

Vanzetti's Letter

Woody Guthrie

♩ = 63

G C D7 G G C G D7

The year, it is Nineteen Twenty seven, and the day is the Third Day of May. The

5 G C D7 G

town is the city called Boston, and our address is dark Dedham Jail. To your

7 G C G D7

Hon-or, the Govern-er Full-er, to the Coun-cil of Mass-a - chu-setsState, We,

9 G C D7 G

Bar-to - lo - me - o Van - zet - ti and Nic - o - la Sac - co, do say: Con -

11 G C G D7

fin-ed in your jail here at Dedham and un - der the sen - tence of death, We

13 G C D7 G

pray you ex - er - cise your pow-ers to look at the facts of our case. We

15 G C G D7
do not ask you for a par-don, for a par-don would ad-mit of our guilt; Since

17 G C D7 G
we are both in - no-cent work-ers, we have no guilt to ad-mit. We are

19 G C G D7
both born by par - ents in It-a-ly; we can-not speak Eng - lish too well. Our

21 G C D7 G
friends of la - bor are writ-ing these words here back of the bars of our cell. Our

23 G C G D7
friends say if we speak too plain, sir, we may turn your feel - ings a - way And

25 G C D7 G
wid-en these can - yons be-tween us, but we risk our life to speak plain. We

27 G C G D7
think, sir, that each hu-man be - ing is in close touch with all of man's kind; We

29 G C D7 G
think, sir, that each hu-man be - ing knows right from wrong in his mind. We

31 G C G D7
talk to you here as a man, sir, e - ven know-ing our o - pin - ions div - ide; We

33 G C D7 G
did not kill the guards at South Braintree nor dream of such a ter - rib - le crime.

35 G C G D7
We call you eye to this fact, sir: we work with our hand and our brain; These

37 G C D7 G
rob - ber - ies, kill - ings, were done, sir, by pro - fes - sion - al ban - dit men.

39 G C G D7
Sac - co has been a good cut - ter; Mis - sus Sac - co, their mon - ey has saved. And

41 G C D7 G
I, Van - zet - ti, could have saved mon - ey, but I gave it as fast as re - ceived. I'm a

43 G C G D7
dreamer, a speaker, and a writ - er; I fight on the work - ing folk side. Sac - co

45 G C D7 G
is Bos - ton's fast - est shoe trim - mer; he talks to the hus - bands and wives. We

47 G C G D7
hunt-ed yourland, and we found it; we hoped we'd find free - dom of mind. You

49 G C D7 G
built up yourland, this land of the free: this is what we came to find. If

51 G C G D7
we were those kill - ers, good Govern-or, we'd not be so dumb and so blind To

53 G C D7 G
pass out our hand - bills and make work ers speeches here by the scene of the crime. Those

55 G C G D7
fif-teen thousands of dol-lars the law-yers and judge say we took, Do

57 G C D7 G
we, sir, dress up like two gentlemen with that much in our pock-et-book? Our

59 G C G D7
names are on that long list of rad-i-cals of the fed-er - al gov - ernment, sir;

61 G C D7 G
They say that we need-ed watching as we ped-dled our lit - er - a - ture.

63 G C G D7
Judge Thay - er's mind was made up, sir, be - fore we walked in - to the court;

65 G C D7 G
He called us an - ar - chis - tic bastards, and he said lots of oth - er things worse.

67 G C G D7
Be - fore the tri - al ev - er start - ed, the ju - ry fore - man did say,

