

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

**Piano**

$\text{♩} = \text{ca. } 50$

*mp*

3

5 **Soprano** *mp*  
Alto  
Oo,

**Tenor** *mp*  
Bass  
Oo,

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7 Solo *mf*

Come

9

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 -

THE TIMES THEY ARE A-CHANGIN' - SATB



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,  
sav - in'. Oh,

*mp cresc.*  
*mp cresc.*  
*cresc.*

THE TIMES THEY ARE A-CHANGIN' - SATB



18

sink like a stone, for the times, they are a-chang - in! \_\_\_\_\_

for the times, they are a-chang - in! \_\_\_\_\_ *dim.*

times, they are a-chang - in! \_\_\_\_\_ *dim.*

20

end Solo

*mp* *mf*

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

THE TIMES THEY ARE A-CHANGIN' - SATB



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

Oo Oh

39 *f*

Oh Ah

Oh Ah

THE TIMES THEY ARE A-CHANGIN' – SATB



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

THE TIMES THEY ARE A-CHANGIN' - SATB



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

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55

lat - er be last, the first one now will

lat - er be last, the first one now will

57

*f* *mp* *unis.*

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

*f* *mp* *unis.*

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, \_\_\_\_\_

The musical score for measures 61-62 features a vocal line with a long note in measure 61 and a shorter note in measure 62, both marked *unis.* and *div.*. Below the vocal line are two piano accompaniment staves. The upper piano staff contains chords, and the lower piano staff contains a rhythmic accompaniment of eighth and sixteenth notes.

63

Oo, \_\_\_\_\_

Oo, \_\_\_\_\_

The musical score for measures 63-64 continues the vocal line with a long note in measure 63 and a shorter note in measure 64, both marked *unis.* and *div.*. Below the vocal line are two piano accompaniment staves. The upper piano staff contains chords, and the lower piano staff contains a rhythmic accompaniment of eighth and sixteenth notes.

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.

