

PIANO • VOCAL • GUITAR

Forrest Gump

The Soundtrack



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The Soundtrack



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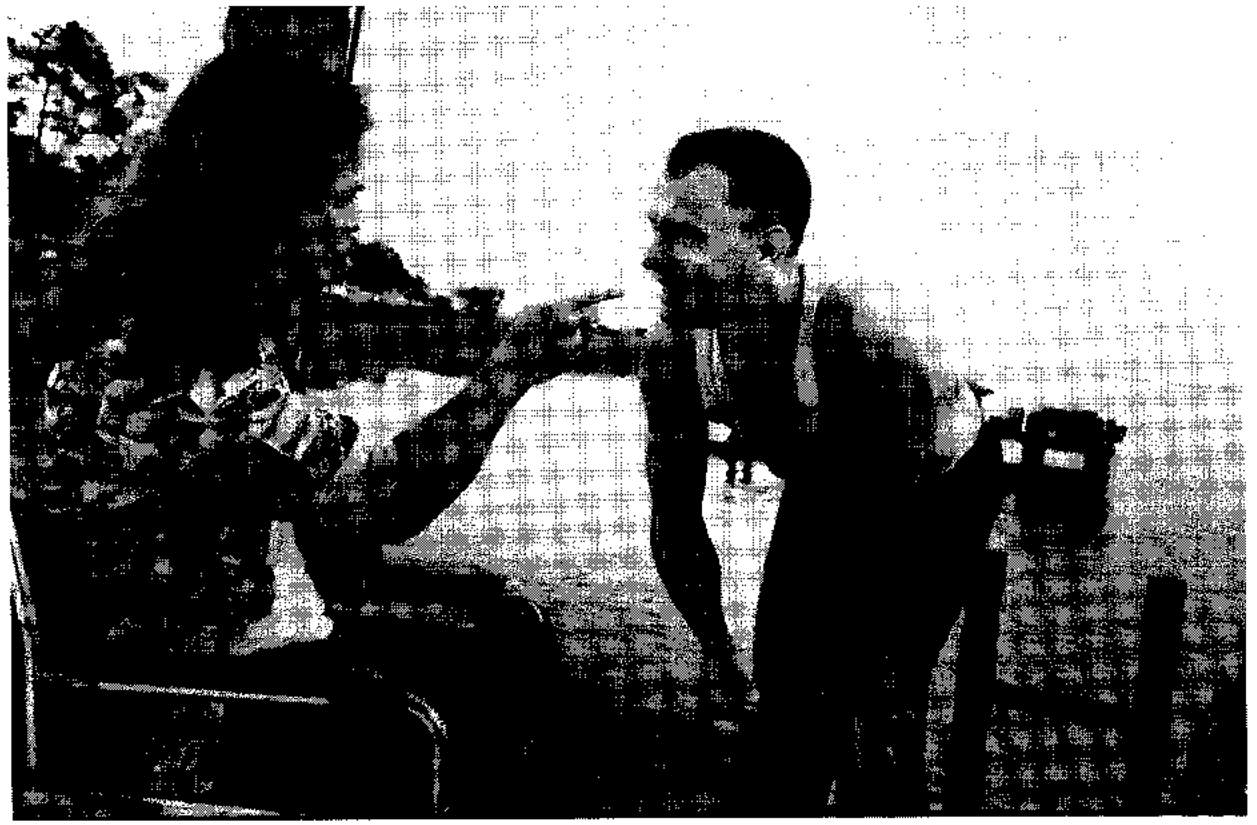


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Forrest Gump

The Soundtrack





HOUND DOG

Words and Music by JERRY LEIBER
and MIKE STOLLER

Medium Rock

Piano introduction in B-flat major, 4/4 time. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a bass line with eighth notes. The piece starts with a forte (*f*) dynamic.

B \flat 7

First line of the song. The vocal line begins with the lyrics "You ain't noth - in' but a Hound Dog, cry - in' all the". The piano accompaniment continues with the same rhythmic pattern as the introduction. A guitar chord diagram for B \flat 7 is shown above the vocal line.

E \flat 7

Second line of the song. The vocal line continues with the lyrics "time. You ain't noth - in' but a Hound Dog,". The piano accompaniment continues. A guitar chord diagram for E \flat 7 is shown above the vocal line.

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

E \flat 7



high - classed, Well, that was just a

B \flat



lie. Well, you ain't

F7



E \flat 7



1 B \flat



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

(*tacet*)

2

B \flat



E \flat 7



B \flat



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

ped.

REBEL 'ROUSER

By DUANE EDDY
and LEE HAZLEWOOD

Moderately Bright

The first system of music features a treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. A dynamic marking of *mf* is placed below the first measure. The melody continues with a half note D5, followed by quarter notes E5, F5, and G5. The bass line consists of whole rests in all four measures.

The second system continues the melody from the first system. It starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The melody then moves to a half note D5, followed by quarter notes E5, F5, and G5. The bass line remains with whole rests.

The third system continues the melody. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The melody then moves to a half note D5, followed by quarter notes E5, F5, and G5. The bass line remains with whole rests.

The fourth system continues the melody. It starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The melody then moves to a half note D5, followed by quarter notes E5, F5, and G5. The bass line remains with whole rests.

The fifth system features guitar chord diagrams for C7#5 and F. The treble clef melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. A dynamic marking of *ff* is placed below the first measure. The melody then moves to a half note D5, followed by quarter notes E5, F5, and G5. The bass line consists of quarter notes G3, F3, E3, and D3. The guitar chord diagrams are: C7#5 (x32310) and F (x33211).

Bb



First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a long slur over the first two measures. The bass clef contains a bass line with quarter notes. A Bb chord diagram is positioned above the treble staff.

F



C7#5



Second system of musical notation. The treble clef has a melodic line with a slur over the second and third measures. The bass clef has a bass line. F and C7#5 chord diagrams are positioned above the treble staff.

F



Third system of musical notation. The treble clef has a melodic line with a slur over the first two measures. The bass clef has a bass line. An F chord diagram is positioned above the treble staff.

C7



C7#5



Fourth system of musical notation. The treble clef has a melodic line with a slur over the second and third measures. The bass clef has a bass line. C7 and C7#5 chord diagrams are positioned above the treble staff.

F



C7#5



F



Fifth system of musical notation. The treble clef has a melodic line with a slur over the first two measures. The bass clef has a bass line. F, C7#5, and F chord diagrams are positioned above the treble staff.

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), I F (top right).

System 5: Treble clef, bass clef. Chord diagrams: C7#5 (top left), 2 F (top middle), Bb7 (top right), F (top far 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 series of chords and melodic fragments, while the left hand provides a steady bass line with eighth notes.

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 lyrics and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mf f*.

G G E7

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

mf-f

The second system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of *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

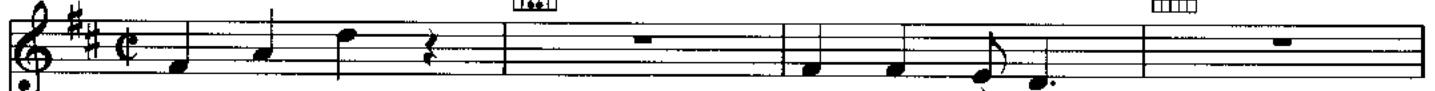
(optional lyric)
 (on). Dad - dy, let your mind ___ roll ___ on. ___
 down. Ba - by, let your hair ___ hang ___ down. ___

Coda

LAND OF A THOUSAND DANCES

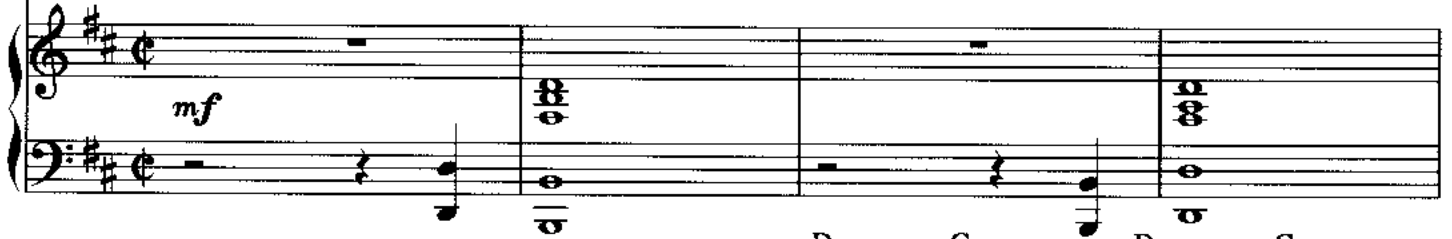
Words and Music by
CHRIS KENNER

Moderately Bright Rock



One! Two! Three!

One! Two! Three! ..



mf



Oh,

Uh,

al -



right,

uh!

You got - ta know how to po - ny
Dance with me hon - ey



p



like Bo - ny Mar - o - nie,
like Long Tall Sal - ly,





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

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



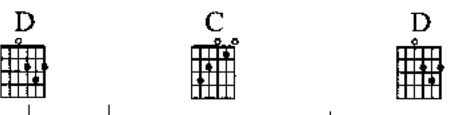
Put your hands on your hips, Let your
Got - ta hold of your back, I

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



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

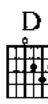
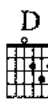
Piano accompaniment for the third system, including treble and bass staves.



To Coda ⊕

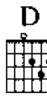
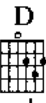
my lit - tle Lu - cy. Uh!
Watch me work. —

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



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

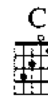
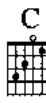
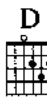
mf



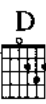
no chord

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

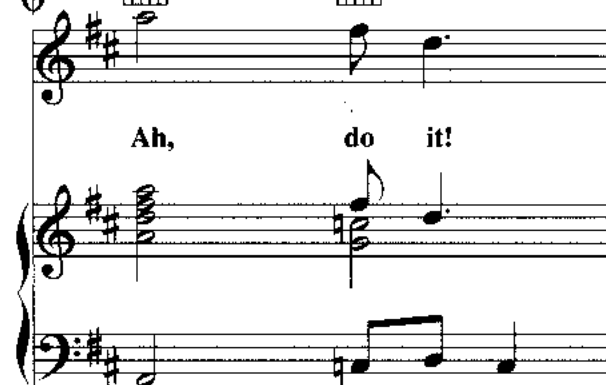
D



C




Ah, do it!



D



C



D



C



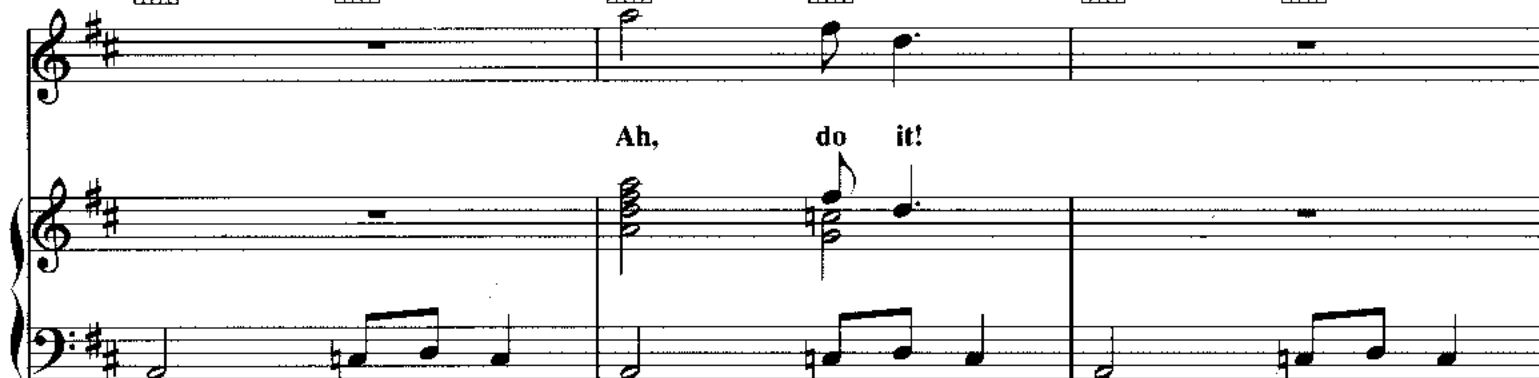
D



C



Ah, do it!