69 G C D7 G
Curs - ing us, "Damn they. They ought to hang an - y - way." They

71 G C G D7
brought peo - ple down there to Brock ton to look through the bars of our cell, Made us

73 G C D7 G
act out the mo - tions of the kill - ers, sir, and still not man - y could tell. Our

75 G C G D7
fa - tal mis - take was car - ry - ing our guns a - bout which we had to tell lies

77 G C D7 G
To keep the po - lice from raid - ing the homes of work - ers be - liev - ing like us. A

79 G C G D7
la - bor pa - per or pic - ture, a let - ter from a rad - i - cal friend, Or an

81 G C D7 G
old, cheap gun like you keep a - round home would tor - ture good wo - men and men. We

83 G C G D7
all feared de - port - ing or whipping and tor - ments to make us con - fess The

85 G C D7 G
plac - es where work - ers were meeting, their hous - es, their names, and add - ress. The

87 G C G D7
of - fic - ers said we feared some thing which they called consciousness of guilt. We were

89 G C D7 G
fear - ful of wreck ing more homes and see - ing more work - ers' blood spilt. The

91 G C G D7
ver - y first ques - tion they asked us were not a - bout kill - ing the clerks But

93 G C D7 G
a - bout our la - bor movement and how our trade u - nion works. Oh,

95 G C G D7
how could our jur - y see clear - ly when law - yers, judg - es, and cops

97 G C D7 G
Called us low - type I - tal - ians and said we looked like reg - u - lar Wops? Draft

99 G C G D7
dodg - ers, gun pack - ers, an - arch - ists, — these vul - gar sound - ing names

101 G C D7 G
Blew dust in the eyes of the jur - ors; the crowd in the court - room, the same. We

103 G C G D7
do not be - lieve, sir, that tor - ture, beat - ings, and kill - ings, and pains

105 G C D7 G
Will lift man's eyes to the high - est of views and break his bil - bos and chains. We

107 G C G D7
be - lieve you must strug - gle for free - dom be - fore your free - dom you'll gain:

109 G C D7 G
Free dom from fear, sir, and greed, and your free dom to think high - er things. This

111 G C G D7
fight, sir, is not a new bat-tle; we did not make it last night.

113 G C D7 G
'Twas fought by God-win and Shel-ly, Pis-a - ca - ne and Tols - toi and Christ. It's

115 G C G D7
big-ger than a-toms or sands of the des-erts or plan-ets that roll in the sky. Till

117 G C D7 G
work-ers get rid of their rob-bers, well, it's wors-er to live than to die. Your

119 G C G D7
Ex-cel-len-cy, we're not ask-ing par-don but ask-ing to be set free With

121 G C D7 G
lib-er-ty, with pride, sir, and hon-or, and par-don we will not re-ceive. A

123 G C G D7
par-don you've giv-en to crim-in-als who've brok-en the laws of our land. We

125 G C D7 G
do not ask you for par-don, sir, be - cause we are in - no-cent men. If

127 G C G D7
you shake your head no, dear Govern-or, of course, our doom, it is sealed, But we've

129 G C D7 G
held up our heads like true sons of men for sev-en years in these jails of steel. We're

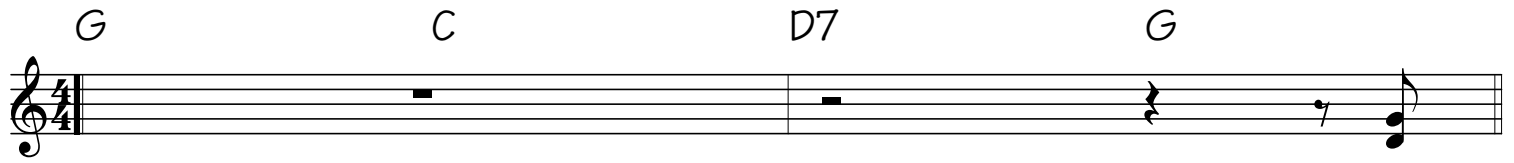
131 G C G D7
walk-ing down this cor-ri-dor to death, sir, like work-ers have walked be-fore, But

