

HIPPIE

HiPPiE Presents:
Creedence Clearwater Revival - Guitar Anthology Series

Supplied By	: UAi @ HiPPiE	# Of Disks	: 1
Scanned By	: UAi @ HiPPiE	Release Date	: 11/17/01
Packaged By	: UAi @ HiPPiE	Release #	: Book 6
Type	: Scanned Tabs	Source	: ISBN 0898986710
Format	: PDF 1.4	# Of Songs	: 20
Resolution	: 300 DPI	# Of Pages	: 89

Instructions

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Group

HiPPiE is a new group, created in the year of 2001.
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products
into the scene.

Greets

All our respects goes to the people that currently are creating the scene of
gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

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/HiPPiE

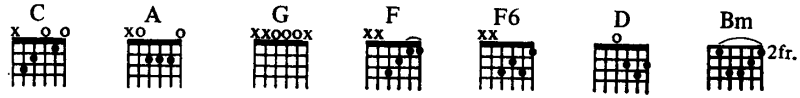
A man once told me, "Death smiles at us all, and all a man can do is
smile back."

Gladiator

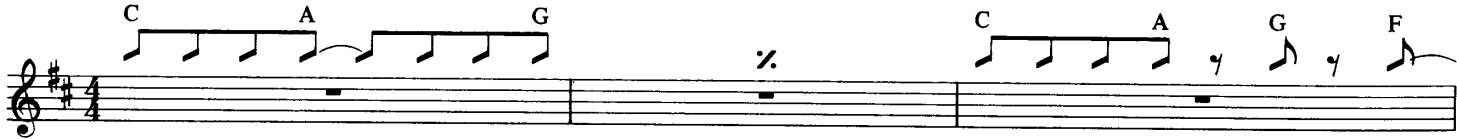
AScii: JiMi

PROUD MARY

J.C. FOGERTY



Moderate rock ♩ = 126



Verses 1, 2 & 3:
continue rhythm pattern



1. Left a good job in the cit - y,
2. Cleaned a lot of plates in Mem - phis,
3. See additional lyrics.



Proud Mary - 3 - 1

Bm D

w/Fill 1 (Fill 1A 2nd x)

Mar - y keep on burn - in', roll - in', roll -

To Coda w/Fill 2

in', roll - in' on the riv - er.

C A G C A G F

F6 F D D

Gtr. solo D continue rhythm pattern

T			7 8	7	(7)	7 7 8	7 7 8	7 8	7	8 7	8 7	8 7			
A			7 7	7	(7)	7 7 7	7 7 7	7 7	7	7 7	7 7	7 7			
B	7 9	7 9	7	7 9	7	(7)	7 9	7 9	7 9	7	9 7	9 7		7 7	7

T	(7)	8 10	10 10	10 8			7 8	7	(7)	7 8	7	8 7			
A	(7)	9 11	11 11	11 9	7		7 7	7	(7)	7 7	7	7 7			
B	(7)	7 9	7	9 7			7 9	7	(7)	7 9	7	7 9		7 9	7

Fill 1

T			7 9	7 9	
A			7 9	7 9	
B	5 7	5 7	7 9	7 9	

Fill 1A

T		3 5	5 7	5 3	
A		2 4	5 7	5 4	
B			5 7	5 4	

Fill 2

T	5 7	(7)	7 5 3	5 3	(3)
A	5 7	(7)	7 5 4	4 5	(4)
B	5 7	(7)	7 5 4	4 5	(4)

in', roll - in', roll - in' on the riv - er.

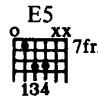
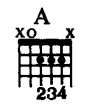
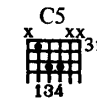
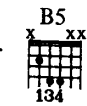
Roll - in', Oh! Lord! roll -

in', roll - in' on the riv - er. Roll -

Verse 3:
 If you come down to the river,
 bet you're gonna find some people
 who live.
 You don't have to worry
 'cause you have no money,
 people on the river are happy to give.
 Big wheel keep on turnin',
 Proud Mary keep on burnin',
 rollin', rollin', rollin' on the river.
 (Repeat & fade)

SUSIE-Q

Words and Music by
D. HAWKINS, S.J. LEWIS
and E. BROADWATER

E5  7fr. A  C5  3fr. B5 

Moderate rock ♩ = 126

Gtr. I



Gtr. II

Oh _____ Su - sie Q. _____

Verses 1,2,3,4:

Oh, — Su - sie Q, —
 I like the way you talk, —
 3.4. See additional lyrics

Rhy. Fig. 1

To Coda II

Oh — Su - sie Q, — I ba - by I love — you, — Su - sie Q. —
 I like the way you walk, I like the way — you talk, —

A5 C5 B5

(Take 1st ending on D.S. then to Coda I)

E5 To Coda I 1.3. 2. To next strain

Like the way you walk. —

end Rhy. Fig. 1

Gtr. solo

1

E5 *Play 3 times w/Rhy. Fig. 2* *D.S. al Coda*

Well say that you'll be true.---

Rhy. Fig. 2

Play 4 times

Coda I E5

*Omit 1st time.

w/Background Vocal Figure

Play 3 times

E5

D.S.^{al} Coda II

w/Rhy. Fig. 2 (4 times)

7

Oh, — Su - sie Q, —
w/Rhy. Fig. 2

Coda II

Oh — Su - sie Q, —

Background Vocal Figure

Oh, — Su - sie Q, — Oh — Su - sie Q, —

A A C5 B5 E5 E5 *continue rhythm pattern to end*

— ba - by I love you, — Su - sie Q, —

Gtr. solo

Verse 3:

Well say that you'll be true.
 Well say that you'll be true.
 Well say that you'll be true and
 never leave me blue, Susie Q.

Verse 4:

Well say that you'll be mine.
 Well say that you'll be mine.
 Well say that you'll be mine
 baby all the time, Susie Q.

DOWN ON THE CORNER

J.C. FOGERTY

C F G

Medium rock $\text{♩} = 100$
Drums and percussion

(C) Riff A Gtr. I (G) (C)

Verses 1 & 2:
w/Riff A
Verse:

1. Ear - ly in the eve - nin' just_ a - bout sup - per time,_
2. See additional lyrics

ov - er by the court - house, they're start - ing to un - wind._

F C

Four kids on the cor - ner trying to bring you up;—

G C (end Rhy. Fig. 1)

Wil - ly picks a tune out and he blows it on the harp.

Chorus:

Rhy. Fig. 2 F C G C

Down on the cor - ner, out here in the street, Wil - ly and the

F C G C (end Rhy. Fig. 2)

Poor - boys are playin'; bring a nick - el; tap your feet.

Interlude:
w/Rhy. Fig. 1

C G C

*Gtr. III

Gtr. I

*Gtr. III is indicated by italics in the TAB staff.

C G C Riff B F

C G C (end Riff B)

Chorus:
w/Rhy. Fig. 2

Down on the cor - ner, out here in the street; Wil - ly and the
 Poor boys are playin'; bring a nick - el; tap your feet.

Verse 3:
w/Rhy. Fig. 1 & Riff A (1st four bars)

You don't need a pen - ny just to hang a - round, but if you got a nick - el won't you
 lay your mon - ey down. O - ver on the corn - er, there's a hap - py noise.

w/Riff B (continue Rhy. Fig. 1)

Peo - ple come from all a - round to watch the mag - ic boy. Down on the corn - er,

Chorus:
w/Rhy. Fig. 2

out here in the street, Wil - ly and the Poor boys are playin'; bring a nick - el; tap your feet.

Repeat and fade

Verse 2:
 Rooster hits the washboard,
 people just gotta smile.
 Blinky thumps the gut bass
 and solos for a while.
 Poor-boy twangs the rhythm out,
 on his kalamazoo.
 And Willy goes in to a dance
 and doubles on kazoo.

FORTUNATE SON

J.C. FOGERTY

Moderate rock ♩ = 126

G5 ^{xxx} 3fr. ^{xxx} F5 ^{xxx} C5 ^{xx} 3fr. ^{xx} D5 ^{xx} 5fr. ^{xx} G ^{xx} 3fr.

w/Fill 1
N.C.(G)
Gtrs. I & II

(F) (C) (G)

(Bass & drums) 2

f hold --- 4 hold --- 4 hold --- 4 hold ----- 4

Verse 1:

G5 ⊕ open E F5 C5

Rhy. Fig. 1

Gtr. I

Some folks are born_ made _____ to wave_ the flag, _____ ooh, they're red, white and blue. _____

Gtr. III

G5 (end Rhy. Fig. 1) w/Rhy. Fig. 1 F5

And when the band_ plays "Hail _____ to the Chief," _____

Fill 1
*Gtr. III

*Gtr. III is in open 6 tuning: ⑥ = D ⑤ = G ④ = D ③ = G ② = B ① = D

C5

G5

ooh, they point the can - non at you, y'all.

Chorus:

G5

D5

D5

C5

It ain't me, it ain't me; I ain't no sen - a - tor's son.

(end Rhy. Fig. 2)

G5

G

w/Rhy. Fig. 2

G5

D5

Y'all. It ain't me, it ain't me;

C5

G5

I ain't no for - tu - nate one, no.

Verses 2 & 3:
w/Rhy. Fig. 1 (2 times)
G5

2. Some folks are born___ sil - ver spoon in hand,___ Lord, don't they help them -
3. See additional lyrics

selves, y'all. ___ But when the tax___ man comes ___ to the door,___

Lord,___ the house look a - like a rum - mage___ sale, yeah. ___

Chorus:
w/Rhy. Fig. 2 (2 times)
G5

It ain't me,___ it ain't me;___ I ain't no mil - lion-aire's___ son___

G5 G5 D5

no, no. It ain't me, it ain't me;

Detailed description: This system contains the first three measures of the song. The vocal line has lyrics 'no, no. It ain't me, it ain't me;'. The guitar line features a G5 chord in the first measure, a G5 chord in the second measure, and a D5 chord in the third measure. The bass line has fret numbers 0, 2, 2(2), 0, 2, 0 in the first measure, and 0, 0, 3 in the third measure.

