

CREEDENCE
CLEARWATER
REVIVAL

20 of the greatest titles from one of the most popular bands of the late 60's.
Arranged for piano vocal with guitar boxes.

The Best Of Creedence Clearwater Revival

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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 includes guitar chord diagrams for F, C, B \flat , and F. Below the chords is the vocal melody line with lyrics. The piano accompaniment is shown on two staves below 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 includes guitar chord diagrams for C, B \flat , and F. Below the chords is the vocal melody line with lyrics. The piano accompaniment is shown on two staves below 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 includes guitar chord diagrams for C, B \flat , and F. Below the chords is the vocal melody line with lyrics. The piano accompaniment is shown on two staves below 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.

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*. The left hand provides a simple bass line in the bass clef. The key signature is one flat (B-flat) and the time signature is common time (C).

VERSE 1 

Now, when I was just a lit - tle boy, Stand-in' to my Dad-dy's knee,

My pop-pa said, "Son, don't let the man get you and do what he done to me."

The piano accompaniment continues with the same melodic and harmonic structure as the previous sections, providing a smooth transition to the end of the piece.

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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

E♭6 B♭ CHORUS F7

E♭6 B♭

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* 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

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 continues the rhythmic pattern established in the introduction, with the right hand playing chords and single notes that support 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 for the second verse continues the rhythmic pattern, with the right hand playing chords and single notes that support the vocal melody.

start - ing to un - wind — Four kids on the cor -
so - los for a while. — Poor - boy twangs the rhy -
lay your mon - ey down? — O - ver on the cor -

The piano accompaniment for the third verse continues the rhythmic pattern, with the right hand playing chords and single notes that support the vocal melody.