133 G C D7 G G
we'd work in our work ing class struggle if we lived a thou-sand lives more.

Vanzetti's Letter - Vocals

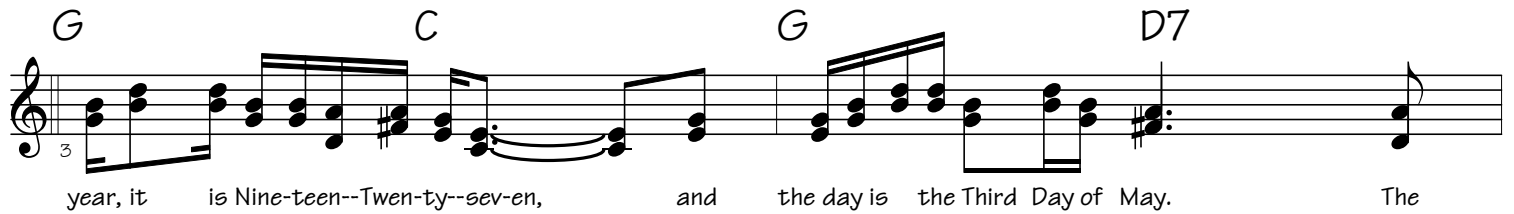
Woody Guthrie

G C D7 G



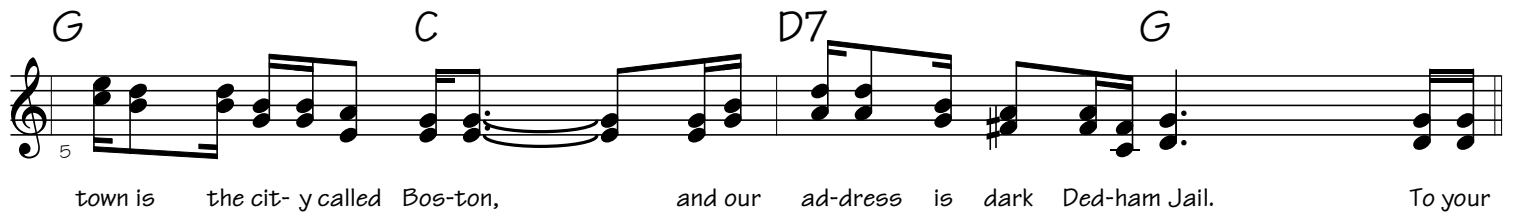
The

G C G D7



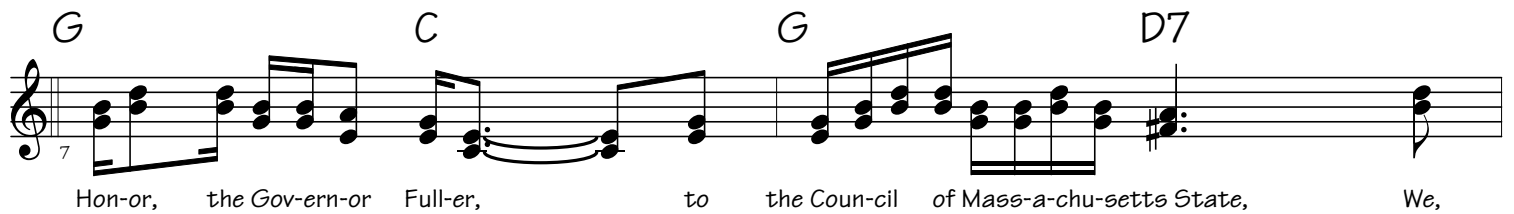
year, it is Nine-teen--Twen-ty--sev-en, and the day is the Third Day of May. The

G C D7 G



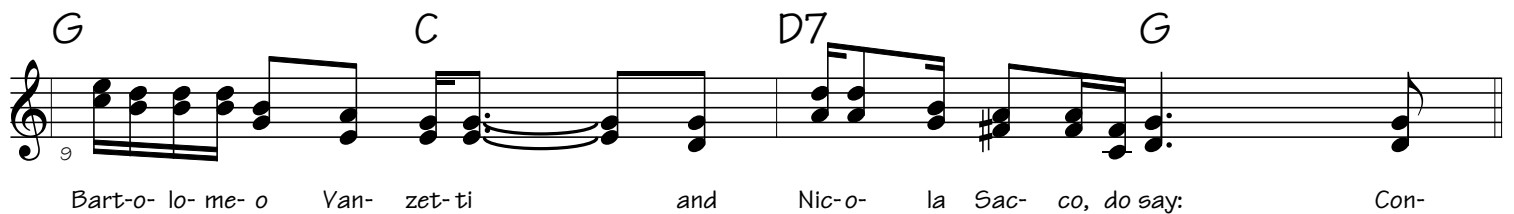
town is the cit-y called Bos-ton, and our ad-dress is dark Ded-ham Jail. To your

G C G D7



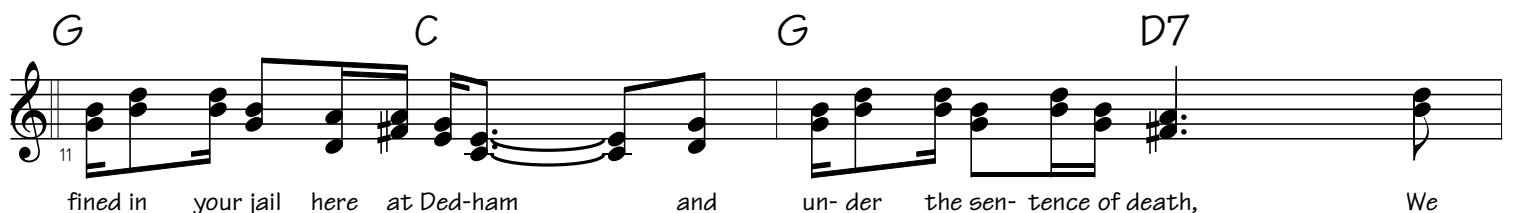
Hon-or, the Gov-ern-or Full-er, to the Coun-cil of Mass-a-chu-sets's State, We,