C5 G5 Substitute w/Fill 2 (2nd time) 2nd time to Coda

I ain't no for - tu - nate one, no.

Detailed description: This system contains the next three measures. The vocal line has lyrics 'I ain't no for - tu - nate one, no.'. The guitar line features a C5 chord in the first measure, a G5 chord in the second measure, and a 'Substitute w/Fill 2 (2nd time)' instruction in the third measure. The bass line has fret numbers 5, 1, 2, 5, 2, (2), 0 in the first measure, and 3, 0 in the third measure. A '1/2' note is indicated in the third measure.

Interlude:
 G open N.C.
 Gtr. III P.M.
 Gtrs. I&II Riff A (end Riff A)

Detailed description: This section is an interlude for guitar. It includes instructions for 'Gtr. III' (open G, N.C.), 'Gtrs. I&II' (P.M., Riff A), and 'Gtr. IV' (w/distortion). The notation shows a sequence of chords and notes for the interlude.

w/Riff A & Fill 3 D.S. al Coda

Yeah, yeah.

Detailed description: This system contains the final measures. The vocal line has lyrics 'Yeah, yeah.'. The guitar line includes 'w/Riff A & Fill 3' and 'D.S. al Coda' instructions. The bass line has fret numbers 6, 7, 5, 6, 5, 1, 2, 3, 4 in the first measure, and 0, (0), (0), (0) in the second measure.

Fill 2
 Gtr. III

Detailed description: This box shows the notation for 'Fill 2' on guitar III. It includes a treble clef, a G major key signature, and a bass line with fret numbers 0, 2, 0, 0, 2, 0.

Fill 3
 *Gtr. IV w/distortion
 dim.
 *Gtr. IV is also in G tuning.

Detailed description: This box shows the notation for 'Fill 3' on guitar IV with distortion. It includes a treble clef, a G major key signature, and a bass line with fret numbers 0, (0), (0), (0). The instruction 'dim.' is present.

Coda G5 D5

It ain't me, _____ it ain't me; _____

C5 G5 w/Fill 4 G5

I ain't no for-tu-nate one, no, no, no! It ain't me, _____

D5 C5 G5 *Fade out*

Gtrs. III & IV

it ain't me; _____ I ain't no for-tu-nate son son son y'all.

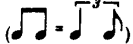
Verse 3:
 Some folks inherit star-spangled eyes.
 Ooo, they send you down to war, y'all.
 It ain't me.
 It ain't me.
 I'm no fortunate one, one.

Fill 4
 Gtr. IV

BAD MOON RISING

J.C. FOGERTY

Moderate rock ♩ = 92



Intro: Gtr. ^D

A G D D6 D5 D6 D5 D6

Intro: *mf*

T	7	5	5	5	5	3	2	2	(3)	3	3
A	7	7	7	7	6	3	2	3	3	3	3
B	5	5	5	5	7	5	0	0	0	0	0

Verse 1:

D A G D D6 D5 D6

I see a bad moon a - ris - ing.

Rhy. Fig. 1

T	2	2	2	2	2	5	3	2	3	3	3
A	2	2	2	2	2	6	3	2	3	3	3
B	0	0	0	0	0	7	5	0	0	0	0

D A G D D6 D5 D6

I see trou-ble on the way.

T	2	2	2	2	5	3	2	3	3	3
A	2	2	2	2	6	3	2	3	3	3
B	0	0	0	0	7	5	0	0	0	0

w/Rhy. Fig. 1

D A G D D6 D5 D6 D5 D6

I see earth quakes and light - nin!

D A G D D6 D5 D6 D5 D6

I see bad times to - day.

Chorus:

G w/Fill 1 (3rd x play 1st bar only) D D6 D5 D6 D5 D6 D5

Don't go a - round to - night, well, it's bound to take your life.

Rhy. Fig. 2

T 3 3 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A 4 4 4 4 2 2 2 2 4 2 2 2 4 2 4 2 4 2 4 2 4 2

B 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2nd time to Coda I
3rd time to Coda II

A G D D6 D5 D6 D5 D6

There's a bad moon on the rise. (2nd time) Al right!

(end Rhy. Fig. 2)

T 5 5 5 5 3 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A 6 6 6 6 4 4 4 4 2 2 2 2 4 2 2 2 4 2 4 2 4 2

B 7 7 7 7 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Fill 1

hold ----- | hold ----- |

T 12 15 12 2 5 2 (2)

A 12 12 12 2 4 3 (5)

B

Verse 2:
w/Rhy. Fig. 1 (2 times)

D A G w/Fill 2 D D6 D5 D6 D5 D6 D

I hear hur - ri - canes_ a - blow - in! I know the end_

A G w/Fill 1 D D6 D5 D6 D5 D6 D A G

_ is com-in' soon... I fear riv - ers o - ver - flow -

w/Fill 1 D D6 D5 D6 D5 D6 D A G D D6 D5 D6 D5 D6 *D.S. al Coda I*

in! I hear the voice_ of rage_ and ruin_

Guitar solo
w/Rhy. Fig. 1

Coda I Gtr. II. D A G D D6 D5 D6 D5 D6

D A G D D6 D5 D6 D5 D6

w/Rhy. Fig. 2
G

D6 D5 D6 D5 D6 D5

Fill 2

Gtr. II

A G D D6 D5 D6 D5 D6

5 5 5 3 3 3 2 (2) 3 3 3 3 3 3
 5 7 5 3 5 3 3 3 3 (3) 3 3 3 3 3 3
 6 5 6 4 4 4 3 4 2 2 4 2 (2) 2 4 2 2 4 2

Verse 3:
w/Rhy. Fig. 1 (2 times)

D A G D w/Fill 1 D6 D5 D6 D5 D6

Hope you got your things to - geth - er.

D A G D w/Fill 1 D6 D5 D6 D5 D6

Hope you are quite pre - pared to die.

D A G D w/Fill 1 D6 D5 D6 D5 D6

Looks like we're in for nas - ty weath - er.

D A G D w/Fill 1 D6 D5 D6 D5 D6 D.S. al Coda II

One eye is tak - en for an eye. Well.

Coda II w/Rhy. Fig. 2

G w/Fill 2 D D6 D5 D6 D5 D6 D5

Don't go a - round to - night, well, it's bound to take your life.

A G D w/Rhy. Fill 1 D6 D5 D6 D

There's a bad moon on the rise.

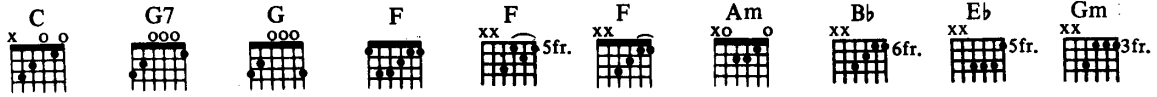
Rhy. Fill 1

D D6 D5 D6 D

2 2 2 2 2 2 2
 3 2 4 2 3 4 3
 0 0 0 0 0 0 0

LODI

J.C. FOGERTY



Moderate rock ♩ = 112

Intro:

Rhy. Gtr. II **Bb** Rhy. Gtr. continue simile **F Eb Bb**

Gtr. I

Gtr. II

Verses 1 & 3:

Bb **Eb**

{1. Just a - bout a year a - go — I set out — on the road, —
 {3. man from the mag - a - zine — said I was — on my way, —

Bb **(Bb/A)** **Gm**

— seek - in' my fame and for - tune, —
 — Some-where I lost con - nec - tion, —

Eb **F** **Bb** **(Bb/A)**

look - in' for a pot of gold. — Things got bad, — and
 ran out of songs to play. — I came in to town a

Gm Eb

things got worse, I guess you will know the tune. one night stand, I look like my plans fell through.

Bb F

Oh! Lord, stuck in Lo - di a -

w/Fill 1 Eb To Coda Bb

gain. Rode in on the Grey -

Eb Bb

hound, I'll be walk - in' out if I go.

(Bb/A) Gm (Gm/F) Eb

I was just pass - in' through, must be sev - en months or more.

F Bb (Bb/A) Gm (Gm/F)

Ran out of time and mon - ey,

Eb Bb

looks like they took my friends. Oh! Lord, I'm

w/Fill 1 F Eb Bb

stuck in Lo - di a - gain.

Fill 1

1/2

Bb Gtr. I Eb Bb *D.S.^{al} Coda*

Gtr. II

Coda F C

G C Rhy Gtr. cont. simile

C F C

If I on - ly had a dol - lar, — for ev - ery song - I sung, —

(C/B) Am (Am/G) F G

ev - 'ry time — I've had to play — while peo - ple sat — there drunk — You

C (C/B) Am (Am/G) F C

know I'd — catch the next — train — back to where — I live —

G w/Fill 2 F C

Oh! Lord, stuck in Lo - di a - gain. —

G w/Fill 2 F C

Oh! Lord, I'm stuck in Lo - di a - gain. —

F C

T: 5 5 6 6 8 8 8 6 5 5 6 6
A: 5 5 7 7 9 9 9 7 5 5 5
B:

T: .
A: 5 5 5 5 5 10 10 10 5 5 5 7 5 7 5 (5) 7 5
B: 7 7 5 7

G7 F Repeat and fade

T: 5 5 6 6 8 8 8 6 5 6 6 8 6 6 5
A: 5 5 7 7 9 9 9 7 5 7 7 9 7 5 5
B:

T:
A: 5 5 5 5 10 10 10 5 5 5 5 5 (5) 7 5 5 7
B:

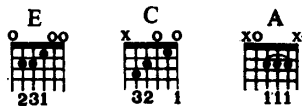
Fill 2

1/2

T:
A: 7 5 7 7 7 5 7 5
B: (5) 7 5 7 5

GREEN RIVER

J.C. FOGERTY



Moderate rock ♩ = 138

N.C.(E7)
Gtr. I

Gtr. II (Acous.)

