

BOB DYLAN

Copyrighted Material

ANTHOLOGY

46 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.



Copyrighted Material

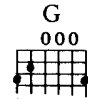
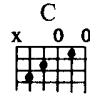
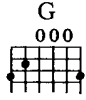
TABLE OF CONTENTS

FOREVER YOUNG	5
ALL ALONG THE WATCHTOWER	8
GOTTA SERVE SOMEBODY	12
IF NOT FOR YOU	16
I WANT YOU	22
KNOCKIN' ON HEAVEN'S DOOR	26
SHELTER FROM THE STORM	28
SIMPLE TWIST OF FATE	32
TANGLED UP IN BLUE	36
RAINY DAY WOMEN #12 & 35	40
ALL I REALLY WANT TO DO	43
STUCK INSIDE OF MOBILE	46
BLOWIN' IN THE WIND	49
LAY LADY LAY	57
SAD EYED LADY OF THE LOWLANDS	58
IS YOUR LOVE IN VAIN	62
I SHALL BE RELEASED	65
EMOTIONALLY YOURS	68
THE MAN IN ME	73
TIGHT CONNECTION TO MY HEART	76
EVERY GRAIN OF SAND	81
UNDER YOUR SPELL	86
QUINN THE ESKIMO	91
SARA	94
MOST OF THE TIME	97
SONG TO WOODY	106
WHEN I PAINT MY MASTERPIECE	109
MAN IN THE LONG BLACK COAT	112
PRECIOUS ANGEL	120
YOU AIN'T GOIN' NOWHERE	126
BROWNSVILLE GIRL	128
JOKERMAN	132
CONGRATULATIONS	136
TWEETER & THE MONKEY MAN	140
EVERYTHING IS BROKEN	144
THE GROOM'S STILL WAITING AT THE ALTAR	150
SWEETHEART LIKE YOU	154
HURRICANE	160
SHOT OF LOVE	164
IDIOT WIND	170
SOMETHING THERE IS ABOUT YOU	176
IN THE GARDEN	180
SHENANDOAH	184
SILVIO	188
JUST LIKE A WOMAN	194
I'LL BE YOUR BABY TONIGHT	198

FOREVER YOUNG

WORDS AND MUSIC BY BOB DYLAN

Moderately slow, with a steady beat



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

mf

D



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

G



C



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

G 000 D xx0 G 000 C x 0 0

stay for - ev - er young, May you

G 000 D xx0 G 000

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

C x 0 0 G 000

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

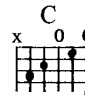
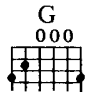
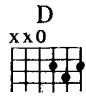
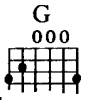
D xx0

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

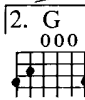
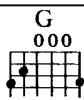
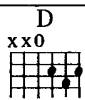
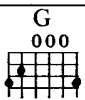


al - ways be cou - ra - geous, Stand up - right and be strong. - May you
 heart al - ways be joy - ful, May your song al - ways be sung. - May you

1.



stay for - ev - er young, May you



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



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

ALL ALONG THE WATCHTOWER

WORDS AND MUSIC BY BOB DYLAN

Moderately, with a beat

Am  Am/G  F  G  Am  Am/G 

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

mf

F  G  Am  Am/G  F  G 

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

Am  Am/G  F  G  Am  Am/G 

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

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

x000 x0 0 x 0 x000 x0 0 x 0

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

F G Am Am/G F G

x000 x0 0 x 0 x000

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

Am Am/G F G Am Am/G

x0 0 x 0 0 x000 x0 0 x 0

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

F G Am Am/G F G

x000 x0 0 x 0 x000

— "There are man - y here a - mong us

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

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

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

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

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

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

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

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

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

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

All a - long the watch tow - er,—

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

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

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

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

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

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

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

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

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

GOTTA SERVE SOMEBODY

WORDS AND MUSIC BY BOB DYLAN

Moderately slow



mf

sempre simile

Verse:

1. You may be an am-bas-sa-dor_ to Eng-land or France_.

You may like to gam-ble, you might like to dance_.

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

Chorus:

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

D7
xx0

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

Am
x0 0

___ some - bod - y. Well,

E7



D7



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

Am



1.-6.

7.

serve some - bod - y. 2. You

repeat and fade

Additional Lyrics

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

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

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

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

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

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

IF NOT FOR YOU





WORDS AND MUSIC BY BOB DYLAN

Moderately bright




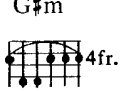
E  A  E  B 

If not for you,—

mf

A  E  B  A 

Babe, I could-n't find the door,— Could-n't e - ven

E  B  A  G#m 

see the floor.— I'd be sad and blue,—

F#m7



E



B



A



If not for you.

E



B



A



E



B



If not for you, -

A



E



A



Babe, I'd lay a - wake all night, -

Wait for the

E



A



G#m



morn - in' light -

to shine in through, -

F#m7

G#m

F#m7

But it would not be new, _ If not for you.

E
0 0 0 0

A
x0 0

B E
x 0 0 0 0

A
x0 0

E
0 0 0 0

B
x x

If not for you, My sky would fall, Rain would gath-er

E
0 0 0 0

A
x0 0

E
0 0 0 0

too. _ With - out your love, I'd be no - where at all. I'd

F#

B

A

G#m

F#m



be lost, if not for you, And you know it's true.

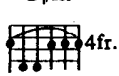
E

A

G#m

F#m7

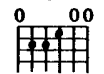
E



If not for you, My sky would fall,

A

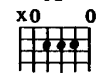
E



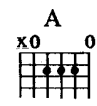
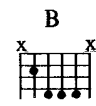
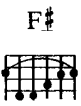
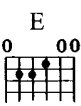
B

E

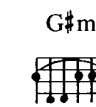
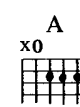
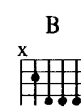
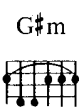
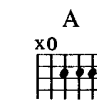
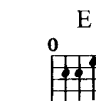
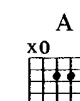
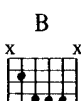
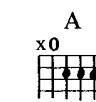
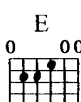
A



Rain would gather too. — Without your love, I'd



be no-where at all. Oh! — What would I — do, — If not — for you. —

If not for you, — Win-ter would

E 0 0 0 0 0 0 A x0 0 0 0 0 0 E 0 0 0 0 0 0

have no spring, — Could-n't hear the rob-in sing. —

A x0 0 0 0 0 0 G#m 4fr. F#m7

I just would-n't have a clue. — An-y-way it would-n't ring

G#m 4fr. F#m7 B9sus4 x E 0 0 0 0 0 0

true, — If not for you. —

A x0 0 0 0 0 0 E 0 0 0 0 0 0

If not for — you. — *repeat and fade*

I WANT YOU

WORDS AND MUSIC BY BOB DYLAN

Moderately bright (quasi in 2)

F



Verse:

1. The

mf

F



Am/E

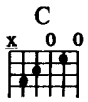
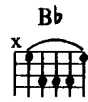


guit - y un - der - tak - er sighs, - The lone - some or - gan
 drunk - en pol - i - ti - cian leaps - Up - on the street - where

Dm




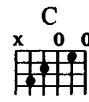
grind - er cries, - The sil - ver sax - o - phones - say I - should
 moth - ers weep, - And the sav - iors who are fast - a - sleep, - They

C  Bb 


re - fuse you. _____
 wait for you. _____

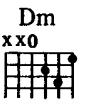
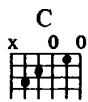
The cracked bells and
 And I wait for them to



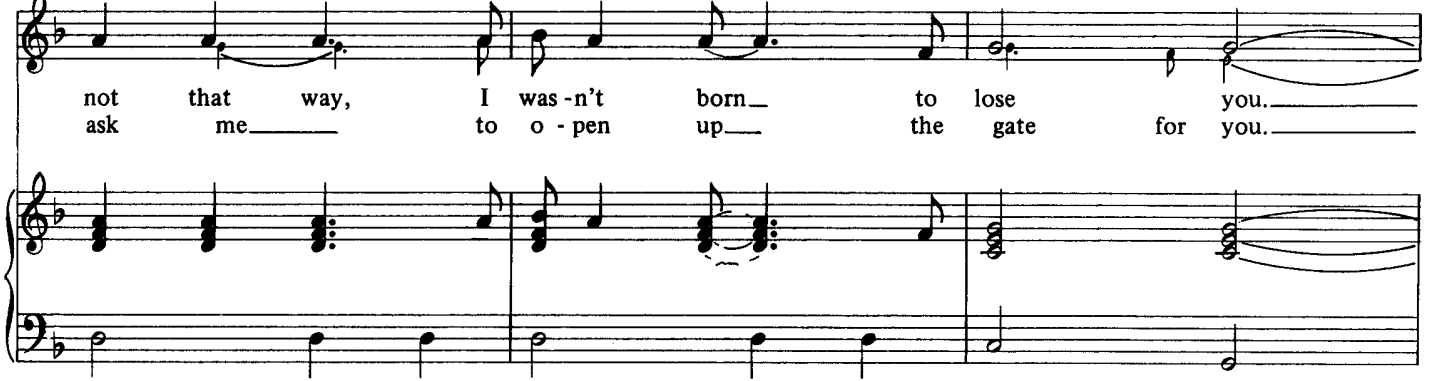
C 

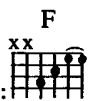
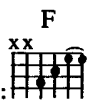
washed - out horns_ Blow in - to my face with scorn, _ But it's
 in - ter - rupt_ Me drink - in' from my bro - ken cup_ And



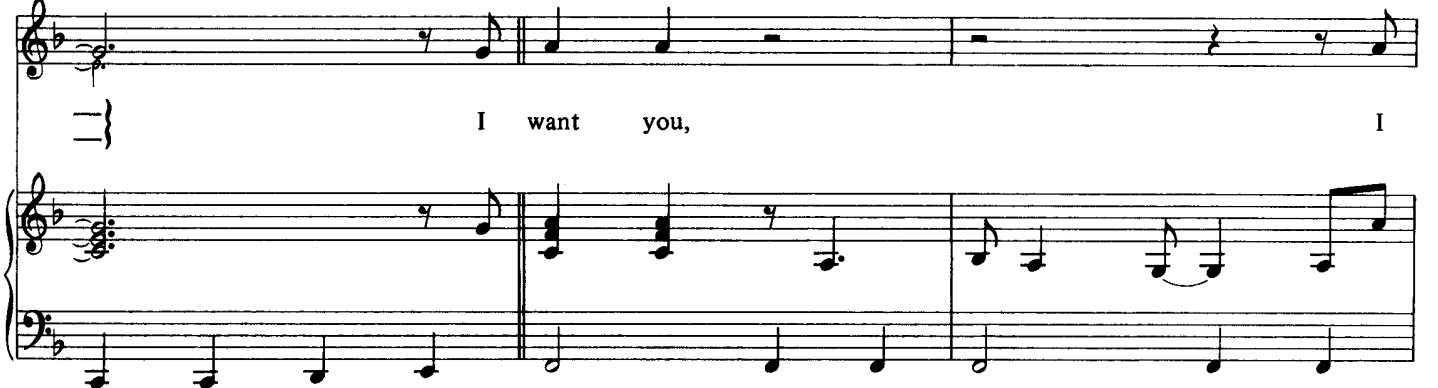
Dm  C 

not that way, I was - n't born_ to lose you. _____
 ask me _____ to o - pen up_ the gate for you. _____



F  Chorus: 

I want you, I



Am/E



Dm



want you, I want you

C



so bad, Hon-ey, I want _

F



_ you.

1.

2. *To Interlude*

Fine

2. The Now

Am Dm

x0 0 0

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

Am Bb

x0 0 0

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

C

x 0 0 0

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

it. 3. Well, I re -

Additional Lyrics

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

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

KNOCKIN' ON HEAVEN'S DOOR

WORDS AND MUSIC BY BOB DYLAN

Slowly



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



I can't use___ it an - y more.____
I can't shoot_ them_____ an - y more...



It's get - tin' dark,___ too dark_ for me to see,
That long black___ cloud is___ com - in' down, -

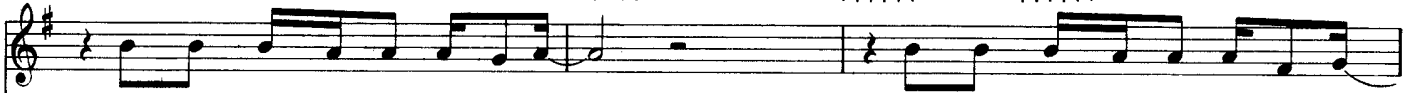




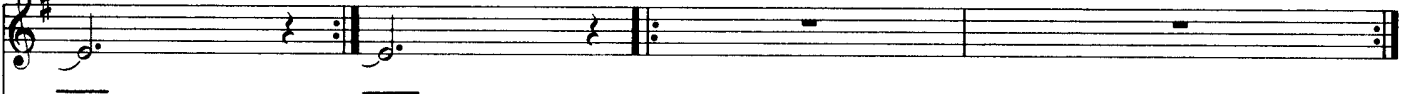
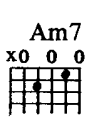
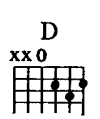
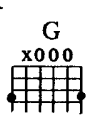
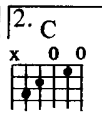
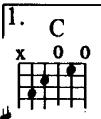
I feel like I'm knock-in' on heav-en's door...
I feel like I'm knock-in' on heav-en's door...}



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



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



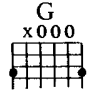
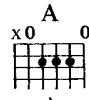
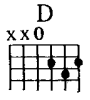
Repeat and fade



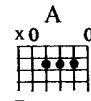
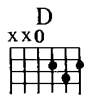
SHELTER FROM THE STORM

WORDS AND MUSIC BY BOB DYLAN

Moderately, in 2

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



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

G x000

D xx0

road was full of mud. I came in from the wil -
left un - re - solved. Try im ag - in - ing a place -
flow - ers in her hair. She walked up to me so grace -
doom a lone that counts. And the one-eyed un - der - tak -
gave me a le - thal dose. I of - fered up my in -

A x0 0

G x000

der - ness, where a crea - ture void of form, _____
_____ ful - ly and took my crown of thorns, _____ "Come
er, he blows a fu - tile horn, _____
no - cence and got re - paid with scorn, _____

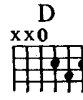
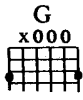
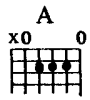
D xx0

D/A x0

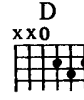
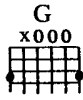
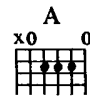
G x000

D xx0

in," she said, "I'll give you shel - ter from the storm."



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



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



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



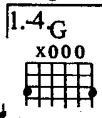
In a world of steel-eyed death and men who are
 Hunt - ed like a croc - o - dile,
 Just to think that it all be - gan on a
 Do I un - der - stand your ques - tion, man, is it
 If I could on - ly turn back the clock to when



fight - ing to be warm,
 rav - aged in the corn,
 long for - got - ten morn,
 hope - less and for - lorn?
 God and her were born,
 "Come in," she said, "I'll give -



- you shel - ter from the storm."



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

ritard.

SIMPLE TWIST OF FATE

WORDS AND MUSIC BY BOB DYLAN

Moderately



1. They sat to- geth - er

mf

F#m/C#



in the park, as the eve-ning sky— grew dark.

D7/C



D7



G



She looked at him and he felt a spark tin - gle to— his bones.—

Gm



'Twas then he felt a - lone_ and wished_

D



F#m



G



D



— that he'd gone straight,_____ And watched out_____ for a

G/A



D



sim - ple twist of fate._____

F#m/C#



They walked a - long by the old_____ ca - nal,_____ a lit - tle con - fused, I re-

D7/C



D7



mem-ber well, And stopped in - to a strange_ ho - tel_ with a ne-

G



Gm



on burn - in' bright, He felt the heat_ of the night_

D



F#m



G



hit him like a freight_ train, _

D



G/A



Mov - ing_ with a sim - ple twist_ of fate. _

1., 2. D
xx0

3. D
xx0

Additional Lyrics

2. A saxophone some place far off played,
 as she was walkin' by the arcade.
 As the light bust through a beat-up shade
 where he was wakin' up,
 She dropped a coin into the cup of a blind man at the gate,
 And forgot about a simple twist of fate.

He woke up, the room was bare,
 He didn't see her anywhere.
 He told himself he didn't care.
 Pushed the window open wide,
 Felt an emptiness inside to which he just could not relate,
 Brought on by a simple twist of fate.

3. He hears the ticking of the clocks,
 and walks along with a parrot that talks.
 Hunts her down by the waterfront docks
 where the sailors all come in.
 Maybe she'll pick him out again. How long must he wait,
 Once more for a simple twist of fate.

People tell me it's a sin
 to know and feel too much within.
 I still believe she was my twin,
 but I lost the ring.
 She was born in spring, but I was born too late.
 Blame it on a simple twist of fate.

TANGLED UP IN BLUE

WORDS AND MUSIC BY BOB DYLAN

Moderately, in 2

D
xx0
D^{sus4}_{sus2}
xx00 0
D
xx0
D^{sus4}_{sus2}
xx00 0

The first system of music features a guitar part with four measures of chords: D (xx0), D^{sus4}_{sus2} (xx00 0), D (xx0), and D^{sus4}_{sus2} (xx00 0). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand. The dynamic marking *mf* is present.

D
xx0
C/D
xx00 0
D
xx0

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

The second system continues the guitar part with three measures: D (xx0), C/D (xx00 0), and D (xx0). The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "1. Ear - ly one morn - in' the sun was shin - in', I was lay - in' in bed,"

C/D
xx00 0
D
xx0
C/D
xx00 0
G
x000

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

The third system continues the guitar part with four measures: C/D (xx00 0), D (xx0), C/D (xx00 0), and G (x000). The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "— Won - d'rin' if — she'd changed at all, — If her hair — was still"

D



C/D



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



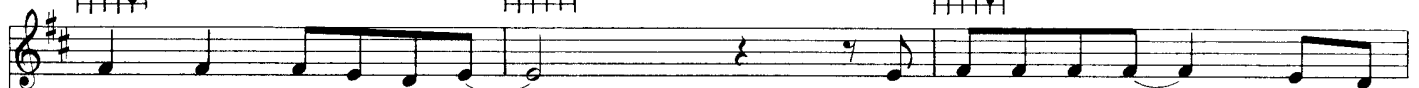
D



C/D



D



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



C/D



G



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



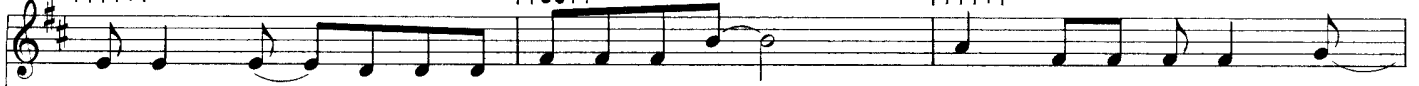
A



Bm



D



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



G x000 A x0 0 Bm x

Head - ing out for the East — Coast, Lord

D xx0 G x000 A x0 0

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

C x 0 0 G x000 D xx0 D^{sus4} D^{sus2} xx00 0

Tan - gled up in blue.

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

1.-6. 7.