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 —



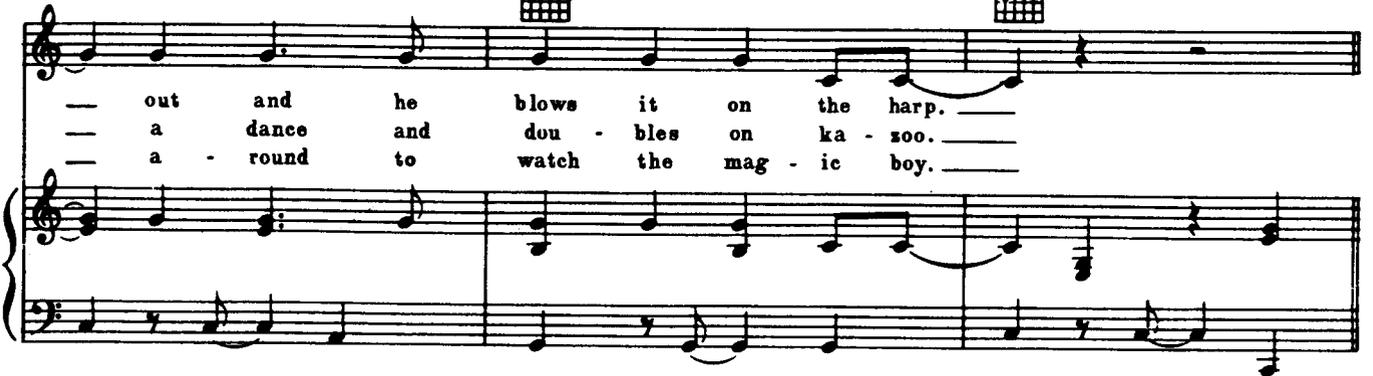
G



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



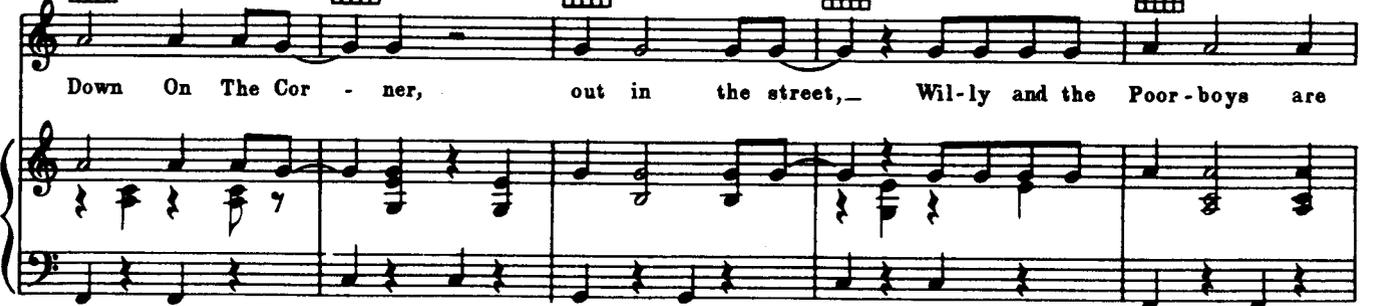
C



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. —



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 accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

VERSE

G F

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

The first system of the verse features a vocal line with lyrics and a piano accompaniment. The right hand has a treble clef and the left hand has a bass clef. Chord diagrams for G and F are shown above the staff.

C7 G

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

The second system continues the verse with lyrics and piano accompaniment. Chord diagrams for C7 and G are shown above the staff.

C G

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

The third system concludes the verse with lyrics and piano accompaniment. Chord diagrams for C and G are shown above the staff.

CHORUS



It ain't me, it ain't me- I ain't no

- 1. sen-a - tor's
- 2. mil-lion-aire's
- 3. mil-i - ta - ry

son.



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

To Coda

D.S. al Coda



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

CODA



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

Repeat ad lib. and fade out

Graveyard Train

By
J. C. FOGERTY

Moderately

C7

NC

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The image shows a musical score for the song 'Graveyard Train'. It consists of six systems of staves. The first system has two staves with the labels 'For Repeats' and 'Last time' above them. The second system has three staves with musical notation including notes, rests, and accidentals (flats). The third system has two staves with musical notation. The fourth system has two staves with musical notation. The fifth system has two staves with musical notation. The sixth system has two staves with musical notation, including the instruction 'fade-out' above the notes. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

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.

Gm7 C

danc-in' in the moon - light. I can hear the bull frog

call-in' me. — Won-der if my rope's still hang-in' to the tree.

Love to kick my feet 'way down in shal-low wat - er.