D



C



D



C



D



C



D

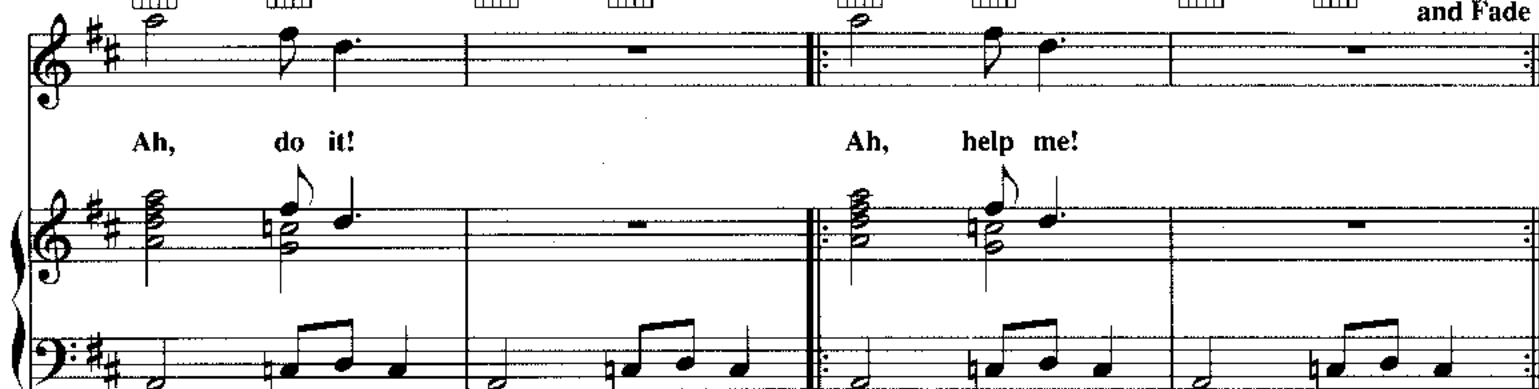


C



Repeat and Fade

Ah, do it! Ah, help me!



BLOWIN' IN THE WIND

Words and Music by
BOB DYLAN

Bright, spirited

REFRAIN

E_b A_b E_b

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

A_b E_b B_b7 E_b A_b

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

E_b A_b B_b B_b7

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 l.h.

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

FORTUNATE SON

Words and Music by
JOHN FOGERTY

Moderately bright (in Four)

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderately bright' and the time signature is 4/4. The key signature has one sharp (F#).

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 system of the verse includes guitar chord diagrams for G and F. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are written below the vocal staff.

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,

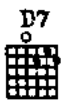
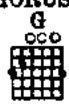
The second system of the verse includes guitar chord diagrams for C7 and G. The musical notation continues with the vocal and piano parts.

C **G**

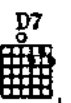
"Hail to the chief", They point the can-non right at you.
comes to the door, Lord, the house looks like a rum-mage sale.
"How much should we give?" They on - ly ans - wer More! more! more!

The third system of the verse includes guitar chord diagrams for C and G. The musical notation concludes the verse with the vocal and piano parts.

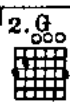
CHORUS



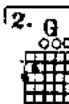
It ain't me, it ain't me. I ain't no { 1. sen-a - tor's
2. mil-lion-aire's } son.
3. mil-i - ta - ry



To Coda



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

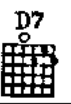


D.S. al Coda

CODA



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



Repeat ad lib. and fade out

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

BUT I DO

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

Words and Music by ROBERT C. GUIDRY and PAUL GAYTEN

Moderately

mf

mp-mf

mf

B \flat

G7

Cm7

F7

F+

B \flat

D7 **D7+5** **D7** **E \flat** **G7**

I don't know why I love you but I do. —
 can't sleep nights be - cause I feel so rest - less, |

don't know why I cry so, but I do. —
 don't know what to do, I feel so help - less. | And

on - ly know I'm lone - ly and that I want you and on - ly, }
 since you've been a - way. — I cry both night and day, — }

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

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

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

do. My days have been so lonely, 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

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

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

Dm

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

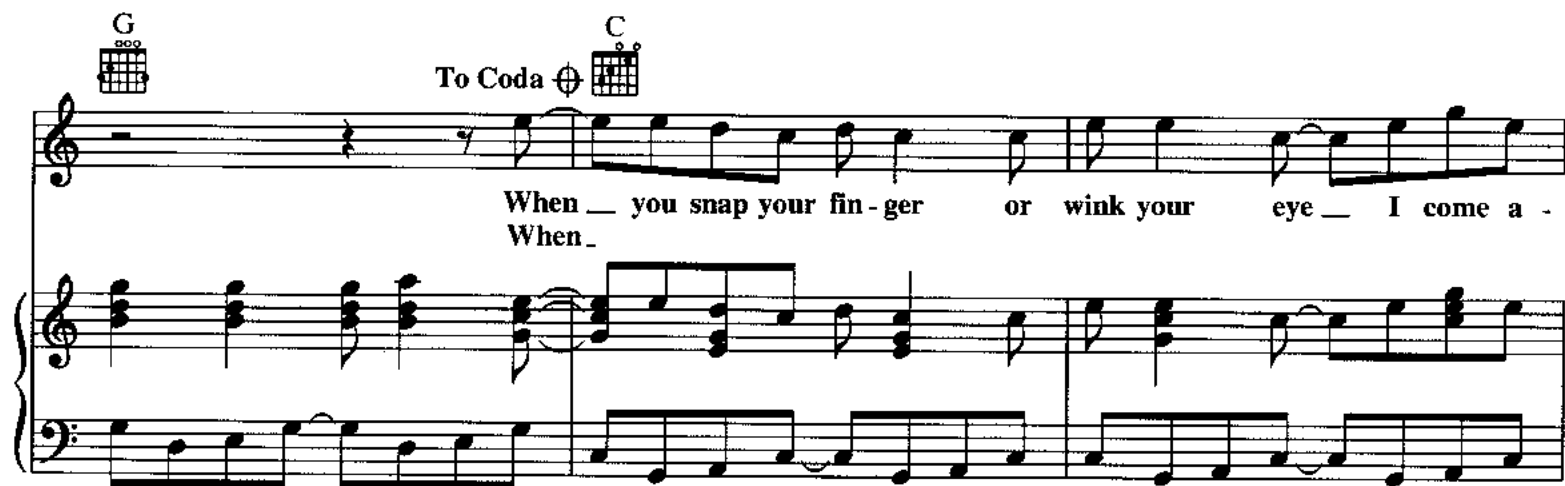
leav - ing just your pic - ture be - hind —
But ev - 'ry time I see your face —

Em F

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

G  To Coda \oplus C 

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



G  Dm 

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



Em  F 

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



G  C 



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

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

Dm

F

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

G

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 rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Solid 4 Beat' and the dynamics are 'mf'.

G **F**

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

f

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "What you want ba-by I got. I ain't gon-na do you wrong while you gone." The piano part includes a forte (*f*) dynamic and guitar chord diagrams for G and F.

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 line of the song continues the vocal melody and piano accompaniment. The lyrics are: "What you need You know I got it. I ain't gon-na do you wrong 'Cause I don't wan - na.)". The piano part includes guitar chord diagrams for G and F.

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

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.

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. So
 I feel so broke up, I want to go home.
 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

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.

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 in a rhythmic pattern, while the left hand plays a simple bass line. The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic.

Am G F G Bm7

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

This system contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams for Am, G, F, G, and Bm7 are provided. The piano accompaniment includes a treble and bass staff.

E7 F C E7 Am F6 E Dm6

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

This system contains the second line of the song. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams for E7, F, C, E7, Am, F6, E, and Dm6 are provided. The piano accompaniment includes a treble and bass staff.

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. }

This system contains the third line of the song. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams for E7, Am, G, F, G, and Bm7 are provided. The piano accompaniment includes a treble and bass staff.

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

Piano introduction in E major, 4/4 time. The right hand plays a melody of quarter notes: E4, G#4, A4, B4, A4, G#4, E4. The left hand plays a bass line of quarter notes: E3, G#3, A3, B3, A3, G#3, E3. The piece starts with a piano (*p*) dynamic.

E guitar chord diagram: open strings, 0-2-2-3-3-0.

A guitar chord diagram: 0-2-2-3-3-0.

Vocal line in E major, 4/4 time. The melody consists of quarter notes: E4, G#4, A4, B4, A4, G#4, E4. The lyrics are: "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, G#4, A4, B4, A4, G#4, E4. The left hand plays a bass line of quarter notes: E3, G#3, A3, B3, A3, G#3, E3. The dynamic is mezzo-piano (*mp*).

E guitar chord diagram: open strings, 0-2-2-3-3-0.

A guitar chord diagram: 0-2-2-3-3-0.

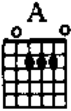
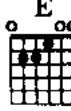
E guitar chord diagram: open strings, 0-2-2-3-3-0.

Vocal line in E major, 4/4 time. The melody consists of quarter notes: E4, G#4, A4, B4, A4, G#4, E4. The lyrics are: "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, G#4, A4, B4, A4, G#4, E4. The left hand plays a bass line of quarter notes: E3, G#3, A3, B3, A3, G#3, E3.

A  E 

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



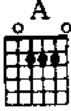
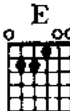
The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line starts with a whole note rest, followed by quarter notes for 'tell - in' and 'me', and eighth notes for 'I've got to be - ware'. The piano accompaniment consists of a treble and bass clef. The bass clef has a whole note chord in the first measure, followed by quarter notes. The treble clef has a whole note chord in the first measure, followed by quarter notes. The system concludes with a double bar line.

A  E 

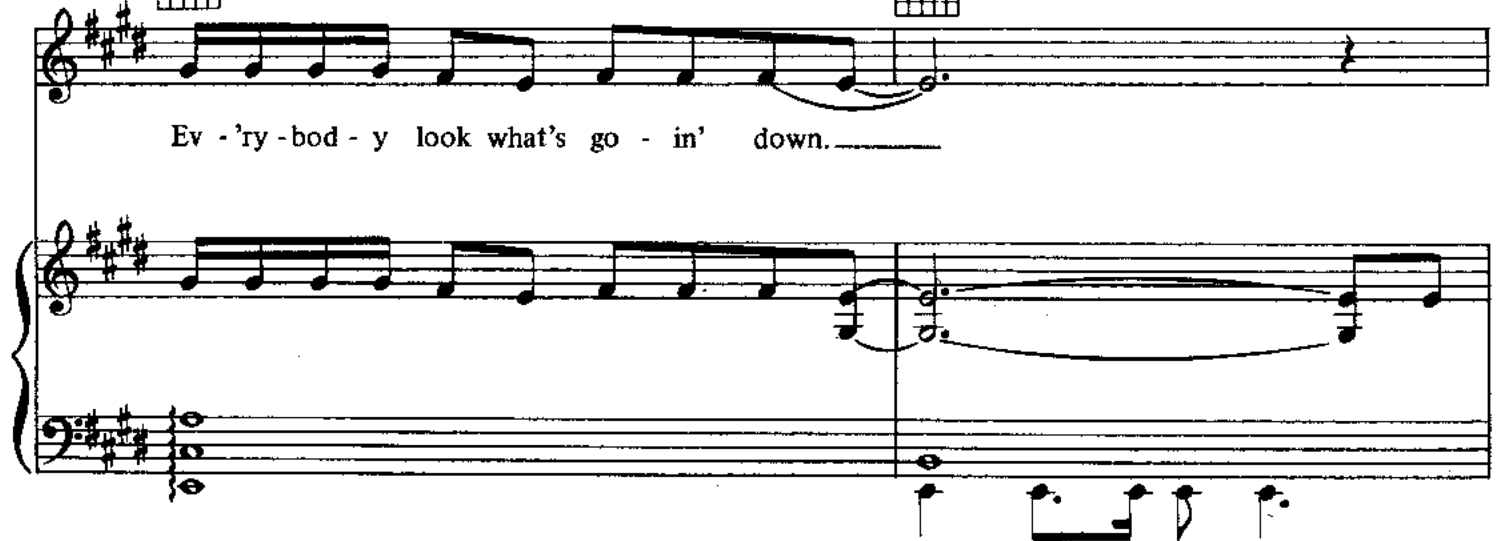
I think it's time we stop, chil - dren, what's that sound? —



The second system of music features a vocal line and piano accompaniment. The key signature has three sharps. The vocal line starts with a whole note rest, followed by quarter notes for 'I think it's time we stop', and eighth notes for 'chil - dren, what's that sound?'. The piano accompaniment consists of a treble and bass clef. The bass clef has a whole note chord in the first measure, followed by quarter notes. The treble clef has a whole note chord in the first measure, followed by quarter notes. The system concludes with a double bar line.