Additional Lyrics

2. She was married when we first met,
 Soon to be divorced.
 I helped her out of a jam, I guess,
 But I used a little too much force.
 We drove that car as far as we could,
 Abandoned it out West.
 Split up on a dark sad night,
 Both agreeing it was best.
 She turned around to look at me,
 As I was walkin' away.
 I heard her say over my shoulder,
 "We'll meet again some day
 on the avenue."
 Tangled up in blue.
3. I had a job in the great north woods,
 Working as a cook for a spell.
 But I never did like it all that much,
 And one day the axe just fell.
 So I drifted down to New Orleans,
 Where I happened to be employed.
 Workin' for a while on a fishin' boat,
 Right outside of Delacroix.
 But all the while I was alone,
 The past was close behind.
 I seen a lot of women,
 But she never escaped my mind,
 And I just grew.
 Tangled up in blue.
4. She was workin' in a topless place,
 And I stopped in for a beer.
 I just kept lookin' at the side of her face,
 In the spotlight so clear.
 And later on as the crowd thinned out,
 I's just about to do the same.
 She was standing there in back of my chair,
 Said to me, "Don't I know your name?"
 I muttered somethin' underneath my breath,
 She studied the lines on my face.
 I must admit I felt a little uneasy,
 When she bent down to tie the laces
 Of my shoe.
 Tangled up in blue.
5. She lit a burner on the stove,
 And offered me a pipe.
 "I thought you'd never say hello," she said,
 "You look like the silent type."
 Then she opened up a book of poems,
 And handed it to me.
 Written by an Italian poet
 From the thirteenth century.
 And every one of them words rang true,
 And glowed like burnin' coal.
 Pourin' off of every page,
 Like it was written in my soul
 From me to you.
 Tangled up in blue.
6. I lived with them on Montague Street,
 In a basement down the stairs.
 There was music in the cafes at night,
 And revolution in the air.
 Then he started into dealing with slaves,
 And something inside of him died.
 She had to sell everything she owned,
 And froze up inside.
 And when finally the bottom fell out,
 I became withdrawn.
 The only thing I knew how to do,
 Was to keep on keepin' on,
 Like a bird that flew.
 Tangled up in blue.
7. So now I'm goin' back again,
 I got to get to her somehow.
 All the people we used to know,
 They're an illusion to me now.
 Some are mathematicians,
 Some are carpenters' wives.
 Don't know how it all got started,
 I don't know what they're doin' with their lives.
 But me, I'm still on the road,
 Headin' for another joint.
 We always did feel the same,
 We just saw it from a different point
 Of view.
 Tangled up in blue.

RAINY DAY WOMEN #12 & 35

WORDS AND MUSIC BY BOB DYLAN

Moderately (in 2)

F D^o7 C7/E F

1. Well, they'll

F D^o7 C7/E F

stone ya when you're try'n' to be so good, They'll

D^o7 C7/E F F7

stone ya just - a like they said they would. They'll

B \flat G $^{\circ}7$ F7/A B \flat

stone ya when you're try'n' to go home. Then they'll

F D $^{\circ}7$ C7/E F F7

stone ya when you're there all a - lone. But I

C7

would not feel so all a - lone,

1.-4. F D $^{\circ}7$ C7/E F C7/E

Ev - 'ry - bod - y must get stoned. 2. Well, they'll

5. F D^o7 C7/E

Ev - 'ry - bod - y must get

stoned.

Additional Lyrics

2. Well, they'll stone ya when you're walkin' 'long the street.
They'll stone ya when you're tryin' to keep your seat.
They'll stone ya when you're walkin' on the floor.
They'll stone ya when you're walkin' to the door.
But I would not feel so all alone,
Everybody must get stoned.
3. They'll stone ya when you're at the breakfast table.
They'll stone ya when you are young and able.
They'll stone ya when you're tryin' to make a buck.
They'll stone ya and then they'll say, "Good luck."
Tell ya what, I would not feel so all alone,
Everybody must get stoned.
4. Well, they'll stone you and say that it's the end.
Then they'll stone you and then they'll come back again.
They'll stone you when you're riding in your car.
They'll stone you when you're playing your guitar.
Yes, but I would not feel so all alone,
Everybody must get stoned.
- 5: Well, they'll stone you when you walk all alone.
They'll stone you when you are walking home.
They'll stone you and then say you are brave.
They'll stone you when you are set down in your grave.
But I would not feel so all alone,
Everybody must get stoned.

ALL I REALLY WANT TO DO

WORDS AND MUSIC BY BOB DYLAN

Moderately bright



Musical notation for the introduction, including treble and bass clefs, a 3/4 time signature, and piano dynamics.

Verse:



Musical notation for the first line of the verse, including treble and bass clefs.

1. I ain't look-in' to com-pete with you,
 2. I ain't look-in' to fight with you,

Musical notation for the second line of the verse, including treble and bass clefs.



Musical notation for the third line of the verse, including treble and bass clefs.

Beat or cheat or mis-treat you.
 Fright - en you or tight - en you.

Musical notation for the fourth line of the verse, including treble and bass clefs.

D A E A

Sim - pli - fy down you, clas - si - fy down, you, De -
 Drag you down or drain you down,

D A E A

ny, de - fy down or cru - ci - fy down you.
 Chain you down or bring you down.

Chorus:

All I _____ real - ly _____ want to

A D A E

(falsetto) do _____ is, ba - by, be

A x0 0 0 0 0 D xx0 0 0 0 0 A x0 0 0 0 0 D xx0 0 0 0 0

friends with you.

A x0 0 0 0 0 E 0 0 0 0 0 A x0 0 0 0 0

1.- 5. || 6.

2. No and

Additional Lyrics

- 3. I ain't lookin' to block you up,
Shock or knock or lock you up,
Analyze you, categorize you,
Finalize you or advertise you.
Chorus
- 4. I don't want to straight-face you,
Race or chase you, track or trace you,
Or disgrace you, or displace you,
Or define you, or confine you.
Chorus
- 5. I don't want to meet your kin,
Make you spin, or do you in,
Or select you, or dissect you,
Or inspect you, or reject you.
Chorus
- 6. I don't want to fake you out,
Take or shake or forsake you out,
I ain't lookin' for you to feel like me,
See like me, or be like me.
Chorus

STUCK INSIDE OF MOBILE WITH THE MEMPHIS BLUES AGAIN

WORDS AND MUSIC BY BOB DYLAN

Moderately, with a beat

Verse:

1. Oh, the rag - man draws cir - cles _____ Up and down _____ the block. _____

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

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

mf

F
x00000

Dm
xx0

F
x00000

Dm
xx0

F
x00000

Dm
xx0

F
x00000

Dm
xx0

Bb
x00000

C7
x00000

Bb
x00000

F Dm F

ly And fur-nish me with tape, But

Dm F Bb F

deep in - side my heart I know I can't es - cape.

Chorus:

Am

Oh, Ma - ma, can this real - ly be the end, To be stuck

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

in - side of Mo - bile With the Mem - phis blues a - gain. 2. Well,

mf

9.

poco a poco ritard.

Additional Lyrics

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

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

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

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

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

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

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

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

BLOWIN' IN THE WIND

WORDS AND MUSIC BY BOB DYLAN

Moderately bright



1. How man - y
2. How man - y



roads must a man walk down be - fore you
times must a man look up be - fore he can



call him a man? Yes, 'n' How man - y
see the sky? Yes, 'n' how man - y

G 000 A x0 0 D xx0

seas must a white dove sail be - fore she
ears must one - man have be - fore he can

G 000 A x0 0 D xx0

sleeps in the sand? Yes, 'n' how man - y
hear peo - ple cry? Yes, 'n' how man - y

G 000 A x0 0 D xx0

times must the can - non - balls fly and be - fore they're
deaths will it take 'til he knows d and that too man - y

G 000 D xx0 G 000

for - ev - er banned? } The an - swer, my
peo ple have died? }

A $x0 \quad 0$ D $xx0$ G 000

friend, is blow-in' in the wind, The an - swer is

A $x0 \quad 0$ D $xx0$ |1.2. |3.

blow-in' in the wind.

Additional Lyrics

3. How many years can a mountain exist
before it is washed to the sea?
Yes 'n' how many years can some people exist
before they're allowed to be free?
Yes 'n' how many times can a man turn his head
pretending that he just doesn't see?

The answer, my friend, is blowin' in the wind,
The answer is blowin' in the wind.

LAY, LADY, LAY

WORDS AND MUSIC BY BOB DYLAN

Slowly

A

C#m/G#

G

Bm/F#

A

C#m

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

G

Bm

A

C#m

G

Bm

A

C#m

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

G

Bm

E

F#m

A

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

E F#m A C#m/G#

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

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

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

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

stay with your man_ a - while.. Un - til the break of_ day,-

G Bm/F# A C#m G Bm

let me see you make him smile..

E 0 00 F#m A 5fr.

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for E (open), F#m (2-3-4-5-2-2), and A (5fr., 2-3-4-5-2-2). The middle line is the piano right-hand part, and the bottom line is the piano left-hand part.

E 0 00 F#m A 5fr.

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

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for E (open), F#m (2-3-4-5-2-2), and A (5fr., 2-3-4-5-2-2). The middle line is the piano right-hand part, and the bottom line is the piano left-hand part.

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

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

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for C#m/G# (4fr., 2-3-4-5-2-2), G (3fr., 2-3-4-5-2-2), Bm/F# (2-3-4-5-2-2), A (5fr., 2-3-4-5-2-2), and C#m (4fr., 2-3-4-5-2-2). The middle line is the piano right-hand part, and the bottom line is the piano left-hand part.

G 3fr. Bm x C#m x 4fr. E 0 00 F#m A 5fr.

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

Detailed description: This system contains the fourth two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for G (3fr., 2-3-4-5-2-2), Bm (x, 2-3-4-5-2-2), C#m (x, 4fr., 2-3-4-5-2-2), E (0 00), F#m (2-3-4-5-2-2), and A (5fr., 2-3-4-5-2-2). The middle line is the piano right-hand part, and the bottom line is the piano left-hand part.

C#m 4fr.

Bm

A 5fr.

You can have your cake— and eat it too.—

C#m 4fr.

E 0 00

F#m 5fr.

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

C#m 4fr.

Bm 3

A 5fr.

C#m 4fr.

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

G 3fr.

Bm

A 5fr.

C#m 4fr.

G 3fr.

Bm

A 5fr.

C#m 4fr.

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

G 3fr. Bm x C#m 4fr. G 3fr. Bm x

stay while the night_ is still a - head_

Detailed description: This system contains the first two staves of music. The top staff shows guitar chords: G (3 fret), Bm (x), C#m (4 fret), G (3 fret), and Bm (x). The vocal line begins with the lyrics 'stay while the night_ is still a - head_'. The piano accompaniment is in the key of D major and 3/4 time.

E 0 0 0 F#m A 5fr. E 0 0 0 F#m

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

Detailed description: This system contains the third and fourth staves. The guitar chords are E (0 0 0), F#m, A (5 fret), E (0 0 0), and F#m. The vocal line continues with 'I long_ to see_ you in the morn - ing light, I long to reach_ for you'. The piano accompaniment continues with a steady accompaniment.

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

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

Detailed description: This system contains the fifth and sixth staves. The guitar chords are A (5 fret), C#m/G# (4 fret), G (3 fret), and Bm/F#. The vocal line continues with 'in the night_ Stay, la - dy, stay, stay while the night_ is still a - head_'. The piano accompaniment features a more active bass line.

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

Detailed description: This system contains the seventh and eighth staves. The guitar chords are A (5 fret), C#m (4 fret), G (3 fret), Bm (x), A (5 fret), Bm (x), C#m (4 fret), D (5 fret), and A (5 fret). The piano accompaniment concludes the piece with a final chord and a fermata.

IS YOUR LOVE IN VAIN?

WORDS AND MUSIC BY BOB DYLAN

Moderately slow, with a beat

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

1. Do you

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

love you so me, fast that you can - not see that I must have sol - i -





3. Al - right, I'll take a chance, I will fall in love with

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

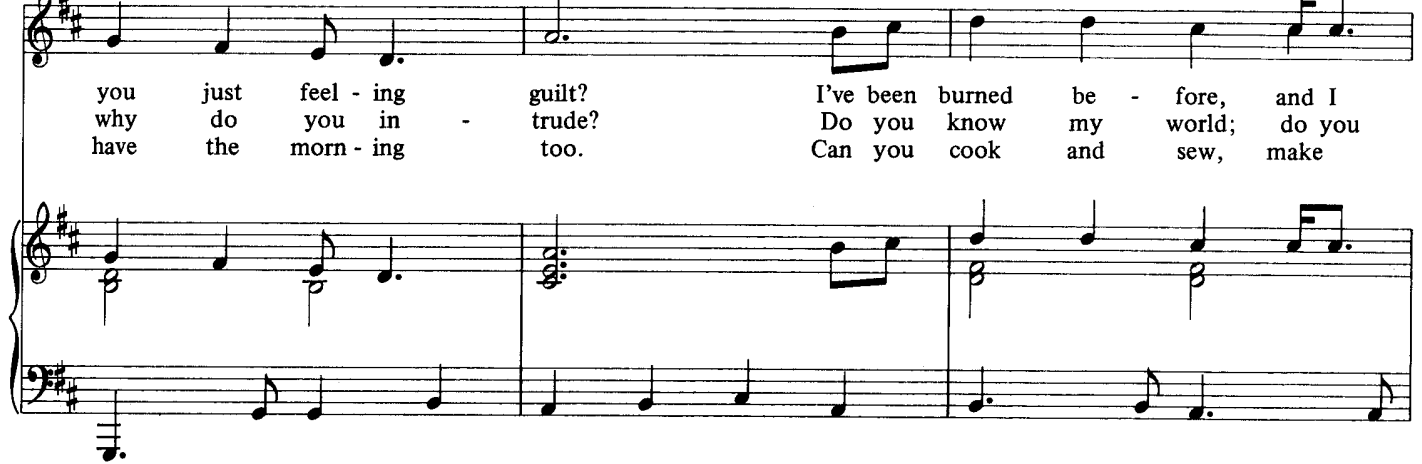
will? Do you need me half as bad as you say, or are







tude? When I am in the dark - ness,

you If I'm a fool, you can have the night; you can


G  A  Bm  D/A 








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




G  D  G  A  D  A/C# 

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



Bm  D/A  G  A  To Coda  1. D  2. D 

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



G
x000

A
x0 0

D
xx0

Bm
x

G
x000

A
x0 0

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

D
xx0

G
x000

A
x0 0

D
xx0

Bm
x

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

G
x000

A
x0 0

D.S. al Coda

Coda D
x00

nev - er been too im - pressed. vain?

A/C#
x x x

Bm
x

D/A
x00

G
x000

A
x0 0

D
xx0

f *rit.*

I SHALL BE RELEASED

WORDS AND MUSIC BY BOB DYLAN

Moderately

A  Bm 

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

mf

C#m  E9sus4  A  D/A 

They say ev -'ry man__ must fall._____

A 

Yet I swear_____ I see__ my re -



Bm C#m

flec - tion _____ Some place

E9sus4 A D/A A

so high a - bove the wall.

Chorus: Bm

I see my light come shin - ing

C#m E9sus4

From the west - down to the

A
x0

east. An - y day_ now,-

an - y day_ now,- I shall be re -

leased. leased.

Additional Lyrics

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

Chorus

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

Chorus

EMOTIONALLY YOURS

WORDS AND MUSIC BY BOB DYLAN

Moderately slow

System 1:

Chords: F, C, G/B, Am, F, C, G/B

System 2:

Chords: F, C, G/B, Am, F

Come, ba-by, find me, Come, ba-by, re-mind me—
 Come, ba-by, rock me, Come, ba-by, lock me—

System 3:

Chords: C, Em/B, F, G

of where I once be gun—
 in - to the shad - ows of your heart.

C G/B Am F C G/B

Come, ba - by, show_ me,
Come, ba - by, teach_ me,

Show me you know_ me,
Come, ba - by, reach_ me,

Tell me you're the one...
Let the mu - sic start...

F G Am F C F

I could be learn - ing,
I could be dream - ing,

You could be yearn - ing
But I keep be - liev - ing

C G7 C/G G9sus4 C G/B

to see be - hind closed doors.
you're the one I'm liv - in' for.

But I will al - ways
And I will al - ways

Am F 1. C G7sus4 G7 C

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

2. C G7sus4 G7 C

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

mo - tion - al - ly yours.

Fadd9 C

xx x 0 x

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

Fadd9 C

xx x 0 x

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

E Am





0 0 0 0 0 x 0 0

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


D7  G9sus4  C  G/B 

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



Am  F  C  G/B 





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




F  C  G/B  Am  F 

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



C  G/B  F  G 

My arms are o - pen wide.





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



e - ven to for - eign shores. But



I will al - ways be e -



mo - tion - al - ly yours.

THE MAN IN ME

WORDS AND MUSIC BY BOB DYLAN

Moderately slow, with a beat

Guitar → G
(Capo 1st fret) 000

Piano → Ab

C
x 0 0 0
Db

Bm
x
Cm

Am
x 0 0 0
Bbm

The man in me will do— near - ly an - y task,— And

D
0
Eb

C
x 0 0 0
Db

G
0 0 0
Ab

ask for com - pen - sa - tion, there's_ lit - tle he_ would ask. Take a

C
x 0 0 0
Db

D9sus4
xx00 0
Eb9sus4

G
0 0 0
Ab

wom - an like you_ to get through_ to the man in me._____

C: x 0 0 0
 Bm: x 0 0 0
 Am: x 0 0 0
 D: x x 0
 C: x 0 0 0
 Db: Db Cm Bbm Eb Db

Storm clouds are rag - ing all a - round my door, - I think to my - self I might not

G: 0 0 0
 Ab: Ab

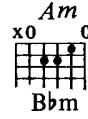
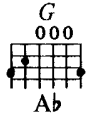
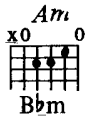
take it an - y - more. - Take a wom - an like your kind to

C: x 0 0 0
 D9sus4: x x 0 0 0
 G: 0 0 0
 Am: x 0 0 0
 Db Eb9sus4 Ab Bbm

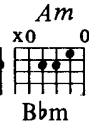
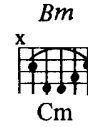
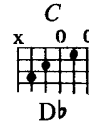
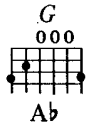
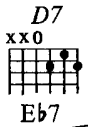
find the man in me. - But, oh! - - - - - What a won - der - ful feel -

G: 0 0 0
 Am: x 0 0 0
 G: 0 0 0
 Ab Bbm Ab

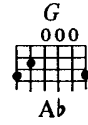
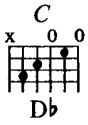
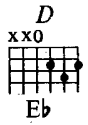
- ing just to know_ that you are near,



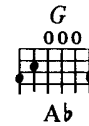
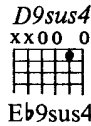
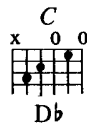
Sets my a heart - a - reel - ing from my toes up to my



ears. The man in me will hide some-times to keep from be-in' seen, But



that's just be-cause he does -n't want to turn in - to some ma - chine. Took a



wom-an like you to get through to the man in me.

TIGHT CONNECTION TO MY HEART

(HAS ANYBODY SEEN MY LOVE?)

WORDS AND MUSIC BY BOB DYLAN

Moderately

System 1:

Chord diagrams: C (x 0 0 0), F

Vocal line: You've got a tight con- nec - tion to my heart. You've got a

Piano line: *mf*

System 2:

Chord diagrams: C (x 0 0 0), 1. F, 2. F

Vocal line: tight con- nec - tion to my heart. You've got a heart. 1. Well, I

Piano line:

System 3:

Chord diagrams: C (x 0 0 0), Em (0 0 0 0)

Vocal line: had to move fast, — and I could - n't with you a - round my neck. I

Piano line: (includes triplets)

Am F

said I'd send for you and I did. What did you expect? My

C Em

hands are sweat - ing, and we have-n't e-ven start - ed yet.

