

PIANO • VOCAL • GUITAR

Forrest Gump

The Soundtrack



 HAL • LEONARD™

PIANO • VOCAL • GUITAR

Forrest Gump

The Soundtrack

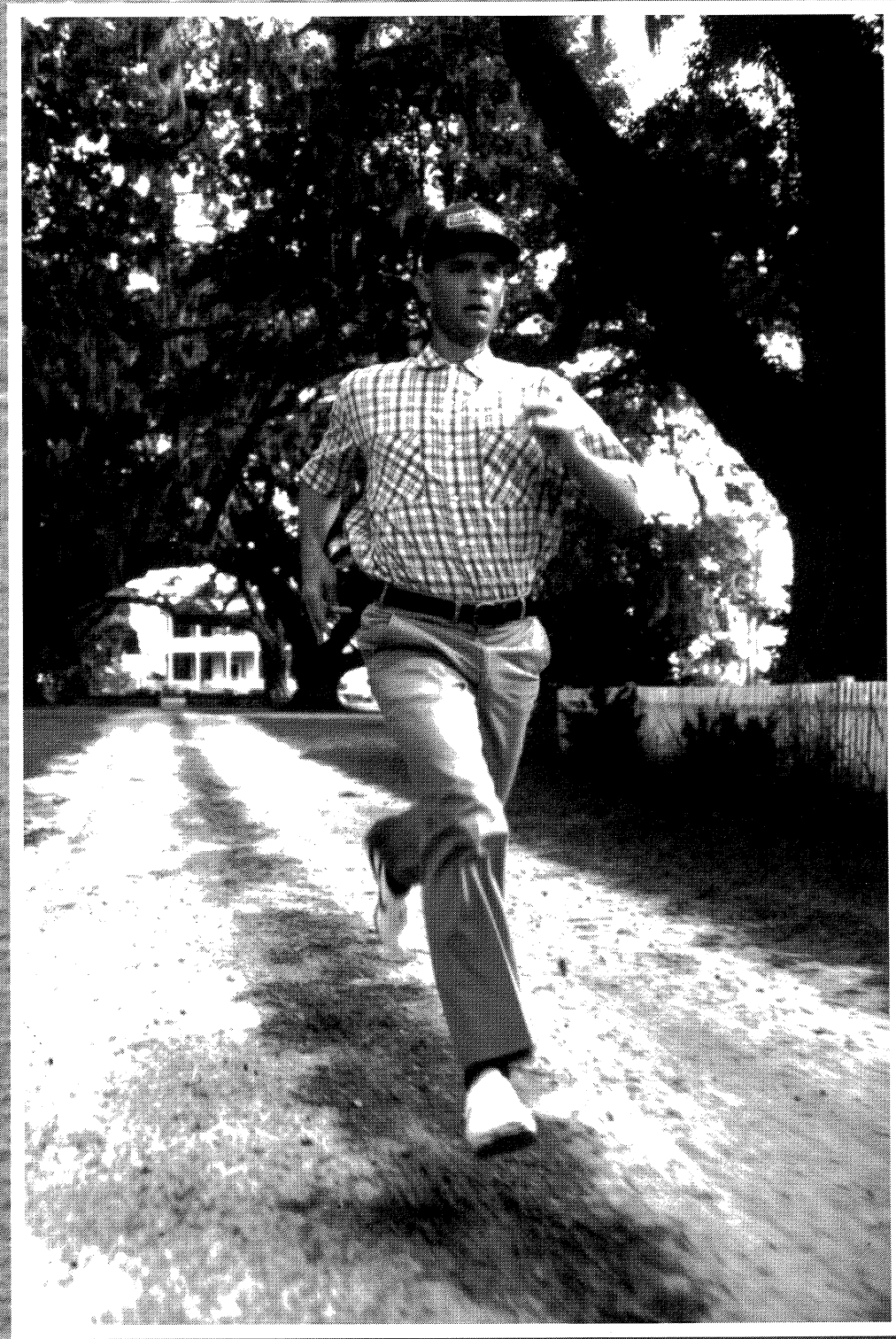


ISBN 0-7935-3786-X



Copyright © 1994 by HAL LEONARD CORPORATION
International Copyright Secured All Rights Reserved

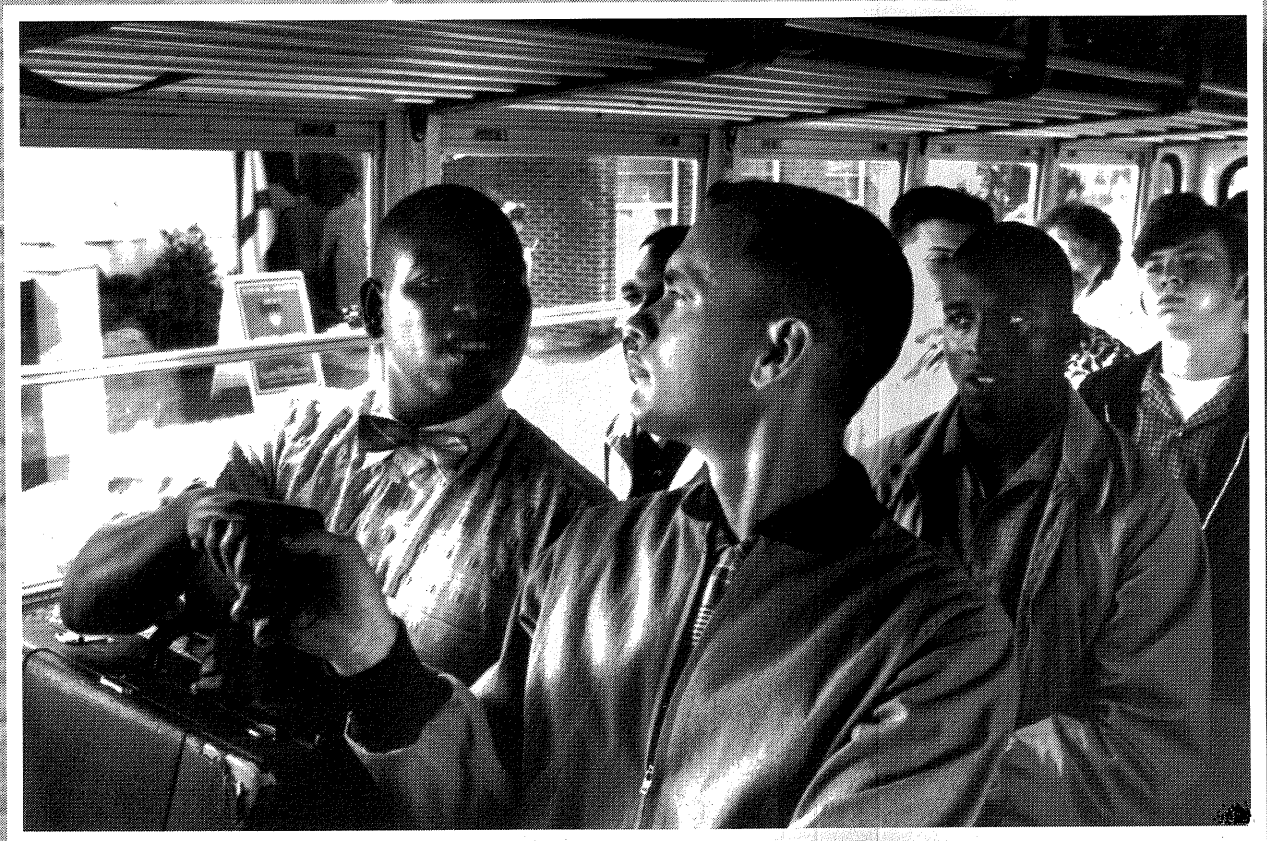
For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.



- 
- 113** Against The Wind
 - 69** Aquarius/Let The Sunshine In
 - 18** Blowin' In The Wind
 - 50** Break On Through (To The Other Side)
 - 22** But I Do (a/k/a I Don't Know Why)
 - 38** California Dreamin'
 - 82** Everybody's Talkin' (Echoes)
 - 41** For What It's Worth
 - 122** Forrest Gump Suite
 - 20** Fortunate Son
 - 6** Hound Dog
 - 25** I Can't Help Myself (Sugar Pie, Honey Bunch)
 - 110** I've Got To Use My Imagination
 - 105** It Keeps You Runnin'
 - 85** Joy To The World
 - 14** Land Of A Thousand Dances
 - 66** Let's Get Together
 - 96** Mr. President (Have Pity On The Working Man)
 - 53** Mrs. Robinson
 - 118** On The Road Again
 - 92** Raindrops Keep Fallin' On My Head
 - 33** Rainy Day Women #12 & 35
 - 9** Rebel 'Rouser
 - 30** Respect
 - 74** San Francisco (Be Sure To Wear Some Flowers In Your Hair)
 - 36** Sloop John B
 - 88** Stoned Love
 - 100** Sweet Home Alabama
 - 78** Turn! Turn! Turn! (To Everything There Is A Season)
 - 60** Volunteers
 - 12** Walk Right In
 - 46** What The World Needs Now Is Love

Forrest Gump

The Soundtrack





Bb7



cry - in' all the time. Well, you ain't

F7



Eb7



nev - er caught a rab - bit and you ain't no friend of

Bb



(tacet)

Bb7



mine. When they said you was high - classed,

well, that was just a lie. When they said you was

Eb7



high - classed, Well, that was just a

Bb



lie. Well, you ain't

F7



Eb7



1 Bb



ne - ver caught a rab - bit and you ain't no friend of mine

(tacet)

2 Bb



Eb7



Bb



You ain't noth - in' but a mine.

ped.

REBEL 'ROUSER

By DUANE EDDY
and LEE HAZLEWOOD

Moderately Bright

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is common time (C). The melody in the treble clef begins with a half note B-flat, followed by quarter notes G, F, E, D, C, and B-flat. A dynamic marking of *mf* is placed below the first measure. The bass clef contains whole rests for the entire system.

The second system continues the melody from the first system. The treble clef features a half note B-flat, followed by quarter notes G, F, E, D, C, and B-flat. The bass clef contains whole rests.

The third system continues the melody. The treble clef features a half note B-flat, followed by quarter notes G, F, E, D, C, and B-flat. The bass clef contains whole rests.

The fourth system continues the melody. The treble clef features a half note B-flat, followed by quarter notes G, F, E, D, C, and B-flat. The bass clef contains whole rests.

The fifth system of musical notation includes guitar chord diagrams. Above the first measure is a C7#5 chord diagram, and above the second measure is an F chord diagram. The dynamic marking *ff* is placed below the first measure. The treble clef contains a half note B-flat, followed by quarter notes G, F, E, D, C, and B-flat. The bass clef contains a half note B-flat, followed by quarter notes G, F, E, D, C, and B-flat.

Bb



F



C7#5



F



C7



C7#5



F



C7#5



F



System 1: Treble clef, bass clef. Chord diagrams: Bb (top right).

System 2: Treble clef, bass clef. Chord diagrams: F (top left), C7#5 (top middle), F (top right).

System 3: Treble clef, bass clef.

System 4: Treble clef, bass clef. Chord diagrams: C7sus (top left), C7#5 (top middle), 1 F (top right).

System 5: Treble clef, bass clef. Chord diagrams: C7#5 (top left), 2 F (top middle-left), Bb7 (top middle-right), F (top right).

WALK RIGHT IN

Words and Music by GUS CANNON and H. WOODS

Slowly, with strong beat

mf

The piano introduction consists of two staves. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady bass line with quarter notes and rests. The music is in the key of G major and 4/4 time.

G E7 A7 D7

1. Walk Right In, _____ set right _____ down, _____ Dad - dy, let your mind roll _____
 2. Walk Right In, _____ set right _____ down, _____ Ba - by, let your hair hang _____

mf f

The first system includes a vocal line with two verses and piano accompaniment. The vocal line is in G major with a 4/4 time signature. The piano accompaniment features chords G, E7, A7, and D7. The dynamic markings are *mf* and *f*.

G G E7

on. _____ Walk Right In, _____ set right _____ down, _____
 down. _____ Walk Right In, _____ set right _____ down, _____

mf-f

The second system includes a vocal line with two verses and piano accompaniment. The vocal line is in G major with a 4/4 time signature. The piano accompaniment features chords G and E7. The dynamic markings are *mf-f*.

A7 D7 G

Dad - dy, let your mind roll on. Ev - 'ry - bod - y's talk - in' 'bout a
 Ba - by, let your hair hang down. Ev - 'ry - bod - y's talk - in' 'bout a

C9 D7

new way o' walk - in', — Do you want - a lose — your mind? —
 new way o' walk - in', — Do you want - a lose — your mind? —

(To Coda 2nd Time)

G E7 A7 D7 ⊕ G

Walk Right In, — Set right — down, — Dad - dy, let your mind roll — on. —
 Walk Right In, — Set right — down, — Ba - by, let your hair hang —

G E7 A7 D7 G

(optional lyric)
 (on). Dad - dy, let your mind — roll — on. —
 down. Ba - by, let your hair — hang — down. —

Coda

LAND OF A THOUSAND DANCES

Words and Music by
CHRIS KENNER

Moderately Bright Rock



Musical staff with treble clef, key signature of two sharps (F# and C#), and common time signature. The melody begins with the lyrics "One! Two! Three!" and continues with "One! Two! Three! _".

One! Two! Three!

One! Two! Three! _

Piano accompaniment for the first system, including treble and bass clefs. The dynamic marking *mf* is present. The bass line features a steady eighth-note accompaniment.



Musical staff with treble clef, continuing the melody with the lyrics "Oh, Uh, al -".

Oh,

Uh,

al -

Piano accompaniment for the second system, continuing the eighth-note bass line.



Musical staff with treble clef, continuing the melody with the lyrics "right, uh! You got - ta know how to po - ny".

right,

uh!

You got - ta know how to po - ny

Dance with me hon - ey

Piano accompaniment for the third system, including a dynamic marking of *p* (piano).



Musical staff with treble clef, continuing the melody with the lyrics "like Bo - ny Mar - o - nie,".

like Bo - ny Mar - o - nie,

like Long Tall Sal - ly,

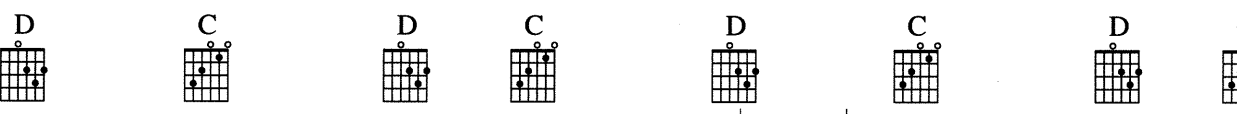
Piano accompaniment for the fourth system, concluding the piece.



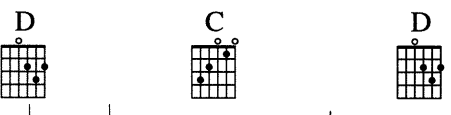
Mashed Po - ta - to, — Do the Al - li - ga - tor.
 Twist - in' with Lu - cy, — Do - in' the Wa - tu - si.



Put your hands on your hips, Let your
 Got - ta hold of your back, I



back - bone slip, Do the Wa - tu - si Like
 like it like that, Do the Jerk, —



To Coda ⊕

my lit - tle Lu - cy. Uh!
 Watch me work. —



Na, na na na na, na na na na, na na na, na na

mf



no chord

na, na na na na. (Spoken) "Need some-bod-y to help me say it one time."

3 *3*



Na, na na na na, na na na na, na na na, na na



no chord

na, na na na na. (Spoken) "You know I feel al - right."_

2 D

"feel pret - ty good y' - all." — na.

D.S. al Coda

CODA

D

C

Ah, do it!

D

C

D

C

D

C

Ah, do it!

D

C

D

C

D

C

D

C

Repeat and Fade

Ah, do it! Ah, help me!

BLOWIN' IN THE WIND

Words and Music by
BOB DYLAN

Bright, spirited

REFRAIN



1. How man-y roads must a man walk down be-fore you
2. How man-y times must a man look up be-fore he can
3. How man-y years can a moun-tain ex-ist be-fore it's



call him a man? _____ Yes, 'n' How man-y seas must a
see the sky? _____ Yes, 'n' How man-y ears must
washed to the sea? _____ Yes, 'n' How man-y years can some



white dove sail be-fore she sleeps in the sand? _____ Yes, 'n'
one man have be-fore he can hear peo-ple cry? _____ Yes, 'n'
peo-ple ex-ist be-fore they're al-lowed to be free? _____ Yes, 'n'

E_b A_b E_b

How man - y times must the can - non balls - fly be - fore they're
 How man - y deaths will it take 'till he knows that too man - y
 How man - y times can a man turn his head pre - tend - ing he

A_b E_b A_b B_b7

for - ev - er banned? _____
 peo - ple have died? _____ The an - swer, my friend, is
 just does - n't see? _____

E_b A_b B_b7

1. & 2.
 E_b

blow - in' in the wind, The an - swer is blow - in' in the wind. _____

3. Slower

E_b A_b B_b B_b7 E_b

wind. _____ The an - swer is blow - in' _____ in the wind. _____

l. h.