G C D7 G



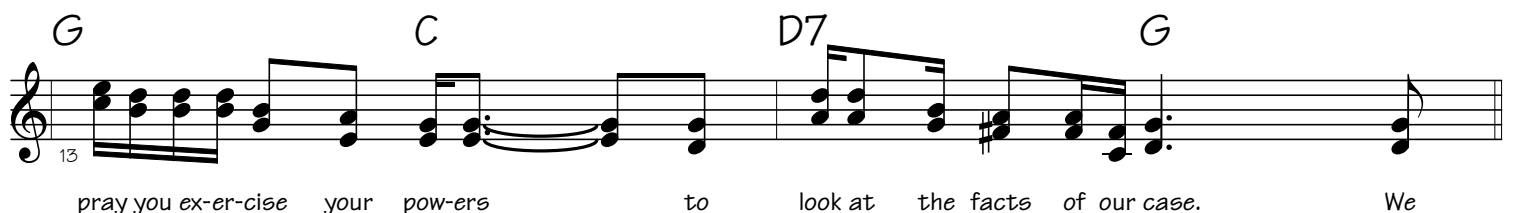
Bart-o-lo-me-o Van-zet-ti and Nic-o-la Sac-co, do say: Con-

G C G D7



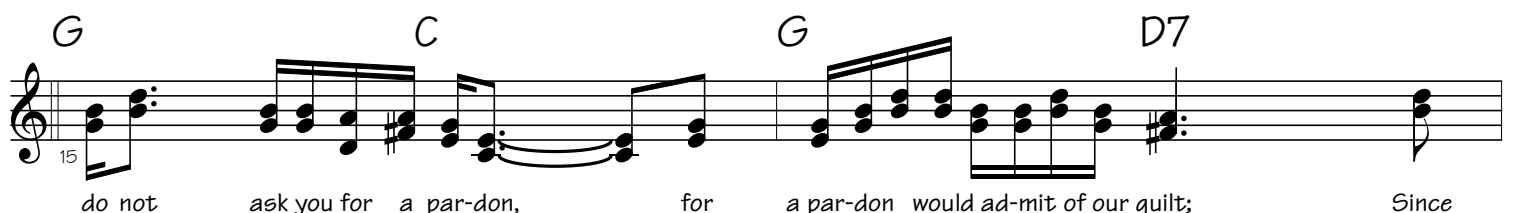
fined in your jail here at Ded-ham and un-der the sen-tence of death, We

G C D7 G



pray you ex-er-cise your pow-ers to look at the facts of our case. We

G C G D7



do not ask you for a par-don, for a par-don would ad-mit of our guilt; Since

G C D7 G

we are both in-no-cent work-ers, we have no guilt to ad-mit. We are

G C G D7

both born by par- ents in Ita-ly; we can-not speak Eng- lish too well. Our

G C D7 G

friends of la-bor are writ- ing these words here back of the bars of our cell. Our

G C G D7

friends say if we speak too plain, sir, we may turn your feel- ings a- way And

G C D7 G

wid- en these can-yons be-tween us, but we risk our lives to speak plain. We

G C G D7

think, sir, that each hu- man be-ing is in close touch with all of man's kind; We

G C D7 G

think, sir, that each hu- man be-ing knows right from wrong in his mind. We

G C G D7

talk to you here as a man, sir, e- ven know- ing our o- pin- ions di- vide. We

G C D7 G

did not kill the guards at South Bran- tree nor dream of such a ter- rib- le crime.

G C G D7
35 We call your eye to this fact, sir: we work with our hand and our brain. These

G C D7 G
37 rob-ber-ies, kill-ings, were done, sir, by profes-sion-al ban-dit men.

G C G D7
39 Sac-co has been a good cut-ter; Mis-sus Sac-co, their mon-ey has saved. And

G C D7 G
41 I, Van-zet-ti, could have saved mon-ey, but I gave it as fast as re-ceived. I'm

G C G D7
43 a dream-er, a speak-er, and a writ-er; I fight on the work-ing folks' side. Sac-co

G C D7 G
45 is Bos-ton's fast-est shoe trim-mer; he talks to the hus-bands and wives. We

G C G D7
47 hunt-ed your land, and we found it; we hoped we'd find free-dom of mind. You

G C D7 G
49 built up your land, this land of the free: this is what we came to find. If

G C G D7
51 we were those kill-ers, good Govern-or, we'd not be so dumb and so blind To

53

pass out our hand-bills and make work-ers' speech-es here by the scene of the crime. Those

55

fif-teen thou-sands of dol-lars the law-yers and judge say we took, Do

57

we, sir, dress up like two gentle-men with that much in our pock-et-book? Our

59

names are on that long list of radi-cals of the fed-er- al gov- ernment, sir;

61

They say that we need- ed watch-ing as we ped-dled our lit- er- a-ture.

