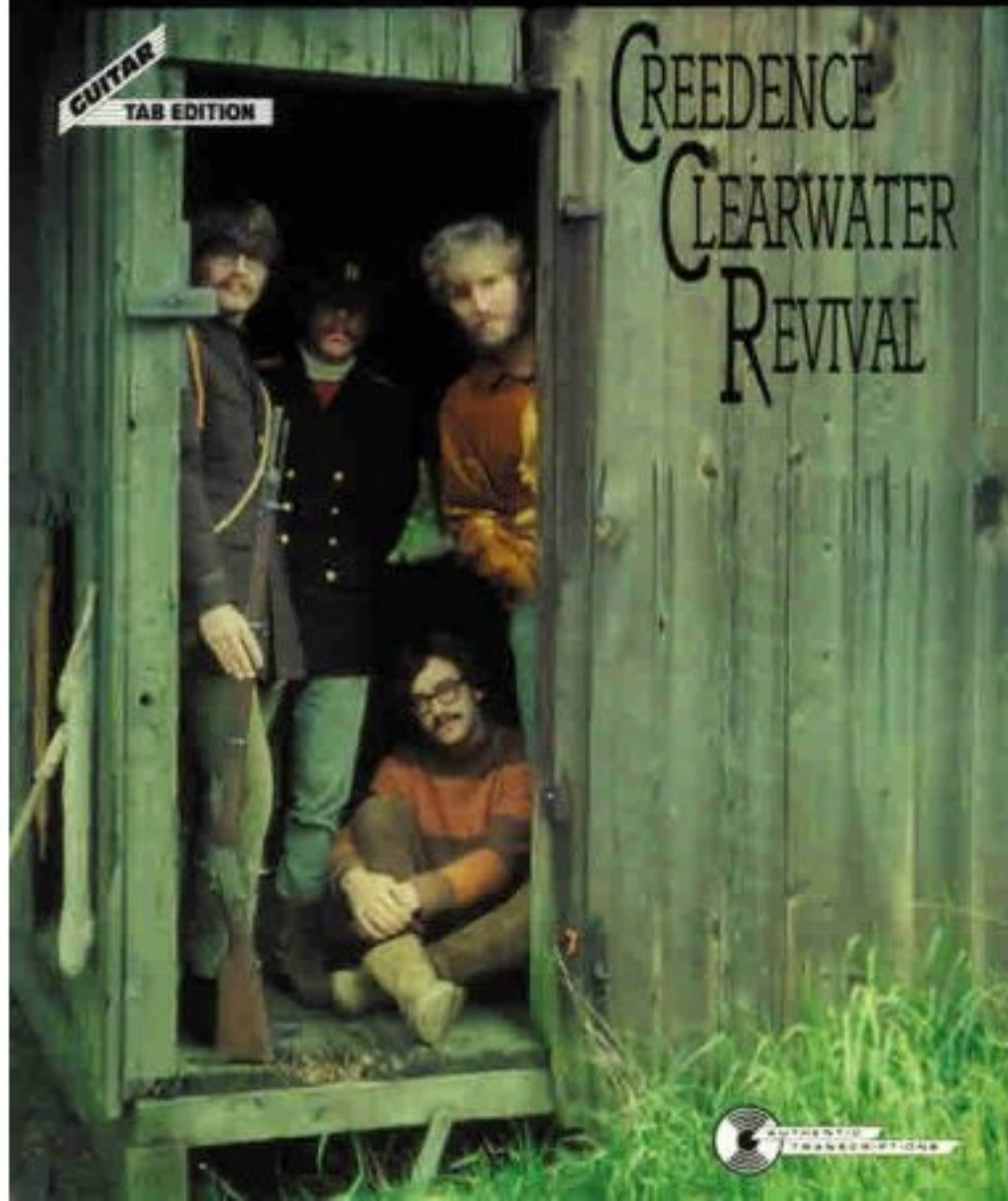


GUITAR ANTHOLOGY SERIES

GUITAR

TAB EDITION

CREEDENCE CLEARWATER REVIVAL



AUTHENTIC
TRANSCRIPTIONS

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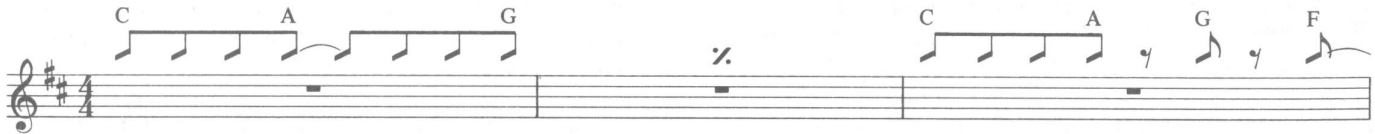
anthony

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.



work - in' for the man ev - 'ry night and day
pumped a lot of pain down in New Or - leans



and I nev - er lost one min - ute side of sleep in',
but I nev - er saw the good side of the cit - y,



wor - ry - in' 'bout the way things a might have been.
till I hitched a ride on a riv - er boat queen. }



Big wheel a - keep on turn - in', Proud

Proud Mary - 3 - 1

Bm D

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

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

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

To Coda w/Fill 2

C A G C A G F

F6 F D D

Gtr. solo D continue rhythm pattern

The main score consists of several systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The guitar accompaniment is in the same key and time, with chords Bm and D indicated. A fill labeled 'w/Fill 1 (Fill 1A 2nd x)' is shown. The second system continues the vocal melody with the lyrics 'in', roll - in' on the riv - er.' and includes a 'To Coda' instruction with a double bar line and repeat sign. The guitar accompaniment continues with chords C, A, G, C, A, G, F. The third system shows the guitar solo section, starting with a 'Gtr. solo D' instruction and a 'continue rhythm pattern' instruction. The solo is written in treble clef with a key signature of one sharp and a time signature of 4/4. The guitar accompaniment continues with chords F6, F, D, D. The fourth system shows the guitar solo section continuing with a 'continue rhythm pattern' instruction. The solo is written in treble clef with a key signature of one sharp and a time signature of 4/4. The guitar accompaniment continues with chords F6, F, D, D.

Fill 1

Fill 1 is a short melodic phrase in treble clef with a key signature of one sharp and a time signature of 4/4. The guitar accompaniment is in the same key and time, with chords Bm and D indicated. The fill is marked with a double bar line and repeat sign.

Fill 1A

Fill 1A is a short melodic phrase in treble clef with a key signature of one sharp and a time signature of 4/4. The guitar accompaniment is in the same key and time, with chords Bm and D indicated. The fill is marked with a double bar line and repeat sign.

Fill 2

Fill 2 is a short melodic phrase in treble clef with a key signature of one sharp and a time signature of 4/4. The guitar accompaniment is in the same key and time, with chords Bm and D indicated. The fill is marked with a double bar line and repeat sign.

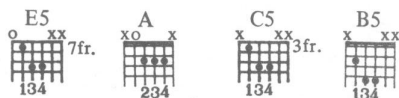
Verse 3:

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



Moderate rock ♩ = 126

Gtr. I

The first system of guitar notation for Gtr. I. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a bass staff with fret numbers (0, 2, 3, 2, 0, 2, 2, 0, 2, 0, 3) and a 1/2 bar rest.

Gtr. II

E5

The second system of guitar notation for Gtr. II. It continues the melody from the first system. The bass staff shows fret numbers (3, 2, 0, 0, 2, 2, 0, 2, 0, 3) and a 1/2 bar rest.

Oh ——— Su - sie Q. —

The third system of guitar notation. It continues the melody. The bass staff shows fret numbers (2, 2, 0, 2, 0, 3, 3, 2, 0, 0, 2) and a 1/2 bar rest.

