the penalty  
Somebody's got to tell the tale  
I guess it must be up to me
9. Well, Dupree came in pimpin' tonight  
To the Thunderbird Cafe  
Crystal wanted to talk to him  
I had to look the other way  
Well, I just can't rest without you, love  
I need your company  
But you ain't a-gonna cross the line  
I guess it must be up to me
10. There's a note left in the bottle  
You can give it to Estelle  
She's the one you been wondrin' about  
But there's really nothin' much to tell  
We both heard voices for awhile  
Now the rest is history  
Somebody's got to cry some tears  
I guess it must be up to me
11. So go on boys and play your hands  
Life is a pantomime  
The ringleaders from the county seat  
Say you don't have all that much time  
And the girl with me behind the shades  
She ain't my property  
One of us has got to hit the road  
I guess it must be up to me
12. And if we never meet again  
Baby remember me  
How my lone guitar played sweet for you  
That old-time melody  
And the harmonica around my neck  
I blew it for you, free  
No one else could play that tune  
You know it was up to me

# THIS WHEEL'S ON FIRE

WORDS BY BOB DYLAN, MUSIC BY RICK DANKO

Slowly



If your mem - 'ry serves you well, We were goin' to  
 mem - 'ry serves you well, I was goin' to  
 mem - 'ry serves you well, You'll re -

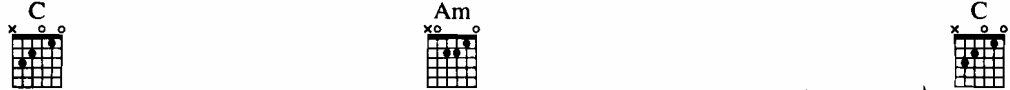


meet — a - gain and — wait — So I'm goin' to un - pack — all -  
 con - fis - cate your — lace, — And wrap — it up in — a  
 mem - ber you're the — one — That called — on me to — call




— my things And sit be - fore it gets too late. No  
 sail - or's knot And hide it in your case. If I  
 — on them To get you your fa - vors done. And


C Am C




man a - live will come to you With an - oth - er tale to tell,  
 knew for sure that it was yours... But it was oh so hard to tell.  
 af - ter ev - 'ry plan had failed And there was noth - ing more to tell,



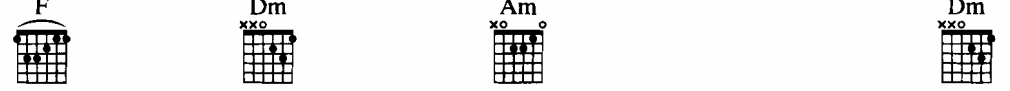
Am C Am




But you know that we shall meet a - gain, }  
 But you knew that we would meet a - gain, } If your  
 You knew that we would meet a - gain, }



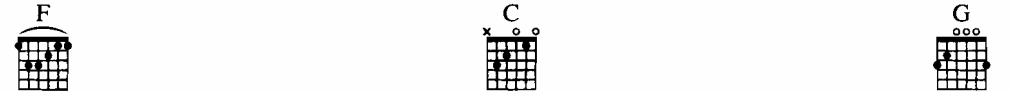
F Dm Am Dm




mem - 'ry serves you well. This wheel's on



F C G



fire, Roll - ing down the road,



Best no - ti - fy my

*f*

Chord diagrams: C, G

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by eighth notes A4 and B4, and then a quarter note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A forte (*f*) dynamic marking is present in the second measure.

next of kin, This wheel shall ex -

Chord diagrams: F, C, F, G

Detailed description: This system contains measures three through six. The vocal line continues with the lyrics 'next of kin, This wheel shall ex -'. The piano accompaniment maintains the eighth-note accompaniment. Chord diagrams for F, C, F, and G are provided above the vocal line.

1., 2. plode! If your plode!

3.

Chord diagrams: A, Am, A

*mf*

Detailed description: This system contains measures seven through nine. It features a first ending (1., 2.) and a second ending (3.). The vocal line ends with 'plode!' and 'If your plode!'. The piano accompaniment concludes with a final chord. A mezzo-forte (*mf*) dynamic marking is present in the second ending.



# TOMBSTONE BLUES

WORDS AND MUSIC BY BOB DYLAN

Very bright in 2

piano

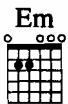
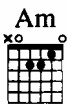
verse

Em Am Em

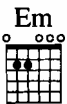
1. The sweet pret - ty things are in bed now of course The  
 2.-6. See additional lyrics

Am Em

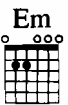
cit - y fa - thers they're try - ing to en - dorse — The re - in - car -



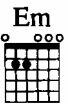
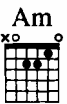
na - tion of Paul Re-vere's horse But the town has no need to be



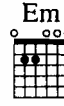
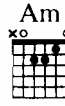
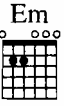
nerv - ous \_\_\_\_\_ The ghost of Belle



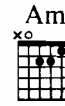
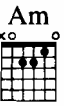
Starr she hands down her wits To Jez - e - bel and nun she



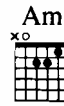
vi - o - lent - ly knits \_\_\_\_\_ A bald wig for Jack the Rip - per \_\_\_\_\_ who



sits at the head of the cham - ber of com - merce



*chorus*  
Ma-ma's in the fac - 'try — She ain't got no shoes — Dad-dy's in the



al - ley He's look - in' for the fuse, I'm in the streets With the



*repeat five times*

tomb-stone blues —

*Additional lyrics*

2. The hysterical bride in the penny arcade  
Screaming she moans, "I've just been made"  
Then sends out for the doctor who pulls down the shade  
Says, "My advice is to not let the boys in"

Now the medicine man comes and he shuffles inside  
He walks with a swagger and he says to the bride,  
"Stop all this weeping, swallow your pride  
You will not die, it's not poison"

*Chorus*

3. Well, John the Baptist after torturing a thief  
Looks up at his hero the Commander-in-Chief  
Saying, "Tell me great hero, but please make it brief  
Is there a hole for me to get sick in?"