63

Judge Thay-er's mind was made up, sir, be- fore we walked in- to the court;

65


He called us an- ar- chis- tic bas- tards, and he said lots of oth- er things worse.

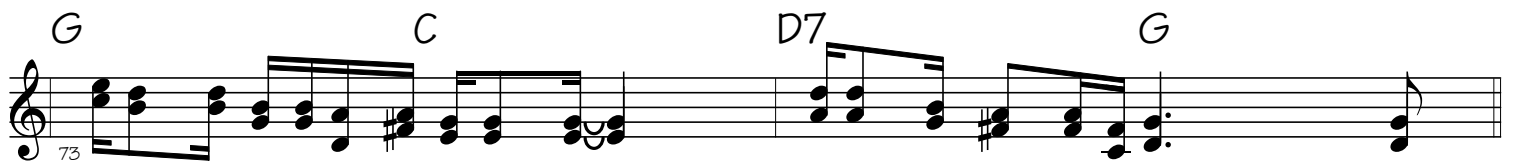
67


Be- fore the tri- al ev- er start- ed, the jur- y fore- man did say,

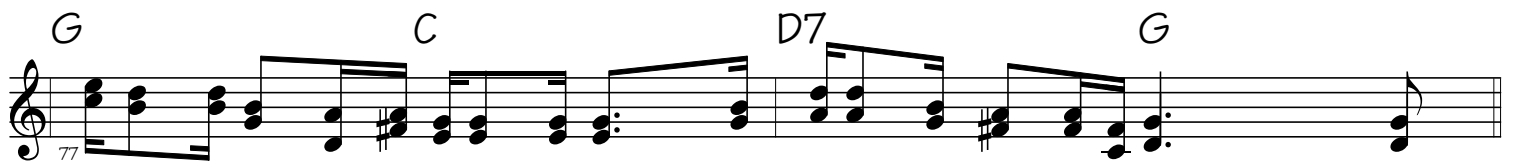
69


Curs- ing us, "Damn they! They ought to hang an- y-way." They


71  brought peo- ple down there to Brock-ton to look through the bars of our cell, Made us


73  act out the mo-tions of the kill-ers, sir, and still not man- y could tell. Our

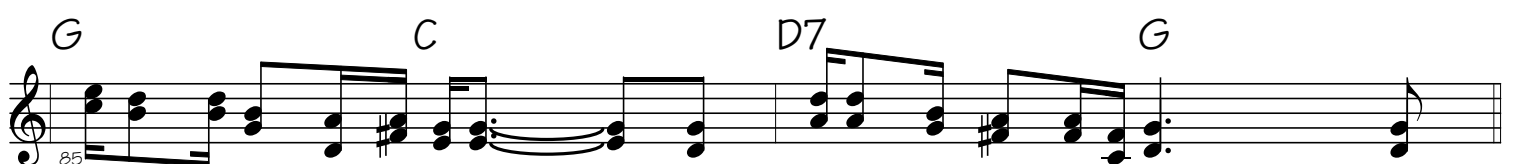
75  fa-tal mis-take was car-ry-ing our guns a- bout which we had to tell lies


77  To keep the po- lice from raid-ing the homes of work-ers be- liev- ing like us. A

79  la- bor pa- per or pic- ture, a let- ter from a rad- i- cal friend, Or an

81  old cheap gun like you keep a-round home would tor- ture good wo- men and men. We

83  all feared de- port- ing or whip- ping and tor- ments to make us con- fess The

85  plac- es where work- ers were meet- ing, their hous- es, their names, and ad- dress. The

87  of- fic- ers said we feared some- thing, which they called con- sci- ous- ness of guilt. We were

89  *G* *C* *D7* *G*

fear-ful of wreck-ing more homes and see-ing more work-ers' blood spilt. The

91  *G* *C* *G* *D7*


ver- y first ques-tions they asked us were not a- bout kill- ing the clerks But

93  *G* *C* *D7* *G*

a- bout our la- bor move-ment and how our trade u- nion works. Oh,

95  *G* *C* *G* *D7*

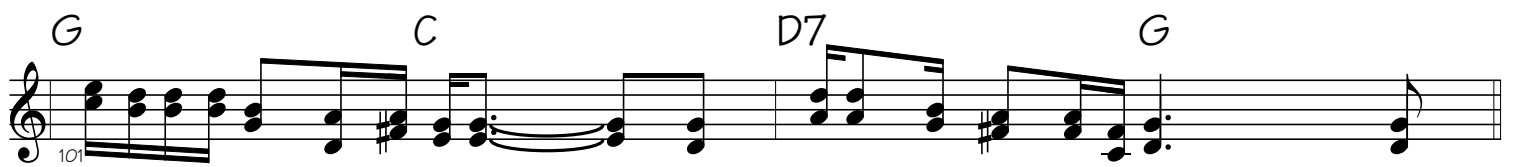
how could our jur- y see clear-ly when law-yers, judg- es, and cops

