

# Bad Moon Rising

By  
J. C. FOGERTY

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked 'Moderately' and the dynamic is 'mf'.

F C B $\flat$  F

I see a bad moon a - ris - ing.  
I hear hur - ri - canes a - blow - ing.  
Hope you got your things to - geth - er.

The first system of the song features a vocal melody line with lyrics and a piano accompaniment. Chord diagrams for F, C, B $\flat$ , and F are shown above the vocal line.

C B $\flat$  F

I see trou - ble on the way.  
I know the end is com - ing soon.  
Hope you are quite pre - pared to die.

The second system continues the vocal melody and piano accompaniment. Chord diagrams for C, B $\flat$ , and F are shown above the vocal line.

C B $\flat$  F

I see earth - quakes and light - nin'.  
I fear riv - ers ov - er flow - ing.  
Looks like we're in for nas - ty weath - er.

The third system concludes the vocal melody and piano accompaniment. Chord diagrams for C, B $\flat$ , and F are shown above the vocal line.

C Bb F

I see the bad times to - day.  
I hear the voice of rage and ruin.  
One eye is tak - en for an eye.

Bb F

Don't go 'round to - night, — it's bound to take your life, —

C Bb F

To Coda

There's a bad moon on the rise. —

1. 2.

3.

D.S. al Coda

Coda

rise.

# Bootleg

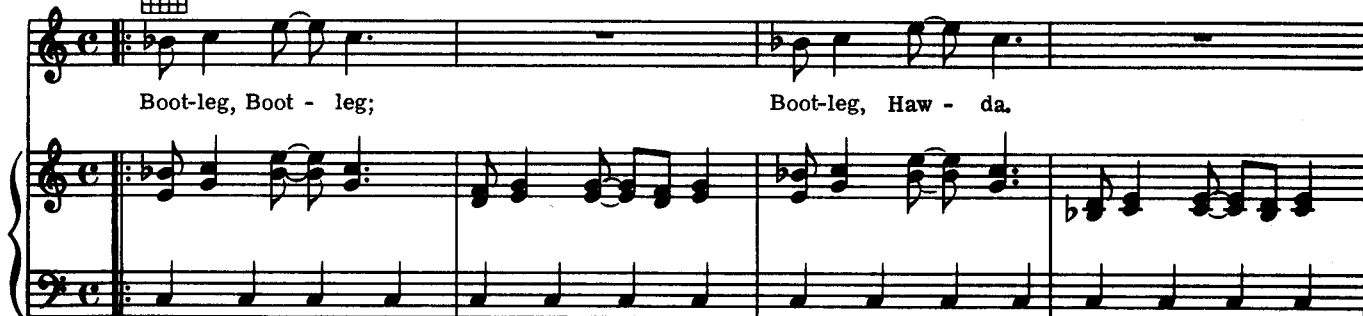
By  
J. C. FOGERTY

Moderately Bright



*mf*

CHORUS



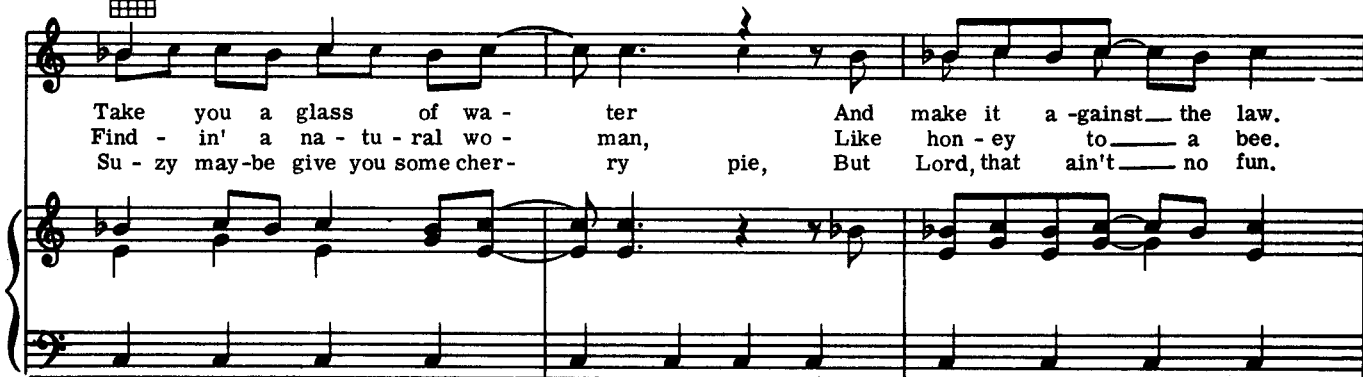
Boot-leg, Boot - leg;                      Boot-leg, Haw - da.

(Optional 8 basso throughout)



Boot-leg, Boot - leg;                      Boot-leg, Haw - da.

VERSE



Take you a glass of wa - ter                      And make it a -gainst the law.  
Find - in' a na - tu - ral wo - man,                      Like hon - ey to a bee.  
Su - zy may-be give you some cher - ry pie,                      But Lord, that ain't no fun.

But See how good the wa - ter tastes When you  
 you don't buzz the flow - er. When you  
 Bet-ter you grab it when she ain't look -in''cause you

1.2. 3.  
 can't have an - y at all.  
 know the hon-ey's on free.  
 know you'd rath - er have it on the -run.

CHORUS



Boot-leg, Boot - leg; Boot-leg, Haw - da.


Boot-leg, Boot - leg; Boot-leg, Haw - da.

# Born On The Bayou

By  
J. C. FOGERTY

Moderately

The piano introduction consists of two staves. The right hand starts with a melody in the treble clef, marked *mf*, featuring eighth and sixteenth notes. The left hand provides a simple bass line in the bass clef.

VERSE 1 

The first line of the verse is written on two staves. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Now, when I was just a lit - tle boy, Stand-in' to my Dad-dy's knee,"

The second line of the verse is written on two staves. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "My pop-pa said, 'Son, don't let the man get you and do what he done to me.'"

The final section of the music is written on two staves, showing the piano accompaniment for the end of the verse. It features a melodic line in the right hand and a bass line in the left hand.

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VERSE 2 & 3



I can re-mem - ber the fourth of Ju - ly,  
Wish I was back on the Bay - ou.

Run-nin' through the back-wood, bare.  
Roll-in' with some Ca- jun Queen. And I can still hear my old hound  
Wish - in' I were a fast

dog bark - in', Chas - in' down a hoo - doo there.  
freight train, Just a choog - lin' on down to New Or - leans.

*To Coda*

CHORUS

Chas-in' down a hoo-doo there. Born On The Bay - ou;

F7 Eb6 Bb F7 Eb6 Bb

Born — On The Bay - ou; — Born — On The Bay - ou.

F7

*D. S. al*  $\blacklozenge$  *Coda*  $\text{Coda symbol}$

*Coda*  $\blacklozenge$  F7

Born On The Bay -

Eb6 Bb F7 Eb6 Bb

— ou; Born — On The Bay - ou; —

F Eb6 Bb F7 F7

Born — On The Bay - ou. —

*Repeat ad lib and fade-out*

# Born To Move

By  
J. C. FOGERTY

Fairly Bright (In Four)

mf

G

Ev-'ry-day I'm gon - na strut that stuff, — When the mu - sic's loud I can't

Em C D7sus D7

get e - nough. Sing - in' hi, sing - in' hi, Come on feet, Teach your - self to

G NC G

move. Peo - ple shuf - f'lin' up and down a - gain —



Em



Un-hap- py fac - es ain't gon- na get you in. Sing- in' hi, sing- in' hi,  
hi, sing- in' hi,

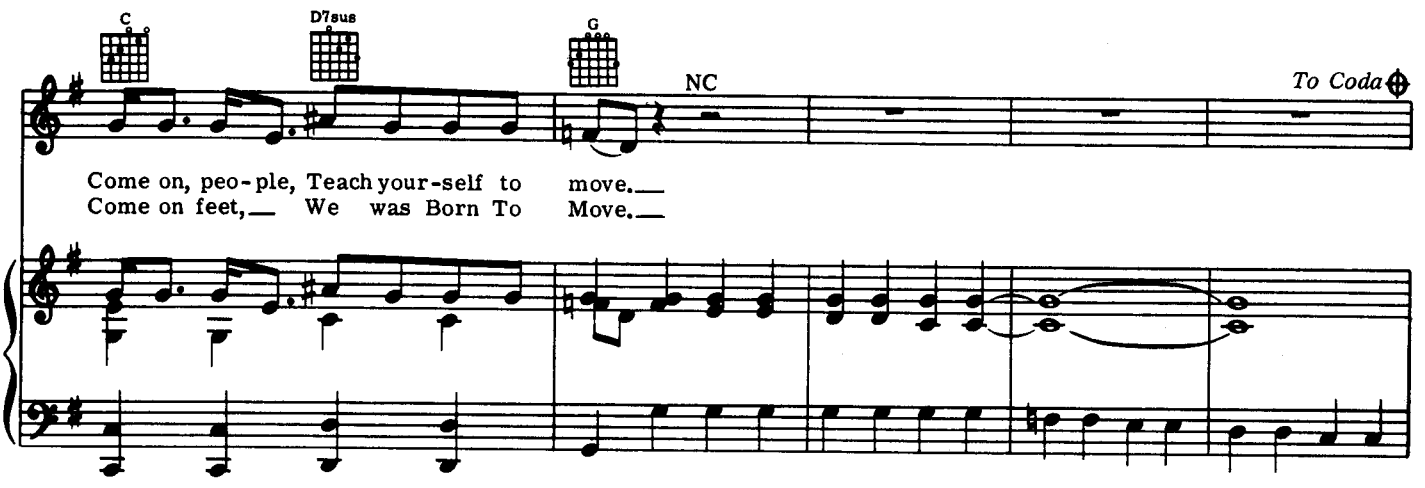


C D7sus G NC




Come on, peo- ple, Teach your- self to move. —  
Come on feet, — We was Born To Move. —

To Coda

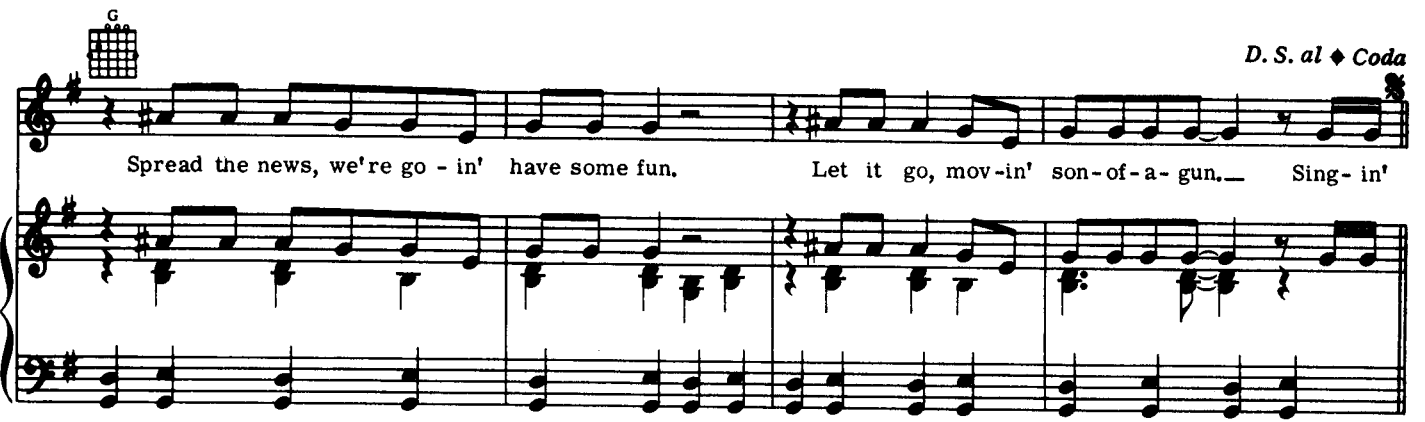


G

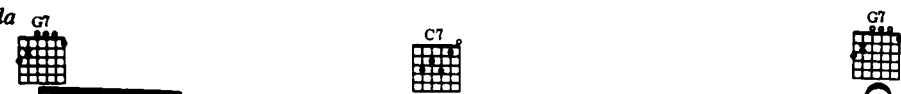


D. S. al Coda

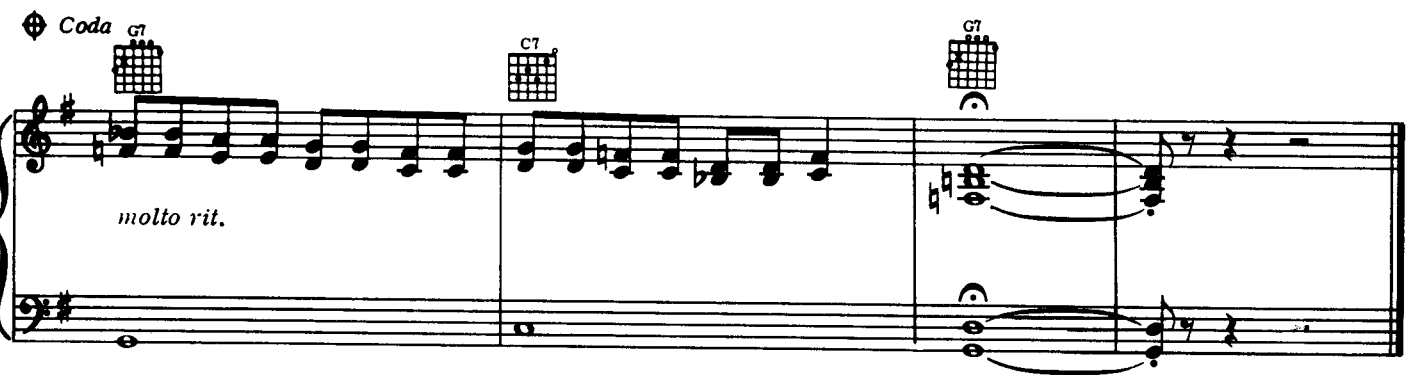
Spread the news, we're go - in' have some fun. Let it go, mov- in' son- of- a- gun. — Sing- in'



Coda G7 C7 G7



*molto rit.*



# Chameleon

By  
J. C. FOGERTY

Moderately Bright (In Four)

The piano introduction consists of two staves. The right hand starts with a series of chords: A, G, D, Bm, and D. The left hand plays a steady eighth-note bass line. The tempo is marked 'Moderately Bright' and the time signature is 4/4. The dynamic marking is 'mf'.

A G D Bm D

You took me run - nin' up a wrong way street.

The first system of the song features a vocal line with lyrics and a piano accompaniment. The guitar chords A, G, D, Bm, and D are indicated above the vocal line. The piano accompaniment consists of two staves.