The Commander-in-Chief answers him while chasing a fly  
Saying, "Death to all those who would whimper and cry"  
And dropping a barbell he points to the sky  
Saying, "The sun's not yellow it's chicken"

*Chorus*

4. The king of the Philistines his soldiers to save  
Put jawbones on their tombstones and flatters their graves  
Puts the pied pipers in prison and fattens the slaves  
Then sends them out to the jungle

Gypsy Davey with a blow torch he burns out their camps  
With his faithful slave Pedro behind him he tramps  
With a fantastic collection of stamps  
To win friends and influence his uncle

*Chorus*

5. The geometry of innocence flesh on the bone  
Causes Galileo's math book to get thrown  
At Delilah who sits worthlessly alone  
But the tears on her cheeks are from laughter

Now I wish I could give Brother Bill his great thrill  
I would set him in chains at the top of the hill  
Then send out for some pillars and Cecil B. DeMille  
He could die happily ever after

*Chorus*

6. Where Ma Rainey and Beethoven once unwrapped their bed roll  
Tuba players now rehearse around the flagpole  
And the National Bank at a profit sells road maps for the soul  
To the old folks home and the college

Now I wish I could write you a melody so plain  
That could hold you dear lady from going insane  
That could ease you and cool you and cease the pain  
Of your useless and pointless knowledge

*Chorus*

# TOO MUCH OF NOTHING

WORDS AND MUSIC BY BOB DYLAN

Moderately slow

F Eb Bb

Now, too much of noth - ing can make a man feel ill at ease.  
 Too much of noth - ing can make a man a - buse a king.  
 Too much of noth - ing can turn a man in - to a liar.

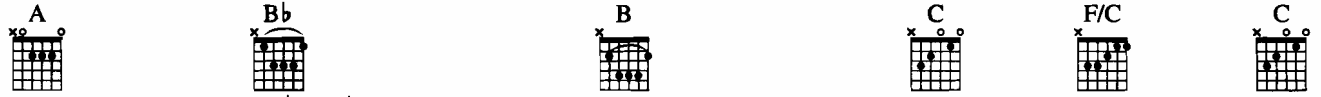
F Eb Bb

One man's tem - per might rise — While an - oth - er man's tem - per might freeze.  
 He can walk the streets and boast like most but he would - n't know a thing  
 It can cause one man to sleep on nails and an - oth - er man to eat fire.

F F# G Ab

In the day of con - fes - sion — we can - not mock a soul. — Oh, when  
 Now, it's all been done be - fore, It's all been writ - ten in the book, — But when  
 Ev - 'ry - bod - y's do - in' some - thin' — I heard it in a dream, — But when

*gradual cresc.*



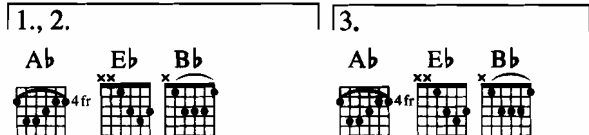
there's too much of noth-ing,                      no one has con - trol.  
 there's too much of noth-ing,                      No - bod - y should look.  
 there's too much of noth-ing,                      It just makes a fel - la mean.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* (forte) is present in the piano part.



Say hel - lo to Val - e - rie \_                      Say hel - lo to Viv - i - an \_

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest before the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



Send them all my sal - a - ry \_ on the wa - ters of ob - liv - i - on.                      liv - i - on.

The third system of music concludes the vocal line and piano accompaniment. The vocal line has a quarter rest before the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system ends with a double bar line.

# WIGGLE WIGGLE

WORDS AND MUSIC BY BOB DYLAN

Bright shuffle (♩♩ = ♩♩)

G7



The first system of music features a guitar part on a single staff with a treble clef and a key signature of two flats (Bb, Eb). The piano accompaniment is written on two staves (treble and bass clefs) in 4/4 time. The piano part consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The tempo is marked as 'Bright shuffle' with a note value of two eighth notes equaling a quarter note.

G7#9



The second system continues the musical notation. The guitar part remains on a single staff with a treble clef. The piano accompaniment continues on two staves. The piano part features a melodic line in the treble clef that moves across the system, and a steady eighth-note accompaniment in the bass clef. The tempo and key signature remain consistent with the first system.

Cm

Bb

F

Cm

Bb



The third system of music includes the vocal line on a single staff with a treble clef. The piano accompaniment continues on two staves. The piano part features a melodic line in the treble clef and a steady eighth-note accompaniment in the bass clef. The tempo and key signature remain consistent with the previous systems.

Wig - gle, wig - gle, wig - gle like a gyp - sy queen, -

Wig - gle, wig - gle, wig - gle all

The fourth system of music features the piano accompaniment on two staves (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The tempo and key signature remain consistent with the previous systems.

F Cm Eb F G9sus4

dressed in green. Wig - gle, wig - gle, wig - gle 'til the moon is blue, -

G7sus4 No chord Cm Bb

Wig - gle 'til the moon sees you. Wig - gle, wig - gle, wig - gle in your

*optional:* 3 3 3 3

F Cm Bb F

boots and shoes, Wig - gle, wig - gle, wig - gle, you got noth - ing to lose. -

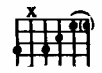
Cm Eb F G9sus4 G7sus4 No chord

Wig - gle, wig - gle, wig - gle like a swarm of bees, Wig - gle on your hands and knees. -



Bridge  
F

G9sus4



Wig - gle to the front, - Wig - gle to the rear, -

3 3

3 3

Cm

F



Wig - gle 'til you wig - gle right out of here. Wig - gle 'til it o - pens,

G7sus4



Wig - gle 'til it shuts, Wig - gle 'til it bites, Wig - gle 'til it cuts.

Cm

Bb

F

Cm

Bb



Wig - gle, wig - gle, wig - gle like a bowl of soup, - Wig - gle, wig - gle, wig - gle like a

F Cm Eb F G9sus4

roll - ing hoop... Wig - gle, wig - gle, wig - gle like a ton of lead,...

G7sus4 No chord

1. 2. Cm Bb Cm

Wig - gle, you can raise the dead. snake.  
(Wig - gle like a big fat)

*Additional Lyrics*

**Bridge:**

Wiggle 'til you're high, wiggle 'til you're higher,  
 Wiggle 'til you vomit fire,  
 Wiggle 'til it whispers, wiggle 'til it hums,  
 Wiggle 'til it answers, wiggle 'til it comes.

Wiggle, wiggle, wiggle like satin and silk,  
 Wiggle, wiggle, wiggle like a pail of milk.  
 Wiggle, wiggle, wiggle, rattle and shake,  
 Wiggle like a big fat snake.

# WATCHING THE RIVER FLOW

WORDS AND MUSIC BY BOB DYLAN

## Moderate blues



What's the mat - ter with me, — I don't have  
Wish I was back in the cit - y — In - stead of this



old much to say, — With the  
bank of sand, —



sun Day-light sneak-in' through the win-dow And I'm still in this all -  
beat-ing down o-ver the chim-ney tops — And the one I love — so close at



night ca - fé.  
hand.



