

Performed by Bob Dylan

The Times They Are A-Changin'

For SATB, solo and Piano

Duration: ca. 3:30

Arranged by
ADAM PODD

Words and Music by
BOB DYLAN

♩ = ca. 50

Piano *mp*

3

5 Soprano *mp*
Alto
Tenor *mp*
Bass

Oo,

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Solo *mf*

Come

Musical score for measures 7-8. The vocal line begins with a whole rest, followed by the word "Come" on a quarter note. The piano accompaniment consists of sustained chords in the right hand and a rhythmic bass line in the left hand.

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

p
Gath - er peo-ple___ ev - er you roam. Ad -

p
Gath - er peo-ple___ ev - er you roam. Ad -

Musical score for measures 9-10. The vocal lines include lyrics and dynamic markings. The piano accompaniment continues with sustained chords and a rhythmic bass line.

11

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

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

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

13

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

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

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

THE TIMES THEY ARE A-CHANGIN' - SATB

14

— If your time to you is worth
 — Time to you worth
 — Time to you worth

16

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

mp cresc.
mp cresc.
cresc.

THE TIMES THEY ARE A-CHANGIN' – SATB

18

musical score for measures 18-19. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "sink like a stone, for the times, they are a-chang - in'." and "for the times, they are a-chang - in'." The piano accompaniment includes a grand staff with treble and bass clefs. Dynamics include *dim.* and *mf*. A 12/8 time signature change is indicated.

20

end Solo

musical score for measures 20-21. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "times, they are a-chang - in'." The piano accompaniment includes a grand staff with treble and bass clefs. Dynamics include *mp* and *mf*. A 3/4 time signature change is indicated.

THE TIMES THEY ARE A-CHANGIN' - SATB

22 *mp* *mf*

Oo. Come

Oo. Come

24

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

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

26

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

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

28

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

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

29

— Your old road is rap - id - ly

— Your old road is rap - id - ly

THE TIMES THEY ARE A-CHANGIN' - SATB

31

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

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

33 *unis. f*

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

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

35 *div.*

mp cresc.

THE TIMES THEY ARE A-CHANGIN' – SATB

37

mp *mf*

Oo Oh

mp *mf*

Oo Oh

39

f

Oh Ah

f

Oh Ah

THE TIMES THEY ARE A-CHANGIN' - SATB

41

Bass *mp*

The

mf *p*

44

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

tutti *div.*

47

Alto *mp*

As the pres - ent now will lat - er be

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

49 *tutti cresc.*

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

cresc.

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

51 *mf cresc. poco a poco*

fad - ing. _____ And the first one now will

mf cresc. poco a poco

fad - ing. _____ And the first one now will

53

lat - er be last, the first one now will

lat - er be last, the first one now will

THE TIMES THEY ARE A-CHANGIN' - SATB

55

lat - er be last, the first one now will

lat - er be last, the first one now will

57

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

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

59

Oo

Oo

THE TIMES THEY ARE A-CHANGIN' - SATB

61 *unis.* *div.*

Oo, *unis.* *div.*

Oo, *unis.* *div.*

63

Oo,

Oo,

THE TIMES THEY ARE A-CHANGIN' - SATB

65

Times, they are a - chang - in!

Times, they are a - chang - in!

67

Slower
dim.

pp

dim.

pp

Slower

mp dim.

pp

THE TIMES, THEY ARE A-CHANGIN' - SATB

NOTES FROM THE ARRANGER

One great joy of being a choir director who arranges music as well, is the possibility it gives to reimagine familiar songs through a different lens which may better suit a particular concert program, church service, etc. Bob Dylan's music and lyrics are, of course, among the best in the world. As the director of a church choir I thought *The Times They Are A-Changin'* would be a perfect text for any service or concert with themes of social justice.

My hope with this arrangement is that the reharmonization and contrasting musical style to the original version of the song would bring a new attention and poignancy to these well-known words, and also to give this song a second musical home with choirs and in concert halls where it might not normally be found. I invite you to approach this piece with the reverence, respect, and awe you would any art song.

TEXT

Come gather 'round people wherever you roam
And admit that the waters around you have grown
And accept it that soon you'll be drenched to the bone
If your time to you is worth savin'
And you better start swimmin' or you'll sink like a stone
For the times they are a-changin'.

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

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

ABOUT THE ARRANGER

ADAM PODD is a Vermont-bred, Brooklyn-based musician, multi-instrumentalist, composer, arranger, and orchestrator. As an experienced improviser who was classically trained, his work brings a fresh and soulful sound to each new piece. He is best known in the choral world for his collaboration with twin brother Matt Podd on their viral virtual choir and orchestra version of *How Can I Keep from Singing* (HL #00357683).

He has worked with some of the top artists and organizations in his field including The National Symphony Orchestra, The Boston Pops, New York Pops, Houston Symphony, Idina Menzel, Megan Hilty, Darlene Love, James Monroe Iglehart, Macy's Entertainment, and The Young People's Chorus of New York City in such venues as Carnegie Hall, The Kennedy Center, Symphony Space, New World Stages, and others.

Adam is the Director of Music at First Unitarian Congregational Society in Brooklyn where the choir often helps him to develop and premiere new works. In addition to his work in church and choral music, he plays often with his band, *Mimi & the Podd Brothers* - a jazz/soul/classical crossover experience which performs actively in and around New York City with a fresh take on the American songbook and music from around the globe.