A G D Bm D

When we got there, you said, "Can't you read?"

The second system of the song features a vocal line with lyrics and a piano accompaniment. The guitar chords A, G, D, Bm, and D are indicated above the vocal line. The piano accompaniment consists of two staves.

A G D Bm D

I must be blind, but now and then I see

The third system of the song features a vocal line with lyrics and a piano accompaniment. The guitar chords A, G, D, Bm, and D are indicated above the vocal line. The piano accompaniment consists of two staves.

A G D

An - oth - er num - ber where mine used to be. —

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, three guitar chord diagrams are shown: A major (x02220), G major (x32033), and D major (x02321). The music is in the key of D major and 4/4 time.

CHORUS

D G7

You keep on chang - in' your face, — like a Cha - me - le - on. —

Detailed description: This system contains the first line of the chorus. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, two guitar chord diagrams are shown: D major (x02321) and G7 major (x32033). The music continues in the key of D major and 4/4 time.

D G7

You keep on chang - ing your face — like a Cha - me - le - on. *To Coda* ♪

Detailed description: This system contains the second line of the chorus. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, two guitar chord diagrams are shown: D major (x02321) and G7 major (x32033). The music concludes with a Coda symbol. The key and time signature remain the same.

VERSE

A G D Bm D

I say what's up, — and then you say — it's down. —

Detailed description: This system contains the first line of the verse. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chord diagrams are shown: A major (x02220), G major (x32033), D major (x02321), Bm major (x24420), and D major (x02321). The music is in the key of D major and 4/4 time.

A G D

I see tri - an - gles, and you say— it's round, round, round.

A G D Bm D

Saw an emp - ty glass;— you said it's full.—

A G D

Lord, it's so — hot, then you come — on cool, cool.—

*D. S. al* ♦ *Coda*

♦ *Coda* D G7

*Repeat ad lib. and fade*

# Commotion

By  
J. C. FOGERTY

Briskly

*mf*



1. Traf - fic in the ci - ty turns my head a -  
2. Peo - ple keep a - talk - in', they don't say a  
3. Hur - ry - in' to get there so you save some

round. No, no, no, no, no.  
word. Jaw, jaw, jaw, jaw, jaw.  
time. Run, run, run, run, run.



Backed up on the free - way,  
Talk up in the White House,  
Rush - in' to the tread - mill,

backed up in the church, Ev - 'ry - where you  
 talk up to your door, So much go - in' the  
 rush - in' to get home, Wor - ry 'bout the

look there's a frown, frown.  
 I just you can't hear. save. Com, com - mo - tion,  
 time you \_\_\_\_\_

Dm

Git, git, git, gone. Com, com - mo - tion,

Git, git, git gone. \_\_\_\_\_

1. 2. 3.

# Cross-Tie Walker

By  
J. C. FOGERTY

Moderately Bright

*mf*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a rhythmic pattern, while the left hand plays a steady bass line of quarter notes.



I went down to the sta - tion, Just to  
out from the plat - form, There was  
sand in my pock - et, You know I  
see me a - com - in', Don't you

The first system of the vocal melody is shown on a single staff with lyrics underneath. The piano accompaniment continues on two staves below.



take a ride, \_\_\_\_\_  
no brass band, \_\_\_\_\_  
ain't tied down, \_\_\_\_\_  
waste my time, \_\_\_\_\_

The second system of the vocal melody is shown on a single staff with lyrics underneath. The piano accompaniment continues on two staves below.



I went down to the sta - tion, Just to  
I pulled out from the plat - form, No - bod - y  
Ain't no sand in my pock - et, Nev - er  
If you see me a - com - in', Don't you

The third system of the vocal melody is shown on a single staff with lyrics underneath. The piano accompaniment continues on two staves below.

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take a ride.  
raised a hand.  
do sit down.  
waste my time.



Found my - self on a flat - car, yes - ter -  
And there were no tears of re - gret from my  
I'm just a cross - tie walk - er, where the  
'Cause there's more miles be - tween us than the



day be - hind.  
run - a - way train.  
freight trains run.  
San - ta Fe Line.

1. 2. Pull - in' 3. Got no 4. If you



# Don't Look Now

By  
J. C. FOGERTY

Fairly Bright

mf

E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Who will take the coal field from the mine?  
Who will work the field with his hands?

B<sup>b</sup>7 E<sup>b</sup>

Who will take his salt from the earth?  
Who will put his back to the plough?

A<sup>b</sup> E<sup>b</sup>

Who'll take a leaf and grow it to a tree?  
Who'll take the moun-tain and give it to the sea?

Ab Eb 1. Eb

Don't Look Now, it ain't you or me.

This system contains the first line of music. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "Don't Look Now, it ain't you or me." Above the staff are three guitar chord diagrams: Ab, Eb, and 1. Eb. The piano accompaniment is written for both treble and bass staves, featuring a steady bass line and chords in the right hand.

2. Eb Ab

me. Don't Look Now, some-one's done your

This system contains the second line of music. The vocal line continues with the lyrics "me. Don't Look Now, some-one's done your". Above the staff are two guitar chord diagrams: 2. Eb and Ab. The piano accompaniment continues with similar rhythmic patterns.

Eb Ab

star - vin'; Don't Look Now, some-one's done your

This system contains the third line of music. The vocal line has the lyrics "star - vin'; Don't Look Now, some-one's done your". Above the staff are two guitar chord diagrams: Eb and Ab. The piano accompaniment continues.

Eb7 NC Eb Ab

pray - in' too. Who will make the shoes for your  
Who will take the coal from the

This system contains the fourth line of music. The vocal line has the lyrics "pray - in' too. Who will make the shoes for your Who will take the coal from the". Above the staff are four guitar chord diagrams: Eb7, NC, Eb, and Ab. The piano accompaniment continues.

E<sup>b</sup> E<sup>b</sup>7

feet? Who will make the clothes that you  
mines? Who will take the salt from the

E<sup>b</sup> A<sup>b</sup>

wear? Who'll — take the prom - ise that  
earth?

E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

you don't have to keep? Don't Look Now, it ain't you or

1. E<sup>b</sup> 2. E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> E<sup>b</sup>

me. me.

# Door To Door

Words and Music by S. COOK

Brightly



*mf*

**A**

Find me out a - walk - in', time the whis - tle starts a - call - in',  
Here's my lat - est sam - ple; like to show you how to use it.

**C** **D** **A**

May - be stop - pin' ear - ly, knock - in' at your door. Take so long to  
First, you pull the cur - tain while I spread some here. Wipe the sur - face

**C**

an - swer, Lord knows it ain't the milk - man Could be stop - pin' ear - ly, sell - in'  
gent - ly, try to use a cir - cle mo - tion, Safe for all your prob - lems, and my

1. 2. E

Door To Door. —  
price is fair. — This stuff 'll get the stain out if you

use it loose - ly wad - ded; This here 'll take the pain out and won't mess your hair..

A C

Place your or - der ear - ly 'cause you know I'm in a hur - ry; Your

D A

To Coda

neigh - bor's in her door - way, won't you sign right here. — Man is on the

last train, — all that work and no play, — Could be stop - pin' ear - ly, knock-in'

at your door. — Time for me to head on; — pack my kit and

'So long; — Catch you bright and ear - ly sell - in' Door To Door. — This

*D. S. al* ♦ *Coda*

*Coda*

sign right — here. — Place your or - der ear - ly 'cause you know I'm in a hur -

ry, Your neigh - bor's in her door - way, won't you sign right — here. —

*Repeat ad lib and fade-out*

# Down On The Corner

By  
J. C. FOGERTY

Brightly in Two (*A la Calypso*)

The piano introduction consists of two staves of music. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo is marked 'Brightly in Two' and the dynamics are 'mf'.

VERSE

Ear - ly in the eve - nin' just a - bout sup - per time,  
Roos - ter hits the wash - board and peo - ple just got to smile,  
You don't need a pen - ny just to hang a - round,

The piano accompaniment for the first verse features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, mirroring the vocal melody.

O - ver by the court - house they're  
Blink - y thumps the gut - bass and  
But if you've got a nick - el, won't you

The piano accompaniment continues with the same rhythmic pattern, supporting the vocal lines.


start - ing to un - wind  
so - los for a while  
lay your mon - ey down?

Four kids on the cor -  
Poor - boy twangs the rhy -  
O - ver on the cor -


The piano accompaniment concludes the piece with the same rhythmic accompaniment.

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C




ner trying to bring you up. — Wil - ly picks a tune —  
 thm out on his ka - la - ma - soo. — Wil - ly goes in - to —  
 ner there's a hap - py noise. — Peo - ple come from all —



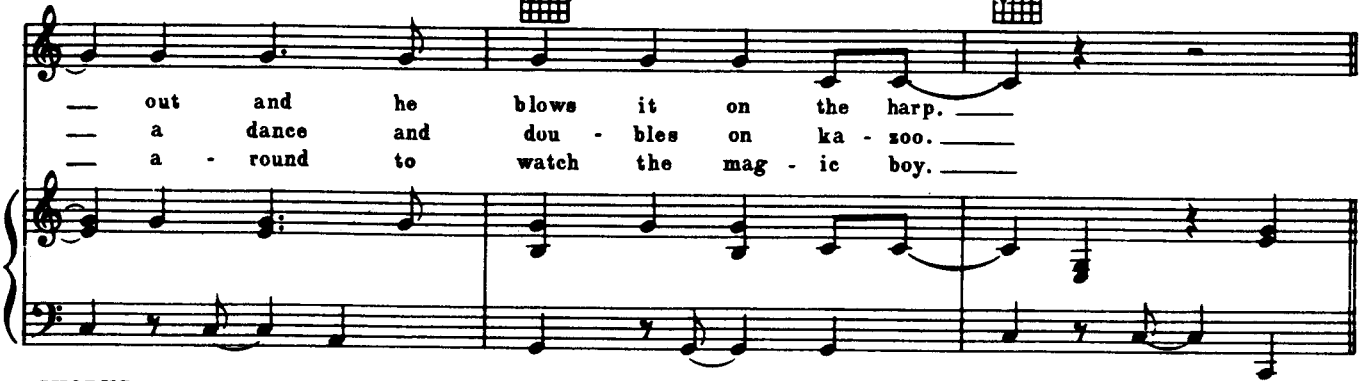
G



C



— out and he blows it on the harp. —  
 — a dance and dou - bles on ka - soo. —  
 — a - round to watch the mag - ic boy. —



**CHORUS**

F



C



G



C



F



Down On The Cor - ner, out in the street, — Wil - ly and the Poor - boys are



C



G




12. C



3. C



*D.S.*   
and fades out

play-in'; Bring a nick - el; tap your feet. —





# Effigy

By  
J. C. FOGERTY

Fairly Slow

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a half note chord of F# and C, followed by a series of eighth and sixteenth notes. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment.

Chord diagrams for the first system: C (x32010), D (xx0232), G (320033), C (x32010), and E7 (02192).

Last night — I saw a fi - re burn - ing on the pal - ace lawn. —

The piano accompaniment for the first system continues the melody from the introduction. The right hand has a treble clef and the left hand has a bass clef. The music is in a common time signature and features a mix of chords and moving lines.

Chord diagrams for the second system: C (x32010), D (xx0232), G (320033), and C (x32010).

O'er the land — the hum - ble sub - jects watched in mixed

The piano accompaniment for the second system continues the melody. The right hand has a treble clef and the left hand has a bass clef. The music is in a common time signature and features a mix of chords and moving lines.

Chord diagrams for the third system: E7 (02192), C (x32010), D (xx0232), G (320033), and C (x32010).

e - mo - tion, Who is burn - in'? Who is burn - in'?

The piano accompaniment for the third system continues the melody. The right hand has a treble clef and the left hand has a bass clef. The music is in a common time signature and features a mix of chords and moving lines.

F C D G C

Ef-fi - gy. —

Who is burn-in'?

Who is burn-in'?

F7 C D G C

Ef-fi - gy. —

Last night — I saw the fi - re spread-in' to  
Last night — I saw the fi - re spread-in' to

F7 C D

the pal-ace door. —  
the coun-try-side. —

Si - lent ma - jor - i - ty —  
In the morn - in' —

G C E7

weren't keep-in' qui - et  
few were left to see

an - y-more. —  
the ash-es die. —

C D G C E7

Who is burn-in'? Who is burn-in'? Ef-fi-gy. \_\_\_\_\_

C D G C E7

Who is burn-in'? Who is burn-in'? Ef-fi-gy. \_\_\_\_\_

C D G C E7

Why? Why? Why - y? \_\_\_\_\_ Ef-fi-gy. \_\_\_\_\_

C D G C E7

*Repeat and fade out*

# Feelin' Blue

By  
J. C. FOGERTY

Moderately Slow



*mf*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a descending pattern, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderately Slow' and the dynamics are 'mf'.

VERSE



3

Hey, look o-ver yon-der out in the rain, Soak-in' wet fe-ver in my brain.

3

The first verse of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The lyrics are: "Hey, look o-ver yon-der out in the rain, Soak-in' wet fe-ver in my brain."

Now, I ain't cer-tain which way to go, But I got to move, — sure, — Feel-in'

The second verse of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with the same eighth-note bass line and right-hand accompaniment. The lyrics are: "Now, I ain't cer-tain which way to go, But I got to move, — sure, — Feel-in'".

CHORUS



Blue, blue, blue, blue, blue. — Feel-in' Blue, blue, blue, blue, blue. — Feel-in'

The chorus of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand. The lyrics are: "Blue, blue, blue, blue, blue. — Feel-in' Blue, blue, blue, blue, blue. — Feel-in'".

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For Repeats

Blue. blue. blue, blue, blue. I'm Feel-in' Blue. I'm Feel-in' Blue.

Last Time

Blue. I'm Feel-in' Blue. I'm Feel-in' Blue. I'm Feel-in' Blue. I'm Feel-in'

Blue. I'm Feel-in' Blue. I'm Feel-in' Blue. I'm Feel-in' Blue.



*fade-out*

2. Hey, look over yonder, behind the wall, They're closin' in I'm about to fall.  
Now I'm no coward, but I ain't no fox, Feel it in my bones, my book is due.  
(Repeat Chorus)
3. Hey, look over yonder, up in the tree, There's a rope hangin' just for me.  
Without a warnin', without a warnin', Things are pilin' up to-break me down.  
(Repeat Chorus)
4. Hey, look over yonder, out in the street, People laughin' by, walkin' easy.  
Now, I'm no sinner, but I ain't no saint. If it's happy, you can say I ain't.

# Fortunate Son

By  
J. C. FOGERTY

Moderately bright (in Four)

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, starting with a dynamic marking of *mf*. The left hand plays a steady eighth-note bass line. The key signature is one sharp (F#) and the time signature is 4/4.