Walk-in' to and fro — be - neath the moon  
If I had wings - and I could fly, Out to where the



trucks are — roll - 'in slow, To  
I know where I would go. But



sit down on — this bank of sand — And watch the  
right now — I'll just sit here so con - tent - ed - ly And watch the

1. F F7/Eb F°7/D Bbm/Db F/C No chord 2. F/C No chord

riv-er flow. \_  
riv-er flow. \_

C7



Peo-ple dis - a - gree-ing on all just a - bout ev - 'ry - thing, - yeah,  
Peo-ple dis - a - gree-ing ev - 'ry - where you look, -

F

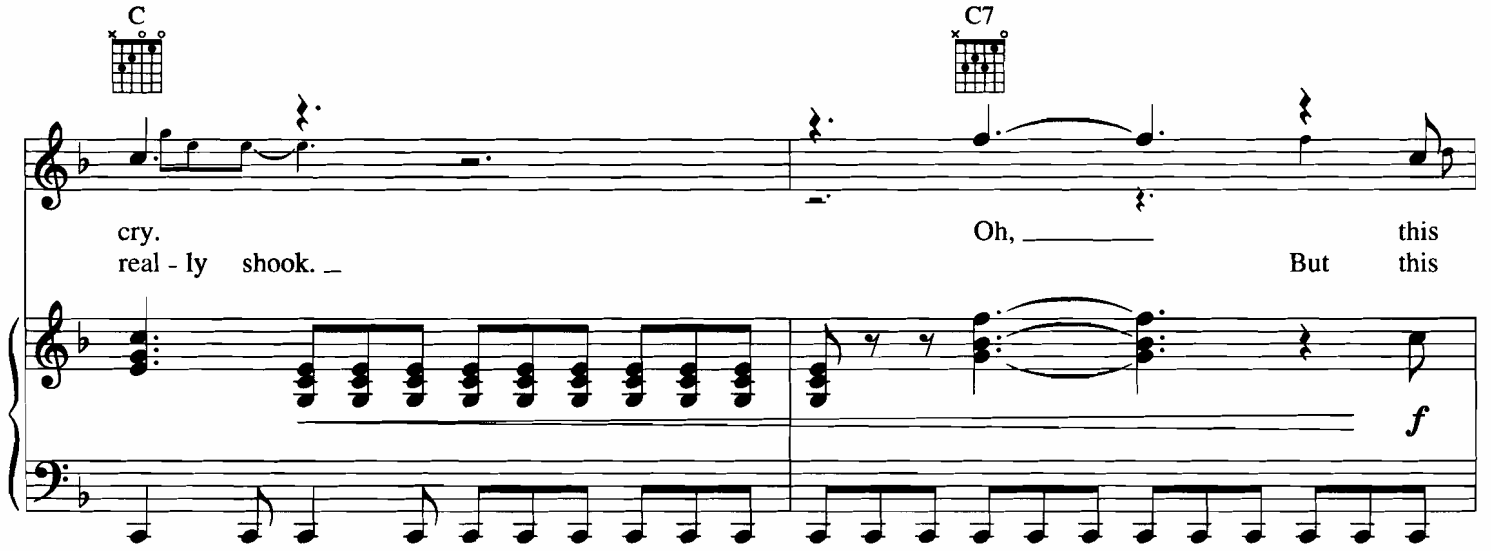
Makes you stop and all won - der why. Why  
Makes you wan - na stop and read a book. Why

Dm G7

on - ly yes - ter - day I saw some - bod - y on the street - Who just - could-n't help but  
on - ly yes - ter - day I saw some - bod - y on the street - That was -


C  C7 


cry. real - ly shook. — Oh, — But this this



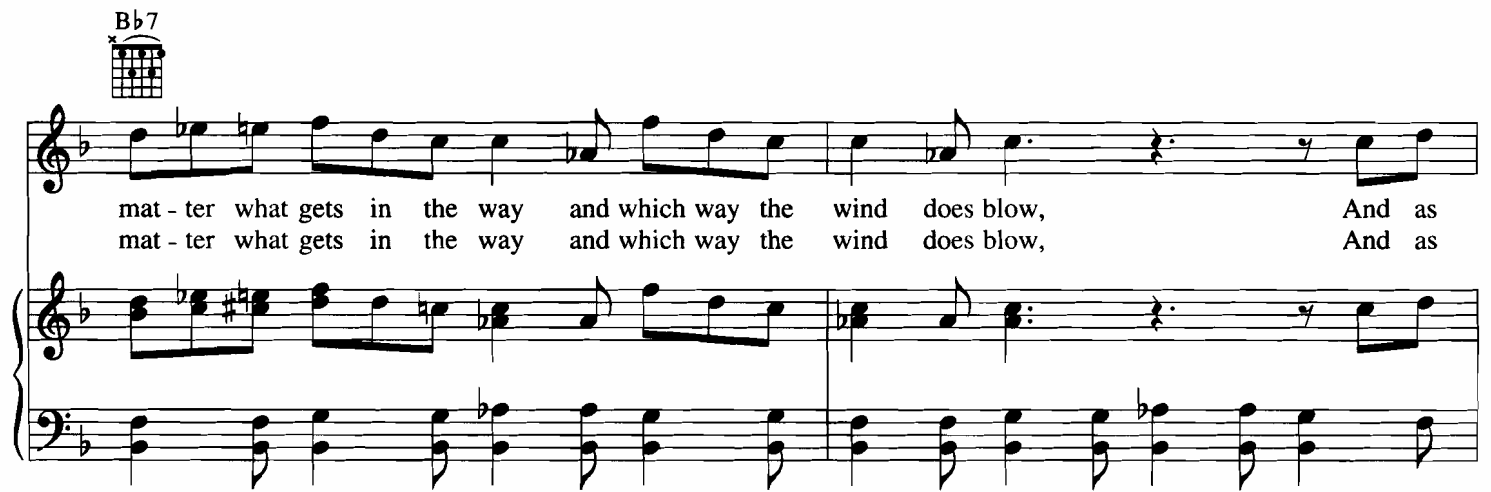
F 



ol' riv - er keeps on roll - in', through, No  
 ol' riv - er keeps on roll - in', through, No