FORTUNATE SON

Words and Music by
JOHN FOGERTY

Moderately bright (in Four)

The piano introduction consists of four measures. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a steady eighth-note bass line starting on G2. The dynamic marking is *mf*.

VERSE

G **F**

Some folks are born made to wave the flag,
Some folks are born sil - ver spoon in hand,
Some folks in - her - it star span - gled eyes,

The first verse of the song is written in 4/4 time. The guitar part features a G major chord (x00032) and an F major chord (213211). The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef.

C7 **G**

Ooh, they're red, white and blue. And when the band plays
Lord, don't they help them - selves. But when the tax man
Ooh, they send you down to war. And when you ask them,

The second verse continues the musical theme. The guitar part uses a C7 chord (x32010) and a G chord (x00032). The vocal melody and piano accompaniment continue.

C **G**

"Hail to the chief", They point the can-non right at you.
comes to the door, Lord, the house looks like a rum-mage sale.
"How much should we give?" They on - ly ans - wer More! more! more!

The third verse concludes the piece. The guitar part uses a C major chord (x32010) and a G chord (x00032). The vocal melody and piano accompaniment continue.

CHORUS

G D7 C7 G

It ain't me, it ain't me. I ain't no { 1. sen-a - tor's
2. mil-lion-aire's } son.
3. mil-i - ta - ry

D7 C7c 1. G 2. G

It ain't me, it ain't me;- I ain't no for-tun-ate one. one.

To Coda

G Gdim C 1. G 2. G D.S. al Coda

CODA C7 G G

I ain't no for - tun - ate one. It ain't me,

D7 C7 G

it ain't me;- I ain't no for - tun - ate one.

Repeat ad lib. and fade out

BUT I DO

(a/k/a I DON'T KNOW WHY)

Words and Music by ROBERT C. GUIDRY and PAUL GAYTEN

Moderately

The musical score is arranged in four systems. Each system consists of a vocal line and a piano accompaniment line. The piano part includes chord diagrams and dynamic markings. The lyrics are written below the vocal line.

System 1: Piano accompaniment starts with a *mf* dynamic. Chords: Bb, G7, Cm7, F7. A triplet of eighth notes is marked with a '3' above it.

System 2: Lyrics: "I don't know why I love you but I do. I can't sleep nights be - cause I feel so rest - less,". Piano accompaniment includes a *mp-mf* dynamic marking and a *b* (basso) marking.

System 3: Lyrics: "don't know why I cry so, but I do. I don't know what to do, I feel so help - less. And". Piano accompaniment includes a *b* (basso) marking.

System 4: Lyrics: "on - ly know I'm lone - ly and that I want you on - ly, since you've been a - way. I cry both night and on day, }". Piano accompaniment includes a *b* (basso) marking.

Chord Diagrams:

- Bb:
- G7:
- Cm7:
- F7:
- F+:
- Bb:
- D7:
- D7+5:
- Eb:
- G7:

C7 **F7** **1 Bb** **Bdim** **Cm7** **F7+5**

don't know why I love you but I do.

2 Bb **Eb** **Bb** **Bb7** **Eb**

do. My days have been so lone - ly, my

Bb **Gm7** **C7**

nights have been so blue, I don't know how I

Gm7 **C7** **F7** **Bb**

stand it, but I do. Each night I sit a -

G7



Cm7



F7



lone and tell my - self _____

That I will fall in

F+



Bb



love with some - one else. _____

I guess I'm wast - in'

D7



D7+5



D7



Eb



G7



C7



time, _____

But I've got to clear my mind, _____

I don't know why I

F7



Bb



Eb



Bb



love you but I do. _____

I CAN'T HELP MYSELF

(SUGAR PIE, HONEY BUNCH)

Words and Music by BRIAN HOLLAND,
LAMONT DOZIER and EDWARD HOLLAND

Moderately fast

no chord

mf

C

Su - gar - pie hon - ey bunch, you know that I
Su - gar - pie hon - ey bunch, I'm weak - er than a

G Dm

love you. — I can't help my - self,
man should be. I can't help my - self,

Em F G

I love you and no - bod - y else. —
I'm a fool in love you see. — Wan - na

C

In and out my life you come and you go, —
tell you I don't love you, tell you that we're through, and I've tried. —

G Dm

leav - ing just your pic - ture be - hind —
But ev - 'ry time I see your face —

Em F

and I get. kissed it a thou - sand times. —
I all choked up in - side. —



When _ you snap your fin - ger or wink your eye _ I come a -
When _



run - ning to you. _ I'm tied _ to your a - pron strings _



and there's noth - ing _ that I can do. _



G  Dm 

Can't help my - self, —



Em  F  G  D.S. al Coda

no — I can't help my - self.



CODA 

— I call your name, girl, — it starts the flame burn -



- ing in my heart, tear - ing it all a - part. No mat -



ter how I try, my love — I can - not hide. 'Cause

C

Su - gar - pie hon - ey bunch, you know that I'm
 Su - gar - pie hon - ey bunch, do an - y - thing you

G Dm

weak for you. — Can't help my - self, —
 ask me to. — Can't help my - self, —

F G

I love — you and no - bod - y else.
 I want — you and no - bod - y else.

Repeat and Fade

RESPECT

Words and Music by
OTIS REDDING

Solid 4 Beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a steady 4/4 rhythm, while the left hand plays a simple eighth-note bass line.

G **F**

What you want ba - by I got.
I ain't gon-na do you wrong while you gone.

f

The first vocal line is accompanied by piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady eighth-note bass line. Chord diagrams for G and F are shown above the staff.

G **F**

What you need You know I got it.
I ain't gon-na do you wrong 'Cause I don't wan - na.)

The second vocal line continues the melody. The piano accompaniment remains consistent with the first line. Chord diagrams for G and F are shown above the staff.

G F C7

All I'm ask-in' is for a lit-tle re - pect, when you come home. Ba -

F C7 F

- by, when you come home, — Re - spect.

G F G

I'm out_ to give you all my mon-ey, But all I'm ask-in'
 Ooh, your kiss-es, sweeter than hon-ey, But guess_ what, —

F G

in re - turn, hon - ey, Is to give me
 so here's my mon - ey, All I want you to do for me

F C

my pro-per res-pect when you get home. Yeah,
 is give me some here when you get home. Yeah,

F C7 F

ba-by, when you get home.
 ba-by, when you get home.

C7 F C7

R-E-S-P-E-C-T, find out what it means to me, R-E-S-P-E-C-T,

F C7 F

take out T-C-P, a lit-tle re-pect. *Repeat and fade out*

RAINY DAY WOMEN #12 & 35

Words and Music by
BOB DYLAN

Moderately (in 2)

F Ddim7 C7/E F

Well, they'll

mf

F Ddim7 C7/E F

stone ya when you're try'n' to be so good, _____ They'll
(See additional lyrics)

Ddim7 C7/E F F7

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

Bb



Gdim7



F7/A



Bb



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

F



Ddim7



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



Ddim7



C7/E



F



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

5

F Ddim7 C9 F

Ev - 'ry - bod - y must get stoned.

The musical score consists of three staves. The top staff is a vocal line in G major with lyrics 'Ev - 'ry - bod - y must get stoned.' The middle staff is a piano accompaniment in G major, and the bottom staff is a bass line. Chord diagrams for F, Ddim7, C9, and F are provided above the vocal staff. The piece ends with a double bar line and repeat signs.

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.

SLOOP JOHN B

Words and Music by
BRIAN WILSON

Moderately Bright Rock

F Bb/C F C7 F

1. We

mf *mp*

F Bb/C F Bb/C

(1.) come on the Sloop John B. my grand - fa - ther and
 (2.) first mate, he got drunk. — Broke in the Cap - tain's
 (3.) poor cook, he took fits. — Throw a - way all the

F Bb/C F C7

me A - round Nas - sau Town we did roam.
 trunk. Con - sta - ble had to come and take him a - way.
 grits. Then he took and ate up all of the corn.

F F7 Bb

— Drink - ing all night, — we got in a fight,
 — Sher - iff John Stone, — please let me a - lone,
 — Sher - iff John Stone, — please let me a - lone,

Bbm F C7 F

I feel so broke up, I want to go home. _____
 I feel so broke up, I want to go home. _____ } So
 This is the worst trip since I been born. _____

F Bb/C F Bb/C F

hoist up The John B. Sails, See how the main - sail sets.

Bb/C F C7

Send for the Cap-tain a - shore, let me go home. _____ Let me go
 _____ } 3
 _____ } 3

F F7 Bb Bbm F

home. _____ Let me go home, _____ } 1.,2. I feel so broke up
 _____ } 3. This is the worst trip

C7 F F

I wan-na go home. _____ 2. The
 since I been _____ 3. The born. _____

mp

CALIFORNIA DREAMIN'

Words and Music by JOHN PHILLIPS
and MICHELLE PHILLIPS

Medium Rock beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords: G, F, G, Bm7, G, F, G, Bm7. The left hand plays a simple bass line.

Am G F G Bm7

All the leaves are brown, And the sky is grey.

The first line of lyrics is set to a melody of quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

E7 F C E7 Am F6 E Dm6

I've been for a walk on a win-ter's day.

The second line of lyrics continues the melody. A triplet of eighth notes is used for the word 'walk'. The piano accompaniment maintains the same rhythmic pattern.

E7 Am G F G Bm7

{ I'd be safe and warm, if I was in L. A. }
{ If I did - n't tell her I could leave to - day. }

The third line of lyrics is enclosed in large curly braces. The melody uses a triplet for 'to - day'. The piano accompaniment continues with the same accompaniment.

E7 Am G To Coda F G Bm7

Cal - i - for - nia dream-in' On such a win - ter's day.

E7 Am G F G Bm7

Stopped in - to a church, I passed a - long the way.

E7 F C E7 Am F E Dm6

Oh, I got down on my knees, And I pre - tend to pray.

E7 Am G F G Bm7

You know the preach - er likes the cold, He knows I'm gon - na stay.

E7 Am G F G

Cal - i - for - nia dream - in' On such a win - ter's

Bm7 E7 D.S. al Coda

day. All the leaves are

CODA F G

On such a win - ter's

Am G F G Am G F G

day. (Cal - i - for - nia dream - in') On such a win - ter's day. (Cal - i - for - nia dream - in') On such a win - ter's

Fmaj7 Am

day.

FOR WHAT IT'S WORTH

Words and Music by
STEPHEN STILLS

Slow rock beat

The piano introduction consists of two staves. The right hand plays a melody of quarter notes: E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6. The left hand plays a bass line of quarter notes: E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5. The piece starts with a piano (*p*) dynamic.

E guitar chord diagram: open strings, 2nd fret on 4th string, 2nd fret on 5th string.

A guitar chord diagram: 2nd fret on 2nd string, 2nd fret on 3rd string, 2nd fret on 4th string, 2nd fret on 5th string.

Vocal line: There's some-thing hap - pen - ing here, —

There's some-thing hap - pen - ing here, —

What it

Piano accompaniment for the first vocal line. The right hand plays a melody of quarter notes: E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6. The left hand plays a bass line of quarter notes: E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5. The dynamic is mezzo-piano (*mp*).

E guitar chord diagram: open strings, 2nd fret on 4th string, 2nd fret on 5th string.

A guitar chord diagram: 2nd fret on 2nd string, 2nd fret on 3rd string, 2nd fret on 4th string, 2nd fret on 5th string.

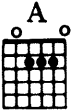
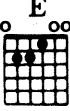
E guitar chord diagram: open strings, 2nd fret on 4th string, 2nd fret on 5th string.

Vocal line: is ain't ex - act - ly clear, —


is ain't ex - act - ly clear, —

There's a man with a gun o - ver there, —

Piano accompaniment for the second vocal line. The right hand plays a melody of quarter notes: E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6. The left hand plays a bass line of quarter notes: E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5. The dynamic is mezzo-piano (*mp*).

A  E 

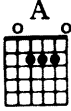
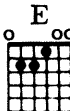
tell - in' me I've got to be - ware. —



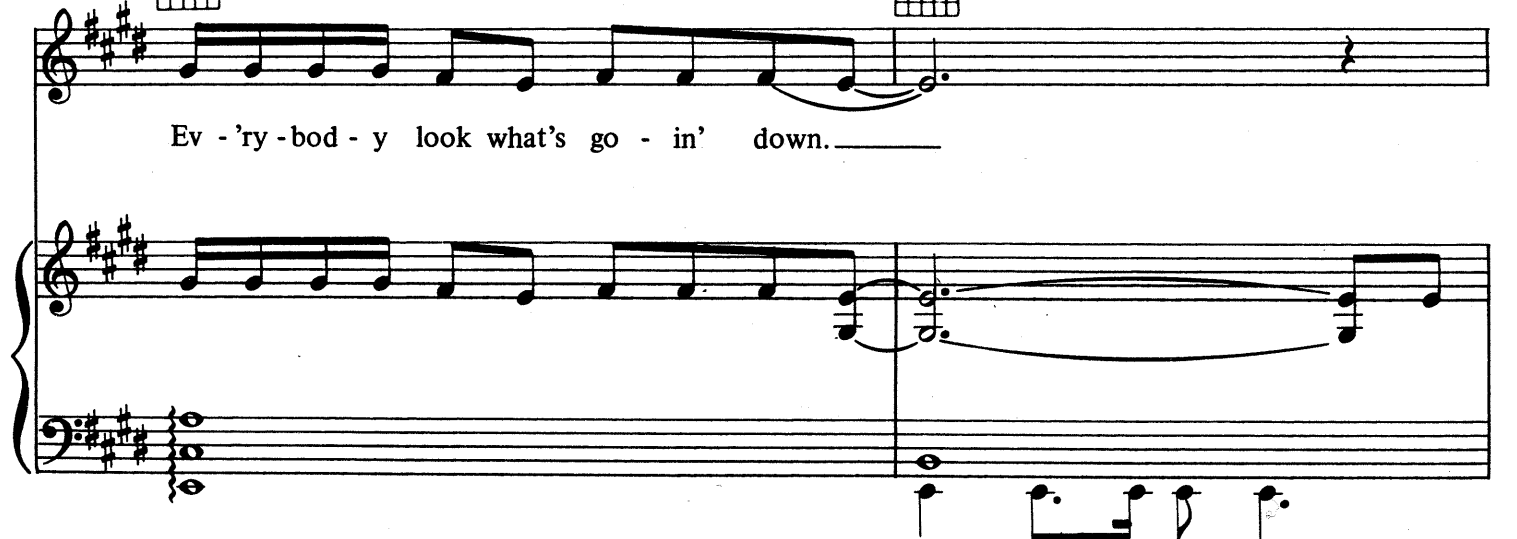
A  E 

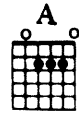
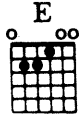
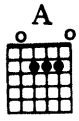
I think it's time we stop, chil - dren, what's that sound? —



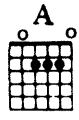
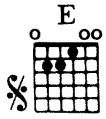
A  E 

Ev - 'ry - bod - y look what's go - in' down. —



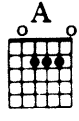
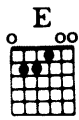


Musical notation for the first system, including vocal line and piano accompaniment.



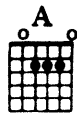
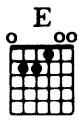
Musical notation for the second system, including vocal line and piano accompaniment.

1. There's bat - tle lines be - in' draw, No - bod - y's
 2. What a field day for the heat. A
 3. Pa - ra - noi - a strikes deep,

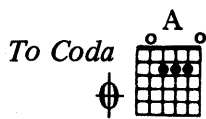
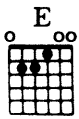


Musical notation for the third system, including vocal line and piano accompaniment.

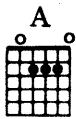
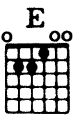
right if ev - 'ry - bod - y's wrong, sing - in'
 thou - sand peo - ple in the street
 in - to your life it will creep. It



Young peo - ple speak - in' their minds, — Get - tin'
 songs and car - ry - in' signs. — Most - ly
 starts when you're al - ways a - fraid. — Step out of



so much re - sis - tance from be - hind. I think it's time we
 say - ing, "Hoo - ray for our side." —
 line the men come — and



stop, chil - dren, what's that sound? — Ev - 'ry - bod - y look what's go - in' down. —

E A E

The first system of music features a guitar part with three measures. Above the staff are chord diagrams for E (open strings), A (x02232), and E (open strings). The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes.

A

After repeat
D.S. al Coda

The second system begins with a guitar chord diagram for A (x02232). The piano accompaniment continues with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. A repeat sign is present at the end of the system.