VERSE

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

The first verse is set in 4/4 time. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. Chord diagrams for G and F are provided above the first two measures of the vocal line.

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

The second verse continues the musical structure. Chord diagrams for C7 and G are provided above the first two measures of the vocal line.

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

The third verse concludes the piece. Chord diagrams for C and G are provided above the first two measures of the vocal line.

CHORUS



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



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



D.S. al Coda



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



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

Repeat ad lib.  
and fade out

# Get Down Woman

By  
J. C. FOGERTY

Moderately Blues

*mf*

The piano introduction consists of two staves. The right hand starts with a melodic line in the treble clef, and the left hand provides a bass line in the bass clef. The music is in 4/4 time and features a bluesy feel with a moderate tempo.



Well, Get Down, Wo-man, be-fore I have to go.  
slow down, ba-by, and gim-me a lit-tle time.

The piano accompaniment for the first vocal line, featuring chords in the right hand and a bass line in the left hand.

Well, Get Down Wo-man, be-fore I have to go.  
Well, slow down, ba-by, and gim-me a lit-tle time.

The piano accompaniment for the second vocal line, featuring chords in the right hand and a bass line in the left hand.

You know, ya hurt me with your bad mouth, An' I just don't wan-na  
If you want me hang-in' 'round, Got-ta give me some

The piano accompaniment for the third vocal line, featuring chords in the right hand and a bass line in the left hand.



1.  2.  



peace of mind.

Well,

Well, get back, wo-man,





  

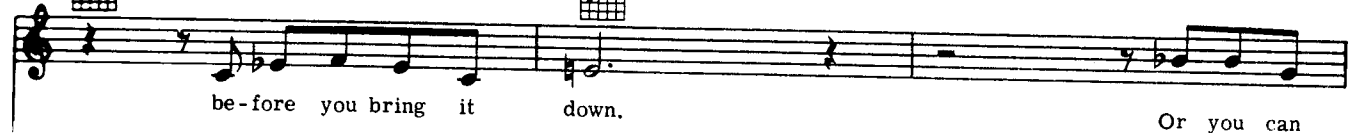


be-fore you bring it down.

Well, now, get back, ba-by,






 

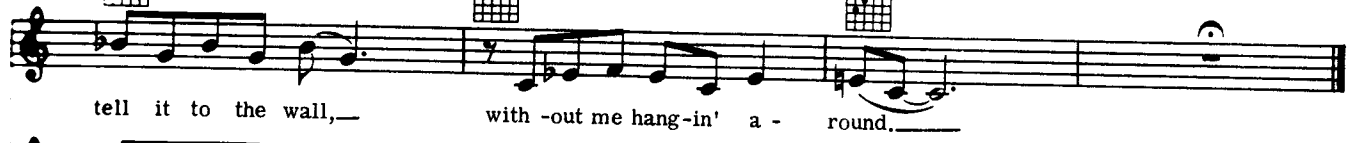


be-fore you bring it down.

Or you can





tell it to the wall,

with-out me hang-in' a - round.



# Gloomy

By  
J. C. FOGERTY

Moderately  
NC

Some peo-ple laugh in the dark, Some peo-ple cry a-lone.—  
Some peo-ple count your— mo-ney, Some-one is count-in' your days.— And

Some peo-ple talk with-out say-in' a thing, And } ev-'ry-thing turns out Gloom-y.—  
Some - bod-y got to keep track of your mind. When }



NC



NC

Broth-ers 'll make you look side-ways, Fath-er's 'll make you look back. — And

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



NC



NC

when you're done talk - ing, you still got to shoot, and ev-'ry-thing turns out Gloom - y. —

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



NC



NC

Musical notation for the third system, including piano accompaniment.



NC



Musical notation for the fourth system, including piano accompaniment.

# Graveyard Train

By  
J. C. FOGERTY

Moderately

On the high - way,

Thirty peo - ple lost their lives.

NC

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The image shows a musical score for the song 'Graveyard Train'. It consists of six staves of music. The first staff is a vocal line with two sections: 'For Repeats' and 'Last time'. The second staff is a piano accompaniment. The third staff is a vocal line. The fourth staff is a piano accompaniment. The fifth staff is a vocal line. The sixth staff is a piano accompaniment with the instruction 'fade-out' written above it. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and accidentals.

2. I had some words to holler, And my Rosie took a ride.
3. In the moonlight, See the Greyhound rollin' on.
4. In the moonlight, See the Greyhound rollin' on.
5. Flyin' through the crossroads, Rosie ran into the Hound.
6. For the graveyard, Thirty boxes made of bone.
7. For the graveyard, Thirty boxes made of bone.
8. Mister Undertaker, Take this coffin from my home.
9. In the midnight, Hear my cryin' out her name.
10. In the midnight, Hear me cryin' out her name.
11. I'm standin' on the railroad, Waitin' for the Graveyard Train.
12. On the highway, Thirty people turned to stone.
13. On the highway, Thirty people turned to stone.
14. Oh, take me to the station, 'Cause I'm number thirty-one.

# Have You Ever Seen The Rain?

By  
J. C. FOGERTY

Moderately

*mf*

The piano introduction consists of two staves. The right hand starts with a treble clef, a common time signature, and a dynamic marking of *mf*. It begins with a quarter note G4, followed by a quarter note A4, and then a series of chords: G4-B4-D5, G4-B4-D5, and G4-B4-D5. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3.

VERSE



Some- one told me long — a- go —      There's a calm be-fore — the storm, — I know, —

The first line of the verse is written for voice and piano. The voice part is on a single staff with a treble clef and a common time signature. The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.



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

The second line of the verse continues the voice and piano parts. The voice part has a treble clef and a common time signature. The piano accompaniment is on two staves with a common time signature. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.



When it's o - ver, so — they say, —      It 'll rain a sun - ny day, — I know, —

The third line of the verse continues the voice and piano parts. The voice part has a treble clef and a common time signature. The piano accompaniment is on two staves with a common time signature. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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Shin - in' down\_ like wa - ter.\_

CHORUS

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?\_

To Coda

VERSE



Yes-ter-day, and days — be-fore, — Sun is cold and rain — is hard, — I know; —

Been that way — for all — my time. — 'Til for-ev - er, on — it goes —

Through the cir-cle, fast — and slow, — I know; — And it can't stop, — I won - der.

*D. S. al Coda*

*Coda*



# Hey, Tonight

By  
J. C. FOGERTY

Moderately

mf

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a treble clef, while the left hand plays a bass line in a bass clef. The key signature is E major (three sharps) and the time signature is common time (C).

E

Hey, To-night, \_\_\_\_\_ Gon-na be \_\_\_\_\_ to-night, \_\_\_\_\_

The first vocal line is on a treble clef staff. It begins with a guitar chord diagram for E major (x02211). The melody consists of quarter and eighth notes. The piano accompaniment continues with the same rhythmic pattern as the introduction.

A

Don't you know I'm fly - in' To - night, \_\_\_\_\_ to -


The second vocal line is on a treble clef staff. It begins with a guitar chord diagram for A major (x0227). The melody continues with quarter and eighth notes. The piano accompaniment remains consistent.

E E

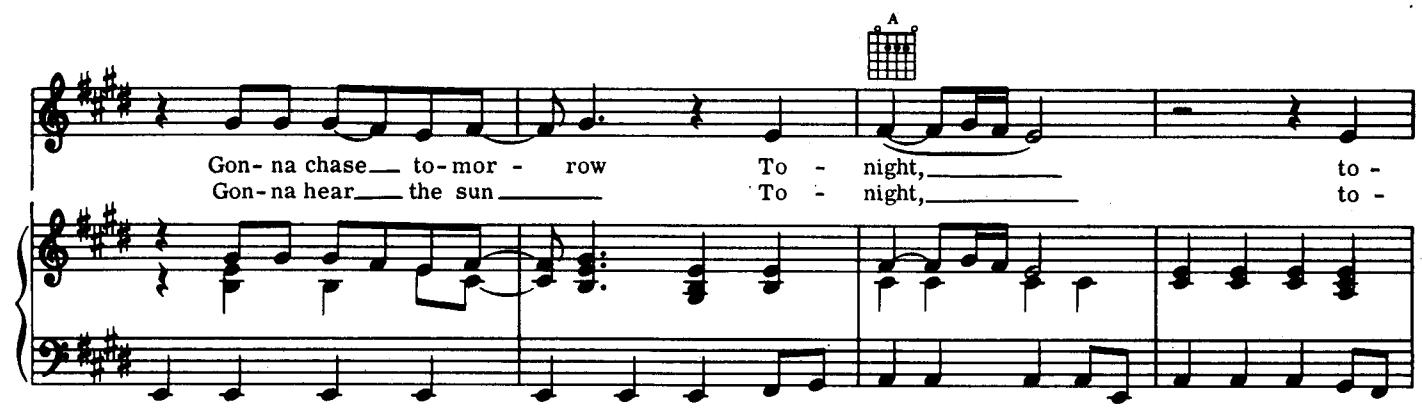
night. \_\_\_\_\_ Hey, c' - mon, \_\_\_\_\_  
Hey, c' - mon, \_\_\_\_\_

The third vocal line is on a treble clef staff. It features two guitar chord diagrams for E major (x02211). The melody concludes with quarter notes. The piano accompaniment continues with the same rhythmic pattern.

A



Gon-na chase to-mor - row To - night, to -  
 Gon-na hear the sun To - night, to -



E



night, }  
 night, }

B



F#



Gon-na get it to the raft - ers,



B

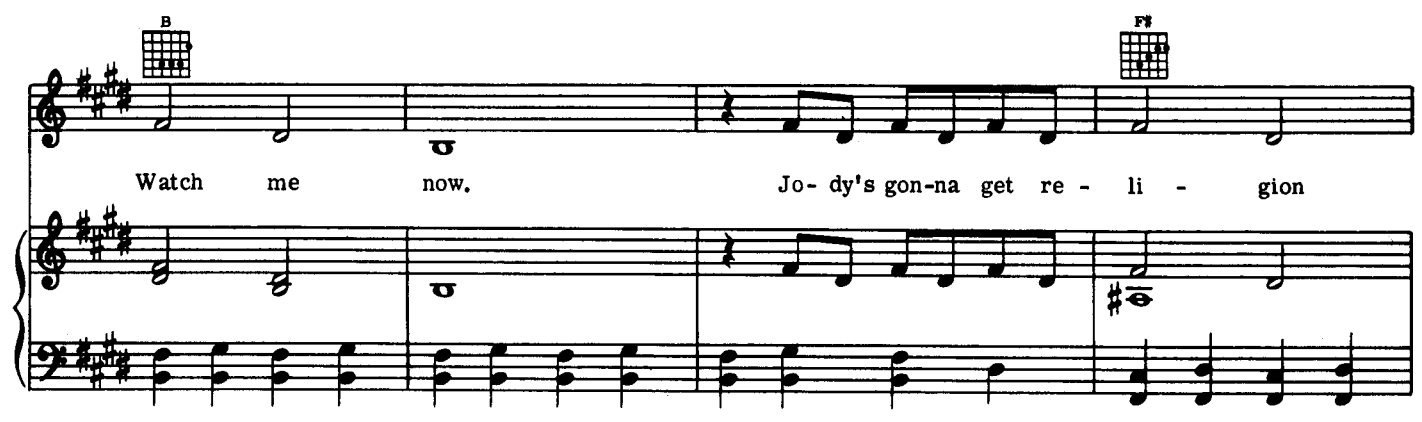


Watch me now.


F#



Jo- dy's gon-na get re - li - gion




B




All night long.


1. B7



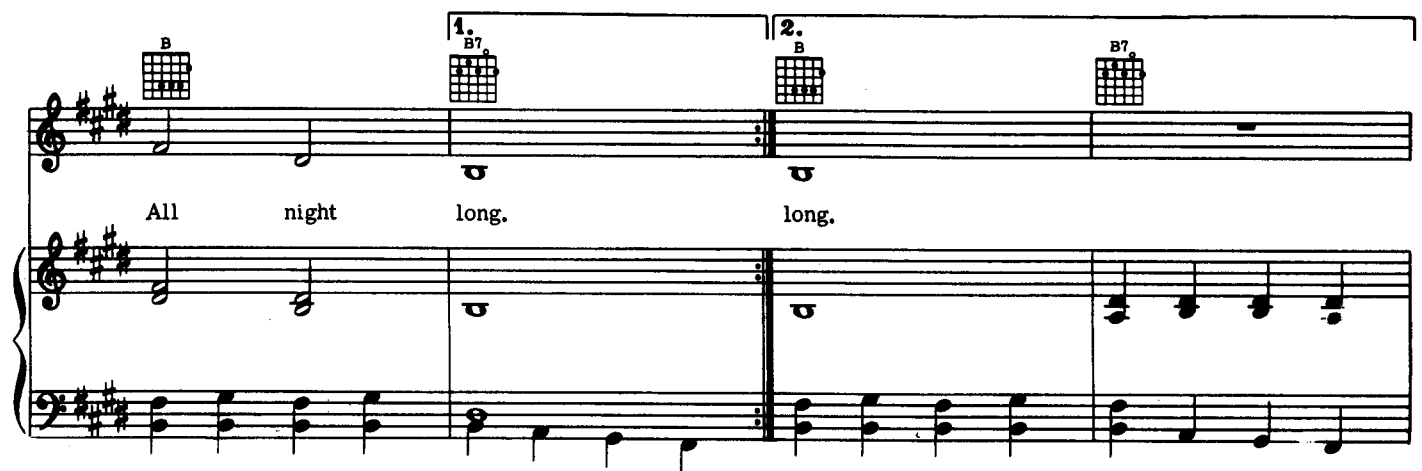
2. B



B7



long.



Hey, to- night, \_\_\_\_\_ Gon- na be to- night, \_\_\_\_\_

Don't you know \_\_\_\_\_ I'm fly - in' To - night, \_\_\_\_\_ to -

night. \_\_\_\_\_ To - night, \_\_\_\_\_ to -

night. \_\_\_\_\_

*Repeat ad lib. and fade*

# I Heard It Through The Grapevine

Words and Music by  
NORMAN WHITFIELD and  
BARRETT STRONG

Medium Rock

mp

Oo ——— Bet you're won-d'ring how I knew 'bout your — plans —

Dm

— to make me blue with some oth - er guy — that you knew be - fore

A7 G Dm

I Heard It Through The Grapevine - 1

two of us guys; — you know I love you more. Took me by sur -

prise, — I must — say, — when I found — out — yes - ter - day.

— Oo — I heard it through the grape - vine, not much — long -

er would you be mine. Oo, — I heard it through the grape - vine,

Chord diagrams: A7, G, Bm, G, Dm, G, Dm, G, Dm.

and I'm — just — a-bout to lose my mind. — Hon - ey, hon - ey — yeah —

(G Bass)  
Dm

Dm

Last time  
to Coda ⊕

You know that a man —  
Peo-ple say you're — half —

Dm

A7

— ain't sup-pose to cry but these — tears — I can't hold in - side.  
— of what you see na, na, now — from what you hear.