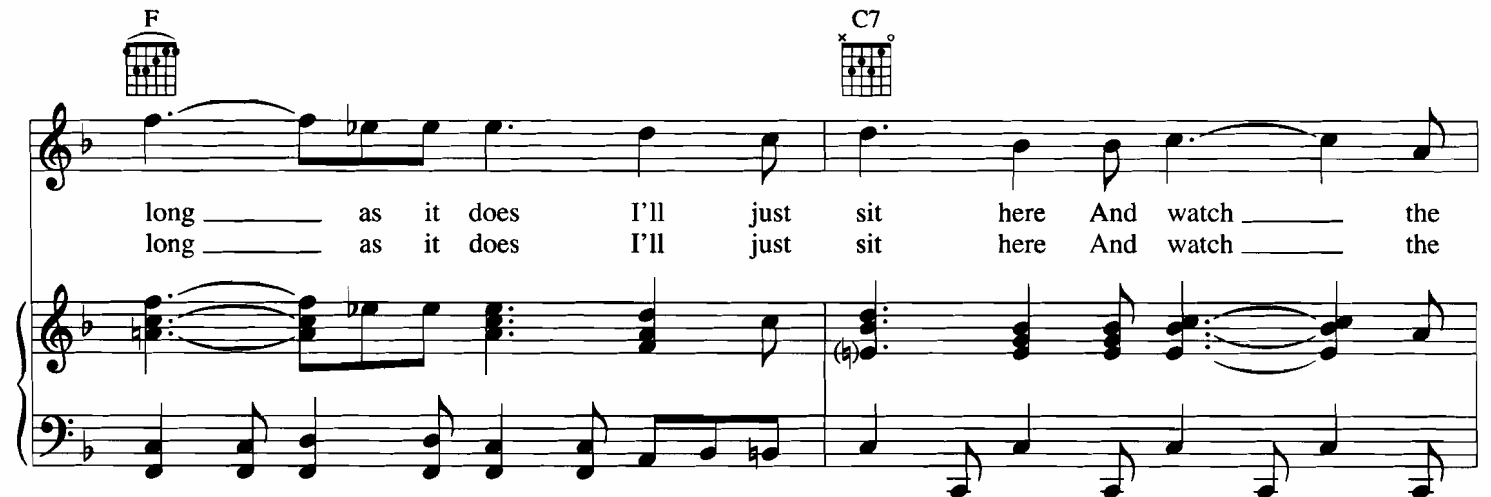
Bb7 

mat - ter what gets in the way and which way the wind does blow, And as  
 mat - ter what gets in the way and which way the wind does blow, And as



F  C7 

long — as it does I'll just sit here And watch — the the  
 long — as it does I'll just sit here And watch — the the



1.

F F7/Eb F°7/D Bbm/Db F/C No chord F No chord

riv - er flow. \_

This system contains the first musical system. It features a vocal line with the lyrics "riv - er flow. \_" and a piano accompaniment. Above the vocal line, seven guitar chord diagrams are provided: F, F7/Eb, F°7/D, Bbm/Db, F/C, No chord, and F. The piano accompaniment consists of a treble and bass clef staff with a melodic line in the treble and a bass line in the bass.

2.

F Bb7

riv - er flow. \_ Watch the

This system contains the second musical system. It features a vocal line with the lyrics "riv - er flow. \_ Watch the" and a piano accompaniment. Above the vocal line, two guitar chord diagrams are provided: F and Bb7. The piano accompaniment continues with a treble and bass clef staff.

F Bb7

riv - er flow, \_ Watch-in' the

This system contains the third musical system. It features a vocal line with the lyrics "riv - er flow, \_ Watch-in' the" and a piano accompaniment. Above the vocal line, two guitar chord diagrams are provided: F and Bb7. The piano accompaniment continues with a treble and bass clef staff.

F Bb7

riv - er flow, \_ Watch-in' the

F Bb7 F

riv-er flow, \_ But I'll sit down on \_ this bank of \_

C7 No chord F F7/A Bb Bbm F7

sand And watch the riv - er flow. \_

*molto rit.*



# WHEN THE NIGHT COMES FALLING FROM THE SKY

WORDS AND MUSIC BY BOB DYLAN

Moderate Rock beat

Bbm Gb Bbm Gb

*mf*

Bbm Gb/Bb Bbm

Verse 1. Look out a - cross the fields, — see me re - turn - ing.

Gb/Bb Bbm

Smoke is in — your eye, — you draw a smile; —

Gb

Gb7

From the fire - place where\_ my

Bbm

Db6

4fr.

let - ters to you are burn - ing, you've had time\_ to

F7+5

F7

Bbm

think a - bout it\_ for a while.\_ Well, I've walked\_

\_ two hun - dred miles,\_ now look me o - ver, it's the end\_

G $\flat$



— of the chase\_ and the moon is high. — It won't

G $\flat$ 7



A $\flat$



4fr.

mat - ter who\_ knows who, — you'll love me — or I'll love you\_

B $\flat$ m



G $\flat$



B $\flat$ m



when the night\_ comes fall -

G $\flat$



B $\flat$ m



G $\flat$



ing, when the night\_ comes fall - ing,

Bbm

Gb

1 - 4. Bbm



Musical staff with vocal line and piano accompaniment.

when the night\_ comes fall - ing from the sky.\_\_\_\_\_

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

Gb

Bbm

Gb



Musical staff with vocal line and piano accompaniment.

Verse 2. I can see\_\_\_\_\_

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

5.

Bbm

Gb

Bbm

Gb



Musical staff with vocal line and piano accompaniment.

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

Repeat and fade

Bbm

Gb

Bbm

Gb



Musical staff with vocal line and piano accompaniment.

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

Verse 2. I can see through your walls and I know you're hurting,  
 Bbm Gb/Bb Bbm Gb/Bb  
 Bbm Gb Only  
 sorrow covers you up like a cape.  
 Gb7 Bbm  
 yesterday I know that you've been flirting with dis -  
 Db6 F7+5 F7  
 aster that you managed to escape. I  
 Bbm  
 can't provide for you no easy answers.  
 Gb  
 Who are you that I should have to lie? You'll know  
 Gb7 Ab Bbm  
 all about it, love it'll fit you like a glove  
 Gb Bbm Gb Bbm  
 when the night comes falling, when the night comes  
 Gb Bbm Gb Bbm  
 falling, when the night comes falling from the sky.  
 Gb Bbm Gb