Coda

A E

take you a - way. — You bet - ter

The third system is marked 'Coda' and features guitar chord diagrams for A (x02232) and E (open strings). The lyrics 'take you a - way. — You bet - ter' are written below the vocal line. The piano accompaniment continues with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

E A

Repeat and fade

stop, hey, what's that sound? — Ev - 'ry - bod - y look what's go - in' down. You bet - ter

The fourth system is marked 'Repeat and fade' and features guitar chord diagrams for E (open strings) and A (x02232). The lyrics 'stop, hey, what's that sound? — Ev - 'ry - bod - y look what's go - in' down. You bet - ter' are written below the vocal line. The piano accompaniment continues with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

WHAT THE WORLD NEEDS NOW IS LOVE

Lyric by HAL DAVID
Music by BURT BACHARACH

With a jazz waltz feel

Bm7 **Em7** **Bm7**

mf

Em7 **Bm7** **Em7**

What the world needs now is



Bm7 **Em7** **C6**

love, sweet love, It's the on - ly thing

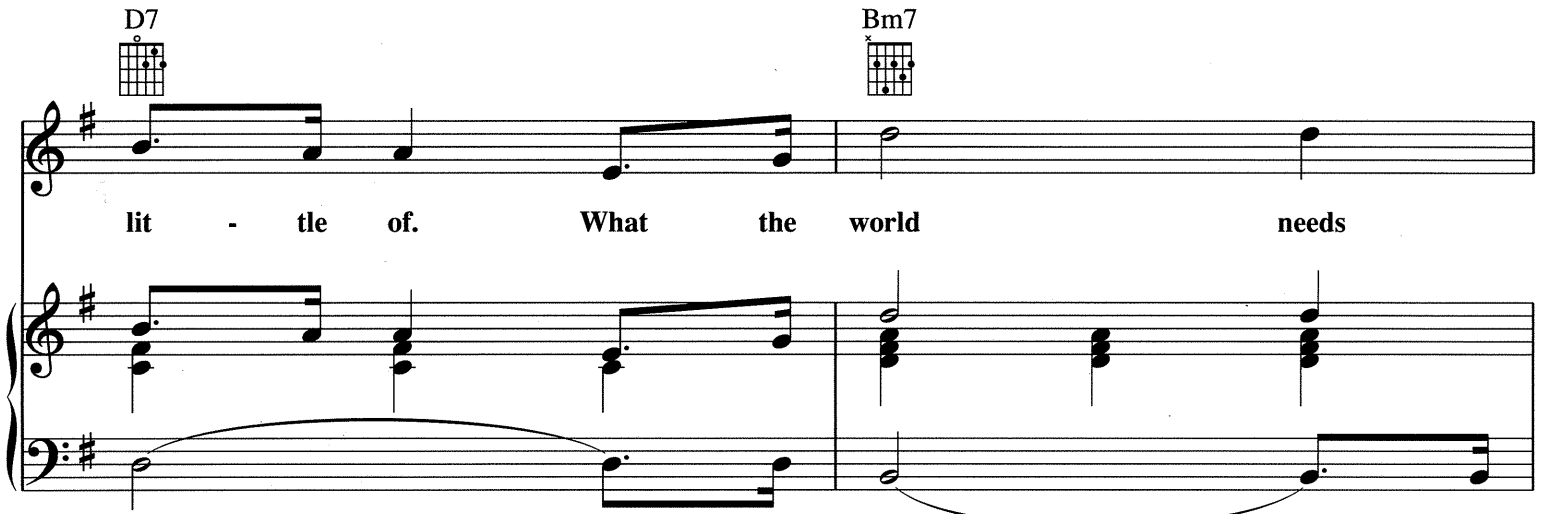
C **Bm/D**




that there's just too

Detailed description: This is a sheet music page for the song 'What the World Needs Now is Love'. It features a piano accompaniment and a vocal line. The piano part is written in G major (one sharp) and 3/4 time. The tempo/style is 'With a jazz waltz feel'. The music is marked 'mf' (mezzo-forte). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The vocal line is written in a single treble clef. The lyrics are: 'What the world needs now is love, sweet love, It's the on - ly thing that there's just too'. The sheet music includes guitar chord diagrams for Bm7, Em7, C6, C, and Bm/D. There are repeat signs and first/second endings indicated by a double bar line with a first ending bracket and a second ending bracket. The page number 46 is in the top left corner. Copyright information is at the bottom.

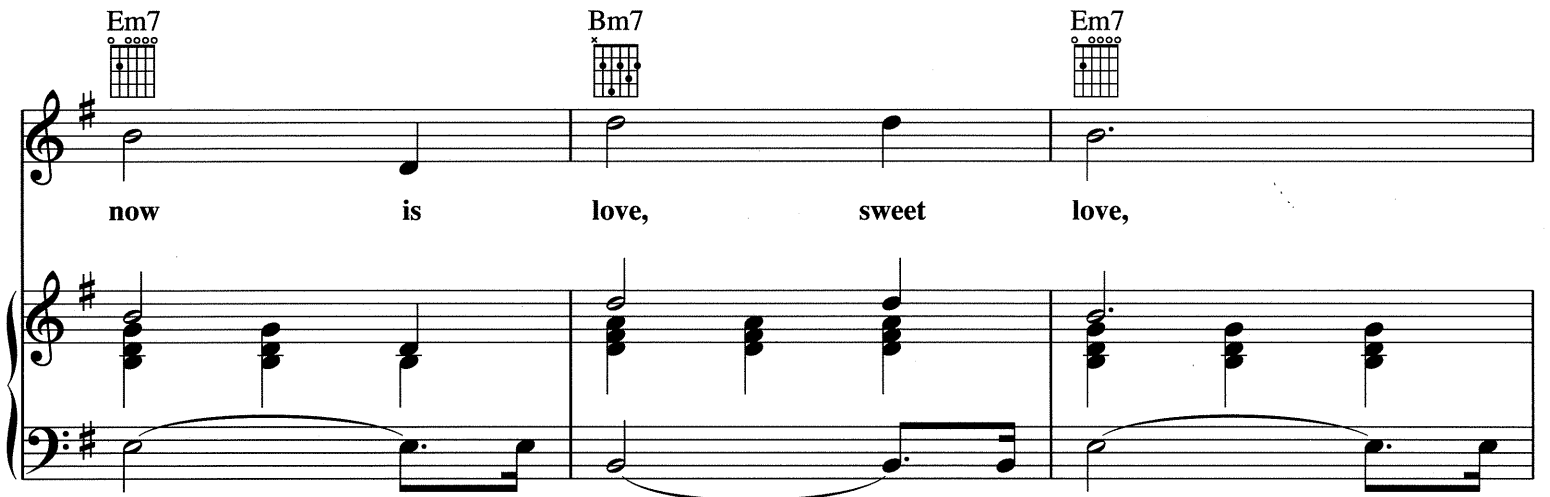
D7  Bm7 




lit - tle of. What the world needs



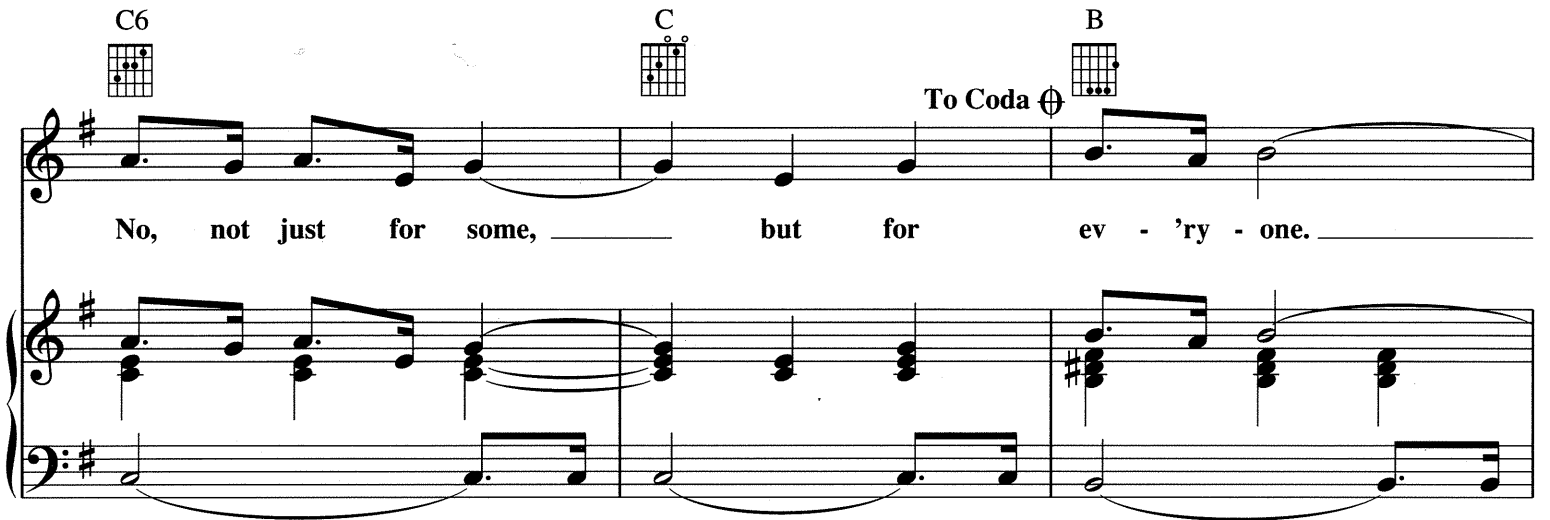
Em7  Bm7  Em7 



now is love, sweet love,



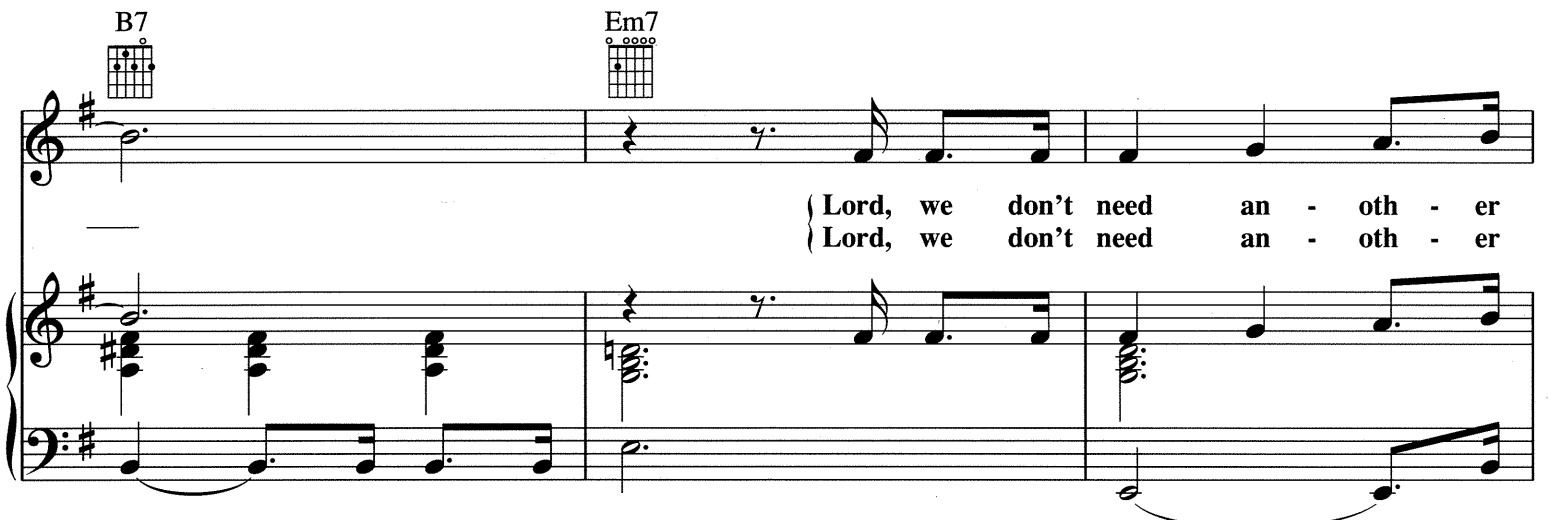
C6  C  B  To Coda ⊕

No, not just for some, but for ev - 'ry - one.



B7  Em7 

{ Lord, we don't need an - oth - er
 { Lord, we don't need an - oth - er



Dm9



moun - tain, There are moun - tains and
mead - ow, There are corn - fields and

G6/9



Cmaj7



C6



hill - sides e - nough to climb; There are
wheat - fields e - nough to grow; There are

Dm7



G7



Cmaj7



o - ceans and riv - ers e - nough to cross, E -
sun - beams and moon - beams e - nough to shine, Oh,

Em7



A7



D9







nough to last, till the end of time.
lis - ten, Lord, if you want to know.

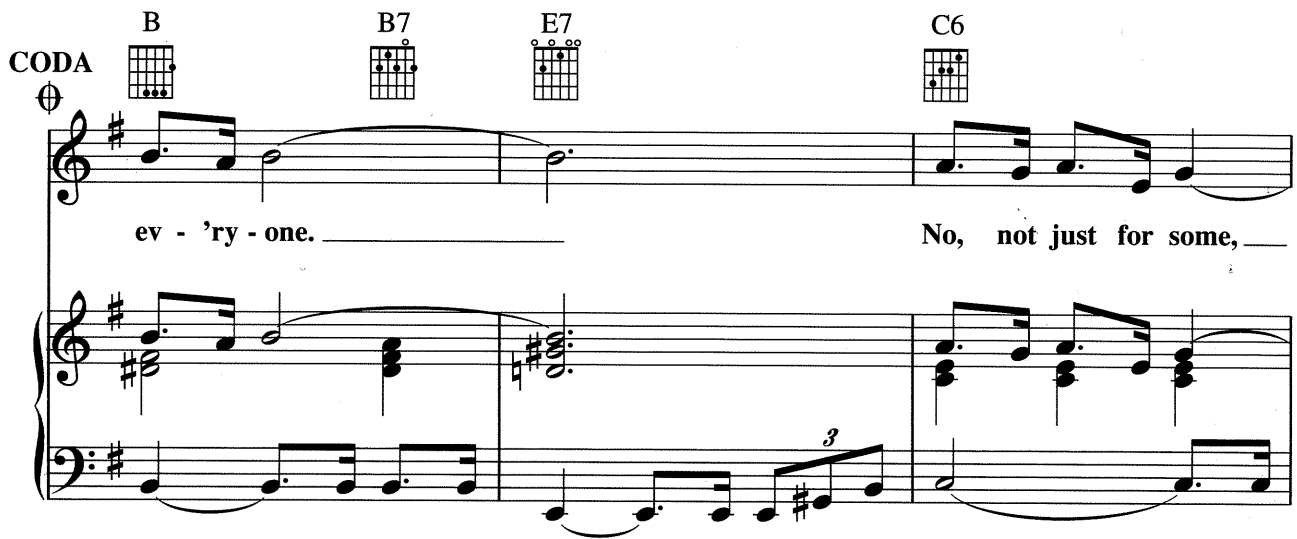
1 **Am7/D**  2 **Am7/D**  **D.S. al Coda**

What the What the



CODA **B**  **B7**  **E7**  **C6** 



ev - 'ry - one. No, not just for some,



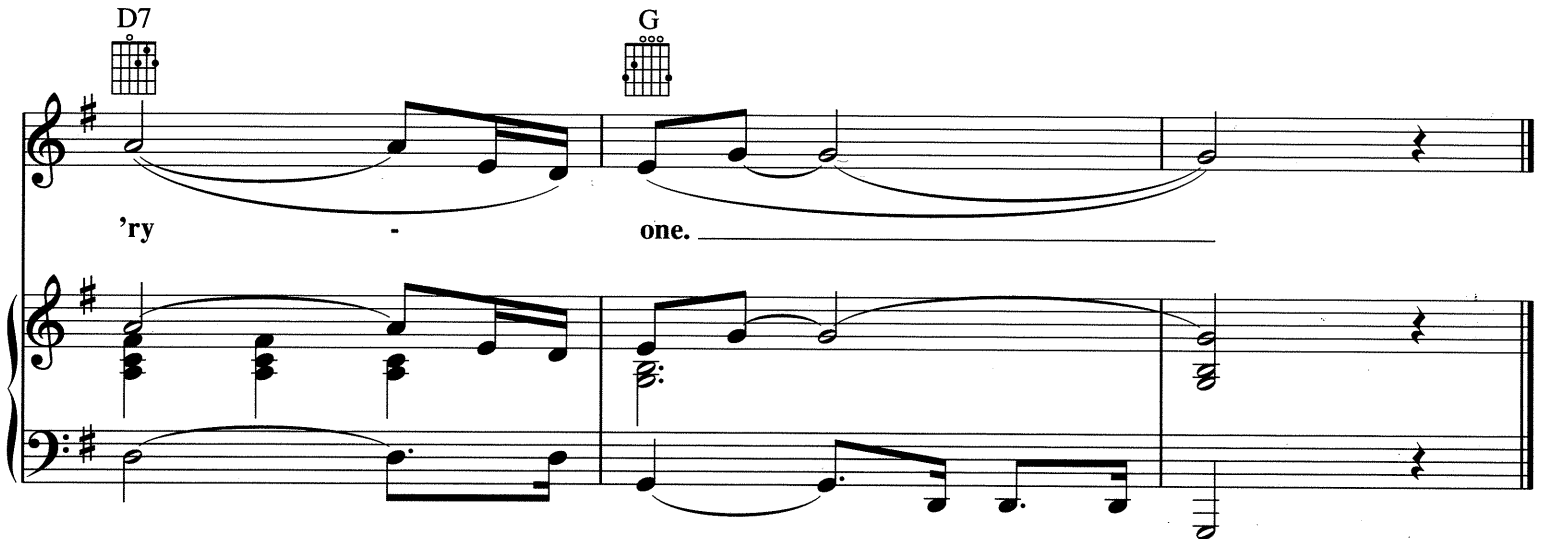
C  **Bm7**  **Cmaj7** 

Oh, but just for ev



D7  **G** 

'ry one.