Dm

Los - in' — you — ends my life it seems, 'cause you — mean —  
I can't — help — be - in' con-fused if it's — true, —

A7 G Bm7

— that much to me. You could have told \_\_\_\_\_ me your - self -  
 — won't you tell me dear? Do you dare \_\_\_\_\_ let me go?—

G Dm

1st time D.S.  
 2nd time D.S. al Coda ⊕

— that you — found \_\_\_\_\_ some - one else. — In - stead I  
 — O - ther guy like to do be-fore. — Oo, — I

Dm

⊕ Coda

heard it through the grape - vine, not much — long -

G

Repeat and fade

er would you be mine. Oo, — I

# (Wish I Could) Hideaway

By  
J. C. FOGERTY

Moderately Fairly bright

*mf* *rit.*

*rit.*

*a tempo (slowly)*

How-dy, friend,— beg-gin' your par - don,— Is there some-thin' on your mind?

You've gone and sold— all your be-long - ings,— Is that some-thing in your eye? Well, I



Chord diagrams for G, D, Bm, and G.

know you nev- er real -ly liked the way it all goes down; Go on, Hide - a - way.

Piano accompaniment for the first system.

Chord diagrams for Gm, F, and C.

What's that you say?— We're all bound for the grave - yard;— Oooh,—— I wish—— you

Piano accompaniment for the second system.

Chord diagrams for G, Gm, and F.

well. Think it's gon- na rain, oh, what's the dif - f'rence, -

Piano accompaniment for the third system.

Chord diagrams for C, G, Bm, and D.

Is there some way I can help? 'Cause you know, I'm gon- na miss you when you're

Piano accompaniment for the fourth system.

G C Bm D G

gone, Oh, Lord, Wish I Could Hide - a - way.

C D Em A7 C G

Hold on, give your-self a chance, I can hear the leav-in' train.

Gm F C

All a-board! Good-bye, good-bye, good-bye, Oooh, I wish you

G Gm F C

well. See you soon, may-be to-mor - row. You can nev - er

tell;

'Cause you know I'm gon- na miss you when you're gone, — Oh, Lord, —

Wish I Could Hide - a - way,

Hide-a-way, —

Hide-a-way, —

Hide-a-way, —

*dim. poco a poco*

Hide - a - way,

Hide-a-way, —

Hide - a - way,

Hide-a-way, —

Hide-a-way. —

*Repeat ad lib. and fade*

# It Came Out Of The Sky

By  
J. C. FOGERTY

Fairly Bright (in 4)

*mf*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a D major key signature, starting with a treble clef and a common time signature. The left hand provides a harmonic accompaniment with chords in the bass clef.

Oh, It Came Out Of The Sky, land-ed just a lit-tle south of Mo - line.

A guitar chord diagram for a D major chord is shown above the first measure of the vocal line. The diagram shows a D major triad on the open strings (D, F#, A).

Jo-dy fell out of his trac - tor, could-n't b'lieve what he seen.

Laid on the ground and shook, fear-in' for his life.

A guitar chord diagram for a G7 chord is shown above the first measure of the vocal line. The diagram shows a G7 triad on the open strings (G, B, D).

To Coda



Then he ran all the way to town \_\_\_\_\_ scream-in' "It Came



Out Of The Sky."

2. Well, a crowd gath-ered 'round\_ and a sci-  
news pa - pers came\_ and made Jo -

tist said\_ it was marsh\_ gas.  
dy a nat - ion - al he - ro.

Spi - ro came and made a speech\_ a - bout rais - ing the Mars\_ tax.  
Wal - ter and E - ric said\_ they'd put him on a net - work\_ T. V. show.

G7

The Vat - i - can said, "Woe, the Lord has come".  
The White House said, "Put the thing in the Blue Room". The

A

Hol - ly - wood rushed out an e - pic film. And Ron - nie the Pop - u - lar said -  
Vat - i - can said, "No, it be - long to Rome." And Jo - dy said, "It's mine and you can -

A7 D

— it was a com - mun - ist plot. 3. The  
have it for sev - en - teen mil - lion.

2. D.S. al Coda

D D7

Coda

# It's Just A Thought

By  
J. C. FOGERTY

Moderately

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It begins with a series of chords: F#m, C#m, and F#m. The left hand starts with a bass clef and a common time signature, playing a rhythmic pattern of eighth notes.

The vocal entry is on a single staff with a treble clef, key signature of two sharps, and common time. The lyrics "It's just a thought" are written below the staff. The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. The right hand plays chords and the left hand plays a rhythmic pattern.

The vocal line is on a single staff with a treble clef, key signature of two sharps, and common time. The lyrics are: "but I've no - ticed some - thin' strange, get-tin' hard - er to ex-". Above the staff are five guitar chord diagrams: E, A, E, D, and F#m. The piano accompaniment is on two staves (treble and bass clefs) with a common time signature.

The vocal line is on a single staff with a treble clef, key signature of two sharps, and common time. The lyrics are: "plain; All the years are pass-in' bye and bye, still I don't know what makes it". Above the staff are six guitar chord diagrams: Bm, A, C#m, F#m, E, and A. The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. There are triplet markings (3) over the piano accompaniment.

E G D A

go; who said to wait and you'll see? — It's just a thought —

3

3

3

E A E D F#m

but I won - dered if you knew that the song up there is  
but the word has come too late that a bad i - dea will

Bm A C#m F#m E

you. take They can't take it from you if you don't give it a - way;  
just a - bout a life-time to ex - plain, and don't you see,

To Coda

3

3

A

A E A

don't give it a - way; (It's giv - en a -

3

3

3





way.)



*D. S. al* ♦ *Coda* ✕

It's just a thought...

♦ *Coda*



good one's gon-na be much long- er;

who's gon-na wait, just to see? —

# Keep On Chooglin'

By  
J. C. FOGERTY

Moderately

*mf*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderately' and the dynamics are 'mf'.



Keep on

Choog - lin',

Keep on Choog - lin',

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are 'Keep on Choog - lin', Keep on Choog - lin','. The piano accompaniment continues with a steady bass line.

Keep on Choog - lin',

Choog - lin',

Choog - lin'.

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are 'Keep on Choog - lin', Choog - lin', Choog - lin'. The piano accompaniment continues with a steady bass line.

May-be you don't un-der-stand it.

But if you're a nat - ur - al man,

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are 'May-be you don't un-der-stand it. But if you're a nat - ur - al man,'. The piano accompaniment continues with a steady bass line.

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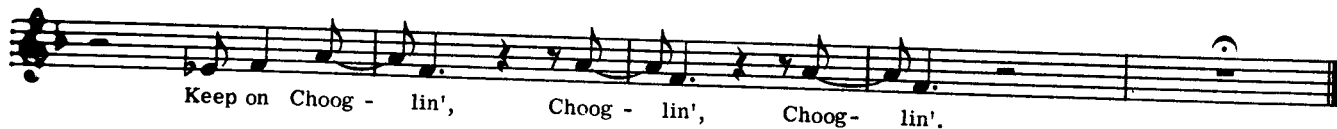
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You got to ball and have a good time— And that's what I— call Choo - gl - in'.



Keep on Choog- Keep on Choog - lin', Keep on Choog - lin',



Keep on Choog - lin', Choog - lin', Choog- lin'.



2. Here comes Mary lookin' for Harry,  
She gonna choogle tonight.  
Here comes Louie, works in the sewer,  
He gonna choogle tonight. (Chorus)
3. If you can choose it, who can refuse it,  
You gotta choogle tonight.  
Go on, take your pick, right from the git go,  
Y'all be chooglin' tonight. (Chorus)

# Lodi

By  
J. C. FOGERTY

Moderately

mf

F Bb F

Just a-bout a year a-go \_\_\_\_\_ I set out \_\_\_\_\_ on the road, \_\_\_\_\_  
man from the mag-a-zine \_\_\_\_\_ Said I was \_\_\_\_\_ on my way. \_\_\_\_\_

Dm Bb C7 F

Seek-in' my fame and for-tune, \_\_\_\_\_ Look-in' for a pot of gold. \_\_\_\_\_ Things got bad, \_\_\_\_\_ and  
Some-where I lost con-nec-tions, \_\_\_\_\_ Ran out of songs to play. \_\_\_\_\_ I came in-to town, a

Dm Bb F C

things got worse, \_\_\_\_\_ I guess you \_\_\_\_\_ know the tune. \_\_\_\_\_ Oh! Lord, Stuck in Lo-di a-  
one night stand \_\_\_\_\_ Looks like my plans fell through \_\_\_\_\_ Oh! Lord, Stuck in Lo-di a-

gain. — Rode in — on the Grey - hound, — I'll be walk-in' out if I go. —  
 gain. — If I on - ly had a dol - lar, — for ev - 'ry song I've sung. —

— I was just pass-in' through, — must be — sev-en months — or more. —  
 — And ev - 'ry time I've — had to play — while peo-ple sat — there drunk. —

Ran out of time and mon - ey, — Looks like they took my friends. — Oh Lord! I'm stuck in Lo - di a -  
 You know, I'd catch the next train — back — to where I live. — Oh Lord! I'm stuck in Lo - di a -

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

# Long As I Can See The Light

By  
J. C. FOGERTY

Very Slow

mp

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Very Slow' and the dynamics are 'mp'.

C G C Dm7 Em7

Put a can-dle in the win-dow,

mf

The first system of the song features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Put a can-dle in the win-dow,'. The piano accompaniment provides a harmonic support with chords and a steady eighth-note bass line. The dynamics are marked 'mf'.

C Am C G C G7sus

'Cause I feel I've got to move.- Though I'm going,

The second system continues the song with the lyrics 'Cause I feel I've got to move.- Though I'm going,'. The piano accompaniment features a more active bass line with some chords. The dynamics are not explicitly marked in this system.

F C G C Dm7 Em7

going, I'll be com-ing home soon, 'Long as I can see the light.-

The third system concludes the song with the lyrics 'going, I'll be com-ing home soon, 'Long as I can see the light.-'. The piano accompaniment continues with a steady eighth-note bass line and chords. The dynamics are not explicitly marked in this system.

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C G Dm7 Em7 C Am

Pack my bag and let's get mov-in', 'Cause I'm bound to drift a

C G C G7sus F

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

C G C Dm7 Em7 C G

'Long as I can see the light.— Guess I've got that old trav-'lin'

C Dm7 Em7 C Am C G

bone,— 'Cause this feel-in' won't leave me a - lone.—

C G7sus F C G

But I won't, won't be los-in' my way, 'Long as I can see the

C Dm7 Em7 C G C Dm7 Em7

light... Put a can-dle in the win-dow,

*mf*

C Am C G C G7sus

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

F C G C

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

*Repeat and fade*



# Lookin' For A Reason

Words and Music by J. C. FOGERTY

Moderate 2-beat tempo

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked as 'Moderate 2-beat tempo' and the dynamic is 'mf'.

## CHORUS

G C D

I'm look-in' for a rea-son to stay. I'm all wound up and

The first line of the chorus features a vocal melody line with lyrics and a guitar accompaniment line with chord diagrams for G, C, and D.

The piano accompaniment for the first line of the chorus, showing the right and left hand parts.

G D G

tied in knots to-day. I'm look-in' for a rea-son not to

The second line of the chorus features a vocal melody line with lyrics and a guitar accompaniment line with chord diagrams for G, D, and G.

The piano accompaniment for the second line of the chorus, showing the right and left hand parts.

C D G

go. But when the morn-ing comes, I'll be on my way.

The third line of the chorus features a vocal melody line with lyrics and a guitar accompaniment line with chord diagrams for C, D, and G.

The piano accompaniment for the third line of the chorus, showing the right and left hand parts.

VERSE



Ev - 'ry night I ask my - self a - gain just  
 Yes - ter - day I tried once more to find a



what it was that made our dream be - gin. It  
 way to share the trou - ble on my mind. But it



seemed like a good i - de - a way\_ back then. But I'm won - d'rin' now what  
 seems like you turn a - way\_ ev - 'ry time. I used to like\_ it here, but



N. C.



day - dream took me in. I'm  
 can't re - mem - ber why. I'm

CHORUS



look - in' for a rea - son \_\_\_\_\_ to stay.

I'm



all wound up and tied in knots to - day.

I'm



look - in' for a rea - son not to go.

But when the



N. C.

morn - ing comes I'll be on my way.

I'm

# Lookin' Out My Back Door

By  
J. C. FOGERTY

Moderately Fast

Piano introduction in G major, 4/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

G Em

Just got home from Il - li - nois, lock the front door, oh boy!  
 gi - ant do - ing cart - wheels, a stat - ue wear - in' high heels.  
 For - ward trou - bles Il - li - nois, lock the front door, oh boy!

*mf*

Vocal line with piano accompaniment. The piano part includes guitar chord diagrams for G and Em.

C G D D7

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

Vocal line with piano accompaniment. The piano part includes guitar chord diagrams for C, G, D, and D7.

C Em C

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

Vocal line with piano accompaniment. The piano part includes guitar chord diagrams for C, Em, and C.

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G D7 1. G 2. G 3. G

To next strain Fine

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

D C G

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

Em D D7 G Em

on the fly-in' spoon? \_\_\_\_\_ Won-d'rous ap-pa-ri-tion pro-vid-ed by ma-  
Both-er me to-mor-row, to-day I'll buy no

*mf*

C G D7 1. G 2. D. S. al Fine

gi-cian. sor-rows. Doo, doo, doo, look-in' out my back door. door.

# Molina

By  
J. C. FOGERTY

Moderately Bright (In Four)

Piano introduction for 'Molina'. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line starting with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The left hand plays a steady eighth-note accompaniment starting on C4.



Vocal line 1: Mo - li - i - i - na, where you go - in' to? Mo-

Piano accompaniment for the first vocal line. The right hand plays chords and the left hand plays a steady eighth-note accompaniment.



Vocal line 2: li - i - i - i - na, where you go - in' to? She's

Piano accompaniment for the second vocal line. The right hand plays chords and the left hand plays a steady eighth-note accompaniment.



Vocal line 3: daugh-ter to the may - or, Mess-in' with the sher - iff, Driv-in' in a blue car, She don't see no red light. Mo-

Piano accompaniment for the third vocal line. The right hand plays chords and the left hand plays a steady eighth-note accompaniment.

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



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

## VERSE



com-in' in the morn-in' Look-in' a dis-as-ter, Driv-in' in the prowl car, Spent the night in jail. Mo-

## CHORUS



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



li - i - i - i - na, where you go - in' to?