Am F C

I'll go a-long with the cha - rade un - til I can

Em Am

think my way out. I know it was all a big joke, what-

F C

ev - er it was a - bout. Some day, may - be I'll re -

Em F

mem-ber to for - get. — I'm

Dm

gon - na get my coat, I feel the breath of a storm. —

G7 Chorus

There's some-thing I've got to do to -night, — you go in - side and stay warm. Has

C F C F

x 0 0 0 x 0 0 0

an - y - bod - y seen my love?_ Has an - y - bod - y seen my love?_

C F

x 0 0 0

Has an - y - bod - y seen my love?_

Dm F G7 C F

xx0 000 x 0 0 0

I don't know._ Has an - y - bod - y seen my love?_

C F

x 0 0 0

You've got a

C

x 0 0 0 0 0

F

repeat and fade

tight con - nec - tion to my heart. You've got a

Additional Lyrics

2. You want to talk to me, go ahead and talk.
 Whatever you got to say to me won't come as any shock.
 I must be guilty of something, you just whisper it into my ear.

Madame Butterfly, she lulled me to sleep
 In a town without pity where the water runs deep.
 She said, "Be easy, baby, there ain't nothin' worth stealin' in here."

You're the one I've been looking for,
 You're the one that's got the key.
 But I can't figure out whether I'm too good for you
 Or you're too good for me.
Chorus

3. Well, they're not showing any lights tonight, and there's no moon.
 There's just a hot-blooded singer singing "Memphis in June,"
 While they're beatin' the devil out of a guy who's wearing a powder-blue wig.

Later he'll be shot for resisting arrest,
 I can still hear his voice crying in the wilderness.
 What looks large from a distance, close up ain't never that big.

Never could learn to drink that blood
 And call it wine,
 Never could learn to hold you, love,
 And call you mine.
Chorus

EVERY GRAIN OF SAND

WORDS AND MUSIC BY BOB DYLAN

Moderately slow, in 2

Guitar → *D*
(capo first fret)

Gmaj7

D

Gmaj7

Piano → *E♭*

Abmaj7

E♭

Abmaj7

In the

mp legato

D

E♭

Gmaj7

Abmaj7

D

E♭

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

Gmaj7

Abmaj7

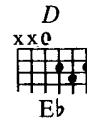
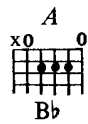
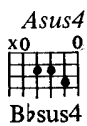
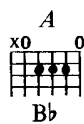
D

E♭

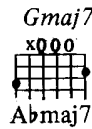
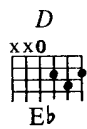
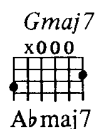
Gmaj7

Abmaj7

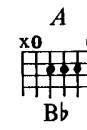
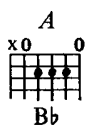
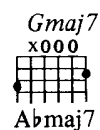
— When the pool of tears be - neath my feet
— Like crim - 'nals they have choked the breath Of



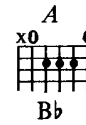
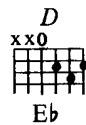
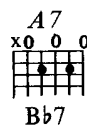
Flood ev - 'ry new - born seed, there's a dy - in' voice with -
con - science and good cheer. The sun beat down up -



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



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



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

A7
x0 0 0
Bb7

D
xx0
Eb

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

A
x0 0 0
Bb

G
x000
Ab

D
xx0
Eb

Gmaj7
x000
Abmaj7

D
xx0
Eb

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

Gmaj7
x000
Abmaj7

D
xx0
Eb

Gmaj7
x000
Abmaj7

A
x0 0 0
Bb

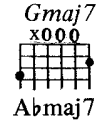
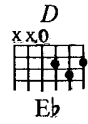
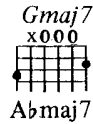
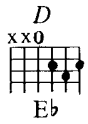
A9sus4
x0 0 0
Bbsus4

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

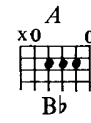
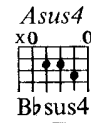
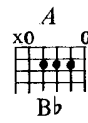
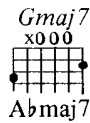
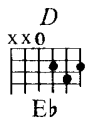
1. D
xx0
Eb

2. D
xx0
Eb

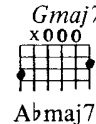
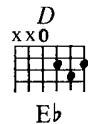
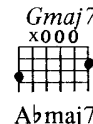
sand. Oh, the sand. I have



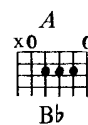
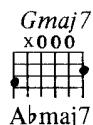
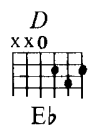
gone from rags to rich - es In the sor - row of the night, In the



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



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



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

A7



Bb7

D



Eb

A



Bb

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

A7



Bb7

D



Eb

A



Bb

G



Ab

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



Eb



Abmaj7



Eb



Abmaj7

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



Eb



Abmaj7



Bb



Bb9sus4



Eb

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

L.H. *ppp*

UNDER YOUR SPELL

WORDS AND MUSIC BY BOB DYLAN & CAROLE BAYER SAGER

Moderately slow

A
 x0 0

E+
 0 x

F#m

1. Some-thing a - bout you that I can't shake, - don't know how much more - of this

mf

Dsus4
 xx0

D
 xx0

Dm7
 xx0

I can take. - Ba - by, I'm un - der your spell. -

A
 x0 0

E
 0 00

A
 x0 0

I was knocked out and load - ed in the

E+ 0 xx0 x F#m Dsus4 xx0 0

na - ked night. When my last dream ex - plod - ed, I no - ticed your light. Ba -

This system contains the first three measures of the song. It features a vocal line with lyrics, a guitar line with chord diagrams for E+, F#m, and Dsus4, and a piano accompaniment with treble and bass staves.

D xx0 0 Dm7 xx0 0 A x0 0 0

To Coda

- by, oh, — what a sto - ry I could tell.

This system contains the next three measures. It includes guitar chords for D, Dm7, and A, a vocal line with lyrics, and piano accompaniment. A 'To Coda' symbol is present above the final measure.

1,2.

E+ 0 xx0 x A x0 0 0 E 0 0 0

This system contains the first two measures of the first ending. It features guitar chords for E+, A, and E, and piano accompaniment. The vocal line is silent.

3.

D xx0 0 E 0 0 0 A x0 0 0

This system contains the second two measures of the first ending. It features guitar chords for D, E, and A, and piano accompaniment. The vocal line is silent.

Bridge:

D
xx0

Ev - 'ry - where you go it's e - nough to break_ hearts.

A
x0 0

Some - one al - ways gets hurt, a fire al - ways starts.

D
xx0



You were too hot to han - dle, you were break - ing ev - 'ry vow._ I



C
x 0 0

E
0 0 0

D.C. al Coda ☐

trust - ed you, ba - by, you can trust me_ now._

Coda  A 

E+  A 

tell.



D 

E 

A 

Well, the de - sert is hot, — the




E+ 

F#m 

Dsus4 

moun - tain is cursed, — Pray that I — don't die — of thirst. — Ba -



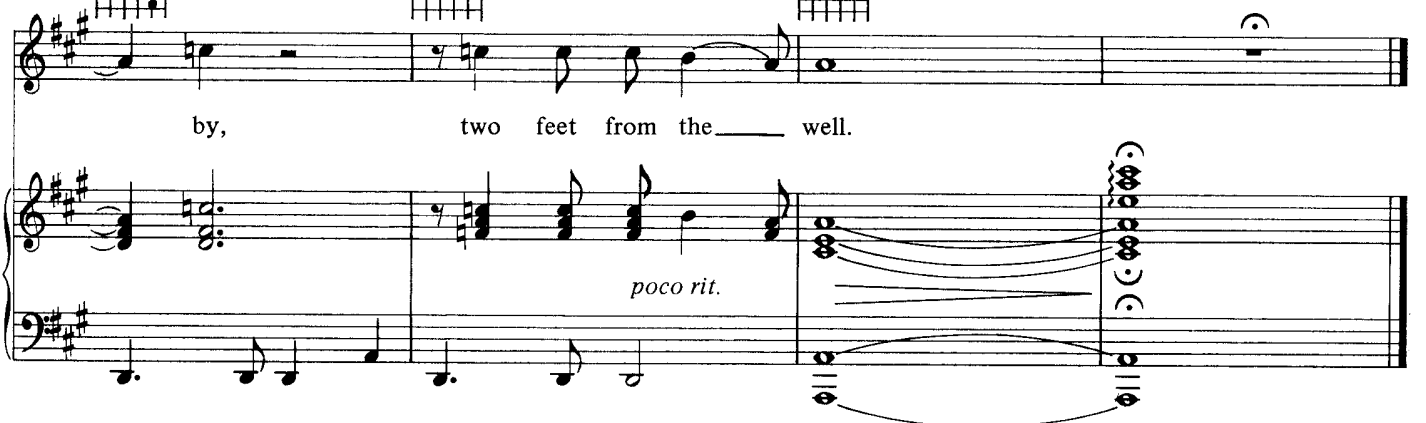
D 

Dm7 

A 

by, two feet from the — well.

poco rit.



Additional Lyrics

Verse 2. It's been nice seeing you, you read me like a book,
 If you ever want to reach me, you know where to look.
 Baby, I'll be at the same hotel.
 I'd like to help you but I'm in a bit of a jam,
 I'll call you tomorrow if there's phones where I am.
 Baby, caught between heaven and hell.

Verse 3. But I will be back, I will survive,
 You'll never get rid of me as long as you're alive.
 Baby, can't you tell.
 Well it's four in the morning by the sound of the birds,
 I'm starin' at your picture, I'm hearin' your words.
 Baby, they ring in my head like a bell.

To Bridge, then D.C. al Coda.

(D.C.) Verse 4. Turn back, baby, wipe your eye,
 Don't think I'm leaving here without a kiss goodbye.
 Baby, is there anything left to tell?
 I'll see you later when I'm not so out of my head,
 Maybe next time I'll let the dead bury the dead.
 Baby, what more can I tell?

To Coda (see music)

(Coda) Well the desert is hot, the mountain is cursed,
 Pray that I don't die of thirst.
 Baby, two feet from the well.

QUINN THE ESKIMO (THE MIGHTY QUINN)

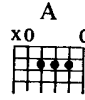
WORDS AND MUSIC BY BOB DYLAN

Moderately slow, with a steady beat



mf

Verse:







1. Ev - 'ry - bod - y's build - ing the big ships and the boats,


mf







Some are build - in' mon - u - ments, - oth - ers jot - ting down notes.


A  D  A  D 

Ev - 'ry - bod - y's in des - pair, ev - 'ry girl and boy. But when






A  E  D  A 


Quinn, the es - ki - mo gets here, ev - 'ry - bod - y's gon - na jump for joy...






Chorus:


A  E  A 

Come all with - out, Come all with - in, You'll



E  D  A 

not see noth - in' like the might - y Quinn...



SARA

WORDS AND MUSIC BY BOB DYLAN

Moderately

Em 0 000

Am x0 0

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

mf



D xx0

Em 0 000


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




Am x0 0

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


D  Em 




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



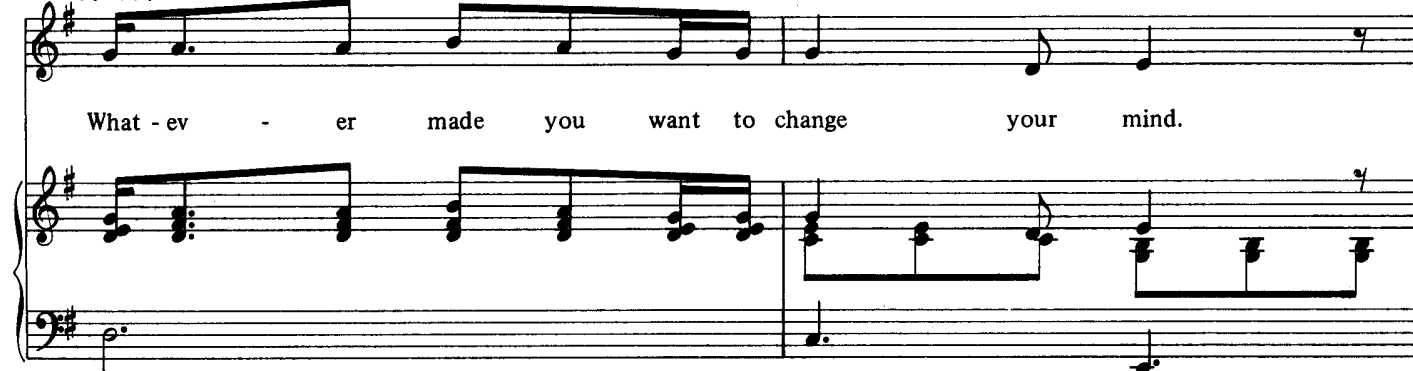
G  Bm  C 




Sa - ra, Sa - ra,




D  C  Em 

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



G  Bm  C 

Sa - ra, Sa - ra, So



D C Em

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

| 1.-5. | 6.

2. I can

Additional Lyrics

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

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

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

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

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

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

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

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

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

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

MOST OF THE TIME

WORDS AND MUSIC BY BOB DYLAN

Slowly

F_{base}



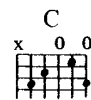
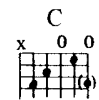
C



F



The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The guitar part consists of three measures of whole notes, corresponding to the chords F_{base}, C, and F. The piano accompaniment starts with a mezzo-forte (mf) dynamic. The piano part includes a bass line and a treble line with chords and melodic fragments.



The second system of music continues the guitar and piano accompaniment. It includes the lyrics: "Most of the time — I'm". The guitar part has three measures of whole notes (C, F, C). The piano accompaniment continues with chords and melodic lines.

F



C



The third system of music concludes the guitar and piano accompaniment. It includes the lyrics: "clear fo-cused all a-round, — Most of the time — I can keep both". The guitar part has three measures of whole notes (F, C, C). The piano accompaniment continues with chords and melodic lines.

F Am G F

feet on the ground. I can fol - low the path, - I can read the signs, -

Am G F

Stay right with it when the road un - winds, - I can han - dle what

C F

ev - er I stum - ble up - on. - I don't e - ven

Am G F C

no - tice she's gone, Most of the time. -

F C F

Most of the time...

C F

it's well un-der- stood, Most of the time...

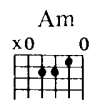
C F

I would-n't change it if I could,

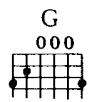
Am G F

I can make it all match up, I can hold my own,

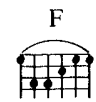
Am
x0 0 0



G
000

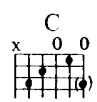


F

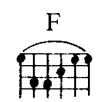


I can deal_ with the sit - u - a - tion right down to the bone. I can sur - vive, -

C
x 0 0 0

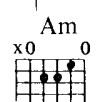


F

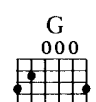


I can en - dure, - And I don't e - ven

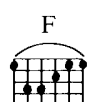
Am
x0 0 0



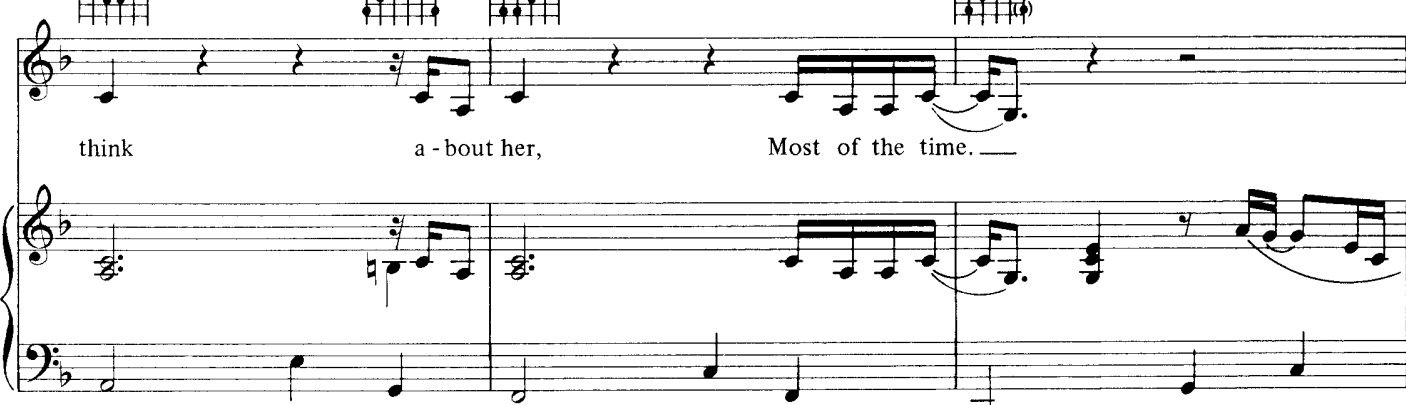
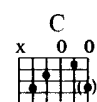
G
000



F

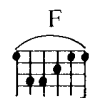


C
x 0 0 0

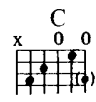


think a - bout her, Most of the time. -

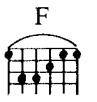
F



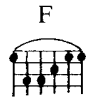
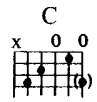
C
x 0 0 0



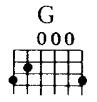
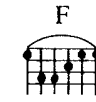
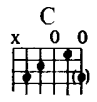
F



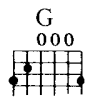
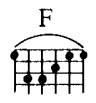
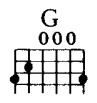
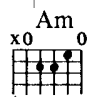
Most of the time -



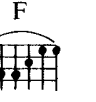
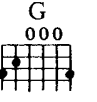
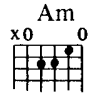
my head is on straight, — Most of the time —



I'm strong e - nough not to hate.



I don't build up il - lu - sion 'til it makes me sick, —



I ain't a - fraid of con - fu - sion no mat - ter how thick. I can smile in the face. —



of man - kind. Don't e - ven re-



mem - ber what her lips - felt like on mine Most of the



time...



Most of the time...