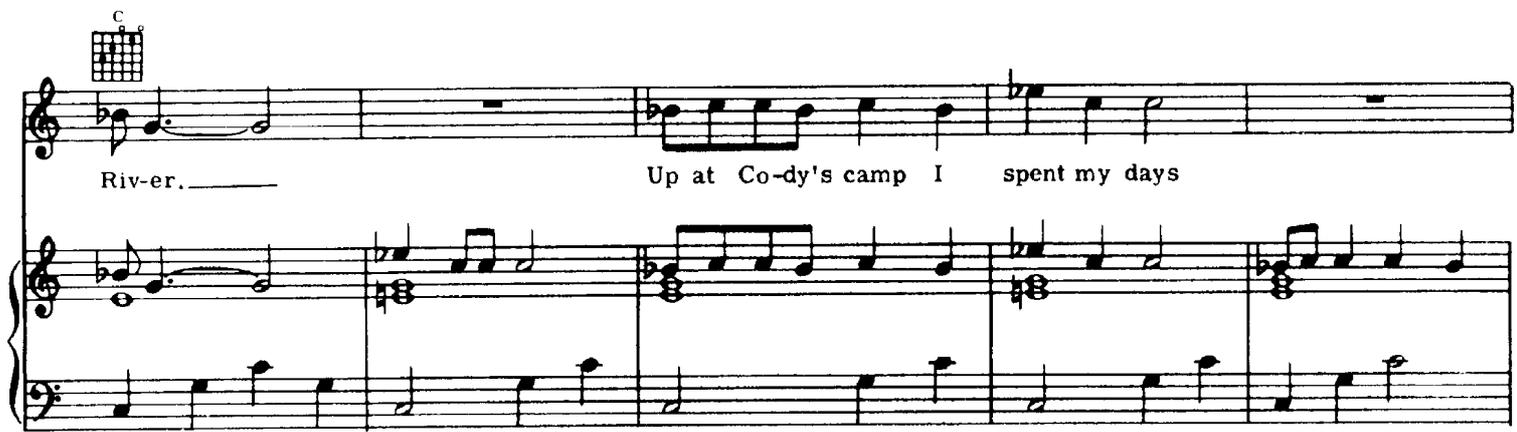
A♭ F Gm7

Shoefly, drag - on fly, get back t'your moth-er. Pick up a flat - rock, skip it a-cross - Green

C



Riv-er. _____ Up at Co-dy's camp I spent my days



With flat car rid - ers and cross _____ tie walk - ers.



A^b



Old Co - dy, Jun - ior took me o - ver. Said, "You're gon - na find the world -



F Gm⁷ C





_____ is smoul - d'rin'. If you get lost come on home _____ to Green Riv-er." _____



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 mezzo-forte (mf) dynamic. It features a series of chords and moving lines. The left hand starts with a bass clef and a common time signature, playing a steady eighth-note accompaniment.

VERSE



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

The piano accompaniment for the first line of the verse consists of two staves. The right hand continues the melodic line from the vocal part, while the left hand provides a consistent eighth-note accompaniment.



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

The piano accompaniment for the second line of the verse consists of two staves. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment.

When it's o - ver, so — they say, —

It 'll rain a sun - ny day, — I know, —

The piano accompaniment for the third line of the verse consists of two staves. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment.

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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 written in a treble clef with a key signature of three sharps and common time. It includes a guitar chord diagram for E major above the first measure. The piano accompaniment is shown in two staves below the vocal line.

A

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

The second vocal line continues in the same key and time signature. It includes a guitar chord diagram for A major above the first measure. The piano accompaniment continues in two staves below.

E E

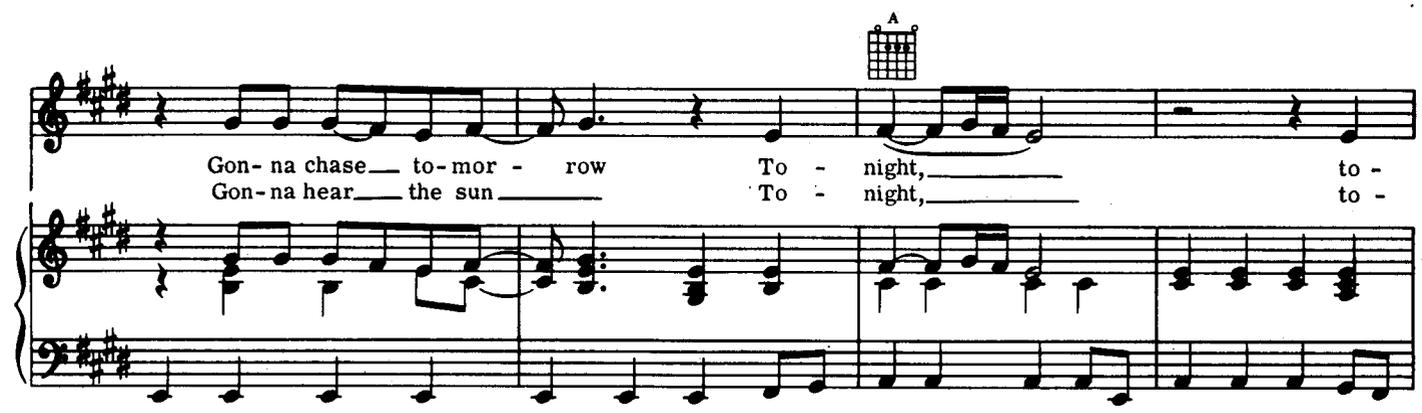
night. _____ Hey, c' - mon, _____
Hey, c' - mon, _____

The third vocal line concludes the phrase. It includes two guitar chord diagrams for E major above the first and second measures. The piano accompaniment continues in two staves below.