Susie - Q - 6 - 1

Verses 1,2,3,4:

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

Rhy. Fig. 1

3 2 0 0 2 3 2 0 0

To Coda II

Oh — Su - sie Q, — A5 C5 B5
I like the way you walk, I like the way — you talk, — Su - sie Q. —

2 2 2 2 5 5 4
0 0 0 0 3 3 2 2

(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

3 2 0 0 2 3 2 0 0

Gtr. solo

1 1 1 1

9 10 9 7 9 (7) 7 9 7 9 9 (9) 7 9 12 14 12 14

First system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains a melodic line with various accidentals and ties. The bass staff contains a complex fretboard diagram with fingerings (1, 12, 15, 14, (14), 12, 14, (14), 12, 14, (14), 14, 12, 14, 12) and a 1/2 time signature.

Second system of musical notation for guitar. The treble staff includes a triplet of eighth notes and a "P.H." (pull-off) instruction. The bass staff continues the fretboard diagram with fingerings (14, 12, 14, 14, 14, 14, 14, (14), 12, 14, 12, 14, 12, 7, 9, 9, 9, 7, 9, 7, 9).

Third system of musical notation for guitar. The treble staff continues the melodic line. The bass staff shows fingerings (8, 8, 8, 8, 8, (8), 7, 9, 7, 9, 9, (9), 7, 9, 7, 9, 9).

Fourth system of musical notation for guitar. The treble staff includes a triplet of eighth notes and a "3" (triple) instruction. The bass staff shows fingerings (8, 8, 8, 8, 8, 8, 7, 9, 8, 7, 5, 9, (9)).

Fifth system of musical notation for guitar. The treble staff includes a "Play 3 times" instruction and a "D.S. al Coda" instruction. The bass staff is mostly empty.

Sixth system of musical notation for guitar. The treble staff includes a "Rhy. Fig. 2" instruction. The bass staff shows a rhythmic figure with fingerings (3, 2, 0, 2, 0, 2, 2, 0, 0, 2, 3).

Well say that you'll be true.—

The Coda section of the musical score for "The Sound of Silence" consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a Coda symbol and the text "Coda I". The melody starts on a whole note E5, followed by a series of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-

*Omit 1st time. w/Background Vocal Figure *Play 3 times*

Musical score for the piece "E5". The score is written for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes in the first measure, followed by a series of eighth notes in the second measure, and then a series of eighth notes in the third measure. The fretboard diagram below the staff shows the fingerings for the notes: (8) 5 0 3 0 4 5 (5).

Oh,___ Su - sie Q,___
w/Rhy. Fig. 2

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is in bass clef and contains fret numbers (0, 3, 2, 1, 0, 2) corresponding to the notes in the melody above. The system is divided into two measures by a bar line.

Background Vocal Figure

ooh _ ooh _ ooh _ ooh _

ooh _ ooh _ ooh _ ooh _

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

1 3

9 (9) 7 9 9 (9) 7 9 7 9 7

1 3 1 1 1 1 3

9 9 7 9 12 12 12 (12) 9 7 9 7 9 9 7 9 9 7 9 9 9

1/2 1 1 1

(9) (9) 7 9 7 12 (12) 14 14 14 12 12 15 12 14 (14) 12 12 14 14 (14) 12 14

1 1/2 1 1 1

(12) 14 14 (14) 14 (14) 12 14 12 14 12 11 12 14 12 14 15 12 15

1 1 1 1 1

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

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



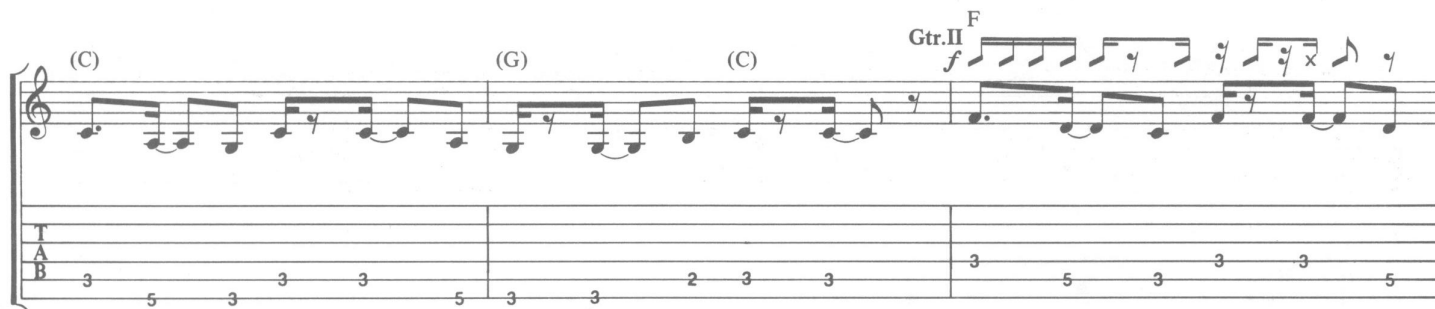
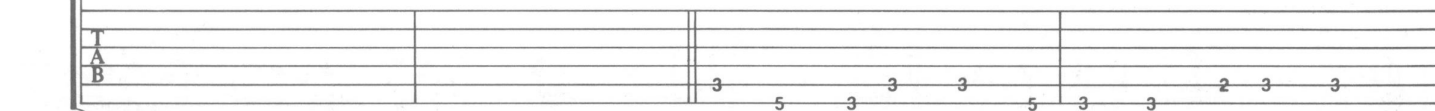
Medium rock ♩ = 100

Drums and percussion

Riff A
Gtr. I

(G)

(C)

mf

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..

Down on the Corner - 3 - 1

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:
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

*Gtr. III

Gtr. I

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

C G C Riff B

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._

Chorus:
w/Rhy. Fig. 2

Peo - ple come_ from all_ a - round_ to watch the mag - ic boy._ Down on the corn - er,

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

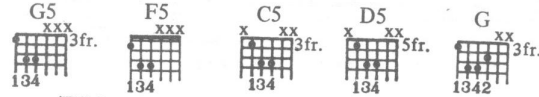
Verse 2:

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



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

(Bass & drums) 2

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

3 1 5 3 5

Verse 1:

G5 ⑥open 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

f

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

And when the band_ plays "Hail_ to the Chief,_"

1/2

Fill 1
*Gtr. III

3

f

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

*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

Rhy. Fig. 2

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 D5

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

C5 G5

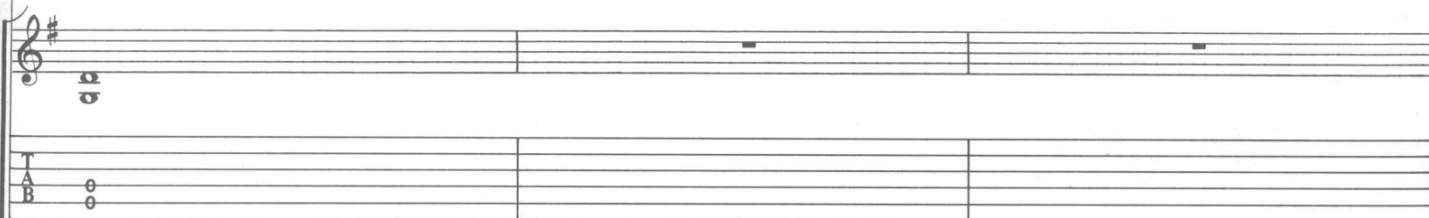
I ain't no for - tu - nate one, no.