97  *G* *C* *D7* *G*

Called us low- -type I- tal-ians and said we looked like reg- u- lar Wops? Draft

99  *G* *C* *G* *D7*

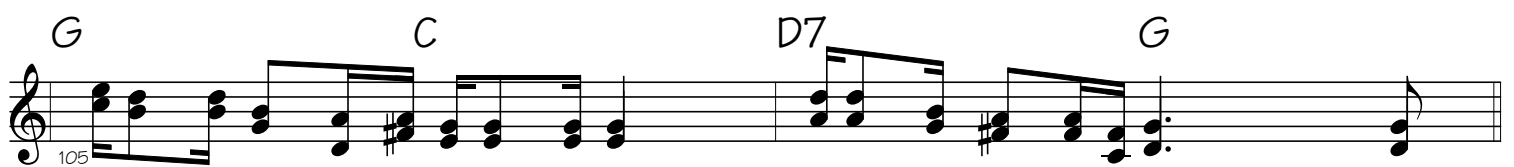
dodg-ers, gun pack-ers, an-arch-ists, these vul- gar sound- ing names

101  *G* *C* *D7* *G*

Blew dust in the eyes of the jur-ors; the crowd in the court- room, the same. We

103  *G* *C* *G* *D7*

do not be- lieve, sir, that tor- ture, beat- ings and kill- ings and pain

105  *G* *C* *D7* *G*

Will lift man's eyes to the high- est of views and break his bil- bos and chains. We

G C G D7
107
be-lieve you must strug-gle for free-dom be-fore your free- dom you'll gain:

G C D7 G
109
Free-dom from fear, sir, and greed, and your free-dom to think high-er things. This

G C G D7
111
fight, sir, is not a new bat-tle; we did not make it last night.

G C D7 G
113
'Twas fought by God-win and Shel-ly, Pis-a- ca- ne and Tols- toi and Christ. It's

G C G D7
115
big-ger than a-toms or sands of the des-erts or plan-ets that roll in the sky. Till

G C D7 G
117
work-ers get rid of their rob-bers, well, it's wors-er to live than to die. Your

G C G D7
119
Ex- cel-len- cy, we're not ask-ing par-don but ask-ing to be set free With

G C D7 G
121
lib- er- ty, with pride, sir, with hon-or, and par-don we will not re-ceive. A

G C G D7
123
par-don you've giv-en to crimin-als who've brok-en the laws of our land. We

G C D7 G

125

do not ask you for par-don, sir, be- cause we are in- no-cent men. If

G C G D7

127

you shake your head no, dear Govern-or, of course, our doom, it is sealed, But we've

G C D7 G

129

held up our heads like true sons of men for sev-en years in these jails of steel. We're

G C G D7

131

walk-ing down this cor-ri-dor to death, sir, like work-ers have walked be- fore, But

G C D7 G

133

we'd work in our work-ing class strug-gle if we lived a thou- sand lives more.

G

135 end

Vanzetti's Letter - Guitar #1

Woody Guthrie

G C D7 G G C G D7

G C D7 G G C G D7

G C D7 G G C G D7

G C D7 G G C G D7

G C D7 G G C G D7

17

G C D7 G G C G D7

21

G C D7 G G C G D7

25

G C D7 G G C G D7

29

G C D7 G G C G D7

33

G C D7 G G C G D7

37

G C D7 G G C G D7

41

G C D7 G G C G D7

45

G C D7 G G C G D7

49

G C D7 G G C G D7

53

G C D7 G G C G D7

57

G C D7 G G C G D7

61

G C D7 G G C G D7

65

G C D7 G G C G D7

69

G C D7 G G C G D7

73

G C D7 G G C G D7

77

G C D7 G G C G D7

81

G C D7 G G C G D7

85

G C D7 G G C G D7

89

G C D7 G G C G D7

93

G C D7 G G C G D7

97

G C D7 G G C G D7

101

G C D7 G G C G D7

105

G C D7 G G C G D7

109

G C D7 G G C G D7

113

G C D7 G G C G D7

117

G C D7 G G C G D7

G C D7 G G C G D7

G C D7 G G C G D7

G C D7 G G

133

Vanzetti's Letter - Guitar #2

Woody Guthrie

The sheet music is arranged in eight staves, each containing a sequence of chords and melodic lines. The chords are G, C, D7, G, G, C, G, and D7, repeated across the staves. The music is written in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Some measures feature triplets, indicated by a '3' over a group of notes. A sharp sign (#) is used to indicate a key change or specific fingering in several measures.