VERSE



Sher-iff gon- na go far Driv-in' to the state house, If she makes a mill - ion, Pa-pa can re-tire. Mo-

CHORUS



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



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

*Repeat ad lib. and fade*



# Need Someone To Hold

By D. CLIFFORD and S. COOK

Moderately Slow



1. The sun came up and pushed a-way the  
coff-ee's cold, it's gon-na have to

*mf*



clouds. do. Stum-bled back to my room, real-ly don't know how  
My feet are shot, feel-in' hun-gry too. I



won't wake up 'til this af-ter-noon. Been out walk-in' all night a-gain. Stran-ger here try'n' to have fun.  
People don't have a thing to say. Feel your dig-ni-ty slip a-way. Won't wake up 'til this af-ter-noon.

Duet -----

C G C G

(Solo)

Far from home; it's just begun. — } Give out the warm, it comes back cold. Oh,  
 Waste of time 'cause there's noth-ing new. — }

1. 2. Duet -----

C G G C

God, — I need some-one — to hold. — 2. The — Give out the warm, it comes back

(Solo)

G C G

cold. Oh. God, — I need some-one — to hold. — 3. A

C Bm G C Bm

ci - ty nice as this — one should be kind. — It pushed me down. — real-ly dorft know

G C G C G

why. — When I wake up — this af - ter-noon, — An - oth-er day — to make it through, —

C G C G Duet

Might get luck -y and find a dime, — Things don't change, gon-na give up try - in'. Give out the warm, it comes back

G (Solo) C 1. G

cold. Oh God — I need some-one — to hold. —

2. Duet C G

Give out the warm, it comes back cold.

# Pagan Baby

By  
J. C. FOGERTY

Moderately, with a strong Four Beat

Piano introduction in E major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has two sharps (F# and C#).

E A E A E A E A

Pa-gan Ba-by, won't you walk with me?  
Pa-gan Ba-by, Let me make your name.

Piano accompaniment for the first vocal line, featuring chords and a steady bass line.

E A E A E A E A

Pa-gan Ba-by, Come on home with me.  
Drive it, ba-by, Drive your big love game.

Piano accompaniment for the second vocal line, featuring chords and a steady bass line.

E A E A E A E A

Pa-gan ba-by, Take me for a ride.  
Pa-gan ba-by, What you got, I need.

Piano accompaniment for the third vocal line, featuring chords and a steady bass line.

A guitar staff with six measures. Above the staff are guitar chord diagrams for A and E chords. The first measure has an A chord diagram. The second measure has an E chord diagram. The third measure has an A chord diagram. The fourth measure has an E chord diagram. The fifth measure has an A chord diagram. The sixth measure has an E chord diagram.

Roll me, ba-by,                      Roll your big, brown eyes.  
 Don't be sav-in',                  Spread your love on me.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) with musical notation.

A guitar staff with five measures. Above the staff are guitar chord diagrams for A, D, E, A, and E chords. The first measure has an A chord diagram. The second measure has a D chord diagram. The third measure has an E chord diagram. The fourth measure has an A chord diagram. The fifth measure has an E chord diagram.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef) with musical notation.

A guitar staff with six measures. Above the staff are guitar chord diagrams for A, D, E, A, E, and A chords. The first measure has an A chord diagram. The second measure has a D chord diagram. The third measure has an E chord diagram. The fourth measure has an A chord diagram. The fifth measure has an E chord diagram. The sixth measure has an A chord diagram.

Piano accompaniment for the third system, consisting of two staves (treble and bass clef) with musical notation.

A guitar staff with eight measures. Above the staff are guitar chord diagrams for E, A, E, A, E, A, E, and A chords. The first measure has an E chord diagram. The second measure has an A chord diagram. The third measure has an E chord diagram. The fourth measure has an A chord diagram. The fifth measure has an E chord diagram. The sixth measure has an A chord diagram. The seventh measure has an E chord diagram. The eighth measure has an A chord diagram.

Pa-gan Ba-by,                      Now won't you rock with

Piano accompaniment for the fourth system, consisting of two staves (treble and bass clef) with musical notation.

me? Pa-gan ba-by,

Lay your love on me.

*rit.*

# Penthouse Pauper

By  
J. C. FOGERTY

Moderately

The piano introduction consists of two staves. The right hand starts with a melody in C major, featuring eighth and sixteenth notes, with a dynamic marking of *mf*. The left hand provides a simple bass line with quarter notes.

VERSE 1



Now, if I was a brick-lay-er, I would-n't build just an - y - thing;

The first system of the verse shows the vocal line with lyrics and piano accompaniment. The piano part includes triplets in the right hand and a steady bass line in the left hand.



If I was a ball play-er, I would - n't play— no sec - ond

The second system of the verse continues the vocal line and piano accompaniment. The piano part features triplets in the right hand.



string.— And if I were some jew'l-ry, ba-by; Lord, I'd have to be a dia-mond

The third system of the verse concludes the vocal line and piano accompaniment. The piano part continues with a steady bass line and chords in the right hand.

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**VERSE 2**  
 ring. — If I was a se-cret, You know, I nev-er would be  
 told. If I was a jug— of wine,—  
 Lord, my fla-vor would— be— old. I could be most an-y-thing,—  
 But it got to be twen-ty-four ka-rat sol-id gold.—

For Repeats NC Last time

**VERSE**

3. If I was a gambler, You know I'd never lose,  
 And if I were a guitar player, Lord, I'd have to play the blues  
*(Remainder of 3rd verse: Instrumental)*
4. If I was a hacksaw, My blade would be razor sharp.  
 If I were a politician, I could prove that monkeys talk.  
 You can find the tallest building,  
 Lord, You know I'd have the house on top.
5. I'm the Penthouse Pauper; I got nothin' to my name..  
 I'm the Penthouse Pauper; I got nothin' to my name..  
 I can be most anything,  
 'Cause when you got nothin' it's all the same.



# Poorboy Shuffle

By  
J. C. FOGERTY

Medium Shuffle Tempo

The musical score for "Poorboy Shuffle" is presented in five systems. Each system consists of a guitar part at the top and a piano part below it. The guitar part includes chord diagrams for C and F chords. The piano part is written in 4/4 time with a shuffle feel. The first system begins with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. The guitar part uses simple C and F chord diagrams throughout.

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System 1: Treble clef staff with guitar chord diagrams for C and F above it. Bass clef staff with piano accompaniment. The system contains 12 measures.

System 2: Treble clef staff with guitar chord diagrams for C, G7, and F above it. Bass clef staff with piano accompaniment. The system contains 12 measures.

System 3: Treble clef staff with guitar chord diagrams for C and F above it. Bass clef staff with piano accompaniment. The system contains 12 measures.

System 4: Treble clef staff with guitar chord diagrams for C and F above it. Bass clef staff with piano accompaniment. The system contains 12 measures.

System 5: Treble clef staff with guitar chord diagrams for C and F above it. Bass clef staff with piano accompaniment. The system contains 12 measures.

First system of musical notation (measures 1-4). The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a bass line of eighth notes. Chord diagrams for C and F are provided above the treble staff.

Second system of musical notation (measures 5-8). The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a bass line of eighth notes. Chord diagrams for C and F are provided above the treble staff.

Third system of musical notation (measures 9-12). The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a bass line of eighth notes. Chord diagrams for C, G7, and F are provided above the treble staff.

Fourth system of musical notation (measures 13-16). The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a bass line of eighth notes. Chord diagrams for C and F are provided above the treble staff.

Fifth system of musical notation (measures 17-20). The treble clef staff contains a melody of eighth notes, and the bass clef staff contains a bass line of eighth notes. Chord diagrams for C and F are provided above the treble staff. The system concludes with the instruction "D. S. and fade out" and a double bar line.

# Porterville

By  
J. C. FOGERTY

Moderately

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'.

F7 Bb F7 Bb F7 Bb F7 Bb

It's been an aw-ful long time since I been home, But you won't catch me go-in' back down there a-lone.

This system includes guitar chord diagrams for F7 and Bb. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are written below the right-hand staff.

Eb Bb F7 Bb F7 Bb

Things they said when I was young are quite e-nough to get me hung. I don't care! I don't care! They

This system includes guitar chord diagrams for Eb, Bb, and F7. The melody continues in the right hand, and the piano accompaniment is in the left hand. The lyrics are written below the right-hand staff.

F7 Bb F7 Bb F7 Bb F7 Bb

came and took my Dad a-way to serve some time, But it was me that paid the debt he left be-hind.

This system includes guitar chord diagrams for F7 and Bb. The melody continues in the right hand, and the piano accompaniment is in the left hand. The lyrics are written below the right-hand staff.

B Bb F7 Bb

Folks said I was full of sin, be-cause I was the next of kin. *I don't care!* *I don't care!*

F7 Bb F7 Eb F7 Bb F7 Bb

Folks were out one night to put me up a fence, And you can guess that I've been run-nin' ev-er since.

Eb Bb F7 Bb

Ain't no one that's 'bout to help, but I'll keep on, I tell my-self. *I don't care!* *I*

1. F7 Bb F7 Bb F7 Bb F7 Bb

*Repeat ad lib and fade-out*

*don't care!* *don't care!* *I don't care!* *I don't care!* *I*

# Proud Mary

By  
J. C. FOGERTY

Moderately (with a heavy beat)

mf

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in G major, starting with a quarter rest followed by G4, A4, B4, C5, B4, A4, G4. The left hand plays a steady eighth-note bass line starting on G2.

VERSE

G

Left a good job — in the ci - ty, — Work - in' for The Man ev - 'ry night and day, —  
Cleaned a lot of plates in Mem - phis, Pumped a lot of pain down in New Or - leans, —

The first system of the verse features a guitar chord diagram for G major above the first measure. The vocal line and piano accompaniment continue from the introduction.

And I nev - er lost one min - ute of sleep - in', Wor - ry - in' 'bout the way things might have been. —  
But I nev - er saw the good side of the ci - ty, Un - til I hitched a ride on a riv - er boat queen. —

The second system of the verse continues the vocal and piano accompaniment.

CHORUS


D Em

Big wheel — keep on — turn - in', — Proud Mar - y keep on burn - in', — Roll -

The chorus section includes guitar chord diagrams for D major and E minor above the first and second measures of the vocal line. The piano accompaniment continues with a steady eighth-note bass line.

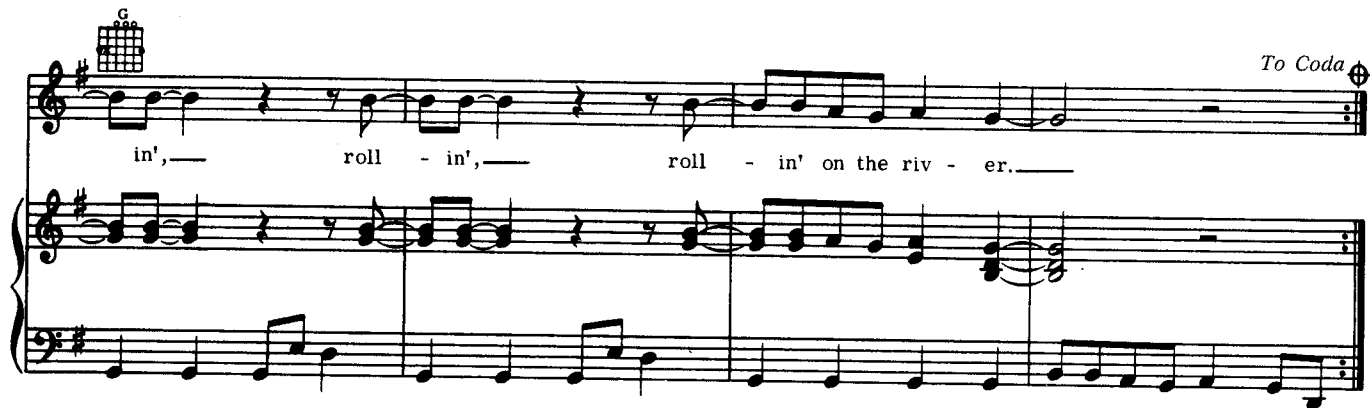
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G




To Coda

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

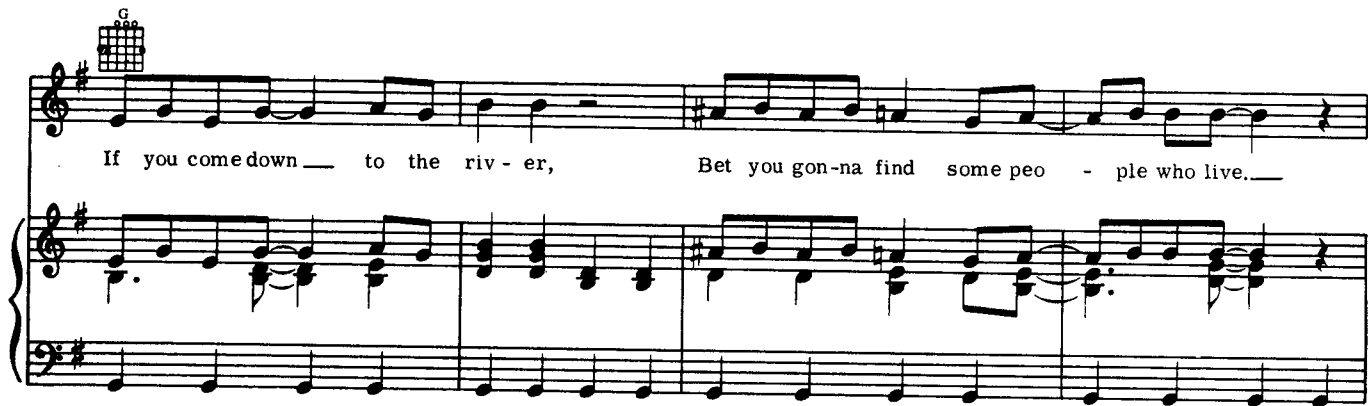


VERSE

G

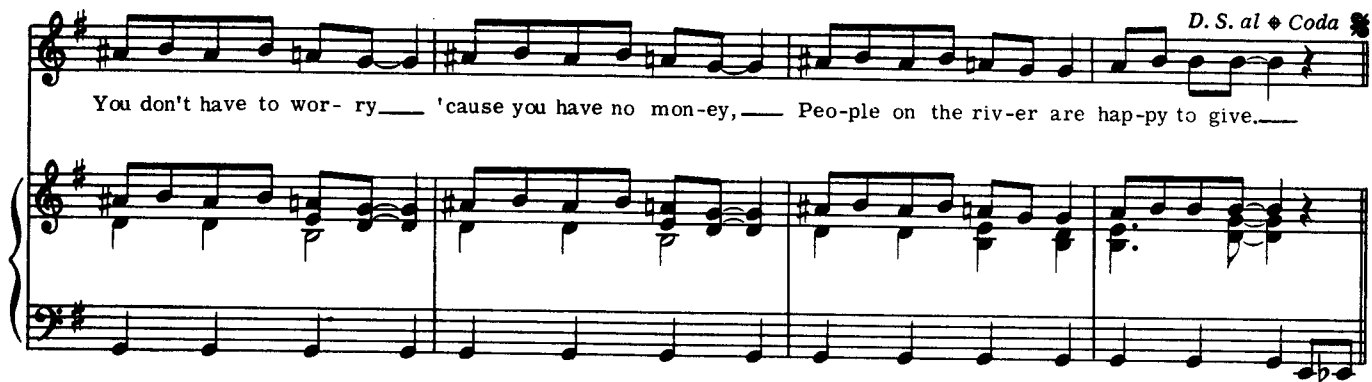


If you come down — to the riv - er, Bet you gon-na find some peo - ple who live. —



*D. S. al* Coda

You don't have to wor- ry — 'cause you have no mon-ey, — Peo-ple on the riv-er are hap-py to give. —




Coda

G



Repeat ad lib and fade out

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



# Ramble Tumble

By  
J. C. FOGERTY

Brightly (in 2)

Repeat 4 times

Introduction for piano, marked *f*. The music is in 2/4 time and consists of two staves. The right hand plays chords and the left hand plays a rhythmic accompaniment.