C G Am G

she ain't e-ven in my mind, I would-n't know her if I saw her,

C E

She's that far be-hind. Most of the time__

Am E

I can't e-ven be sure__ If she was ev-er with me__

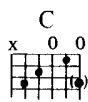
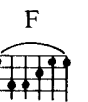
Am F/G

Or if I was ev-er with her. ____ Most of the time__

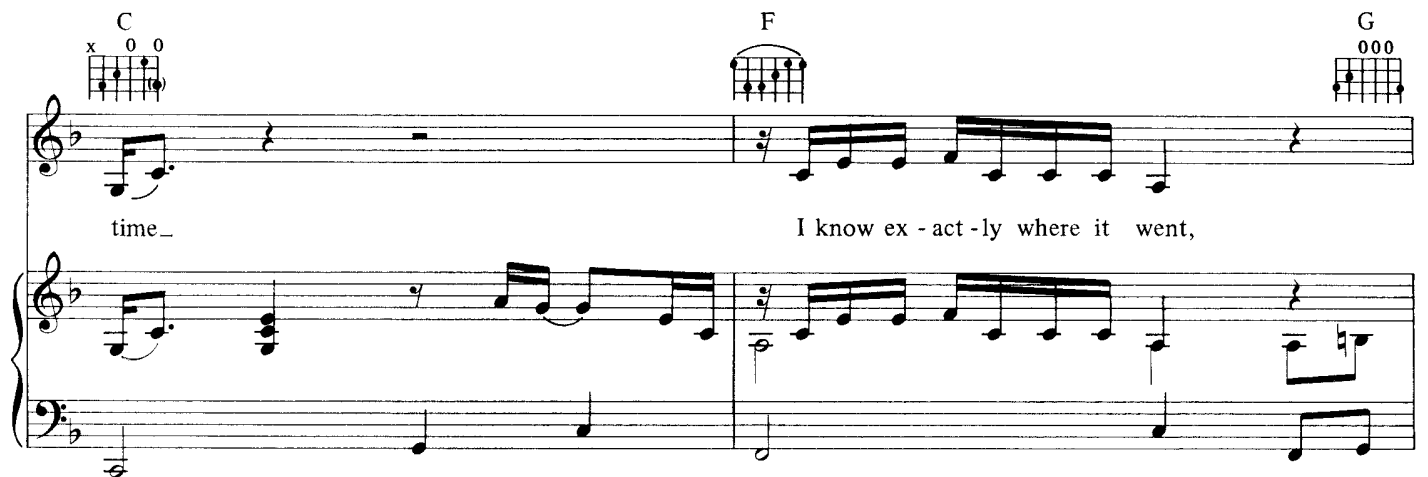
C  F 

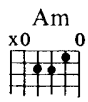
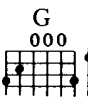
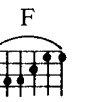
I'm half-way con-tent, — Most of the



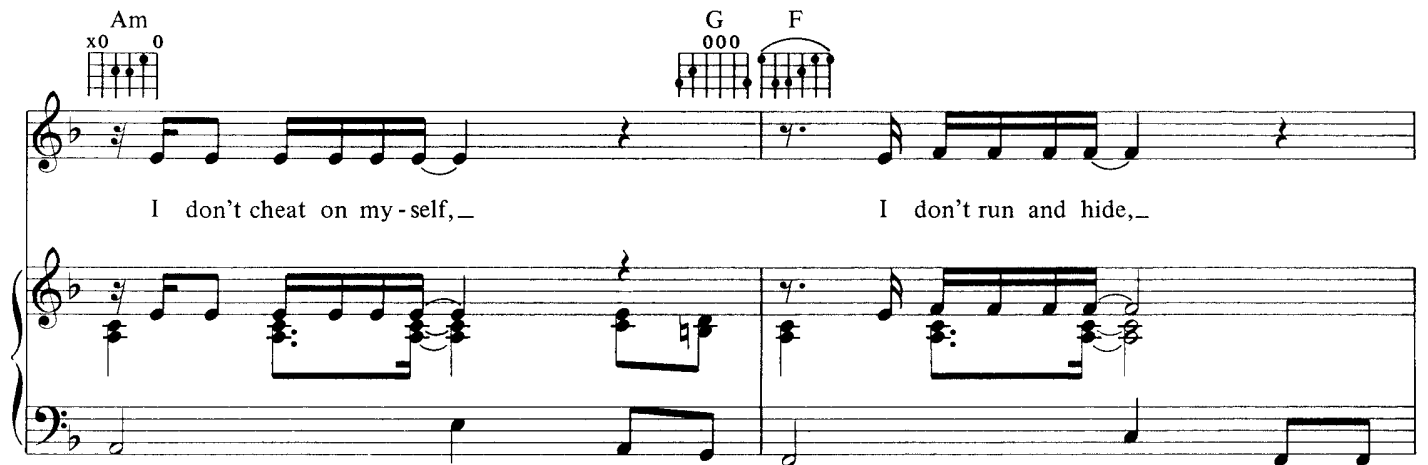
C  F  G 

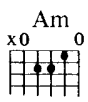
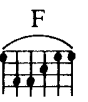
time — I know ex-act-ly where it went,



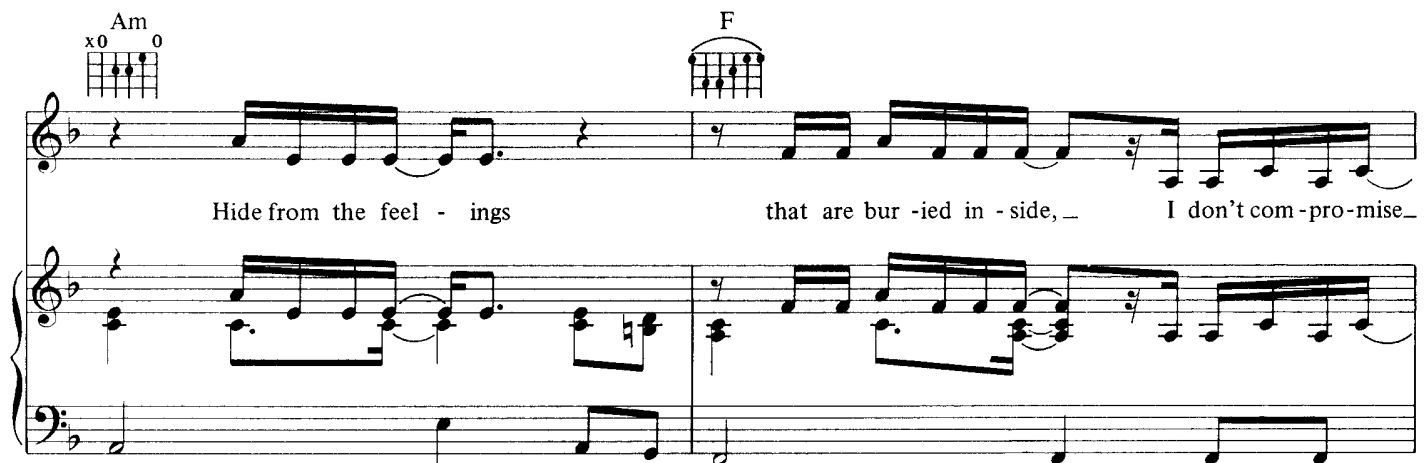
Am  G  F 

I don't cheat on my-self, — I don't run and hide, —



Am  F 

Hide from the feel - ings that are bur -ied in -side, — I don't com -pro-mise —



C F

and I don't pre-tend. — I don't e-ven

Detailed description: This system contains the first two lines of music. The top line is a vocal line with lyrics. The second line is a piano accompaniment. Above the first line, there are two guitar chord diagrams: a C major chord (x00033) and an F major chord (223333). The music is in a 4/4 time signature with a key signature of one flat (Bb).

Am F

care if I ev-er see her a-gain — Most — of the time. —

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line with lyrics. The second line is a piano accompaniment. Above the first line, there are two guitar chord diagrams: an Am major chord (x02020) and an F major chord (223333). The music continues in the same 4/4 time signature and key signature.

C F

Detailed description: This system contains the fifth and sixth lines of music. The top line is mostly empty, with some rests. The second line is a piano accompaniment. Above the first line, there are two guitar chord diagrams: a C major chord (x00033) and an F major chord (223333). The music continues in the same 4/4 time signature and key signature.

C F

Repeat and fade

Detailed description: This system contains the seventh and eighth lines of music. The top line is mostly empty, with some rests. The second line is a piano accompaniment. Above the first line, there are two guitar chord diagrams: a C major chord (x00033) and an F major chord (223333). The music concludes with a double bar line and repeat signs. The text 'Repeat and fade' is written at the end of the system.

SONG TO WOODY

WORDS AND MUSIC BY BOB DYLAN

Moderately

Guitar \longrightarrow A
 (Capo 1st fret) x0 0 0

E7
 0 0 0 0

F7

Piano \longrightarrow Bb

I'm out here a thou - sand miles from my

A
 x0 0 0

Bb

home,

D
 xx0

Eb

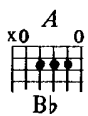
A/C#
 x x x x

Bb/D

Bm
 x x x x

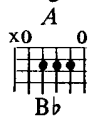
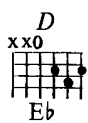
Cm

Walk - in' a road oth - er men have gone



down. _____

I'm see - in your world _____ of



peo - ple and things, _____

your pau - pers _____

The musical score is written in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a bass line with a steady eighth-note pattern and a treble line with chords and melodic fragments. Chord diagrams are provided for E7 (0 0 0 0) and Bb (x0 A 0). The score includes a first ending (1-4) and a second ending (5) that concludes with a double bar line and repeat sign.

and peas - ants and princ - es and

kings.

2. Hey,

Additional Lyrics

2. Hey, hey, Woody Guthrie, I wrote you a song,
'Bout a funny ol' world that's a-comin' along,
Seems sick an' it's hungry, it's tired an' it's torn,
It looks like it's a-dyin' an' it's hardly been born.
3. Hey, Woody Guthrie, but I know that you know,
All the things that I'm a-sayin', an' a-many times more,
I'm a-singin' you the song, but I can't sing enough,
'Cause there's not many men that done the things that you've done.
4. Here's to Cisco an' Sonny, an' Leadbelly too,
An' to all the good people that travelled with you,
Here's to the hearts and the hands of the men,
That come with the dust and are gone with the wind.
5. I'm a-leavin' tomorrow, but I could leave today,
Somewhere down the road someday.
The very last thing that I'd want to do
Is to say I've been hittin' some hard travellin' too.

WHEN I PAINT MY MASTERPIECE

WORDS AND MUSIC BY BOB DYLAN

Moderately slow



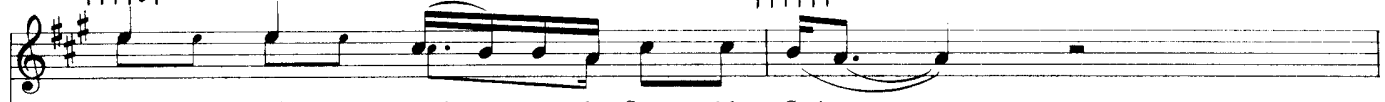
Oh, the streets of Rome are filled with rub-ble, An-cient foot -
hours I've spent in-side the Col - i - se - um, Dodg-ing li -
Rome and land-ed in Brus-sels, On a plane

*mf*

prints are ev - 'ry - where. You can
ons and wast - in' time. Oh, those
ride so bump - y that I al - most cried.



al - most think that you're see - in' dou - ble On a
might - y kings of the jun - gle, I could hard-ly stand to see 'em, Yes, it
Cler - gy-men in un - i - form and young girls pull - in' mus - cles, Ev - 'ry -



cold, dark night on the Span - ish Stairs.
sure has been a long, hard climb.
one was there to greet me when I stepped in - side.

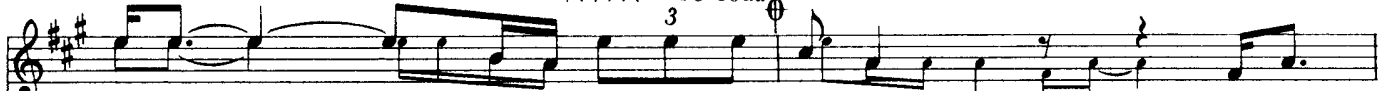




Got to hur-ry on back _____ to my ho - tel room, Where I've
Train wheels run - nin' through the back of my mem-o - ry, _____ When I
News - pa - per - men eat - ing can - dy _____



got me a date with Bot - ti - cel - li's niece. She
ran on the hill - top fol - low - ing a pack of wild geese.
Had to be held down by big po - lice.

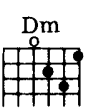
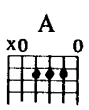


prom - ised _____ that she'd be right there with me When I
Some - day, _____ ev - 'ry - thing is gon - na be smooth like a rhap - so - dy, _____ When I
Some - day, _____ ev - 'ry - thing is gon - na be




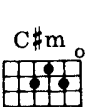
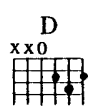
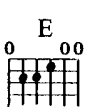
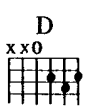
paint _____ my mas - ter - piece. _ Oh, the
paint _____ my mas - ter - piece. _




Dm  A 

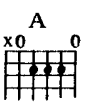
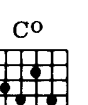
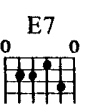
Sail - in' round the world _____ in a dirt - y gon - do - la.




C#m  D  E  D 


Oh, to be back_ in the land_ of Co - ca_ Co - la!

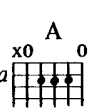
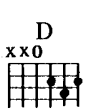
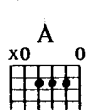
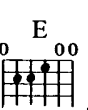
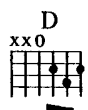
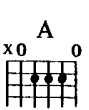
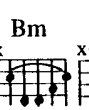
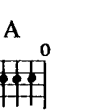


A  Co  E7 


D. S. al Coda 


I left




Coda A  D  A  E  D  A  Bm  A 

dif-f'rent When I paint my mas-ter - piece. —

rit. *R. H.* 

Pedal 



MAN IN THE LONG BLACK COAT

WORDS AND MUSIC BY BOB DYLAN

Moderately bright, in 6

Am $x0 \ 0$ C $x \ 0 \ 0$ G 000 Am $x0 \ 0$

mf

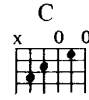
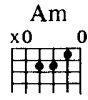
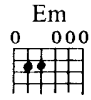
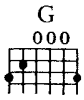
Em $0 \ 000$ Am $x0 \ 0$ C $x \ 0 \ 0$ G 000 Em $0 \ 000$

Crick-ets are chirp-in', the wa-ter is high, There's a

Am $x0 \ 0$ C $x \ 0 \ 0$ G 000 Am $x0 \ 0$ C $x \ 0 \ 0$

soft cot-ton dress on the line hang-in' dry, Win-dow wide o-pen,

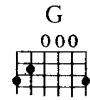
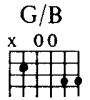
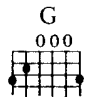
Sempre simile



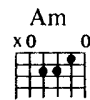
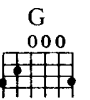
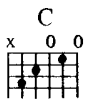
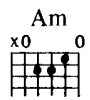
Af - ri - can trees bent o - ver back - wards from a



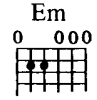
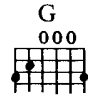
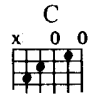
hur - ri - cane breeze. Not a



word of good - bye, not e - ven a note, She



gone with the man in the long black coat.



Some - bod-y seen him hang-ing a - round At the



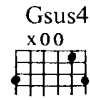
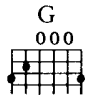
old dance hall on the out - skirts of town, He looked



in - to her eyes when she stopped him to ask If he



want-ed to dance, he had a face like a mask.



Some - bod - y said — from the



Bi - ble he'd quote, There was dust on the man in the



long black coat.



Preach - er was a - talk - in', there's a ser - mon he gave, He said

Am C G Am

x0 0 0 x 0 0 0 000 x0 0 0

ev - ery man's con - science is vile and de - praved, You

C G Em

x 0 0 0 000 0 000

can - not de - pend on it to be your guide, When it's

Am C G Am

x0 0 0 x 0 0 0 000 x0 0 0

you who must keep it sat - is - fied.

G

000

It ain't eas - y to swal - low, it

Am

C



sticks in the throat, She gave her heart to the man in the

G

Am



long black coat. There

F

C



are no — mis - takes in life, some peo - ple say, It is

Am

G

Am



true some - times you can see it that way. But

F C

peo - ple don't live or die, peo - ple just float. She

Am G Am

went with the man in the long black coat.

C G Em

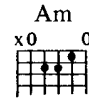
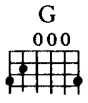
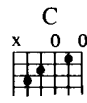
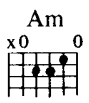
There's smoke on the wa - ter, it's been there since June,

Am C G Am

Tree trunks up - root - ed 'neath the high cres - cent moon. Feel the



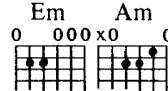
pulse and vi - bra - tion and the rum - bling force,



Some-bod-y is out there beat-ing a dead horse.



She nev - er said noth - ing, there was noth - ing she wrote, She



gone with the man in the long black coat.

PRECIOUS ANGEL

WORDS AND MUSIC BY BOB DYLAN

Moderately

Guitar → *D*
(Capo 1st fret) *x x 0*

Piano → *E_b*

Chord diagrams for the first system:
 Guitar: *D* (Capo 1st fret) *x x 0*
 Piano: *E_b*
 Guitar: *G* *x 0 0 0*
 Piano: *A_b*
 Guitar: *B_m* *x*
 Piano: *C_m*
 Guitar: *G* *x 0 0 0*
 Piano: *A_b*

D
x x 0
E_b

G
x 0 0 0
A_b

D
x x 0
E_b

G
x 0 0 0
A_b

1. Pre-cious an - gel, un - der the sun, —

mp

D
x x 0
E_b

G
x 0 0 0
A_b

B_m
x
C_m

G
x 0 0 0
A_b

How was I to know you'd_ be the one_ —

D/F#
x0 x x

Eb/G

G
x000

Ab

D/A
x00

Eb/Bb

To show_ me I was blind - ed, to show me I was

G
x000

Ab

D
xx0

Eb

G
x000

Ab

gone. How weak_ was the foun - da - tion I was

Bm
x

Cm

G
x000

Ab

D
xx0

Eb

stand - ing up - on. Now there's spir - it - ual war -

G
x000

Ab

D
xx0

Eb

G
x000

Ab

- fare and flesh and blood break - ing down...



Eb

Ab

Ya ei - ther got faith or ya got un - be - lief, and there ain't

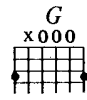
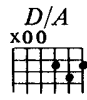
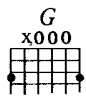


Cm

Ab

Eb/G

no neu - tral ground. The en - e - my is sub -



Ab

Eb/Bb

Ab

- tle, How be it we are so de - ceived,

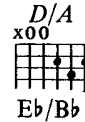
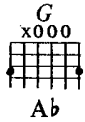
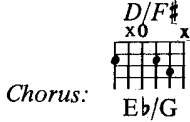
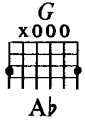


Eb

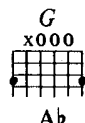
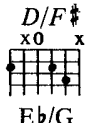
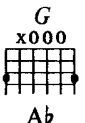
Ab

Cm

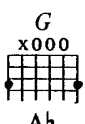
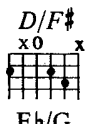
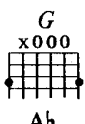
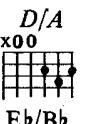
When the truth's_ in our hearts_ and we still_ don't be - lieve?



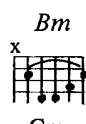
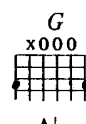
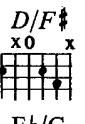
Shine your light, — shine your light on



me. Shine your light, —



shine your light on me. — Shine your light,



shine your light on me. Ya know I just could - n't make_ it by my -

D/A
x00
Eb/Bb

G
x000
Ab

Em7
0 0 0
Fm7

1., 2.
A9sus4
x0
Bb9sus4

self. I'm a lit - tle too blind_ to see.

3.
A9sus4
x0
Bb9sus4

D/F#
x0 x
Eb/G

G
x000
Ab

D/A
x00
Eb/Bb

G
x000
Ab

Shine your light, - shine your light on me. -

D/F#
x0 x
Eb/G

G
x000
Ab

D/A
x00
Eb/Bb

G
x000
Ab

repeat and fade

Shine your light, - shine your light on me. -

Additional Lyrics

2. My so-called friends have fallen under a spell.
 They look me squarely in the eye and they say, "All is well."
 Can they image the darkness that will fall from on high
 When men will beg God to kill them and they won't be able to die?
 Sister, lemme tell you about a vision that I saw:
 You were drawing water for your husband, you were suffering under the law.
 You were telling him about Buddah, you were telling him about Mohammed in the same breath.
 You never mentioned one time the Man who came and died a criminal's death.