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

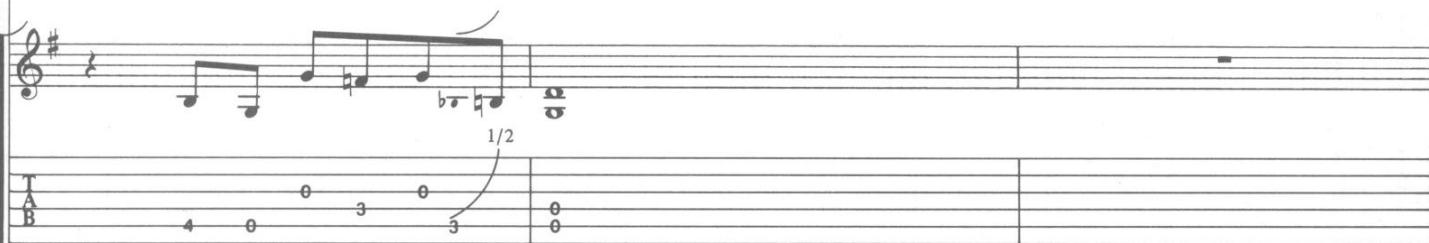
19



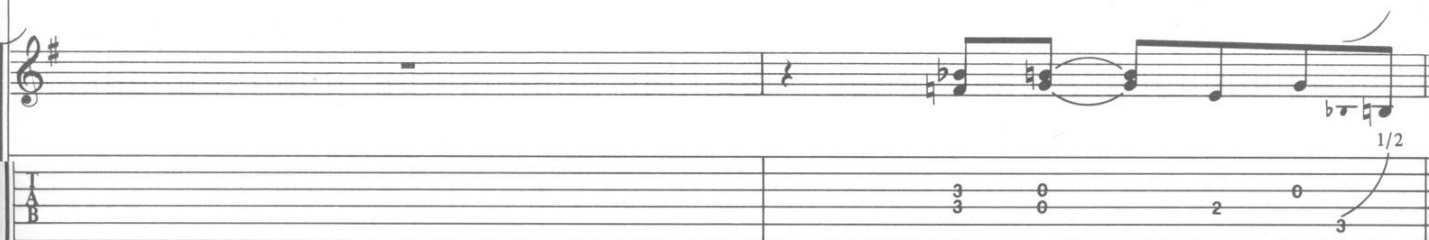
2. Some folks are born___ sil - ver spoon in hand,___ Lord, don't they help them -
3. See additional lyrics



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;

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

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

Interlude:

⑤ open
G

N.C.

Gtr. III

P.M.

Gtrs.

I&II Riff A

(end Riff A)

w/Riff A & Fill 3

D.S. al Coda

Yeah, yeah.

Fill 2

Gtr. III

Fill 3

*Gtr. IV w/distortion

*Gtr. IV is also in G tuning.

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*

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

Gtrs. III & IV

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 $\text{♩} = 92$

(♩ = ♩ = ♩)

Intro: Gtr. D I A G D D6 D5 D6 D5 D6

mf

Tablature for Intro:

T	7	5	5	5	5	3	2	2	3	3	3	3	3	3	3
A	7	7	7	7	6	4	2	2	2	4	2	2	2	2	4
B	7	7	7	7	7	5	0	0	0	0	0	0	0	0	0
	5	5	5	5	5	3									

Verse 1:

D A G D D6 D5 D6 D5 D6

I see a bad moon a - ris - ing.

Rhy. Fig. 1

Tablature for Rhy. Fig. 1:

T	2	3	3	3	5	3	2	3	3	3	3	3	3	3	3
A	2	2	2	2	6	4	2	2	2	4	2	2	2	2	4
B	0	0	0	0	7	5	0	0	0	0	0	0	0	0	0
					5	3									

D A G D D6 D5 D6 D5

I see trou-ble on the way.

Tablature for Rhy. Fig. 1:

T	2	3	3	3	5	3	2	3	3	3	3	3	3	3	3
A	2	2	2	2	6	4	2	2	2	4	2	2	2	2	4
B	0	0	0	0	7	5	0	0	0	0	0	0	0	0	0
					5	3									

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

3 3 3 3 2 3 3 3 3 3 3 3 3 3 3 3

4 3 4 3 4 3 2 3 3 3 3 3 3 3 3 3

5 5 5 5 5 5 0 2 2 2 4 2 4 2 4 2

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

A G D D6 D5 D6 D5 D6

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

5 5 5 5 3 3 3 2 3 3 3 3 3 3 3 3

6 6 6 6 4 4 4 2 2 2 4 2 2 2 4 2

7 7 7 7 5 5 5 0 0 0 0 0 0 0 0 0

5 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0

Fill 1

hold ----- hold -----

12 15 12 2 5 2 (2/3)

12 12 12 3 4 3 (3)

2 4 3

w/Fill 1

[illegible]

w/Rhy. Fig. 2

w/Rhy. Fig. 2
G

D6 D5 D6 D5 D6 D5

T (3) 3 5 3 (3) 3 3 5 3 5 2 3 3 (3) 3 3 3 2 4

A 4 4 4 4 4 4 4 4 4 0 2 4 2 2 4 2 4

B 5 5 5 5 5 5 5 5 5 0 0 0 (6) 0 0 0 4

Fill 2

Gtr. II

Gr. II

The musical score for guitar II (Gr. II) is written in D major (two sharps) and 4/4 time. The guitar part consists of a single melodic line. The TAB part shows the fret numbers for the strings: 3, 4, 3, 4, 2, 3, 0.

A G D D6 D5 D6 D5 D6

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

LODI

J.C. FOGERTY



Moderate rock ♩ = 112

Intro:

Rhy.
Gtr. II

Bb

Rhy. Gtr. continue simile

F

Eb

Bb

(The)

Gtr. I

Gtr. II

Verses 1 & 3:

Bb

Eb

1. Just a - bout a year a - go —
3. man from the mag - a - zine —

I set out — on the road, —
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. —
ran out of songs to play. —

Things got bad, — and
I came in to town a

Gm Eb
 things got worse, I guess you will know the tune.
 one night stand, I looks 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

F w/Fill 1 Eb Bb
 stuck in Lo - di a - gain.

Fill 1

1/2

T
A
B

5 3 5 5 5 3 5 3 5 3 5 3

Bb
Gtr. I

Eb

Bb

D.S.*al Coda*

Gtr. II

Φ F
Coda

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 6 6 5 5
A: 5 5 7 7 9 9 9 7 5 5 5 5 5
B:

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

G7 F Repeat and fade

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

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

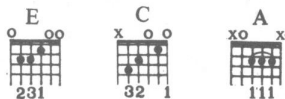
Fill 2

1/2

T: 7 5 7 7 7 5 7 5
A: 7 5 7 7 7 5 7 5
B:

GREEN RIVER

J.C. FOGERTY



Moderate rock ♩ = 138

N.C.(E7)
Gtr. I

Gtr. II (Acous.)

E

mf

First system of music. Treble clef, key of D major (F# C# G# D). Bass clef, key of D major (F# C# G# D). The guitar part (Gtr. I) features a series of chords and single notes. The bass part (T, A, B) features a series of chords and single notes. The guitar part (Gtr. II) features a series of chords and single notes.

Rhy. Fig. 1

Second system of music. Treble clef, key of D major (F# C# G# D). Bass clef, key of D major (F# C# G# D). The guitar part (Gtr. I) features a series of chords and single notes. The bass part (T, A, B) features a series of chords and single notes. The guitar part (Gtr. II) features a series of chords and single notes.

(end Rhy. Fig. 1)

Verse 1:
w/Rhy. Fig. 1 (2½ times)

Third system of music. Treble clef, key of D major (F# C# G# D). Bass clef, key of D major (F# C# G# D). The guitar part (Gtr. I) features a series of chords and single notes. The bass part (T, A, B) features a series of chords and single notes. The guitar part (Gtr. II) features a series of chords and single notes.