Chord diagrams: C, Csus, C

Move, \_\_\_\_\_ Down \_\_\_\_\_ the

First system of the song. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady accompaniment with chords corresponding to the C, Csus, and C chord diagrams shown above.

Chord diagrams: Csus, C

road \_\_\_\_\_ I go. There's

1. 2.

Second system of the song. It includes a vocal line with lyrics and a piano accompaniment. The piano part continues with the same accompaniment. The vocal line has two endings, labeled 1. and 2.

Chord diagram: C

mud in the wa - ter, Roach in the cel - lar,  
gar-bage on the side - walk, High - ways in the back yard,

Third system of the song. It includes a vocal line with lyrics and a piano accompaniment. The piano part continues with the same accompaniment.



Bugs in the su-gar, Mort-gage on the home, Mort-gage on the  
 Po-lice on the cor-ner, Mort-gage on the car, Mort-gage on the

1.

home.  
 car. There's

2.

Move, down the

Cms C

road I go. They're

sell- ing in - de - pen - dence,          Ac - tors in the White House,          Ac - id in - di -

ges - tion,          Mort - gage on my life,          Mort - gage on my life.

Move, \_\_\_\_\_ down \_\_\_\_\_ the

Csus          C

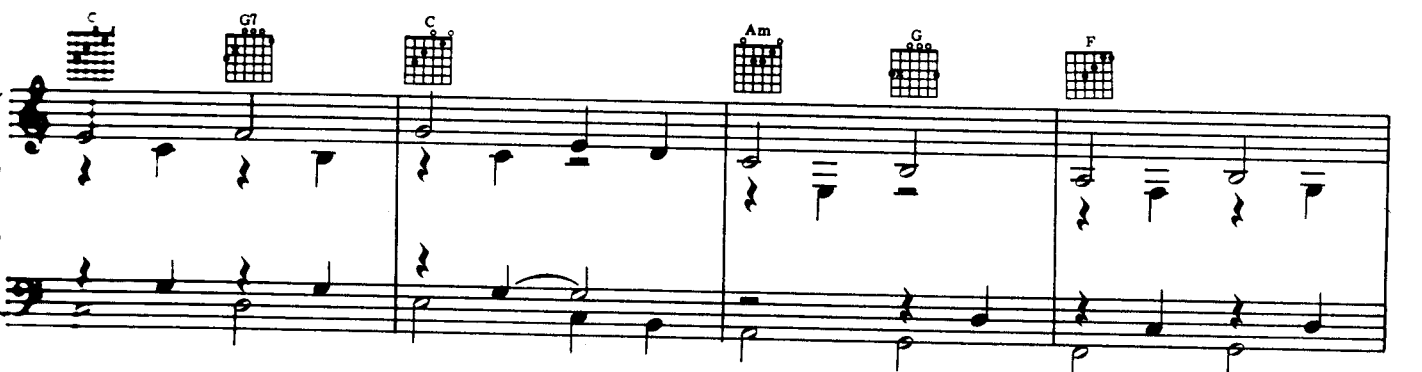
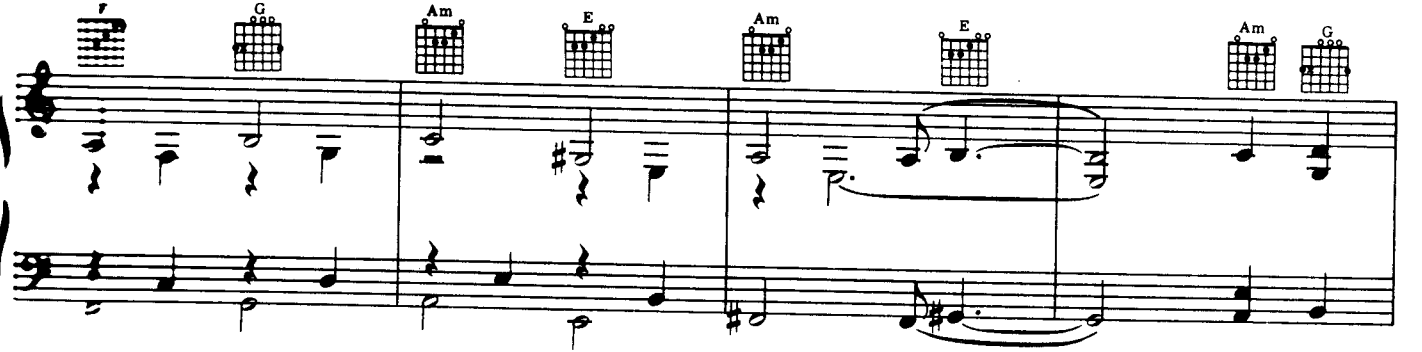
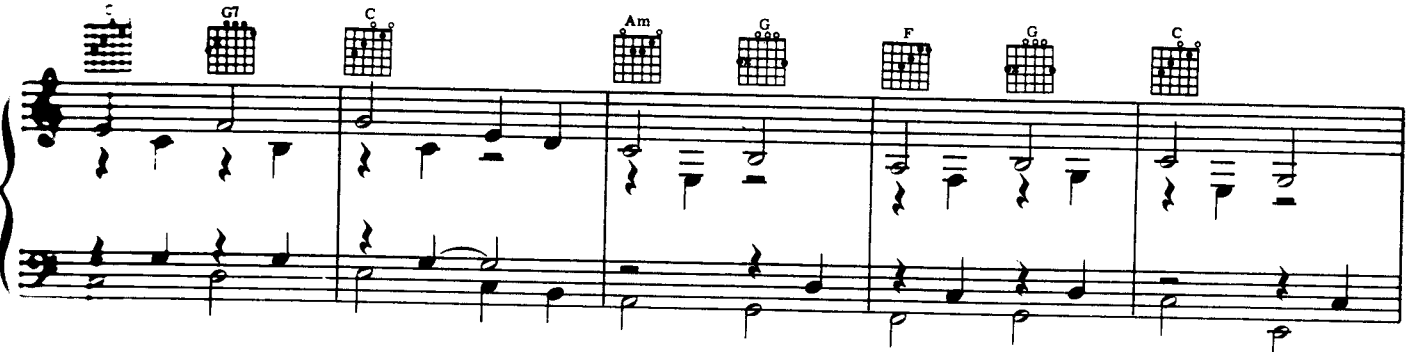
*Keep repeating and fade*

road I go.

# (Theme from) Rude Awakening #2

By  
J. C. FOGERTY

Fairly Slow (In Two)  
NC



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Chord progression: C, F, G, Am, E, Am, E, F, G

Chord progression: C, F, G, C, F, G, C, G7, Am, G

Chord progression: C, G7, C, Am, G, F, G

Chord progression: C, F, G, Am, E, Am, E

Chord progression: Am, E, Am, E, Am, E, Am, E

This system contains the first two staves of music. Above the top staff, seven guitar chord diagrams are provided for the following chords: F, Am, E, Am, E, Am, and E. The top staff features a melodic line with eighth and quarter notes, while the bottom staff provides a bass line with quarter notes and rests.

This system contains the third and fourth staves. The top staff is marked with "NC" (No Chords) and contains a continuous eighth-note melodic line. The bottom staff features a bass line with sustained chords, indicated by horizontal lines and a brace, with occasional eighth notes.

This system contains the fifth and sixth staves. An "Am" guitar chord diagram is shown above the top staff. The top staff has a melodic line with some notes tied across measures. The bottom staff has a bass line with sustained chords and some eighth notes.

This system contains the seventh and eighth staves. A "G" guitar chord diagram is shown above the top staff. The top staff features a melodic line with sustained notes. The bottom staff has a bass line with sustained chords and some eighth notes.

This system contains the ninth and tenth staves. An "A" guitar chord diagram is shown above the top staff. The top staff has a melodic line with sustained notes. The bottom staff has a bass line with sustained chords and some eighth notes.

# Run Through The Jungle

By  
J. C. FOGERTY

Medium Tempo

Piano introduction in C minor, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line. The piece begins with a forte (*f*) dynamic.

VERSE



1. Thought it was a night-mare, Lo, it's all so true,

Musical notation for the first line of the verse, including vocal line and piano accompaniment. The piano part is marked *mf*.

They told me, "Don't go walk-in' slow— 'Cause Dev-il's on the loose." Bet-ter

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

CHORUS Cm

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

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

06042-3-1

run through the jun - gle, Woa, Don't look back to see.

VERSE



2. Thought I heard a rum - blin' Call-in' to my name,

Two hun - dred mil - lion guns are load - ed Sa - tan cries, "Take aim!" Bet - ter

CHORUS




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

run through the jun - gle, Woa, Don't look back to see.

VERSE 

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

"Let the peo - ple know my wis - dom, fill the land with smoke." Bet-ter

CHORUS 

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

run through the jun - gle Woa, Don't look back to see.

*Keep repeating ad lib and fade out*



# Sail Away

Words and Music by S. COOK

Moderately Bright (in 4)

*mf*

Piano introduction in F major, 4/4 time, moderately bright. The melody is in the right hand, and the accompaniment is in the left hand.

**F** **C**

Lock the door.— sun's a-fall - in'. Poke the fire.— don't let the cold— in. Gon-na try— to

Vocal line with piano accompaniment. The piano part features a steady bass line and chords in the right hand.

**F** **To Coda** ⊕

sail a-way— from the rest of my— life. Found a boat— to make the break— in.

Vocal line with piano accompaniment. The piano part continues with the same accompaniment pattern.

**C**

Filled with hope— 'bout the step I'm tak - in'. Gon-na try— to sail a-way— from the

Vocal line with piano accompaniment. The piano part concludes with the same accompaniment pattern.

F C Dm Bb

rest of my\_ life. Spent a long\_time list - 'ning to\_ the cap-tain of\_ the sea,-

F C Dm Bb C

— Shout-in' or - ders to\_ his crew;— No one hears\_but me.---

F C

Cast a-way,— tide's a run - nin'. Hoist the sail,— strong wind's com - in'.

F

Gon - na try\_ to sail a-way\_ from the rest of my\_ life.

C Dm Bb F

Spent a long time list - 'ning to the cap - tain of the sea,

C Dm Bb C

*D. S. al Coda* ✻

Shout - in' or - ders to his crew: No one hears but me.

⊕ *Coda*

C F

Gon - na try to sail a-way from the rest of my life.

F

# Sailor's Lament

By  
J. C. FOGERTY

Moderately Bright (In Four)

Piano introduction in 4/4 time, featuring a melody in the right hand and a bass line in the left hand.

G C G D C G

Woke up ear - ly feel - in' light, (Shame, it's a shame.)

First system of musical notation including guitar chords (G, C, G, D, C, G) and piano accompaniment.

C G D C G

Some-bod - y got to me last night, (Shame, it's a shame.)

Second system of musical notation including guitar chords (C, G, D, C, G) and piano accompaniment.

G C G D C G

Sat down for a friend - ly duel, (Shame, it's a shame.) With  
Poor-mouth Hen - ry turned on me, (Shame, it's a shame.) Said,



Third system of musical notation including guitar chords (G, C, G, D, C, G) and piano accompaniment.




one-eyed jacks 'n' jok - ers, too, (Shame, it's a shame.)  
 "Boy, I'm gon - na pick you clean." (Shame, it's a shame.)



CHORUS


Ooh, sail - or man, (Shame, it's a shame.)



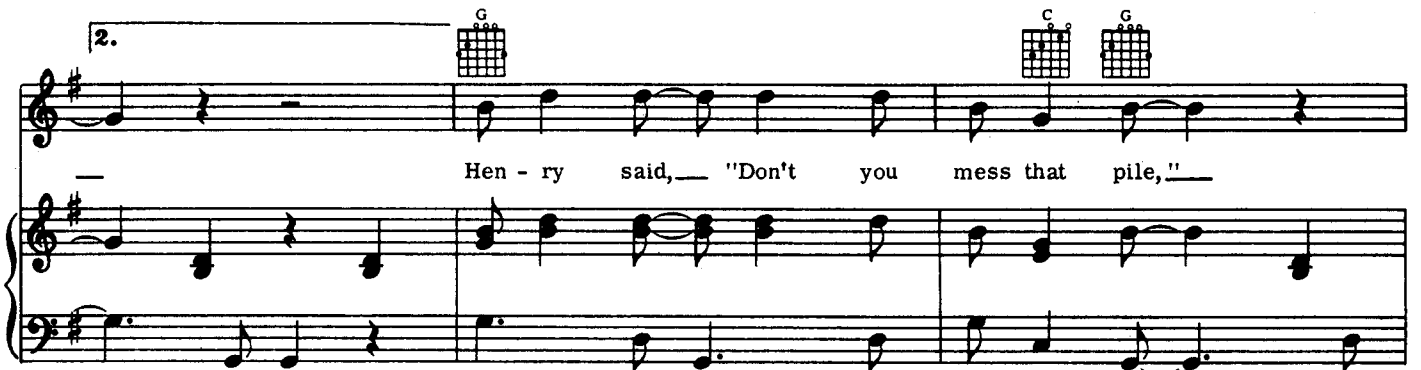


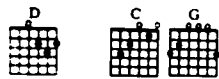
Ooh, sail - or man. (Shame, it's a shame.)



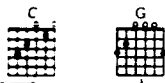


2. Hen - ry said, "Don't you mess that pile,"



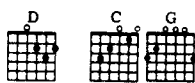
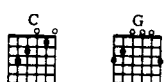


*Shame,* it's a shame.) Had three ac - es 'n'

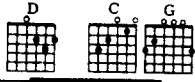


he had five. (Shame, it's a shame.)