A  E 

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



The third system of music features a vocal line and piano accompaniment. The key signature has three sharps. The vocal line starts with a whole note rest, followed by quarter notes for 'Ev - 'ry - bod - y look what's go - in' and a whole note for 'down.'. The piano accompaniment consists of a treble and bass clef. The bass clef has a whole note chord in the first measure, followed by quarter notes. The treble clef has a whole note chord in the first measure, followed by quarter notes. The system concludes with a double bar line.

A E A

The first system of music features three guitar chord diagrams at the top: A (x02220), E (x22200), and A (x02220). Below these are three measures of music. The top staff is a single melodic line. The middle and bottom staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

E A



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

The second system includes guitar chord diagrams for E (x22200) and A (x02220). It contains three measures of music with lyrics. The top staff is the vocal line, and the middle and bottom staves are piano accompaniment.

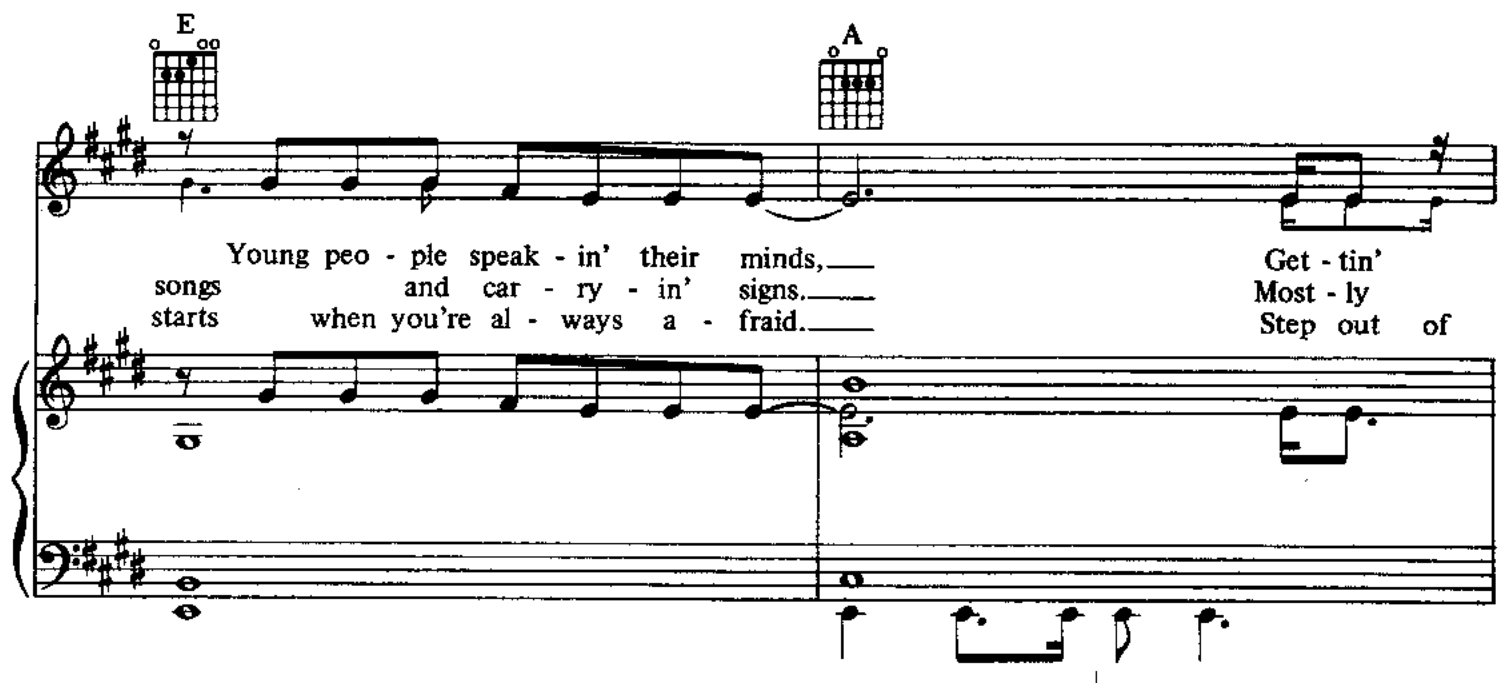
E A

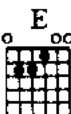
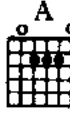
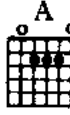
right if ev - 'ry - bod - y's wrong, sing - in'
 thou - sand peo - ple in the street
 in - to your life it will creep. It

The third system includes guitar chord diagrams for E (x22200) and A (x02220). It contains three measures of music with lyrics. The top staff is the vocal line, and the middle and bottom staves are piano accompaniment.

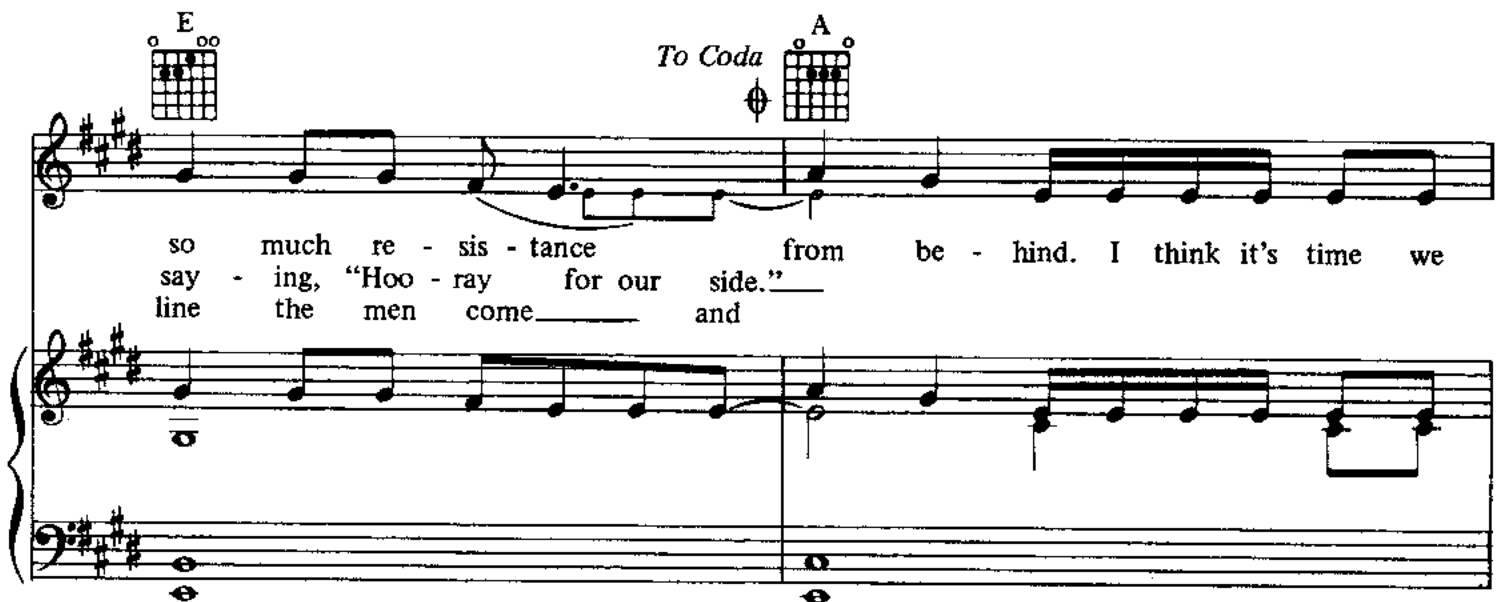
E  A 

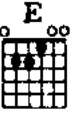

Young peo - ple speak - in' their minds, — Get - tin'
 songs and car - ry - in' signs. — Most - ly
 starts when you're al - ways a - fraid. — Step out of



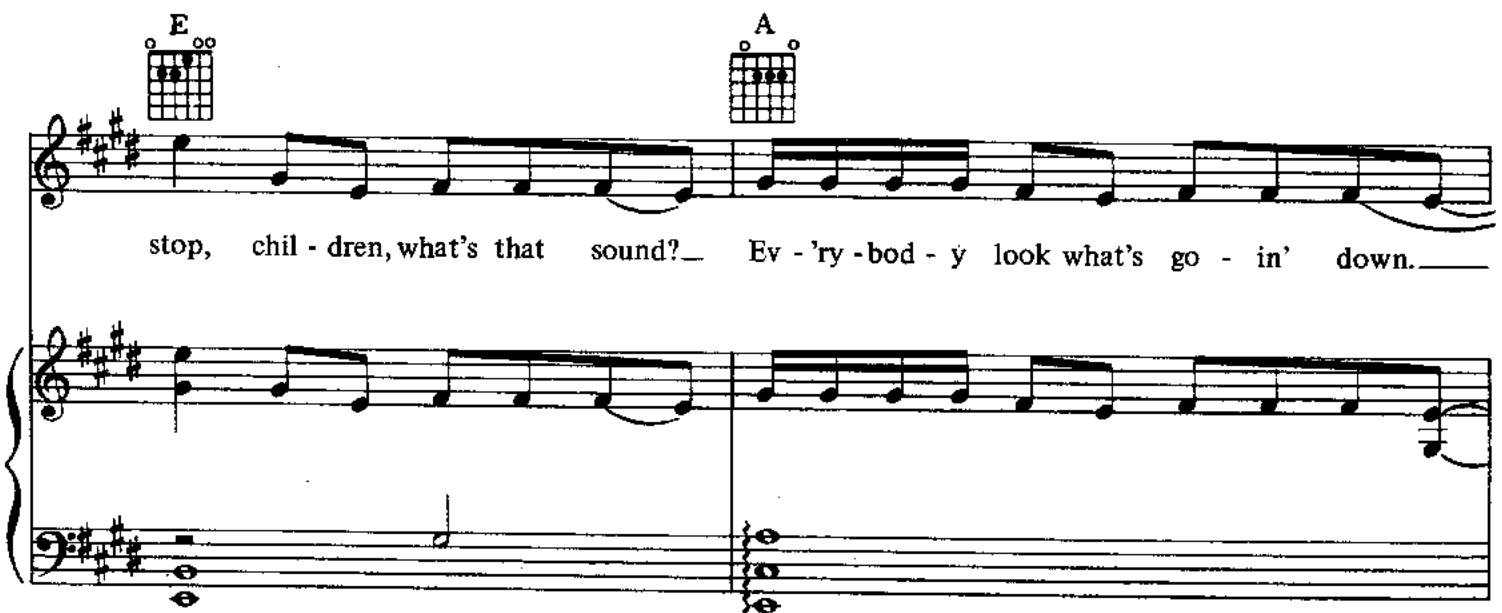
E  To Coda  A 

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



E  A 

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, 2nd fret on 4th string), A (2nd fret on 4th string), and E (open strings, 2nd fret on 4th string). 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 (2nd fret on 4th string). The piano accompaniment continues with the same rhythmic pattern as the first system. A repeat sign is placed at the end of the system.