Well, _____ take me back down where cool_ wa - ter flows_ y'all.

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

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

Rhy. Fig. 2 C A

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

E (end Rhy. Fig. 2) Verse 2: w/Rhy. Fig. 1 (2½ times)

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

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

tremolo

grad. bend

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) (9)

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 3 1

w/Rhy. Fig. 2
C

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

A

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

E7

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

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

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

Gtr. I

Gtr. III

w/Fill 1

Fill 1

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

Waltz in A major, 3/4 time. The first system shows the melody in treble clef and the bass line in tenor and bass clefs. The melody includes a wavy line indicating a trill or tremolo. The bass line includes a wavy line and a 1/2 note. The second system shows the melody in treble clef and the bass line in tenor and bass clefs. The melody includes a wavy line indicating a trill or tremolo. The bass line includes a wavy line and a 1/2 note.

Verse 3:
w/Rhy. Fig. 1 (2½ times)
E

Waltz in A major, 3/4 time. The first system shows the melody in treble clef and the bass line in tenor and bass clefs. The melody includes a wavy line indicating a trill or tremolo. The bass line includes a wavy line and a 1/2 note. The second system shows the melody in treble clef and the bass line in tenor and bass clefs. The melody includes a wavy line indicating a trill or tremolo. The bass line includes a wavy line and a 1/2 note.

*Gtr. III out.

Fill 2

Waltz in A major, 3/4 time. The first system shows the melody in treble clef and the bass line in tenor and bass clefs. The melody includes a wavy line indicating a trill or tremolo. The bass line includes a wavy line and a 1/2 note. The second system shows the melody in treble clef and the bass line in tenor and bass clefs. The melody includes a wavy line indicating a trill or tremolo. The bass line includes a wavy line and a 1/2 note.

Fill 3

Waltz in A major, 3/4 time. The first system shows the melody in treble clef and the bass line in tenor and bass clefs. The melody includes a wavy line indicating a trill or tremolo. The bass line includes a wavy line and a 1/2 note. The second system shows the melody in treble clef and the bass line in tenor and bass clefs. The melody includes a wavy line indicating a trill or tremolo. The bass line includes a wavy line and a 1/2 note.

with flat car — rid - ers and —

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

T
A
B

— cross tie — walk - ers. — Old —

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

T
A
B

w/Rhy. Fig. 2
C

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

tr~~~~~
tr~~~~~

0 (2) 0 2 2 1 0 2

T
A
B

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

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

T
A
B

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

E

Riv - er."

A - well, _____

Gtr. I

1/2

1/4

Gtr. III

Gtr. I

Gtr. IV

f

1/2

1/4

3

7 (12) 7 7

8 8 8

7 7 (7) 0 0 0

8 8 (0) 8 0 0 2 0 1

*Gtr. I out.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff is a guitar accompaniment line with a single bass line. The second system continues the melody and accompaniment. The guitar line uses a simplified notation system with numbers 0, 1, 2, and a slash (/) indicating fret positions and fingerings. The melody is written in a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff is a guitar accompaniment line with a single bass line. The guitar line uses a simplified notation system with numbers 0, 1, 2, and a slash (/) indicating fret positions and fingerings.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The score is divided into four measures. The first measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4). The second measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4). The third measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4). The fourth measure contains a whole note chord (F#4, A4, C5) and a half note chord (F#4, A4). The score is written in a simple, folk-like style.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the guitar accompaniment. The second system contains the next two measures of the melody and the next two measures of the guitar accompaniment. The melody is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The guitar accompaniment is written in a six-string format with a treble clef and a key signature of one sharp. The first system shows the beginning of the piece, with the melody starting on a whole note and the guitar accompaniment starting with a single note. The second system continues the melody and accompaniment, showing the progression of the song.

[illegible]

Fade out

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the guitar accompaniment. The second system contains the next two measures of the melody and the next two measures of the guitar accompaniment. The melody is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The guitar accompaniment is written in a standard six-string format with a treble staff (labeled 'A') and a bass staff (labeled 'B'). The melody features a mix of eighth and sixteenth notes, often beamed together, and includes some triplets. The guitar accompaniment consists of a steady eighth-note bass line in the bass staff and chords or single notes in the treble staff.

HAVE YOU EVER SEEN THE RAIN?

J.C. FOGERTY

Moderately ♩ = 112

Acoustic Gtr.

Am



F

C

Intro:

Elec. Gtr.

(Elec. & Acous. Gtrs.)

Verses 1 & 2:

C (Both Gtrs.)

Rhy. Fill 1
(Bass arr. for Gtr.)1. Some-one told me long—
2. See additional lyrics.

(to slashes)

(cont. rhy. simile)

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

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

Chorus:
F

wat - er. I want to

know, — have you ev - er — seen the rain?

I want to know, — have you ev - er — seen — the

rain com - in' down — on a sun - ny day? —

w/Rhy. Fill 1

2nd time only (Yeah!) I want to

know, — have you ev - er — seen — the rain?

I want to know, — have you ev - er — seen the

rain com - in' down — on a sun - ny day? —

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. FOGERT



Fast ♩ = 192 (♩ = ♩)

Acoustic Gtr.

p muffle strings w/left hand (w/slight slapback echo)

Acoustic Gtr. Bb

Elec. Gtr.

Gm

Slide Gtr. Eb (Elec. & Acoustic Gtr. continue simile)

Bb

F

Bb

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

Verses 1 & 2:

(Elec. & Acoustic Gtrs. continue simile)

Bb

Gm

1. Just got home from Il - li - nois, - lock the front - door, oh - boy!

(2.) gi - ant do - in' cart - wheels, - a stat - ue wear - in high - heels.

Slide Gtr. tacet 2nd time

RTY

E $\flat$ B $\flat$ 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 $\flat$ Gm

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 $\flat$ B $\flat$ w/Fill 1 F 1. B $\flat$ 2. B $\flat$

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

Chorus 1 & 2:

Elec. & Acoustic Gtrs. continue simile

F E $\flat$ B $\flat$

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

Rhy. Fill 1

(Elec. Gtr.)

take a ride— on the fly - in' spoon? Doo, — doo, doo.— A

1st time only -----

T 3 3 3 10 10 10 8 6
A 3 3 3 10 10 10 8 6
B 3 3 3 10 10 10 8 6

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.—

T 3 3 3 (3 3 3) 3 3
A 3 3 3 (3 3 3) 3 3
B 3 3 3 (3 3 3) 3 3

Eb Bb F Bb To Coda

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

Lead Gtr. I

T 8 8 8 3 3 10 10 10 8 3 3
A 8 8 8 3 3 10 10 10 8 3 3
B 8 8 8 3 3 10 10 10 8 3 3

Gtr. Solo:
Bb
Lead Gtr. I

Gm

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

Lead Gtr. II (6th = D)

Bb

w/slide Fill 1

Bb

A

Ab

Coda

Acoustic Gtr.

G (Acoustic Gtr.)

(cont. rhy. simile)

Lead Gtr. I

Verse 3:

C (Acoustic Gtr.)

(cont. rhy. simile)

Slide Gtr.

Slide Fill 1 (Slide Gtr.)

F C G

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

Half time C Am

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

F C G C G C *a tempo*

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

F (Acoustic Gtr.) C G C G C

Slide Gtr.

Moderate rock ♩ = 126

B5 B₉ F#5 F#6 2fr.