CHORUS



Ooh, sail - or man. (Shame, it's a shame.)



Ooh, sail - or man. (Shame, it's a shame.) *Repeat ad lib. and fade*

# Side O' The Road

By  
J. C. FOGERTY

Moderately

The musical score is written for piano and guitar. It features five systems of music. Each system consists of a treble clef staff with chords and a bass clef staff with a melodic line. Above each system is a guitar chord diagram for the chords: F#m, A, B, and Bm. The tempo is marked 'Moderately' and the dynamic is 'mf'. The key signature has one sharp (F#) and the time signature is 4/4. The fifth system includes triplets in the treble staff.

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Chord progression: F#m, A, B, Bm, F#m, A, B, Bm, F#m, A, B, Bm

Chord progression: F#m, A, B, Bm, F#m, A, B, Bm, F#m, A, B, Bm

Chord progression: F#m, A, B, Bm, F#m, A, B, Bm, F#m, A, B, Bm To Coda

Chord progression: F#m, A, B, Bm, F#m, A, B, Bm, F#m, A, B, Bm

Chord progression: F#m, A, B, Bm, Am, C, D, Dm, Am, C, D, Dm

Chord progression: Am, C, D, Dm, Am, C, D, Dm, Am, C, D, Dm



Am C D Dm Am C D Dm Am C D Dm

Am C D Dm Am C D Dm Am C D Dm

Am C D Dm Am C D Dm Am C D Dm

Am C D Dm Am C D Dm F#m A B Bm

F#m A B Bm F#m A B Bm F#m A B Bm *D. S. al Coda*

*Coda* F#m A B Bm F#m A B Bm F#m A B Bm

F#m A B Bm F#m A B Bm F#m A B Bm *Repeat and fade out*

# Sinister Purpose

By  
J. C. FOGERTY

Moderately

*mf*

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter rest. The left hand plays a bass line starting with a quarter note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, and a quarter rest. The tempo is marked 'Moderately' and the dynamic is 'mf'.



When the sky is gray  
Burn a-way the good-ness;

and the moon is hate  
You and I re-main.

The first system of the vocal melody is shown on a single staff. The lyrics are: "When the sky is gray / Burn a-way the good-ness; / and the moon is hate / You and I re-main." The piano accompaniment continues with the same bass line as the introduction, with the right hand providing harmonic support.

I'll be down to get you,  
Did you see the last war?

Roots of earth will shake.  
Well, here I am a-gain.

The second system of the vocal melody is shown on a single staff. The lyrics are: "I'll be down to get you, / Did you see the last war? / Roots of earth will shake. / Well, here I am a-gain." The piano accompaniment continues with the same bass line.

Ab major chord diagram: F (1st fret), Ab (1st fret), C (open), F (1st fret), Ab (1st fret), F (1st fret).

C major chord diagram: C (open), E (open), G (2nd fret), C (open), E (open), G (2nd fret).

Ab major chord diagram: F (1st fret), Ab (1st fret), C (open), F (1st fret), Ab (1st fret), F (1st fret).

C major chord diagram: C (open), E (open), G (2nd fret), C (open), E (open), G (2nd fret).

Ab major chord diagram: F (1st fret), Ab (1st fret), C (open), F (1st fret), Ab (1st fret), F (1st fret).

Sin - is - ter Pur - pose Knock-in' at your\_ door; Come and take my\_

The third system of the vocal melody is shown on a single staff. The lyrics are: "Sin - is - ter Pur - pose / Knock-in' at your\_ door; / Come and take my\_". The piano accompaniment continues with the same bass line, and the right hand plays chords corresponding to the diagrams above.

To Coda 1. NC

2. NC

— hand.

I can set you free,

Make you rich and

— ease.

We can live for- ev - er;

Look in - to my

D. S. al Coda

Coda NC

eyes.

# Someday Never Comes

Words and Music by J. C. FOGERTY

Moderately Bright (In Four)

The piano introduction consists of two staves. The right hand plays a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a steady bass line: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4. The piece begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The dynamic marking is *mf*.



The vocal melody line starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It begins with a whole note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4. The melody then continues with quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and ends with a quarter note G4.

1. First thing I re - mem - ber is ask - in' pa - pa,  
 (2.) time and tears went by \_\_\_\_\_ and I \_\_\_\_\_ col - lec - ted  
 (3.) then, one day in A - pril, I was - n't e - ven  
 (4.) think it was Sep - tem - ber, the year \_\_\_\_\_ I went a -

The piano accompaniment for the first verse consists of two staves. The right hand plays a series of chords: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a steady bass line: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4. The piece begins with a treble clef, a key signature of two flats, and a 4/4 time signature.



The vocal melody line starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It begins with a whole note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4. The melody then continues with quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and ends with a quarter note G4.

"Why?" For there \_\_\_\_\_ were man - y things I did - n't  
 dust, For there \_\_\_\_\_ were man - y things I did - n't  
 there, For there \_\_\_\_\_ were man - y things I did - n't  
 way, For there \_\_\_\_\_ were man - y things I did - n't

The piano accompaniment for the second verse consists of two staves. The right hand plays a series of chords: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a steady bass line: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4. The piece begins with a treble clef, a key signature of two flats, and a 4/4 time signature.



The vocal melody line starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It begins with a whole note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, G4. The melody then continues with quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and ends with a quarter note G4.

know. And dad - dy al - ways smiled; \_\_\_\_\_  
 know. When dad - dy went a - way, \_\_\_\_\_  
 know. A son was born to me; \_\_\_\_\_  
 know. And I still see him stand - ing, \_\_\_\_\_

The piano accompaniment for the third verse consists of two staves. The right hand plays a series of chords: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a steady bass line: G2, Bb2, D3, F3, G3, Bb3, D4, F4, G4. The piece begins with a treble clef, a key signature of two flats, and a 4/4 time signature.

Chords: Eb, Bb

took me by the hand  
 he said, 'Try to be a man,  
 Ma - ma held his hand,  
 try'n' to be a man;

Say - in', 'Some - day  
 And, Some - day  
 say - in', 'Some - day  
 I said, 'Some - day

Chords: F, Bb

you'll \_\_\_\_\_ un - der - stand." } Well, I'm  
 you'll \_\_\_\_\_ un - der - stand."  
 you'll \_\_\_\_\_ un - der - stand."  
 you'll \_\_\_\_\_ un - der - stand." }

Chords: F, Bb, F

here to tell you now each and ev - 'ry moth - er's son that you bet - ter learn it fast: you

Chords: Bb, Cm, Eb, To Coda 1.2.

bet - ter learn it young, 'Cause, 'Some-day" Nev - er Comes.

3. Bb Cm

2. Well,  
3. And Comes.  
4. I Oo, "Some - day"

Eb Bb

*D. S. al* ♦ *Coda*

Nev - er Comes.

⊕ *Coda* Bb

Comes.

Cm Eb Bb

Oo, "Some - day" Nev - er Comes.

*(Freely)*

Cm Bb

Hum

*Repeat ad lib and fade out*

# Sweet Hitch-Hiker

Words and Music by J. C. FOGERTY

Moderately Bright (in 4)

*mf*

VERSE



1. Was Rid-in' a - long - side the high-way, — Roll-in' up the coun-try-side.  
 2. (Cruis) — in' on thru the junc-tion, — I'm — fly - in' 'bout the speed of sound,  
 3. (Was) bust - ed up a long the high-way, — I'm the sad - dest rid - in' fool a - live.



Think - in' I'm the de - vil's heat - wave, — What you burn in your cra - zy mind? —  
 No — tic - in' pe - cu - liar func - tion, — Cain't no rol - ler coast - er — show me down. —  
 Won - d'ring if you're go - in' my — way, — Won't you give a poor — boy a ride? —



Saw a slight dis - trac - tion — Stand-in' by the road; —  
 I turned a - way to see — her, — Woa! she caught my eye, —  
 Here she comes a - rid - in' — Lord, she's fly - in' high. —

C A D7

She was smil-in' there, Yel-low in her hair;  
 But I was roll-in' down, Mov-in' too fast;—  
 But she was roll-in' down, Mov-in' too fast;—

Do you wan-na, I was think-in'  
 Do you wan-na, She was think-in',  
 Do you wan-na, She was think-in',

CHORUS A

Would you care. }  
 Can it last. } Sweet Hitch-(a)-Hi - ker, We could make mu-sic at the  
 Can I last. }

G D A

Greas-y King. Sweet Hitch-(a)-Hi - ker, Won't you ride on my fast—

1.2. 3. D. S. and fade-out on Chorus

ma-chine?— 2. Cruis- ma-chine?  
 3. Was —



# Take It Like A Friend

Words and Music by S. COOK

Moderately

Piano introduction in G major, 4/4 time, marked *mf*. The right hand features a melodic line with chords, and the left hand provides a steady bass line.

VERSE



If may-be you'd move o-ver, gave some-one else-a chance- to try their luck;- In-

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

stead, you run up clos-er, try'n to grab a page- be-fore they close the book.-

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

CHORUS



It was o-ver'fore-it start-ed,- seemed so long-when we be-gan,- Hope you take-it like a friend.-

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

F7

D7

It's a shame to see you cry - in'. would-n't think to way\_ back when,-

Bb

C

F7

VERSE

G

Looks like I'll nev - er hear the end. Thought you had\_ the hon - or.

C

Took spe - cial pride\_ in all your well laid plans.\_ For -

G

C

- got a-bout\_ the oth - ers. we moved out t'ward the light\_ show - in' emp - ty hands.\_

CHORUS



It was o-ver'fore\_ it start-ed,\_\_\_ seemed so long\_ when we be-gan,\_\_\_



Hope you take\_\_\_ it like a friend.\_\_\_\_ It's a shame to see you cry - in'.



would-n't think to way\_\_\_ back when.\_\_\_\_ Looks like I'll nev - er hear the end.

VERSE



Love to be the win - ner. Gath-er up your chips in time to cash 'em in.



We're all look - in' thin - ner,

Play - in' cards too close for eith - er



CHORUS  
F7

one to win. —

It was o - ver'fore — it start-ed,



seemed so long — when we be-gan. —

Hope you take — it like a friend. —

It's a



come to see you cry - in'. would-n't think to way\_ back when. — Looks like I'll nev - er hear the end.



# Tearin' Up The Country

By D. CLIFFORD

Brightly



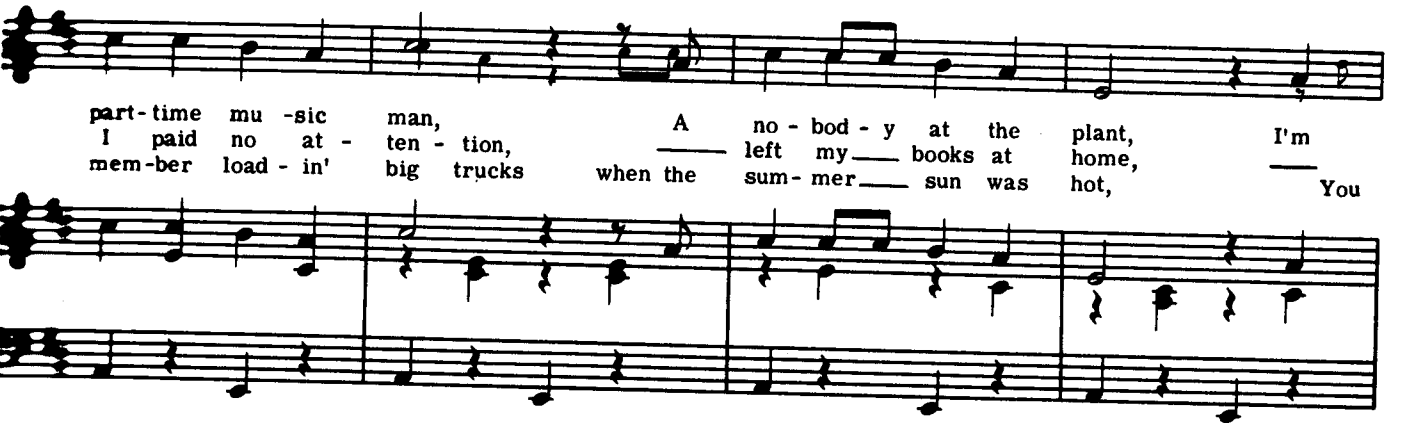
1. Play - in' a pa - vil - ion on the out - skirts of town,  
2. Mom and pa - pa told me "Son, you got - ta go to school;  
3. Ran in - to a dry spell, \_\_\_\_\_ seemed no - where to go.



Play - in' where my roll - er der - by rolls. Just a  
On - ly way to make the fam - 'ly proud." I re -  
Good luck turned the tide, I'm on my way.



part-time mu - sic man, A no - bod - y at the plant, I'm  
I paid no at - ten - tion, \_\_\_\_\_ left my \_\_\_\_\_ books at home, \_\_\_\_\_  
mem - ber load - in' big trucks when the sum - mer \_\_\_\_\_ sun was hot, \_\_\_\_\_ You



1.



Tear - in' Up The Coun - try with a song.

2. 3.



Rath - èr play my mu - sic real loud. \_\_\_\_\_  
 know I could still be there, but I'm not. \_\_\_\_\_



{ 1. Tear-in' Up The Coun - try with a song. \_\_\_\_\_  
 { 2. Tear-in' Up The Coun - try with a song. \_\_\_\_\_  
 { 3. Tear-in' Up The Coun - try with a song. \_\_\_\_\_  
 { 4. Tear-in' Up The Coun - try with a song. \_\_\_\_\_ I'm



Tear-in' up the coun - try with a song.  
 Tear-in' up the coun - try with a song.

I paid no at - ten - tion,  
'Mem - ber load - in' big trucks when the left my books at  
sum - mer sun was

*4th time to Coda*

home, hot, Rath - er play my mu - sic real  
Know I could still be there, but I'm

1. 2.

loud. \_\_\_\_\_ loud. \_\_\_\_\_  
not. \_\_\_\_\_

*Coda*

not.

# The Working Man

By  
J. C. FOGERTY

Moderately

*mf*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

Well, I was born on a Sun - day;  
said I was bad, \_\_\_\_\_  
-ev - er you say, \_\_\_\_\_ Lord,

On Thurs-day I had me a  
I did some-thing to her  
What I got is

This system includes guitar chord diagrams for C7 and F7. The lyrics are positioned below the vocal line, with some words underlined. The piano accompaniment continues with the same rhythmic pattern.

job. \_\_\_\_\_  
head. \_\_\_\_\_  
mine. \_\_\_\_\_

I was born on a Sun - day;  
Ma-ma said I was bad, \_\_\_\_\_  
What - ev - er you say, \_\_\_\_\_

This system continues the musical notation and lyrics. It features guitar chord diagrams for C7 and F7. The piano accompaniment remains consistent with the previous system.