E

mf

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar I part (N.C.(E7)) is marked with a forte (*f*) dynamic and consists of a series of chords and single notes. The guitar II part (Acoustic) is marked with a mezzo-forte (*mf*) dynamic and features a melodic line with eighth and quarter notes. The bass staff shows the fretboard with fingerings (1-4, 2-4, 3-4) and fret numbers (2, 3, 4, 4, 4, 4, 2, 0, 2, 2, 0, 2).

Rhy. Fig. 1

The second system continues the musical notation. The guitar I part features a rhythmic figure (Rhy. Fig. 1) consisting of eighth notes. The guitar II part continues its melodic line. The bass staff shows fingerings and fret numbers (2, 0, 2, 3, 2, 0, 2, 3, 3, 3, 3, 4, 4, 4, 4, 4, 2, 0, 0, 1, 2, 2, 0, 2, 3).

Verse 1:
w/Rhy. Fig. 1 (2½ times)

(end Rhy. Fig. 1)

The third system includes a vocal line with the lyrics: "Well, _____ take me back down where cool_ wa - ter flows_ y'all." The guitar I part continues with the rhythmic figure. The guitar II part continues its melodic line. The bass staff shows fingerings and fret numbers (0, 2, 0, 2, 2, 2, 1/2, 2, 0).

Ah, let me re - mem - ber things_ I love_ now.

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "Ah, let me re - mem - ber things_ I love_ now." The guitar accompaniment is shown in two staves (T and B) with fret numbers. The bass line is also shown in two staves (T and B) with fret numbers. The guitar part includes triplets of eighth notes in the first two measures.

Stop-pin' at the log where cat - fish bite.

The second system of music continues the vocal line with the lyrics "Stop-pin' at the log where cat - fish bite." The guitar accompaniment and bass line follow the same pattern as the first system, with triplets of eighth notes in the guitar part.

Rhy. Fig. 2 C A

walk-in' a - long_ the riv - er road at night, bare - foot girl_ danc - in' in the moon light.

The third system of music features a vocal line with the lyrics "walk-in' a - long_ the riv - er road at night, bare - foot girl_ danc - in' in the moon light." Above the vocal line, there are rhythmic figures labeled "Rhy. Fig. 2" and "C" and "A". The guitar accompaniment and bass line are shown with fret numbers. The guitar part includes a triplet of eighth notes in the first measure.

Verse 2:
w/Rhy. Fig. 1 (2½ times)

E (end Rhy. Fig. 2)

I can hear the bull - frog call - in' me, how!..

The fourth system of music features a vocal line with the lyrics "I can hear the bull - frog call - in' me, how!..". Above the vocal line, there are rhythmic figures labeled "E" and "(end Rhy. Fig. 2)". The guitar accompaniment and bass line are shown with fret numbers. The guitar part includes a triplet of eighth notes in the first measure. The system ends with a "grad. bend" instruction and a first fret bend on the bass line.

Won-drin' if my rope's still hang-in' to the tree.

tremolo

grad. bend

1

2

T 3 3 3 3 3 (3) 3 2 0 0
A 4 4 4 4 4 (4) 4 2 0 1
B 0 (2) (0)

Love to kick my feet way down_ to shal-low wa - ter, ah -

T 3 3 3 3 3 3 2 0 0
A 4 4 4 4 4 4 2 0 1
B 0

T 3
A 1
B

w/Rhy. Fig. 2

C A

shoe - fly, drag - on - fly get back t'your moth - er. Pick up a flat rock, skip

T 1 1 1 1 2 2 2
A 0 0 0 0 2 2 2
B 3 3 3 3 0 0 0

Guitar solo
w/Rhy. Fig. 1 (2 times)
E

E7

it a - cross_ Green Riv - er. A - well,___

T 2 3 3 3 3 3 3 3 0
A 2 1 1 1 1 1 1 1 3
B 0 0 0 1 2 0 3 5

Gr. I

Gr. III

w/Fill 1

Fill 1

w/Fill 2
w/Rhy. Fig. 2
C

A

w/Fill 3

1/2

3 0 2 0 2 3 0 2 2 2 (2) 0 2 (2) 0

0 (e) 0 (e) 0 (e) 0 (e) 0 (e) 0 (e) 0 (e) 0 (e) 0 0 (e) 0 (e) 0 (e) 0 (e) 0 0 1 2

Verse 3:
w/Rhy. Fig. 1 (2½ times)
E

E

Up at Co-dy's camp I spent my days— y'all,

*Gtr. I

3 3 3 3 3 3 3 3 0 3 5

1 1 1 1 1 1 1 1 1 1

*Gtr. III out.

Fill 2

1/2

15 12 (12) (12)

Fill 3

grad. bend 1

15 12 (12)

with flat car — rid - ers and —

7 7 7 7 0 0 (0) 0 0
8 8 8 8 0 0 2 0 1 0

— cross tie — walk - ers. — Old —

0 0 7 7 7 7 0 0 (0) 0 0 2 0 1 0 (0)
3 3 8 8 8 0 (0) 0 2 0 1 0 (0)
1 1 2 2 2 2 2 0 1 0 (0)

Co - dy, Jun - ior took — me o - ver, said, "You're gon - na find the world —

w/Rhy. Fig. 2
C

0 (0) 0 2 2 1 0 2

— is smold - rin', and if you get a lost, come on home — to Green

1 1 2 2 2 2 2 2
0 0 2 2 2 2 2 2
2 2 0 0 1 2

E

Guitar solo
w/Rhy. Fig. 1 (until fade)

Riv - er."

A - well, _____

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics "Riv - er." and "A - well, _____" are written below the notes. The guitar accompaniment is shown in two staves: the top staff is in treble clef and the bottom staff is in bass clef. The guitar part consists of a series of chords and single notes, with some triplets indicated by a '3' over the notes.

Gtr. I

The second system focuses on the first guitar part (Gtr. I). It shows a melodic line in treble clef and a corresponding fretboard diagram in bass clef. The fretboard diagram includes fingerings (0, 3, 4, 2, 5, 2) and a half-note (1/2) slur over the 15th fret. The treble clef staff has wavy lines indicating a sustained or faded sound.

Gtr. III

The third system focuses on the third guitar part (Gtr. III). It shows a melodic line in treble clef and a corresponding fretboard diagram in bass clef. The fretboard diagram includes fingerings (0, 3, 4, 2, 5, 2) and a half-note (1/2) slur over the 15th fret. The treble clef staff has wavy lines indicating a sustained or faded sound.

Gtr. I

Gtr. IV

f

The fourth system features the first and fourth guitar parts (Gtr. I and Gtr. IV). It shows a melodic line in treble clef and a corresponding fretboard diagram in bass clef. The fretboard diagram includes fingerings (14, 15, 12, 12, 15, 12, 14, 12, 14, 7, 7, 7, 7, 8, 8, 8, 8, 9) and a half-note (1/2) slur over the 7th fret. The treble clef staff has wavy lines indicating a sustained or faded sound. A dynamic marking of *f* (forte) is present.

The fifth system focuses on the third guitar part (Gtr. III). It shows a melodic line in treble clef and a corresponding fretboard diagram in bass clef. The fretboard diagram includes fingerings (0, 1, 0, 1, 0, 0, 1, 0, 2, 0, 0, 0, 1, 0, 1, 2). The treble clef staff has wavy lines indicating a sustained or faded sound.

7(12) 7 7

*Gtr. I out.

0 1 0 2 0 1 0 1 0 1 0 1 0 2 2 0 1

1/2 7 7 7 7 9 9 7 7 7 7 0 0

0 1 0 1 0 1 2 2 0 1 0 1 0 1 0 1 2 2 0 1

Fade out

dim.

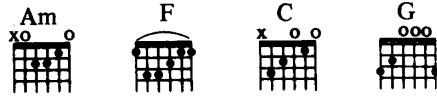
6 6

3 3 3 0 2 0 3 3 3 0 2 0

HAVE YOU EVER SEEN THE RAIN?

J.C. FOGERTY

pick up when it starts close middle (1947)



Moderately ♩ = 112

Acoustic Gtr.

Am

F

C

Intro:

Elec. Gtr.

The Intro section features a guitar line with a treble clef and a bass line with a bass clef. The guitar line starts with a C chord and moves through Am, F, and C. The bass line consists of a steady eighth-note pattern. The tempo is marked as Moderately at 112 beats per minute.

(Elec. & Acous. Gtrs.)

Verses 1 & 2:

C (Both Gtrs.)

The beginning of the verses features a guitar line with a treble clef and a bass line with a bass clef. The guitar line starts with a G chord and moves through C. The bass line consists of a steady eighth-note pattern.

Rhy. Fill 1
(Bass arr. for Gtr.)

- 1. Some-one told me long—
- 2. See additional lyrics.

(to slashes)

The Rhythmic Fill 1 section features a guitar line with a treble clef and a bass line with a bass clef. The guitar line consists of a series of chords and single notes. The bass line consists of a steady eighth-note pattern.

(cont. rhy. simile)

The first line of lyrics features a guitar line with a treble clef and a bass line with a bass clef. The guitar line consists of a series of chords and single notes. The bass line consists of a steady eighth-note pattern.

a - go, — there's a calm be - fore — the storm, — I know, —

The second line of lyrics features a guitar line with a treble clef and a bass line with a bass clef. The guitar line consists of a series of chords and single notes. The bass line consists of a steady eighth-note pattern.

and it's been com - in' for — some time. —

w/Rhy. Fill 1 (2nd time only)

The third line of lyrics features a guitar line with a treble clef and a bass line with a bass clef. The guitar line consists of a series of chords and single notes. The bass line consists of a steady eighth-note pattern.