N.C.
Intro: Gtr. I

f hold

TAB

Guitar:

③ 1fr. G# ④ 4fr. F# 2fr. E 4fr. F#

Chorus:

⑥ open E ⑤ 2fr. B ⑧ open E ⑤ 2fr. B ⑥ open E ⑤ 2fr. B ⑧ open E ⑤ 2fr. B

(end Rhy. Fig. 1A)

Rhy. Fig. 1A

Hey, to - night,

Rhy. Fig. 1

(end Rhy. Fig. 1)

TAB

4 0 4 0 4 0 4 0 6 4 1 4 6 4 1 4 0 1 1 1 1 2 2 2 2 0 0 0 0 %

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

gon - na be__ to - night,__ don't 'cha know_ I'm fly - in' to -

The musical notation is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes. The lyrics are written below the staff, with some words having multiple syllables or a trailing dash to indicate a long note or a breath mark. The first measure is marked 'w/Rhy. Figs. 1 & 1A (2 times)' and the second measure is marked 'substitute w/Rhy. Fill 1'.

Rhy. Fill 1

(Gtr. I)

0 0 0 0

0 0 0 0

1 1 1 1

2 2 2 2

0 0 0 0

⑤ open ④ 2fr. ⑤ open ④ 2fr. ⑤ open ④ 2fr. ⑤ open ④ 2fr.
 A E A E A E A E
 Rhy. Fig. 2A (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)
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

w/Rhy. Fig. 3 (2 times)
 Hey, _____ gon-na chase to - mor__ row to -

⑤ open ④ 2fr. ⑤ open ④ 2fr. ⑤ open ④ 2fr. ⑤ open ④ 2fr. ⑤ open ④ 2fr. 4fr. 2fr. ⑤ open ④ 2fr. ⑤ open ④ 2fr.
 A E A E A E A E A E F# E A E A E
 hold night, _____ to - night. _____
 Verses 1 & 2:

(Both B5 B⁶ B5 B⁶ B5 F#5 F#6 F#5 F#6 B5 B⁶ B5 B⁶
 gtrs.)
 Gon-na got it to the raft - ers, watch me

B⁶ B5 B⁶ B5 B⁶ B5 B⁶ F#5 F#6 F#5 F#6 B5 B⁶ B5 B⁶
 now. Jo - dy's gon-na get re - li - gion all night _____

B5 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 w/Rhy. Figs. 1A & 3
 A E
 to - night, _____ to - night. _____

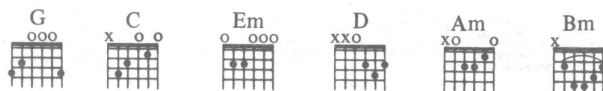
Chorus:
w/Rhy. Figs. 1 & 1A (3 times)

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

w/Rhy. Figs. 2 & 2A
 A
 E Esus4 E
 Gtr. II
 ③ 1fr. G#
 ④ 4fr. F#
 2fr. E
 4fr. F#
 To - night, _____ To - night. _____

WHO'LL STOP THE RAIN

J.C. FOGERTY



Moderately ♩ = 116

Intro: Gtr. II Gtr. I

G G D Em

Em D G

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

Fill 2

(w/Fill 2 - 2nd time only)

es — deals, — tryin' to find the sun; — wrapped in gold - en — chains. — And I won - der, still I won - der, who'll stop the rain?

P.M. get grad. louder

P.M. get grad. louder

Verse 3:
(cont. rhy. simile)

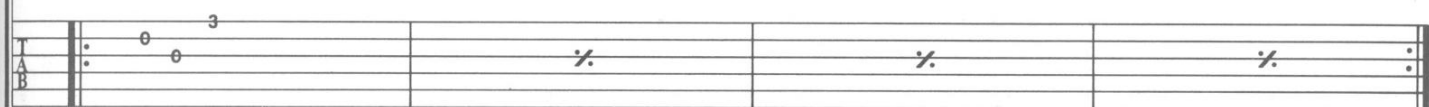
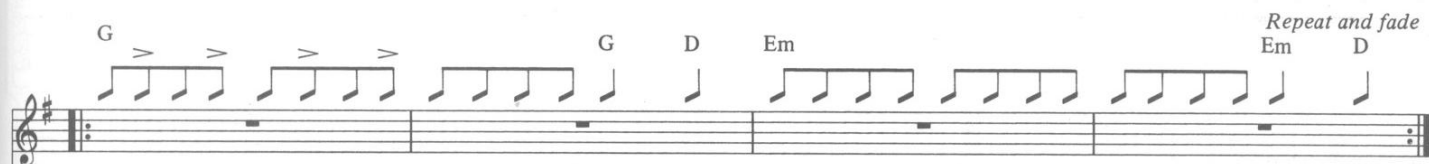
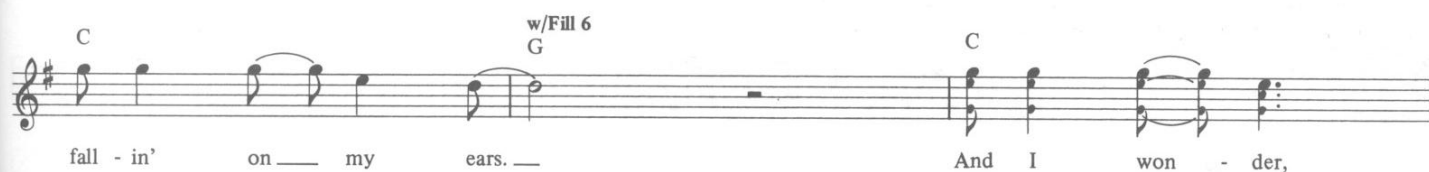
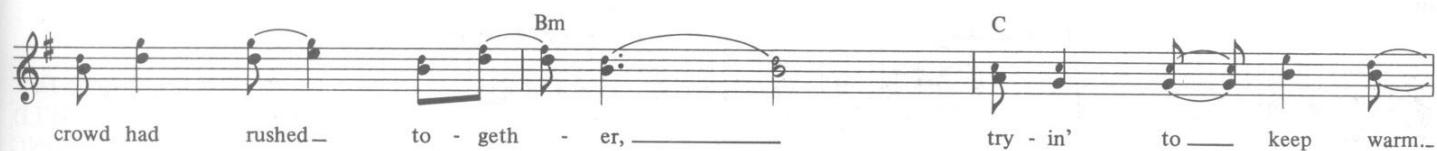
Heard the sing - ers play - in', — how we cheered — for more. — The

Acoustic Gtr. II

w/Fill 3

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

Fill 3



Fill 4



Fill 5

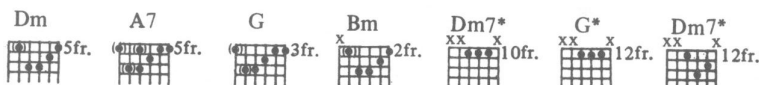


Fill 6



I HEARD IT THROUGH THE GRAPEVINE

Words and Music by
NORMAN WHITFIELD
and BARRETT STRONG



Moderately ♩ = 100

*used in final guitar solo

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

Dm

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

(Rhy. gtr. cont. sim.)

Bm

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

G

Dm

G

when I found — out — yes - ter - day. — Oo, — I

Chorus:

(Rhy. gtr. cont. sim.)

Dm

G

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

Dm

G

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

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

Verses 2 & 3:

Dm

2nd time D.S. al Coda

Coda

Gtr. Solo:

Dm (cont. sim.)

A7 **G** **Dm**

A7 **G** **Bm** **G**

Dm **G** **Dm**

G **Dm**

let ring

1/2 *1/2*

1/2 *1/2*

Play 4 times

(Lead Gtr. 4th time)

G
 Dm
 (Lead Gtr. 4th time)

Gtr. Solo:

Dm

rhy. sim.

A7

G

-*swing*-

The musical score for guitar consists of two staves. The top staff is a treble clef melody line with the following features:

- Chords:** Dm, A7, and G are indicated above the staff.
- 8va:** An 8va (octave) marking is present above the final measure of the melody line.
- Fingerings:** The melody line includes fingerings 1, 1/2, and 3.