A



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



E



B



F#



night, }
 night, } Gon-na get it to the raft - ers,



B



F#



Watch me now. Jo- dy's gon-na get re - li - gion



B



1. B7



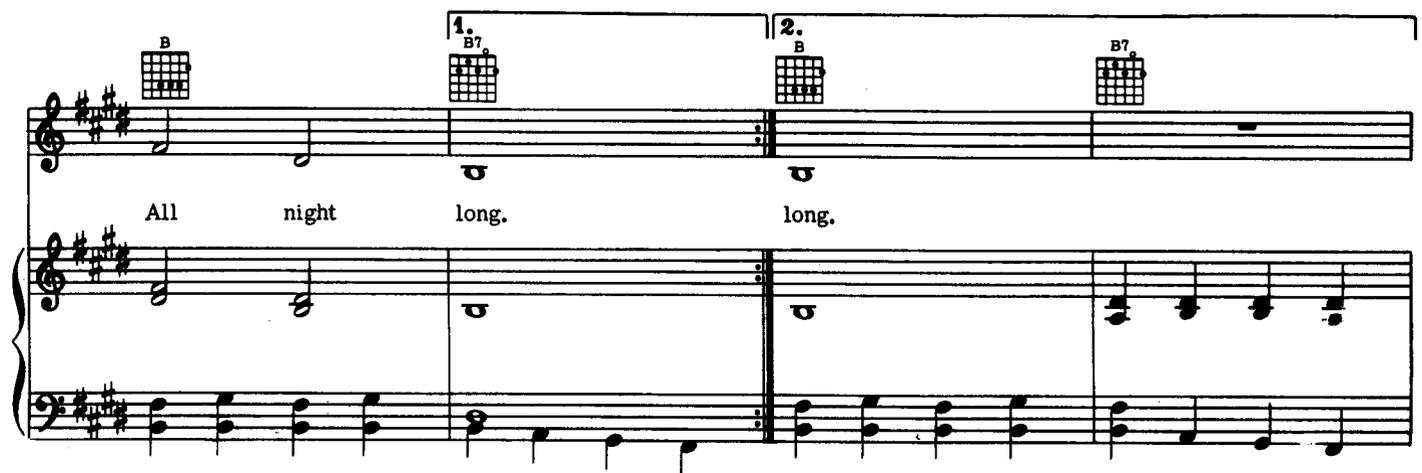
2. B



B7



All night long. 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*

It Came Out Of The Sky

By
J. C. FOGERTY

Fairly Bright (in 4)

mf

Musical notation for the piano introduction, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, while the bass line provides a steady accompaniment of quarter notes.

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

Musical notation for the first vocal line, including a guitar chord diagram for a D major chord (x02321) above the first measure. The vocal line is in treble clef, and the piano accompaniment is in bass clef.

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

Musical notation for the second vocal line, continuing the melody and piano accompaniment from the previous system.

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

Musical notation for the third vocal line, including a guitar chord diagram for a G7 chord (x23300) above the first measure. The vocal line is in treble clef, and the piano accompaniment is in bass clef.

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 - longs 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

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'.



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

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



The third line of the song features a vocal melody and piano accompaniment. 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 and chords in the right hand.



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



For Repeats

Last time



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

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending sequence, while the left hand provides a steady bass line with eighth notes.

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. _____

The first vocal line is written on a single staff with a treble clef. It features a melody with eighth and quarter notes. Above the staff are three guitar chord diagrams: F, Bb, and F.

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

The second vocal line continues the melody. Above the staff are four guitar chord diagrams: Dm, Bb, C7, and F.

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-

The third vocal line concludes the piece. Above the staff are four guitar chord diagrams: Dm, Bb, F, and C.

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-note chords in a descending sequence, while the left hand plays a steady eighth-note bass line.

C G C Dm7 Em7

Put a can-dle in the win-dow,

mf

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics 'Put a can-dle in the win-dow,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C Am C G C G7sus

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

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics ''Cause I feel I've got to move.- Though I'm going,'. The piano accompaniment continues with the same rhythmic pattern.