When it's o - ver, so — they say, — it' ll rain a sun -

ny day, — I know; — shin - in' down — like

Chorus:
F
wat - er. I want to

G C (C/B) Am (Am/G)
know, — have you ev - er — seen the rain?

F C (C/B)
I want to know, — have you ev - er — seen — the

Am (Am/G) F G
rain com - in' down — on a sun - ny day? —

C w/Rhy. Fill 1 F
— 2nd time only (Yeah!) I want to

G C C/B Am Am/G
know, — have you ev - er — seen — the rain?

F G C C/B
I want to know, — have you ev - er — seen the

Am Am/G F G
rain com - in' down — on a sun - ny day? —

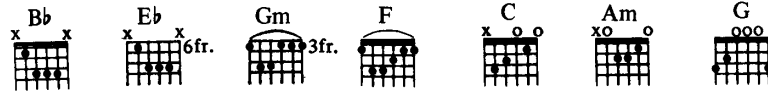
C G C

Verse 2:
Yesterday, and days before,
Sun is cold and rain is hard.
I know, been that way for all my time.

'Til forever, on it goes
Through the circle, fast and slow,
I know, and I can't stop. I wonder.

LOOKIN' OUT MY BACK DOOR

J.C. FOGERTY



Fast ♩ = 192 (♩ - ♩ - ♩)

Acoustic Gtr.

Acoustic Gtr. notation with triplets and dynamics. *p* muffle strings w/left hand (w/slight slapback echo)

Acoustic Gtr. and Elec. Gtr. notation with chords Bb and Gm.

Slide Gtr. notation with chords Eb, Bb, F, and Bb. Includes fret numbers and slide markings.

*Slide gtr. is tuned: E B D G B D

Verses 1 & 2:
(Elec. & Acoustic Gtrs. continue simile)
Bb

Vocal melody with lyrics: (1.) Just got home from Illinois, lock the front door, oh boy! (2.) giant do-in' cart wheels, a statue wear-in high heels.

Slide Gtr. tacet 2nd time

Slide Gtr. notation for the second time, showing a tacet period.

E^b B^b F

Elec. Gtr. play Rhy. Fill 1

Got to sit down take a rest on the porch. I -
 Look at all the hap - py crea - tures danc - in' on the lawn. A

B^b G^m

mag - in - a - tion sets in, pret - ty soon I'm sing - in', }
 di - no - saur vic - tro - la, list - 'ning to Buck O - wens. }

E^b B^b w/Fill 1 F 1. B^b 2. B^b

Doo, doo, doo, look - in' out my back door. 2. There's a door.

Chorus 1 & 2:
 Elec. & Acoustic Gtrs. continue simile

F E^b B^b

Tam - bou - rines and el - e - phants are play - ing in the band. Won't you

Rhy. Fill 1
 (Elec. Gtr.)

Gm F

take a ride_ on the fly - in' spoon? Doo, doo, doo._ A

1st time only -----

Detailed description: This system contains the first line of music. The vocal line is in G minor, with lyrics 'take a ride_ on the fly - in' spoon? Doo, doo, doo._ A'. The piano accompaniment features a melodic line with a fermata over the final note. The guitar part includes fretboard diagrams for the first two measures, showing fingerings for the strings.

Bb Gm

won - d'rous ap - pa - ri - tion_ pro - vid - ed by ma - gi - cian._
 Both - er me to - mor - ow, to - day_ I'll buy no sor - rows._

Detailed description: This system contains the second line of music. The vocal line continues with lyrics 'won - d'rous ap - pa - ri - tion_ pro - vid - ed by ma - gi - cian._ Both - er me to - mor - ow, to - day_ I'll buy no sor - rows._'. The piano accompaniment has a long note with a fermata. The guitar part shows fretboard diagrams for the first two measures, including a barre at the 3rd fret.

Eb Bb F Bb To Coda

Doo, doo, doo, look - in' out my back door.

Lead Gtr. I

Detailed description: This system contains the third line of music. The vocal line has lyrics 'Doo, doo, doo, look - in' out my back door.' and ends with a Coda symbol. The piano accompaniment features a melodic line with a fermata. The guitar part includes fretboard diagrams for the first four measures, with a 'Lead Gtr. I' label at the end.

Gtr. Solo:
 Bb
 Lead Gtr. I

Gm

Detailed description: This system contains a guitar solo. The key signature is Bb and the tempo is G minor. The solo is written in a single staff with a treble clef. Below the staff are fretboard diagrams for the first four measures, showing various techniques like triplets and bends.

E_b **B_b** **F**

hold down chord ----- 4

B_b **G_m**

Lead Gtr. II (6th = D)

E_b **B_b** **F** **B_b Lead 1**

let ring ----- 4 *hold chord ----- 4*

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

Lead 2

Coda
Acoustic Gtr.
 3 3 3 3 3 3 3 3 3 3 3 3

G (Acoustic Gtr.) (cont. rhy. simile)
Lead Gtr. 1

hold chord ----- 4 hold chord ----- 4 hold chord ----- 4

F C

Am **G**

Verse 3:
C (Acoustic Gtr.) (cont. rhy. simile)

For - ward trou - bles Il - li - nois, — lock the front_ door, oh — boy!

Slide Gtr.

Slide Fill 1 (Slide Gtr.)

F C G

Look at all the hap - py crea - tures danc - ing on the lawn. *rit.*

The first system contains a vocal line with notes and lyrics, a piano accompaniment with chords and dynamics, and a guitar part with a treble clef and fret numbers (10, 10, 5, 5) on the strings.

Half time
C Am

Both - er me to - mor - row, to - day I'll buy no sor - rows.

The second system features a 'Half time' tempo change. It includes a vocal line, piano accompaniment, and guitar tablature with fret numbers like 5, 5, 5, 3, 5, and 7.

F C G C G C *a tempo*

Doo, doo, doo, look - in' out my back door.

The third system continues the 'a tempo' section. It includes a vocal line, piano accompaniment, and guitar tablature with fret numbers (10, 10, 5, 5, 1, 0, 0, 5, 5) and triplets marked with '3'.

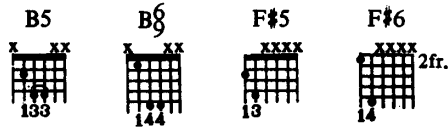
F (Acoustic Gtr.) C G C G C

Slide Gtr.

The fourth system is primarily guitar-focused. It shows an 'Acoustic Gtr.' part with triplets and a 'Slide Gtr.' part with a treble clef and fret numbers (10, 10, 0, 9, 5, 5, 7, 5).

HEY, TONIGHT

J.C. FOGERTY

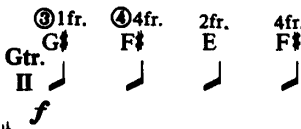


Moderate rock $\text{♩} = 126$

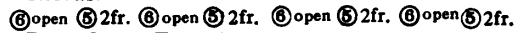
N.C.

Intro: Gtr.

f hold



Chorus:



(end Rhy. Fig. 1A)

Rhy. Fig. 1A

Hey, to - night, _____

Rhy. Fig. 1 (end Rhy. Fig. 1)

gon - na be to - night, _____

don't 'cha know I'm fly - in' to -

w/Rhy. Figs. 1 & 1A (2 times)

substitute w/Rhy. Fill 1

Rhy. Fill 1
(Gtr. I)

Rhy. Fig. 2A (5 open 4 2fr. A E A E A E A E) (end Rhy. Fig. 2A) w/Rhy. Fig. 1A (3 times) E

night, _____ to - night. _____

Rhy. Fig. 2 (end Rhy. Fig. 2) Rhy. Fig. 3 (end Rhy. Fig. 3)

w/Rhy. Fig. 3 (2 times)

Hey, _____ gon-na chase_ to - mor_ row _____ to -

(5 open 4 2fr. A E A E A E A E) (5 open 4 2fr. A E F# E) (5 open 4 2fr. A E A E) w/Rhy. Figs. 1A & 3 E

night, _____ to - night. _____

Verses 1 & 2:

(Both B5 B9 B5 B9 B5 F#5 F#6 F#5 F#6 B5 B9 B5 B9) (gtrs.)

Gon-na got it to the raft - ers, watch me

B9 B5 B9 B5 B9 B5 B9 F#5 F#6 F#5 F#6 B5 B9 B5 B9

now. Jo - dy's gon-na get re - li - gion all night _____

2nd time to Coda Chorus: E w/Rhy. Figs. 1A & 3 (2 times)

long. Hey, _____ gon-na hear the song, _____

w/Rhy. Figs. 2 & 2A A w/Rhy. Figs. 1A & 3 E

to - night, _____ to - night. _____

Gtr. solo

E Esus4 E
(Both gtrs.)

E5 Esus4

E Esus4 E

E5 Esus4 E

hold - - - - -

A

E

A

E

D.S.^{al} Coda

Chorus:
w/Rhy. Figs. 1 & 1A (3 times)

B5

Ah! Hey, to - night, gon-na be to - night,

w/Rhy. Figs. 2 & 2A

w/Rhy. Figs. 1A & 3

don't 'cha know. I'm fly - in' to - night, to - night.

w/Rhy. Figs. 2 & 2A

E Esus4 E

Repeat and fade
 ③ 1fr G# ④ 4fr. F# 2fr. E 4fr. F#
 Gtr. II

To - night, To - night.

(Both gtrs.)