G C D7 G G C G D7
7
G C D7 G G C G D7
3
G C D7 G G C G D7
G C D7 G G C G D7
G C D7 G G C G D7
3
G C D7 G G C G D7
7
G C D7 G G C G D7
3

The image displays eight staves of guitar music for the piece "Vanzetti's Letter". The music is written in 12/4 time and features a complex, rhythmic pattern of eighth and sixteenth notes. The chords G, C, and D7 are indicated above the staff. The music concludes with a final chord G.

Vanzetti's Letter - Strings

Woody Guthrie

G C D7 G G C G D7

The first system of musical notation consists of two staves in 4/4 time. The treble clef staff begins with a whole chord G, followed by a whole chord C, and a whole chord D7. The bass clef staff has rests for the first two measures. In the third measure, the treble clef staff has a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The bass clef staff has a quarter note G, a quarter note A, a quarter note B, and a quarter note C. This pattern repeats for the next two measures, with the treble clef staff having a quarter note G, a quarter note A, a quarter note B, and a quarter note C, and the bass clef staff having a quarter note G, a quarter note A, a quarter note B, and a quarter note C.

G C D7 G G C G D7

The second system of musical notation consists of two staves in 4/4 time. The treble clef staff begins with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The bass clef staff has a quarter note G, a quarter note A, a quarter note B, and a quarter note C. This pattern repeats for the next two measures, with the treble clef staff having a quarter note G, a quarter note A, a quarter note B, and a quarter note C, and the bass clef staff having a quarter note G, a quarter note A, a quarter note B, and a quarter note C.

G C D7 G G C G D7

The third system of musical notation consists of two staves in 4/4 time. The treble clef staff begins with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The bass clef staff has a quarter note G, a quarter note A, a quarter note B, and a quarter note C. This pattern repeats for the next two measures, with the treble clef staff having a quarter note G, a quarter note A, a quarter note B, and a quarter note C, and the bass clef staff having a quarter note G, a quarter note A, a quarter note B, and a quarter note C.

G C D7 G G C G D7

The fourth system of musical notation consists of two staves in 4/4 time. The treble clef staff begins with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The bass clef staff has a quarter note G, a quarter note A, a quarter note B, and a quarter note C. This pattern repeats for the next two measures, with the treble clef staff having a quarter note G, a quarter note A, a quarter note B, and a quarter note C, and the bass clef staff having a quarter note G, a quarter note A, a quarter note B, and a quarter note C.

G C D7 G G C G D7

Musical notation for measures 17-20, featuring a treble and bass staff with a double bar line between measures 18 and 19.

G C D7 G G C G D7

Musical notation for measures 21-24, featuring a treble and bass staff with a double bar line between measures 22 and 23.

G C D7 G G C G D7

Musical notation for measures 25-28, featuring a treble and bass staff with a double bar line between measures 26 and 27.

G C D7 G G C G D7

Musical notation for measures 29-32, featuring a treble and bass staff with a double bar line between measures 30 and 31.

G C D7 G G C G D7

Musical notation for measures 33-36, featuring a treble and bass staff with a double bar line between measures 34 and 35.

G C D7 G G C G D7

Musical notation for measures 37-40, featuring a treble and bass staff with a double bar line between measures 38 and 39. Measure 37 starts with a treble clef and a bass clef. The melody in the treble staff consists of eighth notes, and the bass line in the bass staff consists of quarter notes.

G C D7 G G C G D7

Musical notation for measures 41-44, featuring a treble and bass staff with a double bar line between measures 42 and 43. Measure 41 starts with a treble clef and a bass clef. The melody in the treble staff consists of eighth notes, and the bass line in the bass staff consists of quarter notes.

G C D7 G G C G D7

Musical notation for measures 45-48, featuring a treble and bass staff with a double bar line between measures 46 and 47. Measure 45 starts with a treble clef and a bass clef. The melody in the treble staff consists of eighth notes, and the bass line in the bass staff consists of quarter notes.

G C D7 G G C G D7

Musical notation for measures 49-52, featuring a treble and bass staff with a double bar line between measures 50 and 51. Measure 49 starts with a treble clef and a bass clef. The melody in the treble staff consists of eighth notes, and the bass line in the bass staff consists of quarter notes.

G C D7 G G C G D7

Musical notation for measures 53-56, featuring a treble and bass staff with a double bar line between measures 54 and 55. Measure 53 starts with a treble clef and a bass clef. The melody in the treble staff consists of eighth notes, and the bass line in the bass staff consists of quarter notes.