Chorus:

3. Precious angel, you believe me when I say
 What God has given to us no man can take away.
 We are covered in blood, girl: you know our forefathers were slaves.
 Let us hope they've found mercy in their bone-filled graves.
 You're the queen of my flesh, girl; you're my woman, you're my delight.
 You're the lamp of my soul, girl, and you touch up up the night.
 But there's violence in the eyes, girl, so let us not be enticed
 On the way out of Egypt, through Ethiopia, to the judgment hall of Christ.

Chorus:

YOU AIN'T GOIN' NOWHERE

WORDS AND MUSIC BY BOB DYLAN

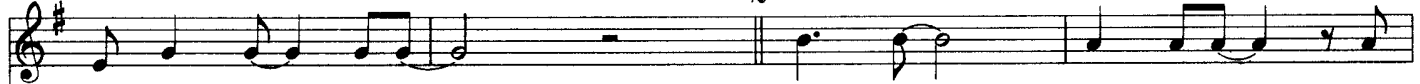
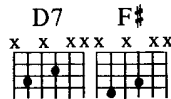
Moderately



Clouds so swift, — Rain won't lift, — Gate won't close, —
 I don't care — How man - y let - ters they sent, — Morn - ing came — and
 Buy me a flute — And a gun that shoots, — Tail - gates — and



Rail - ings froze. — Get your mind — off win - ter time, —
 morn - ing went. — Pick up your mon - ey And pack up your tent, —
 sub - sti - tutes. — Strap your - self — To the tree with roots, —



You ain't goin' — no - where. — }
 You ain't goin' — no - where. — }
 You ain't goin' — no - where. — }
 Whoo - ee! — Ride me high, — To -



C G D7/F# G Am

mor - row's the day My bride's gon - na come. Oh, oh, — Are we gon - na fly,

C 1. 2. G 3. G

To Coda Down in the eas - y chair! — Gen - ghis Khan, — He

Am C G

could not keep — All his kings — Sup - plied with sleep. — We'll climb that hill, — No

Am C G

mat - ter how steep, — When we get up to it. —

D.S. al Coda

Coda G D7 G

BROWNSVILLE GIRL

WORDS AND MUSIC BY BOB DYLAN

Slowly

D
A/C#
Bm
E
A
D
A/C#
Bm
E
A

D
xx0

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

Bm
E
A

x
0
00
x0
0

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



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

1.-5.,7.-9.,11.-13.,15.,16.

6.,10.,14.,17.

Bm

E

A

A

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

Chorus:

A

D

Bm


E

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

A

D

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

For verses 7, 11, and 15. *D.S.*  Last time

Bm  E  A  A  *D.S.*  end fade



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

Additional Lyrics

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

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

JOKERMAN

WORDS AND MUSIC BY BOB DYLAN

Brightly

B \flat


B \flat maj7


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

mf

Cm/B \flat
 4fr.

F/B \flat


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

B \flat


E \flat /B \flat


B \flat


ing. Dis - tant ships sail - ing



Bbmaj7

Cm/Bb

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

F/Bb

Bb

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

Cm7

F

Bb

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

Cm7

F

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

Bb Eb Chorus: F

Jok - er - man dance to the

Eb Bb F/A

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

Eb/G Eb Bb/D Eb6 F

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

Bb

er - man.

1.-5. 6. D.C.(instrumental) and fade

Additional Lyrics

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

CONGRATULATIONS

WORDS AND MUSIC BY BOB DYLAN

Moderately slow

Chorus:

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

mf

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

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

To Coda ⊕

G F C

x000 x000 x 0 0

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

C G Dm G13sus4

x 0 0 0 x000 xx0 x 0

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

F C G Dm

x000 x 0 0 0 x000 xx0

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

G13sus4 1. F C

x 0 x000 x 0 0 0

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

Chorus:

F G C

Chorus: *D.S. al Coda*

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

Coda G F C

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

C F

la - tions. Con - grat - u -

G 1. F C 2. F C

la - tions. Con - grat - u -

The musical score consists of two systems. The first system includes guitar chords C (x 0 0 0), G (x 0 0 0), and Dm (x x 0). The second system includes G13sus4 (x 0 0 0), F, and C (x 0 0 0). The piano accompaniment features chords and melodic lines in both hands.

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

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

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

TWEETER AND THE MONKEY MAN

WORDS AND MUSIC BY BOB DYLAN

Moderately, with a steady beat

Am
x0 0 0

1. 2.

mf

G
x000

F



1. Tweet-er and the mon-key man were hard up for cash,— They stayed up all night— sell-ing

Am
x0 0 0

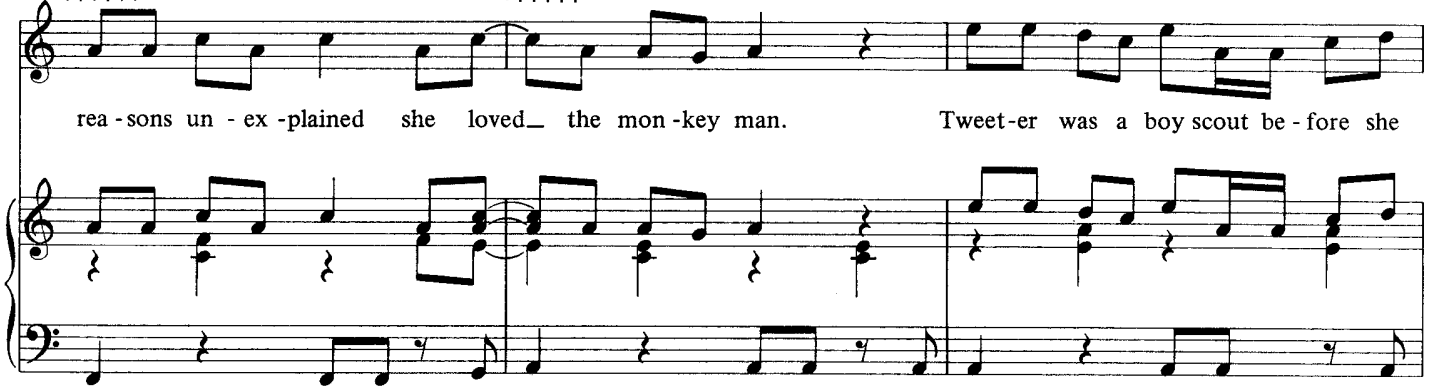
G
x000

co-caine and hash— To an un-der-cov-er cop who had a sis-ter named Jan.— For

F Am

rea - sons un - ex - plained she loved_ the mon - key man. Tweet - er was a boy scout be - fore she



G F Am







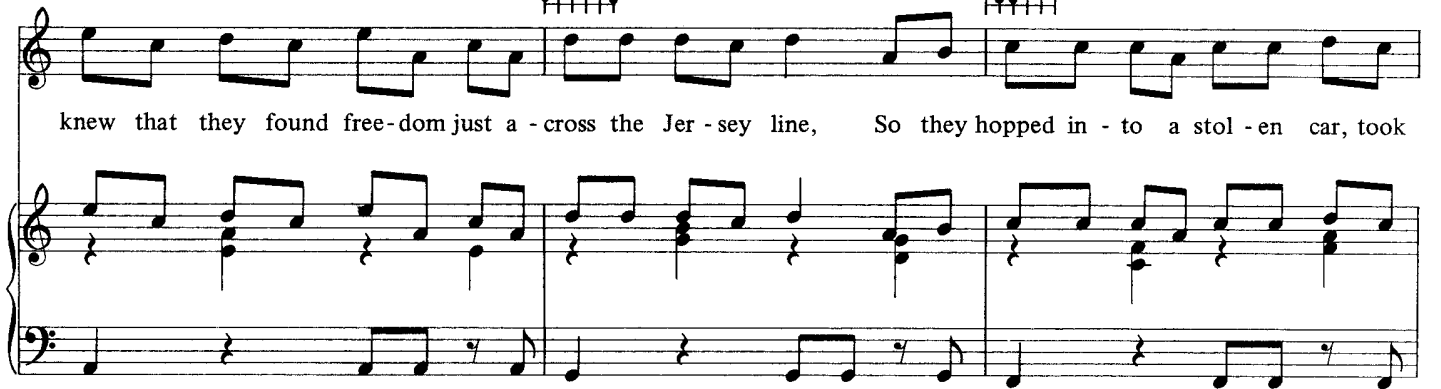
went to Vi - et - nam, And found out the hard way_ no - bod - y gives a damn_ They




G F

knew that they found free - dom just a - cross the Jer - sey line, So they hopped in - to a stol - en car, took

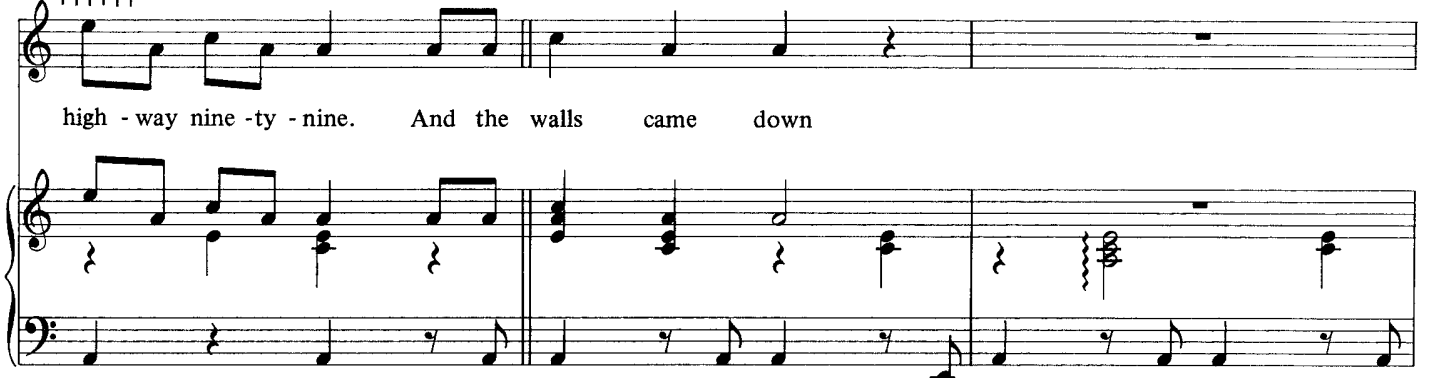


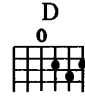
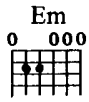
Am



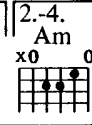
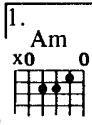
Chorus:

high - way nine - ty - nine. And the walls came down

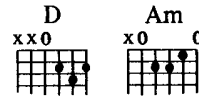
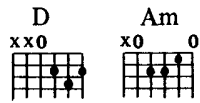




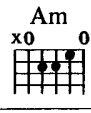
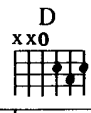
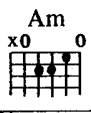
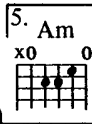
all the way to hell, Nev - er saw them when they're stand - ing, nev - er



saw them when they fell. saw them when they fell.



2. —
3. An
4. Some -
5. Now the



repeat and fade

saw them when they fell.

2. The undercover cop never liked the monkey man,
 Even back in childhood, he wanted to see him in the can.
 Jan got married at fourteen to a racketeer named Bill,
 She made secret calls to the monkey man from a mansion on the hill.

It was out on Thunder Road - Tweeter at the wheel,
 They crashed into paradise - they could hear them tires squeal.
 The undercover cop pulled up and said, "Everyone of you's a liar,
 If you don't surrender now, it's gonna go down to the wire.

Chorus:

3. An ambulance rolled up - a state trooper close behind,
 Tweeter took his gun away and messed up his mind,
 The undercover cop was left tied up to a tree
 Near the souvenir stand by the old abandoned factory.

Next day the undercover cop was hot in pursuit,
 He was taking the whole thing personal, he didn't care about the loot.
 Jan had told him many times, it was you to me who taught,
 In Jersey anything's legal as long as you don't get caught.

Chorus:

4. Someplace by Rahway prison, they ran out of gas.
 The undercover cop had cornered them, said, "Boy, you didn't think that this could last."
 Jan jumped out of bed, said, "There's someplace I gotta go."
 She took a gun out of the drawer and said, "It's best if you don't know."

The undercover cop was found face down in a field,
 The monkey man was on the river bridge using Tweeter as a shield,
 Jan said to the monkey man, "I'm not fooled by Tweeter's curl.
 I knew him long before he ever became a Jersey girl."

Chorus:

5. Now the town od Jersey City is quieting down again,
 I'm sitting in a gambling club called the Lion's Den.
 The TV set been blown up, every bit of it is gone
 Ever since the nightly news show that the monkey man was on.

I guess I'll go to Florida and get myself some sun,
 There ain't no more opportunity here, everything's been done.
 Sometime I think of Tweeter, sometime I think of Jan,
 Sometime I don't think about nothing but the monkey man.

Chorus:

EVERYTHING IS BROKEN

WORDS AND MUSIC BY BOB DYLAN

Moderately, with a steady beat

E7



mf

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

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

A7



© 1989 SPECIAL RIDER MUSIC
USED BY PERMISSION. ALL RIGHTS RESERVED.

E7  B7 

Peo - ple sleep - ing in brok - en beds. — Ain't no use jiv - ing.

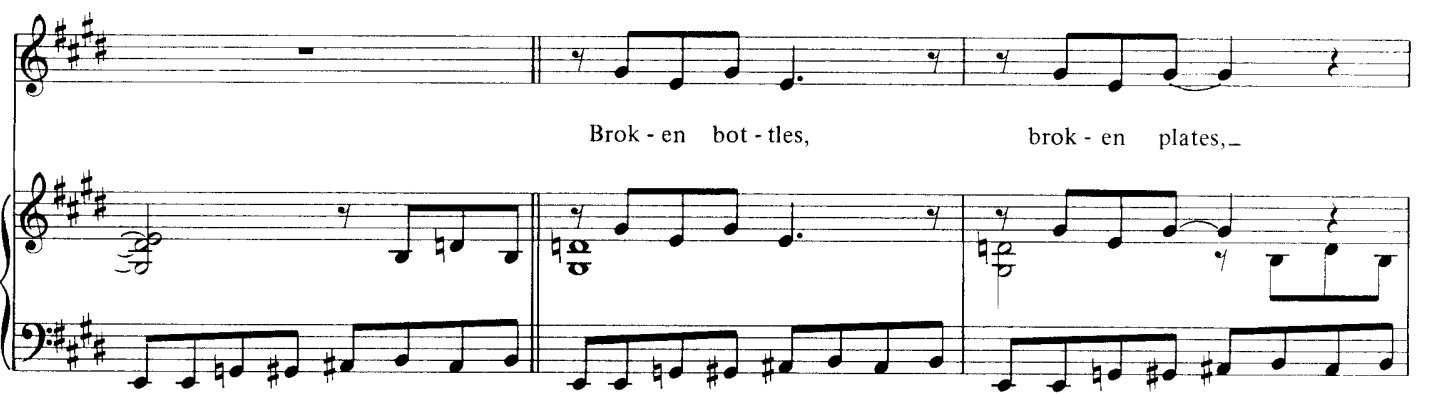


A7  E7 

Ain't no use jok - ing, Ev - ery - thing is brok - en.




Brok - en bot - tles, brok - en plates, —



A7
x0

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

This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The piano accompaniment is in bass clef. A guitar chord diagram for A7 (x0) is shown above the first measure.

E7
0 0

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

This system contains the next three measures. The vocal line continues in treble clef. The piano accompaniment continues in bass clef. A guitar chord diagram for E7 (0 0) is shown above the second measure.

B7 x0 0 A7 x0 E7 0 0

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

This system contains the next three measures. The vocal line continues in treble clef. The piano accompaniment continues in bass clef. Guitar chord diagrams for B7 (x0 0), A7 (x0), and E7 (0 0) are shown above the first, second, and third measures respectively.

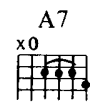
ery - thing is brok - en.

f

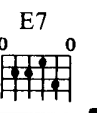
This system contains the final two measures of the piece. The vocal line continues in treble clef. The piano accompaniment continues in bass clef. A dynamic marking of *f* (forte) is present in the piano part.



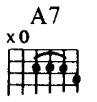
Seem like ev - ery time you stop and



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



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



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

E7



B7



Brok - en voic - es on brok - en phones. Take a deep breath, —

A7



E7



feel like you're chok-in', Ev - ery - thing is brok-en.

E7



B7



Ev - ery time you leave and go off

f (opt. 2nd time) *mf*

A7



some-place, Things fall to piec-es in my face.—

E7
 0 0

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

A7
 x0

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

E7
 0 0

B7
 x 0

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

A7
 x0

E7
 0 0

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

sfz

THE GROOM'S STILL WAITING AT THE ALTAR

WORDS AND MUSIC BY BOB DYLAN

Moderately slow funky blues



mf

(L.H. optional 8va lower throughout)

1. Prayed in the ghet-to with my face in the ce-ment,

Heard the last moan of a box-er, seen the mas-sa-cre of the in-no-cent,

Felt a-round for the light switch, be-came naus-e - at - ed She was

walk - ing down the hall - way while the walls de-te - ri - o - rat-ed.

D7
xx0

East of the Jor - dan, hard as the Rock of Gib - ral - tar.

A
x0 0

I see the

E7 0 0 0 0 D7 x x 0

burn - ing of the page, — Cur - tain ris - ing on a new age, See the

A x 0 0 Am/C x 0 D7 x x 0 E7 0 0 0 0 A x 0 0

groom still wait - in' at the al - tar. —

1.-4. 5. Aadd#9 x 0 5fr.

Additional Lyrics

2. Try to be pure at heart, they arrest you for robbery,
Mistake your shyness for aloofness, your silence for snobbery,
Got the message this morning, the one that was sent to me
About the madness of becomin' what one was never meant to be.

West of the Jordan, east of the Rock of Gibraltar,
I see the burning of the stage,
Curtain risin' on a new age,
See the groom still waitin' at the altar.

3. Don't know what I can say about Claudette that wouldn't come back to haunt me,
Finally had to her give up 'bout the time she began to want me.
But I know God has mercy on them who are slandered and humiliated.
I'd a-done anything for that woman if she didn't made me feel so obligated.

West of the Jordan, west of the Rock of Gibraltar,
I see the burning of the cage,
Curtain risin' on a new stage,
See the groom still waitin' at the altar.

4. Put your hand on my head, baby, do I have a temperature?
I see people who are supposed to know better standin' around like furniture.
There's a wall between you, and what you want and you got to leap it,
Tonight you got the power to take it, tomorrow you won't have the power to keep it.

West of the Jordan, east of the Rock of Gibraltar,
I see the burning of the stage,
Curtain risin' on a new age,
See the groom still waitin' at the altar.

5. Cities on fire, phones out of order,
They're killing nuns and soldiers, there's fighting on the border.
What can I say about Claudette? Ain't seen her since January,
She could be respectably married or running a whorehouse in Buenos Aires.

West of the Jordan, west of the Rock of Gibraltar,
I see the burning of the stage,
Curtain risin' on a new age,
See the groom still waitin' at the altar.