BREAK ON THROUGH

(TO THE OTHER SIDE)

Words and Music by
THE DOORS

With a quick beat




You know the day de-roys the night, -
We chased our pleas-ures here, -

3.,4. (See additional lyrics)



night di - vides the day. -
dug our treas - ures there. -

Tried to run;
Can you still re - call the



tried to hide. }
time we cried? }

Break on through - to the oth - er side. -

Break on through _ to the oth - er side, _ Break on through _ to the

Em

oth - er side. _

Play 4 times

Em

D

Em

D

Em

D

Em

D

Ev - 'ry - bod - y _ loves _ my ba - by. _

Em D Em D Em D

She gets. Break on through. _

Play 4 times

Em D Em D Em D Em D

Break on through. _ Break on through. _ Break on through. _ Break, break,

Em D Em D Em

break, break, break, break, break, break, break.

Additional lyrics

3. I found an island in your arms, a country in your eyes,
Arms that chain, eyes that lie.
To Chorus:
4. Made the scene from week to week, day to day, hour to hour,
The gate is straight, deep and wide.
To Chorus:

MRS. ROBINSON

Words and Music by
PAUL SIMON

Moderately bright

B \flat Eb B \flat

And here's to you, — Mrs. — Rob - in - son, —

Je - sus loves you more — than you — will know, —

(Wo, wo, wo.) — God bless you,

B \flat Gm Eb F7

B \flat Gm B \flat

please, Mrs. — Rob - in - son, — Heav - en holds — a place —

Gm E \flat

— for those — who pray, — (Hey, hey, hey, —

Cm G

hey, hey, hey.) —

To Coda ⊕

We'd

G7



like to know a lit - tle bit ___ a - bout ___ you for our files.

C7



We'd like to help ___ you

C9



learn to help your - self. _____

F7





Bb



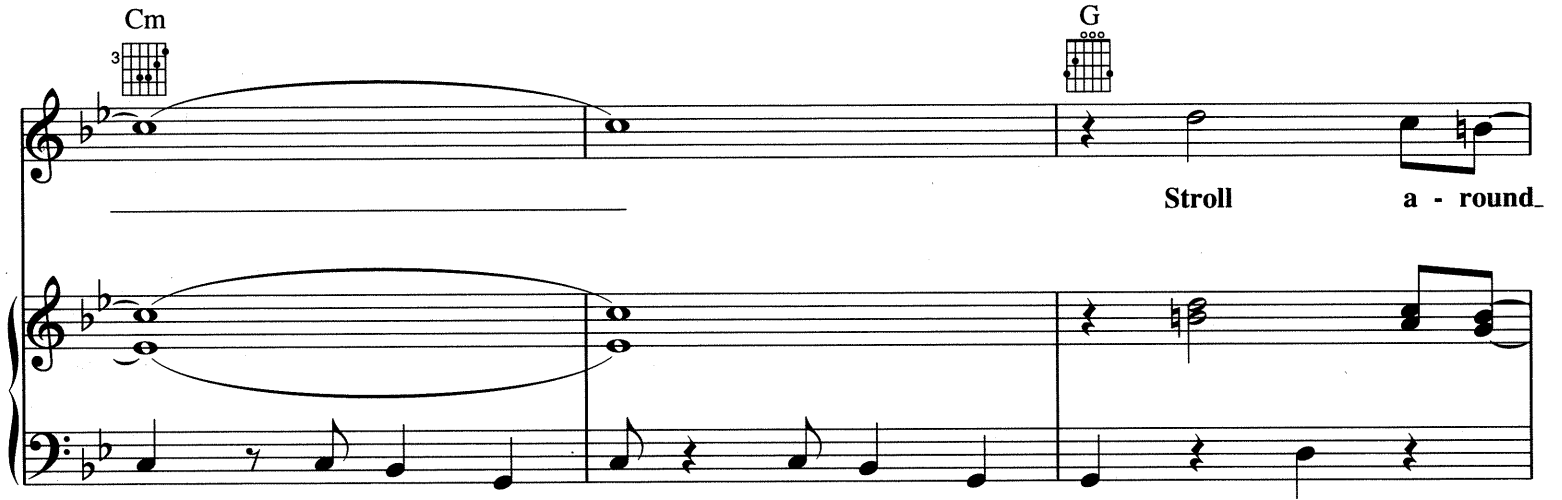
Eb




Look a-round you, all ___ you see ___ are sym - pa - the - tic eyes.

Cm  

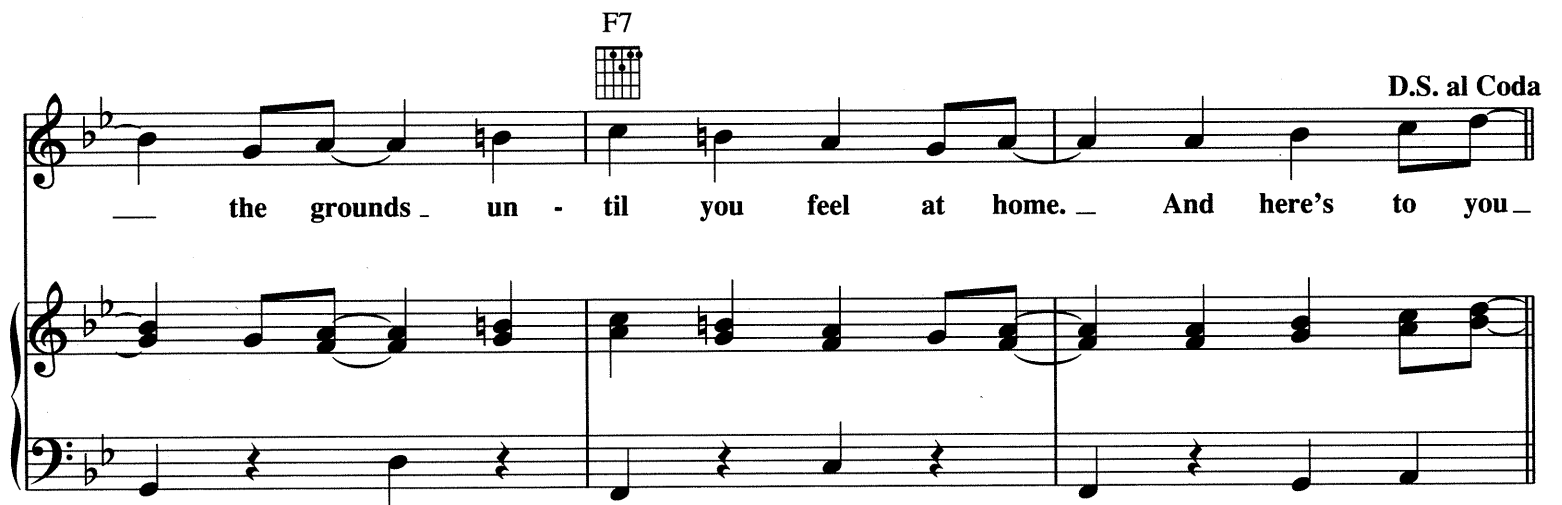
Stroll a - round.





F7 

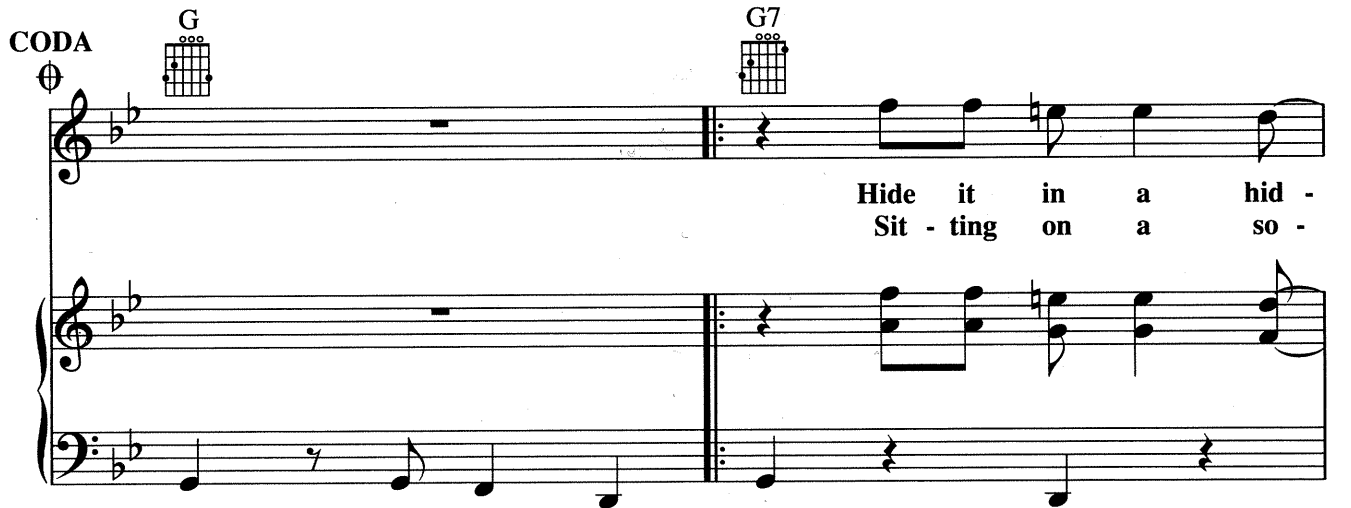
the grounds - un - til you feel at home. - And here's to you -

D.S. al Coda

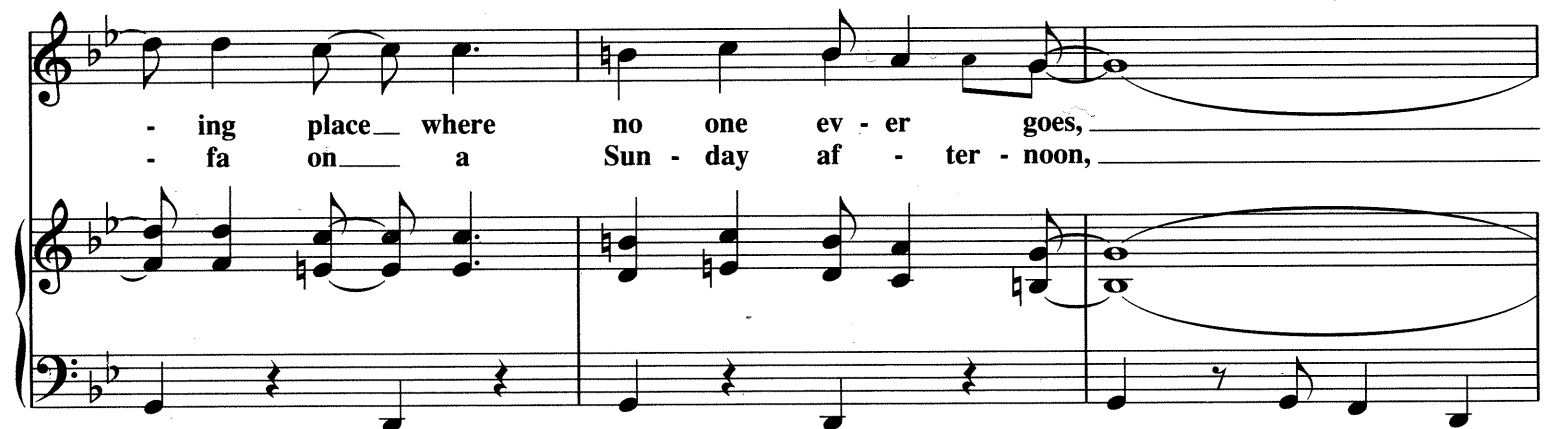


CODA  

Hide it in a hid -
Sit - ting on a so -



- ing place - where no one ev - er goes,
- fa on a Sun - day af - ter - noon,



C7



Put it in your pan - try with your cup -
 Go - ing to the can - di - date's de - bate,

F7



cakes, _____ It's a lit - tle se -
 Laugh a - bout it, shout

Bb



Eb



Cm



- cret, just the Rob - in - son's af - fair,
 a - bout, it, when you've got to choose,

G



Most of all, you've got to hide -
 Ev-'ry - way you look at it, you

F7



Bb



lose. it from the kids. — Coo, coo, ca - choo, — Mrs. — Rob-
Where have you gone, — Joe Di - Mag -

Gm



Bb



Gm



- in son, — A Je - sus loves you more — than you — will
- gi - o? — A na - tion turns — its lone - ly eyes — to

Eb



F7



know, — (Wo, wo, wo.) —
you, — (Woo, woo, woo.) —

Bb



Gm



God bless you, please, Mrs. — Rob - in - son, —
What's that you say, Mrs. — Rob - in - son, —

Bb



Gm



Eb



Heav - en holds a place for those who pray.
 "Jolt - in' Joe" has left and gone a - way.

Cm



(Hey, hey, hey, hey, hey, hey.)
 (Hey, hey, hey, hey, hey, hey.)

G



1

2 G13



VOLUNTEERS

Words and Music by PAUL KANTNER
and MARTY BALIN

Moderate Rock

G F C G

F C G

F C G

F C G

Look what's hap - p'ning on _ the streets. Got to rev - o - lu - tion, got _ to rev - o - lu - tion.

F



C



G



Hey, all dance _ down the street. _ Got to rev - o - lu - tion, got _ to rev - o - lu - tion.



F



C



G



Ain't it a-maz-ing, all the peo-ple I meet. Got to rev - o - lu - tion, got _ to rev - o - lu - tion.



F



One gen - er - a - tion got old, _ one gen - er - a - tion got sold.



G



F



This gen - er - a - tion got no des - tin - a - tion to hold. _ Pick-up your pride. _ Hey,



G F C G

now it's time for you and me. _ Got to rev-o-lu-tion, got _ to rev-o-lu-tion.

F C G

Come on, now, we're march-ing to the sea. _ Got to rev-o-lu-tion, got _ to rev-o-lu-tion.

F G

Who will take it from them? We _ will. And who are we? _ We are

G F G

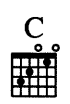
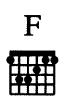
vol-un-teers _ of A-mer-i-ca, _ vol-un-teers _ of A-mer-i-ca, _



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. The melody consists of eighth and quarter notes with slurs.

vol - un - teers __ of A - mer - i - ca, __ vol - un - teers __ of A - mer - i - ca. _____

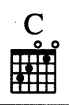
Piano accompaniment for the first system, including treble and bass staves with chords and moving lines.



Empty musical staff with treble clef, key signature of one sharp, and common time signature.

Guitar solo - ad lib.

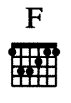
Piano accompaniment for the second system, including treble and bass staves with chords and moving lines.



Empty musical staff with treble clef, key signature of one sharp, and common time signature.

Solo ends - 2nd time

Piano accompaniment for the third system, including treble and bass staves with chords and moving lines.



Musical staff with treble clef, key signature of one sharp, and common time signature. The melody consists of eighth and quarter notes with slurs.

Look what's hap - p'ning on the streets. Got to rev - o - lu - tion, got __ to rev - o - lu - tion.

Piano accompaniment for the fourth system, including treble and bass staves with chords and moving lines.

F



G



Musical staff with treble clef and key signature of one sharp (F#).

We all dance down the street. Got to rev - o - lu - tion, got _ to rev - o - lu - tion.

Piano accompaniment for the first system, including treble and bass staves.

F



G



Musical staff with treble clef and key signature of one sharp (F#).

Ain't it a-maz-ing, all the peo-ple I meet. Got to rev - o - lu - tion. _ We are

Piano accompaniment for the second system, including treble and bass staves.

F



G



Musical staff with treble clef and key signature of one sharp (F#).

vol - un - teers _ of A - mer - i - ca. _ We are

Piano accompaniment for the third system, including treble and bass staves.

F



G



Musical staff with treble clef and key signature of one sharp (F#).

vol - un - teers _ of A - mer - i - ca. _ We are

Piano accompaniment for the fourth system, including treble and bass staves.

F

G



vol - un - teers _ of A - mer - i - ca, _ vol - un - teers _ of A - mer - i - ca, _

F

G



vol - un - teers _ of A - mer - i - ca, _ vol - un - teers _ of A - mer - i - ca. _

F



Instrumental ad lib.