The bottom staff is a fretboard diagram with three strings labeled T (Treble), A (Alto), and B (Bass). It shows the fret numbers for the melody line, with the following sequence of frets:

- Measure 1: 12, 12, (12)
- Measure 2: 12, (12), 12, (12)
- Measure 3: 12, 12, 12, (12), (12), 10, 10, 12
- Measure 4: 10, 13, 10, 13, 13, 13

 δva

The musical score is for the hymn "I Heard the Bells on Christmas Day". It is written for a guitar and voice. The guitar part is in the key of B minor (Bm) and 4/4 time. The first staff shows the guitar accompaniment with a Bm chord, followed by a G chord, and then a Dm chord. The second staff shows the guitar accompaniment with a G chord, followed by a Bm chord, and then a Dm chord. The third staff shows the guitar accompaniment with a Bm chord, followed by a G chord, and then a Dm chord. The voice part is in the key of B minor and 4/4 time. The lyrics are "I heard the bells on Christmas day". The score includes a guitar part with chords and a voice part with lyrics. The guitar part is in the key of B minor and 4/4 time. The voice part is in the key of B minor and 4/4 time. The score includes a guitar part with chords and a voice part with lyrics.

Oo_____ I heard _____

Chorus:

Dm

rhy. sim.

G

Oo, — I heard —

— it through the grape-vine,

and I'm just — a - bout to lose my min

Oo, _____ I heard _____

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

Ld. Gtr.

G

Dm

G

Dm7

G

Dm7

G

2.

Dm

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2

12 12 10-12 12 12 12 12 (12) 10-12 (12) 10-12 12 12 12 12 (12) 10

[illegible][illegible]

Musical score for "The Wind" by Peter, Dinklage and John Williams. The score is for guitar and includes a melody line and a bass line. The melody line starts with a Dm7 chord and features a series of eighth and sixteenth notes, including triplets. The bass line is a single-note line with fingerings indicated by numbers 1-4. The score is divided into four measures.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody begins with a Dm chord and a repeat sign. The second system includes a bass line with fret numbers (6, 7, 7, 6, 7, (7), 7, 7, 7, 7, 7) and a guitar-specific notation system below it. This system includes a 'G' chord, a 'Repeat and fade' instruction, and a sequence of fret numbers: 12, 12, 12, 12, 10, 12, 10, 10, (10), 12. The guitar notation also includes a '1 1/2' measure and a '12' measure.

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 $\text{♩} = 200$

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...

Em

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

Am(5th fr.) C Em

be - cause_ you're mine._ All_ right.

B7 Em Am B7

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar-style staff. The treble staff begins with an Am chord and a melodic line. The guitar staff shows a sequence of fret numbers: 14, (14), 12, 14, 12, 14, 12, 14, 14, (14), 12, 12, 14, 12. A bar line is placed after the 12th fret number. The system ends with a C chord in the treble staff.

Em B7

4

Em Am B7 C

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

Fmaj7 D G A

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

Em Am sim. Em

Solo II

Am

Musical score for "The Rose Tree". The score is written for a guitar. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. The first measure is marked with a B7 chord. The melody consists of eighth and quarter notes. The bottom staff is a guitar staff with fret numbers written below the strings. The fret numbers are: 7, 8, 7, 8, 7, 11, 11, 11, 14, 14, 14, 17, 17, 17. The fret numbers 11, 14, and 17 are repeated three times each.

[illegible][illegible]

The first staff of the exercise shows a melody in E minor. The key signature has one sharp (F#). The melody starts with a half note E4, followed by a quarter note F#4, and then a series of eighth notes: G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4, F#4, E4. Chords are indicated above the staff: Em at the beginning, B7 above the B4 note, and Am at the end. A triplet of eighth notes (B4, A4, G4) is marked with a '3' below it.

B7 C Fmaj7 D

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

2 2 2 2 2 2 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

Em Am

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

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

Am B7

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

0 1 2 2 0

Em

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

0
0
2
2
0

2 0
2 0

0
0
2
2
0

Am C Em

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

0 1 2 2 0

0 1 0 2 2 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

B7
 be - cause__ you're mine.__ Whoa.__
 Em Am
 (Both gtrs.) B7 C

2 0 2 1 2
 T A B

THE MIDNIGHT SPECIAL

J.C. FOGERTY

Tune Gtr. down 1 step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D



Rubato

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

*Arpeggiate

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

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, -

B7 N.C. E

You get in trou-ble with the man. -

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:

67

A

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

Gtr. II

3 3 0 (0) 0 0 (0)

2 2 2 2 (2) 3 1 2

B7

Gtr. I 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 -

2 2 (2) 0 (0)

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

A

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-

3 3

5 3 5 7 5 5 0 2 2 (2)

B7

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

1/2

2 2 4 2 4 4 0 2 5 2 0 2

A
Gtr. I same as Verse 1

E

- 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

0 3 5 3 5 4 2 0 2 (2)

B7

E

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

E

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

(0) 3 0 0 (0) 5 2 2 (2) 0

B7

[1.

E

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

2 5 2 5 2 0 2 2 4 2 0 2 0 2

2. A
Gtr. I same as other verses

shine a light on me. —

Let the mid - night spe - cial,

B7

shine a light on me, —

let the mid - night spe - cial,

E

shine its e - ver lov - in light on me. —

Let the mid - night spe -

A G6 A G6

- cial shine a light on me, —

E G6 E G6

let the mid - night spe -

B7 G6 B7 G6

cial shine a light on me, —

E G6 E G6

Let the mid - night spe -

A G6 A G6 E G6 E G6

cial shine a light on me, —

E G6 E G6

let the mid - night spe -

Gtr. I

cial shine a light on me, —

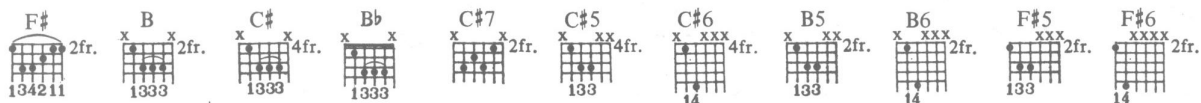
let the mid - night spe -

B7 G6 B7 G6 E7

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

TRAVELIN' BAND

J.C. FOGERTY



Moderate rock ♩ = 164

Chord progression: 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

Chord progression: 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-phiss 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!

16

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

14 14 17 14 14 17 14 14 17 (14) 14 14 17 14 14 17 14 14 17 14 14 17 14 14 17

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

14 14 17 14 14 17 14 14 17 (14) 14 14 17 14 14 17 14 14 17 14 14 17 14 14 17

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

14 16 14 16 14 16 14 16 14 16 14 16 14 16 (16) 16

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

Coda

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

2nd Gtr. Solo: B F#

B

C#

Oh, ____ I'm play -

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

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

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

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

B5 Bb5 B5 C#5 F#5 3

Verse 3:

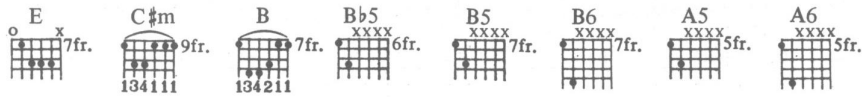
Listen to the radio,
Talkin' 'bout the last show,
Someone got excited had to
call the state militia,
Wanna move.
Playin' in a travelin' band. Yeah!
Well I'm flyin' 'cross the land
Tryin' to get a hand,
Playin' in a travelin' band.