F C G C Dm7 Em7

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

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics 'going, I'll be com-ing home soon, 'Long as I can see the light.-'. The piano accompaniment continues with the same rhythmic pattern.

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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' Out My Back Door

By
J. C. FOGERTY

Moderately Fast

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

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

Piano accompaniment for the first verse, starting with a mezzo-forte (*mf*) dynamic. The right hand plays chords and single notes, while the left hand continues the bass line.

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.

Piano accompaniment for the second verse, continuing the musical accompaniment with chords and bass line.

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.

Piano accompaniment for the final line of the song, concluding with a final chord in the right hand.

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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.

Poorboy Shuffle

By
J. C. FOGERTY

Medium Shuffle Tempo

The musical score for "Poorboy Shuffle" is presented in five systems. Each system contains a treble clef staff and a bass clef staff. Above the treble clef staff of each system are guitar chord diagrams for C and F chords. The first system includes a mezzo-forte (*mf*) dynamic marking. The music is written in 4/4 time with a medium shuffle tempo. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes. The score includes various musical notations such as slurs, rests, and dynamic markings.

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System 1: Musical notation for the first system of 'Poor Boy Shuffle - 3-2'. The system consists of two staves (treble and bass clef). Above the treble staff, there are 12 guitar chord diagrams for C and F chords. The melody in the treble staff features eighth and quarter notes, while the bass staff provides a steady accompaniment of eighth notes.

System 2: Musical notation for the second system of 'Poor Boy Shuffle - 3-2'. The system consists of two staves. Above the treble staff, there are 8 guitar chord diagrams for C, G7, and F chords. The melody continues with eighth and quarter notes, and the bass staff maintains the accompaniment.

System 3: Musical notation for the third system of 'Poor Boy Shuffle - 3-2'. The system consists of two staves. Above the treble staff, there are 12 guitar chord diagrams for C and F chords. The melody continues with eighth and quarter notes, and the bass staff maintains the accompaniment.

System 4: Musical notation for the fourth system of 'Poor Boy Shuffle - 3-2'. The system consists of two staves. Above the treble staff, there are 12 guitar chord diagrams for C and F chords. The melody continues with eighth and quarter notes, and the bass staff maintains the accompaniment.

System 5: Musical notation for the fifth system of 'Poor Boy Shuffle - 3-2'. The system consists of two staves. Above the treble staff, there are 12 guitar chord diagrams for C and F chords. The melody continues with eighth and quarter notes, and the bass staff maintains the accompaniment.

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

Second system of musical notation (measures 5-8). The treble clef staff continues the melody. Chord diagrams for C and F are provided above the treble staff.

Third system of musical notation (measures 9-12). The treble clef staff features a melodic line with some slurs. Chord diagrams for C, F, and G7 are provided above the treble staff.

Fourth system of musical notation (measures 13-16). The treble clef staff continues the melody. Chord diagrams for C and F are provided above the treble staff.

Fifth system of musical notation (measures 17-20). The treble clef staff concludes the piece. Chord diagrams for C and F are provided above the treble staff. The text "D. S. and fade out" is written above the final measure.

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, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderately (with a heavy beat)' and the dynamic is 'mf'.

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 are shown on two staves.

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 continues the verse with two staves of music.

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. It consists of two staves of music.

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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. —

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.

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 includes 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. 2. Bridge

back.
comb.

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

Wa- 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

TRAVELIN' BAND

Words and Music by
John C. Fogerty

Fairly Bright

mf



Sev-en Thir-ty Sev-en com-in' out of the sky.— Won't you take me down to Mem-phis on a
Take me to the ho - tel, — Bag-gage gone, oh, — well. — Come on, — come on, — won't you
Lis-ten to the ra - di - o, — Talk-in' 'bout the last show. — Some-one got ex-cit - ed, Had to
Here we come a-gain — on a Sat-tur-day night — With your fus-sin' and a-fight-in' Won't you



mid - night ride. I wan - na
get me to my room, I wan - na
call the State Mi - li - tia, wan - na
get me to the rhyme, I wan - na } move. Play-in' in a Tra-vel-in' Band, —



— Yeah! — Well, I'm fly - in' cross the land, try'in' —

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B \flat C 1, 2, 8. 4.

to get a hand, Play-in' in a Tra-vel-in' Band.