Coda

A E

take you a - way. — You bet - ter

The third system is marked 'Coda' and includes guitar chord diagrams for A and E. The vocal line continues with the lyrics 'take you a - way. — You bet - ter'. The piano accompaniment provides harmonic support for the vocal line.

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 includes guitar chord diagrams for E and A. The vocal line continues with the lyrics 'stop, hey, what's that sound? — Ev - 'ry - bod - y look what's go - in' down. You bet - ter'. The piano accompaniment features a more active melodic line in the treble 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

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



oth - er side. _

Play 4 times



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

Em D Em D Em D

She gets. Break on through. _

Play 4 times

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "She gets." followed by a double bar line and then "Break on through. _". Above the vocal line, guitar chords are indicated: Em, D, Em, D, Em, D. A note above the fourth chord (D) says "Play 4 times". The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Em D Em D Em D Em D

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

The second system continues the vocal line with the lyrics "Break on through. _ Break on through. _ Break on through. _ Break, break,". The guitar chords above are Em, D, Em, D, Em, D, Em, D. The piano accompaniment continues with similar chordal and melodic patterns.

Em D Em D Em

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

The third system concludes the vocal line with the lyrics "break, break, break, break, break, break, break." The guitar chords above are Em, D, Em, D, Em. The piano accompaniment continues to the end of the system.

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



E \flat



B \flat



E \flat



B \flat



Gm



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

B \flat



Gm



E \flat



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

F7



(Wo, wo, wo.) — God bless you,

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



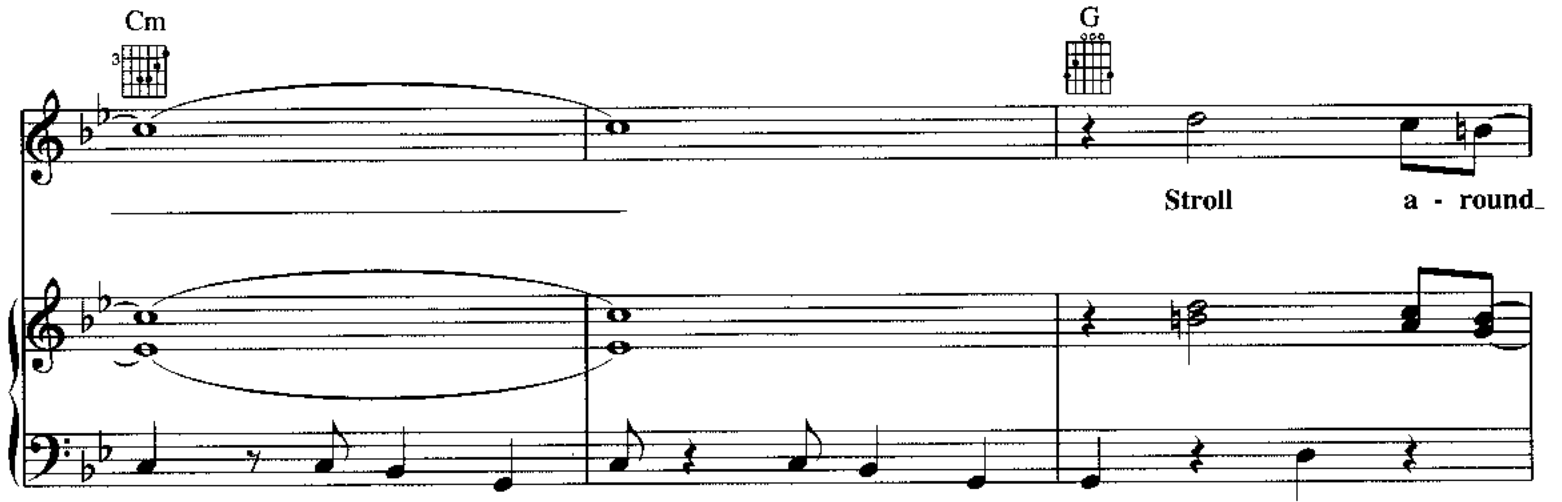
Eb




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

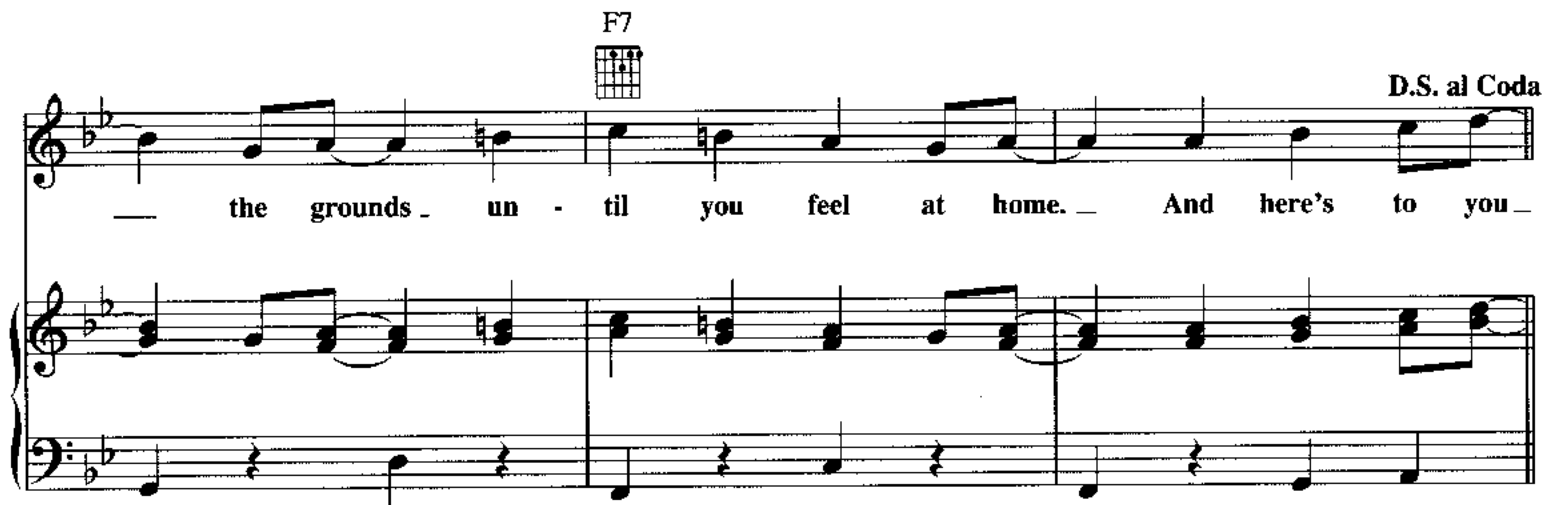
Cm  



Stroll a - round



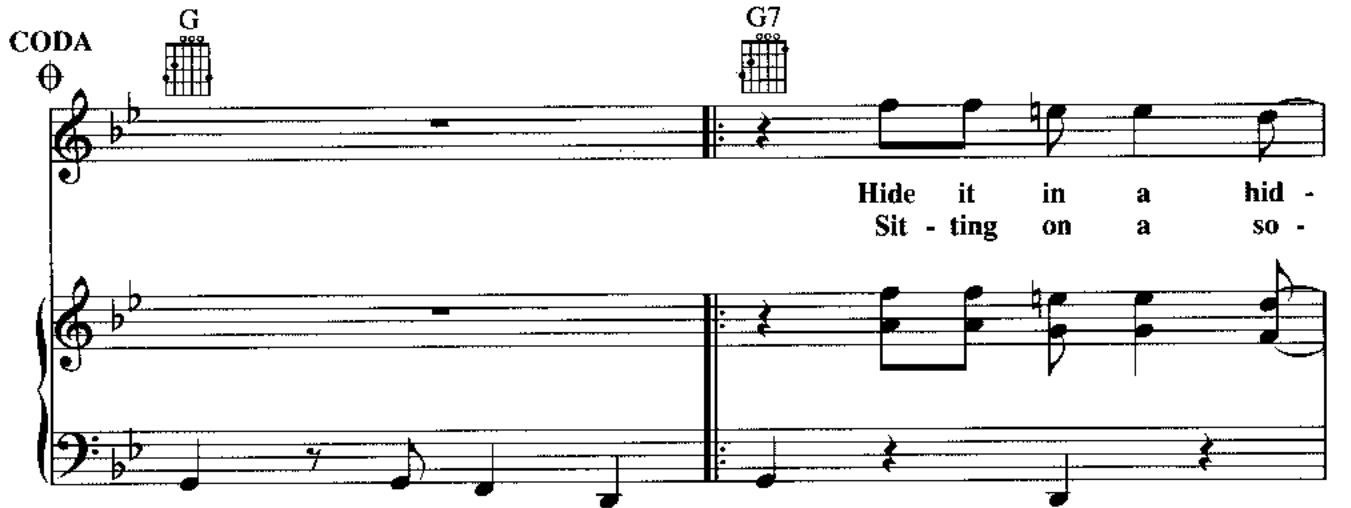
F7  D.S. al Coda

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



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



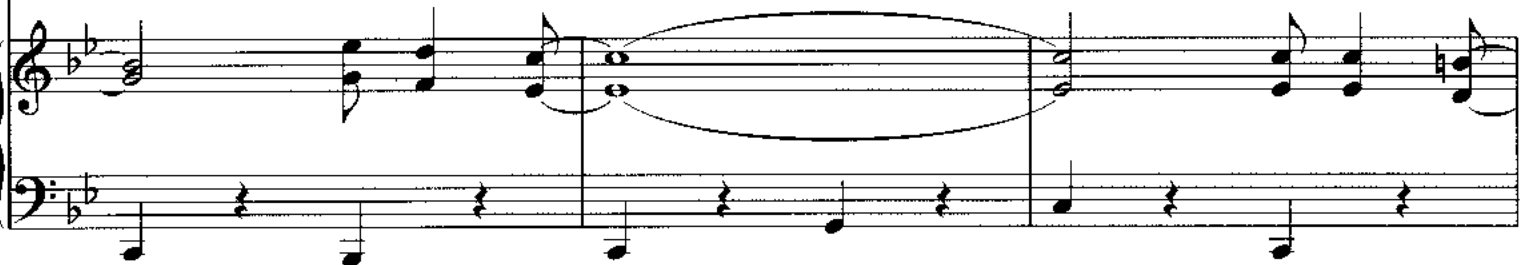
Heav - en holds a place for those who pray.
"Jolt - in' Joe" has left and gone a - way.



