

BAD MOON RISING *Creedence Clearwater Revival*

WORDS AND MUSIC BY John Fogerty TRANSCRIBED BY Matt Scharfglass

Gtrs. 1 and 3 are tuned down one whole step (low to high): D G C F A D.

All notes and chords sound one whole step lower than written (key of D).

Gtr. 1 chords:

11444	134211	134211	231	2314	213 4	234

Gtr. 2 (acous.) and Bass are in standard tuning.

Gtr. 2 chords (standard tuning):

132	111	21 3

A Intro (0:00)

Moderately Fast Country Rock ♩ = 90

E VII B A V E E6 E E6 E E6

1 Gtr. 1 (clean elec. w/verb)

Gtr. 2 (acous.)

Bass

* Chord names in parentheses reflect actual key.

B

Verses (0:06, 0:38, 1:13)

1. I see a bad moon risin'
 2. I hear hurricanes a - blowin'
 3. Hope you got your things together

E B7 A E E6 E E6 E E6

Gtr. 3 plays Fill 1 on 2nd verse
 Gtr. 3 plays Fill 2 on 3rd verse
 Rhy. Fig. 1

5

Rhy. Fig. 1A

Bass Fig. 1

end Rhy. Fig. 1

end Rhy. Fig. 1A

end Bass Fig. 1

As heard on Creedence Clearwater Revival's Fantasy recording *Green River*

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I see trouble on the way
 I know the end is comin' soon
 Hope you are prepared to die

E B7 A E E6 E E6 E E6
 * (D) (A) (G) (D)

Gr. 2 plays Rhy. Fig. 1A three times simile (see meas. 5)

Gr. 1
 9 (repeat previous four meas.)

Bass plays Bass Fig. 1 three times (see meas. 5)

*Chord names in parentheses are for Gr. 2.

I see earthquakes and lightnin'
 I fear rivers overflowin'
 Looks like we're in for nasty weather

E B7 A E E6 E E6 E E6
 (D) (A) (G) (D)

13

I see the voice bad times today
 I hear the voice of rage and ruin
 One eye is taken for an eye Well

E B7 A E E6 E E6 E E6
 (D) (A) (G) (D)

17

C Chorus (0:27, 0:59, 1:52)

Don't go around tonight Well it's bound to take your life There's a bad
 A E E6 E E6 E E6 E E6 B7

Gr. 3 plays Fill 3 third time
 Rhy. Fig. 2

21

Fill 3 (1:52)

Gr. 3 A

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(3rd time) To Coda ⊕
(skip ahead to meas. 46)

1.

(go back to □)

2.

A moon on the rise E

E6 E

E6

E

E6

All right E6 E E6

fingerstyle

26 Gtr. 3

end Rhy. Fig. 2

end Rhy. Fig. 2A

Gtr. 1

Gtr. 2 (G) (D)

Bass

26 27 28 29 30 31 32 33

□ Guitar Solo (1:10)

E
(D)

B7
(A)

A
(G)

E
(D)

E6 E

E6 E E6

Gtr. 1 plays Rhy. Fig. 1 twice simile (see meas. 5)
Gtr. 2 plays Rhy. Fig. 1A twice simile (see meas. 5)

30 Gtr. 3

let ring

let ring

34

E (D)

B7 (A)

A (G)

E (D)

E6 E

E6 E E6

let ring

30 31 32 33 34 35 36 37 38 39 40

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A
(G)

E E6 E E6 E E6 E E6

Gtr. 1 plays Rhy. Fig. 2 simile (see meas. 21)
Gtr. 2 plays Rhy. Fig. 2A simile (see meas. 21)

38

D.S. al Coda ⊕
(go back to 18)
E6 E

42

⊕ Coda (2:01)

46

Don't come around tonight Well it's

E E6 E E6 E E6 A

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bound to take your life There's a bad

E E6 E E6 B7

50

(D) (A)

Detailed description: This system contains the first four measures of the song. The vocal line has lyrics 'bound to take your life There's a bad'. The guitar part features a D chord in the first measure, followed by a slash, and an A chord in the fifth measure, followed by a slash. The bass line consists of a simple rhythmic pattern of eighth notes.

A moon on the rise

A E E6 E E6

53 Gtr. 1

(G) (D)

Gtr. 2

Bass

Detailed description: This system contains measures 5 through 8. The guitar part is divided into Gtr. 1 and Gtr. 2. Gtr. 1 has a G chord in measure 5, followed by a slash, and an E6 chord in measure 8, followed by a slash. Gtr. 2 has a D chord in measure 5, followed by a slash, and an E6 chord in measure 8, followed by a slash. The bass line continues with eighth notes.