B \flat F

B \flat C Well. I'm

F play-in' in a Tra-vel-in' Band; Play-in' in a Trav-el-in' Band.

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

C G

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.

C

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

The piano accompaniment continues with the same chordal structure and bass line as the previous section.

CHORUS

G C F C

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

The chorus continues with the piano accompaniment, featuring the same chordal and bass line patterns.

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,

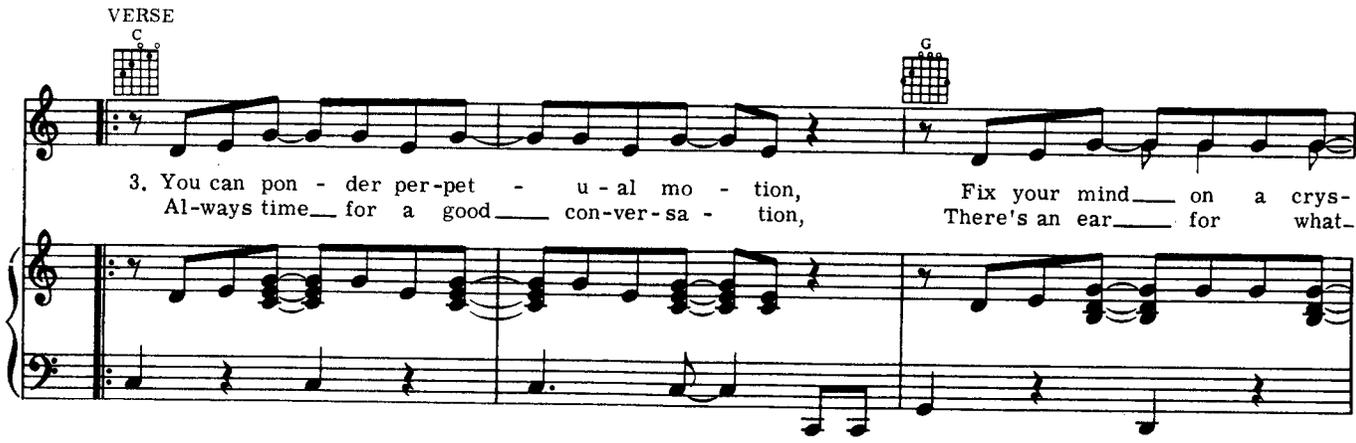
To Coda 

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



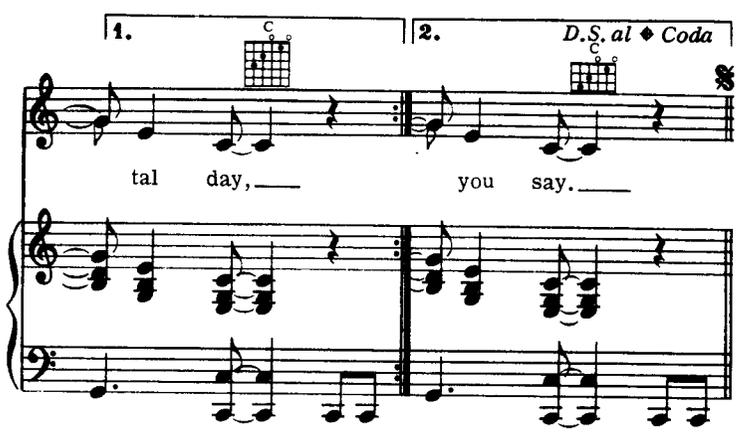
VERSE

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-

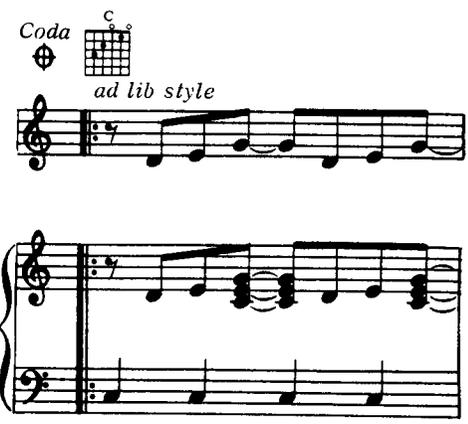


1.  | 2. *D. S. al*  *Coda* 

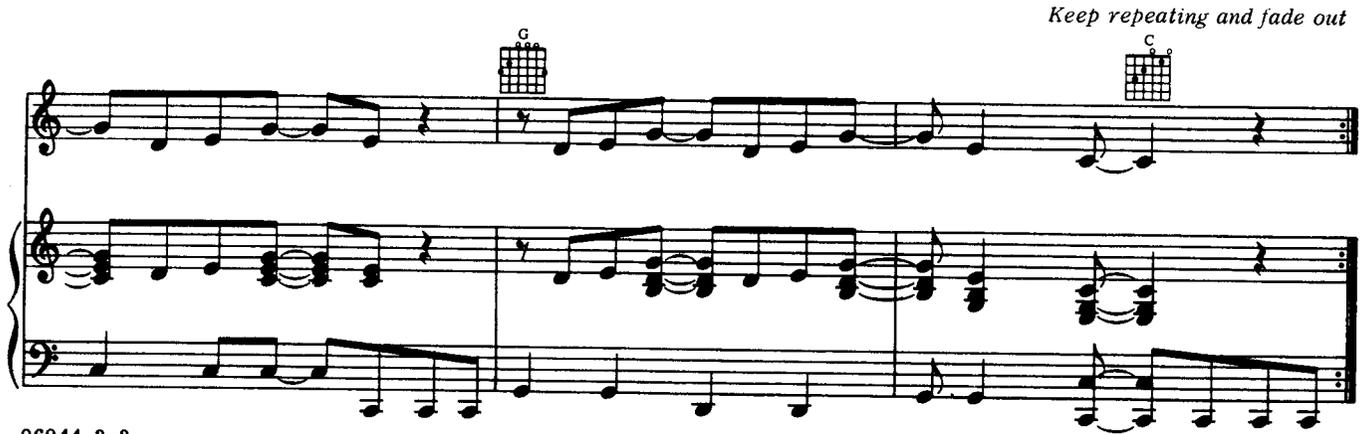
tal day,___ you say. ___



Coda  
ad lib style



Keep repeating and fade out



Walk On The Water

By
J. C. FOGERTY

Moderato

mf

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a steady eighth-note bass line in the bass clef. The tempo is marked 'Moderato' and the dynamic is 'mf'.

Em D C Em

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

The first system of the vocal melody is shown on a single staff with guitar chord diagrams above it. The lyrics are: "Late last night, I went for a walk, Could-n't be-lieve, with my own eyes, And I". The piano accompaniment continues below.

Em7 A Am

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

The second system of the vocal melody is shown on a single staff with guitar chord diagrams above it. The lyrics are: "swear Down by the riv-er near my home. I'll nev-er leave my home a-gain.". The piano accompaniment continues below.

D Em

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

The third system of the vocal melody is shown on a single staff with guitar chord diagrams above it. The lyrics are: "I saw a man walk-ing on the wa-ter. Com-ing right at me from the oth-er side.". The piano accompaniment continues below.

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.

WHO'LL STOP THE RAIN

Words and Music by
JOHN C. FOGERTY

mf

The piano introduction consists of four measures. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The dynamic marking is *mf*.

G

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

The first vocal line is set against the piano accompaniment. It begins with a G major chord diagram above the staff. The lyrics are: "Long as I re - mem - I went down Vir - gin -".

C G

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 -

The second vocal line continues the melody. It features C major and G major chord diagrams above the staff. The lyrics are: "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 G

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

The third vocal line concludes the phrase. It features C major and G major chord diagrams above the staff. The lyrics are: "in' Con - fus - ion on the ground. ble, I watched the tow - er grow."

