

WHAT'S GOING ON

Words and Music by MARVIN GAYE,
AL CLEVELAND and RENALDO BENSON

Moderately

Emaj7



mf

The piano introduction consists of two staves in E major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note bass line. A dynamic marking of *mf* (mezzo-forte) is present.

Emaj7



Moth - er, moth - er,
Fa - ther, fa - ther,
Moth - er, moth - er,

there's _ too _ man - y
we _ don't need to
ev - 'ry - bod - y

The piano accompaniment for the first vocal line features a steady eighth-note bass line in the left hand and a more complex, syncopated melody in the right hand, primarily using block chords.

C#m7



Emaj7



of you cry - ing.
es - ca - late. ____
thinks we're wrong. ____

You see, _
Ah, but _

Broth - er, broth - er, broth - er,
war is not _ the an - swer,
who are they to judge _ us

The piano accompaniment for the second vocal line continues with the same rhythmic patterns. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note bass line.

C#m7



there's far too man - y of you — dy — ing.
 for on - ly love can con - quer — hate. —
 sim - ply 'cause our hair is — long. —

F#m7



You — know we've got to find — a way — to bring some
 You — know we've got to find — a way — to bring some
 Ah, you know we've got to find — a way — to bring some un - der —

1

F#m7/B



B7(add13)



2,3

F#m7/B



lov-in' here to - day, — yeah. — lov-in' here to - day, — oh.
 stand-ing here to - day, — oh.

B7(add13)



F#m7



F#m7/B



Pick-et lines — and pick-et signs — don't

F#m7

F#m7/B



pun - ish me

with ____ bru - tal - i - ty.

F#m7

F#m7/B



Talk to me

so you can see, oh, what's

Emaj7

C#m7



go - ing on, ____

what's go - ing on, ____

yeah, what's

To Coda ⊕

Emaj7

C#m7



go - ing on, ____

oh, what's go - ing on. ____

Ah, ____ ah, ah, ____

Am9



— ah, ah. —

I, — yi, yi, yi, — yi, yi, — yi, ya, — ya, ya, — ya.

I, — yi, yi, — yi, yi, — yi, ya, — ya, ya, — ya, ya.

A/B



Be, doot, de _ doot; Be, _ be, be, _ doot; Be _ be, be, _ doot;

Bu, doot, be, _ be, be, _ doot; Be _ be, be, _ be, be, _ doot.

D.S. al Coda

C#m7



Am9



CODA



go - ing on, _

ooh, _ ooh. _

I, _ yi, yi, yi, _ yi, yi, _ yi, ya, _

— ya, ya, — ya.

The first system consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole note rest, followed by a half note 'ya', a quarter note 'ya', and another whole note rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass and chords in the treble.

I, — yi, yi, — yi, yi, — yi, ya, — ya, ya, — ya, ya.

The second system continues the vocal and piano parts. The vocal line has a more complex melody with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The system concludes with a key signature change to three sharps (F#, C#, G#).

A/B

Be, doot, de, — doot; Be, — be, be, — doot; Be — be, be, — doot;

The third system includes a guitar diagram for the A/B section, showing a barre on the first fret. The vocal line features a call-and-response pattern. The piano accompaniment continues with a steady rhythmic accompaniment. The key signature remains three sharps.

Repeat and Fade

Bu, doot, be, — be, be, — doot; Be — be, be, — be, be, — doot. Ooh, —

The fourth system is the final section of the piece, marked 'Repeat and Fade'. The vocal line ends with a long note and a fade-out. The piano accompaniment also concludes with a final chord. The key signature remains three sharps.