Fill 1 (0:38) E B7 A * hybrid picking (pick and fingers) - (play 3 times)

Gtr. 3 (clean elec.)

f

* Notes on strings ⑥ - ④ are played with the pick; strings ③ - ① are plucked with the fingers.

Detailed description: This is a guitar solo fill. It starts with a rest, followed by a series of notes on strings 6, 4, 3, and 1. The notes are: 6th string (open), 4th string (2nd fret), 3rd string (2nd fret), 1st string (2nd fret), 6th string (open), 4th string (2nd fret), 3rd string (2nd fret), 1st string (2nd fret), 6th string (open), 4th string (2nd fret), 3rd string (2nd fret), 1st string (2nd fret), 6th string (open), 4th string (2nd fret), 3rd string (2nd fret), 1st string (2nd fret), 6th string (open), 4th string (2nd fret), 3rd string (2nd fret), 1st string (2nd fret). The fill ends with a rest.

Fill 2 (1:31) E B7 A E hybrid picking (play 4 times)

Gtr. 3

Detailed description: This is a guitar solo fill. It starts with a rest, followed by a series of notes on strings 6, 4, 3, and 1. The notes are: 6th string (open), 4th string (2nd fret), 3rd string (2nd fret), 1st string (2nd fret), 6th string (open), 4th string (2nd fret), 3rd string (2nd fret), 1st string (2nd fret), 6th string (open), 4th string (2nd fret), 3rd string (2nd fret), 1st string (2nd fret), 6th string (open), 4th string (2nd fret), 3rd string (2nd fret), 1st string (2nd fret), 6th string (open), 4th string (2nd fret), 3rd string (2nd fret), 1st string (2nd fret), 6th string (open), 4th string (2nd fret), 3rd string (2nd fret), 1st string (2nd fret). The fill ends with a rest.

In measure 13, a second cello plays a counter-melody that we've arranged for guitar; instead of merely playing the notes, why not emulate the *sound* of a cello? Start with a distorted tone (for sustain) and add a bit of reverb to simulate room ambience. When dialing in your tone, keep in mind that a cello is a warm-sounding instrument, so you'll probably want to roll off some of the high end and make sure the midrange frequencies don't sound too harsh.

Now think about how the notes are attacked. When you pluck a stringed instrument, the note is sounded immediately, so the attack is quick. When the string is played with a bow, however, the attack is slower depending on how much weight and speed are applied to the bow. With this in mind, the best way to simulate a bow attack on an electric guitar is to employ *volume swells*; these can be executed with either a volume pedal or the volume knob on your guitar. Simply start with your volume all the way down, and bring it up while plucking the note. This is fairly easy to do on most guitars, especially Strats; the proximity of the volume knob should be close enough to the strings to allow you to pick the note while turning the volume knob with your pinkie. If this isn't the case, a volume pedal will work just as well.

FIGURE 9 is an exercise in using volume swells. After "bowing" each note, quickly turn the volume knob back down to prepare for the next swell. By the way, this technique also works great for bass, as shown in Bass Fill 4 of the song (3:34).

Creedence Clearwater Revival "Bad Moon Rising"
John Fogerty, Creedence Clearwater Revival's main guitarist and creative force, made it a regular practice to tune his guitar down a whole step because he liked the "bigger" sound that came with detuned strings. In **FIGURE 10**, two types of E chords are shown. The chord in the first measure is fingered like an open D chord with a capo at the second fret. After you play it, remove the capo and play a regular open E chord as shown in the second measure. The basic chord is the same (E), but the extra strings in measure 2 produce a fuller, richer sound, while the capo-ed four-note voicing in measure 1 sounds brighter.

I recently saw a major country star perform on a late-night talk show. I noticed that he played an acoustic with a capo at the second fret while a second guitarist played an electric

with a capo at the seventh fret; a third electric guitarist played without a capo.

The song was basic pop fare in the key of E, but what made it sound so big (and "sweet") was the fact that each guitarist had a special sonic niche to fill: the acoustic with the capo at the second fret carried the song and served as the main part; the electric with the capo at the seventh fret complemented the first part by harmonizing with it in the middle range of the instrument. The guy who was playing without a capo was the lead guitarist, and when he

wasn't soloing he was peppering the song with fills and licks. Together, all three guitars were able to cover low, middle and high parts.


John Fogerty takes advantage of this concept in many of Creedence's songs; in "Bad Moon Rising," his detuned guitar allows him to play fuller-sounding E chord shapes while his band plays in D. It also allows him to play those cool "Scotty Moore" licks during the second and third verses, which would have been much more difficult to play in standard tuning.  Visit Matt's web site at www.mrsgrundy.com.

FIGURE 1
Dropped-D tuning (low to high: D A D G B E).