Gtr. I

hold - - - - -

WHO'LL STOP THE RAIN

J.C. FOGERTY

G $\begin{matrix} 0 & 0 & 0 \\ | & | & | \\ 0 & 0 & 0 \end{matrix}$ C $\begin{matrix} x & 0 & 0 \\ | & | & | \\ 0 & 0 & 0 \end{matrix}$ Em $\begin{matrix} 0 & 0 & 0 \\ | & | & | \\ 0 & 0 & 0 \end{matrix}$ D $\begin{matrix} x & x & 0 \\ | & | & | \\ 0 & 0 & 0 \end{matrix}$ Am $\begin{matrix} x & 0 & 0 \\ | & | & | \\ 0 & 0 & 0 \end{matrix}$ Bm $\begin{matrix} x & 0 & 0 \\ | & | & | \\ 0 & 0 & 0 \end{matrix}$

Moderately $\text{♩} = 116$

Intro: Gtr. II Gtr. I

Verses 1 & 2:
(cont. rhy. simile)

G C

1. Long as I re - mem - ber the rain been com - in' down.
2. I went down Vir - gin - ia, seek - in' shel - ter from the storm.

G Bm(2nd time only)

Clouds of mys - t'ry pour - in' con -
Caught up in the fa - ble I

(w/Fill 2 - 2nd time only) C G C

fus - ion on the ground. Good men through the ag -
watched the tow - er grow. Five year plans and new -

Fill 2

G C (w/Fill 2 - 2nd time only) C

es — deals, — tryin' to find the sun; — }
 wrapped in gold - en — chains. — }
 And I won - der,

D Em G w/Fill 1

still I won - der, who'll stop the rain?

C G D Am C Em D G

P.M. -----| get grad. louder P.M. -----| get grad. louder

Verse 3:
 (cont. rhy. simile)

G C w/Fill 3 G

Heard the sing - ers play - in', — how we cheered — for more. — The

Acoustic Gtr. II

Fill 1 (2nd time play 1st bar only)

Fill 3

crowd had rushed_ to - geth - er, _____ try - in' to ___ keep warm..

w/Fill 4 G C w/Fill 5 G
Still the rain___ kept pour - in', ___

C w/Fill 6 G C
fall - in' on ___ my ears. ___ And I won - der,

D Em
still I won - der who'll stop the rain? _____

G G D Em Repeat and fade Em D








Fill 4

Fill 5

Fill 6

I HEARD IT THROUGH THE GRAPEVINE

Words and Music by
NORMAN WHITFIELD
and BARRETT STRONG

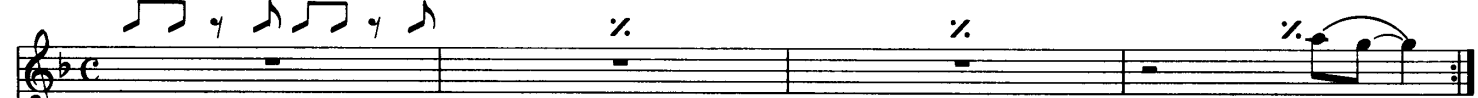
Dm  5fr.
 A7  5fr.
 G  3fr.
 Bm  2fr.
 Dm7*  10fr.
 G*  12fr.
 Dm7*  12fr.

*used in final guitar solo

Moderately ♩ = 100

Gtr. II (*tacet 1st time*)

Dm



Oo _____

Gtr. I

w/tremolo effect



Verse 1:

Dm

A7

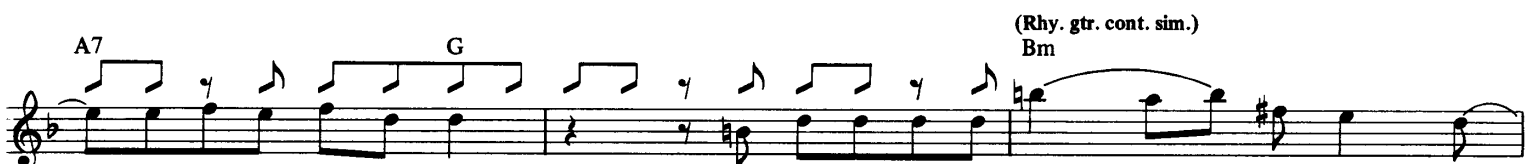
G



1. Bet you're won-d'ring how I knew 'bout your plans to make me blue



with some oth-er guy that you knew be-fore? Be-tween the two of us guys;—



— you know I love you more. It took me by sur-prise, I must say,—



— when I found out yes-ter-day. Oo, I

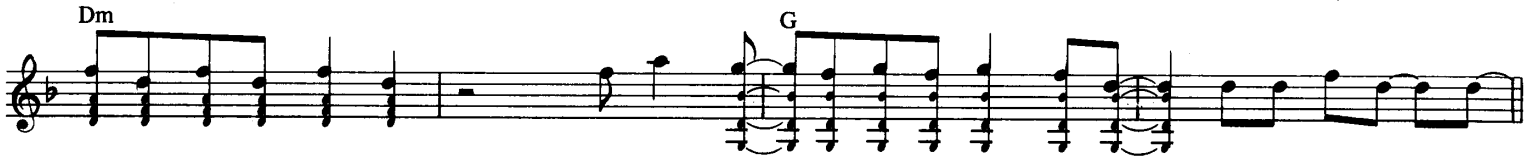
Chorus:

(Rhy. gtr. cont. sim.)

Dm



heard it through the grape-vine not much long-er would you be mine. Oo, I



heard it through the grape-vine, and I'm just a-bout to lose my mind. Hon-ey, hon-ey, yeah..

Interlude:
Dm

Musical notation for the first interlude section, including treble and bass staves with chords and a guitar fretboard diagram.

To Coda

Musical notation for the second interlude section, including treble and bass staves with chords and a guitar fretboard diagram.

2. You know that a man -
3. See additional lyrics.

Verses 2 & 3:
Dm

Musical notation for the verses, including lyrics and chord markings (Dm, A7, G, Bm).

ain't sup - posed to cry, but these tears — I can't hold in - side.

Los - in' you — would end my life, you see, 'cause you mean —

that much to me. You could have told — me your - self —

that you found — some - one else. — In - stead I heard —

2nd time D.S. al Coda

Coda **Dm** **Gtr. Solo: Dm** (cont. sim.)

let ring

Play 4 times
(Lead Gtr. 4th time)

G

Dm

T (12) (12) 10 12 10 (10)
A (12) (12) 10 12 13 (10)
B 12

Gtr. Solo:

Dm rhy. sim. swing

A7 G

T 8 8 (8) 6 7 6 7 5 7 6 5 8
B 10 13 13 13 13 13 13 13 12 (12) 10 10 12 12 12

Dm A7 G 8va

T 1 1/2 1 1/2 1 1/2 1 1 1 1
B 12 12 (12) 12 (12) 12 (12) 12 12 (12) (12) 10 10 10 12 10 10 13 13 13

Bm G Dm G

Oo — I heard —

T (13) (13) 10 13 10 1 1 1 1
B 12 (12) 10 10 12 12 10 12 12 10 12 10 12 10 12 12 (12)

Chorus:

Dm rhy. sim. G

— it through the grape-vine not much long - er would you be mine. Oo, — I heard —

Dm G

— it through the grape-vine, and I'm just — a - bout to lose my mind. — Oo, — I heard —

2. Gtr. Solo:
Dm (Rhy. Gtr. cont. sim.) G

Ld. Gtr.

Dm

G

Dm7

G

Dm7

G

2. Dm

G Dm

G

Dm7 G

Dm G Repeat and fade

Verse 3:
 People say believe half of what you see,
 son, and none of what you hear.
 I can't help bein' confused if it's
 true, won't you tell me, dear?
 Do you plan to let me go for
 the other guy that you knew before?

I PUT A SPELL ON YOU

Words and Music by
JAY HAWKINS

Em 7fr. Am B7 C Fmaj7 D G B7 Am C

Slow rock ♩ = 200

Intro: Gtr. II Em Verse 1: %

I put a spell on you_

Gtr. I let ring

Am(5th fr.) Em %

be - cause_ you're mine._____ You bet - ter

Am B7 %

stop the thing_ that you're do - in',_ I said a - watch out I ain't ly - in'.

Yeah. _____ I ain't gon-na take none of your fool-in' a-round...

Chords: Em

Chord diagrams:
 T: 0 0 0 0 0 0
 A: 0 0 0 0 0 0
 B: 2 2 2 2 2 2

I ain't gon-na take none 'a your_ put-tin' me down... I put a spell on you_

Chords: Am (5th fr.), C, Em

Chord diagrams:
 T: 0 1 2 3 2 1
 A: 2 2 2 2 2 2
 B: 0 3 0 0 0 0

be - cause_ you're mine_ All_ right.

Chords: B7, Em, Am, B7

Chord diagrams:
 T: 2 0 2 2 2 2
 A: 2 2 2 2 2 2
 B: 2 2 2 2 2 2

Em Solo I Am *sim.*

5 7 5 7 (7) 9 7 9 9 9 9 9 9 9 (9) 7 8 9 (9) 7 8 9 (9) 7 8

Em

7 9 12 12 12 12 12 12 12 12 12 (12) 9 5 7 12 14 14 14 14 14

Am

(14) 14 (14) 12 12 14 12 12 14 14 14 14 14 (14) (14) 12 12 14 12 14 12 14 (14) 12

B7

14 12 12 14 12 12 14 12 12 14 12 12 15 12 15 15 12 15 12 14 14 14 14 14 14

Em

14 (14) 12 12 14 14 14 (14) 12 12 14 12 14 12 14 14 12 14 12 14 12 14 12 14 12 14 12 14

Am C

14 (14) 12 14 12 12 14 14 (14) 12 12 14 12 12 12 13 12 13 12 14 12 14 14 15 14 15 12

Em B7

4

Em Am B7 C

Fmaj7 D G A

Em Am sim. Solo II Em

Am

B7 C Fmaj7 D

2 2 2 2 2 2 0 0 0 0 0 0 | 1 1 1 1 1 1 3 3 3 3 3 3

1 1 1 1 1 1 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 3 3 3 3 3 3 | 3 3 3 3 3 3 0 0 0 0 0 0

Verse 2:
G
sim.