Verse 3. I can hear your trembling heart beat like a river, you must have  
 Bbm Gb/Bb Bbm Gb/Bb  
 Bbm Gb  
 been protecting someone last time I called. I've never  
 Gb7 Bbm  
 asked you for nothing you couldn't deliver, I've never  
 Db7 F7+5 F7  
 asked you to set yourself up for a fall. I saw  
 Bbm  
 thousands who could have overcome the darkness, for the  
 Gb  
 love of a lousy buck, I've watched them die, Stick a -  
 Gb7 Ab Bbm  
 round baby, we're not through, don't look for me, I'll see you  
 Gb Bbm Gb Bbm  
 when the night comes falling, when the night comes  
 Gb Bbm Gb Bbm  
 falling, when the night comes falling from the sky.  
 Gb Bbm Gb

Verse 4. **B♭m** | **G♭/B♭** | **B♭m** | **G♭/B♭** |  
 In your teardrops I can see my own reflection, it was on the  
**B♭m** | | | **G♭** | | |  
 northern border of Texas where I crossed the line. I don't  
**G♭7** | | | **B♭m** | | |  
 want to be a fool starving for affection, I don't  
**D♭6** | | | **F7+5** | **F7** | | |  
 want to drown in someone else's wine. For all e -  
**B♭m** | | | | | |  
 ternity I think I will remember that  
| | | **G♭** | | |  
icy wind that's howling in your eye. You will  
**G♭7** | | | **A♭** | | | **B♭m** | | |  
seek me and you'll find me in the wasteland of your mind  
**G♭** | **B♭m** | **G♭** | **B♭m** |  
when the night comes falling, when the night comes  
**G♭** | **B♭m** | **G♭** | **B♭m** |  
falling, when the night comes falling from the sky.  
**G♭** | **B♭m** | **G♭** | | |

Verse 5. **B♭m** | **G♭/B♭** | **B♭m** | **G♭/B♭** |  
 Well, I sent you my feelings in a letter but  
**B♭m** | | | **G♭** | | |  
 you were gambling for support.  
**G♭7** | | | **B♭m** | | |  
 This time tomorrow I'll know you better  
**D♭6** | | | **F7+5** | **F7** | | |  
 when my memory is not so short.  
**B♭m** | | | | | |  
 This time I'm asking for freedom,  
| | | **G♭** | | |  
 freedom from a world which you deny. And you'll  
**G♭7** | | | **A♭** | | | **B♭m** | | |  
 give it to my now, I'll take it any-how,  
**G♭** | **B♭m** | **G♭** | **B♭m** |  
when the night comes falling, when the night comes  
**G♭** | **B♭m** | **G♭** | **B♭m** |  
falling, when the night comes falling from the sky.  
**G♭** | **B♭m** | **G♭** | | |

*Instrumental and fade*

# WHEN THE SHIP COMES IN

WORDS AND MUSIC BY BOB DYLAN

Medium bright

*mf*

1. Oh the time will come up when the winds will stop And the breeze will cease to be

breath-in' Like the still-ness in the wind 'Fore the hur-ri-cane be-gins The

ho-ur when the ship comes in. Oh the seas will split And the ship will hit And the

Chord diagrams: G, C, G, C, G, D7, G, C, G

shore-line sands will be shak-ing \_\_\_\_ Then the tide will sound And the wind will pound And the

morn-ing will be break - ing. \_\_\_\_

*D.S. three times*

2. Oh the fishes will laugh  
As they swim out of the path  
And the seagulls they'll be smiling  
And the rocks on the sand  
Will proudly stand  
The hour that the ship comes in.

And the words they use  
For to get the ship confused  
Will not be understood as they're spoken  
For the chains of the sea  
Will have busted in the night  
And will be buried at the bottom of the ocean.

3. A song will lift  
As the mainsail shifts  
And the boat drifts on to the shore line  
And the sun will respect  
Every face on the deck  
The hour when the ship comes in.

Then the sands will roll  
Out a carpet of gold  
For your weary toes to be a touchin'  
And the ship's wise men  
Will remind you once again  
That the whole wide world is watchin'.

4. Oh the foes will rise  
With the sleep still in their eyes  
And they'll jerk from their beds and think they're dreamin'  
But they'll pinch themselves and squeal  
And know that it's for real  
The hour when the ship comes in.

Then they'll raise their hands  
Sayin' we'll meet all your demands  
But we'll shout from the bow your days are numbered  
And like Pharaoh's triumph  
They'll be drowned in the tide  
And like Goliath they'll be conquered.



## UNBELIEVABLE

WORDS AND MUSIC BY BOB DYLAN

Moderately bright, with a driving shuffle beat (♩ = ♩)

F7(#9)



The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a whole rest and a bass clef staff with a driving shuffle beat in 4/4 time, starting with a forte (f) dynamic. The second system continues the bass line with chords marked with (b) for flats.

It's un - be - liev - a - ble, it's strange but true. —

The vocal line is on a treble clef staff. The piano accompaniment continues in the bass clef staff, with chords marked with (b) for flats.

It's in - con - ceiv - a - ble it could hap - pen to you. —

The vocal line is on a treble clef staff. The piano accompaniment continues in the bass clef staff, with chords marked with (b) for flats.

— You go north\_and you — go south,—

Just like bait — in the fish - 's mouth.— Ya must be liv - in' in the shad - ow of

some kind of e - vil star.— It's un - be - liev - a - ble

C7 F7(#9) No chord

3 3

it would get — this far.—

*Interlude*

It's un - de-

ni - a - ble what they'd have\_\_ you to think\_\_

It's in - de - scrib - a - ble, it can drive\_\_ you to drink\_\_

They said it was the land of milk\_\_ and hon - ey, Now\_\_

— they say — it's the land — of mon - ey.

Who - ev - er thought — they could ev - er make — that stick.

C7 F7(#9)

— It's un - be - liev - a - ble you

can get this rich this quick.