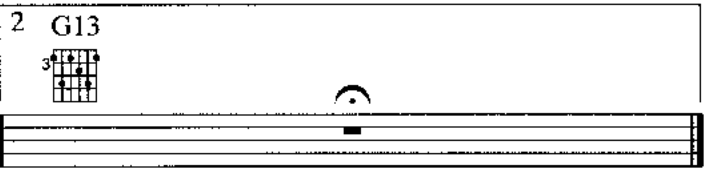
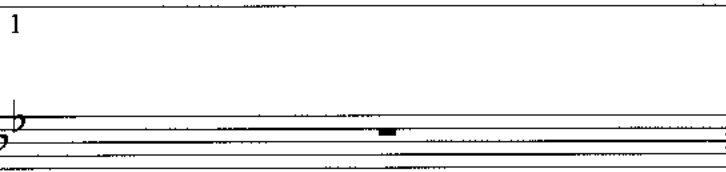
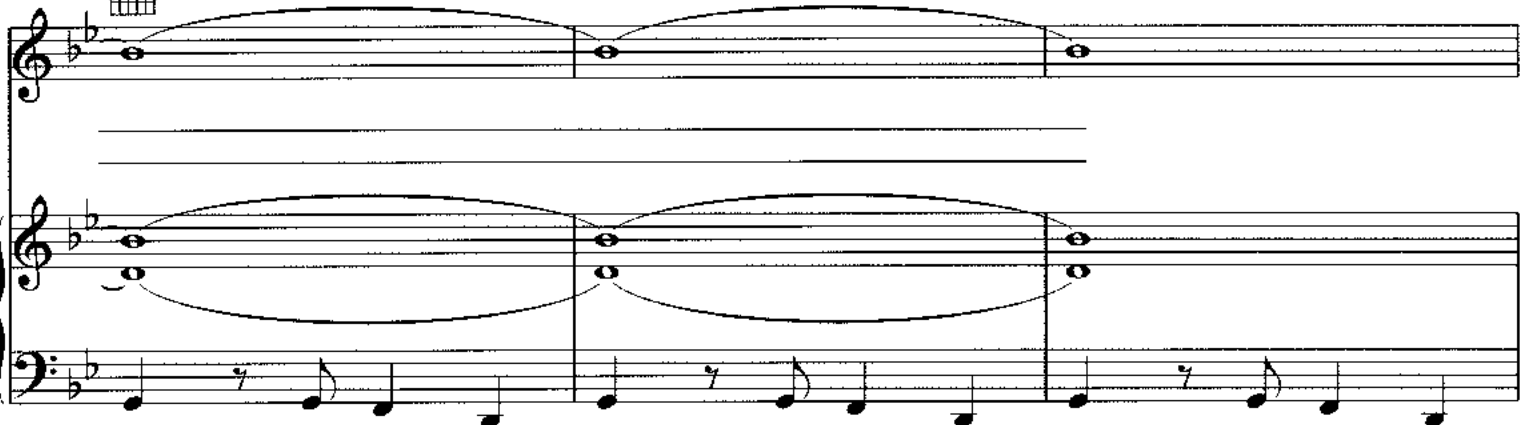
Cm



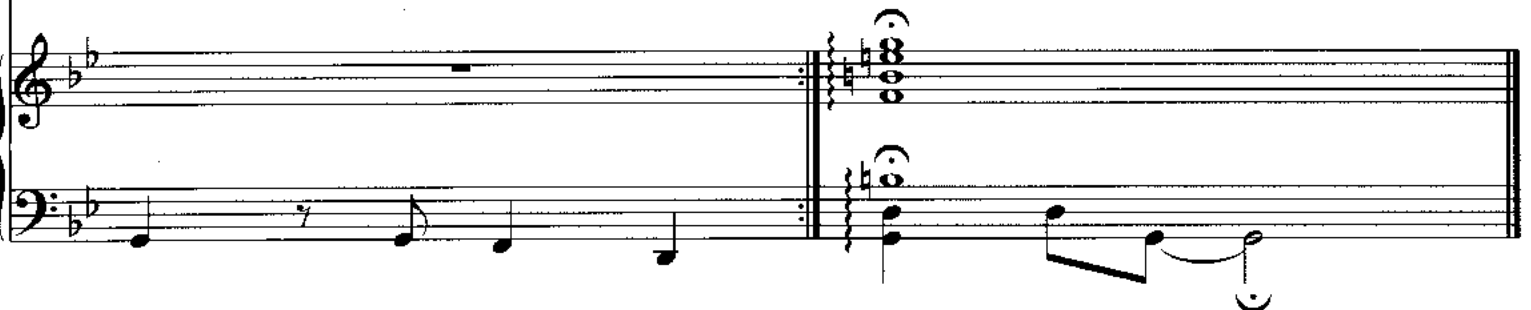
(Hey, hey, hey, hey, hey, hey.)
(Hey, hey, hey, hey, hey, hey.)



G



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. The lyrics are: "vol - un - teers ___ of A - mer - i - ca, ___ vol - un - teers ___ of A - mer - i - ca. _____"

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

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a steady bass line.



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. The staff is mostly empty, with a double bar line and repeat dots at the beginning.

Guitar solo—ad lib.

Piano accompaniment for the second system, featuring a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a steady bass line.



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. The staff is mostly empty, with a double bar line and repeat dots at the beginning.

Solo ends—2nd time

Piano accompaniment for the third system, featuring a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a steady bass line.



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. The lyrics are: "Look what's hap - p'ning on the streets. Got to rev - o - lu - tion, got ___ to rev - o - lu - tion."

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

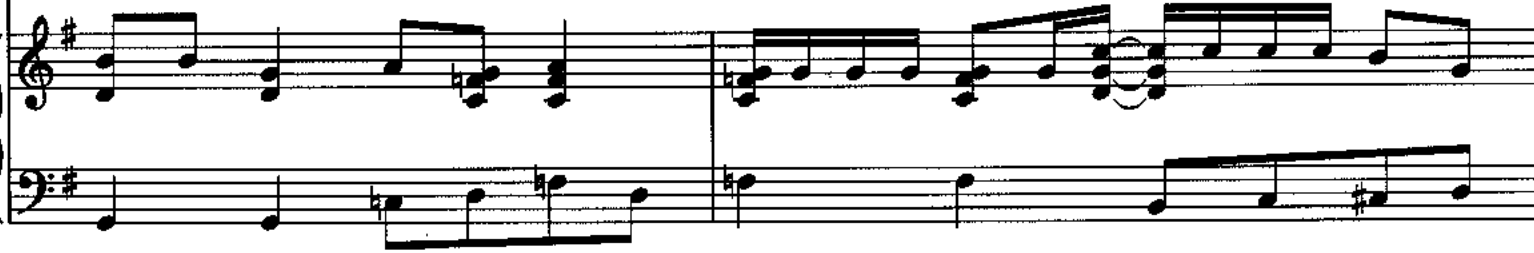
Piano accompaniment for the fourth system, featuring a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

F

G

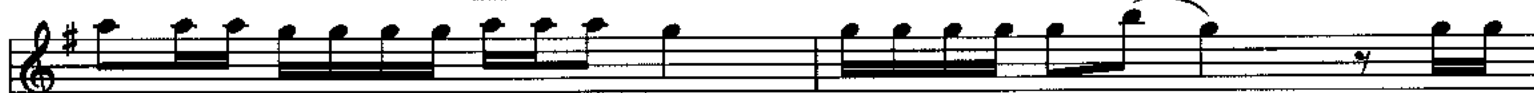


We all dance down the street. Got to rev - o - lu - tion, got _ to rev - o - lu - tion.



F

G

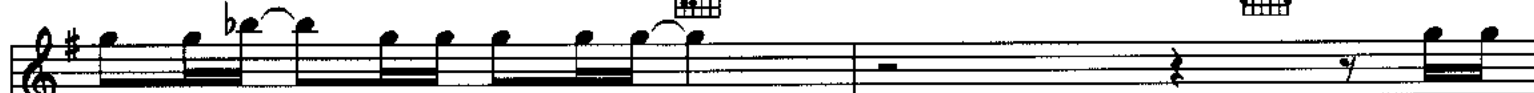


Ain't it a-maz-ing, all the peo-ple I meet. Got to rev - o - lu - tion. _ We are



F

G

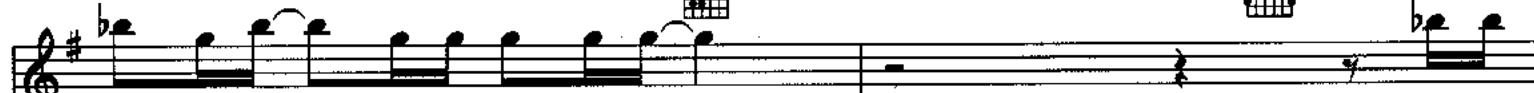


vol - un - teers _ of A-mer - i - ca. _ We are



F

G



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



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

The first system of musical notation shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music begins with a series of eighth notes in the treble staff, while the bass staff provides a simple harmonic accompaniment. A dynamic marking of *mf* is placed below the first measure.

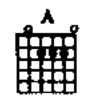
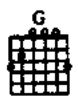
The second system of musical notation continues the piano accompaniment. It features the same two-staff format. The treble staff continues with eighth-note patterns, and the bass staff provides a steady accompaniment. The dynamic marking *mf* is maintained.



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-

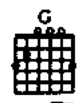
mp-mf

The third system of musical notation includes the vocal melody and piano accompaniment. The vocal line is written on a single treble clef staff, with three verses of lyrics underneath. The piano accompaniment continues on two staves (treble and bass clef). A dynamic marking of *mp-mf* is placed below the first measure of the piano part. The guitar chord diagram from the previous system is positioned above the first measure of the vocal line.

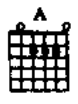


die. _____
 pass. _____
 stand. _____

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

love one an-oth-er, right now.

1. 2. 3.

(A bass) (A bass)

D.S. al Coda

Coda

Right now! Right now!

AQUARIUS/LET THE SUNSHINE IN

Words by JAMES RADO and GEROME RAGNI
Music by GALT MacDERMOT

Moderately bright

p

When the moon is in the sev - enth house,

mp

and Ju - pi - ter a - ligs

with Mars, Then peace

will guide the plan - ets, And

Am (D Bass)

G7

Dm9

G7

Am (D Bass)

G7

Am (D Bass)

F  G7  C  Tacet

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

cresc. poco a poco




Bb 

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


mf



Dm 

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

cresc. poco a poco



G 

quar - i - us, _____ A -



Dm 

quar - i - us. _____ To Coda

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 Edm 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.



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

D. S. al Coda
Tacet


When the

mp

D. S. al Coda

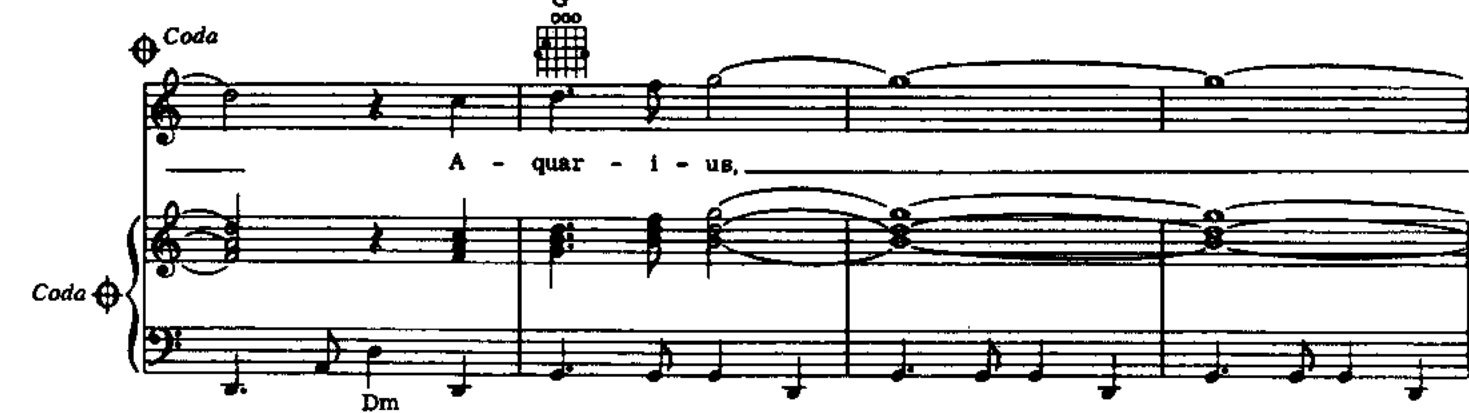



Coda

G 

A - quar - i - us.