Em Am
Gtr. II continue simile

I put a spell on you_ be - cause_ you're

3 3 3 3 3 3 3 3 3 3 3 3 | 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0

Em Am

mine. You bet - ter stop the thing_ that you're do - in_

0 2 2 0 2 2 0 2 2 0 2 2 | 0 1 1 2 2 2 2 0 0 0 0 0

Am B7

I said a-watch out I ain't ly - in'. Yeah.____

0 1 1 2 2 2 2 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0

Em

I ain't gon - na take none 'a your_ fool - in a - round,

Am C Em

ain't gon-na take none 'a your_ put-tin'me down._ I put a spell on you ___

B7 Em Am (Both gtrs.) B7 C

be - cause_ you're mine._ Whoa._

Fmaj7 D G sim. A Em

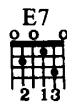
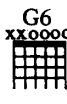
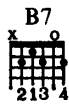
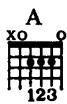
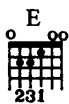
Fmaj7 D G sim. A Em

THE MIDNIGHT SPECIAL

J.C. FOGERTY

Tune Gtr. down 1 step:

- ⑥ = D ③ = F
- ⑤ = G ② = A
- ④ = C ① = D



Rubato

E A E

Well, you wake up in the morn-ing, you hear the work bell ring...

*Arpeggiate

N.C. B7 N.C.

And they march ya to the ta - ble you see the same old thing.

E N.C. A

Ain't no food up - on the ta - ble.

(The) Midnight Special - 5 - 1

N.C. E N.C.

There's no fork up in the pan. But you bet - ter not com - plain, boy, -

3 3 1/2

B7 N.C. E

You get in trou - ble with the man. -

1/2 1/2 1/2

Moderate rock ♩ = 132

N.C. A G6 A G6 A G6 A G6

Let the mid - night spe - cial, shine a light on me, -

E G6 E G6 B7 G6 B7 G6

let the mid - night spe cial. -

B7 G6 B7 G6 E G6 E G6

shine a light on me. - Let the mid - night spe -

Verse 1:

A **E**

cial, shine a light on me, let the mid-night spe-

Gtr. II

B7 **E** (Gtr. I cont. simile)

cial, shine a e-ver lov-in' light on me. {Yon-der come Miss Ros -
If you're ev-er in Hous-

Gtr. I

A **E**

ie, how in the world did you know? By the way she wears her
ton, oh, you bet-ter do right; you bet-ter not gam-

B7 **E**

a-pron-ble, and the clothes she wore. Um-b'rel-la on her shoul-
and you bet-ter not fight. Or the sher-iff will grab-

A
Gtr. I same as Verse 1

der, piece of pa-per in her hand; She come to see the
you, and the boys will bring you down. The next thing you know,

3

1/2

4 2 0 2 (2)

3 5 3 5

B7

gov'-ner, she want to free her man. Let the mid - night spe -
boy, oh you're pris - on bound.

4 2 4 4

0 2 2 (2)

0 3 4 0

A
Gtr. I continue simile

- cial shine a light on me, let the mid - night spe -

5 2 2 (2)

B7

- cial shine a light on me. Let the mid - night spe -

1.

4 2 0 2 0 2

2. A
Gtr. I same as other verses

shine a light on me

shine a light on me

shine its e - ver lov - in light on me

A G6 A G6 E G6 E G6

- cial shine a light on me

B7 G6 B7 G6 E G6 E G6

- cial shine a light on me

A G6 A G6 E G6 E G6

- cial shine a light on me

Gtr. I

- cial shine a light on me

B7 G6 B7 G6 E7

- cial shine its ev - er lov - in' light on me

TRAVELIN' BAND

J.C. FOGERTY

Moderate rock ♩ = 164

C#5 C#6 C#5 C#6 B5 B6 B5 B6 F#5 F#6 F#5 F#6 F#5

Verses 1, 2, 3 & 4:
F#5

F#6 F#5 F#6

1. Sev - en Thirt - y Sev - en com - in' out of the sky. A - won't you
 2. Take me to the ho - tel, bag - gage gone, oh, — well.
 3. 4. See additional lyrics

B5 B6 B5 B6 B5 B6 B5 B6 F#5

take me down to Mem - phis on a mid - night ride. I wan - na move... Play - in' in a tra - vel - in' band...
 Come on, come on, won't you get me to my room, I To Coda

F#6 F#5 F#6 F#5 F#6 F#5 C#5 C#6 C#5 C#6 B5 B6 B5 B6 C#5

Yeah! Well, I'm fly - in' 'cross the land; try - in' to get a hand, play

1. C#6 C#5 C#6 C#5 F#5 F#6 F#5 2. C#6 C#5 C#6 C#5 F#5 C#7

— in' in a tra - vel - in' band. — in' in a tra - vel - in' band. —

3. C#6 C#5 C#6 C#5 F#5

in' in a tra - vel - in' band. Wow!

Detailed description: This system contains the first three measures of the piece. The vocal line is in the treble clef with a key signature of three sharps (F#, C#, G#). The guitar accompaniment is in the bass clef. The first measure has a triplet of eighth notes. The second measure has a quarter note followed by a quarter note. The third measure has a quarter note followed by a quarter note. The lyrics 'in' in a tra - vel - in' band. Wow!' are written below the vocal line. The guitar part features a triplet of eighth notes in the first measure, followed by quarter notes in the second and third measures. The fretboard shows fingerings: 14-16-17 for the triplet in the first measure, and 14-17 for the quarter notes in the second and third measures.

Gtr. Solo: B5 B6 B5 B6 B5 B5 B6 B5 B6 B5 F#5 F#6 F#5 F#6 F#5

Detailed description: This system contains measures 4 through 7 of the guitar solo. The notation is in the treble clef with a key signature of three sharps. The guitar accompaniment is in the bass clef. The solo consists of eighth notes with various bends and vibrato. The fretboard shows fingerings: 14-17 for the first measure, 14-17 for the second measure, 14-17 for the third measure, 14-17 for the fourth measure, 14-17 for the fifth measure, 14-17 for the sixth measure, 14-17 for the seventh measure, and 14-17 for the eighth measure.

F#5 F#6 F#5 F#6 F#5 B5 B6 B5 B6 B5 B5 B6 B5 B6 B5

Detailed description: This system contains measures 8 through 11 of the guitar solo. The notation is in the treble clef with a key signature of three sharps. The guitar accompaniment is in the bass clef. The solo continues with eighth notes and bends. The fretboard shows fingerings: 14-17 for the first measure, 14-17 for the second measure, 14-17 for the third measure, 14-17 for the fourth measure, 14-17 for the fifth measure, 14-17 for the sixth measure, 14-17 for the seventh measure, and 14-17 for the eighth measure.

C#5 C#6 C#5 C#6 C#5 C#5 C#6 C#5 C#6 C#5

D.S. *al Coda*
C#6 C#5

Detailed description: This system contains measures 12 through 15 of the guitar solo. The notation is in the treble clef with a key signature of three sharps. The guitar accompaniment is in the bass clef. The solo concludes with eighth notes and bends. The fretboard shows fingerings: 14-16 for the first measure, 14-16 for the second measure, 14-16 for the third measure, 14-16 for the fourth measure, 14-16 for the fifth measure, 14-16 for the sixth measure, 14-16 for the seventh measure, and 14-16 for the eighth measure. The final measure has a double bar line and the instruction 'D.S. al Coda' with the chords C#6 and C#5.

C#6 C#5 C#6 C#5 F#

Coda

in' in a tra - vel - in' band. — Wow!

Detailed description: This system contains the Coda section. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "in' in a tra - vel - in' band. — Wow!". Above the vocal line, there are guitar chord diagrams for C#6, C#5, C#6, C#5, and F#. The guitar accompaniment is shown in two staves (treble and bass clefs) with various notes and rests.

2nd Gtr. Solo: B F#

Detailed description: This system is for the 2nd guitar solo. It includes a treble clef staff with a key signature of three sharps and a common time signature. The solo is marked with a "B" chord and an "F#" chord. Below the treble staff is a guitar staff with fret numbers: 8, 7, 10, 10, 10, 10, 10, 10, 7, 10, 14, 15, 14, 15, 11, 16, 16, 15, 11.

B

Detailed description: This system continues the 2nd guitar solo. It features a treble clef staff with a key signature of three sharps and a common time signature. A "B" chord is indicated above the staff. The guitar staff below shows fret numbers: 14, 14, 14, 14, 16, 15, 16, 15, 6, 8, 7, 10, 10, 7, 10, 7, 10, 7, 10, 7, 10, 7, 7, 7.

C#

Oh, — I'm play -

Detailed description: This system concludes the 2nd guitar solo. It features a treble clef staff with a key signature of three sharps and a common time signature. A "C#" chord is indicated above the staff. The lyrics "Oh, — I'm play -" are written below the staff. The guitar staff below shows fret numbers: 9, 9, 9, 12, 9, 9, 9, 9, 9, 9, 12, 9, 9, 12, 9, 12, 9, 12.

F#5 F#6 F#5 F#6 F#5 F#5 F#6 F#5 F#6 F#5

in' in a tra - vel - in' band; — play - in' in a tra - vel - in' band. —

B5 B6 B5 B6 B5 B6 B5

— Play - in' in a tra - vel - in' band; — well I'm play -

F#5 F#6 F#5 F#6 F#5 F#6 F#5 F#6 F#5 C#5 C#6 C#5 C#6 B5

in' in a tra - vel - in' band. — Well, I'm fly in' 'cross the land, try'n' —

B6 B5 B6 B5 C#5 C#6 C#5 C#6 F#5 F#6 F#5 F#6 Bb5

— to get a hand, play - in' in a tra - vel - in' band. — Wow!