G

F

G

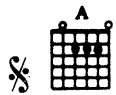


LET'S GET TOGETHER

Words and Music by
CHET POWERS

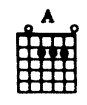
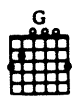
Moderately

mf



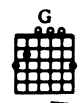
1. Love is but the song we sing, and fear's the way we
 2. Some will come and some will go, and we shall sure - ly
 3. If you heard the song I sing, you must un - der -

mp - mf

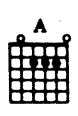


die. _____
 pass. _____
 stand. _____

You can make the
 When the one who
 You hold _____ the _____



moun-tains ring, _____ or make the an - gels cry. _____
 left us here, _____ re - turns for us _____ at last; _____
 key to love _____ and fear all in your trem - bling hand, _____



Know the dove is on the wing, _____ and
 We are but a mo - ments sun - light,
 One key _____ un - locks them both you know and

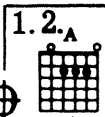


you need not know why.
 it's at your command.

fad - ing on the grass.



C' mon peo-ple now, smile on your broth-er. Let's Get To-geth-er, try and



D.S. al Coda

love one an-oth-er, right now.

Coda






Right now! Right now!

AQUARIUS/LET THE SUNSHINE IN

Words by JAMES RADO and GEROME RAGNI
Music by GALT MacDERMOT

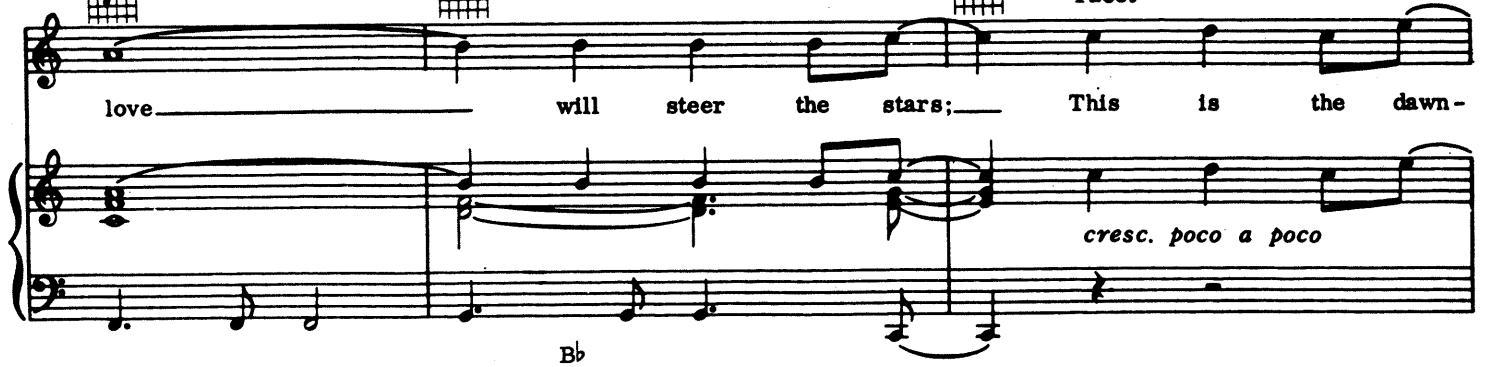
Moderately bright

The musical score is written for piano and voice. It begins with a piano introduction marked 'Moderately bright' and 'P'. The piano part features a steady bass line with chords: Dm9, G7, and Am (D Bass). The vocal melody starts with the lyrics 'When the moon is in the seventh house, and Jupiter aligns with Mars, Then peace will guide the planets, And'. The piano accompaniment continues with chords Dm9, G7, Am (D Bass), and Dm9. The score includes dynamic markings like 'mp' and 'And'.

F  G7  C  Tacet

love _____ will steer the stars; _____ This is the dawn-


cresc. poco a poco



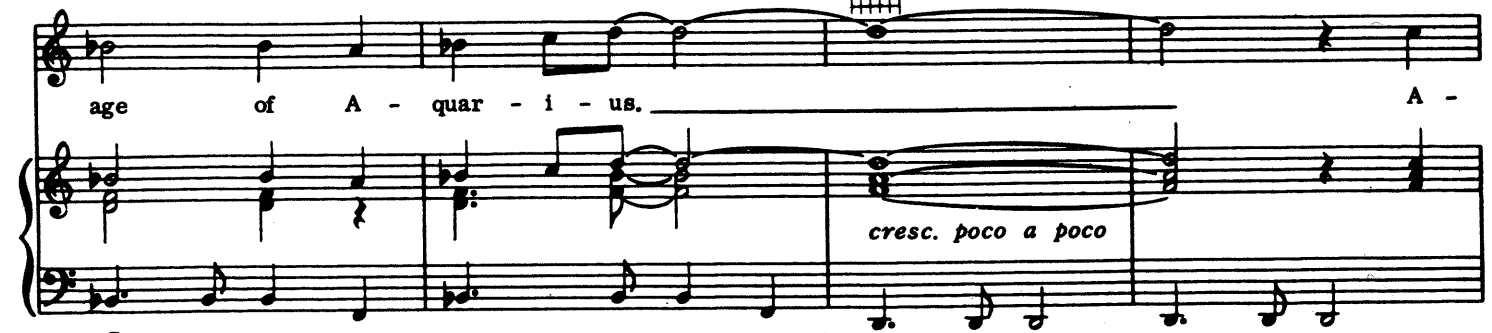
Bb  *mf*

- ing of the age of A - quar - i - us, _____



Dm  *cresc. poco a poco*

age of A - quar - i - us. _____ A -



G  _____ A -

quar - i - us, _____ A -



Dm  _____ *To Coda* 

quar - i - us. _____ *To Coda* 



C7 F C7

Har - mo - ny and un - der - stand - ing, Sym - pa - thy and trust a - bound -

F C7 F

- ing. — No more false - hoods or de - ri - sions, Gold - en

Dm Edim F A7 (E Bass)

liv - ing dreams of vi - sions, Mys - tic crys - tal rev - e - la -

Dm Dm7 Gm Am

- tion, And the mind's true lib - er - a - tion. — A -

Gm

quar - i - us, — A -

Dm

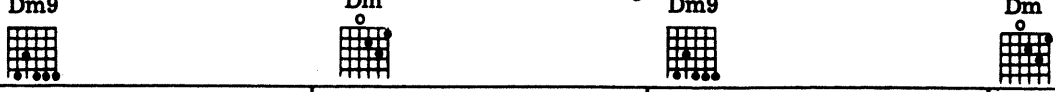


quar - i - us.




p

Dm9 **Dm** **Dm9** **Dm**




D. S. al Coda
Tacet

When the



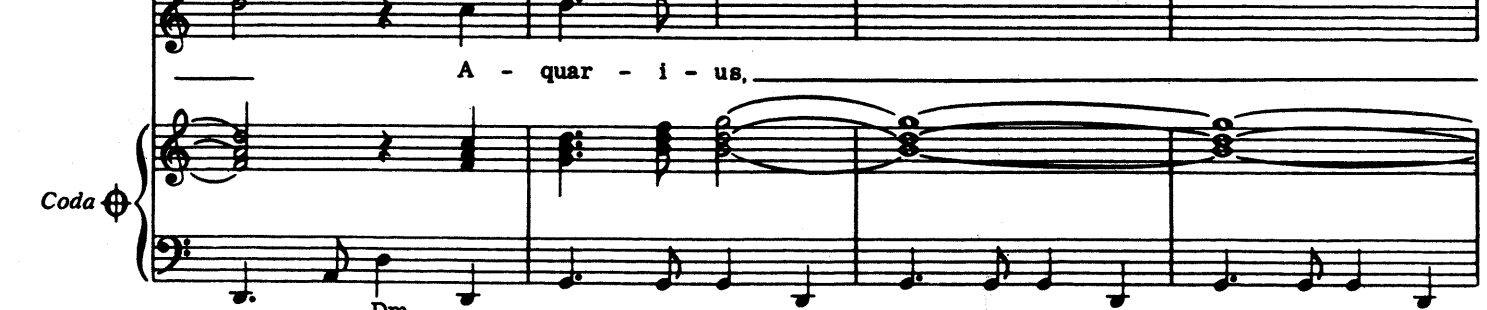
mp
D. S. al Coda

Coda




A - quar - i - us.

Coda



Dm



A - quar - i - us.



Moderately slow rock, with a beat

Cm **G7**




f

Cm Ab Eb

This system shows the beginning of the piece with guitar chords Cm, Ab, and Eb. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Cm G7

Let the sun shine, Let The Sun -

f - ff

The second system includes the lyrics "Let the sun shine, Let The Sun -". The piano accompaniment is marked with a forte dynamic *f - ff*. Guitar chords Cm and G7 are indicated above the vocal line.

Cm Ab Eb

- shine In, the Sun shine in.

The third system contains the lyrics "- shine In, the Sun shine in.". The piano accompaniment continues with the same rhythmic pattern. Guitar chords Cm, Ab, and Eb are shown above the vocal line.

Repeat and Fade

Cm G7

Let the sun shine, Let The Sun -

Repeat and Fade

The fourth system begins with the instruction "Repeat and Fade". It includes the lyrics "Let the sun shine, Let The Sun -". The piano accompaniment is also marked with "Repeat and Fade". Guitar chords Cm and G7 are indicated.

Cm Ab Eb

- shine In, the sun shine in.

The fifth system contains the lyrics "- shine In, the sun shine in.". The piano accompaniment concludes the piece. Guitar chords Cm, Ab, and Eb are shown above the vocal line.

SAN FRANCISCO

(BE SURE TO WEAR SOME FLOWERS IN YOUR HAIR)

Words and Music by
JOHN PHILLIPS

Flowing

Em



If you're



C



G



D



Em



go - ing to San Fran - cis - co, Be sure to



C



G



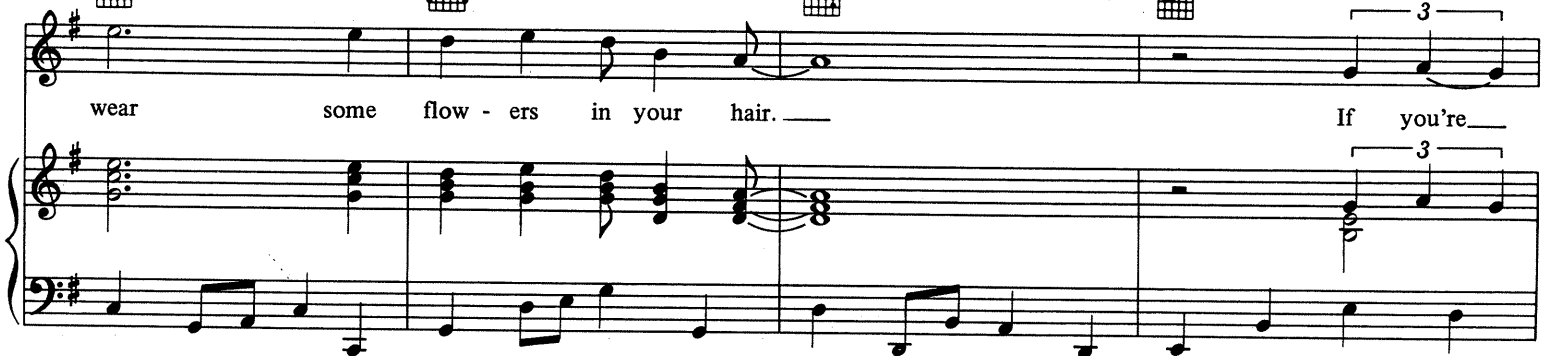
D



Em



wear some flow - ers in your hair. If you're



G



Bm7



C



G



G6



go - in' to San Fran - cis - co, You're gon - na



by
PS

Bm **Em7** **G** **D**

meet some gen - tle peo - ple there.

Em **C** **G** **D**

For those who come to San Fran - cis - co,
For those who come to San Fran - cis - co,

Em **C** **G** **D**

Sum - mer time will be a love - in there.
Be sure to wear some flow - ers in your hair.

Em **G** **Bm7** **C** **G**

In the streets of San Fran - cis - co,
If you come to San Fran - cis - co,

G6 Bm Em7 To Coda D

Gen - tle peo - ple with flow - ers in their hair.
 Sum - mer time will be a love - in

F Dm F Dm

All a - cross the na - tion, Such a strong vi - bra - tion:

G F

Peo - ple in mo - tion. There's a whole gen - er - a -

Dm F Dm G

- tion with a new ex - pla - na - tion, Peo - ple in mo - tion,

D

D.S. al Coda

Peo - ple in mo - tion.

CODA **G**

there.

Em **F#m7** **E7** **A** **C#m7** **D**

If you come to San Fran -

A **A6** **C#m** **F#m7** **E7**

cis - co, — Sum - mer time will be a love - in —

A **E** **A6** **D** **A**

there.

TURN! TURN! TURN!

(TO EVERYTHING THERE IS A SEASON)

Words from the Book of Ecclesiastes
Adaptation and Music by PETE SEEGER

Moderately slow, in 2 (♩ = 1 beat)

The musical score is arranged in four systems. Each system includes a vocal line and a piano accompaniment line. The piano accompaniment begins with a *p* (piano) dynamic. The vocal melody is in 2/4 time. Chord diagrams for guitar are provided below the piano accompaniment and above the vocal line. The lyrics are: "To ev - 'ry - thing (turn, turn, turn) There is a sea-son (turn, turn, turn) And a time for ev - 'ry pur - pose un - der heav - en. A time - to be born, a time to die; a time to plant, a time to reap; a time to"

Chord Diagrams:

- C:
- F:
- Em:
- Dm:
- G:
- G7:

G7

C

G

C

F

kill, a time to heal; a time to laugh, a time _____ to weep. _____

Em

Dm

C

F

Em

Dm

C

F

Em

_____ To ev - 'ry - thing (turn, turn, turn) There is a sea - son (turn, turn,

Dm

F

G

Dm

G

C

turn) And a time for ev - 'ry pur - pose un - der heav - en.

G7

C

G7

A time_ to build up, a time_ to break down; a time to dance, a time to

mf



mourn; a time to cast a-way stones, a time to gath - er stones



to - geth - er. To ev - 'ry - thing (turn, turn, turn) There



is a sea-son (turn, turn, turn) And a time for ev - 'ry pur - pose un - der



heav - en. A time of to love, a time of to hate; a time of to
A time to gain, a time to lose, a time to

G7



C



G7



C



war, a time of peace; a time a time love, you may em - brace, a time to
bend, a time to sew; a time to time love, a time to hate, a time for

G



F



G



C



F



Em



Dm



re - frain from em - brac - ing. To ev - 'ry
peace I swear it's not too late.

C



F



Em



Dm



C



F



Em



Dm



F



thing (turn, turn, turn) There is a sea - son (turn, turn, turn) And a

G



Dm



G



1 C



2 C



time for ev - 'ry pur - pose un - der heav - en. heav - en.

EVERYBODY'S TALKIN'

(ECHOES)

Words and Music by
FRED NEIL

Moderately

F



F



1., D.S. Ev - 'ry - bod - y's
2. Peo - ple

talk - in' at me,
stop - pin' star - in',

F7



C7



I don't hear a word they're say - in',
I can't see the fac - es,

on - ly the
on - ly the

F



Last time to Coda ⊕

ech - oes of my mind.
shad - ows of their eyes.

Gm7 C7 F

I'm go - in' where the sun — keeps shin - in' thru the pour - in' rain, —

F7 Gm7 C7

go - in' where the weath - er — suits my clothes. —

F F7 Gm7

Bank - in' off of the

C7 F F7

north - east wind, sail - in' on a sum - mer breeze, —

Bb



C7



F



skip - pin' o - ver the o - cean like a stone.

D.S. al Coda

CODA

And

C7



I won't let you leave my love — be - hind.

F



Repeat and Fade

And

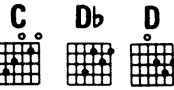
JOY TO THE WORLD

Words and Music by
HOYT AXTON

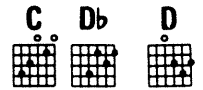
Moderate Gospel Rock

Piano introduction in D major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Guitar tacet



Guitar tacet



Je-re-mi-ah was a bull-frog,
If I were the king of the world,
know I love la-dies,

Was a good friend of mine.
Tell you what I'd do.
Love to have my fun.

I'm a

D7/C



G7/B



Bb



D



Em7/A



Nev-er un-der-stood a sin-gle word he said, But I helped him a-drink-in' his wine...
Throw a-way the cars and the bars and the wars, And make sweet love to you...
high night fly-er and a rain-bow ri-der, A straight shoot-in' son-of-a-gun...



Yes he al-ways had some might-y fine wine.
Yes I'd make sweet love to you. Sing-ing joy to the
Yes a straight shoot-in' son of a gun.