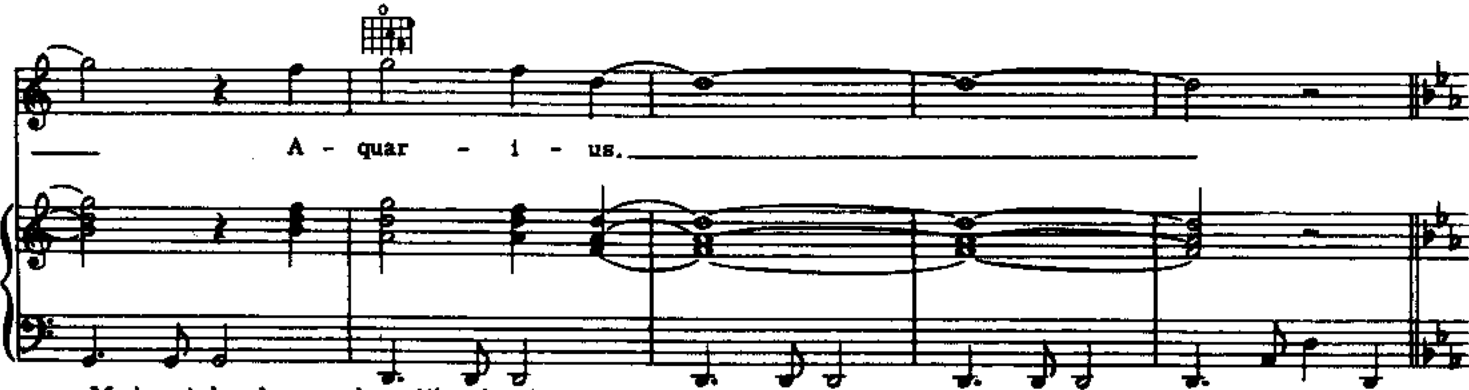
Coda





Dm 

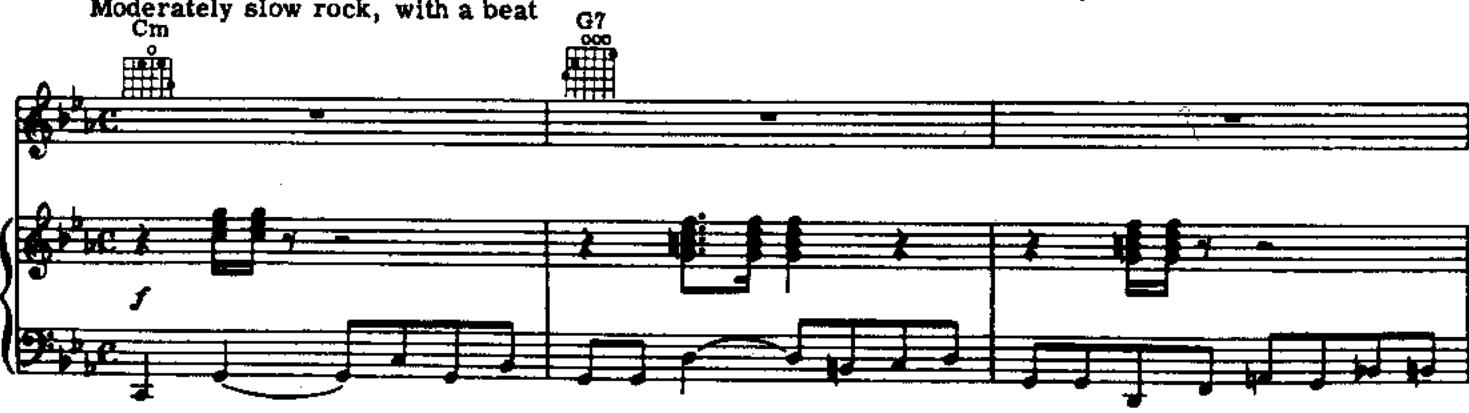
A - quar - i - us.

Moderately slow rock, with a beat



Cm  **G7** 

f



Cm Ab Eb

Cm G7

Let the sun shine, Let The Sun -

f - ff

Cm Ab Eb

- shine In, the Sun shine in.

Repeat and Fade

Cm G7

Let the sun shine, Let The Sun -

Repeat and Fade

Cm Ab Eb

- shine In, the sun shine in.

SAN FRANCISCO

(BE SURE TO WEAR SOME FLOWERS IN YOUR HAIR)

Words and Music by
JOHN PHILLIPS

Flowing

Em

musical notation for the first system, including vocal line and piano accompaniment. The piano part is marked *mf*.

If you're

musical notation for the second system, including vocal line and piano accompaniment. Chords: C, G, D, Em.

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

musical notation for the third system, including vocal line and piano accompaniment. Chords: C, G, D, Em.

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

musical notation for the fourth system, including vocal line and piano accompaniment. Chords: 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 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 with a vocal line and a piano accompaniment line. The piano accompaniment is in 2/4 time, starting with a piano (*p*) dynamic. The vocal melody is in a simple, folk-like style. Chord diagrams for guitar are provided for various chords: C, F, Em, Dm, G, and G7. The lyrics are written below the vocal line.

System 1: Piano accompaniment with *p* dynamic. Chords: C, F, Em, Dm, C, F, Em.

System 2: Vocal melody: "To ev - 'ry - thing (turn, turn, turn) There is a sea-son (turn, turn,"

System 3: Piano accompaniment with *p* dynamic. Chords: Dm, F, G, Dm, G, C.

System 4: Vocal melody: "turn) And a time for ev - 'ry pur - pose un - der heav - en. A time - to be

System 5: Piano accompaniment with *mf* dynamic. Chords: G7, C, G7, C.

System 6: Vocal melody: "born, a time to die; a time to plant, a time to reap; a time to

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



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 love, a time of hate; a time of
A time to gain, a time to lose, a time to

G7



C



G7



C



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



mf

ped. *sim.*

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

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

F

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

on - ly the
on - ly the

F7

C7

Last time to Coda ⊕

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

F

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

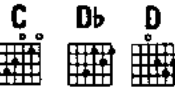
JOY TO THE WORLD

Words and Music by
HOYT AXTON

Moderate Gospel Rock

Piano introduction in G 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.
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



D.S. al Coda

G7

Bb

D

C

Db

D



You

CODA





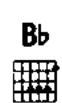
Joy _____ to _____ the world, All _____ the boys and girls, _____



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



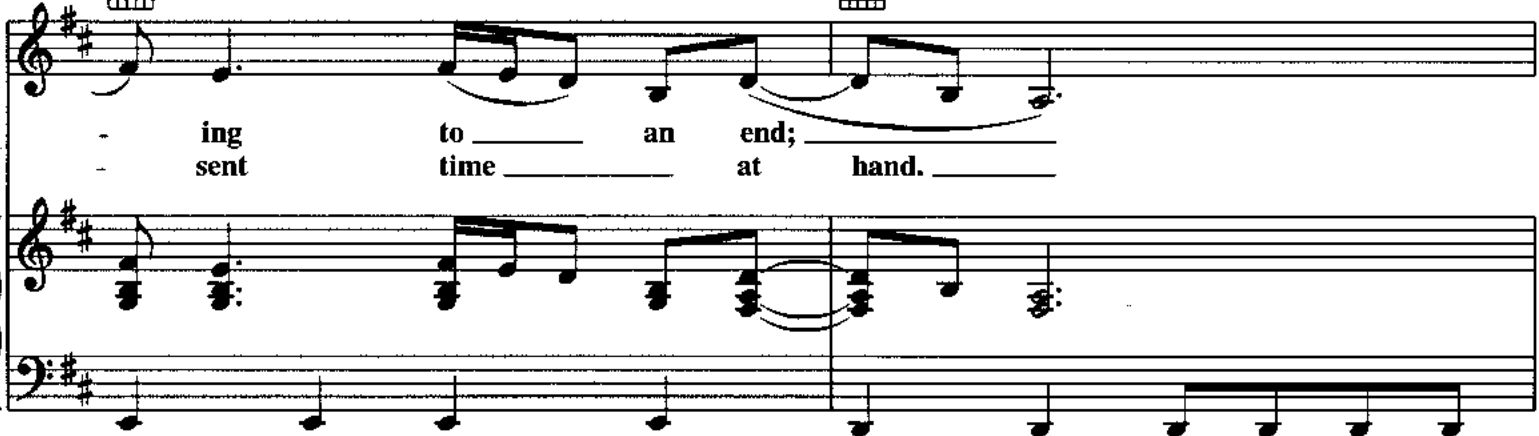
Bm




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



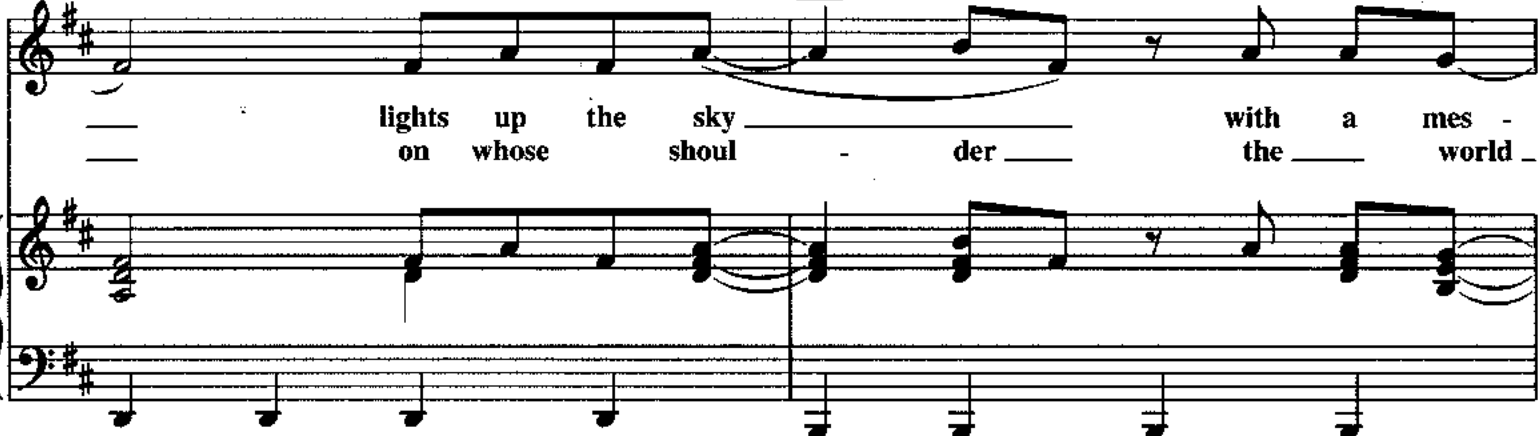
Em  D 

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'? } Mm, mm, stoned love -
Can't ya hear it? }

Em D

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

Bm Em D

Stoned love, Oh, yeah,

2 D F#m

yeah. If a war 'tween our nations passed,

Em7 F#m7

oh yeah, will the love 'tween our broth-

Em7

- ers and sis - ters last on and on and on and... D.S. and Fade

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:** [X23211] (F major)
- Fmaj7:** [X23211] (F major 7)
- F7:** [X23211] (F major 7)
- Bb:** [X21231] (B-flat major)
- Am7:** [X02020] (A minor 7)
- D7:** [X02020] (D major 7)
- D9:** [X02020] (D major 9)
- Gm7:** [X32020] (G minor 7)

Bb/C C P

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

Fmaj7 F7 Bb


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

Am7 D7 D9 Am7 D7 Gm7


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

Bb/C C F

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



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





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





to greet me.





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







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 (♩ = $\overset{\sim}{3}$ ♩)

B♭ F7 B♭ E♭ B♭ F7

a tempo

B♭ F7 B♭ F7

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

B♭7 E♭

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

B♭ 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.