*Funky instrumental (ad lib.)*

F7  C9sus4  F7 




1.  2. F7(#9)  Bridge C 

Ev - ery head\_\_ is so

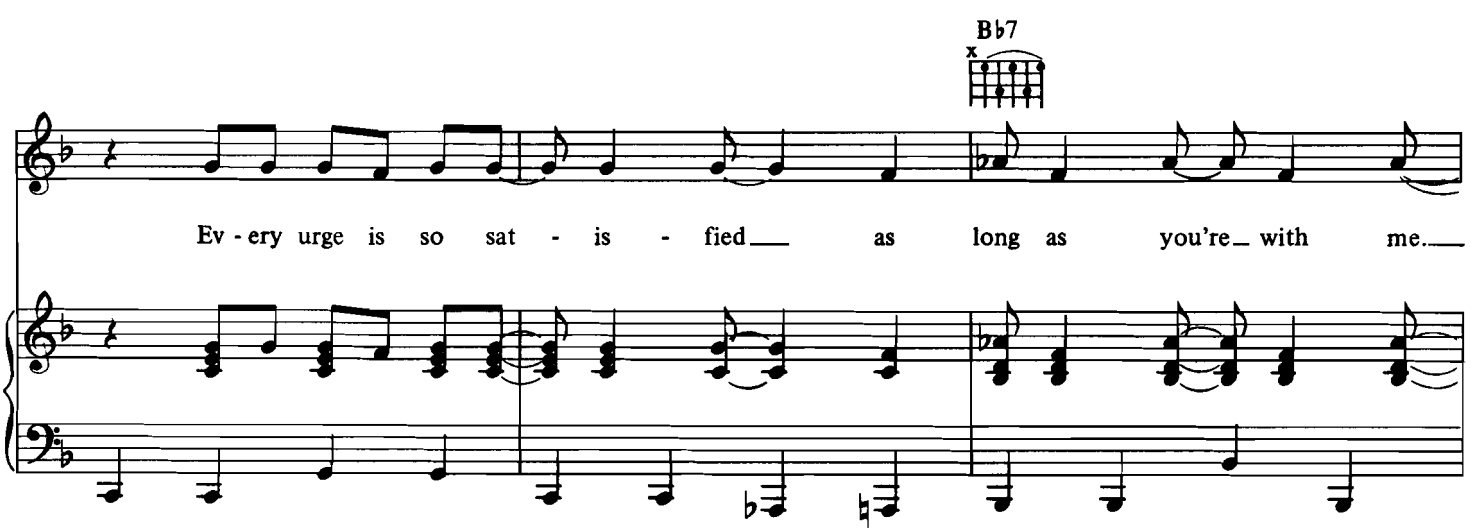


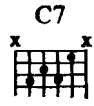
dig - ni - fied,\_\_ Ev - ery moon\_\_ is so sanc - ti - fied,



Bb7 

Ev - ery urge is so sat - is - fied\_\_ as long as you're\_\_ with me\_\_





All the sil - ver, all the gold, All the sweet-hearts

you can hold that don't come back with sto - ries un - told, are

Bb7



F7(#9)



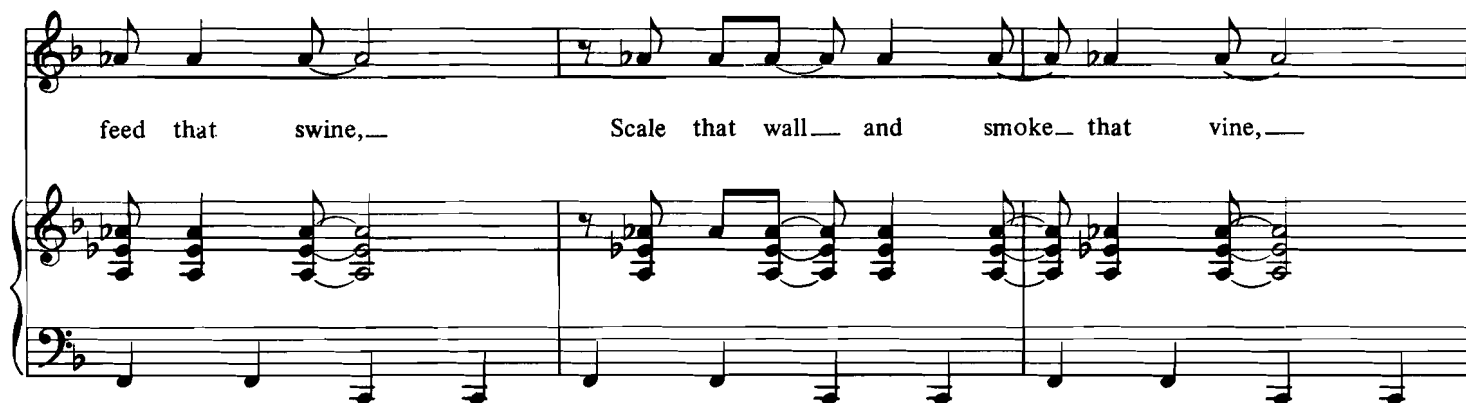
hang - ing on a tree. It's un - be - liev - a - ble

like a lead bal - loon. It's so im - pos - si - ble


to e - ven learn the tune. — Kill that beast — and




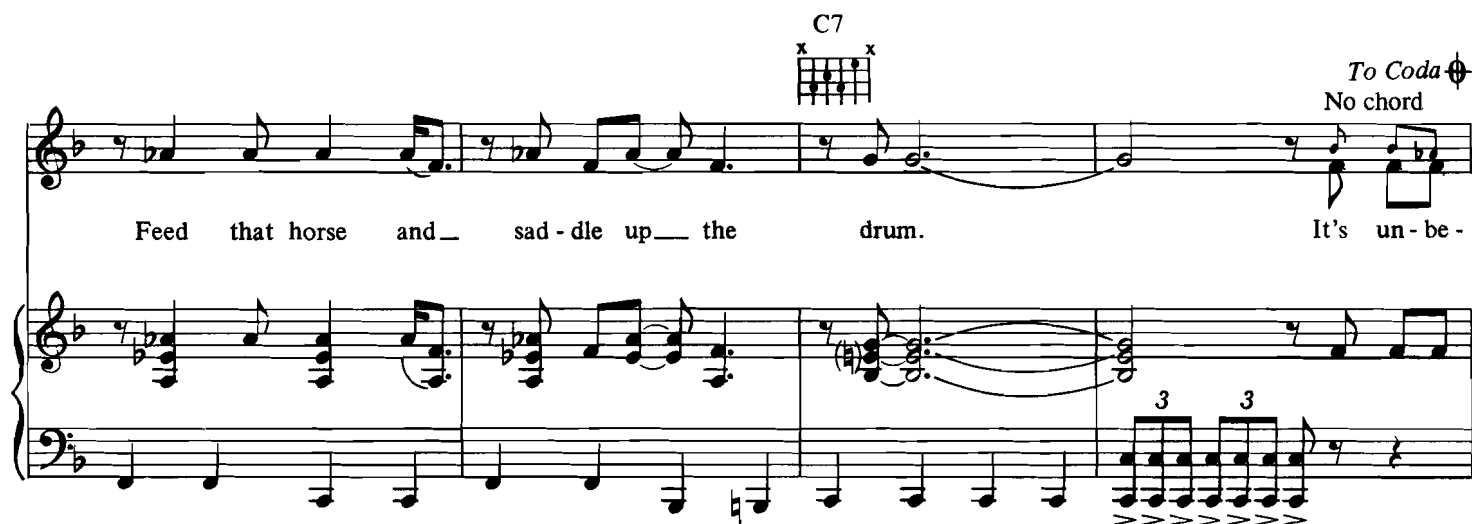
feed that swine, — Scale that wall — and smoke — that vine, —



Feed that horse and — sad - dle up — the drum. It's un - be -

C7 

To Coda   
No chord



liev - a - ble, — the day would fi - nal - ly — come.