G C D7 G G C G D7

Musical notation for measures 57-60, featuring a treble and bass staff with a double bar line between measures 58 and 59. Measure numbers 57 and 61 are indicated on the left side of the first and second systems respectively.

G C D7 G G C G D7

Musical notation for measures 61-64, featuring a treble and bass staff with a double bar line between measures 62 and 63. Measure numbers 61 and 65 are indicated on the left side of the first and second systems respectively.

G C D7 G G C G D7

Musical notation for measures 65-68, featuring a treble and bass staff with a double bar line between measures 66 and 67. Measure numbers 65 and 69 are indicated on the left side of the first and second systems respectively.

G C D7 G G C G D7

Musical notation for measures 69-72, featuring a treble and bass staff with a double bar line between measures 70 and 71. Measure numbers 69 and 73 are indicated on the left side of the first and second systems respectively.

G C D7 G G C G D7

Musical notation for measures 73-76, featuring a treble and bass staff with a double bar line between measures 74 and 75. Measure numbers 73 and 77 are indicated on the left side of the first and second systems respectively.

G C D7 G G C G D7

Musical notation for measures 77-80, featuring a treble and bass staff with a double bar line between measures 78 and 79.

G C D7 G G C G D7

Musical notation for measures 81-84, featuring a treble and bass staff with a double bar line between measures 82 and 83.

G C D7 G G C G D7

Musical notation for measures 85-88, featuring a treble and bass staff with a double bar line between measures 86 and 87.

G C D7 G G C G D7

Musical notation for measures 89-92, featuring a treble and bass staff with a double bar line between measures 90 and 91.

G C D7 G G C G D7

Musical notation for measures 93-96, featuring a treble and bass staff with a double bar line between measures 94 and 95.

G C D7 G G C G D7

Musical notation for measures 97-100. The system consists of a treble clef staff and a bass clef staff. Measures 97 and 98 contain eighth-note patterns in both staves. Measures 99 and 100 contain eighth-note patterns in the bass staff and whole-note chords in the treble staff.

G C D7 G G C G D7

Musical notation for measures 101-104. Measures 101 and 102 contain eighth-note patterns in both staves. Measures 103 and 104 contain whole-note chords in both staves.

G C D7 G G C G D7

Musical notation for measures 105-108. Measures 105 and 106 contain whole-note chords in the treble staff and rests in the bass staff. Measures 107 and 108 contain whole-note chords in both staves.

G C D7 G G C G D7

Musical notation for measures 109-112. Measures 109 and 110 contain whole-note chords in the treble staff and rests in the bass staff. Measures 111 and 112 contain whole-note chords in both staves.

G C D7 G G C G D7

Musical notation for measures 113-116. Measures 113 and 114 contain whole-note chords in the treble staff and rests in the bass staff. Measures 115 and 116 contain whole-note chords in both staves.

G C D7 G G C G D7

Musical notation for measures 117-120. The treble clef staff shows chords for G, C, D7, G, G, C, G, and D7. The bass clef staff shows rests for all measures.

G C D7 G G C G D7

Musical notation for measures 121-124. The treble clef staff shows chords for G, C, D7, G, G, C, G, and D7. The bass clef staff shows rests for all measures.

G C D7 G G C G D7

Musical notation for measures 125-128. The treble clef staff shows chords for G, C, D7, G, G, C, G, and D7. The bass clef staff shows rests for all measures.

G C D7 G G C G D7

Musical notation for measures 129-132. The treble clef staff shows chords for G, C, D7, G, G, C, G, and D7. The bass clef staff shows rests for all measures.

G C D7 G G

Musical notation for measures 133-136. The treble clef staff shows chords for G, C, D7, and G, followed by a melodic line in the final two measures. The bass clef staff shows rests for all measures.

43 G C G D7 G C D7 G G C G D7

49 G C D7 G G C G D7 G C D7 G

55 G C G D7 G C D7 G G C G D7

61 G C D7 G G C G D7 G C D7 G

67 G C G D7 G C D7 G G C G D7

73 G C D7 G G C G D7 G C D7 G

79 G C G D7 G C D7 G G C G D7

85 G C D7 G G C G D7 G C D7 G

91 G C G D7 G C D7 G G C G D7

97 G C D7 G G C G D7 G C D7 G

103 G C G D7 G C D7 G G C G D7

109 G C D7 G G C G D7 G C D7 G

115 G C G D7 G C D7 G G C G D7

121 G C D7 G G C G D7 G C D7 G

127 G C G D7 G C D7 G G C G D7

133 G C D7 G G