Sing-ing joy to the

A

D

D7/C



world.

All _____ the boys and girls_ now.

Joy to the fish-es in the

G7/B

Bb

D

To Coda

A7

D

C

Db

D



deep blue sea, _

Joy to_ you and me. _

A

D

D7



G7

Bb

D

D.S. al Coda

C

Db

D



CODA

You



Joy _____ to _____ the world.

All _____ the boys and girls. _____



Joy _____ to _____ the world,

Joy _____ to you and me.



Joy _____ to the world.

All _____ the boys and girls.



Joy to the fish - es in the deep blue sea, _____

Joy to you and me. _____

Repeat and Fade

STONED LOVE

Words and Music by FRANK E. WILSON
and YENNIK SAMOHT

Freely

D



Moderately

Stoned love.

mf

Bm



Em



Stoned love.

D





D



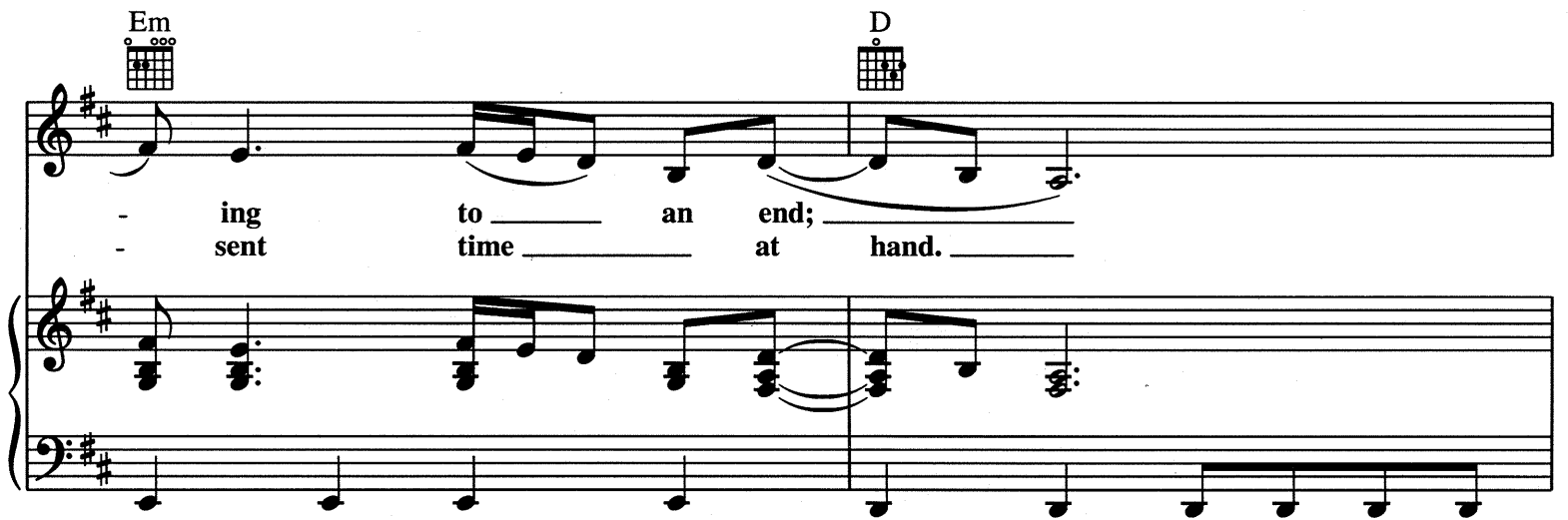
Bm




Oh, yeah. A love for each oth - er will bring fight -
Life is so short, put the pre -

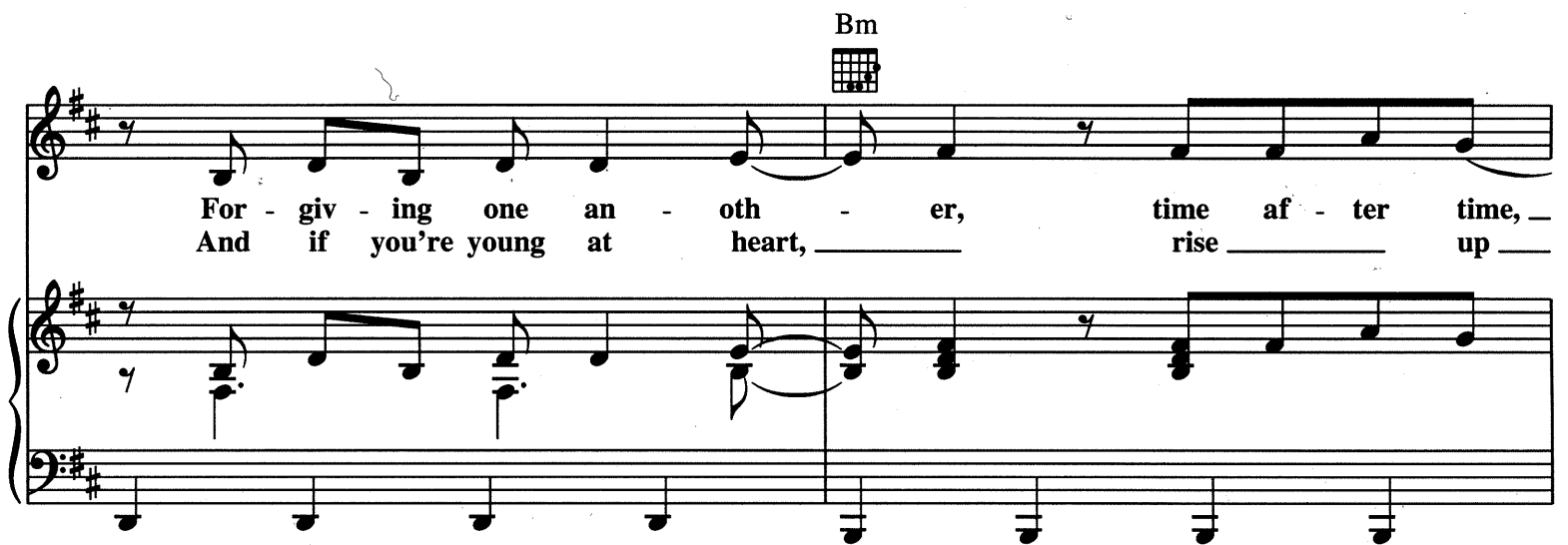
Em  D 



ing sent to an end; time at hand.



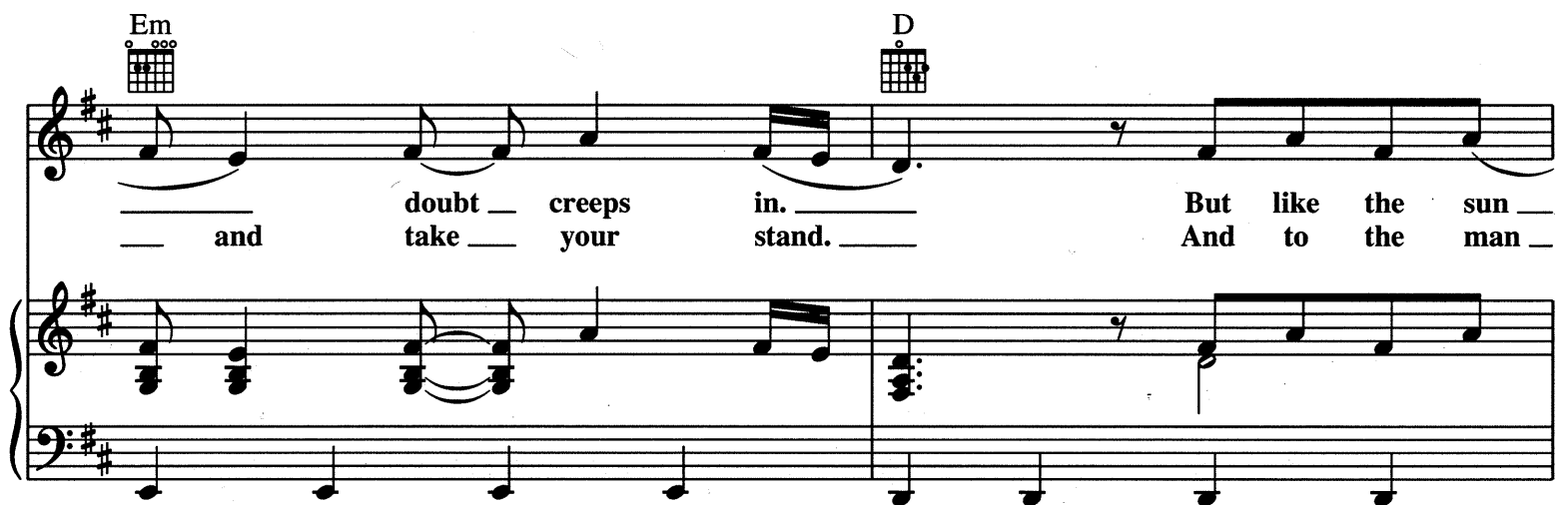
Bm 


For - giv - ing one an oth - er, time af - ter time,
And if you're young at heart, rise up



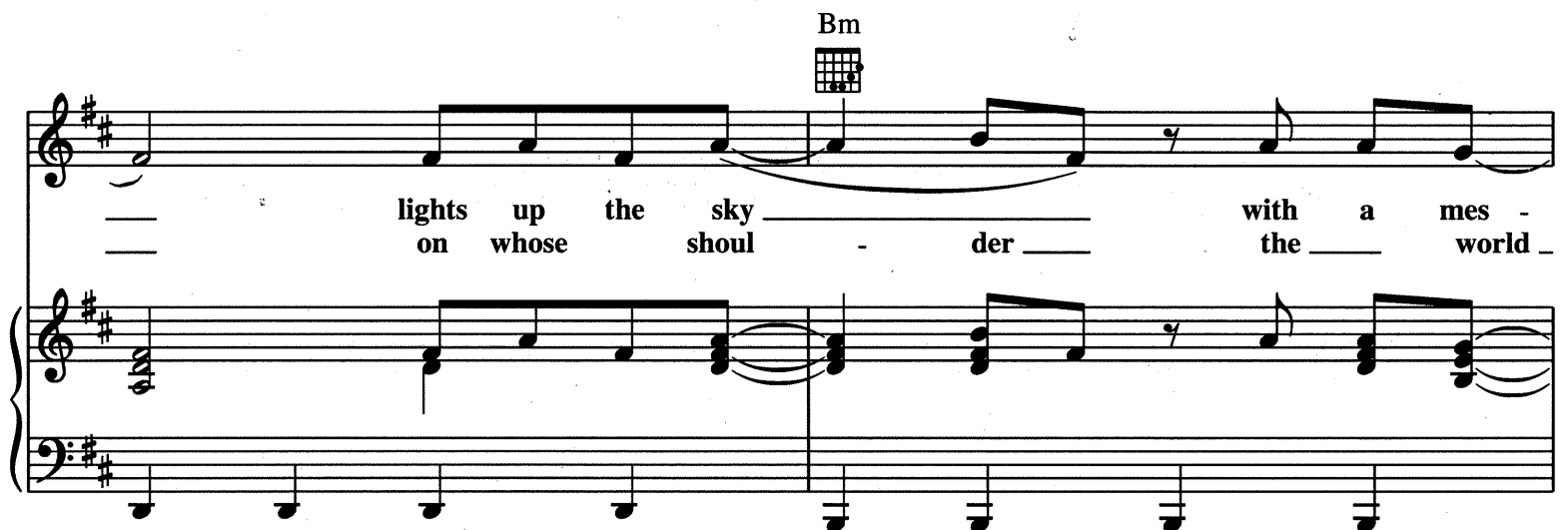
Em  D 



and doubt creeps in. But like the sun
take your stand. And to the man




Bm 




lights up the sky with a mes -
on whose shoul - der the world



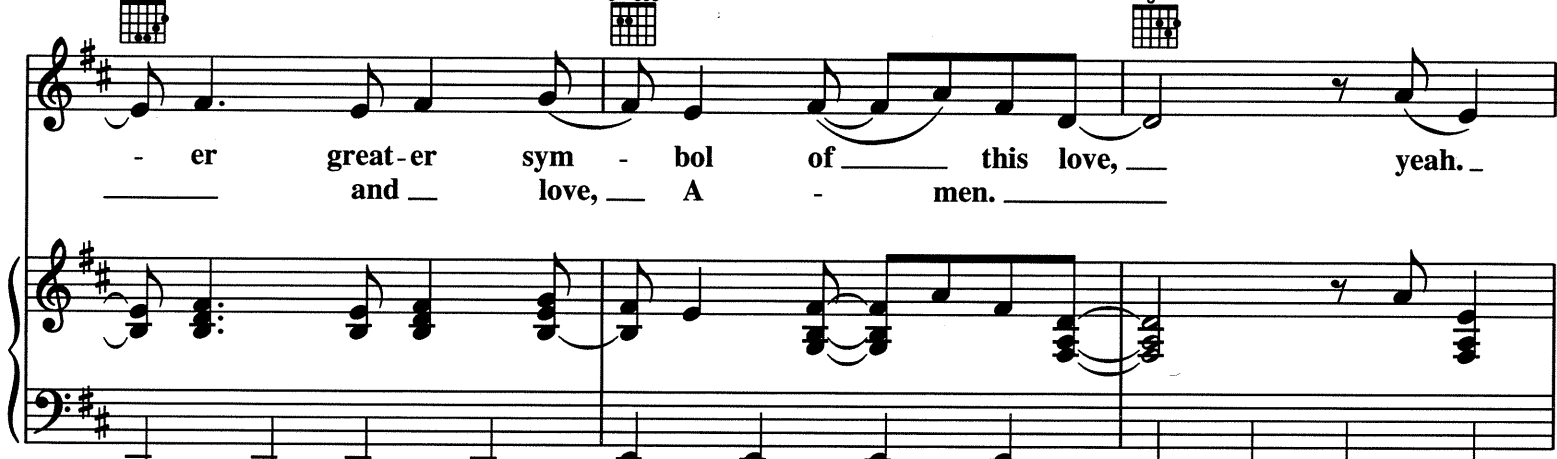
Em  D 


- sage from a - bove. Oh, yeah, I find no oth -
must de - pend. I pray for peace.



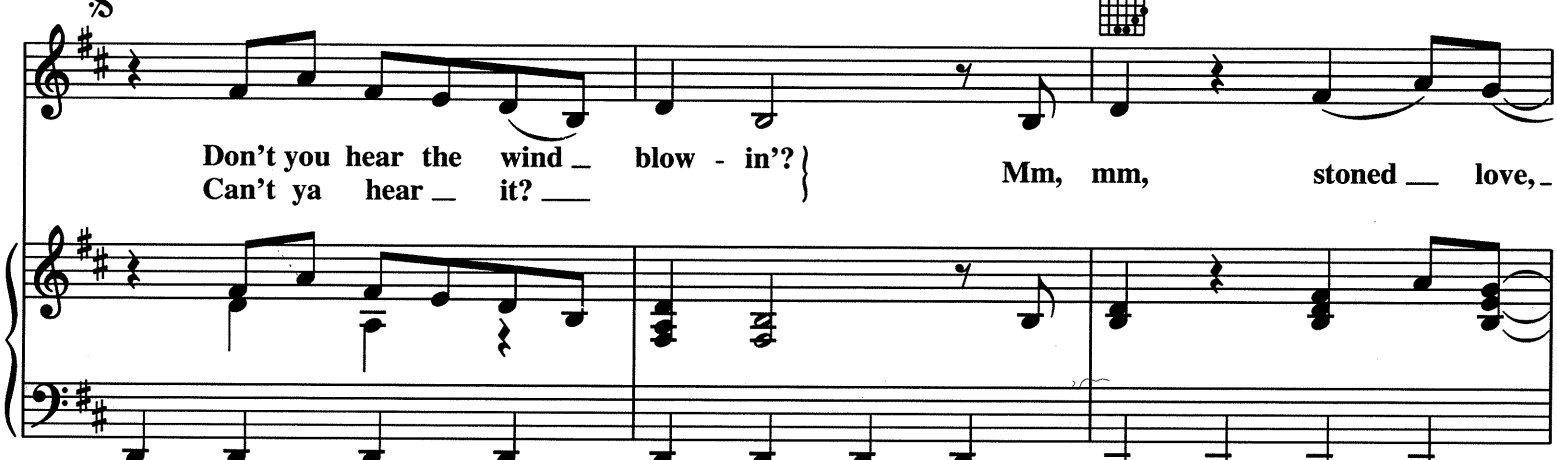
Bm  Em  D 



- er great - er sym - bol of this love, yeah.
and love, A - men.




Bm 

Don't you hear the wind blow - in'? }
Can't ya hear it? } Mm, mm, stoned love,



Em  D 

oh yeah. I tell you I ain't got no oth - er.