F7(#9) 

D.S. al Coda 



Coda

F7(#9)



liev - a - ble it would go down this way. —

Instrumental (ad lib.)



F7



repeat and fade



**Bridge:**

Once there was a man who had no eyes,  
 Every lady in the land told him lies,  
 He stood beneath the silver skies  
 And his heart began to bleed.  
 Every brain is civilized,  
 Every nerve is analyzed,  
 Everything is criticized when you are in need.




It's unbelievable, it's fancy-free,  
 So interchangeable, so delightful to see.  
 Turn your back, wash your hands,  
 There's always someone who understands  
 It don't matter no more what you got to say  
 It's unbelievable it would go down this way.






# YOU'RE A BIG GIRL NOW

WORDS AND MUSIC BY BOB DYLAN





Moderately slow

1. Our con-ver - sa - tion \_ was short and sweet \_ It near - ly swept me \_

off - a my feet \_ And I'm back in the rain \_ Oh \_\_\_\_\_ and you are on dry land \_

You made it there \_ some - how

1.-4. D. C. (Instrumental) and fade

You're a big girl now.

2. Bird on the horizon  
Sittin' on a fence  
He's singin' his song for me  
At his own expense  
And I'm just like that bird  
Oh-oh  
Singin' just for you  
I hope that you can hear  
Hear me singin' through these tears

3. Time is a jet plane  
It moves too fast  
Oh, but what a shame  
If all we've shared can't last  
I can change, I swear  
Oh-oh  
See what you can do  
I can make it through  
You can make it too

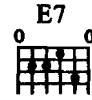
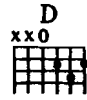
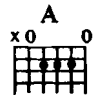
4. Love is so simple  
To quote a phrase  
You've known it all the time  
I'm learnin' it these days  
Oh, I know where I can find you  
Oh-oh  
In somebody's room  
It's a price I have to pay  
You're a big girl all the way

5. A change in the weather  
Is known to be extreme  
But what's the sense of changing  
Horses in midstream  
I'm going out of my mind  
Oh-oh  
With a pain that stops and starts  
Like a corkscrew to my heart  
Ever since we've been apart

# VISIONS OF JOHANNA

WORDS AND MUSIC BY BOB DYLAN

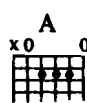
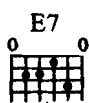
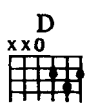
Moderately slow



1. Ain't it just like the night\_ to play tricks when you're try - in' to be so  
 lot where the la - dies play blind - man's bluff with the  
 lit - tle boy lost, - he takes him - self so se - ri - ous -  
 side the mu - se - ums, In - fin - i - ty goes up on

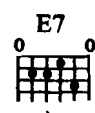
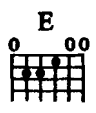


qui - et? \_\_\_\_\_ We sit here strand - ed, though we're all \_\_\_\_\_  
 key chain \_\_\_\_\_ And the all - night girls they whis -  
 ly \_\_\_\_\_ He brags of his mis - er - y, he likes \_\_\_\_\_  
 tri - al \_\_\_\_\_ Voic - es ech - o this is what sal -

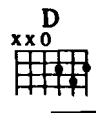
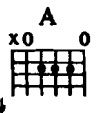
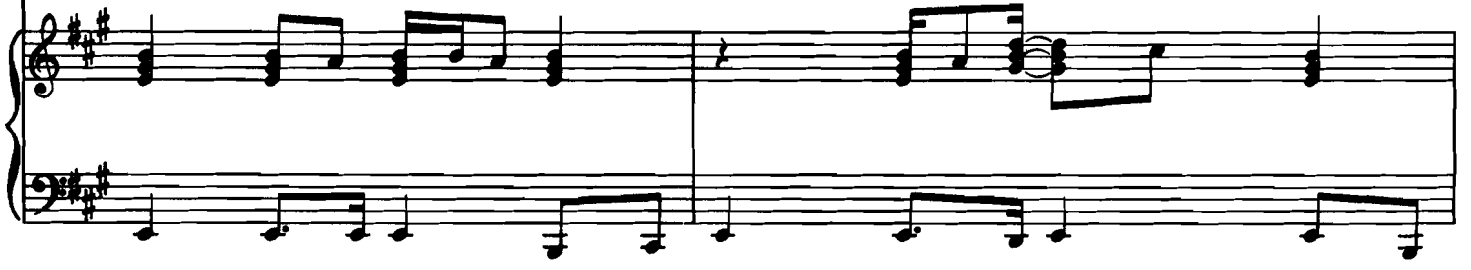


— do - in' our best to de - ny \_\_\_\_\_ it \_\_\_\_\_ And Lou -  
 per of es - ca - pades out on the "D" \_\_\_\_\_ train \_\_\_\_\_ We can  
 — to live dan - ger - ous - ly \_\_\_\_\_ And when  
 va - tion must be like af - ter a while \_\_\_\_\_ But Mo - na

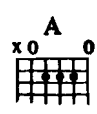
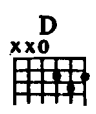
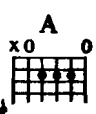




ise holds a hand-ful of rain, tempt-in' you\_ to de -  
 hear the night watch - man click his flash - light Ask him-self if it's him or them that's real - ly in -  
 bring - ing her name up He speaks of a fare-well kiss\_ to  
 Li - sa must - a had the high - way blues You can tell\_ by the way she



fy it \_\_\_\_\_ Lights flick - er from\_ the op - po - site  
 sane \_\_\_\_\_ Lou - ise, she's all right, she's just  
 me \_\_\_\_\_ He's sure got\_ a lot - ta  
 smiles \_\_\_\_\_ See the prim - i - tive\_ wall - flow - er



loft In this room the heat pipes just cough The  
 near She's del - i - cate and seems like the mir - ror\_ But she just  
 gall to be so use - less and all Mut - ter -  
 freeze When the jel - ly - faced wom - en all sneeze Hear the