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

Bb7 C7 Bb/D Ebm6 C7/E

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

F Gdim G#dim F7/A Bb

It is cold and the
Too late to run,

F7

Bb7

Eb

wind is blow-ing. We need some-thing to keep us go - ing.
too late to cry, now. The time has come for us to say good - bye, _ now.

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

Bb

Bb

Eb

Bb/D

F7/C

man.
man.

To Coda

Bb

F

Bb

Eb

Bb C7 F7 Bb

This system contains the first four measures of the piece. It features a guitar part with four chord diagrams: Bb, C7, F7, and Bb. The piano accompaniment consists of a treble and bass clef with eighth-note patterns and rests.

Eb Bb F7 Bb7 D.S. al Coda

This system contains the next four measures. The guitar part includes chord diagrams for Eb (marked 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 F Gm7 F/A

Freely

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

This system is the CODA section, starting with a circled cross symbol. It contains four measures with guitar chord diagrams for Bb, F, Gm7 (3fr), and F/A. The piano accompaniment features a triplet of eighth notes in the right hand. The lyrics 'Mis - ter Pres - i - dent, have pit - y on — the work - ing' are written below the vocal line.

Slower Bb F7 Bb

man.

This system is the final section, marked 'Slower'. It contains four measures with guitar chord diagrams for Bb, F7, and Bb. The piano accompaniment features a wide interval in the right hand and a simple bass line. The lyrics 'man.' are written below the vocal line.

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 plays a melody of eighth notes, while the left hand provides a steady bass line. The tempo is marked 'Moderately slow' and the dynamics are 'mf'.

Verse



1. Big wheels keep on turn-ing

The first line of the verse features a vocal melody on the top staff and piano accompaniment on the bottom two staves. The lyrics '1. Big wheels keep on turn-ing' are written below the vocal line.



Car-ry me home to see my kin.

The second line of the verse continues the vocal melody and piano accompaniment. The lyrics 'Car-ry me home to see my kin.' are written below the vocal line.



Sing - ing songs a - bout the south - land

The third line of the verse concludes the vocal melody and piano accompaniment. The lyrics 'Sing - ing songs a - bout the south - land' are written below the vocal line.

D C G

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

D C G Verse D C




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

G D C

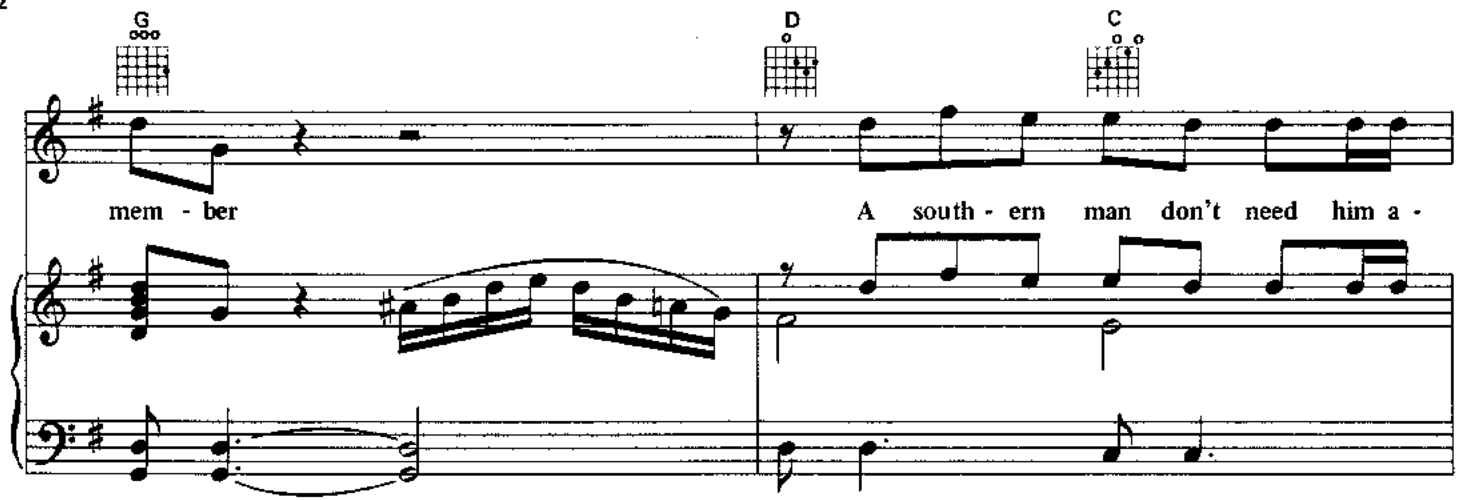
bout her. Well, I heard ole Neil — put her




G D C

down. Well, I hope Neil Young will re -

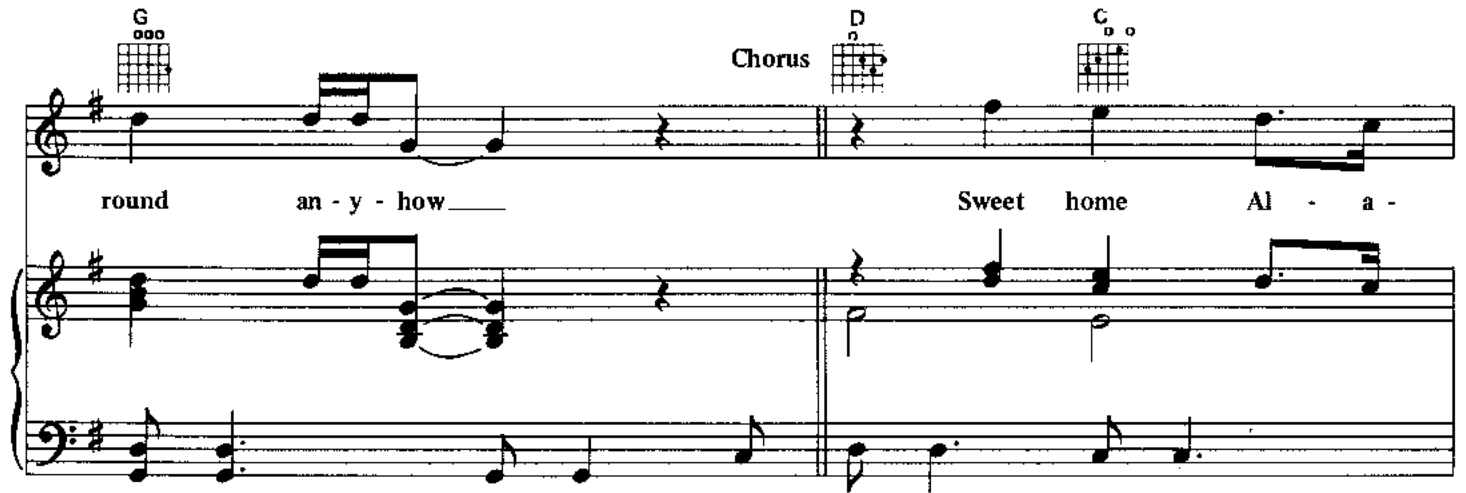
G  D  C 

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



G  Chorus D  C 





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



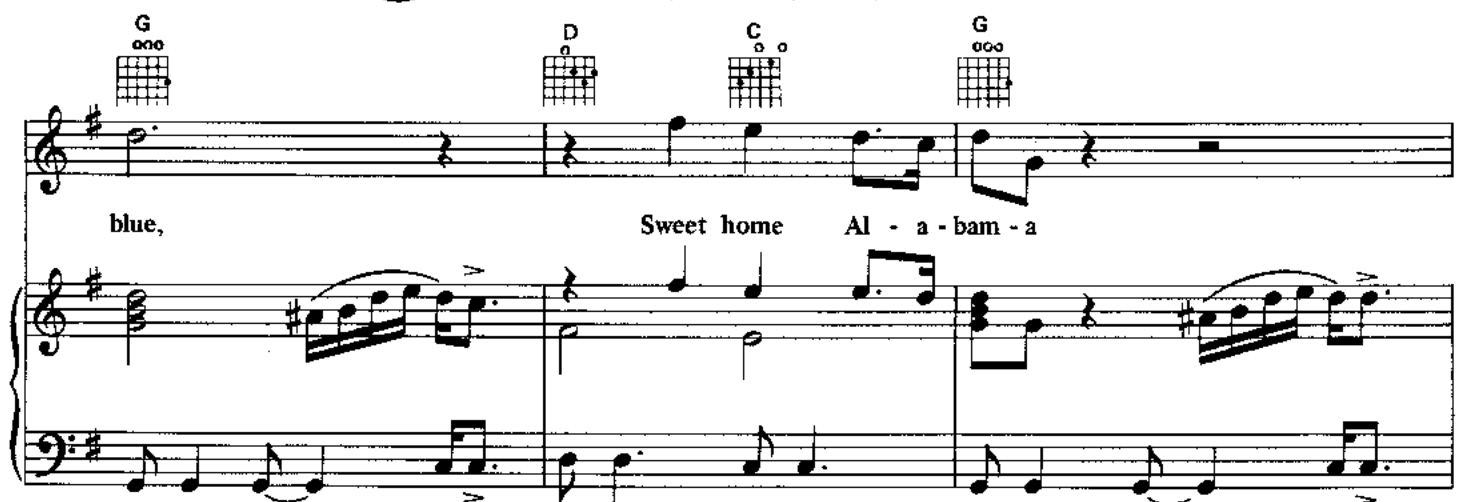
G  D  C 

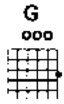
bam - a, Where the skies are so



G  D  C  G 

blue, Sweet home Al - a - bam - a





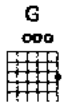
Lord, I'm com - ing home to you.

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

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.

D. S. $\text{\textcircled{S}}$

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



mf

Bm7



Bb7



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

Aml1



Ab7#11



G7



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



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



Em7



A9



D7sus



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

D7



B7



A7/C#



B7/D#



from a long time — a - go,

Em7



D6



D/C



oh, dar - lin'. — It keeps you

Cmaj7



D/C



Cmaj7



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

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a 4/4 time signature, starting on a G4 and moving up stepwise. The left hand plays a steady eighth-note bass line starting on a G2. The dynamic marking is *mf*.

Am



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

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment continues with the same eighth-note bass line and a more complex right-hand accompaniment.

Dm



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

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has a quarter rest before the word 'tion'. The piano accompaniment features a more active right-hand part with chords and moving lines.

Am



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

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line has a quarter rest before 'keep - in' on.'. The piano accompaniment ends with a final chord and a few notes.

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



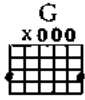
1	2 D.S. and Fade
---	------------------------

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

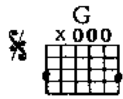
AGAINST THE WIND

Medium Rock beat

Words and Music by
BOB SEGER



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth-note patterns.



The second system continues the music with a vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern as the first system.

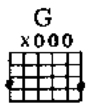
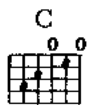
It seems like yes - ter - day, —
And the years rolled slow - ly past. —
Instrumental —

Bm

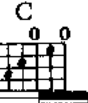
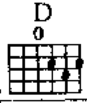


The third system continues the music with a vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern as the previous systems.

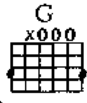
but it was long a - go. —
And I found my - self a - lone, —



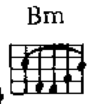
Ja - ney was love - ly. She was the queen of my nights,
sur-round-ed by stran - gers I thought were my friends.





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, I was
There were oh so man - y roads.