By Thurs-day I was work-in' out on the job. I ain't  
I did, some-thing to her head. — And  
Well, that's what I'm gon - na do. 'Cause

This system concludes the musical notation and lyrics on this page. It includes guitar chord diagrams for A7 and C7. The piano accompaniment ends with a final chord.



Last time  
To Coda

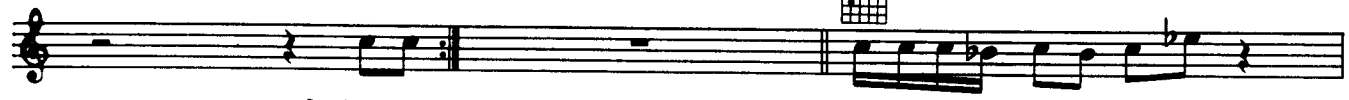


nev - er had no day off since I learned right from wrong.  
Pop - pa threw me out, — Said, 'I got - ta earn my own way.'  
I'm The Work - ing Man, — And I do the job for you.



INTERLUDE

1. | 2.



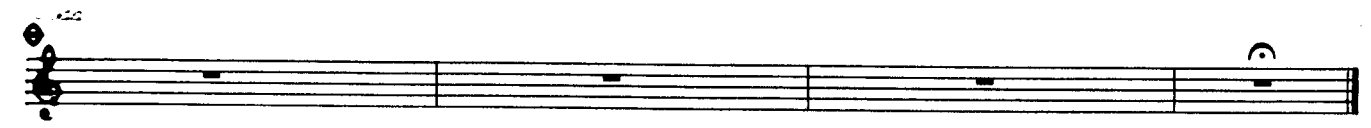
2. Ma-ma I ain't nev - er been in trou - ble;



D. S. al Coda



I ain't got — the time. — I don't mess a - round with mag - ic, child. — What -



4. Every Friday, Well, that's when I get paid;  
Don't take me on Friday, 'cause that's when I get paid.  
Let me die on Saturday night, before Sunday gets my head.

# Tombstone Shadow

By  
J. C. FOGERTY

Moderately

The piano introduction consists of four measures. The right hand plays chords in the treble clef, and the left hand plays a rhythmic accompaniment in the bass clef. The tempo is marked 'Moderately' and the dynamic is 'mf'.

VERSE



The first system of the verse features a vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Tomb-stone Sha-dow, \_\_\_\_\_ stretch-in a-cross\_ my path.  
man, \_\_\_\_\_ 'way down in San Ber- doo.



The second system of the verse continues the vocal and piano parts. The piano accompaniment features a triplet of eighth notes in the right hand.

Tomb-stone Sha-dow, \_\_\_\_\_ stretch-in' a-cross\_ my  
Said, I saw the gyp-sy man, 'way down in San Ber-



The third system of the verse concludes the vocal and piano parts. The piano accompaniment includes a triplet of eighth notes in the right hand.

path. Ev-'ry time I get some good news, There's a sha-dow on my  
doo. Five dol-lars on the ta-ble, Keep me 'way from my

1. Bridge

2.



2. Saw the gyp-sy

Said I got thir-teen months of bad luck,

Bound to be some pain,

Don't you do no trav-'lin',

Fly in no mach-ines, Tomb - stone

Sha-dow, —

stretch-in' a - cross — my path,

Ev-'ry

When I get some good news,

There's a sha-dow on my back,

## VERSE 3

The man gave me a luck charm,  
 Cost five dollars more,  
 Said, "Put some on your pillow,  
 and put some on your door."  
 He said, "Take a long vacation,  
 for thirteen months or more."

REPEAT VERSE 1

# Up Around The Bend

By  
J. C. FOGERTY

Moderately

*mp - f*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderately' and the dynamics range from mezzo-piano to forte.

## VERSE

1. There's a place up a-head and I'm go-in' Just as fast as my feet—

*mp*

The verse features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. The tempo remains moderate.

— can fly — Come a-way, — come a-way — if you're go-in',

The second line of the verse continues the vocal melody and piano accompaniment. The piano part maintains the same harmonic structure as the first line.

## CHORUS

Leave the sink-in' ship — be-hind. Come on the ris-in' wind, —

The chorus begins with a new melodic line and piano accompaniment. The piano part features a more active bass line with eighth notes. The tempo remains moderate.

06044-3-1

C F C G

We're go - in' up a - round the bend,

C G

2. Bring a song and a smile for the ban - jo,  
4. Catch a ride to the end of the high - way

Bet - ter get while the get -  
And we'll meet by the big -

C

tin's good, Hitch a ride to the end of the high - way  
red tree, There's a place up a - head and I'm go - in'

C CHORUS F C

Where the ne - ons turn to wood,  
Come a - long, come a - long with me. Come on the ris - in' wind,

G F C G

To Coda

We're go-in' up a-round the bend,\_\_\_

VERSE

C G

3. You can pon - der per-pet - u - al mo - tion, Fix your mind\_\_\_ on a crys-  
 Al-ways time\_\_\_ for a good\_\_\_ con-ver-sa - tion, There's an ear\_\_\_ for what-

1. C 2. D. S. al Coda

tal day,\_\_\_ you say. \_\_\_

Coda C

ad lib style

G C

Keep repeating and fade out

# Walk On The Water

By  
J. C. FOGERTY

Moderato

mf

The piano introduction consists of a series of chords in the right hand and a simple bass line in the left hand. The chords are: E minor (Em), D major (D), C major (C), and E minor (Em).

Em D C Em

Late last night, I went for a walk,  
Could-n't be-lieve, with my own eyes, And I

The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Em7 A Am

Down by the riv-er near my home.  
swear I'll nev-er leave my home a-gain.

The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

D Em

I saw a man walk-ing on the wa-ter.  
Com-ing right at me from the oth-er side.

The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Call - ing out my name; "Do not be a- fraid."

Feet be-gin to run, — pound-ing in my brain; I don't want to

go: ————— I don't want to go. No, no, no,

no, a-no. ————— I don't want to go.



# What Are You Gonna Do

By D. CLIFFORD

Brightly

### CHORUS



When you are a-lone, — you come — back — cry - in' and you

want to go home; — For some- one for- get - tin' it seems — like you're let - tin' it take —

— you a - way — from me. —

VERSE

Was your i - dea to pack —  
Told you all the se -  
Thought that I was all —

— up and go. —  
- crets that were mine, —  
— that you need, —

You said you had — no  
The good things that I  
You told me things I

G C

life \_\_\_\_\_ of your own. \_\_\_\_\_  
 picked up o - ver - time. \_\_\_\_\_  
 want - ed to be - lieve. \_\_\_\_\_

Mov - in' in \_\_\_\_\_ was  
 Won't ac - cept \_\_\_\_\_ the  
 You know that leav - ing

G F C

not too hard to do. \_\_\_\_\_  
 rea - son why you're here; \_\_\_\_\_  
 me \_\_\_\_\_ would be wrong; \_\_\_\_\_

Ya got \_\_\_\_\_  
 \_\_\_\_\_

G F C

sec - ond thoughts;\_ you're gon - na have \_\_\_\_\_ to choose. \_\_\_\_\_  
 Talk things out; \_\_\_\_\_ o - ver - come \_\_\_\_\_ the fear. \_\_\_\_\_  
 Stay with me, \_\_\_\_\_ I'll help you to \_\_\_\_\_ be strong. \_\_\_\_\_

CHORUS  
 C G C

What are you gon - na do? \_\_\_\_\_  
 For - get a - bout your moth - er and think \_\_\_\_\_

— a - bout you. For some - one for - get - tin' it seems — like you're let - tin' it take —

— you a - way — from me. — What are you gon - na do? —

1.2. 3. CHORUS

— For - get a - bout your moth - er and think — a - bout you. For some - one for - get - tin' it seems —

— like you're let - tin' it take — you a - way — from me. —

*Repeat and fade*

# WHO'LL STOP THE RAIN

Words and Music by  
JOHN C. FOGERTY



*mf*

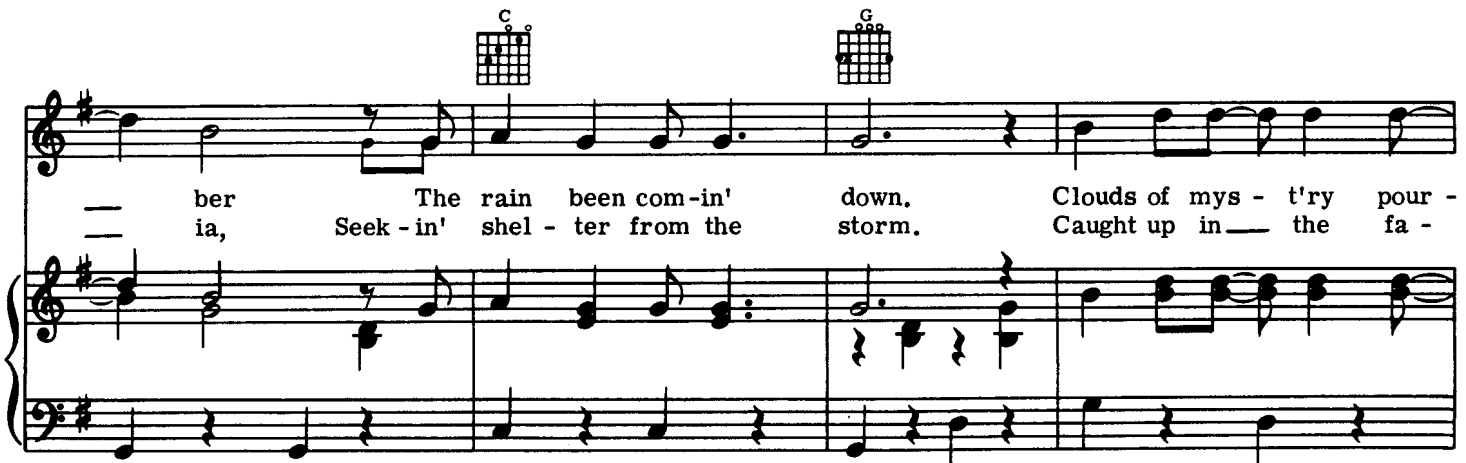
Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.



Long as I re - mem -  
I went down Vir - gin -

Guitar chord diagram for G major: 

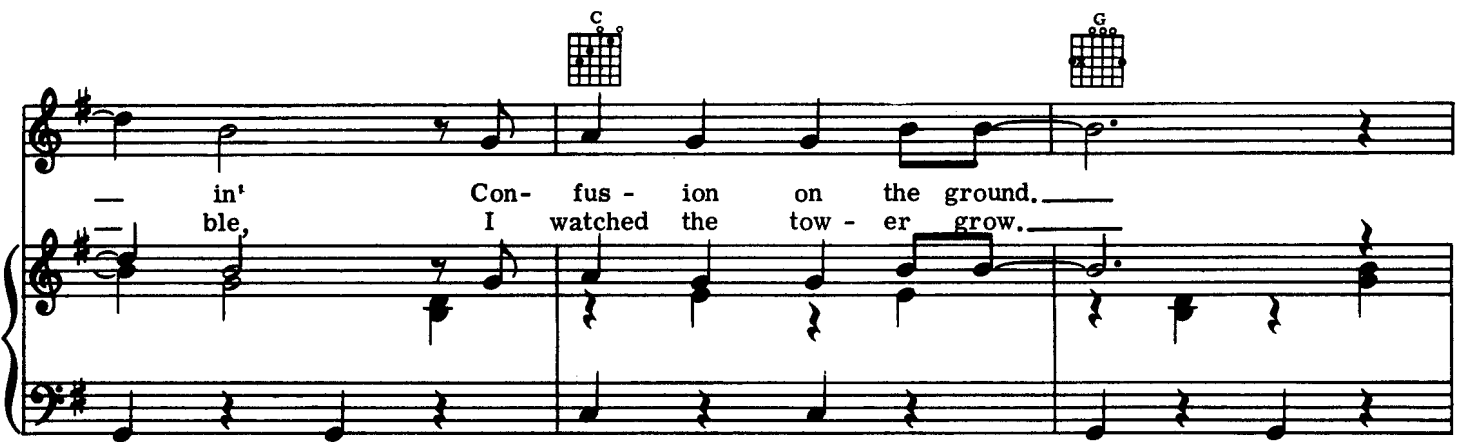
First system of musical notation for the vocal line, including piano accompaniment and a guitar chord diagram for G major.



ber The rain been com-in' down. Clouds of mys - t'ry pour -  
ia, Seek - in' shel - ter from the storm. Caught up in the fa -

C C G  
Guitar chord diagrams for C major and G major.

Second system of musical notation for the vocal line, including piano accompaniment and guitar chord diagrams for C major and G major.



in' Con - fus - ion on the ground.  
ble, I watched the tow - er grow.

C G  
Guitar chord diagrams for C major and G major.

Third system of musical notation for the vocal line, including piano accompaniment and guitar chord diagrams for C major and G major.

C G C

Good men through the ag - es, Tryin' to find the  
 Five year plans and new deals, Wrapped in gold - en

G C D Em

sun; chains. And I won - der, Still I won - der, Who'll Stop The Rain..

G

1. 2.

G C G

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

C G

crowd had rushed — to- geth - er, — Try-in' to — keep warm.

C G C G

Still the rain — kept pour-in', Fall-in' on — my ears.

C D Em

And I won - der, Still I won - der, Who'll Stop The Rain. —

G Em

*Repeat and fade*

# Wrote A Song For Everyone

By  
J. C. FOGERTY

Moderately

*mf*

VERSE

Met my - self a - com - in' coun - ty wel - fare line.  
Got my - self ar - rest - ed, Wound me up in jail.  
Saw the peo - ple stand - in' thou - sand years in chains.

I was feel - in' strung out, Hung out on the line.  
Rich - mond 'bout to blow up, Com - mu - ni - ca - tion failed.  
Some - bod - y said it's dif - f'rent now, but look, it's just the same.

Saw my - self a - go - in', down to war in June.  
If you see the ans - wer, now's the time to say.  
Pha - roahs spin the mes - sage, round and round the truth.

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G D C G

All I want, All I want is to write my-self a tune,  
 All I want, All I want is to get you down to pray.  
 They could have saved a mil-lion peo-ple, How can I tell you?

CHORUS

C G C G C

Wrote A Song For Ev-'ry-one, Wrote a song for truth. Wrote A Song For

G Em C 1.2. G 3. G

To Coda D. S. al Coda

Ev-'ry-one and I could-n't ev - entalk to you. you.

Coda

G D G

cou- ou- ou - ou - ould - n't ev - en talk to you.