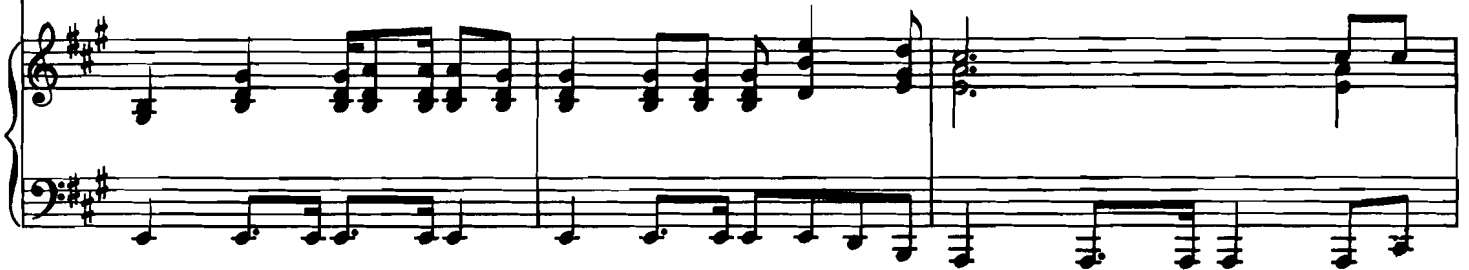




coun-try mu - sic sta - tion plays soft But there's noth-ing, real - ly noth-ing to turn  
 makes it all\_ too con - cise and too clear That Jo - han-na's not here  
 ing small talk\_ at the wall while I'm in the  
 one with the mus - tache say, "Jeeze, I can't find my knees."






off Just Lou - ise and her  
 hall The ghost of 'lec - tric - i - ty  
 How can I ex - plain? Oh,  
 Oh, jewels and bin - oc - u - lars







lov - er so en - twined \_\_\_\_\_ And these vi - sions \_\_\_\_\_  
 howls in the bones of her face \_\_\_\_\_ Where these vi - sions \_\_\_\_\_  
 it's so hard to get on \_\_\_\_\_ And these vi - sions \_\_\_\_\_  
 hang from the head of the mule \_\_\_\_\_ But these vi - sions \_\_\_\_\_




D  A/C#  E7 


of Jo - han - na that con - quer my mind  
 of Jo - han - na have now tak - en my place  
 of Jo - han - na, they kept me up past the dawn  
 of Jo - han - na, they make it all seem so cruel



A  D  A 

*mp*



1., 2., 3. | 4. 

2. In the emp - ty  
 3. Now,  
 4. In - 5. The ped - dler now - speaks - to the



*mf* *mf*




D  E7  A 



count - ess who's pre - tend - ing to care for him\_ Say - in',




D  E7 



"Name me some - one that's not a par - a - site and I'll\_ go out\_ and say\_ a prayer -




A  E 

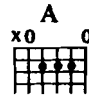
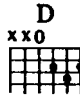
\_ for him" But like Lou - ise\_ al - ways says\_ "Ya can't



E7  A 

look at much, can ya man?"As she, her - self, pre - pares for him\_

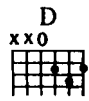
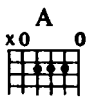
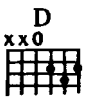




Musical notation for the first system, including vocal line and piano accompaniment.

And Ma - don - na, she still\_ has not showed We see this

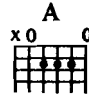
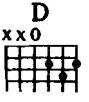
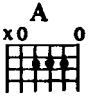
Musical notation for the second system, including vocal line and piano accompaniment.



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

emp - ty cage\_ now cor - rode Where her cape of the stage once had

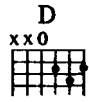
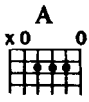
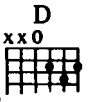
Musical notation for the fourth system, including vocal line and piano accompaniment.



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

flowed The fid - dler, he now steps to the road He writes

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



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

ev - 'ry - thing's been re - turned which was owed On the back\_ of the fish truck that loads\_

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



A

E7



While my con - science ex - plodes The har -

A

D

E

A



mon - i - cas play the skel - e - ton keys and the rain

D



And these vi - sions of Jo - han - na

A/C#

E7

A



are now all that re - main.



ABSOLUTELY SWEET MARIE  
BOOTS OF SPANISH LEATHER  
CHANGING OF THE GUARDS  
CHIMES OF FREEDOM  
DEAR LANDLORD  
DESOLATION ROW  
DIGNITY  
DON'T THINK TWICE, IT'S ALRIGHT  
FOOT OF PRIDE  
GIRL OF THE NORTH COUNTRY  
A HARD RAIN'S A-GONNA FALL  
HEART OF MINE  
HIGHWAY 61 REVISITED  
BELIEVE IN YOU  
IT AIN'T ME, BABE  
IT'S ALL OVER NOW, BABY BLUE  
IT'S ALRIGHT, MA (I'M ONLY BLEEDING)  
JUST LIKE TOM THUMB'S BLUES  
LAY DOWN YOUR WEARY TUNE  
LEOPARD-SKIN PILL-BOX HAT  
LIKE A ROLLING STONE  
LOVE MINUS ZERO/NO LIMIT  
MAGGIE'S FARM  
MASTERS OF WAR  
MOST LIKELY YOU GO YOUR WAY  
AND I'LL GO MINE  
MR. TAMBOURINE MAN  
MY BACK PAGES  
NEW MORNING  
ONE MORE CUP OF COFFEE (VALLEY BELOW)  
POLITICAL WORLD  
POSITIVELY FOURTH STREET  
RING THEM BELLS  
SEVEN DAYS  
SHE BELONGS TO ME  
SHOOTING STAR  
SUBTERRANEAN HOMESICK BLUES  
THE TIMES THEY ARE A-CHANGIN'  
THIS WHEEL'S ON FIRE  
TOMBSTONE BLUES  
TONIGHT I'LL BE STAYING HERE WITH YOU  
TOO MUCH OF NOTHING  
UNBELIEVABLE  
UP TO ME  
VISIONS OF JOHANNA  
WATCHING THE RIVER FLOW  
WHEN THE NIGHT COMES FALLING FROM THE SKY  
WHEN THE SHIP COMES IN  
WIGGLE WIGGLE  
YOU'RE A BIG GIRL NOW

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AMSCO PUBLICATIONS  
ORDER NO. AM 934384  
US ISBN 0,8256.1530.5  
UK ISBN 0.7119.5407.0

ISBN 0-8256-1530



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