B5 Bb5 B5 C#5 F#5 3

Verse 3:

Listen to the radio,
 Talkin' 'bout the last show,
 Someone got excited had to
 call the state militia,
 Wanna move.
 Playin' in a travelin' band. Yeah!
 Well I'm flyin' 'cross the land
 Tryin' to get a hand,
 Playin' in a travelin' band.

Verse 4:

Here we come again
 On a Saturday night,
 With your fussin' and a-fightin'
 Won't you get me to the rhyme
 I wanna move.
 Playin' in a travelin' band. Yeah!
 Well I'm flyin' 'cross the land,
 Tryin' to get a hand.
 Playin' in a travelin' band.

MOLINA

J.C. FOGERTY

E 7fr. C#m 9fr. B 7fr. Bb5 6fr. B5 7fr. B6 7fr. A5 5fr. A6 5fr.

Moderately bright ♩ = 144

*E %

Mo - li na,

*Keyboard arranged for Gtr.

E % C#m %

where you go - in' to? Mo - li

B E 1.2. %

na, where you go - in' to? She's

Molina - 2 - 1

{ daugh - ter to the May - or, mes - sin' with the sher - riff,
 come - in' in the morn - in', look - in' at dis - as - ter,

driv - in' in a blue car, she don't need no red light. } Mo -
 driv - in' in the prowl car, spent the night in jail. }

Sax Solo
 E
 Continue rhythm pattern

Oh!_____

**Rhy. Gtr.

*Keyboard arr. for Gtr.

Sher - riff gon - na go far driv - in' to the state house, if she makes a mil - lion,

pa - pa can re - tire. Oh!_____ Mo - li na,

where you go - in' to? Mo - li

na, where you go - in' to? Mo -

- Reduce Grunge to zero.
- as slight as it's going to be -

[L H G] Pedal
[O 4 O]

UP AROUND THE BEND

J.C. FOGERTY

Moderately $\text{♩} = 126$

D A G

Lead Gtr. I

Verse 1:

Gtr. II D (Acoust.) *continue rhythm simile* A D

There's a place_ up a - head_ and I'm go - in' just as fast_ as my feet_ can fly._

Gtr. I (Elec.)

D *cont. rhy. sim.* A D

Come a - way,_ come a - way_ if you're go - in', leave the sink - in' ship_ be - hind._

Chorus: G D A cont. rhy. sim.

Come on the ris - in' wind, we're go-in' up a-round the bend. Ooh!_

Verses 2, 3 & 4:

Acoustic & Elec. Gtrs. same as Verse 1:

(w/Lead Fill 1 on D.S. only)

2. Bring a song_ and a smile_ for the ban - jo, bet-ter get_ while the get - tin's good._
 3. You can pon - der-per-pe - tu - al mo - tion, fix your mind_ on a crys - tal day._
 4. See additional lyrics.

Hitch a ride_ to the end_ of the high_ way, where the ne - ons turn_ to wood._
 Al-ways time_ for a good_ con-ver-sa - tion, there's an ear_ for what_ you say._

To Coda

Come on the ris - in' wind, we're go-in' up a-round the bend. Ooh!_

Lead Fill 1

8va -

cont. rhy. sim.

G D A G D A

D.S. al Coda

Ooh! —

Lead Gtr. II

hold bend ----- 1

hold bend ----- 1

Coda

Yeah!

Lead Gtr. I

Repeat and fade

rhy. sim.

A

doo, doo, doo. Doo, doo, doo, doo.

Verse 4:
 Catch a ride to the end of the highway
 And we'll meet by the big red tree.
 There's a place up ahead and I'm goin'
 Come along, come along with me.

BORN ON THE BAYOU

J.C. FOGERTY

E7 5fr. E7(type 2) 5fr. D 132. A 111. Em 23. E 231.

Moderate rock ♩ = 144

Intro:

Gtr. I * E7 *mf* w/tremolo effect

**Rhy. Fig. 1

*Let ring.

**Rhy. Fig. 1 is a 4-bar figure.

Gtr. II E7

Now,

(end Rhy. Fig. 1)

Verse 1:

Rhy. Fig. 2a

(type 2) E7 E7

when I was just a lit-tle boy, I stand up to my dad-dy's knee.

Rhy. Fig. 2

(end Rhy. Fig. 2a)

E7 (type 2)

w/Rhy. Fig. 2 (1 time) & Rhy. Fig. 2a (3 times)

My pa - pa said, "Son, don't let the man get cha do-

(end Rhy. Fig. 2)

— what he done to me, 'cause he'll get - cha, — 'cause he'll get-

E7

— what he done to me, 'cause he'll get - cha, — 'cause he'll get-

Gr. I

— what he done to me, 'cause he'll get - cha, — 'cause he'll get-

Verses 2 & 4:

- cha now now." And I can re - mem - ber the Fourth-

- cha now now."

And I can re - mem - ber the Fourth-

A (Em7)E7

A (Em7)

— of Ju - ly, a - run - nin' through the back wood bare. — And

— of Ju - ly,

a - run - nin' through the back wood bare. —

And

— of Ju - ly, a - run - nin' through the back wood bare. — And

— of Ju - ly, a - run - nin' through the back wood bare. — And

w/Rhy. Figs. 2 (1st 2 bars only) & 2a (1st 3 bars only)
E7

I can still hear_ my old hound_ dog_ bark - in', chas - in' down a hoo - doo there, —

Gtr. I

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "I can still hear_ my old hound_ dog_ bark - in', chas - in' down a hoo - doo there, —". Below the vocal line is a guitar line in treble clef, labeled "Gtr. I", which begins with a rest for the first two bars and then plays a rhythmic pattern of eighth notes. At the bottom of the system is a guitar tablature for the first three bars, showing fret numbers on strings 1 through 6.

E7 D A (Em) E7 D A (Em) E7 Chorus: (Em) E7 (Em)

— chas - in' down a hoo-doo there. — Born_ on a bay -

The second system continues the vocal line with lyrics "— chas - in' down a hoo-doo there. — Born_ on a bay -". Above the vocal line, chord symbols are provided: E7, D, A, (Em), E7, D, A, (Em), E7, Chorus: (Em), E7, (Em). The guitar line continues with a similar rhythmic pattern. The guitar tablature at the bottom shows fret numbers for the second and third systems.

E7 D A (Em) E7 D A (Em)

— ou; — born — on a bay — ou; —

The third system continues the vocal line with lyrics "— ou; — born — on a bay — ou; —". Above the vocal line, chord symbols are provided: E7, D, A, (Em), E7, D, A, (Em). The guitar line continues with a similar rhythmic pattern. The guitar tablature at the bottom shows fret numbers for the third and fourth systems.

E7 D A (Em) w/Rhy. Fig. 2a (2 bars only)

w/Rhy. Fill 1 (2nd time only)

born_ on a bay - ou; Lord, - Lord...

musical notation for the first system, including vocal line, guitar accompaniment, and guitar solo with lyrics.

Guitar solo w/Rhy. Fig. 2a (3 times)

E7 Gtr. I

f

musical notation for the second system, featuring a guitar solo with a forte dynamic marking.

hold - - - - - 1 hold - - - - - 1

musical notation for the third system, including a guitar solo with 'hold' markings.

musical notation for the fourth system, continuing the guitar solo.

Rhy. Fill 1 Gtr. I E7

musical notation for the Rhy. Fill 1 section, enclosed in a box.

w/Rhy. Fig. 2a (1st 2 bars only)

hold ---- 1

Gtr. II D A E

E7 Play 3 times D A E E7 w/Rhy. Fig. 2a (3 times)

hold ----- 1

w/Rhy. Fig. 2 (E7)

Verse 3:
w/Rhy. Fig. 2 (1st 7 bars only)
E7

Wish I was back_ on the bay - ou, a rol - lin' with some_ Ca - jun -

*Rhy. Fig. 3
Gtr. II

*Play both the open E and E at the fifth fret, 2nd string.
Born On The Bayou - 7 - 5

E7

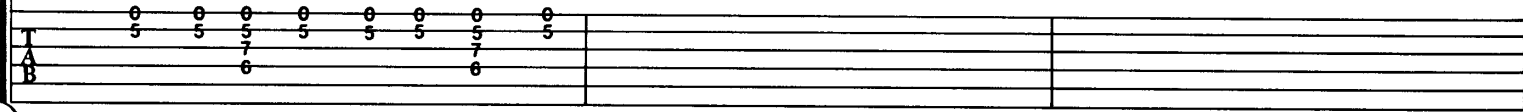
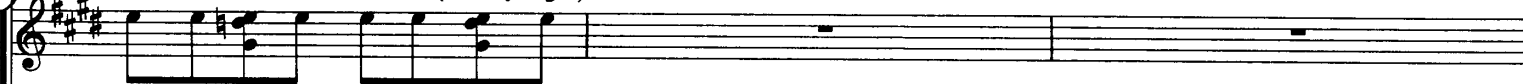
w/Rhy. Fig. 3



queen. -

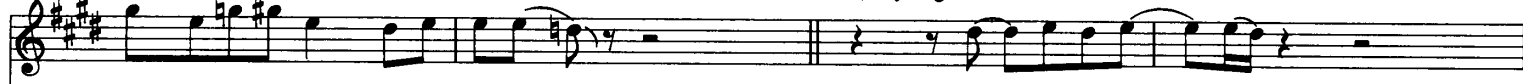
A - wish - in' I were - a fast - freight - train - a - just - a