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

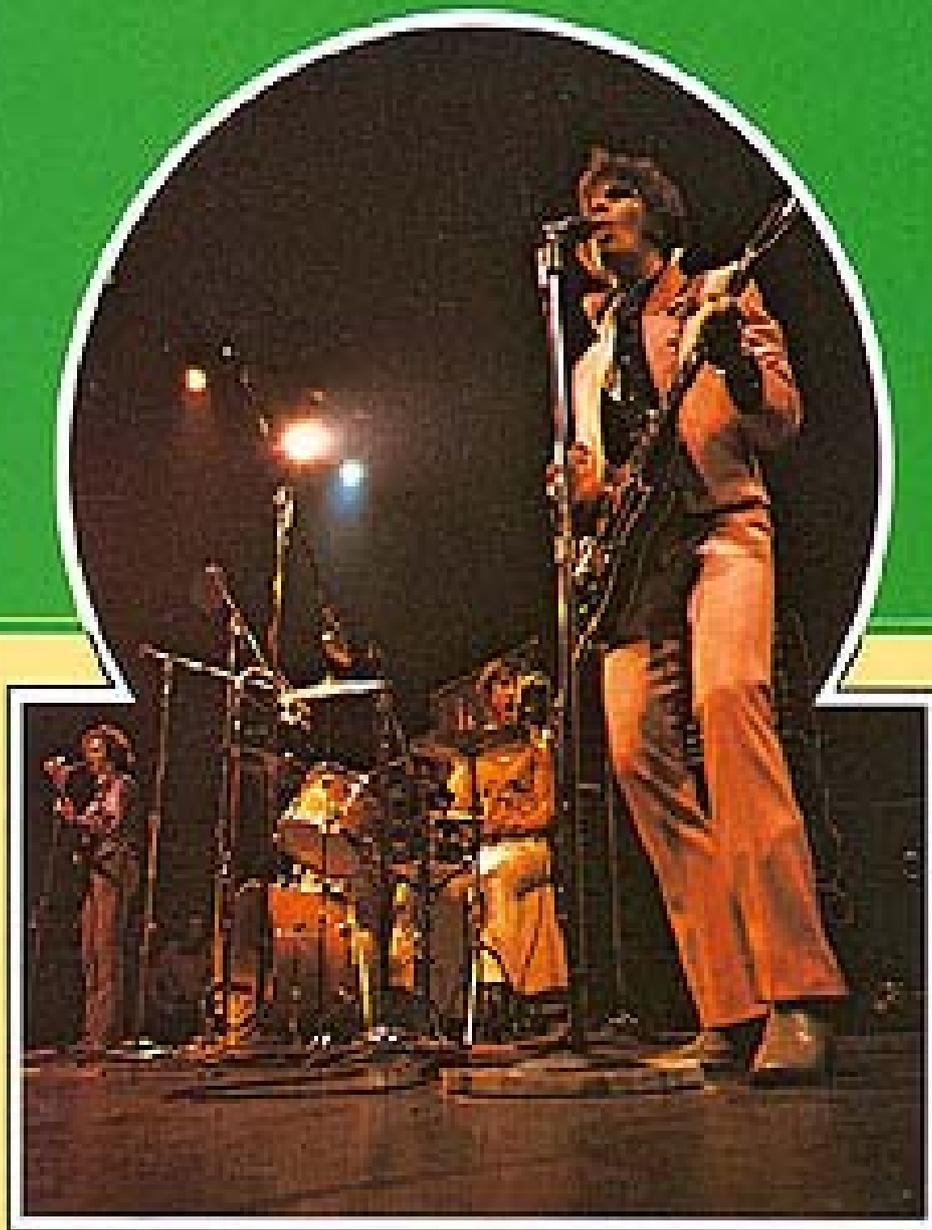
Still the rain — kept pour-in', Fall-in' on — my ears.

C D Em

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

G Em

Repeat and fade



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