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



Moderately bright ♩ = 144

First system of musical notation for guitar, featuring a treble clef staff, a bass clef staff, and a guitar staff with fret numbers (0, 9, 9, 9, 7). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system includes a melodic line in the treble staff and a bass line in the bass staff. The guitar staff shows fret numbers for the first system: 0, 9, 9, 9, 7.

Second system of musical notation, featuring a treble clef staff, a bass clef staff, and a guitar staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The second system includes a melodic line in the treble staff and a bass line in the bass staff. The guitar staff shows fret numbers for the second system: 0, 9, 9, 9, 7.

Third system of musical notation, featuring a treble clef staff, a bass clef staff, and a guitar staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The third system includes a melodic line in the treble staff and a bass line in the bass staff. The guitar staff shows fret numbers for the third system: 0, 9, 9, 9, 7.

*Keyboard arranged for Gtr.

Fourth system of musical notation, featuring a treble clef staff, a bass clef staff, and a guitar staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The fourth system includes a melodic line in the treble staff and a bass line in the bass staff. The guitar staff shows fret numbers for the fourth system: 0, 9, 9, 9, 7.

Fifth system of musical notation, featuring a treble clef staff, a bass clef staff, and a guitar staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The fifth system includes a melodic line in the treble staff and a bass line in the bass staff. The guitar staff shows fret numbers for the fifth system: 0, 9, 9, 9, 7.

Sixth system of musical notation, featuring a treble clef staff, a bass clef staff, and a guitar staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The sixth system includes a melodic line in the treble staff and a bass line in the bass staff. The guitar staff shows fret numbers for the sixth system: 0, 9, 9, 9, 7.

Molina - 2 - 1

E

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

E

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. Oh _____ }

3. *Sax Solo*
E
Continue rhythm pattern

Oh! _____

**B $\flat$ 5 B5 B6 B5 B6 B5

**Rhy. Gtr.

A5 A6 A5 A6 A5 *E

*Keyboard arr. for Gtr.

E

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

E

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

C#m

where you go - in' to? Mo - li -

B E

1. na, where you go - in' to? 2. E Mo -

UP AROUND THE BEND

J.C. FOGERTY

Moderately ♩ = 126



Lead Gtr. I

mf

D A D

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:

cont. rhy. sim.

G

D

A

G

D

A

Come on the ris - in' wind, -

we're go-in' up a-round the bend. -

Ooh! -

Verses 2, 3 & 4:

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

Acoustic & Elec. Gtrs. same as Verse 1:

2. Bring a song - and a smile - for the ban - jo,
 3. You can pon - der per - pe - tu - al mo - tion,
 4. See additional lyrics.

bet - ter get - while the get - tin's good -
 fix your mind - on a crys - tal day. -

Hitch a ride - to the end - of the high - way,
 Al - ways time - for a good - con-ver - sa - tion,

where the ne - ons turn - to wood. -
 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 Gtr. I

Lead Fill 1

8va

cont.
rhy. sim.

G D A G D A

D.S. al Coda

Ooh! —

Lead Gtr. II

hold bend ----- 4

1 1 1

5 2 4 3 5 5 3 4 2 4 5 4 (4) 2 5 2 4 3 5 5 3 4 2 4 5 4 (4) 2 4 4 4 (4) 2

Coda

A D

Yeah! Doo..

Lead Gtr. I

6 7 5 6 7 5

Repeat and fade

rhy. sim.

A D

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

(5) 6 7 5 7 6 7 5 6 7 5 (5) 7 7

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 **E7(type 2)** **D** **A** **Em** **E**

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 **E7** **E7**

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

Rhy. Fig. 2

E7(type 2)

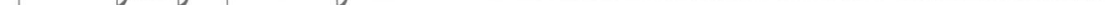
w/Rhy. Fig. 2 (1 time) & Rhy. Fig. 2a (3 times)

My pa - pa said,

"Son,— don't let _____ the man— get cha— do—

(end Rhy. Fig. 2)

(end Rny. Fig. 2)



T	5	7	5		
A	7	7	7	7	
B	6	6	6	6	

E7

— what he done to me,

'cause he'll get - cha, -

'cause he'll get-

Gtr. I

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

☞ *Verses 2 & 4:*

- cha now now."

And I can re - mem - ber the Fourth—

[illegible]

A

(E_m7)E7

A

(Em7)

— of Ju - ly,

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

And

T	7	7	7	2	0	(0)	5	5	5	5	0		
A				2	0	1	7	7	7	7	5	2	0
B	6	6	6	2	0	(0)	6	6	6	6	6	2	0
				0	2	(2)						0	

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

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

ou; born on a bay - ou;

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

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

E7

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

Guitar solo
w/Rhy. Fig. 2a (3 times)
E7

Gtr. I

f

hold --- 1

hold ----- 1

Rhy. Fill 1

Gtr. I E7

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

hold --- 4

Gtr. II D A E

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

hold ----- 4

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.

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

(end Rhy. Fig. 3)

The musical score is written for a vocal melody, piano accompaniment, and guitar. The key signature is D major (two sharps) and the time signature is 4/4. The vocal line begins with the lyrics 'queen. A - wish - in' I were a fast freight train a - just - a'. The piano accompaniment consists of a simple harmonic pattern. The guitar part includes a tablature section with fret numbers 0, 5, 7, and 9, and a diagram of a guitar neck showing the fret positions.

Chorus:
w/Rhy. Fig. 3 (2 times)

choog - lin' on__ down to New Or - leans__

Born_ on a bay - ou;__

The musical score for the Chorus of 'The Bayou' is presented in three systems. The first system shows the vocal melody in G major (one sharp) with lyrics 'choog - lin' on__ down to New Or - leans__'. The second system continues the melody with lyrics 'Born_ on a bay - ou;__'. The third system provides the guitar accompaniment for Tenor (T), Alto (A), and Bass (B) parts, using a 12-string guitar. The guitar parts are written in a simplified notation with numbers 0-7 indicating fret positions. The Tenor and Alto parts are identical, while the Bass part is an octave lower. The rhythm is consistent with the 'Rhy. Fig. 3' mentioned in the title.

*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!

(0) 0 0 0 0 (0) 0 0 0
T 7 7 7 7 7 7 7 7
B 6 6 6 6 6 6 6 6

2 2 4 0 (0) 2 4

Play 3 times

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

w/Rhy. Fill 2 (3 bars)

E7

w/Rhy. Fig. 2a
E7

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

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

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

E7

Repeat and fade

Rhy. Fill 2

Gtr. II D

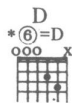
A

E

E7

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:

1 2 3 1 0 3 0 0 3 0

15 14 15 15 14 15 17 16 17

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

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

The first system of the musical score. The top staff is a guitar part with a treble clef and a key signature of two sharps (F# and C#). It contains several measures of music, including a sequence of eighth notes. The bottom staff is a bass line with a bass clef and a key signature of two sharps. It includes a double bar line and a section labeled 'Verses 1 & 2:'. The bass line features a sequence of eighth notes and a final measure with a double bar line.

Gtrs. II & III continue simile

Verses 1 & 2:

The second system of the musical score. The top staff is a guitar part with a treble clef and a key signature of two sharps. It contains several measures of music, including a sequence of eighth notes. The bottom staff is a bass line with a bass clef and a key signature of two sharps. It includes a double bar line and a section labeled 'Verses 1 & 2:'. The bass line features a sequence of eighth notes and a final measure with a double bar line.

Woah!—

Thought it was a night -
Thought I heard a rum -

The third system of the musical score. The top staff is a guitar part with a treble clef and a key signature of two sharps. It contains several measures of music, including a sequence of eighth notes. The bottom staff is a bass line with a bass clef and a key signature of two sharps. It includes a double bar line and a section labeled 'Verses 1 & 2:'. The bass line features a sequence of eighth notes and a final measure with a double bar line.

mare,
blin',

lo, it's all so true.
call - in' to my name.