SWEETHEART LIKE YOU

WORDS AND MUSIC BY BOB DYLAN

Slowly, with a beat

E
C#m
B

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

mf

A
B9sus4
E

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

C#m
B
A

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

C#m7 F#m7 C#m7

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

F#m7 E B/D# C#m B

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

A

in' in a dump like this?_

1. B9sus4 2. B9sus4 3. A

2. You know, I 3. You know, a You know,

Bridge I:

B



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

C#m



B



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

F#m7

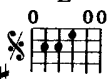
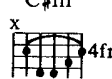


beau - ti - ful wom - an_ who ev - er crawled a - cross_ cut

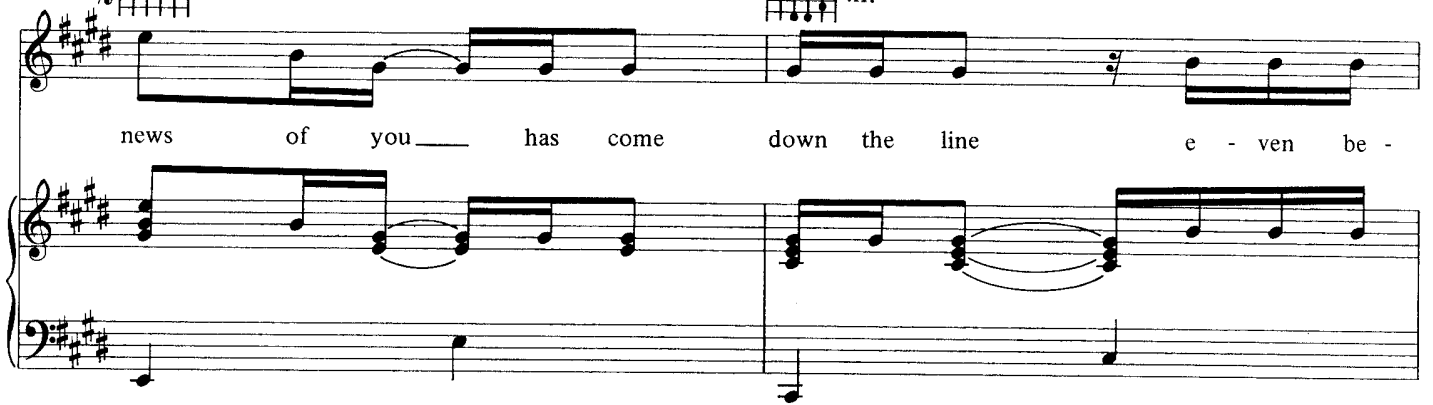
B9sus4



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

E  C#m  4fr.

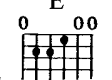
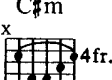
news of you has come down the line e - ven be -



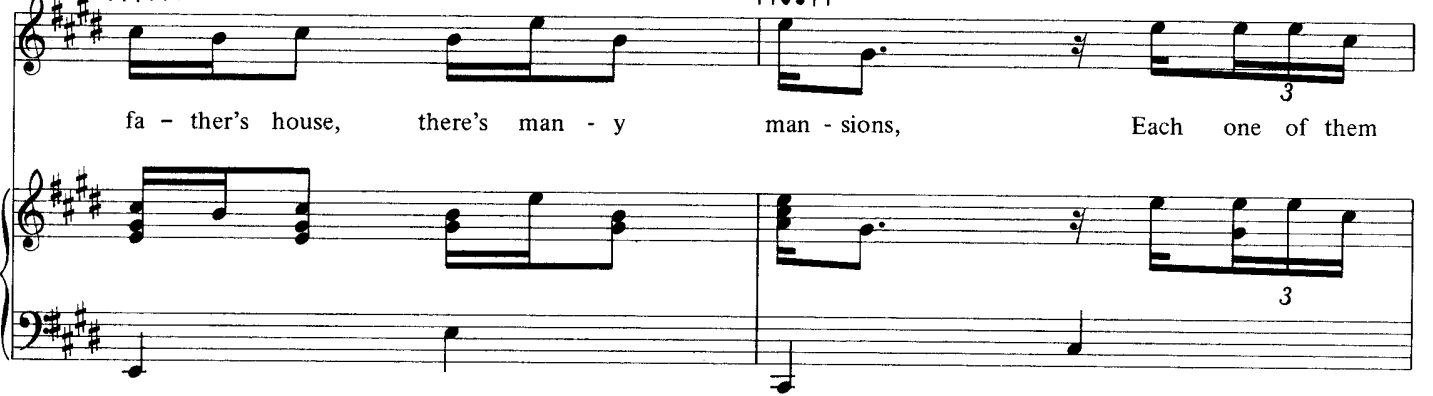
B  A  B9sus4 


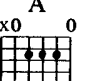
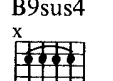
fore ya came in the door. They say in your




E  C#m  4fr.

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



B  A  B9sus4 

got a fire - proof floor.



C#m7 F#m7

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

C#m7 F#m7

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

E B/D# C#m B

What's a sweet - heart like you do -

A

in' in a dump like this?

1. 2. *D.S. (instrumental)
and fade*

Bridge II:

Additional Lyrics

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

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

(to Bridge I, then to Verse 4.)

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

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

HURRICANE

WORDS AND MUSIC BY BOB DYLAN

Moderately

The score is written in 4/4 time and consists of three systems. Each system includes a guitar part with chord diagrams and a piano accompaniment. The piano part is marked *mf* (mezzo-forte).

System 1: The guitar part shows four measures with chords Am, F, Am, and F. The piano accompaniment features a steady bass line and chords in the right hand.




System 2: The vocal line begins with the lyrics: "1. Pis - tol shots ring out in the bar__ room night, _ En - ter Pat - ty Val - en - tine from the". The guitar part has chords Am, F, and Am. The piano accompaniment continues with a similar rhythmic pattern.

System 3: The vocal line continues with: "up - per hall. _ She sees the bar - tend - er in a pool of blood, _". The guitar part has chords F, Am, and F. The piano accompaniment concludes the phrase.

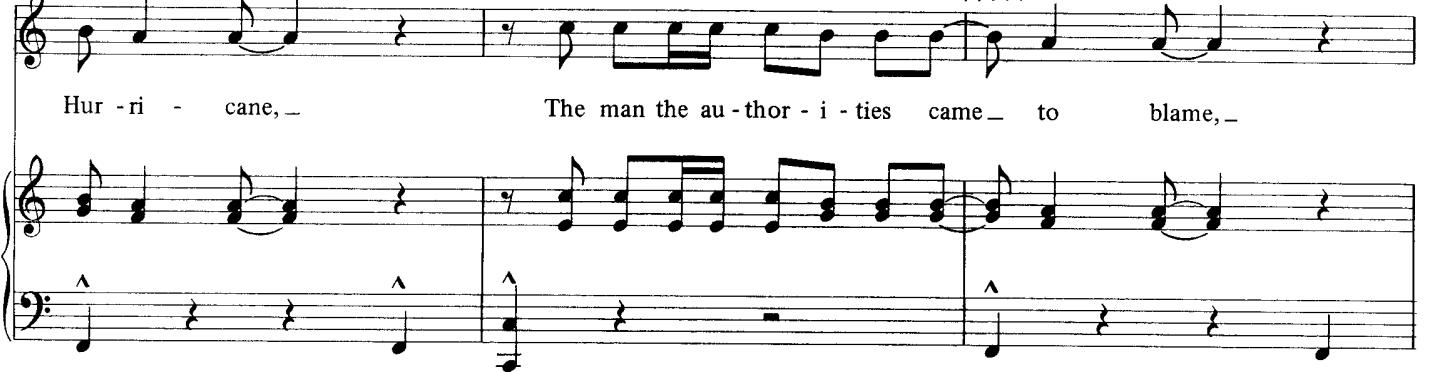
Am  F  C 

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



F  C  F 







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



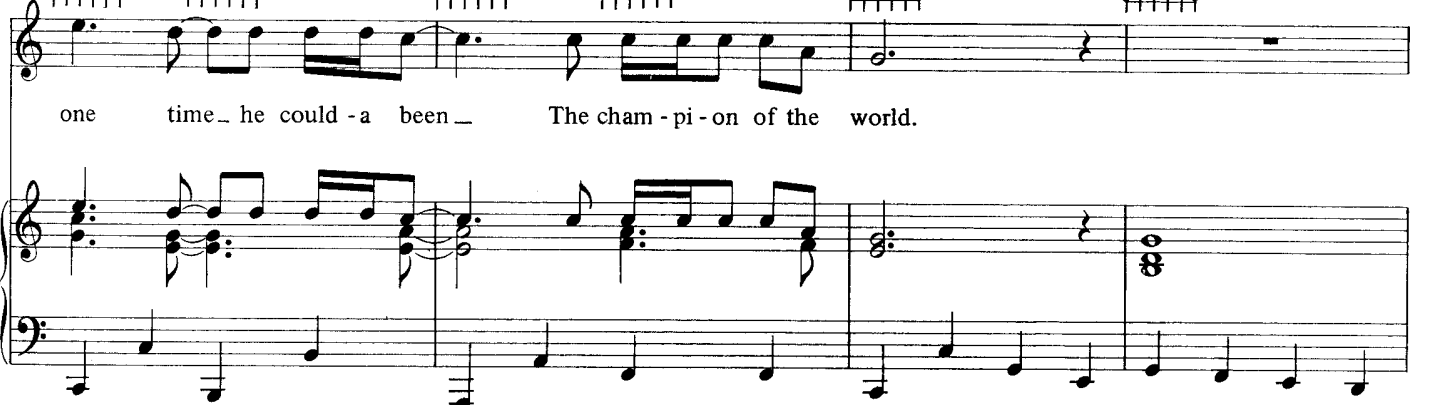
Dm  C  Dm 

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



C  Em/B  Am  F  C  1.-10.
G
000 

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



Am F Am F G

x0 0 x0 0 000

11. D.S. (Instrumental and fade)

Additional Lyrics

2. Three bodies lyin' there does Patty see,
And another man named Bello, movin' around mysteriously.
"I didn't do it," he says, and he throws up his hands,
"I was only robbin' the register, I hope you understand,
I saw them leavin'," he says, and he stops.
"One of us had better call up the cops."
And so Patty calls the cops,
And they arrive on the scene with their red lights flashin'
In the hot New Jersey night.
3. Meanwhile, far away in another part of town,
Rubin Carter and a couple of friends are drivin' around.
Number one contender for the middleweight crown,
Had no idea what kinda shit was about to go down,
When a cop pulled him over to the side of the road,
Just like the time before and the time before that.
In Paterson that's just the way things go,
If you're black you might as well not show up on the street,
'Less you wanna draw the heat.
4. Alfred Bello had a partner and he had a rap for the cops,
Him and Arthur Dexter Bradley were just out prowlin' around.
He said, "I saw two men runnin' out, they looked like middleweights.
They jumped into a white car with out-of-state plates."
And Miss Patty Valentine just nodded her head,
Cop said, "Wait a minute boys, this one's not dead."
So they took him to the infirmary,
And though this man could hardly see,
They told him that he could identify the guilty men.
5. Four in the mornin' and they haul Rubin in,
Take him to the hospital and they bring him upstairs.
The wounded man looks up through his one dyin' eye,
Says, "Wha'd you bring him in here for? He ain't the guy!"
Yes, here's the story of the Hurricane,
The man the authorities came to blame,
For somethin' that he never done.
Put in a prison cell, but one time he coulda been
The champion of the world.
6. Four months later, the ghettos are in flame,
Rubin's in South America, fightin' for his name,
While Arthur Dexter Bradley's still in the robbery game,
And the cops are puttin' the screws to him, lookin' for somebody to blame,
"Remember that murder that happened in a bar?"
"Remember you said you saw the getaway car?"
"You think you'd like to play ball with the law?"
"Think it mighta been that fighter that you saw runnin' that night?"
"Don't forget that you are white."

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

SHOT OF LOVE

WORDS AND MUSIC BY BOB DYLAN

Moderately slow, with a steady beat

Bbm

Eb **Bbm**

I need — a shot of love... I need — a

mf

Eb **Bbm**

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

(funky)

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

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

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

shot of love... I need a

Eb Db Bbm

shot of love...

Eb Db Bbm

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

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

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

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

Eb Db Bbm

shot of love... I need a

Eb Db Bbm

shot of love... 1.,2.

3.

I need a shot of love...

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

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

This system contains the first line of the song. The vocal line is in a treble clef with a key signature of three flats (B-flat major/D-flat minor). The lyrics are "shot of love... I need... a shot of love...". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

If you're a doc - tor, I need a shot of love...

E_b/B_b
B_bm

This system contains the second line of the song. The vocal line continues with the lyrics "If you're a doc - tor, I need a shot of love...". The piano accompaniment continues with the same rhythmic pattern. Two guitar chord diagrams are provided: *E_b/B_b* and *B_bm*, both marked with an 'x' on the high E string.

repeat and fade

This system contains the final line of the song. The vocal line has a long note followed by a rest. The piano accompaniment continues with the eighth-note bass line. The instruction "repeat and fade" is written at the end of the system.

Additional Lyrics

3. I don't need no alibi when I'm spending time with you.
 I've heard all of them rumors and you have heard 'em too.
 Don't show me no picture show, or give me no book to read,
 I don't satisfy the hurt inside nor the habit that it feeds.
 I need a shot of love.
 I need a shot of love.

4. Why would I want to take your life?
 You've only murdered my father, raped his wife.
 Tattooed my babies with a poison pen.
 Mocked my God, humiliated my friends.
 I need a shot of love.

5. Don't wanna be with nobody tonight,
 Veronica not around nowhere, Mavis just ain't right.
 There's a man that hates me and he's swift, smooth and near,
 Am I supposed to set back and wait until he's here?
 I need a shot of love.
 I need a shot of love.

6. What makes the wind wanna blow tonight?
 Don't even feel like crossing the street and my car ain't actin' right.
 Called home; everybody seemed to have moved away.
 My conscience is beginning to bother me today
 I need a shot of love.
 I need a shot of love.

(To 3rd ending)

IDIOT WIND

WORDS AND MUSIC BY BOB DYLAN

Slowly, with a steady beat

Cm D

1. Some-one's got it in_ for me, They're_ plant - ing_ sto - ries_ in the_ press.

mf

G Cm

3 3

Who - ev - er it is, _ I wish they'd cut it out But

D G

when they will, _____ I can on - ly guess. _____ They

Em 0 000 Bm x Am x0 0 G x000

say I shot a man named Gray, And took his wife to It - a - ly.

Em 0 000 Bm x Am x0 0 G x000



She in - her - it - ed a mil - lion bucks, And when she died, it came to me. I can't

Bm x C x 0 0

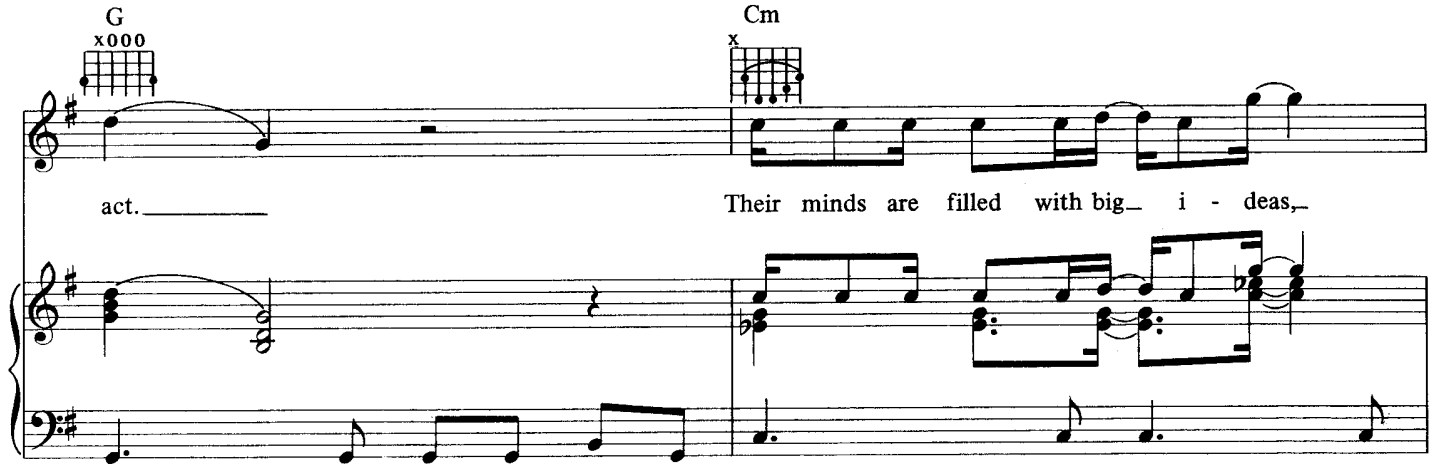
help it if I'm luck - y.