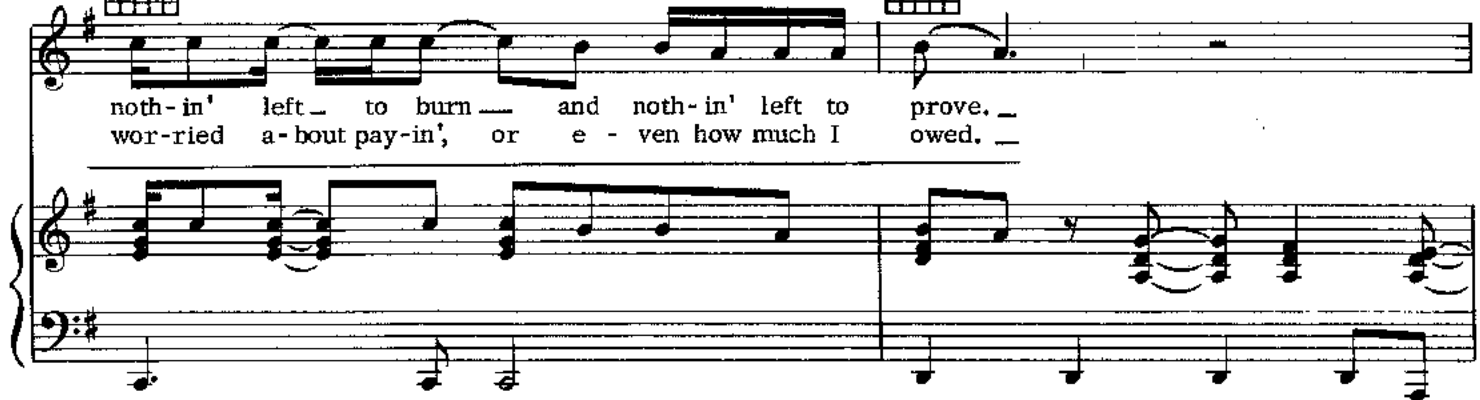
C  G 



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



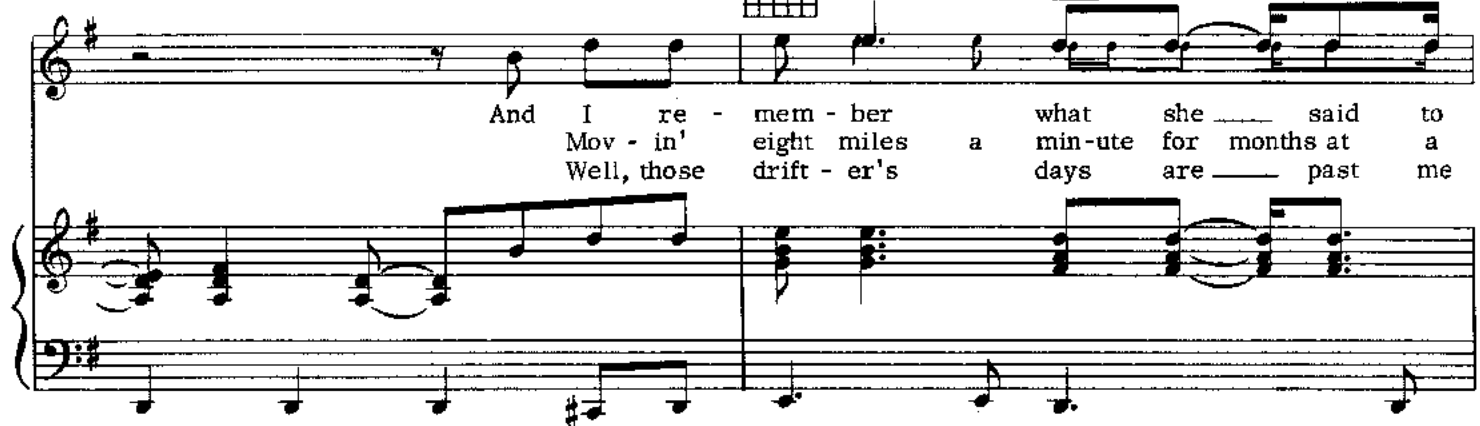
C  D 




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



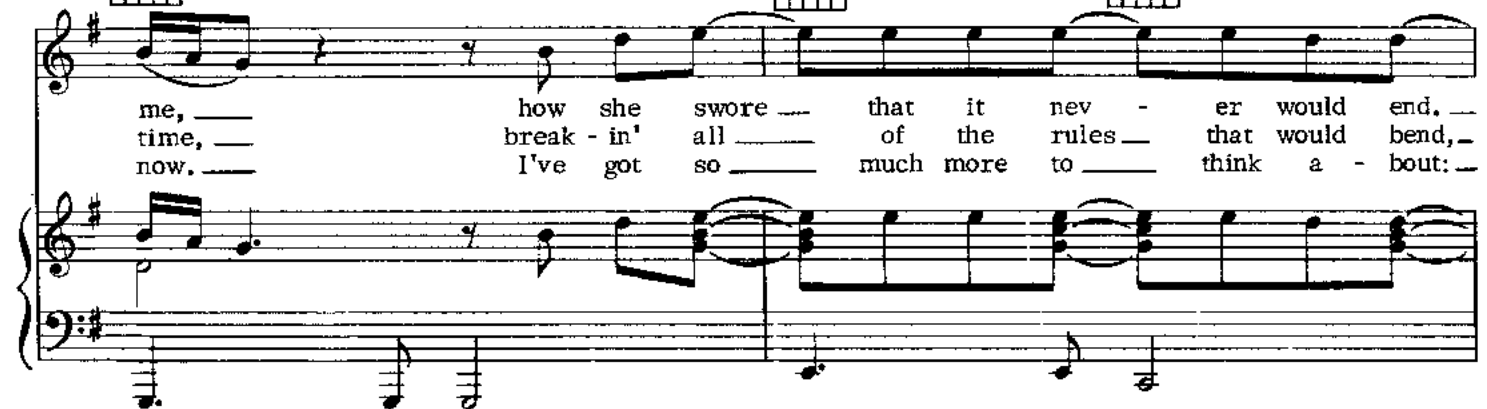
Em  D 

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. —
 search-in',
 mit - ments,

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

D G Bm

0 x000

then.
 gain.
 out.

A - gainst the wind, —
 A - gainst the wind, —
 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. $\frac{3}{4}$ at 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 guitar chord diagram, 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 *f*. The guitar chord diagram shows an E major chord. 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 guitar chord diagram, vocal line, and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The guitar chord diagram shows a G#7 chord. 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

Flm 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, _____

la 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

Chords: E, B7, A, f, G7, Fm, A

on the road a - gain. gain.

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

E7 A B B7 E A E

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 is in 4/4 time with a key signature of two sharps (F# and C#). The right hand is mostly silent, indicated by a long horizontal line. The left hand plays a rhythmic pattern of eighth notes, starting with a quarter rest followed by an eighth note, then a quarter note, and another eighth note. The dynamics are marked *p* (piano). The instruction *With pedal* is written below the first measure.

8va

The second system of music continues the piece. The right hand now plays a melodic line of eighth notes, starting with a quarter rest followed by an eighth note, then a quarter note, and another eighth note. The left hand continues with the same rhythmic pattern as in the first system. The dynamics are not explicitly marked in this system.

The third system of music continues the piece. The right hand plays a melodic line of eighth notes, starting with a quarter rest followed by an eighth note, then a quarter note, and another eighth note. The left hand continues with the same rhythmic pattern as in the first system. The dynamics are not explicitly marked in this system.

mp

The fourth system of music continues the piece. The right hand plays a melodic line of eighth notes, starting with a quarter rest followed by an eighth note, then a quarter note, and another eighth note. The left hand continues with the same rhythmic pattern as in the first system. The dynamics are marked *mp* (mezzo-piano).

loco

The first system of music consists of two staves. The treble staff contains a series of chords and eighth-note patterns, with a fermata over a whole note in the third measure. The bass staff features a steady eighth-note accompaniment.

The second system continues the piece with a forte (*f*) dynamic. It features a consistent eighth-note accompaniment in the bass staff and melodic lines in the treble staff.

(lightly)

The third system is marked *(lightly)*. It maintains the eighth-note accompaniment in the bass staff while the treble staff plays a more intricate melodic line.

The fourth system continues with complex rhythmic patterns in both staves, including sixteenth-note runs in the treble staff.

The fifth system concludes the piece with a mezzo-piano (*mp*) dynamic and a diminuendo (*dim.*) marking. The bass staff has a simple accompaniment, while the treble staff features a melodic line that tapers off.

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 system concludes with a double bar line.

The second system continues the piece with two staves. The upper staff features a triplet of eighth notes followed by a melodic phrase. The lower staff provides harmonic support with various rhythmic patterns and rests.

The third system is marked with a forte mezzo-piano (*f (mp)*) dynamic. It features a triplet of eighth notes in the upper staff and a bass line with a triplet of eighth notes. The system ends with a double bar line.

The fourth system contains two staves. The upper staff has a triplet of eighth notes and a long note. The lower staff continues the bass line with various rhythmic figures.

The fifth system is marked with a forte (*f*) dynamic. It features a triplet of eighth notes in the upper staff and a bass line with a triplet of eighth notes. The system concludes with a double bar line.

First system of a musical score, consisting of two staves (treble and bass clef). The music features a complex texture with many beamed notes and chords. The right hand has a melodic line with some grace notes, while the left hand provides a rhythmic accompaniment with chords and moving lines.

Second system of a musical score, consisting of two staves. It includes dynamic markings: *mp* (mezzo-piano), *8va* (octave up), and *loco* (loco). There are first and second endings indicated by '1.' and '2.'. The right hand has a melodic line with grace notes, and the left hand has a bass line with chords. The system ends with a key signature change to one sharp (F#) and a 2/4 time signature.

Semplice

Third system of a musical score, consisting of two staves. It includes the dynamic marking *mp*. The right hand has a simple melodic line, and the left hand has a simple bass line with chords. The system is in one sharp (F#) and 2/4 time.

Fourth system of a musical score, consisting of two staves. It includes a first ending indicated by '1.'. The right hand has a simple melodic line, and the left hand has a simple bass line with chords. The system is in one sharp (F#) and 2/4 time.

Fifth system of a musical score, consisting of two staves. It includes a second ending indicated by '2.'. The right hand has a simple melodic line, and the left hand has a simple bass line with chords. The system is in one sharp (F#) and 2/4 time.

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The right hand features a melodic line with a slur over the first two measures. The left hand has a bass line with a slur over the first two measures. A diagonal line connects the first notes of both hands.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The right hand continues the melodic line. The left hand has a bass line with a slur over the first two measures.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The right hand continues the melodic line. The left hand has a bass line with a slur over the first two measures.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The right hand continues the melodic line. The left hand has a bass line with a slur over the first two measures. A dashed line labeled "8va" is above the treble staff. A dynamic marking "p" is present in the third measure.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. The right hand continues the melodic line. The left hand has a bass line with a slur over the first two measures. A dynamic marking "rit. e dim." is present in the first measure. A tempo marking "Slowly, freely" is present in the second measure. A dynamic marking "p" is present in the third measure. A trill is marked with a "3" in the fourth measure.

Build steadily

pp poco a poco cresc.

mf Rhythmically, with excitement

mf

Lom
p

First system of a piano score. The right hand features complex triplets and sixteenth-note patterns, while the left hand provides a steady accompaniment with some triplet figures.

Semplice

Second system of the piano score, marked *p*. The right hand has a simple, flowing melody, and the left hand has a simple accompaniment.

Third system of the piano score, continuing the simple melody and accompaniment.

Fourth system of the piano score, featuring a long melodic line in the right hand with a slur and a simple accompaniment in the left hand.

8va

Fifth system of the piano score, marked *pp* and *morendo*. The right hand has a melodic line with a slur, and the left hand has a simple accompaniment. The system ends with a *loco* marking and *ppp* dynamic.

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 music 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
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Some Material May Be Inappropriate for Children Under 13
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SPECIAL VISUAL EFFECTS BY INDUSTRIAL LIGHT & MAGIC
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Produced by Wendy Finerman Steve Tisch Steve Starkey directed by Robert Zemeckis
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