Rhy. Fig. 1

The fourth system of the musical score. The top staff is a guitar part with a treble clef and a key signature of two sharps. It contains several measures of music, including a sequence of eighth notes. The bottom staff is a bass line with a bass clef and a key signature of two sharps. It includes a double bar line and a section labeled 'Verses 1 & 2:'. The bass line features a sequence of eighth notes and a final measure with a double bar line.

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!"

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics: "They told me, 'Don't go walk - in' slow the Dev - il's on the loose.'" and "Two hun - dred mil - lion guns are load - ed, Sa - tan cries, 'Take aim!'". The guitar line is in standard tuning (E, A, D, G, B, E) and features a fretboard with numbers 1, 2, 3, and 0 indicating finger positions. The system ends with a double bar line.

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

The second system of music continues the vocal and guitar parts. The vocal line has the lyrics: "Bet - ter run through the jun - gle. Bet - ter run". The guitar line includes a measure with a 1/2 note and a double bar line. The system ends with a double bar line.

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

The third system of music continues the vocal and guitar parts. The vocal line has the lyrics: "through the jun - gle. Bet - ter run through the jun - gle." The guitar line includes a measure with a 1/2 note and a double bar line. The system ends with a double bar line.

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

To Coda

The fourth system of music continues the vocal and guitar parts. The vocal line has the lyrics: "Whoah, don't look back - 'n see." The guitar line includes a measure with a 1/2 note and a double bar line. The system ends with a double bar line.

Harmonica solo:

First system of musical notation for a harmonica solo. The staff shows a melody in G major. The tablature below indicates fingerings and fret positions for the strings T, A, and B.

Second system of musical notation. The staff continues the melody. The tablature includes a triplet of eighth notes marked (3/2) and various fret positions.

Third system of musical notation. The staff continues the melody. The tablature includes a triplet of eighth notes marked (3/2) and various fret positions, with a 1/2 note value indicated.

Fourth system of musical notation. The staff continues the melody. The tablature includes various fret positions and a triplet of eighth notes marked (3).

Fifth system of musical notation. The staff continues the melody. The tablature includes various fret positions and a triplet of eighth notes marked (3).

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

T
A
B

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

T
A
B

fill the land with smoke.” Bet - ter run —

D.S. al Coda

T
A
B

Coda *Repeat & fade*

(Harmonica solo)

T
A
B

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

LONG AS I CAN SEE THE LIGHT

J.C. FOGERTY

Slow ♩ = 60

Gtr. I
Drums start

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

mp w/tremolo effect

B 2fr. E 4fr. F# 2fr. G#m 4fr. E7 0 B 7fr. E 7fr. F# 9fr.

Verse 1:

Gtr. II B 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-

w/Fill 1
(cont. simile)

B E B G#m B F#

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#

'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#

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

B G#m w/Fill 4 B F#

'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. —

Fill 4

2 2
2 2
3 3

A B

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6, 3rd Fret String 1 12th Fret A "C" Chord C Chord Arpeggiated
String 5 13th Fret

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

WHOLE STEP: Play the note and bend string a whole step.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

TWO STEPS: Play the note and bend string two whole steps.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until

release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

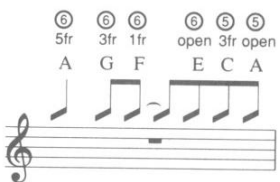
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



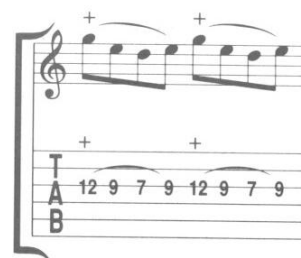
STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.



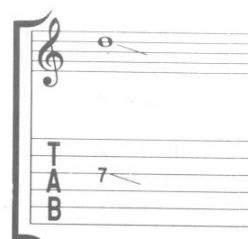
FRET-BOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.

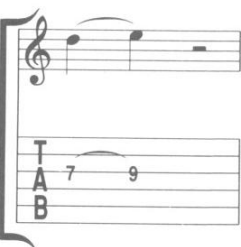


SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.

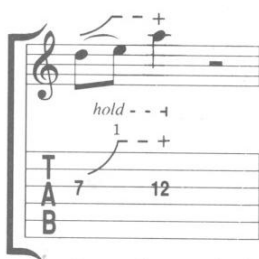


PICK SLIDE:
Slide the edge of the pick in specified direction across the length of the string(s).

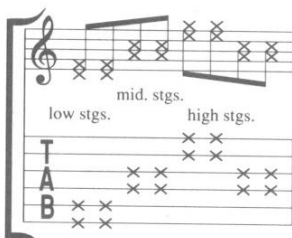
ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.



MUTED STRINGS:
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



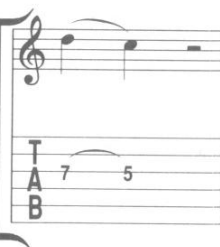
LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.



LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

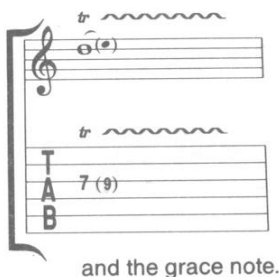


LONG GLISSANDO: Play note and slide in specified direction for the full

value of the note.

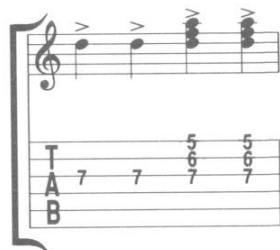


TREMOLO PICKING: The note or notes are picked as fast as possible.



TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.

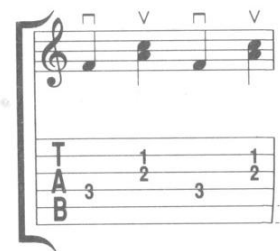


ACCENT:
Notes or chords are to be played with added emphasis.



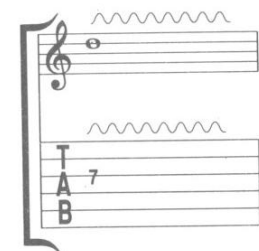
STACCATO (Detached Notes):
Notes or chords are to be played roughly

half their actual value and with separation.



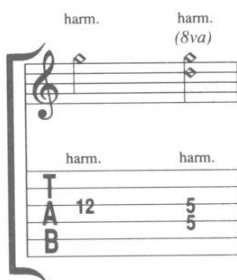
DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke

(v) or upstroke (u) of the pick.



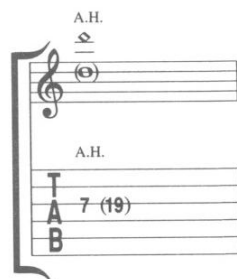
VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS



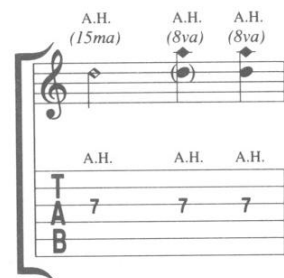
NATURAL HARMONIC:

A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC:

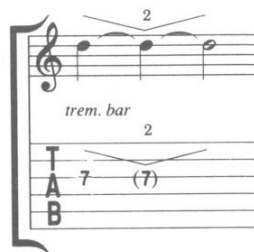
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC:

A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

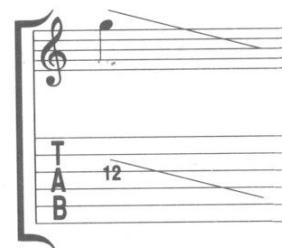
TREMOLO BAR



SPECIFIED INTERVAL:

The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL:

The pitch of a note or a chord is lowered to an unspecified interval.