Cm x D xx0

Peo - ple see me all the time, And they just can't re - mem - ber how to

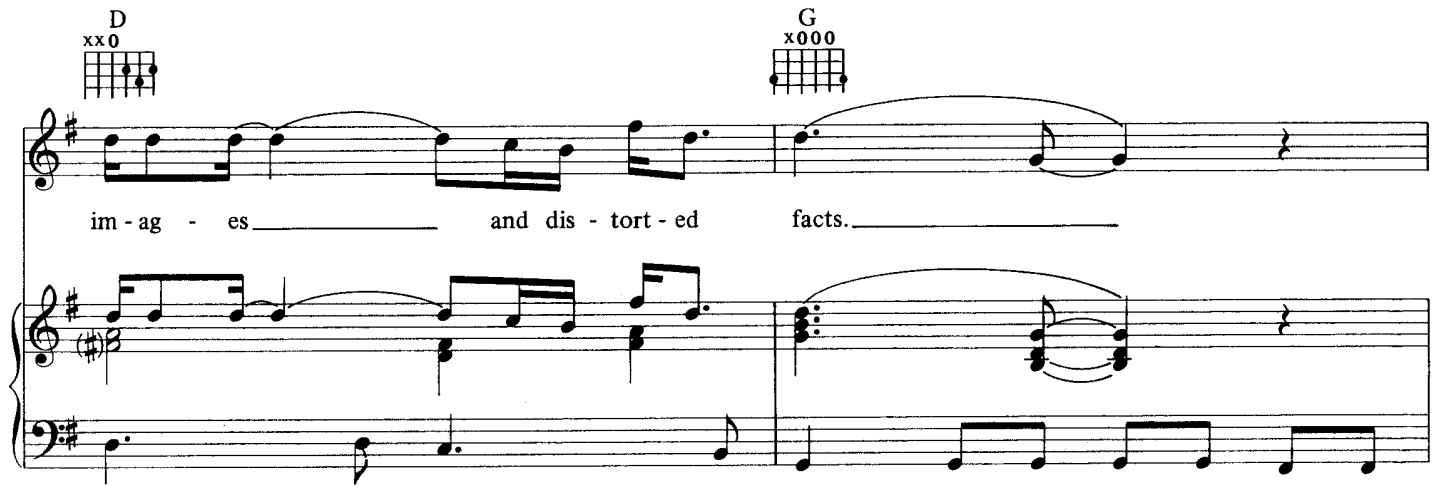
G  Cm 





act. _____ Their minds are filled with big_ i - deas, _



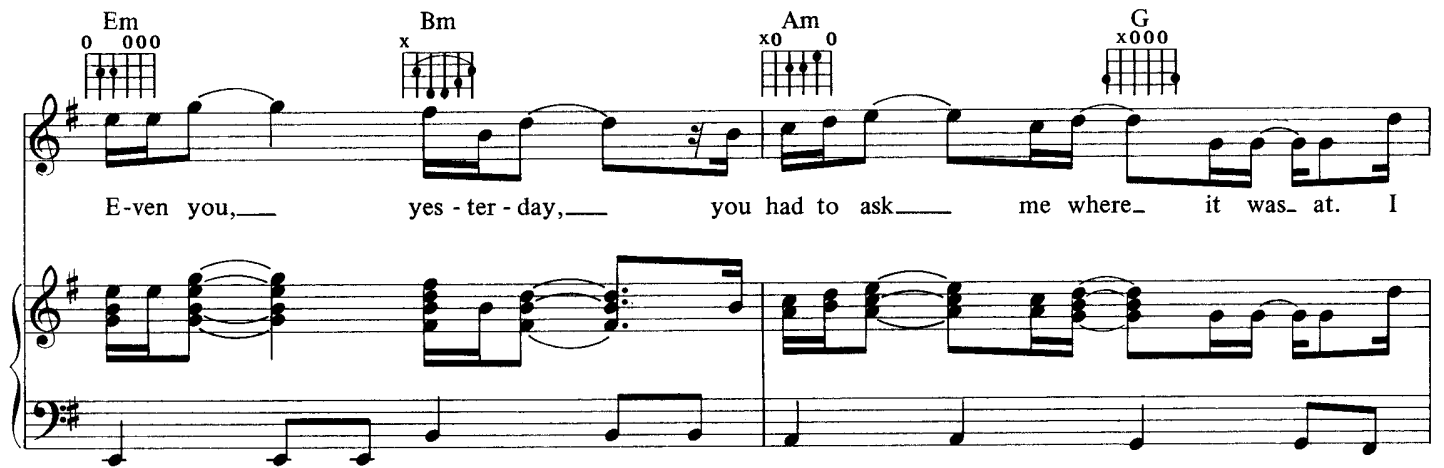
D  G 



im - ag - es _____ and dis - tort - ed facts. _____



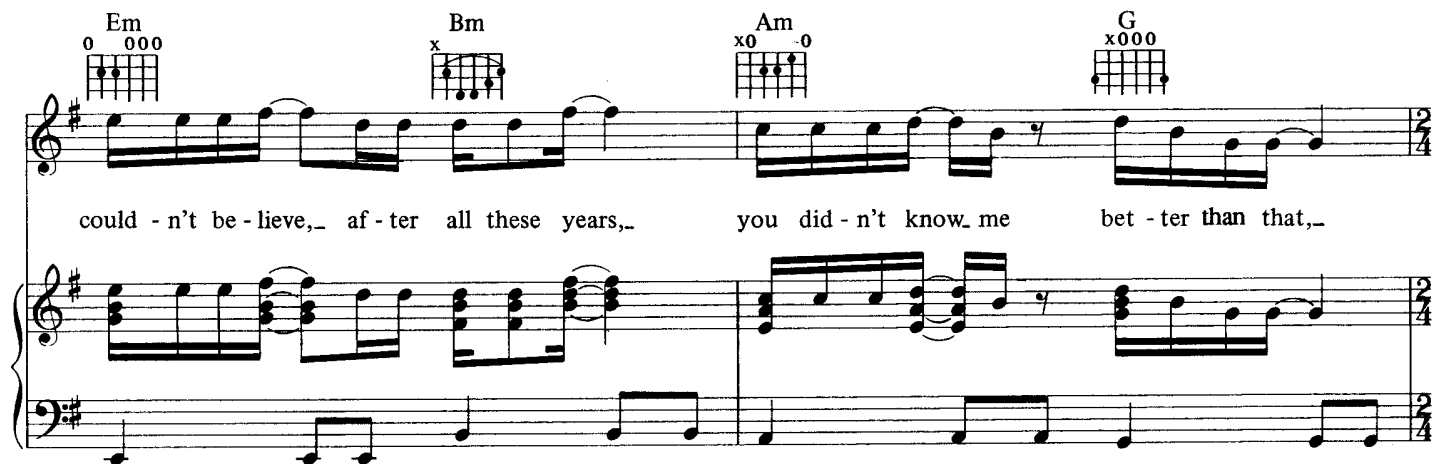
Em  Bm  Am  G 

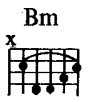
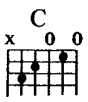
E-ven you, _ yes - ter - day, _ you had to ask _ me where_ it was_ at. I



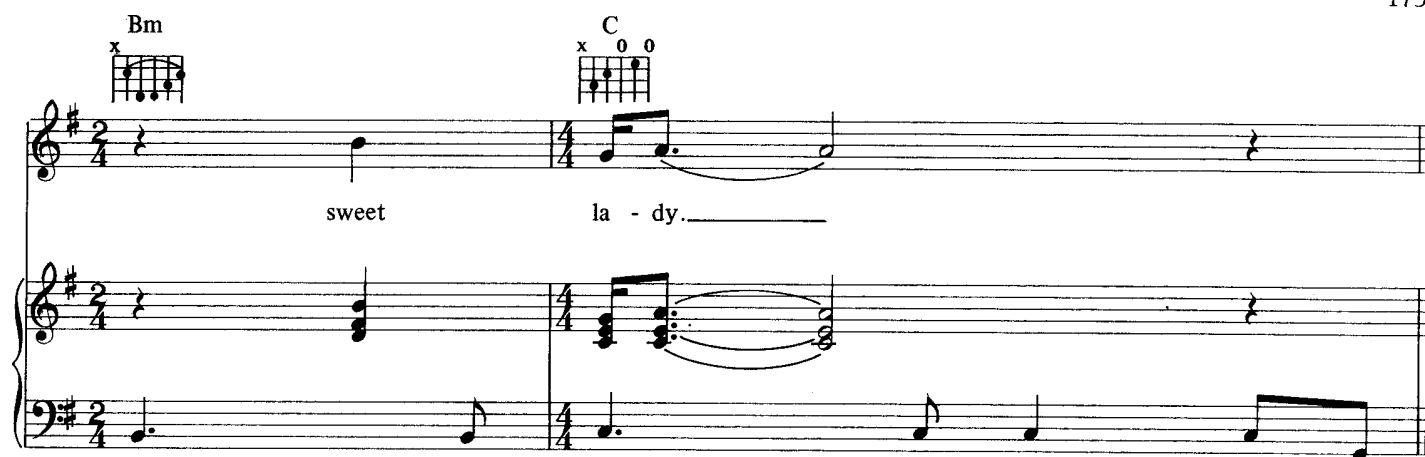
Em  Bm  Am  G 

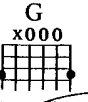
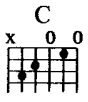
could - n't be - lieve, _ af - ter all these years, _ you did - n't know me bet - ter than that, _



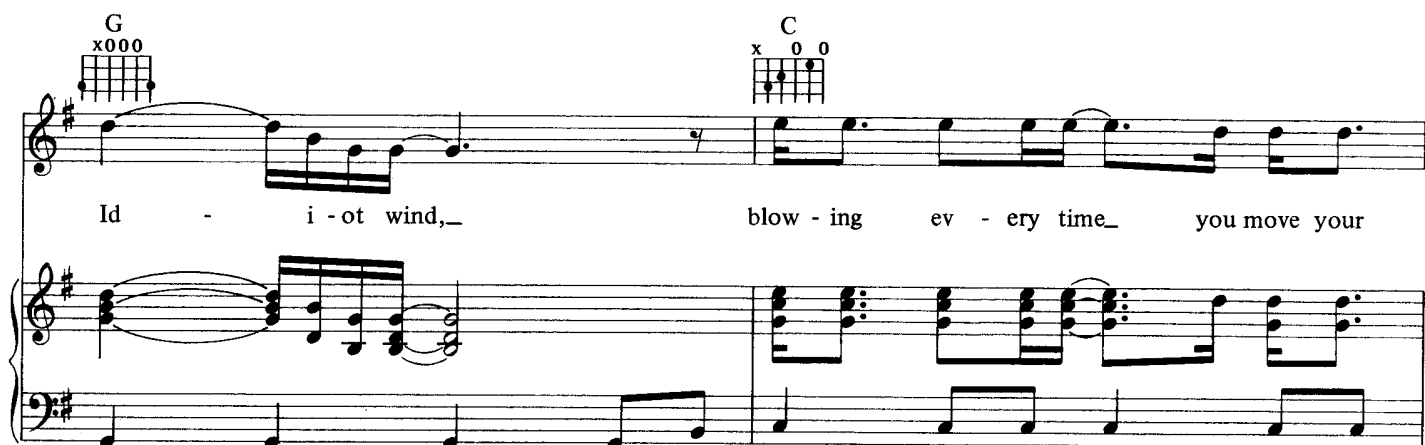
Bm  C 

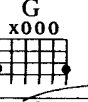
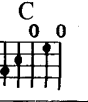
sweet la - dy.



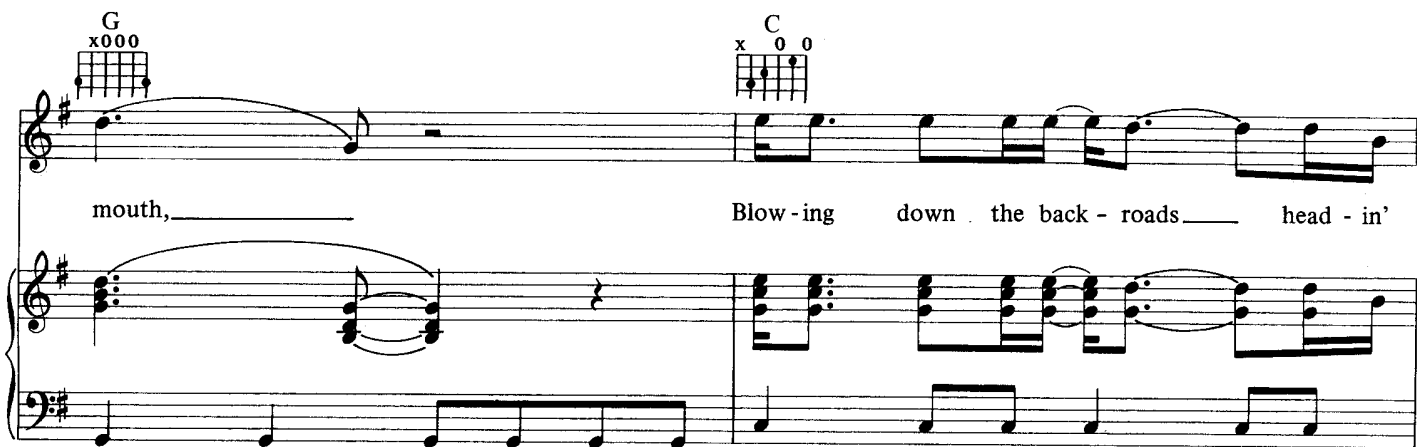
G  C 

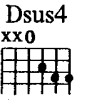
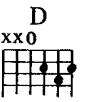
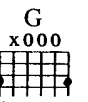
Id - i - ot wind, _ blow - ing ev - ery time_ you move your



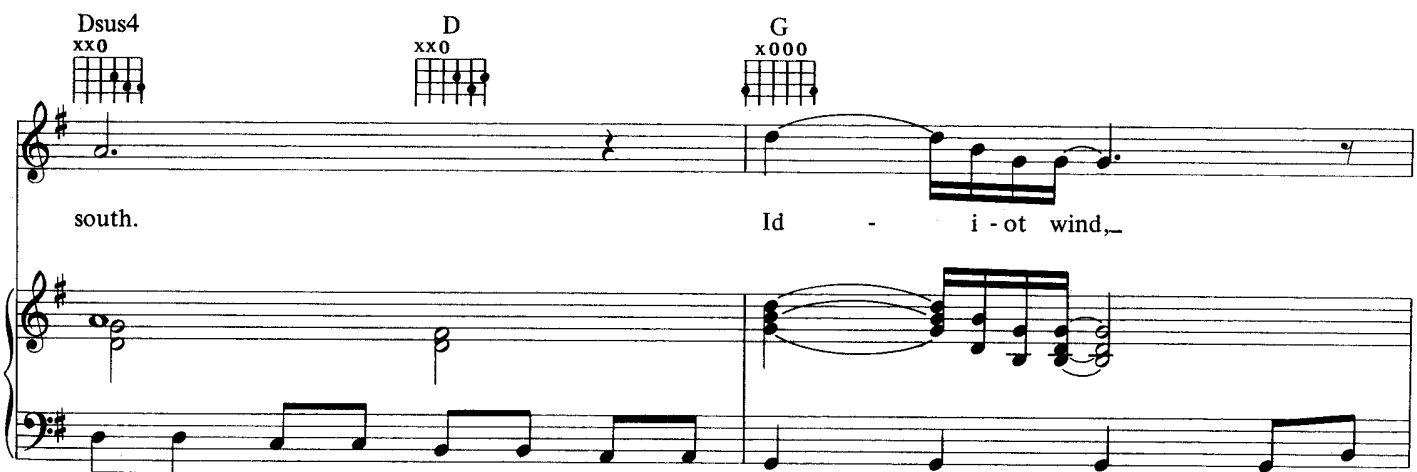
G  C 



mouth, _ Blow - ing down the back - roads _ head - in'



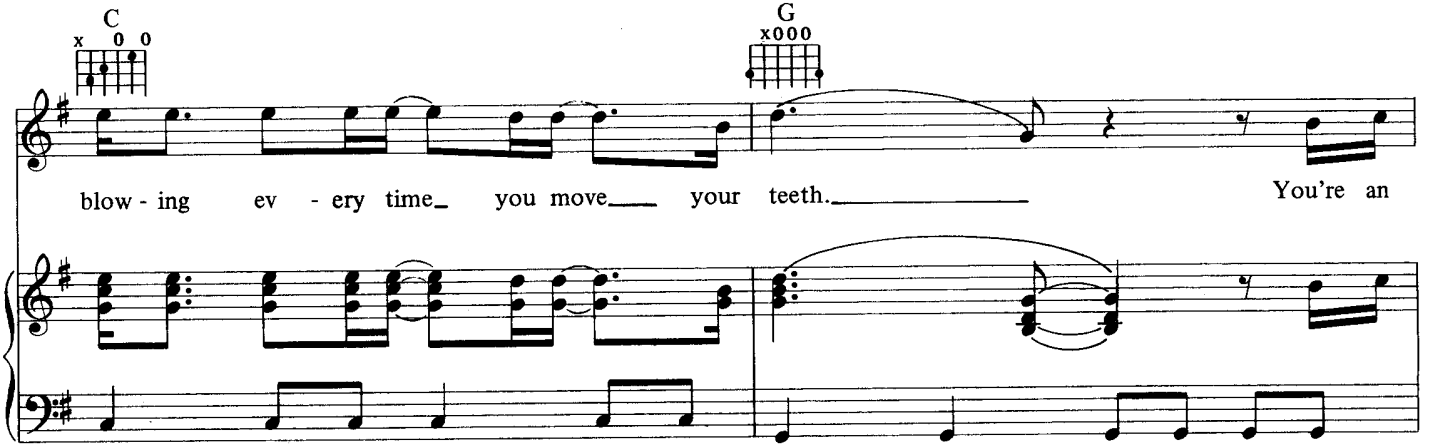
Dsus4  D  G 

south. Id - i - ot wind, _



C  G 





blow - ing ev - ery time_ you move_ your teeth._____ You're an

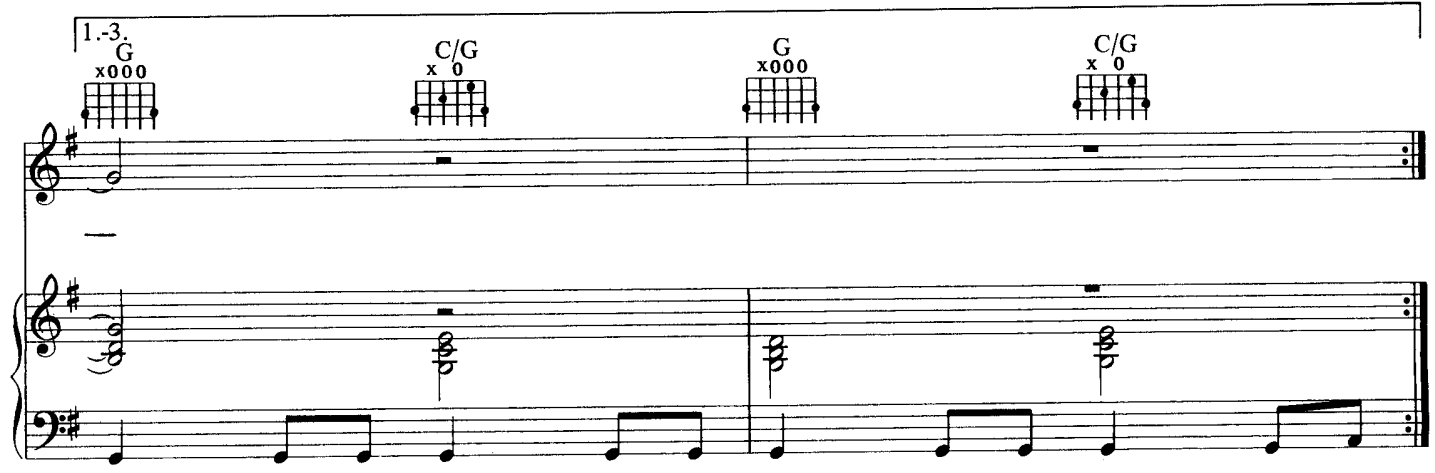







C  D 

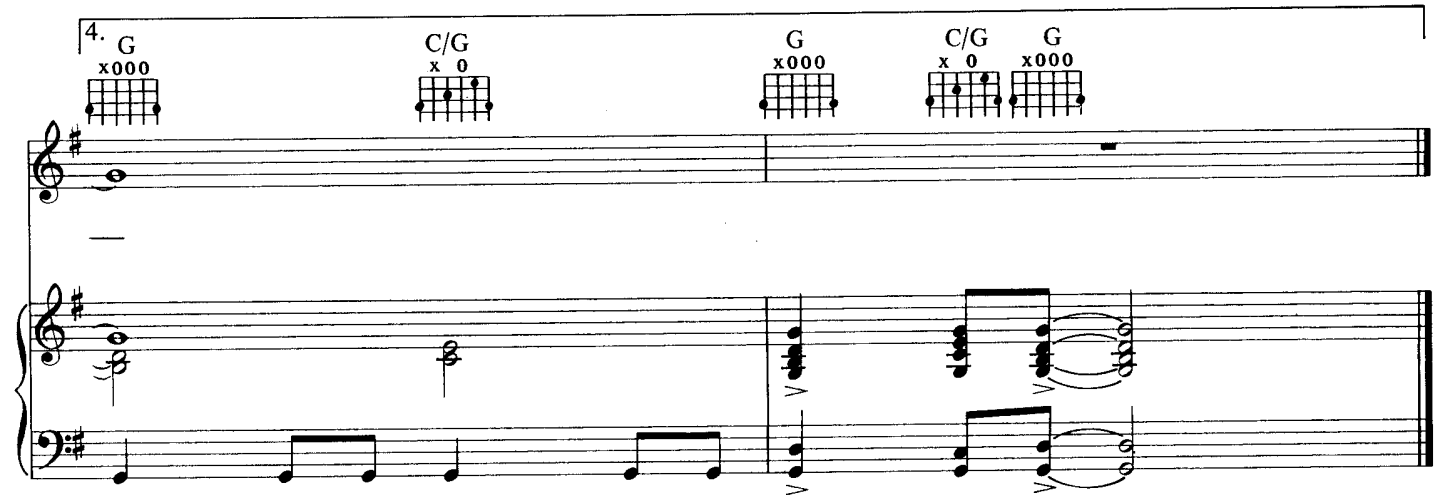
id - i - ot, babe, - It's a won - der that you still know how to breathe. -



1.-3.  C/G  G  C/G 



4.  C/G  G  C/G  G 



Additional Lyrics

2. I ran into the fortune teller, who said beware of lightning that might strike.
 I haven't know peace and quiet for so long, I can't remember what it's like.
 There's a lone soldier on the cross, smoke pourin' out of a boxcar door.
 You didn't know it, you didn't think it could be done,
 in the final end he won the war after losin' every battle.
- I woke up on the roadside, daydreamin' 'bout the way things sometimes are.
 Visions of you chestnut mare shoot through my head and are makin' me see stars.
 You hurt the ones that I love best and cover up the truth with lies.
 One day you'll be in the ditch, flies buzzin' around your eyes,
 blood on your saddle.
- Idiot wind, blowing through the flowers on your tomb,
 Blowing through the curtains in your room.
 Idiot wind, blowing every time you move your teeth.
 You're an idiot, babe,
 It's a wonder that you still know how to breathe.
3. It was gravity which pulled us down, and destiny which broke us apart.
 You tamed the lion in my cage, but it just wasn't enough to change my heart.
 Now everything's a little upside down,
 as a matter of fact, what's bad is good.
 You'll find out when you reach the top, you're on the bottom.
- I noticed at the ceremony you corrupt ways had finally made you blind.
 I can't remember your face anymore,
 your mouth has changed, your eyes don't look into mine.
 The priest wore black on the seventh day,
 and sat stone-faced while the building burned.
 I waited for you on the running boards near the cypress trees
 while the springtime turned slowly into autumn.
- Idiot wind, blowing like a circle around my skull,
 From the Grand Coulee Dam to the Capitol.
 Idiot wind, blowing every time you move your teeth.
 You're an idiot, babe,
 It's a wonder that you still know how to breathe.
4. I can't feel you anymore, I can't even touch the books you've read.
 Every time I crawl past your door,
 I been wishin' I was somebody else instead.
 Down the highway, down the tracks, down the road to ecstasy,
 I followed you beneath the stars,
 hounded by your memory and all your ragin' glory.
- I been doublecrossed now for the very last time,
 and now I'm finally free.
 I kissed goodbye the howling beast
 on the borderline which separated you from me.
 You'll never know the hurt I suffered not the pain I rise above.
 And I'll never know the same about you, your holiness
 or your kind of love,
 And it makes me feel so sorry.
- Idiot wind, blowing through the buttons of our coats,
 Blowing through the letters that we wrote.
 Idiot wind, blowing through the dust upon our shelves.
 We're idiots, babe,
 It's a wonder we can even feed ourselves.

