

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

Oo,

Oo,

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

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

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

11

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

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

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

Detailed description: This block contains the musical notation for measures 11 and 12. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature has four flats (B-flat major or D-flat minor), and the time signature is 3/8. The lyrics are: 'mit that the wa-ters a - round you have grown, ———— And ac -' for the Soprano; 'mit that wa-ters — 'round you have grown. ————' for the Alto; and 'mit that wa-ters — 'round you have grown. ————' for the Bass. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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. —

Detailed description: This block contains the musical notation for measures 13 and 14. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature has four flats (B-flat major or D-flat minor), and the time signature is 3/8. The lyrics are: 'cept it that soon you'll be drenched to the bone. —' for the Soprano; 'Mm soon you'll be drenched to the bone. —' for the Alto; and 'Mm soon you'll be drenched to the bone. —' for the Bass. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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,

cresc.

18

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

*dim.*  
*dim.*  
*>*

20

end Solo

*mp* *mf*

22 *mp* *mf*

Oo. Come

Oo. Come

24

moth-ers and fathers through-out the land And

moth-ers and fathers 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

31

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

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

33

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'.

*unis. f*

*unis. f*

35

*div.*

*div.*

*mp cresc.*

37 *mp* *mf*

Oo Oh

Oo Oh

Detailed description: This block contains the vocal staves for measures 37 and 38. The top staff is the treble clef and the bottom is the bass clef. Both are in a key with three flats (B-flat major or D-flat minor). Measure 37 starts with a mezzo-piano (*mp*) dynamic. The vocalists sing 'Oo' with a long note in the treble and a moving line in the bass. Measure 38 starts with a mezzo-forte (*mf*) dynamic. The vocalists sing 'Oh' with a long note in the treble and a moving line in the bass.

Detailed description: This block shows the piano accompaniment for measures 37 and 38. The treble staff features block chords and some melodic fragments, while the bass staff has a more active, rhythmic accompaniment with eighth and sixteenth notes.

39 *f*

Oh Ah

Oh Ah

Detailed description: This block contains the vocal staves for measures 39 and 40. The top staff is the treble clef and the bottom is the bass clef. Both are in the same key as the previous measures. Measure 39 starts with a forte (*f*) dynamic. The vocalists sing 'Oh' with a long note in the treble and a moving line in the bass. Measure 40 starts with a forte (*f*) dynamic. The vocalists sing 'Ah' with a long note in the treble and a moving line in the bass.

Detailed description: This block shows the piano accompaniment for measures 39 and 40. The treble staff features block chords and some melodic fragments, while the bass staff has a more active, rhythmic accompaniment with eighth and sixteenth notes.

41

Bass *mp*

The

*mf* *p*

44

tutti *div.*

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

47

Alto *mp*

As the pres - ent now will lat - er be

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

49 *tutti cresc.*

past, \_\_\_\_\_ the or - der is rap - id - ly

*cresc.*

past, \_\_\_\_\_ the or - der is rap - id - ly

*cresc.*

51 *mf cresc. poco a poco*

fad - ing. \_\_\_\_\_ And the first one now will

*mf cresc. poco a poco*

fad - ing. \_\_\_\_\_ And the first one now will

*mf cresc. poco a poco*

53

lat - er be last, the first one now will

lat - er be last, the first one now will

lat - er be last, the first one now will

lat - er be last, the first one now will

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

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

Oo

Oo

61

*unis.*

*div.*

Musical staff for voice, measures 61-62, upper part. The staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 9/8 time signature. It contains a melodic line with a long slur over measures 61 and 62, and a fermata over the final note in measure 62.

Oo,

*unis.*

*div.*

Musical staff for voice, measures 61-62, lower part. The staff is in bass clef with a key signature of three flats and a 9/8 time signature. It contains a melodic line with a long slur over measures 61 and 62, and a fermata over the final note in measure 62.

Oo,

Piano accompaniment for measures 61-62. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of three flats and a 9/8 time signature. The music consists of chords and moving lines in both hands.

63

Musical staff for voice, measure 63, upper part. The staff is in treble clef with a key signature of three flats and a 9/8 time signature. It contains a melodic line with a long slur over the measure and a fermata over the final note.

Oo,

Musical staff for voice, measure 63, lower part. The staff is in bass clef with a key signature of three flats and a 9/8 time signature. It contains a melodic line with a long slur over the measure and a fermata over the final note.

Oo,

Piano accompaniment for measure 63. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of three flats and a 9/8 time signature. The music consists of chords and moving lines in both hands.

65

Times, they are a - chang - in'

Times, they are a - chang - in'

67

**Slower**  
*dim.*

*pp*

*dim.*

*pp*

**Slower**

*mp dim.*

*pp*

## 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.