Bm Em 1 D

Stoned love, _____ Oh, _____ yeah, _____

2 D F#m

_____ yeah. If a _____ war _____ 'tween our na - tions _____ passed, _____

Em7 F#m7

_____ oh yeah, _____ will the love _____ 'tween our broth -

Em7 D.S. and Fade

- ers and sis - ters last _____ on _____ and on and on and on and...

RAINDROPS KEEP FALLIN' ON MY HEAD

Lyric by HAL DAVID
Music by BURT BACHARACH

Rhythmically

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with a dynamic marking of *p* (piano), and guitar chord diagrams. The lyrics are: "Rain - drops keep fall - in' on my head, and just like the guy whose feet are too big for his bed, Noth - in' seems to fit. Those rain - drops are fall - in' on my".

Chord Diagrams:

- F:** [Diagram: F major triad]
- Fmaj7:** [Diagram: F major 7th chord]
- F7:** [Diagram: F dominant 7th chord]
- B^b:** [Diagram: B-flat major triad]
- Am7:** [Diagram: A minor 7th chord]
- D7:** [Diagram: D dominant 7th chord]
- D9:** [Diagram: D dominant 9th chord]
- Gm7:** [Diagram: G minor 7th chord]

head. They keep fall-in' so I just did me some talk-in' to the

Bb/C C F

sun. And I said I did - n't like the way he got things

Fmaj7 F7 Bb

done. Sleep-in' on the job. Those rain - drops are fall - in' on my

Am7 D7 D9 Am7 D7 Gm7

head. They keep fall - in'! But there's one thing I know

Bb/C C F

Fmaj7 **B7** **B^b** **C** **C7**

The blues — they send — to meet — me won't de - feat —

Am7 **D9**

me. It won't be long — till hap - pi - ness — steps up —

Gm7 **Gm9** **Gm7** **B^b/C** **C** **B^b/C** **C**

to greet me. —

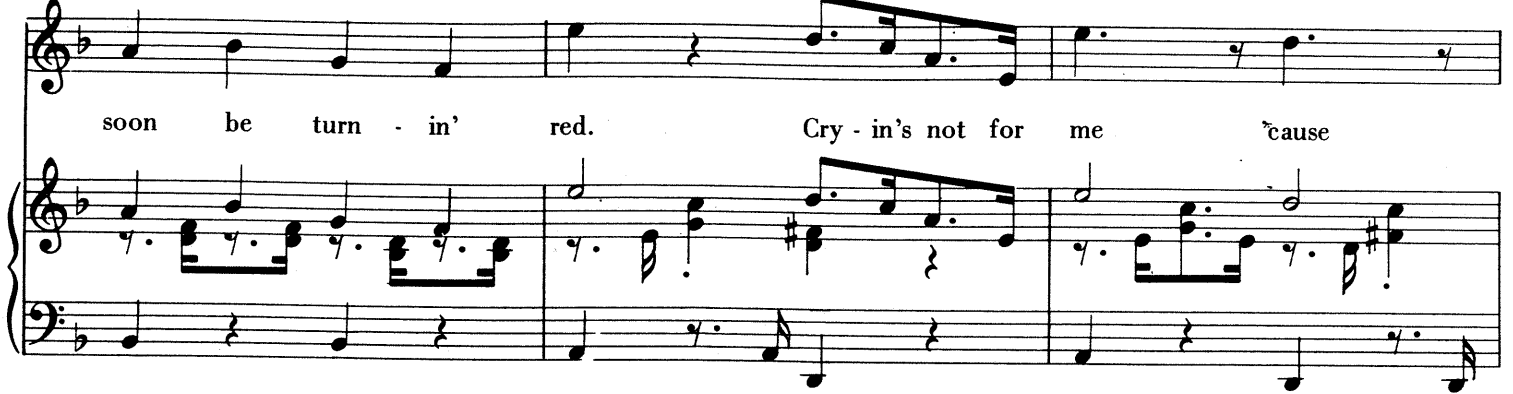
mf

F **Fmaj7** **F7**


Rain - drops keep fall - in' on my head, but that does-n't mean my eyes will

mp





soon be turn - in' red. Cry - in's not for me 'cause





I'm nev - er gon - na stop the rain by com-plain-in'. Be - cause I'm





free noth - in's wor - ry - in' me.

MR. PRESIDENT

(HAVE PITY ON THE WORKING MAN)

Words and Music by
RANDY NEWMAN

Moderate Shuffle (♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)

Bb



F7



Bb



Eb



Bb



F7



Bb



F7



Bb



F7



We've tak - en all you've giv - en.
We ain't ask - ing you to love us.

Bb7



Eb



It's get - ting hard to make a liv - ing.
You may place your - self high a - bove us.

Bb



F7



Mis - ter Pres - i - dent, have pit - y on the work - ing
Mis - ter Pres - i - dent, have pit - y on the work - ing

1 2

Bb F7 Bb F7 Bb Bb7

man.
man.

Detailed description: This system contains the first two measures of the piece. It features a guitar part with chords Bb, F7, Bb, F7, Bb, and Bb7. The piano accompaniment is in the right hand, with a melody that includes a triplet in the second measure. The bass line is in the left hand, providing a steady accompaniment.

Eb Ebm Bb

I know it may sound fun - ny, but peo - ple ev - 'ry - where run - ning
May - be you're cheap, may - be you're blind, may - be you have

Detailed description: This system contains measures 3-5. The guitar part has chords Eb, Ebm, and Bb. The piano accompaniment continues the melody from the first system, with a triplet in measure 5. The lyrics are written below the staff.

Bb7 C7 Bb/D Ebm6 C7/E

lost of mon - ey. We just can't make it by our - self.
your mind. May - be you on - ly think a - bout your - self.

Detailed description: This system contains measures 6-8. The guitar part has chords Bb7, C7, Bb/D, Ebm6, and C7/E. The piano accompaniment continues the melody, with a triplet in measure 8. The lyrics are written below the staff.

F Gdim G#dim F7/A Bb

It is cold and the
Too late to run,

Detailed description: This system contains measures 9-11. The guitar part has chords F, Gdim, G#dim, F7/A, and Bb. The piano accompaniment continues the melody, with triplets in measures 10 and 11. The lyrics are written below the staff.

Bb C7 F7 Bb

This system contains the first four measures of the piece. It features a guitar part with four measures of chords: Bb, C7, F7, and Bb. The piano accompaniment consists of a treble and bass clef with eighth and sixteenth notes.

Eb Bb F7 Bb7 D.S. al Coda

This system contains the next four measures. The guitar part has chords Eb (3fr), Bb, F7, and Bb7. The piano accompaniment continues with similar rhythmic patterns, ending with a double bar line and the instruction 'D.S. al Coda'.

CODA Bb Freely F Gm7 F/A

Mis - ter Pres - i - dent, have pit - y on the work - ing

This system contains the vocal melody and piano accompaniment for the first part of the 'CODA' section. The guitar part has chords Bb, F, Gm7 (3fr), and F/A. The piano accompaniment includes a triplet of eighth notes. The lyrics are: 'Mis - ter Pres - i - dent, have pit - y on the work - ing'.

Slower Bb F7 Bb

man.

This system contains the final part of the 'CODA' section. The tempo is marked 'Slower'. The guitar part has chords Bb, F7, and Bb. The piano accompaniment features a wide interval in the treble clef. The lyrics are: 'man.'

SWEET HOME ALABAMA

Words and Music by RONNIE VAN ZANT,
ED KING and GARY ROSSINGTON

Moderately slow

The piano introduction consists of two staves. The right hand features a melodic line with a prominent triplet eighth-note pattern. The left hand provides a steady bass line with chords. The dynamic marking is *mf*.

Verse

D C G

1. Big wheels keep on turn-ing

The first line of the verse includes a vocal line and piano accompaniment. The piano part continues the triplet eighth-note pattern from the introduction.

Car-ry me home to see my kin.

The second line of the verse includes a vocal line and piano accompaniment. The piano part features a triplet eighth-note pattern in the right hand.

Sing - ing songs a - bout the south - land

The third line of the verse includes a vocal line and piano accompaniment. The piano part continues the triplet eighth-note pattern.

D C G

I miss 'ole' 'bam - y once a - gain (And I think it's a sin.)

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and three guitar chord diagrams labeled D, C, and G. The key signature has one sharp (F#).

D C G Verse D C

2. Well, I heard Mis - ter Young sing a -

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and five guitar chord diagrams labeled D, C, G, Verse D, and C. The key signature has one sharp (F#).

G D C

bout her. Well, I heard ole Neil put her

Detailed description: This system contains the third line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and three guitar chord diagrams labeled G, D, and C. The key signature has one sharp (F#).

G D C

down. Well, I hope Neil Young will re -

Detailed description: This system contains the fourth line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and three guitar chord diagrams labeled G, D, and C. The key signature has one sharp (F#).

G D C

mem - ber A south - ern man don't need him a -

G D C

Chorus

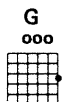
round an - y - how Sweet home Al - a -

G D C

bam - a, Where the skies are so

G D C G

blue, Sweet home Al - a - bam - a

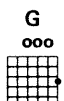


Lord, I'm com - ing home to you.

Verse



3. In Bir - ming - ham they love the Gov' - nor. Boo! boo!
 4. See additional lyrics



boo! Now we all did what we could do. — Now Wa - ter - gate does not



both - er me. Does your con - science both - er

Chorus

The musical score consists of three systems. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and guitar chord diagrams. The chords are G, D, and C. The lyrics are: "you? (Tell the truth.) Sweet home Al - a - bam - a, Where the skies are so blue, Sweet home Al - a - bam - a Lord I'm com-ing home to you." The score ends with a double bar line and a repeat sign.

ADDITIONAL LYRICS




Verse 4. Now Muscle Shoals has got the Swampers
 And they've been known to pick a tune or two
 Lord they get me off so much
 They pick me up when I'm feeling blue
 Now how about you.


Repeat Chorus and Fade

IT KEEPS YOU RUNNIN'

Words and Music by
MICHAEL McDONALD

Moderately




G7  C/G  G7 



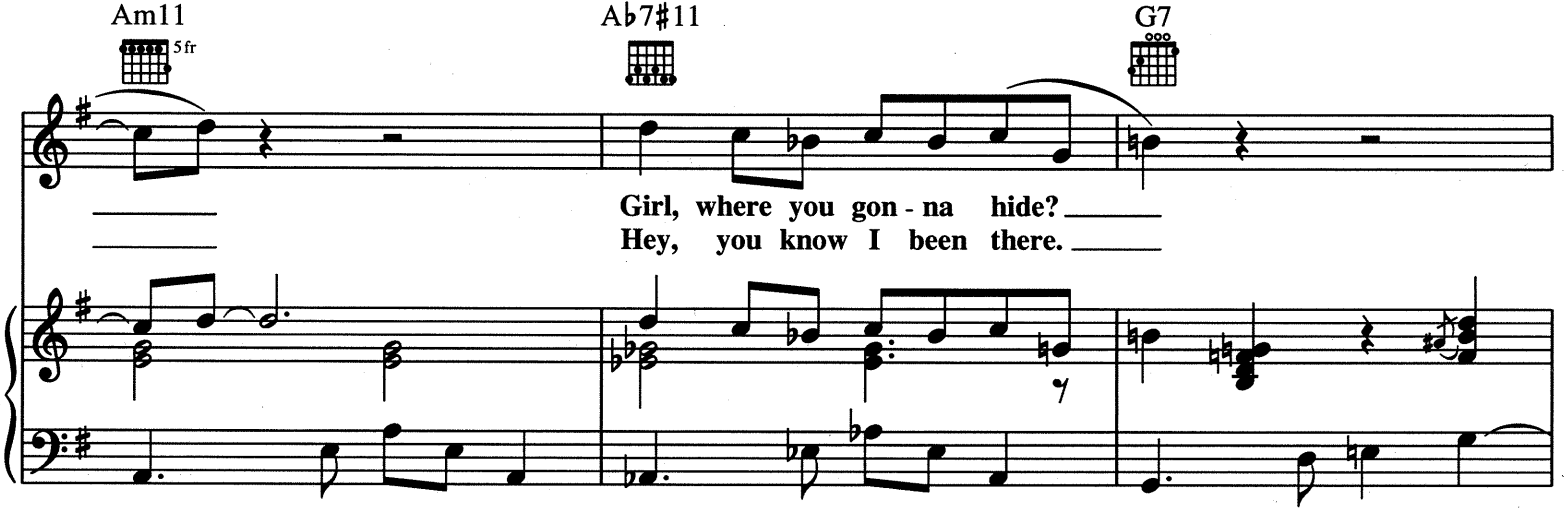
Bm7  2fr Bb7 

Say, where you gon - na go. —
Oh, you know how I feel. —




Am1  5fr Ab7#11  G7 

Girl, where you gon - na hide? —
Hey, you know I been there. —



C/G  G7 



Bm7



Bb7



Am11



You go on leav - in' out ___ your heart ___ and
 But what you're keep - in' to ___ your - self, ___

Ab7#11



G7



C/G



all it's say - in' deep in - side. ___
 oh, you know it just ain't fair. ___

G7



Bb/C



From here I can feel your heart - beat.
 Are you gon - na wor - ry
Instrumental Solo and Fade

Am/C



Bb/C



C7



Oh, you got me all ___ wrong. ___
 for the rest of your ___ life? ___

G7



C/G



G7



Bb/C



Am/C



Bb/C



You ain't got no wor - ry,
Why you in such a hur - ry

Am/C



G7



you just been lone - ly too long.
to be lone - ly one more night? }

C/G



G7





I know what it means — to hide — your — heart —





from a long time — a - go,



oh, dar - lin'. — It keeps you



run - nin', — yeah, — it keeps you run - nin'.

D/E  Em  D/E 



It keeps you run - nin', yeah, _____ it keeps you



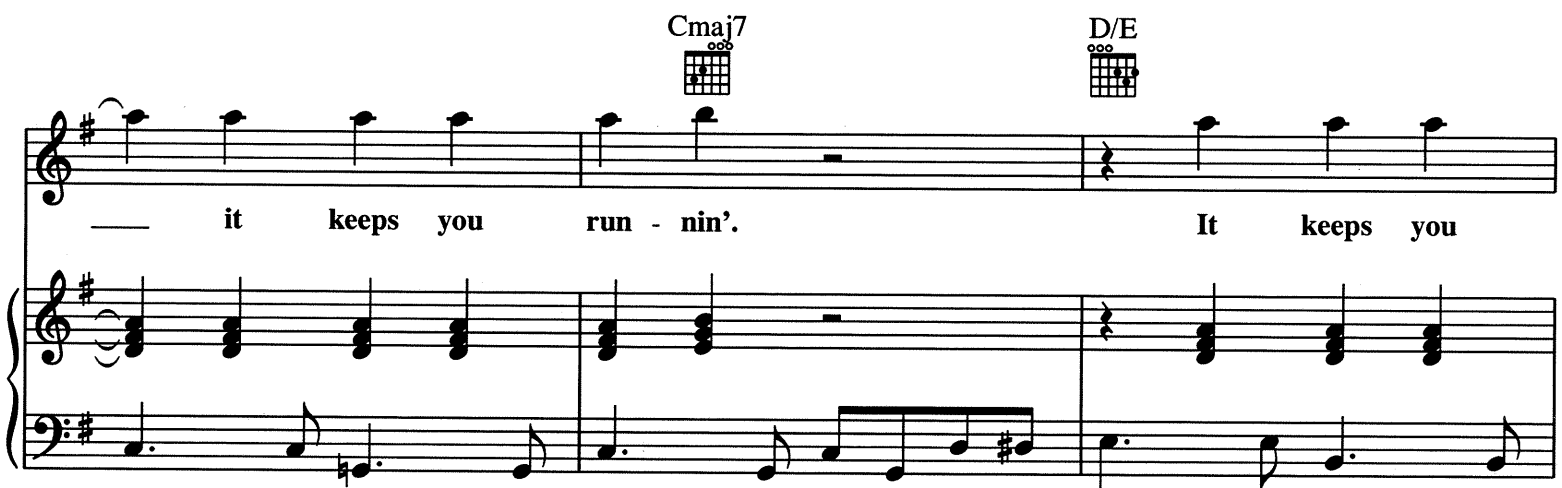
Em  D/C  Cmaj7  D/C 

run - nin'. It keeps you run - nin', yeah, _____



Cmaj7  D/E 

_____ it keeps you run - nin'. It keeps you



Em  D/E  1 Em  2 Em  D.S. and Fade

run - nin', yeah, _____ it keeps you run - nin'. run - nin'.



I'VE GOT TO USE MY IMAGINATION

Words and Music by GERRY GOFFIN
and BARRY GOLDBERG

Moderately fast

Am



mf

Am



I've real-ly got to use — my i - mag - i - na -

Dm



- tion to think of good rea - sons to keep on

Am



keep - in' on. Got to make the best of

Dm



of a bad sit - u - a - tion, ev - er since that

F



F7



E7



Am



day I woke up and found that you were gone.