SOMETHING THERE IS ABOUT YOU

WORDS AND MUSIC BY BOB DYLAN

Moderately bright

G  C 

1. Some-thing there is a - bout — you that
 2. Thought I'd shak - en the won - der and the
 3. Some-thing there is a - bout — you that

mf

Am  G 

strikes a match_ in me. — Is it the way your bod -
 phan - toms of — my youth. — Rain-y days on the
 moves with style_ and grace. — I was in a whirl -

C  Am  G 

- y moves, or is ³ it the way your hair blows free. —
 Great Lakes, walk - in' the hills of old Du - luth. —
 wind, now I'm in some bet - ter place. —

³

Bm



Em



Or is it be - cause you re - mind me
There was me and Dan - ny Lo - pez,
My hand's on the sa - ber, and

C



Am



G



To Coda

of some - thin' that used _____ to be, _____
cold eyes, _____ black night and then there was Ruth. _____
you've _____ picked up on the _____ ba - ton. _____

G7



C



Am



Some - thin' that's crossed o - ver from _____ an - oth - er cen - tu - ry. _____
Some - thin' there is a - bout you that brings back a long for - got - ten truth. _____

G



1.

2.

G 000 C x 0 0 Am x0 0 G 000

Sud - den - ly I found_ you, and the_ spir - it in_ me sings. —

C x 0 0

Don't have to look no fur - ther, you're the soul_

Am x0 0 G 000 Bm x Em 0 000

— of man-y things.— I could say that I'd be faith - ful,

C x 0 0 Am x0 0 G 000

I could say it in one_ sweet, eas - y breath. — But to

G7 x000 C x 0 0 0 Am x0 0

you that would be cruel - ty, and to me it sure - ly would be death...

G 000

D.C. al Coda

Coda

G7 x000 C x 0 0 0

Some - thin' there is a - bout you that I can't quite

Am x0 0 0 G 000

put my fin - ger on.

IN THE GARDEN

WORDS AND MUSIC BY BOB DYLAN

Moderately slow, with a gospel beat

B **D#m/F#** **G#m** **G+**

1. When they came for Him in the gar - den, Did they know? When they

mf

Cm **G+** **E** **F**

came for Him in the gar - den, Did they know? Did they

G **C/G** **G** **C/G**

know He was the Son of God? Did they know that He was Lord? Did they

G x000 C/G x0 G x000 C/G x0

hear when He told Pe - ter, "Pe - ter, put up_ your sword"? When they

A x0 D/A x0 A x0 D/A x0

came for Him in the gar - den, Did they know? When they

B x E/B x00 B x E/B x00 F# E/G# F#/A F#/C#

came for Him in the gar - den, Did they know? 2. When He

B x D#m/F# x G#m 4fr. G+ x00

spoke to them in the cit - y, Did they hear? When He

Cm G+ Eb F

spoke to them in the cit - y, Did they hear?_____

G C/G G C/G

Nic - o - de - mus came at night So he would - n't be seen_ by men,_

G C/G G C/G

Say - ing, "Mas - ter, tell_ me why___ A man must be born a - gain." When He

A D/A A D/A

spoke to them_ in the cit - y, Did they hear? When He

To Coda \oplus 1.

B E/B B E/B F# E/G# F#/A# F#/C#

spoke to them_ in the cit - y, Did they hear? 3. When He

2. F# E/G# F#/A# F#/C# D.S. *al Coda*

Coda F# E/G# F#/A# F#/C# B

5. When He

Additional Lyrics

3. When He healed the blind and crippled,
 Did they see?
 When He healed the blind crippled,
 Did they see?
 When He said, "Pick up your bed and walk.
 Why must you criticize?
 Same thing my Father do,
 I can do likewise."
 When He healed the blind and crippled,
 Did they see?
 When He healed the blind and crippled,
 Did they see?
4. Did they speak out against Him,
 Did they dare?
 Did they speak out against Him,
 Did they dare?
 The multitude wanted to make Him king,
 Put a crown upon his head.
 Why did He slip away
 To a quiet place instead?
 Did they speak out against Him,
 Did they dare?
 Did they speak out against Him,
 Did they dare?



5. When He rose from the dead,
 Did they believe?
 When He rose from the dead,
 Did they believe?
 He said, "All power is given to Me
 In heaven and on earth."
 Did they know right then and there
 What that power was worth?
 When He rose from the dead,
 Did they believe?
 When He rose from the dead,
 Did they believe?
 When He rose from the dead,
 Did they believe?
 When He rose from the dead,
 Did they believe?
 When He rose from the dead,
 Did they believe?

SHENANDOAH


WORDS AND MUSIC BY BOB DYLAN



Moderately

The musical score is written for guitar and piano. The guitar part includes the following chords: G (000), C (x00), G (000), Em (0000), C (x00), and G (000). The piano part includes a dynamic marking of *mf*. The score is divided into three systems. The first system covers the first two measures. The second system covers measures 3-4, with the vocal line starting on '1. Oh,'. The third system covers measures 5-8, with the vocal line starting on 'Shen-an-do-ah, I long to hear you. Look a-way, sou-ri is a might-y riv-er. Look a-way,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.


C  G 






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




C  G 

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



C  G  Em  C  G 

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



1.  2.

2. Now the Mis -  3. Well, a



G 000 C x 0 0 G 000

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

C x 0 0 G 000 C x 0 0

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

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

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

[1.-3.] | 4.

sou - ri. Look a

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

The musical score is for the song "Look Away" in G major. It features a guitar accompaniment and a vocal melody. The guitar part consists of a series of chords: G (000), C/G (x0), G (000), C/G (x0), and G (000). The vocal melody is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "way, we're bound a - way. — Look a -". The piece concludes with the instruction "repeat and fade".

repeat and fade

way, we're bound a - way. — Look a -

Additional Lyrics

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

SILVIO

WORDS AND MUSIC BY BOB DYLAN & ROBERT HUNTER


Moderately bright


Chord diagrams for guitar:

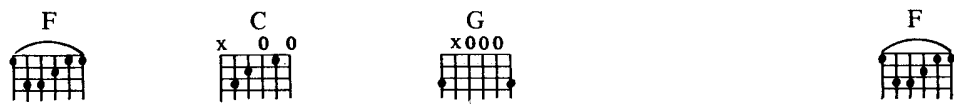
- G: x000
- F/G: x 0 0 0
- C/G: x 0 0 0
- G: x000
- F/G: x 0 0 0
- C/G: x 0 0 0
- G: x000
- F: x 0 0 0
- C: x 0 0 0
- G: x000
- F: x 0 0 0
- C: x 0 0 0
- G: x000

Lyrics:


Stake my fu-ture on a hell of a past... Looks like to-mor-row is a-
 One of these days and it won't be long... Go-ing down in the val-ley and-
 com- ing on fast. Ain't com- plain-ing 'bout what I got,—
 sing— my song. I will sing it loud and sing it strong,— Let the







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





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





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



G x000 F C x000 G F

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

C x000 G x000 F C x000 G x000

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

F C x000 G x000 G x000 F

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

C x000 G x000 F C x000 G x000

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

F C G F

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

C G

1. dead men know...

F C G F

2. I

C G F C G

D.S. al Coda

Coda $\begin{matrix} C \\ x & 0 & 0 \end{matrix}$

$\begin{matrix} G \\ x000 \end{matrix}$

$\begin{matrix} G \\ x000 \end{matrix}$

$\begin{matrix} F \\ \text{diagram} \end{matrix}$

$\begin{matrix} C \\ x & 0 & 0 \end{matrix}$

$\begin{matrix} G \\ x000 \end{matrix}$

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

$\begin{matrix} F \\ \text{diagram} \end{matrix}$

$\begin{matrix} C \\ x & 0 & 0 \end{matrix}$

$\begin{matrix} G \\ x000 \end{matrix}$

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

$\begin{matrix} F \\ \text{diagram} \end{matrix}$

$\begin{matrix} C \\ x & 0 & 0 \end{matrix}$

$\begin{matrix} G \\ x000 \end{matrix}$

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

$\begin{matrix} F \\ \text{diagram} \end{matrix}$

$\begin{matrix} C \\ x & 0 & 0 \end{matrix}$


$\begin{matrix} G \\ x000 \end{matrix}$

repeat and fade

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

JUST LIKE A WOMAN

WORDS AND MUSIC BY BOB DYLAN

Moderately slow (with a  feel)

F



Bb



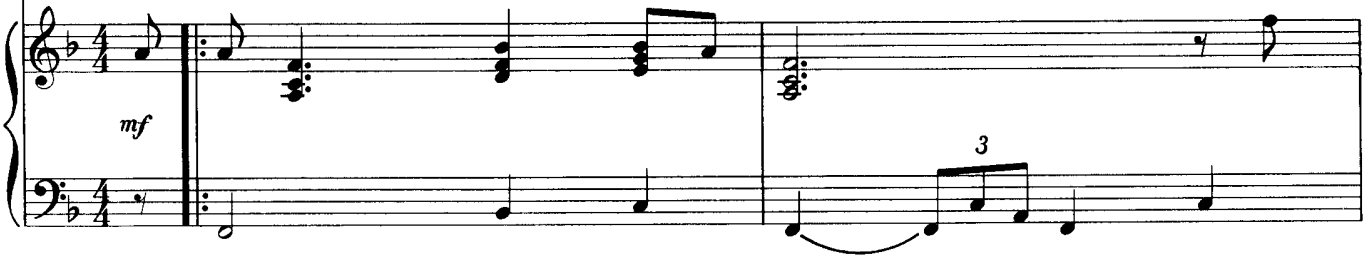
C7



F



1. No - bod - y feels an - y pain, To -
 2. Mar - y, she's my friend. Yes, I be -
 % I — just can't fit. Yes, I be -



Bb



C7



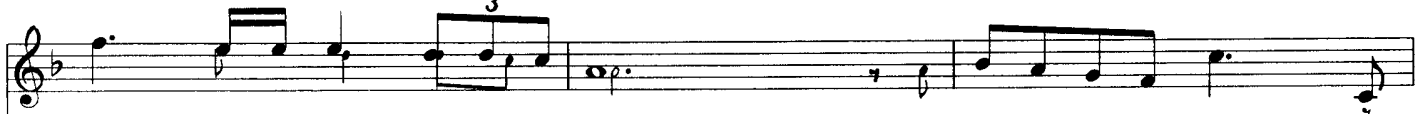
F



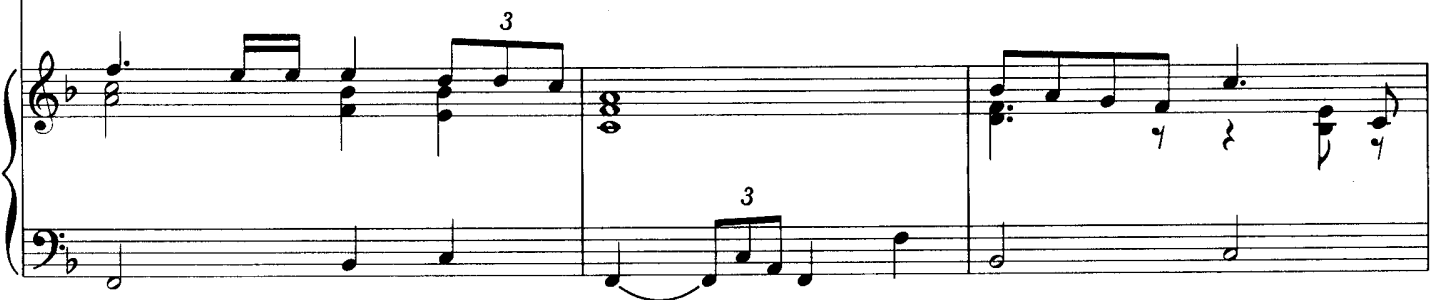
Bb



C7



night as I stand in - side the rain, Ev - 'ry - bod - y knows that
 lieve I'll go see her a - gain. No - bod - y has to guess that
 lieve it's time for us to quit. When we meet a - gain,



Bb C7 Bb Am Gm F

ba - by's got new clothes. But late - ly, I see her
 ba - by can't be blessed friends. Till she ly, sees her
 in - tro - duced as friends, Please don't let fi - nal - ly on that

C7 Dm F/C Bb

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

C7sus4 C7 C7sus2 C7 F Am/E Gm/D F/C Bb

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

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

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

Bb To Coda C9sus4 C7 C9sus4 C7 F

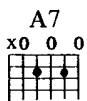
wom - an, _____ But she breaks just like a lit - tle girl.
 wom - an, _____ But she breaks just like a lit - tle girl.
 wom - an, _____ But you

Bb F Bb C 1. F 2. F

2. Queen It was

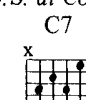
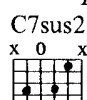
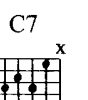
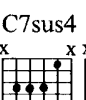
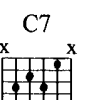
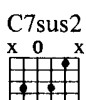
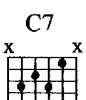
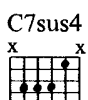
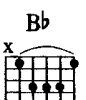


rain - ing_ from the first, — And I was dy - ing there of thirst. So I came in here.

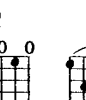
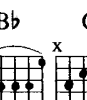
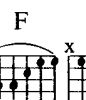
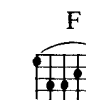
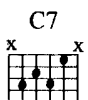
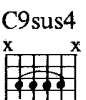
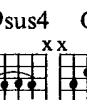
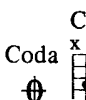


— And your long - time curse_ hurts. — But what's worse is this

D.S. al Coda



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



Coda

break just like a lit - tle girl.

I'LL BE YOUR BABY TONIGHT

WORDS AND MUSIC BY BOB DYLAN

Moderately

F



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

mf

G7



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

Bb



C7





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

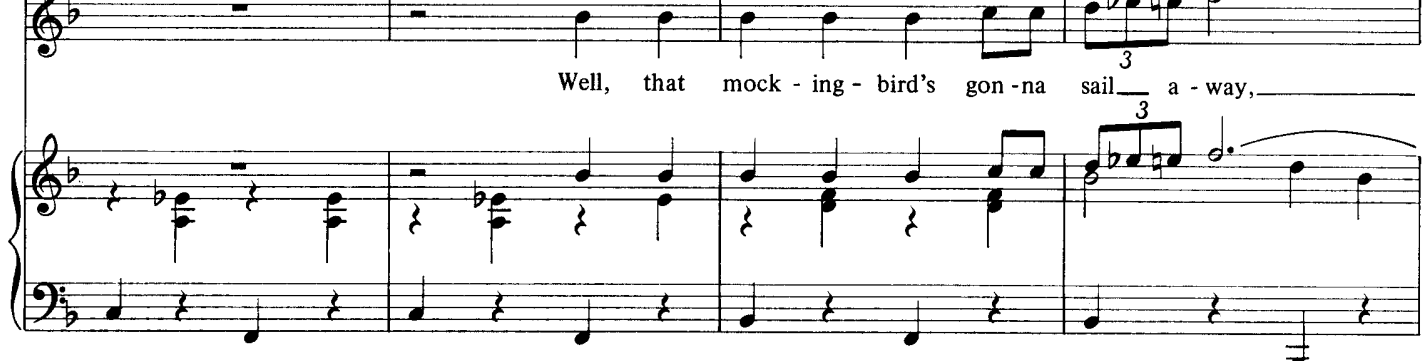
F  1. C7 



night. Shut the



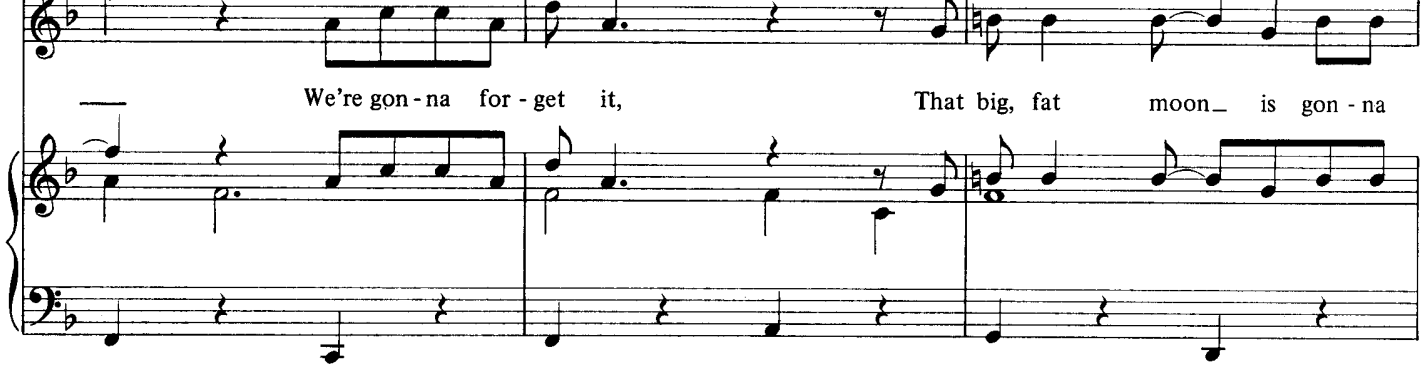
2. F7  Bb 

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



F  G 

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



C7  No chord

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



F



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

G7



tle o-ver here, —

Bb



C7



I'll be your ba-by to -

F



Bb



F



night.