(end Rhy. Fig. 3)



Chorus:

w/Rhy. Fig. 3 (2 times)



choog - lin' on - down to New Or - leans. -

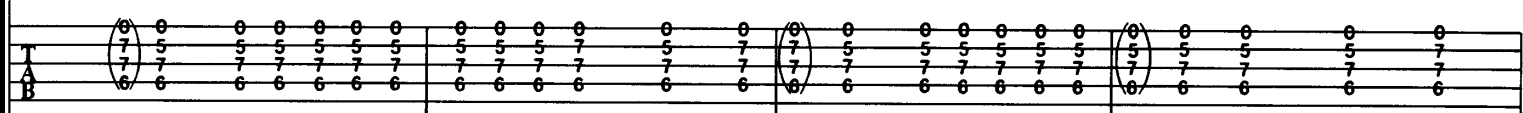
Born - on a bay - ou; -



*Play both the open E and the E at the fifth fret 2nd string.



born - on a bay - ou; - mm mm mm born - on a bay - ou; do it, do it, do it,



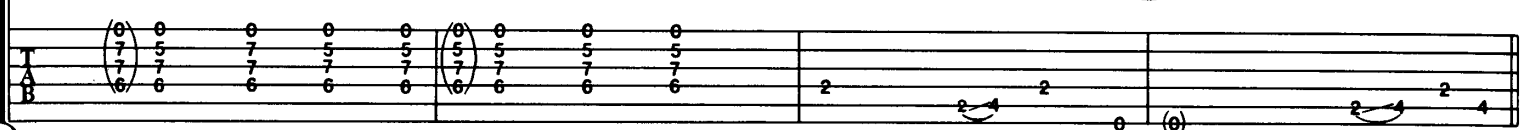
E7

w/Rhy. Fig. 2a (3 times)



do it.

All - right!



Play 3 times

Musical notation for the first system, including a treble clef staff with a key signature of three sharps and a bass clef staff with fingerings.

w/Rhy. Fig. 2a (1st 2 bars only)

w/Rhy. Fill 2 (3 bars)

D A E

hold - 1

Musical notation for the second system, including a treble clef staff and a bass clef staff with fingerings and chord symbols.

E7

w/Rhy. Fig. 2a
E7

Musical notation for the third system, including a treble clef staff with a sustained chord and a bass clef staff with fingerings.

w/Rhy. Figs. 1 & 2a (2 times)

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

8

Musical notation for the fourth system, including a treble clef staff and a bass clef staff.

w/Rhy. Fig. 2a (2 times)

E7

Repeat and fade

Musical notation for the fifth system, including a treble clef staff with lyrics and a bass clef staff with fingerings.

Mm, _____ mer - cy.

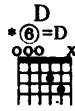
Rhy. Fill 2

Gr. II D A E E7

Musical notation for the sixth system, including a treble clef staff with a guitar solo and a bass clef staff with fingerings.

RUN THROUGH THE JUNGLE

J.C. FOGERTY



⑥ = D

Moderate rock ♩ = 136

Gtr. II (Acoustic)

D

Intro: *Rubato*

Intro: *Rubato*

Gtr. I: *

Gtr. I (Elec. Gtr.)

*Pick slide.

Gtr. II:

Gtr. II plays Rhy. Fig. 1
Gtr. III (Elec.)

Musical notation for guitar parts II and III. The top staff shows a melodic line for Gtr. II. The middle staff shows a melodic line for Gtr. III (Elec.). The bottom staff shows a bass line with fret numbers: 0, 2, 3, 3, 2, 2, 1, 3, 1, 2, 3, 0, 3, 0.

Gtrs. II & III continue simile

Verses 1 & 2:

Musical notation for the first two verses. The top staff shows the vocal melody with lyrics: "Woah!... Thought it was a night - Thought I heard a rum -". The middle staff shows the guitar accompaniment. The bottom staff shows a bass line with fret numbers: 0, 1, 2, 3, 1, 0, 3, 0, 0, 3, 0, 1, 3, 2, 2.

Musical notation for the final part of the song. The top staff shows the vocal melody with lyrics: "mare, lo, it's all so true. - blin', call - in' to my name. -". The middle staff shows the guitar accompaniment. The bottom staff shows a bass line with fret numbers: 1, 3, 3, 1/2, 1, 2, 3, 2, 3, (3), 1, 2, 1, 0, 3, 0.

Rhy. Fig. 1

A boxed section showing a specific guitar rhythm pattern. The top staff shows a melodic line. The bottom staff shows a bass line with fret numbers: 3, 3, 0, 3, 0.

They told me, "Don't go — walk - in' slow — the Dev - il's on — the loose."
 Two hun - dred mil - lion guns — are load - ed, Sa - tan cries, — "Take aim!" —

TAB (0) 2 3 2 | 1 3 3 2 3 (3) 2 1 0 3 0

Bet - ter run — through the jun - gle. Bet - ter run —

TAB (0) 0 3 0 0 3 1/2 || 2 0 1 2 1 0 3 0 0 3 0

— through the jun - gle. Bet - ter run — through the jun - gle.

TAB 2 1 2 | 1 0 3 0 2 0 1 2

Whoah, — don't — look back - 'n see. —

TAB 1 0 3 0 | 2 3 3 2 1 3 3 1/2

Harmonica solo:

1 3 1 3 (3) 1 3 3 1 3 1 3

2 2 2 2 2 2 2 2 2 2 2 2

0 3 0

1/2

(3) 1 2 1 0 3 0 (0) 1 3 3 1 (1) 3 1 3 3

(2) 2 2 2 2 2 2 2 2 2 2 2 2

3 0 0 2 2 2 2 2 2 2 2 2

(3) 2 1 0 3 0 (0) 0 3 0 0 1 3 2

(2) 2 1 0 3 0 (0) 0 3 0 0 2 3 2

3 0 0 3 0 0 3 0 0 0 0 0

1/2

(2) 3 3 0 1 3 3 3 (3) 1 2 1 0 3 0

(2) 2 2 2 2 2 2 2 2 2 2 2 2

3 0 0 3 0 0 3 0 0 0 0 0

1 3 2 1 3 3 2 3 (3) 2 1 0 3 0 (0) 0 3 0 0 3

(0) 2 2 2 2 2 2 2 2 2 2 2 2

0 3 0 0 3 0 0 0 0 0 0 0

O - ver on the moun - tain, thun - der mag - ic spoke, —

T 3 3 3 (3) 1 1 3 3 3 3 3
A 2 2 2 (2) 2 2 2 (4) 0 2 2 3 2
B 0

— “Let the peo - ple know my wis - dom,

T (3) 1 3 3 3 3 3 3
A (2) 2 0 3 0 (0) 2 2 2 2 (2) 2 3 2 2
B (0)

fill the land with smoke.” Bet - ter run

D.S. al Coda

T (3) 2 1 0 3 0 (0) 0 3 0 3 0 3
A (2) 2 1 0 3 0 (0) 0 3 0 3 0 3
B (0)

Coda *Repeat & fade*

(Harmonica solo)

T 1 2 3 1 0 3 0 0 3 0
A 1 2 3 1 0 3 0 0 3 0
B 0

*Improvise along these lines during harmonica solo; repeat & fade.

LONG AS I CAN SEE THE LIGHT

J.C. FOGERTY

B *x* *x* *x* *x* *x* *x* 2fr. E *xx* *x* *x* *x* 4fr. F# *x* *x* *x* *x* 2fr. G#m *x* *x* *x* *x* 4fr. E7 *o* *o* *o* *o* *o* *o* B *xxx* *xxx* *xxx* 7fr. E *xxx* *xxx* *xxx* 7fr. F# *xxx* *xxx* *xxx* 9fr.

Slow ♩ = 60

Gtr. I
Drums start

(E) (B) (E) (B) (E) (B)

mp w/tremolo effect

Verse 1:

Gtr. B II

F# (cont. rhy. simile) B E B G#m

Put a can - dle in the win - dow, _____ 'cause I feel_ I've got to move._

B F# B F# E7

Though I'm going, - going, - I'll be com - ing home soon, -

B F# B 7fr. B 7fr. E 9fr. F# B F#

'long as I— can see the light._____

Pack my bag— and let's— get mov-

B E B G#m B F#

w/Fill 1 (cont. simile)

in',_____

'cause I'm bound— to drift a - while._____

B F# E7 B F#

When I'm gone,— gone,— you don't have to wor-ry,—

'long as I— can see the light.—

B 7fr. B 7fr. E 9fr. F#

Verse 3: Sax Solo
Gtr. II same as other verses

B F# B E B G#m

B F# B F# w/Fill 2 E7 w/Fill 3 B

Fill 1

Fill 2

Fill 3

B ^{7fr.} **B** ^{7fr.} **E** ^{9fr.} **F#** *Verse 4:*
Gtr. II same as other verses
B **F#**

Guess, I've got — that old trav - lin' — bone, —

B **G#m** **B** **F#** **B** **F#**

'cause this feel - in' won't leave me a - lone. — But I won't, — won't, —

E7 **B** **F#** **B** **E**

— be los - in' my — way, — 'long as I — can see the light. —

B **E**

Yeah! Yeah! Yeah!

B **E** ^{6fr.} **F#** *Verse 5:*
Gtr. II same as other verses
B **F#** **B** **E**

Oh yeah! Put a can - dle in the win - dow, —

B **G#m** **B** **F#** **B** **F#**

w/Fill 4

'cause I feel — I've got to move. — Though I'm going, — going, —

E7 **B** **F#** **B** ^{7fr.} **B** ^{7fr.} **E** ^{9fr.} **F#**

— I'll be com - in' home — soon, 'long as I — can see the light. —

Repeat and fade

Fill 4

B	2	2
B	2	2
G#m	3	3