Am



Dark-ness all a - round me, black-in' out the
al - i - ty don't do me no

Dm



sun. Old friends call me but I
good, 'cause our mis-un-der-stand - ing

Am



just don't feel like talk-in' to an - y - one. Emp - ti - ness has
 is too well_ un - der - stood. Such a sad, sad

Dm



found me and it just won't let ____ me go.
 sea - son when a good love dies. ____

F7



E7



I go right on liv - in' but why ____ I just don't know. _
 Not a day goes by ____ when I ____ don't re - al - ize: ____

Am



1

2

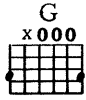
D.S. and Fade

Star - ing down re - I've real - ly got to

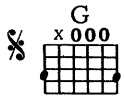
AGAINST THE WIND

Medium Rock beat

Words and Music by
BOB SEGER



The first system of music consists of a vocal line and a piano accompaniment. The vocal line is a whole rest. The piano accompaniment is in 4/4 time, starting with a piano (*f*) dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a steady bass line of quarter notes.

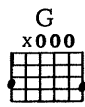
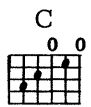


The second system of music features a vocal line with lyrics and a piano accompaniment. The vocal line begins with a 7/4 time signature. The lyrics are: "It seems like yes - ter - day, / And the years rolled slow - ly past. / Instrumental". The piano accompaniment continues with the same rhythmic pattern as the first system.

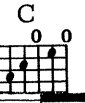
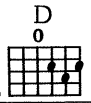
Bm



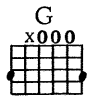
The third system of music features a vocal line with lyrics and a piano accompaniment. The vocal line begins with a 7/4 time signature. The lyrics are: "but it was long a - go. / And I found my - self a - lone,". The piano accompaniment continues with the same rhythmic pattern as the previous systems.



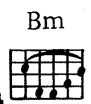
Ja - ney was love - ly. She was the queen of my nights,
sur-round-ed by stran - gers I thought were my friends.





there in the dark - ness with the ra - di - o play-in' low, — and
I found my - self — fur - ther and fur - ther from my — home, — and




the se - crets that we shared, —
I guess I lost my way. —





the moun - tains that we moved, —
There were oh so man - y roads. — I was

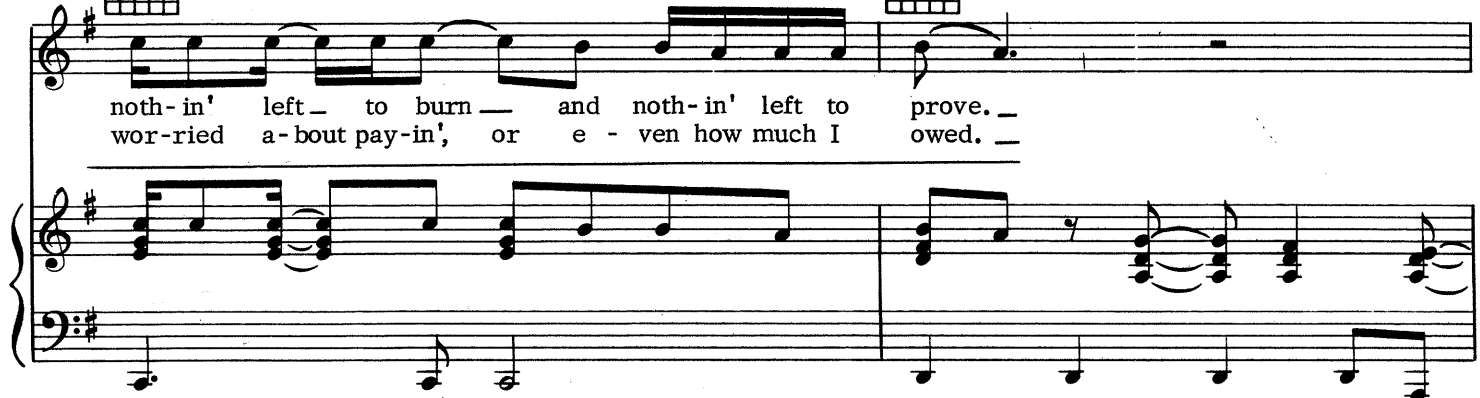
C  G 



caught like a wild fire out of con - trol _____ till there was
liv - in' to run and run - nin' to live. _____ Nev - er




C  D 




noth-in' left_ to burn_ and noth-in' left to prove._
wor-ried a-bout pay-in', or e - ven how much I owed._



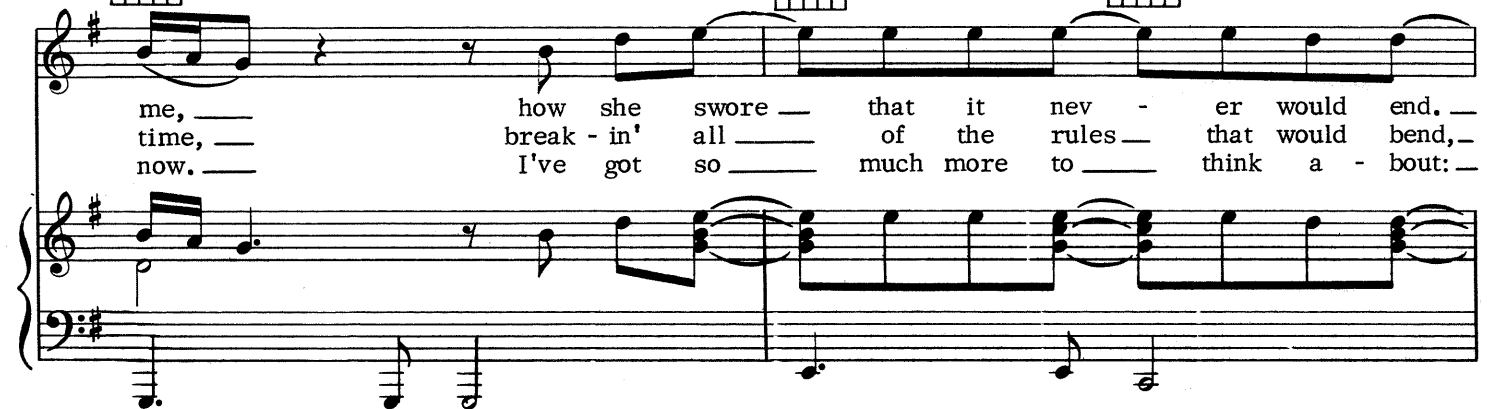
Em  D 

And I re - mem - ber what she ___ said to
Mov - in' eight miles a min-ute for months at a
Well, those drift - er's days are ___ past me



G  Em  C 

me, ___ how she swore ___ that it nev - er would end. _
time, ___ break - in' all ___ of the rules ___ that would bend, _
now. ___ I've got so ___ much more to ___ think a - bout: _



G Em D

x000 0 000 0

I re - mem - ber how she held — me oh so
 I be - gan to find — my - self
 dead - lines — and com -

C

0 0

tight. — Wish I did - n't know now what I did - n't know
 search-in', search-in' for shel - ter a - gain and a -
 mit - ments, what to leave in, what to leave

D G Bm

0 x000

then. A - gainst the wind, —
 gain. A - gainst the wind, —
 out. A - gainst the wind, —

C G

0 0 x000

we were run - nin' a - gainst — the wind. — We were
 lit - tle some - thin' a - gainst — the wind. — I
 I'm still run - nin' a - gainst — the wind. — I'm

C Bm Am C G

To Coda

young and strong. We were run-nin' a - gainst the wind.
 found my - self — seek - in' shel-ter a - gainst the wind.
 old - er now, — but still run-nin' a - gainst the wind.

1. 2.

D. S. $\frac{3}{4}$ al Coda

Coda

C Bm D

Well, I'm old - er now, and still run-nin' a - gainst the

Repeat and fade

C G

wind, a - gainst the wind. A - gainst the

ON THE ROAD AGAIN

Words and Music by
WILLIE NELSON

Lively Two Beat

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piano part is marked *mf*. The vocal line has the lyrics "On the".

Musical notation for the second system, including a guitar chord diagram for E, vocal line, and piano accompaniment. The piano part is marked *f*. The vocal line has the lyrics "road a - gain. Just can't wait to get on the".

road a - gain. Just can't wait to get on the

2. (see additional lyrics)
3.4. (Guitar solo)

Musical notation for the third system, including a guitar chord diagram for G#7, vocal line, and piano accompaniment. The vocal line has the lyrics "road a - gain. The life I love is mak - ing".

road a - gain. The life I love is mak - ing

F#m A B7

mu - sic with my friends, and I can't wait to get on the road a -

1. 3. E 2. 4. E E7

gain. 2. On the gain. On the

end solo 4th time

A

road a - gain. Like a band of gyp - sies we go down the

E A

high - way. We're the best of friends. In -

- sist- ing that the world keep turn - ing our way, _____ and our way, _____

is on the road a - gain. _____ Just can't

wait to get on the road a - gain. _____ The life I

love is mak - in' mu - sic with my friends, and I can't wait to get

E B7
 Fm A

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part is primarily composed of chords and simple rhythmic patterns. The vocal line includes lyrics and is accompanied by guitar chords indicated by diagrams above the staff.

System 1: The vocal line begins with the lyrics "on the road a - gain. gain." The piano accompaniment features a steady bass line and chords. Chords shown: B7, E (first ending), D.S. (Da Capo), E (second ending).

System 2: The vocal line continues with "And I can't wait to get on the road a - gain." The piano accompaniment continues with similar harmonic support. Chords shown: A, B7, E.

System 3: This system contains guitar chord diagrams for E7, A, B, B7, E, A, and E, which correspond to the final chords of the piece.

Verse 2:
 On the road again.
 Goin' places that I've never been.
 Seein' things that I may never see again,
 And I can't wait to get on the road again.
 (To 2nd ending)

FORREST GUMP SUITE

Music by ALAN SILVESTRI

Sweetly

p
With pedal

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a whole rest in each of the four measures. The lower staff is a bass clef with the same key signature and time signature. It features a steady eighth-note accompaniment starting on G2, with a half-note bass line in the left hand. The dynamic is marked *p* and the instruction *With pedal* is written below the staff.

8va

The second system continues the piece. The upper staff has a treble clef and contains a melodic line of eighth notes, starting on G4 and moving up to B4. The lower staff continues the eighth-note accompaniment from the first system. A dashed line above the staff is labeled *8va*, indicating that the upper staff's melody should be played an octave higher than written.

The third system continues the melodic and accompanimental patterns. The upper staff features a melodic line of eighth notes, and the lower staff continues the eighth-note accompaniment. The key signature and time signature remain consistent.

mp

The fourth system continues the piece. The upper staff features a melodic line of eighth notes, and the lower staff continues the eighth-note accompaniment. The dynamic is marked *mp*. The system concludes with a fermata over the final notes of both staves.

loco

The first system of music consists of two staves. The treble staff contains a complex, rhythmic melody with many beamed notes and slurs. The bass staff provides a steady accompaniment with eighth notes. A fermata is placed over a whole note in the treble staff at the end of the system.

The second system continues the piece with a dynamic marking of *f* (forte). The treble staff features a melodic line with slurs, while the bass staff has a consistent eighth-note accompaniment.

(lightly)

The third system is marked *(lightly)*. It maintains the same melodic and accompanimental patterns as the previous systems, with a focus on articulation and dynamics.

The fourth system continues the musical development, showing the interaction between the treble and bass staves. The treble staff has more complex rhythmic figures, while the bass staff remains steady.

The fifth and final system on the page concludes with a dynamic marking of *mp dim.* (mezzo-piano decrescendo). The treble staff features a melodic line that tapers off, while the bass staff provides a final accompaniment.

Passionately

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and contains a melodic line with a triplet of eighth notes. The lower staff starts with a forte (*f*) dynamic and features a bass line with a triplet of eighth notes. The time signature is 3/4. A fermata is placed over the final note of the first measure in both staves.

The second system continues the piece. The upper staff features a triplet of eighth notes. The lower staff has a bass line with a fermata over the final note of the system.

The third system is marked with a forte mezzo-piano (*f (mp)*) dynamic. It includes a triplet of eighth notes in the upper staff and a fermata over the final note in the lower staff.

The fourth system contains a triplet of eighth notes in the upper staff and a fermata over the final note in the lower staff.

The fifth system is marked with a forte (*f*) dynamic. It features a fermata over the first two notes of the upper staff and a fermata over the final note of the lower staff.

Musical score system 1, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Musical score system 2, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes, marked with *mp*. A dashed line labeled *8va* indicates an octave transposition. The bass clef contains a harmonic accompaniment. The system concludes with a first ending (1.) and a second ending (2.) marked *c'd*. The key signature is one sharp (F#) and the time signature is 2/4.

Semplice

Musical score system 3, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes, marked with *mp*. The bass clef contains a harmonic accompaniment with dotted eighth notes. The key signature is one sharp (F#) and the time signature is 2/4.

Musical score system 4, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes, marked with a first ending (1.) at the end. The bass clef contains a harmonic accompaniment with dotted eighth notes. The key signature is one sharp (F#) and the time signature is 2/4.

Musical score system 5, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes, marked with a second ending (2.) at the beginning. The bass clef contains a harmonic accompaniment with dotted eighth notes. The key signature is one sharp (F#) and the time signature is 2/4.

The first system of music consists of two staves. The treble staff begins with a whole rest, followed by a series of chords and eighth notes. The bass staff starts with a whole note chord, followed by a series of eighth notes and a half note chord.

The second system continues the piece. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a steady accompaniment with eighth notes.

The third system shows further development of the musical themes. The treble staff has a more active melodic line, while the bass staff continues with its accompaniment.

The fourth system includes a dynamic marking of *p* (piano) and an *8va* instruction with a dashed line, indicating an octave shift in the treble staff.

The fifth system marks a significant change in tempo and dynamics. It begins with *rit. e dim.* (ritardando and diminuendo) and then transitions to *Slowly, freely* (Ad libitum). The key signature changes to one flat, and the time signature changes to 4/4. The piece concludes with a *p* dynamic marking and a final melodic flourish.

Build steadily

pp poco a poco cresc.

Key of G

Rhythmically, with excitement

mf

Key of G

The first system of music consists of two staves. The treble staff contains a series of chords and triplets, with slurs indicating phrasing. The bass staff features a more rhythmic accompaniment with triplets and slurs. The key signature has two sharps (F# and C#).

Semplice

The second system is marked *p* (piano). It begins with a treble staff containing a melodic line and a bass staff with a simple accompaniment. The time signature changes to 2/4. The key signature remains two sharps.

The third system continues the melodic line in the treble staff and the accompaniment in the bass staff. The notation is consistent with the previous system.

The fourth system features a long slur in the treble staff, encompassing several notes. The bass staff continues with its accompaniment. The key signature is two sharps.

The fifth system includes dynamic markings: *pp* (pianissimo) in the first measure, *morendo* (diminuendo) in the second measure, and *ppp* (pianississimo) in the final measure. The instruction *loco* is written above the final measure. A dashed line labeled "8va" indicates an octave shift for the treble staff. The key signature is two sharps.

Forrest Gump

The Soundtrack

Hound Dog
Rebel 'Rouser
But I Do (a/k/a I Don't Know Why)
Walk Right In
Land Of A Thousand Dances
Blowin' In The Wind
Fortunate Son
I Can't Help Myself (Sugar Pie, Honey Bunch)
Respect
Rainy Day Women #12 & 35
Sloop John B
California Dreamin'
For What It's Worth
What The World Needs Now Is Love
Break On Through (To The Other Side)
Mrs. Robinson
Volunteers
Let's Get Together
San Francisco (Be Sure To Wear Some Flowers
In Your Hair)
Turn! Turn! Turn! (To Everything There
Is A Season)
Aquarius/Let The Sunshine In
Everybody's Talkin' (Echoes)
Joy To The World
Stoned Love
Raindrops Keep Fallin' On My Head
Mr. President (Have Pity On The Working Man)
Sweet Home Alabama
It Keeps You Runnin'
I've Got To Use My Imagination
On The Road Again
Against The Wind
Forrest Gump Suite

Paramount Pictures presents a Steve Tisch/Wendy Finerman production a Robert Zemeckis film Tom Hanks Forrest Gump Robin Wright Gary Sinise Mykelti Williamson
and Sally Field co-producer Charles Newirth costumes designed by Joanna Johnston music by Alan Silvestri executive producer Joel Sill edited by Arthur Schmidt production designer Rick Carter director of photography Don Burgess based on the novel by Winston Groom screenplay by Eric Roth
PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13
READ THE PAPERBACK FROM POCKET BOOKS
SPECIAL VISUAL EFFECTS BY INDUSTRIAL LIGHT & MAGIC
SOUNDTRACK AVAILABLE ON EPIC SOUNDTRAX
Produced by Wendy Finerman Steve Tisch Steve Starkey directed by Robert Zemeckis
TM & Copyright ©1994 by Paramount Pictures. All Rights Reserved.

U.S. \$16.95

ISBN 0-7935-3786-X



HL00312515

 HAL • LEONARD